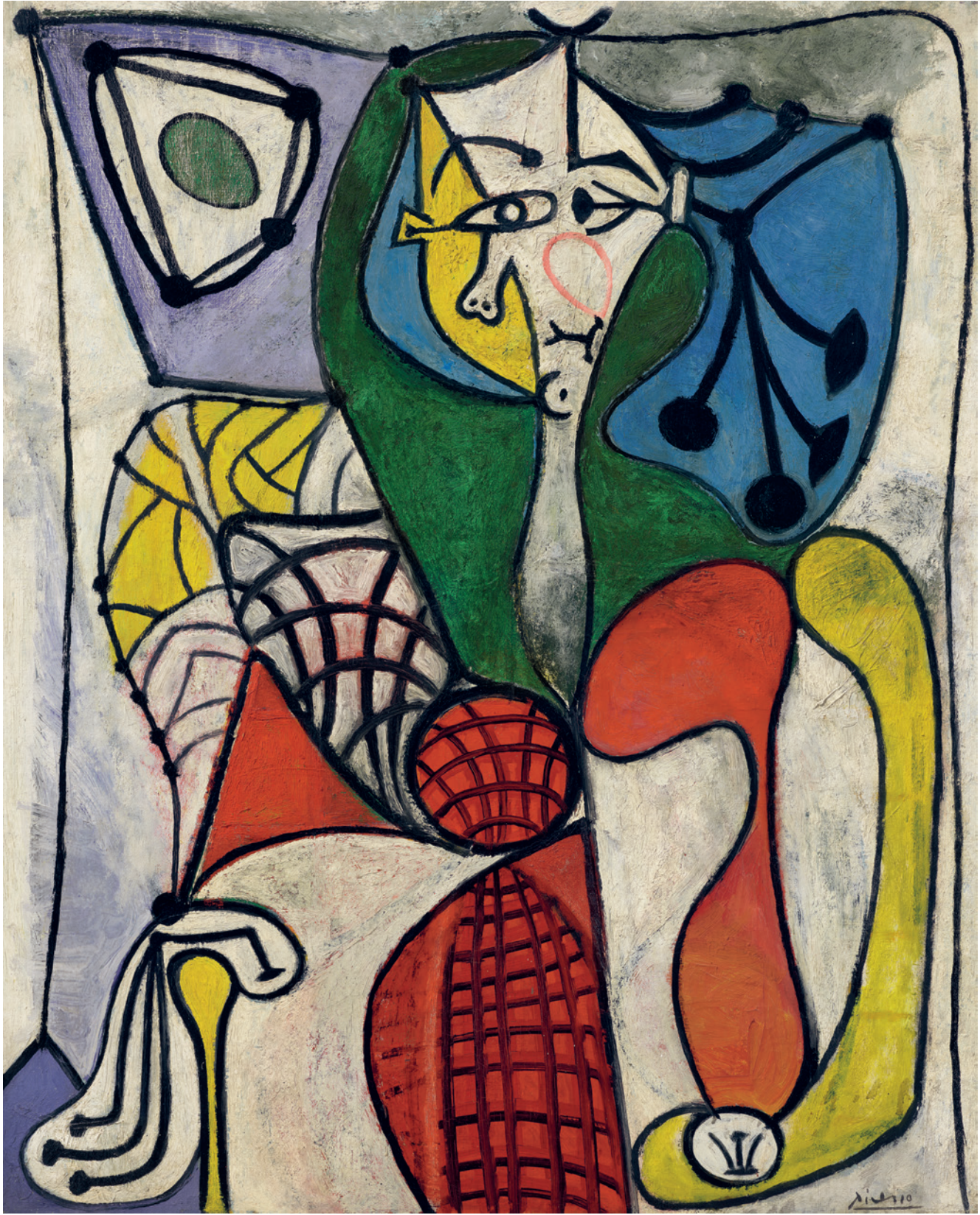
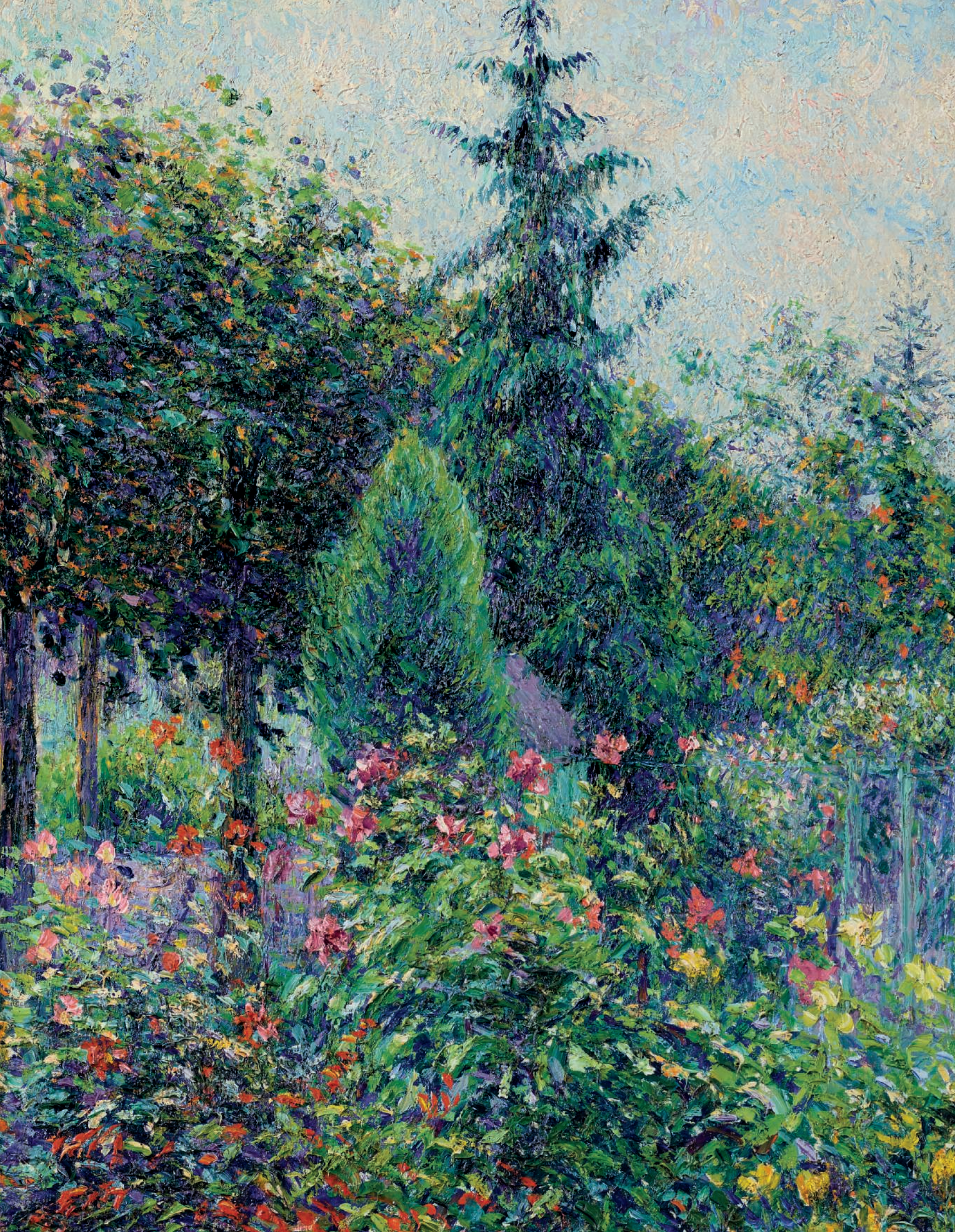
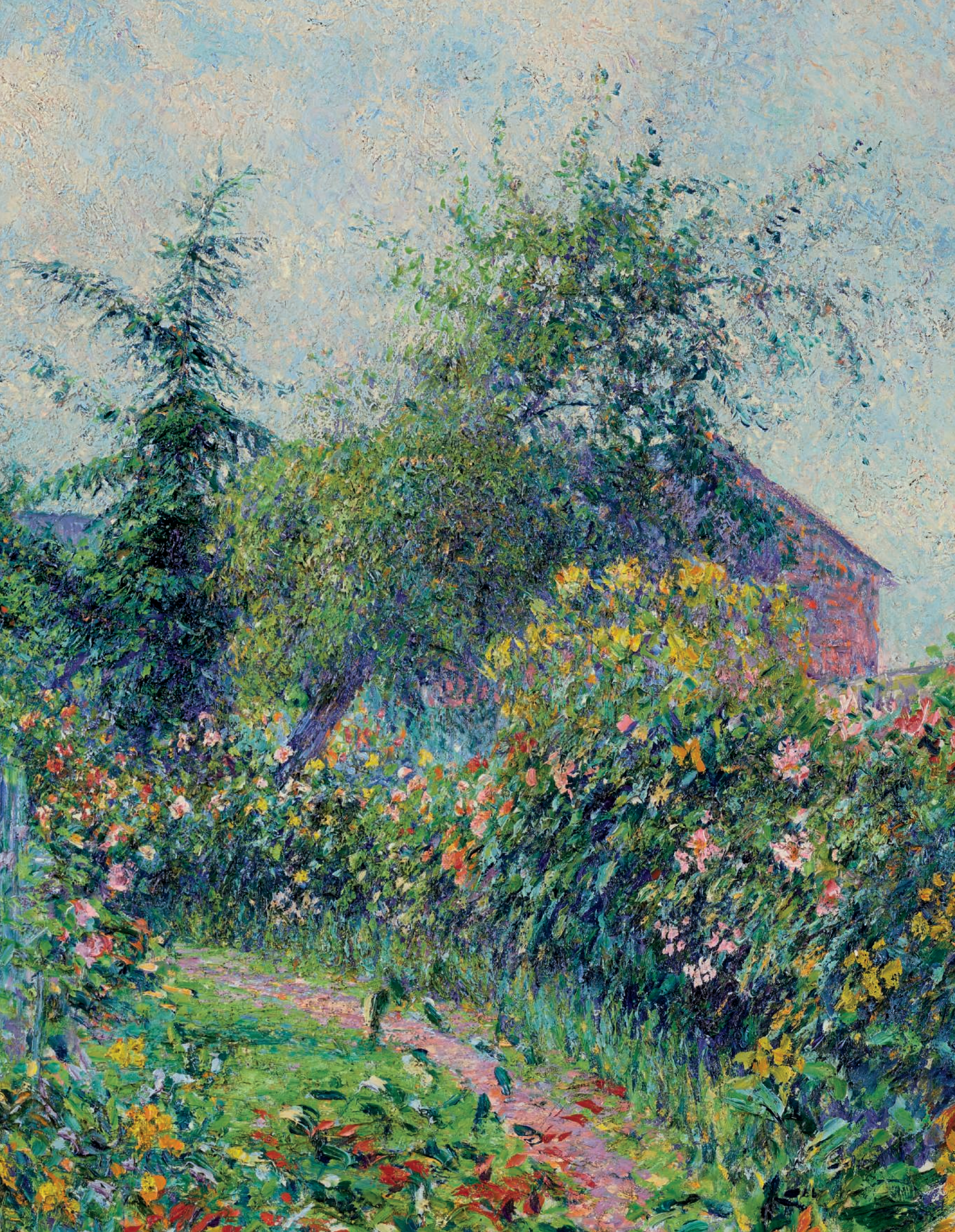


IMPRESSIONIST AND MODERN ART
EVENING SALE



CHRISTIE'S











IMPRESSIONIST AND MODERN ART EVENING SALE

MONDAY 11 NOVEMBER 2019

AUCTION

11 November 2019
at 7.00 pm (Lots 1A-61A)

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CHRISTIE'S



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The photograph appearing in our Impressionist and Modern Art Evening Sale, Monday 13 May 2019, New York catalogue on page 330, illustrated here, was misattributed. The correct attribution is "Portrait d'Olga", circa 1918. Cliché Kahnweiler © Galerie Leiris, Paris © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York."

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Lot 11A

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Lot 18A

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Lot 6A © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

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An impressionist painting of a street scene. The style is characterized by visible brushstrokes and a vibrant, somewhat muted color palette. The scene depicts a street lined with multi-story buildings, possibly in a European city. The sky is filled with soft, swirling clouds in shades of blue, grey, and white. The overall mood is atmospheric and textured.

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HEAD OF EVENING SALE

Jessica Fertig
jfertig@christies.com
Tel: +1 212 636 2051



EVENING SALE COORDINATOR

Katherine Gracey
kgracey@christies.com
Tel: +1 212 636 2516



EXPERTISE COORDINATOR

Lara Abouhamad
labouhamad@christies.com
Tel: +1 212 636 2219
Fax: +1 212 636 2035

MANAGING DIRECTOR

Julie Kim
jkim@christies.com
Tel: +1 212 636 2317

BUSINESS DIRECTOR

Eileen Brankovic
ebrankovic@christies.com
Tel: +1 212 636 2198

HEAD OF SALE MANAGEMENT

Jennifer Chen
jenniferchen@christies.com
Tel: +1 212 636 2166

Carolyn Meister
cmeister@christies.com
Tel: +1 212 636 2288

SENIOR RESEARCHER AND WRITER

John Steinert

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IMPRESSIONIST AND MODERN ART

EVENING SALE



THE JAMES AND MARILYNN ALSDORF COLLECTION



The Collection of James and Marilyn Alsdorf represents a notable achievement in the history of American connoisseurship. Steadily acquired throughout the latter half of the twentieth century by two of Chicago's most important civic and cultural patrons, the Collection is remarkable in its breadth and quality, illuminating the remarkable feats of human artistry across time and geography. For the Alsdorfs, collecting represented a unique opportunity for exploration, adventure, and the pursuit of beauty, extending from the art-filled rooms of their Chicago residence to distant continents and historic lands. The couple's philosophy of collecting, as Marilyn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilyn Alsdorf would spend nearly four decades together building a life centered on art, philanthropy, and family. The son of a former Dutch diplomat and exporter, James W. Alsdorf joined his father's business after studying at the Wharton School of Business at the University of Pennsylvania. It was while working for his family's company, Alsdorf International, Ltd., that Mr. Alsdorf came upon the opportunity to acquire the Cory Corporation, a producer of coffee brewers and equipment. Under Mr. Alsdorf's leadership, Cory grew to become the nation's top manufacturer in the field, allowing him to expand the business into other areas of production and service. After successfully selling the company to the Hershey Corporation in the late 1960s, he re-joined the Alsdorf family's export firm, and worked together with his wife, Marilyn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilyn Alsdorf was a woman whose intelligence and passion for fine art left an indelible mark on the Alsdorfs' collection and the community in which they lived. The couple made their first acquisition at a Chicago auction shortly after their marriage. The work was a harbinger of greater things to come, prompting the couple to look deeper into the innumerable strands of art historical expression found throughout history—from the societies of ancient Egypt and Greece to the early Renaissance, Islamic art, Chinese and East Asian art, and Modern painting and sculpture. Through international travel, personal scholarship, and in conversation with leading curators, dealers, and living artists, the Alsdorfs honed a shared, astute connoisseurship, one driven by an ineffable, almost spiritual quality found in the works they chose to acquire.

It was this "love of the object," as the Alsdorfs described it, that resulted in an extraordinary, polymathic private collection. The couple's residence on Chicago's Lake Shore Drive became home to a striking mélange of works in which painting, sculpture, and decorative arts from around the world stood in art historical conversation—a curatorial achievement in its own right for which the Alsdorfs were widely celebrated. The couple were especially pioneering in their acquisition of Indian, Southeast Asian, and Himalayan art, areas that were largely undervalued when they first began to acquire these works in the 1960s. The Alsdorfs' first visit to India in 1968 was followed by numerous trips in the region, allowing them to expand both their expertise and their collection. Each new spark of art historical interest—in Old Master drawings, Buddhist sculpture, Chinese porcelain, Native American art, and beyond—set off a flurry of erudition and acquisition. "You have to love something before you buy it," Mrs. Alsdorf explained. "Find something, some period or some venue that you really like and do research on it. Find something that you're passionate about and then start collecting."

While their collection included masterful pieces by unknown artists from across history, the Alsdorfs were also keen to advance the work of Modern and Contemporary figures, acquiring works by artists such as Mark Rothko, René Magritte, Frida Kahlo, Fernand Léger, Jean Dubuffet, and others. In 1967, the Alsdorfs joined other prominent Chicago collectors, including Edwin and Lindy Bergman and Robert and Beatrice Mayer, in founding the Museum of Contemporary Art Chicago, an institution to which they would provide extensive financial and personal leadership. The Alsdorfs' patronage of museums and cultural institutions extended across Chicago and the wider United States: Mr. Alsdorf was a member of the International Council of the Museum of Modern Art, the Collectors Committee of the National Gallery of Art, and a board member of Dumbarton Oaks, among others. Mrs. Alsdorf, for her part, served as president of the Arts Club of Chicago and in leadership positions at institutions including the Smart Museum of Art at the University of Chicago, the Snite Museum of Art at the University of Notre Dame, and the Mary and Leigh Block Museum of Art at Northwestern University.

With the passing of James Alsdorf in 1990, his wife and family sought to continue to build upon the legacy in art and philanthropy that had defined his life. From the 1950s, the Alsdorfs were especially ardent patrons of the Art Institute of Chicago, gifting or lending hundreds of works to the museum commencing in the earliest days of their collecting. A longtime AIC trustee, Mrs. Alsdorf served for a time as president of the museum's Women's Board, while Mr. Alsdorf served as AIC chairman from 1975 to 1978. The couple's decades of generosity toward the AIC would extend past Mr. Alsdorf's death and into the twenty-first century. In 1997, Mrs. Alsdorf presented the AIC with some four hundred works of Southeast Asian art, a transformative bequest celebrated by the landmark exhibition *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*. Less than a decade later, Mrs. Alsdorf made yet another monumental gift when she supported the construction of the Alsdorf Galleries of Indian, Southeast Asian, Himalayan, and Islamic Art, an arresting Renzo Piano-designed space bridging the museum's Michigan Avenue building and Modern Wing. At the same time, Mrs. Alsdorf funded a dedicated curatorial position



at the AIC in Southeast Asian art, ensuring that generations of visitors will continue to discover the wonders of the field through exhibitions and education. w

In 2006, when Marilyn Alsdorf was presented with the Joseph R. Shapiro Award from the Smart Museum of Art, fellow collector John Bryan lauded her as "an art patron without equal in our time in Chicago." Together, the Alsdorfs had not only built a peerless private collection of fine art from around the world, but had also dedicated themselves to sharing that collection and the passion that fueled its acquisition. The James and Marilyn Alsdorf Collection represents the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

Photograph of Alsdorf collection, in situ at family home. Photo: Michael Tropea. Artwork: Pablo Picasso, *Mère et enfant*, circa 1902/1903 © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Yves Tanguy, *Untitled*, 1927. Artwork: © 2019 Estate of Yves Tanguy / Artists Rights Society (ARS), New York. Salvador Dalí, *Le cavalier à la tour*, 1932. Artwork: © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Photograph of Alsdorf collection, in situ at family home. Photo: Michael Tropea. Artwork: Paul Klee, *Garten im Orient*, 1937. Jean Dubuffet, *Palinodie*, 1961. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris Georgia O'Keefe, *Pink Spotted Lily II*, 1936. © 2019 Georgia O'Keefe Museum / Artists Rights Society (ARS), New York Fernand Leger, *La Joconde aux clés*, 1930. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

James and Marilyn Alsdorf at the Kenilworth, Miami 1950

THE JAMES AND MARILYNN
ALSDORF COLLECTION

1A

PABLO PICASSO (1881-1973)

Guitare pendue au mur

signed and dated 'Picasso 27' (lower left)
oil and black Conté crayon on canvas
10 $\frac{5}{8}$ x 13 $\frac{7}{8}$ in. (27.1 x 35.2 cm.)
Executed in 1927

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

PROVENANCE:

Galerie Louise Leiris (Daniel-Henri Kahnweiler), Paris.
André Lefèvre, Paris (by 1950).
Curt Valentin Gallery, New York.
Richard Feigen Gallery, New York.
Acquired from the above by the late owners, by December 1968.

EXHIBITED:

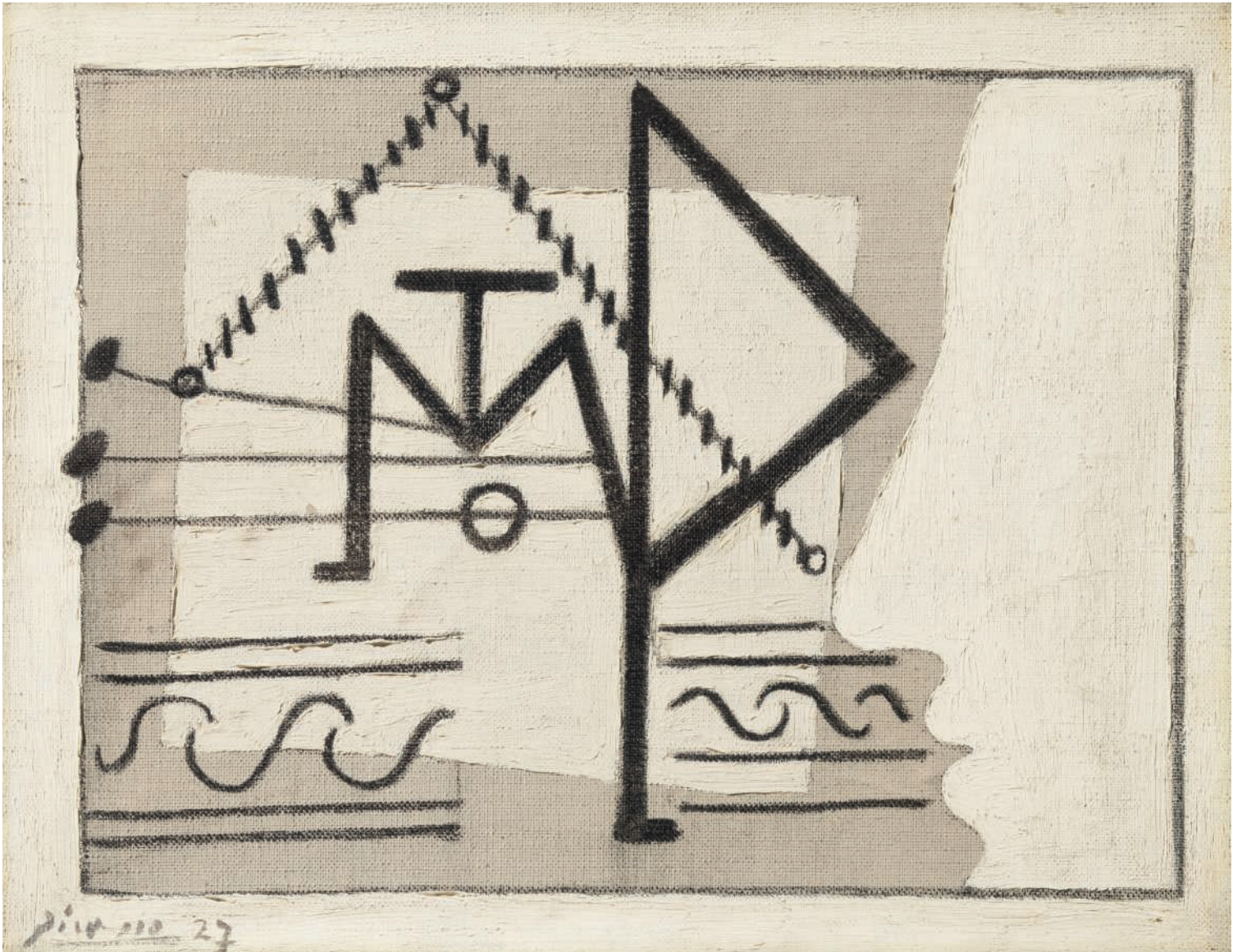
Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art and The Art Institute of Chicago, *Picasso and the Weeping Women: The Years of Marie-Thérèse Walter & Dora Maar*, February 1994-January 1995, pp. 143-144 and 171, note 24 (illustrated, p. 144, fig. 103).
Kyoto, The National Museum of Modern Art and Tokyo, Tobu Museum of Art, *Picasso: The Love and The Anguish—The Road to Guernica*, October 1995-March 1996, p. 200, no. 70 (illustrated in color, p. 201).
New York, The Museum of Modern Art and Paris, Galeries nationales du Grand Palais, *Picasso and Portraiture: Representation and Transformation*, April 1996-January 1997, p. 343 (illustrated in color; titled *Hanging Guitar with Profile*).
Vancouver Art Gallery, *Picasso: The Artist and His Muses*, June-October 2016, pp. 59 and 152 (illustrated in color, p. 59, fig. 41).
London, National Portrait Gallery and Barcelona, Museu Picasso, *Picasso Portraits*, October 2016-June 2017, p. 241, no. 113 (illustrated in color, p. 132; titled *Guitar Hanging on a Wall with Profile*).

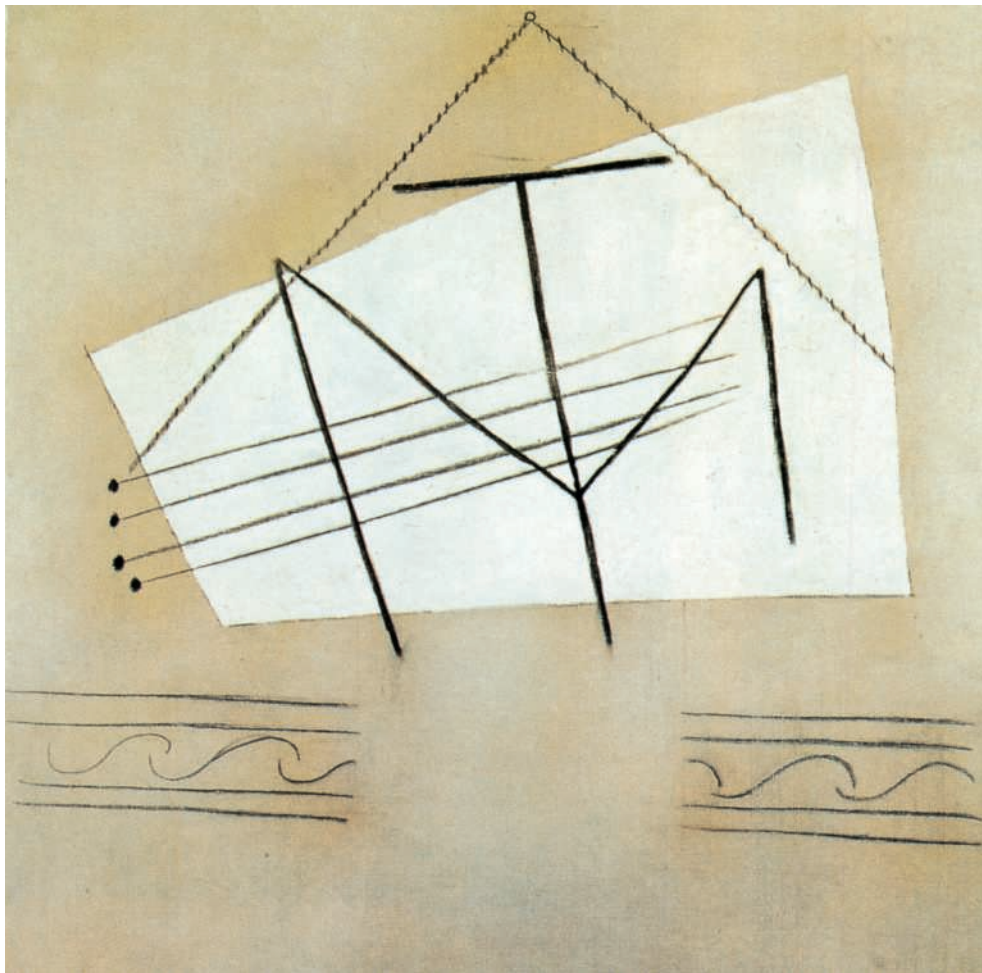
LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1955, vol. 7, no. 54 (illustrated prior to signature, pl. 25).
J.S. Boggs, *Picasso and Things*, exh. cat., The Cleveland Museum of Art, 1992, p. 224 (illustrated, fig. 88d; dated 1926).
J.M. Faerna, *Picasso*, New York, 1994, p. 103.
I. Mössinger, B. Ritter and K. Drechsel, eds., *Picasso et les femmes*, exh. cat., Kunstsammlungen Chemnitz, 2002, p. 167 (illustrated in color, p. 168, fig. 9; titled *Guitare et profil*).
M. Müller, ed., *Pablo Picasso and Marie-Thérèse: Between Classicism and Surrealism*, exh. cat., Graphikmuseum Pablo Picasso Münster, 2004, p. 40 (titled *Guitar and Profile*).
J. Richardson, *A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, vol. III, p. 332 (illustrated; titled *Guitar with Profile of Marie-Thérèse and Monogram*).
J. Palau i Fabre, *Picasso: From The Minotaur to Guernica, 1927-1939*, Barcelona, 2011, p. 428, no. 38 (illustrated in color, p. 32).
J. Richardson and D. Widmaier-Picasso, *L'amour fou: Picasso and Marie-Thérèse*, exh. cat., Gagosian Gallery, New York, 2011, p. 64 (illustrated in color, fig. 7; titled *Guitare accrochée au mur avec profil*).
S. d'Alessandro, *Picasso and Chicago: 100 Years, 100 Works*, exh. cat., The Art Institute of Chicago, 2013, p. 112 (illustrated in color, p. 65, pl. 46; titled *Head (Hanging Guitar with Profile)*).
J. Melius, "Inscription and Castration in Picasso's *The Painter and His Model*" in *October 151*, Winter 2015, p. 57 (illustrated; titled *Guitar with Profile*).



Pablo Picasso, *Autoportrait de profil*, 1927. Musée Picasso, Paris. © RMN-Grand Palais (musée Picasso de Paris) / Droits réservés. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





Pablo Picasso, *Guitare*, 1927. Musee Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Vase aux fleurs avec monogramme M.T.P.W.*, 1939. Private Collection. Artwork: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Nude, Green Leaves and Bust*, 1932. Sold, Christie's New York, 4 May 2010, lot 6. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

"We would joke and laugh together all day, so happy with our secret... You know what it is to be really in love? Well, who needs anything else then? We spent our time worrying about nothing, doing what every couple does when they're in love..."

Marie-Thérèse Walter

A seeming assortment of interlocking lines that create the form a guitar hanging in a light-filled interior, Pablo Picasso's *Guitare pendue au mur* is in fact one of the very first works in which the artist paid homage to his new lover and muse, Marie-Thérèse Walter, the woman who would come to dominate his art for much of the next decade. Executed in 1927, this clandestine declaration of love sees Picasso amalgamate Walter's initials, "M" and "T", with his own towering "P", creating an intimate monogram known only to the artist and his new lover. Overlooking this amorously intertwined union of letters is the ghostly white profile of a figure; the only witness to this romantic coupling, he can be regarded as the figure of the artist himself. Picasso created six of these playfully cryptic, coded compositions in the spring of 1927, each of which features his new paramour's initials integrated within a minimal composition of lines and reduced forms; the present work is the only one in which Picasso has included himself into the ideogram of his lover. With their relationship shrouded in secrecy, it was not until 1931, four years after their first meeting, that the recognizable forms of Walter finally appeared in Picasso's art, first in the form of monumental plaster heads, which were swiftly followed by the outpouring of large scale, highly colored portraits of her that marked the beginning of the artist's *annus mirabilis*

of 1932. Rich with personal symbolism, *Guitare pendue au mur* marks the beginning of this period of extraordinary creativity and revitalization that Marie-Thérèse brought about in Picasso's art, her youthful innocence, vitality and undying devotion arousing an ecstatic rebirth in every aspect of his artistic production.

Guitare pendue au mur was painted soon after Picasso's first fateful meeting with Marie-Thérèse. On a January evening in 1927, the artist was wandering Paris's boulevards in search of new inspiration, bored of his newly adopted bourgeois lifestyle and his increasingly loveless marriage to Olga Khokhlova. Outside the Galeries Lafayette he caught sight of a striking young blonde, blue-eyed beauty. "You have an interesting face," he said to her. "I would like to do a portrait of you. I feel we are going to do great things together. I am Picasso" (quoted in J. Richardson, *op. cit.*, 2007, p. 323). Though she had no idea who Picasso was, Marie-Thérèse was nevertheless beguiled. She agreed to meet him again, and, just a few days later, she visited his rue la Boétie studio. "He took me to his studio," she recalled. "He looked at me, he seduced me. He kept looking at my face. When I left he said 'Come back tomorrow'. And then afterwards it was always 'tomorrow'" (quoted in D. Widmaier Picasso, "Marie-Thérèse Walter and Pablo Picasso: New Insights into a Secret Love" in exh. cat., *Pablo Picasso and Marie-Thérèse Walter: Between Classicism and Surrealism*, Münster, 2004, p. 29).

As with each new lover, Picasso immediately began to translate Marie-Thérèse's image into visual form, creating naturalistic drawings as he explored her features and image. Yet, the pairs' affair had to be



kept entirely secret; Picasso was married, and Marie-Thérèse was much younger than the artist. As a result, many of these initial drawings have been lost, “destroyed apparently because the model had to hide them from her mother and the artist from his wife”, John Richardson has explained (“Picasso and L’Amour Fou” in *The New York Review of Books*, 19 December 1985). Secrecy shrouded their relationship for the years that followed; even after Marie-Thérèse had given birth to their daughter Maya, many of the artist’s closest friends were still unaware of her identity. In an interview with Walter years later, in 1974, Pierre Cabanne asked her what first came to her mind when she heard the name Picasso. Walter answered: “Secrecy. This was because my life with him was always concealed. It was calm and tranquil. We didn’t tell anyone. We were happy like that, and that was enough for us” (quoted in P. Cabanne, “Picasso et les joies de la paternité” in *L’Oeil*, no. 226, May 1974, p. 7).

As a result of the intensely clandestine nature of their relationship, Marie-Thérèse first publicly entered Picasso’s art in the form of the carefully concealed code of *Guitare pendue au mur*. Picasso took great pleasure in this secrecy, relishing the opportunity to play visual games with his new lover’s identity, the meaning of which could only be deciphered by him. In this work, her initials appear in laid over the strings of a guitar—an oft-used substitute for the female form in Picasso’s art—which appears to hang on the wall. In another work of the series (Zervos, vol. 7, no. 58), Picasso has used the interlocking ‘MT’ to construct the form of a bowl of grapes, while a doorknob and a dove, further visual symbols of the artist and his lover, are constructed as cut-out forms amidst the monochrome composition.



That Picasso found in letters the perfect way to playfully conceal and at the same time, covertly reveal his new lover’s presence was also a reflection of his Surrealist engagement at this time. A movement indelibly wedded to literature, Surrealism was deeply engaged with language, its artists and writers often engaging in an exploration of the alchemy and magic of letters, words and semiotics. Breton’s 1923 *Clair de terre* had featured a secret alphabet, while in *Nadja*, a story that expounded the concept of *l’amour fou*—the Surrealist obsession of finding a lover by chance—he declared that “life needs to be decoded like a cryptogram”. Long captivated by the magic of words himself, Picasso had already adopted letters and playful verbal puns in a number of his earlier cubist compositions that made reference to his girlfriend of the time, his “jolie”, Eva Gouel. His ‘MT’ monogram was, however, far more symbolic and personal than these earlier examples. Marie-Thérèse later reminisced that at the beginning of their relationship, Picasso would often jot down their combined initials as a token of his affection for her (L. Gasman, *Mystery, Magic and Love in Picasso, 1925-1938*, Ann Arbor, 1981, p. 965), and he continued to use this visual code, both in his correspondence and occasionally in art works, for the duration of their relationship. While some have noted the similarity of Picasso’s love-filled monogram with the Christian symbol of the Virgin Mary’s initials wrapped round the Cross, for Picasso, an artist whose work was almost unfailingly autobiographical, this visual code was entirely self-referential; an intimate visual game the master of which was the artist himself. The marriage of letters not only serves as a shorthand for their union, but could also be seen to reveal a secret message whispered from the artist to his lover, the letters like a code spelling out “Je t’aime, Picasso”.

THE JAMES AND MARILYNN
ALSDORF COLLECTION

2A

PABLO PICASSO (1881-1973)

Tête de femme (Marie-Thérèse)

dated '23 Octobre 37.' (lower right)
pen and black ink and brush and wash on paper
16 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in. (42.9 x 29 cm.)
Executed in Paris on 23 October 1937

\$800,000-1,200,000

PROVENANCE:

Estate of the artist.
Heinz Berggruen, Paris.
Ronnie Meyerson, Inc., New York (acquired from the above, circa 1988).
Dr. and Mrs. Robert Nowinski, Seattle (acquired from the above by 1992).
David Tunkl Fine Art, Los Angeles (acquired from the above).
Acquired from the above by the late owner, 21 July 1993.

EXHIBITED:

Roslyn, Nassau County Museum of Art and Princeton, University Art
Museum, *20th Century Master Watercolors, Drawings and Sculpture from the
Nowinsky Collection*, May-July 1992, p. 68 (illustrated, p. 69).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1958, vol. 9, no. 84 (illustrated, pl. 35).
J. Rosenberg, *Great Draughtsmen from Pisanello to Picasso*, Cambridge,
1959, p. XXV (illustrated, pl. 249; titled *Girl Looking Down and Sewing*).
G. Diehl, *Picasso*, New York, 1977, p. 53 (illustrated; titled *Young Girl*).
J. Palau i Fabre, *Picasso: From the Minotaur to Guernica, 1927-1939*,
Barcelona, 2011, pp. 244-245 and 446, no. 1058 (illustrated, p. 244).



Photomaton photograph of Marie-Thérèse Walter, circa 1930.
© Archives Maya Widmaier-Ruiz-Picasso.

"When it comes down to it. Essentially, there is only love. Whatever it may be."

Pablo Picasso

Described as "one of the most beautiful [portraits]" that Pablo Picasso ever made of his famed golden-haired muse and lover, Marie-Thérèse Walter, *Tête de femme (Marie-Thérèse)* is filled with an intimacy and untempered tenderness that is rarely seen in the artist's portrayals of his young lover (J. Palau i Fabre, *op. cit.*, 2011, p. 344). With her head bowed, eyes lowered and her lips pursed in an expression of concentration, she appears unaware of the artist's gaze, her serene pose allowing Picasso to capture her delicate, leonine profile unhindered. From the time of their first fateful meeting in January 1927, Picasso depicted Walter in myriad ways, transforming her statuesque form and classical features into exaltations, by turn ecstatic, erotic or tender, of romantic love: she became a sensuously reclining Venus, resplendent fertility goddess or hieratic sphinx. Here however, Picasso has rendered his beloved companion and mother of his young daughter with a naturalism that radiates his love and affection, using his skill as a draughtsman to capture his lover's pure, unblemished visage with an exquisite perfection. It is perhaps no surprise that Picasso chose to keep this poignant declaration of love in his collection for the rest of his life.

The gentle serenity that pervades this peaceful portrait belies the angst-filled times in which it was created. Executed on 23 October 1937, *Tête de femme* dates from a period of anxiety for the artist, both public and private. Picasso's native Spain was in the midst of civil war, while the rest of Europe stood on the precipice of all-out conflict. In May, the artist had painted his great *magnum opus* and anti-fascist statement, *Guernica*, before embarking on his *Weeping Women* series, a group of female portraits in which the artist literally etched the anguish and anger he felt into the face of his other lover of the time, Dora Maar. Intense, enigmatic and raven-haired, Maar was in every sense the antithesis of the blonde, untroubled and easy going Walter, their presence in the artist's life providing him a duality that served as a constant inspiration. While the politically active Maar embodied the tensions of the era, Walter, with whom the artist had a daughter, Maya, offered a peaceful domestic idyll into which Picasso could escape. Just three days after Picasso had created the present work, he painted the culminating *La femme qui pleure*, now in the Tate, London. Regarded in this context, this intimate portrayal of Marie-Thérèse takes on an even greater poignancy; as Josep Palau i Fabre has written, "Probably Picasso never again made a eulogy of Marie-Thérèse as compelling as the one he made here... Picasso is telling us his private life in a language that is scarcely veiled. The presence and the action of the two women who shared his life at this time were radically opposed. I wonder if this vital dialectic did not, deep down, satisfy the constant dialectic that existed in the artist's mind" (*ibid.*, p. 345).



THE JAMES AND MARILYNN
ALSDORF COLLECTION

3A

JOAN MIRÓ (1893-1983)

Peinture (Le Soleil)

signed and dated 'Miró. 1927.' (lower left); signed and dated again
'Joan Miró. 1927' (on the reverse)
oil on canvas
15½ x 18½ in. (38.3 x 46.2 cm.)
Painted in 1927

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

PROVENANCE:

Pierre Matisse Gallery, New York.
Valentine Gallery (Valentine Dudensing), New York (by 1941).
Ella Winter Stewart, London (by 1961).
Richard Feigen Gallery, New York.
Acquired from the above by the late owners, 12 June 1965.

EXHIBITED:

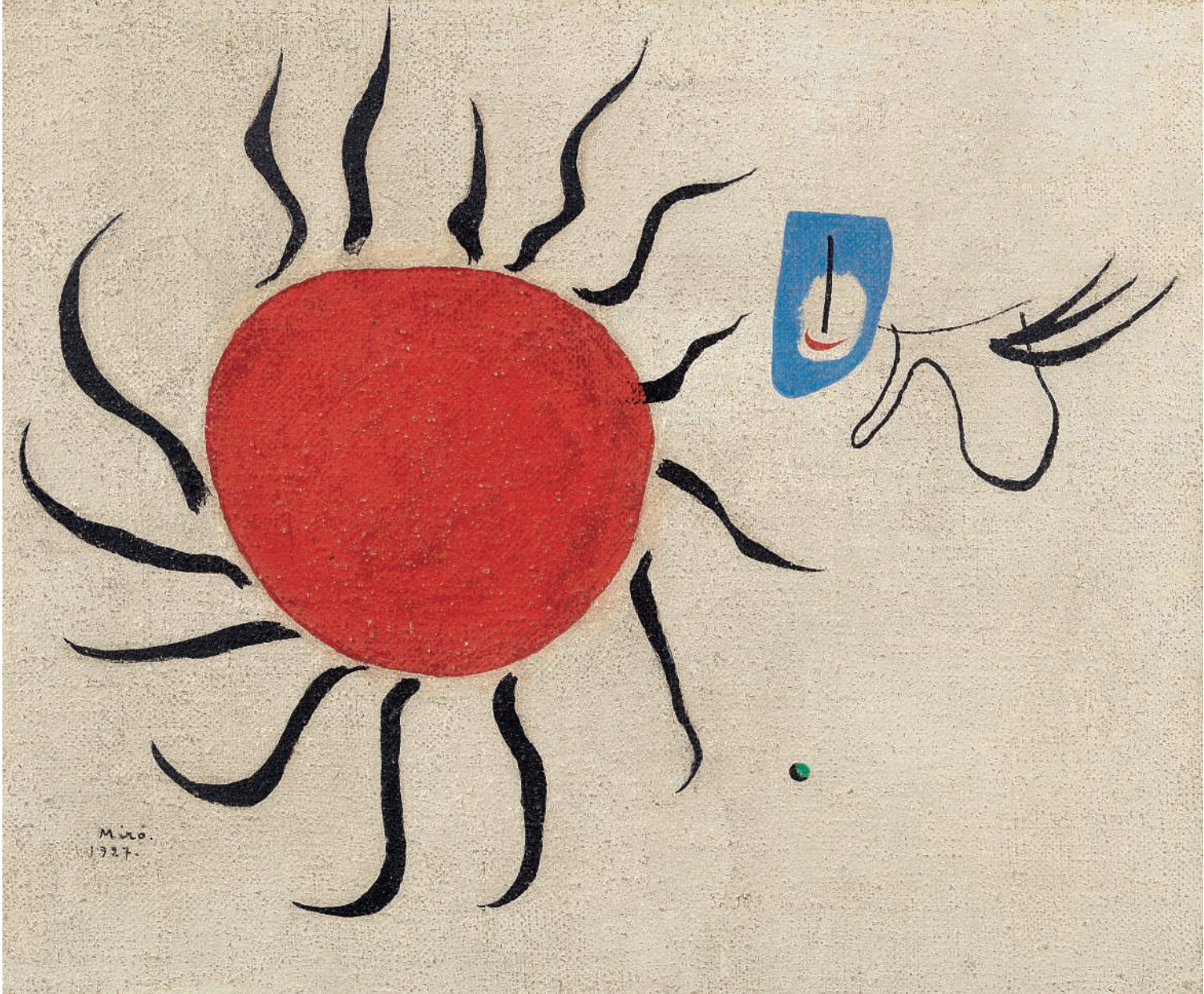
New York, The Museum of Modern Art, *Joan Miró*,
November 1941-January 1942, p. 80.
Amsterdam, Stedelijk Museum, *Verzameling Ella Winter*,
December 1961-January 1962, no. 65 (with inverted dimensions).
London, Tate Gallery and Kunsthaus Zürich, *Miró*, August-December 1964,
p. 28, no. 78.

LITERATURE:

J. Dupin, *Joan Miró: Life and Work*, New York, 1962, p. 519, no. 230 (illustrated;
with incorrect dimensions).
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné. Paintings,
1908-1930*, Paris, 1999, vol. I, p. 212, no. 288 (illustrated in color).



Joan Miró, *circa 1930*. Photograph by Man Ray. © 2019 Man Ray
Trust / Artists Rights Society (ARS), New York / ADAGP, Paris ©
Successió Miró / Artists Rights Society (ARS), New York / ADAGP,
Paris 2019.



and anthropology. "It was the power and mystery of the images, their sheer magical presence and purity of spirit, which inspired his wonderment," Sidra Stich has written. "He viewed painting as being 'in a state of decadence since the age of caves.' He aimed to recapture the essence of pre-historic art, 'to penetrate to the sources, to return to the origins'" (*Joan Miró: The Development of a Sign Language*, exh. cat., Washington University Gallery of Art, St. Louis, 1980, p. 11).

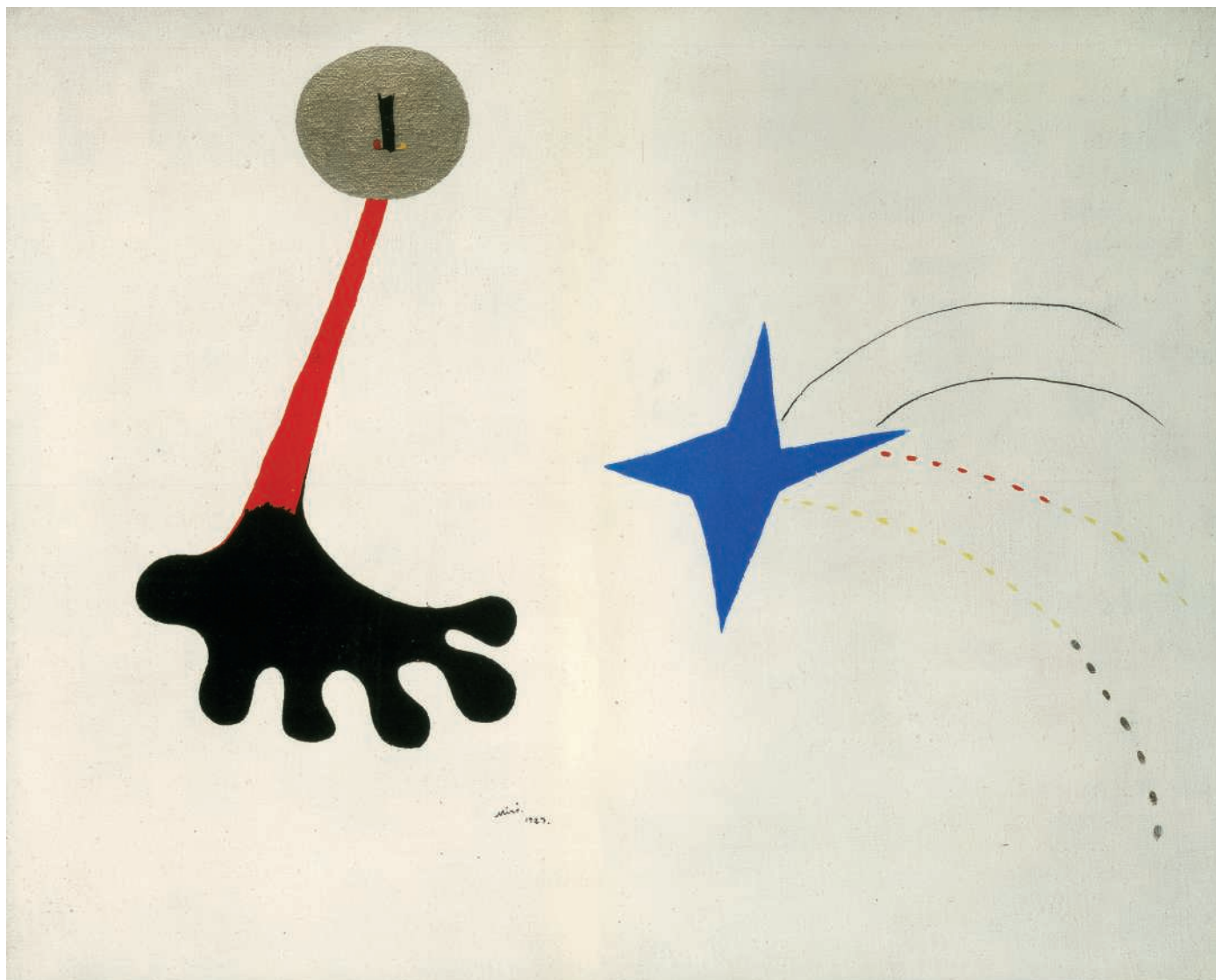
"The idea—an idea that is at once very simple and very mysterious—was to extract from each form the sign latent within it," Dupin explained, "to unshackle the sign from the matrix of realistic representation, to strip it bare, to give it room to breathe... Miró casts off the vestiges of perspective and modeling, the volume and weight of creatures and things, discarding their illusory autonomy for good. There is no more constraint... Simplification, enlargement and the mobility of all its elements open this painting to the pulsations of desire and the combinative potential of signs." The blazing sun in the present *Peinture* is aptly representative of Dupin's metaphor of the "boiling crucible... into which the sign has been plunged and reemerges dripping and vivified" (*Joan Miró: A Retrospective*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1987, pp. 35 and 38).

Miró and curator James Johnson Sweeney included the present *Peinture (Le Soleil)* in the artist's first museum retrospective, held at The Museum of Modern Art, New York, from 18 November 1941 through 11 January 1942. Not quite three weeks into the show, on 7 December, the Japanese bombed Pearl Harbor, and America entered the Second World War. Although events of the day dampened the public response to Miró's museum debut, American artists took notice. "Coinciding with a moment of decision for the New York avant-garde seeking to break away from Cubism, the retrospective consecrated Miró as a major artist," Barbara Rose wrote. "Miró's subjective, fantastic art was interpreted by Sweeney as an antidote to the sterility of geometric abstraction" (*Miró in America*, exh. cat., The Museum of Fine Arts, Houston, 1982, p. 19).

Joan Miró, *Paysage catalan (Le chasseur)*, 1923-1924. The Museum of Modern Art, New York. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Adolph Gottlieb, *Blast #1*, 1957. The Museum of Modern Art, New York. © 2019 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

Joan Miró, *Peinture (L'Étoile)*, 1927. Sold, Christie's London, 7 February 2005, lot 76. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



THE JAMES AND MARILYNN
ALSDORF COLLECTION

4A

YVES TANGUY (1900-1955)

Sans titre

signed and dated 'YVES TANGUY 27' (lower right)
oil on canvas
45¾ x 31⅞ in. (116.3 x 81 cm.)
Painted in 1927

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

PROVENANCE:

(Probably) Galerie Surréaliste, Paris.
Vicomte and Vicomtesse Charles and Marie-Laure de Noailles,
Fontainebleau (probably acquired from the above, 1928).
André-François Petit, Paris (acquired from the above, *circa* 1974); sale,
Sotheby's, London, 24 June 1997, lot 40.
Daniel Filipacchi, Paris (by 1999).
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owner, 15 December 2005.

EXHIBITED:

Knokke-Le Zoute, Casino Communal, *Trésors du surréalisme*,
June-September 1968, p. 89, no. 128 (illustrated, p. 128).
New York, The Solomon R. Guggenheim Museum, *Surrealism: Two Private
Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections*, June-September
1999, p. 296, no. 225 (illustrated in color, p. 297).
Paris, Malingue, *Yves Tanguy*, May-July 2002, p. 22 (illustrated in color).

LITERATURE:

P. Waldberg, *Surrealism*, Geneva, 1962, p. 76 (illustrated in color).
P. Waldberg, *The Initiators of Surrealism*, Paris, 1969 (illustrated in color,
pl. 26).
D. Marchesseau, *Yves Tanguy*, Paris, 1973, p. 13 (illustrated in color).
J.-C. Bailly, "Yves Tanguy, le silence" in XXe siècle, *Le Surréalisme II*, Paris,
1974, no. 43, p. 107 (illustrated in color).
G. Picon, *Journal du surréalisme, 1919-1939*, Geneva, 1976, p. 108, no. 2
(illustrated in color).
P. Waldberg, *Les demeures d'Hypnos*, Paris, 1976, p. 253 (illustrated).
P. Waldberg, *Tanguy*, Paris, 1984, p. 42 (illustrated in color).
R. Le Bihan, R. Mabin and M. Sawin, *Yves Tanguy*, Paris, 2001, p. 44
(illustrated in color, pl. 23).
D. Tanyol, *Georges Malkine—Perfect Surrealist Behavior*, New York, 2014,
p. 24, no. 53 (illustrated).

The present intention of the Yves Tanguy Committee is to include this
work in the revised edition of the *catalogue raisonné* of his paintings
and gouaches.



Portrait of Yves Tanguy, *circa* 1948. Photograph by George Platt
Lynes. Centre Pompidou, Paris. Photo: ©Centre Pompidou, MNAM-
CCI, Dist. RMN-Grand Palais / Jean-Claude Planchet. Artwork:
©Estate of George Platt Lynes.





“The painting grows before my eyes revealing its surprises as it comes together. That’s what gives me a sense of total freedom, and for that reason I am incapable of conceiving a plan or of doing a preliminary sketch”

Yves Tanguy

Once in the legendary collection of the famed Surrealist patrons, Vicomte and Vicomtesse Charles and Marie-Laure de Noailles, *Sans titre* is among the earliest of Yves Tanguy’s great series of mysterious, dream landscapes. Painted in 1927, a landmark year in the artist’s life during which he established himself as one of Paris’s leading Surrealists, this immense, otherworldly panorama marks Tanguy’s arrival at the mature style to which he would remain faithful for the rest of his life. Here, Tanguy immerses the viewer into a blue-hued, hallucinatory vision that he conjured from the depths of his subconscious. Bathed in a strange, enigmatic light, a host of unidentifiable, amorphous and biomorphic forms populate this seeming subaqueous or nocturnal scene, each rendered with the exquisite and precise hyperrealist detail that would come to define the artist’s work. Leaving behind all traces of naturalistic figuration, Tanguy, like his fellow Surrealists, André Masson, Joan Miró and Max Ernst, worked according to a process of instinctive automatism, with each form generated according to a sequence of spontaneous painterly impulses that the artist followed until he felt the composition was complete.

Picturing a rippling expanse that stretches towards a strange, totemic monument which appears to stand sentinel on the horizon line, *Sans titre* conjures a vision of a fantastical underwater world. Amidst an enigmatic blue realm, the strange phantasmagoric figures and forms are lit by an unseen source that causes strong, silhouetted shadows to fall over the ground. These are accompanied in places by what appear to be flags blowing in an impossible breeze in this seeming citadel under the sea. In developing his mysterious mental landscapes, Tanguy was profoundly influenced by the marine landscape of the Brittany coast of his childhood, as well as by the primordial mystery of the many Neolithic stones that extend along the region’s vast and rugged horizons. Later, he would become a sailor in the Merchant Navy, spending weeks at sea as he voyaged round the world. When Tanguy turned to painting, it therefore came as no surprise that such evocative aqueous imagery would play a significant role in both his pictorial imagination and in the development of his early Surrealist works. Indeed, in addition to the misty blue watery realm that works such as *Sans titre* depict, these large, panoramic landscapes also display, as Marcel Jean once poetically described, the same “penetrating loneliness” as that experienced by sailors alone on a seemingly infinite expanse of water (*The History of Surrealist Painting*, London, 1959, p. 198). “The strange world known to him alone”, Patrick Waldberg would later write of Tanguy’s Surrealist landscapes, “whose secrets he elicited and revealed in the course of thirty years of ardent exploration, belongs to the domain of traveler’s tales, those imaginary ocean voyages in which the helmsman of a ship of dreams watches for the faint, faraway signals that will orient him to long-lost lands” (P. Waldberg, *Surrealism*, Geneva, 1962, pp. 77-78). The sea, its boundless depths and the secret, unknowable worlds it houses, served as a natural metaphor for the Surrealists’ greatest interest: the unfathomable realm of the unconscious mind. In evoking this concept in his work, Tanguy became one of the greatest exponents of Surrealism in the late 1920s.



Present lot, detail.

Joan Miro, *Untitled*, 1925. Galerie Beyeler, Basel. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Yves Tanguy, *Belomancy I*, 1927. Museo Nacional Centro de Arte Reina Sofia, Madrid, 1989. © Yves Tanguy, DACS 2019.



Terry Allan Kramer at Palm Beach estate. Photograph - Laura Liberman © LILA PHOTO

THE COLLECTION OF
TERRY ALLEN KRAMER

So many times, I would call "Tak" just to say hello. What do you think? What would you do? A bigger than life lady.

When asking about Art, Jewelry, Architecture, the answer would be honest yet tasteful.

While co-producing a Broadway show (Tak won 5 Tonys) Tak's notes were a God-send (Golden) for her colleagues.

She thought like the public would and incorporated her style, grace, and taste. From "Sugar Babies" to "On your Feet" Tak took each one (on) 175 percent.

As a business partner, Terry's word was her bond. Always quite refreshing knowing I had a partner whose honesty, whether I like it or not, was a refreshing truth.

There's not been a day that goes by where I don't think of my dear friend and confidante, Tak.

Terry had impeccable taste and style. Walking into one of Terry's homes gave comfort. (I do believe that was her personality as well).

I cannot recall anybody making a guest feel more comfortable than Tak.

Whether walking into a living room, visualizing Picassos, or a Salvador Dalí—Terry would make anybody/individual feel like an All-Star.

Terry Allen Kramer was one of the most brutally honest people I have ever met. While telling the previous DOT Commissioner "we are not living in Copenhagen, we are New York". She cared for this city as she cared for her friends and family.

Terry, you were one of a kind, and will be sorely missed.

Love,

Jimmy Nederlander

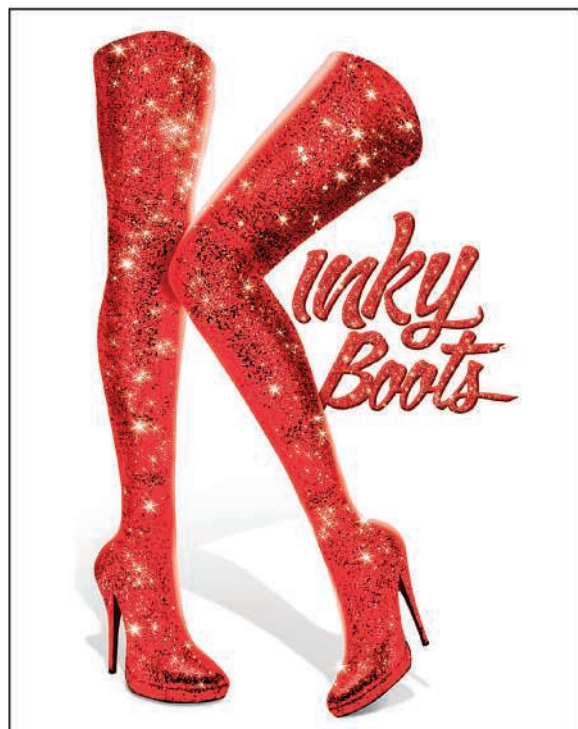


THE COLLECTOR, PHILANTHROPIST, AND PRODUCER TERRY ALLEN KRAMER

remains celebrated as a true paragon of wit, elegance, and *joie de vivre*. For decades, Kramer's remarkable confidence and captivating charm allowed her to move effortlessly between the historic shores of her beloved Palm Beach and the glittering world of the Broadway stage, where she became known as a theatrical *tour de force*. A five-time Tony Award winner and producer of dozens of shows, Kramer's life amongst the Broadway set was complemented by her standing as one of Palm Beach's most notable hostesses and society figures—a woman who embodied the very best in both substance and style.

Born in New York in 1933, Terry Allen Kramer was the daughter of financier Charles Allen, Jr., whose rose from a teenage runner on the New York Stock Exchange to founder of the prestigious Allen & Company investment firm. Kramer possessed a self-assuredness and creative flair from an early age—harbingers of her future success as a producer. While her brothers were raised amidst the family business, Kramer was encouraged to pursue a more 'traditional' path, studying at Vassar College before marrying and having children. In later years, Kramer would attribute much of her success in theatre with an ability to manage the complexities and larger-than-life personalities of a Broadway 'family.'

Across her four decades in theatre, Kramer would become known as one of Broadway's most determined producers, backing plays and musicals that proved formative in the careers of the industry's





most noted talents. “Terry was a great friend and confidante, and somebody who gave back to the arts,” observed theatre operator James L. Nederlander. “She was fantastic to work with. She always spoke her mind and was very honest.” Kramer combined a keen mind for business with a true love for the theatre, taking chances on productions large and small in a way few others could. Among the dozens of shows produced by Kramer were *The Goat*, or *Who is Sylvia?*, *Kinky Boots*, *Movin’ Out*, *La Cage aux Folles*, *The Humans*, *Hello, Dolly!*, and *Sugar Babies*. Within the Broadway circles of prominent celebrities and rising stars, Kramer stood out for her striking elegance and European-inspired style, and cultivated her own influential sphere of cultural and civic luminaries.

Nowhere was this influence more pronounced than in Palm Beach, where Kramer was heralded as “grand dame” of the historic Florida community. At La Follia, her magnificent Italian Renaissance-style estate on South Ocean Boulevard, Kramer entertained in a manner reminiscent of the golden age of Palm Beach society. Her annual Thanksgiving dinner was one of the most coveted invitations on the Palm Beach calendar, with Kramer herself standing amidst the buffet line serving celebrities, performers, and leaders in politics and business. The unbroken ocean vistas and elegant interiors of La Follia were the ideal backdrop to Kramer’s many philanthropic pursuits, which included institutions such as the Palm Beach Civic Association, the Preservation League of Palm Beach, and New York-Presbyterian Hospital, among others. Together with her penthouse apartment

on Manhattan’s Upper East Side, La Follia was also home to a remarkable private collection of fine art—a grouping of Impressionist and Modern works, antiques, prints, and decorative art evocative of Kramer’s own creative vibrancy. Drawn to the very best in artistic achievement, she acquired museum-quality works by figures such as Camille Pissarro, Pablo Picasso, Salvador Dali, Edgar Degas, and Henri Matisse, positioning them within elegant rooms of Continental furniture and antiques. Uniting the works in Kramer’s collection was not only a remarkable sense of beauty, but the astute connoisseurship of a seasoned collector.

Renowned for her intelligence, drive, and élan, Terry Allen Kramer was a woman who saw opportunity in each new day and with each new challenge. Her inspiring trajectory was fueled by imagination and ingenuity—a belief that, like history’s great artist masters, she could foster creativity in the world. The extraordinary fine art collection of Terry Allen Kramer is the tangible expression of this tremendous generosity of spirit.

Hello Dolly! © Playbill Inc.

Kinky Boots © Playbill Inc.

La Cage © Playbill Inc.

Interior of Kramer New York Apartment. Photo © CAPEHEART. Art © Pablo Picasso, *Tête d’Arlequin*, 1970. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Henri Matisse, *Losange*, 1946-1947. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York

THE COLLECTION OF
TERRY ALLEN KRAMER

5A

SALVADOR DALÍ (1904-1989)

Naissance de l'ameublement paranoïaque

gouache and charcoal on paper
25½ x 19½ in. (63.7 x 48.4 cm.)
Executed circa 1937

\$700,000-1,000,000

PROVENANCE:

Edward James, London (probably acquired from the artist and until 1983).
The Mayor Gallery, Ltd., London.
Acquavella Galleries, Inc., New York (acquired from the above).
Acquired from the above by the late owner, 1984.

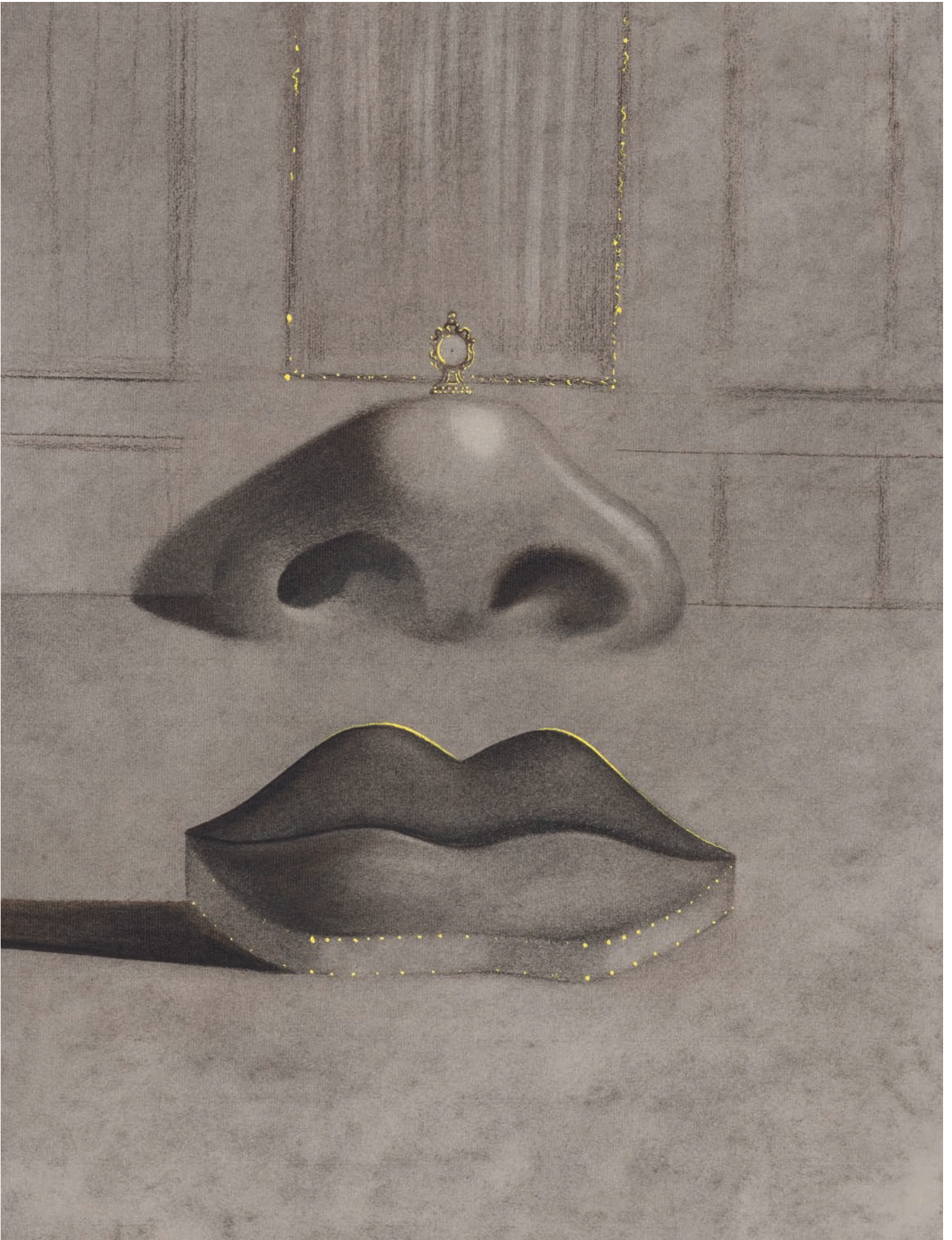
EXHIBITED:

Brighton Museum and Art Gallery, *20 Years of Surrealist Paintings*, April-May 1964.
Brighton Museum and Art Gallery, *Thirty Years of Surrealist Paintings from the Edward James Collection*, April-May 1967, p. 4, no. 23 (titled *Lips and Nose in an Interior*; with incorrect medium).
Bedford, Cecil Higgins Art Gallery, *Paintings from the Edward James Collection*, July-August 1967, no. 31 (titled *Lips and Nose in an Interior*; with incorrect medium).
London, Arts Council of Great Britain, *Surrealist Pictures from the Edward James Collection: Giorgio de Chirico, Salvador Dalí, Max Ernst, Léonor Fini, René Magritte, Paul Nash, Pablo Picasso, Pawel Tchelitchew*, 1969, no. 5 (titled *A Room with Lips and Nose*; with incorrect medium).
London, Worthing Art Gallery, *Paintings from the Edward James Collection*, 1969, no. 25 (titled *Lips and Nose in an Interior*).
Rotterdam, Museum Boymans-van Beuningen, *Salvador Dalí: Bruikleen uit de collectie Edward F.W. James*, November 1970-January 1971, no. 118 (illustrated; with incorrect medium).
Baden-Baden, Staatliche Kunsthalle, *Dalí, Gemälde, Zeichnungen, Objekte, Schmuck: Ausstellung Salvador Dalí unter Einschluss der Sammlung Edward F.W. James*, January-April 1971, p. 220, no. 97 (illustrated, p. 221; with incorrect medium).

Brighton Art Gallery and Museum, *Follies and Fantasies*, May-August 1971, p. 11, no. 104 (titled *Lips and Nose in an Interior*; with incorrect medium).
Paris, Musée national d'art moderne, Centre Georges Pompidou and London, Tate Gallery, *Salvador Dalí: Rétrospective, 1920-1980*, December 1979-July 1980, p. 232, no. 172 and p. 27, no. 131 respectively (illustrated; with incorrect medium).
London, The Mayor Gallery and Robert Fraser Gallery, *Fifty Drawings by Salvador Dalí from the Edward James Collection*, November-December 1983, no. 24.
New York, Acquavella Galleries, Inc., *XIX & XX Century Master Drawings & Watercolors*, April-May 1984, no. 19 (illustrated; titled *Lip and Nose in an Interior*; with incorrect medium).
Staatsgalerie Stuttgart and Kunsthau Zürich, *Salvador Dalí*, May-October 1989, p. 183, no. 140 (illustrated; with incorrect medium).

LITERATURE:

A. Breton, *Dictionnaire abrégé du surréalisme*, Paris, 1938, p. 61 (illustrated).
R. Hollis, *Modern Chairs, 1918-1970*, exh. cat., Whitechapel Art Gallery, London, July-August 1970 (illustrated).
M. Buyschaert and F. Malerba, eds., *Dalí*, exh. cat., Palazzo Grassi, Venice, 2004, pp. 284 and 494 (with incorrect medium).
R. and N. Descharnes, *Dalí: The Hard and The Soft, Spells for the Magic of Form, Sculptures and Objects*, Eccart, 2004, p. 41, no. 79 (illustrated in color; with incorrect medium).
A. Umland, ed., *Magritte: The Mystery of the Ordinary, 1926-1938*, exh. cat., The Museum of Modern Art, New York, 2013, p. 205 (illustrated in color, fig. 15; with incorrect medium).





Salvador Dalí, *Mae West's Face which May Be Used as a Surrealist Apartment*, 1934-1935. The Art Institute of Chicago. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Movie poster of Mae West in *She Done Him Wrong*, Paramount Pictures, 1933. Photo: Pictorial Press Ltd / Alamy Stock Photo.

Mae West Lips Sofa, Salvador Dalí and Edward James, circa 1938. Photograph courtesy of the Brighton Museum. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Mae West Room, the face of the actress used as an apartment. This room was created by Salvador Dalí, Teatro Museo dalí, Figueras. 1974. Photo: Jordi Puig. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.



Salvador Dalí created *Naissance de l'ameublement paranoïaque* in preparation for the design and construction of one of his most famous objects—the sexy, surrealist, yet functional pièce de décor *Mae West Lips Sofa*. Realized in collaboration with the English poet and collector Edward James, Dalí's chief patron during the mid-1930s, five examples of the sofa were produced in 1938. One of the pair James had installed in the dining room of Monkton House, his country estate, was sold at Christie's London, 28 February 2017, lot 130, and subsequently acquired by the Victoria & Albert Museum, London.

"I am very proud of having predicted in 1928, at the highest peak of functional and practical anatomy, in the midst of the most scoffing skepticisms," Salvador Dalí wrote in the surrealist journal *Minotaure*, February 1934, "the immanence of Mae West's rounded and salivary muscles, horribly slimy with biological ulterior motives. I announce today that the whole new sexual attraction of women will come from the potential use of their spectral capacities and resources, their potential carnal and luminous dissociation and disintegration... Woman will become spectral through the disarticulation and deformation of her anatomy" (H. Finkelstein, ed., *The Collected Writings of Salvador Dalí*, Cambridge, 1998, p. 206).



The artist was likely referring to Mae West's play *Diamond Lil*, featuring a character rather like her bawdy, risqué self, which in 1928 became a Broadway hit for the actress-author and attracted the attention of Hollywood. She reprised this role as Lady Lou in the 1933 film *She Done Him Wrong*, with Cary Grant, resulting in an Academy Award nomination for Best Picture; the box office proceeds saved Paramount Pictures from bankruptcy. Mae West became the highest-paid woman in America. "Good girls go to heaven, bad girls go everywhere else," she declared in *She Done Him Wrong*—prior to enforcement of the Movie Production Code.

While in America during 1934-1935, as a tribute to his cinematic muse, Dalí painted over a magazine cover showing a Paramount publicity shot of West, an image on which the studio also based one of their *She Done Him Wrong* posters. Subjecting the actress's features to spectral "disarticulation and deformation", Dalí created *Mae West's Face which May Be Used as a Surrealist Apartment*. Seeking to transform Monkton House into an amalgam of surrealist environments, James was drawn to the idea of the Mae West lips sofa and the dual-chambered nostrils fireplace. Dalí extracted these elements from the full-face gouache and precisely modeled them in the present drawing, from which working designs could be prepared. The fireplace, however, was not undertaken. The complete Mae West Room was not realized until it was built and incorporated into the Dalí Theatre-Museum in Figueres, Catalunya, inaugurated in 1974.

◆ 6A

RENÉ MAGRITTE (1898-1967)

Le Sabbat

signed 'Magritte' (upper right); titled "'LE SABBAT'" (on the reverse)
oil on canvas
19¾ x 23¾ in. (50 x 60.7 cm.)
Painted in February 1959

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

PROVENANCE:

Alexander Iolas, New York (acquired from the artist, by March 1959).
Patrick O'Higgins, New York (acquired from the above and until at least 1964).
Mayor Gallery, London.
Anon. sale, Sotheby & Co., London, 2 December 1970, lot 57.
Galleria Medea, Milan.
Private collection (acquired from the above).
Galleria La Bussola, Turin (by 1986).
Private collection, Italy.
Private collection (acquired from the above); sale, Christie's, London,
18 June 2007, lot 63.
Acquired at the above sale by the present owner.

EXHIBITED:

Charleroi, Palais des Beaux-Arts, *XXXIII^{me} Salon du cercle royal artistique et littéraire de Charleroi*, March 1959, no. 120 (dated 1958-1959).
Brussels, Musée d'Ixelles, *Magritte*, April-May 1959, no. 102 (dated 1958 and with incorrect dimensions).
Paris, Galerie Rive Droite, *René Magritte*, February-March 1960, no. 3.
Little Rock, Arkansas Art Center, *Magritte*, May-June 1964 (illustrated).

