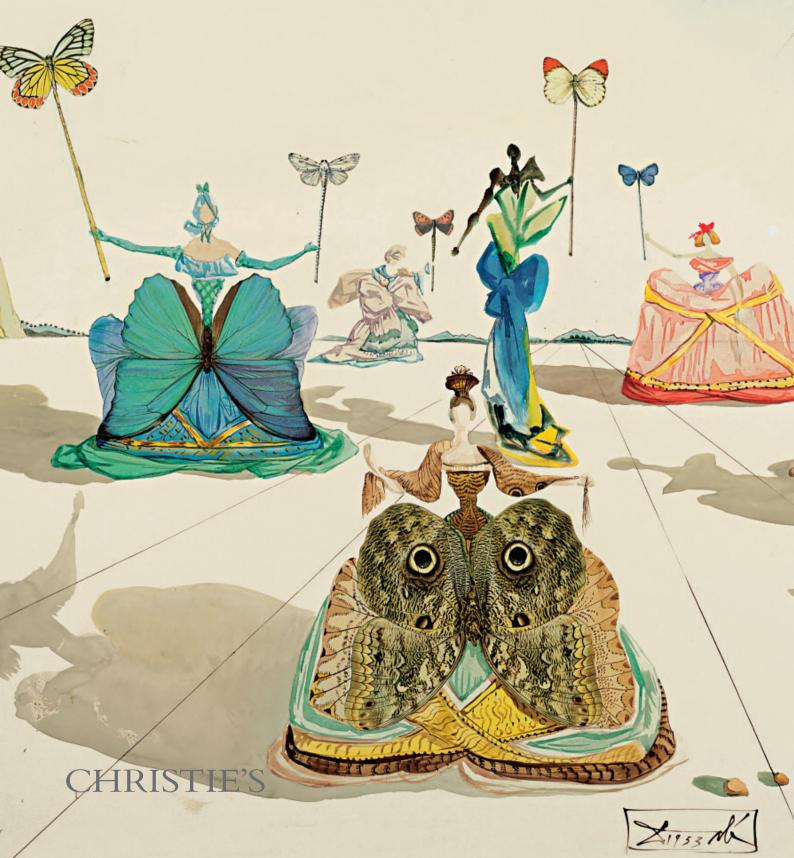
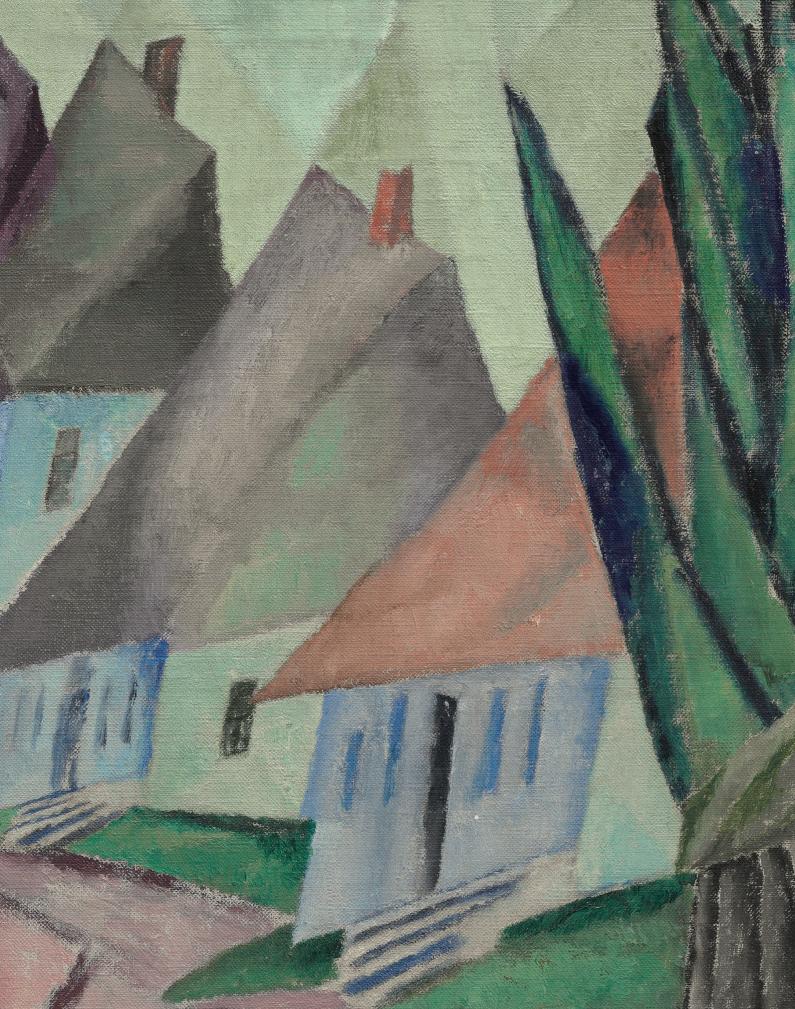
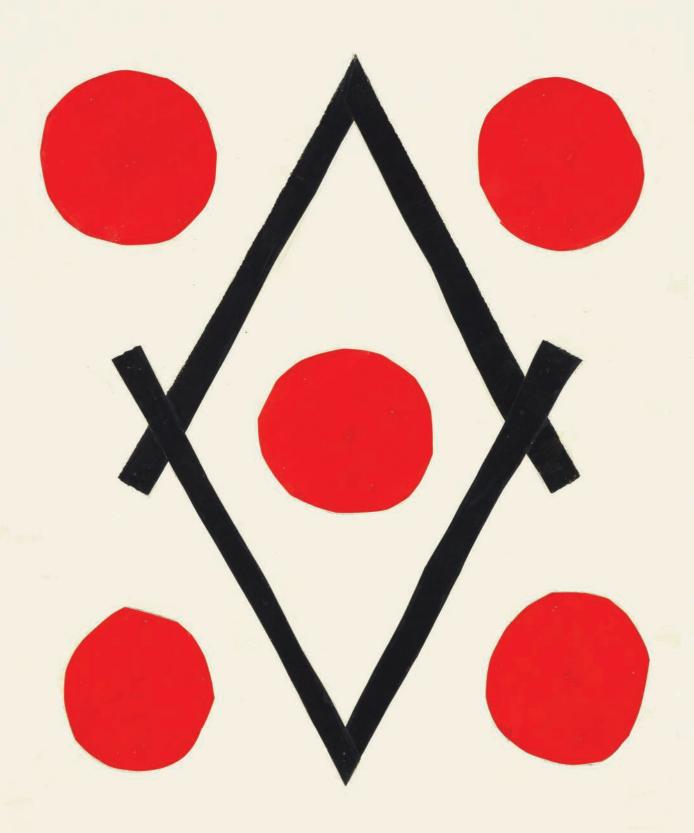
IMPRESSIONIST AND MODERN

WORKS ON PAPER AND DAY SALES









j. matisse





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Tuesday 12 November 2019 at 10.00 am (Lots 101-211), immediately following La Ménagerie Sale and 2.00 pm (Lots 301-535)

20 Rockefeller Plaza New York, NY 10020

VIEWING

Friday	1 November	By appointment
Saturday	2 November	10.00 am - 5.00 pm
Sunday	3 November	1.00 pm - 5.00 pm
Monday	4 November	10.00 am - 5.00 pm
Tuesday	5 November	10.00 am - 5.00 pm
Wednesday	6 November	10.00 am - 7.00 pm
Thursday	7 November	10.00 am - 5.00 pm
Friday	8 November	10.00 am - 5.00 pm
Saturday	9 November	10.00 am - 5.00 pm
Sunday	10 November	1.00 pm - 5.00 pm
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David Kleiweg de Zwaan (#1365999) Adrien Meyer (#1365994) Tash Perrin (#1039052)

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FRONT COVER: Lot 112 (detail) © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York

BACK COVER: Lot 362

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FRONTISPIECE 2: Lot 139

© 2019 Succession H. Matisse / Artists Rights Society (ARS), New York FRONTISPIECE 3: Lot 355 (detail)

FRONTISPIECE 4: Lot 168 (detail)

FRONTISPIECE 5: Lot 155 (detail)

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IMPRESSIONIST AND MODERN ART

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We thank John Steinert and Jennifer Duignam for researching and preparing various notes and Sarah Mackay for her assistance preparing this catalogue. We thank Jane Carney and Caitlin Link for clearing copyright.

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Mad about Drawing:

Celebrating 40 Years of Impressionist and Modern Works on Paper Sales at Christie's



Joan Miró, Arlequin, 24 July 1935. Sold, Christie's, New York, 9 November 1999, lot 439. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.



Henri de Toulouse-Lautrec, Cavaliers se rendant au Bois de Boulogne, 1888. Sold, Christie's, New York, 12 May 1992, lot 121.



Amedeo Modigliani, *Tête de cariatide, circa* 1910-1911. Sold, Christie's, New York, 13 May 2016, lot 1008.



Edgar Degas, *Danseuses à la barre, circa* 1880. Sold, Christie's, New York, 3 November 1982, lot 44; and sold, Christie's, London, 24 June 2008, lot 9.

Paul Valéry described his friend Edgar Degas as being "mad about drawing... The sheer labor of drawing had become a passion and a discipline for him, the object of a mystique and an ethic all-sufficient in themselves, a supreme preoccupation which abolished all other matters, a source of endless problems in precision which released him from any other form of inquiry."

Pablo Picasso identified with the act of drawing in the most direct, personal way: "Je suis le cahier"—"I am the sketchbook"—he inscribed the cover of a carnet, in which he made drawings related to his discovery of African art at the Trocadero Ethnological Museum in Paris during the spring of 1907. He had been contemplating how to go about painting Les Demoiselles d'Avignon, and was already planning the canvas which followed, Nu à la draperie. These notebook sketches altered the course of modern art. The large paintings that Picasso derived from these studies are of course far more famous; the drawings were nonetheless the very first bold step, the signal point of origin, without which neither iconic masterwork could have come into being.

Classes in drawing were normally the initial course of study for a young, aspiring artist entering an academy or school, in preparation to becoming a painter, print-maker, or sculptor. Exceptionally few among them might subsequently get by without further recourse to pen, pencil, watercolor, brush, and paper, which most artists would retain as essential tools in their kit of materials and techniques. Nearly all major modern artists left a substantial body of drawings in various media. The interested viewer may observe in such works—indeed, relive, as it were, as closely and directly as one might—the very moment of

creation, the big bang of a thought, that sudden flash of a miracle in which astonishing, explorative ideas are suddenly conceived, and instantly germinated as pictorial form. An image materializes where none had been before, often with surprising assurance, clarity, and seeming inevitability. The heat of the moment never leaves the sheet.

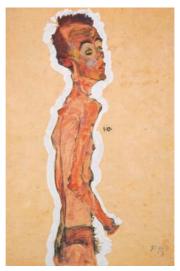
"Drawing is the root of everything," wrote Vincent van Gogh. "To draw, quickly as lightning," was his declared aim; he admired Rembrandt for his "fiery hand." The important paintings that proceeded from the sketches of great artists often seem like a slow burn in comparison. Van Gogh is, as in so many ways, a rare exception—his pigment-laden brush was as quick as his pen or pencil; his canvases are drawings in brush and paint. A great drawing springs from the genius of a mind on fire, blazing forth in the few battings of an eye and the initial twists of the hand. "There is a soul and a life in that crayon," Van Gogh believed. "It knows what I want, it listens with intelligence and obeys."

Drawing is the architecture, the pure play of line and contour by which we perceive and organize our visual world. "Drawing is not form, it is the sensation one has of it," Degas stated in more nuanced terms, adding, "drawing is not what one sees but what one can make others see." Matisse believed that drawing "is the expression of the possession of objects. When you know an object thoroughly, you are able to encompass it with a contour that defines it entirely."

The use of color in oil painting—the sheer physicality, the matière of the pigment itself—is for many art lovers the most enticing and irresistibly sensual aspect of art-making. Iridescent pastels and

Conceivably, drawing may be the most haunting obsession the mind can experience...Things stare us in the face. The world is a perpetual stimulant, constantly maintaining or arousing the instinct to master the outline or the volume of that thing which the eye constructs.

- Paul Valéry, Degas, Manet, Morisot, Princeton, 1960, pp. 66-67.



Egon Schiele, Selbstbildnis (recto); Skizze eines mannlichen Aktes (verso), 1910. Sold, Christie's, New York, 19 November 1998 Jut 332



Paul Klee, *Herzdame*, 1922. Sold, Christie's, New York, 12 November 1984. lot 409.



Edouard Vuillard, *Biana Duhamel dans le rôle de "Miss Helyett," circa* 1891-1892. Sold, Christie's, New York, 7 November 2007. lot 128.



Alberto Giacometti, *La table surrealiste, circa* 1933. Sold, Christie's, New York, 10 November 1994, lot 225. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS. New York

translucent watercolor, more brilliant in tone than oil paints, may bring—nonetheless—a broad range of the chromatic spectrum to works on paper, if the artist so desires, in the most delicate effects. Great, classic drawings easily satisfy without color, and may seem even more pure and whole for the lack of hue. If drawing is the experience of a visual totality reduced to significant line, then the result on the sheet of paper is subject to this process in reverse: in graphite, crayon, or ink, the stimulus of line becomes grist for the imagination, subconsciously inviting the mind's inner spatial sense, its palette of colors as well, to fill out the drawn form as living volume and mass.

"Once my emotive line has modelled the light of my white paper without destroying its precious whiteness," Matisse wrote in *Notes of a Painter on His Drawing,* "I can neither add nor take anything away... I have always considered drawing not as an exercise of particular dexterity, but above all as a means of expressing intimate feelings and descriptions of states of being, but a means deliberately simplified so as to give simplicity and spontaneity to the expression."

Accept this catalogue, then, as an invitation to gaze intently on drawings; then possess these gossamer papers filled with signs both familiar and mysterious! From my own, career-long practice of draughtsmanship, I can vouch for the fact that any drawing I've ever made contains countless marks—invisibly, for the most part—of my oily fingertips, as I rubbed, smudged, erased, or otherwise handled the sheet. I have no doubt that the artist's presence may likewise be detected in the drawings of Degas, Van Gogh, Matisse, Picasso, or anyone else. A drawing is a personal message, a letter in images, a direct communication from the artist to the viewer. The sheet contains the consummation of a moment of true feeling that lives forever

thereafter. Matisse wrote: "My line drawing is the purest and most direct translation of my emotion." Oil paints on canvas may darken over time, crack a bit, and otherwise lose their luster, but most drawings, notwithstanding some fading or light-staining of the sheet (which may be minimized with proper care and display), somehow remain as perennially fresh and of the moment as when the artists' hands once touched and worked their signs upon them.

Few things could ever humble proud Picasso, but among them was the power of art that he believed could seize, overwhelm, and shake him to the core, possessing him body and soul. He recalled that in 1952, while he was working on the companion mural paintings *War* and *Peace*, "I picked up my sketchbooks daily, saying to myself: 'What will I learn of myself that I didn't know?' And when it isn't me anymore who is talking but the drawings I made, and then they escape and mock me, then I know I've achieved my goal."

The drawing may be a means to an end, but in most circumstances its existence is the end itself—an entirely integral work of art, to be prized as such. Indeed, the process may be more significant to the artist than the subject being depicted. "The dancer is only a pretext for drawing," Degas admitted late in his career. Allow him the last word, as passionate and excited as this somber, melancholy man would ever exclaim: "Draw a lot. Oh! The beauty of drawing!"

John Steinert Senior Writer

Head of Impressionist and Modern Works on Paper, 1993-2000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

101

GIORGIO MORANDI (1890-1964)

Natura morta (recto and verso)

pencil on paper 6½ x 9½ in. (16.6 x 24.1 cm.) Drawn in 1952

\$25,000-35,000

PROVENANCE:

Herman C. Goldsmith, New York (by 1977). Stephen Haller Fine Art, New York. Private collection, New York (acquired from the above, December 1986).

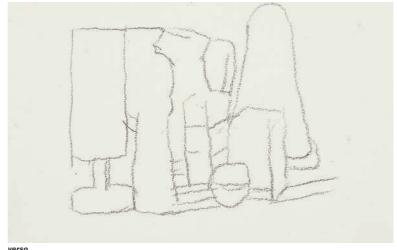
By descent from the above to the present owners.

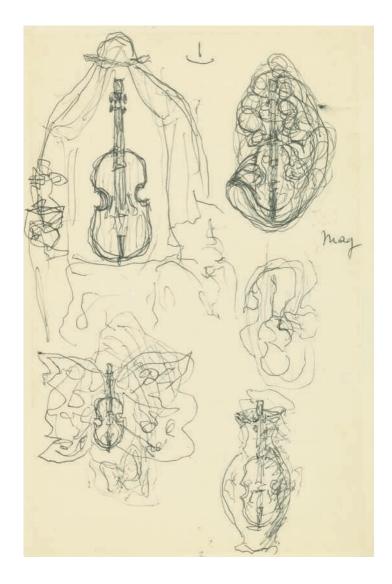
EXHIBITED:

Paris, Galerie Coard, Giorgio Morandi: Aquarelles, dessins, gravures, March 1971, no. 3 (recto illustrated; dated 1948). Vancouver Art Gallery, Giorgio Morandi, October 1977, no. 36 (dated circa 1954).

New York, Stephen Haller Fine Art, Morandi, November-December 1986, no. 6 (recto illustrated).

M. Valsecchi, G. Ruggeri and E. Tavoni, Morandi: Disegni, Bologna, 1981, vol. I, p. 67, nos. 149 and 149A (recto and verso illustrated, p. 154; dated circa 1954). E. Tavoni, Morandi, Disegni: Catalogo generale, Milan, 1994, p. 116, no. 1952-5 (recto and verso illustrated).





PROPERTY FROM A NEW YORK COLLECTOR

102

RENÉ MAGRITTE (1898-1967)

Lettres persanes (Un peu de l'âme des bandits)

I) signed 'Mag' (center right) and numbered 'l' (upper center) II) signed 'Magritte' (lower center; recto) and numbered 'II' (upper center; recto); signed again, dated, inscribed and dedicated 'René Magritte 1960 'Lettres persanes' l'idée et sa genèse, à Harry Torczyner' (verso)

III) signed 'Mag' (lower right) and numbered 'III' (upper center) IV) signed 'Mag' (lower right; *recto*) and numbered 'IV' (upper right)

V) signed 'Mag' (lower right) and numbered 'V' (upper right) VI) signed 'Mag' (lower center) and numbered 'VI' (upper right) VII) signed with initials 'RM' (upper left; recto) and numbered 'VII' (upper right; recto); numbered 'VIIa' (verso)

black ball-point pen on paper Each: $8\% \times 5\%$ in. (20.6 x 13.6 cm.)

Drawn in 1960

PROVENANCE:

Harry Torczyner, New York (acquired from the artist); Estate sale, Christie's, New York, 19 November 1998, lot 532. Acquired at the above sale by the present owner.

LITERATURE:

J.T. Soby, $Ren\acute{e}$ Magritte, exh. cat., The Museum of Modern Art, New York, 1965, p. 19 (illustrated, pp. 64-65).

J.J. Spector, Aesthetics of Freud: A Study in Psychoanalysis and Art, New York, 1972, p. 175 (illustrated, figs. 33-34).

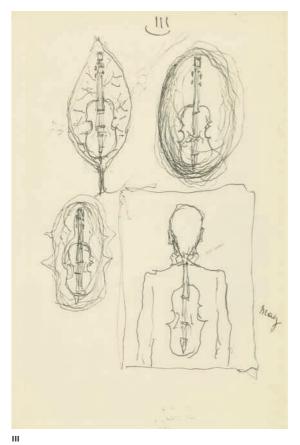
H. Torczyner, *Magritte: Ideas and Images*, New York, 1977, pp. 146-147, nos. 277-284 (illustrated).

S. Gablik, *Magritte*, New York, 1985, pp. 106-107 and 203, nos. 98-106 (illustrated, pp. 104-105).

H. Torczyner, L'Ami Magritte: Correspondance et souvenirs, Antwerp, 1992, pp. 155-156 (illustrated).

R. Magritte, Magritte/Torczyner: Letters Between Friends, New York, 1994, pp. 113-120 (illustrated).



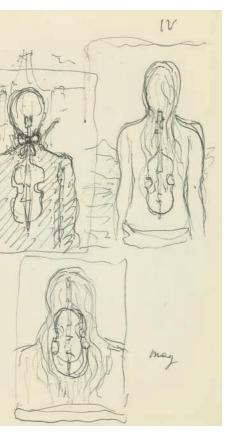






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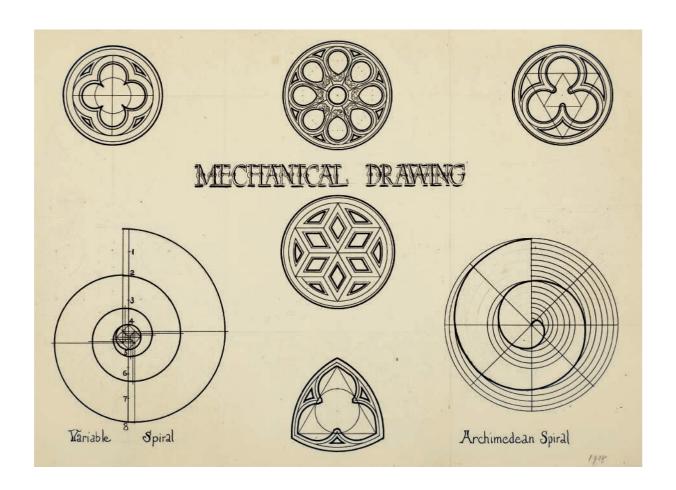
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Lettres persanes are preliminary drawings for the oil painted the same year, Un peu de l'âme des bandits. Magritte told André Bosmans in a letter of July 1960 that they are "the result of inspiration which occurred at the end of the research posed by the problem of the violin: As always, from the beginning of the research, the solution was contained in the first drawing (which included a 'knot'), I had to discover what it indicated: the white knot of a formal collar. This first image is 'good' and would be worth painting...even though it is not an answer to a problem" (quoted in D. Sylvester, S. Whitfield and M. Raeburn, René Magritte: Catalogue Raisonné, Oil Paintings, Objects and Bronzes, 1949-1967, London, 1993, vol. III, p. 322).

In these drawings, Magritte experiments with the resonances of different images in relation to the violin—as the body of a butterfly, the spine of a leaf, and the body of his character "The Healer," among others. Sylvester notes that the numbering of the sketches may have been an afterthought by the artist, in order to show the progression of the images which led to the discovery. According to Magritte, the title *Un peu de l'âme des bandits* was suggested by his friend Louis Scutenaire. It was originally the title of a book written in 1913 by Emile Michon about a gang of thieves known as the "Bande à Bonnot."



103

MAN RAY (1890-1976)

Mechanical Drawing

titled 'MECHANICAL DRAWING' (center), dated and inscribed '1908 Archimedean Spiral' (lower right) and inscribed 'Variable Spiral' (lower left) pen and India ink over pencil on paper 8% x 12% in. (22.5 x 31.4 cm.)
Drawn in 1908

\$3,000-5,000

PROVENANCE:

Juliet Man Ray, Paris (wife of the artist); Estate sale, Sotheby's, London, 23 March 1995, lot 73v.

Acquired at the above sale by the present owner.

EXHIBITED:

Los Angeles, Track 16 Gallery and Santa Monica, Robert Berman Gallery, *Man Ray: Paris, LA*, September 1996-January 1997.

LITERATURE

Man Ray, *Self Portrait*, Boston, 1988, p. 18 (illustrated). F. Naumann, *Man Ray and America: The New York and Ridgefield Years, 1907-1921*, Ph.D. Diss., The City University of New York, 1988 (illustrated).

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the *catalogue raisonné* of the Works on Paper of Man Ray, currently in preparation.

THE COLLECTION OF GINNY AND HENRY MANCINI

SOLD TO BENEFIT THE MR. HOLL AND'S OPUS FOUNDATION



Ginny and Henry Mancini at the 1962 Grammy Awards with the Grammy for Henry Mancini's "Days Of Wine And Roses" "Best Song' win, his 12th of 20 Grammy Awards wins. Photo: © William "PoPsie" Randolf.

104

HENRY MOORE (1898-1986)

Pallas Heads

signed and dated 'Moore 54' (lower right) and inscribed 'PALLAS' (upper right) watercolor, white wax crayon, pen and India ink and pencil on board 11½ x 9% in. (29.2 x 23.8 cm.) Executed *circa* 1954-1956

\$25,000-35,000

PROVENANCE:

E. and A. Silberman Galleries, New York. Feingarten Galleries, New York. Acquired by the present owners, *circa* 1980.

EXHIBITED:

New York, E. and A. Silberman Galleries and Raleigh, North Carolina Museum of Art, An Exhibition of Contemporary British Art, October-November 1956, no. 16 (illustrated in color; dated 1954 and titled Study for Helmet Heads).

LITERATURE:

H. Read, intro., *Henry Moore: Sculpture and Drawings*, 1949-1954, London, 1968, vol. II (illustrated, pl. 112).

A. Garrould, ed., Henry Moore: Complete Drawings, 1950-1976, Aldershot, 2003, vol. 4, p. 72, no. AG 54-56.45 (illustrated, p. 73).

According to Ann Garrould, "Moore made a group of small plaster reliefs as trials for a gallery seal" (*op. cit.*) at the request of the directors of the Pallas Gallery, London. The drawings on the sheet are studies for these reliefs.

Henry Mancini was one of the most versatile talents in contemporary music. During his lifetime he was nominated for 72 Grammy Awards, winning 20, and was granted a posthumous Grammy Lifetime Achievement Award in 1995. Often cited as one of the greatest composers in the history of film, Mancini was also nominated for 18 Academy Awards, winning four, as well as a Golden Globe in addition to a great variety of other awards and honors. Mancini's deep love of music and support of young musicians is evident in the scholarships and fellowships he established at top music schools. Many up and coming composers, conductors and arrangers have benefitted from Mancini programs at Juilliard School of Music, UCLA, USC, The Henry Mancini Institute at UM and at The American Federation of Music's 'Congress of Strings'. Henry Mancini died in 1994.

Ginny Mancini is a longtime supporter of the Southern California arts and culture community. She is past President of SHARE and co-founder of the Society of Singers, The Henry Mancini Institute, a Director of the Geffen Playhouse and Secretary of the ASCAP Foundation. Ginny is an honorary member of the Music Center Blue Ribbon Board, Director Emeritus of the Music Center Board of Governors, and Life Director of the Los Angeles Philharmonic Board of Directors, having serviced since 1989. She is President Emeritus of the Center for the Art of Performance at UCLA, having been honored for her 'Outstanding Leadership' in the 1998 reopening of Royce Hall. Her proudest moment of accomplishment was chairing the three opening nights of the Walt Disney Concert Hall in 2003.

Henry Mancini's wife Ginny and their children Christopher, Monica and Felice, continue the Mancini legacy, including actively supporting The Mr. Holland's Opus Foundation, a national non-profit organization established in 1996 that supports K-12 music education, providing vital services and musical instruments to high-need schools with under-funded music programs. A substantial portion of the sale proceeds will benefit this ongoing important work.



105

SUZANNE DUCHAMP (1889-1963)

Fabrique de joie

signed and dated 'Suzanne Duchamp 1920.' (lower right) gouache, watercolor and pen and brush and black ink on paper laid down on board $17\% \times 21\%$ in. (45.3 x 55 cm.) Executed in 1920

\$100,000-150,000

PROVENANCE:

Private collection; sale, Hôtel George V, Paris, 10 June 1975, lot 1. Merrill Berman, New York.
Rachel Adler Gallery, New York (acquired from the above).
Galerie Natalie Seroussi, Paris (acquired from the above).
Galerie Eric Franck, Geneva.
Private collection, Germany.
Rachel Adler Gallery, New York (acquired from the above).
Acquired from the above by the present owner, 1994.

EXHIBITED:

Kunsthalle Bern; Paris, Musée national d'art moderne, Centre Georges Pompidou; Houston Museum of Fine Arts and Philadelphia Museum of Art, *Tabu Dada: Jean Crotti et Suzanne Duchamp, 1915-1922*, January 1983-January 1984, p. 124, no. 62 (illustrated).



Suzanne Duchamp, *circa* 1924. Photograph by Man Ray. Museum of Fine Arts, Houston. © 2019 Man Ray Trust / Artists Rights Society (ARS), New York / ADAGP, Paris.

In 1916, Suzanne Duchamp was serving as a wartime nurse in Paris when the painter Jean Crotti, whom she would later marry, returned from New York bearing news of the radically innovative and willfully provocative art that her older brother Marcel had created since his arrival in America the previous year. Although Suzanne had studied at the Ecole des Beaux-Arts in Rouen during her youth, absorbing the influences of Fauvism and Cubism, she ceased painting when the war began. Now, Crotti's enthusiastic report motivated her to pick up her brushes once again. During the ensuing six years, she produced a small number of exceptionally inventive paintings and works on paper which represent a major, but unjustly overlooked, contribution to the Dada revolution and a vital link between avant-garde activities in Paris and New York in this period.

Duchamp exhibited her recent work at the post-war re-opening of the Salon des Indépendants in 1920. The Salon had been suspended during the war, and its reopening was a major cultural event. Housed in the Grand Palais and accompanied by programs organized by various groups of artists intent on proclaiming the undiminished vitality of the arts in post-war France, it was here that the popular conception of Dada was set. The art identified with Dada become the style represented by the Salon entries of Francis Picabia, Georges Ribemont-Dessaignes, Crotti and Suzanne. She and Crotti exhibited three works each. "Their paintings were second only to Picabia's as a source for the public image of Dadaist art," William Camfield has written, although Picabia attracted the lion's share of critical outrage (exh. cat., op. cit., 1983, p. 20).

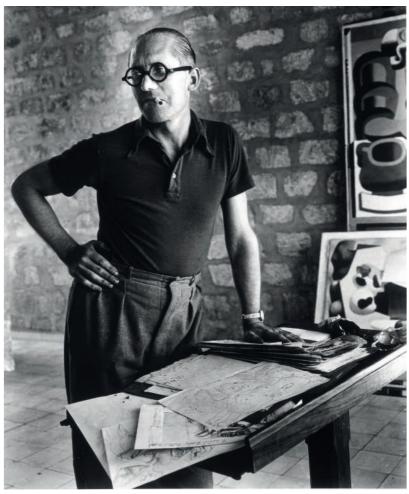
The present drawing is an impressive example of Suzanne's work from this period. Intimate in scale, and crisply executed with bright colors, it is enlivened by the inscription "Fabrique de joie" on an arc along the upper left of the composition. The forms are imaginary and abstract. The titular inscription is important for the visual success and coherence of the composition, although the relationship between form and word is ambiguous. The intersection between literature and painting was a key characteristic of Dada. The fluent application of familiar words in unfamiliar patterns and contexts, as demonstrated in *Fabrique de joie*, is typical of the movement's challenges to linguistic certainty.

In January 1921, Suzanne Duchamp signed the provocative manifesto *Dada soulève tout* ("Dada stirs up everything"); that spring, she and Crotti mounted a joint exhibition at the Galerie Montaigne, selecting the title *Tabu Dada* to denote their particular brand. By the following year, however, Suzanne had already begun to move toward a more conventional, figurative mode of art. Her Dada moment—which for a brief, intense period placed her firmly at the heart of avant-garde preoccupations—had passed.



FORM IN THE SERVICE OF POETRY

FIVE DRAWINGS BY LE CORBUSIER FROM A PRIVATE COLLECTION



Le Corbusier, circa 1937. Photograph by Rogi André. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

Le Corbusier's influence has few parallels within the 20th century; his unique and visionary approach to art and architecture established a new modern vision for living that has become an integral part of 21st century life. Drawing remained a central aspect of Le Corbusier's his multi-faceted artistic practice throughout his career. It was an indispensable medium not only for communicating his utopian architectural visions but also for exercising his artistic and purely plastic ideas. Le Corbusier's works on paper exemplify the thoughts of the artist in the creative moment, complete with revisions and new decisions throughout which makes them significantly compelling documents of the creative process, active on the page. Form in the Service of Poetry: Five Drawings by Le Corbusier from a Private Collection exemplifies Le Corbusier's mind-to-hand process through these five well-worked and brightly colored pieces; clear successes that are all the more exciting in their immediacy, having occurred spontaneously, fluidly and unerringly.

Painting and drawing fulfilled an essential part of the artist's oeuvre as a means through which to express himself in a more personal manner, and most importantly, as a vehicle through which to attain a pure form of poetry. "There are no sculptors only, no painters only, no architects only," he declared in 1962, towards the end of his life. "the plastic incident fulfils itself in an overall form in the service of poetry" (quoted in H. Weber, *Le Corbusier-The Artist: Works from the Heidi Weber Collection*, Zurich, 1988).

Combining many pertinent motifs from his developing post-Purist oeuvre, this collection of colorful and expressive works on paper provides panorama of Le Corbusier's visual lexicon. Incorporating still life—having evolved since the rigid and tightly structured Purist compositions— the female figure, amorphous and organic forms that the artist described as objets à réaction poétique, and of course, ubiquitous elements of interior architecture and landscape, these works provide a view into the arsenal of signs he would develop into the new and distinctive visual language of his mature career.

The move towards color stands out as a singular triumph and was a measure that would provide significant stimulus for the artist after his Purist period. From the late 1920s onwards, color burst into Le Corbusier's art and remained one of the most prominent characteristics of his plastic oeuvre. He drew upon this formal tool to construct his compositions, using overlapping and interlocking planes of unmodulated color in complex arrangements. Yet, in addition to this, color allowed Le Corbusier to impart a sense of poeticism and harmony into his practice, both artistic and architectural. As the artist once stated, "Color is an immediate and spontaneous expression of life" (quoted in *ibid*.). These five works celebrate the new-found freedom that the artist enjoyed into his late career, expounding the pleasures and formal possibilities of color within his refined formal dialogue.



106

LE CORBUSIER (1887-1965)

Nature morte horizontale, traces géométriques, motif des quatre poissons

with estate stamp (on the reverse) colored wax crayons and pencil on paper Image size: 3% x 7¼ in. (9.4 x 18.4 cm.) Sheet size: 8¼ x 12¼ in. (21 x 31.1 cm.)

\$10,000-15,000

PROVENANCE:

Estate of the artist. Arteba Galerie, Zurich. Acquired from the above by the present owner, June 1996.



107

LE CORBUSIER (1887-1965)

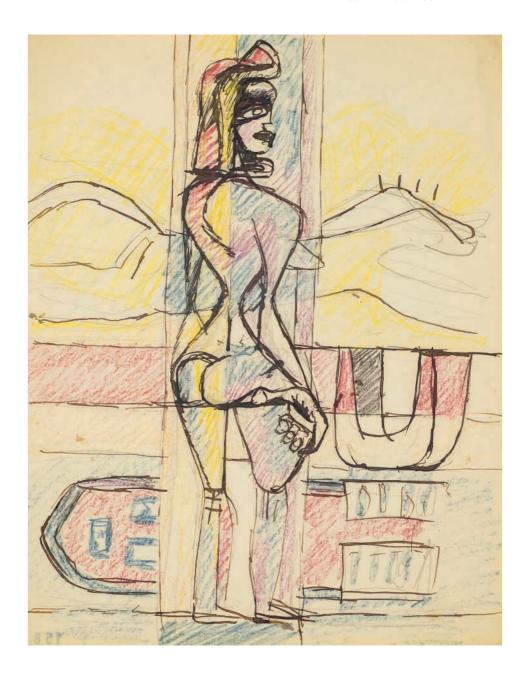
Femme en buste, bouteille et quatre poissons

with estate stamp (on the reverse) colored wax crayons, pastel and pencil on paper Image size: 5% x 11% in. (14.5 x 29.1 cm.) Sheet size: 8¼ x 12¼ in. (21 x 31.1 cm.)

PROVENANCE:

Estate of the artist. Arteba Galerie, Zurich.

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



108

LE CORBUSIER (1887-1965)

Femme debout

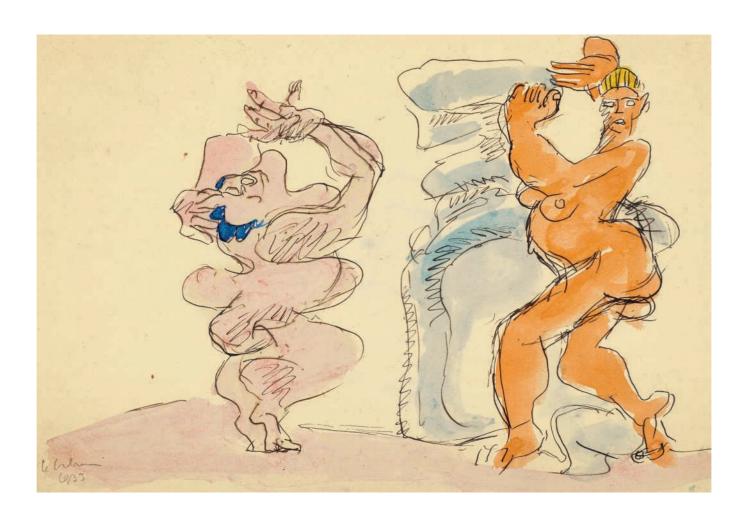
colored wax crayons and pen and black ink over pencil on paper 10% x 81/4 in. (27 x 20.9 cm.)

\$10,000-15,000

PROVENANCE:

Estate of the artist. Arteba Galerie, Zurich.

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



109

LE CORBUSIER (1887-1965)

Deux nus féminins dansant

signed and dated 'Le Corbusier 1933' (lower left); with estate stamp

watercolor, pen and blue and black inks on paper laid down on card Sheet size: 8% x 121/4 in. (21.1 x 31 cm.)

Mount size: 141/4 x 19 in. (36 x 48 cm.)

Executed in 1933

PROVENANCE:

Estate of the artist.

Arteba Galerie, Zurich.

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

Jean-Pierre Duport from the Fondation Le Corbusier has confirmed the authenticity of this work.

\$10,000-15,000



110

LE CORBUSIER (1887-1965)

Evocation d'un bucheron avec tronc d'arbre, branches et scie

colored wax crayons and pencil on paper Image size: 5% x 10% in. (14.4 x 27 cm.) Sheet size: $8\frac{1}{4} \times 10\frac{1}{6}$ in. (20.9 x 27 cm.)

\$8,000-12,000

PROVENANCE:

Estate of the artist. Arteba Galerie, Zurich.