LITERATURE:

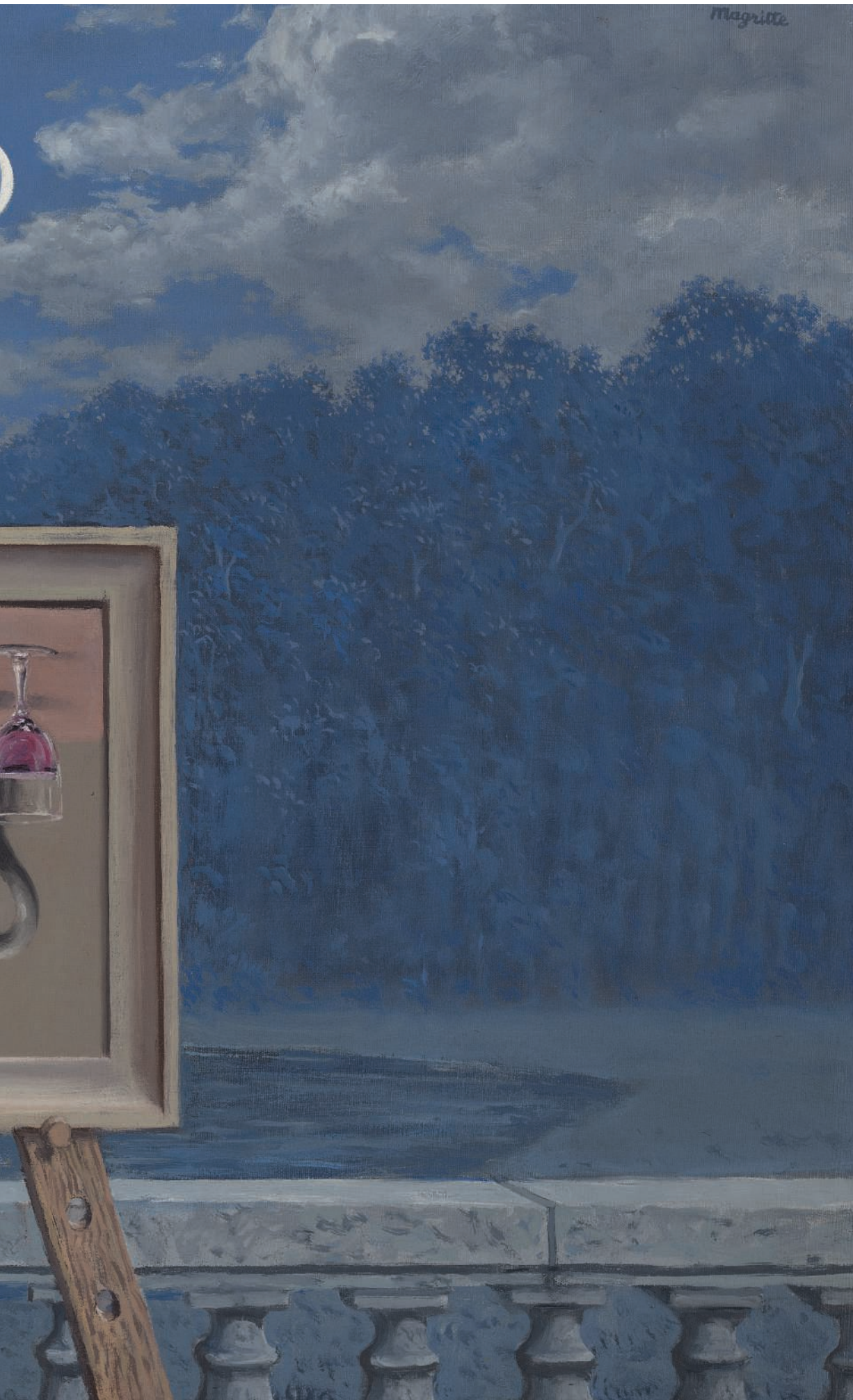
A. Bosmans ed., "René Magritte" in *Rhétorique*, September 1961, no. 3 (illustrated, pl. 20).
(possibly) H. Michaux, *En rêvant à partir de peintures énigmatiques*, Paris, December 1964, p. 596.
F. Perceval, ed., *René Magritte: Lettres à André Bosmans 1958-1967*, Paris, 1990, pp. 51-52.
D. Sylvester ed., *René Magritte: Catalogue Raisonné, Oil Paintings, Objects and Bronzes, 1949-1967*, London, 1993, vol. III, p. 306, no. 898 (illustrated).



Film still from *Magritte ou La leçon de choses*. Photo courtesy of Xavier Canonne. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.









Foldout: Present lot, detail.

René Magritte, *La condition humaine*, 1933.
National Gallery of Art. © 2019 C. Herscovici /
Artists Rights Society (ARS), New York.

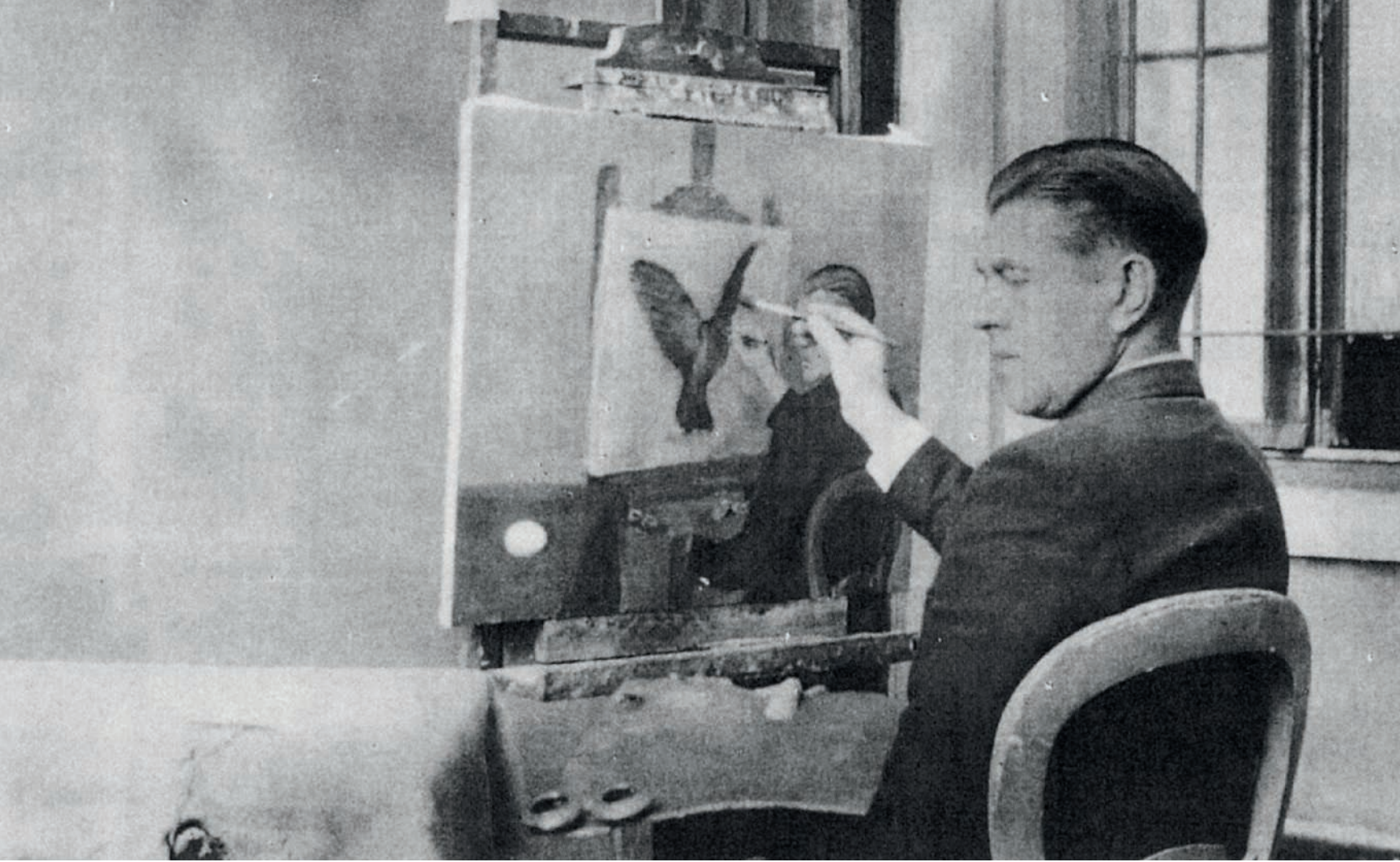
Double Self Portrait 1936, Magritte working
on the painting *Clairvoyance* (unique print)
Brussels, Private Collection © 2019 C.
Herscovici / Artists Rights Society (ARS),
New York.

Giorgio de Chirico, *Great Metaphysical Interior*,
1917, © 2019 Artists Rights Society (ARS),
New York / SIAE, Rome.

Incorporating an image of a painting into the picture itself, as René Magritte did repeatedly from the late 1920s onward, was one of the most effective and infinitely renewable pictorial devices that the artist developed to challenge the viewer's preconceived notions of reality and lay bare the mystery that he believed was inherent in the everyday world. Painted in February 1959, in *Le Sabbat*, Magritte welcomes the viewer into his unique and surreal world; using objects from reality yet altering their usual associations by displacing them: here, a painting sits on an easel, a landscape beyond it, and yet the two have little in common: the nocturnal landscape that spreads before us has, it is implied, been represented in the picture-within-a-picture by a still life, which in fact is upside down.

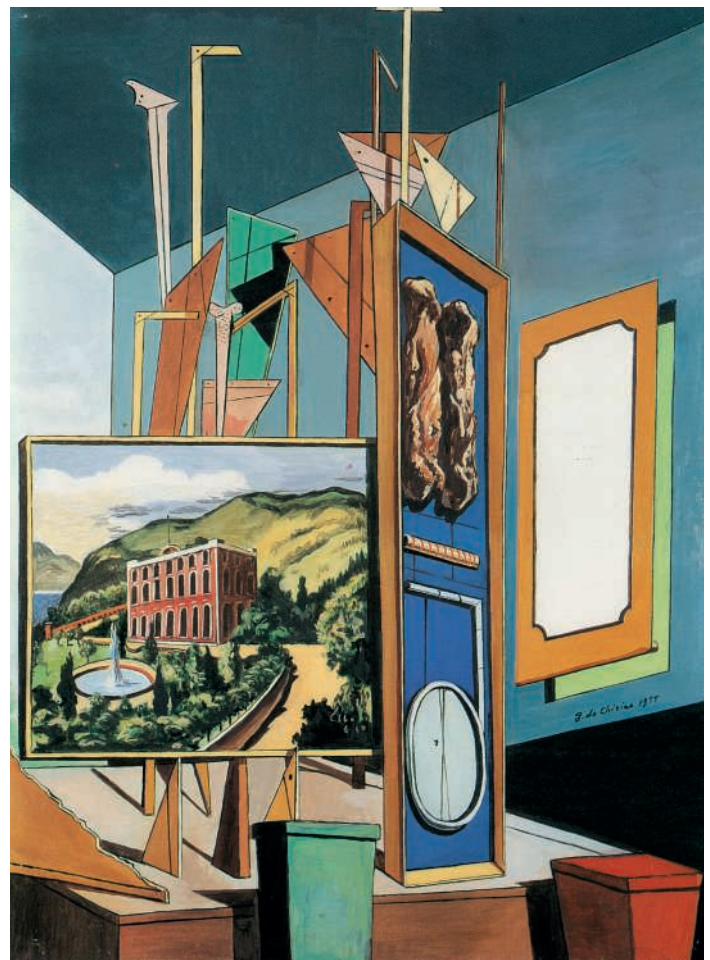
Magritte had first begun to explore the theme of a picture within a picture having been inspired in the 1920s by Giorgio de Chirico's interior scenes, such as *Great Metaphysical Interior*, 1917 (The Museum of Modern Art, New York), in which a range of disparate objects and framed paintings are depicted within strange interior spaces. This concept fascinated the artist and remained one of the most insistent themes of his painting, manifesting itself in the image of canvases propped on easels in the landscape or in front of windows such as *La condition humaine*, 1933 (National Gallery of Art, Washington, D.C.). By incorporating an image of a painting into the picture itself, Magritte heightens the ambiguity between the real image, the painted representation of it and the viewer's interpretation of it. With these paintings, Magritte disrupted the notion of painting "as a window on the world", highlighting the artifice of painting itself.

Le Sabbat draws directly upon the shock of recognition and the epiphany that Magritte himself had experienced when he first came across the work of de Chirico. "This triumphant poetry" Magritte wrote of the revelation of seeing de Chirico's metaphysical paintings for the first time, "supplanted the stereotyped effect of the traditional painting. It represented a complete break with the mental habits peculiar to artists who are prisoners of talent, virtuosity and all the little aesthetic specialties. It was a new vision through which the spectator might recognize his own isolation and hear the silence of the world" (quoted in D. Sylvester, *Magritte*, Brussels, 2009, p. 71). Following the revelation that Magritte experienced in seeing de Chirico's work, he embarked on the creation of a completely new type



of picture in which the structures of painting and representation were not only exposed as the artifices they were, but also, as here in this work, forms aimed at exposing the innate enchantment and deeper mysteries of reality and perception. In order to do this Magritte had to abandon the faux cubo-futurist style of painting he had hitherto been practicing and embraced a new, objective style of painting in which objects were rendered in a simple, dry, matter-of-fact, manner. In what he called a "detached way of representing objects [which] seems to me related to a universal style, in which idiosyncrasies and minor predilections of an individual no longer count" (Magritte, quoted in *ibid.*, p. 110).

In the present work, Magritte evokes the mystery of representation in a different way, by showing a picture on an easel that is both possible and impossible—in its being upside-down—and wholly incongruous, because of its apparent lack of relationship with the scenery behind it. There is no room even for a game of disjointed association. There are no links. This is a realm of magic, and it is through this jarring magic that the viewer perceives all the more the mystery of painting. For it is the painting on the easel that is the main theme, the main motif, in *Le Sabbat*. "There is a familiar feeling of mystery experienced in relation to things that are customarily labelled 'mysterious'", Magritte explained in 1958, the year before he painted the present work, "but the supreme feeling is the unfamiliar feeling of mystery, experienced in relation to things that it is customary to 'consider natural'...We must consider the idea that a







René Magritte, 1965, detail. Duane Michals. © Duane Michals, Courtesy of DC Moore Gallery, New York.

Max Ernst, *Day and Night*, 1941-1942. The Menil © Artists Rights Society (ARS), New York / ADAGP, Paris.

René Magritte, *L'heureux donateur*, 1966. Musée d'Ixelles, Brussels. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.



'marvellous' world manifests itself in the 'usual' world... Instead of being astonished by the superfluous existence of another world, it is our one world, where coincidences surprise us, that we must not lose sight of" (Magritte, 1958 in K. Rooney & E. Plattner, eds., *René Magritte, Selected Writings*, trans. J. Levy, Surrey, 2016, p. 281).

This theme had been explored two years earlier in a pair of works both titled *Le réveille-matin* (*The Alarm Clock*) (Sylvester, nos. 861 & 862). In these paintings, an upside-down still-life is shown upon an easel before a sprawling daytime landscape. By taking an artistic genre that is so completely wedded to reality—the still-life—Magritte heightens the effect of his visual disruption. The still-life is supposed to mirror the world; here, this concept is literally turned upside down. Not only does the painting depict a completely different image to the scene stretching out beyond, but it is also oriented incorrectly, making this strange scene all the more beguiling. Magritte described *Le réveille-matin* and the related *Le Sabbat*: "The theme in my view is as follows: a picture the wrong way round—whatever the subject thus represented—in something (a landscape for example) the right way round. It would be possible to do a version of the picture *Le réveille-matin* with a face (or a landscape) in it the wrong way round. But if I paint a picture resting on an easel and representing, for instance, an afternoon sky the right way round in front of a night sky, the theme is different, in spite of the presence of the picture and the easel" (Magritte, quoted in D. Sylvester, ed., *René Magritte Catalogue Raisonné*, vol. III, 1993, p. 306).

Indeed, in *Le Sabbat* the moonlit night heightens this mystery, and, the fact that the picture within *Le Sabbat* is small, it emphasizes the landscape behind, ensuring that the viewer's attention is focused on the seemingly discordant relationship between what has been seen and what has been painted. The painting is only truly "revealed" by Magritte through its association, or lack thereof, to the landscape. And in this, the artist manages to illustrate the strangeness of perception itself. It is not

the act of painting alone whose strange pitfalls and bizarre, even illogical, mechanics are exposed, but also the very act of seeing—"seeing" in the present painting involves looking at a landscape, but yet seeing a still life.



Adding an extra layer of the mysterious to *Le Sabbat* and heightening this sense that perception itself should not be taken for granted and should not be so rigid as it can often become, Magritte has not only inverted the still life image, but has also included within it a vase that appears to be made of stone, lending it a monumentality that itself adds to the visual drama of the gravity-defying ceiling-hugging still life. Despite this, there is nothing strictly impossible within *Le Sabbat*—yet an atmosphere of the unreal nevertheless pervades the work. As the artist once explained: "I must inform you however that words such as *unreal, unreality, imaginary*, seem unsuited to a discussion of my painting," he explained. "I am not in the least curious about the 'imaginary,' nor about the 'unreal'. For me, it's not a matter of painting 'reality' as though it were readily accessible to me and to others, but of depicting the most ordinary reality in such a way that this immediate reality loses its tame or terrifying character and finally presents itself with its mystery. Understood in this way, that reality has nothing 'unreal' or 'imaginary' about it" (Magritte, quoted in H. Torczyner, *Magritte: Ideas and Images*, trans. R. Miller, New York, 1977, p. 70).

Magritte's pictures, then, are revelations, little epiphanies that still reverberate with that initial moment of lucidity that the artist himself had felt when seeing de Chirico's *Le chant d'amour* in reproduction for the first time. That sudden awareness of the almost alchemical poetry that somehow exists in our world—just beyond the layer that our eyes see—is forcefully brought to our attention in the deliberately discordant lyricism of *Le sabbat*.

Magritte's own words when plagued by critics or interviewers trying to shed light on the hidden meanings of his paintings, resolutely denounced such interpretations, stating, "There is nothing 'behind' this image. Behind the paint of the painting there is the canvas. Behind the canvas there is a wall, behind the wall there is... etc. Visible things always hide other visible things. But a visible image hides nothing" (quoted in D. Sylvester, *Magritte*, Brussels, 1992, p. 408).



Jasper Johns, *Canvas*, 1956. © 2019
Jasper Johns / Licensed by VAGA
at Artists Rights Society (ARS), NY.

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

Present lot, detail.



THE JAMES AND MARILYNN
ALSDORF COLLECTION

7A

JOAN MIRÓ (1893-1983)

"La Publicitat" et le vase de fleurs

signed 'Miró.' (lower right)

oil and newspaper collage on canvas

28¾ x 23⅝ in. (73 x 60 cm.)

Executed in Barcelona in winter 1916-1917 and 1929

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

PROVENANCE:

Max Bollag, Zürich.

Perls Galleries, New York.

Acquired from the above by the late owners, 8 October 1957.

EXHIBITED:

Barcelona, Galeries Dalmau, *Exposició Joan Miró*, February-March 1918, no. 38.

The Arts Club of Chicago, *Joan Miró from Chicago Collections and Sculpture by Art*, February-March 1961, no. 1 (illustrated; titled *Nature morte au journal*).

Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution and Buffalo, Albright-Knox Art Gallery, *Miró: Selected Paintings*, March-August 1980, p. 52, no. 3 (illustrated in color; titled *Newspaper and Flower Vase*).

New York, The Museum of Modern Art, *Joan Miró*, October 1993-January 1994, p. 365, no. 5 (illustrated; illustrated again in color, p. 85; titled "*La Publicidad*" and *Flower Vase*).

Paris, Musée national d'art moderne, Centre Georges Pompidou, *Joan Miró: 1917-1934*, March-June 2004, p. 378, no. 3 (illustrated in color, p. 99).

LITERATURE:

J. Dupin, *Joan Miró: Life and Work*, New York, 1962, pp. 73 and 503, no. 27 (illustrated, p. 503; titled *La Publicidad and Flower Vase*; with incorrect cataloguing).

H. Wescher, *Collage*, New York, 1971, p. 188.

R.S. Lubar, *Joan Miró Before "The Farm," 1915-1922: Catalan Nationalism and the Avant-Garde*, Ann Arbor, 1988, pp. vi and 17-18, note 26; pp. 60, and 237, note 30; pp. 300-301 (illustrated, fig. 25).

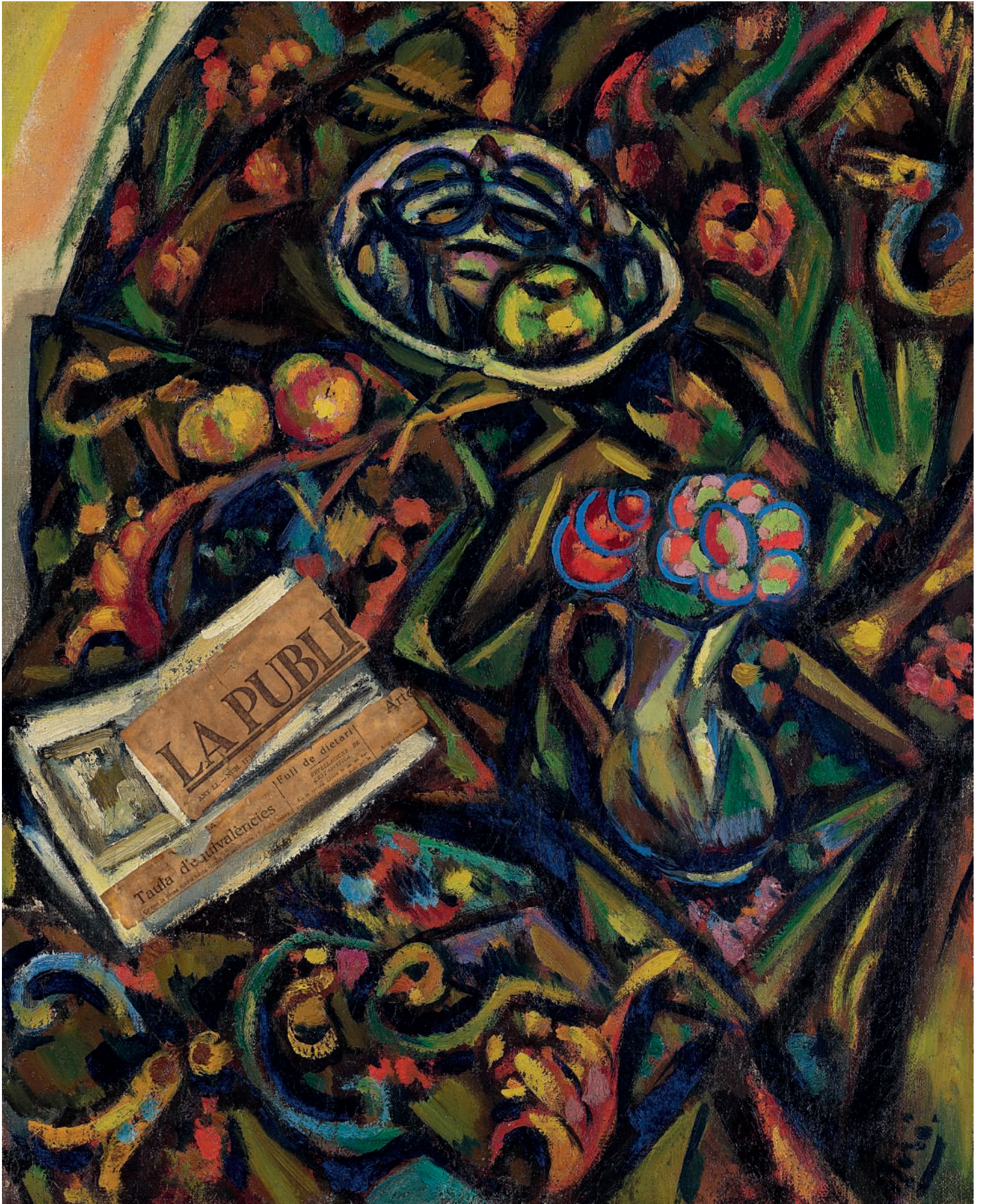
V. Combalía, *El descubrimiento de Miró: Miró y sus críticos, 1918-1929*, Barcelona, 1990, p. 284, no. 38.

A. Umland, "Joan Miró's *Collage* of Summer 1929: 'La Peinture au défi?'" in *Essays on Assemblage*, New York, 1992, p. 70, note 26 and p. 77, note 97.

J. Dupin, *Miró*, Paris, 1993, p. 53 (illustrated, fig. 53; titled *La Publicidad and the Flowers Vase* and dated 1916; with incorrect medium).

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné. Paintings, 1908-1930*, Paris, 1999, vol. I, p. 32, no. 28 (illustrated in color).

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné. Paintings, 1908-1930* (www.successiomiro.com/catalogue) no. 28 (illustrated in color).





Pablo Picasso, *Guitar, Sheet music, Glass, 1912*. Marion Koogler McNay Art Museum. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Juan Gris, *Nature morte à la nappe à carreaux, 1915*.

Joan Miró, *Autoportrait, 1919*. Musée Picasso, Paris. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Joan Miró, *L'Éventail rouge, 1916*. The Hakone Open-Air Museum, Tokyo. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Blending passionate, expressive brushwork with bold, effusive color, Joan Miró's "*La Publicatà*" et *le vase de fleurs* is a testament to not only the young artist's adventurous modernist spirit during the earliest stages of his career, but also the growing strength and confidence with which he deployed his unique artistic vision. Painted during the winter of 1916-19, when the artist was just 23 years old, this vivid composition centers on a complex configuration of traditional still-life elements—a vase filled with fresh blooms, a bowl of fruit, and a folded newspaper—set against the richly colored, highly ornate pattern of a piece of Majorcan fabric, masquerading as a tablecloth. In its powerful combination of angular forms, unusual treatment of space, and vivid color palette, the composition draws variously on the stylistic influences of Expressionism, Cubism, and Fauvism, illustrating the myriad of artistic inspirations that were shaping Miró's painterly vocabulary at this time.



Upon finishing his preliminary artistic training at the Galí Escola d'Art in 1914, Miró set out to become a professional painter, though he found himself stalled in these efforts by his obligatory military service. Luckily, the artist was able to fit his painting around his duties as a soldier, taking over a small room in his family home on the Pasaje del Crèdito in which to work, as well as a modest studio on the Carrer Sant Pere which he shared with his close friend Enric Cristòfol Ricart. Barcelona at this time a hub for artists and writers seeking refuge in neutral Spain during the First World War, and the city experienced a great cultural flourishing as a result. The Galeries Dalmau became a hub for the city's burgeoning avant-garde, hosting exhibitions of the latest French art, and organizing publications by such luminaries as Francis Picabia, recently returned to Europe from New York. Miró immersed himself fully in these dynamic artistic circles, engaging in the aesthetic debates that were swirling excitedly through the city at this time, absorbing different visual languages and theories from the exhibitions he visited and the figures he encountered, and approaching his own work with a new, revolutionary spirit.

In "*La Publicatà*" et *le vase de fleurs* a familiar everyday scene is transformed into an intricate study of pictorial tension, as the artist collapses the boundaries between the objects and their background, blurring the lines between the motifs within the fabric and the items placed atop it. Echoes of Paul Cézanne's late still-lives can be detected in Miró's approach to perspective and the construction of form, while the Catalanian artist's free use of bright, non-naturalistic colors and richly patterned draperies owe a clear debt to the Fauvist compositions of Henri Matisse, particularly those which employ Spanish fabrics, such as *Nature morte, Séville II (Nature morte espagnole)* from 1911 (State Hermitage Museum, St Petersburg). However, by introducing a series of thick folds and creases to the fabric, Miró creates a more dynamic surface than Matisse ever achieved, imbuing the tablecloth with an intense sense of energy, the sharp lines of its sculptural pleats zig-zagging across the picture with a dramatic dynamic force, leading the eye into the very depths of the scene.

Perhaps the most striking aspect of the composition, however, lies in the fragments of newspaper that the artist has adhered to the surface of the canvas, the first example of collage in his oeuvre and an apparently deliberate quotation of Cubist experiments with *papier collé*. The most obvious example of this technique is the piece of the front page of



the Catalan edition of *La Publicat*, which is dated 2 February, 1929, that Miró subsequently added to the composition just over a decade later. In his writings on this early period of Miró's work, as well as conversations with the artist, Robert Lubar has explained that the artist's decision to adhere this particular newspaper was a deliberate choice; like the cubists before him, he has subtly manipulated the headline of the article, which was criticizing urban reform in Barcelona, so it states simply, "Art" (R. Lubar, quoted in A. Umland, "Joan Miró's *Collage of Summer 1929: 'La Peinture au défil?'*", in J. Elderfield, ed., *Essays on Assemblage*, exh. cat., The Museum of Modern Art, New York, 1992, p. 70).

However, for Miró, these dynamic and varying influences were not mere quotations, but rather a means of reaching a new form of personal expression in his work. As Jacques Dupin has explained, "Miró borrowed from Cézanne, from the Fauves, and from the Cubists whatever weapons he found useful in his own personal war. All such elements are fused in the crucible of his imagination and perfectly integrated in a language exclusively his" (J. Dupin, *Miró*, transl. by J. Petterson, New York, 1993, pp. 53-56). Indeed, writing to his close friend Ricart in the Autumn of 1917, he emphasized the importance of moving beyond these influences, to reach an impulsive energy and rhythm all his own: "I think that after the grandiose French Impressionist movement which sang of life and optimism, and the post-Impressionist movements, the courage of the Symbolists, the synthesis of the Fauves, and the analysis and dissection of Cubism and Futurism, after all that we will see a free Art in which the 'importance' will be in the resonant vibration of the creative spirit" (Miró, letter to E. C. Ricart, Barcelona, October 1917, quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, London, 1987, p. 52).



"*La Publicat*" et le vase de fleurs was featured in Miró's inaugural solo-exhibition in Barcelona at the Galeries Dalmau in February 1918. As Roland Penrose has eloquently explained, this exhibition established Miró's reputation as an important new figure within the Spanish avant-garde: "The paintings he showed astonished all who saw them, not so much by the subject matter as by the brilliance of color and the originality of the style, already apparent even though he was at this time strongly influenced by the Fauve painters" (R. Penrose, *Miró*, London, 1995, p. 13). The exhibition received mixed, though largely positive, reviews in the press, with the critic of *La Publicat*, for example, writing: "Of the new artists there is not one with as much spirit, spontaneity and enthusiasm as Joan Miró... All in all... magnificently bold and a mind permeable to modern currents ... nevertheless, for the moment, he is detestable as a colorist" (J. Sacs, quoted in A. de la Beaumelle, ed., *Joan Miró, 1917-1934*, exh. cat., Centre Pompidou, Paris, 2004, p. 303). However, the general public were largely dismissive of his work, and the negative reactions he received in the wake of the exhibition convinced Miró that Barcelona was no longer a place in which he could reach his full potential as a modern artist, which led to his departure for Paris the following year.

THE COLLECTION OF
TERRY ALLEN KRAMER

8A

PABLO PICASSO (1881-1973)

Buste d'homme

signed 'Picasso' (upper left); dated and numbered '12.10.68.II'
(on the reverse)

oil on canvas

51 $\frac{1}{8}$ x 31 $\frac{7}{8}$ in. (130 x 80.9 cm.)

Painted on 12 October 1968

\$9,000,000-12,000,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.

Anon. sale, Sotheby's, London, 28 June 1988, lot 73.

Stanley J. Seeger, New York (acquired at the above sale); sale,
Sotheby's, New York, 4 November 1993, lot 477.

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

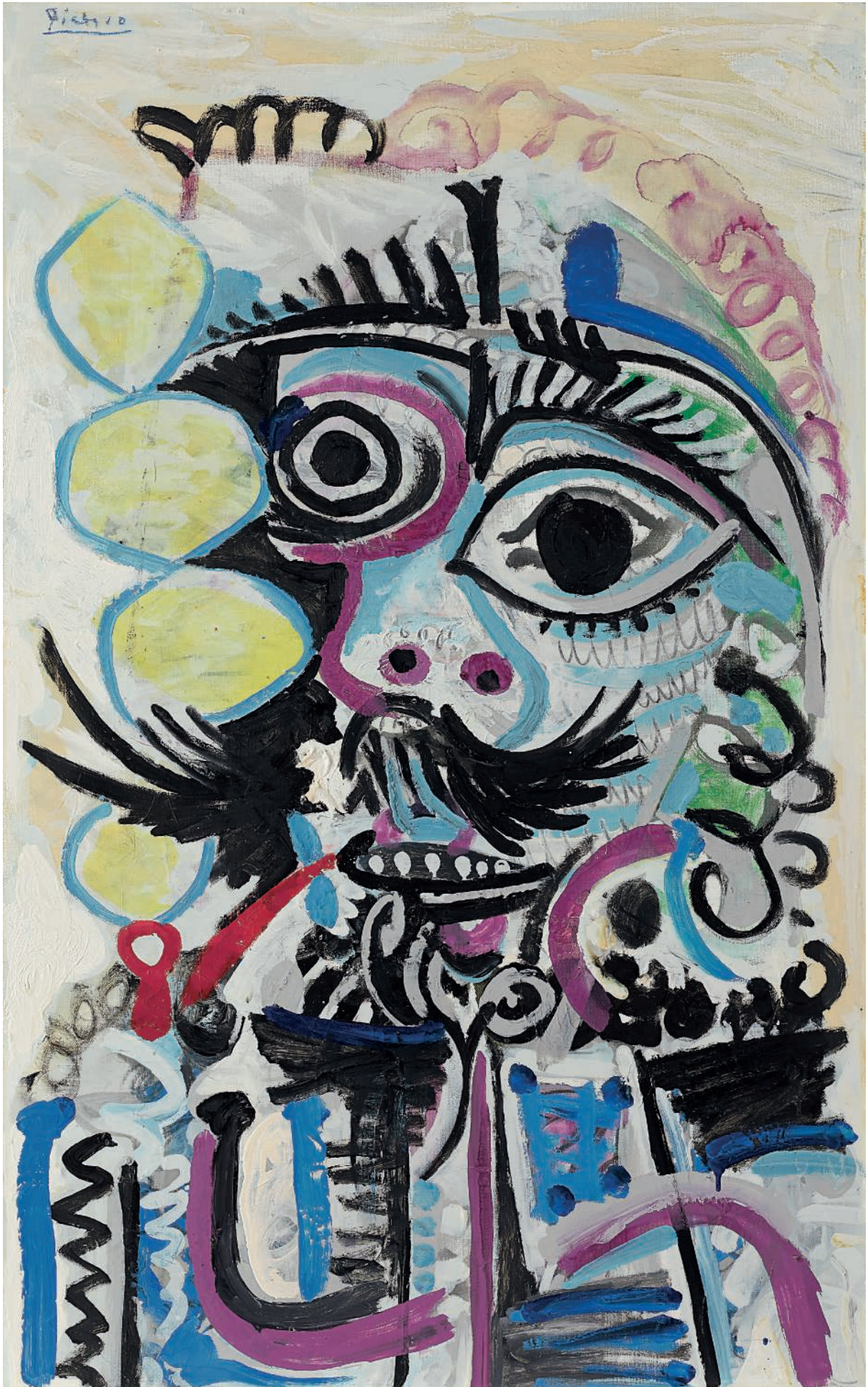
Acquired from the above by the late owner, 1995.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1973, vol. 27, no. 339 (illustrated, pl. 131).



Picasso holding *Le Fumeur (pour Jacqueline)*, painted in Mougins, 29 July 1971. Photo © Raph Gatti, AFP. Art: © Estate of Pablo Picasso / Artists Rights Society (ARS), New York.









"Age has forced us to abandon smoking, but the desire remains, It's the same with love"

-Pablo Picasso

The obstreperously mustachioed gentleman that Picasso chose to portray as *Buste d'homme* on 12 October 1968—close-up and larger than life, filling the canvas—is a member of his imaginary company of *mousquetaires*, characters whose brash, even raffish qualities, ironic foibles, and fabled exploits he employed to give voice to his own rich inner life, long and well lived, and to offer commentary on events of the day. The artist would mark his 87th birthday on 25 October—he knew full well he was painting against whatever finite measure of time then remained to him. Picasso surprised many, and baited the critics, by steering clear of the tenebrous, fatalistic *gravitas* that Goya painted into his late works, and instead celebrated the less portentous side of the human comedy—all-inclusive, raucously joyful—in both the light and shade of his own accumulated wisdom. He made the *mousquetaires* his signature, valedictory theme.

Formally attired in a ruff collar and an ornate doublet, this *mousquetaire* is a rare exception among his comrades—instead of sitting for the painter abundantly bewigged or sporting a wide-brimmed, floppy hat, he wears instead his plumed metal helmet, beneath which he stares forth, eyes wide open, as if fixed in a state of perpetual astonishment. Picasso liked to project elements of himself into these soldierly types, most tellingly here the riveting *mirada fuerte*—the “strong gaze” of his own coal-black, all-seeing eyes. History—and his place in it—was always on Picasso’s mind; he conceived his *mousquetaires* as proxy agents through whom he could explore the glories of 17th-century Baroque painting, the age of Velázquez and Rembrandt, the tradition to which he was heir, and three centuries later—in his scope and achievement as a painter—the two old masters’ rightful peer.

Precursors to the *mousquetaires* are the 17th-century cavalier painters that Picasso introduced into his artist and model canvases, the fundamental theme of his final decade, an extensive, ongoing series that he commenced in February 1963. The transformation from a courtly master of the brush to the more widely characterizable, at times even rambunctious *mousquetaire* took place in the wake of emergency surgery Picasso secretly underwent in Paris, to remove an inflamed duodenal ulcer, in November 1965. Slowly convalescing during 1966, the artist devoured literature, revisiting his favorite classics, including Dumas’s *The Three Musketeers* (1844), which John Richardson has stated “he evidently knew by heart” (*Picasso Mosqueteros*, exh. cat., Gagosian Gallery, New York, 2009, p. 20). Picasso’s reading also included the plays of Shakespeare. Most significantly for his art, he had been studying Otto Benesch’s six-volume compendium of Rembrandt’s drawings, published in 1957, which he kept in his library.



Athos, Porthos, and Aramis, the inseparable *Three Musketeers* of Dumas's classic novel—with the youthful newcomer d'Artagnan at their side—risked all to protect their king. Brought back to life during the late 1960s, they served as bodyguard and inspiration to Picasso as well. Nearly twenty film adaptations of the musketeers' adventures had been produced between 1903 and 1961. The first Picasso *mousquetaires* appeared as swordsmen in three drawings dated 29 December 1966 (Zervos, vol. 25, nos. 246, 257, and 258). When he resumed painting on canvas on 20–21 February 1967, the transformation into period attire had been accomplished; both canvases he painted on those days show an artist costumed as a 17th-century cavalier, paintbrush and palette in hand (Zervos, vol. 25, nos. 280–281). Troops of *mousquetaires*, typically *en buste* or in half-figure length, soon sprang forth, including the first pipe-smokers. The thirty canvases that Picasso painted during September–November 1968, including the present *Buste d'homme*, represent the crest of the initial wave of *mousquetaires*—many of them depict their subject congenially puffing on his pipe while presumably regarding the passing parade of people and daily events.

The pipe alludes to genre paintings of the 17th-century Dutch school, as well as more recent models, such as Édouard Manet's *Le bon bock* (Wildenstein, no. 213). Picasso often depicted pipe-smoking bohemian characters during his Blue and Rose periods; the most instantly recognizable motif in certain cubist figure paintings is a pipe, and the object itself becomes emblematic of the artist's presence in his still-life subjects. The manly recreation of pipe-smoking takes on a sexual connotation as well; in its exaggerated length, the pipe becomes



Previous page: Present lot, detail.

Picasso Smoking, Vauvenargues, 1959.
© David Douglas Duncan. Photography collection, Harry Ransom Center, The University of Texas at Austin. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

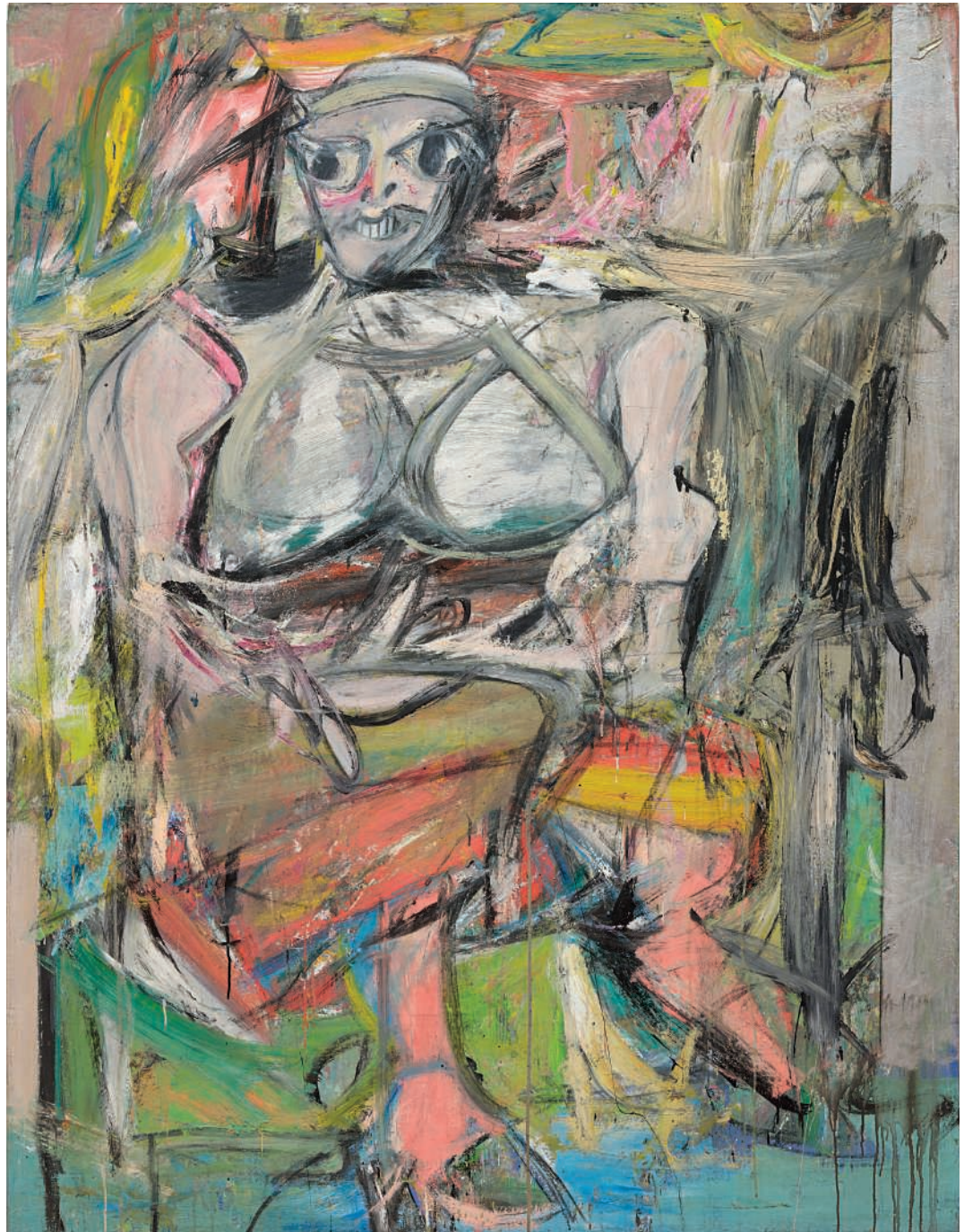
Édouard Manet, *Le bon bock, portrait d'Émile Bellot, graveur et lithographe*, 1873.
The Philadelphia Museum of Art.

Pablo Picasso, *Homme à la pipe*, Mougins, 7 November 1968. Sold, Christie's New York, 6 November 2007, lot 5. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Present lot, detail.

Willem de Kooning, *Woman in a Landscape III*, 1968. Whitney Museum of American Art. Image: © The Museum of Modern Art/Licensed by SCALA / Art Artwork © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



a phallic symbol. Throughout his life a heavy smoker, Picasso had to give up cigarettes following his surgery. "Age has forced us to abandon smoking, but the desire remains," he commiserated with the photographer Brassai. "It's the same with love" (quoted in M.L. Bernadac, *The Ultimate Picasso*, New York, 2000, p. 455).

Picasso's sudden obsession with the *mousquetaires* seemed to many a willfully odd and retrograde pursuit during the radical tumult of the Sixties, especially while America's war in Vietnam dominated the headlines, and Paris was still reeling from *les jours de Mai*, the momentous student uprising in 1968. Many in the art world moreover assumed that Picasso was thumbing his nose at the new aesthetics of the day, including minimal and conceptual art, when even the future of painting as a viable art form seemed in doubt.

That the artist had insinuated his well-known, long-held anti-war views into the picaresque demeanor of these military misfits was

obvious from the outset, but Picasso's broader significance for the Sixties scene has been assessed only more recently in Dakin Hart's essay "Peace and Love Picasso," in which the author characterized the *mousquetaires* as "a kind of multinational, trans-historical hippie army engaged in a catalogue of alternatives to fighting."

"Picasso chose Dumas's musketeers as a subject," Hart explained, "because they provided ideal raw material for the construction of a martial counterculture. As soldiers, Dumas's musketeers are (in a very typically Picassian way) more dedicated to the cult of life than to the organized business of death... Picasso deployed the only forces under his control, in the way that made the most sense to him, turning his musketeers into an extended commentary, not on the war in Vietnam per se, but on war in general... His reactions to contemporary events may be veiled in anachronistic costumes, art historical quotations and centuries-old literary references, but the spirit of his work is perfectly of the moment" (exh. cat., *op. cit.*, 2009, pp. 254-255).

THE COLLECTION OF
TERRY ALLEN KRAMER

9A

CAMILLE PISSARRO (1830-1903)

Jardin et poulailler chez Octave Mirbeau, Les Damps

signed and dated 'C. Pissarro. 1892.' (lower left)
oil on canvas
28⁷/₈ x 36¹/₄ in. (73.3 x 92 cm.)
Painted in 1892

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

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 3 December 1892).
Durand-Ruel Galleries, New York (acquired from the above, June 1897 and until at least 1949).
Private collection, Switzerland.
Maurice Ferrier, Geneva.
Acquavella Galleries, Inc., New York.
Acquired from the above by the late owner, 1968.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., *Exposition d'oeuvres récentes de Camille Pissarro*, March 1893, no. 29 (titled *Poulailler*).
New York, Acquavella Galleries, Inc., *Four Masters of Impressionism*, October-November 1968, no. 64 (illustrated in color; correct cataloguing listed with no. 53).
Tokyo, Isetan Museum of Art; Fukuoka Art Museum and Kyoto Municipal Museum of Art, *Retrospective Camille Pissarro*, March-July 1984, no. 44 (illustrated in color).

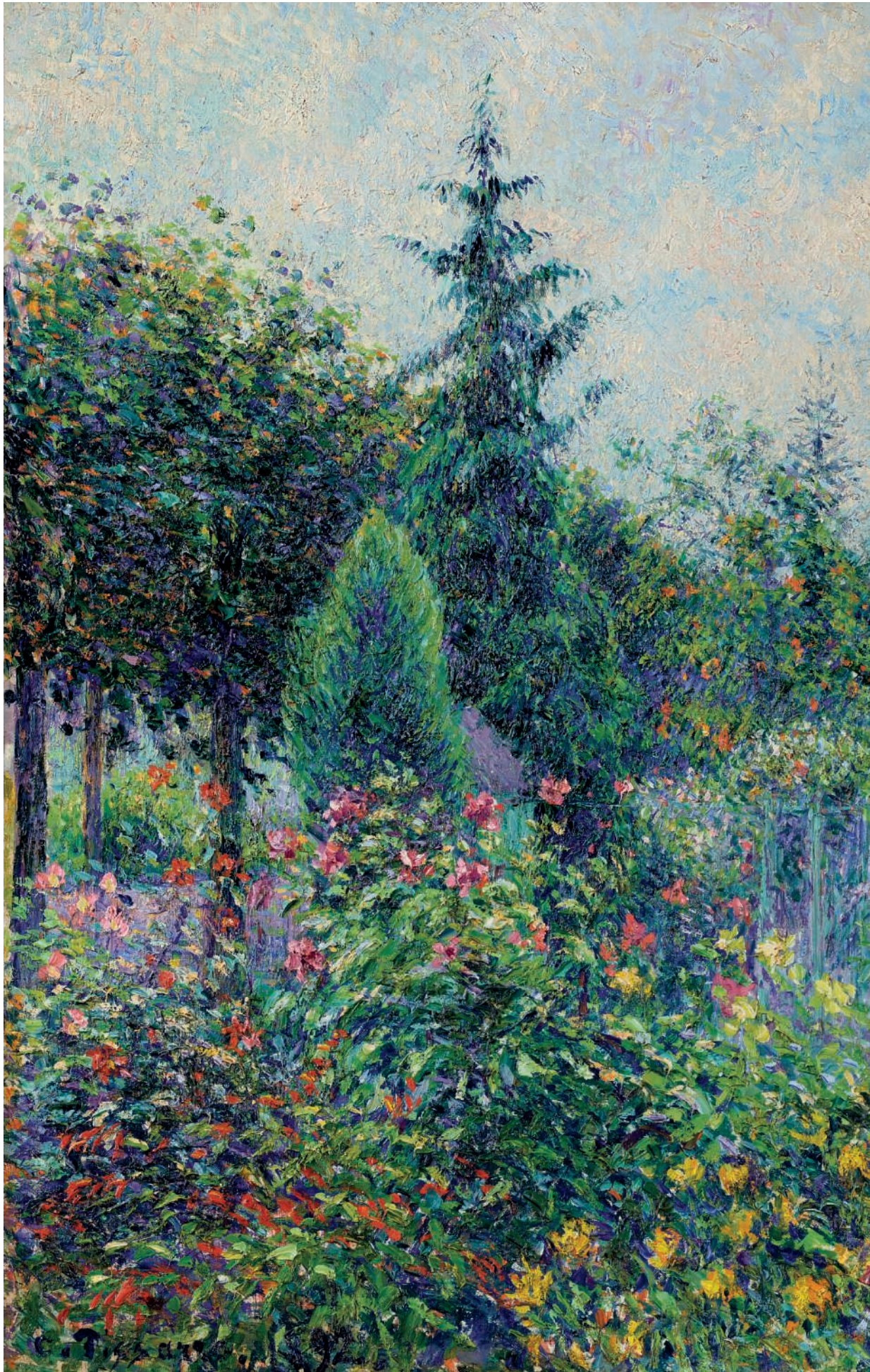
LITERATURE:

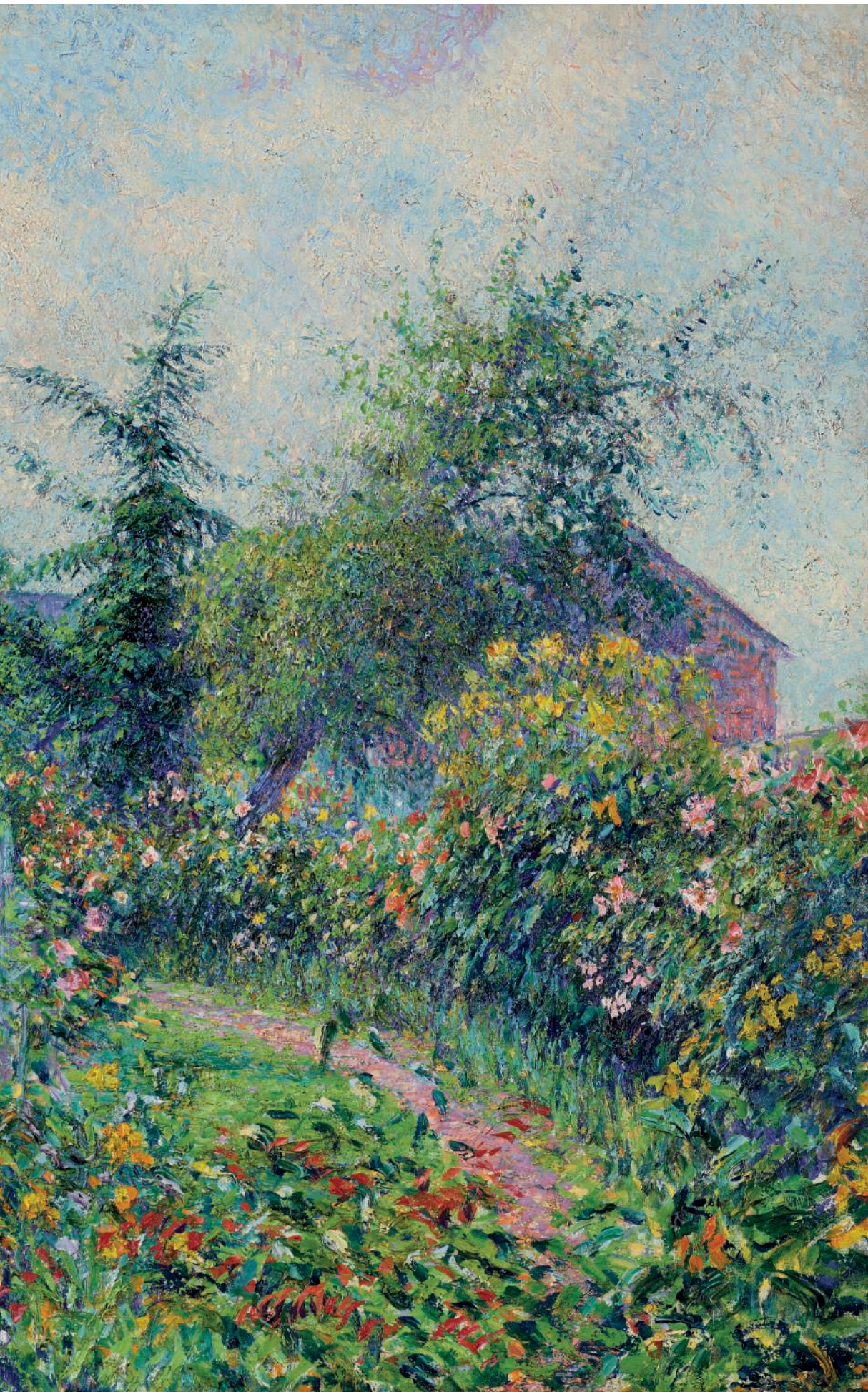
L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art-son oeuvre*, Paris, 1939, vol. I, p. 194, no. 808 (illustrated, vol. II, pl. 166).
J. Bailly-Herzberg, *Correspondance de Camille Pissarro, 1886-1890*, Paris, 1988, vol. III, p. 250, no. 807; pp. 257-258, no. 816; pp. 260-261, no. 818; p. 269, no. 827 and pp. 269-270, no. 828.
P. Michel and J.-F. Nivet, *Octave Mirbeau: Correspondance avec Camille Pissarro*, Charente, 1990, pp. 136-137, no. 58, note 3.
M. Ward, *Pissarro, Neo-Impressionism and the Spaces of the Avant-Garde*, Chicago, 1996, p. 254 (series discussed).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 626, no. 955 (illustrated in color).



Pissarro pushing his rolling easel, Eragny, circa 1885. Unknown Photographer. Musée Camille Pissarro, Pontoise.









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

The present *Jardin et poulailler*—a stately size 30 canvas (28 7/8 x 36 1/4 in.), just as Pissarro had planned—depicts a luxuriant, late summer’s pageant of flowers on a corner of Mirbeau’s property near the henhouse, which is partially visible in the middle distance at the far right. Pissarro built up the canvas from myriad tiny touches of complementary hues—green and red, blue and orange—to create a dense tapestry of color that seems to vibrate before our eyes, evoking the heady, immersive effect of the garden. Although the chromatic scale reflects the artist’s brief phase of experimentation with divisionism in the late 1880s, the robust and varied handling surpasses any technical formula, revealing his intense, personal absorption in the landscape. “One must be free of everything but one’s own sensations,” Pissarro instructed Lucien in a letter from Les Damps (Letter no. 816).

Mirbeau was an eager participant in the great horticultural boom that swept France in the late 19th-century, when flowers became available in a far richer array of varieties than ever before. He tended the grounds at Les Damps with care, exchanging plants and practical advice with fellow gardeners Monet and Caillebotte. “We’ll talk gardening, as you say,” he wrote to Monet at Giverny in 1890, “because as for art and literature, it’s all humbug. There’s nothing but the earth” (quoted in *Painting the Modern Garden*, exh. cat., Cleveland Museum of Art, 2015, p. 54). Although Pissarro was not the hands-on gardener that his colleagues were—his wife Julie, formerly a florist, cared for their flower beds and vegetable plots at Éragny—he found in the modern garden, with its newfound range of colors, scents, and textures, the ideal subject for his own burgeoning art of sensations.

Mirbeau’s sprawling property at Les Damps featured both traditional, formally bedded French gardens and English-style “wild” gardens, in which plantings were allowed to grow naturally in drifts and cascades of color. Pissarro captured these contrasting horticultural paradigms in the two largest canvases—size 30 pendants—that he painted during his stay with Mirbeau: a view of the immaculately tended terrace adjacent to the manor house (J. Pissarro and C. Durand-Ruel Snollaerts., no. 954; Christie’s New York, 13 May 2019, lot 29A) and the present *Jardin et poulailler*, with its untamed profusion of varied perennials. Here, a narrow, well-trodden path through the banks of blossoms conjures the physical immersion of the visitor in the garden. The only man-made structures—the titular henhouse and a small, wooden trellis—are almost entirely engulfed in foliage, creating a utopian vision of an Edenic haven far removed from the modern, industrial milieu.

The sojourn at Les Damps, by Pissarro’s own account, was a great success. “You spoiled me royally,” he wrote to Mirbeau, “and I don’t know how to thank Madame Mirbeau for going to such trouble. As soon as I got home, I looked at my four canvases in white frames. Though they didn’t show to good effect in your place, they’re rather good.” His only regret was that he had not had time to paint more: “The cabbages with a garnishing of sunlight; they would have been beautiful to do” (Letter no. 818). In December, Durand-Ruel purchased 19 recent paintings from Pissarro, including the present canvas and two others from Les Damps; Pissarro held back the smallest from the series as a gift for Mirbeau. “I think you have the cream of the crop,” Pissarro assured the dealer when he inquired about the missing painting (Letter no. 846). Durand-Ruel’s acquisitions enabled Pissarro to repay 7000 francs of the loan that the better-heeled Monet had made to him earlier in the year to purchase his house at Éragny, which he had rented since 1884.

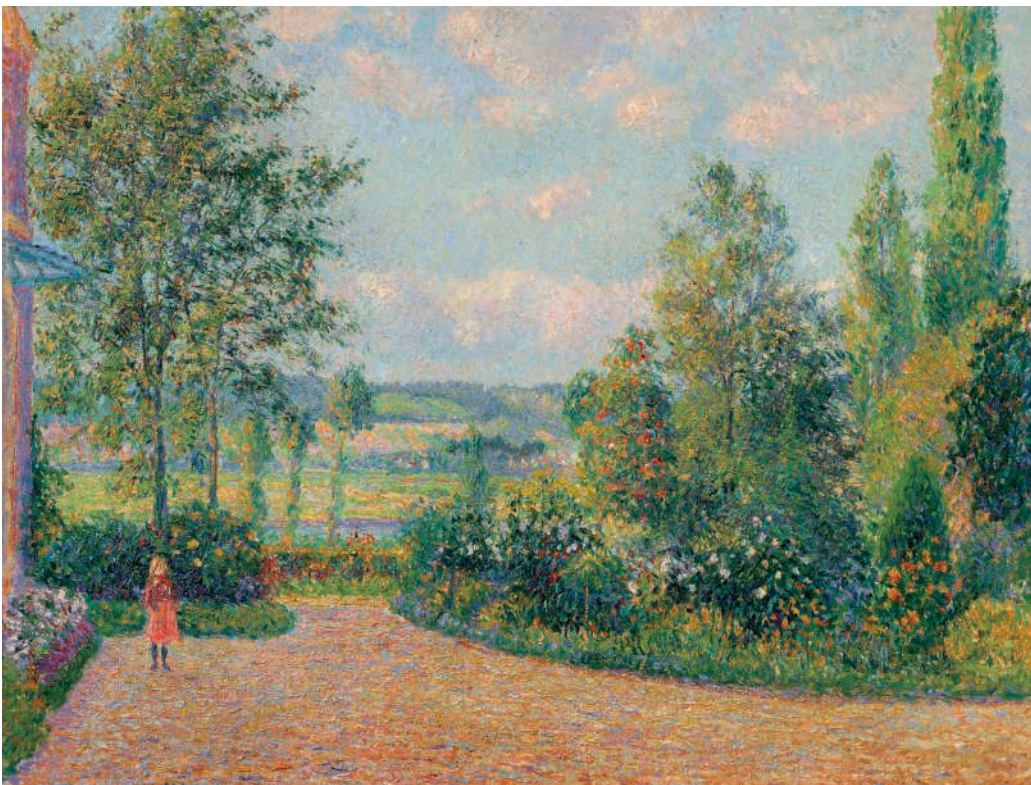
Vincent Van Gogh, *Le jardin de l’asile à Saint-Rémy*, 1889. Kröller-Müller Museum, Otterlo.

Camille Pissarro, *La vallée de la Seine aux Damps, jardin d’Octave Mirbeau*, 1892. Sold, Christie’s London, 20 June 2006, Lot 104.

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

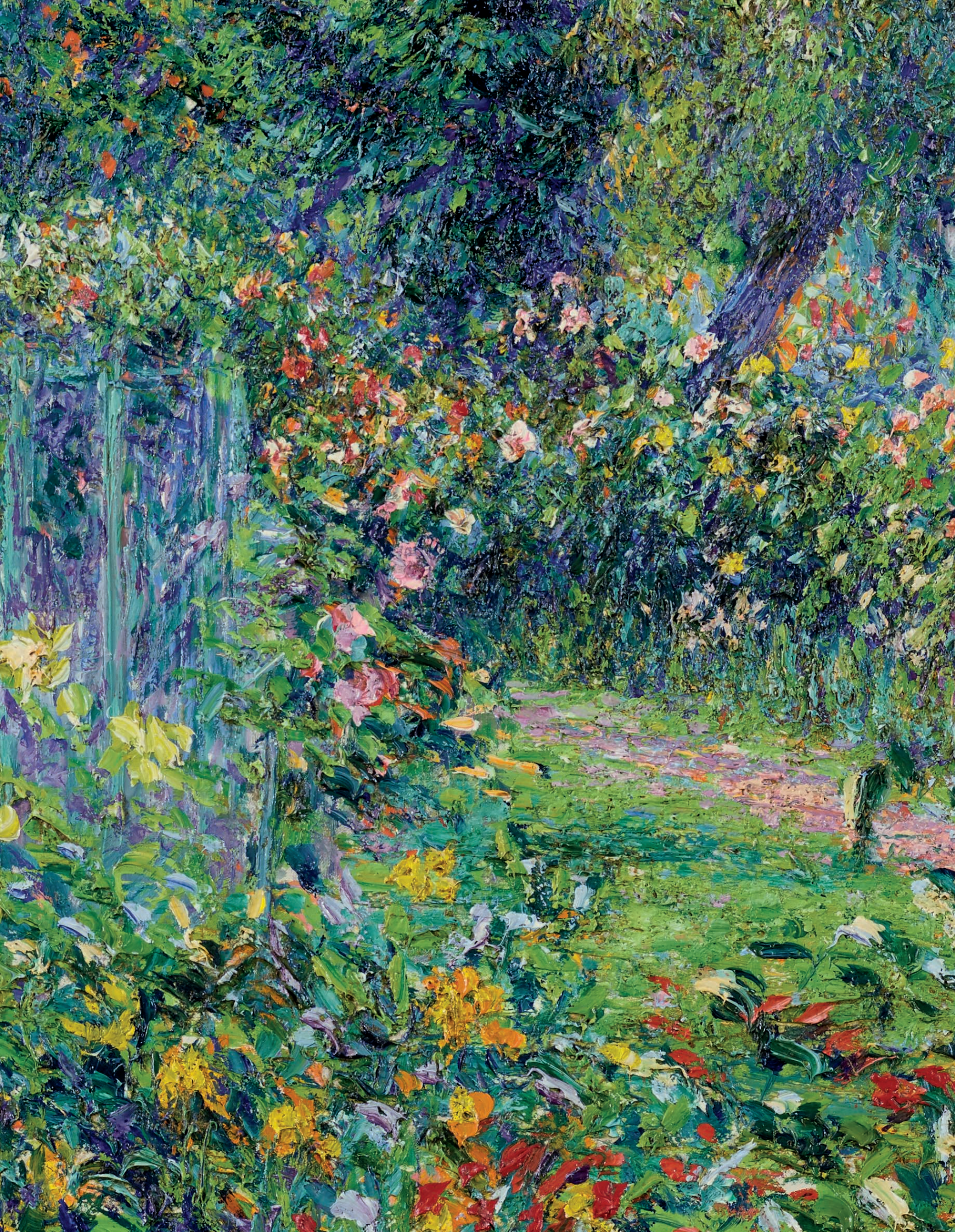
In March 1893, Durand-Ruel featured all four paintings from Les Damps in an important solo exhibition of Pissarro's work, with Mirbeau loaning his canvas for the occasion. Anticipating the open-ended serial modality of the artist's final decade, the majority of the pictures in the show came from three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

Shortly thereafter, Pissarro and Mirbeau suffered a rift in their relations. In July 1893, Mirbeau reneged on his offer to present Lucien's etchings to Henry Roujon, the Director of Fine Arts for France, and abandoned his plan to have the artist's second son Georges paint decorations for his dining room. "Mirbeau has not behaved nicely at all," Pissarro lamented to Julie, "he has carried the thing, I think, to the point of cruelty" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 243). Although the two men never regained their earlier intimacy, Mirbeau continued to advocate for Pissarro's art in print and published a moving tribute when his third son Félix died from tuberculosis in 1897 at age 23; at Pissarro's own funeral in November 1903, Mirbeau followed in the cortège of mourners directly behind the artist's surviving sons.





Present lot, detail.



o 10A

PIERRE BONNARD (1867-1947)

La Revue ou L'Exercice

signed, signed with monogram and dated 'Bonnard 1890' (lower right)
oil on canvas
9 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in. (23.6 x 32.8 cm.)
Painted in 1890

\$800,000-1,200,000

PROVENANCE:

Marie Roussel, Paris.
Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, 1912).
Galerie Georges Petit, Paris.
Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, 1926).
M. Knoedler & Co., Inc., New York (acquired from the above, 19 October 1926).
Lord Ivor Churchill, London (acquired from the above, December 1926).
Anon. (possibly Lord Ivor Churchill) sale, Hôtel Drouot, Paris, 30 March 1938, lot 13.
Private collection, Switzerland (acquired at the above sale).
Private collection, Paris (by descent from the above, by 1994).
Acquired from the above by the present owner.

EXHIBITED:

Paris, Grand Palais des Champs-Élysées, *Société des artistes indépendants, 7me exposition*, March-April 1891, p. 11, no. 123.
Paris, Galerie E. Druet, *Tableaux de Pierre Bonnard de 1891 à 1922*, April 1924, no. 6 (dated 1895).
Musée de Lyon, *Bonnard*, 1954, no. 3 (titled *Fantassins à l'exercice*).

LITERATURE:

L. Werth, *Bonnard*, Paris, 1923 (illustrated, pl. I).
G. Besson, *Bonnard*, 1934 (illustrated, pl. 13).
L. Werth, T. Natanson, L. Gischia and G. Diehl, *Pierre Bonnard*, Paris, 1945, p. 12.
G. Besson, "Pierre Bonnard" in *Arts de France*, 15 March 1946, no. 4, p. 11.
F.-J. Beer, *Bonnard*, Marseille, 1947, p. 14 (illustrated, p. 45).
G. Besson, *Peinture française XIXe siècle*, Paris, 1947, vol. III, no. 10 (illustrated).
F. Jourdain, *Pierre Bonnard ou Les vertus de la liberté*, Paris, 1947, p. 1 (illustrated in color).
J. Rewald, *Pierre Bonnard*, exh. cat., The Museum of Modern Art, New York, 1948, p. 16 (illustrated, p. 61; titled *The Parade*).
R. Soderberg, *Bonnard*, Stockholm, 1949, p. 17 (illustrated).
H. Rumpel, *Bonnard*, Paris, 1952, p. 30, no. I (illustrated).
Sammlung Emil G. Bührle, exh. cat., Kunsthaus Zürich, 1958, p. 145 (titled *Die Rekrutenschule*).
A. Martini, "Gli inizi difficile di Pierre Bonnard" in *Arte antica i moderna*, July-September 1958, no. 3, p. 260 (illustrated, pl. 95b).
C. Ives, H. Giamburini and S.M. Newman, *Pierre Bonnard: The Graphic Art*, exh. cat., The Metropolitan Museum of Art, New York, 1989, p. 7 (illustrated in color, p. 8, fig. 6).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint révisé et augmenté*, Paris, 1992, vol. I, p. 87, no. 10 (illustrated; illustrated again in color, p. 86; with incorrect provenance).
N. Watkins, *Bonnard*, Hong Kong, 1994, p. 21 (illustrated in color, p. 19, pl. 9).
J. Elderfield and S. Whitfield, *Bonnard*, exh. cat., Tate Gallery, London, 1998, p. 156.
T. Hyman, *Bonnard*, London, 1998, pp. 21 and 216, no. 9 (illustrated in color, p. 19; titled *On the Parade Ground*).
A. Terrasse, *Bonnard: Shimmering Color*, New York, 2000, pp. 19-20 and 137 (illustrated in color, pp. 18-19; titled *On the Parade Ground*).
R. Thomson, *The Troubled Republic: Visual Culture and Social Debate in France, 1889-1900*, New Haven, 2005, pp. 91 and 218 (illustrated in color, p. 92, fig. 76).







Painted in April-May 1890, *La Revue* or *L'Exercice* is among Bonnard's very first, fully realized statements of the *synthétiste*, anti-naturalist approach to picture-making that he and his fellow Nabis had been promulgating since autumn 1888, when Paul Sérusier returned to the Académie Julian in Paris with a pocket-sized landscape that he had produced at Pont-Aven under Gauguin's revolutionary tutelage. "Thus was introduced to us for the first time, in a paradoxical and unforgettable form, the fertile concept of a flat surface covered with colors assembled in a certain order," recounted Maurice Denis, the unofficial spokesman of the Nabi circle, who took their name from a Hebrew word meaning prophet. "Thus we learned that every work of art was a transposition, a passionate equivalent of a sensation received" ("Définition du néo-traditionnisme," *Art et Critique*, 1890; in H.B. Chipp, ed., *Theories of Modern Art*, Berkeley, 1968, p. 101).

This singular, early canvas records Bonnard's obligatory period of army service at age 22, as a *soldat de deuxième classe* in the 52nd infantry regiment stationed at Bourgoin, near Lyon. Although his father was a high-ranking official in the War Ministry, Bonnard was a reluctant conscript. One must remember, he wrote from the barracks, that one is more than "a number on the regimental roll and that one once led a life different than that of a brute" (quoted in R. Thomson, *op. cit.*, 2005, p. 218). Here, he exploited the interlocking color planes and unconventional cropping of Nabi technique to convey his subjective experience of the military. The viewer is given the vantage point of a soldier in the ranks, looking over his comrades' shoulders to the sergeant and another file behind him. The uniformed soldiers are rendered in repeated, flat patches of red and blue, obscuring their individuality and evoking the discipline and pageantry of regimental life.

"By 1890 Bonnard had successfully assimilated the influence of Gauguin's pared-down, color-rich style," Colta Ives has written. "*L'Exercice*, which presents its subject in exemplary decorative array... is a brilliant demonstration of the brand-new abstracted art" (*op. cit.*, 1989, pp. 7-9). Bonnard's grand-nephew Antoine Terrasse has identified this breakthrough canvas as one of six works—five easel paintings and a multi-panel screen—that the artist exhibited at the Salon des Indépendants in spring 1891, his public début on the Parisian stage (*op. cit.*, 2000, p. 20).



Present lot, detail.

Paul Gauguin, *La vision après le sermon*, 1888. National Gallery of Scotland, Edinburgh.

Utagawa Yoshitora, *Fujieda*, from the series *Scenes of Famous Places along the Tōkaidō*, 1863. Nationaal Museum van Wereldculturen, Leiden.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

o 11A

CAMILLE PISSARRO (1830-1903)

Le Pont-Neuf, après-midi de pluie, 1^{re} série

signed and dated 'C. Pissarro. 1901' (lower right)

oil on canvas

32 x 25¼ in. (81.2 x 65.4 cm.)

Painted in Paris, 1901

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

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 17 May 1901).
Pierre-Edouard Dubied, Neuchâtel (acquired from the above, 15 April 1919).
Mr. Schiff, Berlin.
Galerie Moos, Geneva and New York (by 1939).
M. Knoedler & Co., Inc., New York (acquired from the above, 8 March 1943).
Sam Salz, New York (acquired from the above, 9 March 1943).
André Meyer, New York (acquired from the above, 14 May 1945).
M. Knoedler & Co., Inc., New York (acquired from the above, circa November 1949).
Sarah Campbell Blaffer, Houston (acquired from the above, 31 December 1953 and then by descent); sale, Christie's, New York, 12 May 1992, lot 111.
Private collection, Switzerland (acquired at the above sale).
Acquired from the above by the present owner, April 2009.

EXHIBITED:

Berlin, Galerie Paul Cassirer, *Pissarro*, March 1904, no. 42.
Berlin, Hugo Perls, *Französische Malerei des XIX. Jahrhunderts*, January-February 1927, no. 45 (illustrated).
Geneva, Galerie Moos, *Exposition d'art français*, August-September 1939, p. 12, no. 57.
New York, Carroll Carstairs Galleries, *Paintings of Paris by Camille Pissarro, The Carstairs Galleries' 10th Anniversary Exhibition*, April 1944, no. 1 (illustrated).
London, Royal Academy of Arts, *The Impressionist and the City: Pissarro's Series Paintings*, July-October 1993, p. 153, no. 116 (illustrated in color, p. 152).
Jerusalem, The Israel Museum, *Camille Pissarro: Impressionist Innovator*, October 1994-January 1995, p. 202, no. 110 (illustrated in color).
Paris, Hôtel de Ville, *Paris: Sous le ciel de la peinture*, September-December 2000, p. 111 (illustrated in color).

LITERATURE:

H.G. Stephens, "Camille Pissarro, Impressionist" in *Brush and Pencil*, March 1904, vol. XIII, no. 6, p. 433 (illustrated).
L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art-son oeuvre*, Paris, 1939, vol. I, p. 244, no. 1176 (illustrated, vol. II, pl. 232).
G. Bazin, *L'époque impressionniste*, Paris, 1947, pp. 76-77 (illustrated, pl. 56).
L. Reidemeister, *Auf den Spuren der Maler der Ile de France: Topographische Beiträge zur Geschichte der französischen Landschaftsmalerei von Corot bis zu den Fauves*, Berlin, 1963, p. 171 (illustrated).
J. Bailly-Herzberg, *Correspondance de Camille Pissarro, 1899-1903*, Paris, 1991, vol. V, p. 178, no. 1819.
J. Bailly-Herzberg, *Pissarro et Paris*, Paris, 1992, p. 116 (illustrated in color, p. 117).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 829, no. 1347 (illustrated in color).





The Pont Neuf seen from Pissarro's flat at 28, place Dauphine, 1902. Photograph by Ludovic-Rodolphe Pissarro. Pissarro Family Archives. Pissarro Family Archives.