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

THE JAMES AND MARILYNN ALSDORF COLLECTION



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 Dali, 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'Keeffe Museum / Artists Rights Society (ARS), New York Fernand Leger, La Joconde aux clés, 1930. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

The Collection of James and Marilynn 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 Marilynn Alsdorf explained, was simple yet profound: "We looked for objects," she said, "to delight our eyes and souls...."

Married in 1952, James and Marilynn 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, Marilynn, to amass an exceptional private collection of fine art.

Raised in Chicago's Rogers Park neighborhood and educated at Northwestern University, Marilynn 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



James and Marilynn Alsdorf, Kenilworth Miami, 1950. Photographer unknown. Courtesy of consignor.

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 beguest celebrated by the landmark exhibition A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilynn 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 Marilynn 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 Marilynn Alsdorf Collection represents the wide-reaching curiosity and connoisseurship of its namesakes—an unwavering belief in the transcendent and timeless power of art.

THE JAMES AND MARILYNN ALSDORF COLLECTION

111

FRANTIŠEK KUPKA (1871-1957)

Autour d'un point

signed 'Kupka' (lower right) gouache, watercolor and pencil on paper 12¼ x 12% in. (31 x 32.7 cm.) Executed *circa* 1920-1925

\$100,000-150,000

PROVENANCE:

Stuttman Gallery, New York.
B.C. Holland Gallery, Chicago.
Robert Elkon Gallery, New York (after 1961).
Gallery Gertrude Stein, New York.
Murray and Ruth Gribin, Los Angeles (by 1971); sale, Sotheby's, London, 23 June 1993, lot 118.
Manny Silverman Gallery, Los Angeles.
Private collection, Seattle.
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owners, July 2001.

EXHIBITED:

University of California, Riverside, Art Gallery, *The Cubist Circle*, April-May 1971, p. 45, no. 10 (illustrated, p. 41; dated 1913). Fine Arts Gallery of San Diego; The Oakland Museum and Seattle Art Museum, *Color and Form, 1909-1914: The Origin and Evolution of Abstract Painting in Futurism, Orphism, Rayonnism, Synchromism and the Blue Rider*, November 1971-May 1972, p. 95, no. 45 (illustrated in color, p. 71; dated 1913).

LITERATURE:

A.Z. Rudenstine, *Peggy Guggenheim Collection*, New York, 1985, p. 443 (illustrated, p. 444, fig. a).

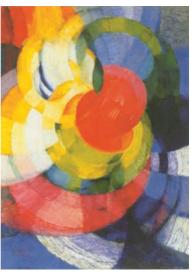
Pierre Brullé has confirmed the authenticity of this work.

Autour d'un point is the most developed of a series of closely related works which culminated in an eponymous oil painting, now in the collection of the Musée national d'art moderne, Centre Georges Pompidou, Paris. "In this early study, the brushwork and color as well as a slight blurring of the edges create a living, gently fluttering configuration that poses quietly on the surface," explained Kathryn Allo. "In the later works in his Around a Point series, the edges have hardened. Each wing or seep has its counterpart in the earlier work, but the life is gone. The painting is hard and static, and movement has stopped" (exh. cat., op. cit., 1971).

Many of Kupka's paintings grew out of a complex abstraction of a simple motion. For the present work, the rotating arcs stemmed from the path of motion of a young girl playing with a ball. "The earliest studies show the genesis of the idea: a mixture of the lotus flower (with its symbolism of mystical evolution), cosmic space and the *Disks* of Newton. As the image evolved, it became increasingly legible as the unfurled petals of a flower. Thus symbolic, cosmic and biological significance are combined... Autour d'un point is the consummate expression of Kupka's vision. The clear syncopated rhythms of dissected circles spinning around telescoping axes, the chromatic juxtapositions which recall the highlights and tonal shading of floral and faunal nature, intermittently broken or fused by zones of hot white light, and finally the bursting monumental scale of the image which swells to bursting beyond the frame, evoke a supreme cosmic vision" (M. Rowell, František Kupka: A Retrospective, exh. cat., The Solomon R. Guggenheim Museum, New York, 1975, pp. 79 and 268).



František Kupka, *Autour d'un point*, 1911-1930. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



František Kupka, *Disques de Newton II*, 1911-1912. Philadelphia Museum of Art. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



PROPERTY FORMERLY IN THE COLLECTION OF ELEANOR LAMBERT

112

SALVADOR DALÍ (1904-1989)

Femmes aux papillons

signed and dated 'Dalí 1953' (lower center) gouache, watercolor, printed paper collage and pen and ink on board 30×40 in. (76 \times 101.7 cm.) Executed in 1953

The constant tragedy of life is fashion.

- Salvador Dalí

\$600,000-800,000

PROVENANCE:

Eleanor Lambert, New York (gift from the artist). By descent from the above to the present owner.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



Eleanor Lambert, the first owner of the present lot, in her study. Photo: Bettmann/Getty Images.





Salvador Dalí, Allégorie de soie, 1950. Sold, Christie's, New York, 13 November 2015, lot 1029. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.



Gala with the Elsa Schiaparelli shoe hat, after designs by Salvador Dalí, 1936. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS). New York.



Salvador Dalí, Sans titre: New Accessories (Apparitions et équilibres en perspectives), 1943. Sold, Christie's, London, 4 February 2014, lot 125. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

For Dalí, his incursion into the fashion world was a legitimate extension of his Surrealist and artistic activities. He saw his involvement with fashion as another means whereby he could experiment and communicate the strange landscape of his universe. A familiarity with Dalí's work reveals that amid the enormous diversity of his imagination, there were a few images that appear again and again, such as the inclusion of the butterfly within larger scale compositions. In the 1950s, this imagery is presented primarily in his work with the International Silk Convention, for which the artist created several poster designs.

Eleanor Lambert, the first owner of the present work who was closely associated with the International Silk Convention, was a notable presence in the fashion world and beyond. At the start of her career, the doyenne of public relations represented artists like Jackson Pollock, George Bellows, Isamu Noguchi, Thomas Hart Benton, Cecil Beaton, Dalí and many others. In those days, it was commonplace for the artists to compensate her with art, as they often could not afford her monthly retainer. It was through such arrangements that Lambert came to amass an impressive collection, including a wood sculpture portrait of herself by Noguchi and the present work among many others. After a time at the Whitney Museum of Art shortly after its formation, she aided in the establishment of the Art Dealers Association of America. Often referred to as the Empress of Seventh Avenue, Lambert was a major figure in the promotion of American fashion. She founded the Council of Fashion Designers of America in 1962, started the International Best-Dressed list and promulgated the idea of New York Fashion Week. Her enduring influence on the fashion industry was further bolstered by her instrumental role in the formation of the Costume Institute at the Metropolitan Museum of Art as well as organizing its associated fundraiser the Met Gala. Through her work as his publicist, Lambert tapped Dalí for many fashion-related projects in the United States including designing posters and scarves for the International Silk Convention and creating sets for the March of Dimes charity fashion shows in the 1950s, in which the present work was likely included.

Dalí contended that "as a Renaissance man...I feel no separation between myself as an artist and the mass of the people." He believed "the modern artist should participate in every kind of extracurriciular activity. Michelangelo designed the dress for the Pope's Swiss Guards. It is all propaganda of your imagination, no?" (quoted in H. Crawford, "Surrealism and the Fashion Magazine," *American Periodicals*, vol. 14, no. 2, 2004, p. 212). Femmes aux papillons is the product of Dalí's direct

engagement with consumer culture, a work in which the specificity of contemporary fashion is displaced by symbols and presented in the context of an atemporal dream-like world. He became known to American audiences as Surrealism's impresario and was increasingly viewed as the very personification and embodiment of Surrealism itself. Dalí's self-proclaimed "dazzling" fame and notoriety had led, as the artist remarked in his 1942 autobiography, to the receipt of "a shower of extravagant offers, each more unexpected than the last" (S. Dalí, The Secret Life of Salvador Dalí, New York, 1942, p. 344).

By the 1950s, Dali's work had a considerable commercial value and appeal, particularly in the United States, where he had lived from 1940-1948. Although he had returned to Europe by 1950, his popularity and success still boomed in America; his likeness and his artworks gracing the covers of many popular magazines. Throughout his life, as early on as his childhood, Dalí was conscious of his appearance and henceforth developed himself as an artistdandy seeking to communicate messages as much through the organization of his appearances as by his paintings. His well-known image of the insane genius became an essential quality of his marketability. Beginning in his Paris years of the 1930s, spent in the company of Coco Chanel and Elsa Schiaparelli, he had been greatly influenced by the contemporary world of fashion, and in turn, he too had an influence on that world. In his relationship with Schiaparelli, their creative partnership fused art and fashion to create designs like the famous shoe-hat. His collaborations with magazines like Voque, Harper's Bazaar and Flair among others were endless. Dali's profound impact pervaded the salons and society gatherings of the late 1930s and eventually the wider world of fashion, which adopted many of his ideas in watered down versions in the years to follow. Fashion, with its focus on the body and foregrounding of desire, as well as its connection with notions of artifice and the real, concealment and revelation, and disfigurement and embellishment was a fertile area of exploration for the artists of the movement.

The juxtaposition of the real and the unreal in the present work renders the ordinary sublime, as the oversized accessories are embedded in an enigmatic landscape replete with leitmotifs drawn from Dalí's earlier body of psychoanalytic work. The debt to many of the artist's pictures of the 1930s, most notably his iconic 1931 *Persistance de la mémoire*, is evident in the landscape setting reminiscent of the Ampurdán plain of his native Catalonia, and its trademark compositional structure with a very deep sense of perspective.



113

PABLO PICASSO (1881-1973)

Nu et têtes d'hommes

signed and dated 'Picasso 26.5.70.-12.6.70.' (upper left) colored felt-tip pens and pen and brush and India ink on paper 12% x 9 in. (30.8 x 22.8 cm.) Executed on 26 May-12 June 1970

\$120,000-180,000

PROVENANCE:

Galerie Louise Leiris, Paris. Private collection, Johannesburg (acquired from the above). By descent from the above to the present owners, 2013.

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1977, vol. 32, no. 87 (illustrated, pl. 38).

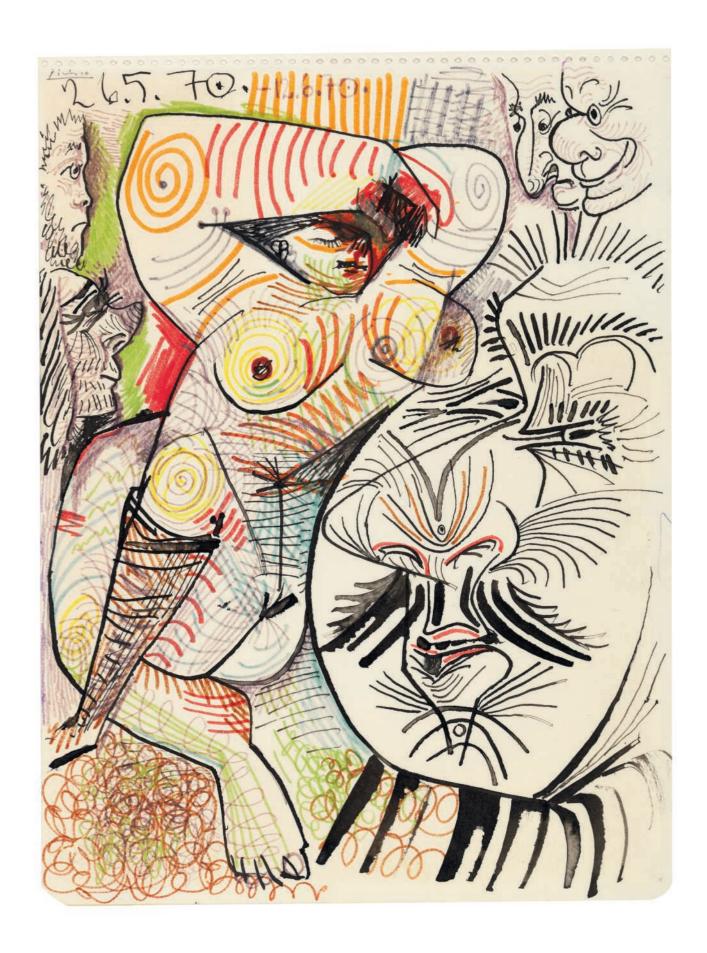
A tremendous surge of creative energy and urgency compelled Picasso to produce a rich and vast body of work in the last years of his life. Picasso actively utilized his sketchbooks in his final years, which, paired with his feverish, prolific output, bears testament to the artist's constant search for innovation as he abandoned himself into a final stage of pure, almost childlike, experimentation.

During this late Indian summer in Picasso's career, the artist remained preoccupied with his favorite subject of eroticism, now brought into the realm of unearthing fantasy. In the present work, the artist fuses several of his recurring motifs: a voluptuous. sculptural nude is the object of several voyeurs' affection-including a hedonistic mousquetaire, perhaps a stand-in for the artist himself. The female nude's colorful, reclining body fills up the entirety of the left side of the sketchbook page, as the enlarged view of her central voyeur takes up the right side. His grotesque features protrude into her space in a way that alludes, none too subtly, to the penetrative desires of his gaze. Four more viewers peer out of the top corners of the page with a varying degree of near-comical expressions. The artist even permits himself a certain playfulness in the different shapes and sizes of these figures' noses in regard to their corresponding reactions to the sight before them.

In Nu et têtes d'hommes, Picasso is not mourning the loss of his former energy so much as reviving it, if only in pictorial form. When he visualizes these erotic scenes later in life, these representations become his way of vicariously participating. This sense of invocation is as apparent in the subject matter as it is in the vivid and vivacious style with which *Nu et têtes d'hommes* has been drawn. There is an almost violent sense of activity apparent in his application of color and frenzied use of directional line. Here, the artist's use of color is strategic: it is concentrated almost solely on the woman's body, taking up most of the sketchbook page, as her voyeurs remain in the periphery of the page in black contours. The hatches and sways of Picasso's line cover almost every inch of the sheet, and create a pulsating energy that guides the viewer's eye around the scene, from woman to voyeur, and back again. Here, in his late age, Picasso himself has become a voyeur, and in his technical manipulations of the composition, he has cleverly relegated us, as viewers, into complicit voyeurs as well.



Pablo Picasso, *Nu couché et tête d'homme*, 13 January 1970. Sold, Christie's, London, 5 February 2015, lot 216. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



THE JAMES AND MARILYNN ALSDORF COLLECTION

114

FERNAND LÉGER (1881-1955)

Femme nue

signed with initials and dated 'F.L 21' (lower right) pencil on paper 15% x 12% in. (39 x 31.3 cm.) Drawn in 1921

\$200,000-300,000

PROVENANCE:

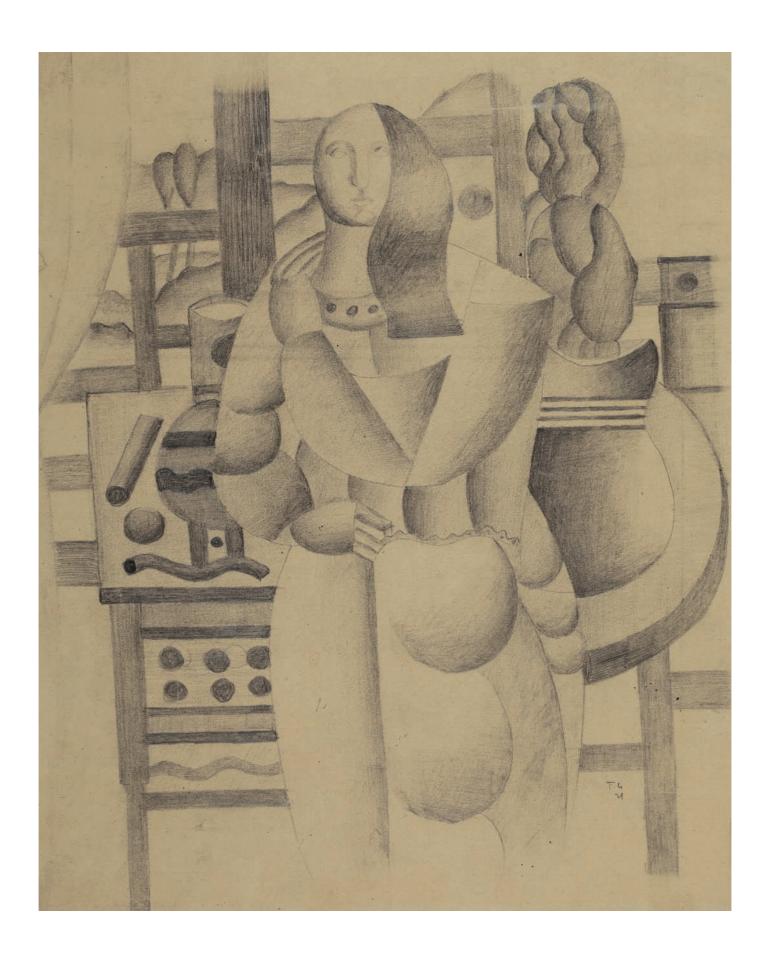
Galerie Simon (Daniel-Henry Kahnweiler), Paris. Nierendorf Gallery, New York. Clifford Odets, Los Angeles; Estate sale, Parke-Bernet Galleries, Inc., New York, 15 May 1969, lot 56. Acquired at the above sale by the late owners.



Fernand Léger, *Le Déjeuner*, 1921. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

As Léger responded to the post-war rappel à l'ordre, the "call to order" taken up by the Paris avant-garde, he turned away from the brashly dynamic, mechanical manner of his earlier work, and his art began to assume a calmer, more balanced and consciously classical appearance. He remained steadfast to his basic principle of seeking contrasts in forms, but he now pursued these ideas in a different context, in which harmony and order supplanted dissonance. Léger became increasingly interested in the value of tradition, and he now strove in his art for the permanence of the classical and humanistic ideals that informed the great and enduring art of the past. He was keen on making his own significant statement, a monumental art, in which he would unite the order of classicism with modern life. Léger gave new emphasis to the idealization of the human figure, especially the female nude. Léger gave his women smooth full-bodied forms, which he derived from the voluptuous late nudes of Pierre-Auguste Renoir and the odalisques of Jean-Auguste-Dominique Ingres and Eugène Delacroix, using their presence to contribute a leisurely, sensual dimension to his Purist interiors.

Femme nue relates to the series of female figure paintings that Léger undertook in 1920-1921, which culminated in the pair of masterworks, Le petit déjeuner and the final version of this subject, Le grand déjeuner. The presence of the figure henceforth assumed primary and central importance in Léger's work. These figure paintings in 1921 mark an important turning point for Léger during the years immediately following the First World War. They reveal the process by which the artist was investigating, testing and synthesizing various pictorial ideas that he observed around him as he navigated the many diverse cross-currents of post-war modernism. His style of this period stems from the voluble interaction of three pictorial styles: classicism in the conception of the female figure, primitivism in the puristinfluenced simplification of the various still-life objects, and Cubism in the structural elements that serve as a foundation for the grid-like spatial conception of this composition.



THE JAMES AND MARILYNN ALSDORF COLLECTION

115

SALVADOR DALÍ (1904-1989)

L'oeil du peintre

signed and dated 'Gala Salvador Dalí 1941' (lower right) watercolor, pen and brush and colored inks over pencil on card 10½ x 10½ in. (25.6 x 26.7 cm.)
Executed in 1941

The rape of self-reflection is complete by introspection ravished and confounded through the rapt reverie of self-propounded on the archaic mirror's watersheet.

- Salvador Dalí

\$300,000-500,000

PROVENANCE:

S.C. Johnson & Co., Racine, Wisconsin (commissioned from the artist). Richard L. Feigen & Co., New York.

Joseph Randall Shapiro, Chicago (probably acquired from the above, by 1969).

L&R Entwistle, London.

David Tunkl Fine Art, Los Angeles.

Acquired from the above by the late owners, October 2000.

EXHIBITED:

Chicago, Museum of Contemporary Art, Selections from the Joseph Randall Shapiro Collection, December 1969-January 1970, no. 83 (illustrated). Chicago, Museum of Contemporary Art, In the Mind's Eye: Dada and Surrealism, December 1984-January 1985, p. 135 (illustrated in color, p. 134, pl. 37).

The Art Institute of Chicago, *The Mr. & Mrs. Joseph Randall Shapiro Collection*, February-April 1985, pp. 46 and 109, no. 33 (illustrated in color, p. 46, fig. 31).

Seattle, University of Washington, *Modern Masters and the Figure: Picasso to de Kooning*, September-November 1993.

LITERATURE:

S.C. Johnson & Son, Inc., ed., "A Paint-Maker's Plight...Interpreted by Salvador Dalí," *Fortune*, March 1942, p. 128 (illustrated in color). "Shapiro Exhibit: A Study in Surrealism," *Chicago Today*, December 1969 (detail illustrated).

R. Martin, *Fashion and Surrealism*, exh. cat., Fashion Institute of Technology, New York, 1987, p. 213 (illustrated).

M. Aguer, *Dalí and the Magazines*, Barcelona, 2008, p. 181 (illustrated in color).

Fundació Gala-Salvador Dalí, ed., *Salvador Dalí: Catálogo Razonado de Pinturas*, (https://www.salvador-dali.org/es/), no. P 1196 (illustrated in color).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.



Salvador Dalí, *Old Age, Adolescence, Infancy,* 1940. The Dalí Museum, St. Petersburg, Florida. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.





Salvador Dalí at his studio on the 8th floor of the Ziegfeld Theater in 1943 in New York City, New York. Photo by Michael Ochs Archives/Getty Images. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.



A Paint-maker's Plight Advertisement for S.C. Johnson & Son Inc. featuring the present work. Image courtesy of S.C. Johnson & Son Inc. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

Upon relocating to America in 1940 with Gala, his muse, business partner and wife, Dalí began to write his autobiography, *The Secret Life of Salvador Dalí*, scandalizing many critics and turning the literary establishment on its head. Although Dalí's personal history, both of factual events, memories and the unconscious associations they engendered, had always taken a significant role in his work, a distinctively heightened self-reflexive character is evident in works of this period. *L'oeil du peintre* acts as a potent portrait of the artist himself, a veritable retrospective and catalogue raisonné of the artist's key iconography.

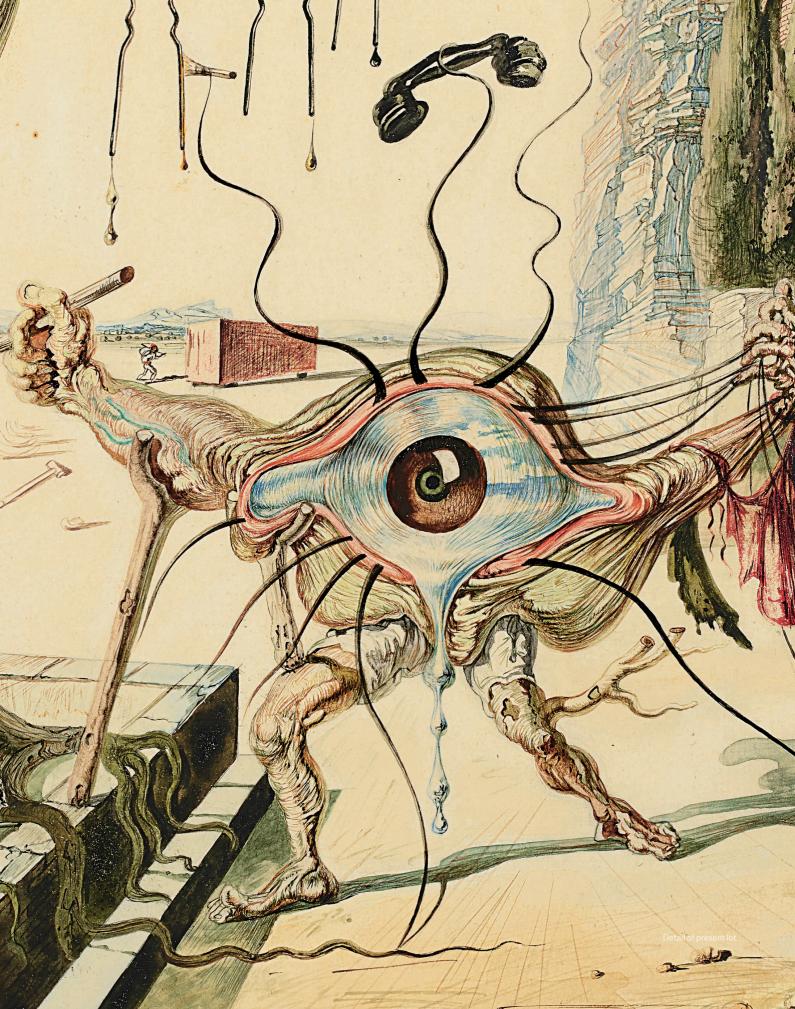
The present work was initially created for a commission for S.C. Johnson & Co that was used in an advertising campaign in 1942 titled *A Paintmaker's Plight*. The accompanying text begins: "Mr. Dalí's conception of a paint manufacturer at work may seem a bit bizarre. Actually, there are moments when the problems of our customers are just as confusing as Mr. Dalí's picture. But we welcome the challenge." Proceeding to expound the challenges of creating paint for multiple uses, the text of the advertisement further touches on requests by customers for solutions to treat bobby pins, baby furniture, tobacco cans, kitchen cabinets and incubators, Venetian blinds, farm implements and acoustical tiles. An earnest yet wildly at-odds attempt at creative advertising, it must have been an interesting proposition for the beguiled copywriter to try to reconcile Dalí's "interpretation" with the commercial imperative.

Now titled *L'oeil du peintre*, the work exists within its own right as a clearly autobiographical portrait with little concern for the advertising brief, if there ever happened to be one. It relates back to significant visual themes within his practice up until this time, explored through the artist's "paranoid critical method" of the unconscious or delirious association of otherwise unrelated objects.

Set within a vast landscape that extends well beyond the immediate drama of the foreground, L'oeil du peintre presents a visual web of

signs, at the center of which, the frenetic artist is represented as a large, animated eyeball. This motif had become a famed symbol within the surrealist lexicon as the interface between reality and the mind, made infamous by the film *Un chien andalou* by Dalí and Luis Buñuel from 1929, featuring a visceral and terrifying scene whereupon a young woman's eveball is sliced with a razor. The eyeball as presented in L'oeil du peintre, with the signature Dalíean telephone suspended by a thick eyelash, would recur on a grand scale in The Seven Arts from 1944, occupying one of the seven panels which would be destroyed in a 1956 house fire. As the artist thrusts his brush towards a barren olive tree in the form of a woman's body with drawers emerging from her chest, recalling Dalí's famed Venus de Milo aux tiroirs, a Surrealist proposition inspired by his delight in encountering the English term "chest of drawers." The brick wall behind echoes former evocations of a Catalan fisherman's shack such as the one in Port Lligat where Dalí and Gala had lived in 1930, indicated by the small rectangular window. It takes humanoid form, leaning forward in a classical, melancholic pose, suggestive of *The Metamorphosis of Narcissus* (1937), its human features replaced by a clock face, a play on words and interconnection of objects but arguably Dalí's most significant motif of the clock or watch, indicating memory and the fluidity of time. A myriad of potent motifs, this magnificently detailed composition, created within the context of the artist's new life in America, therefore represents a powerful, self-reflexive Surrealist opus of Dalí's life and work upon his emergence within a new frontier.

L'oeil du peintre was formerly in the prestigious collection of Joseph Randall Shapiro, founding president of the Museum of Contemporary Art in Chicago and an active philanthropist and collector, particularly of Surrealist art. During his ownership, the work was exhibited as part of his collection in the 1970s and 1980s and has been held in prominent collections in the United States of America and London since its creation.







Eileen and I.M. Pei, Hong Kong, 1988. Photo: Courtesy Eileen and I.M. Pei Family Archive.

I.M. Pei was one of the 20th and 21st century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over one hundred buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting edge and the conservative, rigorously crafting buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairman, and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art East Wing in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife, Eileen, had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore, and Isamu Noguchi, many of whom epitomized the major movements of postwar and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle, and an aesthetic sensibility that celebrated a culture of creativity.







verso

116

ALBERTO GIACOMETTI (1901-1966)

Intérieur (recto); Atelier (verso)

signed and dated 'Alberto Giacometti. 1950' (lower right; recto) pencil on paper 19% x 12% in. (49.1 x 32.2 cm.) Drawn in 1950

LITERATURE:

The Alberto Giacometti Database, no. 4140.



117

HENRI MATISSE (1869-1954)

Etude au fauteuil rayé signed 'H Matisse' (lower center) charcoal and estompe on paper 22% x 17% in. (54.9 x 45 cm.) Executed in Nice in 1923

\$300,000-500,000

PROVENANCE:
Pierre Matisse, New York.

Gift from the above to the late owners, by 1989.

The late Wanda de Guébriant confirmed the authenticity of this work.

Henri Matisse, *Odalisque assise aux bras levés*, 1923. National Gallery of Art, Washington, D.C. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Drawn in 1923, this work dates from Matisse's stay in Nice, a city whose exoticism, light and energy provided a wonderful source of inspiration for the artist. By this date, Matisse had taken up residence at 1 place Charles-Félix, an apartment of flamboyant décor further accentuated by the artist's own collection of paintings, ethnic masks and textile hangings. The subject of this portrait is indubitably Henriette Darricarrère, the artist's favored model of the time.

Matisse's interest in the odalisque began on his first trips to Algeria and Morocco in 1906 and 1912-1913 respectively, where he was influenced by the brilliance of light and vivacity of color. The theme of the harem captive became a central motif of Matisse's oeuvre during the 1920s; imagery plucked from his own imagination, which evoked the Orientalist subject matter of his revered predecessors Ingres and Delacroix. "Yes, I had to catch my breath, to relax and forget my worries, far from Paris," Matisse recalled in a 1952 interview with André Verdet. "The Odalisques were the bounty of a happy nostalgia, a lovely vivid dream, and the almost ecstatic, enchanted days and nights of the Moroccan climate. I felt an irresistible need to express that ecstasy, that divine unconcern, in corresponding colored rhythms, rhythms of sunny and lavish figures and colors" (quoted in J. Flam, ed., Matisse: A Retrospective, New York, 1988, p. 230). Matisse's own fantasy is adeptly conveyed in the present drawing through the languid pose of the model, who reclines on the chaise rayé.

The artist's employment of *estompe*, the rubbing of the charcoal lines with the blunt end of a rolled-paper stick, allowed him to simultaneously explore subtle nuances in Henriette's character, as well as the luminous quality of light that surrounded her, in a way he felt was only possible in his drawings. This powerful *chiaroscuro* effect accentuates the contrast between light and shade thus lending substance to pictorial elements, particularly the rounded curves of a female form. This celebration of rich blacks, whites and graded shading radiates an intensity of light as powerful and evocative as any of the color's in the artist's paintings.



THE JAMES AND MARILYNN ALSDORF COLLECTION

118

BALTHUS (1908-2001)

Katia dans un fauteuil les bras levés signed 'Balthus' (lower left) pencil on paper 27% x 20% in. (70.4 x 53.2 cm.) Drawn in 1970-1971

\$250,000-350,000

PROVENANCE:

Galerie Claude Bernard, Paris (1971). Private collection, Paris. Thomas Ammann Fine Art, Zurich. Private collection, Switzerland. Ronnie Meyerson, Inc., New York.

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 owners, June 1993.

EXHIBITED:

Paris, Galerie Claude Bernard, *Balthus: Dessins et aquarelles*, October 1971. no. 24 (illustrated).

Roslyn, New York, Nassau County Museum of Art and Princeton, University Art Museum, 20th Century Master Watercolors, Drawings and Sculpture: From the Nowinski Collection, May 1992-April 1993, p. 14 (illustrated, p. 15).

Kunstmuseum Bern, *Balthus: ZeicAungen*, June-September 1994, p. 83, no. 59 (illustrated; dated 1967 and titled *Mädchen in einem LeAstuhl*).

LITERATURE:

J. Leymarie, *Balthus*, Geneva, 1978 (illustrated, pl. VIII; titled *Jeune fille dans un fauteuil*).

V. Monnier and J. Clair, *Balthus: Catalogue Raisonné of the Complete Works*, New York, 1999, p. 348, no. D 1204 (illustrated).

Balthus drew this sleeping young model in his studio at the Villa Medici, the guarters of the Académie de France in Rome, of which Balthus served as Director from 1961 to 1977. The model in this drawing is Katia Terreri, who with her sister Michelina-they were the daughters of a Villa employee-served as the artist's chief models while he was resident in Rome. His friend the writer André Malraux, the Minister of Culture in the de Gaulle government, appointed him to this post. The selection of Balthus was controversial; his idiosyncratic art was not well-known or appreciated beyond a small circle of cognoscenti, he had never won the Prix de Rome or attended the Académie, and he had no experience in administering a state-funded organization. Malraux had charged him with the task of overseeing the renovation of the Villa Medici and its grounds, so that it might again display the grandeur it had possessed a century and a quarter earlier, when Jean-Auguste Dominique Ingres served as director.

"Restoring the Villa Medici's splendor was a real obsession for me," Balthus later recalled. "The project has some relation to spiritual life, a way of preserving life. All of us are responsible for past history, whose testimony must be maintained at all costs, their infinite patience and extraordinary mastery. For me, removing the Villa's cheap finery and vulgar furnishings that had victimized it over the years was a job of rebirth, a form of elevation" (Balthus, *Vanished Splendors: A Memoir*, New York, 2001, pp. 141-142). To this end Balthus was successful, but the effort left him little time to paint; he completed only a dozen major figure paintings during his sixteen-year tenure at the Villa Medici, but with many more drawings related to these canvases.



THE JAMES AND MARILYNN ALSDORF COLLECTION

119

FERNAND LÉGER (1881-1955)

Femme allongée

signed with initials and dated 'F.L 20' (lower left); signed and dated again 'F Leger 20' (on the reverse) inkwash and pencil on paper 12½ x 19% in. (32.4 x 49.3 cm.) Executed in 1920

\$200,000-300,000

PROVENANCE:

Galerie Simon (Daniel-Henry Kahnweiler), Paris. Sidney Janis Gallery, New York. Acquired from the above by the late owners, November 1956.

LITERATURE:

M. Jardot, *Léger: Dessins*, Paris, 1953, p. 10 (illustrated, pl. 17). J. Cassou and J. Leymarie, *Fernand Léger: Drawings and Gouaches*, London, 1973, p. 68, no. 79 (illustrated, with incorrect medium).

Although Léger personally experienced the horrors of mechanized warfare in the frontline trenches of World War I, he did not hesitate to embrace the machine as an essential constructive force in society once the war ended. In a series of dynamic and spatially multi-layered compositions in 1918-1919, Léger celebrated such mechanical elements; in some the figure is inextricably enmeshed, or even broken down, within a mechanical universe, and in others Léger eliminated the human presence altogether.

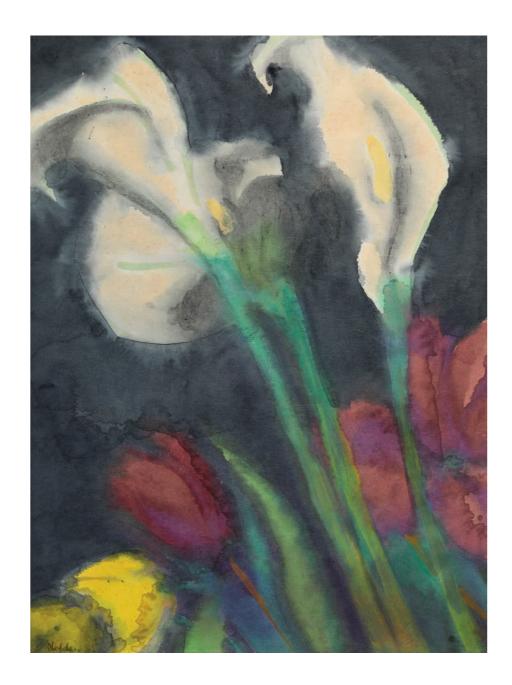
By 1920, however, Léger had begun to reconstitute the human figure in a more conventional form. He later recalled, "I needed a rest, to breathe a little. After the dynamism of the mechanical phase, I felt, as it were, a need for the static quality of the large forms that were to follow. Earlier, I had broken up the human body. Now I began to put it together again, to find the face again. Since then, I have always used the human form. Later it developed, slowly, towards a more realistic, less schematic representation" (quoted in J. Cassou and Leymarie, op. cit., p. 47).

In the works from this series, Léger defined the relative distances of his subject within the picture plane, while at the same time employing predominantly flat forms. Léger extensively modeled his figures to emphasize the roundness of the forms, which he hints at in the curves of this figure. Indeed, the use of ink, which tends to encourage flatness of application at the expense of modeling, may have guided the development of this static yet classical approach in the present work.



Fernand Léger, Femme et nature morte (état définitif), 1921. Scottish National Gallery of Modern Art, Edinburgh.





PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

120

EMIL NOLDE (1867-1956)

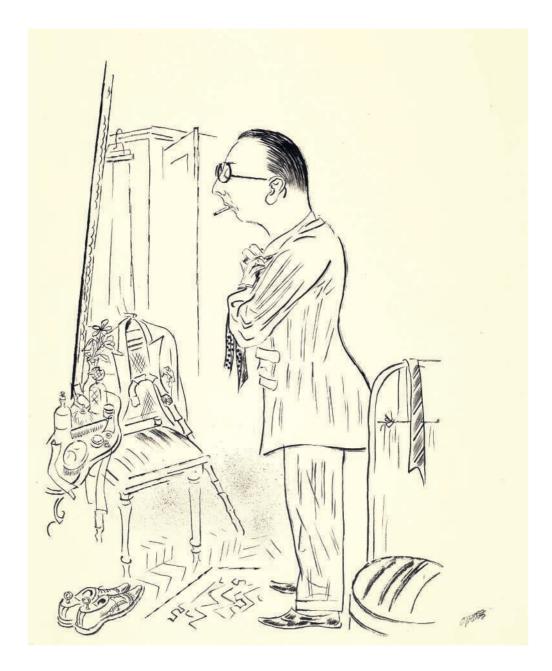
Weisse calla, Dunkelrote tulpen signed 'Nolde.' (lower left) watercolor on Japan paper 18 x 13% in. (45.6 x 33.9 cm.) Painted circa 1925

\$80,000-120,000

PROVENANCE:

Private collection, Germany. Ruth Ziegler Fine Arts, New York. Acquired from the above by the present owner, May 1998.