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

Pierre-Auguste Renoir, *Le Pont Neuf*, 1872. National Gallery of Art, Washington, D.C.

During the final decade of his career, beginning in the mid-1890s, Pissarro made the spectacle of contemporary urban life into his abiding, valedictory theme, transforming himself from a dedicated painter of rural France into the era's foremost chronicler of the modern metropolis. Pissarro's Impressionist colleagues by this time had retreated decisively from the boulevard and other public spaces, seeking their inspiration in more personal, subjective domains—Degas in his cloistered studio on the rue Victor Massé, Renoir in a timeless vision of the *éternel féminin*, Monet in the private horticultural fantasia that he cultivated on his property at Giverny. Pissarro charted a wholly opposite, individual course, leaving behind his home and familiar motifs in the hamlet of Éragny for up to six months each year to paint the kaleidoscopic energy and constant flux of Paris and the Norman port cities. "Not until Robert Delaunay became obsessed with Paris as a visual emblem of modernity," Richard Brettell has written, "was Pissarro's role as the primary painter of the modern dimensions of French cities challenged" (*op. cit.*, 1993, p. xviii).

In the present painting, Pissarro depicted the Pont Neuf, the oldest standing bridge over the Seine, carrying a bustling throng of pedestrians, wagons, and carriages between the Île de la Cité and the Right Bank. Individual figures with umbrellas are distinguishable in the immediate foreground, while behind them the crowd is rendered as a mobile mass of flickering paint touches, dissolving in the distance into the rue du Pont Neuf and the rue de la Monnaie. At the far end of the span, bedecked with red flags, is the Samaritaine department store, then newly opened and a potent emblem of capitalist, commercial Paris. The massive stone piers of the bridge, testament to its enduring strength, contrast with the ceaseless flow of the crowds, the diaphanous plumes of smoke in the sky, and the rippling motion of the river. "This juxtaposition of the new and the old, of tradition and modernity, of the transient and the eternal constitutes one of the principal connecting themes of Pissarro's series," Joachim Pissarro has written (*ibid.*, p. xlv).



Pissarro painted this quintessentially urban vista in the opening months of 1901, from the window of a flat that he had recently occupied on the second floor of 28 place Dauphine, at the western tip of the Île de la Cité. He had begun the search for new lodgings in Paris the previous spring, after coming to feel that he had exhausted the motifs visible from the apartment at 204 rue de Rivoli where he had worked by then for two winter seasons. "I've found a flat on the embankment of the Pont-Neuf with a very fine view," he reported to his son Lucien in March. "I shall give notice here so that I can move in July. I'm afraid of missing this opportunity to paint another picturesque



aspect of Paris” (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 826). The artist in fact arrived on the place Dauphine in November 1900 and was hard at work by the new year. “One is so rushed off one’s feet and disrupted by these holidays,” he wrote in early January, “but I also have some quite beautiful effects quite well done” (quoted in exh. cat., *op. cit.*, 1993, p. 125).

Of the three hotel rooms and three apartments that Pissarro rented in Paris between 1897 and 1903, each of which provided the basis for an extended series of cityscapes, none offered him a wider range of pictorial possibilities than the flat on the place Dauphine. From the corner windows, his gaze swept over the Hôtel de la Monnaie and the domed Institut de France on the Left Bank, the tranquil Square du Vert-Galant immediately downriver, the Pont des Arts and venerable façade of the Louvre on the Right Bank, and finally—looking due north—the spectacular panorama recorded in the present *Pont Neuf*. During three consecutive winter and spring campaigns here, Pissarro painted some five dozen interlocking vistas, multiplying his angles of vision and playing on the manifold variations of season, weather, and time of day to impart a unique character to each canvas. “An exquisite and captivating subject,” he described the view in a letter to the critic and collector Julius Elias. “Since I’ve been in Paris, I’ve been able to work from my window incessantly; I’ve had winter effects that charmed me in their finesse” (quoted in *ibid.*, p. xxxviii).

During his inaugural stay on the place Dauphine in 1900-1901, Pissarro depicted the Pont Neuf in six canvases of varying sizes and formats, scenes of urban hustle and bustle that contrast with the more meditative, sparsely populated views of the Square du Vert-

Galant that he undertook simultaneously. Another six Pont Neuf paintings followed the next year and a single version during the artist’s third and final campaign on the place Dauphine in the winter of 1902-1903. The present painting is the largest of four stately, vertically oriented canvases in this cohesive group, an unexpected format for a landscape subject that here lends the composition remarkable concentration and strength. Whereas the majority of the Pont Neuf paintings show the bridge receding on a diagonal toward the opposite bank, the span in the present version plunges almost directly into depth, conveying the viewer into the scene with an exceptional dynamism that conjures the energy and vitality of the modern urban experience.

The present *Pont Neuf* is noteworthy as well for its reference to a specific, contemporary event—the ill-fated crash of a barge against one of the piers of the bridge, perhaps in the wake of heavy rainfall that caused the level of the Seine to rise. The same event is documented in one other canvas from the series, which Pissarro subtitled *Nauffrage de la “Bonne-Mère”*; no mention of this episode, however, has been found in contemporary newspaper reports (Pissarro and Durand-Ruel Snollaerts, no. 1350; sold, Christie’s London, 18 June 2007, lot 9). Here, the calamity has attracted the attention of pedestrians on the bridge, who have gathered in the niche immediately above the wreckage to observe.

Pissarro was a tireless worker, often alternating between several paintings in progress as the light and weather conditions changed. From his window on the place Dauphine, he depicted the city by turns under sun, clouds, rain, mist, hoarfrost, and snow. “The weather



“This juxtaposition of the new and the old, of tradition and modernity, of the transient and the eternal constitutes one of the principal connecting themes of Pissarro’s series”

—Joachim Pissarro



had to be truly gruesome, and all things had to look quite dull, colorless, and discouraging before he would resign himself not to do anything,” recounted the journalist Robert de la Villehervé, who visited the artist in the city during his late years. “Then he would go out” (quoted in *ibid.*, p. xlix). In the present canvas, Pissarro captured the subtly luminous effect of a winter’s afternoon under soft rain. The silvery gray sky provides a neutral backdrop for the human and architectural spectacle of the city, which is rendered in a splendid panoply of warm tones—cream, taupe, gold, and sepia, with accents in brick red. “You know that the motifs are of secondary interest to me,” the artist wrote to his son Ludovic-Rodolphe in 1903. “What I consider first is the atmosphere and the effects” (quoted in *ibid.*, p. xxxviii).

Pissarro completed the present canvas no later than 21 February 1901, when he wrote to Lucien with a detailed accounting of his recent production. “I have practically finished my winter series,” he announced proudly, citing 18 canvases in various sizes—nine large, exhibition-scaled works (sizes 25 and 30), among them the present *Pont Neuf*, and the same number of smaller oils, plus a pair of gouache studies. “As you can see, I haven’t wasted my time, thanks to my regular working hours” (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, 2005, p. 826). On 17 May, Durand-Ruel visited the artist and selected eight new Paris pictures for purchase, including the canvas offered here and a contrasting, sunlit *Pont Neuf*, now in the Philadelphia Museum of Art (J. Pissarro and C. Durand-Ruel Snollaerts, no. 1351).

Present lot, detail.

André Derain, *Le pont de Londres*, 1906. The Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Wayne Thiebaud, *Sunset Streets*, 1985. San Francisco Museum of Modern Art. © 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY.

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN
COLLECTION

o 12A

CLAUDE MONET (1840-1926)

Le train à Jeufosse

signed 'Claude Monet' (lower right)
oil on canvas
23¾ x 32 in. (60.1 x 81.2 cm.)
Painted in 1884

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

PROVENANCE:

Stéphane Mallarmé, Paris (gift from the artist, 1890).
Geneviève Mallarmé-Bonniot, Paris (by descent from the above).
Dr. Edmond Bonniot, Paris (by descent from the above, circa 1920).
Louise Bonniot, Valvins (by descent from the above, 1930).
André Morice, Paris (circa 1950).
Anon. sale, Drouot-Montaigne, Paris, 19 June 1989, lot 64.
Private collection (1989); sale, Sotheby's, New York, 5 November 2003, lot 15.
Acquired at the above sale by the present owner.

EXHIBITED:

Portland Museum of Art, *Paris and the Countryside: Modern Life in Late-19th-Century France*, June–October 2006, p. 80, no. 51 (illustrated in color, p. 81).
Tulsa, Philbrook Museum of Art and Houston, The Museum of Fine Arts, *Monet and the Seine: Impressions of a River*, June 2014–February 2015, p. 120, no. 34 (illustrated in color, p. 121).

LITERATURE:

G. Geffroy, *Claude Monet: Sa vie, son temps, son oeuvre*, Paris, 1922, pp. 210, 323 and 330.
D. Rouart, ed., *Correspondance de Berthe Morisot*, Paris, 1950, p. 154.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1979, vol. II, p. 134, no. 912 and p. 293, letters 90 and 92 (illustrated, p. 135).
D. Rouart, *Berthe Morisot: The Correspondence with her Family and her Friends, Manet, Puvis de Chavannes, Degas, Monet, Renoir and Mallarmé*, New York, 1987, p. 175.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1991, vol. V, p. 42, no. 912.
S.Z. Levine, *Monet, Narcissus, and Self-Reflection: The Modernist Myth of the Self*, Chicago, 1994, pp. 127, 137 and 304, note 3 (illustrated, fig. 66).
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 341, no. 912 (illustrated).
D. Wildenstein, *Monet, or the Triumph of Impressionism*, Cologne, 1996, p. 270.
H. Lemonedes, "Unfinished Business: Stéphane Mallarmé's 'Le Tiroir de laque' and Berthe Morisot" in *A Painter's Poet: Stéphane Mallarmé and His Impressionist Circle*, exh. cat., The Bertha and Karl Luebsdorf Art Gallery, Hunter College of The City University of New York, 1999, p. 70.
R. Lloyd, *Mallarmé: The Poet and His Circle*, Ithaca, 1999, p. 122.
K. Lochnan, *Turner, Whistler, Monet*, exh. cat., Art Gallery of Ontario, 2004, p. 167 (illustrated, fig. 61).



Monet at Giverny, 1889. Photograph by Theodore Robinson.
Fondation Wildenstein, Paris.



In early September 1884, during his second year living and painting at Giverny, Monet took his studio-boat for a short trip upstream on the Seine to Jeufosse, a picturesque village on a gently curving bend in the river, nestled protectively at the base of a hillside and shielded from the bustling main channel of the waterway by heavily wooded islands. "There the landscape, shimmering in the iridescent light, was constantly changing," Daniel Wildenstein has written. "It was Impressionism at its purest, registering instantaneously in a natural setting that was always new and endlessly absorbing" (*Monet's Years at Giverny*, exh. cat., The Metropolitan Museum of Art, New York, 1978, p. 15). During the ensuing weeks, Monet returned repeatedly to this tranquil spot and completed a sequence of ten paintings, some looking upstream towards Jeufosse and others in the opposite direction, capturing the seasonal transformation of the deciduous foliage along the banks as late summer gave way to autumn (Wildenstein, nos. 909-917, including 912a).

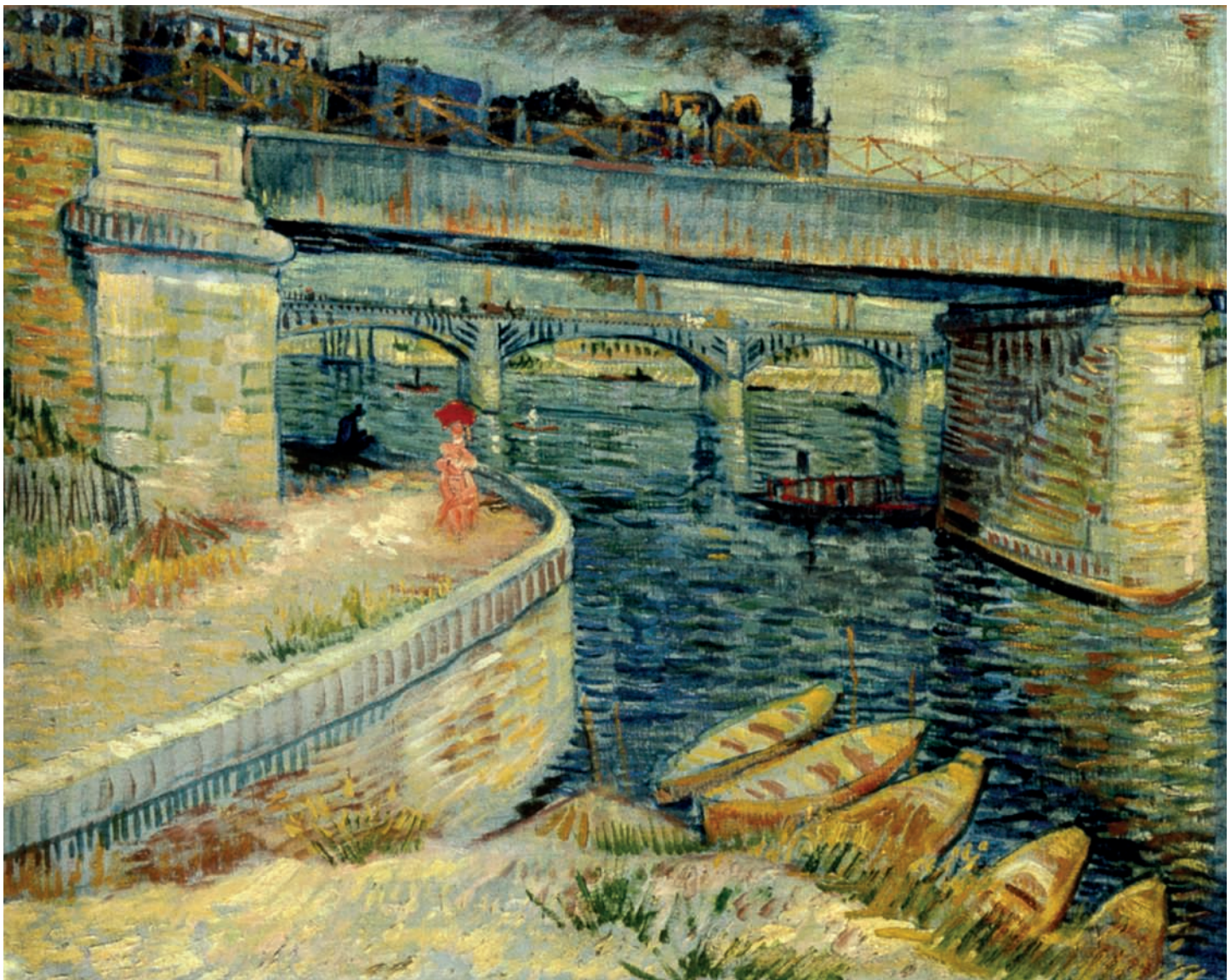
Within this series, *Le train à Jeufosse* is exceptional for a sight not seen in Monet's views of the Seine valley for a full decade, and thereafter never again—a railway train approaches the station in Jeufosse, filling the wooded landscape with plumes of smoke from the coal-fired locomotive. Industrial modernity's most manifest symbol of progress, the railway had indelibly transformed France within the preceding half-century, facilitating widespread urbanization and an explosive growth in tourism. Here, in a potent contrast of new and old, Monet depicted the train nearing the historic church at Jeufosse as it traveled southwest from Le Havre toward Paris. The train runs parallel to the picture plane, bisecting the canvas along the horizon, while the

timeless Seine, long the lifeblood of France, makes a dramatic arc that thrusts into the heart of the composition.

When Monet had settled at Giverny the previous spring, in April 1883, proximity to the Seine had been one of his top priorities, along with a peacefully rural environment and a suitably sized house for his large family. "I have painted the Seine all my life, at all hours of the day, and in every season," he declared. "I have never been bored with it; to me it is always different" (quoted in *ibid.*, p. 18). By summer 1883, he had built a boathouse on the Île aux Orties, at the confluence of the smaller Epte river with the Seine, and had begun to paint along the length of the latter waterway from Vernon to Port-Villez. "Drifting down the quiet river in his boat," Andrew Forge has written, "he would watch with a hunter's concentration for the precise moment when light shimmered on grass or on silver willow leaves or on the surface of the water. Suddenly or by degrees his motif would be revealed to him" (*Monet at Giverny*, London, 1975, n.p.).

In *Le train à Jeufosse*, Monet devoted nearly the entire foreground to the description of the gently rippling Seine, which he viewed either from the grassy bank or from his moored studio-boat. The reflections of the silvery foliage and the pink-tinged smoke transform the surface of the water into a tapestry of pastel hues, laid down with an immediacy of touch that bespeaks the artist's abiding pleasure at working *en plein air*, in countryside that he found endlessly enchanting.

The first owner of *Le train à Jeufosse* was the poet Stéphane Mallarmé, who received it as a gift from Monet in 1890. Mallarmé





Vincent Van Gogh, *Le pont, Asnières*, 1887. Foundation E.G. Bührle, Zurich.

Claude Monet, *Le matin sur la Seine, temps net*, 1897. The Metropolitan Museum of Art, New York.

Gino Severini, *Train de la Croix Rouge traversant un village*, 1915. Solomon R. Guggenheim Museum, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

was a dedicated proponent of Impressionism, and his glowing reviews of Monet's work during the 1870s solidified his friendship with the artist. "Claude Monet loves water, and it is his special gift to portray its mobility and transparency, be it sea or river, grey and monotonous, or colored by the sky," Mallarmé wrote on the occasion of the Second Impressionist Exhibition in 1876. "I have never seen a boat poised more lightly on the water than in his pictures or a veil more mobile and light than his moving atmosphere" (quoted in *The New Painting: Impressionism 1874-1886*, exh. cat., The Fine Arts Museums of San Francisco, 1986, p. 32).

In 1889, Mallarmé asked Monet to provide an illustration for "La Gloire," a prose-poem that conjures a train trip to Fontainebleau, for a planned volume entitled *Le tiroir de laque*. Monet delighted in the evocative language of the poem but ultimately withdrew from the project, daunted by the techniques of lithography. On 13 July 1890, Mallarmé, Morisot, and Eugène Manet visited Monet at Giverny for a leisurely Sunday celebration in advance of the national holiday. As a token of his enduring friendship, and contrite still about the illustration, Monet invited Mallarmé to select a painting from his studio. The poet chose *Le train à Jeufosse* and, according to Morisot, cradled it on his lap the whole trip home. "One does not disturb a man experiencing a joy such as the one the contemplation of your painting brings me, dear Monet," Mallarmé wrote soon after. "My mental health benefits from being able to lose myself in this dazzling sight, at my leisure. I slept little the first night, looking at it" (quoted in K. Lochnan, *op. cit.*, 2004, p. 167).

Le train à Jeufosse remained one of Mallarmé's prized possessions and passed to his daughter Geneveive upon his death. "A landscape presented as if only glimpsed and yet deliciously precise," the critic Gustave Geffroy would later write about the painting, "a meander in the river, an arabesque of water running through the countryside, that Mallarmé used to compare to the smile of the Mona Lisa" (quoted in R. Lloyd, *op. cit.*, 1999, p. 122).



THE JAMES AND MARILYNN
ALSDORF COLLECTION

13A

HENRI MATISSE (1869-1954)

Anémones au miroir noir

signed 'Henri Matisse' (lower left)
oil on canvas
26¾ x 21¼ in. (67.9 x 53.8 cm.)
Painted in Nice in 1919

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

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 20 March 1919).

Galerie de l'Art Moderne, Paris (acquired from the above, 29 April 1927).

Valentine Gallery (Valentine Dudensing), New York.

The Phillips Memorial Gallery, Washington, D.C. (acquired from the above, 1927).

Pierre Matisse Gallery, New York (acquired from the above, February 1947).

The Reader's Digest Association, Inc., New York (acquired from the above, 11 June 1947); sale, Sotheby's, New York, 16 November 1998, lot 32.

Private collection (acquired at the above sale); sale, Sotheby's, New York, 7 November 2001, lot 17.

David Tunkl Fine Art, Los Angeles.

Acquired from the above by the late owner, 6 March 2007.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Oeuvres récentes d'Henri Matisse*, May 1919, no. 32 (illustrated).

Washington, D.C., The Phillips Memorial Gallery, *Leaders of French Art Today*, December 1927-January 1928 (illustrated; titled *Poppies and Mirror*).

New York, The Century Club, 1930.

Pittsburgh, Carnegie Institute, *An Exhibition of a Selected Group of Paintings from the Phillips Memorial Gallery*, April-May 1930, no. 13 (titled *Poppies and Mirror*).

Rochester Museum of Art, *circa* 1930.

New York, The Museum of Modern Art, *Henri Matisse Retrospective Exhibition*, November-December 1931, p. 50, no. 51 (illustrated, p. 93; titled *Anémones and Mirror* and dated *circa* 1920).

Providence, Rhode Island School of Design, *Henri Matisse*, December 1931, p. 8, no. 23 (titled *Anémones and Mirror* and dated *circa* 1920).

Pennsylvania Museum of Art, *Flowers in Art*, April-May 1933 (titled *Anémones and Mirror*).

Cambridge, Fogg Museum of Art, Harvard University, *French Painting of the XIX and XX Centuries*, July-August 1941, p. 5 (titled *Anémones and Mirror*).

New York, Pierre Matisse Gallery, *Paintings, 1898-1939*, February 1943, no. 11 (titled *Les Anémones*).

Buffalo, Albright-Knox Gallery; Cincinnati Art Museum; St. Louis, The City Art Museum and Washington, D.C., French Embassy, *French Paintings of the Twentieth Century*, December 1944-Spring 1945, p. 53, no. 41 (titled *Anémones et Miroir*).

New York, M. Knoedler & Co., Inc., *Reader's Digest Collection*, May-June 1963, p. 22 (illustrated in color; titled *Anémones and Mirror* and dated 1920).

Tokyo, Palaceside Building, *Forty Paintings from the Reader's Digest Collection*, October 1966, p. 26, no. 18 (illustrated in color; titled *Anemone and Mirror* and dated 1920).

New York, Wildenstein & Co., Inc.; St. Paul; Detroit; Chicago; Stuttgart; London, Wildenstein & Co., Ltd.; Milan and Paris, Musée Marmottan, *Selections from the Reader's Digest Collection*, September 1985-April 1986, p. 38 (illustrated in color, p. 39; detail illustrated, p. 38; titled *Anémones and Mirror* and dated *circa* 1920).

Washington, D.C., National Gallery of Art, *Henri Matisse: The Early Years in Nice, 1916-1930*, November 1986-March 1987, p. 128, no. 55 (illustrated in color, pl. 79).

Auckland City Art Gallery, *the Reader's Digest Collection: Manet to Picasso*, March-May 1989, p. 94 (illustrated in color; titled *Anémones and Mirror* and dated *circa* 1920).

New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, September 1992-January 1993, p. 310, no. 230 (illustrated in color).

LITERATURE:

E. Faure, *History of Art: Modern Art*, New York, 1926, p. 467 (illustrated; titled *Flowers*).

D. Phillips, *The Artist Sees Differently*, New York, 1931 (illustrated, pl. CXXI; titled *Anémones and Mirror*).

A.H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, pp. 205, 207 and 544, note 6.

M. Vaughan, "Matisse, The Brilliant Designer" in *Reader's Digest Family Treasury of Great Painters and Great Paintings*, New York, 1965, p. 28 (illustrated in color; titled *The Anémones and the Mirror*).

G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. II, p. 725, no. 269 (illustrated).

A. Maillet, *The Claude Glass: Use and Meaning of the Black Mirror in Western Art*, London, 2009, p. 127 (illustrated in color, fig. 10.5).

Georges Matisse has confirmed the authenticity of this work.



In December 1918, just a month after the Armistice ending the First World War was signed, Matisse traveled south to Nice for the second consecutive winter, inaugurating a decade-long pattern of seasonal peregrinations that would beget a wholesale transformation in his artistic vision. The previous year, he had taken a room at the modest Hôtel Beau-Rivage in the old quarter of the city. Now, he upgraded to the Hôtel Méditerranée et de la Côte d'Azur on the ritzy promenade des Anglais, where he would lodge for three working seasons.

The artist's first room in his new choice of a hotel boasted Italianate décor and a balcony overlooking the sea; in a corner beside the French doors was a small dressing table with an oval, gilt-framed mirror and a muslin skirt. "The table became an important compositional element for Matisse," Jack Cowart has written, "and he began a faithful, almost poetic relationship with it, portraying the glass often mysteriously black, sometimes crosshatched or fully reflecting. This table became the room's inhabitant, with or without the model" (exh. cat., *op. cit.*, 1986, p. 24).

In the present still life, painted during Matisse's early months at the Hôtel Méditerranée and sold to Bernheim-Jeune in March 1919, the dressing table and its accoutrements serve as a potent means of disrupting pictorial convention. The composition centers upon the dialogue between the oval mirror and a bouquet of anemones. Instead of reflecting an image back, the mirror, painted black, deepens the background of the interior and allows the blossoms seemingly to float in space.

Though the still-life arrangement is carefully balanced, the eye is drawn repeatedly to the flowers that bloom before the mirror's blank surface, their coloristic vibrancy heightened by contrast with the inky darkness.

Black, in this way, becomes a vehicle for conveying light rather than shadow. "When you put black on the canvas it stays in its plane," Renoir famously lauded Matisse. "All my life, I thought that one couldn't use it without breaking the chromatic unity of the surface. As for you, using a colored vocabulary, you introduce black and it holds" (quoted in *ibid.*, p. 20).

When Matisse arrived in Nice in late 1918, he was at a pivotal moment of reassessment and renewal in his career. "My idea is to push further and deeper into true painting," he wrote to his wife Amélie on 13 January 1919 (quoted in H. Spurling, *Matisse the Master*, New York, 2007, p. 223). During the First World War, he had come close to pure abstraction in a series of monumental, radically austere canvases; now, nearing age fifty and with his reputation as a leader of the avant-garde firmly established, he was determined to reconquer the ground that he had given up along the way.

"I first worked as an Impressionist, directly from nature; I later sought concentration and more intense expression both in line and color," he explained to an interviewer back in Paris that June, "and then, of course, I had to sacrifice other values to a certain degree, corporeality and spatial depth, the richness of detail. Now I want to combine it all" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 75-76).

The Hôtel Méditerranée provided Matisse with a fertile, expansive environment for these artistic experiments. "An old and good hotel!" he recounted. "I stayed there four years [1918-1921] for the pleasure of painting. Do you remember the light we had through the shutters? It came from below as if from theater footlights. Everything was fake,



Vincent van Gogh, *Vase with Thistles*, 1890. Pola Museum of Art, Kanagawa.

Matisse painting in Nice, 1921. Photograph by Marguerite Matisse Duthuit. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Richard Diebenkorn, *Interior with Flowers*, 1961. Sold, Christie's New York, 9 November 1999, lot 510. © The Richard Diebenkorn Foundation.



absurd, amazing, delicious" (quoted in exh. cat., *op. cit.*, 1986, p. 24). In the present painting, one of the muslin curtains that flanked the French doors is visible at far left; sunlight filters through the sheer white fabric and falls across the dressing table, glinting on the glass vase and creating a patchwork of light and shadow.

This material luminosity—"a light so soft and tender, despite its brilliance," Matisse wrote to Charles Camoin in 1918—is here contrasted with the black surface of the mirror, which generates an abstract radiance that seems to emanate from the painting itself. The mirror establishes the internal plane of the picture, in counterpoint to the recessive foreground space that contains the floral bouquet. "A will to rhythmic abstraction was battling with my natural, innate desire for rich, warm, generous colors and forms, in which the arabesque strove to establish its supremacy," Matisse later recalled. "From this duality issued works that, overcoming my inner constraints, were realized in the union of poles" (interview with André Verdet, 1951 in J. Flam, ed., *op. cit.*, 1995, p. 272).

The present canvas is the largest of three contemporaneous still lifes in which Matisse juxtaposed the iconic oval mirror with a slender, elongated glass vase. In one variant, the mirror naturalistically reflects the interior of the artist's hotel room; in the other, not only the mirror but the entire ground is painted solid black (see exh. cat., *op. cit.*, 1986, pls. 78 and 80, respectively).

The vase may have been one of the supplied furnishings of the Hôtel Méditerranée or, more likely, an object that Matisse expressly procured in Nice, perhaps attracted by its feminine curves—a stand-in for the live model—or the way that its shape echoed the decorative balustrade of his room's balcony. Like Cézanne, Matisse had favorite still-life objects that frequently recurred in his repertory of forms, acting as a controlled set of variables that enabled him to test new pictorial solutions. "All my life I worked in front of the same objects," he explained, "which gave me the force of reality by directing my mind toward all that these objects had gone through for me and with me" (quoted in *Matisse in the Studio*, exh. cat., Museum of Fine Arts, Boston, 2017, p. 48).

PROPERTY FROM A DISTINGUISHED COLLECTION

14A

MARC CHAGALL (1887-1985)

Autoportrait

signed and dated 'Marc Chagall 1939-40' (lower left)

oil on canvas

31¾ x 25½ in. (80.8 x 65 cm.)

Painted in 1939-1940

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

PROVENANCE:

Pierre Matisse Gallery, New York (acquired from the artist and until 1947).

Paul Pétridès, Paris.

Michel Bolloré, Paris.

Mathilde Amos, Paris; Estate sale, Palais Galliera, Paris, 14 June 1967, lot 34.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 3 April 1968, lot 79.

Private collection; sale, Sotheby's, New York, 10 May 2000, lot 29.

Acquired at the above sale by the present owners.

LITERATURE:

J. Lassaigne, *Marc Chagall*, Paris, 1957, p. 111 (illustrated).

F. Meyer, *Marc Chagall, Life and Work*, New York, 1963, pp. 435 and 757,

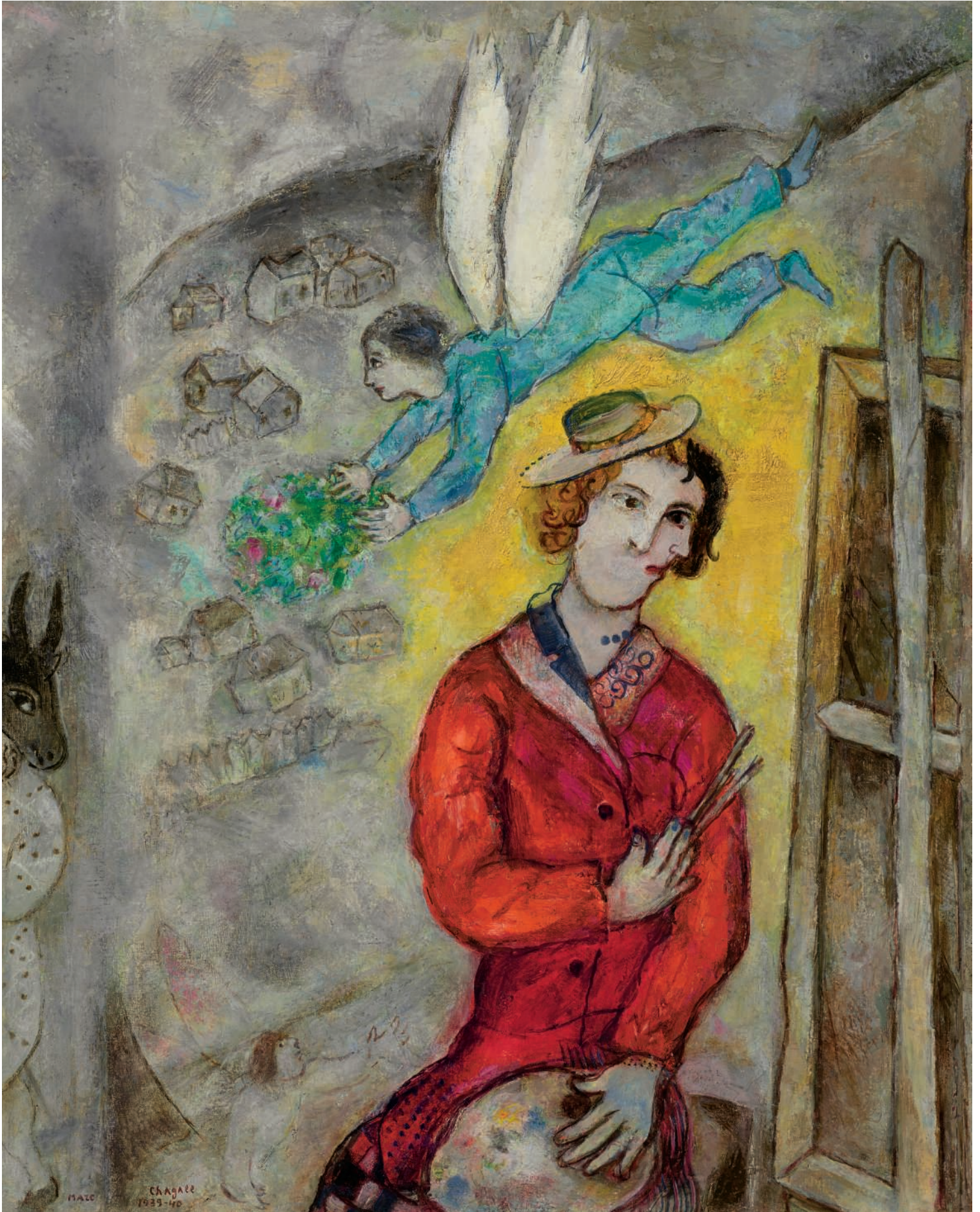
no. 686 (illustrated, p. 757).

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



Ida, Marc and Bella Chagall, *circa* 1927. Photograph taken by Thérèse Bonney. Photo: Bonney/ullstein bild via Getty Images. Art: © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

15A No Lot





Vividly colored and rich with personal symbolism, Marc Chagall's *Autoportrait* is an important work that dates from 1939-1940, one of the most turbulent moments of the artist's life. Having become French nationals in 1937, at this time, Chagall and his wife Bella were living in the rural French countryside; first in St. Dyé sur Loire, before they moved in April 1940, to Gordes, a small village in Provence. Yet, the political situation in Europe was rapidly deteriorating; the same day that Chagall purchased a house in Gordes, the Germans invaded Belgium and Holland. By June, Paris had fallen. Chagall was hesitant to make any plans to flee Europe, refusing to concede the danger he faced by remaining in France, and instead immersing himself in his painting. It was not until Varian Fry of the Emergency Rescue Committee arrived in Gordes offering the artist and his wife assistance in moving to America that plans were set in motion for the artist's departure. Ida, his daughter, collected Chagall's art from Paris, and, in mid-June of 1941, Chagall and Bella set sail for New York, unsure of whether they would ever see Europe again.



Autoportrait was painted during this period of intense uncertainty. At this time, the theme of the self-portrait appears frequently in Chagall's art, the result perhaps of the artist's need to reaffirm his identity. Indeed, in his application for a French reentry visa, Chagall wrote, "Since 1910 I have chosen France, my adopted country, where I arrived very young to absorb the artistic culture of this country of art and painting. Since that date, my artistic career has unfolded entirely in France. I have always been very honored to be considered as a French painter" (Chagall, quoted in J. Wullschlager, *Chagall: A Biography*, New York, 2008, p. 389). In the present work, Chagall has presented himself in the quintessential pose of an artist: positioned in front of his easel, with his palette on his lap and his brushes conjoined to his hand. Flanked by a winged figure who sweeps through the scene carrying a verdant bouquet, the artist is surrounded by a halo of luminous yellow paint, set aglow by the light of creativity or artistic inspiration perhaps. However, while this pose calls to mind myriad examples of self-portraiture in the Western tradition, the rest of this scene is deeply personal. A rural landscape stretches behind the artist, the small, clustered cottages likely a memory of the artist's beloved Vitebsk, the Russian village he was born and had grown up in. Rendered in vaporous clouds of white and gray paint, the landscape appears like a memory faded by time, its lack of color a sign perhaps of Chagall's sadness that he was leaving his home and all he knew behind.

Yet most fascinating of all is the double-face with which Chagall has depicted himself. Franz Meyer has described this dual visage as signifying "the ambivalence of artistic creation, at once inner vision and outer realization, deliberate action and casual inactivity" (F. Meyer, *Marc Chagall: Life and Work*, New York, 1963, p. 435). This sense of personal confusion was likely also heightened by the anxiety that Chagall felt due to the prospect of leaving France. However, this dual portrait could also be seen to be an amalgamation of both Chagall and Bella. On the left, the artist's blonde hair and distinctive features give way to the brunette curls and dark eyes of Bella. Similarly, while the artist is adorned in a rich red colored coat, the lapels are different: the right-hand side decorated with a filigree pattern that is more overtly feminine than the other side. As such, this fascinating self-portrait can be seen not only as the artist's meditation on his identity both as an artist and a man in the face of impending war, but a poignant testament to the great love of his life, his wife, tragically without whom the artist would return to Europe following his years in exile.



Present lot, detail.

Vincent van Gogh, *Autoportrait*, 1889.
National Gallery of Art, Washington DC.

Paul Cézanne, *Portrait of the artist at the palette*, 1886-87. Foundation E. G. Bührle Collection, Zurich.

THE JAMES AND MARILYNN
ALSDORF COLLECTION

16A

RENÉ MAGRITTE (1898-1967)

Le seize septembre

signed 'Magritte' (lower right); signed again, dated and titled
'MAGRITTE "LE SEIZE SEPTEMBRE" 1957' (on the reverse)
oil on canvas
63¾ x 51½ in. (162 x 130.2 cm.)
Painted in 1957

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

PROVENANCE:

Alexandre Iolas, New York (acquired from the artist, 1957).
Jean and Dominique de Menil, Houston (acquired from the above,
by December 1960).
Private collection, Brussels (acquired from the above, 1978).
Private collection, California.
Private collection, United States (acquired from the above, 1986).
Acquired from the above by the late owner, 2015.

EXHIBITED:

Paris, Galerie Cahiers d'Art, *René Magritte*, January-February 1958, no. 2.
New York, Iolas Gallery, *René Magritte*, 1958.
New York, Iolas Gallery, *René Magritte*, 1959 (possibly no. 834).
Dallas, Museum of Contemporary Art and Houston, The Museum of Fine
Arts, *René Magritte in America*, December 1960-February 1961, no. 64.
Little Rock, Arkansas Art Center, *Magritte*, May-June 1964.
The New York Cultural Center and Houston, The Museum of Fine Arts,
Painters of the Mind's Eye: Belgian Symbolists and Surrealists, February-May
1974, p. 136, no. 115 (illustrated; dated 1960 and with incorrect dimensions).
Houston, Rice University, Institute for the Arts, *Secret Affinities: Words and
Images by René Magritte*, October 1976-January 1977, p. 27.
New York, Sidney Janis Gallery, *Exhibition of Paintings by René Magritte*,
December 1977, no. 16.

LITERATURE:

Letter from R. Magritte to A. Iolas, 26 August 1957.
Letter from R. Magritte to A. Iolas, 25 September 1957.
M. Rapin, *Dans la nuit de René Magritte il y a le ciel qui flotte sur nous tous*,
15 January 1958 (illustrated).
Arts, 29 January-4 February 1958, p. 16 (illustrated).
A.M. Hammacher, *René Magritte*, New York, 1973, p. 146 (illustrated in color,
p. 147, fig. 41).
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 121, no. 212
(illustrated in color).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Oil Paintings, Objects
and Bronzes, 1949-1967*, London, 1993, vol. III, p. 275, no. 860 (illustrated).





The great tree in *Le seize septembre*—a monumental ash, perhaps, or a mighty oak—has its roots in a manifesto of sorts that René Magritte authored some three decades earlier, for the December 1929 issue of *La révolution surréaliste*. The eighteen *Les mots et les images* (“Words and Images”) that he illustrated and captioned outline the basic, conceptual procedures he was employing in his pictures. Over the drawing of a low brick wall, he wrote: “An object hints at other objects behind it” (K. Rooney and E. Plattner, eds., *René Magritte: Selected Writings*. Minneapolis, 2010, p. 33).

Throughout his oeuvre, Magritte exploited the intriguing effect of enigma inherent in the act of concealment—that of simply placing one thing in front of another—as a virtually failsafe pictorial ploy, fostering an irresistible sense of mystery that provokes conjecture and expectation for the adult viewer no less than for a child at play. In *Le seize septembre*, a faint light glimmers through the leaves of a tree at night—might one infer the moon to be lurking behind this tree? Leaving no doubt, Magritte responds, as if in a shout: “Peek-a-boo—yes!”, revealing the crescent lunar horn. The game does not end here, however, in simple fun—metaphysical, mythological, and phenomenological dimensions will thenceforth preoccupy the spectator.

The notion of the “hidden visible” guided much of Magritte’s production during the mid-1950s, generating clusters of works whose imagery may vary—in ostensibly random, unrelated ways—from one picture to the next, but which in practice nonetheless share this fundamental conceptual impetus as the artist’s latent, guiding logic. The four versions of *Le seize septembre*, painted between 1956 and 1958, comprise one such thread of pictures. The present canvas, completed in 1957, is chronologically the third and by far the largest in size—filling the canvas from top to bottom, the immensity of the tree against the cosmic expanse of night sky, an infinity dotted with tiny stars, is the most dramatic in effect.

Vast forests once blanketed Europe from end to end. The immense, solitary tree in *Le seize septembre* represents an archetypal memory

"I have just painted the moon on a tree in the blue-gray colors of evening. [Louis] Scutenaire has come up with a very beautiful title: Le seize septembre. I think it fits, so from September 16th on, we'll call it done"

-René Magritte

of the profound relationship that has always bound humankind to its arboreal environment—as an essential material resource, and consequently as the magical dwelling-places of spirits and gods, leading to the advent of sacred groves dedicated to animistic and polytheistic cult worship. Universally a symbol of fertility and growth, the "tree of life" also represents the compelling urge in the human mind to acquire an ever-widening knowledge of its own existence and the outer world, and to postulate dreams of eternal life. The "cosmic tree" of the Babylonians and the "world ash" of the Nordic peoples—rooted in the earth, its trunk immovable, its branches rising to the firmament above—served as the axis of the world, moreover the pivot around which the heavens revolved, unifying the four directions, the four primal elements, all things here and beyond, seen and unseen.

"Pushing up from the earth toward the sun," Magritte wrote in an undated statement, "a tree is an image of a certain happiness. To perceive this image, we must be still, like a tree. When we are in motion, it's the tree that becomes the spectator. It is witness, equally, in the shape of a chair, a table, a door, in the more or less restless spectacle of our life. The tree, having become a coffin, disappears into the earth. And when it is transformed into flames, it vanishes into the air" (*ibid.*, p. 234).

In contrast to the relative permanence of the giant, stalwart tree, the presence of the moon in *Le seize septembre* is emblematic of the fugitive, but periodic aspect also inherent in the natural order. In an Akkadian seal, circa 2350-2150 BCE, a crescent moon hovers at the side of the "world tree". The moon is the source of the waters of life; in its ever-repeating, monthly cycle, the lunar orb passes through phases of emergence,



Magritte with Hand Over Face Exposing One Eye, 1965. © Duane Michals, Courtesy of DC Moore Gallery, New York.

René Magritte, *Le bouquet tout fait*, 1957. Osaka City Museum of Modern Art. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

Edvard Munch, *Tanz på stranden*, 1899-1900. Národní Galerie, Prague.



"Pushing up from the earth toward the sun, a tree is an image of a certain happiness. To perceive this image, we must be still, like a tree. When we are in motion, it's the tree that becomes the spectator. It is witness, equally, in the shape of a chair, a table, a door, in the more or less restless spectacle of our life... And when it is transformed into flames, it vanishes into the air"

-René Magritte



Present lot, detail.

Vincent van Gogh, *Cyprés dans la nuit étoilée*, Saint-Rémy, May 1890. Rijksmuseum Kröller-Müller, Otterlo.



Caspar David Friedrich, *Inside the Forest under the Moonlight*, circa 1823-1830. Nationalgalerie, Staatliche Museen zu Berlin.

René Magritte, *La voix du sang*, 1959. Museum moderner Kunst Stiftung Ludwig, Vienna.
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René Magritte, *L'empire des lumières*, 1949. Sold, Christie's New York, 13 November 2017, lot 12A.
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maturation, and decay, to vanish and soon reappear yet again, thus mirroring the process of agrarian planting, cultivation, and harvest—giving rise, in the spiritual, mythological, and subsequently religious imagination, to the belief in a god sacrificed and resurrected.

As a signifier of nature generally, the stand-alone tree early lent itself to becoming an ideal object for concealment in Magritte's paintings. In *La belle captive*, 1931, and *La condition humaine*, 1933 (Sylvester, nos. 342 and 351), Magritte interposed the painting of a tree (placed on an easel) between the viewer and the very motif in the background landscape, thus blocking the latter from view. Magritte explained a further complication in *La condition humaine*: "In front of a window seen from the inside of a room, I placed a picture representing exactly the section of the landscape hidden by the picture. The tree represented in the picture therefore concealed the tree behind it, outside the room. For the spectator, it was both inside the room in the picture and, at the same time, conceptually outside in the real landscape. This is how we see the world, we see it outside ourselves and yet the only representation we have of it is inside us" (quoted in cat. rais., *D. Sylvester*, vol. II, p. 184).

In February 1956 Magritte commenced a series of gouaches he designated *La place au soleil* (*The Place in the Sun*), in which he superimposed an image on an outwardly unrelated, larger object. The best-known of the two oil paintings that were created from these gouaches shows the figure of Botticelli's *La Primavera* adorning the back of Magritte's familiar man in a black coat and bowler hat (*Le bouquet tout fait*; Sylvester, no. 837). Concurrently, Magritte was also painting variations on one of his most iconic, signature themes, *L'empire des lumières*—a nocturnal townscape beneath a brightly daylight, blue sky.





The first version of *Le seize septembre* was completed during April-early May 1956 (D. Sylvester no. 834; Kunsthaus Zürich). The artist wrote to Mirabelle Dors and Maurice Rapin on 20 April: "I have continued with my *Places in the Sun*, but by now the title is no longer suitable for a big tree at night time with a crescent moon above it! With this, a better or at any rate, a different description of 'The place in the sun' is given us: what is seen on an object is another object hidden by the one which is interposed between us and the hidden object. In such a way that the object which is interposed [*the tree*]*—*is hidden by the object [*the crescent moon*]*—*which was hidden. That which is interposed between an object and us is hidden by the object which is no longer hidden?!?!?" (D. Sylvester, *op. cit.*, vol. III, p. 254).

"I have just painted the moon on a tree in the blue-gray colors of evening," Magritte wrote to Dors and Rapin on 6 August 1956, having completed the second version of *Le seize septembre* (Sylvester, no. 836; Koninklijk Museum voor Schone Kunsten, Antwerp). "[*Louis*] Scutenaire has come up with a very beautiful title: *Le seize septembre*. I think it fits, so from September 16th on, we'll call it done" (quoted in H. Torczyner, *op. cit.*, 1977, p. 260). If Magritte or Scutenaire had something planned for that day some five weeks hence, we do not know; the significance of the title—if any—remains a mystery.

As Corot was master of the silvery light of early dawn, Monet peerless in evoking the declining light and shadows of late afternoon, Magritte was surely the arch magician among modern painters, most subtly adroit at summoning forth and revealing to us the many shades of meaning in the darkness and mystery of the nocturnal sky, as here in our lives on earth. "I do not admit that the world is incoherent and absurd," Magritte explained in a 1958 interview with Georges d'Amphoux. "What is absurd and incoherent is the belief that the so-called logic of reason can influence the logic of the World as it thinks fit. It seems to me that a picture is effective if it is neither absurd, nor incoherent, and if it has the logic of mystery, as the World does" (K. Rooney and E. Plattner, eds., *op. cit.*, 2010, p. 234).

Of the nineteen canvases Magritte painted of similar or larger scale, fifteen are located in public institutions, including The Art Institute of Chicago; The Solomon R. Guggenheim Museum, New York; The Menil Collection, Houston; The Minneapolis Institute of Arts; The Museum of Modern Art, New York; Musées Royaux des Beaux-Arts de Belgique, Brussels; Museum Boymans-van Beuningen, Rotterdam; Naganoshima Museum of Art, Osaka; The Israel Museum, Jerusalem and the Miyazaki Digital Museum.

THE JAMES AND MARILYNN
ALSDORF COLLECTION

17A

SALVADOR DALÍ (1904-1989)

Le cavalier à la tour

signed 'Dalí' (lower right)
oil on panel
7½ x 5½ in. (18.2 x 13.9 cm.)
Painted in 1932

\$600,000-900,000

PROVENANCE:

F.G. Graindorge, Liège (by 1956).
Maurice d'Arquian, Brussels.
Private collection, Brussels (acquired from the above, 1958); sale,
Christie's, London, 30 November 1981, lot 38.
Daniel Filipacchi, Paris (by 1999).
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owner, 27 February 2006.

EXHIBITED:

Knokke-Le Zoute, Casino Communal, *Salvador Dalí*, July-September 1956,
p. 13, no. 14 (titled *Chevalier à la tour*).
New York, The Solomon R. Guggenheim Museum, *Surrealism: Two Private
Eyes, The Nesuhi Ertegun and Daniel Filipacchi Collections*, June-September
1999, p. 102, no. 48 (illustrated in color; titled *Le chevalier et la tour*).

LITERATURE:

R. Descharnes and G. Néret, *Salvador Dalí: The Paintings*, Cologne, 1994,
vol. I, p. 179 (illustrated in color, p. 178, pl. 401).



Photographic self-portrait of Salvador Dalí in Cadaqués with a
photograph of Gala Eluard superimposed, circa 1930. © 2019
Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights
Society (ARS), New York.

A weary wayfarer approaches an ancient tower. If he is in fact a courtly gentleman, he has fallen on hard times—he is lean and half-naked, clad in tattered rags; balancing his sole belongings in a package atop his head, he carries a pilgrim's staff. The sight of the tall tower, he hopes, is a favorable portent, which may hold a gift of alms and whatever immediate necessities he requires.

The figures and landscape site in this scene are related to the psychosexual confession *Rêverie* ("Daydream"), which Dalí dated Port-Lligat, 17 October 1931. He had been staying in the seaside Catalan town with his inamorata Gala; in *Rêverie* he claimed to be working on a study of Arnold Böcklin's painting *The Isle of the Dead* (H. Finkelstein, ed., *The Collected Writings of Salvador Dalí*, Cambridge, 1998, pp. 150-162). Dalí, then 27, introduced the setting: "I see myself the way I am now but appreciably older. In addition, I have let my beard grow, modeled on an old memory I have of a lithograph of Monte-Cristo. Friends have lent me for about ten days a large manor farmhouse... named the Tower Mill, in which, when I was ten years old, I spent two months with a couple of intimate friends of my parents" (quoted in *ibid.*, p. 153).

Dalí was alluding to the year 1916, when he was actually twelve years old. His parents in Figueres had sent him to spend the summer months on the nearby estate El Molí de la Torre, owned by the Catalan impressionist painter Ramon Pichot, a friend of Picasso, through whose collection the boy first became acquainted with modern French painting. One may assume that the summer spent at the Tower Mill marked the momentous awakening of Dalí's pre-adolescent sexuality, memories of which continued to fan the flames of his libidinous fantasies for years afterwards. He began reading Freud in Spanish translation in the early 1920s.

Rêverie was published in the fourth issue of *Le surréalisme au service de la révolution*, December 1931, with articles by André Breton, Louis Aragon, and others. Dalí later altered and elaborated on the contents of *Rêverie* to comprise Chapter 5, "True Childhood Memories"—as "The Story of the Linden Blossom Picking and the Crutch"—in his memoir *The Secret Life of Salvador Dalí*, published in New York, 1942 (pp. 89-111). In the present *Le cavalier à la tour*, Dalí imagined himself as an old wanderer, who revisits a place and memories of his youth that had haunted him for a lifetime. The boy Dalí and Pichot appear as tiny figures on the Embordà, the plain in the middle distance. The artist included El Molí de la Torre in three other paintings during the early 1930s.



o ♦ 18A

UMBERTO BOCCIONI (1882-1916)

Forme uniche della continuità nello spazio (Unique Forms of Continuity in Space)

signed 'U. BOCCIONI' (on the left side of the base); inscribed, dated, numbered and inscribed with foundry mark 'FUSIONE ESEGUITA PER LA GALLERIA LA MEDUSA ROMA SETTEMBRE 1972 4/8 FONDERIA FRANCESCO B.' (on the right side of the base)
bronze

Height: 46 in. (117 cm.)

Length: 35 in. (89 cm.)

Conceived in 1913 and cast in 1972

\$3,800,000-4,500,000

PROVENANCE:

Galleria La Medusa, Rome (1972).

Private collection (June 1975).

Private collection, Europe (acquired from the above).

Acquired from the above by the present owner.

LITERATURE:

E. Cajumi, "Scultura futurista" in *Giornale di Sicilia*, 10-11 December 1913.

G. Benvenuti, "La scultura futurista" in *Il Tirso*, 28 December 1913.

U. Boccioni, *Pittura scultura futuriste (Dinamismo plástico)*, Milan, 1914 (plaster version illustrated).

R. Longhi, *Scultura futurista: Boccioni*, Florence, 1914, pp. 133-162.

A. Soffici, *Cubismo e futurismo*, Florence, 1914 (plaster version illustrated).

M. Sarfatti, "L'opera di Umberto Boccioni" in *Gli Avvenimenti*, 24 September 1916, vol. II, no. 39, p. 15.

M. Grassini-Sarfatti, "Umberto Boccioni" in *Vita d'Arte*, 30 April 1917, vol. XVI, nos. 3-4, p. 50.

F. T. Marinetti, "Il pittore e scultore futurista Boccioni" in *Il primato artistico italiano*, October 1923, no. 1, p. 7.

F.T. Marinetti, *Umberto Boccioni: Opera completa*, Foligno, 1927 (plaster version illustrated).

G. Scheiwiller, *Art italien moderne*, Paris, 1930, p. 27 (plaster version illustrated).

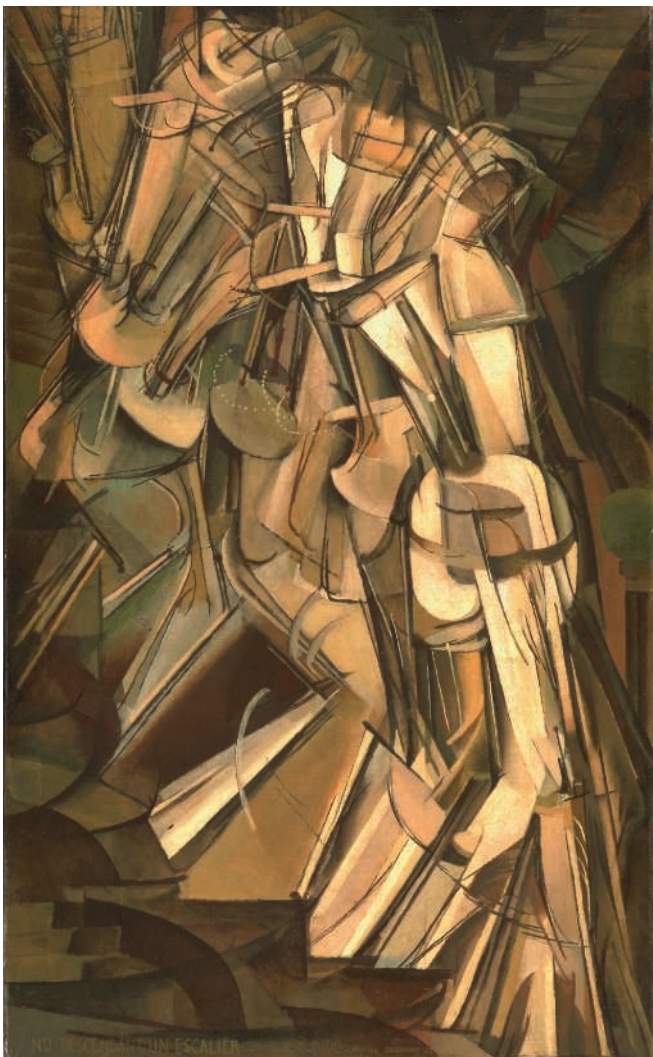
A CASTING INVENTORY

The original plaster of the present sculpture is located at the Museo d'arte moderna, São Paulo. All Bronze examples are posthumous. The two 1931 casts are at the Museo del Novecento, Milan and Museum of Modern Art, New York. The 1949 cast is at the Metropolitan Museum of Art, New York. The 1951 cast was in the collection of Count Paolo Marinotti. The 1963 cast is located at Museo d'arte moderna, São Paulo. A single 1972 cast is located at The Tate Gallery, London. Of the further ten casts from the 1972 numbered edition, six are located in public institutions, including The Israel Museum, Jerusalem; New Orleans Museum of Art; Städtische Kunsthalle, Mannheim; Kröller-Müller Museum, Otterlo; Tehran Museum of Contemporary Art; and Hakone Open-Air Museum, Ninotaira.





- "Dinamo Futurista; I Maestri del Futurismo: Umberto Boccioni" in *Fortunato Depero*, 11 February 1933, no. 1, p. 145 (plaster version illustrated, pp. 145, 211 and 213).
- V. Costantini, "Gallerie italiane d'arte moderne: La Galleria di Milano" in *Emporium*, May 1941, vol. XCIII, no. 555, p. 106.
- R. Benet, *El Futurismo comparado el movimiento Dada*, Barcelona, 1949, pp. 68-72 (another cast illustrated, fig. 54; dated 1915).
- A. Podestà, "L'arte italiana contemporanea in una mostra a New York" in *Emporium*, October 1949, vol. CX, no. 658, p. 168 (another cast illustrated).
- R. Carrieri, *Pittura scultura d'avanguardia in Italia*, Milan, 1950, pp. 42 and 65 (plaster version illustrated, p. 42, figs. 44-45).
- C. Zervos, "Sculpture futuriste" in *Cahiers d'Art*, 1950, pp. 58-59 (other casts illustrated).
- G. Carlo-Argen, *Umberto Boccioni*, Rome, 1953 (another cast illustrated, fig. 58).
- "La VII Quadriennale" in *Emporium*, May 1956, vol. CXXIII, no. 737, p. 215.
- L. Degand and J. Arp, "La collection H. et L. Winston au Musée de Detroit" in *Aujourd'hui*, December 1957, no. 15, p. 30.
- L.K. and H.L. Winston, "Collecting Modern Art" in *Vassar Alumnae Magazine*, March 1958, vol. XLIII, no. 4, p. 11 (another cast illustrated *in situ* in the Winston Malibu home).
- M. Calvesi, "Il futurismo di Boccioni: Formazione e tempi" in *Arte antica e moderna*, April-June 1958, no. 2, p. 165.
- M. Seuphor, *The Sculpture of this Century*, New York, 1960, p. 43 (another cast illustrated).
- R. Carrieri, *Il Futurismo*, Milan, 1961 (plaster version illustrated, fig. 32; another cast illustrated, fig. 34).
- R. De Grada, *Boccioni: Il mito del moderno*, Milan, 1962, p. 101 (other casts illustrated, figs. 77-79 and 81).
- M. Drudi Gambillo and T. Fiori, *Archivi del Futurismo*, Rome, 1962, pp. 334-335.
- L.K. and H.L. Winston, "Le Futurisme" in *Aujourd'hui*, February 1962, p. 5.
- G. Ballo, *Boccioni: La vita e l'opera*, Milan, 1964, p. 502, no. 521 (plaster version and other casts illustrated, figs. 228-231).
- A. Bowness, *Modern Sculpture*, London, 1965, p. 72.
- K. Kuh, *Break-Up: The Core of Modern Art*, London, 1965, no. 30 (another cast illustrated).
- E. Mercuri, "Attualità di Boccioni" in *QUI arte contemporanea*, July 1966, no. 1, pp. 19 and 21.
- G. Baro, "Collector: Lydia Winston" in *Art in America*, September-October 1967, vol. 55, no. 5, p. 72 (another cast illustrated in color *in situ* in the Winston Malibu home).
- J.-C. Taylor, "Futurism: The Avant-Garde as a Way of Life" in *Art News Annual*, October 1968, vol. XXXIV, p. 85.
- G. Bruno, *L'opera completa di Boccioni*, Milan, 1969, p. 111, no. 166 (another cast illustrated, p. 111; other casts illustrated in color, figs. XLIII-XLV).
- F. Bellonzi, *Scultori italiani contemporanei*, exh. cat., International University of Florence, 1970, p. 29, no. V.
- Z. Birolli, *Umberto Boccioni*, Milan, 1971, pp. 166-167 (plaster version and other casts illustrated).
- J. Rye, *Futurism*, London, 1972, p. 88 (another cast illustrated, p. 89).
- M.W. Martin, *Futurism: A Modern Focus, The Lydia and Harry Lewis Winston Collection, Dr. and Mrs. Barnett Malbin*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1973, p. 72, no. 30 (another cast illustrated).
- C. Tisdall and A. Bozzolla, *Futurismo*, London, 1977, pp. 90 and 98, no. 82 (another cast illustrated, p. 99).
- H. Kramer, "The 'Brutal Ideology' at the Heart of Futurism" in *The New York Times*, 14 December 1980, p. 41 (another cast illustrated).
- M. Calvesi and E. Coen, *Boccioni*, Milan, 1983, pp. 466-467, no. 856 (plaster version illustrated, pp. 466-498, figs. a-d; other casts illustrated, pp. 469-470, figs: e-g).
- F. Roche-Pézarid, *L'aventure futuriste: 1906-1916*, Rome, 1983, pp. 479-480, nos. 81-84 (another cast illustrated, fig. 41; plaster version illustrated, fig. 42).
- E. Coen, *Umberto Boccioni*, New York, 1988, pp. 216-218, no. 88 (another cast illustrated in color, p. 217).
- L. Mattioli Rossi, *Boccioni: 1912 Materia*, exh. cat., Galleria dello Scudo, Verona, 1991, p. 245 (another cast illustrated *in situ* in the Mattioli home, p. 25; plaster version illustrated, p. 244; plaster version illustrated in *Il secolo illustrato*, p. 292).
- U.M. Schneede, *Umberto Boccioni*, Stuttgart, 1994, p. 151 (plaster version illustrated, pp. 147-149, nos. 85-86; other casts illustrated, p. 150, fig. 88).
- P. Rylands, ed., *Umberto Boccioni: Dinamismo di un cavallo in corsa + case*, exh. cat., Collezione Peggy Guggenheim, Venice, 1996, pp. 39, 88, 89 and 117-118 (plaster version illustrated, pp. 89 and 119, figs. 58 and 72; other casts illustrated, pp. 39, 88 and 118, figs. 18, 57 and 71).
- L. Tallarico, *Boccioni: dal Meridione all'Europa*, Ferrara, 1997, p. 84 (another cast illustrated).
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- M. Calvesi, P. Ginsborg and F. Pirani, *Novecento: Arte e storia in Italia*, exh. cat., Scuderie del Quirinale, Roma, 2000, pp. 141-142, no. II.4 (another cast illustrated).
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- P. Esposito and M. Fratelli, *Il Museo del Novecento del Comune di Milano al Palazzo della Permanente*, Milan, 2000, p. 218, no. 13 (another cast illustrated in color, p. 35, fig. 17).
- N. Nobis, *Der Lärm der Strauße-Italienischer Futurismus, 1909-1918*, exh. cat., Sprengel Museum Hannover, 2001, pp. 68-69 and 399, cat. 104, note 5 (another cast illustrated, p. 68, fig. 5; plaster version illustrated, p. 129, figs. 106-108 and 110; plaster version illustrated, p. 129, fig. 108; another cast illustrated in color, p. 138, fig. 104).
- F. Rovati, "La mostra su Boccioni del 1933" in *Acme: Annali della Facoltà di Lettere e Filosofia dell'Università degli Studi di Milano*, September-December 2001, vol. LIV, no. III, p. 312.
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- L. Mattioli Rossi, ed. *Boccioni's Materia: A Futurist Masterpiece and the Avant-Garde in Milan and Paris*, New York, 2004, pp. 42-43 (plaster version illustrated, p. 43, figs. 40-42).
- A. Palazzeschi, *I classici dell'arte-Il Novecento: Boccioni*, Milan, 2004, p. 136 (another cast illustrated, p. 137).
- L. Mattioli Rossi, *Boccioni: Pittore scultore futurista*, exh. cat., Palazzo Reale, Milan, 2006, pp. 114-115 and 185, cat. 65 (another cast illustrated in color).
- L. Sansone, *Umberto Boccioni: La rivoluzione della scultura*, Milan, 2006, pp. 40-41 and 44-47 (other casts illustrated in color, p. 40, fig. 41, p. 45, figs. 49-51 and p. 46, fig. 53; another cast illustrated *in situ* at the Castello Sforzesco in Milan, p. 40, fig. 41; plaster version illustrated, p. 62, figs. 74-77).
- F. Benzi, *Il Futurismo*, Milan, 2008, p. 105 (another cast illustrated in color).
- D. Ottinger, ed., *Futurism*, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 2009, p. 234, no. 80 (another cast illustrated in color, p. 235).
- M. Stokstad, *Art History: Eighteenth to Twenty-First Century*, Upper Saddle River, 2009, p. 1084 (another cast illustrated in color, p. 1085, fig. 31-28).
- Z. Birolli and M. Pugliese, *Il futurismo nelle avanguardie*, exh. cat., Palazzo Reale, Milan, 2010, pp. 417-439 (plaster version illustrated in color, p. 417; another cast illustrated, p. 420; another cast illustrated *in situ* in a 1933 exhibition, p. 421; plaster version illustrated *in situ* in the artist's studio, p. 422; plaster version illustrated in a letter to Carrà, p. 430; plaster version illustrated, pp. 434 and 436).
- F. Fergonzi, A. Negri and M. Pugliese, *Museo del Novecento: The Collection*, Milan, 2010, pp. 75-76 (other casts illustrated in color).
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- A. Contò and F. Rossi, *Umberto Boccioni Atlas*, Milan, 2016, p. 69 (plaster version illustrated, p. 70, figs. 53a-d; plaster version illustrated in newspapers, p. 184, fig. 2.11 and p. 208, figs. 3.18 and 3.20).
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An icon of Modernism, Umberto Boccioni's *Unique Forms of Continuity in Space* stands not only as the culmination of the artist's pioneering form of Futurist sculpture, but also serves as a powerful visual embodiment of the Futurists' iconoclastic and revolutionary artistic aims. Conceived in plaster in 1913, in this, the artist's largest surviving sculpture, Boccioni has taken one of the most revered subjects in the Western tradition of art—the human figure—and split it apart before reconstructing it in a complex, abstract structure of dynamic, interlocking facets and graceful planes that penetrate and activate the space surrounding it. Striding boldly forward in a pose of powerful and continuous motion, this seemingly indomitable figure presents a new conception of man, as well as sculpture, in the 20th-century: mechanical, forward moving and entirely modern.

Boccioni first turned to sculpture in 1912, the year before he conceived the present work. Just as the Futurists had overturned conventions of painting, so the artist wished to do the same for sculpture, seeking to translate the dynamic sense of movement and modernity that had characterized his paintings into three-dimensional form. In March, he wrote to his friend, Vico Baer from Paris about the newfound passion that was driving this dramatic new direction in his art: "These days I'm obsessed with sculpture! I believe I've seen a total renewal of this mummified art" (quoted in L. Mattioli Rossi, *Boccioni's Materia: A Futurist Masterpiece and the Avant-Garde in Milan and Paris*, exh. cat., The Solomon R. Guggenheim Museum, New York, 2004, p. 35). Likely spurred on by the various forms of contemporary sculpture he had seen during his time spent in Paris—the work of Picasso, Brancusi, Duchamp-Villon and others—Boccioni set about conceiving his own distinct, Futurist response.

Present lot, various views.

Marcel Duchamp, *Nude Descending a Staircase (No. 2)*, 1912. Philadelphia Museum of Art.
© Association Marcel Duchamp / ADAGP, Paris
/ Artists Rights Society (ARS), New York 2019.

Etienne-Jules Marey, *Untitled (Sprinter)*, 6 1/16 X 14 5/8th. The Museum of Modern Art, New York, NY Image: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



A month later, Boccioni laid out his theoretical approach to the medium in the *Technical Manifesto of Futurist Sculpture*, conceived before he had fully committed himself to working in three-dimensions. Like previous Futurist tracts, Boccioni attacked the art of the past, condemning sculptors—from the ancient Greeks to Michelangelo—for failing to break free from traditional conventions of the medium, thus never creating works that truly embodied nor reflected contemporary life. Instead, Boccioni called for a new form of sculpture, one which, by breaking down the division between the figure and its surroundings and thereby integrating real space into the work, would thus embody the simultaneity and dynamism that defined the spirit of the times. “Why should sculpture be the one to lag behind, loaded down with laws which no one has the right to impose?” he questioned. “Let’s turn everything upside down and proclaim the ABSOLUTE AND COMPLETE ABOLITION OF FINITE LINES AND THE CONTAINED STATUE. LET’S SPLIT OPEN OUR FIGURES AND PLACE THE ENVIRONMENT INSIDE THEM. We declare that the environment must form part of the plastic whole, a world of its own, with its own laws: so that the pavement can jump up on to your table, or your head can cross a street, while your lamp twines a web of plaster rays from one house to the net” (Boccioni, *Technical Manifesto of Futurist Sculpture*, in U. Apollonio, ed., *Futurist Manifestos*, trans. R. Brain, et al., Boston, 1973, p. 63).



Following three works that focus upon the motif of the portrait head, as well as a still-life (Calvesi and Dambruoso, nos. 415, 437, 438 and 690), at the end of 1912, Boccioni moved to tackle the standing figure in motion. He worked on a small series of four full-length figures, of which *Unique Forms* is the culminating work. The three preceding, closely related works—*Muscles in Movement*, *Spiral Expansion of Muscles in Movement* and *Synthesis of Human Dynamism* (Calvesi and Dambruoso, nos. 710, 711, 713; all destroyed and known only from photographs)—are, like *Unique Forms*, created from a cubist-inspired fragmentation of form, a language that allowed Boccioni to achieve his aim of beginning from the inside, or the core of the figure, to better instill a sense of dynamism into the static, inert material and integrate the object with its surroundings. Inspired by the contemporaneous chronophotography of Etienne-Jules Marey and Anton Giulio Bragaglia, Boccioni explored the effects of motion on the body in these works, as well as the linear rhythms that activate the human form.

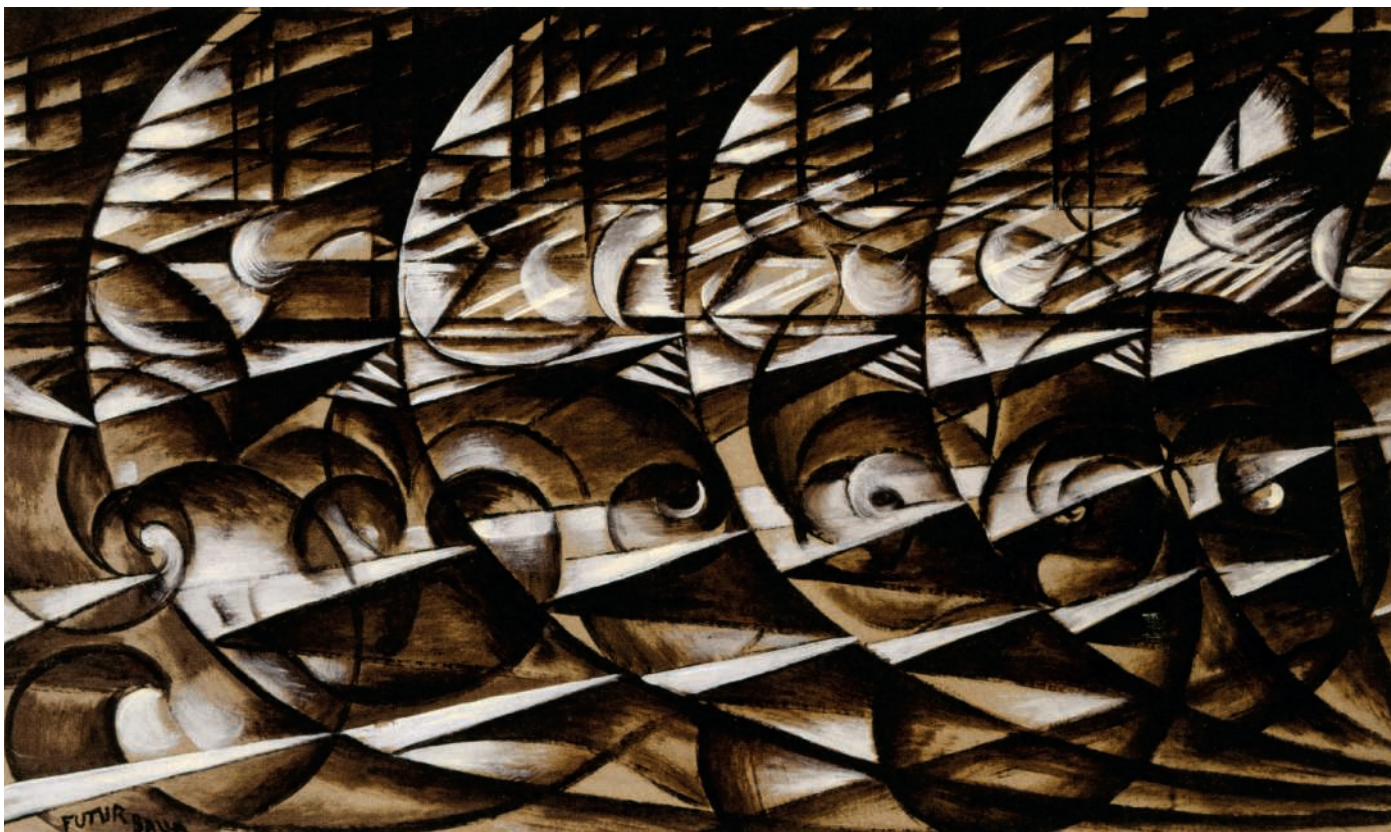
Boccioni's aim in these works was not simply to depict or transcribe the image of a figure in motion, but to convey the *sensation* of this movement, "the throbbing of its soul" (J. Golding, *Boccioni's Unique Forms of Continuity in Space*, Newcastle, 1972, p. 8), capturing in visual form the range of simultaneous forces exerting themselves upon a body at the same time. These Bergsonian concepts of synthesis and simultaneity had long interested Boccioni, reaching a fruition in these sculptures. As he wrote in the introduction to his first sculpture exhibition held at the Galerie La Boétie in Paris in June-July 1913—where *Unique Forms* was shown for the first time—he was seeking to depict, "not pure form, but *pure plastic rhythm*; not the construction of bodies, but *the construction of the action of bodies*" (quoted in F. Fergonzi, in *op. cit.*, 2004, p. 129).



20 cent coin depicting a contemporary work by Umberto Boccioni, 1913.

Giacomo Balla, *Dynamic Expansion + Speed*, ca. 1913. Galleria nazionale d'arte moderna e contemporanea, Rome. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

Umberto Boccioni, *Dinamismo di un corpo umano*, 1913. Civiche Raccolte d'Arte, Museo de Novecento, Milan.





It was with the fourth and final of this group of striding figures, the present *Unique Forms*, that Boccioni successfully achieved this aim, creating a work that embodied the concept of "continuity in space". Every single plane is activated and dynamic, protruding into the area surrounding the sculpture, and incorporating this negative space into its composition, so to give the impression of an innate and most importantly, a constant sense of movement. As Ester Coen has written, "To the extent of representing all the possible variations of a movement in a single, absolute form, it synthesizes with great skill the contrast between object and surroundings" (*Futurism*, exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 2009, p. 234). The figure is so fluid, elegant and motion-filled it almost appears as if it could be leaping off the earth to become airborne, the gleaming bronze material of its construction serving as a visual counterpart to this seemingly weightless vision. In addition, here Boccioni has refined the flowing forms that constitute the figure, harnessing the play of light and shade created by the combination of curving convex and concave forms. As a result, the figure appears in an endless state of dynamism, as if blown by the air as it marches forward.