Dr. Martin Urban from the Nolde Stiftung, Seebüll has confirmed the authenticity of this work.



121

GEORGE GROSZ (1893-1959)

Sich pflegen, bringt Segen! (F. Sch. Gewidmet)

stamped with signature 'Grosz' (lower right); with Nachlass stamp (on the reverse) brush and India ink over pencil on paper 25½ x 19½ in. (64.8 x 49.4 cm.) Painted *circa* 1926

\$20,000-30,000

PROVENANCE:

Estate of the artist.

Kraushaar Galleries, New York.

Anon. (acquired from the above); sale, Sotheby's, New York,

23 February 2006, lot 157.

Private collection, New York (acquired at the above sale); sale, Christie's, New York, 5 May 2011, lot 154.

Acquired at the above sale by the present owner.

LITERATURE:

G. Grosz, *Das neue Gesicht der herrschenden Klasse: ZeicAungen*, Berlin, 1930, no. 114 (illustrated prior to stamped signature).

U.M. Schneede, ed., *Die Welt ist ein Lunapark*, Dreieich, 1977, no. 214 (illustrated; dated *circa* 1928).

P.-K. Schuster, *George Grosz: Berlin, New York*, Berlin, 1994, p. 264 (illustrated; dated 1930).

Ralph Jentsch has confirmed the authenticity of this work.

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

122

ERNST LUDWIG KIRCHNER (1880-1938)

Sitzender und liegender Akt auf Bett with Nachlass stamp (on the reverse) pastel on paper 17 x 13% in. (43.2 x 34.6 cm.) Drawn in 1908

\$200,000-300,000

PROVENANCE:

Estate of the artist.
Wolfgang Ketterer, Munich (January 1978).
Kunsthandel Wolfgang Werner, Berlin and Bremen.
Acquired from the above by the present owner, April 2007.

EXHIBITED:

Munich, Ketterer Kunst, Ernst Ludiwg KircAer: Gemälde, ZeicAungen, Druckgraphik, March-April 1999, no. 5 (illustrated in color).
Berlin, Kunsthandel Wolfgang Werner, Ernst Ludiwg KircAer, Max Pechstein: Werke aus den Berliner Jahren, 1908-1914,
June-September 2005, no. 1 (illustrated in color).

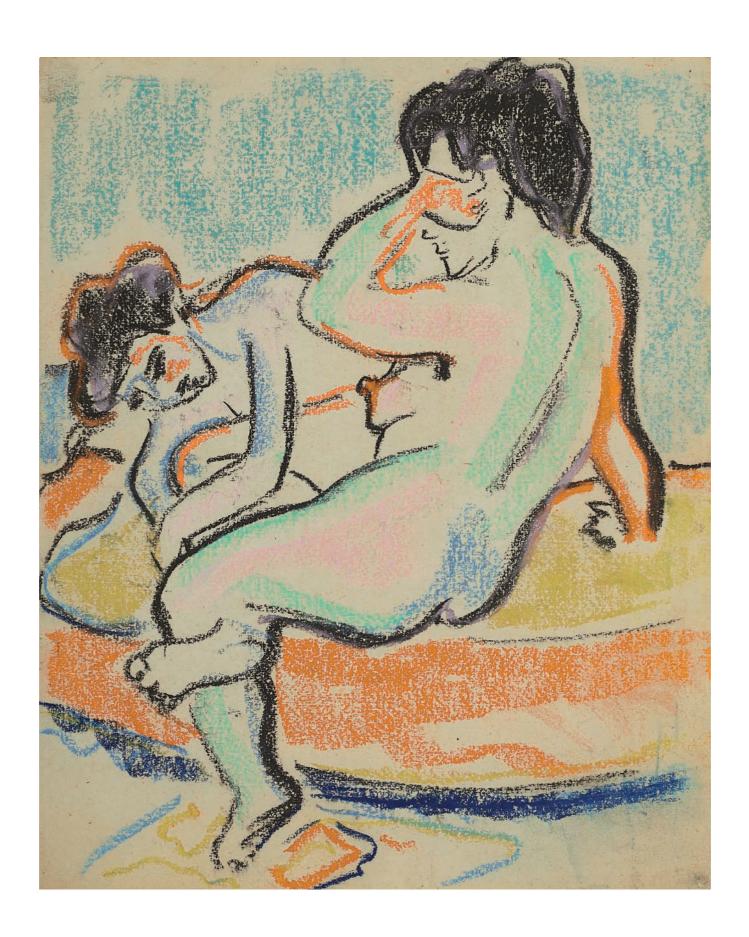
This work is listed in the Ernst Ludwig Kirchner archives, Wichtrach/Bern.

Sitzender und liegender Akt auf Bett comes within a sequence of dynamic, self-contained color drawings along the same theme that were each intended to stand as complete, finished works in their own right. Executed in Dresden in 1908, this stunning work depicts two nude women in the midst of the artist's elaborately decorated studio, portraying the predominant theme of Kirchner's art at this time, the highly corporeal interaction between two female figures in an interior. As such, Sitzender und liegender Akt auf Bett is a swiftly and richly executed response to the dynamism of this impromptu scene taking place naturally, uncontrived and unposed before the artist. Kirchner's aim with such works was to record not a visual impression of what he saw, but rather to express, through an immediacy of response, something of the emotional impact and feeling that the women, acting and reacting naturally to one another, prompted in him as they moved through the carefully constructed faux-primitive idyll of his exotically decorated environment

Kirchner reminisced of this period, "Our Dresden years were filled with free and fanatical work on the naked figure, either in a meagre studio (or store) or at the Moritzburg lakes. This constant work finally brought results and the solution, with new means, to the problem of representing naked figures, free in the great outdoors of Nature. In unbroken colors, blue, red, green and yellow, people's bodies now glowed in the water or between the trees" (quoted in Die Badenden: Mensch und Natur im deutschen Expressionismus, Kunsthalle Bielefeld, exh. cat., 2000, p. 46). Kirchner's studio was set up in a shopfront in a bourgeois district of Dresden. As Gustav Schiefler recalled, the space was "fantastically decorated with colored textiles which he had made using the 'batik technique," and was an arena within which to live, work and entertain. It was a "primitive setting, borne of necessity but nevertheless strongly marked by his own taste," a haven and an idyll where Kirchner could live "a disorderly lifestyle...simple in material terms, but highly ambitious in his artistic sensitivity" (quoted in G. Schack, ed., Postkarten an Gustav Schiefler, Hamburg, 1976, p. 80).



Ernst Ludwig Kirchner, *Nackte Mädchen unterhalten sich (Zwei Madchen)*, 1909/1920. Kunstoalast Düsseldorf.



123

WASSILY KANDINSKY (1866-1944)

Sans titre

signed with monogram and dated '40' (lower left); stamped with signature, dated and numbered 'KANDINSKY N° 643/1940' (on the reverse) gouache on black paper laid down on card Sheet size: 12% x 19% in. $(32.8 \times 50.2$ cm.) Mount size: 16% x 23% in. $(42.3 \times 60.3$ cm.)

Painted in 1940

\$300,000-500,000

PROVENANCE:

Nina Kandinsky, Paris (wife of the artist). Galerie Beyeler, Basel (acquired from the above, 1972). Galerie Berggruen & Cie., Paris (acquired from the above). The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above).

Yayoi Gallery, Tokyo (acquired from the above, 1973). Anon. sale, Christie's, New York, 19 November 1998, lot 556. Acquired at the above sale by the present owner.

EXHIBITED:

New York, The Museum of Modern Art, *Kandinsky Watercolors*, April-May 1969, no. 38.

Toronto, Art Gallery of Ontario, *Kandinsky Watercolors*, May-June 1970, no. 39 (illustrated).

Kunstmuseum Bern, Wassily Kandinsky: Aquarelle und Gouachen, May-July 1971, no. 58.

Paris, Galerie Berggruen & Cie., *Kandinsky: Aquarelles et dessins*, October 1972, no. 47 (illustrated in color).

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), Oil Paintings and Watercolours by Wassily Kandinsky, April-May 1973, no. 33 (illustrated in color).

Kyoto Municipal Museum of Art, *Treasured Masterpieces of the 19th Century Painting*, September-October 1973, no. 89 (illustrated).

LITERATURE:

V.E. Barnett, *Kandinsky, Watercolours: Catalogue Raisonné, 1922-1944,* Ithaca, 1994, vol. 2, p. 483, no. 1278 (illustrated).

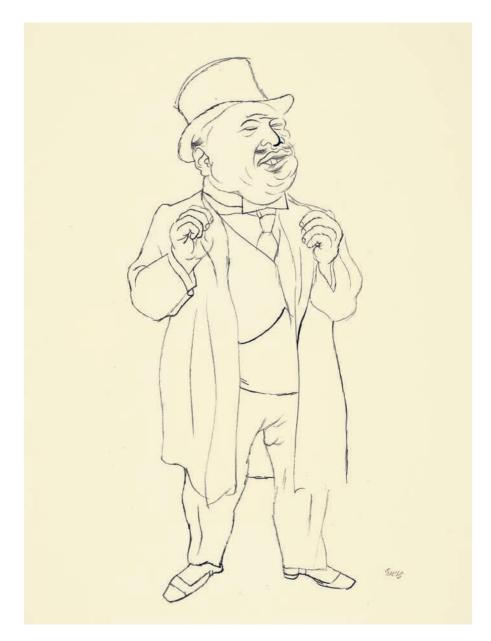
Wassily Kandinsky, *Autour du cercle*, summer 1940. The Solomon R. Guggenheim Museum, New York.

Implicit within all of Kandinsky's late work is the notion of evolution. After the artist's move to Paris in 1933, the forms within his work became increasingly amorphous and the appearance of strange embryonic creatures more frequent. These features, like the artist's frequent use of the kind of black background that appears in this work, reflect Kandinsky's cosmic sense of vision and his belief in abstraction as a growing and evolving form. This technique of using dark paper as a backdrop for his colorful gouaches, which he himself called "dessins colorés," was inspired by his early Art Nouveau years. Kandinsky would either use a dark paper or prepare it himself by laying a dark tone on white paper before applying the bright gouache colors that vibrate the composition.

Having previously departed from natural representation and transitioned to the austere geometry during of Bauhaus years, the late 1930s and early 1940s were a period of development of a new, but otherworldly type of naturalism that reflected what he believed would be the birth of a new abstract language of the spirit. Employing predominantly pastel colors, his art came to display a graceful lyricism that moved away from the direct and often confrontational tensions he had set up in his work at the Bauhaus in favor of motifs that encouraged a sense of rhythm and music.

In this so-called Paris period, Kandinsky was ever more acquainted with the leading figures of the Paris art world, notably the Surrealists. The works of Jean (Hans) Arp and Joan Miró have often been cited by critics as having an impact on Kandinsky's painting after the Bauhaus. Although the artist was quick to play down the extent of this influence, he was clearly absorbed in the ideas around myths and dreams but in a manner that was entirely his own. In this, his career echoes the tribute given to him by the other great biomorphic artist of the 1930s, Arp. "Kandinsky grew to perfection as naturally as a fruit develops and ripens" Arp wrote. "Anyone not resisting nature will become beauty and spirit. In time and space, those divine mirrors, his work is aglow with spiritual reality...Things blossom, sparkle, ripple in his paintings and poems. They speak of old blood and young stones" (quoted in "Stone Formed by the Human Hand," *Arp on Arp*, New York, 1972, p. 227).





124

GEORGE GROSZ (1893-1959)

Ich kaufe und verkaufe (recto and verso)

signed 'Grosz' (lower right; recto); with Nachlass stamp (verso) brush and India ink on paper 22% x 18% in. (56.7 x 46 cm.) Drawn in 1923

\$15,000-20,000

PROVENANCE:

Estate of the artist.
Private collection, New York (*circa* 2005); sale, Christie's, New York, 5 May 2011, lot 153.

Acquired at the above sale by the present owner.

EXHIBITED

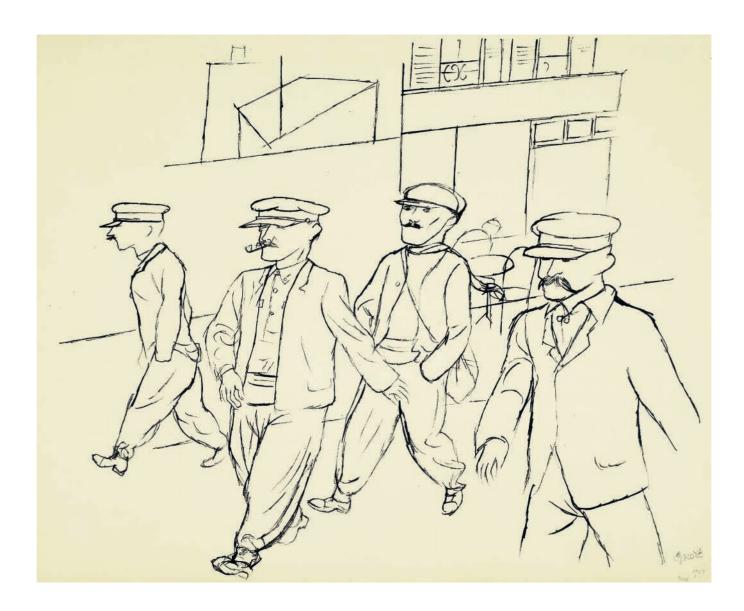
Berlin, Galerie Flechtheim, *George Grosz*, March-April 1926, p. 14 (illustrated).

LITERATURE:

George Grosz, Die Gezeic Aeten: 60 Blätter aus 15 Jahren, Berlin, 1930, p. 117 (illustrated).

F. Ballo, ed., *Documenti d'arte contemporanea: Grosz*, Milan, 1946 (illustrated, pl. XVIII; titled *M'interesso solo di commercio*).

Ralph Jentsch has confirmed the authenticity of this work.



125

GEORGE GROSZ (1893-1959)

Pariser Arbeiter

signed, dated and inscribed 'Grosz 1924 Paris' (lower right); with Nachlass stamp (on the reverse) brush and pen and India ink on paper 19% x 25% in. (49 x 63.9 cm.)
Executed in 1924

\$15,000-20,000

PROVENANCE:

Estate of the artist.

Forum Gallery, New York.

Anon. sale, Sotheby's, New York, 13 September 2005, lot 123. Private collection, New York (acquired at the above sale); sale, Christie's, New York, 5 May 2011, lot 152.

Acquired at the above sale by the present owner.

LITERATURE:

G. Grosz, Ade, Witboi, Berlin, 1955 (illustrated, pl. 30).

Ralph Jentsch has confirmed the authenticity of this work.

THE JAMES AND MARILYNN ALSDORF COLLECTION

126

PAUL KLEE (1879-1940)

Sextett der Genien

signed 'Klee' (upper left); dated, numbered and titled '1937 T.9. Sextett der Genien' (on the artist's mount) pastel on linen mounted on paper Linen size: 15½ x 20¼ in. (39.3 x 51.4 cm.)

Mount size: 141/8 x 191/4 in. (35.8 x 48.6 cm.)

Drawn in 1937

\$300,000-500,000

PROVENANCE:

Lily Klee, Bern (wife of the artist). Klee-Gesellschaft, Bern (acquired from the above, 1946). Buchholz Gallery (Curt Valentin), New York. John S. Newberry, New York (acquired from the above, 1948). E.V. Thaw & Co., New York.

Galerie Beyeler, Basel (acquired from the above, June 1963). Albert Turrettini, Satigny (acquired from the above, December 1963). Anon. sale, Sotheby & Co., London, 4 December 1968, lot 87. Stephen Hahn Gallery, New York (acquired at the above sale). Acquavella Galleries, Inc., New York. Mr. and Mrs. E. Singer, Fort Worth.

David Tunkl Fine Art, Los Angeles.

Acquired from the above by the late owners, October 1997.

Kunsthalle Basel, Paul Klee, February-March 1941, p. 25, no. 238. New York, Buchholz Gallery (Curt Valentin), Paul Klee, April-May 1948, no. 18

New York, Buchholz Gallery (Curt Valentin), Drawings and Watercolors from the Collection of JoA S. Newberry, Jr., May-June 1948, no. 20. Detroit Institute of Arts. 25 Recent Additions to the Collection of JoA S. Newberry, Jr., May-October 1951, p. 16, no. 25 (illustrated, p. 12).



Paul Klee, Figur in einem Garten, 1933. Zentrum Paul Klee,

LITERATURE:

J. Spiller, Paul Klee: Das bildnerische Denken. Formund Festaltungslehre, Basel, 1956, p. 396 (illustrated).

G. di San Lazarro, Klee: A Study of His Life and Work, London, 1957, p. 299, no. 124 (illustrated, p. 276).

R. Verdi, "Musical Influences on the Art of Paul Klee," Art Institute of Chicago Museum Studies, 1968, vol. 3, pp. 93 and 106, footnote 23.

W. Grohmann, Paul Klee, London, 1969, p. 336, no. 166 (illustrated, p. 404). M. Huggler, Paul Klee: Die Malerei als Blick in den Kosmos, Stuttgart, 1969,

E. Bauer, Paul Klee: Innere Wege, exh. cat., Wilhelm-Hack-Museum, Ludwigshafenam Rhein, 1981, pp. 28 and 32, footnote 15.

M.F. Popia, L'estetica di Paul Klee, Ph.D. Diss., Università degli studi di Genova, 1999, p. 33 (illustrated).

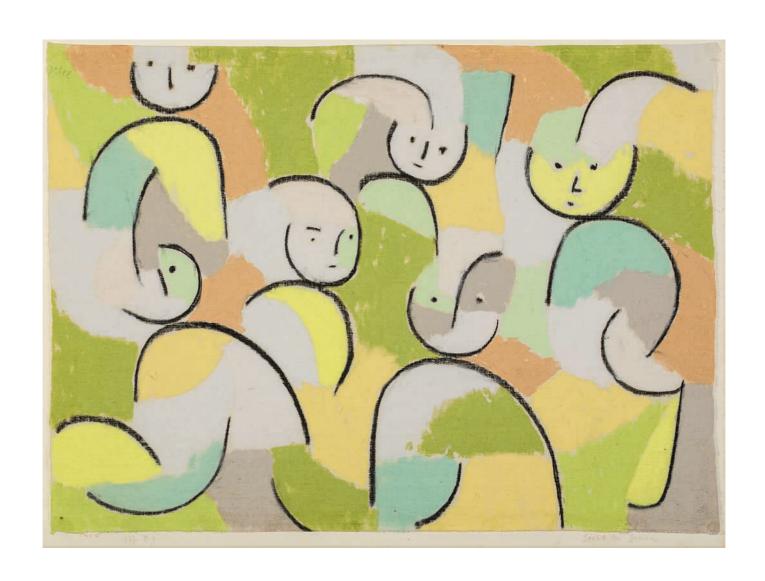
The Paul Klee Foundation, ed., Paul Klee: Catalogue Raisonné, 1934-1938, Bonn, 2003, vol. 7, p. 302, no. 7125 (illustrated).

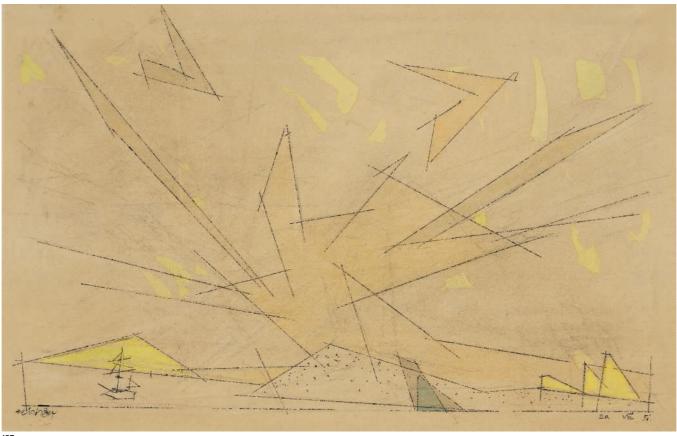
Referred to in English as Sextet of Genii or as in William Grohman's 1954 monograph Sextet of Spirits, Klee approaches the folkloric subject of the genie in the present work. Historically, genies were shapeshifting creatures able to take the form of other animals or people at will, originating from the Middle East and appearing within Roman history as the more omnipotent entities of genii, the spirits or guardians of man, the feminine equivalent assuming the term juno. Klee's avid enthusiasm for the subjects of mythology and folklore is here evident, so too his characteristically humorous tendency to appropriate this subject matter into his own distinctive artistic language. Between 1916 and 1925, Klee made a series of handpuppets for his son Felix, including Untitled, Genie of the Matchbox (OAe Titel, Zündholzschachtelgeist) from 1925 whose facial features in some way resemble those shown in the present work, which have been significantly further abstracted in Sextett der Genien. The composition correlates stylistically to Figure in the Garden (Figur in Figur in dem Garten) also created in 1937, suggesting that the genies may be situated within a natural, magical, landscape.

Drawing from multiple sources of tribal art, hieroglyphs, folklore and medieval applied art, Klee blends these influences and incorporates them within his modern, Bauhaus-infused theory of form and color. His use of pastel colors, separated by starkly contrasting black lines and radiant glimpses of ground that were customary within Klee's late oeuvre, gives a vibrant, immediate potency to his composition, demonstrating his refined understanding of chroma.

The curvilinear motifs of the heads of the genies and their surrounding atmosphere have a distinct sense of movement and energy to convey the shifting presence of his subject. These arabesques bring a tempo, each different in its force depending on at which point of the circle it begins and ends. This, in combination with the active color contrasts, directs the eye rapidly around the composition, making for a lively sense of activity; a labyrinth of plastic interrelationships that directs the narrative of the picture, providing a powerful, abstract animation to Klee's magical scene.

By presenting a distinctly quantifiable number of genii described as a "sextet," Klee makes literal his ethereal entities whose presence he has counted and named, as if an otherworldly biologist, studying spirits in their natural habitat through a microscope. Animating each genie into a creature with its own expression, captured by Klee's frame, he presents this lively gaggle of magical spirits with uniformly mask-like visages that suggest their related species, floating in imaginary space, in a parallel cosmos, made visible only by the majestic power of the artist.





127

127

LYONEL FEININGER (1871-1956)

At Sea

signed 'Feininger' (lower left) and dated '20. viii.. 50.' (lower right) watercolor, pen and India ink and charcoal on paper 11% x 18% in. (30.1 x 47.3 cm.)
Executed on 20 August 1950

\$12,000-18,000

PROVENANCE:

Heyward Cutting, Concord, Massachusetts (November 1952). Robert M. Light, Santa Barbara. Christine and David Weisblat, Michigan (acquired from the above, 1980). By descent from the above to the present owner, 2007.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1627-10-09-19.

PROPERTY FROM THE ESTATE OF MARCELLA KAHN

128

KURT SCHWITTERS (1887-1948)

Milk Flower

signed, dated and titled 'Kurt Schwitters 1947 Milk Flower' (lower left) gouache, pencil and charcoal, paper and rubber collage on paper laid down on paper

Image size: 11% x 9½ in. (29.7 x 24.2 cm.) Mount size: 15% x 12¼ in. (39 x 31 cm.)

Executed in 1947

\$60,000-80,000

PROVENANCE:

Hanover Gallery, London (wife of the artist).
Hanover Gallery, London (acquired from the above, 1955).
G. David Thompson, Pittsburgh (acquired from the above).
Galerie Beyeler, Basel (acquired from the above).
Paul Hänggi, Basel (acquired from the above, 1961).
Galerie Beyeler, Basel (acquired from the above).
Ernst Schwitters, Lysaker (acquired from the above).
Marlborough Fine Art, Ltd., London (acquired from the above, 1963).
Acquired from the above by the late owner, June 1985.



128

EXHIBITED:

Kunsthaus Zürich; Kunstmuseum Dusseldorf; Gemeentemuseum den Haag; New York, Solomon R. Guggenheim Museum and Turin, Galleria civica d'arte moderna, *Thompson, Pittsburgh: aus einer amerikanischen Privatsammlung*, October 1960-November 1961, no. 241.
London, Marlborough Fine Art, Ltd., *Schwitters*, March-April 1963, p. 33, no. 263 (illustrated, p. 104).

Cologne, Wallraf-Richartz-Museum; Kolnischer Kunstverein and Rotterdam, Museum Boymans-van Beuningen, *Kurt Schwitters*, September 1963-March 1964, p. 30, no. 275 (illustrated, p. 98).

London, Marlborough Fine Art, Ltd., *Modern Masters: Drawings and Watercolours*, November-December 1966, p. 25, no. 104 (illustrated, p. 26). Dusseldorf, Städtische Kunsthalle; Berlin, Akademie der Künste; Staatsgalerie Stuttgart; Kunsthalle Basel and Kunstverein in Hamburg, *Kurt Schwitters*, January-November 1971, p. 37, no. 270.

London, Marlborough Fine Art, Ltd.; Zurich, Marlborough Galerie SA; New York, Marlborough Gallery, Inc.; Rome, Marlborough Galleria d'Arte and Vienna, Museum des 20. Jahrhunderts, *Kurt Schwitters*, October 1972-December 1973, p. 28, no. 86 (illustrated, p. 89).

Edinburgh, New 57 Gallery, Kurt Schwitters, August-September 1976, no. 6.

London, Marlborough Fine Art, Ltd., *Kurt Schwitters in Exile: The Late Work, 1937-1948*, October 1981, pp. 114-115, no. 152 (illustrated, pp. 100 and 153).

Karuizawa, The Museum of Modern Art, Tokyo, The Seibu Museum of Art and Otsu, Seibu Department Store, *Kurt Schwitters*, July 1983-January 1984, p. 184, no. 221 (illustrated, p. 84).

New York, Marlborough Gallery, Inc., *Kurt Schwitters*, May-June 1985, p. 23, no. 59 (illustrated in color).

LITERATURE:

J. Elderfield, *Kurt Schwitters*, exh. cat., The Museum of Modern Art, New York, 1985, pp. 211 and 418 (illustrated, fig. 273).

E.S. Shaffer, "Kurt Schwitters, Merkünstler: Art and Word-Art," *Word & Image*, vol. 6, no. 1, January-March 1990, pp. 105-106 (illustrated, p. 107, fig. 4).

D.A. Steel, "DADA-ADAD: Kurt Schwitters, Poetry, Collage, Typography and the Advert," *Word & Image*, vol. 6, no. 2, April-June 1990, pp. 205-206 (illustrated, p. 206, fig. 7).

K. Orchard and I. Schulz, eds., *Kurt Schwitters: Catalogue raisonné, 1937-1948*, Ostfildern, 2006, vol. 3, p. 624, no. 3536 (illustrated).

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

129

EMIL NOLDE (1867-1956)

Portrait einer Dame

signed 'Nolde.' (lower right) watercolor on Japan paper 17½ x 13½ in. (44.4 x 33.1 cm.) Painted *circa* 1920-1925

\$150,000-250,000

PROVENANCE:

Private collection, Germany.
Salis & Vertes, Salzburg.
Acquired from the above by the present owner, *circa* 2000.

Dr. Martin Urban from the Nolde Stiftung, Seebüll has confirmed the authenticity of this work.

Emil Nolde, *Fantasie*, 1931-1935. Sold, Christie's, London, 7 February 2013, lot 208. © Nolde Stiftung Seebüll.

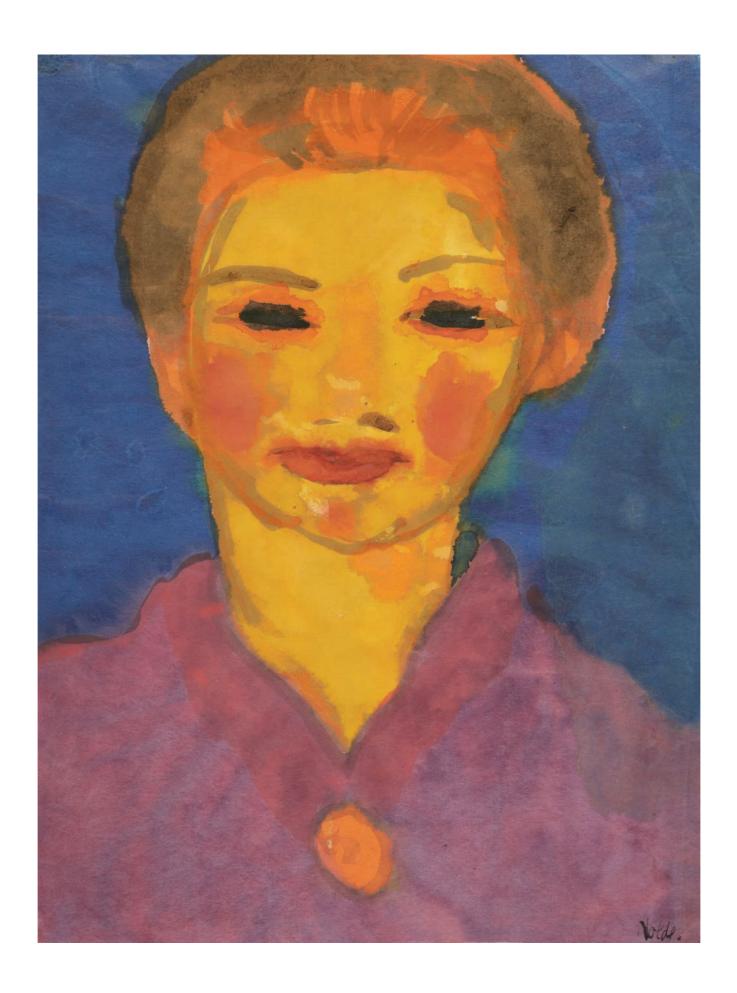
With infinite labor I finally achieved that freer, broader and more fluent manner of depiction for which an especially thorough understanding and re-examination of the structure and character of the paper and the inherent possibilities of color are indispensable. But at the same time, it demands above all a capacity for developing the sensitivity of one's eye...

- Emil Nolde

Nolde's contribution to watercolor during the 20th century was a revelation unparalleled by any of his contemporaries which influence a significant lineage of painters to follow. In taking this quaint medium from the past, he reworked it into an expressive, dynamic and challenging arena of art-making which could stand on its own as a painterly medium; not a medium solely for studies and preliminary sketches, but with its own inherent expressive possibilities to be explored and exploited. His fascination with and dedication to this medium, led him to use it as his primary tool on many voyages whereupon he would derive inspiration abroad. This is true of his voyages to Granada and Madrid in 1921, around the time the present work was created (ibid., p. 171).

When working in watercolor, Nolde typically dampened the paper before beginning to paint, allowing the fluid, transparent colors to flow into one another, blurring contours and altering forms. Here, red highlights blush across his sitter's golden face, forming sensual mouth and cheeks, set against piercing blue eyes that strike out in electric contrast. This abundantly bursting effect conveys the youth and vitality of his sitter, enhanced by the uncontrived brushwork which lends a spontaneous, expressive energy. "I prefer to avoid deliberation beforehand, just a vague idea, a glow and colour suffices," Nolde explained. "Under the work of my hands the picture develops itself" (quoted in *Emil Nolde: Watercolours and Graphics*, exh. cat., Galerie Michael Beck, Leipzig, 1995, p. 14).

The palette used for Portrait einer Dame acts like a signature; the vibrant, honey-colored yellow and deep, Prussian blue, as seen in many of his most successful and best-known works. The present work comes in the wake of a significant series created in 1919 which includes Rotblondes Mädchen (fig. 1) similarly depicting a direct, mask-like face, with a distinctive piercing gaze and immediate directness that was inspired by Nolde's trips to the South Seas between 1913 and 1914 and his fascination with tribal art. The evocative blues and purples further convey a spiritual quality anticipating the important later Phantasien series, created from 1931 to 1935, whereupon Nolde gave free rein to his visionary imagination. Of course, the human face, and the primordial passions that could be discerned there, was certainly an abiding theme of Nolde's art, and yet he rarely painted portraits in the conventional sense, preferring to concentrate on freely-imagined figures. We see in *Portrait einer Dame* the great joy and expression Nolde found from a subject that pleased him greatly, and the subsequent reverie of process inherent for him in exploring its possibilities via pure color on paper.





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 Dali – 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 COLLECTION OF

TERRY ALLEN KRAMER

130

PAUL KLEE (1879-1940)

Flora noctis

signed 'Klee' (lower left); dated, numbered and titled '1939 Aii Flora noctis' (on the artist's mount) gouache, watercolor and brush and black ink on paper laid down on paper

Sheet size: $11\% \times 8\%$ in. (29.5 x 20.7 cm.) Mount size: $16\% \times 12\%$ in. (42.1 x 32.7 cm.)

Painted in 1939

\$180,000-250,000

PROVENANCE:

Lily Klee, Bern (wife of the artist; by 1940).

Klee-Gesellschaft, Bern (acquired from the above, 1946).

Douglas Cooper, Argilliers.

Galerie Berggruen & Cie., Paris (acquired from the above).

Sidney Janis Gallery, New York (acquired from the above, 1956).

Dr. Herschel C. Walker, New York (by 1958).

Anon. sale, Sotheby Parke Bernet, Inc., New York, 20 October 1977, lot 129A.

Marlborough Fine Art, Ltd., London.

Heinz Berggruen, Paris.

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

Acquired from the above by the late owner, 1984.

EXHIBITED:

Kunsthalle Bern, *Paul Klee*, November-December 1940, p. 12, no. 168. London, The National Gallery, *Paul Klee*, 1945, p. 8, no. 123.

Norwich, Castle Museum; Sheffield, Graves Art Gallery and Manchester,

City Art Gallery, *Paul Klee*, May-October 1946, no. 46. New York, Sidney Janis Gallery, *A Selection of 20th Century Paintings*,

1905-1955, November-December 1956, no. 13.

New York, Sidney Janis Gallery, 10th Anniversary Exhibition,

September-November 1958, no. 33 (illustrated).

Tokyo, Fuji Television Gallery, *Paul Klee*, October-November 1981, p. 73, no. 30 (illustrated, p. 57).

New York, Acquavella Galleries, Inc., XIX and XX Century Master Drawings and Watercolors, April-May 1984, p. 48, no. 21 (illustrated in color).

LITERATURE:

V. Hugo, "Le verger de Paul Klee," *Cahiers d'Art*, nos. 20-21, 1945-1946, p. 73 (illustrated).

K.E. Kramer, Mythopoetic Politics and the Transformation of the Classical Underworld Myth in the Late Work of Paul Klee, Ph.D. Diss., Columbia University, New York, 1993, p. 98.

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné*, 1939, Bonn, 2004, vol. 8, p. 194, no. 8096 (illustrated).



Paul Klee, *Der Clown und seine Blume*, 1939. Sold, Christie's, London, 8 February 2012, lot 269.

Klee left Germany in late 1933, soon after Hitler's ascendancy to power, and settled in Bern, where he had lived during his youth. Events of the day notwithstanding, Klee produced an enormous body of work during the final years of his life, all the more astonishing because he was also contending with the symptoms of scleroderma, a terminal skin disease. The artist was initially bedridden, but he learned to cope with his condition and resumed work by sitting at a large drawing table instead of standing at an easel (fig. 1). He produced only 25 works in 1936, but this number quickly bounded to 264 in 1937, 489 in 1938, and over 1,200 in 1939. Klee wrote to his son Felix: "Productivity is increasing in range and at a highly accelerated tempo; 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).

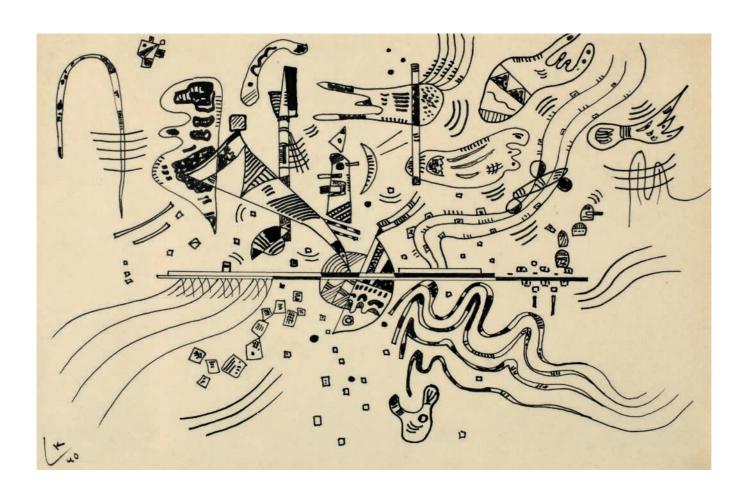
Flora noctis, an example from this period of great vigor, displays the succinct graphic elements and simplified colors that constitute the signature formal vocabulary of Klee's late style. The confronting portrait and its expression have been composed from the furthest reduced signs that constitute the human face, as Matthias Bärmann has observed, "His reduced, sign-like repertoire gave Klee, who was aware of how little time remained to him, a spontaneous outlet for his enormous creative urge" (Paul Klee: Fulfillment in the Late Work, Hanover, 2003, p. 15). Even while his work had moved towards an increasingly abstract, universalized and minimalist means of expression, Klee captures a sense of innocence, vulnerability and wonder within his subject, creating a curious narrative through the combination of this image with its poetic, Latin title expressing Klee's interest in mythology.

The motif of the night flower occurs earlier in Klee's oeuvre in such masterworks as Blüten in der Nacht from 1930, in the collection of the San Francisco Museum of Modern Art and Flower Myth from 1918, held in the Sprengel Museum, Hannover. In speaking of Flower Myth, Kathryn Porter Aichele correlates its narrative to the novel Heinrich von Ofterdingen by Novalis whereupon the protagonist Heinrich has a dream, transporting him into a landscape of extraordinary natural wonder, reaching the pinnacle of his encounter upon discovering a blue flower which later recurs as a significant and intoxicating, mysterious symbol. As Porter Aichele notes of Flower Myth "Despite the apparently fanciful nature of the imagery, the painting expresses ideas about the relationship between art and nature that are not just coincidentally related to Romanticism, but evolved from Klee's deep reservoir of knowledge about the works of art and literature that defined the German Romantic spirit... Despite occasional hints that the flower is linked to Heinrich's search for spiritual truth and his love for the innocent Mathilde, in the end, the meaning of the flower is left to the reader's imagination. Klee's imagination produced a synthesis of pictorial structure and symbolic language that reinterprets familiar themes in Romantic art and literature" ("Paul Klee's Flower Myth: Themes from German Romanticism Reinterpreted" Notes in the History of Art, vol. 8, no. 3, 1989, p. 16). In Flora noctis, Klee approaches this theme in the same blue palette, utilizing a human element to introduce Heinrich's somnambulist, floral vision to create a work filled with intimacy, introspection and the beauty of nature in all its mystery.