"The forms of the body are taut, and eminently sculptural", John Golding has described. "Negative space is almost as important as solid mass, so that there is also an air of weightlessness, and the sense of speed is now euphoric and heady. The tough, elastic limbs convey overwhelmingly the sense of a new *kind* of motion... We sense that this is a creature driven by forces that are only partly human, capable if necessary of flight and of competition with the deified racing automobile at top velocity. The bulging muscles, half metal, half flame are pulled back to reveal the trajectory of earlier phases of motion, but these only serve to emphasize the inevitability of the forward drive" (op. cit., Newcastle, 1972, pp. 22-24). Yet, it is this powerful, unstoppable forward motion that also lends this work a striking poignancy. Unbeknownst to Boccioni, the seemingly indomitable figure of modern man that is deified in *Unique Forms* would, just a year later, march forward into battle. The industrial and mechanical world so revered and idealized by the artist and his Futurist comrades would become responsible for unleashing previously unimaginable levels of destruction and death. Regarded in this context, *Unique Forms* captures the sentiment of an era, embodying the spirit of innovation, zealous optimism and the supreme confidence that defines turn-of-the-century, pre-war Europe.



A CASTING HISTORY OF UNIQUE FORMS OF CONTINUITY IN SPACE

Written by Ester Coen

Forme uniche della continuità nello spazio, Unique Forms of Continuity in Space, 1913, is the highest achievement of Boccioni's entire sculptural oeuvre. Here the body prolongs itself in a trajectory of motion masterfully simplified in a single and absolute form of all the possible variations of a movement. An utterly astounding thriving synthesis of the dynamic interconnection between an object and its ambience.

The present lot is one of the ten 1971-1972 examples of Boccioni's renowned *Unique Forms of Continuity in Space*, commissioned and produced under the supervision of Claudio Bruni Sakraischik, director of the Rome art gallery "La Medusa", in agreement with Count Paolo Marinotti, owner of the model for this edition: a 1951 bronze cast acquired from Benedetta Cappa Marinetti, widow of the Futurist leader Filippo Tommaso Marinetti. Of these ten casts two are unnumbered and unmarked respectively for the commissioners Claudio Bruni Sakraischik and Paolo Marinotti.

The bronze casting of the ten pieces was carried out by the Francesco Bruni foundry in Rome on the Marinotti example, employing the *surmoulage* technique (bronze cast from a finished bronze) and the first two copies were ready as early as April 1971, as borne out by the foundry's letter to Bruni Sakraischik. More than half of the casts from the edition are in public institutions, including the Israel Museum, the New Orleans Museum of Art, Städtische Kunsthalle, Mannheim, the Kröller-Müller Museum, the Tehran Museum of Contemporary Art and the Hakone Open-Air Museum.

As mentioned above, the *surmoulage* edition of La Medusa derives from the bronze version made from Umberto Boccioni's plaster, at the Giovanni & Angelo Nicci foundry in Rome, as deduced from an estimate of costs dated October 10, 1950. Presumably the cast was made in early 1951—as appears from Paolo Marinotti's letter (February 10, 1951) in which the collector tells Benedetta Cappa Marinetti that he would like to see the work at the foundry just a few months after

closure of the important exhibition *Futurismo e Pittura Metafisica* (Kunsthaus Zürich, November-December 1950), one of the initiatives aimed at reevaluation and rehabilitation of the Italian avant-garde movements' role at an international level.

In 1952 Benedetta Cappa Marinetti agreed to sell the original 1913 plaster work, still in her possession, to a leading Brazilian industrialist of Italian origin, Francisco Matarazzo Sobrinho. He then donated it in 1963 to the Museu de Arte Contemporânea da Universidade de São Paulo which he himself had founded. With the new change of ownership two more bronzes were made in Brazil out of the plaster: one probably at the moment of donation (now in the same Brazilian institution, MAC USP) and the other in 1972 for the Tate Gallery of London in exchange for a Henry Moore sculpture.

More than fifty years after the artist's death in 1916 Claudio Bruni Sakraischik, having sought legal advice on copyright, as testified by his gallery assistant at the time, decided to have an edition of ten pieces made. Since the plaster was no longer available for the reasons stated above, Bruni reached an agreement with Marinotti to produce an edition from the bronze owned by the latter.

Casts were made on two occasions (in 1931 and again twenty years later) by Filippo Tommaso Marinetti—Boccioni's moral heir—and by his widow Benedetta Cappa Marinetti, from the plaster of *Unique Forms of Continuity in Space*. These are distinguishable by their different bases (the first cast included two blocks beneath the feet while the second had a further base, like the original plaster). There is however a version done by the Giovanni & Angelo Nicci foundry of Rome prior to 1956 (The Metropolitan Museum of Art, Bequest of Lydia Winston Malbin) with a double pedestal, as in the "La Medusa" edition.

Another two pieces with block and base were created, as we have seen, by the Museu de Arte Contemporânea da Universidade de São Paulo when it purchased the original sculpture.



Present lot.

Umberto Boccioni in studio, circa 1913, with plaster of *Synthesis of Human Dynamism, 1912*. Photographer unknown.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

19A

FERNAND LÉGER (1881-1955)

La femme et l'enfant

signed and dated 'F. LEGER 21' (lower right); signed and dated again, titled and inscribed 'F. LEGER 21 La femme et l'enfant définitif' (on the reverse)
oil on canvas

36 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (91.8 x 65 cm.)

Painted in March 1921

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

PROVENANCE:

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris (acquired from the artist, 4 April 1921).

Paul Rosenberg, Paris and Tours (acquired from the above, *circa* June 1925).

Confiscated from the above following the Nazi occupation of France in May 1940.

Restituted to Paul Rosenberg after 1945.

The New Gallery, Inc. (Eugene V. Thaw), New York (*circa* 1959).

Paul Kantor, Beverly Hills.

Mr. and Mrs. Eugene V. Klein, Beverly Hills (by 1964).

Lionel Prejger, Paris.

Acquired from the above by the family of the present owners, 1971.

EXHIBITED:

Kunsthau Zürich, *Fernand Léger*, April-May 1933, p. 11, no. 98 (with inverted dimensions).

Paris, Galerie Paul Rosenberg, *Exposition d'œuvres de Léger*, February 1937, no. 10 (titled *Mère et enfant*).

London, Rosenberg & Helfft, Ltd., *Exhibition of Works by Léger*,

January-February 1938, no. 4 (with inverted dimensions).

Paris, Galerie Maeght, *Derrière le miroir*, October-December 1955, no. 2

(illustrated; illustrated again in color, p. 14).

New York, Paul Rosenberg & Co., *Braque, Gris, Léger, Picasso*, September-

October 1959, no. 10.

Pasadena Art Museum, *A View of the Century*, November-December 1964,

no. 10 (illustrated; titled *Mother and Child*).

LITERATURE:

Album Léonce Rosenberg, 1921-1923, vol. I, f. 52.

Bulletin de l'Effort Moderne, May 1927, no. 35 (illustrated; titled *La femme à l'enfant*).

C. Zervos, "Fernand Léger est-il cubiste?" in *Cahier d'art*, 1933, no. 3-4 (illustrated; dated 1923).

J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*, London, 1973, p. 204, no. T 28 (illustrated, p. 78).

G. Bauquier, *Fernand Léger: Catalogue raisonné 1920-1924*, Paris, 1992, vol. II, p. 158, no. 292 (illustrated in color, p. 159).

C. Derouet, *Correspondances Fernand Léger-Léonce Rosenberg 1917-1937*, Paris, 1996, p. 82, letter 92 and p. 269, no. 7348 (titled *La femme à l'enfant*).

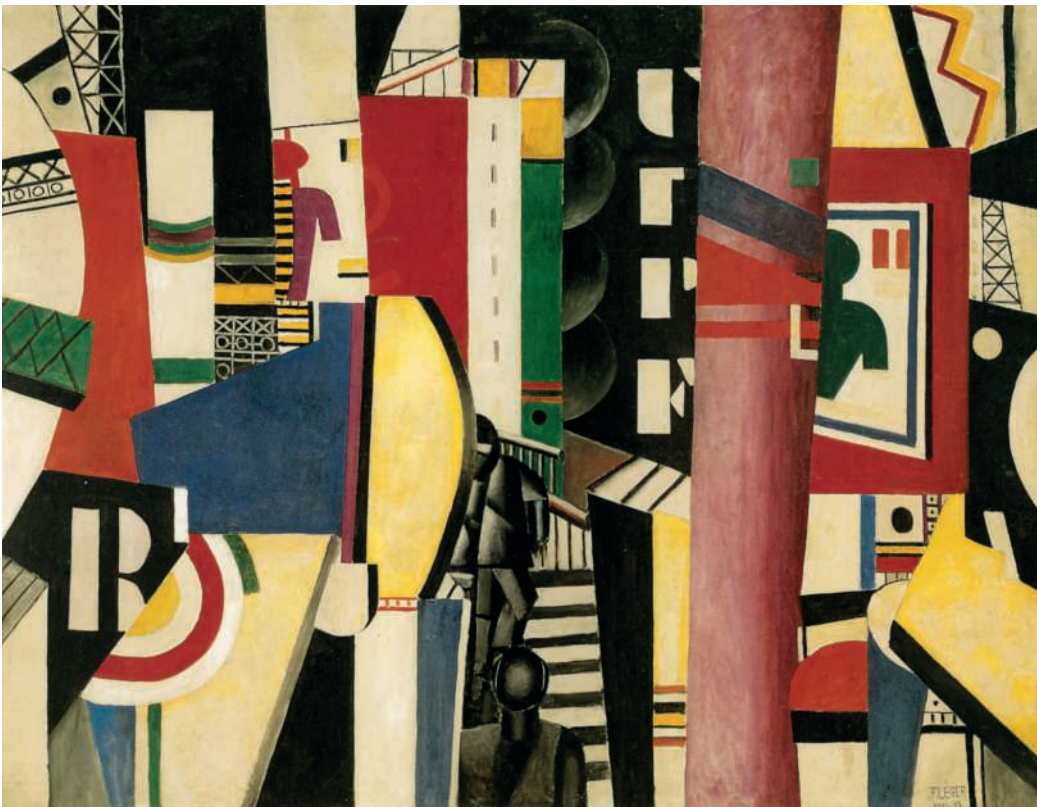




La femme et l'enfant is a key work in the series of female figure paintings that Fernand Léger created in early 1921, a strategic campaign that culminated by the end of that year in the pair of masterworks *Le petit déjeuner* (Bauquier, no. 310; formerly in the Collection of Burton and Emily Hall Tremain; sold, Christie's New York, 5 November 1991, lot 10) and *Le grand déjeuner* (Bauquier, no. 311; The Museum of Modern Art, New York). The artist regarded the latter, the ultimate version of this landmark composition comprising three nudes at leisure, as his most important work of the 1920s. The single- and multiple-canvas of 1921 mark a critical turning point in the evolution of Léger's work during the years following the end of the First World War. The figure henceforth became a primary, central theme in Léger's oeuvre. The present *La femme et l'enfant* is the larger of two paintings depicting a mother and her young child, and bears the artist's designation "Définitif" on the reverse (the other, location unknown, is Bauquier, no. 291).

Having served with distinction on the front lines in some of the worst fighting during the First World War, Léger witnessed mechanized killing on a horrendous scale. This experience did not dissuade him, however, from his pre-war fascination with new forms of representation derived from industrial invention and the machine age. "Modern man lives more and more in a preponderantly geometric order," Léger declared in a 1924 article. "All mechanical and industrial human creation is subject to geometric forces" (quoted in E.F. Fry, ed., *Fernand Léger: The Functions of Painting*, New York, 1973, p. 52).

During 1918-1920, Léger made the machine and the kinetic life of the modern city his chief theme. The figures that appeared in these paintings were fragmented, disassembled, and subsumed—as if mere cogs—within the larger mechanical forces that impelled the industrialized, metropolitan environment. The artist often eliminated the human presence altogether, extolling an aesthetic derived solely from machine-like elements. Léger's art stood at the cutting edge of the modernist imagination, at a frontier as far removed from conventional pictorialism as the new geometric abstractions of Kandinsky, Mondrian, and their followers.



Fernand Léger, *Homme et femme*, 1921. Indianapolis Museum of Art. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger, *La Ville*, 1919. Philadelphia Museum of Art. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Léger and *Le grand déjeuner*, 1921, in the artist's studio, Paris, 1926. Photograph: Thérèse Bonney © Library of Congress, Prints & Photographs Division; reproduced courtesy of The Bancroft Library, University of California, Berkeley. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Derrière le miroir, N° 79-80-81, Léger © Maeght Editeur, Paris, cover of the catalogue of the 1955 exhibition where the work was exhibited. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris



By 1920, in a reaction to the trauma of the war years, a palliative conservatism had settled on the arts, *le rappel à l'ordre*—"the call to order." This revival of the classical, humanist values that had historically informed the Gallic tradition lent a new, retrospective demeanor to the erstwhile, stridently transgressive character of the Paris avant-garde. A return to coherent figuration was fundamental to this endeavor. The Louvre and other museums were taking their master paintings, medieval art, and antiquities out of protective wartime storage and placing them back on view. Renewed exposure to these riches fostered in Léger a more compelling awareness of artistic tradition. The image of the human form had long been the signal theme by which all past European artists of stature staked their claims to posterity, and so this aim must become, Léger reasoned, the task at hand for himself and others of his generation, as they aspired to ultimate, authoritative mastery in their contributions to the evolution of modern Western art.

In conceiving his canvases during late 1920 and early 1921, Léger lifted and brought forward the figure—modeled in smoothed-down, volumetric shapes—from its architectural environment to become an integral entity within it. "I needed a rest, to breathe a little," the artist later recalled. "After the dynamism of the mechanical phase, I felt a need for the static quality of the large forms that were to follow. Earlier I had broken up the human body. Now I began to put it together again. Since then I have always used the human form" (quoted in J. Cassou and J. Leymarie, *op. cit.*, London, 1973, p. 47).

Léger sought to generate "a state of organized intensity," he wrote in "Notes on the Mechanical Element," 1923. "I apply the law of plastic contrasts, which I think has never been applied until today. I group contrary values together, flat surfaces opposed to modeled surfaces; volumetric figures opposed to the flat facades of houses; pure flat tones opposed to gray, modulated tones, or the reverse. Between these two kinds







Present lot, detail.

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

Hero taming a lion. Oriental Antiquities. Circa 710 BC. Provenance: Courtyard of Sargon II Palace, Facade of the Throne Room. © Musée du Louvre, Dist. RMN-Grand Palais / (Thierry Olliver) / Art Resource, NY



of relationships, which are eternal subjects for painting, I look for a relationship of intensity never before achieved... We live in a geometric world—it is undeniable—and a state of frequent contrasts" (quoted in E.F. Fry, ed., *op. cit.*, 1973, pp. 29 and 30).

Conventional genre subjects, such as the mother and child, remained viable in a modernist context, Léger maintained, provided that such content was drawn from contemporary life, "not as a sentimental element, but solely as a plastic element" (quoted in J. Cassou and J. Leymarie, *op. cit.*, 1973, p. 46). In this way he could utilize, transform, and revitalize virtually any pictorial convention he chose to feature, and imbue it with currency and relevance. He achieved, from diverse traditions, a truly modernist pictorial synthesis; as Christopher Green has observed, "he attached his new mechanized classical ideal of the human figure more directly to the facts of everyday existence" (*Léger and the Avant-Garde*, New Haven, 1976, p. 235).

The modern cosmopolitan setting in Léger's art had previously been a predominantly masculine domain, a bustling amalgam of architecture, engineering, and commercial activity. Concurrent with the *Déjeuner*-related canvases, he continued to pursue his interest in active male figures in the rural *Paysage animé* series (Bauquier, nos. 267-285). Léger generally conceived his ongoing production by means of contrasting themes and subjects; in shifting his interest in early 1921 to female figure paintings, he entered the distaff, *intimiste* realm of the domestic interior and developed it as a signature emphasis in his work.

In the present *La femme et l'enfant*, Léger highlighted the fundamental human relationship of a woman caring for her offspring. This theme held special resonance for viewers at that time. An ascending, stylized, ovular-shaped plant in the background symbolizes reproductive fertility. The woman is attired in tricolor blue, white, and red—she is emblematic of La France. The child, especially if male, had become a key to future national prosperity. The French suffered 1.4 million military casualties during the war; at the signing of the armistice, 40 percent fewer men were available for unmarried women than before the war. The birth rate had dropped to one-third of what it was in 1870. By 1920, however, veterans had begun to marry; women readily turned to men younger than themselves, and would even cross conventional class lines. The birth rate in France soon surpassed pre-war levels.

The dynamic, changing panorama of life in contemporary France, from social demographics to economic progress, indeed attested to "an epoch of contrasts," as Léger proclaimed. "So I am consistent with my own time" (quoted in E.F. Fry, ed., *op. cit.*, 1973, p. 30).

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HENRI MATISSE (1869-1954)

Profil de femme

signed 'H Matisse' (upper left)
brush and India ink on paper
13½ x 7¼ in. (33.3 x 19.4 cm.)
Painted in 1946

\$400,000-600,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Anon. sale, Sotheby's, New York, 14 May 1992, lot 165.
Private collection, New York (acquired at the above sale).
Acquired from the above by the present owner.

Georges Matisse has confirmed the authenticity of this work.



The dining room of Matisse's apartment at the Hôtel Régina, Nice, circa 1952. Photo by: Hélène Adant / Gamma-Rapho © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: Archives Henri Matisse.

During the immensely creative, valedictory phase of his long career, beginning in the late 1940s, Matisse divided his time between drawing in charcoal or brush and black ink, and using scissors to create cut-outs from hand-colored papers. "Paintings seem to be finished for me now," he wrote to his daughter Marguerite Duthuit. "I'm for decoration—there I give everything I can—I put into it all the acquisitions of my life" (quoted in H. Spurling, *Matisse the Master*, New York, 2005, p. 428). These culminating expressive means embodied the synthesis of color and line that Matisse had long sought in his work, now distilled to the very essentials. "It is always color that is put into play," he explained, "even when the drawing consists of merely one continuous stroke" (quoted in A.H. Barr, Jr., *Matisse: His Art and His Public*, New York, 1951, p. 128).

In brush and ink, Matisse turned for his subjects most often to the figure, with individual character vying with essence for the total effect. "The human face has always greatly interested me," he wrote in the introduction to the folio *Portraits*, 1954. "[Faces] 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" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 220-221).

In many of Matisse's late portrait drawings, the face is rendered as a flat mask that locks eyes with the viewer. The present drawing, by contrast, is noteworthy for the corporeal fullness of the image, which shows the model resting her head pensively in the crook of her arm. Composed of multiple contrapuntal lines, the image nonetheless gives the impression of a unified arabesque, a sweeping gesture that animates the sheet and defines all aspects of form, space, light, and shadow. "The arabesque," Matisse explained in a 1952 interview with André Verdet, is "the most synthetic way to express oneself in all one's aspects. It translates the totality of things with a sign. It makes all the phrases into a single phrase" (quoted in *ibid.*, pp. 210-211).

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

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THE JAMES AND MARILYNN
ALSDORF COLLECTION

21A

WASSILY KANDINSKY (1866-1944)

Pfeil zum Kreis

signed with monogram and dated '30' (lower left); signed with monogram and dated again, numbered and titled 'No. 498 1930 "Pfeil zum Kreis"' (on the reverse)

oil on canvas

31 $\frac{5}{8}$ x 43 $\frac{1}{2}$ in. (80.4 x 110.5 cm.)

Painted in February 1930

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

PROVENANCE:

Nina Kandinsky, Paris (by descent from the artist).

Galerie Maeght, Paris (acquired from the above, *circa* 1955).

Fernand C. Graindorge, Liège (acquired from the above, 12 April 1960 and until at least 1972).

Jacques Hachuel, Madrid.

Anon. sale, Sotheby's, London, 1 December 1992, lot 21.

Giuseppe Nahmad, Switzerland (by 2001).

Acquired from the above by the late owners, 10 May 2006.

EXHIBITED:

Kunsthalle Basel, *Gedächtnis-Ausstellung: Wassily Kandinsky*, March-April 1945, p. 9, no. 40.

Kunsthalle Bern, *Wassily Kandinsky*, March-May 1955, no. 60.

Paris, Galerie Maeght, *Derrière le miroir: Kandinsky, Bauhaus de Dessau 1927-1933*, 1965, no. 28.

Charleroi, Palais des beaux-arts, *Wassily Kandinsky: Rétrospective*, January-March 1972, no. 33 (titled *La flèche vers la croix*).

Zürich, Galerie Maeght, *Kandinsky*, April 1972, no. 24 (illustrated).

Saint-Paul de Vence, Fondation Maeght, *Rétrospective Vassily Kandinsky*, July-October 2001, p. 178, no. 89 (illustrated in color, p. 179).

LITERATURE:

The Artist's Handlist IV, no. 498.

W. Grohmann, *Wassily Kandinsky: Life and Work*, New York, 1958, p. 338, no. 498 (illustrated, p. 378, pl. 347).

H.K. Roethel and J.K. Benjamin, *Kandinsky: Catalogue Raisonné of the Oil Paintings, 1916-1944*, New York, 1984, vol. 2, p. 860, no. 943 (illustrated; illustrated again in color, p. 867).



Wassily Kandinsky Professor ID card for the Bauhaus at Dessau, 1926. Bibliothèque Kandinsky, Centre Georges Pompidou, Paris.





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Painted in 1930, *Pfeil zum Kreis* demonstrates the growing compositional complexity of Wassily Kandinsky's paintings during the final years of the Dessau Bauhaus, as he continued to push the boundaries of his art to new levels of innovation. Combining a variety of strict geometrical shapes with delicately variegated color patches and textured surface effects, this striking work artfully demonstrates Kandinsky's indomitable ability to instill a powerful sense of tension and force between independent, yet interconnected, geometric forms. At the center of the composition, two great sweeping curves are joined together by a pair of thin diagonal lines, creating an almost quadrilateral form that tapers inwards towards the top. Filled by a gently shifting field of pale green hues, this central form is then intersected and overlapped by a series of sharply delineated shapes of varying complexity, from a glowing pink orb in the upper right hand corner to a rectangular panel alongside the left edge which is subdivided into several different compartments containing individual patterns. Each of these elements interact and engage with one another in subtle, almost imperceptible ways, to create a dynamic abstract composition that seems to vibrate with an internal tension and life.

Following his return to Germany in the early 1920s, Kandinsky was invited to join the faculty of the innovative Bauhaus, where he would remain a member of the teaching staff for over a decade. The revolutionary school had been founded by the architect Walter Gropius in 1919 with the aim of transforming artistic education in Germany, proposing a curriculum in which all disciplines of the fine and applied arts could be brought together to create a new, rational form of art suitable to the modern age. Attracted by the school's innovative and inclusive educational program and welcoming attitude towards his previous artistic and theoretical activities, Kandinsky moved to Weimar and took up the role of Master of Form in the mural-painting workshop, and soon added a class in analytical drawing and a course in the Theory of Form to his schedule.

The Bauhaus was an incredibly stimulating environment at this time, encouraging a lively exchange of ideas across various disciplines, which enriched the minds of both students and teachers alike. Following the departure of Johannes Itten in 1923 and the subsequent appointment of Laszlo Moholy-Nagy to the faculty, the Bauhaus gradually began to adopt a new direction in its teaching, shifting away from an emphasis on individual and largely hand-crafted art towards the creation of designs suitable for more universal, industrially mass-produced and functional objects. This renewed focus on uniting art and technology was further accentuated by the school's move to the industrial city of Dessau in 1925, where many of the original craft workshops (stained glass, bookbinding, pottery) were closed, and new technical departments, including architecture and photography, took their place.

It is in this context that Kandinsky's seminal theoretical treatise, *Punkt und Linie zur Fläche (Point and Line to Plane)* was published in 1926 as the ninth volume in the series of Bauhaus Books edited by Gropius and Moholy-Nagy. The text was logical, measured, and systematic in the progressive development of its theories, distilling Kandinsky's hypotheses on form and color into an easy to follow pedagogical monograph. The artist regarded *Point and Line to Plane* as the "organic continuation" of the ideas he had addressed in his earlier book, *Über das Geistige in der Kunst (On the Spiritual in Art)*, and featured notes the artist had been compiling since before the First World War (Kandinsky, "Foreword" *Point and Line to Plane*, in ed. K.C. Lindsay & P. Vergo, *op. cit.*, New York, 1994, p. 530). Drawing elements from his own observations and experimentations on the relationships between form and color, as well as his extensive readings of perceptual psychology and artistic theory from the nineteenth and twentieth centuries, the book sought to elucidate the fundamental elements of painting, in an effort to develop a science of art.

Highly regarded on its publication, the text became an intellectual touchstone for Kandinsky's students and colleagues at the Bauhaus, offering a key to understanding the artist's painterly output of the later Bauhaus years. For Kandinsky theory and its application to artistic expression were intrinsically tied together, as he stated: "the combination of theoretical speculation and practical work is often a necessity for me,

but it is at the same time a great joy. I am also convinced that such a combination is the direct line to the future: we must keep them hitched together" (quoted in W. Grohmann, *Wassily Kandinsky: Life and Work*, London, 1959, p. 179). As such, his paintings from 1925 onwards explore and investigate many of the central concepts he put forward in *Point and Line to Plane*, translating his theories into visual form and proposing new paths of artistic expression. Playing with the strict geometry of different shapes and the relationships between forms, the artist produced complex and powerful combinations of independent geometric shapes and lines during this period, illustrating the manner in which their internal forces and individual characters interacted with one another in different combinations. In this way, Kandinsky shows the viewer the myriad ways in which a simplified geometric vocabulary could be varied and modulated to create ever more interesting and intriguing visual dynamics.

His experiments in this vein continued into the 1930s, with works such as *Pfeil zum Kreis* illustrating his willingness to experiment more broadly with his geometric imagery, specifically the possibilities of structuring pictorial space. By this time, the abstract constellations had become more concentrated, the forms gradually converging upon one another in the center of the canvas, as if drawn inwards by a strange gravitational

Foldout: Present lot, detail.

Wassily Kandinsky,
Gespannt im Winkel, 1930.
Kunstmuseum, Bern.

Group photo of the Bauhausmeister, Dessau, 1926. From left to right: Josef Albers, Marcel Beuer, Gunta Stözl, Oskar Schlemmer, Wassily Kandinsky, Walter Gropius, Herbert Bayer, Lázló Moholy-Nagy, Hinnerk Scheper. Photograph by Herbert Bayer. © 2019 Artists Rights Society (ARS), New York.

Wassily Kandinsky, *Rund und Spitz*, 1930. Städtische Kunsthalle, Mannheim.





Kazimir Malevich, *Suprematist Composition*, 1916. Sold, Christie's 15 May 2018, Lot 12A.

Present lot, detail.

force. While they still make extensive use of strong, geometric components, the compositions also feature numerous shapes that have clear associations with the natural or man-made world, such as the cruciform shape at the center of *Pfeil zum Kreis*, which calls to mind both mathematical signs and man-made geographical indicators, such as in an air field or landing pad, boldly graphic shapes that delineate a specific location within the terrain. Similarly, the arrow form appeared frequently in Kandinsky's compositions of this period, a nod perhaps to the art of Paul Klee, who in his own Bauhaus publication, *Pedagogical Sketchbook*, proclaimed: "The father of the arrow is the thought: how can I extend my reach?" (quoted in *Pedagogical Sketchbook*, New York, 1953, p. 54). Kandinsky's arrows are likewise thoughts, expressing his desire to insert a specific energy into the painting, as in the present composition where the arrow mentioned in the title appears to push an invisible force upwards towards the large, floating circle directly above.

The effusive brightness of the artist's palette in *Pfeil zum Kreis*, meanwhile, illustrates the artist's turn towards a new chromatic richness in Dessau, as he moved away from the starker, pale, monochromatic grounds of previous years, to a warmer and more variegated color palette, focusing on soft, mixed-hues rather than primary tones. Gradually shifting from one shade to the other, the artist achieves a chromatic dynamism across the painted ground, as contrasts between brighter and darker shades add a new level of intensity to different elements within the composition. This is particularly evident in the layering of colors in this composition, as the delicate hues of green, pink, lavender and blue

in various points of the canvas shift, ever so slightly to more intense, saturated shades. As the artist explained, such minute changes in tone could alter the whole effect of a composition: "A tiny little change of a single color—almost invisible—suddenly lends the work a boundless perfection" (Kandinsky, quoted in *Kandinsky*, exh. cat., The Solomon R. Guggenheim Museum, New York, p. 89).

While in many ways, *Pfeil zum Kreis* may be seen as a culmination of Kandinsky's Bauhaus theoretical experiments, the play of color and unusual combinations of form also anticipate the future development of his art, which through the latter half of the 1930s would increasingly come to embrace sinuous, organic forms, directly inspired by the natural world. Most importantly, however, *Pfeil zum Kreis* demonstrates the continued importance of intuition in Kandinsky's art—indeed, while the artist discussed the importance of understanding the fundamental rules of form, line and shape as outlined in his writings on the subject, he also proclaimed that "art is never produced by the head alone... We know of great paintings that came solely from the heart, *In general*, the ideal balance between the head (conscious moment) and the heart (unconscious moment—intuition) is a law of creation, law as old as humanity" (Kandinsky, "Art Today", in *Cahiers d'Art*, 1935, quoted in K.C. Lindsay and P. Vergo, eds., *op. cit.*, New York, 1994, p. 771). It was intuition that prevented even the most perfectly constructed composition from becoming a "dead canvas," he proclaimed, and which imbued the abstract forms with an internal tension, ensuring the painting never became a banal study of formal rules alone, but rather an intense, personal meditation on the possibilities of artistic creation.



THE COLLECTION OF
FREDERICK A. AND SHARON L. KLINGENSTEIN

22A

ALBERTO GIACOMETTI (1901-1966)

Buste d'Annette VIII

signed and numbered 'Alberto Giacometti 5/6' (on the left);
numbered and stamped with foundry mark 'VIII SUSSE FONDEUR
PARIS CIRE PERDUE' (on the back)
bronze with brown and green patina
Height: 23 in. (58.5 cm.)
Conceived in 1962 and cast in 1965

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

PROVENANCE:

Pierre Matisse Gallery, New York (acquired from the artist, 1965).
Galerie de l'Elysée (Alex Maguy), Paris (acquired from the above,
March 1970).
Mr. and Mrs. George Farkas, New York.
Mrs. Joanne Toor Cummings, New York (acquired from the above, 1981);
Estate sale, Christie's, New York, 30 April 1996, lot 27.
Acquired at the above sale by the late owners.

EXHIBITED:

Paris, Orangerie des Tuileries, *Alberto Giacometti*,
October 1969-January 1970, p. 153, no. 112 (illustrated, p. 83).

LITERATURE:

The Alberto Giacometti Database, no. AGD 4120.
R. Hohl, *Alberto Giacometti*, Stuttgart, 1971, p. 309, no. 264
(another cast illustrated).
Y. Bonnefoy, *Alberto Giacometti: A Biography of His Works*, Paris, 1991, p. 509
(another cast illustrated in color, p. 511, no. 516; another cast illustrated in
color, p. 512, no. 518).



Alberto and Annette Giacometti in the Paris studio, circa 1960.
Photo: © Sabine Weiss. Art: © 2019 Alberto Giacometti Estate
/ Licensed by VAGA and ARS, New York.





Alberto Giacometti, *Annette*, 1961. The Smithsonian Institution, Hirshhorn Museum and Sculpture Garden, Washington, D.C. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Annette Giacometti standing before Giacometti plasters, including four late busts of her, at Susse Fondeurs, Paris, in 1966. Photograph by Ernst Scheidegger. © 2019 Stiftung Ernst Scheidegger-Archiv, Zürich. Art: © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Present lot, detail.



During 1962, Alberto Giacometti modeled in plaster eight busts of his wife Annette, designated with the Roman numerals I-VIII. He created two more, IX and X, in 1964 and 1965. Although her features are discernable in the heads surmounting numerous standing female figures during the 1950s, relatively few portraits and only two heads in plaster of Annette date from that period; Giacometti had been concentrating instead, in paintings and sculpture, on his brother Diego and a few other male sitters.

A series of drawings preceded the busts of his wife, as Yves Bonnefoy observed, studies in which "Giacometti allows Annette's face to assume its most physical aspects, so that the cheeks, lips, and forehead are shaped by the play of light and shadow as they are in everyday life—one can almost see the blood running through the real veins... And this is even more the case with the busts... *Annette VI* [sold, Christie's New York, 15 May 2017, lot 8A] and *Annette VIII*, the masterpiece [the present sculpture]" (*op. cit.*, 2012, pp. 508 and 509). The first of the late Annette busts is subtitled *Venise*, for its debut in the 1962 Biennale di Venezia, in which Giacometti was awarded the state prize for sculpture (sold, Christie's New York, 12 November 2015, lot 29C).

The gaze in *Buste d'Annette VIII* resembles that of the mesmerizing, otherworldly eyes of the Byzantine icons the artist drew in his sketchbooks; one of the studies for the busts focused on the eyes alone (illustrated, *ibid.*, p. 506). "Her eyes devoured the world," Simone de Beauvoir recalled of her introduction to Annette in 1946 (quoted in V. Wiesinger, *The Women of Giacometti*, exh. cat., PaceWildenstein, New York, 2005, p. 19). In the modeled busts "the neck itself, with sudden stateliness," Bonnefoy wrote, "possesses that look of slender grace combined with strength which is so moving in real life" (*op. cit.*, 2012, p. 510).

Not quite forty, her wavy hair worn loose, eyes alert and expectant, with lips slightly parted, Annette in *buste VIII* projects much of the youthful charm caught in earlier photographs, when de Beauvoir wrote "I admire [Giacometti's] very young wife for accepting this life... He is very attached to her but since he is not the tender sort she has some hard times" (quoted in M. Peppiatt, *Alberto Giacometti in Postwar Paris*, New Haven, 2001, p. 10). During the late 1950s and early 1960s Annette endured the pain and humiliation of Giacometti's infatuation with the young prostitute Caroline, who also modeled regularly for him. "Voicing her frustrations, she was the protest that forced him to ask himself questions about his way of living, about the effects of those habits on her, about the way he had undoubtedly behaved badly towards her," Bonnefoy explained. "He felt distress, compassion and remorse. Hence the solicitude in these busts, this recognition granted, which above all is primarily a victory over himself" (*op. cit.*, 2012, p. 514).



PROPERTY FROM A DISTINGUISHED COLLECTION

23A

PABLO PICASSO (1881-1973)

Femme dans un fauteuil (Françoise)

signed 'Picasso' (lower right); dated '29.12.48. 1.1.49.' (on the reverse)

oil on canvas

39½ x 32 in. (100.3 x 81.3 cm.)

Painted 29 December 1948-1 January 1949

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

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (acquired from the artist, 1949).

Schoneman Galleries, New York (acquired from the above, 1956).

A.B. Martin, Glenhead, New York (by 1957).

Phyllis B. Lambert, Montreal (1959 and until at least 1964).

Sári Heller Gallery Ltd., Beverly Hills (1972).

Burt Kleiner, California.

Private collection (acquired from the above and then by descent); sale, Sotheby's, New York, 10 May 2000, lot 28.

Acquired at the above sale by the present owners.

EXHIBITED:

Paris, Maison de la Pensée Française, *Oeuvres récentes de Picasso*, 1949, no. 33 (titled *Femme assise*).

São Paulo, Museu de Arte Moderna, *Ila Bienal*, December 1953-February 1954, p. 32, no. 48 (illustrated in color).

Paris, Musée des arts décoratifs; Munich, Haus Der Kunst; Cologne, Rheinisches Museum and Hamburg, Kunsthalle-Altbau, *Picasso: Peintures 1900-1955*, June 1955-April 1956, no. 115 (illustrated).

Waltham, Massachusetts, Brandeis University, 1962.

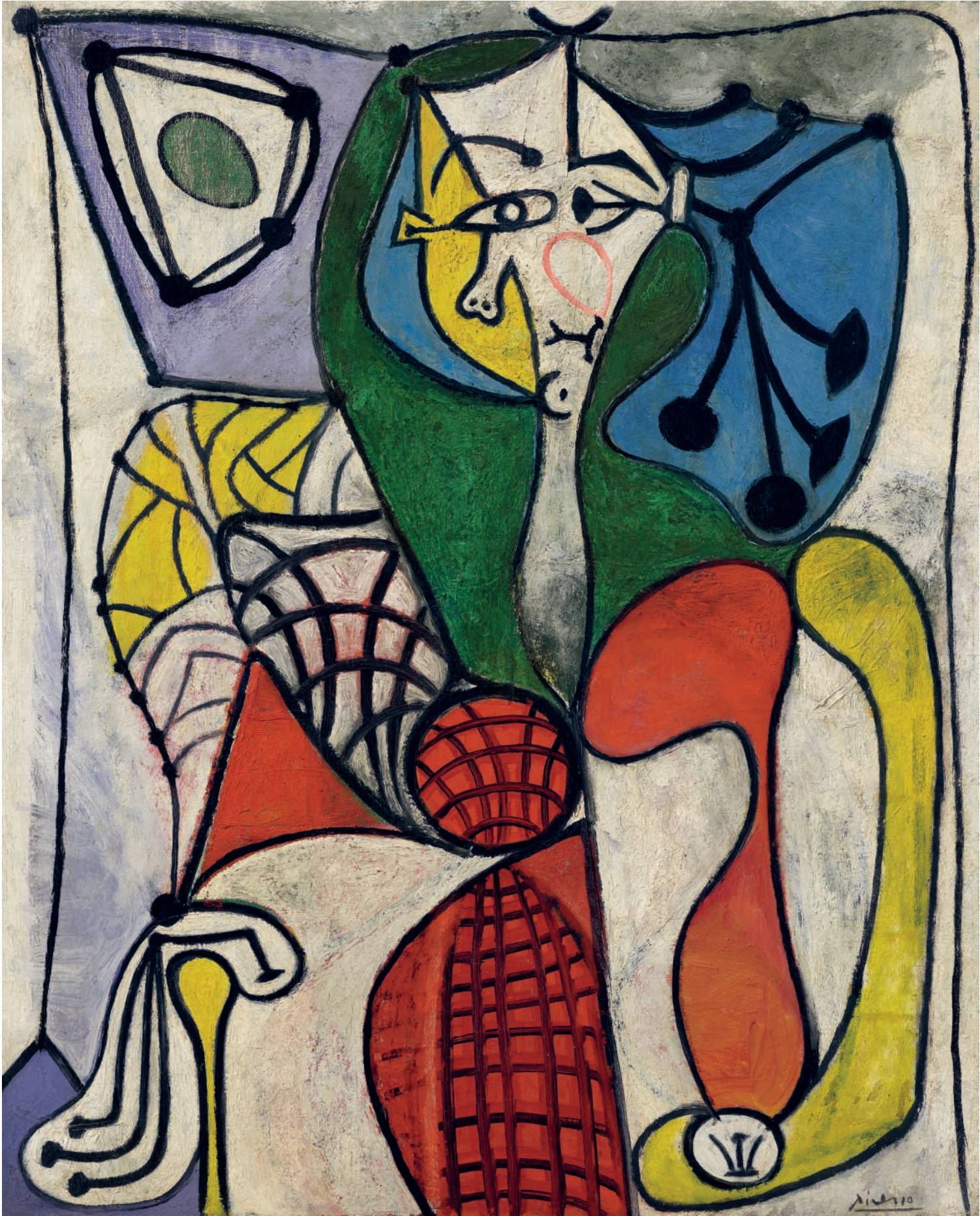
The Art Gallery of Toronto and The Montreal Museum of Fine Arts, *Picasso and Man*, January-March 1964, p. 138, no. 248 (illustrated).

Beverly Hills, Sári Heller Gallery Ltd., *Picasso: 80 Works from 1900 to 1971, Oils, Gouaches, Sculpture and Drawings*, September-October 1972, pp. 56 and 118, no. 36 (illustrated in color, p. 57).

LITERATURE:

C. Zervos, "Oeuvres récentes de Picasso exposées à la Maison de la Pensée Française" in *Cahiers d'art*, 1949, p. 258 (illustrated).

C. Zervos, *Pablo Picasso*, Paris, 1965, vol. 15, no. 115 (illustrated, pl. 67).





Pablo Picasso, *Femme assise*, 1947. Yale University. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York Art Gallery, New Haven.

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

Auspiciously bridging the old year and the new, painted between 29 December 1948 and 1 January 1949, Pablo Picasso in this *Femme dans un fauteuil* exalted his lover and companion Françoise Gilot, transforming her into a baroque fantasia of twisting, circling, enveloping, organic forms. She has become a virtual *femme-fleur*—her neck and head form the pistil of a flower; stamens lend shape to her abundant tresses, worn long and loose in the post-war fashion, much to the artist's delight. Picasso painted on the wall a symbolic, ovular shape framed within a lozenge, the ancient pictogram for the seed within a field. Françoise would give birth to a second child, their daughter Paloma, in April.

"You're like a growing plant," Picasso remarked to Françoise, while painting her portrait in early May 1946, not long after they began living together in Paris. "I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents *you*" (quoted in F. Gilot with C. Lake, *Life with Picasso*, New York, 1964, p. 119). The war in Europe had ended exactly one year before; Françoise had become in Picasso's eyes the very embodiment of spring—in peacetime—the first in a decade when the continent was no longer caught up in the throes of total, existential warfare. Picasso experienced in her presence the exciting promise of a new beginning in his life and art. Thus would Françoise again become, two years hence, the beatific *femme-fleur*—on New Year's Day, 1949.

"You're like a growing plant," Picasso remarked to Françoise, while painting her portrait in early May 1946... "I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents you."

Pablo Picasso

Françoise was absolutely essential to the remarkable endeavor upon which Picasso set forth during the early post-war years, within a context that Michael FitzGerald delineated as "a triangle of ambitions: art, politics and the family" (*Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, pp. 409-445). For a man in his late sixties, already so deeply immersed in his life's work, this ambitious, threefold commitment should have been a daunting venture, not lightly undertaken. Picasso seemed keen to establish a new, more profound and durable relationship than he had with Dora Maar, one he would continue to find fulfilling into his old age. And so he set his sights on Françoise Gilot, a young woman and aspiring artist he met during the Occupation in 1943, who was some forty years his junior. "Her youth and vivacity, the chestnut color of her luminous eyes, and her intelligent and authoritative approach," Roland Penrose rhapsodized, "gave her a presence which was both Arcadian and very much of this earth" (*Picasso: His Life and Work*, Berkeley, 1981, p. 358).

Even more astonishing is that Picasso was eager at this late stage to start an entirely new family—with not just one child as he had fathered in 1921 with his wife Olga (from whom he had been long separated), and subsequently in 1935 by his mistress Marie-Thérèse Walter. Proud and exultant, he sired two children with Françoise—Claude and Paloma—in little less than a couple of years.

In the immediate post-war years, Picasso, moreover, pressed beyond the fame he had already achieved as the world's leading and best-known, living artist to become an even more visible figure in the public eye. In the fall of 1944, following the liberation of Paris, the artist joined the French Communist Party; he lent his time and, when it suited him, the







imprimatur of his art to the party cause, especially on behalf of their program for world peace. And, of course, ever paramount was his art, the be-all and end-all for virtually everything else in his life. The consummate opportunist, with the ability to shape any exigency to his needs, Picasso also commanded charismatic, magus-like powers that could induce—even compel—others to fall in step with his desires and needs.

During the late 1940s, Picasso very nearly perfected his vision of a classical Mediterranean paradise. Although the house “La Galloise” he had bought in Vallauris was, as Penrose described it, an “ungracious little pink villa,” with “bleak rooms” (*ibid.*, p. 369), he found a vacant factory nearby in which to set up sufficiently spacious studios for painting and sculpture. He spent much of this time at the Madoura Pottery Works, taking newfound pleasure in making hand-decorated ceramic wares.

“In this fertile and friendly atmosphere Picasso inevitably resembled the chief of a tribe—a tribe which had as its nucleus the family at “La Galloise” and extended to the craftsmen at the potteries,” Penrose recalled. “The tribe also embraced many local tradespeople and artisans; the barber, the carpenter, the baker, and the fishermen from Golfe Juan joined the throng, all sharing admiration and affection for the little man with black eyes and white hair who had come to live among them and to whom the new celebrity of their town was due. He became a legend among them... Even if they did not understand his work they were conquered by his personality” (*ibid.*, pp. 371 and 372).

Femme assise au fauteuil demonstrates Picasso’s evolving manner of painting at the very peak of this halcyon period. During the war the artist had employed a largely cubist-derived conception of structural form, to bear the brunt of the violent deformation and fragmentation that he often imposed on his portrait, figure, and still-life subjects, as the famous paintings of Dora Maar so compellingly reveal. During the late 1940s, he inclined toward a more fluid, organic, and lyrical treatment of his subjects, especially when painting Françoise and subsequently their young children as well.

Picasso generated the essential forms in *Femme assise au fauteuil* by abandoning any kind of formal geometry—such as he had only recently employed in the two versions of *La Cuisine* during November 1948 (Zervos, vol. 15, nos. 106 and 107). Instead, he gave full rein to a largely spontaneous, freewheeling, swerving, and looping calligraphy, resulting in arabesques that connote an entirely irregular amalgam of suggestive shapes. When colored in, these forms display their kinship with the contemporaneous vegetal cut-outs of Matisse—another devotee of the *femme-fleur* in his art—or the graphic, colored signs by which Miró represented the women, birds, and stars that typically populate his paintings. “[Picasso’s] procedure was anti-hierarchical,” Werner Spies observed, “subordinating no one form to another, but instead adding element to element to produce a pictorial continuum” (*Picasso’s World of Children*, exh. cat., Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 1995, p. 48).



This period in Picasso's painting entailed a pursuit of synthesis born of retrospection; the artist returned to various techniques he had developed at different times in the past and subsequently laid aside. He had typically used a curving, organic line in depicting Marie-Thérèse during the early 1930s—as Brigitte Léal characterized her, “Marie Thérèse incarnated a wild beauty, a sporty and healthy, beautiful plant” (exh. cat., *op. cit.*, 1996, p. 387). At the time she first met Picasso, Françoise was 21, not so young as Marie-Thérèse when the artist introduced himself to her—she was still 17. The appeal of both women to Picasso certainly stemmed from the great distance between them and himself in their ages. Dora Maar was older, nearing 30, when she connected with Picasso. The intersecting lines that infer volume and rotundity in certain forms in the present painting derive from the basket-weaving technique that Picasso had developed to depict Dora, and occasionally Marie-Thérèse, in drawings and paintings during 1938-1939. In *Femme assise au fauteuil* styles seem to speak for memories; this painting, ostensibly a portrait of Françoise, may have—in the artist's mind—brought all three women together as one.

By the end of 1950, however, various strands in Françoise's life with Picasso had begun to unravel, beginning at home, creating increasing and unsettling strain, especially on her. Picasso was, of course, deeply involved in his painting, and he devoted whatever time he could spare from his work to the French Communist Party's pro-peace activities. Françoise neither desired nor assumed any active role in this increasingly visible, public side of her partner's life. Instead she remained out of the limelight, maintaining her privacy at “La Galloise” as best she could, having fully immersed herself in the full-time responsibilities of bringing up two their children, and shielding them from curious eyes.

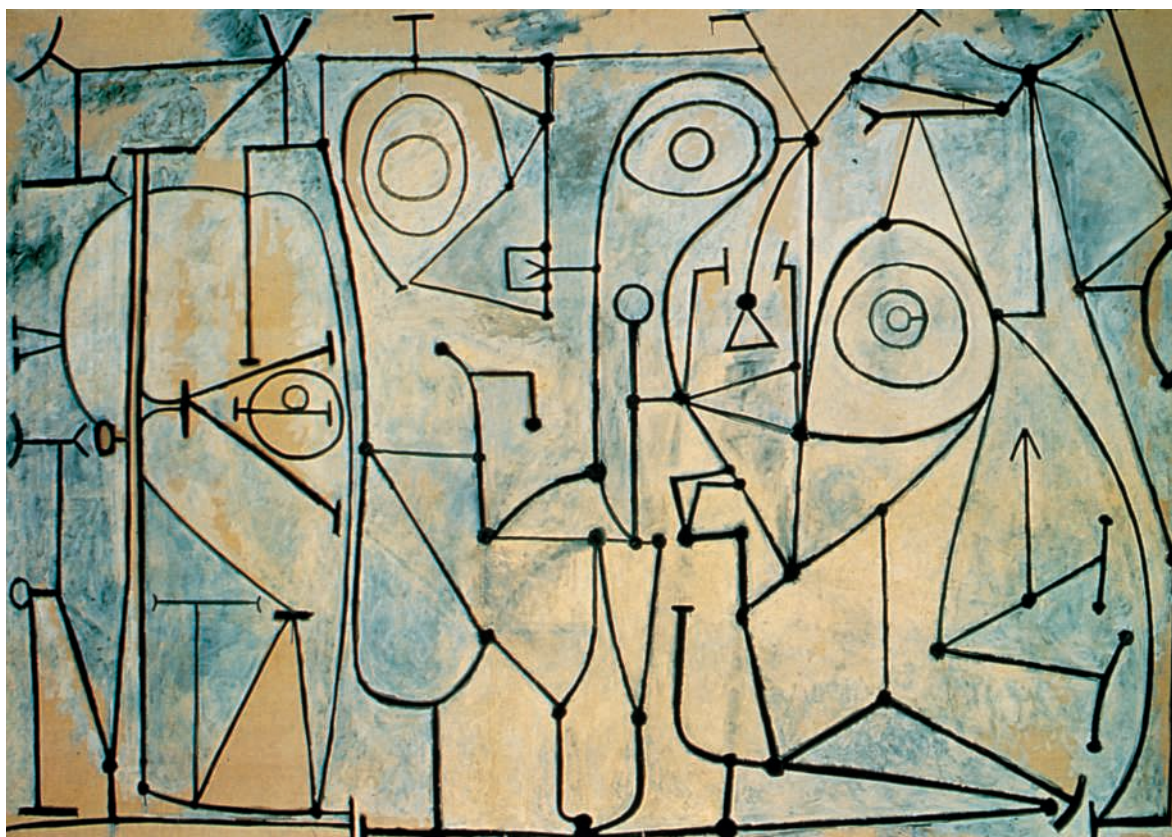


Pablo Picasso, *Femme avec une poussette*, 1950. Sold, Christie's New York, 8 November 2013. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Joan Miró, *Femme, oiseau, étoile*, 1949. Jacques & Natasha Gelman Collection. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Pablo Picasso, *Portrait d'un peintre après El Greco*, February 22, 1950. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *La Cuisine*, 9 November 1948. Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.





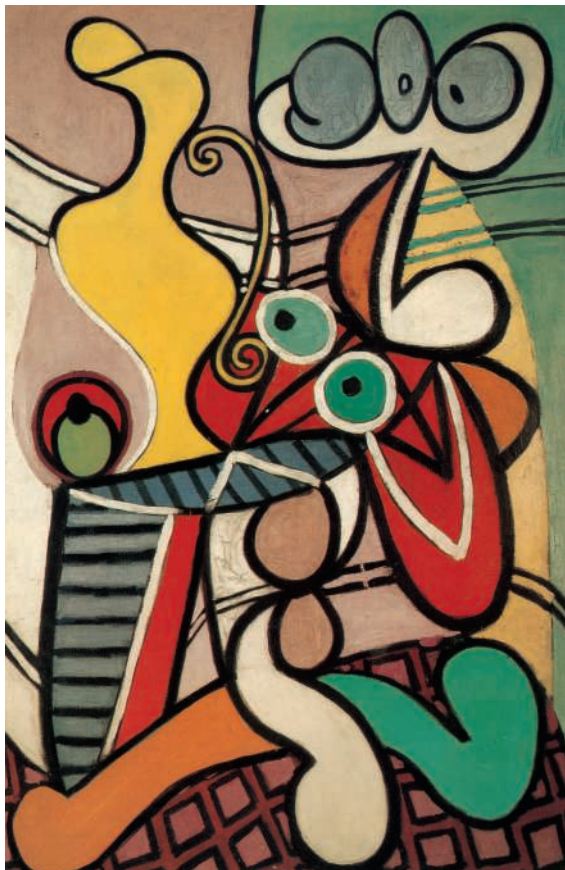
Around the same time, following a hiatus of several years, Françoise took a renewed interest in furthering her own career as a painter. This development led to the first solo exhibition of her work in April 1952 at Galerie Louise Leiris. Jean Cassou of the French Ministry of Culture purchased one her paintings for the permanent collection of Musée d'Art Moderne, Paris. Picasso did not attend the opening, ostensibly to avoid stealing the spotlight from his companion and the debut of her work. Françoise had nonetheless detected ambivalent feelings in Picasso's response to her resumption of painting, or more generally, to her efforts at making an independent career and reputation for herself.

Picasso instead preferred that Françoise continue devoting herself to their children; moreover, he had been pressuring her to have a third child, which she firmly refused to do. They began to grow apart, a situation further exacerbated by spreading rumors that Picasso had been seeing another woman, whom friends identified to Françoise as Geneviève Laporte, then in her mid-twenties. Françoise subsequently took her own lover, a young Greek man, with whom she had an affair that lasted several months.

As the summer of 1953 was drawing to a close, Françoise learned she must go to Paris for urgently needed surgery. She could not arrange for help at home to look after the children during her hospitalization. Picasso protested that he was too busy to let her take the time she needed. "I decided there was only one thing to do: return to Paris with the children," she later wrote. "I served notice on Pablo that as of September 30 I was moving with them to the apartment in the Rue Gay-Lussac and enrolling them at the École Alsacienne for the fall term. Right up to the last minute Pablo was convinced I would back down. When the taxi pulled up and I got into it with the children and our bags, he as so angry he didn't even say good-bye. He shouted 'Merde!' and went back into the house" (*op. cit.*, 1964, p. 357).

Françoise had no regrets. At the conclusion of her memoir, she wrote: "Pablo told me, that first afternoon I visited him alone, in February 1944, that our relationship would bring light into both our lives. My coming to him, he said, seemed like a window that was opening up and he wanted it to remain open. I did, too, as long as it let in the light. When it no longer did, I closed it, much against my own desire. From that moment on, he burned all the bridges that connected me to the past I shared with him. But in doing so, he force me to discover myself and thus to survive. I shall never cease being grateful to him for that" (*ibid.*, p. 367).

Françoise Gilot continued to paint. A monograph of her work was published in 2000. A selection of her pictures was included in the exhibition *Picasso and Françoise Gilot: Paris-Vallauris, 1943-1953*, curated by the late John Richardson in collaboration with Ms. Gilot, at the Gagosian Gallery, New York, in 2012. Taschen published a collection of *Three Travel Sketchbooks* in 2018. Earlier this year, 55 years since it first came out, The New York Review of Books republished *My Life with Picasso*, which deals with issues that are even more topical today than they were then—Françoise Gilot has become famous as the woman who said "No!" to Picasso, and walked away. On 26 November 2019, she will be 98 years old.



Pablo Picasso and Françoise Gilot, Vallauris, circa 1952. Photograph: Robert Doisneau. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *Femme dans le jardin*, 1929-1930. Musée National Picasso. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



THE JAMES AND MARILYNN
ALSDORF COLLECTION

24A

ALBERTO GIACOMETTI (1901-1966)

Portrait de Diego

signed and dated 'Alberto Giacometti 1953-54' (lower left)
oil on canvas
18 $\frac{1}{8}$ x 13 in. (46 x 33 cm.)
Painted in 1953-1954

\$800,000-1,200,000

PROVENANCE:

Sidney Janis Gallery, New York.
Acquired from the above by the late owners, 3 November 1956.

EXHIBITED:

The Arts Club of Chicago, *Surrealism: Then and Now*, October 1958, no. 23
(illustrated).
New York, The Museum of Modern Art; The Art Institute of Chicago; Los Angeles
County Museum of Art and San Francisco Museum of Art, *Alberto Giacometti*,
June 1965-April 1966, p. 117, no. 89.

LITERATURE:

The Alberto Giacometti Database, no. 4133.





The thick accumulation of pigment on the canvas of this *Portrait de Diego* attests to the numerous sessions that Alberto Giacometti devoted during 1953-1954 to this intensely realized depiction of his brother, his preferred male subject, "the presence of someone who is, as it were, his double," as Yves Bonnefoy wrote (*Alberto Giacometti*, Paris, 2012, p. 432). During this time the artist also modeled in plaster and cast in bronze some of his most handsome, characterful heads of Diego, *d'après nature*, as he subtitled one of them. In 1954 Giacometti completed the painting *Diego en chemise écossaise*, widely regarded as the most impressive portrait that he created of his brother; sold at Christie's New York, 5 November 2013 lot 9, when it achieved the still record sum at auction for any painting by the artist.

The present *Portrait de Diego* represents a precious component in Giacometti's production during this significant period—paintings in smaller formats that embody, record, and demonstrate the day-by-day efforts of this incomparably conscientious and self-demanding artist at work. In pictures of this kind, Giacometti most clearly reveals his method—intuitive, probing, improvisational, and exploratory—as he pitted the skill of his technique against the vision of the likeness, that sense of a replete, palpable presence, which he perceived in his mind's eye and pursued as his essential, abiding goal.

"The visionary quality that Giacometti wanted to convey is not of the fleeting impression," Christian Klemm has written. "Rather, it was the essential presence of the human being, as it appears to the artist, that he sought to grasp... And this he wanted to capture as a momentary





Alberto Giacometti painting *rue Hippolyte-Maindron* in front of the entrance door to his studio, Paris, Summer 1952. Photograph by Roger Montandon. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, *Homme au blouson*, 1953. Fondation Alberto et Annette Giacometti, Paris. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Alberto Giacometti, *Diego en chemise écossaise*, 1954. Sold, Christie's New York, 5 November 2013, lot 9. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS, New York.

Jean Dubuffet, *Le Métaphizyx*, 1950. Centre Pompidou, Musée national d'art moderne, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

left behind from repeated forays in fugitive figuration, of which only the outer, final skin remains visible. The scored and scoured terrain of the painted canvas resembles in places the magma-like textures of the artist's sculptures. This weighty, corporeal effect is akin to the dense build-up of *matière* that Jean Fautrier incorporated into his famous wartime "hostage" paintings, the stressed surfaces on Dubuffet's *Corps de dame* canvases, or in the work of other exponents of *Art informel*.

The emerging head is ostensibly silhouetted against a luminous void, but its contours—like those in a Cézanne drawing—appear frayed and discontinuous. Beyond this ambiguous meeting of figure and ground the substance of form dissolves, as if transfigured into an aura that is absorbed into the surrounding space. In this *Portrait de Diego*, Giacometti reminds us that our perception of the phenomenon of presence is simultaneously substantial and illusory; the image he gives us is only a tenuous, uncertain simulacrum of the reality that he wished to represent "all at once." This head of Diego is but a linked chain of moments, piled one atop the other, which Giacometti must keep painting to keep the experience alive and real. A final filigree of thread-thin white highlights lends the head the glint in its eyes, creating the gaze to which the viewer will connect. This is the moment to which Giacometti must accede—the work is done, and he will desist.

"How does he succeed?" Jean-Paul Sartre asked. "By refusing to be more precise than perception. He is not vague; he manages to suggest through the lack of precision of perception the absolute precision of being... Then Giacometti will know that through his paintings he has given birth to a real emotion and that his likenesses, without ever ceasing to be illusory, were invested with true powers. If he does not succeed, no one can. In any case, no one can surpass him" ("The Paintings of Giacometti" in *Alberto Giacometti: The Origin of Space*, exh. cat., Kunstmuseum Wolfsburg, 2010, pp. 242 and 243).

experience, as in an epiphany: 'to create [Giacometti declared] a complete whole all at once' (*Alberto Giacometti*, exh. cat., The Museum of Modern Art, New York, 2001, p. 222). This outcome, the artist would eventually and freely concede, was impossible to achieve. "From the mid-1950s on," David Sylvester observed, "the paintings and sculptures alike became increasingly expressive of the difficulties in making them" (*Looking at Giacometti*, New York, 1994, p. 82).

Giacometti, like Cézanne, was unflinching and unforgiving in his self-critical assessment of anything he had just done; indeed, Giacometti could not help expressing his displeasure—as his sitters have told us—while the very act of creation was still in progress. This artist would rarely admit to any sense of self-validation. He took hope only in what he might save—that is, spare from destruction—of the day's travail, and the next morning, begin all over again, an ordeal he knew he must suffer, like Sisyphus, in perpetuity.

The serious admirer of Giacometti's oeuvre may discover in this *Portrait de Diego* a revelatory experience of this private, existential drama. A painting of this kind is perhaps the only means left to the viewer today to enter into the complex, doubt-driven, and often anguished thinking of Giacometti's creative genius. "His procedure turns into a stubborn, furious pursuit of a prey which escapes him or a shadow which he rejects," Jacques Dupin wrote. "The closer he comes to the truth of the object, the more he deepens the gulf which separates him from it, the more he feels and communicates the acute feelings of his difference and separation" (*Giacometti: Three Essays*, New York, 2003, p. 11).

Giacometti typically began a painting by drawing with his brush and thinned black paint a frame around the perimeter of the canvas, a device that directs the viewer's gaze into the indefinite, vaporous, yet resonant emptiness of space in which the portrait head and bust materializes, becomes manifest, and we "behold the man." The artist often rooted his subject in the lower right quarter, with space rising like smoke around and above it; the bottom edge of *Portrait de Diego* is correspondingly most heavily encrusted with clotted pigment, the detritus of *pentimenti*



THE COLLECTION OF
TERRY ALLEN KRAMER

25A

PABLO PICASSO (1881-1973)

Tête d'arlequin

signed, dated and numbered 'Picasso 20.12.70.IV' (upper left)
colored wax crayons on paper
25¼ x 19¼ in. (65.5 x 50.4 cm.)
Drawn on 20 December 1970

\$700,000-1,000,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (by 1971 and until at least 1978).

Saidenberg Gallery, New York (acquired from the above).

Thomas Ammann Fine Arts, Zürich (acquired from the above, circa 1980).

Acquired by the late owner, by circa 1995.

EXHIBITED:

Paris, Galerie Louise Leiris (Daniel-Henry Kahnweiler), *Picasso: Dessins en noir et en couleurs*, April-June 1971, p. 88, no. 166 (illustrated in color).

Nationalgalerie Berlin, *Picasso und der Zirkus*, September-November 1978.

Zürich, Thomas Ammann Fine Arts, *Picasso: Drawings, Watercolors, Pastels*, June-September 1988, no. 30 (illustrated in color).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1977, vol. 32, no. 331 (illustrated, pl. 115).

On 14 November 1970, three weeks past his 89th birthday, Picasso commenced a series of drawings on the theme of Harlequin—the nimble, lusty trickster from the traditional *commedia dell'arte*, distinguished by his diamond-patterned costume and tricorn hat—that would largely occupy him for the ensuing two months. By mid-January 1971, when he brought the sequence to a close, it numbered more than three dozen sheets in pencil, ink, or colored wax crayon, most of which depict the head of Harlequin at close range, fixing the viewer with a slight smile and a piercing stare. "One can recognize in Harlequin's features the artist's own eyes and nose," Gary Tinterow has written, "a fact which may account for the surprising absence of the customary cubist deformations in the face" (*Master Drawings by Picasso*, exh. cat., Fogg Art Museum, Cambridge, 1981, p. 228).

Many of Picasso's favorite avatars—the characters in his *theatrum mundi* with whom he identified most personally and profoundly—appeared in his work during 1970, including the musketeer, the matador, the lover, and, most simply, the painter, alone or before his model. Harlequin had been Picasso's alter-ego of choice during the early years of his career, beginning with *Au Lapin Agile*, 1905 (Zervos, vol. 1, no. 275) and proliferating in the iconography of the Rose Period, where vagabond performing troupes embodied a certain alienated melancholy, creative genius, and bohemian camaraderie. During the First World War and the ensuing decade, as Picasso probed the dialectic of cubism and classicism, Harlequins poured forth from his studio in a multiplicity of manners and moods. "Harlequin is constantly changing, constantly on the move. Agile and crafty, he evades or deflects the rules by his many guises," Yve-Alain Bois has written. "Whenever Picasso felt inclined to play with several distinct styles at once, he would often summon the theme of Harlequin" (*Picasso Harlequin*, Milan, 2009, pp. 19 and 26).

After a near-complete absence of four decades from Picasso's work, Harlequin made a tentative re-appearance in a sequence of drawings dated June-August 1970, entertaining a female nude by dancing or playing the guitar. He took center stage for the final time in the present drawing and its companion sheets, which together represent a nostalgic curtain call for the artist's erstwhile proxy. Here, working in brightly colored crayon, Picasso depicted Harlequin in the surface-bound, graphic manner of his valedictory years—the forthright, unabashedly child-like pictorial language of a man who knew he had no time to lose. "When I was a child I could draw like Raphael," he famously declared, "but it took me a lifetime to learn to draw like a child" (quoted in M. Müller, *Pablo Picasso: The Time with Françoise Gilot*, Münster, 2002, p. 13).



Picasso holding *Tête d'arlequin*, Mas de Notre-Dame de Vie, Mougins, 1961. Photo: Edward Quinn, © edwardquinn.com. Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

20.12.70. IV

Picasso



PROPERTY OF A TRUST

26A

ANDRÉ DRAIN (1880-1954)

Bords de rivière

signed 'A Drain' (lower right)
oil on canvas
15½ x 18½ in. (38.4 x 46 cm.)
Painted *circa* 1904-1905

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

PROVENANCE:

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Acquired from the above by the family of the present owner, 10 April 1972.

LITERATURE:

M. Kellermann, *André Drain: Catalogue raisonné de l'oeuvre peint*, Paris, 1992, vol. I, p. 29, no. 45 (illustrated).



Drain wearing a bowler hat *circa* 1908-1910.
Archives G. Taillade.



"Fauvism was our ordeal by fire... Colors became charges of dynamite."

André Derain

In André Derain's *Bords de rivière*, a tree-lined section of the Seine has been transformed into a dazzling symphony of saturated color. Pools of flaming orange collide with strokes of cobalt blue, pink and cadmium yellow in the foreground, while the stretch of water appears as a passage of radiant white, the ripples described with daubs of paint that shimmer with light. An elegant row of trees lining the river bank runs through the center of this jewel-like composition; their trunks appearing like matchsticks ignited with plumes of yellow and green foliage that explode exuberantly in the middle of the composition. With color liberated from its centuries-old descriptive role and deployed instead according to its expressive and material qualities, *Bords de rivière* is a quintessential example of Fauvism, the movement that Derain, along with Matisse and Vlaminck pioneered throughout 1905 and 1906.

Painted circa 1904-1905, *Bords de rivière* dates from a period of incredible transformation in Derain's career. Four years earlier, in the summer of 1900, he had met Vlaminck on a train from Paris to their home, Chatou, a picturesque suburb set on the Seine to the northwest of Paris. When their train derailed, the pair, both budding young artists, immediately struck up a friendship, and met the next day to paint. Soon they began sharing a studio in Chatou, painting side by side in the landscape and experimenting with an increasingly bold palette and thick, impastoed paint handling. "Each of us set up his easel", Vlaminck recalled. "Derain facing Chatou...myself to one side, attracted by the poplars. Naturally I finished first. I walked over to Derain holding my canvas against my legs so that he couldn't see it. I looked at his picture. Solid, skillful, powerful, already a Derain. 'What about yours?' he said. I spun my canvas around. Derain looked at it in silence for a minute, nodded his head and declared, 'Very fine'. That was the starting point of all Fauvism" (Vlaminck, quoted in J. Elderfield, *The "Wild Beasts": Fauvism and its affinities*, exh. cat., The Museum of Modern Art, New York, 1976, p. 30).

This moment of intense artistic synergy was curtailed however in the autumn of 1901 when Derain began three years of mandatory military service. Finally, in September 1904, Derain returned to his native Chatou "full of energy and hope" (Vlaminck, quoted in J. Freeman, *The Fauve Landscape*, exh. cat., Los Angeles County Museum of Art, 1990, p. 64), as Vlaminck described, and the pair quickly picked up where they had left off, their partnership resuming their two-man 'School of Chatou'. From this time onwards, Chatou as well as other towns dotted along the Seine, Nanterre, Marly-le-Roi, Carrières-sur-Seine, and Le Pecq, served as the artists' primary inspiration, as they painted various aspects of the river and its banks.

With its verdant tree-lined river bank, *Bords de rivière* was likely painted in the environs of one of these rural towns. This area of France was not new to artists. Many of the Impressionists had painted in and around these suburbs: Monet and Renoir had worked side by side in nearby La Grenouillère, and Renoir had painted his famed *Luncheon of the Boating Party* (1880-1881, The Phillips Collection, Washington D.C.) in Chatou. Derain and Vlaminck were aware of this Impressionist legacy, and in some ways followed in their footsteps, painting similar scenes of the riverbank, bridges and surrounding vistas; *Bords de rivière* calls to mind Monet's riverside scenes of Argenteuil, for example. Yet unlike the Impressionists who were visitors to this area, Derain and Vlaminck were painting with a deep familiarity and knowledge of their surroundings, a fact that enabled Derain to portray the landscape with an ever-increasing radicality.

By the beginning of 1905, at around the time that he painted *Bords de rivière*, Derain was already experimenting with often tightly cropped compositions and novel viewpoints, taking this traditional Impressionist subject matter and depicting it in a radically new way. Like Vlaminck, he



Vincent van Gogh, *Vase with Thistles*, 1890. Pola Museum of Art, Kanagawa.

André Derain, *Bateaux de pêche, Colliour*, 1905. Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

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



worked with an impulsive spontaneity, applying daubs and slabs of paint directly, using this to structure his compositions rather than traditional modes of perspective or tonal modelling. In the development of this new, incendiary mode of painting Derain was at this time looking to Gauguin; indeed, the curving bands of color that constitute the foreground of *Bords de rivière* are reminiscent of the Post-Impressionist's sinuous symbolist-inspired landscape compositions. In addition, the sense of immediacy and the physicality of Derain's technique, witnessed particularly in the increasingly broken brushstrokes seen in the present work, are more akin to the landscapes of Van Gogh, another important example for the artist at this time. Both Derain and Vlaminck would have visited the large retrospective of the Dutch artist held at the Salon des Indépendants in the spring of 1905.

It was also during the spring that Matisse came to Chatou to visit Derain, whom he had first met six years earlier at the Académie Carrère in Paris. Matisse, who was similarly experimenting with increasingly bold, unnaturalistic color applied with a Divisionist technique, was stunned by these artists' work, finding in their latest canvases a new conception of landscape painting that was akin to his concurrent explorations: "I went to Chatou two or three times to see Derain and one day he took me to see his friend. Vlaminck insisted on absolutely pure colors, on a vermillion that was absolutely vermillion, which obliged him to intensify the other parts of the painting accordingly". "I was unsettled", he recalled, "I was not able to sleep that night" (Vlaminck, quoted in J. Freeman, *Fauves*, exh. cat., The Art Gallery of New South Wales, Sydney, 1995, p. 16).



Just a few months later, Matisse invited Derain to join him in Collioure, a remote and rural fishing village in the south of France. "I could not insist too much to persuade you that for you to make a trip here would be absolutely necessary for your work", he implored his younger friend. "You would find the most advantageous conditions and your work will reap some benefits here. That's why I repeat again, come..." (*ibid.*, p. 200). Derain did not need to be asked twice and arrived there at the beginning of July. Collioure, its undiscovered beauty, intense, all-enveloping heat, blazing light and heightened colors, hit both artists with the force of a revelation. It was here, under the dazzling light of the south, that Fauvism truly took flight. Matisse and Derain spurred the other on as they painted the landscape, and each other, with a new, untrammelled and direct technique: constructing compositions with vibrant color alone. Works such as Matisse's *Collioure* (State Hermitage Museum, St. Petersburg) are created with the same fiery palette and bold paint handling as Derain's own paintings of this time.

It was the light of the south that captivated Derain more than anything else. Working under the glaring southern sun, so different from the soft, grey light of the north, Derain realized that the idea of shadow, understood in the traditional sense, was redundant. Instead, shadows appeared in the same way as highlights: as areas of luminous color, free from tonal gradations. It is this radical artistic concept that underpins *Bords de rivière*. It is solely with passages of color that Derain has inferred a sense of pictorial depth, the radiant blue streaks in the foreground and surrounding the trees on the left of the scene taking the place of traditional tonal modulations. In addition, Derain has left the horizontal band of the river untouched, using mosaic-like dashes of luminous turquoise to serve as indicators of the reflections on top. This technique was a frequent characteristic of Derain's Collioure works and can be seen in paintings such as *Bateaux dans le port, Collioure* (Merzbacher Foundation) and *Le Port de Collioure* (Musée d'Art Moderne, Troyes), both of which either prefigured or were followed by *Bords de rivière*, a composition that sings with vitality and electric color, the qualities that define the greatest of Derain's Fauve landscapes.

PROPERTY FORMERLY IN THE COLLECTION OF
SIEGFRIED AND LOLA KRAMARSKY

27A

CAMILLE PISSARRO (1830-1903)

Marché à la volaille, Pontoise

signed and dated 'C. Pissarro 82' (lower right)
gouache and pastel on paper
31¾ x 25½ in. (80.7 x 65 cm.)
Executed in 1882

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

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 22 November 1882).
Durand-Ruel Galleries, New York (acquired from the above, by 1903).
Adolph Lewisohn, New York (acquired from the above, 1 March 1916).
Mr. and Mrs. Samuel A. Lewisohn, New York (by descent from the above, by 1945).
Siegfried and Lola Kramarsky, New York (by 1954).
Private collection, New York (by descent from the above, circa 1961).
By descent from the above to the present owners, 2013.

EXHIBITED:

New York, American Art Galleries, *Modern Paintings Selected During the Past Summer by Messrs Durand-Ruel Paris*, December 1886-January 1887, no. 119.
Paris, Galerie Durand-Ruel et Cie., *Exposition*, May-June 1888, no. 107.
Paris, Galerie Durand-Ruel et Cie., *Exposition Camille Pissarro*, February 1892, p. 29, no. 62 (dated 1883).
New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, November-December 1903, no. 12.
New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, January-February 1916, no. 7.
New York, The Metropolitan Museum of Art, *Loan Exhibition of Impressionist and Post-Impressionist Paintings*, May-September 1921, no. 85 (illustrated; titled *The Market-Place* and with incorrect support).

New York, Wildenstein & Co., Inc., *Camille Pissarro: His Place in Art, For the Benefit of the Goddard Neighborhood Center*, October-November 1945, [no. 22 (with incorrect medium)].
Jerusalem, The Israel Museum, *Camille Pissarro: Impressionist Innovator*, October 1994-January 1995, p. 150, no. 67 (illustrated in color).
Williamstown, Sterling and Francine Clark Art Institute and San Francisco, Legion of Honor, *Pissarro's People*, June 2011-January 2012, pp. 169, 219, 231 and 307 (detail illustrated in color, p. 220, fig. 165; illustrated in color, p. 230, fig. 178; titled *The Marketplace*).
New York, The Metropolitan Museum of Art (on extended loan, 1984-September 2019).

LITERATURE:

S. Bourgeois, *The Adolph Lewisohn Collection of Modern French Paintings and Sculptures*, New York, 1928, p. 86 (illustrated, p. 87).
L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art-son oeuvre*, Paris, 1939, vol. I, p. 269, no. 1361 (illustrated, vol. II, pl. 266).
J. Rewald, *Camille Pissarro*, Paris, 1954 (illustrated in color, pl. 31; titled *Le marché à Pontoise*).
M. Stein, *Camille Pissarro*, Copenhagen, 1955 (illustrated in color, pl. 31).
C. Kunstler, *Camille Pissarro*, Milan, 1974, p. 47 (illustrated, p. 77).
J. Bailly-Herzberg, *Correspondance de Camille Pissarro*, Paris, 1980, vol. I, pp. 206-207, no. 148.
J. Pissarro, *Camille Pissarro*, London, 1993, pp. 209-210 (illustrated in color, p. 209, fig. 248).