1939 Avi Flora noctis

TERRY ALLEN KRAMER



131

WASSILY KANDINSKY (1866-1944)

Ohne Titel

signed with monogram and dated '40' (lower left) pen and India ink on paper $7\frac{1}{4} \times 10\frac{3}{4}$ in. (18.4 x 27.3 cm.) Drawn in 1940

\$60,000-80,000

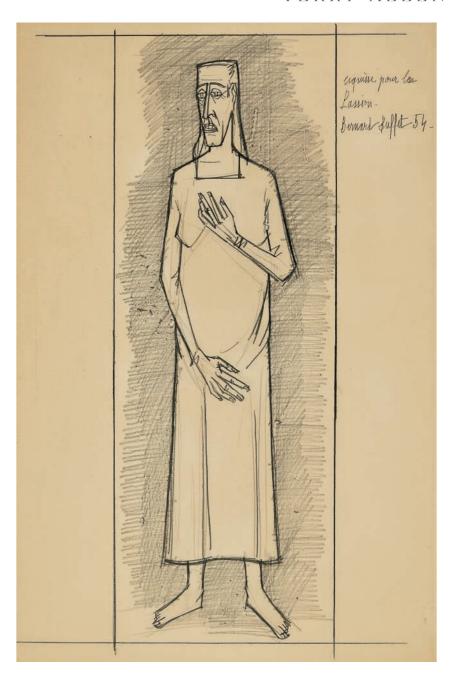
PROVENANCE:

Karl Nierendorf, New York. Lords Gallery, Ltd., London. Anon. sale, Sotheby & Co., London, 25 November 1964, lot 222. Acquired at the above sale by the late owner.

LITERATURE:

V.E. Barnett, *Kandinsky Drawings: Catalogue Raisonné*, London, 2006, vol. I, p. 495, no. 1083 (illustrated).

TERRY ALLEN KRAMER



132

BERNARD BUFFET (1928-1999)

La Passion du Christ—Femme en robe au col carré signed, dated and inscribed 'Bernard Buffet 54 - equisse pour la Passion.' (upper right) pencil on paper 30% x 22½ in. (77 x 56.4 cm.) Drawn in 1954

PROVENANCE:

Anon. sale, Sotheby Parke-Bernet, New York, 18 March 1972, lot 41. Private collection, Maryland; sale, Christie's, New York, 5 October 1989, lot 166.

Acquired at the above sale by the late owner.

This work is recorded in the Maurice Garnier Archives.

THE COLLECTION OF

TERRY ALLEN KRAMER

133

PABLO PICASSO (1881-1973)

Le Peintre II

signed 'Picasso' (upper left); dated and numbered '23.10.64.II' (on the reverse)

gouache and brush and India ink over offset lithograph $38\% \times 29\%$ in. (97.7 x 75 cm.)

Painted in Mougins on 23 October 1964

\$400,000-600,000

PROVENANCE:

Acquavella Galleries, Inc., New York.

Acquired from the above by the late owner, December 1994.

LITERATURE:

H. Parmelin, *Picasso: Intimate Secrets of a Studio at Notre Dame de Vie*, New York, 1966, p. 130 (illustrated in color).

C. Zervos, *Pablo Picasso*, Paris, 1971, vol. 24, no. 240 (illustrated prior to signature, pl. 84).

C.-P. Warncke, *Pablo Picasso: The Works, 1937-1973*, Cologne, 1994, vol. II, p. 617, no. 26 (illustrated in color).

I could make thousands of them. It is wonderful to work like that on a painter who is already there. Basically, the worst thing for a painter is the white canvas.

- Pablo Picasso

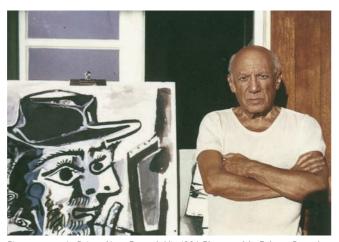
In 1964, Guy Spitzer published an edition of 300 offset lithographs after Picasso's painting *Le Peintre*. All were signed by the artist, who received 30 impressions as a royalty. From October 10 to October 24, Picasso painted 29 of the offset lithographs in gouache and India ink, creating original works out of the limited-edition reproductions. These all take the reproduced image of *Le Peintre* as their starting point, but each painting is a variation on the theme and is painted over the printed image.

Though stemming from the same image of a painter at his easel, each of the 29 versions varies drastically in depiction and reference, featuring a range of different hairstyles and physical appearances. All point inherently to the practice of self-portraiture; the painter depicted in each individual work is nearly unrecognizable from the other. In the present example, the composition is calm and balanced. The painter is rather coiffed in appearance. Examples from a few days prior, however, feature mousquetaire-like men in a variety of different hats and beard lengths.

What remains consistent across the various iterations, however, is the presence of the *mirada fuerte*, the dark eyes that project a powerful, mesmerizing gaze which people would notice right away when in Picasso's presence, a feature the artist liked to show off. Paired with a palette and brush—the defining symbol of painterly creation—these variations of *Le Peintre* affirm Picasso's unimpeded creative powers as he defiantly fought the passage of time with his unceasing creativity and prodigious artistic powers. As John Richardson wrote, 'Picasso, who never quite outgrew his birth-right of black beliefs and superstitions, put his faith in his miracle-working paintbrushes and the death-defying images of carnality that they engendered" (*Sacred Monsters, Sacred Masters: Beaton, Capote, Dalí, Picasso, Freud, Warhol, and More,* London, 2001, p. 238).



Pablo Picasso, *Le Peintre*, 1963. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Picasso next to *Le Peintre*, Notre Dame de Vie, 1964. Photograph by Roberto Otero / Artists Rights Society (ARS), New York Art: © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



TERRY ALLEN KRAMER



134

SALVADOR DALÍ (1904-1989)

Fleurs

signed and dated 'Dalí 1948' (lower right) watercolor and pen and brush and colored inks on board $12 \frac{1}{2} \times 9 \frac{1}{2}$ in. (31.7 x 24 cm.) Executed in 1948

PROVENANCE:

Mary Woodard Lasker, New York (acquired from the artist). Acquired by the late owner, by *circa* 1995.

EXHIBITED:

San Francisco, California Palace of the Legion of Honor, *Sixty-Seven Paintings from the Collection of Mrs. Albert D. Lasker*, March-April 1954, no. 21 (with incorrect cataloguing).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

TERRY ALLEN KRAMER



135

SALVADOR DALÍ (1904-1989)

Fruits

signed and dated 'Dalí 1948' (lower center) watercolor and pen and red ink on board 12½ x 9½ in. (31.7 x 24.2 cm.) Executed in 1948

\$60,000-80,000

PROVENANCE:

Mary Woodard Lasker, New York (acquired from the artist). Acquired by the late owner, by *circa* 1995.

EXHIBITED:

San Francisco, California Palace of the Legion of Honor, *Sixty-Seven Paintings from the Collection of Mrs. Albert D. Lasker*, March-April 1954, no. 20 (with incorrect cataloguing).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

TERRY ALLEN KRAMER

136

JOAN MIRÓ (1893-1983)

Sans titre

gouache, brush and India ink and pencil on colored paper laid down on board $20\% \times 26\%$ in. (51 x 66.6 cm.) Executed in 1934

\$300,000-400,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Alfred H. Barr, Jr., New York (acquired from the above, December 1935 and until at least 1981).

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

Acquavella Galleries, Inc., New York (acquired from the above). Acquired from the above by the late owner, 1982.

EXHIBITED:

New York, The Museum of Modern Art, *Joan Miró*, November 1941-January 1942, p. 61 (illustrated; titled *The Blue Star*).

New York, Acquavella Galleries, Inc., XIX and XX Century Drawings, Watercolors, Pastels, Gouaches, Collages, October-November 1982, p. 18, no. 24 (illustrated in color).

Stadtische Kunsthalle Düsseldorf; Kunsthaus Zürich and New York, The Solomon R. Guggenheim Museum, *Joan Miró: A Retrospective*, November 1986-August 1987, no. 88 and p. 148, no. 73, respectively (illustrated in color; titled *Blue Star on Red Paper*).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Joan Miró: Campo de Estrellas*, January-March 1993, p. 152, no. 53 (illustrated in color, p. 99; titled *Estrella azul*).



Joan Miró, *Les Amoureux*, 1934. Philadelphia Museum of Art. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2019.

LITERATURE:

C. Greenberg, *Joan Miró*, New York, 1948, p. 130 (illustrated, p. 69, pl. XXVI; titled *The Blue Star* and with inverted dimensions).

A. Cirici-Pellicer, *Miró y la imaginación*, Barcelona, 1949, pp. 34-35, no. 43 (illustrated; titled *La estrella azul*).

J.E. Cirlot, *Joan Miró*, Barcelona, 1949, pp. 27, 36, and 41 (illustrated, fig. 21; titled *La estrella azul*).

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings, 1901-1937*, Paris, 2008, vol. I, p. 228, no. 472 (illustrated in color).

In the late 1920s, Miró's work underwent a radical shift. He began to question the practice of painting and sought new forms of expression. Jacques Dupin has described the artist's movement in style as a transition "from object to sign, from figurative space to imaginary space, from descriptive realism to a visionary, fantastic art" (exh. cat., op. cit., 1986, p. 33). With a self-declared objective to "assassinate painting," Miró's work in this period was dominated by assemblages, collages of various materials, and an in-depth exploration into the possibilities of drawing.

Miró described an almost visceral engagement with drawing and the immediacy he felt with the various media employed for works on paper: "I often work with my fingers; I feel the need to dive into the physical reality of the ink, the pigment, I have to get smeared with it from head to foot. A virginal piece of paper becomes exactly like this old newspaper" (ibid., p. 51). Following the path of this immediacy, Miró's creations on paper allowed his imagination free rein in the production of pictorial signs that would dance across the surface in pencil, ink, collage, gouache and oil. According to James Johnson Sweeney, his experimentation in 1933 was "the direct source of his best work of the following year, such as his The Blue Star [the present work], and his large pastel The Lovers. During 1934, this calligraphic emphasis continued to dominate Miró's work in all media with a constantly growing force and assurance. It is as if Miró through the aid of surrealism had at this point uncovered certain atavistic leanings for the decorative virtues of oriental running line, previously lost sight of with so many other associations of his Catalan boyhood" (exh. cat., op. cit., 1941,

In the winter and spring of 1934, Miró began working with new supports such as sheets of colored paper and sandpaper and experimenting with different media like a powdered version of pastel applied with a brush. The many combinations offered by these materials inspired the artist to adapt his style. The juxtaposition of various textures and media introduced a tension that is only resolved and made rhythmic through the flexible, graphic interplay of the forms, as present in *Sans titre*. The smoothly applied gouache creates flat planes of pure, saturated color that bounce off of the colored paper board. "His explorations of new materials were not so much that, as a kind of encouragement to them to show him their possibilities; he has always had the gift of making materials speak, and speak, more over a new though always neutral language" (J. Dupin, *Miró*, Paris, 2012, p. 182).



TERRY ALLEN KRAMER

137

PAUL KLEE (1879-1940)

Marionnette (Star)

signed 'Klee' (lower left); dated, numbered and titled '1931. N. 12. Marionette (Star)' (on the artist's mount) watercolor and charcoal on paper laid down on card Sheet size: $19\% \times 9\%$ in. $(48.6 \times 24.4$ cm.) Mount size: $25\% \times 17\%$ in. $(64.6 \times 45$ cm.) Executed in 1931

\$100,000-150,000

PROVENANCE:

Lily Klee, Bern (wife of the artist, by 1940).
Klee-Gesellschaft, Bern (acquired from the above, 1946).
Buchholz Gallery (Curt Valentin), New York (by 1949).
Israel Ber Neumann (Graphisches Kabinett, New Art Circle,
Neumann Gallery), Berlin and New York.
Saidenberg Gallery, Inc., New York (acquired from the above, 1954).
Garry collection (acquired from the above, 1957).
Roy Fischer, New York (*circa* 1972).
World House Galleries, New York (by 1986).
Acquired by the late owner, by *circa* 1995.

EXHIBITED:

Kunsthalle Basel, *Paul Klee*, October-November 1935, p. 9, no. 116. Kunstmuseum Luzern, *Paul Klee*, *Fritz Huf*, April-June 1936, p. 4, no. 41.

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1931-1933*, Bonn, 2002, vol. 6, p. 71, no. 5497 (illustrated).



1931 Nia marionette (Star)

TERRY ALLEN KRAMER

138

PABLO PICASSO (1881-1973)

Mousquetaire et nu assis

signed, dated and numbered 'Picasso 29.2.68. I' (upper left) pencil on paper 19½ x 29¾ in. (49.3 x 75.7 cm.)
Drawn on 29 February 1968

\$250,000-350,000

PROVENANCE:

Galerie Berggruen et Cie., Paris (by 1981). Private collection, Switzerland. Acquavella Galleries, Inc., New York. Acquired from the above by the late owner, September 1982.

EXHIBITED:

Paris, Galerie Berggruen et Cie., *Picasso: Gouaches, lavis et dessins, 1966-1972*, 1981, no. 27 (illustrated). London, Waddington Galleries, *Groups V,* January 1982, no. 90

(illustrated).

R. Char and C. Feld, *Picasso: His Recent Drawings*, 1966-1968, London, 1969, p. 254, no. 389 (illustrated in color).

C. Zervos, Pablo Picasso, Paris, 1973, vol. 27, no. 249 (illustrated, pl. 99).



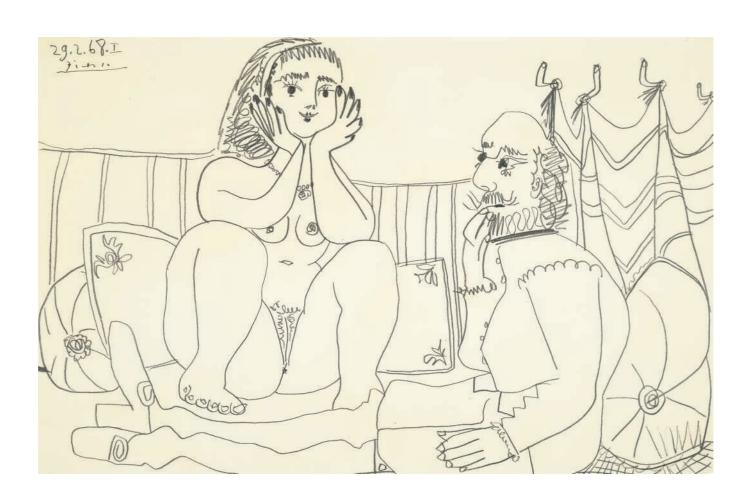
Rembrandt van Rijn, De Nachtwacht, 1642. Rijksmuseum, Amsterdam.

The present drawing, executed on 29 February 1968, depicts a female nude flanked on her right by an elegantly-clad musketeer, the artist's primary persona-of-choice during the last years of his career. The seated nude rests her head atop manicured hands on her knees. The focus of the scene is partially her exposed vulva, referencing the graphic nudity of the series of etchings, *Suite 347*, that Picasso executed the same year as the present drawing. Inspired by Alexandre Dumas's *Three Musketeers*, which Picasso re-read in 1966, the figure of the 17th century cavalier—worldly, adventurous, and virile—preoccupied the aging artist, whose own sexual prowess was on the wane.

The impetus for the emergence of the mousquetaires in Picasso's oeuvre may be traced to early 1966, when the artist was undergoing a long convalescence from surgery at his home in Mougins. Unable to work, he passed the time by opening for the first time or rereading many classics, including the works of Luis de Góngora, Lope de Vega and other masters from Spain's Siglo d'Oro. He spent long hours with the novels of Honoré de Balzac, Charles Dickens, and Alexandre Dumas's *Three Musketeers*. Picasso knew the adventures of Dumas's famous characters, Aramis, Porthos, Athos and their young protégé D'Artagnan, practically by heart. Over that year, Picasso had also been pouring over the plays of Shakespeare. When Pierre Daix asked the artist about the sudden appearance of so many mousquetaires in his recent work, Picasso replied: "It's all the fault of your old pal Shakespeare" (quoted in P. Daix, *Picasso, Life and Art*, New York, 1993, p. 355).

Inspiration for the mousquetaires was only in part literary. During this period, Picasso had been intently studying Otto Benesch's six-volume catalogue of Rembrandt's drawings, as well as illustrated books of the paintings. Picasso would project slides of Rembrandt's *The Night Watch* onto the walls of his studio. John Richardson believes that Rembrandt was "an all-powerful God like figure whom Picasso had to internalize before he died" (quoted in *Late Picasso*, exh. cat., Tate Gallery, London, 1988, p. 34). Picasso's fascination with the baroque cavalier had the advantage of connecting him with an entire network of old masters: besides Rembrandt, Frans Hals and others of the Dutch school, there was Diego Velázquez and his compatriots from the golden age of painting in Spain, Picasso's own native tradition.

Dakin Hart has written, "As a force, Picasso's musketeers are a kind of multinational, transhistorical hippie army engaged in a catalogue of alternatives to fighting—from the many sorts of soldierly procrastination to small gestures of reconciliation, scenes of amity, and an embrace of life in the forms of lovemaking and domesticity. Behind the screen of drooping swords, avidly smoked pipes, tipsily raised glasses, fondled nudes, and other sublimations of impotency—drinking, smoking, making music, and canoodling—they represent a fictional universe Picasso developed to explore his credo: life not death, peace not war" (*Picasso Mosqueteros: The Late Works, 1962-1972*, exh. cat., Gagosian Gallery, New York, 2009, pp. 256-257).



TERRY ALLEN KRAMER

139

HENRI MATISSE (1869-1954)

Losange

signed 'H. Matisse' (lower right)
painted cut-outs over pencil on painted paper
laid down on paper laid down on canvas
Sheet size: 20¾ x 16 in. (52.6 x 40.7 cm.)
Mount size: 23¾ x 18½ in. (60.4 x 45.9 cm.)
Executed in 1946-1947

\$500,000-800,000

PROVENANCE:

Estate of the artist. Lumley Cazalet, Ltd., London. Acquavella Galleries, Inc., New York (acquired from the above). Acquired from the above by the late owner, 1991.

EXHIBITED:

Venice, Ala Napoleonica e Museo Correr, *Matisse et l'Italie*, May-October 1987, p. 213, no. GR4 (illustrated in color, p. 106; dated *circa* 1947-1948 and titled *Cinque cerchi rossi e una losange nera*).

LITERATURE:

J. Lassaigne, ed., *Henri Matisse: Les grandes gouaches découpées*, exh. cat., Musée des arts décoratifs, Paris, 1961, p. 45 (illustrated *in situ* in the artist's studio).

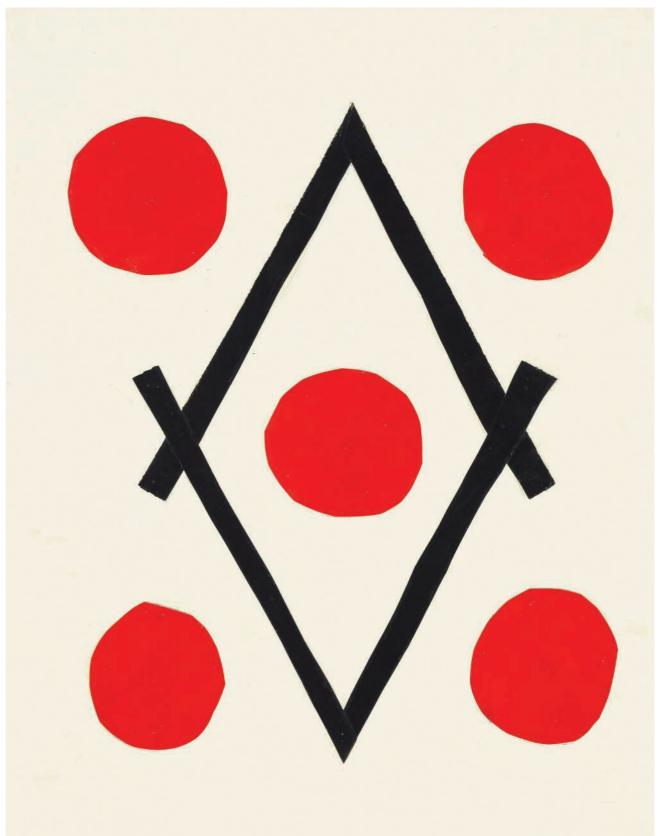
M. Duthuit, "Matisse's Illuminations," *Art News Annual*, no. 5, 1962, p. 99. J. Jacobus, *Henri Matisse*, New York, 1973, p. 51 (illustrated *in situ* in the artist's studio, fig. 60; dated 1953).

J. Cowart, *Henri Matisse: Paper Cut-Outs*, New York, 1977, p. 122, no. 47 (titled *Composition*).

C. lacono, ed., *Homage to Henri Matisse*, Vence, 1990 (illustrated in color on the cover).

W. Guadagnini, Matisse, Milan, 1993, p. 231 (illustrated in color).

Georges Matisse has confirmed the authenticity of this work.



THE COLLECTION OF TERRY ALLEN KRAMER

The paper cut-outs Matisse executed in the last decade of his life are among the most significant and revolutionary gifts to 20th century art, fusing the expressive elements of drawing, painting and sculpture within a single revolutionary medium. The cut-outs also represent the culmination and synthesis of ideas that had preoccupied Matisse throughout his career. As John Elderfield has written, "the distillation [that] Matisse...succeeded in creating in his late work was truly remarkable. It was the distillation not only of his direct responses to the natural world, not only the formal elements of pictorial art, but of the entire set of premises, both formal and iconographic, that had been cumulatively developing in his own art for some fifty years" (*The Cut-Outs of Henri Matisse*, New York, 1978, pp. 38-39).

Matisse first experimented with cut paper in 1919, using it to make maquettes for the stage sets and costumes of Léonide Massine's ballet, *Le chant du rossignol*. He returned to the technique intermittently throughout the 1930s, most notably for

the background of La Danse, a mural executed for the home of Dr. Albert C. Barnes in Merion, Pennsylvania. During the same period, he also used cut paper as a means of experimenting with composition and color changes in major paintings such as Nu rose, 1935 (Baltimore Museum of Art). An operation for abdominal cancer in 1941 left Matisse seriously weakened, and he increasingly turned to work in cut paper, which was less physically demanding than other media. He produced his first independent cut-outs in 1944 and his first mural-sized examples in 1946; after 1951, he abandoned painting and sculpture entirely, and the paper cut-out became his sole vehicle for artistic expression. Between 1944 and 1954, Matisse made nearly two hundred works from cut paper, ranging in size from whimsical miniatures to dramatic, room-sized creations. Some of these were independent compositions, while others served as design maguettes for an extraordinary variety of projects, including posters, magazine and catalogue covers, tapestries, rugs, liturgical vestments, stained glass windows, and ceramic tiles.



Henri Matisse, As de trèfle, 1946. Private collection. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.



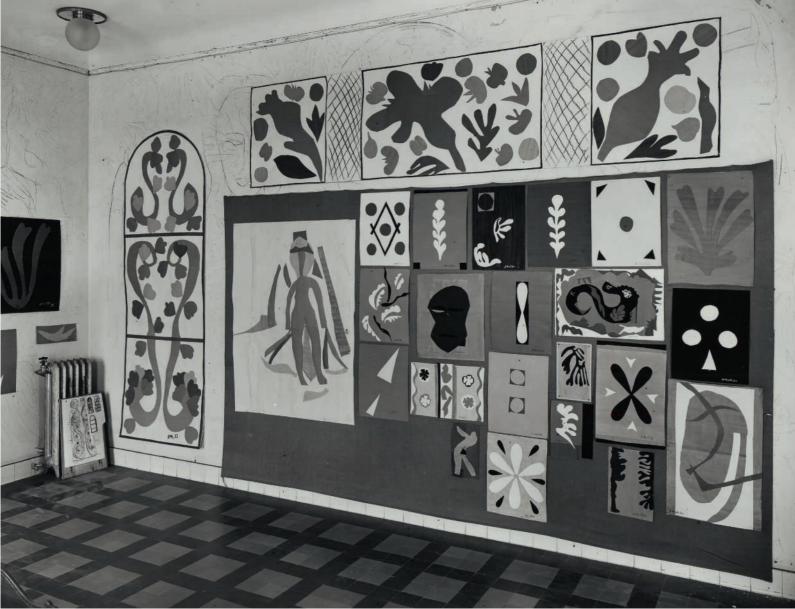
Henri Matisse, Composition, cercle rouge aux quatre triangles noirs sur fond vert, 1945-1946. Private collection. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.



Henri Matisse, Les voiles, 1945-1946. Private collection. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.



Henri Matisse, *Motif - L'Hélice*, 1945. Pierre and Tana Matisse Foundation, New York. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York



Losange in the artist's studio. Photo courtesy of Matisse Archives. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.

Matisse cut these sheets with scissors, holding the blades wide open so that they sheared through the page rather than clipping. He then pinned the paper fragments to his studio walls, rearranging them until he achieved the right balance of forms and colors, and finally he glued the finished composition to its support. The technique combined qualities of all media, a fact that the artist repeatedly noted. "Instead of drawing an outline and filling in the color...I am drawing directly in color," he explained on one occasion; and on another, "Cutting directly in color, drawing with scissors, reminds me of the direct cut of the sculptor."

Executed in 1946-1947, the present work is an excellent example of Matisse's early forays into the cut-outs, distinguished by its geometric circles and central black lozenge, resembling a playing card. The majority of the cut-outs from this period

consist of rectangular sheets with a single or at least dominating image, sometimes paired, stacked or combined to form larger compositions. This group of works "shows the artist composing with extremely simplified cut forms which were adjusted into clear visual balances usually devoid of narrative intention" explained Jack Cowart (op. cit., p. 116). Lydia Delectorskaya further highlighted that this set of 13 paper cut-outs was a watershed moment for the later works: "this work that gave him the idea that you could draw expression from assembled gouache papers...Finally, he made a cut-out, *The Lyre*, a small thing, blue on white, and said 'it's my first cut-out,' that is to say, a well-thought-out work, which he succeeded in investing with feeling. That was the start" (quoted in S. Friedman, "Avant la lettre," *Henri Matisse: The Cut-Outs*, exh. cat., The Museum of Modern Art, New York, 2014, p. 91).

TERRY ALLEN KRAMER

140

FERNAND LÉGER (1881-1955)

Etude pour La Grande Parade

signed with initials and dated 'F.L. 52' (lower right) brush and India ink on paper 24% x 31 in. (61.9 x 78.6 cm.)
Painted in 1952

\$300,000-500,000

PROVENANCE:

Georges Bauquier, Paris.

Marguerite and Aimé Maeght, Paris (acquired from the above, *circa* 1985). Adrien Maeght, Paris (by descent from the above).

Jeffrey H. Loria & Co., Inc., New York (acquired from the above, 1992). Acquavella Galleries, Inc., New York (acquired from the above). Acquired from the above by the late owner, 1993.

EYLIBITED.

London, Whitechapel Art Gallery and Staatsgalerie Stuttgart, *Fernand Léger: The Later Years*, November 1987-June 1988, p. 190, nos. 111 and 100, respectively (illustrated, pl. 86).

Jerusalem, The Israel Museum, Fernand Léger: Oeuvres sur papier, April-June 1989, pp. 164 and 173, no. 104 (illustrated, p. 164; titled Les acrobates et les musiciens).

Milan, Palazzo Reale, Fernand Léger, November 1989-February 1990, pp. 187 and 219, no. 137 (illustrated, p. 187).

Musèe d'art moderne Villeneuve d'Ascq, Fernand Léger, March-June 1990, pp. 207 and 245, no. 139 (illustrated, p. 207).



The artist in front of *La Grande parade (état définitif)*, 1952. Image: © J. Paul Getty Trust. Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

By the early 1950s, the circus had come to dominate Fernand Léger's oeuvre. A spectacular folio of 34 color and 29 black and white lithographs by the artist titled Le Cirque was published in 1950, thus creating an anthology of Léger's exploration of the theme. The present large-scale study, painted in 1952, features intertwined figures performing awe-inspiring acrobatic feats on stage in Léger's signature, linear and decorative style of his late career. Through its monochromatism, the artist has intentionally removed all color from the composition. Léger would move toward the eventual decision to substitute local color with broad stokes of pure, primary and secondary color, unbound to the outlining contours constructed by the artist's brush. This ink study is closely related to the crowning work of the artist's late career, La grande parade, état définitif, in the collection of the Solomon R. Guggenheim Museum. The monumental canvas sums up his lifelong artistic pursuit of depicting men and women at leisure, existing in a joyous state of freedom and play. Both works feature Léger's emblematic, tubist approach to depicting the human-form and balance of the dynamic and static. In each, similar characters take the stage, including a pair of dancing girls accompanied by a clown playing the banjo alongside a set of acrobats balancing delicately on horseback. Léger routinely returned to the circus motif as his fascination with this marvelous world served to present infinite artistic possibilities. The circus had come to represent much more than an entertaining display in post-war France, and transformed into an expression of the notion of joie de vivre.

Many artists, including Pablo Picasso and Marc Chagall, visited this subject continuously, favoring the inviting and egalitarian environment which had made culture and the performing arts accessible to all classes. Léger intended for his circus compositions to embody the thematic quality and experience of a society at leisure and the nostalgic play of the bourgeoisie. Léger described his vision of the scene: "Furious music suddenly erupts and overwhelms the noises of the crowd. The collective march moves toward a goal: the circus parade. It begins. The gate money is tied to this parade, so it is persuasive and dynamic. The instruments are making as much noise as they can. All this hullabaloo is projected from a raised platform. It hits you right in the face, right in the chest. It's like a magic spell. Behind, beside, in front, appearing and disappearing-faces, limbs, dancers, clowns, scarlet throats, pink legs and that music associated with the glare of the spotlights that sweeps over the whole, aggressive bunch, that makes all those white faces with staring eyes approach, become caught, and climb the steps that lead them to the ticket booth. 'Hand us the cash!' They keep coming in and always will. They scramble in until the tent is ready to burst. People are turned away. The parade has won" (quoted in F. Léger, The Functions of Painting, New York, pp. 175-176).

Gouaches from the *La Grande Parade* series are held in several celebrated collections including the Musée National d'Art Moderne, Paris, the Musée National Fernand Léger, Biot, and the Collection Aimé Maeght, Paris.



THE COLLECTION OF TERRY ALLEN KRAMER

141

HENRI MATISSE (1869-1954)

Deux odalisques

signed and dated 'Henri Matisse 1928' (lower right) pen and India ink on paper 13×20 in. $(33 \times 50.8$ cm.) Drawn in Nice in 1928

\$100,000-150,000

PROVENANCE:

Mrs. Romaine Orthwein, New York.
Wildenstein & Co. Inc., New York (acquired from the above, 1975).
Thomas Ammann Fine Art, Zurich (acquired from the above, 1978).
Acquavella Galleries, Inc., New York (acquired from the above, 1980).
Acquired from the above by the late owner, 1988.

EXHIBITED:

New York, Wildenstein & Co. Inc., *Masterworks on Paper*, September-October 1975.

Georges Matisse has confirmed the authenticty of this work.



The artist and his model, 1939. Photograph by Brassai \circledcirc RMN-Grand Palais / Art Resource, NY; \circledcirc ESTATE BRASSAÏ – RMN-Grand Palais.



THE COLLECTION OF TERRY ALLEN KRAMER

142

BERTHE MORISOT (1841-1895)

Portrait de Blanche Pontillon pastel on canvas 18 x 15% in. (45.7 x 38.5 cm.) Drawn in 1877

\$100,000-150,000

PROVENANCE:

Galerie des Quatre Chemins, Paris.

M. Knoedler & Co., Inc., New York (acquired from the above, July 1953). Dorothy Dear Hutton, Westbury, New York (acquired from the above, January 1957).

Acquired by the late owner, by circa 1995.

EXHIBITED:

Paris, Galerie Durand-Ruel et Cie., Berthe Morisot (Madame Eugène Manet), March 1896, p. 31, no. 175.

LITERATURE:

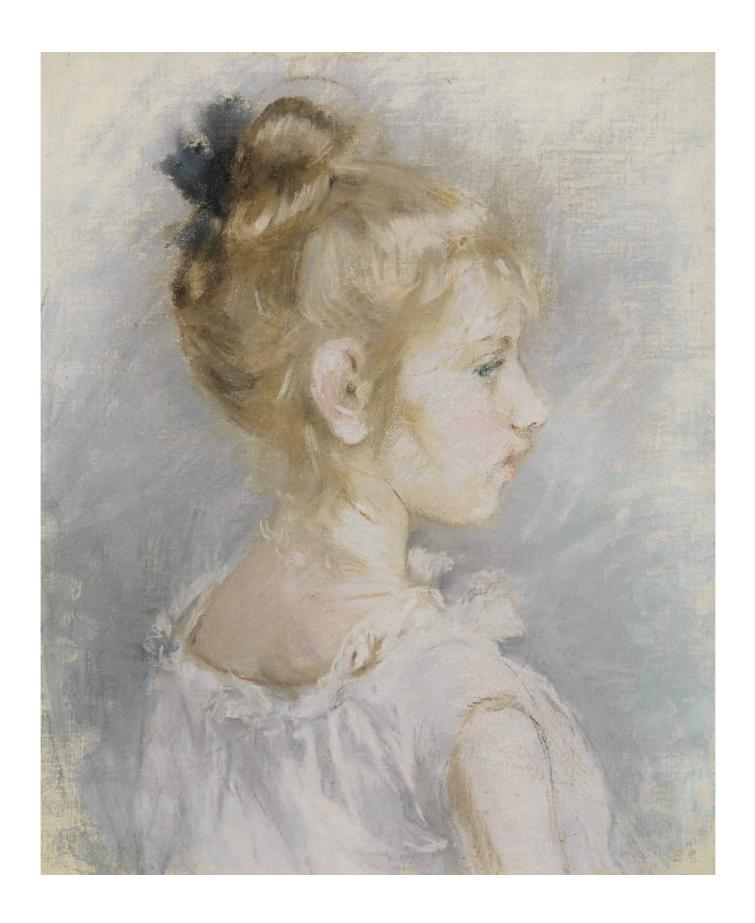
M.-L. Bataille and G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, p. 52, no. 435 (illustrated, fig. 418).

Morisot was a founding member of the Impressionist exhibiting society and one of its most dedicated participants, contributing work to all but one of the group shows between 1874 and 1886. Although Morisot's oeuvre includes suburban views and pastoral landscapes, she is best known for her interior scenes and for intimate portraits such as the present one. Like Mary Cassatt, the other famous female artist active in the Impressionist circle, Morisot based her work primarily on people she knew and places she frequented. Because of the social conventions that both female artists upheld, the subjects of their art differed somewhat from those of their male counterparts, who more often depicted Parisian nightlife and public entertainments. Such gender distinctions were also reflected in the commentary on Morisot's art; some critics attributed her loose brushwork and pastel colors to her femininity. At the same time, however, these very elements of Morisot's practice were also emblematic of the Impressionist style.

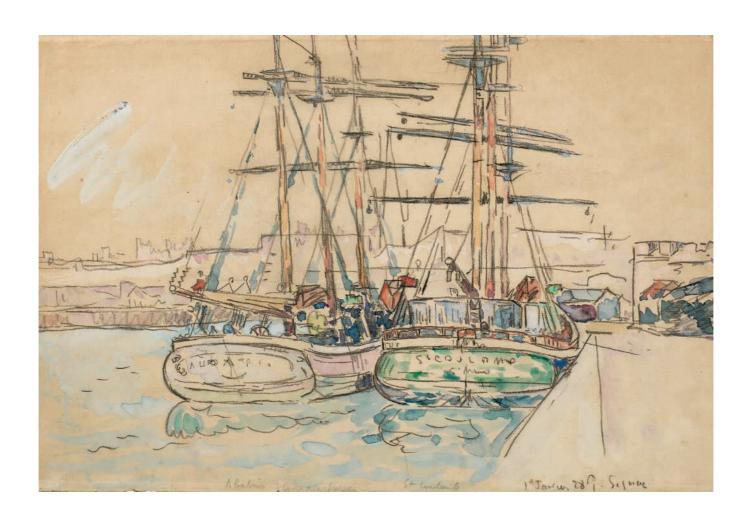
As Philippe Burty wrote in a review of the Fifth Impressionist Exhibition in 1880, "Morisot handles the palette and brush with a truly astonishing delicacy" (quoted in The New Painting: Impressionism, 1874-1886, exh. cat., The Fine Arts Museums of San Francisco, 1986, p. 326). The following year, Gustave Geffroy proclaimed, "No one represents Impressionism with more refined talent or with more authority than Morisot" (quoted in ibid., p. 366). The freedom of Morisot's brushwork and pastel application, as well as the softness of her color palette were thus recast as delicate and subtle articulations that define an entire artistic movement, confirming the level of her talent.



Berthe Morisot, La chasse aux papillons, 1874. Musée d'Orsay, Paris.



TERRY ALLEN KRAMER



143

PAUL SIGNAC (1863-1935)

Saint-Malo, Voiliers à quai

signed and dated 'P. Signac 1 Janvier 28' (lower right) and inscribed 'Abatris St Coulomb' (lower center) gouache, watercolor and black Conté crayon on paper 11% x 17% in. (30.1 x 44.7 cm.)
Executed on 1 January 1928

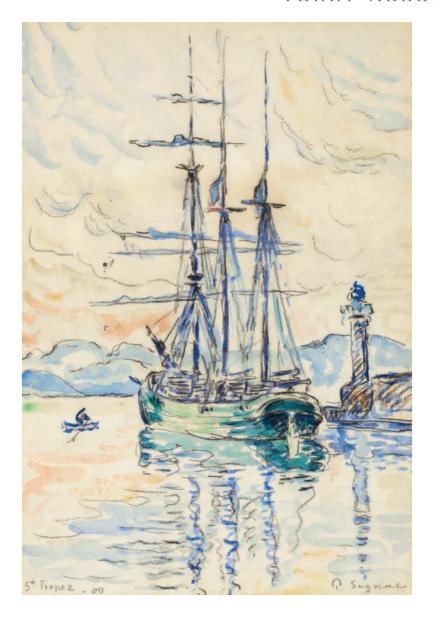
PROVENANCE:

Acquired by the late owner, by circa 1995.

Marina Ferretti has confirmed the authenticity of this work.