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.



Camille Pissarro (bearded, at left center), his wife Julie (lower center) and family, with two helpers, Eragny, circa 1886.





Émile Bernard, *La marchande de rubans*, circa 1888-1890. Museum of Fine Arts, Gifu, Japan.

Camille Pissarro, *Le marché à la volaille*, Pontoise, 1882. Norton Simon Art Foundation, Pasadena.

Paul Gauguin, *La danse des quatre bretonnes*, 1886. Neue Pinakotek, Bayerische Staatsgemäldesammlungen, Munich.



We are honored to present a selection of works from the Siegfried and Lola Kramarsky collection. The Kramarskys were dedicated philanthropists and owners of such masterpieces as Vincent van Gogh's *Portrait of Dr. Gachet*, sold by Christie's New York on 15 May 1990 in a landmark auction. The Kramarsky's renowned art collection was amassed before World War II, and included a number of notable impressionist works. Many of the works, including the ones being offered presently, were on long-term loan to the Metropolitan Museum of Art.

While entering this bustling, crowded *Marché à la volaille* (*Poultry Market*) that Camille Pissarro painted in Pontoise, 1882, only by carefully stepping to one side might the viewer avoid rubbing shoulders with the young woman carrying a basket of green apples, or not trip on the boot of the elderly *paysan* resting on the bench at lower left. Just as Pissarro stood with sketchbook in hand, the spectator surveys the scene, eyes alighting on a yellow headscarf here, the back of a pink bonnet there, or the tiny silhouette of a woman returning home in the distance at upper right.

Like actors in a stage spectacle, each person in this marketplace plays their part, in selling, buying, bartering, exchanging gossip and news, or otherwise socializing during this all-important, weekly communal event. The wonder in Pissarro's treatment of the scene is that nothing appears contrived or scripted, that each figure convincingly occupies his or her own space, most naturally and casually, attentively engaged in some interaction with another, as they make their way through the crowd.

Unlike Claude Monet or Paul Cézanne, and other painters among the Impressionists, the rugged natural landscape alone, devoid of any human presence—as picturesque or steeped in other attractions as it may offer—held relatively little interest for Pissarro. To engage the full commitment and capabilities of the painter, and furthermore to connect and communicate most meaningfully with the viewer, the landscape—as Pissarro demonstrated in his pictures—must be inhabited and have been

put to good use. The most socially-minded among his colleagues who practiced the new, *plein air* painting, Pissarro typically placed working men and women at the center of his pictorial world. Whether on the boulevards of Paris, or in the meadows and farm fields of the French countryside, the people in Pissarro's paintings are countable—if only at times as a slender daub of paint—and each individual is integral to the dynamism of the elaborate panorama, the overall atmosphere that projects a vital, affirmative sense of place.

Since 1879, during his second stay in Pontoise, Pissarro had been giving increased prominence to people in his landscape painting. Christopher Lloyd has traced this development to the influence of Degas's studio practice, in which painting and drawing the figure had been that artist's primary endeavor, and the interest that both Degas and Pissarro pursued in the step-by-step procedures required in printmaking, as they contributed etchings and aquatints to the journal *Le Jour et la Nuit* (Camille Pissarro, New York, 1981, pp. 83-85). Pissarro no longer painted landscapes that included figures merely as distant, incidental accessories to the scene; instead he composed men and women in the landscape, and central to it—people viewed close-up, deliberately posed, individualized, and characterful in their own right.

Richard R. Brettell has noted that in taking up the rural market as a subject, Pissarro was following the example of his close friend, the painter Ludovic Piette, who had shown ten pictures of markets in the third impressionist group exhibition of 1877. Piette hosted Pissarro and his family on his farm in Montfoucault for a time during the severe economic recession of the late 1870s; the two men were passionate advocates of anarcho-communist ideals for social reform. Only four years older than Pissarro, Piette died in 1878 at the age of 52. Pissarro had not wanted to compete for valuable clients with his friend by also adopting the market subject—not until 1882 did he paint *Le marché à la volaille, Pontoise*, perhaps his earliest oil painting of a local market (C. Pissarro

and C. Durand-Ruel Snollaerts, no. 682; Norton Simon Art Foundation, Pasadena), and then in part as a tribute to dear, departed Piette. The present gouache, likewise titled but not a similar study, was also probably completed around this time.

Piette favored painting wide, distant views of the country marketplace; Pissarro, on the other hand, preferred vertical figure formats in which the scene is viewed much closer-in, choices—as evident in the present gouache—that better suited the more immediate and lively experience of the subject he wished to project. The artist painted only five canvases of rural markets, none more than 32 in. (82 cm.) in height. He created many more works in gouache, *détrempe*, and pastel, around 25 in all, showing the market in Pontoise, and after moving to Éragny in 1884, the market in nearby Gisors.

The localized, self-regulating, equitable exchange of goods on a communal scale appealed to Pissarro's life-long dedication to the fundamental principles of non-violent anarchist theory: social and economic egalitarianism, freedom from tyranny, the satisfaction derived from honest, unexploited labor, and a belief in the evolution of society toward a more peaceable and harmonious condition. "The 'ideal' market is agricultural," Brettell observed in Pissarro's point-of-view. "Producers sell their commodities at a fair price (with haggling) directly to consumers who need these commodities. In capitalism of this scale, no hoarding of capital is required and the exchange is direct, taking place without middlemen... Pissarro created a rural worker who both consumed and sold what she or he grew, raised, and gathered. This concept of plenty or superfluity is central to the anarchism of Peter Kropotkin, Élisée Reclus, and Jean Grave, the three writers who were most important for Pissarro" (*Pissarro's People*, exh. cat., Fine Arts Museums of San Francisco, 2011, pp. 219-220).



PROPERTY OF A PRIVATE COLLECTION

o 28A

CLAUDE MONET (1840-1926)

La maison de l'artiste à Giverny

signed and dated 'Claude Monet 1912' (lower left)
oil on canvas
29 x 29 in. (73.5 x 73.5 cm.)
Painted in 1912

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

PROVENANCE:

The artist; sale, Galerie Manzi, Joyant & Cie., Paris, 21 February 1920, lot 78.
Dr. and Mrs. Gosset, Paris (acquired at the above sale); sale, Hôtel Drouot,
Paris, 12 June 1930, lot 54.

François Estier, Paris; Estate sale, Hôtel Drouot, Paris, 5 December 1940,
lot 33.

Acquired at the above sale by the family of the present owner.

LITERATURE:

"Les ventes futures: La vente du Salon d'automne" in *Bulletin de la vie
artistique*, 1 February 1920, p. 144 (illustrated).

"La curiosité: La vente du Salon d'automne" in *Bulletin de la vie artistique*,
1 April 1920, pp. 250-251.

"Chronique des ventes" in *Gazette de l'Hôtel Drouot*, 24 February 1920.

"Revue des ventes" in *Le Journal des Arts*, 25 February 1920, p. 2.

S. Gwynn, *Claude Monet and His Garden: The Story of an Artist's Paradise*,
London, 1934, p. 113 (illustrated).

L. Venturi, *Les archives de l'impressionisme*, New York, 1939, vol. I, p. 455,
letter 391.

M. Malingue, *Claude Monet*, Paris, 1943, p. 148 (illustrated, p. 143).

O. Reuterswärd, *Monet: En konstnärshistorik*, Stockholm, 1948, p. 263
(illustrated, fig. 126).

J. Isaacson, *Claude Monet: Observation and Reflection*, Oxford, 1978, pp. 171
and 227, no. 125 (illustrated, p. 170; dated circa 1902).

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne,
1985, vol. IV, p. 248, no. 1777; p. 385, letter 2022; p. 404, letters 2331 and
2336; p. 431, doc. 293 (illustrated, p. 249).

D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, p. 836,
no. 1777 (illustrated, p. 834).



Monet in his garden, circa 1924. Photographer unknown.



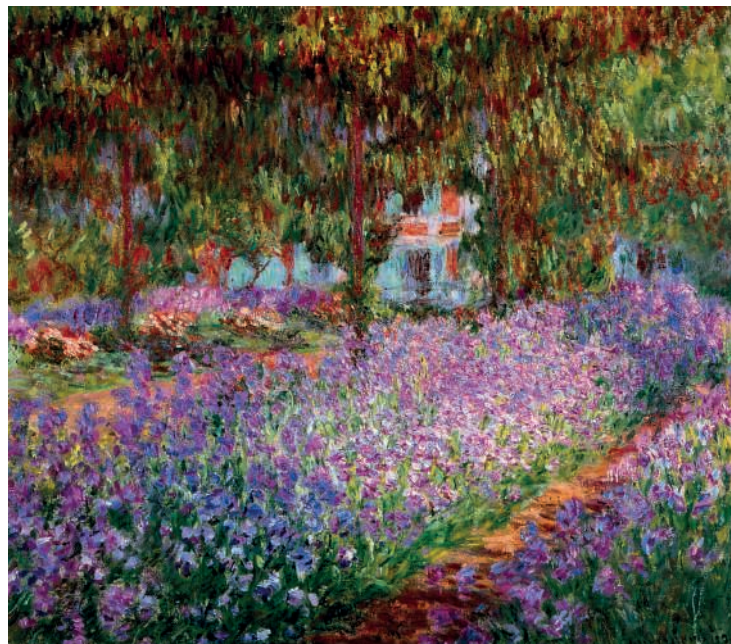


In the late summer of 1912, Monet set up his easel just outside the pink stucco house at Giverny that had been his home for nearly three decades and painted a pair of canvases that depict the sprawling, two-story structure almost entirely engulfed in the luxuriant vegetation of his flower garden. In the present painting, measuring 29 inches (73 cm.) square, the pink roses in the foreground are in peak bloom; a second version, the same height but horizontal in format, appears to have been painted a bit later in the season (Wildenstein, no. 1778; Private collection). Teeming with vital growth, these works represented for Monet a triumphant, life-affirming return to painting after a three-year period of manifold sorrows—most tragically, the death of his beloved wife Alice—and consequent inactivity. “This view of his home, painted from the garden, shows that even if there had been a ‘re-apprenticeship’, it was most successful,” Daniel Wildenstein wrote (*op. cit.*, 1996, p. 837).

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

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

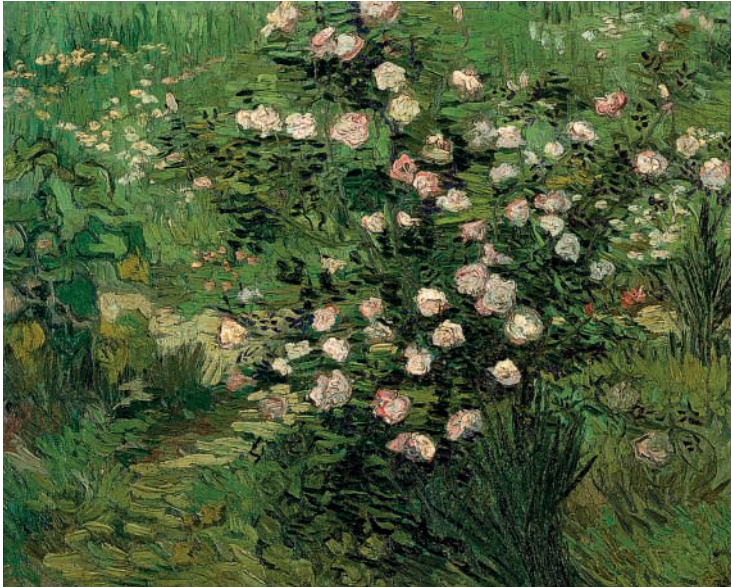
In the present painting, Monet captured this very effect of immersive abundance. Nearly the entire surface of the canvas is given over to vegetation, with churning eddies of pigment offering a visual and tactile analogue for the profusion of foliage and flowers that filled the garden. In the foreground are beds of roses, geraniums, and sage, which merge with the dense layer of Virginia creeper and clematis that partially covers the façade of the house. The great mass of vegetation at the right represents the two towering trees that stood immediately outside the main entrance of the residence, marking the terminus of the central *allée*. “The various forms of foliage surge and swirl as if competing for prominence in the scene,” Paul Tucker has written, “while the house peers into the fray from behind the tangled brushwork like an inquisitive spectator” (*Monet in the 20th Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 58).



Present lot, detail.

Claude Monet, *Le jardin de Monet, les iris*, 1900. Musée d’Orsay, Paris.

Vincent Van Gogh, *Le jardin de Daubigny*, 1890. Van Gogh Museum, Amsterdam.



When Monet picked up his brushes in 1912 to render this floral fantasia, he had done no new painting since the exhibition of his visionary *Nymphéas* series in May 1909. Alice took ill in February 1910 and died on 19 May 1911; Monet was shattered and considered abandoning art altogether. In October, though, he resumed work on the views of Venice that he had begun three years earlier—"souvenirs of such happy days passed with my dear Alice," he told the Bernheim brothers, who exhibited the completed series in May-June 1912 (quoted in *ibid.*, p. 57). That summer, Monet received another blow when he was diagnosed with cataracts. "The doctor did not forbid my continuing to paint," he wrote to Durand-Ruel in August, "and if the weather finally wants to improve, I will once again bravely take up working, which more than ever is what I need" (quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 201).

Monet painted the present canvas soon thereafter, on a brilliantly sunny day under clear blue skies. The choice of his own home as a subject for painting surely held profound significance for him at this moment—it was here that he and Alice had spent nearly the whole of their three decades together, first as partners and then as husband and wife. He may also have had in mind the four paintings that he made in 1881 of his house and garden at Vétheuil, where he and Alice began their shared journey (Wildenstein, nos. 682-685). In the present canvas, the vigorous, gestural skeins of paint simultaneously reflect and amplify the emotional resonance of the scene, expressing Monet's intuitive, subjective response to this intensely personal motif.



In the year and a half after he painted *La maison de l'artiste*, further tragedies befell Monet and kept him from his art. The prospect that he would need eye surgery weighed heavily on him; his elder son Jean succumbed to syphilis on 9 February 1914, and his younger son Michel had an emergency, life-saving operation the next month. Only three canvases by Monet are known to date from this period, all depicting the rose-covered pergola in the water garden (Wildenstein, nos. 1779-1781). It was not until late April 1914, as Europe steeled for cataclysmic conflict, that a creative urgency—a burning desire to respond to the formidable historical moment—suddenly superseded Monet's deeply felt, individual travails. The present painting is a harbinger of the untrammelled outpouring of creativity that followed from this moment, in which the artist's own gardens became a pictorial repository for his most powerful emotions and ideals.

Monet retained *La maison de l'artiste* in his studio until 1920, when it was purchased by Dr. and Mrs. Gosset—perhaps the same Gosset who is said to have stitched up the great Georges Clemenceau after he got into a car accident while returning from a consultation with Monet's eye doctor (D. Wildenstein, *op. cit.*, 1996, p. 430). In 1922-1924, Monet reprised the present viewpoint in the very last, independent series of his career—"a swan song," Wildenstein wrote, "a marvelous farewell to his house and his roses" (*ibid.*, p. 442; nos. 1944-1951). The present canvas was acquired by the family of the present owner in 1940 and has never again changed hands on the market.

Gustav Klimt, *Avenue in Schloss Kammer Park*, 1912. Österreichische Galerie Belvedere, Vienna.

Vincent Van Gogh, *Roses*, 1889. National Museum of Western Art, Tokyo.

Claude Monet next to his house in Giverny, 1921. Photographer Unknown. Musée d'Orsay, Paris. Photo ©RMN-Grand Palais/ArtResource, NY.



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

29A

GUSTAVE CAILLEBOTTE (1848-1894)

Rive de la Seine au Petit-Gennevilliers

stamped with signature 'G Caillebotte' (lower right)

oil on canvas

23 $\frac{3}{4}$ x 28 $\frac{7}{8}$ in. (60.3 x 73.3 cm.)

Painted *circa* 1888

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

PROVENANCE:

Estate of the artist.

Ernest Maurice, St. Germain-en-Laye.

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

Acquired from the above by the present owner.

The Comité Caillebotte has confirmed the authenticity of this work.



Martial Caillebotte, *A Sailboat*, at Petit Gennevilliers, 1891-1892. Photograph. Private Collection.



Painted in 1888, Gustave Caillebotte's *Rive de la Seine au Petit-Gennevilliers* presents a peaceful view of the quiet stretch of the Seine the artist called home during the final decade of his life. The family estate at Yerres, which had inspired so many of the artist's early compositions, had been sold in 1878 following the death of the artist's mother, and in search of a new retreat from Parisian life, Caillebotte and his brother Martial decided to purchase a property on the banks of the river Seine, choosing the small town of Petit-Gennevilliers, a quieter, and more rustic, hamlet than its bustling neighbour Argenteuil. Situated roughly half an hour from the capital by train, this stretch of the Seine had become a popular hub for day-trippers from Paris during the second-half of the 19th-century, drawn to the area's mixture of open countryside, scenic walks and pleasure boating. While the artist may have become familiar with the locale through his fellow Impressionist, Claude Monet, who had based himself in Argenteuil in 1871 and painted the town and its environs extensively, it was most likely Caillebotte's burgeoning passion for yachting which drew him to settle there during the opening years of the 1880s.

Though he only acquired his first racing boat, the *Iris*, in 1878, Caillebotte had thrown himself headlong into the sport with a feverish zeal, and within a few short years had risen to become one of the most influential yachtmen in France, not only in terms of his success in competition, but also in his role as a revolutionary boat designer, and as a financial backer of several important associations and publications dedicated to sailing. His life soon came to revolve around the rhythms of the yachting season, with the artist travelling to compete in numerous regattas along the Seine and the Normandy coast at different times of the year. The new property at Petit-Gennevilliers not only offered him direct access to the river at its deepest and broadest stretch, it was also located close to the marina of the prestigious yachting organisation, the Cercle de la Voile of which Caillebotte was a member, and the bustling shipyards and workshops that had sprung up in response to the growing popularity of boating in the area. Here, Caillebotte would spend his days meandering along the river banks, setting sail upon the water to test his latest boat-design, and tending to his flourishing gardens, finding in this peaceful environment a myriad of motifs that would fuel his painterly output for years to come.

In *Rive de la Seine au Petit-Gennevilliers* Caillebotte presents a peaceful vision of life on this stretch of the Seine, away from the hustle and bustle of the boatyards and the crowds of fashionable Parisians that filled the riverbanks every weekend. The composition is divided into a sequence of four horizontal bands—the riverbank in the foreground, the shimmering surface of the waterway at the centre, the houses and promenade on the opposite shore, and the vast expanse of the cloudless sky above—receding backwards to create a carefully structured spatial environment. Employing a vivid, fresh palette and lively, loose brushwork, the painting is a resplendent study of the nuances of sunlight on a typical summer day, its beams falling through the leaves of the trees and onto the grassy bank before the artist, creating pools of sunshine on the otherwise shaded stretch of



Gustav Klimt, *Obstbäume am Attersee*, 1901.
Private Collection.

Caillebotte, *Le bassin d'Argenteuil*, circa 1882.
Sold, Christie's New York, 7 May 2002, lot 17.

Georges Seurat, *La Seine à Courbevoie*, 1885.
Private collection.



land. The soft, hazy blue sky and quiet, sun-dappled waterway are typical of the Impressionist vision of the Seine, though the presence of the red-roofed, sun-bleached cluster of buildings on the opposite bank may also be a subtle acknowledgement of the transformation of Argenteuil and Petit-Gennevilliers into bustling suburbs during the 1870s and early 1880s, their formerly pristine landscapes now filled with summer homes and growing local industry.

While the scene contains echoes of Monet's visions of Argenteuil in particular, *Rive de la Seine au Petit-Gennevilliers* also captures the heightened individualism of Caillebotte's painterly style during this period, not only in the brightness of his colors, but also in his choice of bold viewpoints and unconventional vistas. Here, the manner in which the buildings are glimpsed through a series of small gaps between the slender tree trunks lends the scene a dynamic sense of movement, as if the artist has captured a snapshot of the view mid-stroll. By placing the trees in an a-symmetrical compositional arrangement, he plays with the traditions of the classical *repoussoir* framing device, positioning the houses off-centre, and allowing the tree itself to occupy the central axis of the canvas instead. At the same time, Caillebotte uses a radical cropping technique along the left edge of the composition, so that the next tree along is only indicated by the presence of its verdant branches, glimpsed at the upper left corner of the canvas as they mingle with the foliage of the central sapling. In this way, Caillebotte creates an impression of his own movement through the landscape, wandering along the river banks, glancing at the rippling, ever-changing surface of the river through the trees, captivated by the unexpected views he encounters along the way.



THE JAMES AND MARILYNN
ALSDORF COLLECTION

30A

PABLO PICASSO (1881-1973)

La Madone à la guirlande

signed 'Picasso' (lower right)
gouache and watercolor on paper
24¾ x 19 in. (63 x 48.1 cm.)
Painted in 1904

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

PROVENANCE:

Max Pellequer, Paris (by 1931 and then by descent, until at least February 1989).

Anon. sale, Sotheby's, London, 28 November 1989, lot 48.

David Tunkl Fine Art, Los Angeles.

Acquired from the above by the late owner, 8 February 2001.

EXHIBITED:

London, The Lefevre Galleries (Alex. Reid & Lefevre, Ltd.), *Thirty Years of Pablo Picasso*, June 1931, no. 4 (titled *La Vierge de Tolède* and dated 1903-1904).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1932, vol. 1, no. 229 (illustrated prior to signature, pl. 101).

P. Daix and G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, Neuchâtel, 1966, p. 247, no. XI.20 (illustrated prior to signature).

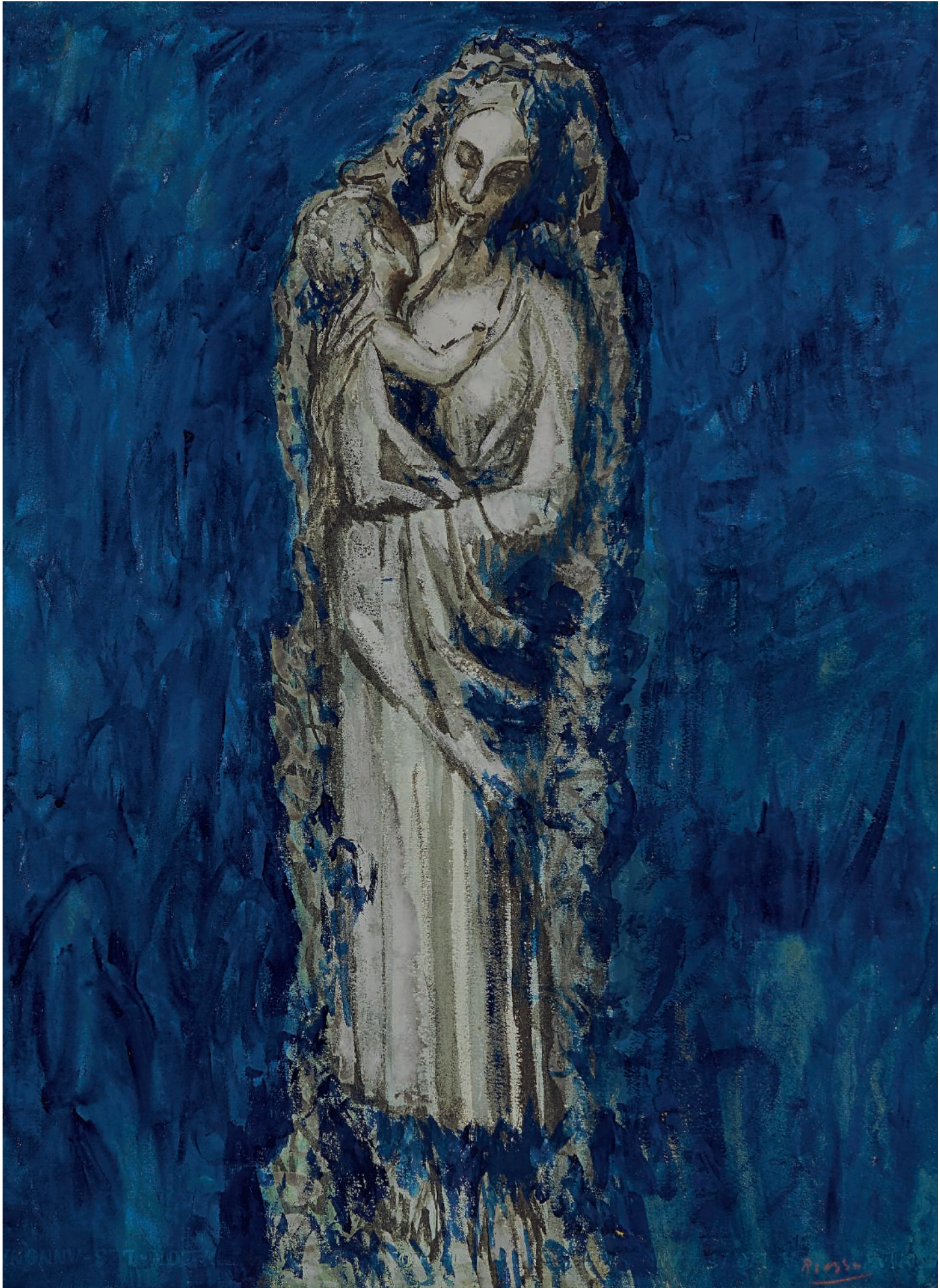
P. Lecaldano, *Picasso: Blue and Rose Period*, New York, 1971, p. 97, no. 129 (illustrated prior to signature; titled *Mother and Child Adorned with Garlands*).

J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, New York, 1981, p. 544, no. 990 (illustrated in color prior to signature, p. 382).

J. Richardson, *A Life of Picasso, 1881-1901*, New York, 1991, vol. I, p. 306 (illustrated; titled *Virgin and Child*).

B. Léal, C. Piot and M.-L. Bernadac, *The Ultimate Picasso*, New York, 2000, p. 504, no. 124 (illustrated, p. 66).

C. Palermo, *Modernism and Authority: Picasso and His Milieu Around 1900*, Oakland, 2015, pp. 150-151 (illustrated, p. 151, fig. 12).







Rendered in delicate veils of gouache and watercolor, this poignantly poetic *Madone* bears quiet witness to a moment of profound transition for Picasso. In April 1904, the 23-year old artist, who had already paid three visits to Paris, left Barcelona and settled again in the French capital, this time for good. He rented a studio at 13, rue Ravignan, in a dilapidated artist's building nicknamed the Bateau-Lavoir after its resemblance to a rickety laundry barge. Determined to make this stay in Paris a success, Picasso found new friends outside his accustomed circle of Catalan transplants, especially the poets Max Jacob, Guillaume Apollinaire, and André Salmon, relationships that led to a broadening of his intellectual interests and served to deepen his engagement with the cosmopolitan French culture in which he had chosen to live and work.

Although Picasso remained a typically penniless bohemian artist, he had reason to feel hopeful—and little by little, during the summer and fall of 1904, the blue light that had long pervaded his work began to lose its chill. In the present painting, the mother-and-child grouping stands out luminous and golden against the atmospheric, indigo ground, the titular garland enveloping the pair as though holding the darkness at bay. Since his first, powerfully affecting visit to the Saint-Lazare women's prison in autumn 1901, Picasso had repeatedly painted indigent, alienated young mothers with their ill-fated infants asleep in their arms. Here, by contrast, he captured the joys rather than the struggles of motherhood. The figures are unified by their shared gaze and interlocking gestures, creating an intimate, deeply human vision of maternal love that evokes Raphael's treatment of the Madonna and Child.

As ambitious and industrious as he was during these years, Picasso always made time for romance. Soon after arriving in Paris, he began a relationship with a young woman named Madeleine, whose bird-like features and waifish physique recur in his work through the next spring. He had flings with two sulky-looking gamines—Margot Luc, whose father Frédéric owned the Lapin Agile, and Alice Géry, who would later marry André Derain—and he met his first real love, Fernande Olivier, in August 1904. Around this time, Madeleine found herself pregnant with Picasso's child, an experience that deeply affected the artist—she did not carry to term. "An unusually tender and seraphic Virgin and Child"—the present painting—"may have been done in the spirit of what-might-have-been," John Richardson wrote. "Picasso would always be torn between longing to have children and exasperation at the responsibilities" (*op. cit.*, 1991, p. 306).



Present lot, detail.

Raphael, *Tempi Madonna*, 1508. Alte Pinakothek, Munich.

Pablo Picasso, *Femme accroupie et enfant*, 1901. Fogg Art Museum, Cambridge, MA.
© 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

◆ 31A

FERNAND LÉGER (1881-1955)

Le Déjeuner

signed with initials and indistinctly dated 'F.L 1" (upper left)
watercolor, brush and India ink over pencil on paper
10¼ x 14⅞ in. (26 x 36 cm.)
Painted in Spring 1921

\$450,000-650,000

PROVENANCE:

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris.
The Zwemmer Gallery, London (by 1936 and until *circa* 1960).
J.P.L. Fine Arts, London (by 1978).
Anon. sale, Sotheby's, London, 1 April 1987, lot 351.
Private collection, Switzerland; sale, Christie's, New York, 15 May 1997,
lot 392.
Private collection, New York (acquired at the above sale).
Acquired from the above by the present owner.

EXHIBITED:

London, J.P.L. Fine Arts, *Fernand Léger: Drawings and Gouaches 1910-1953*, March-April 1978, no. 5 (titled *Femme attablée*).
London, Annely Juda Fine Art, *Abstraction 1910-40*, July-September 1980,
p. 49, no. 89 (illustrated; titled *Femme attablée*).

LITERATURE:

E. Holding, "London Shows" in *Axis*, Spring 1936, no. 5, p. 27
(illustrated, p. 26).



Fernand Léger, *Le grand déjeuner*, 1921. The Museum of Modern Art, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Fernand Léger painted this watercolor of contrasting pictorial elements during the spring of 1921; the subject as titled, as well as the imagery that comprises this work, identify it as one of the studies on paper he created in preparation for his pair of iconic, master statements of the modernist figure and interior style, completed later that year: *Le petit déjeuner* (Bauquier, no. 310; formerly in the Collection of Burton and Emily Hall Tremaine; sold, Christie's New York, 5 November 1991, lot 10), and *Le grand déjeuner* (no. 311; The Museum of Modern Art, New York). "I never put my work directly on the canvas," Léger stated. "I put my work together study by study, piece by piece, like an engine or a house" (quoted in J. Cassou and J. Leymarie, *Fernand Léger Drawings and Gouaches*, London, 1973, p. 48).

In 1920 Léger relented in his post-First World War preoccupation with industrial and machine-like imagery to return to the female figure and domestic interior settings. A commemorative exhibition of Renoir's late paintings in the 1920 Salon d'Automne may have galvanized Léger's interest in these themes; he debuted *Le grand déjeuner* exactly one year later at the same venue. The sleek, metallic volumes of the three nudes in his new painting—as mechanically inspired as their geometric setting—shocked the public.

The pencil drawings among the *Déjeuner* studies are firmly contoured and finely shaded to suggest volumes in space. The present watercolor instead emphasizes the flatness of superimposed figure and object forms that would ultimately characterize the two *Déjeuner* canvases and subsequent compositions. To this end, Léger practiced feats of pictorial *legerdemain*; instances of adroit sleight-of-hand puzzle and tantalize the eye. Having painted in grisaille the substantial shapes in this watercolor, as well as portions of form in shadow, Léger enhanced with color the tabletop and a decorative surface at rear right. Utilizing the whiteness of the sheet, he elsewhere left forms, objects, and surfaces unpainted, an effect that ostensibly suggests negative space, an absence or void, but actually represents key components in his imagery.

There are two women at leisure in this *Déjeuner* study. The figure seated at the circular table is partly defined by some shadow in her head and upper body, but primarily by the black robe draped over her shoulders. Only the dark fall of hair at far left outwardly indicates the presence of the second figure, reclining across the width of a sofa (behind the seated woman), with her legs drawn back at far right. Léger has indicated the corporeal presence of the two women as pure light, bright as the illumination that streams through the window behind them. Painted forms appear to advance, the unpainted areas recede—or, paradoxically, the reverse works just as well. The artist has tasked the viewer to decide how to visualize and complete the picture.



PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

o 32A

RENÉ MAGRITTE (1898-1967)

Stimulation objective

signed 'Magritte' (lower right)
gouache on paper laid down on board
14 $\frac{3}{8}$ x 18 in. (36.4 x 45.8 cm.)
Painted *circa* 1938-1939

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

PROVENANCE:

Edward James, London (acquired from the artist, *circa* 1939);
sale, Sotheby Parke Bernet & Co., London, 1 April 1981, lot 249.
Anon. sale, Christie's, New York, 15 November 1989, lot 48.
Acquired at the above sale by the present owner.

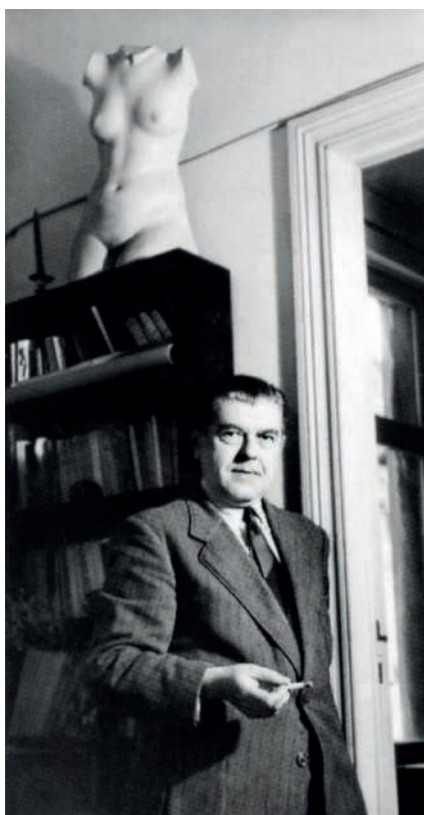


Photo of Magritte with bust. © 2019 C. Herscovici,
London / Artists Rights Society (ARS), New York.

EXHIBITED:

Brussels, Palais des Beaux-Arts, *René Magritte*, May 1939, no. 11 or 13.
London, Worthing Art Gallery, *Impressionism to Surrealism*,
August-October 1970, no. 33 (dated 1939).
London, Marlborough Fine Art Ltd., *Magritte: Restrospective Loan Exhibition*,
October-November 1973, no. 45.
Lausanne, Fondation de l'Hermitage and Kunsthalle Munich, *Magritte*,
June 1987-February 1988, p. 183, no. 42 and p. 276, no. 46 respectively
(illustrated in color; dated 1939).
New York, Pace Gallery, *René Magritte: Paintings, Drawings and Sculpture*,
May-June 1990, no. 5 (illustrated in color).

LITERATURE:

"Le fait accompli" in *Les lèvres nues*, April 1970, nos. 34-35 (illustrated).
A.M. Hammacher, *Magritte*, London, 1974, p. 120 (illustrated in color,
p. 121, pl. 28).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Oil Paintings and
Objects, 1931-1948*, Antwerp, 1993, vol. II, p. 271 (illustrated, fig. a).
D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas,
Watercolours and Papiers Collés 1918-1967*, London, 1994, vol. IV, p. 40,
no. 1155 (illustrated).





Formerly in the collection of the legendary Surrealist patron and poet, Edward James, René Magritte's *Stimulation objective* of 1938-1939 seems at first glance to portray a strange combination of a plaster torso positioned upon a window ledge, with an endless azure seascape stretching behind. Yet, on closer inspection, Magritte has in fact superimposed a second, smaller though identical image of the plaster cast over the top of the larger version, creating a bizarre, *trompe-l'oeuil*-like effect that immerses the viewer into the artist's fantastical Surreal world, one in which the concepts of artifice, illusion, reality and fiction are all brilliantly turned on their head.

The concept of superimposing an exact replica of an image on top of itself was a brand new theme in Magritte's work at this time. *Stimulation objective* is one of this small and important group, each of which shares the same title, that consists of three gouaches (Sylvester, nos. 1153, 1154 and the present work), and a single oil (no. 468), all of which were exhibited for the first time in a one-man show of the artist held at the Palais des Beaux-Arts, Brussels in May 1939. While in the oil Magritte paints a landscape occupied by a lion, barrel and a large rock, the subject matter of the three gouaches is more closely linked: one presents a jug and an apple placed upon the same stone window ledge as the present work, while the other features the same torso, set instead upon a table within an interior. Hanging on the wall behind this cast is one of Magritte's own paintings, again with a miniature replica imposed over the top. It was Magritte's friend, Paul Nougé who apparently came up with the title for these works, "Objective stimuli", writing in the introductory text of the show: "Lastly, I recommend the reader to meditate on the strange series of *Stimulations objectives*; they give one a feeling of those famous 'new horizons' that are referred to so often and so inappropriately" (quoted in D. Sylvester and S. Whitfield, *René Magritte, Catalogue Raisonné*, London, 1992, vol. II, p. 273).

Giorgio De Chirico, *L'incertezza del poeta*, 1913. Tate Gallery, London. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

René Magritte, *La jeunesse illustrée*, 1937. Museum Boymans-van Beuningen, Rotterdam (formerly in the collection of Edward James). © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

René Magritte, *Les marches de l'été*, 1938. Centre Pompidou, Paris. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

“Our gaze always wants to penetrate further so as to see at last the object, the reason for our existence”

René Magritte

The repetition of imagery within a single composition had long been a device Magritte relished as he constantly sought to undermine the way we see. In addition to juxtaposing unexpected and bizarre combinations of objects, he frequently included compositional motifs such as the “picture within a picture”, which played with the conventional relationship between representation and reality, distorting the viewer’s expectations when regarding a painted image. Perhaps nowhere is this pictorial repetition so masterfully deployed than in Magritte’s word paintings. In the most famous of these, *La trahison des images* of 1929 (Sylvester, no. 303; Los Angeles County Museum of Art), Magritte painted the image of a pipe with the contradictory declaration, “Ceci n’est pas une pipe” playfully emblazoned below. As such Magritte demonstrated that a painting never presents a “real” image, but rather a flat, fictional artifice that only purports to show reality. This concept is embodied in the present work: by overlaying replicated images on top of one another, Magritte was emphasizing the inherent fiction and thus the endless mystery of an artistic representation. “The image is separate from what it shows”, he once explained. “What we can see that delights us in a painted image becomes uninteresting if what we are shown through the image is encountered in reality; and the contrary, too: what pleases us in reality, we are indifferent to in the image of this pleasing reality if we don’t confuse real and surreal, and surreal with subreal” (quoted in H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, p. 109).

The cropped female torso that serves as the protagonist of *Stimulation objective* was one of Magritte’s favorite motifs. At some point in the early 1930s, he acquired a plaster cast of a nude torso, a readily available artists’ tool that was frequently used in art schools for students to master the depiction of human anatomy. Magritte likely purchased this torso, which was cast from life rather than a classical sculpture, from the Maison Berger, the art store in Brussels owned by his sister-in-law, where he purchased all his artistic materials. In 1932, this object first appeared in two works, titled *La belle de nuit* (Sylvester, no. 346) and *Quand l’heure sonnera* (no. 347). The following year he painted the interior scene, *La Lumière des coïncidences* (no. 352), now in the Dallas Museum of Fine Arts, in which the torso is framed and illuminated by a candle, before painting the visual antithesis of this in *Stimulation objective*, which features a daylit, external landscape. This gouache likely served as the inspiration for the Pompidou’s *Les marches de l’été*, 1938 or 1939 (Sylvester, no. 466), which features the same nude torso on a window sill, though this time, the sky and sea beyond are broken into constructed blocks.

The plaster torso allowed Magritte to play with notions of reality and artifice, forcing the viewer to question what is imagined and what is real within the scene. Often appearing like a relic of the ancient past transported into an unknown landscape, this motif also allowed Magritte to explore the concept of time. Like the Metaphysical paintings of the Surrealist hero, Giorgio de Chirico, who had similarly included a classical torso with a bunch of bananas in his *L’incertitude du poète* (The Tate Gallery, London), Magritte’s combination of a classical motif within a contemporary setting induced a strange temporal juxtaposition, fusing different time periods and places to create a single, timeless image. He would continue to play with these concepts, and, in 1945, chose to paint the cast of the torso itself (Sylvester, no. 703), which, in classic Magritte fashion, he named *La Peinture*.

Following the 1939 Palais des Beaux-Arts exhibition, Edward James purchased three out of the four *Stimulations objectives* series, including the present work. This would be James’s last major purchase of Magritte’s work. A wealthy and eccentric English aristocrat, through the 1930s, James had become an important patron and ardent devotee of Surrealism. In 1934, he had begun to acquire the work of Salvador Dalí, before becoming an important supporter of Magritte, commissioning three large paintings by the artist, which he completed over the course of a three week stay in London in the spring of 1938.



PROPERTY FROM A DISTINGUISHED COLLECTION

33A

AMEDEO MODIGLIANI (1884-1920)

Beatrice Hastings assise

signed 'Modigliani' (lower right)
oil on cradled board
29 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (74 x 49.8 cm.)
Painted in 1915

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

PROVENANCE:

Paul Guillaume, Paris (by *circa* 1928).
Giulio Scalvini, Milan (by 1950); sale, Sotheby & Co., London, 1 July 1959, lot 77.
Marlborough Fine Art, Ltd., London (March 1960).
Mr. and Mrs. Lawrence S. Pollock, Sr., Dallas (acquired from the above, 3 September 1960); sale, Christie's, New York, 11 November 1997, lot 143.
Acquired at the above sale by the present owners.

EXHIBITED:

Brussels, Palais des Beaux-Arts and Amsterdam, Stedelijk Museum, *Art italien contemporain*, January-April 1950, no. 62 and 94, respectively (titled *Portrait de femme* and dated *circa* 1914).
Milan, Galeria Annunciata, *Opera in Mostra*, January 1957.
Dallas, Museum for Contemporary Arts, *Texas Collects 20th Century Art*, May 1963, no. 31 (illustrated; titled *Portrait de Beatrice Hastings*).
New York, Marlborough-Gerson Gallery, Inc., *Important European Paintings from Texas Private Collections*, November-December 1964, no. 28 (illustrated).
Dallas, Museum of Fine Arts, February 1989-August 1997 (on extended loan).

LITERATURE:

A. Pfannstiel, *Modigliani: L'art et la vie*, Paris, 1929, p. 9.
G. di San Lazzaro, *Modigliani*, Paris, 1953, p. 6, no. 18 (illustrated).
A. Pfannstiel, *Modigliani et son oeuvre: Etude critique et catalogue raisonné*, Paris, 1956, p. 71, no. 56 (titled *Jeune fille sur une chaise (Mme Hastings)*; with incorrect dimensions and support).
G. Ballo, *Modern Italian Painting: From Futurism to the Present Day*, London, 1958, p. 35 (illustrated in color; titled *Madame Hasting*).
A. Ceroni, *Amedeo Modigliani: Peintre*, Milan, 1958, p. 46, no. 37 (illustrated; with incorrect dimensions and support).
A. Ceroni, *I dipinti di Modigliani*, Milan, 1970, p. 91, no. 80 (illustrated; with incorrect dimensions and support).
J. Lanthemann, *Modigliani: Catalogue raisonné, sa vie, son oeuvre complet, son art*, Barcelona, 1970, p. 113, no. 86 (illustrated p. 181; with incorrect dimensions).
T. Castieau-Barrielle, *La vie et l'oeuvre de Amedeo Modigliani*, Paris, 1987, p. 121 (illustrated in color; with incorrect support).
C. Parisot, *Modigliani: Catalogue raisonné, peintures, dessins, aquarelles*, Livorno, 1991, vol. II, p. 282, no. 21/1915 (illustrated, p. 81; with incorrect dimensions and support).
O. Patani, *Amedeo Modigliani: Catalogo generale, dipinti*, Milan, 1991, p. 106, no. 81 (illustrated; with incorrect dimensions and support).





The enduring appeal in the art of Amedeo Modigliani lies foremost in the refined and charming characterization—distinctively modernist, nonetheless—that he accorded his sitters, also in the stories their pictures may tell, and ultimately, in the fascinating legend that accrued to the artist himself. All three attributes attend to this tender, beguiling portrait, one in the sequence of eleven such works that Modigliani painted of Beatrice Hastings during 1914-1916, as Ambrogio Ceroni ascribed by name in his final catalogue, plus the well-known *Madam Pompadour* (Ceroni, 1970, no. 57; *op. cit.*, 1970). An imaginative writer and irrepressibly free spirit, a “new” woman living at the cutting edge of early 20th century modernity, Beatrice Hastings became the first and, through the force of her remarkable personality, the most galvanizing and potently catalytic of the muses who presided over Modigliani’s life and work.

It was only after Modigliani and Beatrice broke off their relationship that the artist became enamored of the 19-year-old academy student Jeanne Hébuterne, who became the great love of his final years. Jeanne’s attachment to Modigliani was such that two days after his death in January 1920 she jumped from a window and killed herself—she was nearly full-term with their second child. The story of Modigliani’s life with Beatrice Hastings during the First World War is nearly as fraught with bohemian pathos and the perils of extreme romance. If Modigliani remains today the archetype of the 20th-century *peintre maudit*, poor Jeanne was no less accursed, and for different reasons, Beatrice too—her story is melodramatic cinema come to life, in which reality ultimately intervened as the sad finale.

The portraits that Modigliani painted of Beatrice are sensitive, admiring mementos of this resolutely unconventional woman, with whom he had a turbulent affair that ran the gamut—for both lovers—of all the emotions that two such lively, creative personalities might experience together. Coinciding with Modigliani’s return to painting after concentrating on carved-stone sculpture, the artist’s depictions of Beatrice are preeminent among his middle-period paintings, and thus represent a crucial stage in his artistic development. Forged in the white heat of their blazing passion, the results transcend all circumstance. “From that time on,” Jeanne Modigliani, the artist’s daughter, wrote, “his work became continually more sure, more intense, and more serene” (*Modigliani: Man and Myth*, New York, 1958, p. 75).



Beatrice Hastings is the pen name that Emily Alice Beatrice Haigh, born in London, 1879, and raised in South Africa, assumed when she became a writer—she claimed to have once been married to a Cape Town prize fighter named Hastings. In April 1914 she arrived in Paris on assignment to author a column about the city for the influential London literary journal, *The New Age*, whose editor, A.R. Orage, had been her lover. Beatrice soon became the subject of gossip among artists and writers in Montparnasse and Montmartre; Picasso’s friend the poet Max Jacob described her as “a great English poet... drunken, musical (a pianist), bohemian, elegant, dressed in the manner of the Transvaal and surrounded by a gang of bandits on the fringe of the arts” (quoted in J. Richardson, *A Life of Picasso: The Cubist Rebel 1907-1916*, New York, 1996, vol. II, p. 368). She was rumored to cut notches in the headboard of her bed to keep tally of her numerous occasional lovers.

André Salmon—also a poet and close friend of Picasso—took a more measured view than Jacob of Beatrice’s talents; he remembered her as “the poetess who produced no poetry, having deliberately put all her lyric gifts into her *amours*... She thought Modigliani was handsome; she



Amedeo Modigliani, *Béatrice Hastings devant un porte*, 1915. Sold, Christie's New York, 6 November 2002, lot 35.

Paul Cézanne, *Madame Cézanne sur une chaise jaune*, 1888-90. The Art Institute of Chicago.

Amedeo Modigliani, *Madam Pompadour (Béatrice Hastings)*, 1915. The Art Institute of Chicago.

Beatrice Hastings, 1907. Modigliani Institute Archives Legales.



was attracted to him; she wanted to become his mistress. Moreover, her poet's sensitivity enabled her to divine his genius, which she awakened, or appeared to awaken; and if it was only an illusion, all the more honor to her if, on getting out of her bed, Modigliani began to create the finest work of his all-too-short career" (*Modigliani: A Memoir*, New York, 1961, p. 152).

Modigliani and Beatrice met during the summer of 1914, first at the Café Rotonde (some say), again at Chez Rosalie, a small restaurant-crémiererie that artists liked to frequent—or the other way around, as Beatrice later recalled. In either case, her initial response was ambivalent: "A complex character. A swine and a pearl... Hashish and brandy. Not at all impressed. Didn't know who he was. He looked ugly, ferocious, and greedy. Met him again at the Café Rotonde. He was shaved and charming. Raised his cap with a pretty gesture, blushed and asked me to come see his work" (quoted in P. Sichel, *Modigliani: A Biography*. London, 1967, p. 270).

"[Modigliani] was hypnotized by her name," Salmon wrote. "With his fixation on Dante, he was intoxicated by the music of the word Beatrice—'Bice' as Dante called her when speaking of the first meeting with his chaste beloved" (*op. cit.*, 1961, p. 156). Within a few weeks, their affair was





in full swing. In 1915, when Beatrice moved into a house on the Butte of Montmartre, Modigliani often stayed the night, after painting nearby in the fabled Bateau-Lavoir, in a studio his dealer Paul Guillaume had rented for him.

Beatrice was thirty-five when she became Modigliani's "Beà", his reigning goddess and muse; the painter was five years younger. "He thrived on chaos, and a roaring girl, even wilder than himself, was just what he needed to fire him up," Jeffrey Meyers has written. "Totally lacking in the traditional English reticence and reserve, Beatrice was a sexual juggernaut, physically aggressive and determined to take her pleasure in the same way as a man" (*op. cit.*, 2006, pp. 131 and 137). Their reckless, impassioned love-making alternated with violent quarrels. "Once, we had a royal battle," Beatrice recounted, "ten times up and down the house, he armed with a pot and me with a long straw brush... How happy I was!" (quoted in B. Klüver and J. Martin, *Kiki's Paris*, New York, 1989, p. 68).

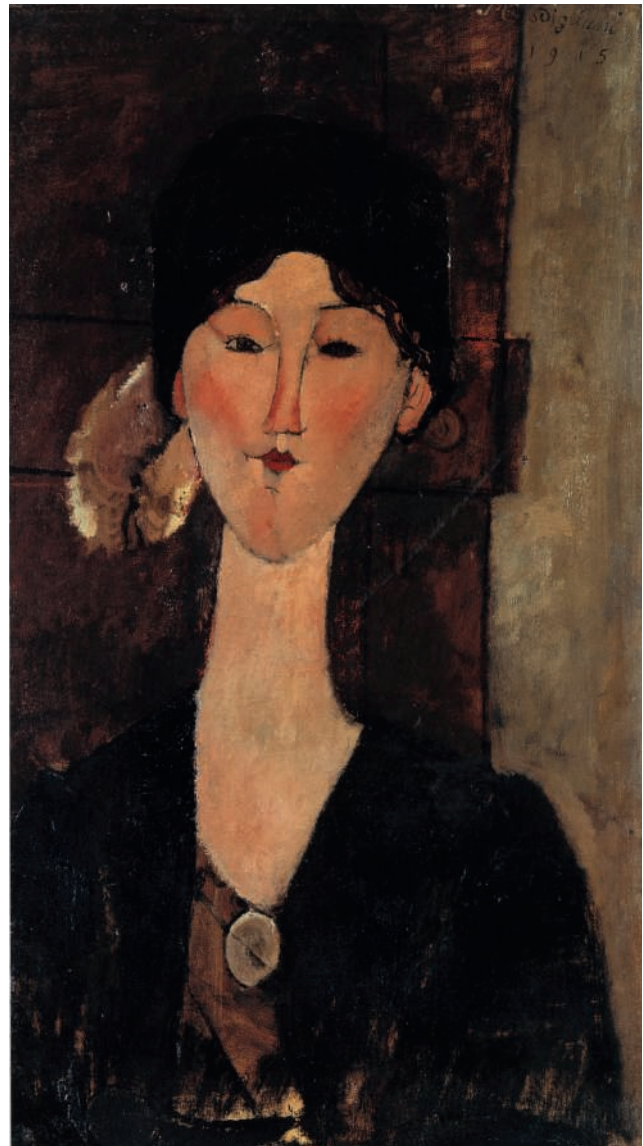
However, in *Béatrice Hastings assise*, the present portrait, Modigliani's hot-blooded lover is relaxed and contemplative, her arms configured in an egg-shaped, cradle-like embrace, resembling a seated Buddha. This painting suggests how Beatrice inspired Modigliani to settle into his work, the other side of the coin—as it were—in their tempestuous lifestyle. In what was to become a signature stylization, Modigliani tilted her head, which surmounts an elongated, swan-like neck, a gesture he derived from the 16th century Italian Mannerist painters Pontormo and Parmigianino. The artist Charles Douglas thought the idea came to Modigliani from "glimpsing his mistress through the neck of an absinthe bottle" (quoted in M. Secret, *Modigliani: A Life*, New York, 2011, p. 230).

Beatrice's pencil-thin eyebrows, almond-shaped eyes, and the flattened roundness of her face resemble the features in those mask-like stone heads Modigliani had carved during 1909-1914, alluding to African,

Present lot, detail.

Mask, Fang, Gabon. Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou. Formerly collections Maurice de Vlaminck, Andrain.

Amedeo Modigliani, *Tête*, 1911-1913. The Kimbell Art Museum, Fort Worth. Photo courtesy: Kimbell Art Museum.



Egyptian, and Byzantine models—Beatrice kept one of these sculptures in her bedroom. The curving arabesque of the latticework, wicker chair frame emphasizes the concentricity of elements that comprise this portrait, betokening Modigliani's worshipful admiration for Cézanne, from aspects of composition to the use of partly painted surfaces as a purposeful means of pictorial facture.

The wild romance between Modigliani and Beatrice is miraculous for having lasted as long as it did, if only about two years, before each of them moved on to new partners in mid-1916. Beatrice caught Modigliani in a rendezvous at the Rotonde with her French-Canadian friend Simone Thiroux (who later bore the artist a son, whom he did not acknowledge), and threw a wine glass at her, leaving a scar above her eye. Beatrice took up with the sculptor Alfredo Pina, another Italian. The final scene between Modigliani and Beatrice took place at the banquet Marie Vassilieff held in January 1917 to celebrate Braque's recovery from a severe, wartime head wound. Knowing that Beatrice would appear with Pina, Vassilieff attempted to pay Modigliani to steer clear of the gathering. He showed up anyway, and as he burst through the door, Pina aimed a pistol at him. Vassilieff shoved Modigliani back into the street, while Picasso and a friend bolted the door behind him.

Beatrice Hastings returned to Britain in 1931, but was unable to regain her pre-war status in literary circles. Impoverished, ruining her health with drink, she lived out her remaining years penning diatribes against those whom she believed had denigrated her reputation. Beatrice was terminally ill when, on 30 October 1943, she burned her papers, cradled her pet white mouse in her hands, and took her own life by inhaling gas from a domestic cooker.

34A

HENRY MOORE (1898-1986)

Three Sleeping Shelterers

signed and dated 'Moore 41.' (lower right)
watercolor and brush and grey wash, wax crayon and pen
and India ink on paper
13½ x 19 in. (34.2 x 48.2 cm.)
Executed in 1941

\$500,000-700,000

PROVENANCE:

Corporate collection, Great Britain (acquired *circa* 1980s); sale, Christie's, London, 3 February 2010, lot 234.
Acquired at the above sale by the present owner.

This work is recorded in the Henry Moore Foundation Archives under no. HMF 1849a.

"Fear, expectancy, boredom, lassitude, mutual love, and protection—all the emotions in the attitudes of these victims of war are rendered in drawings of monumental power"—Herbert Read thus praised Henry Moore's wartime Shelter drawings (*Henry Moore*, New York, 1966, pp. 142-143). *Three Sleeping Shelterers* projects these qualities to maximum, compelling, expressive effect. Alan Wilkinson judged that "in their visionary intensity, Moore's Shelter drawings have a rightful place among the supreme achievements of English graphic art" (*Henry Moore Drawings*, exh. cat., The Tate Gallery, London, 1977, p. 36).



Henry Moore, *Pink and Green Sleepers*, 1940-1941. Tate, London. Reproduced by permission of The Henry Moore Foundation. © The Henry Moore Foundation. All Rights Reserved, DACS 2019 / www.henry-moore.org.

"The air raids began—and the war from being an awful worry became a real experience," Moore recalled to James Johnson Sweeney for the latter's 1947 article in the New York *Partisan Review*. On 7 September 1940, the German Luftwaffe commenced Hitler's terror campaign of nightly air raids on London and other English cities. The ordeal lasted through May 1941. From the outset, people sought refuge in the Underground tube stations. "I found myself excited by the bombed buildings, but more still by the unbelievable scenes of life in the underground shelters. I began filling a notebook with drawings... Naturally I could not draw in the shelter itself. I drew from memory on my return home. But the scenes of the shelter world, static figures (asleep)—'reclining figures'—remained vivid in my mind... I was absorbed in the work for a whole year; I did nothing else" (quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Berkeley, 2002, p. 61).

After a nearby bomb blast damaged Moore's studio in northwest London, the artist and his wife Irina rented, then purchased the farmhouse Hoglands in Perry Green. Using his petrol allowance as an official war artist, Moore drove weekly to London; a special permit enabled him to enter and stay a night or two in any tube station, in which a "sea of sleepers"—as Moore titled one drawing—waited out the fiery storm above. He made notes and sometimes cursory sketches in small pads—the First Shelter Sketchbook comprises 67 pages of studies (The British Museum, London), and the Second Shelter Sketchbook contains 95 drawings (Henry Moore Foundation). Moore also worked in two other note pads, mixing in other subjects, which were subsequently broken up.

From pages in the two Shelter Sketchbooks, Moore created around 65 enlarged, more fully realized compositions. He developed *Three Sleeping Shelterers* from the study on page 7 in the Second Shelter Sketchbook, which he had annotated "Platform scene of sleeping people / 3 or 4 people under one blanket—uncomfortable positions, distorted / twistings—all kinds & colours of blankets, sheets & old coats. Two figures in sleeping embrace / Masses of sleeping figures fading to perspective point of tunnel / Group of people sleeping, disorganised angles of arms & legs / here and there covered with blankets" (A. Garrould, ed., *Henry Moore: Complete Drawings, 1940-1949*, Aldershot, 2001, vol. 3, p. 51, no. AG 40-41.75). The present drawing is the most inclusive—showing the extended figures of the three women—in a score of related studies and enlarged compositions that otherwise concentrate on their faces and arms close-up, a group that culminated in one of best-known and emblematic of the Shelter drawings, *Pink and Green Sleepers* (AG. 41.92; HMF 1845; The Tate Gallery, London).



PROPERTY FROM AN IMPORTANT FAMILY COLLECTION

35A

TAMARA DE LEMPICKA (1898-1980)

Les jeunes filles

signed 'DE LEMPICKA.' (lower right)

oil on panel

13¾ x 10⅝ in. (35 x 27 cm.)

Painted *circa* 1930

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

PROVENANCE:

Carlo Grassi, Italy (acquired from the artist, 1932).

Walter Haas, Switzerland (by 1982).

Private collection, United States.

Barry Friedman, Ltd., New York (by 1983).

Acquired from the above by the present owners, 1990.

EXHIBITED:

Paris, Galerie Fauvety, 1932 (titled *Les deux amies*).

Los Angeles, Hollywood American Legion Post, *Tamara*, 1984, no. 17.

Rome, Accademia di Francia and Montreal Museum of Fine Arts, *Tamara de Lempicka: Tra eleganza e trasgressione*, February-October 1994, pp. 61 and 103, no. 31 (illustrated in color, p. 61; illustrated again, p. 103).

Madrid, Palacio de Gavia, *Tamara de Lempicka: Reina del art déco*, October 2018-February 2019, pp. 239 and 247, no. 15 (illustrated in color on the cover; illustrated again in color, p. 239).

New York, Kusiuzsko Foundation, *The Many Faces of Tamara de Lempicka*, October 2019.

LITERATURE:

T. de Lempicka, Annotated photo album, Lempicka Archives, Houston, 1923-1933, no. 64.

I. Zaslawska, "Tamara de Lempicka" in *Kobieta Wspolczesna*, 20 July 1932 (illustrated, p. 752).

M. Vaux, *Lempicka Foundation*, Paris, 1972, no. 64.

G. Bazin and H. Itsuki, *Tamara de Lempicka*, Tokyo, 1980, no. 28 (illustrated; dated 1929).

P. Frantz Kery, *Art Deco Graphics*, New York, 1986, p. 34 (illustrated; dated 1929).

K. de Lempicka-Foxhall and C. Phillips, *Passion by Design: The Art and Times of Tamara de Lempicka*, New York, 1987, p. 91 (illustrated in color on the back cover; illustrated in color again, p. 91; dated 1928).

F. Zeri, "Tamara sesso e pittura" in *La Stampa*, 13 December 1987 (illustrated).

G. Néret, *Tamara de Lempicka*, Cologne, 1991, p. 32 (illustrated in color; with incorrect cataloguing).

E. Thormann, *Tamara de Lempicka, Kunstkritik und Künstlerinnen*, Berlin, 1993, p. 220, no. 52 (with incorrect cataloguing).

A. Blondel, *Tamara de Lempicka, Catalogue raisonné 1921-1979*, Lausanne, 1999, p. 214, no. B. 128 (illustrated in color).

P. Bade, *Tamara de Lempicka*, New York, 2006, p. 50 (illustrated in color, p. 49).

G. Mori, *Tamara de Lempicka: The Queen of Modern*, exh. cat., Complesso del Vittoriano, Rome, 2011, p. 381.





Against a backdrop of sleek and towering skyscrapers, two young women nestle close to one another, their intimacy a refuge within the emblematic modern metropolis. Their eyes heavy with erotic bliss, their bare skin visible in tantalizing glimpses beneath a fluttering teal-green scarf, Lempicka's *Les jeunes filles* are two contemporary lovers, here depicted in close-up like a photograph, on a compact panel that reflects the quiet intensity of their shared moment. The warm tones and the sensual, serpentine curves of the figures stand out against the cool, angular geometry of the cityscape, while Lempicka's fully realized, signature manner provides the unifying conception, each element of the composition rendered as if in molded and polished polychrome steel. Combining aspects of cubism, purism, and neo-classicism, as well as Lempicka's own study in Italy of Renaissance masters, this was the boldly cosmopolitan style that brought the artist, at the height of the Parisian *années folles*, her most enduring fame.

"I was the first woman who did clear painting—and that was the success of my painting," Lempicka later recounted. "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, *op. cit.*, 1987, p. 53).

The background of *Les jeunes filles* represents a stylized version of the Manhattan skyline, which deeply impressed Lempicka upon her first visit to America in 1929-1930. The impetus for this trip was a commission from Rufus T. Bush, the young heir to an oil and manufacturing fortune, to paint a portrait of his new wife Joan. Lempicka arrived in New York in early October aboard the luxury liner *Paris* and was instantly infatuated with the teeming, modern city. Nine days later, the stock market crashed, triggering a succession of bank failures; Lempicka lost a large sum of money that she had just deposited. Unfazed, she took the opportunity to extend her stay abroad, completing the Bush portrait (Blondel, no. B.126; sold, Christie's New York, 4 May 2004, lot 36) and then securing additional commissions to help recoup her losses. She spent Christmas at a ranch in New Mexico with a new paramour, returning to Paris in time for the Salon des Indépendants in January 1930.

Alain Blondel has proposed that Lempicka painted *Les jeunes filles* during her trans-Atlantic sojourn, on a support that she had carried with her from home: "Lempicka appreciated this 5F format [35 x 27 cm.] because it enabled her to crop her images very tightly. Perhaps she brought along several of these very handy panels in order to do paintings on them during her stay in New York, as may well have been the case for this work" (*op. cit.*, 1999, p. 214). Upon her return to France, Lempicka's first task was to paint in the Manhattan skyline at the upper edge of *La Musicienne*, an allegorical portrait of her long-time lover Ira Perrot that she intended to show at the Indépendants (Blondel, no. B.117; sold, Christie's New York, 11 November 2018, lot 21A). She continued for several years thereafter to use the city's skyscrapers as a backdrop for her paintings, seamlessly integrating this archetypally modern architectural form with her cool and urbane vision of physical beauty.

Paintings that feature two or more women and clearly suggest an erotic, Sapphic connection are numerous in Lempicka's work—indeed, her art has become famous for them. In the years following the First World



Catalogue cover with present lot depicted. Exhibition produced and organised by Arthemisia, graphic concept by N2 Studio © Tamara Art Heritage / ADAGP, Paris / VEGAP, Madrid, 2018

Tamara de Lempicka, *Portrait de Suzy Solidor*, 1933. Château Musée de Cagnes. © 2019 Tamara Art Heritage / ADAGP, Paris / ARS, New York.

Christian Schad, *Lotte*, 1927-1928. Sprengel Museum, Hannover. © 2019 / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.

Tamara de Lempicka, 1933. Photograph by Madame d'Ora (Dora Kallmus).



War, Paris witnessed a loosening of traditional gender roles and sexual mores that attracted creative, unconventional women from around the world. Lempicka's own liberal outlook and uninhibited, personally fulfilling lifestyle became part of her legend, enhancing and sustaining her reputation as the leading female artist of the day—*au courant* in many respects. She and her husband Tadeusz Lempicki each pursued extra-marital affairs, Tamara with partners of both sexes; her relationship with Perrot, another married woman, began in 1922 and lasted roughly a decade. "It was a reckless, adventuresome, exhilarating time for her," Lempicka's daughter Kizette recalled. "Her art and the world that went with it had become life for her" (*op. cit.*, 1987, p. 41).

The identities of the two women who posed for *Les jeunes filles* are today unknown—Lempicka was an inveterate party-goer and did not hesitate to solicit those who caught her eye to pose. The juxtaposition of a blonde and a redhead, though, surely held personal significance: the artist herself had golden tresses that she styled in sleek waves like Greta Garbo, while Ira Perrot had darker, auburn-tinged hair. Here, Lempicka rendered the models as smoothly polished, classically idealized types. Both have heavy lids, ruby-stained lips, and glossy ringlets, shared physical traits that underscore the intimacy of their union. The blonde model slips into blissful torpor, her eyes nearly shut, while her companion catches the artist's gaze, acknowledging her presence and, perhaps, her desire. This direct expression of female sensuality—voluptuous, passionate, but still within the bounds of good taste—was central to the allure of Lempicka's art, emblematic of the purposeful self-confidence and personal empowerment to which her worldly clientele aspired.

In 1932, Lempicka exhibited *Les jeunes filles* at the Galerie Fauvety in Paris, on the fashionable rue du Faubourg Saint-Honoré, in a group show that also featured work by Picasso, Fougita, Kisling, and Marie Laurencin. Lempicka sold the painting in the same year to Carlo Grassi, a well-heeled Italian businessman and friend of the Futurist artist Giacomo Balla. After Grassi's death in 1950, his widow donated his extensive holdings of Egyptian antiquities to the Vatican Museums and much of his modern painting collection to the Galleria d'Arte Moderna in Milan. The work was most recently featured on the cover of the exhibition catalogue for *Tamara de Lempicka: Reina del art déco* at the Palacio de Gaviña, Madrid, 2018.



PROPERTY OF AN IMPORTANT COLLECTOR

36A

ALEXANDER ARCHIPENKO (1887-1964)

Symmetrical Torso

signed 'Archipenko' (on the back)

white marble

Height: 27½ in. (69 cm.)

Conceived in 1921 and carved in Germany before 1923

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

PROVENANCE:

Private collection, Europe (acquired from the artist, 1923 and then by descent); sale, Christie's, New York, 5 November 2014, lot 11. Acquired at the above sale by the present owner.

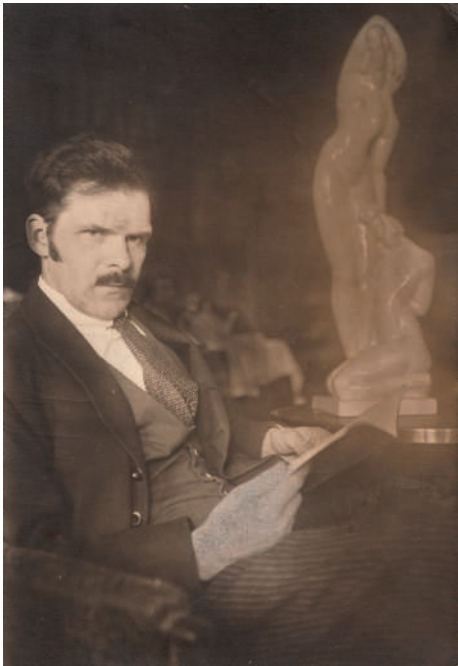
EXHIBITED:

Darmstadt, Mathildenhöhe Kunsthalle, *Deutsche Kunst 1923*, May-October 1923, p. 53, no. 404 (illustrated; titled *Torso*).
Darmstadt, Hessisches Landesmuseum, 1980-1992 (on extended loan).
Galerie der Stadt Stuttgart, 1992-2005 (on extended loan).
Kunstmuseum Stuttgart, 2005-2014 (on extended loan).

LITERATURE:

H. Hildebrandt, *Alexander Archipenko: Son oeuvre*, Berlin, 1923, no. 21 (illustrated; titled *Torso* and dated 1923).
A. Barth, *Alexander Archipenko: plastisches Oeuvre*, New York, 1997, p. 268, no. 137 (illustrated, p. 269).

Frances Archipenko Gray has confirmed the authenticity of this work.



Alexander Archipenko with *Feminine Solitude*, circa 1921. Image courtesy of the Archipenko Foundation. © 2019 Estate of Alexander Archipenko / Artists Rights Society (ARS), New York.

The clear, unadorned, hieratic frontality of the goddess-like *Symmetrical Torso* demonstrates Alexander Archipenko's engagement with the new classicism of the post-First World War period, a tendency which he had anticipated in sculptures such as the well-known *Flat Torso*, 1914, and *White Torso*, 1916. Dispensing with the angular contours, cut-out openings, and elaborate, convex-concave contrasts of formal elements in his cubist figures and sculpto-paintings of the previous decade, Archipenko favored instead a more simplified, reductionist expression of plastic form.

"By using abstracted—sometimes highly stylized—body forms, Archipenko achieved a renunciation of representation which in turn released new expressive energies," Christa Lichtenstern has written. "Archipenko discovered a formula for elegantly representing the human body, which could be reconciled with the vague expectations many people had of a smooth, post-Cubist human form" (*Canto d'Amore*, exh. cat., Kunstmuseum Basel, 1996, pp. 152 and 153).

Lauded as a leading and singularly influential sculptor in the pre-war Paris avant-garde, Archipenko discovered the German art market to be demonstratively more receptive to his work. The artist's first solo museum exhibition took place at the Folkwang, Hagen in 1912. The following year, Herwarth Walden introduced his work to the Berlin public at his gallery Der Sturm; he organized a major show in 1921 that travelled from Berlin to Wiesbaden, Hannover, and Munich. A retrospective ran in Potsdam the same year, coinciding with the publication of Theodor Däubler's *Archipenko Album*, the first monograph written on the sculptor's work. During this auspicious year Archipenko married Angelica Schmitz, a leading German sculptress who exhibited under the name Gela Forster. Archipenko closed his art school in Paris (while retaining a studio there) and moved to Berlin, where students eagerly enrolled in his classes.

While drawing on favorite Renaissance mannerist models, and even Cycladic figurines from early antiquity, Archipenko imparted a Germanic, Gothic sensibility to his treatment of the figure. "The Gothic elongation and distortion emanate from religious ideas, ecstasy, and gravitation toward highly soaring divine power," he wrote. "The Egyptian, Gothic, and modern styles, by leaning toward creative abstract qualities, prove that they are subordinated to the same dynamism of nature with its perpetual transforming power which they set out to express" (*Archipenko: Fifty Creative Years*, New York, 1960, p. 40).

The worsening state of the post-war German economy and political violence in the streets of Berlin led Archipenko in the fall of 1924 to emigrate to America, where he hoped to capitalize on his solo debut, three years earlier, at Katherine Dreier and Marcel Duchamp's Société Anonyme, New York. The only other known marble version of the present sculpture was shown at the 1926 Sesquicentennial International Exhibition in Philadelphia, and today is in the Eskenazi Museum of Art, Indiana University, Bloomington.



o♦ 37A

RENÉ MAGRITTE (1898-1967)

La goutte d'eau

signed 'Magritte' (lower right); signed again and titled
"LA GOUTTE D'EAU" Magritte' (on the reverse)
gouache over pencil on paper
13¾ x 10½ in. (35 x 26.8 cm.)
Painted *circa* 1958

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

PROVENANCE:

International Galleries, Chicago.
Mr. and Mrs. Robert B. Mayer, Chicago (acquired from the above,
11 October 1960); sale, Christie's, New York, 15 November 1989, lot 67.
Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, Museum of Contemporary Art, *In the Mind's Eye: Dada and Surrealism*, December 1984-January 1985, p. 169 (illustrated; dated 1948).
New York, Fashion Institute of Technology Galleries, *Fashion and Surrealism*,
October 1987-January 1988.
New York, The Pace Gallery, *René Magritte: Paintings, Drawings, Sculpture*,
May-June 1990, no. 8 (illustrated in color; dated 1948).

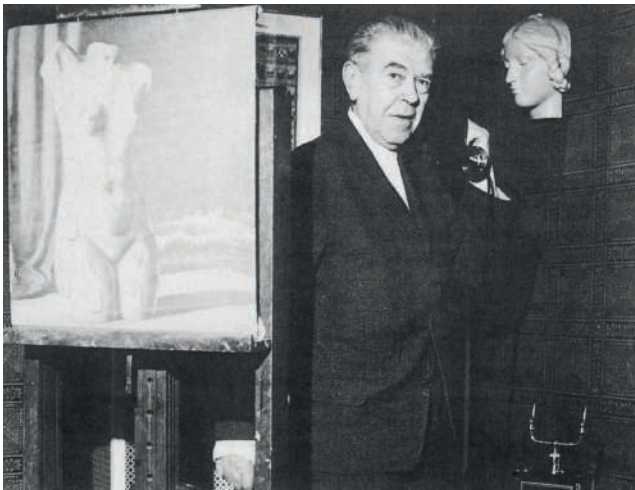
LITERATURE:

D. Sylvester, ed., *René Magritte: Catalogue Raisonné, Gouaches, Temperas, Watercolours and Papiers Collés 1918-1967*, London, 1994, vol. IV, p. 212,
no. 1452 (illustrated).

Positioned in front of a stormy sea and sky, with a boat being engulfed by turbulent waves, a strange, bejeweled torso is placed upon a stage-like platform, flanked by an opulent, deep red Baroque-like curtain in René Magritte's dramatic *La goutte d'eau* ('The Drop of water'). The motif of the female torso had first entered Magritte's art in the early 1930s, and became a perennial subject, featuring in a variety of ways in a range of diverse compositions. While this object was initially inspired by a cast of a model torso that the artist purchased, in the present work—the subject of which was first explored in an oil of the same name of 1948 (Sylvester, no. 669)—the female form appears to be composed not of the inert plaster of the cast but instead, of living flesh. Adding to the incongruity and impossibility of this composition, are the jeweled pieces that cover this female bust, appearing like stickers adhered to her skin. As a result, this fragmented form remains just beyond the realm of identification: is it a painted object, a carved sculpture or a fictional illusion? It is with these playful and poetic mysteries, oddities and impossibilities that Magritte plays with our fields of vision, disrupting pictorial conventions and breaking down the divisions of life and representation.

The blurring between the real or artificial was a theme that Magritte had also explored in his earlier *Magie noire* series, in which a female figure is often featured in a state of metamorphosis, turning from flesh to sky, or stone to flesh. With works such as these and the present *La goutte d'eau*, Magritte created a new, Surrealist conception of the classical nude, subverting the ideals and conventions of beauty and form that are associated with this subject. Taking as his initial model his wife Georgette as well as the plaster cast, Magritte invented a female figure that, with her perfectly symmetrical facial features, and smooth flawless body, is reminiscent of the idealized sculptures of antiquity. Here, the link with the classical is heightened due to the truncated, fragmented portion of the female form that he has depicted. While it appears like a piece of ancient statuary from the past, it remains undeniably of the present thanks to the naturalism with which Magritte has depicted it. As a result, this scene is filled not only with the strange mystery that defines the artist's work, but is also imbued with a poetic timelessness.

La goutte d'eau was formerly in the collection of Chicago couple, Robert B. Mayer and his wife, Beatrice 'Buddy' Cummings Mayer. Together they acquired a diverse range of art, first collecting the Impressionists and early modern artists, before turning in the 1960s to contemporary art. Robert Rauschenberg's *Buffalo II* and Roy Lichtenstein, *Kiss III* both of which were sold, along with numerous other works at Christie's in May 2019.



René Magritte beside his painting *La goutte d'eau*, 1948 in his studio in Brussels.
Courtesy Galerie Isy Brachot Brussels-Paris. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.



THE JAMES AND MARILYNN
ALSDORF COLLECTION

38A

PAUL KLEE (1879-1940)

Garten im Orient

signed 'Klee' (lower right); titled, dated and numbered
'1937 S. 7 Garten im Orient' (on the artist's mount)
pastel on cotton cloth mounted by the artist on card
Image size: 14 x 11 in. (35.5 x 28 cm.)
Mount size: 15¼ x 12 in. (38.8 x 30.5 cm.)
Executed in 1937

\$600,000-900,000

PROVENANCE:

Lily Klee, Bern (by descent from the artist).
Klee-Gesellschaft, Bern (acquired from the above, 1946 and until 1948).
Buchholz Gallery (Curt Valentin), Berlin and New York (by 1948).
Frederick C. Schang, South Norwalk (possibly acquired from the above,
by 1951 and until at least 1960).
E.V. Thaw & Co., New York (acquired from the above).
Acquired from the above by the late owners, 18 November 1964.

EXHIBITED:

London, National Gallery, *Paul Klee*, 1945, p. 8, no. 117.
New York, Buchholz Gallery (Curt Valentin), *Paul Klee*, May 1950,
no. 32 (illustrated).
Palm Beach, Society of the Four Arts, *Paintings by Paul Klee*,
March-April 1951, no. 60.
The Minneapolis Institute of Arts, *40 Works by Paul Klee from the Collection
of F.C. Schang*, June-August 1955, no. 34.
Boston, Museum of Fine Arts, *European Masters of Our Time*, 1957, p. 19,
no. 57 (illustrated, pl. 115).
Waltham, Brandeis University, *Paul Klee: A Loan Exhibition*, May-June 1960,
no. 33.
New York, The Museum of Modern Art; The Cleveland Museum of Art and
Kunstmuseum Bern, *Paul Klee*, February 1987-January 1988, pp. 30 and 272
(illustrated in color, p. 272).
Hamm, Gustav-Lübcke-Museum and Museum der bildenden Künste
Leipzig, *Paul Klee: Reisen in den Süden*, January-July 1997, pp. 105 and 238,
no. 90 (illustrated in color on the cover; illustrated again in color, p. 203).

LITERATURE:

V. Hugo, "Le verger de Paul Klee" in *Cahiers d'Art*, 1945-1946, nos. 20-21,
p. 65 (illustrated).
H. Devree, "The Magic of Klee" in *The New York Times*, 7 May 1950 (illustrated).
F.C. Schang, *Paul Klee, Collection of F.C. Schang*, South Norwalk, 1952, no. 38.
F.C. Schang, *Paul Klee, Collection of F.C. Schang*, South Norwalk, 1953, no. 38.
W. Grohmann, *Paul Klee*, New York, 1954, pp. 404 and 419, nos. 163 and 371
(illustrated, p. 404).
F.C. Schang, *Paul Klee, Collection of F.C. Schang*, South Norwalk, 1955, no. 34.
G. di San Lazzaro, *Klee: A Study of His Life and Work*, London, 1957, p. 276
(illustrated, pl. 121).
F.C. Schang, *Paul Klee, Collection of F.C. Schang*, South Norwalk, 1957, no. 40.
F.C. Schang, *Paul Klee, Collection of F.C. Schang*, South Norwalk, 1959, no. 34.
M. Huggler, *Paul Klee: Die Malerei als Blick in den Kosmos*, Zürich, 1969, p. 170.
D. Chevalier, *Klee*, New York, 1971, p. 80 (illustrated in color, p. 81).
J. Glaesemer, *Paul Klee: Die farbigen Werke im Kunstmuseum Bern—Gemälde,
farbige Blätter, Hinterglasbilder und Plastiken*, Bern, 1976, p. 324, note 29.
M. Henle, ed., *Vision and Artifact*, New York, 1976, pp. 132 and 145.
J. Smith Pierce, *Paul Klee and Primitive Art*, New York, 1976, pp. 51 and 166,
note 62.
G. Monnier, *Le Pastel*, Geneva, 1983, p. 87 (illustrated in color, p. 86).
A. Bonfand, *Paul Klee, l'oeil en trop*, Paris, 1988, pp. 100-102 (illustrated in color,
pl. 49).
The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné 1934-1938*,
Bern, 2003, vol. 7, p. 271, no. 7103 (illustrated).



1937 S. 7

Garten in Orient





Present lot, detail.

Wassily Kandinsky, *Etude pour 'Vers le bleu'*, circa 1939. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

Paul Klee, *Legende vom Nil*, 1937. Kunstmuseum Bern.

The bold, thick, graphic lines that define architectural contours and signify plant forms in *Garten im Orient*, while imparting structure to the flat patterning of sectioned colors that serves as their pictorial ground, are the key elements in a method that Paul Klee introduced during 1937 and became the salient characteristics of his *Alterstil*—an innovative late style.

This development emerged from a career-long dedication to drawing; the consummate, fine pen line of the Klee's early and middle period draughtsmanship turned heavy, solid, and emphatic, imbuing his compositions with a sense of grandeur and monumentality that he had not previously sought in his work. The intimate fantasy and whimsy of Klee's numerous garden-scapes during the late 'teens and 1920s, brimming with lovingly rendered detail in their small formats, opened up into landscape vistas of memory and visionary impulse, revealing the lineaments of archetypes summoned forth from the depths of the inner self and writ large as potent, revelatory signs.

This metamorphosis of means was Klee's brave response to a painful, existential ordeal. In 1935 he began to experience symptoms of a debilitating disease subsequently diagnosed as scleroderma, which resulted in his death in June 1940. During 1936 he created only a few pictures in his Bern studio. In 1937, however, his production astonishingly rebounded—he completed a total of 264 catalogued works in various media, his largest tally since he returned to his native Switzerland at the end of 1933 to flee Hitler's rise to power in Germany.

An even larger sum, 489 pictures, followed in 1938. "Productivity is increasing in range and at a highly accelerated tempo," Klee wrote to his son Felix on 29 December 1939. "I can no longer entirely keep up with these children of mine. They run away with me. There is a certain adaptation taking place, in that drawings predominate. Twelve hundred items in 1939 is really something of a record performance" (F. Klee, *Paul Klee: His Life and Work in Documents*, New York, 1962, p. 72).

"In Ascona I did pastel drawings to my heart's delight," Klee wrote his wife Lily on 27 November 1937 (*ibid.*, p. 73). The *Orient* in Klee's title refers not to the Far East, but evokes the "orientalist" fantasy of North African and Levantine subjects that Delacroix and other



European painters, including Matisse, had treated since the 1830s. Klee had undertaken in 1914 a momentous journey to Tunisia, where he experienced an epiphany that transformed his art. "Color possesses me," he wrote in his diary on 16 April. "Color and I are one. I am a painter."

In Tunis Klee visited "superb gardens...a path with cactuses just like the 'hohle Gasse' [in Immensee, back home]" (F. Klee, ed., *The Diaries of Paul Klee*, Berkeley, 1964, pp. 293 and 297). The horseshoe arches likely allude to the grand Mosque of Uqba in Kairouan. Trips to Sicily, Corsica, and Egypt during the late 1920s rekindled Klee's interest in Mediterranean cultures, for years afterwards yielding—in glowing chroma—pictures that are timelessly mythic in their scope and import.

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION

39A

ALEXEJ VON JAWLENSKY (1864-1941)

Die Griechin

signed and dated 'A. Jawlensky 1913' (upper right)

oil on board

21 x 19½ in. (53.3 x 49.5 cm.)

Painted in Munich in 1913

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

PROVENANCE:

Artist's studio.

Sophie Lissitzky-Küppers, Hanover, Moscow and Novosibirsk.

Carlo Kos, Klagenfurt.

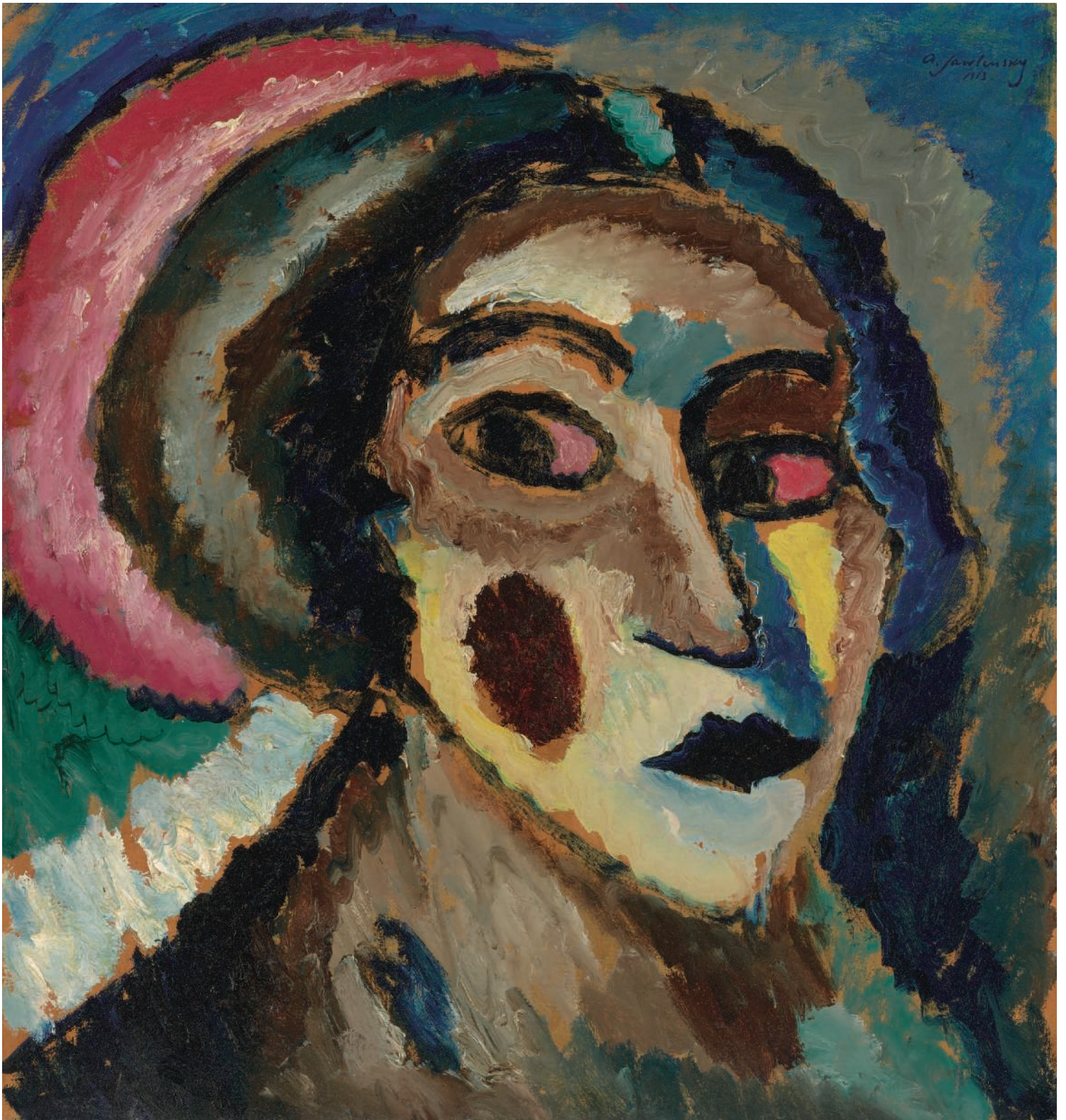
Anon. sale, Christie's, New York, 17 May 1983, lot 50.

Private collection, United States.

Please note that the present work is being offered for sale pursuant to a settlement agreement between the current owner and the heirs of Sophie Lissitzky-Küppers. The settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings 1890-1914*, London, 1991, vol. 1, p. 477, no. 606 (illustrated).





Gabriele Münter, *Bildnis von Marianne Werefkin*, 1909. Städtische Galerie im Lenbachhaus, Munich.

Wassily Kandinsky, *Improvisation 26 (Rudern)*, 1912. Städtische Galerie im Lenbachhaus, Munich.

Alexej Jawlensky, *Byzantinerin (Helle Lippen)*, 1913. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York

Gazing askance, but out of the corner of one, wide-open eye, looking intently at the viewer as well, this head of *Die Griechin*—a Greek woman—projects the rugged, mountainous topography and the earthy, ancient, ancestral spirit of her native land. Many of the women that Jawlensky portrayed during 1913, at the culmination of his series of large, resonantly chromatic female heads, suggest in their titles a Mediterranean provenance—Spain, especially, but also Sicily, Italy, and Egypt—as well as civilizations in the distant past, in an icon-like Byzantine visage and a Renaissance head (cat. rais., *op. cit.*, 1991, nos. 582 and 586). One *Frauenkopf* is simply called *Erde*—“Earth” (no. 597). Perhaps thematically related to *Die Griechen* is another portrait, painted around the same time, which appears to describe the haunted features of a woman possessed—*Prophet*, or *Sibylle*, a priestess of the god Apollo (no. 608).

Jawlensky commenced his series of monumental heads two years earlier. “In the spring of 1911...I went to Prerow on the Baltic,” the artist stated in the memoir he dictated to Lisa Kümmel in 1937. “For me that summer meant a great step forward in my art. I painted my finest landscapes as well as figure paintings in powerful, glowing colors and not at all naturalistic or objective. I used a great deal of red, blue, orange, yellow, and chromium-oxide green. My forms were strongly contoured and came with tremendous power from an inner ecstasy... It was a turning point in my art. It was in these years, up to 1914 just before the war, that I painted my most powerful works, referred to as the ‘pre-war’ works” (quoted in *ibid.*, p. 31).

“He was deeply fascinated by the primal force of the female principle”—Angelica Jawlensky Bianconi has explained—“this intangible energy which he experienced as much stronger than its male counterpart. His heads do not—only rarely—represent a specific person, an individual, but rather reproduce the concentrated force of the female principle and its inherent mystery. Wild, sonorous colors, completely stripped of their descriptive function, in extremely simplified, concentrated forms, give this feminine primal force its power” (*Alexej Jawlensky*, exh. cat., Neue Galerie, New York, 2017, p. 70).

The concentration of form that imparts to these female heads their commanding presence stems largely from Jawlensky’s decision to configure the visage, either frontally or—as seen here—in three-quarter view, very close-up, and larger than life. In a swelling concentricity of contours that emanates from the mesmerizing, outsize eyes—as in the Byzantine and Russian religious icons that the artist admired and studied—the subject’s head and hair nearly fill the almost square board. *Die Griechin* has adorned herself in a traditional red kerchief; an aura radiates from her form into the surrounding space.

Within the outlines of the head and its features, drawn on the board in black paint, Jawlensky brushed on flat areas of color in his characteristically urgent, volatile manner of handling. In some heads he would heighten the flesh tones with lighter tints to suggest the highlights of modeled form. To create the visage in *Die Griechin*, however, the artist opted for a bolder approach, taking full advantage



of the primary modernist paradigm that enforces flatness in the pictorial scheme. Within adjacent passages, Jawlensky applied values and tones of contrasting but equivalent strength, pitting one against the other, in areas of light against dark, red against black, or one primary color facing off against the other two, as in the blue-yellow-red passage on the Greek woman's left cheek. The effect is starkly primitive—*Die Griechin* is woman as landscape, timeless and indomitable as nature itself.

From the outset of his career, Jawlensky had been an ardent colorist; he took heart in the work of Gauguin and Van Gogh, and was present at the debut of Fauvism in the 1905 Salon d'Automne. He later knew Matisse. During the summers of 1908 and 1909 he worked with his companion Marianne Werefkin, together with Wassily Kandinsky and his partner Gabriele Münter, in Murnau, in the foothills of the Bavarian Alps. Together they assimilated and quickly transformed the most recent Parisian ideas to forge a distinctive central European approach to color in modern painting.



"The exotic coloring of Jawlensky and of the Murnau Kandinsky sets the German work apart from the French," John Elderfield has written. "French coloring resolved itself around the primaries and the contrast of complementary hues; the German use of color depended on an orchestration of adjacent hues, set off and enlivened by complementaries, and generally deeper and more resonant in effect. German 'Fauvist' art extends the form of pictorial resolution of Van Gogh, where the primary colors are often modified by the addition of darker pigments to unite the work tonally. The glowing light of German paintings contrasts with the light-reflective surfaces of the French. The Fauves used high color in a harmonious way; the Brücke group [the Berlin expressionists] for the drama it evoked; Kandinsky and his friends, at the service of an inward vision" (*Fauvism and Its Affinities*, exh. cat., The Museum of Modern Art, New York, 1976, p. 143).

In 1909 Jawlensky became a founding member—with Werefkin, Kandinsky, Münter and others—of the Neue Künstlervereinigung München (The New Artists Association of Munich). He contributed eleven paintings to the first exhibition, held in December of that year. Kandinsky wrote a brief forward to the catalogue, which reflects the tenor of his own work, and Jawlensky's art as well: "Our point of departure is the belief that the artist, apart from those impressions that he receives from the world of appearances, continually accumulates experiences from his own inner world. We seek artistic forms that should express the reciprocal permeation of all these experiences—forms that must be freed from everything incidental, in order to pronounce only that which is necessary... This seems to us a solution that once more today unites in spirit increasing numbers of artists" (K.C. Lindsay and P. Vergo, *Kandinsky: Complete Writings on Art*, New York, 1994, p. 53).

PROPERTY FROM A DISTINGUISHED
EUROPEAN FAMILY COLLECTION

40A

ERNST LUDWIG KIRCHNER (1880-1938)

Reitende Artilleristen

signed with initial 'K' (upper right)
oil on canvas
45½ x 45½ in. (115.8 x 115.8 cm.)
Painted in 1915

\$3,000,000-4,000,000

PROVENANCE:

Estate of the artist.
Stuttgarter Kunstkabinett Roman Norbert Ketterer (acquired from the above, 1954).
Dr. Max Fischer, Stuttgart (acquired from the above, circa 1954).
By descent to the present owner, 2006.

EXHIBITED:

Munich, Galerie Hans Goltz, *IV. Gesamtausstellung. Neue Kunst Hans Goltz*, August-October 1916, no. 52.
Berlin, Preussische Akademie der Künste, *Frühjahrs-Ausstellung*, May-June 1925, no. 119 (illustrated).
Stuttgart, Württembergischer Kunstverein, *E.L. Kirchner: Gemälde, Aquarelle, Zeichnungen, Graphik*, September-October 1956, no. 17.
Staatsgalerie Stuttgart, *Newere Kunst aus württembergische Privatbesitz*, April-June 1973, no. 85.
Staatsgalerie Stuttgart, *Ernst Ludwig Kirchner: der Maler als Bildhauer*, April-July 2003, p. 132, no. 67 (illustrated, p. 54).
Staatsgalerie Stuttgart, *Munch, Nolde, Beckmann... Private Kunstschatze Aus Süddeutschland*, July-November 2004, p. 213, no. 63 (illustrated in color, p. 51, fig. 33).
Staatsgalerie Stuttgart, *Brücke Bauhaus Blauer Reiter. Schätze der Sammlung Max Fischer*, March-June 2010, no. 35 (illustrated in color).
Berlin, Brücke-Museum, *Weltenbruch: Die Künstler der Brücke im Ersten Weltkrieg, 1914-1918*, August-November 2014, p. 68, no. 73 (illustrated in color).

LITERATURE:

Ernst Ludwig Kirchner Archives, Photo Album II, no. 8.
W. Grohmann, *Ernst Ludwig Kirchner*, Stuttgart, 1958, p. 122 (illustrated).
Westermanns Monatshefte, August 1958 (illustrated in color).
W. Grohmann, *E.L. Kirchner*, New York, 1961, p. 146 (illustrated).
D.E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, 1968, p. 329, nos. 433 and 433v (illustrated).
P. Vogt, *Ernst Ludwig Kirchner*, Freren, 1983, p. 22.
A.-M Ehrmann and Dr. V. Wahl, eds., *Ernst Ludwig Kirchner: Von Jena nach Davos*, exh. cat., Stadtmuseum Göhre, Jena, 1993, p. 57.
C. Lenz, "Kirchner, Meidner, Beckmann: Drei deutsche Künstler im Ersten Weltkrieg" in *Kultur und Krieg: Die Rolle der Intellektuellen, Künstler und Schriftsteller im Ersten Weltkrieg*, Munich, 1996, p. 172.
R. Scotti, *Ernst Ludwig Kirchner*, Davos, 1998, p. 7.
H.-S. Kim, *Die Frauendarstellungen im Werk von Ernst Ludwig Kirchner*, Marburg, 2002, pp. 147-148, no. 89 (illustrated).
H. Delfs, M.-A. von Lüttichau and R. Scotti, *Kirchner, Schmidt-Rottluff, Nodde, Nay... Briefe an den Sammler und Mäzen Carl Hagemann*, Ostfildern-Ruit, 2004, p. 130.
H. Delfs, *Ernst Ludwig Kirchner: Der Gesamte Briefwechsel*, Zürich, 2010, p. 121, letter 264; p. 127, letter 275; pp. 225-226, letter 498 and pp. 870-871, letter 1463.
E.W. Kornfeld, "Ernst Ludwig Kirchner und Oberleutnant Fehr in der Zeitspanne vom 1. Juli bis Anfang Oktober 1915" in *Festschrift für Wolfgang Wittrock*, Berlin, 2012, p. 167.
I. Herold, U. Lorenz and T. Sadowsky, eds., *Der doppelte Kirchner: die zwei Seiten der Leinwand*, exh. cat., Kunsthalle Mannheim, 2015, p. 161, no. D84 (illustrated in color).





Ernst Ludwig Kirchner, *Selbstporträt als Soldat im Atelier Berlin-Friedenau*, Körnerstraße 45, 1915. Photograph: Ernst Ludwig Kirchner.

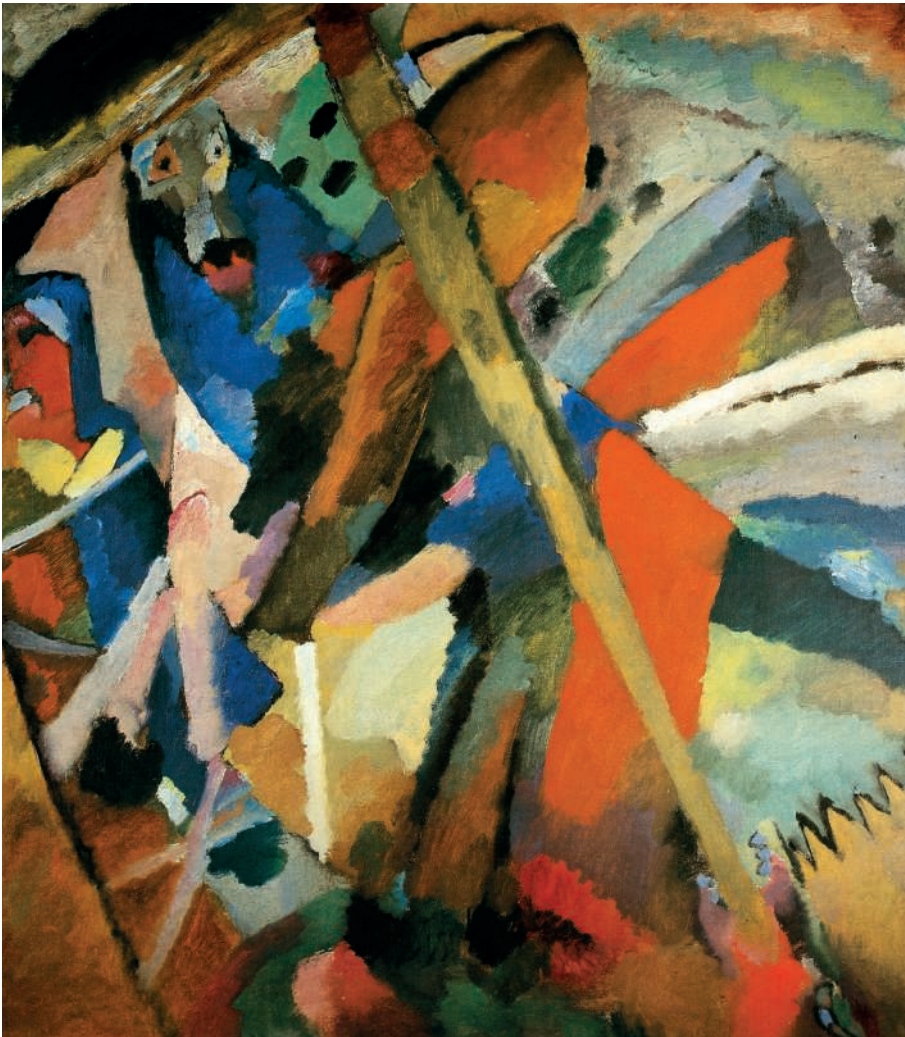
Ernst Ludwig Kirchner, *Selbstbildnis als Soldat*, 1915. Allen Memorial Art Museum, Oberlin, Ohio.

Wassily Kandinsky, *St Georg II*, 1911. Russian State Museum, St. Petersburg.

From 1913 until late 1915 Ernst Ludwig Kirchner was, despite an encroaching nervous disorder, at the absolute pinnacle of his artistic powers. His decision to move from Dresden to Berlin had heightened the edgy, nervous tension of his work, imbuing his visions of life in the modern metropolis with an uneasy mix of feverish excitement and underlying dread, an atmosphere that was only accentuated following the outbreak of the First World War. Indeed, though few in number, the paintings Kirchner created over the course of 1915 which focus on his military experiences are often considered amongst his greatest works, from the infamous self-portrait, *Selbstbildnis als Soldat* (Allen Memorial Art Museum, Oberlin College, Ohio) in which the artist presented himself in full uniform, his painting hand dramatically severed at the wrist, to the claustrophobic scene of soldiers bathing *en masse* in *Das Soldatenbad* (private collection), which has been interpreted as an intense portrayal of militaristic dehumanization. Created at the peak of his short stint in the military, *Reitende Artilleristen* provides a glimpse in to the everyday routines, training drills and exercises that shaped Kirchner's life as a soldier and fueled his artistic imagination at this time.

The declaration of war had caught Kirchner and his partner, Erna Schilling, by surprise during the late summer of 1914, when the impending hostilities forced their sojourn on the small island of Fehmarn to be cut short. Fearing conscription, Kirchner decided to voluntarily enlist in the hope that he would be able to choose the branch of service he would enter, and reported for duty as a driver in the Mansfelder Field Artillery in Halle an der Saale on the 1st July 1915. As his friend and patron Hans Fehr recalled, however, Kirchner did not adapt to military life well. "One morning a soldier appeared on the riding field who should never have been put in uniform, as one could see from a long way off," Fehr later wrote. "It was Ernst Ludwig Kirchner, the painter. He presented himself, clicked his heels clumsily and reported for duty. 'But what are you doing here Herr Kirchner?'-'I was called up suddenly. I shall never be a good soldier. I know that if I'm sent to the front I'll be shot dead immediately'... He was evidently suffering. He was pale and was losing weight. Anyone could see that he was destined to collapse, sooner or later" (quoted in L. Grisebach, *Ernst Ludwig Kirchner*, Cologne, 1999, p. 128). The strict, regimented rule of life as a soldier had indeed taken a dramatic toll on Kirchner's mental and physical health, and within four months of being called up, he was invalided out of the army on the understanding that he would enter a sanatorium for urgent treatment.

Despite the suffering he endured in the course of his military service, Kirchner did not seek to avoid the war in his paintings of this period, but rather grounded his compositions in these new environments and experiences, often focusing his artistic eye on the mundane routines and minutia of life as a soldier. Central to many of Kirchner's paintings and graphic works at this time were the powerful regimental horses that surrounded him, and among which the artist found a certain solace. When asked by Fehr if he found any enjoyment during his time in the military, he



responded: "I take great pleasure in running the curry-comb and the brush over my horse and its hide, and in feeling her bones beneath my fingers. I'm so fond of my horse that I would weep if I had to part with her" (quoted in P. Springer, *Hand and Head: Ernst Ludwig Kirchner's Self-Portrait as Soldier*, trans. S. Ray, Berkeley, 2002, p. 26). Photographs taken by the artist in his Berlin studio while on leave during the fall of 1915 show not only the artist in full military uniform, but also a number of drawings and sketches focusing on an individual on horseback, just visible both on and above the armchair behind the artist. Clinging to the animal's flanks as it rears upwards on its hind legs, these sketches appear to explore a pose very similar to that of the central figure in *Reitende Artilleristen*. In the finished painting, however, this horse and its rider appear mid-gallop, dashing across an open landscape alongside another cavalryman and his steed. Behind, a third artilleryman in full uniform appears to monitor their progress, watching the soldiers carefully as they carry out their drill.

While Kirchner had been granted special permission to leave his military position, anxiety about potentially being redrafted continued to plague the artist, and in the ensuing years he suffered from a series of nervous breakdowns, compounded by substance abuse, which caused him to be admitted to various sanatoria. "The burden of the war and the encroaching superficiality weigh more heavily on me than anything else," he wrote in 1916. "I constantly have the impression of a bloody carnival... We get all puffed up about our work, yet all work [is] futile and the tide of mediocrity is sweeping all before it. I am now just like the prostitutes I painted. Swept up somewhere, and next time swept away. Yet I still try to bring some degree of order into my thoughts and out of the muddle to create a picture of our times, which is after all, my job ... Having seen what I have seen in these times, I shouldn't really be alive at all" (letter to Gustav Schiefler, November 1916, quoted in W. Henze, ed., *Ernst Ludwig Kirchner-Gustav Schiefler: Briefwechsel 1910-1935/38*, Zürich, 1990, p. 78, no. 57). *Reitende Artilleristen* is among the very last paintings that Kirchner created during this fascinating, climactic point in his artistic career.

PROPERTY OF AN IMPORTANT PRIVATE AMERICAN COLLECTION

41A

ALEXEJ VON JAWLENSKY (1864-1941)

Abstrakter Kopf: Andante

signed with initials 'A.J.' (lower left) and dated '33' (lower right);
indistinctly signed and dated and numbered 'N. 97' (on the reverse)
oil on board

16 $\frac{7}{8}$ x 13 in. (43 x 33 cm.)

Painted in 1933

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

PROVENANCE:

Galka Scheyer, Los Angeles (acquired from the artist, 1933);
compulsory auction, San Francisco, 29 September 1954, lot 4.
Felix Landau Gallery, Los Angeles (acquired at the above sale).
Lea Jaray-Bondi, Vienna.
Redfern Gallery, London.
Sir Edward and Lady Hulton, London (by 1957 and until at least 1968).
Anon. sale, Sotheby's, London, 30 June 1981, lot 72.
Private collection (acquired at the above sale); sale, Christie's, New York,
6 November 2008, lot 43.
Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles Museum, *The Blue Four: Feininger, Jawlensky, Kandinsky,
Paul Klee*, October 1933, no. 80 (titled *Andante*).
Los Angeles, Stendahl Art Gallery, 1936.
Seattle, University of Washington, Henry Art Gallery, 1937, no. 42.
New York, Nierendorf Gallery, 1939, no. 61.
Colorado Springs, Fine Art Center, 1944, no. 9.
New York, Buchholz Gallery, *The Blue Four*, October–November 1944, no. 28.
London, Redfern Gallery, *Alexej von Jawlensky*, May–June 1956, no. 32
(correct cataloguing listed under no. 34).
London, The Tate Gallery, *A Selection of Pictures, Drawings and Sculpture
from the Collections of Sir Edward and Lady Hulton*, August–September 1957,
no. 17 (with incorrect support).



Paul Klee, *Fire in the Evening*, 1920. Museum of Modern Art, New York.

Kunst-und Museumsverein Wuppertal; Rotterdam, Museum Boymans-
van Beuningen; Frankfurter Kunstverein; Munich, Städtische Galerie im
Lenbachhaus; Dortmund, Museum am Ostwall and Kunsthaus, Zürich,
Sammlung Sir Edward und Lady Hulton, December 1964–January 1968,
no. 22 (illustrated).

LITERATURE:

H. Read, *A Concise History of Modern Painting*, London, 1959, p. 208
(illustrated, p. 191; titled *Head* and dated 1935).
M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky:
Catalogue Raisonné of the Oil Paintings 1914-1933*, London, 1992, vol. 2,
p. 506, no. 1446 (illustrated in color, p. 501).
M. Rudan Lisak, *Apstraktna reproduktivna kao produktivna umjetnost*,
Zagreb, 2015, p. 116 (illustrated in color).

Painted in 1933, *Abstrakter Kopf: Andante* is a mature and refined
example of Alexej von Jawlensky's celebrated series of semi-abstract
heads, which he began in Ascona in 1918, and would occupy his art for
over a decade. Characterized by an extreme geometrical stylization of the
facial features, these works are among the most contemplative paintings
of Jawlensky's career, elegantly exploring the spiritual power of color
and abstract form through the medium of the human visage. Jawlensky
believed that the face could act as a medium for the experience of
transcendence, eliciting a spiritual experience in both the artist and
the viewer through prolonged contemplation. In the present work, the
canvas is dominated by the main features of the figure's U-shaped face—
forehead, chin, and ears—which are hinged on the cross-section of the
axes of the vertical nose, and horizontal eyes.

The entire series of *abstract heads* possesses a deeply introspective and
reverent character. During Jawlensky's last visit to Russia in 1914, before
the outbreak of the First World War, his brother lent him books on Indian
philosophy and yoga, which probably contributed to the increasingly
spiritual tenor of his work during this period. In 1938 the artist wrote to
Father Willibrord Verkade—a priest who in his youth had been affiliated
with the Nabi movement during the 1890s—elucidating his spiritual and
artistic reflections: "I had come to understand that great art can only be
painted with religious feeling. And that I could only bring to the human
face... I have needed only to immerse myself, pray, and prepare my soul
for a state of religious awareness. I painted many 'Faces'...They are
technically very perfect, and radiate spirituality" (quoted in M. Jawlensky,
L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue
Raisonné of the Oil Paintings, 1890-1914*, London, 1991, vol. I, p. 34).

Around 1930 Jawlensky's faces not only became increasingly abstracted,
but their coloring also began to be richer in contrasts, radiating an
increasingly powerful inner luminosity with individual brushstrokes more
visible. His sitters thus assumed a more dignified, calm and serious
presence, not unlike Russian Orthodox icons in their unflinching frontal
pose and uncompromising piety. These deeper more intense colors
are particularly poignant when one considers that the artist's health
deteriorated after 1927. Around 1928, the first symptoms of arthritis
began to appear and by 1934 Jawlensky's hands had become so stiff that
on most days he could only work in a highly limited manner. Jawlensky
declared on several occasions that he would meditate prior to painting, in
order to enter a mental state that would transcend the physical pain, and
also allow him to enter a religious frame of mind in order to approach the
human face from a new, spiritual dimension.



PROPERTY FROM A PRIVATE FAMILY COLLECTION

42A

JOAN MIRÓ (1893-1983)

Personnage

stamped with foundry mark 'R. HALIGON PLASTIQUES D'ART'
(on the lower edge)
painted synthetic resin
Height: 74¾ in. (190 cm.)
Width: 59¾ in. (152 cm.)
Executed in 1974; unique

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

PROVENANCE:

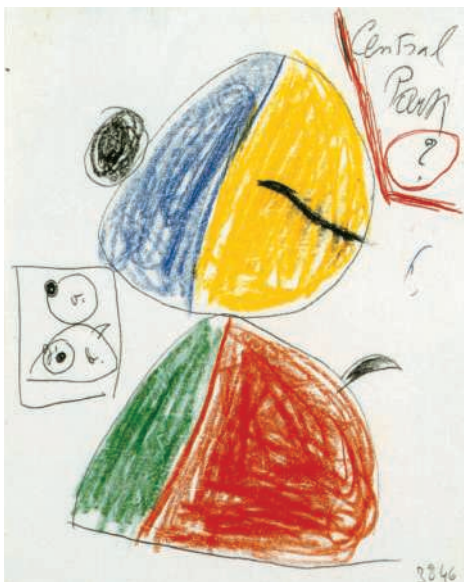
Galerie Maeght, Paris (acquired from the artist, 1974).
Raja Kimche, California (acquired from the above, 1980).
Acquavella Galleries, Inc., New York (acquired from the above); sale,
Sotheby's, New York, 6 November 1991, lot 67.
Acquired by the family of the present owner, circa 1995.

EXHIBITED:

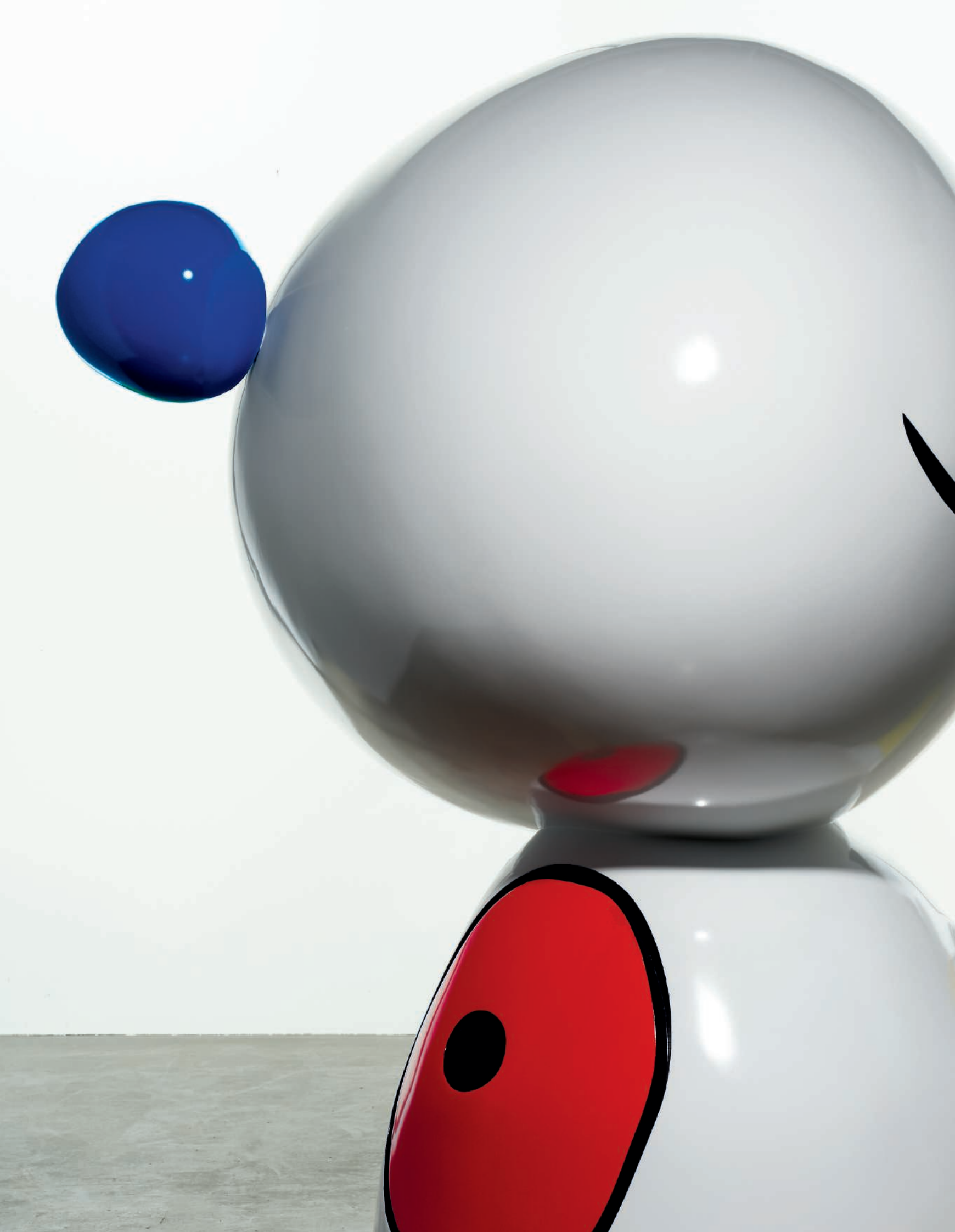
Tokyo, Seibu Museum of Art, *Miró: Sculpture of Humor and Adventure*,
January-February 1979, no. 67 (illustrated in color).
Saint-Paul de Vence, Fondation Maeght, *Joan Miró*, July-September 1979,
pp. 92 and 190, no. 305 (illustrated, p. 93).

LITERATURE:

A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1980, p. 196 and 245,
no. 264 (illustrated in color, p. 197).
N. Watkins, "Miró and the 'Siurells'" in *The Burlington Magazine*, February
1990, vol. 132, no. 1043, p. 93 (illustrated in color, fig. 12).
L. Coyle, W. Jeffett and J. Punyet Miró, eds., *The Shape of Color: Joan Miró's
Painted Sculpture*, exh. cat., Corcoran Gallery of Art, Washington, D.C., 2002,
pp. 151 and 169, no. 24 (illustrated in color, p. 151).
E.F. Miró and P.O. Chapel, *Joan Miró Sculptures: Catalogue Raisonné
1928-1982*, Paris, 2006, p. 297, no. 313 (illustrated in color).
E.F. Miró and P.O. Chapel, *Joan Miró Sculptures: Catalogue Raisonné
1928-1982* (www.successiomiro.com/catalogue) no. 313 (illustrated in color).



Joan Miró, drawing for *Personnage*, 1974. Fundació Joan Miró, Barcelona. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.









The large sculptures that Miró created during the final two decades of his life are—by dint of their monumental scale and imposing presence—the crowning works of his career. “It is in sculpture,” the artist wrote presciently in 1941-1942, “that I will create a truly phantasmagoric world of living monsters” (M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 175). The construction of a capacious new studio in Palma de Mallorca in 1956 gave him the space to realize this vision at last, as well as providing an immense window onto the world from which he increasingly drew his creative strength. “Miró had formed the desire to leave the laboratory behind,” Jacques Dupin explained. “He dreamt of the street, public squares, gardens, and cities. Just as he had always sought to transgress painting, he now sought to transgress his own work, to cross over the boundaries of walled galleries and museums” (*Miró*, Paris, 1993, p. 367).

The present *Personnage* has its inception in a project that Miró undertook in 1972 in association with the Guggenheim Museum, for a monumental sculpture to be sited in Central Park and dedicated to the children of New York. In response to this commission, the artist here created a potent yet whimsical fertility goddess, seated firmly upon the earth, with bulbous forms evoking maternal abundance. The lower half has a single breast or female sex painted in red and black; the rounded head has a single blue eye in the form of an attached sphere. A yellow appendage may be read as either an outstretched arm or a playfully upraised tail—hence, perhaps, the artist’s notation “Femme, oiseau” on a preparatory drawing. “Forms give birth to other forms,” he explained. “They become each other and in this way create the reality of a universe of signs and symbols in which figures pass from one realm to another” (quoted in M. Rowell, ed., *op. cit.*, 1986, p. 240).



Joan Miró, *Project pour un monument*, 1972.
Private collection. © Successió Miró / Artists
Rights Society (ARS), New York / ADAGP,
Paris 2019.

Pablo Picasso, *Femme au chapeau*, 1961 /
1963. Fondation Beyeler, Basel. Photograph:
Peter Schibli, Fondation Beyeler. Art: ©
2019 Estate of Pablo Picasso / Artists Rights
Society (ARS), New York.

Barbara Hepworth, *Cone and Sphere*, 1973.
Hepworth Estate. © Bowness. Photo:
Courtesy Bowness.

The seated *Personnage* is one of two alternatives that Miró considered for the Central Park project; he also revived and further developed a standing idol with elephantine legs and a womb-like torso that he had conceived in 1971 for the Los Angeles County Museum of Art (Miró and Chapel, nos. 268-272). When Margit Rowell, then a curator at the Guggenheim, traveled to the Haligon foundry in January 1974 to view maquettes of both sculptures, she expressed a strong preference for the present version. "Given the openings and the hollows, as well as its reassuring silhouette—at once maternal, stable, primordial, and a little amusing—this is the ideal sculpture for a park or a public garden in New York," she wrote Miró (quoted in L. Coyle and W. Jeffett, *op. cit.*, 2002, p. 46).

The commission fell through soon after, though, when Miró proposed fabricating the sculpture in patinated bronze rather than more lightweight polyester resin and weather-resistant polymer paint. "I still believe," Rowell wrote, "that *Femme Oiseau* in a white material with patches of color would be magnificent. The sculpture would stand out well against the landscape, it would be more cheerful, more luminous than a sculpture in bronze" (quoted in *ibid.*, p. 47). Miró ultimately opted for synthetic resin as originally intended, but there is no mention of the completed sculpture—the present, unique work—in the correspondence about the Central Park project. In 1976, Miró contracted with Susse Fondeur to produce a bronze version of *Personnage* as well (Miró and Chapel, no. 312).



43A

PABLO PICASSO (1881-1973)

Nu assis

signed 'Picasso' (upper right); dated and numbered '6.4.69. II'
(on the reverse)

oil on canvas

51¼ x 35 in. (130.3 x 89 cm.)

Painted on 6 April 1969

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

PROVENANCE:

Juan Vilató Ruiz-Picasso, Paris (gift from the artist).

Herman Krikhaar, Amsterdam (acquired from the above); sale,

Christie's, New York, 14 May 1986, lot 57.

Stanley J. Seeger, New York (acquired at the above sale); sale,

Sotheby's, New York, 4 November 1993, lot 484.

J & P Fine Art, Zürich.

Acquired from the above by the present owner, 2006.

EXHIBITED:

Avignon, Palais des Papes, *Pablo Picasso 1969-1970*, May-September 1970,
no. 21 (illustrated; titled *Femme accroupie*).

LITERATURE:

R. Alberti, *A Year of Picasso Paintings: 1969*, New York, 1971, p. 219, no. 89
(illustrated in color, p. 117).

K. Gallwitz, *Picasso at 90: The Late Work*, New York, 1971, p. 196, no. 313
(illustrated in color, p. 198; titled *Femme accroupie*).

C. Zervos, *Pablo Picasso*, Paris, 1976, vol. 31, no. 140 (illustrated, pl. 43).

K. Gallwitz, *Picasso: The Heroic Years*, New York, 1985, p. 196, no. 310
(illustrated in color, p. 198).





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

Lucian Freud, *Naked Portrait with Reflection*, circa, 1980. Private Collection. © Lucian Freud Archive / Bridgeman Images.

Picasso and Jacqueline with their Afghan hound Kabul, at the entrance to Notre-Dame-de-Vie, Mougins, 1962. Photo: Edward Quinn, © edwardquinn.com. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

When Picasso paints, he never commands less than total attention. His tactic is simple, and makes for compulsory, riveting viewing. "It's all there," the artist declared to André Malraux. "I try to do a nude as it is. If I do a nude, people ought to think—it's a nude" (quoted in M.-L. Bernadac, *Late Picasso*, exh. cat., The Tate Gallery, London, 1988, p. 80). In this *Nu assis*, Picasso even shines a spotlight on everything he insists we see.

Nu assis is among the later paintings in Picasso's artist and model series, which he commenced as an ongoing, variously inclusive theme in 1963. Henceforth, woman, in her most forthcoming, unadorned corporeality became the existential cause and effect in nearly everything Picasso painted, drew, and etched, as he wrestled with time during the final decade that remained to him. *Nu assis* embodies the very essence of *l'éternel féminin*, painted as if this idea of a goddess were a phenomenal force of nature—human and otherwise.

After 1966 the artist and model theme morphed into the *mousquetaires*, whom Picasso depicted as a rollicking procession of 17th-century cavaliers and their courtesans, while he donned the mantle of Velázquez or Rembrandt as master of ceremonies. During 1969, the mercenary swordsmen had become so populous in his painted oeuvre that *Nu assis*, dated 6 April, was only the second nude Picasso had undertaken since the beginning of the year, while the subject flourished in his sketchbooks. *Nu assis* continued to be

surrounded by *mousquetaire* heads until he completed the next nude on 10 July (Zervos, vol. 31, no. 315; Musée Picasso, Paris). Kissing, embracing couples stole the limelight that fall, carrying on through the end of the year.

The artist and model paintings tell of the manifold man-woman relationships in art and life. Picasso has here, however, taken himself—that is, in the persona of some chosen surrogate—out of the picture, and contemplates the model alone, inviting the rest of us to gaze upon her as well. "No painter has ever gone so far in unveiling the feminine universe in all the complexity of its real and fantasy life," Marie-Laure Bernadac has written. "This intimate, passionate awareness is a constant source of renewal for his painting, which revels in the variety of the repertoire of forms that it affords, mineral and carnal by turns" (exh. cat., *op cit.*, 1988, p. 80).

And in this way Picasso realized his primary, compelling, ultimate aim as an artist, to let painting, as he proclaimed, "unfold as it is, in the form of the natural and not in the form of art... The grass as grass, the tree as tree, the nude as nude" (quoted in H. Parmelin, *Picasso: The Artist and His Model*, New York, 1965, p. 10). For Picasso, after all these years, this idea was suddenly a new thing: painting—like paradise—regained.





Picasso claimed to have received the odalisque, the grand orientalist tradition of the reclining nude, as a legacy from Matisse upon the latter's death in 1954. Picasso's treatment of this theme, however, often takes the viewer to a place Matisse had hardly ever traveled. "For Matisse, the sex slid, disappeared in the thighs of the odalisque," Parmelin has written. "The admirable nudes of Matisse have no sex, just as they have no glances. The nudes of Picasso have a glance and a sex. The sex of a nude is for him an essential part of the body whose reality he seeks... If Picasso praises love, he makes no bones about it" (*ibid.*, p. 158).

The nudes in Picasso's late oeuvre celebrate the depth of his feelings for Jacqueline, his companion since 1954, who became his second wife in 1961. She became the constant model in as many guises as Picasso could invent for her, in every imaginable posture. She never sat for him, however—her mere presence around the house was inspiration enough. Picasso came to realize, like Matisse before him, that the synergy of the artist and model, this irresistible attraction between man and woman, was the wellspring in all art-making. Even as his vaunted sexual powers had diminished, there remained for Picasso the simple equation, as John Richardson framed it, of "sex and art as metaphors for each other" (*Pablo Picasso: Meeting in Montreal*, exh. cat., Montréal Museum of Fine Art, 1985, p. 90).

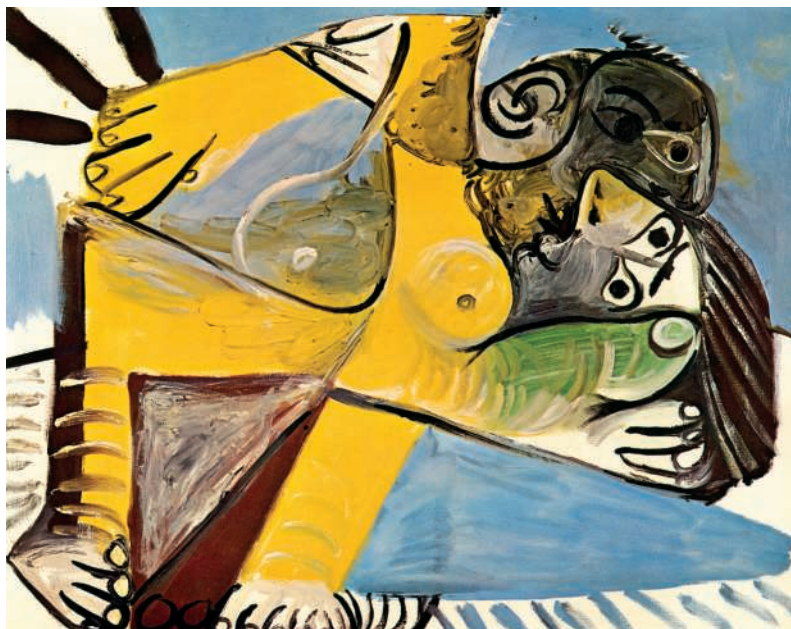
Picasso included *Nu assis* among the 165 paintings completed between January 1969 and February 1970 that he assembled for Yvonne Zervos to show in the Palais des Papes during the XXIVe Festival d'Avignon, during May-September 1970. "If I'm painting better," Picasso commented to Pierre Daix after the show, "it's because I've had some success in liberating myself" (quoted in P. Daix, *Picasso: Life and Work*, New York, 1993, p. 365). He also remarked, "You have to know how to be vulgar, to paint with four letter words" (quoted in P. Cabanne, *Le siècle de Picasso*, Paris, 1975, vol. 2, p. 347).

The poet Rafael Alberti provided the text for a book made from the Avignon exhibition catalogue. He imagined the nude models in Picasso's paintings telling their own stories: "His frenzy begins exactly at the moment when he has disjuncted and unhinged us, quartered and disemboweled us as far the normal eye can see; in his own eye we become the ideal, the *Beauty* which many find monstrous compared with the feminine canons based on sublimely perfect lines... Picasso has invented a new pleasure, a carnal, seismic movement more powerful than the known, so worn by customary usage" (*op. cit.*, 1971, pp. 113 and 114).

Present lot, detail.

Pablo Picasso, *Le Couple*, Mougins, 23 October 1969. Musuem Frieder Burda, Baden-Baden. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Willem de Kooning, *Woman in a Landscape III*, 1968. Whitney Museum of American Art. Image courtesy Whitney Museum of American Art / Art Resource / SCALA Archives © The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.



PROPERTY OF AN IMPORTANT COLLECTOR

44A

JOAN MIRÓ (1893-1983)

Le mangeur de gigot

signed 'Miró' (lower right); signed again, dated, titled and numbered
'MIRÓ. 18/IV/66 III LE MANGEUR DE GIGOT' (on the reverse)
oil on canvas
38 x 51¼ in. (96.5 x 130 cm.)
Painted on 18 April 1966

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

PROVENANCE:

Pierre and Tana Matisse Foundation, New York (acquired from the artist, 1967); sale, Sotheby's, New York, 7 May 2014, lot 34.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Maeght, *Derrière le miroir: Miró, l'oiseau solaire, l'oiseau lunaire, étincelles*, April-May 1967, no. 16.
Mexico City, Centro Cultural Arte Contemporáneo, *Joan Miró: La colección del Centro Georges Pompidou, Musée national d'art moderne y otras colecciones*, February-May 1998, pp. 188 and 268, no. 44 (illustrated in color, p. 189).

LITERATURE:

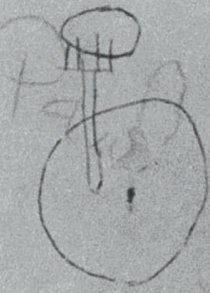
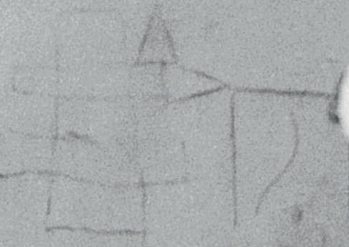
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné. Paintings 1959-1968*, Paris, 2002, vol. IV, p. 189, no. 1241 (illustrated in color).



Pierre Matisse with *Le mangeur de gigot* in his New York Gallery. Pierre and Tania Matisse Foundation. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



Objet dans le calme



Forme

me









In 1925, beneath a patch of blue on gray oil color on an otherwise pale-toned canvas, Joan Miró inscribed one of his early painting-poems, “*ceci est la couleur de mes rêves*”—“this is the color of my dreams” (Dupin, no. 147). In the following year he painted *Chien aboyant à la lune* *Dog Barking at the Moon* in which a ladder ascends into a stark, black night sky (Dupin, no. 222). The monochrome black ground in *Le mangeur de gigot* *The Eater of a Leg of Lamb*, completed in Palma, Mallorca, on 18 April 1966, also conjures—the title notwithstanding—a nocturnal setting, a cosmic panorama of swirling galaxies, streaming comets, smudges of gaseous nebulae, as well as the single, oversized asterisk that the artist made prototypical and emblematic of all stars in the firmament.

“I believe in obscure forces,” Miró explained to Pierre Bourcier in 1968. “I believe in astrology. I am a Taurus, with Scorpio in the ascendant. Perhaps that is why there are spheres and circles in many of my paintings—to evoke the governing planets” (quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 275).

Miró’s father was an amateur astronomer; the artist, too, became an inveterate stargazer. “The spectacle of the sky overwhelms me,” he declared to Yvon Taillandier in 1959 (quoted in *ibid.*, p. 275). Miró enjoyed studying star charts, especially those antique versions in which illustrators, drawing on texts from antiquity, superimposed fanciful evocations of mythological figures on the heavens. This abiding fascination became the impetus for his celebrated series of *Constellations*, 1940–1941 (Dupin, nos. 628–650). Miró appears to have visualized in the darkness of the present canvas the lineaments of a constellation, perhaps Centaurus, the half-man, half-horse whom the ancients read in the stars as laying out a sacrifice on an altar. The

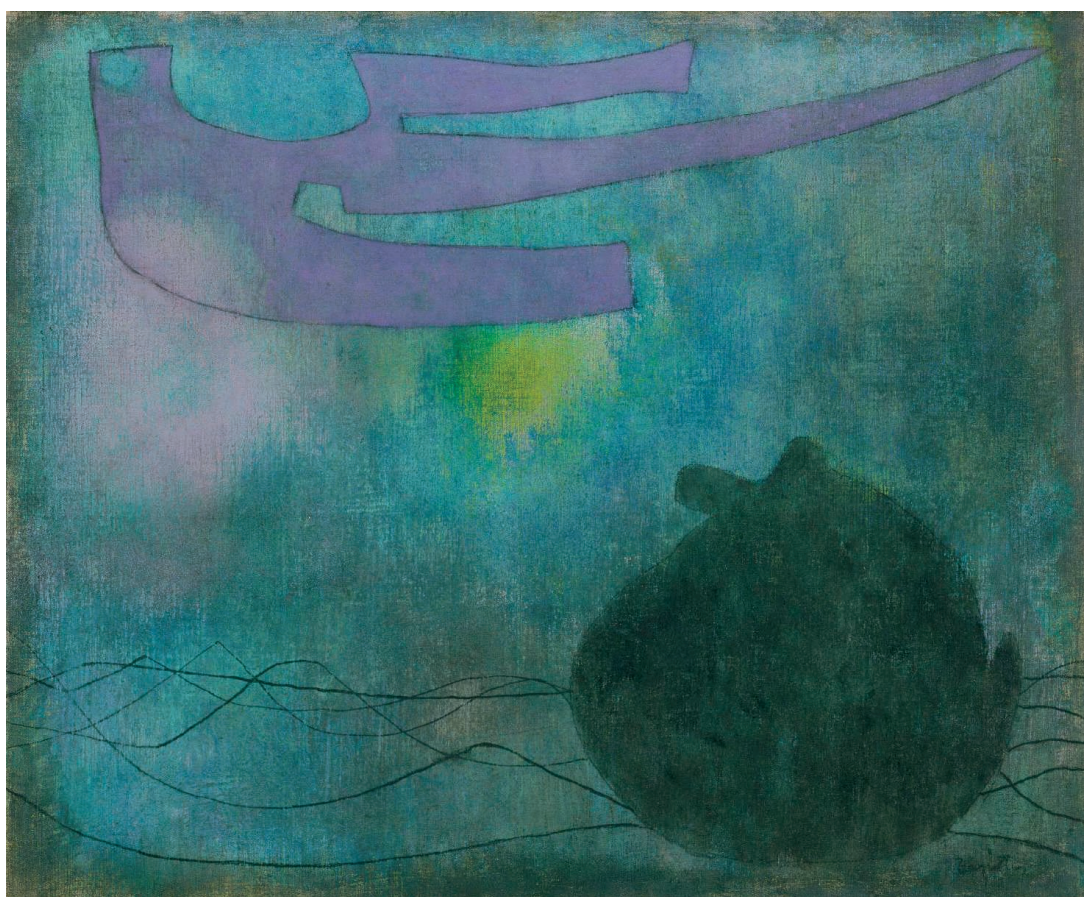
mangeur in Miró’s title is the powerful god to be appeased, who has claimed and consumes the burnt offering, his portion of the sacrificial lamb. The constellation Centaurus contains two of the brightest stars in the night sky, designated Alpha and Beta Centauri, to which the glaring, circled eyes of *le mangeur* may be likened.

In accordance with Miró’s work habits, *Le mangeur de gigot* was probably well underway when he decided to title it. One may imagine the inspiration for this moment to have been as mundane as—during an evening out with his wife Pilar in a local restaurant—having observed a particularly gourmandizing diner nearby, enjoying his plate of *lechazo*. To this artist, one so well-tested and profoundly wise in the political struggles of the passing century in Europe, a man especially sensitive to the tragic outcome of such events in his native Spain, this ordinary sight could have resonated very strongly—even bringing to mind the figures that populate Goya’s “black paintings” in the Quinta del Sordo: The Fates, the two old men eating their soup, the old god Cronus devouring his own son to evade the prophecy that one of his children would dethrone him.

An emphatic black graphism generally prevailed in Miró’s paintings during the 1960s, most of which were composed directly on the gessoed canvas or over pale washes of tone. In these pictures Miró usually employed a forceful, gestural boldness in applying broad swathes of black paint—redolent of American Abstract Expressionism—which generate the composition and often corral the color forms within it. Relying instead, however, on the overall blackboard effect of his canvas in *Le mangeur de gigot*, Miró preferred to draw with the brush in a more linear manner to create his imagery, which is terse and minimal, like spontaneously executed graffiti,

signs might one find scrawled on an urban wall or discover in the dark recesses of a Neolithic cave. "My desire is to attain a maximum intensity with minimum of means," the artist explained to Taillandier. "That is why my painting has gradually become more spare. This tendency toward economy, toward simplification, can be seen in three areas: shading, color, and the representation of figures... Little by little I came to use only a small number of forms and colors... The frescoes of the tenth century were painted this way. For me, these are magnificent things" (quoted in *ibid.*, pp. 251-252).

Miró often projected his serious post-war themes in an elusively allegorical manner, in clashing realities only he could connect, leavened with that nimble, disarmingly whimsical touch he typically brought to his work. "My painting can be considered humorous, even lighthearted, even though I am tragic," he remarked to Taillandier (quoted *ibid.*, p. 253). Miró wrote: "Is it not the essential self in the mysterious light that emanates from the secret source of one's creative work, the thing that finally becomes the whole man? His true reality is there...a deeper, more ironical reality, indifferent to the one before our eyes, and yet it is the same reality. It need only be illuminated from below, by the light of a star. Then everything becomes strange, shifting, clear and confused at the same time. Forms give birth to other forms, constantly changing into something else. They become each other and in this way create the reality of the universe of signs and symbols in which figures pass from one realm to another, their feet touching the roots, becoming roots themselves as they disappear into the flowing hair of the constellations" (Statement in *XXe Siècle*, 1957; *ibid.*, p. 240).



Joan Miró in the Son Boter Studio, Palma de Mallorca, 1967. Photograph by Catala-Roca. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019. © Photographic Archive F. Català-Roca - Arxiu Fotogràfic del Col·legi d'Arquitectes de Catalunya.

Joan Miró, *Femme entendant de la musique*, 11 May 1945. Formerly in the collection of Joan and Preston Tisch; Sold, Christie's New York, 15 May 2018, Lot 5A. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

Joan Miró, *Chien aboyant a la lune*, 1926. The A.E. Gallatin Collection, Philadelphia Museum of Art. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019

William Baziotes, *Night*, 1953. Philadelphia Museum of Art. Image Courtesy Philadelphia Museum of Art. © Estate of William Baziotes.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

45A

MARC CHAGALL (1887-1985)

Le clown multicolore

signed 'Marc Chagall' (lower left); signed again 'Marc Chagall'
(on the reverse)
oil on canvas
31 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in. (81 x 65 cm.)
Painted in 1974

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

PROVENANCE:

Pierre Matisse Gallery, New York (acquired from the artist, 1975).
Galleria Internazionale, Milan (acquired from the above, May 1975).
Galerie Marcel Bernheim, Paris (by 1979).
Davlyn Galleries, New York.
Anon. sale, Sotheby's, New York, 18 May 1990, lot 443.
Private collection, Europe; sale, Sotheby's, Tel Aviv, 3 May 2000, lot 33.
Acquired at the above sale by the present owner.

EXHIBITED:

New York, Pierre Matisse Gallery, *Marc Chagall: The Four Seasons*, May 1975,
no. 3 (illustrated in color).
Osaka, Hankyu Department Stores, *Aventure poétique de Bonnard à nos
jours*, 1979.

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





Arms spread, as if to graciously welcome the viewer into the scene—his world as he would share it with us—*Le clown multicolore* is recognizably Marc Chagall himself, but many years more youthful, with dark, curly black locks dangling from beneath his jaunty little hat. Here he proudly presents a retrospective overview, a summary autobiography in images, of his lengthy career. In 1974, the year he painted this celebratory canvas, Chagall was the sole surviving member among the generation of leading modern artists born before 1890. Picasso had passed away the previous year. Chagall, however, was far from done—he continued to work and produce in his studio well into the decade that yet remained to him.



Against a pitch-black night sky—a place of deep memory—the snow-covered rooftops of Vitebsk, the Russian town in present-day Belarus where Chagall was born and raised, loom into view. Although he visited the Soviet Union in 1973, for the first time since his second and final departure from Russia more than a half-century earlier, the artist decided not to return to his birthplace, lest the present reality of the place might spoil the memories he had long held of it. Here he turned the old neighborhood square into a circus ring, evoking the abiding allegory that he had decided, many years before, most closely reflected his life and vocation in art. The surrounding homes substitute for the big top bleachers. Street musicians in the upper right corner take the place of the circus tent bandstand. Another clown twirls a hoop. Attired as a *saltimbanque*, a young boy gazes up at the man he would like to become—a giant, strong and purposeful, astride a horse, and clearly the master of the spectacle at hand.

The experience of daredevil performance, the ringside seats brimming with spectators, the pageantry of the scene in all its dynamism and colorful variety—Chagall's vision and dream of the circus lay at the very heart of his personal mythology.

"The circus as Chagall has always understood it is the expression of illogicality of the 'psychic' in that very gamut of motifs where rational logic becomes tolerant," Franz Meyer wrote. "Traveling acrobats were probably the first 'artists' Chagall came across as a child, the first to impose form on the wondrous in the sense of conscious action... The circus act, as immediate, unadulterated representation of life in its own peculiar fantasy—fleeting as a ripple in a stream, yet coherent as any true achievement—satisfies a fundamental Chagallian conception of art. It leads nowhere and yet is all. For just like color and form, the circus act is not a copy but a representation, a reflection of life in its totality... Chagall's circus is at once an unsophisticated show and an allegory of the universe. Every motif carries its echo with it and all is in a state of flux, at once nature and art, closed stage and open landscape, reality and unreality...fleeting yet eternal" (*Marc Chagall*, New York, 1964, pp. 554 and 556).



Paul Cézanne, *Mardi gras*, 1888. The Pushkin State Museum of Fine Arts, Moscow.

Pablo Picasso, *Pierrot*, Paris, 1918. The Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Jean Dubuffet, *Palinodie*, 1961. To be sold, Christie's New York, 13 November 2019. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

“Was he not himself a clown?” Sidney Alexander asked. “He cultivates the white powdered gamin face, the unexpected dance-like movements, he looks not infrequently like Charlie Chaplin or Harpo Marx... Distrusting logic and coherence, he coherently employs illogic in defense as a shield. He guards his world by pretending inconsequence; he is a calculating mystic...a mixing of the rule of law and the virtues of lawlessness, of conservation and abdication, of head and heart” (*Marc Chagall: A Biography*, New York, 1978, pp. 291 and 292).

Although in this self-portrait Chagall has slathered his face with the red make-up of the rambunctious, typically slapstick, modern circus clown, he is actually alluding to the late 17th- and 18th-century figure—derived from the older Italian *commedia dell'arte*—of the naïve, lovelorn, melancholy Pierrot, whom Antoine Watteau definitively portrayed as *Gilles* in 1718-1719. On his first visit to the Louvre in 1911, Chagall was immediately drawn to Watteau, “the refined reformer of the plastic art of his century,” as he wrote. “[*Gilles*] surpasses everybody. It comes close to Rembrandt. I would give all of Corot for that pair of pants. It sings and it weeps” (B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, pp. 31 and 167).

Instead of the all-white costume that Pierrot—persistently pure of heart—traditionally wore, Chagall choose to adorn himself in a parti-colored jacket, knickers, and leggings. It is perhaps no coincidence that Chagall painted *Le clown multicolore* around the time that Andrew Lloyd Webber and Tim Rice mounted the first major productions, in London and New York, of their musical *Joseph and the Amazing Technicolor Dreamcoat*. The artist had already illustrated in paintings and prints scenes drawn from the story of Joseph and his Brothers in Genesis; in 1973 he inaugurated his Musée National Biblique Marc Chagall.

Joseph in the Old Testament triumphed over misfortune, exile, and famine as the consummately insightful interpreter of dreams; so Chagall made his place in modern art as a master of oneiric fable and fantasy, leaning on Pierrot as an alter-ego. “Through the centuries, [the circus] has been the most poignant cry in a man’s search for amusement and joy,” Chagall wrote in 1967. “It often takes the form of high poetry. I seem to see a Don Quixote in search of an ideal, like an inspired clown who wept and dreamed of human love” (“*Le Cirque*”, in *Chagall: Le Cirque*, exh. cat., Pierre Matisse Gallery, New York, 1981, n.p.).

Gauguin's Odyssey

SELECTIONS FROM
THE **KELTON** COLLECTION



All of us who work in that strange intersecting world of museum and university scholarship have met many private collectors in our professional lives—and a good percentage of them are memorable, deeply knowledgeable, and, to put a finer point on it, eccentric. Indeed, among the most deeply felt experiences in the life of a scholar is to sit and discuss a work of art with its owner, who has studied and thought about it much more than we have. We are at a decided disadvantage with our “book-learning.”

In all those interactions with private collectors in my five decades as an art historian, none can match the times I spent in the labyrinths of travel, art, and memories to be discovered in The Kelton Collections. The fact that there were many collections, intersecting in fascinating ways, was—for me at least—a shock because I had thought when hearing about Richard Kelton from my friend and colleague Scott Schaefer, that I was going to visit a man who only collected works by Paul Gauguin.

My quest was to borrow “the best work,” as I prepared various exhibitions of Gauguin’s work through the years, and each time there were more works by Gauguin and he began to respect and trust me enough to take me through the rooms of the “other collections” from which his obsession with Gauguin grew. The first time I went, I just finished rereading Jonathan Spence’s great book, *THE MEMORY PALACE OF MATTEO RICCI* and Frances A. Yates’ *THE ART OF MEMORY*, because I was struggling to arrive at some kind of understand of VISUAL memory and its vagueries—what Gauguin himself called “*Mémoire des yeux*” of “Eye Memory.”

To meet Richard Kelton was precisely to enter a memory palace—one that existed in Richard Kelton’s mind and the other in reality filling room after room—each crammed with works of art related to exploration, travel, trade, discovery, indigenous art, and escapism. Global port cities, ships, trade good, mapping, and the like—all of this material completely overwhelmed the growing Gauguin collection and made it possible to think about Gauguin not in the usual way—as an artist and sexual libertine who escaped western society, all the while playing to its needs, but as a traveler, a seer, and, to use a much discredited word, an explorer of the physical world and of the larger realms of the human imagination.

Richard Kelton loved to talk about his ideas that came from long looking at his own collection of works by Gauguin, and often these ideas were really difficult to follow for an art historian steeped in “the Gauguin literature,” with all its interpretive and methodological limits. Richard knew that literature well, but it occupied a tiny portion of his immense brain, and he preferred to see Gauguin’s oeuvre as *THE* exemplary oeuvre of a modern artist of the global imagination—of



a kind of artistic Marco Polo or Matteo Ricci or, in more recent times, Alexander von Humboldt.

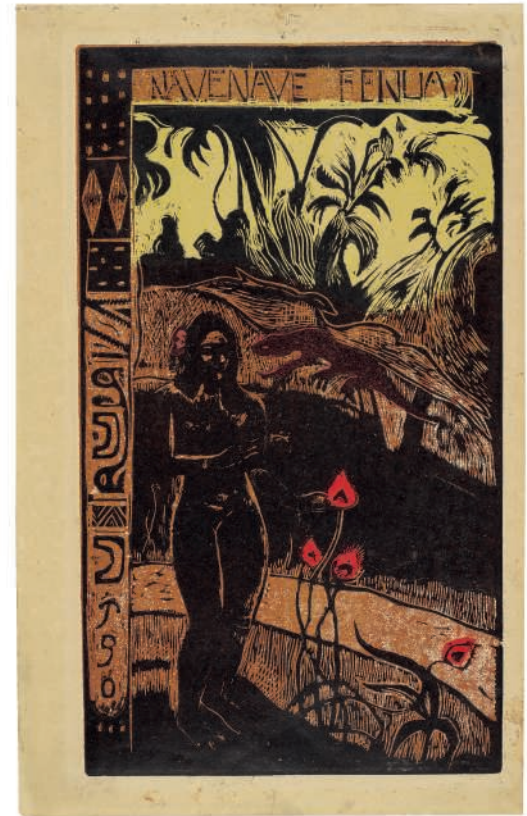
The Memory Palace of Richard Kelton was a real place of a completely brilliant and retentive imagination—perhaps the best place ever created for a new kind of understanding of Gauguin. In our days of jet travel, modern airports, bullet trains, and international cities—each much like the other, the older and slower world of shipping culture, of SLOW trade, of multi-cultural trade cities, of much messier experiences is the world of Gauguin, the artist of all important modern artists for whom such travel was central to his entire life and education. One can read a book on a long plane flight. One can WRITE a book on a ship as it wends its way across on ocean.

I can safely say that I learned more from Richard Kelton than he ever learned from me, not always from what he said, but from his ways of SEEING and the context of his collections. He was not afraid to buy relatively minor works by Gauguin, because they too were, for him, alive with the artist's imagination. Even Gauguin's earnest early works, made to gain the approval of mentors and markets, fascinated him because he saw already present in them seeds of a far-flung, indeed, boundless imagination.

He also understood what we might call Gauguin's flaws, but, for him, they paled in comparison to the vast intellectual and formal edifice he created with his art and his texts. Now these works, as well as many from Richard Kelton's other collections, are being sent forth into the market. They will never again be in the memorable environment he shared with so many people, but created primarily for himself. The famous title of Octavio Paz's profound collection of essays, *THE LABYRINTH OF SOLITUDE*, always came to mind when I left him to catch a taxi to get to LAX and back home, because, in addition to his joys of sharing and conversing, one sensed a profound melancholy rooted in his recreated world of lost experiences and voyages of the body and the mind. There was, in fact, no one except Richard Kelton who would come to an understanding of Richard Kelton.

I suspect that he felt a truly profound affinity for Gauguin because he sensed that they were more alike than Richard Kelton was like anyone he met during his life. I sensed that, with Gauguin's works around to handle, to turn around in the light, to ponder whenever he wanted—or needed—them, he was not alone. How fortunate those of us who knew him were, and how lucky we ALL are that the totality of his world will at last be shared with many others as it is dispersed around the world.

—Richard R. Brettell, Ph.D.