\$15,000-20,000

TERRY ALLEN KRAMER



144

PAUL SIGNAC (1863-1935)

Saint-Tropez, Trois-mâts au port

signed 'P. Signac' (lower right) and dated and inscribed 'St Tropez-00' (lower left); signed with initials and dedicated 'à Henri Guilbeaux très cordialement P.S' (on the artist's mount)

gouache, watercolor and black Conté crayon on paper laid down on card

Sheet size: 9% x 6% in. (24.4 x 16.8 cm.)

Mount size: 11% x 7% in. (30.1 x 19.7 cm.) (irregular)

Executed in 1900

PROVENANCE:

Henri Guilbeaux, Paris (gift from the artist). Acquired by the late owner, by *circa* 1995.

 $\label{thm:main} \mbox{Marina Ferretti has confirmed the authenticity of this work.}$

TERRY ALLEN KRAMER

145

EDOUARD VUILLARD (1868-1940)

Madame Hessel dans la chambre rose aux Clayes signed 'E. Vuillard' (lower left) gouache and peinture à la colle on paper laid down on canvas 30 x 27% in. (76.4 x 70 cm.)
Painted circa 1930-1935

\$150,000-250,000

PROVENANCE:

Jean Laroche, Paris.

Jacques Laroche, Paris (by descent from the above and until at least 1938). Galerie Rodrigues-Henriques, Paris.

Angelika W. Frink, New York (1950 and until at least 1963). Acquired by the late owner, *circa* 1970.

EXHIBITED:

Paris, Musée des arts décoratifs, *E. Vuillard*, May-July 1938, p. 36, no. 203. New York, The Metropolitan Museum of Art, *Paintings from Private Collections*, summer 1963, no. 86.

LITERATURE:

C. Roger-Marx, *Vuillard: His Life and Work*, Paris, 1946, p. 80 (titled *La chambre rose*).

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1552, no. XII-183 (illustrated).

 $Edouard\ Vuillard\ and\ Lucy\ Hessel\ at\ Amfreville\ in\ Normandy,\ 1907.$

Vuillard first met Gaston and Jos Hessel, who were in charge of Galerie Bernheim-Jeune, while visiting Félix Vallotton near Lausanne in 1900. A strong friendship formed quickly between Vuillard and the Hessel brothers, who began to show the artist's work on a regular basis. Vuillard became especially close to Jos's wife Lucy, depicted in this work. He was a frequent guest at the Hessels' Paris apartment on the rue de Rivoli, and accompanied Lucy during summer holidays in Brittany or Normandy and to her country homes on the outskirts of Paris. During the final years of his life, Vuillard had full access to the Hessel country home, Château des Clayes near Versailles. The bucolic setting of Clayes, was a frequent source of inspiration for the artist's later works.

There has been much speculation regarding the nature of Vuillard's relationship with Lucy Hessel. Their friendship, which spanned nearly forty years, was widely suspected to have been a secret amorous affair. Jacques Salomon describes the subject work: "On the left, seen in profile, is Madame Hessel in a pale-blue dressing gown, sitting on the edge of her bed. Her white hair blends in with the tulle curtains, and scattered over the orange bedspread are a jumble of papers and a red writing-case. The white door and shutters are edged with black. Through the brightly lit mullioned window, trees can be seen in the gardens along with a patch of sky, its blue offset by the yellow of a lemon-wood dressing-table viewed against the light. On the table in the foreground, yellow and ultramarine-blue breakfast cups further reinforce the colorful harmony of this composition otherwise dominated by the pink tonalities of the wall" (A. Salomon and G. Cogeval, op. cit.).



TERRY ALLEN KRAMER

146

PABLO PICASSO (1881-1973)

Trois danseuses

signed 'Picasso' (lower right); dated and inscribed 'Monte Carlo avril 1925' (on the reverse) pen and India ink on paper 14 x 9¾ in. (35.5 x 24.7 cm.)
Drawn in Monte Carlo in April 1925

\$150,000-200,000

PROVENANCE:

Galerie Simon (Daniel-Henry Kahnweiler), Paris. Curt Valentin Gallery, New York (by 1952). Acquired by the late owner, by *circa* 1995.

EXHIBITED:

New York, Curt Valentin Gallery, *Pablo Picasso*, September-October 1952, no. 43 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1954, vol. 6, no. 1451 (illustrated, pl. 173) L.-G. Buchheim, *Picasso: A Pictorial Biography*, New York, 1959, p. 65 (illustrated).

D. Cooper, Picasso Theatre, New York, 1987, no. 372 (illustrated).

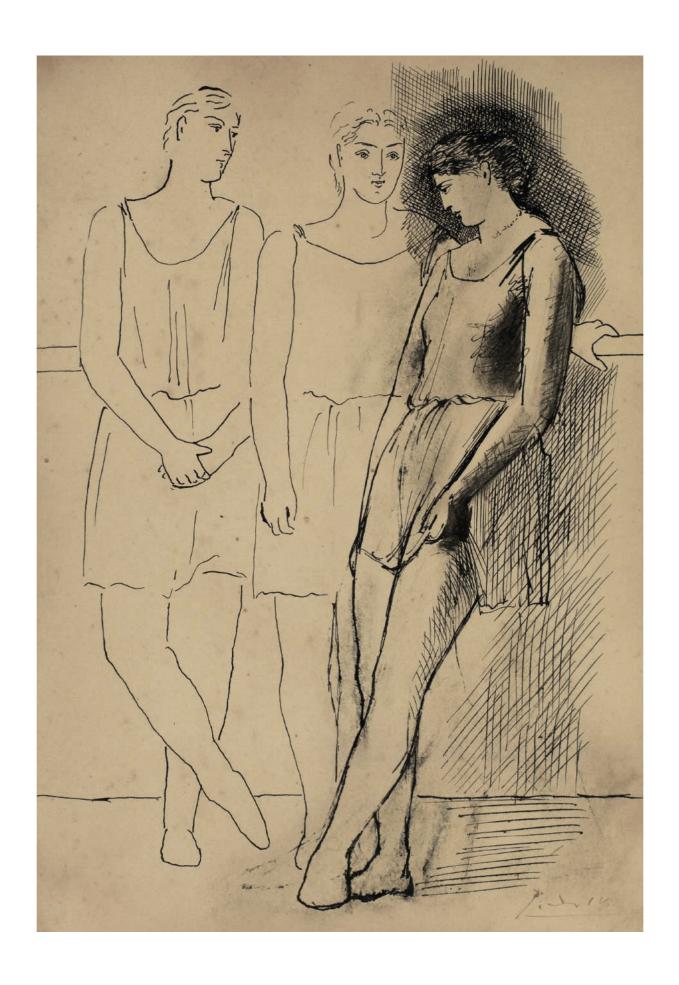


Pablo Picasso, *Trois danseuses*, 1925. Tate Gallery, London. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

In April-May 1925, Picasso moved his family to Monte Carlo, where Sergei Diaghilev was presenting a new performance from the Ballets Russes. Diaghilev and Picasso worked together extensively, not least on the set and costume design for *Parade* in 1917, which would greatly influence his artistic output during that period. The experimental ballet *Parade*, featuring Erik Satie's music, travelled to Rome, Madrid and Barcelona, and during its production, Picasso fell in love with prima ballerina Olga Khoklova.

In the intervening years, Picasso continued his work with Diaghilev until 1924; the 1925 spring trip to Monte Carlo was thus the first occasion upon which Picasso had been free to explore the theme of the dancer without any professional obligation. Picasso appears to have reveled in the chance to commit to paper these naturalistic images, capturing their movements, their stature, their poise with a grace that itself echoes the dancers themselves. The fact that Picasso chose to depict the dancers through these naturalistic means, rather than with recourse to photography, shows an involvement in the moment, a love of the world of dance. There is a discreet classicism to the ballet dancers, who appear here to echo some of the characters who had featured in Picasso's Rose Period pictures of acrobats and the circus two decades earlier. Like them, they have here been imbued with a timelessness that is classicizing, relating to the rappel à l'ordre that came in the wake of the chaos of the First World War. Here, these avant-garde ballet dancers have been rendered with a stillness and mood that recalls ancient art as well as the modern world.

"Since 1916, [Picasso] had been working for the theatre, living in a world of ballet dancers and musicians, unable to escape from it all even in his own home, where he was surrounded by the tutus and ballet shoes of his wife," explains Douglas Cooper. "By 1925 Picasso was tired of his long association with the ballet, his marriage had become a source of irritation to him, he had found new artistic interest, and he was determined to free himself from the claims of the theatre. In April of that year Picasso and Olga paid a last visit to Diaghilev and his Ballets Russes at Monte Carlo, where he made drawings of elegantly posed dancers as he had done previously. But when he got back to Paris a month later he painted La Danse, a climactic masterpiece in which the elation he had once felt is overlaid with pain, and in which dancing and dancers are treated with bitter mockery. This painting was a true cry from the heart, a passionate and spontaneous outburst which marks the end of Picasso's interest in the ballet for twenty years"(op. cit., p. 67).



TERRY ALLEN KRAMER



147

147

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Retraite (recto); Griffons (verso)

pencil on paper 5% x 9 in. (14.2 x 22.8 cm.) Drawn circa 1879-1881

\$2,000-3,000

PROVENANCE:

Acquired by the late owner, by circa 1995.

M. Joyant, Henri de Toulouse-Lautrec: Dessins, estampes, affiches, Paris, 1927, p. 179. M.G. Dortu, Toulouse-Lautrec et son oeuvre, New York, 1971, vol. IV, p. 200, nos. D. I.199 and D. I.200 (recto and verso illustrated, p. 201).



148

148

EDOUARD VUILLARD (1868-1940)

Madame Vuillard devant la fenêtre stamped with initials 'E.V' (Lugt 909c; lower right) pencil on paper 4 x 7 in. (10.2 x 17.7 cm.) Drawn circa 1920-1924

\$1,000-1,500

PROVENANCE:

Estate of the artist. Acquired by the late owner, by circa 1995.

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

TERRY ALLEN KRAMER



149

HONORÉ DAUMIER (1808-1879)

Une cause criminelle (Scène de tribunal—Un bon conseil)

charcoal on tracing paper 10% x 8½ in. (25.7 x 21.6 cm.)

\$12,000-18,000

PROVENANCE:

Louis Lemaire, Paris (by 1910). Galerie Barbazanges, Paris (by 1921).

Dr. Eduard Fuchs, Berlin.

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (by 1922). Anon. sale, Stuttgarter Kunstkabinett, 5 November 1952, lot 954. Arthur Tooth & Sons, Ltd., London.

Marlborough Gallery, Ltd., London.

Dr. and Mrs. Victor Bloch, London; sale, Sotheby & Co., London, 27 April 1967, lot 58.

Acquired at the above sale by the late owner.

EXHIBITED:

Paris, Galerie Barbazanges, Daumier, 1921, no. 3.

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Catalogue of Drawings by H. Daumier*, December 1922, p. 1, no. 4 (titled *Avocat et prévenu*).

Berlin, Galerie Matthiesen, Honoré Daumier: Gemälde, Aquarelle, Zeic Aungen, Plastik, February-March 1926, p. 65, no. 111 (titled Gerichtsscene).

LITERATURE:

E. Klossowski, *Honoré Daumier*, Munich, 1923, p. 101, no. 172A. M. Sadleir, *Daumier: The Man and the Artist*, London, 1924 (illustrated, pl. 38; titled *Avocat et prévenu*).

E. Fuchs, ed., *Der Maler Daumier*, New York, 1927, p. 54, no. 198b (illustrated, p. 198).

K.E. Maison, Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings, London, 1967, vol. II, p. 225, no. 674 (illustrated, pl. 258).

TERRY ALLEN KRAMER



150

CAMILLE PISSARRO (1830-1903)

Rouen

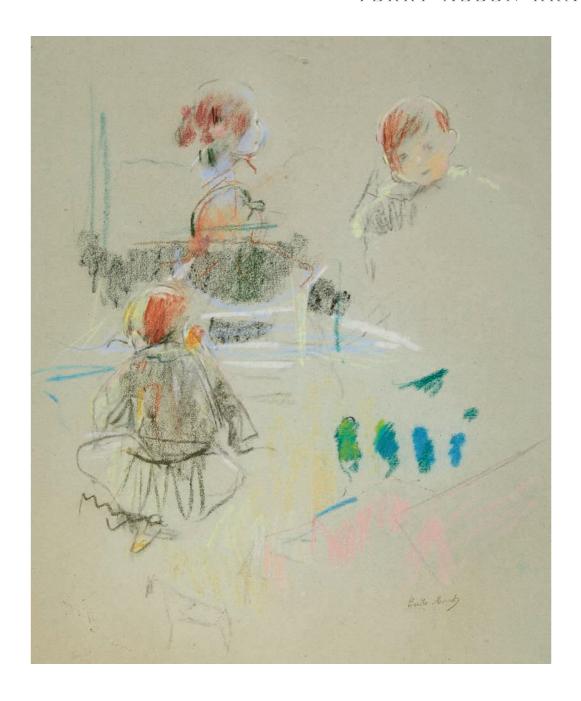
stamped with initials 'C.P' (Lugt 613c; lower left) and inscribed 'Rouen' (lower right) pen and ink on paper 10% x 8% in. (27.2 x 21.1 cm.) Drawn in 1883

PROVENANCE:

Schoneman Galleries, Inc., New York. Acquired by the late owner, by *circa* 1995.

Dr. Joachim Pissarro will include this work in his forthcoming Catalogue Raisonné of Drawings by Camille Pissarro.

TERRY ALLEN KRAMER



151

BERTHE MORISOT (1841-1895)

Etude d'enfant

stamped with signature 'Berthe Morisot' (Lugt 1826; lower right) pastel on toned paper laid down on board $24\% \times 18\%$ in. (61.5 x 47.2 cm.) Drawn in 1884

\$10,000-15,000

PROVENANCE:

 $Estate\ of\ the\ artist.$

Acquired by the late owner, by circa 1995.

LITERATURE:

M.-L. Bataille and G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, p. 54, no. 476 (illustrated, fig. 467; with incorrect dimensions).

THE COLLECTION OF TERRY ALLEN KRAMER



152

EUGÈNE BOUDIN (1824-1898)

Deux cavaliers sur la plage signed 'E Boudin.' (lower right) pastel on paper laid down on paper 7½ x 10¾ in. (18.1 x 27.3 cm.) Drawn circa 1864-1868

PROVENANCE:

Acquired by the late owner, by circa 1995.

This work will be included in the forthcoming Boudin *catalogue* raisonné being prepared by Manuel Schmit.

\$12,000-18,000

TERRY ALLEN KRAMER



153

BERTHE MORISOT (1841-1895)

Jeannie en chapeau de velours

stamped with signature 'Berthe Morisot' (Lugt 1826; lower right) pastel and charcoal on paper 21% x 18 in. (53.7 x 45.7 cm.) Drawn in 1883

\$12,000-18,000

PROVENANCE:

Estate of the artist.

Acquired by the family of the late owner, before 1994.

LITERATURE:

M.-L. Bataille and G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, p. 54, no. 471 (illustrated, fig. 458).

The Ron and Diane Disney Miller Collection



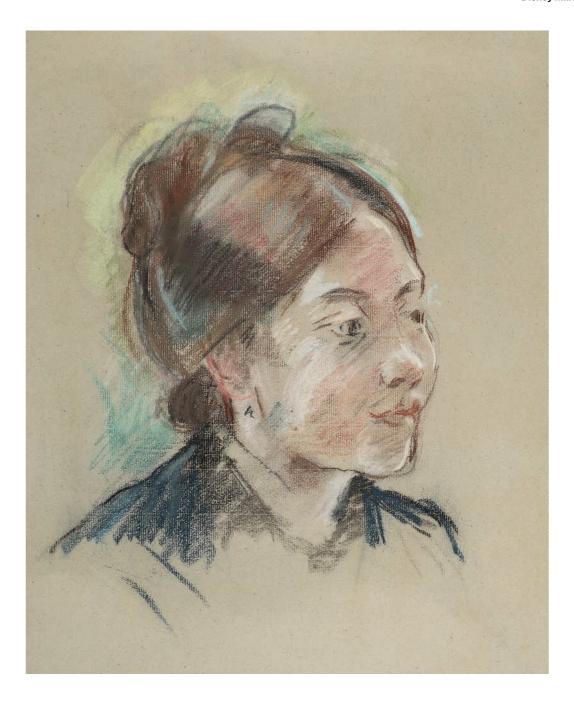
Ron & Diane Disney Miller at the Walt Disney Family Museum. Photograph: Drew Altizer.

Building on the philanthropic traditions begun by the world-famous animator and film producer Walt Disney, the sale of works from the Ron and Diane Disney Miller Collection will benefit charitable and philanthropic causes that are close to the family's heart. Walt Disney was a pioneer of the modern entertainment industry; from the humble beginnings of Steamboat Willie—the 8-minute animated film that introduced Mickey Mouse to the world in 1928—to the internationally renowned theme park empire, Disney's legacy continues to be felt around the world nearly a century later. A pioneering philanthropist, Disney in his heyday would surprise sick children in hospitals around Los Angeles, frequently accompanied by Disney characters and animators, hoping to bring the patients a few moments of joy.

As Walt Disney's eldest daughter, Diane Disney Miller inherited her father's remarkable enthusiasm and energy, as well as his commitment to philanthropy and the arts, particularly classical music. Diane was married for nearly 60 years to Ron Miller, a professional football player who became president and CEO of the Walt Disney Company from 1978-84. Especially devoted to raising her seven children, Diane was also an unstoppable creative force who undertook an active role in documenting and supporting the accomplishments of her father. These efforts culminated in the 2009 opening of the Walt Disney Family Museum in San Francisco, a 40,000-square foot institution housing historic archival materials and artifacts paired with the newest technology to bring the Disney legacy to life.

Proceeds from the sale of Wayne Thiebaud's delightful Mickey Mouse will fund programming initiatives at the museum, while the sale of the remainder of the collection will benefit a selection of other meaningful causes near to the family's heart, including: the Jane Goodall Institute, and their valuable work in the field of primate research and global conservation; the HALO Trust and their life-saving work to remove landmines around the world; the Youth Orchestra of Los Angeles; and the Los Angeles Philharmonic. The latter is of particular significance to the Disney family, as in 1987, Lilian B. Disney (Walt Disney's widow, and Diane Disney Miller's mother) gave an initial donation of \$50 million to build a performance venue in memory of her husband. Today, the Walt Disney Concert Hall is widely regarded as one of the finest classical music venues in America—a fitting reflection of Disney's love of music, a love famously shared with the world through his collaboration with conductor Leopold Stokowski to combine classical music with animation in the 1940 film Fantasia.

For most of her life, Diane Disney Miller eschewed the limelight that her famous name could easily have afforded her. Instead, she directed her efforts into ensuring the true legacy of her famous father. The charitable fund which she set up—and which will benefit from the proceeds of this sale—will continue her father's legacy of supporting art, music, and philanthropy.



154

BERTHE MORISOT (1841-1895)

Portrait de Mademoiselle Labillois

indistinctly stamped with signature (Lugt 1826; lower right) pastel on board $181\!\!\!/\ x$ 15% in. (46.9 x 38.9 cm.) Drawn in 1885

PROVENANCE:

Estate of the artist.
Ambroise Vollard, Paris.
Mekler Gallery, Inc., Los Angeles.
Acquired from the above by the late owners, June 1988.

Yves Rouart has confirmed the authenticity of this work.

PROPERTY FORMERLY IN THE COLLECTION OF SIEGERIED AND LOLA KRAMARSKY

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 de Dr. Gachet*, sold by Christie's New York on 15 May 1990 in a landmark auction. The Kramarsky's 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.

155

PAUL CÉZANNE (1839-1906)

Profil de rocher près des grottes au-dessus de Château Noir watercolor over pencil on paper 19 x 12% in. (48.1 x 31.4 cm.) Painted in 1895-1900

\$500.000-700.000

PROVENANCE:

Estate of the artist.
Galerie Bernheim-Jeune et Cie., Paris (1907).
Montross Gallery, New York (April 1916).
Lillie P. Bliss, New York (acquired from the above, 1916).
The Museum of Modern Art, New York (bequest from the above); sale, Parke-Bernet Galleries, Inc., New York, 11 May 1944, lot 70.
Lola and Siegfried Kramarsky, New York (by 1952).
Private collection, New York (by descent from the above, *circa* 1961).
By descent from the above to the present owners.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., Aquarelles & pastels de Cézanne, H.-E. Cross, Degas, Jongkind, Camille Pissarro, K.-X. Roussel, Paul Signac, Vuillard, May 1909, p. 2, no. 10 (titled Les rocs dans la verdure).

Paris, Galerie Bernheim-Jeune et Cie., Paul Cézanne, January 1910, no. 65 (titled Les rocs dans la verdure).

Brussels, La Libre Esthétique, *Interprétations du Midi*, March-April 1913, no. 51 (titled *Arbres parmi les rocs*).

Rome, Succession, II. Internationale, Seconda esposizione internationale d'arte della 'Secessione," February-June 1914, no. 16 (titled Alberi tra rocce). New York, Montross Gallery, Cézanne, January 1916, no. 11 (titled Trees Amongst Rocks).

New York, Arden Gallery, *The Evolution of French Art from Ingres and Delacroix to the Latest Manifestations*, April-May 1919, no. 99 (titled *The Trees*).

Philadelphia, Pennsylvania Academy of Fine Arts, *Paintings and Drawings by Representative Modern Masters*, April-May 1920, p. 8, no. 48 (titled *Rocks and Trees*).

New York, Brooklyn Academy of Arts and Sciences, Summer Exhibition of Modern French and American Painters, June-October 1926.

New York, The Museum of Modern Art; Andover, Addison Gallery of American Art, Phillips Academy and Indianapolis, John Herron Art Institute, Memorial Exhibition: The Collection of the Late Miss Lillie P. Bliss, May 1931-January 1932, p. 21, no. 19 (titled Trees Among Rocks).

New York, The Museum of Modern Art, The Lillie P. Bliss Collection, May-September 1934, p. 37, no. 19 (illustrated; dated circa 1900 and titled Trees Among Rocks).

Pittsburgh, Carnegie Art Institute, *Paintings, Drawings and Watercolors* from the Lillie P. Bliss Collection, March-April 1935, no. 25 (titled *Trees Among Rocks*).

San Francisco Museum of Art, *Paul Cézanne: Exhibition of Paintings, Watercolors, Drawings and Prints*, September-October 1937, p. 32, no. 51 (dated 1900-1904 and titled *Arbres parmi les rocs, au Château Noir*). Kunsthalle Tübingen and Kunsthaus Zürich, *Paul Cézanne: Aquarelle*, January-May 1982, p. 275, no. 64 (illustrated; titled *Arbres parmi les rocs au-dessus de Château Noir*).

LITERATURE:

"A Representative Group of Cézannes Here," *The New York Times*, January 1916, p. 21.

W.H. Wright, "Paul Cézanne," *International Studio 57*, no. 228, February 1916, p. cxxx (titled *Trees Amongst Rocks*).

J. Rewald and L. Marschutz, "Plastique et réalité: Cézanne au Château Noir," *L'Amour de l'Art*, vol. 16, no. 1, January 1935, p. 19 (illustrated, fig. 12; titled *Rochers avec des arbres*).

L. Venturi, *Cézanne: Son art, son oeuvre*, Paris, 1936, vol. I, p. 272, no. 1060 (illustrated, vol. II, pl. 309; dated 1900-1904 and titled *Arbres parmi les rocs, au Château Noir*).

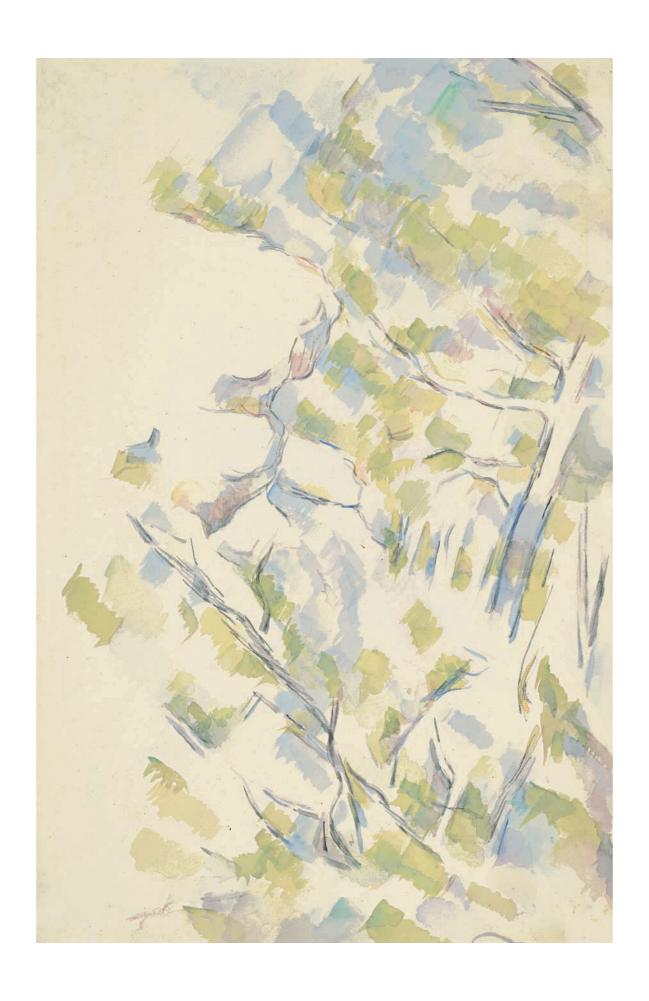
F. Novotny, Cézanne und das Ende der wissenschaftlichen Perspektive, Vienna, 1938, p. 213, no. 29 (illustrated, fig. 34).

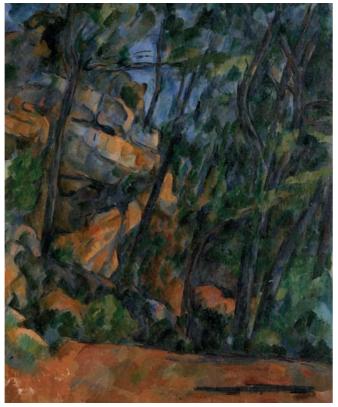
A.H. Barr, Jr., ed., *Painting and Sculpture in the Museum of Modern Art*, New York, 1942, p. 30, no. 102 (dated *circa* 1900 and titled *Trees Among Rocks*)

J. Rewald, *Paul Cézanne: The Watercolors, A Catalogue Raisonné*, London, 1983, no. 436 (illustrated).

F. Novotny, *Paul Cézanne: Gesammelte Schriften zu seinem Werk und Materialien aus dem Nachlass*, Vienna, 2011 (illustrated, fig. 34; dated 1900-1902).

W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné,* (www.cezannecatalogue.com), no. FWN 1385 (illustrated in color).





Paul Cézanne, Arbres et rochers dans le parc du Château Noir, circa 1904. Stiftung Langmatt, Baden.

Situated midway between Aix and the outlying village of Le Tholonet to the east, the Château Noir was built in the second half of the nineteenth century, according to the local lore, by a coal merchant who painted it black. Another tradition holds that the first resident was an alchemist who obtained his skills, Faust-like, from a pact with the devil; hence the house was also known as the Château du Diable. By Cézanne's time the building had the familiar ochre color of stone cut from the nearby Bibémus quarry. Cézanne would often travel there from Aix, covering the three-mile journey by cart, particularly after the sale in 1899 of his home and estate, the Jas de Bouffan. Indeed, he even rented a space just by its courtyard to store his materials.

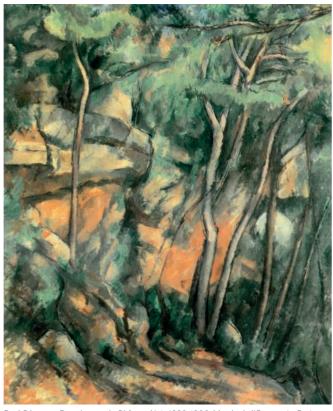
Cézanne had known these special haunts around Aix from childhood. As a younger man he had avidly hiked to his "motifs," but now in his sixties, he normally journeyed by carriage along the route du Tholonet, waiting until after four in the afternoon, when the heat of day had subsided. J.P Rivière and J.F. Schnerb, artists who visited Cézanne in January 1905, wrote that "Cézanne preferred to work during the hours when the low sun cast an especially warm light on objects... 'Day is on the wane,' he would say. You see, he was less interested in painting the violent contrasts that the untamed sun imposes than the delicate transitions which model objects by almost imperceptible degrees. He painted modulated light rather than full sunlight" (quoted in M. Doran, ed., "The Studio of Cezanne," M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 88). Emile Bernard recalled one such outing during a visit to the artist in 1904; "we set out joyously, following a route that



Rocks near the caves above Château Noir, 1934. Photograph by John Rewald. Courtesy of Sabine Rewald.

became more and more impressive. Pine forests appeared at last, and he made me get out so I could have a better look at the views with him. We explored the area together. In spite of his age, he was very nimble walking among the rocks...When he was in a difficult spot, he got down on all fours and crawled while chatting" (quoted in *ibid.*, p. 71).

Cézanne normally chose to paint the Château Noir and the quarries at Bibémus in oil, a medium of inherently material substance, but the more mysterious and hermetic woodland scenes lent themselves to watercolor, which the artist applied in gossamer, patch-like washes. Theodore Reff has written that "the transparent, liquid color allows him to explore the immaterial and evanescent in nature, the stirring of branches in a breeze... qualities that he rarely tries to capture in the more robust medium [of oil paint] and that we do not normally associate with his art" (Cezanne: The Late Work, exh. cat., The Museum of Modern Art, New York, 1997, p. 29). Through his use of watercolor, Cézanne discovered how to place colors side by side in order to modulate forms and suggest the shifting structure of planar elements in both landscape and still-life, thus heralding his late style of oil painting. His reliance on these reduced means and his mastery at utilizing the simple juxtaposition of classical and baroque contrasts—his use of strictly vertical lines to set off more involuted forms-are plainly in evidence here, and bear witness to these signal developments, which took place within the artist's final decade, from about 1895 to his death in 1906.



Paul Cézanne, Dans le parc du Château Noir, 1898-1900. Musée de l'Orangerie, Paris.

Profil de rocher près des grottes au-dessus de Château Noir is the only watercolor of this rock formation in the park nearby the well-known home, which appears in both Dans le parc du Château Noir and Arbres et rochers dans le parc du Château Noir. According to John Rewald, "the brushstrokes sometimes recall the diagonal, square touches Cézanne had once applied in his canvases. Except for the lower right, no pencil seems to have been used" (op. cit., 1983, p. 194).

When the present watercolor was exhibited at Montross Gallery in 1916, the critic of the New York Times wrote, "There is a study of rocks in which a few horizontal and perpendicular and oblique lines are fortified by a few splashes of yellow, and brown and blue, and the rest is white paper-solid white paper-which is cajoled or forced into expressing the weight and volume of rock. Cézanne's palette in these watercolors is of singular purity, and although he uses thin fluid washes, he entirely avoids edginess. His tints run into one another with lovely gradations. Blue becomes green, yellow becomes orange with flecks of stronger color. There is no attempt at chromatic planes, but the air sweeps over and through the landscape. It bathes the clusters of flowers which are the disembodied spirits of bloom, it sinks into the hollows of bloom, it sinks into the hollows of ravines, it rushes into color and the whole picture is nothing but the union of the two" (op. cit., p. 21). This watercolor was one of thirty included in Cézanne's exhibition at the Montross Gallery. The present work was sold to Lillie P. Bliss, the generous New York patron of the arts, and would later be donated to The Museum of Modern Art.



PROPERTY FORMERLY IN THE COLLECTION OF SIEGFRIED AND LOLA KRAMARSKY

156

PAUL CÉZANNE (1839-1906)

La Montagne Sainte-Victoire

watercolor and pencil on paper 12% x 19¾ in. (32.6 x 50.1 cm.) Executed circa 1900

\$250,000-350,000

PROVENANCE:

Estate of the artist. Galerie Bernheim-Jeune et Cie., Paris (1907). Montross Gallery, New York (April 1916). Lillie P. Bliss, New York (acquired from the above, 1916). The Museum of Modern Art, New York (beguest from the above); sale, Parke-Bernet Galleries, Inc., New York, 11 May 1944, lot 65. Lola and Siegfried Kramarsky, New York (by 1952). Private collection, New York (by descent from the above, circa 1961).

By descent from the above to the present owners.

EXHIBITED:

Rome, Rome, Succession, II. Internationale, Seconda esposizione internationale d'arte della 'Secessione," February-June 1914, no. 24 (titled Alberi in montagna). New York, Montross Gallery, Cézanne, January 1916, no. 12 (titled Trees on the Mountain).

Philadelphia, Pennsylvania Academy of Fine Arts, Paintings and Drawings by Representative Modern Masters, April-May 1920, p. 9, no. 55 (titled Trees on a

Brooklyn Academy of Arts and Sciences, Summer Exhibition of Modern French and American Painters, June-October 1926.

New York, The Museum of Modern Art; Andover, Massachusetts, Addison Gallery of American Art, Phillips Academy and Indianapolis, John Herron Art Institute, Memorial Exhibition: The Collection of the Late Miss Lillie P. Bliss, May 1931-January 1932, no. 20 (titled Trees on a Mountainside). New York, The Museum of Modern Art, The Lillie P. Bliss Collection, May-September 1934, p. 35, no. 17 (illustrated; dated circa 1897-1900). The Arts Club of Chicago, Watercolors and Drawings from the Lillie P. Bliss Collection, May-June 1935, no. 3.

Pittsburgh, Carnegie Art Institute, Paintings, Drawings and Watercolors from the Lillie P. Bliss Collection, March-April 1935, no. 30.



Paul Cézanne, La Montagne Sainte-Victoire, 1904-1906 Detroit Institute of Arts

The Art Institute of Chicago and New York, The Metropolitan Museum of Art, Cézanne: Paintings, Watercolors & Drawings, February-May 1952, p. 91, no. 114 (dated circa 1900-1906).

Gemeentemuseum den Haag, Paul Cézanne, June-July 1956, no. 87 (dated 1900-1906)

Aix-en-Provence, Pavillon de Vendôme, Exposition pour commémorer le cinquantenaire de la mort de Cézanne, July-August 1956, no. 79 (illustrated). Kunsthaus Zürich, Paul Cézanne, August-October 1956, p. 35, no. 138 (dated

New York, Wildenstein & Co. Inc., Cézanne, November-December 1959, no. 82 (illustrated; dated 1900-1906).

New York, M. Knoedler & Co., Inc., Cézanne Watercolors, April 1963, p. 50, no. 52 (illustrated, pl. LI; dated 1897-1900).

Pasadena Art Museum, Cézanne Watercolors, November-December 1967, p. 59, no. 30 (illustrated, p. 47; dated circa 1897-1900).

LITERATURE:

A.H. Barr, Jr., ed., The Lillie P. Bliss Collection, New York, 1934, p. 35, no. 17 (illustrated: dated 1897-1900).

L. Venturi, Cézanne: Son art, son oeuvre, Paris, 1936, vol. I, p. 266, no. 1018 (illustrated, vol. II, pl. 301; dated 1900-1906).

A.H. Barr, Jr., ed., Painting and Sculpture in the Museum of Modern Art, New York, 1942, p. 30, no. 101.

A.H. Barr, Jr., ed., Painting and Sculpture in the Museum of Modern Art, 1929-1967, New York, 1977, p. 651.

J. Rewald, Paul Cézanne: The Watercolors, A Catalogue Raisonné, London, 1983, p. 209, no. 499 (illustrated).

G.S. Keyes, "Reconsideration of Late Variants of Cézanne's 'Theme of Mont Sainte-Victoire," Bulletin of the Detroit Institute of Arts, vol. 77, no. 1, 2003, p. 36 (illustrated, fig. 6).

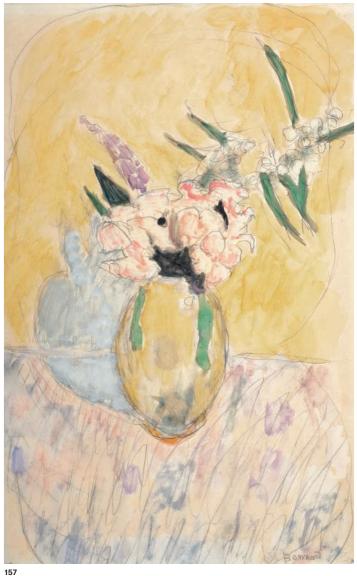
W. Feilchenfeldt, J. Warman and D. Nash, The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné, (www.cezannecatalogue.com), no. FWN 1444 (illustrated in color).

The commanding presence of Mont Sainte-Victoire, jutting high above the plain to the east of Aix, Cézanne's ancestral home, is the most prominent regional feature of the Provençal landscape. The rugged ridge line of this mountain's looming slopes became an idée fixe in Cézanne's creative imagination, a compelling motif to which he returned time and again throughout his career. The present watercolor is part of the last—and arguably the most important—series of landscapes Cézanne painted of this seminal subject.

"Cézanne was particularly absorbed by the Montagne Sainte-Victoire and the countryside over which it presides in the last few years of his life, and he depicted it with intensity and immediacy," Philip Conisbee has written. "It concerned Cézanne's identity, of course: he felt himself to be this pays d'Aix, that mountain. But it was also a matter of life and death: that is to say, the triumph of life over death, through an art powerful in its engagement with nature-a particular nature surveyed to its fullest advantage from the hill at Les Lauves-and an art dense in matter, rich in chiaroscuro, vibrant in color, passionate in feeling, and which endures in Cézanne's signature motif" (Cézanne in Provence, exh. cat., National Gallery of Art Washington, D.C., 2006, pp. 289-290).

John Rewald has suggested that the present work is related to an oil painting of the same subject, Mont Sainte-Victoire, from circa 1897 (Venturi, no. 764), now located in the Detroit Institute of Arts. In his critical survey of the watercolors, Rewald explained, "What contributes to this different mood is that for the painting Cézanne had adopted a vertical format, whereas in this watercolor the more 'congenial' horizontal composition allows the motif to breathe more freely...The motif seems to have been painted from the vicinity of the terrace of Château Noir. Pale washes, predominantly blue and green, are applied over a very light pencil sketch. The outlines of the mountain, however, have been redrawn several times with the pencil and then delicately retraced with a thin blue brush line" (op. cit.).





PIERRE BONNARD (1867-1947)

Vase de fleurs

signed 'Bonnard' (lower right) watercolor and pencil on paper 19½ x 12½ in. (49.4 x 31.8 cm.)

\$30,000-50,000

PROVENANCE: Mekler Gallery, Inc., Los Angeles. Acquired from the above by the late owners, April 1987. FROM THE ESTATE OF MR. H.G.TH.CRONE, SOLD TO BENEFIT THE CRONE HAVER DROEZE FUND UNDER PROTECTION OF THE PRINS BERNHARD CULTUURFONDS, THE NETHERLANDS

158

EVA GONZALÈS (1849-1883)

La Mariée (Jeanne Gonzalès)

stamped with signature 'Eva Gonzalès' (Lugt 4236; lower left); stamped again with signature twice 'Eva Gonzalès' (Lugt 4236; on the reverse) and stamped again thrice with signature 'Eva Gonzalès' (Lugt 4236; on the stretcher) pastel on canvas 1814 x 151/8 in. (46.4 x 38.5 cm.) Drawn in 1879

\$60,000-80,000



PROVENANCE:

Estate of the artist. J.-W. Hiner, Chicago (1885). Jean-Raymond Guérard, Paris. André Watteau, Paris.

E.J. van Wisselingh & Co., Amsterdam (by 1975).

Acquired from the above by the late owner.

EXHIBITED:

Paris, Salon de la Vie Moderne, *Eva Gonzalès*, January 1885, no. 82. (probably) Paris, Grand Palais des Champs-Elysées, *Salon d'automne*, October 1907, p. 264, no. 9 (titled *La Mariée*).

Paris, Galerie Bernheim-Jeune et Cie., Eva Gonzalès, March-April 1914, no. 18 or 20.

Paris, Galerie Marcel Bernheim, Eva Gonzalès, June-July 1932, no. 20 or 22. Paris, Galerie Alfred Daber, Eva Gonzalès, March-April 1950, no. 20. Monaco, Sportine, Eva Gonzalès, March 1952, no. 19 (illustrated). Paris, Galerie Daber, Eva Gonzalès, May-June 1959, no. 30. Amsterdam, E.J. van Wisselingh & Co., Maîtres français des XIXe et XXe siècles, May-June 1975, no. 16.

LITERATURE:

P. de Katow, "L'exposition Eva Gonzalès, Salons de la Vie Moderne," *Gil Blas*, January 1885, p. 3.

R. Marx, "L'exposition Eva Gonzalès," *Le Journal des arts*, January 1885, p. 2. P. Bayle, "L'exposition d'Eva Gonzalès," *La vie féminine, Excelsior*, no. 1239, April 1914, p. 2.

L. Dimier, "Chronique des arts," L'Action française, April 1914, p. 4.

L. Hautecœur, "Exposition Eva Gonzalès," *La chronique des arts et de la curiosité*, no. 15, April 1914, p. 115.

R. Henard, "Les expositions," La Renaissance, April 1914, p. 25.

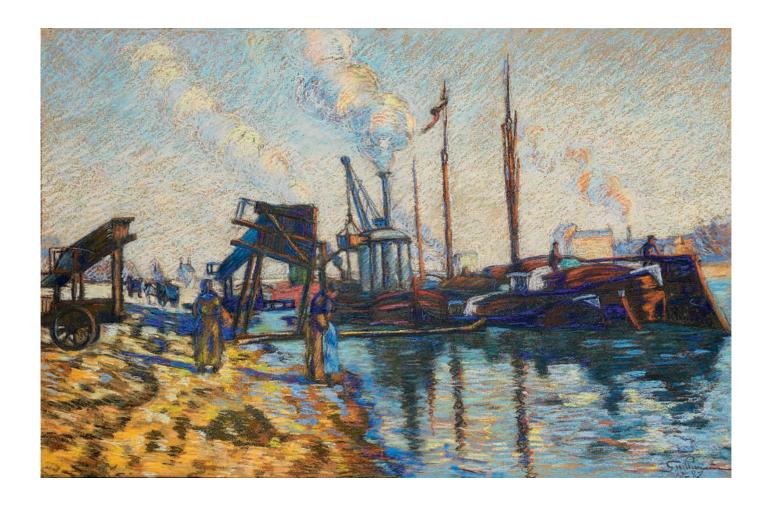
C. Roger-Marx, "Un peintre du bonheur: Eva Gonzalès," Le Figaro littéraire, no. 204, March 1950, p. 8.

C. Roger-Marx, "Eva Gonzalès," Arts, July 1950, p. 8.

C. Roger-Marx, *Eva Gonzalès*, Saint-Germain-en-Laye, 1950 (illustrated, pl. XII).

F. Mathey, Six femmes-peintres, Paris, 1951, p. 8, no. 21 (illustrated).

M.-C. Sainsaulieu and J. de Mons, *Eva Gonzalès: Etude critique et catalogue raisonné*, Paris, 1990, p. 216, no. 98 (illustrated, p. 217 and illustrated again *in situ* at the *Salon de la Vie Moderne* in January 1885, p. 276).



PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

159

ARMAND GUILLAUMIN (1841-1927)

Quai de la Seine à Paris

signed and dated 'Guillaumin 12-87' (lower right) pastel on paper 25% x 39% in. (65 x 99.3 cm.)
Drawn in December 1887

\$12,000-18,000

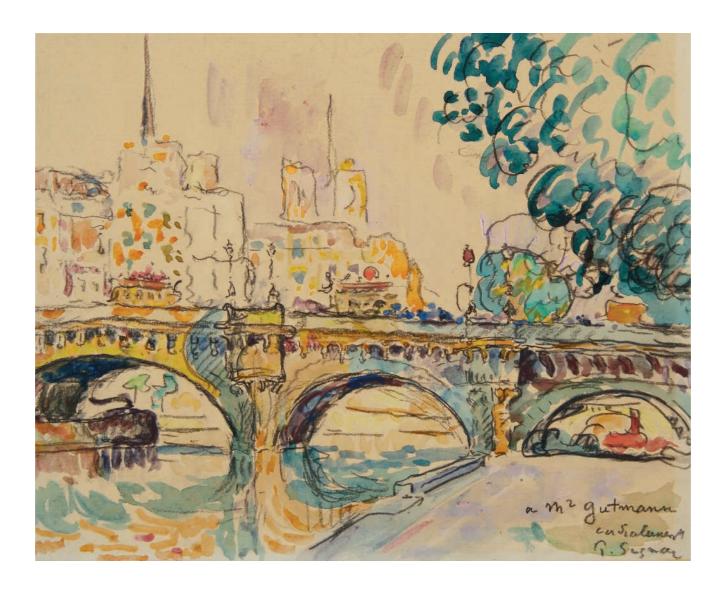
PROVENANCE:

Galerie Raphaël Gérard, Paris (by 1941). Galerie Charpentier, Paris (by 1945). Galerie Jean de Ruaz, Paris (by 1951). Galerie Serret-Fauveau, Paris. John and Joanna Bass, New York (acquired from the above, September 1964). Gift from the above to the present owner, 1979.

EXHIBITED:

Paris, Galerie Raphaël Gérard, *Centenaire de A. Guillaumin*, May-June 1941, p. 10, no. 8 (titled *Péniches à quai*).
Paris, Galerie Charpentier, *Paris et ses peintres*, 1944-1945, no. 87 (titled *Péniches à quai*).
Paris, Galerie Jean de Ruaz, *Guillaumin*, May 1951, no. 24 (titled *Bords de Seine*).

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



PAUL SIGNAC (1863-1935)

Le Pont-Neuf (Petit bras)

signed and dedicated 'a Mr Gutmann cordialement P. Signac' (lower right)

watercolor and black Conté crayon on paper 8½ x 10% in. (21 x 26.2 cm.)

\$25,000-35,000

PROVENANCE:

M. Gutmann (gift from the artist). Robert and Helena Eisner, New York. Gabrielle Eisner Zomber, Pennsylvania (by descent from the above). By descent from the above to the present owner, 2003.

Marina Ferretti has confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE SWISS COLLECTION

161

EDGAR DEGAS (1834-1917)

Femme s'essuyant les cheveux

stamped with signature 'Degas' (Lugt 658; lower left) charcoal and pastel on tracing paper laid down on card $30\% \times 24\%$ in. $(77.2 \times 61.2 \text{ cm.})$

\$350,000-450,000

PROVENANCE:

Estate of the artist; First sale, Galerie Georges Petit, Paris, 6-8 May 1918, lot 316

Galerie Durand-Ruel et Cie., Paris.

Raoul Pougeux; sale, Christie's, London, 29 March 1977, lot 26.

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

Crane Kalman Gallery, London (acquired from the above, November 1980). Acquired from the above by the present owner, 1980.

EXHIBITED:

Basel, Galerie Beyeler, *Manet, Degas, Monet, Cézanne, Bonnard*, June-September 1977, no. 2 (illustrated in color).

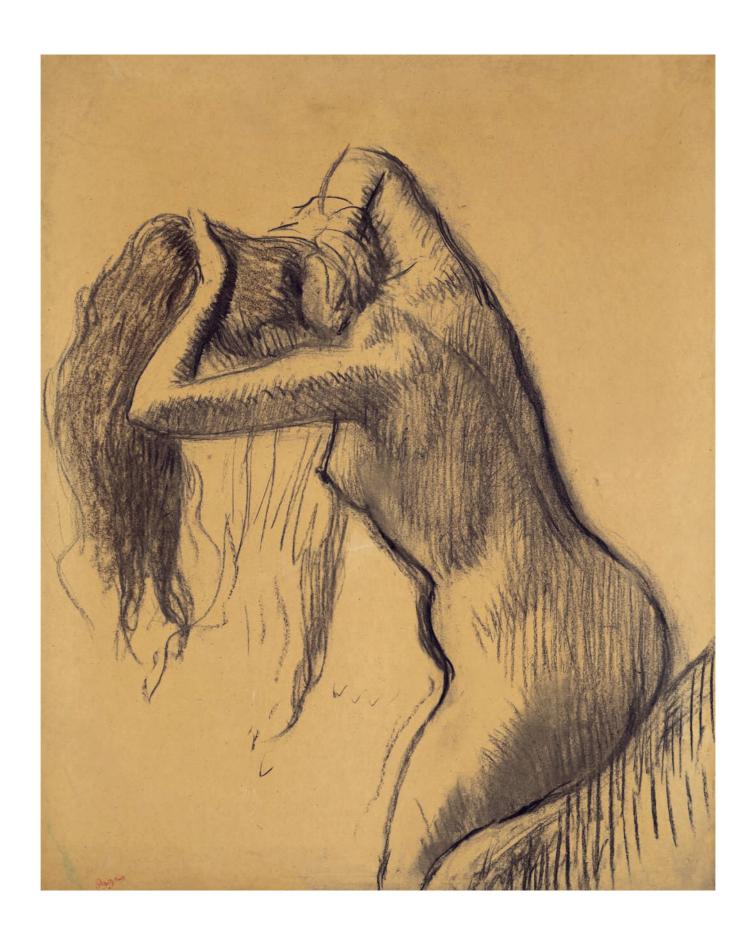
Edgar Degas, *Après le bain, femme s'essuyant*, 1890-1895. National Gallery, London.

A seductive, provocative sense of secrecy suffuses Degas's domestic bathing scenes; the women are almost always seen from behind, their faces averted or otherwise unseen. Such discretion does not mask, however—indeed it heightens—a simmering undercurrent of sensuality, even voyeurism, feelings Degas must have struggled to hold at bay through strict adherence to his aesthetic ethos of objectivity and the vigorous practice of his craft. The center of attention is always the woman's angled back, imbued with a firmly muscular monumentality, as well as an appropriate voluptuousness.

Femme s'essuyant les cheveux is a classic statement of the primacy of line in Degas's oeuvre after 1890. This drawing is likely an early work that seeded a series of numerous further sheets depicting a young woman drying her hair following a bath. These studies culminated in at least a dozen pastels, including two definitive versions of this theme, both in major museums—the National Gallery, London and the Norton Simon Museum, Pasadena.

While the ballet dancer remained the dominant thread in Degas's late production and represented the artist's engagement with an art form cast as public performance, steeped in tradition and an exacting, professional discipline, the bathers series issued from a most private encounter. While some may describe such moments as mundane, the artist viewed them as mysteriously ritualized displays of feminine ablutions in the shared, intimate environment of his studio.

The flowing, cascading lines of the bath contrast with the smooth expanse of the bather's exposed flesh, harmonized throughout with Degas's fine hatching—or, in places, the absence of it—tailored to define form and to suggest volume in calibrated modulations of applied shadow. In lieu of color, which Degas would subsequently add with pastels to certain studies derived from the present drawing, the eye is here treated to a display of form in its most dramatic, dynamic representation, shaped on paper as if carved in wood or stone.





PROPERTY OF A PRIVATE COLLECTOR

162

PIERRE BONNARD (1867-1947)

Allée d'arbres (recto);

Paysan sur la même allée d'arbres (verso)

stamped with signature 'Bonnard' (Lugt 3886; lower left; recto) and stamped with monogram (Lugt 3887; lower right; recto); stamped again with monogram (Lugt 3887; lower left; verso) charcoal on paper $11\% \times 9\% \text{ in. } (29.9 \times 24.1 \text{ cm.})$

\$3,000-5,000

PROVENANCE:

Estate of the artist. Connaught Brown, London (2004). Acquired from the above by the present owner, May 2005.

Guy-Patrice and Floriane Dauberville have confirmed the authenticity of this work.



verso



PROPERTY FROM AN ESTATE

163

CAMILLE PISSARRO (1830-1903)

Femme aux canards

stamped with initials 'C.P' (Lugt 613e; lower right) charcoal and inkwash on paper $814 \times 10\%$ in. (20.9 x 26.3 cm.) Executed *circa* 1890

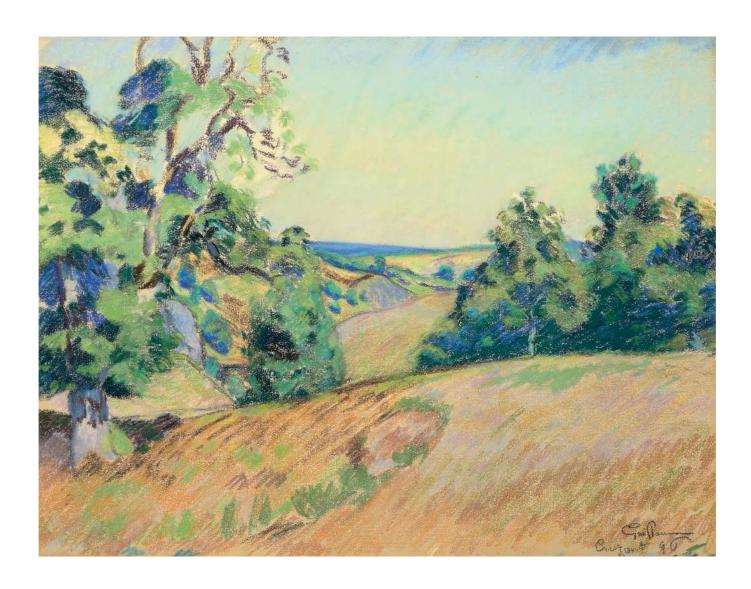
\$10,000-15,000

PROVENANCE:

Galerie Schmit, Paris.

Acquired from the above by the late owners, May 1985.

Dr. Joachim Pissarro will include this work in his forthcoming Catalogue Raisonné of Drawings by Camille Pissarro.



ARMAND GUILLAUMIN (1841-1927)

Paysage à Crozant

signed, dated and inscribed 'Guillaumin 96 Crozant' (lower right) pastel on paper $181\!\!\!/\ x$ 24 in. (46.9 x 60.7 cm.) Drawn in 1896

\$10,000-15,000

PROVENANCE:

Anon. sale, Sotheby's, London, 26 February 1986, lot 36. Mekler Gallery, Inc., Los Angeles.
Acquired from the above by the late owners, June 1988.

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

THE JAMES AND MARILYNN ALSDORF COLLECTION



165

JAMES ENSOR (1860-1949)

Le jardin d'amour

signed 'James Ensor' (extreme lower right) colored wax crayons, pastel and gouache over monotype on paper Image size: 5% x 4% in. (13.9 x 10.2 cm.) Sheet size: 7% x 5% in. (18.4 x 14.7 cm.) Executed *circa* 1910-1915

\$15,000-20,000

PROVENANCE:

Galerie Georges Giroux, Brussels. Allan Frumkin Gallery, Chicago. Acquired from the above by the late owners, March 1960.

EXHIBITED:

The Art Institute of Chicago and New York, The Solomon R. Guggenheim Museum, *Ensor*, November 1976-April 1977, p. 40, no. 86b.

LITERATURE:

J. Janssens, *James Ensor*, Paris, 1978, p. 76 (illustrated in color).



EDOUARD VUILLARD (1868-1940)

La jupe noire

stamped with initials 'EV' (Lugt 909a; lower right) pastel on paper $13\% \times 4\%$ in. (34.8 x 12.2 cm.)

\$12,000-18,000

PROVENANCE:

Estate of the artist.

Jacques Salomon, Paris (by descent from the above, by 1946). Berry-Hill Galleries, Inc., New York (by 2012). Acquired from the above by the present owner.

EXHIBITED:

Kunsthalle Bern, Edouard Vuillard, Alexander Müllegg, June-July 1946, no. 13

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



LÉONARD TSUGUHARU FOUJITA (1886-1968)

Parents avec enfant et oiseau

signed, dated and inscribed 'T. Foujita-1917. Paris' and signed and inscribed again in Japanese (lower left) gouache, watercolor, brush and India ink, gold leaf and silver leaf on paper 9 x 21½ in. (23 x 54.6 cm.) (irregular) Executed in 1917

\$50,000-70,000

PROVENANCE:

Ed Hardy, San Francisco.

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

Sylvie Buisson has confirmed the authenticity of this work.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

168

LOUIS ANQUETIN (1861-1932)

Portrait de Juliette Vary

signed 'L. Anquetin' (lower right) watercolor and inkwash over pencil on paper 32% x 24 in. (83.2 x 60.9 cm.) Painted *circa* 1890

\$250,000-350,000

PROVENANCE:

Private collection, Paris. Ian Mackenzie Fine Art, London. Acquired from the above by the present owner, July 2009.

Brame & Lorenceau have confirmed the authenticity of this work, which is registered in their Louis Anguetin archives.



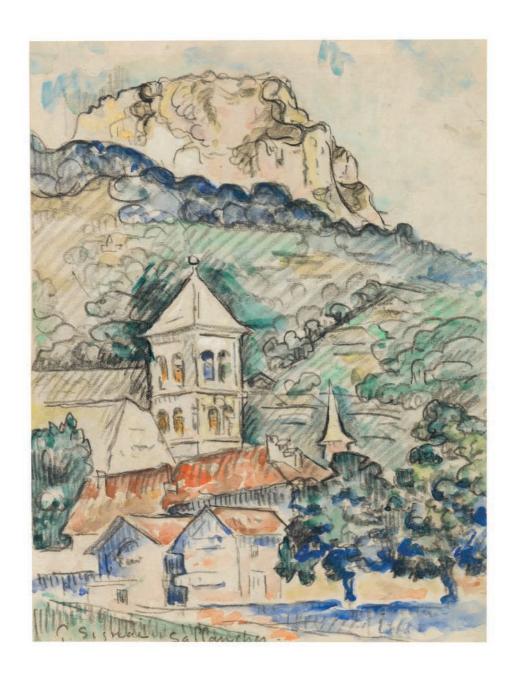
Henri de Toulouse-Lautrec, Hélène Vary. 1889. Kunsthalle Bremen.

While living in Paris during the mid-1880s, in conversations with his brother Théo, Vincent van Gogh coined the term "painters of the *petit boulevard.*" He was referring to up and coming artists like himself, who were experimenting with Neo-Impressionism and other avant-garde techniques, and who featured subjects from contemporary city life. Edgar Degas, Claude Monet, Pierre-Auguste Renoir, Camille Pissarro and Alfred Sisley—the established Impressionists—were the masters of the *grand boulevard*; their dealers, Georges Petit and Paul Durand-Ruel, had galleries located on the large thoroughfares in the center of Paris. Among the painters of the *petit boulevard*, Van Gogh included his friends Emile Bernard, Henri de Toulouse-Lautrec and Anquetin, all of whom had studied at Fernand Cormon's atelier in Montmartre.

During the late 1880s and early 1890s, Anguetin stood out from this group. John Rewald has noted that "his friends, especially Lautrec, admired the ease and forcefulness with which he expressed himself as an artist, as well as the passion with which he set out to invent painting all over again. Lautrec went so far as to say that since Manet no painter had been so richly gifted as Anquetin" (Post-Impressionism, New York, 1978, pp. 29-30). Anguetin was not yet thirty when he made his own distinctive and innovative contribution to modernism. In an essay in the 1 March 1888 issue of La Revue Indépendante, the critic Edouard Dujardin pointed out "a rather new and novel manner" that he had detected in the recent work of his friend Anguetin: "At first sight, his works proclaim the idea of decorative painting: traced outlines along with strong and fixed colouration...Outline, in quasi-abstract sign, gives the character of the object, unity of colour determines the atmosphere, fixes the sensation" (quoted in B. Welsh-Ocharov, Vincent van Gogh and the Birth of Cloisonism, exh. cat., Art Gallery of Ontario, Toronto, 1981, p. 23).

Anguetin painted Portrait de Juliette Vary during this landmark period in the development of Post-Impressionist modernism. However, his position as a leading modernist lasted only a few years. In 1892, he began to study the work of Peter Paul Rubens, Titian and Tintoretto, which inspired him to undertake what he called his retour au métier, a return to traditional craftsmanship in painting. His friend Bernard also turned to pursue a similar, conservative path during this time. Anquetin nonetheless continued to show with the Groupe Impressionniste et Synthétiste. He remained a close friend of Lautrec, with whom he often shared a table, as well as his unstinting attraction to the petit boulevard and Montmartre night life. Anquetin would likely have met Hélène "Juliette" Vary through Lautrec, who had depicted a series of portraits of the attractive young woman around 1888; as Lautrec was struck by his neighbor's beauty, so too was Anguetin. According to Richard Thompson, Anguetin also "set her in half-length and in profile, but this time stripped to the waist and seen against a lurid wallpaper. It is a frank image of sexual display, and critics at the 1891 Indépendants greeted in with pawing prose. Anguetin's somewhat exploitative [oil] painting throws us back to Lautrec's, with its almost prim demenanor now besmirched. Between them, the two paintings play with that decadent cocktail of propriety, sexuality and hypocrisy" ("Introducing Montmartre," Toulouse-Lautrec and Montmartre, exh. cat., National Gallery of Art, Washington, D.C., 2005, p. 69).





PAUL SIGNAC (1863-1935)

Sallanches, La dent de Warens

signed and titled 'P. Signac Sallanches.' (lower left) gouache, watercolor and black Conté crayon on paper $9\% \times 7\%$ in. (24.2 x 18.4 cm.) Executed *circa* 1919

\$15,000-20,000

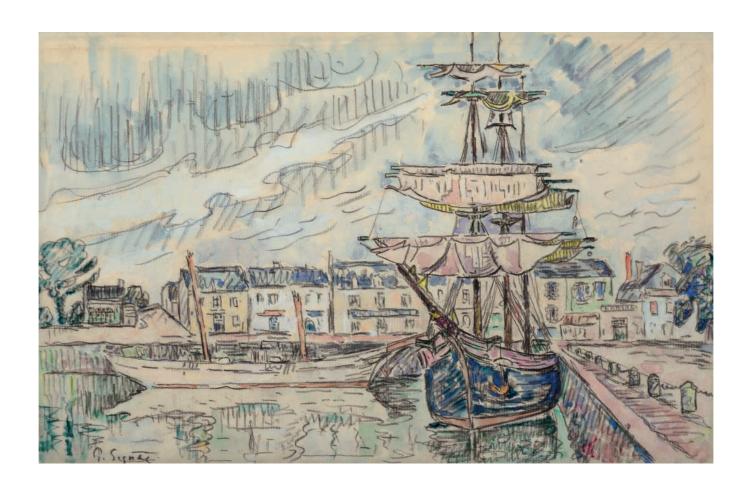
PROVENANCE:

Private collection, New York; sale, Christie's, New York, 17 May 1983, Int 122

Private collection, Chicago (acquired at the above sale); sale, Christie's, New York, 20 November 1986, lot 148.

Acquired at the above sale by the present owner.

Marina Ferretti has confirmed the authenticity of this work.



PAUL SIGNAC (1830-1903)

Goélettes à quai

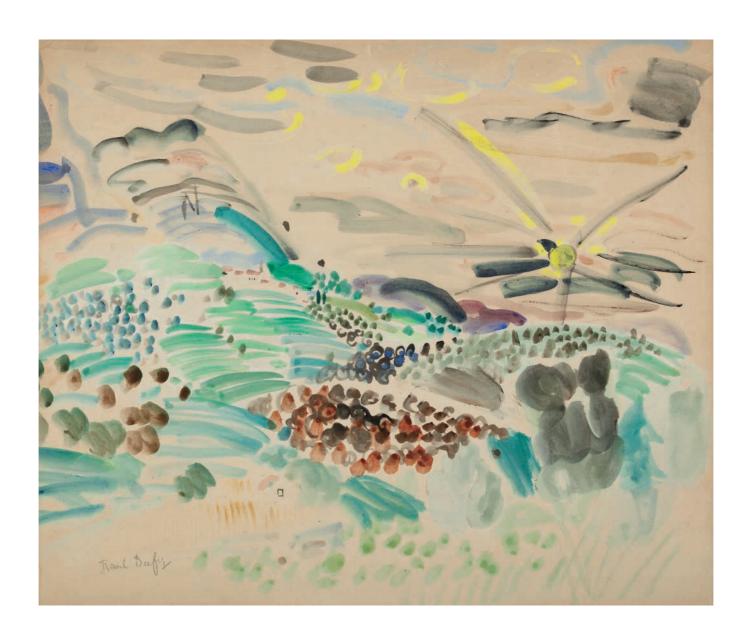
signed 'P. Signac' (lower left) watercolor and black Conté crayon on paper laid down on board 11 x 17% in. (28 x 44.2 cm.)

\$25,000-35,000

PROVENANCE:

Niveau Gallery, New York. Anon. sale, Sotheby's, New York, 23 February 1984, lot 29. Mekler Gallery, Inc., Los Angeles. Acquired from the above by the late owners, June 1988.

Marina Ferretti has confirmed the authenticity of this work.



RAOUL DUFY (1877-1953)

Paysage du midi

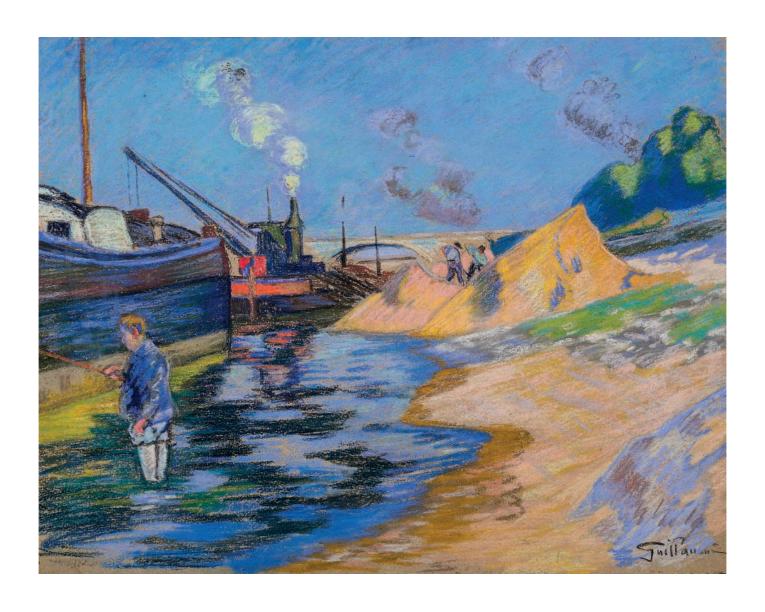
signed 'Raoul Dufy' (lower left) watercolor and gouache on paper 19% x 23½ in. (50.5 x 59.7 cm.) Painted *circa* 1923

\$12,000-18,000

PROVENANCE:

Annalee Vernon and Alan Harrison Temple, Sr., New York (1950). By descent from the above to the late owner, 1987.

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



ARMAND GUILLAUMIN (1841-1927)

Quai de la Seine à Paris, la Sablière signed 'Guillaumin' (lower right) pastel on paper

21½ x 27½ in. (54.5 x 69 cm.)

Drawn circa 1885

\$15,000-20,000

PROVENANCE:

Private collection, Paris. Anon. sale, Sotheby's, London, 1 July 1987, lot 422. Mekler Gallery, Inc., Los Angeles. Acquired from the above by the late owners, June 1988.

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

THE JAMES AND MARILYNN ALSDORF COLLECTION

173

PABLO PICASSO (1881-1973)

Femme nue debout

pencil and *sgraffito* on prepared panel 8% x 6¼ in. (22 x 15.9 cm.)
Executed in summer 1921

\$500,000-700,000

PROVENANCE:

Maya Widmaier-Picasso, Paris (daughter of the artist). Fernando Guereta, Madrid.

Richard L. Feigen & Co., Inc., New York (acquired from the above). Acquired from the above by the late owners, April 1984.

EXHIBITED:

Kunsthalle Tübingen and Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Picasso: Pastelle, ZeicAungen, Aquarelle*, April-July 1986, p. 279, no. 119 (illustrated).

LITERATURE:

A. Bertram, *The World's Masters: Pablo Picasso*, London, 1930 (illustrated, pl. XVII).

A.S. Podadera, A.R. Márquez and J.C. Jiménez Moreno, *Genial Picasso*, Málaga, 1996, p. 143.

J. Palau i Fabre, *Picasso: From the Ballets to Drama (1917-1926)*, Cologne, 1999, p. 518, no 1420 (illustrated in color, p. 393; dated autumn 1923 and titled *Classical Nude, Leaning*).

Claude Picasso has confirmed the authenticity of this work.

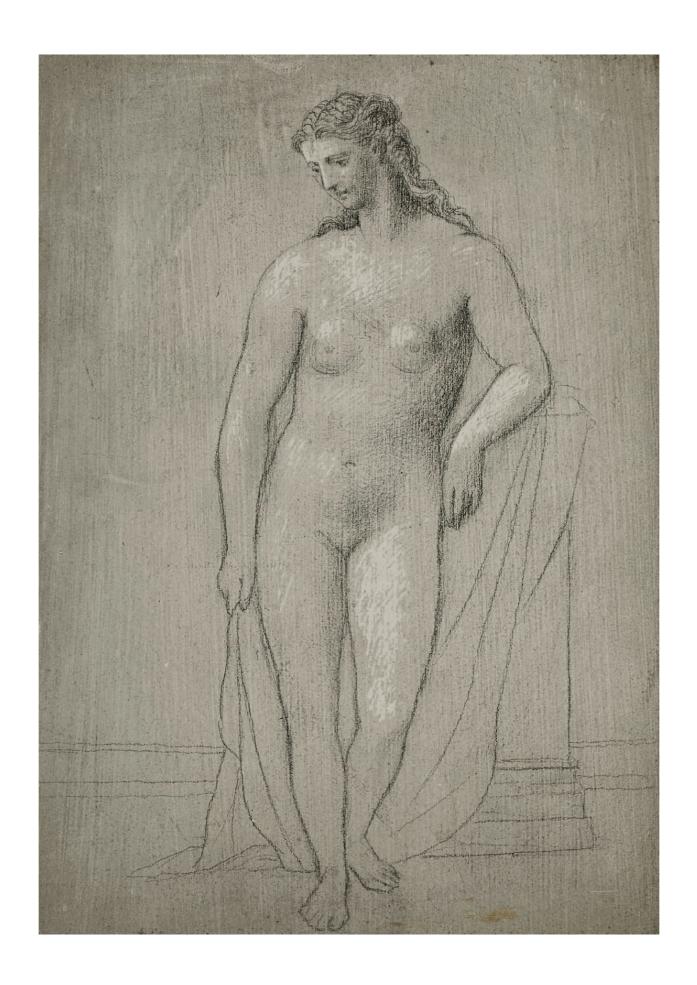


Pablo Picasso, *Nu* à *la draperie*, 1922. Wadsworth Atheneum Museum of Art, Hartford. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

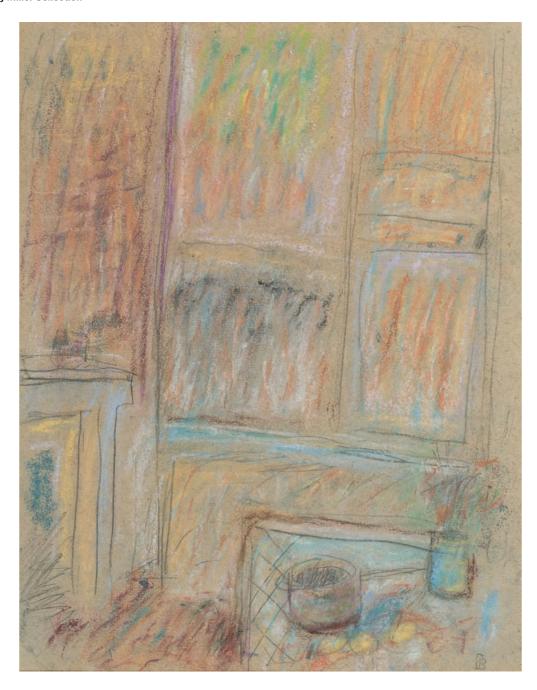
The classical spirit of Femme nue debout and the monumental simplicity of Picasso's lines are a demonstration of the artist's Neo-Classical style. Moving away from Synthetic Cubism, Picasso had in fact resorted to weighty, sculptural figures, bearing the serious stare and dignified elegance of the Classical Age. Questioned as to why he had stopped dedicating himself wholeheartedly to Cubism, Picasso had replied: "a man does not live by, cannot live by a single invention, a single discovery. It's not that he could not make do with it, but exhaustion would rapidly create public indifference. And it's not necessarily that he actively wants to make new progress in the researches he has undertaken; it is, on the contrary, that anyone of above-average sensibility is driven by the propensity to renew himself. Only mediocrity can endure a succession of days which are all the same" (quoted in E. Cowling, Picasso: Style and Meaning, New York, 2002, pp. 392-393). Signalling a new departure in Picasso's career, artworks such as Femme nue debout witness to the artist's necessity to explore new paths and to his growing interest in the human form that, in the 1920s, would absorb all his attention.

This period in the artist's oeuvre showcases the subtle power of expression that Picasso could summon forth while working in the urbane, coolly classicizing style of portraiture that Olga had inspired in his work. "Picasso saw his wife as a classical type," Elizabeth Cowling has written, "classical in the regularity and clear definition of her features, classical in the styling of her hair, classical in her reserve and poise" (*ibid.*, p. 416).

Picasso and Olga first met in Rome in February 1917 while preparing and rehearsing Serge Diaghilev's premiere production of the ballet *Parade*. They married the following year and took an apartment on the fashionable rue la Boétie, the new epicenter of the Parisian art trade. Thereafter, Olga assumed a variety of guises in her husband's art. Often, he transformed her into a Greco-Roman goddess, her body and features exaggerated volumetrically to mythological proportions; elsewhere, she is portrayed as an exquisitely beautiful Italianate Madonna, a Spanish matron in a lace mantilla, or most tenderly, a new mother in touching maternity scenes inspired by the birth of their sole child, Paulo, in 1921. In the present work, her nudity and her contrapposto stance evoke an exalted and untouchable classical deity or renaissance virgin.



The Ron and Diane Disney Miller Collection



174

PIERRE BONNARD (1867-1947)

Nature morte à la fenêtre ouverte stamped with monogram (Lugt 3887; lower right) pastel and pencil on paper 14 x 9½ in. (35.6 x 24.1 cm.)

PROVENANCE:
Estate of the artist.
Mekler Gallery, Inc., Los Angeles.
Acquired from the above by the late owners, April 1987.



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

175

EDOUARD VUILLARD (1868-1940)

Profil de Marie à contre-jour stamped with initials 'EV' (Lugt 909a; lower left) pastel and charcoal on paper

7% x 8 in. (18 x 20 cm.) Drawn *circa* 1890

\$30,000-50,000

PROVENANCE:

Estate of the artist.

The Reid Gallery, Ltd., London.

Acquired from the above by the present owner, March 1964.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, catalogue critique des peintures et pastels*, Paris, 2003, vol. I, p. 122, no. II-87 (illustrated).

PABLO PICASSO (1881-1973)

Femme de profil signed 'Picasso' (lower left) pencil on paper 6¾ x 4½ in. (17.2 x 11.3 cm.) Drawn *circa* 1902-1903

\$100,000-150,000

PROVENANCE:

Bernard Poissonnier, Paris (by 1954). Anon. sale, Palais Galliera, Paris, 14 March 1967, lot 75. Anon. sale, Hôtel Drouot, Paris, 22 June 1988, lot 21. Private collection, Paris (acquired at the above sale); sale, Christie's, Paris, 22 March 2007, lot 349.

Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1954, vol. 6, no. 437 (illustrated, pl. 54).

Drawn at the height of Picasso's Blue Period *circa* 1902-1903, *Femme de profil* is a tender and delicate depiction of a seated woman leaning her head upon her hand. Picasso employs delicate lines to outline the woman's face and figure, deliberately leaving much of the rest of the sheet in glowing reserve.

In striving for universality in the portraits of his Blue Period, Picasso progressively stripped his images of narrative and almost all references, leaving much to the viewer's interpretation. In the present drawing, there is a hint of a table upon which the model's arms rest, but few other visual cues to contextualize the sitter. As Elizabeth Cowling has written, "Picasso's desire to return to a more classical style of expression led him back to drawing in which he had first learned the rudiments of the classical idiom. [In drawings of the period] a new classicizing note is sounded, producing an overall decorative harmony; the drawing is elegant, incisive and economical; the mood is tranquil, if tinged with melancholy" (*Picasso: Style and Meaning*, London, 2002, p. 121).