Richard Kelton sailing the family boat. Photographer unknown, Courtesy of the family.

Present lot: Paul Gauguin, *La Boudeuse*, circa 1894.

Paul Gauguin, *Nave Nave Fenua*, 1894

Gauguin's Odyssey

SELECTIONS FROM
THE **KELTON** COLLECTION

46A

PAUL GAUGUIN (1848-1903)

La Boudeuse

signed 'P Gauguin' (center left)
watercolor over pencil on paper
7½ x 7 in. (19 x 17.7 cm.); irregular
Executed *circa* 1894

\$400,000-600,000

PROVENANCE:

Private collection, Paris (*circa* 1950); sale, Christie's, London,
10 February 2005, lot 584.

Acquired at the above sale by the late owner.

EXHIBITED:

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*,
October 2007-February 2008, p. 318, no. 92 (illustrated in color, p. 136,
fig. 6 and p. 319; details illustrated in color, p. 138, figs. 13-14; titled
Tehamana as "Melancholia").

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





Present lot, detail.

Paul Gauguin, *Te faaturuma (La Boudeuse)*, 1891. Worcester Museum of Art.



During the two years that Gauguin spent in France between his first, epic journey to Tahiti and his final flight from western civilization in June 1895, his abiding ambition was to elucidate and disseminate to the Parisian public the enigmatic body of work that he had brought back from the South Seas. He devoted himself to arranging exhibitions, preparing the text and illustrations for his memoir *Noa Noa*, and creating variations in watercolor, pastel, woodcut, and monotype of his defining Tahitian paintings. "His most productive efforts can be loosely categorized as 'image translations,'" Richard Brettell has written, "suggesting that the transformation was more important to Gauguin than the reproduction of his original intentions" (*The Art of Paul Gauguin*, exh. cat., National Gallery of Art, Washington, D.C., 1988, p. 330).

The artist based the present watercolor on his 1891 oil painting *Te faaturuma*, which depicts a seated Tahitian woman—presumably his native companion Tehamana—in a classic pose of pensive melancholy (Wildenstein, no. 440; Worcester Art Museum). This figure embodied for Gauguin the slower, non-Western pace of the island and hinted at a mysterious dimension in the life of its indigenous inhabitants. "Nothing but this silence!" he wrote to his wife Mette. "I understand why these people can remain hours and days sitting immobile and gazing sadly at the sky. It seems to me as if the turmoil of Europe exists no longer, and tomorrow it will be the same, and so on until the end" (M. Malingue, ed., *Paul Gauguin: Letters to his Wife and Friends*, Boston, 2003, p. 163).



Gauguin likely painted the present *Boudeuse* at Pont-Aven during summer 1894, following an assault by local sailors that left him confined to bed, working exclusively in light, portable materials. Instead of replicating the interior setting of the oil, he substituted a landscape background that evokes a tropical Garden of Eden. The juxtaposition of complementary hues heightens the vibrancy of the image, while the delicate, stippled application of color—inspired, perhaps, by the experimental watercolor transfer technique that he pioneered during this period—conveys the impression of a daydream or memory rather than a scene rendered from life.

The irregular shape of the sheet resembles an architectural pendentive, which supports a dome over a square space. In selecting this format, Gauguin may have had in mind Delacroix's decorations for the Palais Bourbon—he owned a facsimile of a pencil study for the Adam and Eve pendentive, which appears in the background of Wildenstein, no. 257—or Michelangelo's murals in the Sistine Chapel. "Could Gauguin here have contemplated Tehamana as a Michelangelesque Sibyl," Charles Stuckey has postulated, "with some secret knowledge inaccessible to over-civilized Europeans?" (exh. cat., *op. cit.*, 2007, p. 318). The pendentive shape also suggests that Gauguin, during his convalescence at Pont-Aven, may have fantasized about creating a decorative ensemble based on his Tahitian imagery, perhaps for a local chapel.

Gauguin's Odyssey

SELECTIONS FROM
THE **KELTON** COLLECTION

47A

PAUL GAUGUIN (1848-1903)

Les Oies

signed and dated 'Gauguin 89' (lower center)
oil on canvas
23 $\frac{3}{8}$ x 28 $\frac{1}{4}$ in. (59.7 x 73.2 cm.)
Painted in Pont-Aven in 1889

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

PROVENANCE:

Mette Gauguin, Copenhagen (acquired from the artist).
Halfdan Nobel Roede, Oslo (possibly acquired from the above).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 15 May 1984, lot 37.
Private collection, United States; sale, Christie's, New York,
7 May 2003, lot 17.
Acquired at the above sale by the late owner.



Paul Gauguin, *Autoportrait*, 1889-1890. Pushkin State Museum of Fine Arts, Moscow.

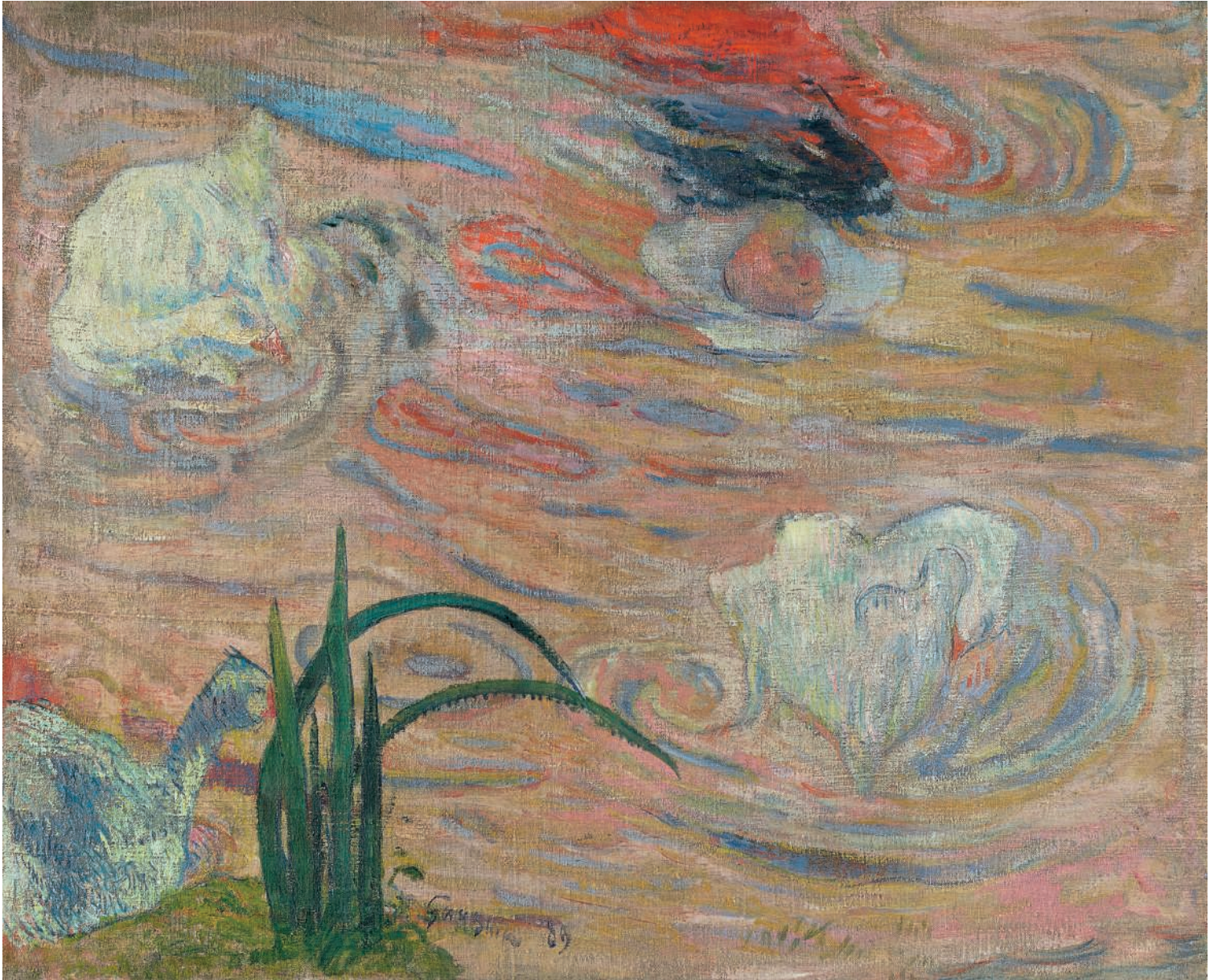
EXHIBITED:

Copenhagen, *Fortegnelse over Kunstvoerkerne paa den frie Udstilling*, 1893, no. 154.
Oslo, Statens Kunstmuseum, Nationalgalleriet, Franskunst, *Maleri, Skulptur, Grafik: Fra det XIX aarhundrede*, 1914, p. 16, no. 33 (titled Andedammen, Bretagne).
Copenhagen, Ordrupgaard, *Gauguin and Van Gogh in Copenhagen in 1893*, December 1984-February 1985, p. 78, no. 32 (illustrated).
Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 254, no. 55 (illustrated in color, p. 255).

LITERATURE:

M. Bodelsen, "The Wildenstein-Cogniat Gauguin Catalogue" in *The Burlington Magazine*, January 1966, vol. 108, no. 754, p. 30, no. 13 (illustrated, fig. 47).
E.M. Zafran, ed., *Gauguin's Nirvana: Painters at Le Pouldu 1889-90*, exh. cat., Wadsworth Atheneum Museum of Art, Hartford, 2001, p. 160, note 124.
D. Wildenstein, *Gauguin: A Savage in the Making, Catalogue Raisonné of the Paintings*, Milan, 2002, vol. II, p. 384, note 4.

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



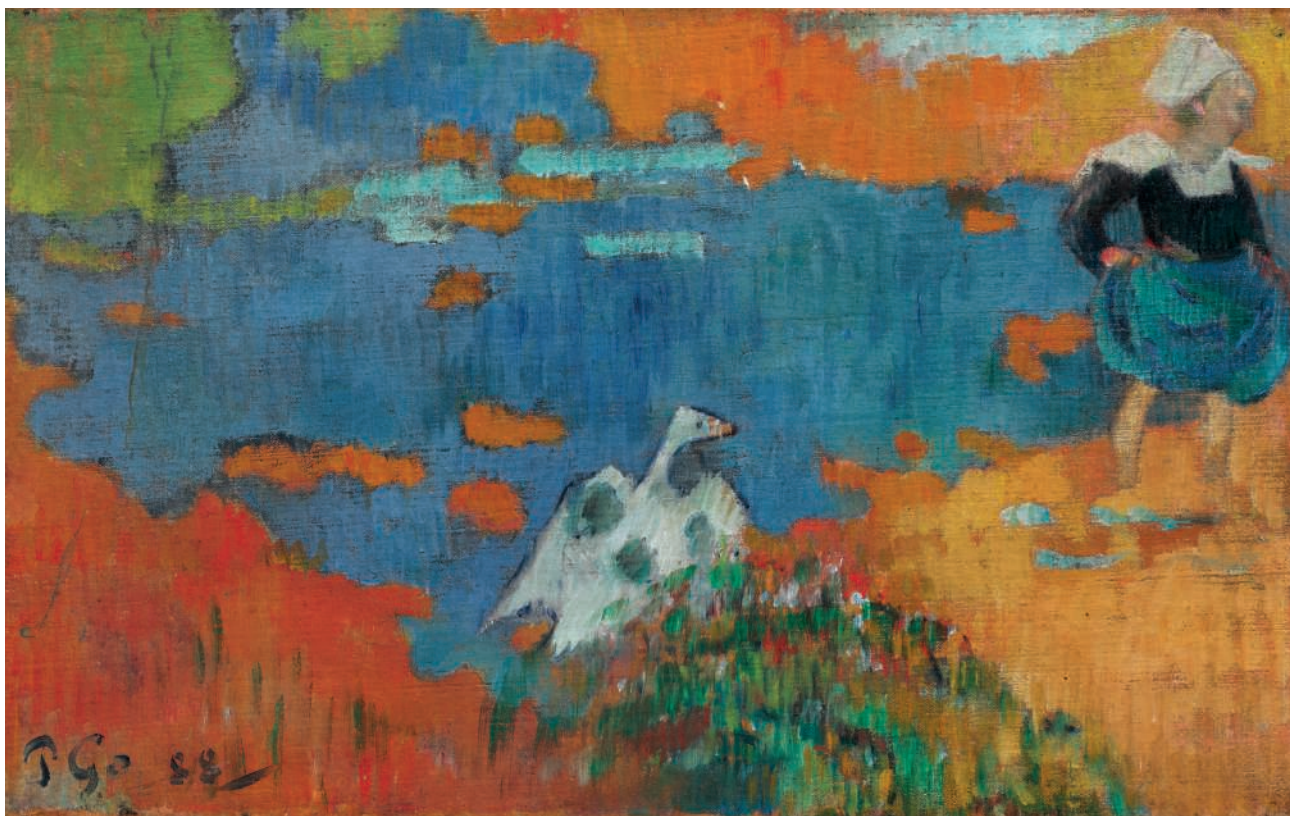


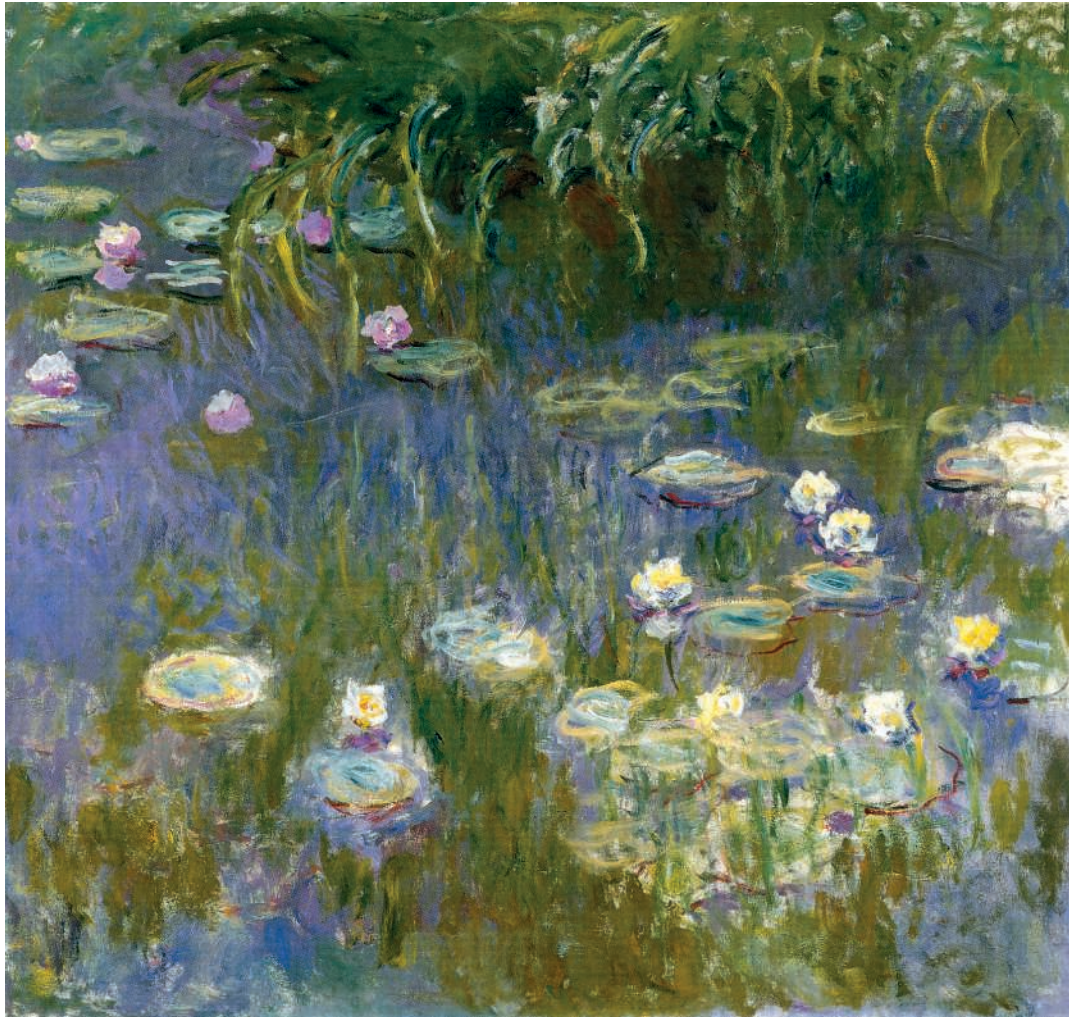
"Don't copy nature too closely," Gauguin wrote to his friend and fellow painter Claude-Émile Schuffenecker in August 1888. "Art is an abstraction; as you dream amid nature, extrapolate art from it and concentrate on what you will create as a result" (D. Guérin, ed., *Paul Gauguin: The Writings of a Savage*, New York, 1978, pp. 23-24).

The present *Les Oies* constitutes a veritable manifesto of this mystical, non-naturalistic, and forcefully personal *synthétiste* vision, Gauguin's singular contribution to modernism in art that transformed painting then and for all time. The ostensible subject of this remarkable picture—a *gardeuse d'oie* or "goose girl" in native Breton attire, minding her avian charges as they swim in a local stream—would have been a common, even prosaic sight for Gauguin at Pont-Aven, where he painted the canvas in 1889. In every other respect, however, the painting is deeply mysterious, defying ready interpretation in terms of form as well as content.

Nearly the entire composition is devoted to a close-up view of the rippling surface of the stream, perceived from above—a floating world, untethered to solid ground except by a few iris leaves and a wedge of the bank at lower left. Gauguin has lifted the plane of the water from horizontal to vertical, creating a flattened, horizonless space, intentionally ambiguous and dream-like. The river is described in swirling, ribbon-like strokes of paint, in yellow, pink, and red tones that hint at dawn or dusk while simultaneously proclaiming the freedom to employ color as feeling and imagination, not the conventions of copying nature, might dictate. The goose girl is depicted only in an upside-down, reflected image at the top edge of the canvas, her traditional white headdress rhyming in size, shape, and color with the birds swimming nearby. Taken in sum, these elements suggest a novel, unprecedented pictorial reality, abstracted from the memory of an actual experience, expressing the artist's most intuitive, subjective, and individual response.

The motif of the goose, moreover, had connotations that went far beyond a mere emblem of farm life at Pont-Aven. In the fables of La Fontaine and elsewhere in French tradition, the goose was proverbial as a designation for a plump, sensual young woman, charming and a bit naïve. The more elegant counterpart to the goose was the swan, which provided Zeus with his disguise for seducing the Greek maiden Leda, as in the cover





Paul Gauguin, *Bretonne et oie au bord de l'eau*. Sold, Christie's 15 May, 2017.

Paul Gauguin, *Dans les vagues (Ondine)*, 1889. Cleveland Museum of Art.

Claude Monet, *Nymphéas jaunes et lilas*, 1914-1917. Toledo Museum of Art.

zincograph for Gauguin's *Volpini Suite*. Elsewhere in his Breton oeuvre, Gauguin transmuted this aggressively masculine role to the goose by drawing attention to the phallic connotations of the bird's elongated neck and beak. In the present painting, he allusively invoked all these aspects of avian symbolism. "With the colorful brushwork, the contorted poses of the birds, and the woman's fluid reflection," Charles Stuckey has written, "Geese is less explicit but no less effective as an expression of Gauguin's hedonistic poetry of desire" (exh. cat., *op. cit.*, 2007, p. 254).

Les Oies is the culminating statement in a sequence of three canvases on the theme of the goose girl that Gauguin painted in 1888-1889, as he increasingly distanced himself from the naturalism of the Impressionists and emerged as an intensely original, modern master. In January 1888, hoping to pursue his dream of a life apart from the hypocrisy, demands, and restraints of modern civilization, he returned for a second stay at Pont-Aven, where he had painted two years previously. "I like living in Brittany; here I find a savage, primitive quality," he wrote to Schuffenecker. "When my wooden shoes echo on the granite ground, I hear the dull, muted, powerful sound I am looking for in painting" (D. Guérin, ed., *op. cit.*, 1978, p. 23).

Gauguin was still working in a descriptive, Impressionist mode in spring 1888, when he painted the first canvas in the goose girl sequence, *Jeux d'oies*, which depicts two Breton women kneeling on the bank of the Aven River while a gaggle of geese feed and groom nearby (Wildenstein, no. 274). The decisive turn in his art came a short time later, in August, when the young, like-minded painter Émile Bernard joined him at Pont-Aven. The very next month—shortly before he completed his first *synthétiste* masterwork, *La vision du sermon*—Gauguin again took up the theme of the goose girl. Now, paring down his *dramatis personae* to

a single bird, its wings outstretched, and a young Bretonne who wades in the stream, he rendered his conception with a virtually ecstatic, chromatic intensity that bespeaks the deeply subjective, anti-naturalist path he would henceforth pursue (Wildenstein, no. 307; sold, Christie's New York, 15 May 2017, lot 22A).

Following his ill-fated stay with Van Gogh at Arles in late 1888, Gauguin returned to Brittany in February 1889 for a third campaign, which lasted for extended periods spread over the next two years. The present canvas, dated "1889", was presumably painted in the first half of that year, before Gauguin decamped from rural Pont-Aven to the more remote and primitive coastal hamlet of Le Pouldu. Retaining the mesmerizing color of his second goose girl painting, Gauguin now amplified the visionary effect of that canvas by dramatically elevating his vantage point, as he had observed in Japanese print practice. Instead of gazing into the typically broad expanse of the landscape format, the viewer experiences an unaccustomed, destabilizing plunge into vertical depth, the psychological effect of which is like peering into the inner recesses of one's own emotional self.

"Painting is the most beautiful of arts," Gauguin wrote. "In it, sensations are condensed; contemplating it, everyone can create a story at the will of his imagination and—with a single glance—have his soul invaded by the most profound recollections; no effort of memory, everything is summed up in one instant" (quoted in "Notes synthétiques," 1888; in H.B. Chipp, ed., *Theories of Modern Art*, Berkeley, 1968, p. 61).

Gauguin's Odyssey

SELECTIONS FROM
THE **KELTON** COLLECTION

48A

PAUL GAUGUIN (1848-1903)

Etable près de Dieppe II

signed and dated 'P Gauguin 85' (lower left)
oil on canvas
29 x 23³/₈ in. (73.7 x 59.4 cm.)
Painted in 1885

\$800,000-1,500,000

PROVENANCE:

Stenensen (or Stenersen) collection, Denmark (by 1990).
Private collection; sale, Christie's, New York, 1 November 2005, lot 21.
Acquired at the above sale by the late owner.

EXHIBITED:

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*,
October 2007-February 2008, p. 180, no. 15 (illustrated in color, p. 181).

LITERATURE:

G. Wildenstein, *Gauguin*, Paris, 1964, vol. I, pp. 60-61, no. 162 (illustrated,
p. 61; titled *Chaumière en Normandie*).
D. Wildenstein, *Gauguin, A Savage in the Making: Catalogue Raisonné of
the Paintings*, Paris, 2002, vol. I, p. 225, no. 189 (illustrated in color).

In June 1885, after weathering a six-month stint in his wife Mette's native Copenhagen, during which his mood teetered on the brink of despair, Gauguin returned alone and penniless to Paris, leaving his five children behind in their mother's care. "Impossible to stand the tempest in Denmark," he lamented to Pissarro (quoted in *Gauguin and Impressionism*, exh. cat., Kimbell Art Museum, Fort Worth, 2005, p. 258). By late June or early July, he had traveled to Dieppe at the invitation of an unknown host, whose identity he took care to hide from Mette—perhaps someone who had played a part in their marital conflict at Rouen the previous year. He lodged with this mysterious friend through late September, occasionally painting in the port city itself, but more often venturing into the surrounding countryside near Varengeville to find his motifs.

"Gauguin's stay in Dieppe marked an explosion of creativity," Sylvie Crussard has written. "Now free of his family, Gauguin threw himself into his work and, painting successive studies of similar subjects—a very rare thing with him—he attained a quite exceptional rate of production" (D. Wildenstein, *op. cit.*, 2002, p. 214).

One of Gauguin's major projects during this summer was a group of interrelated paintings in which rustic farm buildings are viewed through a screen of foliage. Taken together, these works demonstrate his interest in the emphatic harmony of the complementary colors red (the roof tiles) and green (the leaves), likely guided by Chevreul's theory of simultaneous contrast. *Etable près de Dieppe II* is the much larger of two canvases depicting a stable with a hayloft, adjacent to a lower structure with half-timbered walls. The smaller variant (Wildenstein, no. 188) is probably a study from nature, while the present version was worked up in the studio with a more densely woven facture à la Cézanne. In another subset of four paintings, Gauguin focused his attention on a barn alongside a stream where cows came to water, this time selecting a different vantage point for each composition (nos. 192-195).

Three or four canvases from this experimental group were among the nineteen paintings that Gauguin showed at the eighth and final Impressionist Exhibition in 1886. Unlike Monet's nascent serial practice, in which time was a key dimension, "Gauguin's main concerns were color, composition, and mood," Richard Brettell has written. "The viewer is encouraged to go back and forth among his paintings, comparing them from these points of view" (exh. cat., *op. cit.*, 2005, p. 268). Soon after the show closed, Gauguin departed for his first sojourn at Pont-Aven, where the rural landscape and traditional customs of Brittany provided the stimulus for the increasingly symbolist direction that his work would henceforth take.



Paul Cézanne, *Maison dans la campagne aixoise, circa 1886*. Dallas Museum of Art.



49A

PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune fille de profil

signed 'Renoir.' (lower left)
oil on canvas
13 x 9 $\frac{1}{2}$ in. (33 x 24.3 cm.)
Painted *circa* 1888

\$600,000-800,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 16 May 1890).
M. Duché, Paris (acquired from the above, 4 March 1892); sale, Palais
Galliera, Paris, 30 March 1968, lot A.
Private collection, Paris (acquired at the above sale).
By descent from the above to the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Quelques peintures d'impressionnistes
et contemporains*, January-February 1939.
Paris, Galerie Bernheim-Jeune et Cie., *Peintres de portraits*, May-June 1952,
no. 53 (titled *Jeune fille*).

LITERATURE:

C. Roger-Marx, "Le mois à Paris" in *La revue de Paris*, July 1952, p. 151
(illustrated).
Annuaire: Connaissance des arts 1968 des ventes publiques en France, Paris,
1968, p. 62 (illustrated in color on the cover; illustrated again in color, p. 67).
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint*, Lausanne,
1971, vol. I, no. 543 (illustrated).
G.-P. and M. Dauberville, *Catalogue raisonné des tableaux, pastels, dessins et
aquarelles*, Paris, 2009, pp. 308-309, no. 1177 (illustrated, p. 309).

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.

"I have taken up again, never to abandon it, my old style, soft and light
of touch. This is to give you some idea of my new and final manner
of painting," Renoir wrote to his dealer Durand-Ruel in 1888, full of
enthusiasm for his latest efforts. "Like Fragonard, but not so good," he
added with light-hearted modesty (quoted in J. House, *Renoir in the
Barnes Foundation*, New Haven, 2012, p. 121).

This approach—which represented a sea-change after the controversial,
hard-edged method that Renoir had cultivated in mid-decade—
plainly informs the present *Jeune fille*, a softly brushed depiction of
a rosy-cheeked, chestnut-haired ingénue, poised on the very brink of
womanhood. The model is clad in a loose white chemise with a slight
sheen, which slips from her shoulders to reveal an expanse of creamy
skin. In a half-length version of the composition, she wears a blue corset
over the gauzy shift, explicitly evoking a boudoir context; a third related
canvas shows her seated in a pink velvet slipper chair, absorbed in a
paperback novel (Dauberville, nos. 1128-1129; Musée des Beaux-Arts,
Lyon, and Christie's New York, 3 November 2004, lot 28). All three
paintings have a subtly variegated, russet ground that suggests a velvet
curtain cloistering the intimate space.

Although the model's identity remains unknown, her youthful, rounded
features and fresh, unstudied beauty conform closely to Renoir's
preferred type during the 1880s and 1890s, softer and more idealized
than the naturalistic *grisettes* or working girls of his Impressionist heyday.
The same young woman, distinguished by her upturned nose, bee-
stung lips, and long, auburn braid, posed for slender, standing nude at
the far right in *Les grandes baigneuses*, 1887, the culminating manifesto
of Renoir's Ingres-inspired method (Dauberville, no. 1292; Philadelphia
Museum of Art). In 1890, she sat for another woodland bather scene
wearing the same blue ribbon seen here, knotted spryly at her neck (no.
1313; sold, Christie's New York, 11 November 2018, lot 45A).

The "new and final manner" that Renoir described to Durand-Ruel found
immediate success not only with the dealer's clientele, but also with a
rising generation of the avant-garde. His idealized young girls, with their
air of timelessness, appealed to Symbolist proclivities, suggesting an
essential meaning beneath external appearances. "Renoir has limited
himself to translating his personal emotions, the entirety of nature and
the entirety of dream, with methods personal to him," wrote the Nabi
painter Maurice Denis. "He has composed with the pleasures of his eyes
wonderful bouquets of women and flowers. And since he is large of heart
and strong of will, he has created only beautiful things" ("Notes d'art et
d'esthétique" in *La Revue Blanche*, June 1892; quoted in A. Distel, *Renoir*,
New York, 2010, p. 289).



PROPERTY FROM A PROMINENT PRIVATE COLLECTION

50A

CLAUDE MONET (1840-1926)

Iris

stamped twice with signature 'Claude Monet' (Lugt 1819b; lower right)
oil on canvas
39½ x 34½ in. (99.5 x 87.5 cm.)
Painted in Giverny, 1924-1925

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

PROVENANCE:

Estate of the artist.
Michel Monet, Giverny (by descent from the above).
Dr. Nahum Goldmann, Jerusalem.
Acquired from the estate of the above by the present owners, 28 June 1985.

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1985, vol. IV, p. 268, no. 1836 (illustrated, p. 269).
D. Wildenstein, *Claude Monet: Catalogue raisonné*, Lausanne, 1991, vol. V, p. 54, no. 1836.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. IV, pp. 871-872, no. 1836 (illustrated, p. 870).
C. Holmes, *Monet at Giverny*, London, 2001, p. 153 (illustrated in color, p. 152; titled *Yellow Irises*).





“The edges of the pond are thickly covered with irises of every kind,” the famed horticulturalist Georges Truffaut wrote in 1913, describing the magnificent water garden that Monet had fashioned on his property at Giverny, by then the exclusive subject of his art. “In the spring, there are *Iris sibirica* and Virginian irises with their long petals and velvety texture; later on the Japanese irises and the Kaempferi irises grow here in quantity” (quoted in D. Wildenstein, *op. cit.*, 1996, p. 864).

Over the next decade, from 1914 until 1925, Monet painted twenty views of the splendid irises that Truffaut had so admired, each canvas a meter or more high. Together with his iconic late *Nymphéas*, the *Irises* form part of the untrammelled outpouring of creativity that marked the artist’s valedictory years. As younger generations of the French avant-garde increasingly heeded the wartime and post-war “call to order”, with its emphasis on rationality and restraint, Monet staked out an antithetical and unabashedly personal path, steeped in a yearning for beauty and a desire for abandon. This brazen, visionary body of work affirms that the senior statesman of Impressionism, by then venerated as a founding father of the modern movement, had not lost his revolutionary instinct—nor his art its vital, transformative character—even as he entered his ninth and final decade.

The earliest of Monet’s *Iris* paintings (Wildenstein, nos. 1823-1833), painted in 1914-1917, were part of a sustained, exploratory enterprise in which the artist tested out ideas for his *Grandes décorations*, his ensemble of twenty-two mural-sized canvases on the theme of the water garden. A photograph of the murals in progress shows that Monet initially considered including irises in the imagery; ultimately, though, he opted to pursue his study of these gloriously showy blossoms independently, liberating him to explore a variety of different formats, vantage points, and color harmonies. The later *Iris* canvases (nos. 1834-1842), painted when the *Grandes décorations* were closer to completion, are autonomous compositions in which Monet delved further into the expansive, decorative language and life-affirming theme of the mural cycle, which represents the culminating achievement of his long career.

The present painting is among the most freely worked, radically simplified, and assertively modern from this latter group. A half-dozen bright yellow irises, their stems tall and supple, stand out against a plane of intense azure blue, which gives way at the corners to moody mauve. One stalk of iris remains in bud, an emblem of organic potency and new life; the other five have achieved full flower. Monet seems to have selected an uncommonly low and close vantage point, showing

the irises soaring up, larger than life, toward the sky; or perhaps he is looking down on the blossoms from high above, in which case the blue ground represents the reflection of the sky in the mirror-like surface of the lily-pond. Traditional perspective has been eliminated, space compressed into a single plane. The extraordinary, mythic height of the irises underscores the vital energy of the burgeoning plants, which is echoed in Monet's vigorous application of paint, here utterly unfettered by convention.

Monet painted the present *Iris* in 1924-1925, in the midst of his final, intensive campaign of work on the *Grandes décorations*. Indeed, his friend Georges Clemenceau, the noted statesman and twice the Prime Minister of the Third Republic, who had sponsored the mural commission, complained that Monet was devoting too much time to independent easel painting, as an excuse to put off the deadline that had been set for the completion of the twenty-two decorative panels. With their tall, resilient stalks unfurling triumphantly, the irises here are a proxy for Monet's own irrepressible creative force, following a successful series of operations in 1923 to remove cataracts that threatened his vision. "I am working as never before," he exulted in the summer of 1925, "am satisfied with what I do, and if the new glasses

are even better, my only request would be to live to be one hundred" (quoted in *Monet in the Twentieth Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 83).

Monet in fact died the next year at the age of eighty-six, long past the life expectancy for men of his generation. With the exception of the *Grandes décorations*, which were installed in the Orangerie and opened to public view in May 1927, almost all the work from his final twelve years—an intensive and ongoing exploratory initiative, well ahead of its time—remained in the studio at his death. It was only after the Second World War that contemporary audiences, schooled in Abstract Expressionism, came to recognize the greatly daring poetry of these late canvases. "Monet taught me to understand what a revolution in painting can be," proclaimed the surrealist painter André Masson, who spent the war years in New York and was instrumental in championing Monet's late achievement. "Only with Monet does painting take a turn. He dispels the very notion of form that has dominated us for millennia. He bestows absolute poetry on color" (quoted in *Monet and Modernism*, exh. cat., Kunsthalle der Hypo-Kultur Stiftung, Munich, 2001, p. 242).



Vincent van Gogh, *Irises*, 1889, Oil on canvas, The J. Paul Getty Museum, Los Angeles.

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

Barnett Newman, *Concord*, 1949. The Metropolitan Museum of Art, New York © 2019 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

51A

PABLO PICASSO (1881-1973)

Coq

numbered and stamped with foundry mark '4/6 C. VALSUANI
CIRE PERDUE' (on the left side of the base)
bronze with brown patina
Height: 25¾ in. (65.5 cm.)
Conceived in 1932 and cast by 1955

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

PROVENANCE:

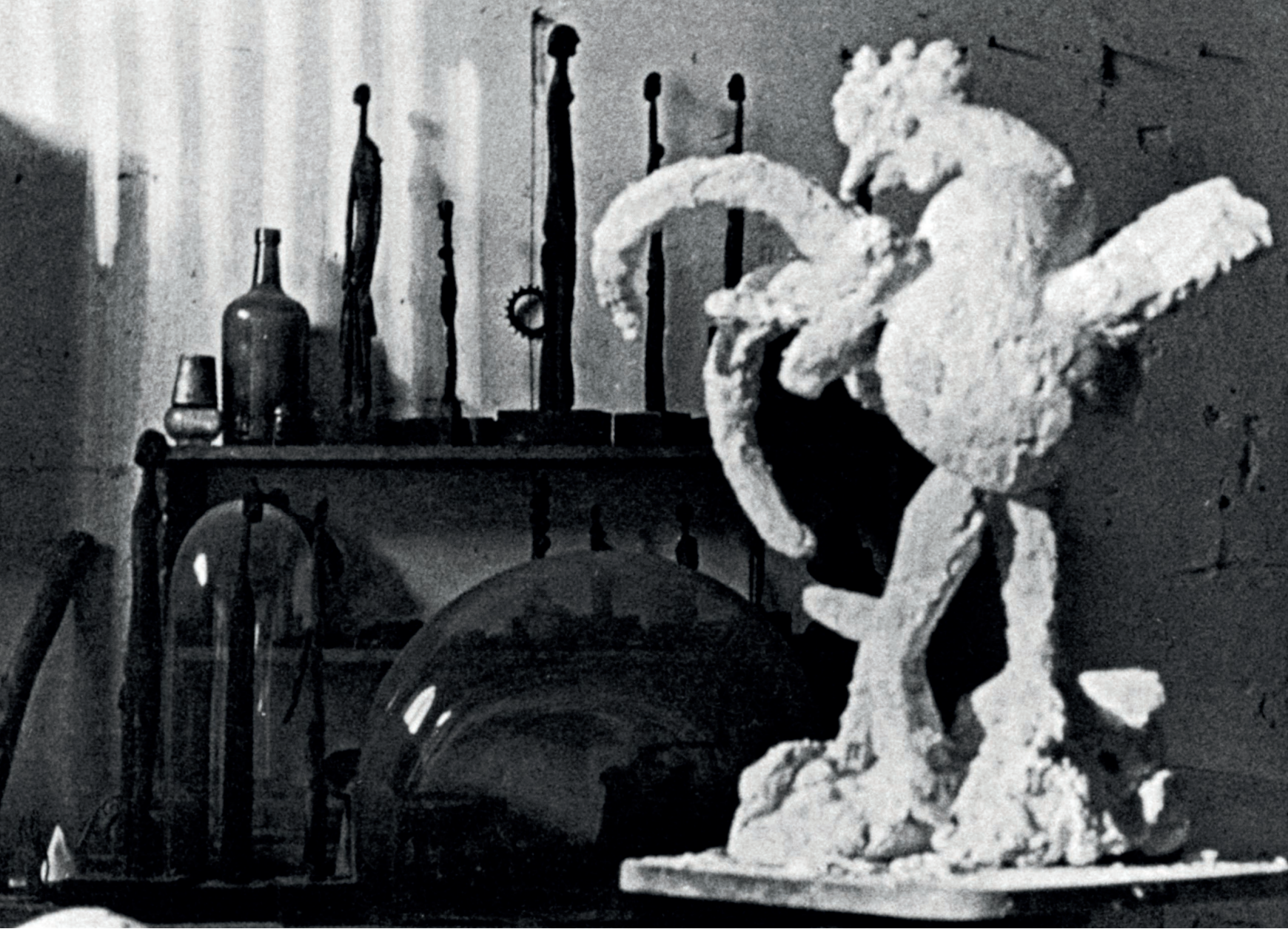
Galerie Louise Leiris, Paris.
Perls Galleries, New York.
Acquired from the above by the late owners, 8 December 1965.

LITERATURE:

A.H. Barr, Jr., *Picasso, Fifty Years of His Art*, New York, 1946, p. 182 (another cast illustrated).
D.-H. Kahnweiler, *Les Sculptures de Picasso*, Paris, 1948, p. 57 (another cast illustrated).
W. Boeck and J. Sabartés, *Picasso*, New York, 1957, p. 435 (another cast illustrated).
L.G. Buchheim, *Picasso: A Pictorial Biography*, New York, 1959, p. 97.
G. Donard, "Picasso: Un jeune artiste de 80 ans" in *Libération*, 28-29 October 1961, p. 42 (plaster version illustrated).
R. Penrose, *Picasso Sculptures*, New York, 1965 (another cast illustrated, pl. 10).
M. de Micheli, *Picasso*, New York, 1967, p. 27.
R. Penrose, *Picasso: Sculpture, Ceramics, Graphic Work*, exh. cat., Tate Gallery, London, 1967, p. 14 (another cast illustrated, p. 45, no. 49).
W. Misfeldt, "The Theme of the Cock in Picasso's Oeuvre" in *Art Journal*, winter 1968-1969, vol. 28, no. 2, p. 148 (another cast illustrated, fig. 5).
R. Kaufmann, "Picasso's Crucifixion of 1930" in *The Burlington Magazine*, September 1969, vol. 111, no. 798, p. 560, no. 37 (another cast illustrated).
R. Penrose and J. Golding, eds., *Picasso in Retrospect*, New York, 1973, p. 145 (another cast illustrated, p. 144, fig. 240).
F.J. Moran, *Pablo Ruiz Picasso*, Madrid, 1984, p. 25.
E. Cowling and J. Golding, *Picasso: Sculptor/Painter*, exh. cat., The Tate Gallery, London, 1994, p. 271, no. 86 (another cast illustrated in color, p. 122).
N. Cox and D. Povey, *A Picasso Bestiary*, London, 1995, p. 82 (another cast illustrated).
P. Daix, *Dictionnaire Picasso*, Paris, 1995, p. 212, no. 1.
A. Sanchez Podadera, A. Romero Marquez and J.C. Jimenez Moreno, *Genial Picasso*, Malaga, 1996, p. 169.
W. Spies, *Picasso: The Sculptures*, Stuttgart, 2000, p. 400, no. 134-II (another cast illustrated in color, p. 178; another cast illustrated, p. 355).
J. Palau i Fabre, *Picasso: From the Minotaur to Guernica*, Barcelona, 2011, p. 130 (another cast illustrated, p. 131, fig. 394).
J. Richardson and D. Widmaier-Picasso, *L'Amour Fou: Picasso and Marie-Thérèse*, exh. cat., Gagolian Gallery, New York, 2011, p. 285.

Claude Picasso has confirmed the authenticity of this work.





With its concerted display of masculine virility, the rooster surely represents a stand-in for Picasso himself, then in the throes of an amour fou with his young mistress Marie-Thérèse.

"Roosters, there have always been roosters," Picasso declared, "but like everything else in life we must discover them—just as Corot discovered the morning and Renoir discovered girls" (quoted in W. Misfeldt, *op. cit.*, 1968-1969, p. 152). The artist made good on this assertion, producing some twenty major paintings, sculptures, prints, and pastels of roosters, as well as dozens of drawings, over the course of roughly four decades. He exploited the image of the rooster for its broad range of iconographic associations, from herald of dawn to national symbol of France, from sacrificial victim to lusty barnyard Casanova. So strong was Picasso's attachment to the handsome fowl that, along with the various dogs, goats, and caged birds that made up his domestic menagerie, the artist "always wanted a [pet] cock... somewhere near him," as the photographer Brassai recalled (*Picasso and Company*, New York, 1966, p. 196).

In the present sculpture, Picasso's most majestic treatment of the rooster in three dimensions, he rendered the bird as the very epitome of swaggering machismo. "The French idiom 'le coq du village,' much like the British 'cock of the walk,' connotes a strutting, assertive type; *Cock's* sense of proud animation would seem to give literal expression to the saying," Luise Mahler and Virginie Perdrisot have written (*Picasso Sculpture*, exh. cat., The Museum of Modern Art, New York, 2015, p. 140). The proud bird here strides forward with a burly, swollen breast, twisting its head backward to preen its splendid tail feathers—an overt form of sexual display, intended to attract a mate. The sculpture has a dynamic, spiraling form, with the heavy central mass of the chest and rump providing the hub for the propeller-like



configuration of lateral parts: the arching neck, the outstretched wings, the twisting legs, and—most conspicuously—the showy plumage. With its concerted display of masculine virility, the rooster surely represents a stand-in for Picasso himself, then in the throes of an *amour fou* with his young mistress Marie-Thérèse.

Picasso modeled *Coq* during 1932, at a triumphant, high-classical moment in his career—“a year of masterpieces that reach a new and unfamiliar summit in both his painting and his sculpture,” Robert Rosenblum wrote, “the peak of fever-pitch intensity and achievement” (*Picasso and Portraiture*, exh. cat., The Museum of Modern Art, New York, 1996, p. 361). Two years earlier, the artist had purchased the secluded, 17th-century Château de Boisgeloup, some 45 miles northwest of Paris, as a secret haven where he could enjoy the company of Marie-Thérèse. In addition to plenty of space in the main house for painting, the property boasted a large stable block which Picasso quickly set about converting into his first-ever sculpture studio. Rather than relying on the facilities of other artist friends, as he had previously, he now had a dedicated place of his own to make statuary, on a large scale and in numerous quantity, giving free rein to his prolific sculptural imagination.

For much of 1931, Picasso worked primarily in sculpture, pursuing his ecstatic exploration of Marie-Thérèse’s physical form through a series of monumental heads and busts. Late in the year, he picked up his palette once again and began a now-iconic group of canvases that he intended as the jewel in the crown in his forthcoming retrospective at the Galeries Georges Petit, slated for six months hence. He returned to sculpture as soon as the exhibition opened in June 1932 and had completed *Coq* by December, when Brassai—dispatched by the publisher Tériade to photograph the sculpture studio at Boisgeloup for the inaugural issue of the Surrealist journal *Minotaure*—reported seeing there “a magnificent cock, its head bent back toward the bristling plumes of its tail” (*op. cit.*, 1966, p. 32).



Picasso’s sculpture studio at the Chateau de Boisgeloup, with the plaster *Coq* in front of bronze casts of the artist’s wooden statuettes of summer 1930, circa 1932. Archives Olga Ruiz-Picasso. Courtesy Fundacion Almine y Bernard Ruiz-Picasso para el Arte. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

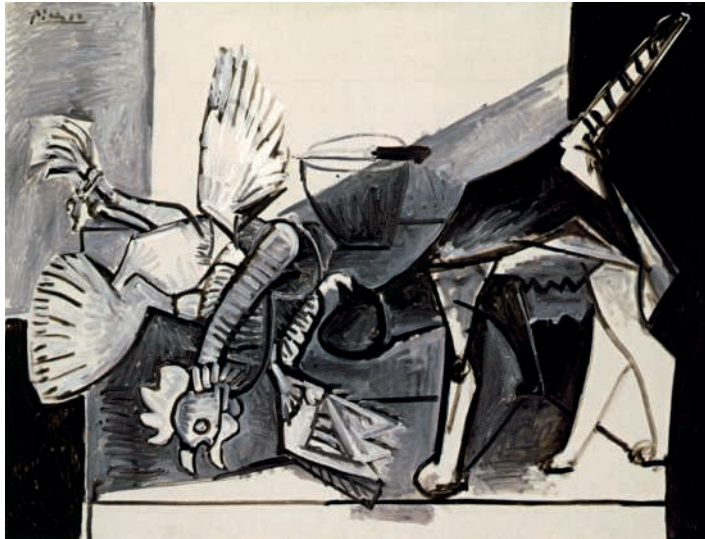
Pablo Picasso, *Coq*, 1938. Sold, Christies, New York, 10 May 1995, lot 12. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso, *Volaille et couteau sur table*, 1947. Sold, Christie’s New York, 10 November 1997, lot 29. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



The rural environs of Boisgeloup—a revelation for Picasso, who was city born and bred—provided the immediate inspiration for *Coq* and several smaller animal sculptures from the same period. These include a bull's head (Spies, no. 127), a fluttering songbird (no. 125), and two stocky barnyard fowl, most likely a rooster and his female mate (nos. 154-155; Christie's London, 8 February 2005, lot 398). "Picasso executed these sculptures to the accompaniment of squawks from the *basse-cour*, *roucoulements* from the doves in the dovecote behind the studio, and the lowing of cattle in the fields," John Richardson has noted. "Painting the countryside would never be his thing, but he relished the sounds and the smells and the earthiness" (*A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, vol. 3, p. 450).

With his quintessential wit and inventiveness, Picasso also riffed in *Coq* on the sculptures of Marie-Thérèse that he had created during the previous year, with their biomorphic, unabashedly sexualized forms. As the series progressed, the noses of the heads had become increasingly phallic and tumescent, an unmistakable proxy



for male genitalia. In *Coq*, John Golding has written, “the metamorphosis becomes complete and the head becomes a crowing cock, symbol from time immemorial of rampant male sexuality” (exh. cat., *op. cit.*, 1994, p. 28).

The *Coq* that Brassai admired in December 1932 was modeled in white plaster, Picasso’s signature material at Boisgeloup, which could be shaped, incised, carved, and embellished over time as befitted the artist’s expansive, improvisatory approach to sculpture. The work was first cast in bronze in 1937 or 1939, in a single unnumbered example. In the early 1950s, Picasso commissioned Valsuani to cast an edition of six additional bronzes, of which only four were ever completed; one of these is the present sculpture, numbered ‘4/6’, which closely replicates the lively, rough-textured surface of the original plaster. “What makes *Le Coq* so successful,” Willard Misfeldt has written, “is not only the way in which the graceful curves swing through space and turn back on themselves, achieving thereby a remarkable unity of solid and space, but also the spontaneity of the technique of modeling in wet plaster which enhances and reinforces the sense of immediacy and action achieved in the design itself” (*op. cit.*, 1968-1969, p. 148).

Picasso first exhibited *Coq* publicly at the Salon d’Automne in October 1944, rechristened the Salon de la Libération to commemorate the emancipation of Paris from Nazi oppression two months earlier. He was honored on this occasion by a special exhibition of his work, an accolade bestowed on one eminent artist at each Salon. *Coq* stood at the very center of the Picasso gallery, an emblem of national pride and the resurgent Republic. “After the Spanish bull appears the French rooster, always a symbol of vigor, of virile power, and bold action,” declared the newspaper *Fraternité*. “As if it sang, with open beak and total dedication: ‘Aux armes! Aux armes, encore et toujours!’” (quoted in G. Utley, *Picasso: The Communist Years*, New Haven, 2000, p. 61).

The present bronze *Coq* passed to the Galerie Louise Leiris after its casting in the 1950s and entered the collection of the present owners in 1965. Additional casts of the sculpture are housed today in the Tate Gallery, London and the Los Angeles County Museum of Art.



Present lot, detail.

Pablo Picasso, *La Chatte et le coq*, 1953. Musée national d’art Moderne, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Joan Miró, *Le Coq*, 1940. Sold, Christie’s London, 18 June 2007, lot 54. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

52A

FERNAND LÉGER (1881-1955)

Contraste de formes

signed with initials and dated 'F.L 13' (lower right)
gouache and brush and black ink on paper
20 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in. (51 x 64 cm.)
Painted in 1913

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

PROVENANCE:

Galerie Kahnweiler, Paris.
Galerie de l'Effort Moderne (Léonce Rosenberg), Paris.
Galerie Percier, Paris.
Alfred Richet, Paris (acquired from the above, 1936); Estate sale,
Sotheby's, London, 29 November 1994, lot 7.
Jan Krugier, Geneva (acquired at the above sale); Estate sale,
Sotheby's, London, 5 February 2014, lot 12.
Acquired at the above sale by the present owner.

EXHIBITED:

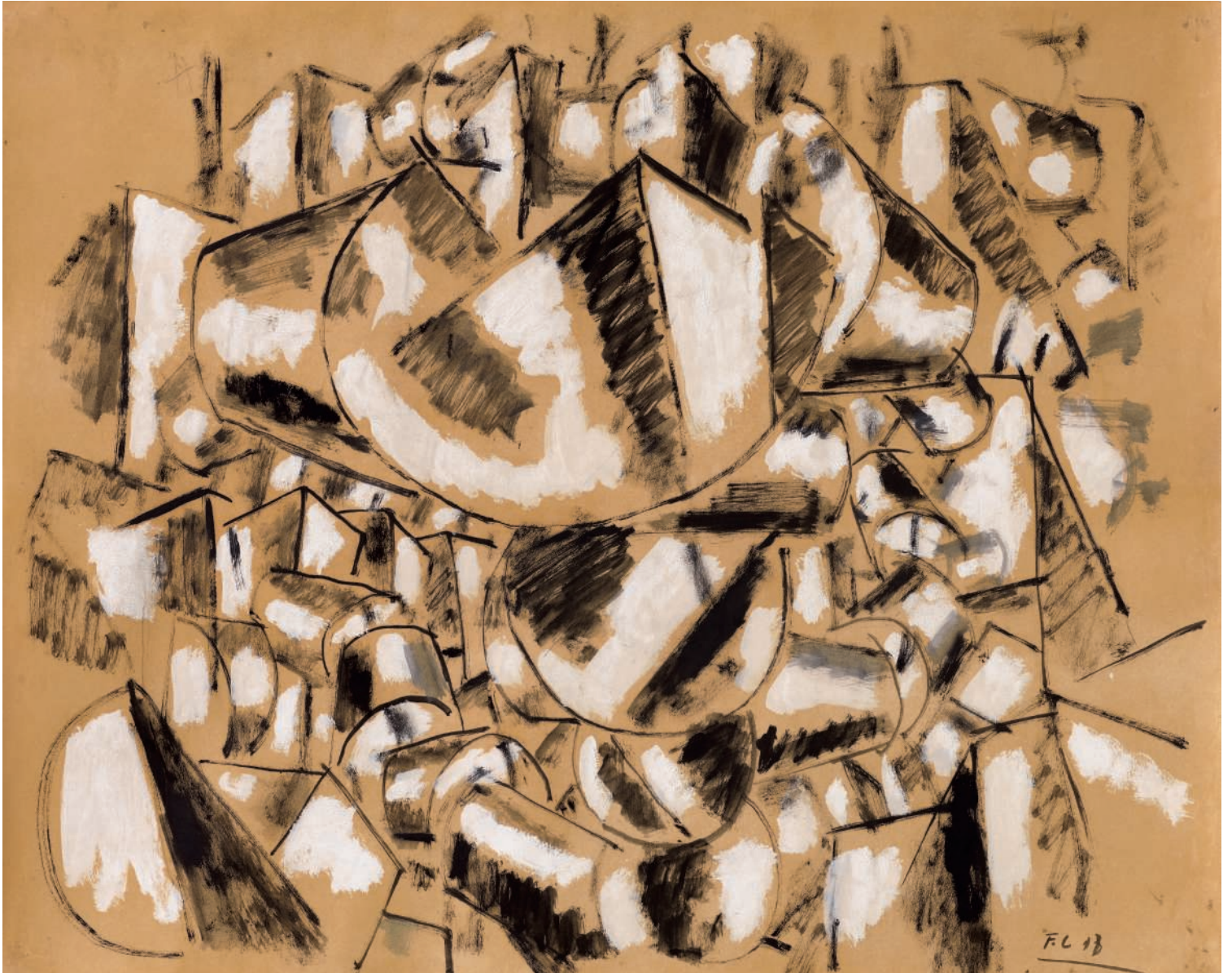
Paris, Galerie Louise Leiris, *F. Léger, dessins et gouaches, 1909-1955*,
February-March 1958, no. 5 (illustrated; titled *Composition*).
Paris, Galerie Louise Leiris, *F. Léger, 55 oeuvres 1913-1953*, April-June 1985,
p. 9, no. 1 (illustrated in color).
Paris, Musée national d'art moderne, Centre Georges Pompidou; Madrid,
Museo nacional Centro de Arte Reina Sofia and New York, The Museum of
Modern Art, *Fernand Léger*, May 1997-May 1998, p. 51, no. 5 (illustrated in
color).
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin, Preussischer
Kulturbesitz; Venice, Peggy Guggenheim Collection; Madrid, Museo
Thyssen-Bornemisza and Geneva, Musée d'art et d'histoire; *Linie, Licht und
Schatten: Meisterzeichnungen und Skulpturen der Sammlung Jan und
Marie-Anne Krugier-Poniatowski*, May 1999-Fall 2000, p. 308, no. 146
(illustrated in color, p. 309); p. 326, no. 156 (illustrated in color, p. 327) and
p. 406, no. 186 (illustrated in color, p. 407) respectively.
Paris, Musée Jacquemart-André, *La passion du dessin: Collection Jan
et Marie-Anne Krugier-Poniatowski*, March-June 2002, p. 352, no. 164
(illustrated in color, p. 353).
Vienna, The Albertina Museum, *Goya bis Picasso: Meisterwerke der
Sammlung Jan Krugier und Marie-Anne Krugier-Poniatowski*, April-August
2005, p. 316, no. 136 (illustrated in color, p. 317).
Munich, Kunsthalle der Hypo-Kulturstiftung, *Das Ewige Auge-Von
Rembrandt bis Picasso. Meisterwerke aus der Sammlung Jan Krugier
und Marie-Anne Krugier-Poniatowski*, July-October 2007, p. 354, no. 169
(illustrated in color, p. 355).

LITERATURE:

J. Cassou and J. Leymarie, *Fernand Léger, Drawings and Gouaches*, London,
1973, p. 30, no. 18 (illustrated).



Fernand Léger standing among cylindrical stone forms
in Brancusi's studio, 8, impasse Ronsin, Paris, circa 1922.
Photographer: Constantine Brancusi. Art: Léger, © 2019 Artists
Rights Society (ARS), New York / ADAGP, Paris; Brancusi, © 2019
Artists Rights Society (ARS), New York / ADAGP, Paris.



Fernand Léger created this dynamic essay in stark, black and white oppositions of cylindrical, spherical, and cubic shapes to guide his pioneering initiative toward the realization of pure, non-representational painting, his iconic series of *Contraste de formes* canvases, which occupied him during 1913 and into early 1914, on the eve of the First World War. Léger executed only fifteen works titled as such in oil colors (Bauquier, nos. 42-43, 45-47, 49-56 and 67-68); several more works under alternate titles share similar characteristics. The studies on paper appear to be no more numerous and are rarely seen, usually as an example or two in major exhibition catalogues.

This *Contraste* study stands apart from other Léger works on paper that resemble it in part, which were completed concurrently and soon thereafter, and relate to oil paintings which clearly display a figural subject composed within a recognizably interior setting (Bauquier, nos. 58ff). The present gouache, like the larger *Contraste* oils, is an astonishing tour-de-force of expeditious conception and execution. Analysis of the composition reveals further complexities in formal contrast, contradiction, and paradox. Modeled in light and shadow—as if in sculptural relief—the welter of densely compacted, spinning elements is summarily flat, respecting the twin dimensions of the sheet in the true modernist mode. The forms appear, however, to tumble and collide, thrust forward or recede, within a deep, indefinite space, which retains its own sense of perspectival distance.

The conceptual, analytical impetus within Cubism had opened the door to alternative visual realities. In the inaugural February 1912 issue of the review *Soirées de Paris*, the poet and critic Guillaume Apollinaire drew attention to an idea that had begun to intrigue artists in the avant-garde; questioning the significance of the subject, they were considering the possibilities in developing an unprecedented, non-representational approach to painting. “Verisimilitude no longer has

any importance, for the artist sacrifices everything to the composition of his picture,” Apollinaire wrote. “The subject no longer counts, or if it counts, it counts for very little... An entirely new art is thus being evolved, an art that will be to painting, as painting has hitherto been envisaged, what music is to literature. It will be pure painting, just as music is pure literature” (“On the Subject in Modern Painting” in L.C. Breunig, ed., *Apollinaire on Art*, Boston, 2001, p. 197).

In his independent approach to Cubism, Léger sought to counter the increasing impact of the Italian Futurists, whose appeal stemmed from their use of modern, cosmopolitan subjects projected in motion. He wished to supplant their illusory representation of movement with a truly pictorial dynamism. Léger had retained from his study of Cézanne an interest in static subjects and a constructive means of composition, but now felt that the accelerating pulse of modern life required a more radical and dynamic approach to convey these new sensations. As early as 1909-1910, in *Nus dans la forêt* (Bauquier, no. 20), Léger visualized both figure and landscape forms in terms of the “cylinder, the sphere, and the cone,” as Cézanne had famously advised Émile Bernard (A. Danchev, ed., *The Letters of Paul Cézanne*, Los Angeles, 2013, no. 233, p. 334). “[Cézanne’s] grip was so strong,” Léger recalled in 1954, “that to get free of it I had to go as far as abstraction” (quoted in C. Green, *Léger and the Avant-Garde*, New Haven, 1976, p. 52). He arrived at an integral formal means that did not render the illusion of motion—as in the Futurist manner—but was expressive and dynamic in its own invention and deployment of pictorial forms.

In early 1913, Léger was on the verge of pure painting—only vestigial references to the subject yet remained, as stated in the artist’s titles for various pictures during this period. He then took the plunge in his *Contrastes de formes*. In a lecture he delivered before the Académie





Fernand Léger, *Nus dans la forêt*, 1909-1910. Rijksmuseum Kröller-Müller, Otterlo. © 2019 Artists Rights Society (ARS), New York / ADAGP.

Fernand Léger, *Contraste de formes*, 1913. The Solomon R. Guggenheim Museum, New York. © 2019 Artists Rights Society (ARS), New York / ADAGP.

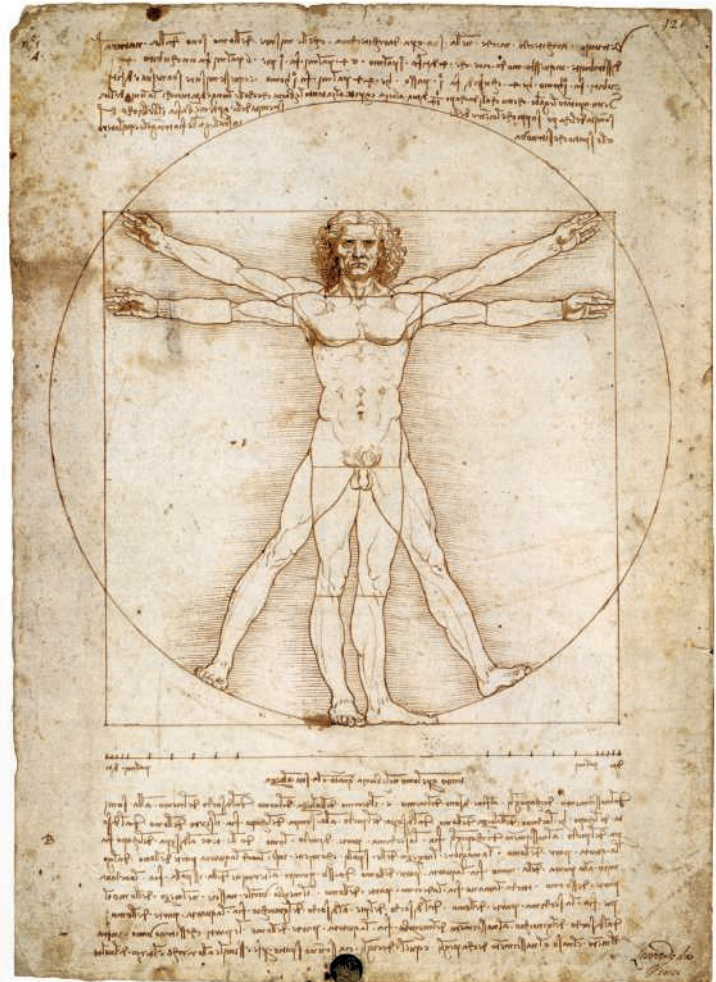
Leonardo da Vinci, *L'Uomo Vitruvian*, circa 1490. Gallerie dell'Accademia, Venice.

Marie Wassiliev, he stated that pictorial realism—the absolute integrity of the picture as an object in and of itself, and not as the representation of something else—was the “simultaneous ordering of three plastic components: Lines, Forms and Colors... From now on, everything can converge toward an intense realism obtained by purely dynamic means. Pictorial contrasts used in their purest sense (complementary colors, lines, and forms) are hence the structural basis of modern pictures” (quoted in E.F. Fry, ed., *Fernand Léger: Functions of Painting*, New York, 1973, pp. 4 and 7).

In his *Contraste de formes* oil paintings, Léger utilized simple geometric volumes composed of cylindrical and planar elements, contoured in straight and curving black lines, the enclosed forms heightened with primary and complementary hues. The effects are even more explicit in the black and white studies on tan paper. The radical works of 1913-1914 demonstrate the “pure painting of contrasts,” Christopher Green has written, “with no subject at all” (*op. cit.*, 1976, p. 56).

In common with most of the *Contrastes* on canvas, the present gouache incorporates a feature to which Green has referred as the “kite device”—an “elongated diamond shape, split in two down the middle, which seems to shove apart two converging cylinders... the very structure of the ‘kite device’ has strong figurative overtones” (*ibid.*, pp. 66 and 68). One may visualize in this tripartite structure the shoulder/chest/shoulder of the upper human body, as in Leonardo’s Vitruvian man. In the present gouache, the sequence of spherical shapes that descend from this “kite” motif, diverging at the bottom into adjoining cylinders, may suggest the torso and spread legs of a seated figure. “Yet,” Green has pointed out, “neither the landscape origins of the *Contrastes* nor their strong figurative flavor should detract from the simple pictorial immediacy of their impact... Léger does achieve in them the purest possible statement of his dynamic and dissonant view” (*ibid.*, p. 69).

“Contrast=dissonance,” Léger declared in his second lecture at the Académie Wassiliev in 1914, “and hence a maximum expressive effect” (quoted in E.F. Fry, ed., *op. cit.*, 1973, p. 16).



PROPERTY FROM A DISTINGUISHED GENTLEMAN

53A

GEORGES BRAQUE (1882-1963)

L'église de Carrières-Saint-Denis

signed 'G Braque' (lower right); signed again 'G Braque' (on the reverse)
oil on canvas
21½ x 18¼ in. (54.6 x 46.3 cm.)
Painted in 1909

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

PROVENANCE:

Galerie Kahnweiler, Paris; second sale of sequestered art, Hôtel Drouot, Paris, 17 November 1921, lot 18.
Jonas Netter, Paris (acquired at the above sale).
Boris Eisenstein, Paris.
Galerie Daniel Malingue, Paris (acquired from the above, 1984).
Private collection (acquired from the above, 1985 and then by descent); sale, Christie's, London, 6 February 2006, lot 65.
Private collection, United Kingdom (acquired at the above sale); sale, Christie's, New York, 13 November 2017, lot 60A.
Acquired at the above sale by the present owner.

EXHIBITED:

(possibly) Kunsthalle Basel, *Georges Braque*, April-May 1933, p. 16, no. 20 (titled *Der Steinbruch von St-Denis* and with incorrect dimensions).
Paris, Galerie Bernheim-Jeune et Cie., *Paysages de France: De l'impressionnisme à nos jours*, March-May 1961, no. 8 (titled *Paysage de Carrière à St-Denis* and dated 1908).
Paris, Galerie Daniel Malingue, *Maîtres impressionnistes et modernes*, November-December 1984, no. 15 (illustrated in color).
London, The Tate Modern, February 2006-August 2017 (on extended loan).
Houston, Museum of Fine Arts, *Georges Braque*, February-May 2014.

LITERATURE:

M. Raynal, *Georges Braque*, Rome, 1924 (illustrated; titled *Carrières St. Denis*).
G. Isarlov, *Georges Braque*, Paris, 1932, p. 16, no. 59 (titled *Les Carrières Saint-Denis* and with incorrect dimensions).
N. Pouillon, *Braque: Oeuvres de Georges Braque*, Paris, 1982, p. 32 (illustrated prior to signature, fig. 3; titled *Carrières-Saint-Denis*).
N. Worms de Romilly and J. Laude, *Braque: Cubism, 1907-1914*, Paris, 1982, p. 264, no. 48 (illustrated, p. 98; with incorrect dimensions).
V. Serrano, *Georges Braque et le paysage: De l'Estaque à Varengeville*, exh cat., Musée Cantini, Marseille, 2006, p. 183 (illustrated in color, fig. 175).



Portrait of Georges Braque in His Studio, circa 1911.
Photographer unknown. Private Collection. Art: ©2019
Artist Rights Society (ARS), New York / ADAGP, Paris.





Pablo Picasso, *Le moulin a huile, Horta de Ebro*, Summer 1909. The Lenoard A. Lauder Collection, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paul Cézanne, *L'Estaque: Rochets, pins et mer*, 1883-1885, Staaliche Kunsthalle Karlsruhe.

Piet Mondrian, *Trees*, 1912. Carnegie Museum of Art, Pittsburgh.

Painted in 1909, *L'église de Carrières-Saint-Denis* dates from the early moments of Cubism. It is in the late landscapes of Braque's transitional period that the bare bones of the movement truly consolidated. Now, he had advanced on Cézanne in rendering form in two dimensions, and he needed only his return to his studio in Paris and his collaboration with Picasso for full-blown Cubism to be born. Pepe Karmel has related about the period from 1909-1910, "the dialogue between Picasso and Braque seems to have been most intense" (E. Braun and R. Rabinow, *Cubism: The Leonard Lauder Collection*, exh. cat., The Metropolitan Museum of Art, New York, 2014, p. 43).

Braque's most important artistic developments took place in the years leading up to the painting of *L'église de Carrières-Saint-Denis*. Despite having been an accomplished Fauve artist, he went through a second formative period, and it was in his landscapes that he made the greatest progress. The importance of the early landscapes, such as the present work, is reflected in the fact that the year before this picture was painted, the critic Louis Vauxcelles had discussed similar Braque landscapes, "M. Braque is an exceedingly bold young man... He despises form and reduces everything, landscapes and figures and houses, to geometrical patterns, to cubes" (Vauxcelles, quoted in E. Mullins, *The Art of Georges Braque*, New York, 1968, p. 44). It is an enduring irony that his slightly condescending words would end up coining the word "Cubism".

L'église de Carrières-Saint-Denis reveals the speed with which Braque had capitalized on the lessons he learned from Cézanne's paintings. The year after the Master of Aix had died, a large posthumous retrospective had been organized. Thus in 1907, many of the young and avant-garde artists of the day, who had been only vaguely aware of Cézanne's works, had epiphanies when confronted with his explorations of form in oils and on paper. The influence of Gauguin and Van Gogh which had been felt throughout the Fauves and the Expressionists was supplanted by the

dramatic, and more profound, questions that were raised by Cézanne's painting, a visual language that conveyed a sense of volume and of three-dimensionality despite the two-dimensional nature of the medium.

It was in his landscapes that Cézanne had explored these issues, and this was the format that Braque also took. Even after his initial viewing of ten Cézanne pictures exhibited in 1906, Braque had taken off for L'Estaque, a landscape which had rich associations with Cézanne, who had immortalized it in his works. The steady development of Braque's art can be seen in some of his L'Estaque paintings, which begin as Fauve images with an increased sense of structure and end as multifaceted, crystalline forms that perfectly harness the interplay between buildings, trees and landscape. This evolution is visible in the comparison between the Fauve landscapes he created there in 1906, the transitional ones, for instance *Viaduc à L'Estaque* from early 1908 (Centre Georges Pompidou), and then finally the 1910 picture of *Les usines de Rio-Tinto à L'Estaque* (Centre Georges Pompidou). By extension, this same process of development also filled and fuelled Braque's landscapes in other parts of France. *L'église de Carrières-Saint-Denis* depicts a scene near Chatou and marks the culmination of Braque's transitional, proto-Cubist period. Only a short time after this work was painted, Braque would forsake the landscapes in which he had made so much progress and would focus instead on still life and portraits. He would only rarely, and decades later, return to the landscape after this. Thus *L'église de Carrières-Saint-Denis* is an exceptionally rare work in showcasing the state of Braque's avant-garde vision just before its incredible transformation with Cubism. It marks the final culmination of his development, of his growth and of his maturity as an artist.

Suffused with an even light, *L'église de Carrières-Saint-Denis* shows Braque's interest in form, but reveals his deft ability with color. Isabelle Monod-Fontaine explains that in 1909 "Picasso and Braque both moved



toward a reduction of color... [Braque] used white for his light areas... He used black with moderation to add washed-out shadows" (*op.cit.*, exh. cat., 2014, pp. 61 and 64). The light in this picture and the deliberately muted shades that form the buildings show a mature and understated evolution of the colorism that had driven so much of his earlier Fauve period works. This is particularly apt as it was with his old friend Derain, Braque stayed at Carrières-Saint-Denis. There, he painted only a handful of works, of which two others are in the Thyssen-Bornemisza Collection and the Centre Georges Pompidou. However, these pictures show that the art that Braque was producing was now completely different to that of his fellow Fauve—only a couple of years earlier Derain had written to other Fauve artists voicing his concern at the alarming developments in his friend's paintings. In a letter to Vlaminck in 1907, he had written of Braque and Friesz that "Their idea is young and to them seems new; they'll get over it. There are other things than that to be done" (quoted in W. Rubin, *Picasso and Braque: Pioneering Cubism*, exh. cat., The Museum of Modern Art, New York, 1989, p. 344).



It was just after *L'église de Carrières-Saint-Denis* was painted that Braque and Picasso embarked on the full-blown adventure of Cubism. The similarity in the paths that they had chosen was already clear, as is shown in the paintings that Picasso had almost simultaneously been painting in Horta. The two artists were pursuing similar goals from different angles. Picasso's interest in Cézanne was less focused than Braque's, and was supplemented by an interest in African and Oceanic art. The fact that the two artists sought similar goals through different means was to have an impact even on Braque's works. This came about through the legendary dealer Daniel-Henri Kahnweiler—through whom Braque was introduced to the poet Guillaume Apollinaire, who in turn took the painter to the studio of his friend Pablo Picasso. There, the Spanish painter was at work on his masterpiece, *Les Femmes d'Alger*. Braque was shocked, yet completely enthralled. What he saw in Picasso's masterpiece-in-progress he could not ignore, and it was in a sense this work that liberated him, that gave him the confidence to embark on his extensive exploration of a means of capturing form on canvas.

Kahnweiler's indirect influence on Braque in bringing about his minor revelation in Picasso's studio was later surpassed by his role as the godfather of Cubism. For it was Kahnweiler, through whose hands *L'église de Carrières-Saint-Denis* passed, who organized the first exhibitions of Braque and Picasso, as well as all the early exhibitions of Cubism. *L'église de Carrières-Saint-Denis* is therefore an important painting from one of the highpoints of Braque's career, one of the last and most fully developed of his transitional paintings, and a testimony to the various characters who formed the avant-garde of the time, and who would shake up the entire history and development of modern art.

THE JAMES AND MARILYNN
ALSDORF COLLECTION

54A

JOAN MIRÓ (1893-1983)

La Rose

signed 'Miró.' (lower right)
oil on board laid down on cradled panel
30 $\frac{7}{8}$ x 29 $\frac{1}{2}$ in. (78.5 x 74.8 cm.)
Painted in Barcelona in 1916

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

PROVENANCE:

Pierre Loeb and Heinz Berggruen, Paris (13 February 1953).
Galerie Maeght, Paris (acquired from the above, 24 June 1953
and until April 1972).
Private collection, Geneva (by 1982 and until at least 1990).
Private collection, Paris.
Stephen Hahn, New York.
David Tunkle Fine Art, Los Angeles.
Acquired from the above by the late owner, 9 September 1996.

EXHIBITED:

Barcelona, Galeries Dalmau, *Exposició Joan Miró*, February-March 1918,
no. 34.
Krefeld, Kaiser Wilhelm Museum; Stuttgart Württembergische
Staatsgalerie and Berlin, Hausam Waldsee, *Joan Miró*, January-May 1954,
no. 1 (titled *Stilleben mit Flasche*).
Brussels, Palais des Beaux-Arts; Amsterdam, Stedelijk Museum and
Kunsthalle Basel, *Joan Miró*, January-April 1956, no. 2 (titled *Nature morte à
la bouteille* and with incorrect support).
Paris, Musée national d'art moderne, *Joan Miró*, June-November 1962, no. 2
(with incorrect support).
Tokyo, National Museum of Modern Art and Kyoto, National Museum of
Modern Art, *Joan Miró Exhibition*, August-November 1966, p. 170, no. 6
(illustrated, p. 88; with incorrect support).
Saint-Paul-de-Vence, Fondation Maeght; Barcelona, Antic Hospital de la
Santa Creu and Munich, Haus der Kunst, *Miró*, July 1968-May 1969, p. 57,
no. 2 (illustrated, p. 90; with incorrect support).
Houston, The Museum of Fine Arts, *Miró in America*, April-June 1982,
no. 1 (illustrated in color).
Shinjuku, Grande Gallery Odakyu; Nagano, Shinano Museum of Fine Arts;
Osaka, Hanshin Department Store Art Gallery; The Funabashi Seibu
Museum of Arts; Miyagi Museum of Art and Fukushima Prefectural Museum
of Modern Art, *Retrospective Exhibition of Miró*, April-September 1984, p. 37,
no. 1 (illustrated in color).
Charleroi, Palais des Beaux-Arts, *Picasso, Miró, Dalí*, September-December
1985, p. 173, no. 1 (illustrated in color).
Kunsthau Zürich; Dusseldorf, Städtische Kunsthalle and New York,
The Solomon R. Guggenheim Museum, *Joan Miró: A Retrospective*,
November 1986-August 1987, p. 58, no. 2 (illustrated in color, p. 59).
Saint-Paul-de-Vence, Fondation Maeght, *Joan Miró: Rétrospective de l'oeuvre
peint*, July-October 1990, p. 16, no. 1 (illustrated in color, p. 17; with incorrect
support).
Paris, Musée national d'art moderne, Centre Georges Pompidou, *Joan Miró:
1917-1934*, March-June 2004, p. 378, no. 1 (illustrated; illustrated again in
color, p. 96; with incorrect medium).
Paris, Galeries nationales du Grand Palais, *Miró: La couleur de mes rêves*,
October 2018-February 2019, pp. 33 and 293, no. 3 (illustrated in color, p. 33;
with incorrect support).