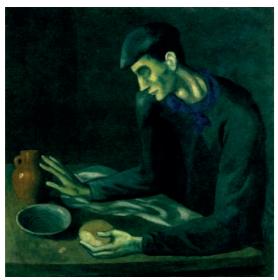
This waif-like beauty was one of the recurring motifs of Picasso's Blue Period works, recalling the images of absinthe drinkers, frugal repasts and other gaunt expressive figures immortalized in Picasso's early paintings. Picasso deliberately created a potent atmosphere of sadness in his art, having supposedly explained to his friend, the poet Jaime Sabartès: "art emanates from Sadness and Pain...Sadness lends itself to meditation...grief is at the basis of life...Life with all its torments is at the core of [Picasso's] theory of art. If we demand sincerity of the artist, we must remember that sincerity is not to be found outside the realm of grief" (quoted in J. Richardson, A Life of Picasso, London, 1991, vol. I, p. 217). The hieratic features and mannered pose of the figure are elements that reverberated throughout the Blue Period and resurface in pivotal Rose Period paintings such as Femme aux bras croisés of 1902 and La Repasseuse of 1904, now in the Solomon R. Guggenheim Museum, New York.

While there is an element of the forlorn in *Femme de profil*, the drawing also appears to be highly-observed and seemingly made from life, implying that it may have been a portrait of one of the few women who inspired his Blue Period works. John Richardson has pointed out that Picasso took elements from each of three women with whom he then spent time to create the ultimate female expression of the emotion that he sought. These were Madeleine, Alice Géry, and Margot, the stepdaughter of Frédé Gérard, who ran the legendary Parisian haunt Lapin Agile.

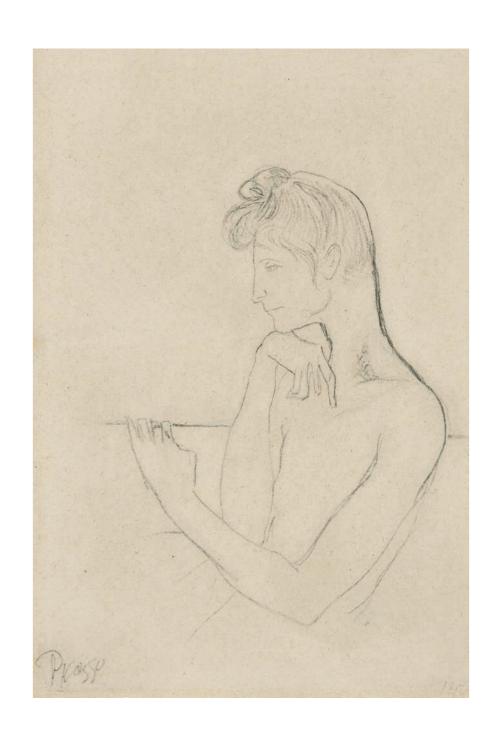
The present subject bears unmistakable similarity to the descriptions of Madeleine, the model for the artist's graphic masterpiece *Le repas frugal* and inspiration for the aforementioned *La Repasseuse*. Richardson has written: "Madeleine she was called; all we know is that she was a model...she was pretty in a delicate, birdlike way...Madeleine's thick hair...and her boyishly lean body recur in a number of works done over the next six or nine months—work that mirror the blurring of the Blue into the Rose period...Picasso would always take pleasure in the fact that the skinny allure he contrived for his Blue period girls predicted a look that fashionable women would cultivate decades later" (*ibid.*, pp. 302-304). The distinctive bend of the right hand in the present drawing is almost identical to the raised hand in *Le repas frugal*, suggesting that Picasso was pleased with the effect and reused it in his famous etching.



Pablo Picasso, *Le repas frugal*, 1904. Sterling and Francine Clark Art Institute, Williamstown. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Pablo Picasso, *Le Repasseuse*, 1903. The Metropolitan Museum of Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS). New York.





PROPERTY OF A PRIVATE EAST COAST COLLECTOR

177

AUGUST MACKE (1887-1914)

Entwurf für Stickerei

signed 'August Macke' (lower right) watercolor and colored wax crayons on tracing paper 10% x 12% in. (26.8 x 31.5 in.) Executed in 1913

\$12,000-18,000

PROVENANCE:

Louis Moilliet, La Tour de Peilz (gift from the artist, 1913). Siegfried Adler, Lugano. Milton Holland, Los Angeles. Maxwell Galleries, Ltd., San Francisco (acquired from the above). Acquired from the above by the present owner, June 1973.

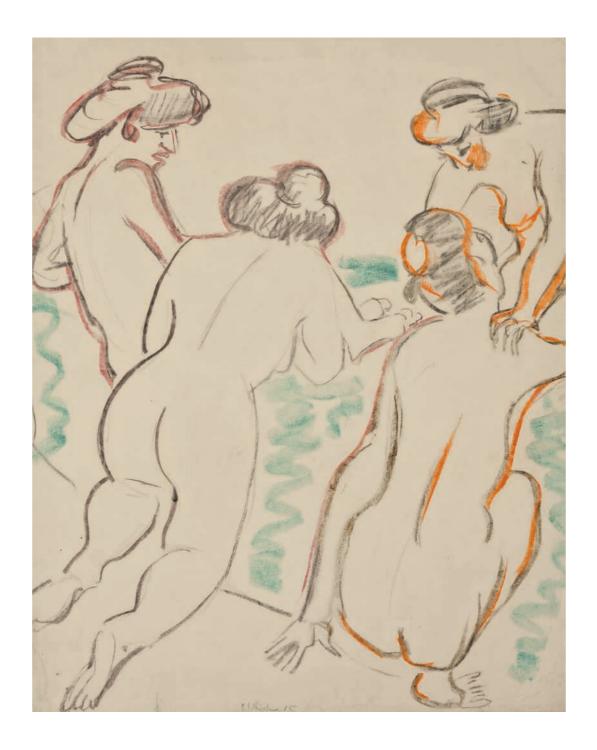
EXHIBITED:

Bielefeld, Stäadtisches Kunsthaus, *Macke: Aquarell-Ausstellung*, June-July 1957, p. 44, no. 363 (illustrated).

LITERATURE:

U. Heiderick, *August Macke: Aquarelle, Werkverzeic*, Stuttgart, 1993, p. 322, no. 408 (illustrated, p. 323).

Delicately painted in layers of vibrant primary colors, the present watercolor served as a plan for an embroidery. It is based upon an earlier work, *Entwurf für Stickerei mit Vogelmotive*, and related to the colored-chalk drawing *Bunte Vogel in Baumen (Entwurf fur Stickerei)*, which features a more elaborate version of the central bird motif. Executed in 1913, the year before the artist's death, the present work is thought to have been gifted to the mother of the Macke's dear friend and contemporary, Swiss artist Louis Moilliet.



∆178

ERNST LUDWIG KIRCHNER (1880-1938)

Gruppe nackter Frauen in Unterhaltung

signed and dated 'E L Kirchner 05' (lower center); with Nachlass stamp (on the reverse) colored wax crayons on paper 32% x 25% in. (82.3 x 65.4 cm.)
Drawn in 1905

\$80,000-120,000

PROVENANCE:

Estate of the artist.

Curt Valentin Gallery, New York (acquired from the above).

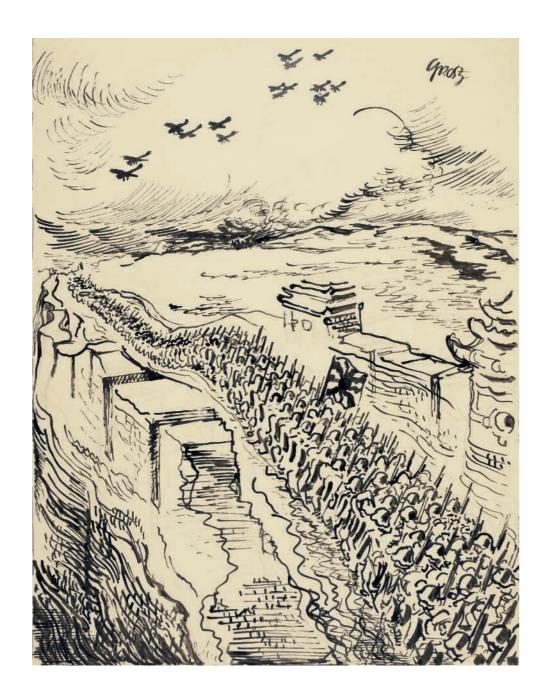
Roman Nobert Ketterer, Campione d'Italia.

Galerie Nierendorf, Berlin (December 1963).

Anon. sale, Parke-Bernet Galleries, Inc., New York, 12 November 1970, lot 26.

Private collection (acquired at the above sale); sale, Christie's, New York, 13 May 2016, lot 1039.

Acquired at the above sale by the present owner.



GEORGE GROSZ (1893-1959)

The France and Germany of Asia

signed 'Grosz' (upper right) and signed again and titled twice 'Grosz The France and Germany of Asia' (along the lower edge); with Nachlass stamp (on the reverse) brush and India ink over black chalk on paper 23% x 18¼ in. (59.3 x 46.2 cm.)
Painted in 1938

\$12,000-18,000

PROVENANCE:
Estate of the artist.
Acquired from the above by the present owner.

EXHIBITED:

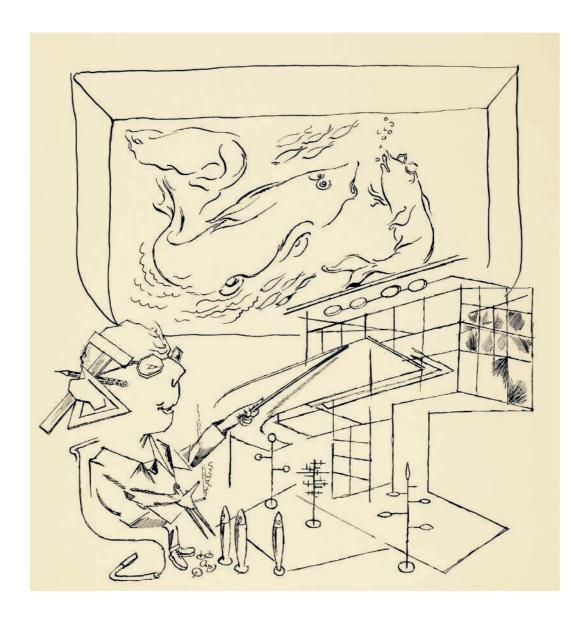
Hamburg, Galerie Brockstedt, *Tragik, Groteske: George Grosz, Berlin,* 1912-1933, *New York,* 1933-1959, November 2003-January 2004 (illustrated, fig. 45; dated *circa* 1937).

Berlin, Nolan Judin and New York, David Nolan Gallery, *George Grosz: The Years in America, 1933-1958*, February-October 2009, p. 140, no. 46 (illustrated).

LITERATURE:

E. Hunter, "The France and Germany of Asia," *Esquire*, April 1938, p. 46 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.



GEORGE GROSZ (1893-1959)

Our Last Ghost

titled 'Our last gohst' [sic] (lower right) and inscribed 'to Ben Hecht 1001 Afternoons' (lower left); with Nachlass stamp (on the reverse) pen and brush and India ink on paper 23% x 18% in. (59.4 x 46.1 cm.) Executed in 1941

\$12,000-18,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

LITERATURE:

B. Hecht, 1001 Afternoons in New York, New York, 1941, p. 282 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

Grosz provided an illustration for each of the 86 stories included in Ben Hecht's 1941 publication of 1001 Afternoons in New York. Hecht was among those responsible for first introducing Grosz's work in America in the years following World War I. Contact with the Berlin Dada group as well as with Grosz was to be reflected in some of Hecht's own writings in the early 1920s after his return to Chicago from Germany.

Our Last Ghost comically criticizes gentrification in the city through the story of the park commissioner, Mr. Moses, who "is swept by an urge to pick up the city's ancient Aquarium at the Battery and whisk it to somewhere hell and gone, preferably the Bronx." It concludes: "So, as the auctioneers say, hurry, hurry. The last ghost of Old New York still hovers around the Battery. It will be gone if you postpone your trip for a sunnier day."

THE JAMES AND MARILYNN ALSDORF COLLECTION

181

PAUL KLEE (1879-1940)

Kirke

signed 'Klee' (upper right); dated, numbered and titled '1938 R3 KIRKE' (on the artist's mount) watercolor on primed burlap laid down on card Burlap size: 15½ x 16 in. (39.7 x 40.7 cm.) (irregular) Mount size: 20½ x 19¾ in. (50.9 x 49.2 cm.) Painted in 1938

\$400,000-600,000

PROVENANCE:

(probably) Lily Klee, Bern (wife of the artist; 1940). (probably) Klee-Gesellschaft, Bern (acquired from the above, 1946). Hermann and Margrit Rupf, Bern (probably acquired from the above, *circa* 1950). Galerie Berggruen et Cie., Paris (by 1953).

Philippe Dotremont, Brussels (by 1954).
Philippe Leclerq, Hem (by 1960).
Galerie Beyeler, Basel (by 1994).
Marc Blondeau, Paris.
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owners, May 1996.

EXHIBITED:

Kunsthaus Zürich, *Klee*, February-March 1940, p. 16, no. 36. Kunsthalle Bern, *Paul Klee*, November-December 1940, p. 11, no. 149. Amsterdam, Stedelijk Museum and Eindhoven, Stedelijk van Abbe-Museum, *Collectie Philippe Dotremont*, spring 1954, no. 42. Musée d'Art Moderne de Villeneuve d'Ascq, *Blast: Foyer et explosion— Surréalisme européen, expressionnisme abstrait américan*, December 1989-March 1990, no. 2 (illustrated in color).

Basel, Galerie Beyeler, *Traum von Absoluten*, June-September 1994, p. 64, no. 34 (illustrated in color, p. 30).

Hamm, Gustav-Lübke-Museum and Leipzig, Museum der Bildenden Künste, *Paul Klee: Reisen in den süden*, January-July 1997, p. 238, no. 91 (illustrated in color, p. 205).

Munich, Haus der Kunst and Rotterdam, Museum Boijmans-van-Beuningen, *Paul Klee: In der Maske des Mythos*, January 1999-May 2000, p. 291, no. 88 (illustrated in color, p. 193).

LITERATURE:

C. Kroll, Die Bildtitel Paul Klees, Eine Studie zur Beziehung von Bild und Sprache in der Kunst des Zwanzigsten Jahrhunderts, Ph.D. Diss., Universität Bonn, 1968, p. 33.

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1934-1938*, Bonn, 2003, p. 441, no. 7465 (illustrated).



Paul Klee, WI - In memoriam, 1938. Sold, Christie's, New York, 6 November 2008, lot 44.





Paul Klee, Insula Dulcamara, 1938. Zentrum Paul Klee, Bern.



John William Waterhouse, *Circe Invidiosa*, 1892. Art Gallery of South Australia, Adelaide.

Klee's work takes its inspiration from the motif of its title, Kirke representing Circe, the goddess of sorcery. Circe was a nymph known for her magical powers, not least of which being the ability to transform her foes into animal form. A magician of great power often associated with nature and the animal kingdom, Circe has remained a pertinent mythological symbol since the time of Ancient Greece, her antics expounded within Homer's Odyssey, whereupon she was said to have turned his entourage into pigs. Her enigmatic beauty and perilous aptitude for potion-making has proven a significant inspiration within the history of art, seen in representations from Athenian amphorae, to Annibale Carracci's Camerino Farnese from 1597 to the Pre-Raphelite depictions of John William Waterhouse whose portraits, such as Circe Invidiosa from 1892 (Fig. 1) are among the best-known. Although Klee operates within this art historical lineage, in creating this work, he neither idealizes nor demonizes his subject, deriving more an energized fascination with her being, her mystery and the realm of secret knowledge that she inhabits.

Here, rudimentary graphic elements define themselves against the burlap ground, providing the outlines to blocks of pale, pastel-colored pigment, separated by the visible canvas underneath, which organizes the pictorial structure as a whole. The two peering eyes in the lower center-left signify the presence of the mysterious sorceress within the patchwork of colored cyphers which refuse to elaborate on their meaning, like a secret, hieroglyphic code, indecipherable to the common viewer.

Kirke relates in content and formal attributes to Klee's most impressively scaled work ever produced, *Insula Dulcamara* measuring an impressive 6 feet long. Created the same year, shortly



Annibale Carracci, Ulysses and Circe from the Camerino Farnese, 1597. Palazzo Farnese, Rome.

after Kirke, its palette and composition owe much to the present work. Insula Dulcamara was originally titled Insel der Kalypso (Isle of Calypso), also referring back to Homer's Odyssey, as the Zentrum Paul Klee noted ("Collection / Biographical photographs," Paul Klee, Insula Dulcamara). Other works created immediately prior to Kirke, such as Severing of the Snake and Rising from the Dead, furthermore embody a playful exploration of storytelling within a web of pictorial signs, reflecting the symbolism of folklore and the role of the artist as not only storyteller but transformer, alchemist and conjurer of images.

Although such themes had always been of interest to Klee, his interest in escapist themes and a fascination with the concepts of life, death and the possibility of eternal life, as enjoyed by the gods of Olympus, appear to be pertinent at this time whereupon he had been suffering the effects of a degenerative skin disease. Added to this, the political news coming from Germany was unrelentingly discouraging, and revealed a growing wave of sinister intent and actual persecution that reached into all corners of society. The ostracism of undesirable artists was well underway. Klee learned in 1937 that fifteen of his works had been included in the infamous

exhibition of "Degenerate Art," and more than a hundred others were being removed from German museums in an all-out purge of modern artists. Despite all these difficulties, Klee continued his daily routine and worked as hard as ever, escaping into the otherworldly realm of his art from the turmoil that surrounded him. Felix Klee has written:

"How in addition to this intensified work my father still found time to mount the pictures, frame them, letter them, mount the watercolors and the innumerable drawings on cardboard and keep account of them all with scrupulous exactitude in his oeuvre catalogue, look after his favorite cat Bimbo, read books, receive visits, listen to music, go on small trips and even write letters, remains a mystery to me. The last three years of his life must be compared to the eruption of a volcano" (op. cit., p. 73).

The Paris dealer Daniel-Henry Kahnweiler, who by way of a contract with the artist in 1933 became Klee's exclusive agent for sales, declared: "this late production added a note of grandeur, not hitherto discernable, to Klee's work. Thus the hero triumphs over evil" (*Paul Klee*, New York, 1950, p. 14).



GUSTAV KLIMT (1862-1918)

Liegender Akt mit aufgestelltem rechten Bein with Nachlass stamp (Lugt 1575; lower right) pencil on paper 14% x 22% in. (37.2 x 56.8 cm.) Drawn in 1911-1912

\$25,000-35,000

PROVENANCE:

Estate of the artist. Galerie Welz, Salzburg.

Anon. sale, Galerie Wolfgang Ketterer, Munich, 29 May 1973, lot 1067. Anon. sale, Sotheby's, New York, 12 November 1987, lot 155.

EXHIBITED:

Salzburg, Galerie Welz, Kunst des 20. Jahrhunderts: Gemälde, Aquarelle, ZeicAungen, Druckgraphik, July-September 1973, p. 10, no. 44 (illustrated, fig. 19; dated circa 1914).

London, Fischer Fine Art., Ltd., *Universe of Art IV, Important 19th and 20th Century Paintings, Drawings, Sculpture and Graphics*, October 1974, p. 57, no. 62 (illustrated, p. 94; dated *circa* 1914).

LITERATURE:

A. Strobl, *Gustav Klimt: Die Zeic*, *Aungen, 1904-1912*, Salzburg, 1982, vol. II, p. 256, no. 2048 (illustrated, p. 257).



PROPERTY FROM THE ESTATE OF PETER H. BROWN

183

GUSTAV KLIMT (1862-1918)

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

with Nachlass stamp (Lugt 1575; on the reverse) pencil on paper $22 \times 14\%$ in. (55.9 \times 36.8 cm.)

\$30,000-50,000

PROVENANCE:

Estate of the artist.

Galerie La Boétie, Inc. (Helen Serger), New York. Anon. sale, Finarte, Milan, 14 October 1970, lot 185.

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

The Piccadilly Gallery, London (by 1973).

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

Acquired at the above sale by the late owner.

LITERATURE:

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

EGON SCHIELE (1890-1918)

Gebeugt sitzender weiblicher Rückenakt mit schwarzem Haar

signed and dated 'Egon Schiele 09.' (lower right) watercolor, brush and India ink and pencil on paper 7% x 12½ in. (19.6 x 31.5 cm.)
Executed in 1909

\$120,000-180,000

PROVENANCE:

Karl Hayd, Vienna (acquired from the artist).

Anon. sale, Dorotheum Kunstauktionen, Vienna, 6 December 1990, lot 27. Acquired at the above sale by the present owner.

EXHIBITED:

Neue Galerie der Stadt Linz, Egon Schiele, March 1949, p. 11, no. 37.

LITERATURE:

E. Hertlein, "Frühe zeichnungen von Egon Schiele," *Alte und moderne kunst*, no. 95, 1967, p. 38 (illustrated, fig. 14).

R. Leopold, *Egon Schiele: Paintings, Watercolours, Drawings*, London, 1973, p. 543.

J. Kallir, Egon Schiele: The Complete Works, Including a Biography and a Catalogue Raisonné, New York, 1998, p. 381, no. 299 (illustrated).

Rendered with a delicate expression of handling, Gebeugt sitzender weiblicher Rückenakt mit schwarzem Haar was executed in 1909. a breakthrough year in the short yet groundbreaking life of the artist. For Schiele, "the stylized Jugendstil formula evolved in 1908 becomes personalized in 1909" wrote Jane Kallir. "Over the course of the year, Schiele's preoccupation with simple contour drawing and flat washes of color will gradually give way to an increased awareness of drawing as an expressive vehicle" (op. cit., p. 376). The previous year Schiele had met the great leader of Viennese art, Gustav Klimt, for the first time and his work inspired the young artist with the force of revelation. Over the course of 1909, Schiele forged his own distinctive idiom, of which the present work is a quintessential example. He was only nineteen years old and, until the summer of that year, still a student at the Viennese Academy of Art; his prodigious talent had already asserted itself to the point where he was recognized by many including Klimt himself as one of the greatest hopes for the future of Austrian art.

The present drawing closely relates to Klimt's Danaë (Novotny and Dobai, no. 151) and Schiele's oil of the same subject (Kallir, no. 148), each artist had significantly different approaches to the myth. According to Jane Kallir, "Klimt transformed the Greek myth into a parable about the inexorability of sexual desire. The fleshy realism of his Danaë contrasts with an abstract surrounding sea of sperm and eggs: womankind's inescapable destiny." By comparison, Schiele's Danaë, is flatly situated in her ornamental setting and is not very sexy. The push-pull between realism and abstraction at the heart of Klimt's aesthetic did not especially concern the younger artist. Schiele, rather, was interested in line for its own sake, and in the negative relationship between positive and negative shapes...Form, during this initial phase of Schiele's development, takes precedence over content" (J. Kallir, "Egon Schiele: In Search of the Perfect Line," Egon Schiele, exh. cat., Fondation Louis Vuitton, Paris, 2018, p. 75).

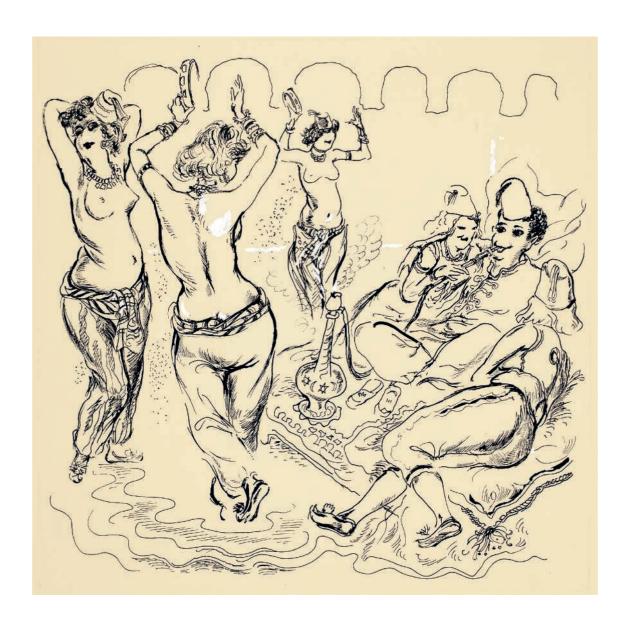


Egon Schiele, ${\it Dana\"e}$, 1909. Private collection. Photo courtesy: Erich Lessing / Art Resource, NY.



Gustav Klimt, Danaë, 1907-1908. Private collection.





GEORGE GROSZ (1893-1959)

The Bum's Rush for Allah

titled 'The Bum's Rush for Allah-' (lower right) and inscribed 'to Ben Hecht 1001 Afternoons' (lower left); with Nachlass stamp (on the reverse)

pen and brush and India ink with white heightening on paper $22\%\times18\%$ in. (57.1 x 48 cm.)

Executed in 1941

\$15,000-25,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

LITERATURE:

B. Hecht, 1001 Afternoons in New York, New York, 1941, p. 347 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

Ben Hecht's 1001 Afternoons in New York is a culmination of the versatile reporter's stories of anecdote, adventure, personalities, politics, wit and satire. Grosz provided an illustration for each of the 86 stories included in the 1941 publication. The present work accompanies *The Bum's Rush for Allah*, the story of an immigrant who dreams only of becoming an American citizen and will "gladly trade in all his odalisques for a bottle of pop in the bleachers."



GEORGE GROSZ (1893-1959)

Happy Mar

inscribed 'l. Kapitel' (lower right); with Nachlass stamp (on the reverse) pen and brush and India ink with white heightening on paper 23% x 16% in. (59.3 x 40.9 cm.) Executed in 1934

\$15,000-25,000

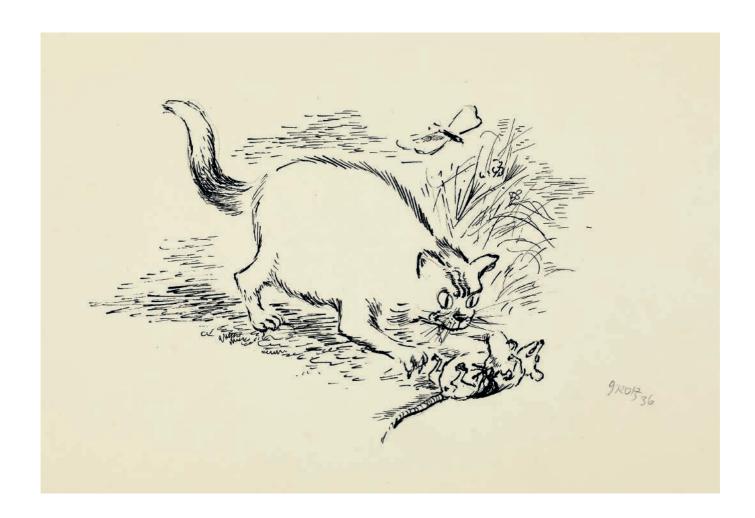
PROVENANCE:
Estate of the artist.
Acquired from the above by the present owner.

LITERATURE:

H. Kesten, Lykkelige Mennesker, Copenhagen, 1934, p. 10 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

The present work was printed in the 1947 American publication of Hermann Kesten's *Happy Man*. Kesten's novel was translated into fourteen languages and is widely regarded as one of Europe's interwar literary masterpieces. Grosz provided the illustrations which were used throughout the book.



GEORGE GROSZ (1893-1959)

Cat and Mouse

signed and dated 'Grosz 36' (lower right) and titled 'cat & mouse' (lower center); with Nachlass stamp (on the reverse) pen and India ink over pencil on paper 13½ x 20½ in. (33.7 x 51.1 cm.) Drawn in 1936

\$8,000-12,000

PROVENANCE:

Estate of the artist.
Acquired from the above by the present owner.

LITERATURE:

J. Judin, ed., *George Grosz: Der Weg allen Fleisches*, exh. cat., Nolan Judin, Berlin, p. 48 (illustrated).

Ralph Jentsch has confirmed the authenticity of this work.

The innocent game of cat and mouse comes to a brutal finale in the present work. Grosz expertly juxtaposes the violence of the cat's success with a playful backdrop, complete with a butterfly floating through the air. This perennial power struggle has dire consequences, especially as considered within the context of the political events of 1936, three years after Hitler was elected Chancellor of Germany and the artist emigrated to the United States of America.



GEORGE GROSZ (1893-1959)

Bienenschwarm

signed 'Grosz' (lower left) and titled and numbered 'Bienenschwarm No 8' (extreme lower left) pen and India ink on paper 18% x 24% in. (47.7 x 63 cm.) Drawn in 1927

\$10,000-15,000

PROVENANCE:

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

Ralph Jentsch has confirmed the authenticity of this work.

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

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

189

PAUL KLEE (1879-1940)

Wer Töten Wen

signed 'Klee' (lower right); dated, titled, numbered and inscribed '1931. L.7. wer töten wen S Cl' (on the artist's mount) tempera and watercolor on paper laid down on card Image size: 11¼ x 18½ in. (28.6 x 47 cm.)

Mount size: 18% x 24½ in. (47.5 x 62.2 cm.)

Painted in 1931

\$150,000-200,000

PROVENANCE:

Lily Klee, Bern (wife of the artist).

Klee-Gesellschaft, Bern (acquired from the above, 1946).

Galerie Rosengart, Lucerne (1948).

Charlotte Picher Purcell, Chicago (acquired from the above, 1950). Main Street Gallery, Chicago.

Saidenberg Gallery, Inc., New York (acquired from the above). Serge Sabarsky Gallery, New York (acquired from the above, 1973). Acquired from the above by the present owner, *circa* 1985.

EXHIBITED:

Kunsthalle Basel, *Paul Klee*, October-November 1935, p. 9, no. 115. Kunstmuseum Luzern, *Paul Klee, Fritz Huf*, April-June 1936, p. 6, no. 91. Lucerne, Galerie Rosengart; Antwerp, Galerij Artes and Liège, Association pour le progrès intellectuel et artistique de la Wallonie, *Paul Klee*, June 1948-April 1949, no. 22.

The Arts Club of Chicago, *Paul Klee: Works from Chicago Collections*, January-February 1962, no. 41.



Hieronymus Bosch, St. JoA and the Evangelist on Patmos, circa 1500 (detail). Gemäldegalerie, Berlin.

Des Moines Art Center, *Paul Klee: Paintings and Watercolors from The Bauhaus Years, 1921-1931*, September-October 1973, no. 58 (illustrated). New York, Serge Sabarsky Gallery, *Paul Klee: The Late Years, 1930-1940*, fall 1977, pp. 25 and 42 (illustrated in color, pl. 9).

Bern, Zentrum Paul Klee and Museum der Bildenden Künste Leipzig, *Paul Klee: Sonderklasse Unverkäuflich*, October 2014-May 2015, no. 252 (illustrated in color, pp. 121 and 433).

LITERATURE:

W. Grohmann, *Paul Klee und die Tradition*, December 1931, p. 4 (illustrated).

C. Rümelin, "Klees Umgang mit seinem eigenen Oeuvre," *Paul Klee: Selected by Genius, 1917-1933*, exh. cat, Stadthalle Balingen, 2001, p. 218, footnote 57.

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1931-1933*, Bonn, 2002, vol. 6, p. 56, no. 5452 (illustrated).

Executed in early 1931 as Klee was transitioning from his post at the Bauhaus in Dessau to the Dusseldorf Academy of Art, *Wer Tötet Wen* ("Who Kills Whom") is an investigation into the mystery of the cycle of life. Here, a serene deathlike figure is under attack from a strange Boschian being in the shape of an egg brandishing a pointed spear. In 1930 Klee had written, "Death is nothing terrible; I have long since come to terms with that fact. Do we really know which is more important, life now or the one to come?" (quoted in H. Suter, *Paul Klee und seine Krankheit. Vom Schiksal geschlagen, vom Leiden gezeicAet – und dennoch*, Bern 2006, p. 187).

Death, and specifically the unlimited potential of death, had been a preoccupation of Klee's since his early twenties. Anke Daemgen has noted that, "Klee's works from the last five to seven years of his life by no means consist only of oppressive subjects or representations of death, to say nothing of the fact that themes of pain and death had already appeared in his work in previous years, both visually and in writing. Furthermore, the representation of polarities, dualities, and the unending cycle of life—decay as the counterpart to becoming—had long constituted one of the fundamental ideas of his art in general" (*The Klee Universe*, exh. cat., Neue Nationalgalerie, Berlin, 2008, p. 325).

In one of the first monographs on Klee's work, published on the occasion of his first one-man exhibition at the Hans Goltz Gallery in Munich in 1920, the artist wrote the profound words that would later become his epitaph. "I cannot be grasped in the here and now. For I live just as well with the dead as with the unborn" (quoted in L. Zahn, *Paul Klee: Leben, Werk, Geist*, Potsdam, 1920, p. 5).

Between 1928 and 1933 Klee classified roughly 300 of his works in color as "Sonderklasse" (Special class, not for sale) by giving them the notation "SKI" or "ScI". Klee considered the works which he designated as special class, including the present work, to be of particularly high quality or of personal significance.



PROPERTY FROM A NOTABLE COLLECTION

190

MARC CHAGALL (1887-1985)

Effet de nuit ou Nuit d'Hiver ou L'Ange sur le village signed 'Marc Chagall' (lower right) gouache and pastel on blue paper laid down on board 26 x 201/2 in. (66.7 x 51.1 cm.)
Executed in 1929-1930

\$400.000-600.000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (by 1933). Rodolphe and Williamina Meyer de Schauensee, Devon, Pennsylvania (by 1963); Estate sale, Christie's, New York, 15 November 1990, lot 145. Anon. sale, Sotheby's, New York, 12 May 1994, lot 225. Acquired at the above sale by the present owner.

EXHIBITED:

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October-November 1963, p. 10 (titled *Angel over the Village* and with incorrect medium).

LITERATURE:

F. Meyer, Marc Chagall, New York, 1963, p. 754, no. 518 (illustrated).

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

Marc Chagall, *Dans les Alpes (Savoie), circa* 1927-1928. Sold, Christie's, London, 22 June 2006, lot 441. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Since September 1923, the Chagalls had been residing in Paris, and were happily touring the countryside of their newly adopted land. "I want an art of the earth, not only of the head," the artist declared (quoted in *Marc Chagall*, exh. cat., San Francisco Museum of Modern Art, 2003, p. 40). Living for several months in Chambon, Auvergne provided authentically rustic, folkloric ambience for the gouache illustrations that Ambroise Vollard had commissioned for an edition of La Fontaine's *Fables*, which Chagall completed in 1926.

Chagall, Bella, and their daughter Ida traveled from Normandy and Brittany, south to Céret, once the fabled "Mecca of Cubism," near the Spanish border, and along the Mediterranean coast. During the winter of 1927-1928 they visited Chamonix and stayed in several villages in the Savoy. Chagall conceived a special fondness for mountainous landscapes—so unlike the flat steppes of Russia, but at the highest elevations and in winter nostalgically deep in snow.

In his Savoy landscapes Chagall turned to a favorite compositional device that he had developed in various Russian and Paris canvases—which Henri Matisse had been employing during the 1920s in his Nice interiors—the secondary "frame" of the open or closed window, as a magical threshold between the expansive grandeur of the exterior natural world and the serene intimacy of the artist's inner, domestic environment. While treating landscape motifs in a naturalist manner, Chagall typically injected incongruous elements that mingle realism with memory, fantasy, and dream. "Chagall does not descend into his landscape," Lionello Venturi observed, "He views it from afar, as if spellbound, dreaming of love with open eyes" (quoted in F. Meyer, op. cit., p. 381).





PROPERTY FROM A PRIVATE NEW YORK ESTATE

191

MAURICE DE VLAMINCK (1876-1958)

Village sous la neige

signed 'Vlaminck' (lower left) gouache and watercolor on paper 18% x 22% in. (48 x 57 cm.) Painted circa 1930

\$20,000-30,000

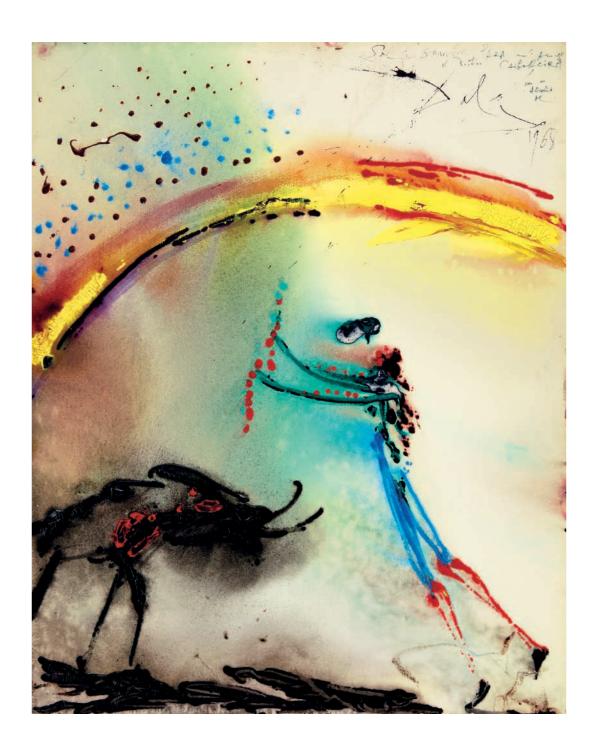
PROVENANCE:

Perls Galleries, New York.

Private collection, New England; Estate sale, Sotheby's, New York, 13 November 1996, lot 400.

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

This work will be included in the 'Archives Vlaminck' founded by Madame Godelieve de Vlaminck, in collaboration with Madame Pascale Krausz.



SALVADOR DALÍ (1904-1989)

Sol e sombra

signed, dated, titled and inscribed 'Sol e sombra Para mi amigo el doctor Carballeira con un abrazo de Dalí 1968' (upper right) acrylic, gouache and watercolor on card 22½ x 18 in. (57 x 45.7 cm.)
Painted in 1968

PROVENANCE:

Gift from the artist to the late owner, 1968.

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

193

HENRY MOORE (1898-1986)

Seated Figures

signed and dated 'Moore 42.' (lower right) colored wax crayons, inkwash, brush and pen and black ink and pencil on board 15½ x 20 in. (38.4 x 50.8 cm.) Executed in 1942

\$600,000-800,000

PROVENANCE:

Alice Pleydell-Bouverie, New York.
Private collection; sale, Christie's, London, 20 March 1970, lot 156.
Marlborough Fine Art, Ltd., London (acquired at the above sale).
Private collection, South Africa (acquired from the above, *circa* 1975).
By descent from the above to the present owner.