LITERATURE:

J. Prévert and G. Ribemont-Dessaignes, *Joan Miró*, Paris, 1956, p. 99
(illustrated; titled *Nature morte à la bouteille* and with incorrect support).
E. Hüttinger, *Miró*, Bern, 1957, pp. 9-10 (illustrated, fig. 3; titled *Nature morte
à la bouteille* and with incorrect support).
J. Dupin, *Joan Miró: Life and Work*, New York, 1962, p. 503, no. 26
(illustrated; illustrated again, p. 109).
Y. Bonnefoy, *Miró*, Milan, 1964, no. 2 (illustrated in color).
J.J. Sweeney, *Joan Miró*, Barcelona, 1970, p. 18 (illustrated in color;
with incorrect support).
M. Tapié, *Joan Miró*, Milan, 1970, p. 19, no. 3 (illustrated in color).
M. Rowell, *Joan Miró: Peinture=poésie*, Paris, 1976, p. 16 (illustrated in color).
R.S. Lubar, *Joan Miró Before "The Farm," 1915-1922: Catalan Nationalism and
the Avant-Garde*, Ann Arbor, 1988, pp. vi, 288 and 300 (illustrated, fig. 22).
G. Weelen, *Miró*, New York, 1989, pp. 23 and 26 (illustrated, p. 26, pl. 28;
titled *Still life with Rose* and with incorrect support).
J. Dupin, *Miró*, Barcelona, 1993, pp. 44 and 56 (illustrated, p. 44, fig. 42).
W. Erben, *Joan Miró: Mensch und Werk*, Cologne, 1998 (illustrated in color;
titled *Stilleben mit Rose* and with incorrect support).
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné. Paintings,
1908-1930*, Paris, 1999, vol. I, p. 27, no. 18 (illustrated in color;
with incorrect support).

The daring modernist impulse in Miró's temperament is already strongly
apparent in *La Rose*, which the artist painted in autumn 1916 at age 23.
He had received a most encouraging response earlier in the year when
he submitted his first canvases to Josep Dalmau, whose eponymous
gallery was the center of intellectual and artistic ferment in Barcelona
at that time. Dalmau promised Miró his first solo show as soon as he had
completed a sufficient number of canvases. Now, after a summer
at Mont-roig in which he focused on landscape painting, Miró was back
in Barcelona, balancing the demands of his obligatory military service
with work in portraiture and still life, undertaken late into the night in
the studio that he shared with his friend Enric Ricart.

In the still lifes from this formative moment, Miró sought to integrate
the inherent fervor of his palette with the plastic vigor of Cézanne
and cubism. "*The Rose* constitutes a battleground in the war between
the artist's lyrical, colorist instincts and his determination to order his
compositions and restore identity and autonomy to objects," Jacques
Dupin has written. "Against passionate surges of color, he erects
rhythmic structures that channel and direct them" (*op. cit.*, 1993,
p. 57). The patterned and rumpled Majorcan tablecloth here creates
an intensely active and expressive lower zone, which reverberates in the
broken lines that enliven the more restrained upper part of the picture.
The bottle and its shadow link the two planes, while the red rose,
balanced by an apple in a rustic bowl, provides a focal point within the
restless, seething space of the tabletop.

"Like Matisse," Dupin continued, "Miró indulges in his passion for color
by setting up the usual objects of still lifes on Spanish tablecloths or in
front of richly colored wallpapers or draperies. But he folds, crumples,
and twists the hangings and tablecloths, thereby giving them the
appearance and movement of waves and hills, escarpments or ravines in
the Tarragona countryside. He employs powerful, rough brush strokes,
in the spirit of Cézanne, but cruder, more savage. The surface is never at
rest; underground forces seem to govern its movements, to distend it, to
make it surge. Even at this early date, external reality is threatened by the
internal energy of an especially tyrannical subjectivity" (*ibid.*, p. 41).



PROPERTY OF THE HEIRS OF HENRI MARIE PETIET

55A

PABLO PICASSO (1881-1973)

La Suite Vollard

each signed 'Picasso' (lower right)
the rare complete set of one hundred etchings, aquatints and drypoints,
on Montval laid paper

Each Sheet size *circa*: 19¼ x 15½ in. (50 x 38.5 cm.)

Executed from 1930-1937. This set is from the edition of 50 with wider margins (there was also an edition of 260 with narrow margins).

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

PROVENANCE:

Ambroise Vollard, Paris.

Henri Marie Petiet, Paris (acquired from the estate of the above).

By descent from the above to the present owners.

LITERATURE:

G. Bloch, *Catalogue de l'oeuvre gravé et lithographié 1904-1967*, Bern, 1968, pp. 57-75, nos. 134-233 (other examples illustrated).

B. Baer, *Picasso Peintre-Graveur*, Bern, 1986, vol. 1, pp. 323-324, 327, 334-337, 339, 341-344, nos. 192, 195, 201-203, 205, 207-210; vol. 2, pp. 17, 104-109, 114-120, 124-153, 161, 163-183, 188-190, 197, 199-208, 219-221, 224, 228-232, 258-263, 266-269, 272-274, 282-283, 286-291, 294-295, 306-317, 322-326; nos. 258, 296-298, 300-305, 307-332, 338, 340-352, 355-356, 363, 365-370, 378, 380, 384-385, 404-408, 410-414, 416, 421, 423-424, 426-427, 434-437, 440-442; vol. 3, pp. 93-98, 111-113, nos. 444, 609, 617-619 (other examples illustrated).



La grande statue, 1930, in Picasso's sculpture studio, Château de Boisgeloup, France 1931. © Archives Olga Ruiz-Picasso © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.









The one hundred etchings of the *Suite Vollard* were created by Pablo Picasso between 1930 and 1937, a seminal period in his career. The images function almost as entries in a diary, illustrating a galaxy of motifs and preoccupations, including the artist's desire for his young mistress and muse Marie-Thérèse Walter, his fascination with the process of artistic creation and transformation, the battle of the sexes and the analogy of making art and making love.

The man who commissioned the project, Ambroise Vollard, was one of the most influential dealers during a momentous period in the history of European art. A large, brooding figure, impenetrable and vain, he was both loved and loathed by those with whom he dealt. A champion of new and overlooked artists he rescued Paul Cézanne from obscurity, was responsible for the first retrospective of Vincent van Gogh and was the first to show Paul Gauguin's Tahitian paintings.

Vollard's greatest claim to fame may be the decision to give the nineteen-year-old Picasso his first show in 1901, beginning a relationship that lasted until Vollard's death decades later. When it came to Picasso's paintings Vollard's support was somewhat sporadic, motivated largely by the interests of his wealthy clientele. But in terms of printmaking—Vollard was also a passionate publisher of illustrated books—their relationship became arguably more committed.

The late 1920s were years of profound change for Picasso, with interwoven developments in both his artistic and personal life. Many of the themes that were to find form in the *Suite Vollard* can be traced back to these turbulent years. By then Picasso had left the poverty of his early life in Paris far behind. He lived a respectable, bourgeois existence with his wife, the former ballerina Olga Khokhlova. While he enjoyed the material benefits of success, Picasso began to resent restrictions on his freedom and gradually his marriage deteriorated. It was dealt the coup de grâce by Picasso's chance encounter with the seventeen year old Marie-Thérèse Walter in 1927.

The forty-five year-old artist's opening gambit on meeting the young woman has entered Picasso lore. Struck by her Grecian profile and sensuous physique, Picasso reportedly approached her saying: "Mademoiselle, you have an interesting face. I would like to do a portrait of you. I feel we are going to do great things together...I am Picasso" (quoted in *A Question of Identity*, Michael Fitzgerald, in *Picasso's Marie-Thérèse*, Acquavella Galleries, New York, 2008, pp. 11).

For much of the next decade her features and classical profile would dominate Picasso's work, not least in the *Suite Vollard*, and she is ubiquitous in the largest coherent group in the series, known as

the *Sculptor's Studio*. These forty-six etchings, showing an artist and model working, relaxing or carousing in a studio, expand upon themes developed in two recent illustrated book projects; Ovid's *Metamorphoses*, which includes the tale of a sculptor who falls in love with his creation, and Honoré de Balzac's *Le Chef d'Oeuvre Inconnu* (commissioned and published by Vollard), which relates the tale of the doomed painter Frenhofer and his struggles to capture reality in paint. Ideas surrounding transformation and metamorphosis, the contrast between the created work and reality, particularly the impossibility of making any work of art so perfect it could compete with life itself, were of profound interest to Picasso and play a significant role in the *Suite*.

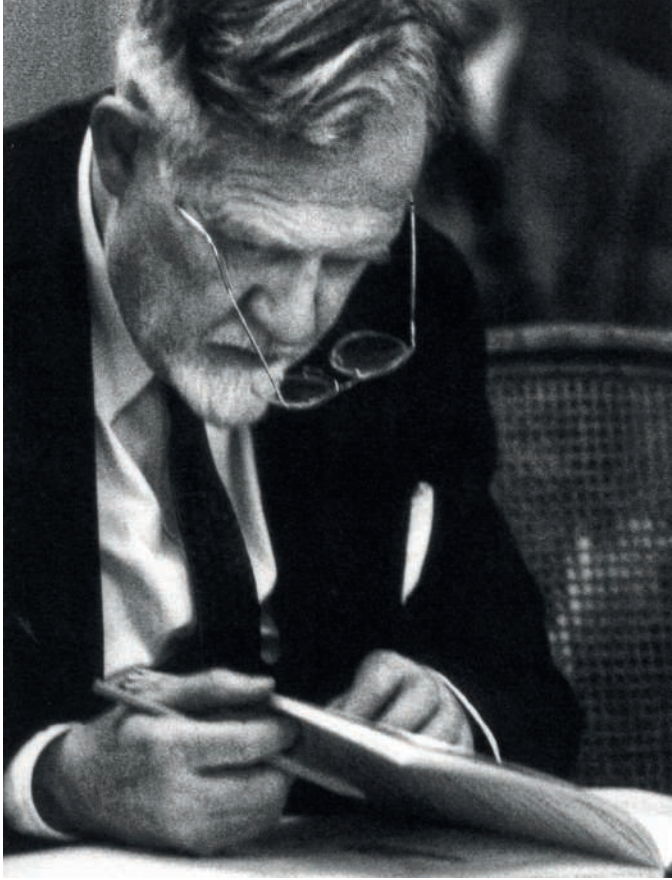
Another key element in Picasso's oeuvre and personal mythology, the Minotaur, is present in no fewer than twenty-one scenes. For the Surrealists, the Minotaur represented the dark centre of man's violent, irrational desires. While he also recognized the Minotaur as the monster within, Picasso identified the creature more closely with the fighting bull of his native Spain, whose power, pride and ferocity he regarded as corresponding to his own virile persona.

Among the concluding works in the *Suite* is a sequence depicting a blind Minotaur: "...the chastened Minotaur, old, pathetic and blind, is led by a young girl with the features of Marie-Thérèse, who, in the first plate, holds a bunch of flowers, while in the other three she clutches a fluttering white dove of peace. The figure of the Blind Minotaur was Picasso's invention; it is an image that goes beyond the artist's personal nightmare to evoke the wider political darkness threatening to engulf Europe with the rise of Fascism in Germany and Italy" (quoted in *Picasso Prints - The Vollard Suite*, Stephen Coppel, The British Museum Press, London, 2012, pp. 35).

Where or exactly when the idea first came from for a suite of this size and ambition is not known (perhaps unsurprisingly, given Vollard's aversion to written contracts) although it is thought to have been connected to a trade between the two, with Vollard exchanging two paintings in return for etchings from Picasso.

An even greater mystery is that we have no clear idea what its final format was to have been. Vollard's life was cut tragically short by a car crash in 1939, only weeks after the edition had been printed, and his





plans for the *Suite* perished with him. Subsequent research has pieced together evidence that the etchings were to have been paired with two poems by André Suarès, *Minotaure* and *Minos et Pasiphaë*, and published as a book or album. Exactly how they might have been integrated with or divided between the two texts, is not recorded.

Roger Lacourière, the respected master printer, was given the job of printing the edition: 50 sets on large format paper and 260 sets on smaller sheets. Lacourière had developed a close working relationship with Picasso, providing technical advice and guidance. As the project progressed, one can see Picasso growing in sophistication as a printmaker, devising his own methods for combining etching and engraving techniques to magnify the expressive power of his images.

While Vollard's death was perceived as a disaster for most of the two dozen artists and writers who had projects in progress with him, for a man with vision and daring it presented an enormous opportunity. Fortunately, a man with those qualities became part of the narrative.

Present lot, detail.

Picasso in Mougins, France, 1936, photographed by Roland Penrose. © Lee Miller Archives, England 2019. All rights reserved. www.leemiller.co.uk

Marie Thérèse Walters at age 19 with her mother's dog, Dolly, 1928. Photo: Gérard Blot / Réunion des Musées Nationaux / Art Resource NY.

Henri Marie Petiet at a Klipstein & Kornfeld auction, circa 1955. Photo courtesy Galerie Kornfeld, Bern.

Vollard at 28 rue Martignac, circa 1932. Musée d'Orsay Paris. Photograph: Thérèse Bonney © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt.

Henri Marie Petiet was born into an aristocratic family in 1894. He was a precocious collector, with an interest in illustrated books and, by extension, fine prints. He soon became a presence in the auction rooms and by degrees began to trade as well as collect, eventually opening his own gallery. Petiet knew, as did everyone else, that Vollard's house on the rue de Martignac was an Aladdin's cave, packed with paintings, drawings, ceramics, sculptures and prints. Whilst Petiet was interested in many of the prints and livres d'artiste, for him the main prize was the entire edition of the series that was eventually to become known as the *Suite Vollard*. Intense negotiations with Vollard's executors took place and, despite Paris being under Nazi occupation, a deal was eventually concluded.

While the acquisition was a coup, it came with two challenges; the first was that Petiet received only 97 of the plates. The three portraits of Vollard which conclude the series had been diverted (deliberately or accidentally) to a competitor, forcing Petiet to negotiate with a rival whenever he wanted to sell a complete set. The second challenge was the fact that Picasso had signed only fifteen impressions each of just ten works before Vollard died. It was clear to Petiet that he could increase the return on his investment if he could induce the artist to sign more of the edition. This he managed to do, but only sporadically, and at some cost—Picasso charged 100, then 200 francs, for each signature, in cash. Aware that Picasso might change his mind at any time, Petiet was careful to present sets of the large format, deluxe edition, to the artist first, followed by the regular edition and a selection of the most important individual subjects.

By 1969 Picasso had grown weary of this arrangement and had other pressing obligations. As Petiet had feared, the signing stopped. Although he must have kept meticulous records, there is no surviving account of the number of individual impressions or complete sets that were signed by the artist. Ultimately, many sets were broken up by subsequent owners, with the result that complete sets, particularly the edition with large margins, are very rare. To our knowledge the present lot will be only the third example of a signed, deluxe set to have appeared at auction in forty years.



PROPERTY FORMERLY IN THE COLLECTION OF CESARE GNUDI

56A

GIORGIO MORANDI (1890-1964)

Natura morta

signed 'Morandi' (lower right)
oil on canvas
14 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (35.7 x 45.2 cm.)
Painted in 1950

\$700,000-1,000,000

PROVENANCE:

Cesare Gnudi, Bologna (possibly acquired from the artist, *circa* 1950).
Gift from the above to the present owners, *circa* 1981.

EXHIBITED:

(Possibly) Bologna, Museo Civico di Bologna, *Mostra della pittura bolognese del '900*, 1968.

LITERATURE:

L. Vitali, *Morandi: Catalogo generale, 1948-1964*, Milan, 1977, vol. II, no. 749 (illustrated).



“Morandi’s representation of objects, flowers, and landscapes, is a unique, but varying form of poetry... While life is passing rapidly, nature stands still in space and time, motionless in eternity.”

Cesare Gnudi



“[Morandi] looks at a cluster of objects on a table with the same emotion stirring in his heart as the wanderer in ancient Greece felt as he gazed at groves, dales and hills, believed to be the abode of ravishing and astounding deities. He gazes with the eye of a believer, and the innermost bones of these things, dead to us because their life is stilled, appear to him in their most consoling guise: in their *everlasting* aspect”

Giorgio de Chirico

Bathed in a soft, ethereal light, the protagonists of Giorgio Morandi’s *Natura morta* are grouped together, huddled in the center of the table top, their forms appearing almost indistinguishable from one another. In this symphonic study of light and tone, the utilitarian function of these vessels has evaporated, transformed through Morandi’s intense and scrupulous gaze into abstract planes of color that float within an undefined and seemingly infinite space. In this work, Morandi has chosen a group of predominantly tall bottles, with a grey pitcher—an oft used object from the artist’s small and beloved repertoire of artistic props—serving as the central focus of this grouping. As a result, this still-life is imbued with an architectural sense of structure, its vertical emphasis a frequent feature of Morandi’s post-war works, calling to mind the artist’s reflection that he regarded his arrangements of bottles, “like spires of a gothic cathedral”, or “towers that rise above the view of a city” (quoted in M.C. Bandera and R. Miracco, *Giorgio Morandi, 1890-1964*, exh. cat., New York, 2008, p. 34).

Filled with a serene sense of stillness, *Natura morta* was painted in 1950, and embodies the silent, meditative nature that characterized the artist’s iconic still-lives in the aftermath of the Second World War. Throughout the 1950s, Morandi’s fastidious self-discipline and intense focus came to dominate his practice, as he concentrated on the interrelationships between an increasingly small number of objects. With a limited number of components in the present work, Morandi created a visually compelling, timeless composition from the simplest of means. As Italian art critic and historian, Lionello Venturi noted in 1957, “a still life by Morandi is most beautiful when it is simple; when few objects of common shape are offered on the canvas. In recent years Morandi has become aware of this, and his simplifications of motifs are more and more emphasized, in order to let the color harmony speak by itself” (*Giorgio Morandi Retrospective 1912-1957*, exh. cat., New York, 1957, n.p.).

Giorgio Morandi in his studio. Photo: © Leo Lionni. Art. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome.

René Magritte, *Les valeurs personnelles*, 1952. San Francisco Museum of Modern Art. © 2019 C. Herscovici / Artists Rights Society (ARS), New York.

Pablo Picasso, *Les Allumettes (Porte-allumettes, pipe, verre)*, 1911-1912. Musée national d’art moderne, Centre Georges Pompidou, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Paradoxically, Morandi's intensive scrutiny did not lead him to a greater level of realism, but to an ever-increasing abstraction. In the present *Natura morta*, the gathering of bottles, pitcher and pots have been rendered with such focus that they have ceased to appear as objects upon a tabletop but have instead become otherworldly apparitions, or, more literally, lavishly applied strokes of soft ivory, blue and gray paint. Similarly, Morandi's lengthy period of planning and subsequent execution bely the seeming ephemerality of the arrangement of bottles and their shadows. The objects are depicted with such intensity that there is a sense that the smallest of movements or changes would destroy the harmonious equilibrium of these pieces, forever altering the complex play of shadow, light and color. Hovering between the boundary of representation and abstraction, *Natura morta* encapsulates this extraordinarily diverse range of radical pictorial effects that Morandi garnered from his study of the everyday world.

As Morandi explained, "I think that to express that which is in nature, that is, the visible world, is the thing that most interests me. I believe that, particularly at the present time, the educative task possible in the figurative arts is that of communicating the images and the sentiments which the visible world awakens in us; that which we see I hold to be a creation, an invention of the artist whenever he is able to allow those barriers to fall; I mean those conventional images which lie between him and reality. As Galileo recalled in his book of philosophy, the book of nature is written in characters which are alien to our alphabet. These characters are the triangle, squares, circles, spheres, pyramids, cones and other geometric figures" (quoted in P. Mangravite, "Interview with Giorgio Morandi" in *exh. cat., op. cit.*, 2008, p. 350).

While presenting the quintessential characteristics of Morandi's work following the Second World War, *Natura morta* also stands as a poignant testament to the friendship of Morandi and Italian art historian and curator, Cesare Gnudi, who was the first owner of this luminous still-life. Born in Bologna, Gnudi was a well-respected writer and critic in the years before the war. In the spring of 1943, Mussolini's campaign to round up anti-fascist intellectuals intensified. In Bologna, a number of Morandi's friends, including Gnudi, the art critic, Carlo Ludovico Ragghianti, and the poet and critic, Francesco Arcangeli were engaged in anti-fascist activities. On a Sunday afternoon in May, the secret police, known as OUVRA, arrived at Morandi's home. They searched his studio and rooms and confiscated a number of his letters, suspecting that due to his friendships with Gnudi and Ragghianti, who had founded the

Partito d'Azione and been imprisoned the year prior, he was party to and indeed a participant in these subversive activities. Morandi was taken to the local prison, San Giovanni in Monte, where he was incarcerated with a number of his friends, including Gnudi and Arcangeli, who had similarly been arrested due to their connections with Ragghianti. Morandi was released a week later thanks to the intervention of Roberto Longhi and others, and decided, given the scrutiny he was living under, to relocate to rural Grizzana, escaping the Allied bombardment of Bologna that followed in July of this year (J. Abramovich, *Giorgio Morandi: The Art of Silence*, New Haven, 2004, p. 179).

Following the war, Gnudi and Morandi remained close friends. Rising to the position of director at the Pinacoteca in Bologna, Gnudi was a vital and steadfast supporter of the artist, not only writing a monograph on him, but coming to his defense when his work was criticized in an exhibition following the war. Morandi likely gave *Natura morta* to Gnudi.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

57A

ALBERT BLOCH (1882-1961)

Ohne Titel (Höllenszene)

signed with monogram (lower left)

oil on canvas

30 $\frac{3}{8}$ x 35 $\frac{1}{2}$ in. (77.6 x 90.2 cm.)

Painted in 1912

\$600,000-900,000

PROVENANCE:

Herbert B. Palmer, Los Angeles.

Richard Feigen Gallery, Chicago.

Lafayette Parke Gallery, New York and San Francisco.

Acquired from the above by the present owner, 10 March 1994.

EXHIBITED:

Kansas City, Nelson-Atkins Museum of Art; Munich, Städtischen Galerie im Lenbachhaus and Wilmington, The Delaware Art Museum, *Albert Bloch: An American Blue Rider*, January-December 1997, p. 209, no. 15 (illustrated in color, p. 102, pl. 16).

Minneapolis, Walker Art Center, *The Cities Collect*, September 2000-January 2001, no. 28.

Minneapolis, Walker Art Center, *Franz Marc and the Blue Rider*, April-July 2001, no. 1.

Düsseldorf, Museum Kunstpalast, *El Greco and Modernism*, April-August 2012, p. 254 (illustrated in color).

David Cateforis has confirmed the authenticity of this painting.





Dating from 1912, *Ohne Titel (Höllenszene)* was created at the height of Albert Bloch's involvement with the revolutionary group of avant-garde artists known as *Der Blaue Reiter*, led by Wassily Kandinsky and Franz Marc. Born in St. Louis, Missouri, Bloch had worked for several years as a graphic artist for local newspapers in America before moving to Europe to further his artistic education, settling with this family in the buzzing artistic quarter of Schwabing in Munich. It was here that Bloch came across a publication from the second exhibition of the Neue Künstlervereinigung München (NKVM) and found in its black and white reproductions an experimental artistic vision closely aligned with his own. Shortly afterwards, he invited Kandinsky to visit his studio, and quickly became absorbed into the circle of artists that revolved around the NKVM. Unbeknownst to Bloch, at this time Kandinsky and Marc were beginning to grow restless within the organization, frustrated by the NKVM's exhibiting constraints and what they perceived as the committee's increasingly nationalistic stance. In December 1911, the pair dramatically resigned from the group and forged ahead with organizing a separate exhibition, designed to showcase the work of a number of like-minded artists working across Europe. Bloch was among the first artists personally invited by Kandinsky to join their endeavor and was represented by six paintings at the inaugural exhibition of the *Der Blaue Reiter*—more than any other participant, barring Gabriele Münter.

With its angular, fragmented forms, overlapping planes and rich, expressive colors, *Ohne Titel (Höllenszene)* powerfully illustrates the growing influence of Marc and Kandinsky on Bloch's painting during this crucial period, the treatment of space echoing in particular the abstract color movements and rhythmical lines of the Russian's landscapes of this period. However, while Bloch was intrigued by Kandinsky's pursuit of what he described as an "inner necessity" and Marc's use of color and form, he refused to abandon the human figure entirely in his painting, seeing in their movements and gestures a dramatic and universal form of expression. In *Ohne Titel (Höllenszene)*, Bloch places characters from the *commedia dell'arte* alongside a number of strange, elongated humanoid figures in a tumultuous, almost apocalyptic, landscape. Collapsing the space between the figures and their surroundings, he allows the sinuous lines of their bodies to blend and merge with the boldly faceted background, creating a dynamic, tension-filled composition in which the human body becomes a conduit for the expression of pure emotion, their gestures and forms imbuing the scene with a heady sense of tragedy, terror, passion, angst and drama.



Present lot, detail.

Wassily Kandinsky, *Improvisation VII*, 1910.
Tretyakov State Gallery, Moscow.

Wassily Kandinsky, *Fragment 2 zu
Komposition VII (Zentrum und Ecken)*, 1913.
Allbright-Knox Gallery, Buffalo.

PROPERTY FROM A EUROPEAN ESTATE

58A

ERICH HECKEL (1883-1970)

Zwei ruhende Frauen

color woodcut printed from two blocks, on laid paper
signed and dated 'Erich Heckel 09' (lower right margin)
Image size: 14¾ x 12¾ in. (32.5 x 37.5 cm.)
Sheet size: 18 x 24 in. (46 x 61.1 cm.)
Executed in 1909

\$500,000-700,000

PROVENANCE:

Kunsthütte zu Chemnitz, Germany; with their stamp *verso*.
Confiscated from the above as "degenerate art" by the Reichsministerium für Volksaufklärung und Propaganda on 19 August 1937 (Entartete Kunst No. 10079).
Ferdinand Möller (1882-1956), Berlin and Zermützel, with his stamp (not in Lugt) and inscribed in pencil on the reverse "*Erworben lt. Vertrag 1940*" (acquired through exchange with the above on 7 March 1940).
Galerie Ferdinand Möller, Cologne (from 1951).
Heinrich Neuerburg (1883-1956), Cologne, with his blindstamp (Lugt 1344a) and inventory number 1219 in pencil *recto* (acquired from the above between 1951 and 1956).
By descent from the above to the present owners.

LITERATURE:

A. and W.-D. Dube, *Erich Heckel-Das Graphische Werk*, Weinheim, 1964, no. H 176.
L. Reidemeister, ed., *Erich Heckel-Der frühe Holzschnitt*, exh. cat., Brücke-Museum, Berlin, 1983, p. 9, no. 63 (another impression illustrated, ill. 33).
A. Beloubek-Hammer, M.M. Moeller and D. Scholz, eds., *Brücke und Berlin-100 Jahre Expressionismus*, exh. cat., Kupferstichkabinett und Nationalgalerie, Staatliche Museen zu Berlin, 2005, pp. 176 and 183, no. 201 (another impression illustrated).
M.M. Moeller and J. Arnaldo, eds., *Brücke-Die Geburt des deutschen Expressionismus*, exh. cat., Brücke-Museum Berlin, 2005, p. 179, no. 67 (another impression illustrated).
I. Conzen, ed., *Brücke, Bauhaus, Blauer Reiter-Schätze der Sammlung Max Fischer*, exh. cat., Staatsgalerie Stuttgart, 2010, pp. 126-129, no. 16 (another impression illustrated).





Two women are shown lolling around on a red surface, perhaps a sofa or daybed, their heads affectionately rested against one another. Nearly the entire image is filled with a few solid blocks of color, surrounded by broad, black outlines: the women's clothes in dark blue, ochre and green, the background in bright red.

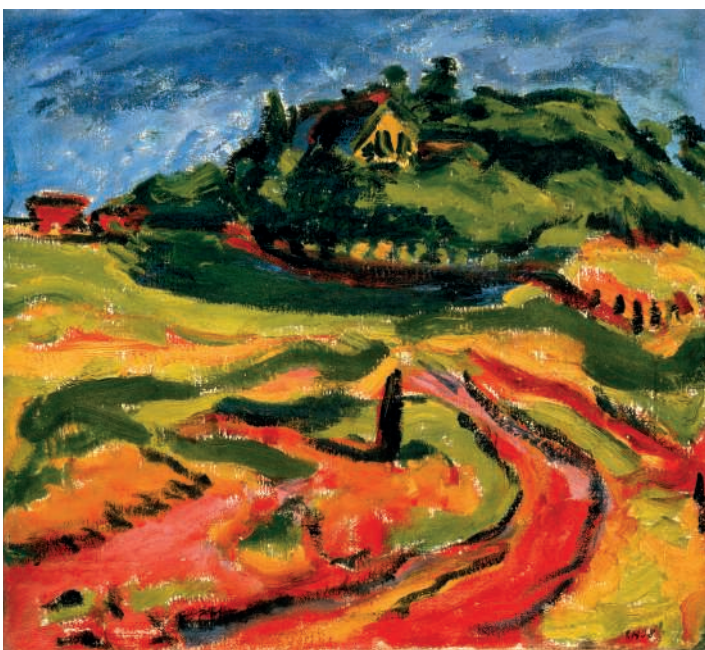
The clearly outlined color fields are reminiscent of medieval cloisonné enamel, folk art and textiles, art forms that Erich Heckel and the artists of the *Brücke* group were looking at in their search for an "unadulterated" simplicity and basic humanity in art. They wished to express themselves in a manner that was powerful and immediate, and found inspiration in ancient, decorative, as well as non-European art. This went hand in hand with a choice of humble, often intimate subjects, such as the two women at rest depicted in the present woodcut.

Zwei ruhende Frauen (*Two resting Women*) is one of the earliest and most important of Erich Heckel's large color prints. It was created in 1909, when the artist was 26 years old. In February that year, Heckel had travelled to Italy, and the print was probably made after his return to Dresden, in the autumn or winter of 1909. The subject does not correspond to any known painting or preparatory drawing. In fact, as Leopold Reidemeister pointed out, this woodcut with its flat color surfaces and bold outlines anticipates the manner of the *Brücke* painting style of the following years (*op. cit.*, 1983, p. 9). It was the resistance of the wood and the unwieldiness of the woodcut medium that drove Heckel towards a reduction of lines and shapes, which reached its first apogee in the present work and the near-contemporary color woodcut *Liegende*.

Shaped by the rough material, these early woodcuts influenced and ultimately came to define the art of the *Brücke*. It is this precedence which led Reidemeister to declare: "Nothing is as much *Brücke* as a woodcut" (*ibid.*, p. 7). It would take another year before Heckel (or in fact Kirchner, Pechstein or Schmidt-Rottluff) would produce paintings of equal boldness and formal rigor. In this context, a double-sided painting by Heckel, sold by Christie's in London in 2001, offers a fascinating comparison. On the *recto* the painting of 1908 depicts a landscape painted with broad, open brushstrokes in the manner of the *Fauves*. The *verso*, painted around 1910-1911, shows Heckel and his girlfriend Sidi dancing in a room. Reminiscent of a woodcut, the image consists largely of solid fields of color, separated by hard, black outlines.

Zwei ruhende Frauen was printed from two blocks, a color block and a line block. The color block, a flat wooden board or metal plate, was painted with a brush in the four different colors—red, blue, ochre and green—and then printed like a monotype. No two impressions are identical and the present impression is particularly rich and vibrant in coloration.

The line block was cut into a coarse wooden board, with the grain of the plank still clearly visible. Heckel inked the block in black and printed it on top of the colors. In some areas of overlap, where the grain of the wood is most pronounced, the black block allows the color underneath to shine through. It seems that the artist, rather than using a vertical printing press (as usual for woodcuts), employed a rolling press instead. In at least two impressions, the present one and the one at the Germanische Nationalmuseum, Nuremberg, this resulted in the line block slipping sideways. As can be seen at the right edge, the block has been pushed over the color inks, which lead to a blurring of colors. This effect, reminiscent of Gerhard Richter's squeegee paintings, evidently did not disturb Heckel: he signed these slipped impressions and considered them fully valid works. In fact, he may have enjoyed the variations and the element of chance this



printing method brought with it. What Tobia Bezzola wrote about the woodcuts of Paul Gauguin can also be said about the early woodcuts of Heckel: "The malfunctions, mistakes and accidents, the unintentional and undesired, the slip-ups, and the recalcitrant impulses of the tools and the materials give rise to a completely new dynamism and directness of artistic expression" (T. Bezzola, "Running Wild as Theme and Method" in T. Bezzola and E. Prelinger, *Paul Gauguin: The Prints*, exh. cat., Kunsthaus Zürich, 2012, p. 15).

Nine impressions of this woodcut are known: eight in color, including three in German public collections (Kupferstichkabinett, Staatliche Museen Preußischer Kulturbesitz, Berlin; Germanisches Nationalmuseum, Nuremberg; Staatsgalerie Stuttgart) and one printed in black only.



Present lot, detail.

Erich Heckel, *Liegende*, woodcut, 1909, Museum Folkwang, Essen © 2019 Erich Heckel / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.

Erich Heckel, *Dangaster Landschaft*, 1908. © 2019 Erich Heckel / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.

Erich Heckel, *Erich Heckel und Sidi Riha*, circa 1910-1911. © 2019 Erich Heckel / Artists Rights Society (ARS), New York / VG Bild-Kunst, Germany.



PROPERTY FROM THE COLLECTION OF

Patricia and Ernst Jan Hartmann

Patricia and Ernst Jan Hartmann (Pat and Jan) were passionate art collectors and philanthropists. Married for over six decades, they dedicated themselves to family, art and their community. Born in Sweden, Jan met Pat when he was a foreign exchange student at Oberlin College in Ohio. Pat always joked that she knew she was going to marry “that tall, blond Swede” the first time she laid eyes on him across the campus at Oberlin. The couple’s devotion to one another led Jan to immigrate to the United States, and in 1955 the couple married and settled in Michigan, where they built a life and raised their three children.

True partners in every sense of the word, the Hartmanns began their business careers working together at the Shatterproof Glass Company in Detroit, a company started by Pat’s parents in 1935. Pat and Jan both went to night school while they worked at Shatterproof and both earned their MBAs: Jan earned his degree from the University of Michigan and Indiana University, and Pat was one of the first women in Wayne State University’s MBA program. In 1969, Jan was hired by what would become the Ziebart International Corporation and soon thereafter purchased the company to become its chairman and president. By the end of the 1970’s, Jan had grown Ziebart, which provides car after-care services, from 150 to 650 dealerships and had expanded into 40 countries.

The couple held an unwavering belief in the power of education, culture, and community. For Pat and Jan, it wasn’t enough to write a check; they got involved in their communities and supported a variety of institutions with hard work and expertise. They were especially involved in the Cranbrook Educational Community in Bloomfield Hills. Jan sat on the board of the Cranbrook Schools while Pat brought her energies to the Cranbrook Academy of Art (CAA), where she served on the board of governors for nearly half a century.

Although the Hartmann’s art collection features some of the twentieth century’s most celebrated names—Frank Stella, Morris Louis, Kenneth Noland, Helen Frankenthaler, Henri Matisse and Harry Bertoia—it was support of the art students and CAA faculty that gave them the greatest pleasure. After Pat learned that young graduate students were sometimes creating artwork in studios without heat; in the Michigan winters, she helped lead a major fundraising effort to rebuild and modernize the art studios at the CAA.

In the words of Roy Slade, Director, Corcoran Gallery of Art (1972-1977), and Director, Cranbrook Art Academy and Museum (1977-1995): “As is evident in their outstanding collection, Jan and Pat had a fine feeling for and understanding of the best of contemporary art. In addition, Pat Hartmann supported and collected the work of Academy students. She befriended and helped many graduates throughout her years on the Academy Board, including her active and influential role as Chair. She delighted in wandering through the studios, visiting students and seeing their art in process. Pat is remembered fondly as not only a patron but a friend, always cheerful and forever encouraging the artists and graduates of Cranbrook Academy of Art.”

Patricia and Ernst Jan Hartmann in their home, Detroit. Photograph courtesy of consignator. Artwork: © 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

PROPERTY FROM THE COLLECTION OF

Patricia and Ernst Jan Hartmann

59A

HENRI MATISSE (1869-1954)

Nu couché III

signed with initials, numbered and stamped with foundry mark
'HM 10/10 C. VALSUANI CIRE PERDUE' (on the right elbow)
bronze with brown patina
Length: 18¼ in. (46.5 cm.)
Conceived in Nice in 1929 and cast in 1954

\$700,000-1,000,000

PROVENANCE:

Estate of the artist.
Heinz Berggruen, Paris.
Otto Gerson Gallery, New York (acquired from the above, September 1958).
Mr. and Mrs. Eugene Twining, Allentown (acquired from the above, October 1962); sale, Parke-Bernet Galleries, Inc., New York, 1 March 1972, lot 14.
Acquired at the above sale by the late owners.

LITERATURE:

P. Courthion, *Henri Matisse*, Paris, 1934 (another cast illustrated, pl. LVIII).
A.H. Barr, Jr., *Matisse, His Art and His Public*, New York, 1951, p. 457 (another cast illustrated; incorrectly titled *Reclining Nude II*).
G. Diehl, *Henri Matisse*, Paris, 1954, p. 53 (another cast illustrated; dated 1907).
M. Luzi and M. Carrà, *L'Opera di Matisse dalla rivolta 'fauve' all'intimismo 1904-1928*, Milan, 1971, p. 108, no. S23 (another cast illustrated, p. 108).
L. Aragon, *Henri Matisse: A Novel*, Paris, 1972, vol. II, p. 178, no. 143 (another cast illustrated).
A.E. Elsen, *Henri Matisse*, New York, 1972, pp. 155-159, nos. 212-214 (model version and another cast illustrated).
P. Schneider, *Matisse*, London, 1984, p. 557 (another cast illustrated).
E.-G. Güse, ed., *Henri Matisse: Drawings and Sculpture*, Munich, 1991, no. 115 (another cast illustrated).
C. Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, pp. 204-206, no. 71 (other casts illustrated, pp. 205 and 207).

Nu couché III is the culminating sculpture in Henri Matisse's series of three figures in the recumbent pose of an odalisque, a signature theme whose formal, plastic expression he revisited and conceived anew over a span of more than twenty years. This classic, raised-elbow pose first appeared in the key figure at the center of the landmark Fauve painting *Le bonheur de vivre*, 1905-1906 (The Barnes Foundation, Philadelphia). In the following year, Matisse sculpted the radically angular *Nu couché I (Aurore)* (Duthuit, no. 30; cast 5/10 sold, Christie's New York, 9 November 1999, lot 504), while painting *Nu bleu: Souvenir de Biskra* (Cone Collection, Baltimore Museum of Art), initiating an ongoing dialogue between sculpture and painting that would repeatedly energize and guide the evolving direction of his art.

As a reverie of feminine sensuality, the odalisque dominated Matisse's iconography in Nice, from 1917 to the very end of his career. Ten years after the artist's initial extended sojourn in the city, working in three dimensions had again become especially critical to his development. Matisse resumed work on *Grand nu assis*, begun in 1922 (Duthuit, no. 64), and modeled three large female heads, *Henriette I* through *III*, during 1925-1927 (nos. 66, 70, and 75). He returned to the reclining figure in *Nu couché II*, 1927 (no. 69; cast 10/10 sold, Christie's New York, 12 November 2015, lot 4C) and the present *Nu couché III*, 1929. Having finally completed *Grand nu assis*—acknowledged as the artist's masterwork, in any medium, of the early Nice period—Matisse returned to Paris and created *Nu de dos, 4e état*, the ultimate, essentialized conception in his most monumental series of sculptures, during late 1929 or early 1930 (Duthuit, no. 76; sold, Christie's New York, 3 November 2010, lot 65).

"I took to clay in order to rest from painting, in which I had done absolutely everything I could for the moment," Matisse explained to Pierre Courthion in 1941. "It was to put my sensations in order and look for a method that really suited me. When I'd found it in sculpture, I used it for painting" (quoted in S. Guilbert, ed., *Chatting with Henri Matisse: The Lost 1941 Interview*, Los Angeles, 2013, pp. 84-85).

Having gathered in his vintage harvest of sculptures, Matisse in late February 1930 sailed halfway around the world to experience the tropical light in Tahiti. Following his return to Nice, he executed in 1931 the *Danse* murals for The Barnes Foundation. It was not until 1935 that the artist resumed easel painting on a regular basis; he then completed *Grand nu couché (Nu rose)*, his masterpiece of the Thirties. Having dispensed with the naturalistic treatment Matisse typically accorded his odalisques during the previous decade, he instead translated to this painting the intuitive, arabesque-driven sense of form, with sensual and structural elements held in balance, that he had explored six years earlier in *Nu couché III*.



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



60A

PIERRE BONNARD (1867-1947)

Le Vestibule

signed 'Bonnard' (upper left)
oil on canvas
39½ x 23¾ in. (100.3 x 59.4 cm.)
Painted in 1927

\$800,000-1,200,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist).
Charles H. Worcester, Chicago (acquired from the above, 1928).
The Art Institute of Chicago (gift from the above, 1947).
Sam Salz, Inc., New York (acquired from the above, April 1958).
Jerome K. Ohrbach, Los Angeles (acquired from the above, 1959);
Estate sale, Sotheby's, New York, 13 November 1990, lot 11.
Anon. sale, Christie's, New York, 12 May 1999, lot 31.
Acquired at the above sale by the present owners.

EXHIBITED:

Pittsburgh, Carnegie Institute, *Twenty-Seventh International Exhibition of Paintings*, October-December 1928, no. 189 (illustrated).
The Art Institute of Chicago, *European Paintings from the Carnegie International Exhibition*, March-April 1929, p. 18, no. 39 (illustrated, p. 23).
New York, The Museum of Modern Art and The University of Chicago, *Paintings in Paris from American Collections*, January-April 1930, p. 19, no. 7 (dated 1928).
The Art Institute of Chicago, *A Century of Progress: Exhibition of Paintings and Sculpture Lent from American Collections*, June-November 1933, p. 77, no. 677 (dated 1928).
The Art Institute of Chicago, *Loan Exhibition of Paintings and Prints by Pierre Bonnard and Edouard Vuillard*, December 1938-January 1939, no. 5 (dated 1928).
The Arts Club of Chicago, March-April 1940.
Des Moines Art Center, *19th and 20th century European and American Art, Including a Special Section Devoted to The Work of Iowa Artists*, June-July 1948, no. 7.
Dallas Museum of Fine Arts, October 1949.
Wisconsin, Worcester Art Center, June 1950.
Chicago, The Renaissance Society, October-November 1956.
Pittsburgh, Carnegie Institute, *1896-1955: Retrospective Exhibition of Paintings from Previous Internationals*, December 1958-February 1959, no. 46 (illustrated; dated 1928).
New York, The Metropolitan Museum of Art, *Paintings from Private Collections, Summer Loan Exhibition*, 1961, p. 2, no. 1.

LITERATURE:

International Studio, July 1930, no. XCVI, p. 56.
D. Catton Rich, *Catalogue of the Charles H. and Mary F.S. Worcester Collection of Paintings, Sculpture and Drawings*, Chicago, 1947, p. 81, no. 86 (illustrated, pl. XLIX; dated 1928).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939*, Paris, 1973, vol. III, p. 309, no. 1383 (illustrated).

Suffused with golden radiance, *Le Vestibule* depicts, on the right, Bonnard's lifelong partner and muse Marthe de Méigny; on the left is a young maid, who also appears in *La leçon de couture*, 1926 (Dauberville, no. 1360; Phillips Collection, Washington, D.C.). The two figures—situated back-to-back on either side of a projecting wall, seemingly unaware of each other's presence—are a poignant study in contrasts. The younger woman is captured mid-step, a dish in her hands, advancing purposefully toward the light that streams into the scene from the left. Her face is brightly illuminated, and her red blouse stands out in vivid counterpoint against the yellow wall. Marthe, conversely, remains utterly still and silent, her head bowed in a posture of pensive self-absorption tinged with melancholy. Her striped top is woven into the very architecture of the room, with its network of horizontals and verticals, while her face, sunken in shadow, is scarcely discernible against the wooden sideboard. The maid seems to exist in the here-and-now, while Marthe occupies a space of reverie, on the boundary between reality and dreams.

Bonnard painted this enigmatic scene at Le Bosquet, a modest villa overlooking the bay of Cannes that he and Marthe purchased in February 1926, six months after they finally wed. Following a campaign of renovations, which included a studio for the artist and a modern bath for Marthe, they occupied the house in mid-1927; Bonnard painted the present canvas the same year and sent it to Pittsburgh in 1928 for the annual Carnegie Exhibition. The maid in the composition is seen entering the first-floor dining room, which had walls painted Naples yellow with wainscoting beneath.

Although Bonnard would peregrinate for the ensuing decade between the South of France and the Seine valley, where he also owned a home, Le Bosquet served as his most profound and enduring source of creative inspiration, as well as the inner sanctum of his domestic intimacy with Marthe, whose health had begun to decline. In the quiet, well-trodden rooms of the house, he made notes in his journal of color patterns or fleeting observations that sparked his impulse to begin a picture. He then painted from memory back in his studio, on lengths of canvas tacked directly to the wall, transforming his initial visual experiences into variegated tapestries of brilliant color. "The principal subject is the surface," Bonnard maintained, "which has its laws over and above those of objects. It's not a matter of painting life, it's a matter of giving life to painting" (quoted in N. Watkins, *Bonnard*, London, 1994, p. 171).



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

61A

MARC CHAGALL (1887-1985)

La Chevauchée ou *La Cavalcade*

signed and dated 'Marc Chagall 1955-6' (lower right)

oil on canvas

26 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in. (68.3 x 79.2 cm.)

Painted in 1955-1956

\$900,000-1,200,000

PROVENANCE:

Private collection, Paris (by 1964).

Gallery Kokaido, Tokyo.

Private collection, Tokyo (acquired from the above, *circa* 1985).

Acquired from the above by the present owner.

LITERATURE:

F. Meyer, *Marc Chagall*, New York, 1964, p. 762, no. 953 (illustrated).

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

Painting in Provence, once medieval Proensa, the birthplace of courtly, romantic love, Marc Chagall imagined himself in *La Cavalcade* as a crimson-haired lover, steadying his beloved lady, whose long yellow gown leaves her perched tenuously side-saddle on their scarlet steed. They soar up and away, ancestrally transposed over a Russian village, always the artist's native Vitebsk. The fiery colors of their passion cast a golden aura against the darkness of night and the dim shapes of the dwellings below. Beginning with the famous *Au dessus de la ville*, 1917 (Centre



Kuzma Petrov-Vodkin, *Fantasy*, 1926. State Russian Museum, St. Petersburg.

Georges Pompidou, Paris), Chagall's couples typically levitate on their own, impassioned accord. Here, however, astride equine propulsion, the fervor of their amorous adventure becomes mythic and all-consuming.

The sheer depth and weight of paint encrusted on this canvas, applied over the span of nearly two years, attests to the artist's identification with these lovers. "Chagall's art, like alchemy," Franz Meyer explained, "is always based on the principle of the dissolution of the 'merely rational' context of things, the breakthrough to the elemental in all its contrasts, and surmounting of these contrasts in a new living unity. In every work Chagall seeks to achieve this unity by means of color and form—to use his words, in the 'chemistry' of the color and the 'psychic construction' of the form... The whole comes alive if every element occupies the place that corresponds to its psychic radiation" (*op. cit.*, 1964, p. 542).

During the late 1920s, as Chagall toured, lived, and worked in various picturesque regions of France, he became enamored of "that astonishing light of freedom (*lumière liberté*) which I had seen nowhere else... Things, nature, people, illumined with this 'freedom of light', seemed to be bathing in color" (B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, pp. 68 and 69). This experience of the light that had fostered the art of Impressionism became even more telling for Chagall following his return to France in 1945 from his wartime exile in America. "I was amazed to discover Claude Monet. He fulfilled my dreams, for in him I found a source of chemically pure color that proceeded from the soul... Today, for me, Monet is the Michelangelo of our time" (*ibid.*, pp. 139 and 157).

For devotees of Russian Silver Age and early Soviet painting, Chagall's red mount will conjure an allusion to the pre-Revolutionary portent in Kuzma Petrov-Vodkin's *The Bathing of the Red Horse*, 1912 (State Tretyakov Gallery, Moscow). Shown in *Revolution*, the 2017 exhibition at the Royal Academy of Art, London, Petrov-Vodkin's *Fantasy*, 1926, may well attest to a linkage of mutual respect and reciprocal influence between the two painters. In *La Cavalcade*, Chagall paid tribute to his erstwhile countryman, more than fifteen years following the latter's death in 1939.



62A

AUGUSTE RODIN (1840-1917)

Le Baiser, 1ère réduction

signed 'Rodin' (on the front of the rock); inscribed with foundry mark 'F. BARBEDIENNE. Fondateur' (on the left side); with chaser's mark 'B' (on the underside)

bronze with brown patina

Height: 28 in. (71.2 cm.)

Conceived in 1886 and cast in 1910

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

PROVENANCE:

Private collection, France.

Private collection, Argentina (acquired from the above).

Acquired from the above by the present owner, May 1978.

LITERATURE:

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 47, nos. 91-92 (marble version illustrated).

G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142 (marble version illustrated, pl. 71).

C. Goldscheider, *Rodin*, Paris, 1962, p. 49 (marble version illustrated).

A.E. Elsen, *Rodin*, New York, 1963, p. 62 (larger bronze version illustrated, p. 63; dated 1880-1882).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, London, 1967, p. 130 (marble version illustrated *in situ* at the Musée Rodin, Paris, p. 131).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 100 (detail of marble version illustrated, pl. 54; marble version illustrated, pl. 55).

L. Goldscheider, *Rodin Sculptures*, London, 1970, p. 121, no. 49 (marble version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 72, 90 and 108, no. 151 (marble version illustrated *in situ* at the Salon of 1898, p. 77).

J. de Caso and P. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection*, San Francisco, 1977, pp. 148-153, no. 22 (smaller bronze version illustrated, pp. 148 and 150).

R.M. Rilke, *Rodin*, Salt Lake City, 1982, pp. 38 and 104 (another cast illustrated, p. 39).

A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, pp. 78 and 80-81 (another cast illustrated, p. 79, fig. 70).

N. Barbier, *Marbres de Rodin, Collection du Musée Rodin*, Paris, 1987, pp. 184 and 258, no. 79 (marble version illustrated, pp. 185 and 187).

A. Le Normand-Romain, *Le Baiser de Rodin*, Paris, 1995, pp. 20-21 (another cast illustrated, fig. 2; plaster version illustrated, fig. 3).

J. Vilain, *Rodin at the Musée Rodin*, Paris, 1996, p. 39 (large marble version illustrated in color).

A. Le Normand-Romain, *Rodin*, Paris, 1997, p. 49 (terracotta version illustrated in color, p. 48).

R. Butler and S.G. Lindsay, *European Sculpture of the Nineteenth Century: The Collections of the National Gallery of Art*, Washington, D.C., 2000, pp. 326 and 329-330 (another cast illustrated in color, pp. 327-328; plaster version illustrated, p. 329, fig. 1; marble version illustrated *in situ* at the Salon of 1898, p. 329, fig. 2).

A. Pinget, "Rodin au Musée du Luxembourg" in *La Revue du Musée d'Orsay*, Fall 2000, pp. 67-70 and 74, no. 8 (marble version illustrated *in situ* at the Musée du Luxembourg, p. 74).

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. 214-215, no. 49 (another cast illustrated, fig. 167).

R. Masson and V. Mattiussi, *Rodin*, Paris, 2004, p. 40 (detail of marble version illustrated in color, p. 41; terracotta version illustrated in color, p. 42).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, p. 160 (other casts illustrated, pp. 159-161; marble version illustrated, p. 163, figs. 1-3).

A. Le Normand-Romain, *Rodin*, New York, 2014, pp. 133-134 (terracotta version illustrated in color, p. 132; marble version illustrated, pp. 133 and 135).

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 2019-6021B.





Le Baiser is one of the most iconic sculptures of Rodin's entire *oeuvre*, renowned for its poetic depiction of two young lovers caught in a passionate embrace. Inspired by the tragic love story of Francesca and Paolo Malatesta of Dante's *Inferno*, Rodin's work dramatically portrays the intense desire that swept through these two figures, causing their bodies to intertwine in an almost spiral formation as they succumb to their lustful impulses. Through the energy of their expressive poses the sculptor imbues the work with a heightened sense of emotion, capturing a psychological complexity unparalleled in contemporary treatments of the theme.

Rodin's depiction of the ill-fated lovers was originally conceived as part of his epic project *La porte de l'enfer* (*The Gates of Hell*), a monumental gateway commissioned by the French government for the Musée des Arts Décoratifs in 1880. Inspired by the events of Dante's epic poem *The Divine Comedy*, Rodin envisioned a portal in the style of the great Renaissance masters, such as Ghiberti and Donatello, filled with bas-reliefs of scenes from the darkest portion of Dante's tale—his explorations of the eight circles of hell, as detailed in *The Inferno*. Explaining his reasoning behind this choice, Rodin stated: "I had a great admiration for Dante. Dante is not only a visionary, but also a sculptor. His expression is lapidary in the good sense of the word..." (Rodin, quoted in A.E. Elsen, *op. cit.*, 1963, p. 35). The sculptor enthusiastically threw himself into the task, creating a door over six meters in height, filled with a plethora of tormented figures whose vices have condemned them to the abyss. *Le Baiser* held a prominent place in early versions of the composition, occupying the lower left side of the vast door. However, by 1885 Rodin had decided that the palpable bliss of the sensually intertwined couple seemed incongruous with the cataclysmic events surrounding them, and removed the pair, developing the motif as an independent, free-standing sculpture instead.

The tale of Francesca and Paolo's forbidden courtly love appeared in the fifth canto of *The Inferno*, and was a popular tale amongst nineteenth-century romantics. Having entered the second circle of hell, Dante encounters these two lovers whose illicit affair was infamous throughout Italy in his own day. Francesca was unhappily wed to Gianciotto Malatesta, the Lord of Rimini, in a political marriage intended to solidify an uneasy peace that had been struck between their two families. On one particular occasion when Gianciotto was called away from home, he left his young wife in the care of his brother Paolo. The pair grew close during his absence, but it was only while reading the tale of Lancelot and Guinevere together that their own passionate desire sparked within them. As Francesca described: "Many times that reading drew our eyes together and changed the color in our faces, but one point alone it was that mastered us; when we read that the longed-for smile was kissed by so great a lover, he who never shall be parted from me, all trembling, kissed my mouth..." (Dante, *Inferno V*, 127-38, quoted in A. Audeh "Rodin's Gates of Hell: Sculptural Illustration of Dante's Divine Comedy", in *Rodin: A Magnificent Obsession*, London, 2001, p. 101). It was in this moment that the lovers were discovered by Gianciotto, who had returned from his journey earlier than expected. Enraged by their act of betrayal, he swiftly murdered the pair, condemning them to an eternity of torment.

In *Le Baiser*, Rodin captures the electric moment in which the lovers give into their desires, recording the instant their lips touch for the first time, sealing their fate. Rodin chose to leave their lithe bodies completely naked, eschewing the historical costumes and accoutrements that typically accompanied depictions of the couple. The only clue as to their identity lies in the suggestion of a small book beneath Paolo's hand, discarded in the heat of the moment. In divesting them of the

contextualizing trappings of the story, Rodin transforms the sculpture into a timeless expression of passionate love, universalizing the theme of two figures lost in the power of their emotions. While Paolo and Francesca are shown intertwined in a passionate embrace, the slight separation of their bodies implies that the artist has caught them in the split second before they become fully conjoined in the forceful press of their impassioned kiss. While in Dante's version of the tale Paolo initiates the kiss, here Rodin inverts this relationship and portrays Francesca as the more assertive and engaged role in the embrace. She appears to raise her body to Paolo, twisting her torso towards him as she reaches up and wraps her arms around his neck. This taut energy is used by Rodin to convey that his resolve is about to crumble—while Paolo's right hand sits lightly on Francesca's thigh, for example, his fingers exert just enough pressure to suggest that his grip is about to tighten, as he gives in fully to his passionate impulses.

Le Baiser was greatly admired amongst Rodin's contemporaries for its vital, energetic modelling, which the artist claimed he owed to his studies of live models. The money provided by the French government for the commission of *La porte de l'enfer* had enabled the sculptor to hire a number of professional and non-professional models to work for him, allowing Rodin to observe directly the intimate details and energy contained in the figure as it adopted a myriad of poses. He was particularly interested in the way the body could express the internal, emotional landscape of a figure. As he explained: "I constantly note the association of their feelings and the line of their bodies, and by this observation I accustom myself to discover the expression of the soul, not only in their features of the face, but in the entire human form" (quoted in A.E. Elsen, op. cit., 1985, p. 80).



Gustav Klimt, *Der Kuß*, 1907-08. Österreichische Galerie Belvedere, Vienna.

Le baiser, photographed at the artist's studio at the Dépôt des Marbres, Paris, 1886. Photograph by Eugène Druet.

Pablo Picasso, *Le baiser*, 1969. Musée Picasso, Paris. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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".
- 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

- 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.
- 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

- 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.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- 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.
- 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.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- 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.
- 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.
- 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

- 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:
 - 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);
 - 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
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 Δ 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and

- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- 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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- 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
- 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 in breach, 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:

- 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**.
- 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.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - 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;
 - 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
 - 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.
- 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.
- 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:
 - This **additional warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.
- 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)(i) 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

- 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.
- where you are bidding on behalf of another person, you warrant that:
 - 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;
 - 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;
 - 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

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- 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.
- 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:
 - 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.
 - 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.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- 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.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4959 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:

- When you collect the **lot**; or
- 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

- 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):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly 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;
 - 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;
 - 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;
 - 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);
 - we can, at our option, reveal your identity and contact details to the seller;
 - 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;
 - 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
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- 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**).
- 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.
- 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.
 - 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 would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.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 refusing a licence or there is a delay in getting one, you must still pay 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will

buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot** other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or

- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- (e) If, in spite of the terms in paragraphs (a) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use its original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and **prices**, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in 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.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

◻
Bidding by interested parties

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■
See Storage and Collection pages in the catalogue.

Ψ
Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ **Property Owned in part or in full by Christie's**

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◦ **Minimum Price Guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ **Third Party Guarantees/Irrevocable bids**

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

◻ **Bidding by interested parties**

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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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.

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In Christie's qualified opinion a work executed in the artist's style but of a later date.

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In Christie's qualified opinion a copy (of any date) of a work of the artist.

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29/03/19

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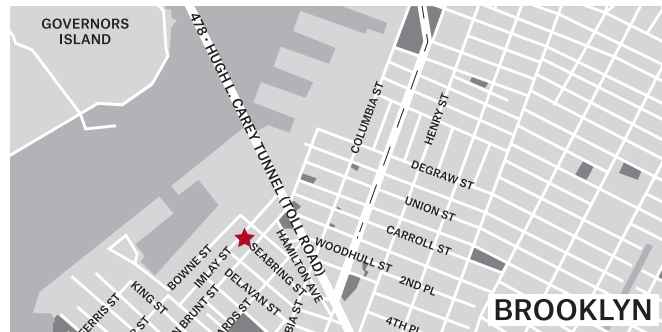
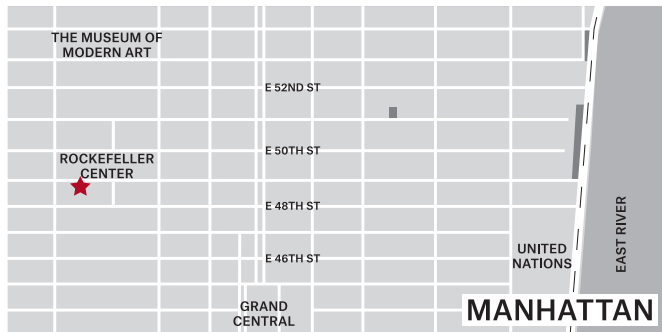
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HENRY MOORE, O.M., C.H. (1898-1986)

Square Form

brown Hornton stone, unique

21¼ in. (54 cm.) wide

Carved in 1936.

£3,000,000-5,000,000

MODERN BRITISH ART EVENING SALE

London, 21 January 2020

VIEWING

14-21 January
8 King Street
London SW1Y 6QT

SQUARE FORM ON TOUR

New York, 3-13 November
Hong Kong, 22-25 November

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Nicholas Orchard	William Porter
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PRIVATE SALES
CHRISTIE'S



JEAN (HANS) ARP (1886-1966)

Blatt-Torso

bronze with dark brown patina

Height including base: 101 ¼ in. (257 cm.)

Conceived in 1963 and cast at a later date

PRICE UPON REQUEST



Property from an Important Private Collection
CAMILLE PISSARRO (1830-1903)
Après la pluie, automne, Éragny
signed and dated 'C. Pissarro. 1901.' (lower left)
oil on canvas
25¼ x 36¼ in. (65 x 92.1 cm.)
Painted in Éragny in Autumn 1901.
£1,200,000–1,800,000

**IMPRESSIONIST & MODERN ART
EVENING SALE**

London, 5 February 2020

VIEWING

31 January–5 February 2020
8 King Street
London SW1Y 6QT

CONTACT

Keith Gill
kgill@christies.com
+44 (0)20 7389 2175

CHRISTIE'S



Property of an Important Collector
ALEXANDER ARCHIPENKO (1887-1964)
Woman Combing her Hair
signed, dated, numbered and inscribed 'Archipenko 1915 2 Paris' (on top of the base)
bronze with golden brown patina
Height: 70½ in. (179 cm.)
Conceived in 1915 and cast in the artist's lifetime
£1,200,000-1,800,000

**IMPRESSIONIST & MODERN ART
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London, 5 February 2020

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31 January–5 February 2020
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CHRISTIE'S



Monet

DENVER
ART
MUSEUM

Claude Monet: The Truth of Nature
OCT 21, 2019–FEB 2, 2020

IMAGE: Claude Monet, *Waterlilies and Japanese Bridge* (detail), 1899. Oil on canvas; 35 7/8 x 35 3/8 in. Princeton University Art Museum: From the Collection of William Church Osborn, Class of 1883, trustee of Princeton University (1914-1951), president of the Metropolitan Museum of Art (1941-1947); given by his family, 1972-15. Photo Credit: Princeton University Art Museum/Art Resource, NY

Claude Monet: The Truth of Nature is co-organized by the Denver Art Museum and the Museum Barberini, Potsdam. It is presented with generous support from PNC Bank. Additional funding is provided by Barbara Bridges, Keith and Kathie Finger, Lauren and Geoff Smart, the donors to the Annual Fund Leadership Campaign, and the citizens who support the Scientific and Cultural Facilities District (SCFD). This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by *5280 Magazine*, CBS4, Comcast Spotlight, and *The Denver Post*.

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MAGNIFICENT JEWELS

Geneva, 12 November 2019

VIEWING

7-12 November 2019
Four Seasons Hotel des Bergues
Quai des Bergues 33
1204 Geneva

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Jean-Marc Lunel
jlunel@christies.com
+41 22 319 17 30

AN EXCEPTIONAL 7.03 CARAT
FANCY DEEP BLUE DIAMOND RING,
BY MOUSSAIEFF
\$10,000,000–14,000,000

CHRISTIE'S



Property of an Important Russian Private Collector
FOUJITA (LÉONARD TSUGUHARU, 1886-1968)
Nu allongé au bras levé (Nude lying with raised arm)
oil on canvas
35 x 57½ in. (89 x 146 cm.)
Painted in 1924
HK\$25,000,000–35,000,000
US\$3,300,000–4,500,000

**20TH CENTURY & CONTEMPORARY ART
EVENING SALE**

Hong Kong, 23 September 2019

VIEWING

22-23 November 2019
Hong Kong Convention and Exhibition Centre
No. 1 Expo Drive, Wanchai, Hong Kong

CONTACT

Evelyn Lin
aca hk@christies.com
+852 2978 6866

CHRISTIE'S



Property from the Estate of a Texas Collector
GERHARD RICHTER (B. 1932)
Vogelfluglinie
signed, inscribed and dated '146-4 Richter 1967' (on the reverse)
oil on canvas
70¼ x 70¼ in. (178.5 x 178.5 cm.)
Painted in 1967.
\$18,000,000-25,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 13 November 2019

VIEWING

1-13 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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acelis@christies.com
+1 212 636 2100

CHRISTIE'S



ALEXANDER CALDER (1898-1976)

Claw

hanging mobile - sheet metal, wire and paint

47 x 93 x 56 in. (119.4 x 236.2 x 142.2 cm.)

Executed in 1955.

\$4,000,000-5,000,000

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THE JAMES AND MARILYNN
ALSDORF COLLECTION



JEAN DUBUFFET (1901-1985)

Palinodie

signed and dated 'J. Dubuffet 61' (upper left); signed again, title and dated again 'Palinodie J. Dubuffet Sept. 61' (on the reverse)
oil on canvas

39½ x 32 in. (100 x 81 cm.)

Painted in 1961.

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

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 13 November 2019

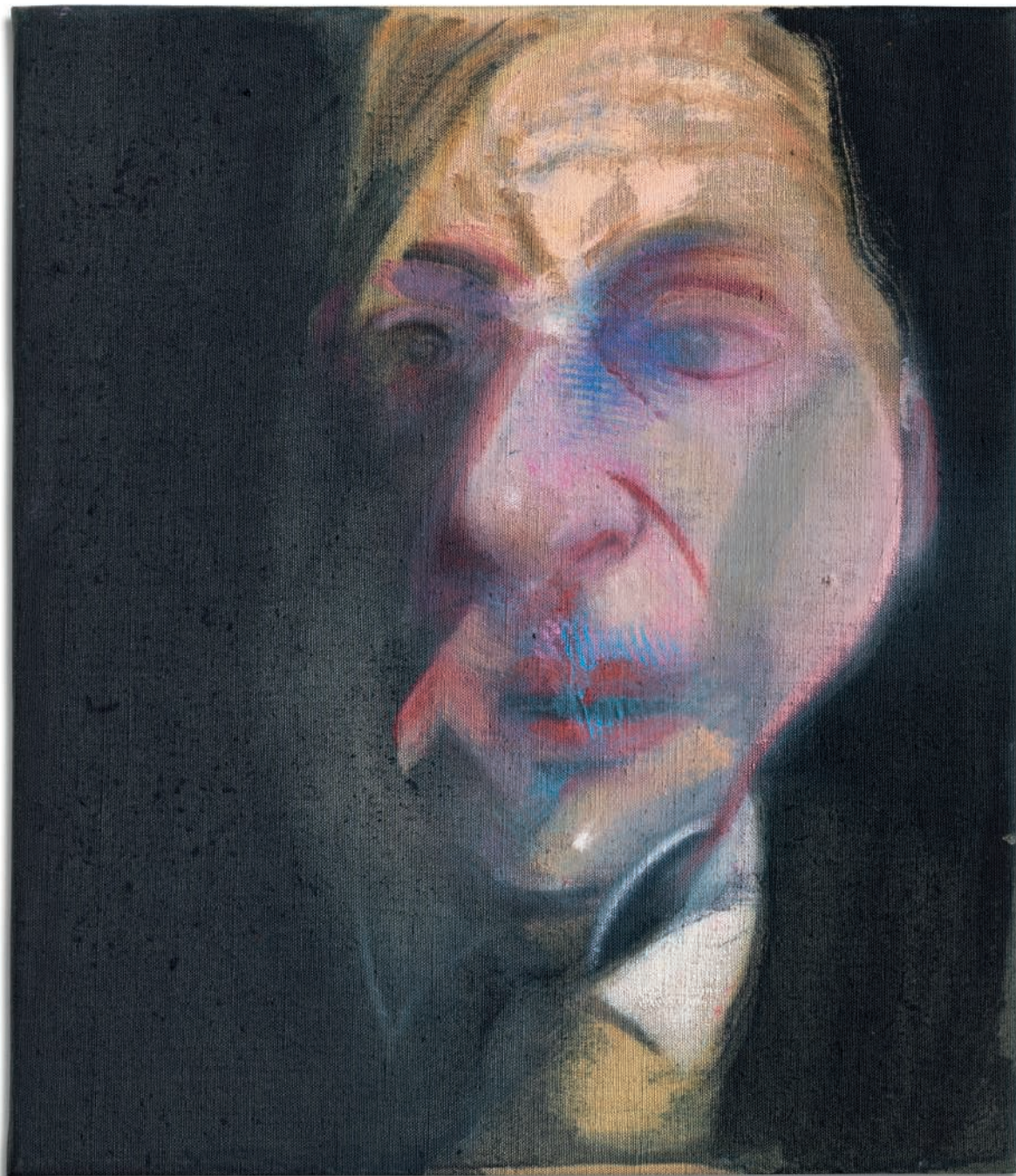
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From a Private European Collection
FRANCIS BACON (1909-1992)
Study for Self-Portrait
signed, titled and dated 'Study for Self Portrait 1979 Francis Bacon' (on the reverse)
oil on canvas
14 x 12 in. (35.3 x 31 cm.)
Painted in 1979.
\$8,000,000-12,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 13 November 2019

VIEWING

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Ana Maria Celis
acelis@christies.com
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CHRISTIE'S



ALEX KATZ (B. 1927)
Alex, Ada and Vincent
signed 'Alex Katz' (on the stretcher)
oil on linen
84 x 74 in. (213.4 x 188 cm.)
Painted in 1961
\$ 2,000,000–3,000,000

**POST-WAR AND CONTEMPORARY ART
EVENING SALE**

New York, 13 November 2019

VIEWING

1-13 November 2019
20 Rockefeller Plaza
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acelis@christies.com
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CHRISTIE'S



Property From an Important Private Collection
GUSTAVE COURBET (FRENCH 1819-1877)

La forêt en hiver

signed 'G. Courbet.' (lower right)

oil on canvas

21¾ x 28½ in. (55.2 x 72.4 cm.)

Painted *circa* 1872-1873.

\$800,000-1,200,000

EUROPEAN ART PART 1

New York, 28 October 2019

VIEWING

23-27 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Deborah Coy
dcoy@christies.com
+1 212 636 2120

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PROPERTY FROM THE JAMES AND MARILYNN ALSDORF COLLECTION
Salvador Dalí (1904-1989)
Décor pour Roméo et Juliette
signed, dated, and inscribed 'Dalí 1942 "Romeo et Juliet" 2eme acte' (lower right)
oil on canvas
11 x 18 ¼ in. (28 x 46 cm.)
Painted in 1942
\$800,000-1,200,000

**IMPRESSIONIST & MODERN ART
DAY SALE**

New York, 12 November 2019

VIEWING

1-10 November 2019
20 Rockefeller Plaza
New York, NY 10020

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Sarah El-Tamer
sel-tamer@christies.com
+1 212-636-2050

CHRISTIE'S



The Ron and Diane Disney Miller Collection
ANDREW WYETH (1917-2009)
Oliver's Cap
tempera on panel
48 x 48 in. (121.9 x 121.9 cm)
Painted in 1981
\$3,000,000-5,000,000

AMERICAN ART

New York, 20 November 2019

VIEWING

16-19 November 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Will Haydock
whaydock@christies.com
+1 212 636 2140

CHRISTIE'S

THE JAMES AND MARILYNN
ALSDORF COLLECTION



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FRIDA KAHLO (1907-1954)
The Flower Basket
signed and dated 'Frida Kahlo 1941' (lower center)
oil on copper
25¼ in. (64.1 cm.) copper plate, 31¾ in. (80 cm.) framed, diameter
Painted in 1941.
\$3,000,000-5,000,000

LATIN AMERICAN ART

New York, 20-21 November 2019

VIEWING

16-20 November 2019
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CONTACT

Virgilio Garza
vgarza@christies.com
+1 212 636 2150

CHRISTIE'S



Maqbool Fida Husain (1915-2011)
Untitled
acrylic on canvas laid on card
23 ½ x 71 ½ in. (59.7 x 181.6 cm.)
Painted in 1998
\$150,000-200,000

**SOUTH ASIAN MODERN
+ CONTEMPORARY ART**
New York, 18 March 2020

VIEWING
13-17 March 2020
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Nishad Avari
navari@christies.com
+1 212 636 2190

CHRISTIE'S



Property From a Distinguished French Collection
REMBRANDT BUGATTI (1884-1916)
Deux éléphants, l'un derrière l'autre
signed, numbered and stamped with foundry mark 'R.Bugatti (4) A.A. HEBRARD CIRE PERDUE' (on the base)
bronze with brown patina
11 $\frac{5}{8}$ x 27 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in. (29 x 70 x 14 cm.)
Conceived *circa* 1912, cast by 1924
\$600,000–800,000

LA MÉNAGERIE

New York, 12 November 2019

VIEWING

1-11 November 2019
20 Rockefeller Plaza
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CONTACT

Vanessa Fusco
Impressionist and Modern Art
v fusco@christies.com
+1 212 636 2094

Imogen Kerr
Impressionist and Modern Art
ikerr@christies.com
+1 212 636 2050

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Design
driou@christies.com
+1 212 636 2240

CHRISTIE'S



**UN OEIL À PART :
COLLECTIONS D'UN ESPRIT LIBRE**
Paris, 10 & 11 December 2019

VIEWING

7-10 December 2019
9, Avenue Matignon
75008 Paris

CONTACT

Lionel Gosset
lgosset@christies.com
+33 (0)1 40 76 85 98

AUGUSTE MACKE (1887-1914)

*Pierrot mit Tanzerpaar (recto) : a double-sided painting ;
Badende Frauer (verso), 1913
101.6 x 71.8cm. (40 x 28¼in.)
€1,800,000–2,500,000*



CHRISTIE'S



© 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PABLO PICASSO (1881-1973)

Hibou (A.R. 224)

marked and numbered 'Edition Picasso/N° 23' (underneath)
white earthenware ceramic sculpture, partially engraved, with colored engobe
Height: 12 ¾ in. (32.3 cm.)

Conceived in 1953 and executed in a edition of 25
\$60,000-80,000

PICASSO CERAMICS

ONLINE SALE

New York, 6-13 November 2019

christies.com/picassoceramics

CONTACT

Allegra Bettini
abettini@christies.com
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CHRISTIE'S

Gauguin's Odyssey

SELECTIONS FROM
THE **KELTON** COLLECTION



Paul Gauguin (1848-1903)

Vase décoré avec une baigneuse sous les arbres
signed with initials and numbered 'PGo 71' (on the back)
reddish-brown stoneware with colored glaze and gold paint

Height: 7½ in. (19.1 cm.)

Executed *circa* 1887-1888
\$200,000-400,000

IMPRESSIONIST & MODERN ART DAY SALE

New York, 12 November 2019

VIEWING

1-10 November 2019
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