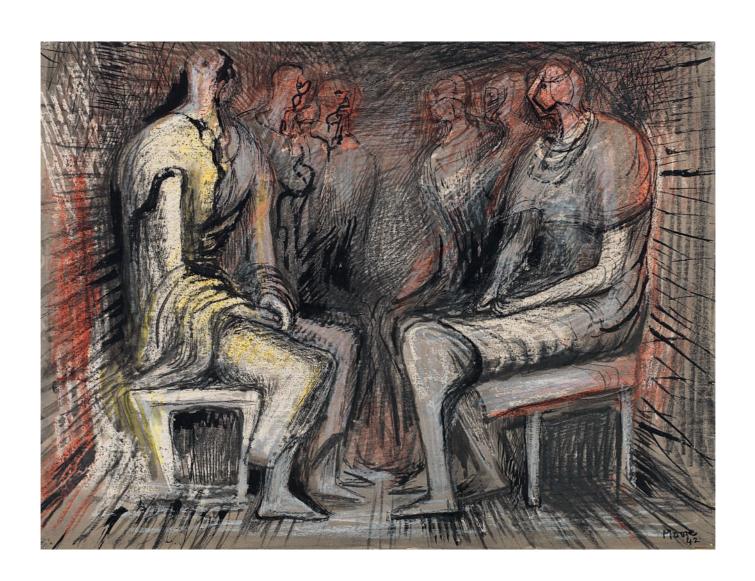
EXHIBITED:

Munich, Staatsgalerie Moderner Kunst, *Henry Moore, 1961-1971*, October-November 1971, no. 153.

LITERATURE:

H. Read, intro., *Henry Moore: Sculpture and Drawings*, London, 1944, p. xiv (illustrated prior to signature, pl. 194b; titled *Women in a Shelter* and with inverted dimensions).

A. Garrould, ed., Henry Moore: Complete Drawings, 1940-1949, Aldershot, 2001, vol. 3, p. 108, no. AG 42.16 (illustrated, p. 109).





Henry Moore, *Three Standing Figures*, 1947-1948. Battersea Park, London. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org



Henry Moore, Grey Tube Shelter, 1940. Tate, London. © The Henry Moore Foundation. All Rights Reserved, DACS 2018 / www.henry-moore.org

Executed in 1942, Seated Figures is one of Moore's celebrated Shelter Drawings. The artist was inspired to create these works after seeing Londoners seeking refuge from the bombs of the Blitz underneath the city in the stations and tunnels of the Underground. The Shelter Drawings, several of which were acquired at the time for the United Kingdom and by the Tate Gallery, are unique explorations of the human spirit in the face of adversity. In Seated Figures, it is easy to see why Herbert Read considered the Shelter Drawings to "constitute the most authentic expression of the special tragedy of war, its direct impact on the ordinary mass of humanity, the women, children, and old men of our cities" (D. Sylvester, Henry Moore: Sculpture and Drawings, 1921-1948, London 1969, vol. 1, p. xxvii). Profoundly affected by these poignant visions of mankind during some of the darkest days of the conflict, Moore would constantly return to images of familial unity and maternity in his work, exploring both the formal possibilities and the expressive potential of these universal and timeless themes for the rest of his career.

Because of the darkness in the tunnels, Moore was unable to work extensively in situ; instead, he would make notes to recall subjects and poses which he would sketch from memory the following day. Moore was conscious not to intrude upon the shelterers' privacy during these journeys underground, taking the decision to leave his drawing materials at home and instead silently observe nightly life in the make-shift shelters. Making short notes in a pocket notebook about what he encountered, he would return home at dawn and execute a number of drawings from his memory using these notations to assist him, sometimes combining several experiences in a single drawing. Moore's Shelter Drawings convey a sense of the dark, oppressive atmosphere of the underground shelters, as the deep shadows seem to surround and envelope his characters. To achieve this, the artist adopted a complex mixed-media technique, building the image across a number of different

layers to achieve a rich, dense surface. Drawing the first layer of the composition in wax, the artist would then apply a dark, watercolor wash that would be repelled by the wax lines. The forms would then be further defined using a pen and black ink, with the artist delineating his figures in a series of rapid, sharp strokes.

Some of the pictures that Moore created in this way would be shown at the National Gallery, of which the permanent collection had been moved into safety in a Welsh mountain. When his friend Kenneth Clark, the National Gallery's Director, first saw them he ensured that Moore, who had earlier turned down the position of Official War Artist, was approached again by the War Artists' Advisory Committee. As a War Artist, Moore therefore had access to extra fuel, to materials, and was given permits to roam the London Underground, seeking subject matter for his pictures such as *Seated Figures*. Ironically, this would be the first period by which he made his living as an artist, having earlier made recourse to teaching. It was also a turning point for Moore himself, who became more involved in the emotional rather than the formal dimensions of his own work.

Although Moore had already explored the theme of the Second World War by the time the Blitz began, those had only been intermittent experiments. However, one evening when he had visited friends and was using the Tube rather than a car, he found that he was travelling during a raid and related what he saw: "for the first time...people lying on the platforms at all the stations we passed...When we got out at Belsize Park we were not allowed to leave the station because of the fierceness of the barrage. We stayed there for an hour and I was fascinated by the sight of people camping out deep under the ground. I had never seen so many rows of reclining figures and even the holes out of which the trains were coming seemed to me to be like the holes in my sculpture. And there were intimate little touches. Children fast asleep with



Henry Moore in the Holborn Underground station during the filming of Out of Chaos, London, 1944. Photograph by Lee Miller © Lee Miller Archives, London.

trains roaring past only a couple of yards away. People who were obviously strangers to one another forming tight little intimate groups" (quoted in C. Lichtenstern, *Henry Moore: Work, Theory, Impact*, London, 2008, pp. 107-108).

Pushed to the edges of the sheet, the women seem too large for their surroundings, adding to the sense of the enclosed space. Moore imbues his figures with a sculptural quality, both by emphasizing the shading between and around them, and with his use of drapery: their clothing curves around their shoulders and falls in tight, linear ripples to their calves. Its pronounced undulation seems to bind them closer together. One of the most striking elements of the Shelter Drawings is the manner in which Moore transforms the individuals he observed in the Underground shelters into idol-like, archetypal figures, who come to embody the universal experience of suffering and resilience amongst the civilian population in Britain during the war. Indeed, it was this aspect of the drawings which viewers found most appealing when they were exhibited and published in the popular press throughout

the 1940s, with many contemporary commentators commending Moore's ability to capture the overwhelming atmosphere of the shelters during the Blitz.

While the Shelter Drawings earned Moore a new level of popularity among the public, they are perhaps even more remarkable for the important impact they exerted on the artist himself. In Moore's own words: "Without the war, which directed one to life itself, I think I would have been a far less sensitive and responsible person...The War brought out and encouraged the humanist side in one's work" (quoted in R. Berthoud, *The Life of Henry Moore*, London, 1987, p. 176). The studies and drawings in this series would go on to shape the artist's subsequent output, as he increasingly began to delve into the emotional and psychological aspects of his subjects as well as their formal attributes. In such poignant, moving drawings as *Seated Figures* we see this approach beginning to emerge, as Moore eloquently captures the intense emotions felt by the residents of London hiding from the aerial bombardment and desperately trying to protect themselves and their loved ones.



BERNARD BUFFET (1928-1999)

Le Céleri

signed and dated 'Bernard Buffet 50' (upper right) oil and black Conté crayon on paper laid down on masonite 19% x 25% in. (50.1 x 65.3 cm.) Executed in 1950

\$30,000-50,000

PROVENANCE:

Galerie Drouant-David, Paris.
M. Knoedler & Co., Inc., New York.
Kleemann Galleries, New York (probably acquired from the above).
Acquired by the family of the present owner, by 1961.

EXHIBITED:

Y. le Pichon, Bernard Buffet, 1943-1961, Paris, 1986, vol. l, p. 172, no. 143 (illustrated, p. 163; with incorrect support).



FERNAND LÉGER (1881-1955)

Femme à l'écharpe

brush and black ink on paper $21\% \times 16\%$ in. (54 x 41.7 cm.) Painted in 1945

\$60,000-80,000

PROVENANCE:

Galerie Louise Leiris, Paris. Jan Krugier Gallery, New York. Anon. sale, Christie's, New York, 8 November 1995, lot 196. Acquired at the above sale by the present owner.

EXHIBITED:

New York, The Elkon Gallery, Inc., La Femme: XIXth & XXth Century Master Works on Paper, October-December 1990 (illustrated, fig. 19; titled Femme à l'écharpe (Mrs. Chester Dale)).

New York, Robert Miller Gallery, Portraits on Paper, June-August 1991.



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

196

JUAN GRIS (1887-1927)

Portrait de jeune fille

signed and dated 'Juan Gris 1922' (lower left) pencil on paper 191/8 x 15 in. (48.6 x 38.1 cm.) Drawn in 1922

\$15,000-25,000

PROVENANCE:

Buchholz Gallery (Curt Valentin), New York (by 1944). Walter Bareiss, New York.

Saidenberg Gallery, Inc., New York.

Aguired from the above by the late owners, February 1964.

EXHIBITED:

New York, Buchholz Gallery (Curt Valentin), Juan Gris, March-April 1944, no. 36 (illustrated).

LITERATURE:

D.H. Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 121 (illustrated, fig. 48; titled Girl seated).

D. Cooper, *Juan Gris*, Paris, 1977, p. 228, no. 406a (illustrated, p. 229). D. Cooper, *Juan Gris*: *Catalogue raisonné de l'oeuvre peint*, San Francisco, 2014, vol. II, p. 649, no. 406a (illustrated in color).



∆197

PABLO PICASSO (1881-1973)

Napolitaine au poisson

bears signature and date pencil on paper 12% x 8% in. (32.8 x 22.2 cm.) Drawn in Paris in 1918

\$60,000-80,000

PROVENANCE:

ACG Fine Art, Inc., Geneva.

The Eppler Family Collection, New York (acquired from the above, June 1982).

Acquired from the above by the present owner.

EXHIBITED:

The Cleveland Museum of Art, *The Art of Collecting Modern Art*, February-March 1986, no. 2 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1949, vol. 3, no. 244 (illustrated, pl. 86). D. Cooper, *Picasso Theatre*, London, 1968, p. 350, no. 277 (illustrated; with incorrect medium).

J. Palau i Fabre, *Picasso: From the Ballets to Drama (1917-1926)*, Madrid, 1999, pp. 126-127 and 496, no. 366 (illustrated, p. 126).

PROPERTY FROM AN IMPORTANT COLLECTOR

198

HENRI MATISSE (1869-1954)

Nature morte (Thème G, Variation 2)

signed, dated and numbered 'Henri Matisse 41 G2' (upper right) pen and India ink on paper 15% x 20% in. (40.2 x 52.6 cm.) Drawn in Nice in 1941

\$150,000-250,000

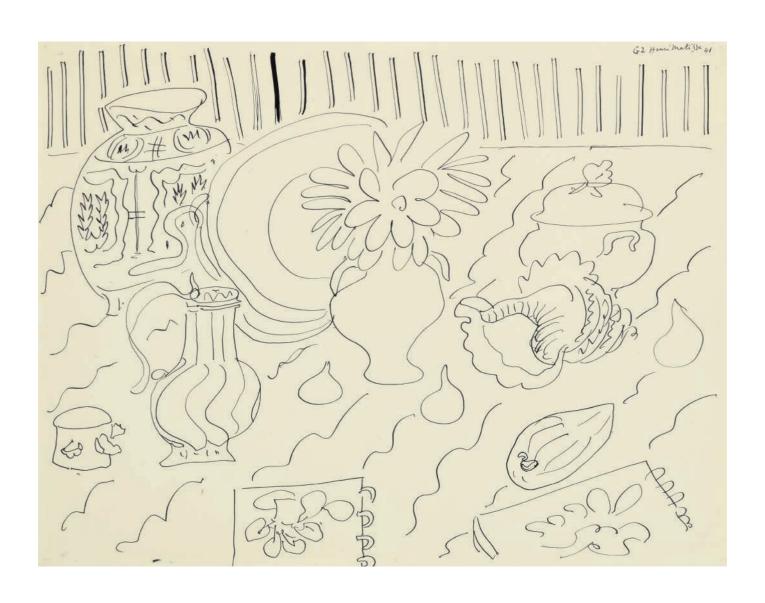
PROVENANCE:

Martin Fabiani, Paris (by 1943). Anon. sale, Hôtel Drouot, Paris, 11 December 2014, lot 119. Galerie des Modernes, Paris. Acquired from the above by the present owner, April 2015.

LITERATURE:

L. Aragon and M. Fabiani, eds., *Henri Matisse: Dessins, thèmes et variations*, Paris, 1943 (illustrated).

The late Wanda de Guébriant confirmed the authenticity of this work.



ROBERT B. and BEATRICE C. MAYER

To those who are just beginning [to collect], I have but one bit of advice: do not stifle your impulses. Nourish them and buy what you like to live with. You and you alone are the ultimate critic of your collection

- Robert Mayer



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

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

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

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

The Mayers made their first mutual purchase in 1949, when Bob sought out the painter, Diego Rivera, in Mexico. The couple was told with little explanation that the artist was painting "in a tree somewhere in San Miguel". They eventually discovered Rivera, as described, sitting in a tree. "He let down a ladder so we could climb up," Mr. Mayer said. "We found him working on a watercolor of a little boy". Having just celebrated the birth of their son Rob, the Mayers asked to buy that

picture, and to commission a similar portrait of a girl in the hope that they would also have a daughter. Ruth was born three years later, and the Rivera watercolors assumed even greater poignancy for the family. Like many collectors of the era, the Mayers initially focused on acquiring classic Impressionist and European Modernist works. On trips to New York, Bob rose early to fit in appointments with dealers and curators in between business meetings. "He would skip lunch in order to see the galleries," Buddy remembered, "then cancel theater tickets so we could visit artists in the evening. Then we would often eat in the [hotel] room and fall asleep exhausted, starting the next day all over again at 7 a.m.".

By the late 1950s, Bob and Buddy Mayer had assembled an outstanding selection of European painting and sculpture, Chinese ceramics, and African and Oceanic figures. Yet, as Buddy later noted, "By the early 1960s, Impressionism had outpaced our pocketbooks." As a result, the couple began exploring more contemporary art movements and looking toward the work of artists of the present day. "The art world today is changing," Bob wrote in his journal at the time, "and I have come to the realization that our interest can no longer be mostly confined to French artists". After retiring from Maurice L. Rothschild & Co. in 1961, Bob devoted himself wholeheartedly to collecting and connoisseurship. At the time, he and his wife's approach to collecting-focusing on the newest works and artistic movements—was a truly novel one. and allowed the couple to fill their home with pieces that, decades on, achieved masterpiece status. "I collect many new young artists, particularly Americans," Bob noted, "because I feel that they deserve early recognition, and because I feel this country is foremost in the contemporary world of art today....".

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



PABLO PICASSO (1881-1973)

Au coin du feu

signed and dated 'Picasso 23.12.59.' (upper right) pen and India ink on paper 14 x 201⁄2 in. (35.5 x 51 cm.)
Drawn on 23 December 1959

\$50,000-70,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Nathan Cummings, Chicago (acquired from the above, 1961). Acquired from the estate of the above by the present owner, August 1985.

EXHIBITED:

Tokyo, National Museum of Modern Art; Kyoto, National Museum of Modern Art and Nagoya, Prefectural Museum of Art, *Pablo Picasso*, May-August 1964, p. 130, no. 136 (illustrated).

Iowa, Davenport Municipal Art Gallery, *Collection of Masterpieces:* Courtesy of Mr. and Mrs. Nathan Cummings, March-April 1965 (titled Mr. and Mrs. Winston Churchill).

LITERATURE:

C. Zervos, Pablo Picasso, Paris, 1968, vol. 19, no. 119 (illustrated, pl. 28).

THE JAMES AND MARILYNN ALSDORF COLLECTION

200

SALVADOR DALÍ (1904-1989)

Sans titre, Le piano Steinweg et le boa

signed 'GALA DALI' (lower right) watercolor, pen and sepia ink over pencil on card 10% x 8% in. (27.5 x 20.6 cm.) Executed in 1946

\$150,000-200,000

PROVENANCE:

Sydney and Phyllis Lucas, New York.
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owners, October 2015.

EXHIBITED:

Winnipeg Art Gallery, *Dalí: Up Close*, September 2014-February 2015, p. 40, no. 10 (dated *circa* 1946).

LITERATURE:

M. Sandoz, *La maison sans fenêtres*, London, 1950 (illustrated in color). K. von Maur, *Salvador Dalí*, exh. cat., Staatsgalerie Stuttgart, 1989, p. 492 (illustrated).

Nicolas and Olivier Descharnes have confirmed the authenticity of this work.

Sans titre, Le piano Steinweg et le boa comes from a series of seven fantastical illustrations Dalí created to illustrate a novel titled The House Without Windows by Maurice Sandoz, published in 1950. Sandoz's book derives its name from a novel written in 1927, The House Without Windows & Eepersip's Life There by Barbara Newhall Follett, published when the author was only twelve years of age. Applauded by the New York Times, for its view into the "secret, innocent and wild at the same time, of a child's heart," the



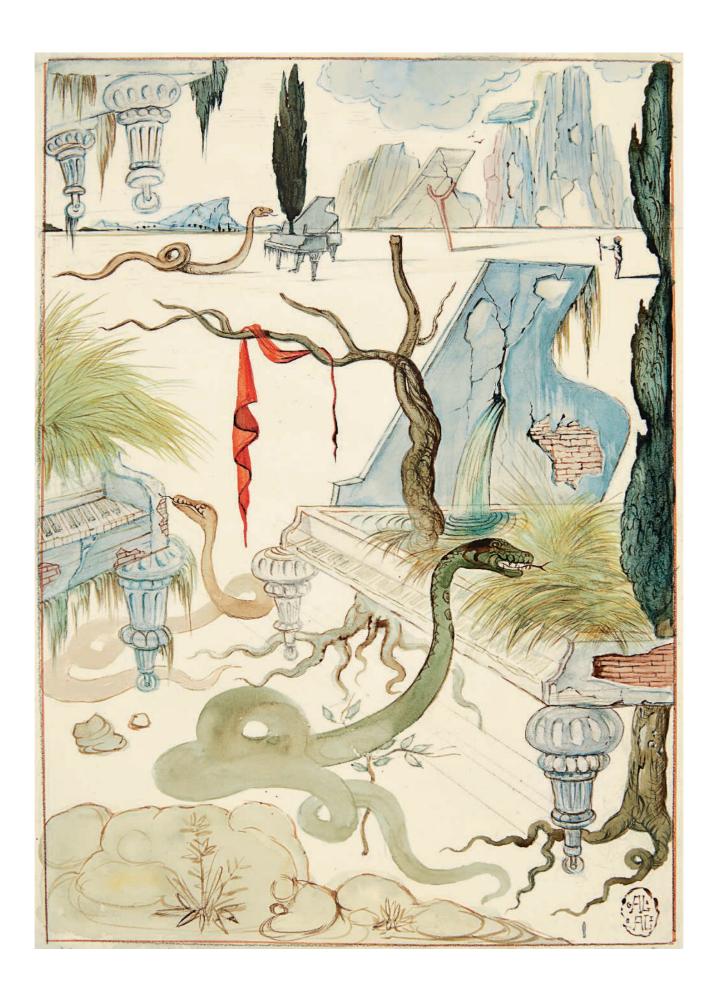
Salvador Dalí, Fontaine nécrophilique coulant d'un piano à queue, 1933. Private collection. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

dust jacket from the original 1927 publication remarks: "The House Without Windows is an imaginative child's name for the world of untouched nature—because that world is itself nothing but one clear window upon beauty, which is a child's reality." (B. Newhall Follett, The House Without Windows & Eepersip's Life There, New York, 1927). Its attraction as a literary work to Sandoz may have come not only from its wondrous dream-like quality, expounding the magical joys and natural beauty from the curious mind of a child prodigy upon wandering from her parents supervision on a vast odyssey, but for the true life story of its author who mysteriously disappeared at age 27.

Sandoz's own novel recreates the child's adventure in a different guise, as the flyleaf reads: "A boy keen on music happens to see an advertisement for the sale of a piano in a newspaper, and persuades his mother to take him to the strange Villa Nirvana on the shores of Lake Constance where the sale was advertised. The mysteries he encounters in *The House Without Windows*, the home of Professor Kacha, will astonish the reader who, in the following adventures of this extraordinary man, will gradually find himself involved in the complications of a weird and exciting plot. Here is a tale for all lovers of mystery and the bizarre. The atmosphere of the book has been admirably caught by the famous artist Salvador Dalí, whose fascinating illustrations match the fantastic happenings in this absorbing story." (M. Sandoz, The House Without Windows, London, 1950). Naturally, at mention of the "weird and exciting" it is clear that Dalí was pleased to collaborate with Sandoz once again, as he had previously on *The Maze*, published in 1945.

The subject of the present work relates in subject to Dalí's Fontaine nécrophilique coulant d'un piano à queue from 1933, which both depict a piano with rushing water which is penetrated through the center by a cypress tree, as we see in the background of the present work. This motif was probably inspired by Dalí's visit to the painter Ramon Pichot's house in Cadaqués. Dalí's family had summered at Pichot's house, and the young Dalí spent many hours in the garden, which contained a fountain and cypress trees. Not only does the piano imagery reoccur frequently in Dalí's work of 1933 and 1934, but Dalí and Luis Buñuel used the piano to symbolize "the whole weight of a decaying society chaining the free expression of the man's desire" in their 1929 film Un chien andalou (D. Ades, Dalí, London, 1995, p. 53). The combination of the piano, cypress tree and gushing water thus take on sexual implications possibly related to fantasies the young Dalí had while at Pichot's.

Dalí's imagery combines the imagery of his own repertoire with the qualities of wonder and exploration extolled within the book. Grand pianos, expressed as the object of infatuation, populate the composition in a hallucinatory multiplicity, their legs repeating throughout, both attached to the instrument and in the upper left corner hanging downward, suggestive of Doric columns, detached from their original context by the decay of time, the relics of a formerly imposed order. Nature has taken over with twisting trees and grasses climbing through the man-made elements of the composition whilst serpents, signifying nature's sublime and dangerous power also indicate an inevitable return to the underworld.



PABLO PICASSO (1881-1973)

Nu couché

dated and numbered '20.1.64 VI' (upper left) pencil on paper 5% x 8¼ in. (13.5 x 21 cm.)
Drawn on 20 January 1964

\$100,000-150,000

PROVENANCE:

Marina Picasso, Paris (granddaughter of the artist).
Galerie Jan Krugier, Ditesheim & Cie., Geneva (acquired from the above).
Private collection, Switzerland (acquired from the above, March 2012);
sale, Christie's, London, 5 February 2015, lot 283.
Acquired at the above sale by the present owner.

EXHIBITED:

Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle and Frankfurt, Städt Galerie im Städelschen Kunstinst, *Pablo Picasso, Eine Ausstellung zum hundertsten Geburtstag: Werke aus der Sammlung Marina Picasso*, February 1981-January 1982, p. 412, no. 274 (titled Carnet 1097)

Japan, L'Association des musées d'art, Yomiuri Shimbun Sha, *Pablo Picasso: Collection de Marina Picasso*, November 1986-October 1987, p. 134, no. D-25 (illustrated, p. 103).

Graphikmuseum Pablo Picasso Münster, *Pablo Picasso: Im Atelier des Künstlers*, August-November 2010 (illustrated, p. 191).

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1971, vol. 24, no. 49 (illustrated, pl. 14). G. Schiff, *Picasso At Work At Home: Selections from the Marina Picasso Collection*, exh. cat., Center for the Fine Arts, Miami, 1985, no. 142 (illustrated, p. 145).

A. and M. Glimcher, eds., *Je suis le cahier: The Sketchbooks of Picasso*, London, 1986, p. 346, no. 173.

While the reclining female nude served as a perennial theme throughout Picasso's career, the artist returned to the subject with great verve in the final decade of his life. In the present lot, drawn on 20 January 1964, Picasso uses bold, expressive lines to depict the sensual form of the reclining figure. The broad stroke of the top leg leads the eye to the rounded arcs of the figure's breasts and finally to the semi-circle of her right arm, which rests languidly above her head. Picasso favors abstraction and minimalism over an attempt at verisimilitude, elevating the act of creating itself. The motion of these compositional lines, heightened by the rubbing of the medium in the shaded area beneath the figure, celebrates the physicality of the female form just as Picasso's own vitality was on the wane. The drawing is a record of the artist's own movements across the sheet as he passionately drew the nude, and reflects his ever-increasing awareness of his own mortality.

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

With her arm raised above her head, the figure in this work immediately calls to mind the great Western tradition of reclining nudes that began with Giorgione's Sleeping Venus (circa 1510, Gemäldegalerie Alte Meister, Dresden) and ran all the way through Titian, Francisco Goya, Jean-Auguste-Dominique Ingres and Edouard Manet. In the 1960s, Picasso immersed himself in an intense dialogue, both highly competitive and poignantly fraternal, with the great masters of the past as he sought to invent on these classical subjects in his own, distinctive style. For the rest of this late stage of his career, Picasso remained keenly engaged in a dialogue with art history, seeking to affirm his own creative might in the face of these revered artists, as well as secure his place within this venerated artistic lineage. Hélène Parmelin, a friend of the artist recalled, "Picasso is often heard to say that when he paints, all the painters are with him in the studio. Or rather behind him. Watching him. Those of yesterday, and those of today...A painter in solitude is never alone" (H. Parmelin, Picasso Says..., London, 1969, p. 40).



PROPERTY OF A PRIVATE DISTINGUISHED COLLECTOR

202

HENRI MATISSE (1869-1954)

Tête de femme (recto and verso)

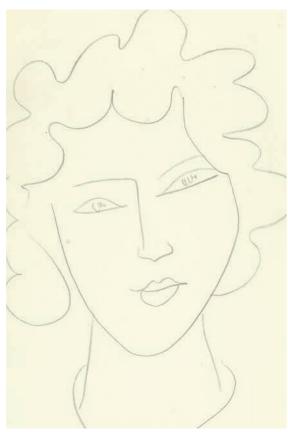
signed and dated 'Henri Matisse mai 47' (lower right; *recto*) pen and India ink on paper (*recto*); pencil on paper (*verso*) 19% x 13 in. (49.9 x 33 cm.)
Drawn in May 1947

\$80,000-120,000

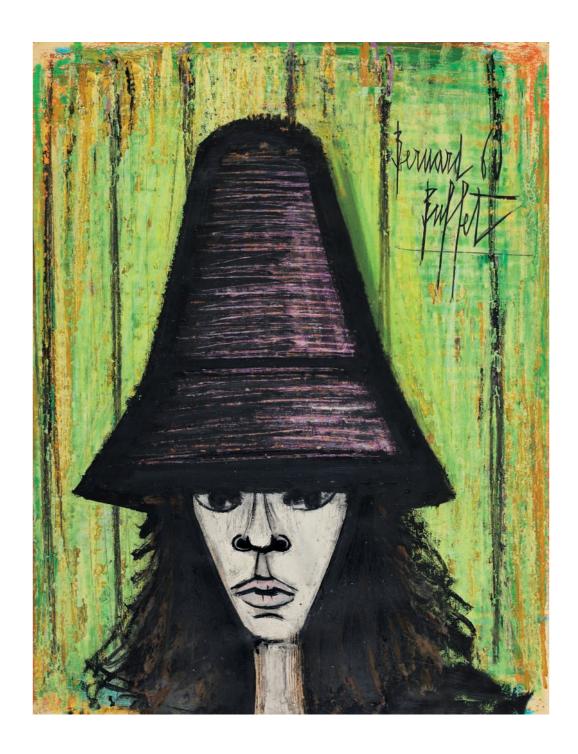
PROVENANCE:

Albert Loeb and Krugier Gallery, Inc., New York. Acquired from the above by the late owner, by 1971.

The late Marguerite Duthuit confirmed the authenticity of this work.







BERNARD BUFFET (1928-1999)

Rita

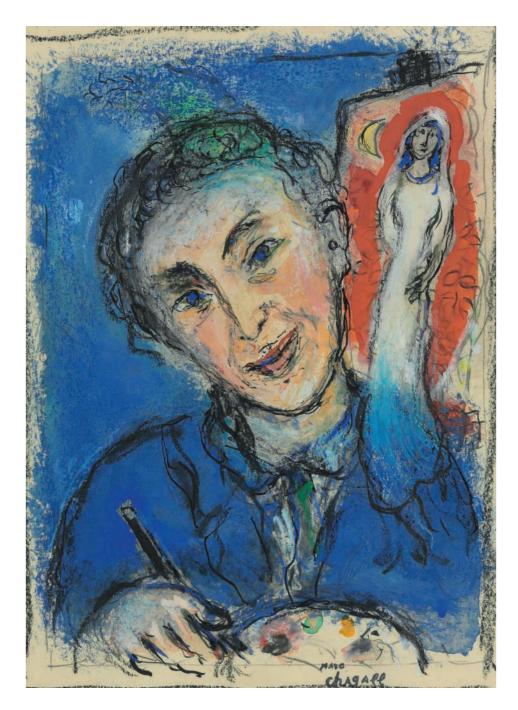
signed and dated 'Bernard Buffet 60' (upper right) gouache and colored wax crayons on paper $25\%\,x\,19\%$ in. (65.8 x 50.3 cm.) Executed in 1960

\$25,000-35,000

PROVENANCE:

Galerie David et Garnier, Paris.
Galerie Tamenaga, Tokyo.
Mitsukoshi Department Store, Tokyo.
Private collection, Japan (acquired from the above).
Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM A PRIVATE SOUTHEAST COLLECTION

204

MARC CHAGALL (1887-1985)

Autour du "Peintre au coq rouge"

stamped with signature 'Marc Chagall' (lower center) gouache, watercolor, colored wax crayons, pen and India ink and pencil on paper 10% x 7% in. (27.6 x 19.5 cm.) Executed in 1965

PROVENANCE:

Estate of the artist. Anon. sale, Christie's, London, 24 June 2004, lot 411. Martin Lawrence Gallery, Boston. Acquired from the above by the present owner, 2008.

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

THE JAMES AND MARILYNN ALSDORF COLLECTION

205

BALTHUS (1908-2001)

Etude pour *Nu au repos* signed with monogram (lower right) pencil on paper 37% x 26% in. (95.6 x 68 cm.)

\$200,000-300,000

PROVENANCE:

Dr. Mario d'Amico, Rome (gift from the artist, 1970).
Private collection (by descent from the above); sale, Hôtel Drouot,
Paris, 5 May 2004, lot 59.
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London.
Desmond Corcoran, London (acquired from the above).
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owners, March 2006.

The dreaming young girl is Balthus's most engaging and signature subject. Such a figure appeals to our feelings as the very embodiment of innocence, and that of a particularly gentle and delicate kind, arising from a crucial period of transformation through adolescence to early adulthood. As coming-of-age autobiographies and fiction have long been a significant part of our literary heritage, the art of Balthus may also reveal facets of these moments, as a kind of deeply perceptive and enchanting visual poetry.

"He tries to find in you things he can depict, aspects of you that are not simply physical," as Michela ("Michelina") Terreri later described posing for Balthus. "He tries to transcribe what you are; and so everything depends on the model, if she can reveal herself to the artist, who then draws what he wants to bring out... For me, [his pictures] show someone managing to capture an important moment of passage-that from childhood to adulthood" (quoted in J. Clair, ed., "Michelina," *Balthus*, exh. cat., Palazzo Grassi, Venice, 2001, p. 151).

The present drawing is among the finest that Balthus produced during his sixteen-year stay in Rome. "André Malraux wanted [Balthus] to play the part of cultural ambassador of France and entertain accordingly," Virginie Monnier has written. "Since the budget allotted to the director did not cover these expenses, Balthus made a great number of drawings that he sold for that purpose," (*ibid.*, p. 400). The enjoyment that he took in making such drawings and the benefit he found in selling them, led Balthus to reconsider his approach to the role of drawings in his work. "Up until then he only regarded his drawings as studies preparatory to his paintings," Monnier observed. "Henceforth he viewed them as independent works, elaborate and meant to be seen for themselves" (*ibid.*).





MAURICE DE VLAMINCK (1876-1958)

Rue de village

signed 'Vlaminck' (lower right) gouache, watercolor and brush and pen and India ink on card 1814×22 in. $(46.5 \times 55.8$ cm.)

\$15,000-25,000

PROVENANCE:

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

Acquired at the above sale by the present owner.

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



207

MARC CHAGALL (1887-1985)

Moïse et sa famille

signed 'Marc Chagall' (lower left); signed again 'Marc Chagall' (on the reverse) gouache, watercolor, brush and India ink, charcoal, sanguine and pencil on paper

14½ x 11% in. (36.8 x 28.8 cm.)

Executed circa 1959

PROVENANCE:

Galerie Rosengart, Lucerne (acquired from the artist, 1960). Acquired from the above by family of the present owner, 1962.

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

WORKS BY GIACOMO MANZÙ FROM THE LAMPUGNANI NIGRI, COLLECTION, MILAN

Christie's is proud to present an extraordinary collection of works by Giacomo Manzù from the private collection of Arrigo Lampugnani Nigri. His mother, Alice, together with her husband, commissioned many lots from the artist, and has also been the protagonist of most of his female portraits These works witness the friendship and the mutual respect between Lampugnani Family and the artist, and they are accompanied by documents and letters that recount their ongoing exchange of inspirations and ideas. The Lampugnani collection offers a unique panorama of Giacomo Manzù's works, ranging from the preparatory drawings for one of his best known works, the Great Portrait of a Lady to a series of paintings that the artist created specifically for Casa Lampugnani in Milan and a few design objects. The works from the collection will be offered in the upcoming Christie's Impressionist and Modern Art sales in Milan, New York, London and Paris.

Immediately after the war, in 1946, when Milan was choked with rubble and the museums were either closed or semi-destroyed, Professor Pacchioni, then Superintendent of Monuments, decided to organize an exhibition of very important works from the shelters to show that Milan was still alive. For this reason, he planned to "kidnap" a whole floor of the building opposite the park in Corso Venezia, where we lived. This led to a big fight with my mother, and a long friendship that began with a compromise: the exhibition would open only three afternoons a week and we would provide the custodians (I have never had the opportunity of viewing so many masterpieces, alone, for so long: it was a wonderful initiation). Pacchioni, knowing my mother's wish that the artist paint my little sister Carla, brought Manzù, who began to frequent our home. His

terracotta of Carla with all her curls is still on my desk. Then Manzù began to draw my mother, [completing] almost two hundred drawings. Then came many portraits, in bronze and wax, untilthe Great Lady Portrait (he made three or four versions, which were later destroyed). I recovered the head of one of these from the shattered clay: Manzù told me to wet it every day, which I did diligently. Then laughingly told me that I would not have to continue for a lifetime, took it and mounted it on a marble base).

At the time, Manzù had a studio in via Privata Frascati, and little money. I remember that I gave him a few lire to pay the electricity bill: at Christmas, he gave me a beautiful little Christ in bronze. Then, he stayed with us for quite some time in San Remo, where my mother was "renovating"-as we would say today-and furnishing a large villa. Manzù took it seriously. From the doorstops-vine leaves, turtles, hedgehogs-to twenty high, sculpted lampposts adorned with vine shoots, a well in red marble for the winter garden, bronze and ceramic jugs, a swing for my little sister at the gates of the villa and the design of the fence - composed of a series of panels of intertwined branches, in bronze-from wooden and bronze tables to a bench at the telephone. Many of the sculptor's letters to my mother from that period bear witness to their great friendship and mutual respect for Christmas 1948 Manzù gave mother a large bronze bas-relief, an initial concept for the doors of St. Peter's in Rome, with the inscription "Come Lei si merita"—"as You deserve"). Then Manzù moved to Rome. and a few years later my mother died. I did not see Manzù for many years. Finally, on occasion of the great exhibition at the Palazzo Reale in Milan, to which I lent many works, we met again and hugged each other for a long time, with a few tears.

-Arrigo Lampugnani Nigri



208

GIACOMO MANZÙ (1908-1991)

Donna che si veste

signed 'Manzù' (lower right) sanguine on paper 26% x 19% in. (67 x 48.5 cm.) Drawn in 1946

\$3,500-4,500

PROVENANCE:

Acquired from the artist by the present owner.

EXHIBITED:

Florence, La Strozzina, Palazzo Strozzi, *Giacomo Manzù: Studio per un ritratto*, February-March 1956, p. 15, no. 65.

Milan, Museo Minguzzi, *Manzù: Studi per il grande ritratto di signora*, September-November 2001, p. 50 (illustrated).

Vicenza, Basilica Palladiana, *Manzù: Le opere per Alice Lampugnani*, November 2003-February 2004, p. 26 (illustrated).

This work is registered in the Archivio and Fondazione Giacomo Manzù, Ardea, No. 31/2019.

209

GIACOMO MANZÙ (1908-1991)

Studio per il grande ritratto di signora

signed 'Manzù' (lower right) and signed again 'Manzù' (on the book) charcoal on card 28% x 19% in. (73 x 50 cm.) Drawn in 1946

\$4,000-6,000

PROVENANCE:

Acquired from the artist by the present owner.

Florence, La Strozzina, Palazzo Strozzi, Giacomo Manzù: Studio per un ritratto, February-March 1956, p. 13, no. 50.

Milan, Museo Minguzzi, Manzù: Studi per il grande ritratto di signora, September-November 2001, p. 44 (illustrated, p. 45).

Vicenza, Basilica Palladiana, Manzù: Le opere per Alice Lampugnani, November 2003-February 2004, p. 25 (illustrated).

This work is registered in the Archivio and Fondazione Giacomo Manzù, Ardea, No. 30/2019.



210

GIACOMO MANZÙ (1908-1991)

Studio per il grande ritratto di Signora

signed 'Manzù' (lower right) and inscribed 'da rifare' (lower center) brush and black ink and inkwash on paper 13% x 9% in. (34 x 24.5 cm.) Painted in 1946

\$2,500-3,500

PROVENANCE:

Acquired from the artist by the present owner.

Florence, La Strozzina, Palazzo Strozzi, Giacomo Manzù: Studio per un ritratto, 1956, p. 9, no. 18 (illustrated, pl. 15).

Milan, Museo Minguzzi, Manzù: Studi per il grande ritratto di signora, September-November 2001, p. 36 (illustrated).

This work is registered in the Archivio and Fondazione Giacomo Manzù, Ardea, No. 32/2019.





211

PAUL GAUGUIN (1848-1903)

Etudes de chats et d'enfant charcoal and pastel on paper 8% x 10½ in. (20½ x 27 cm.)

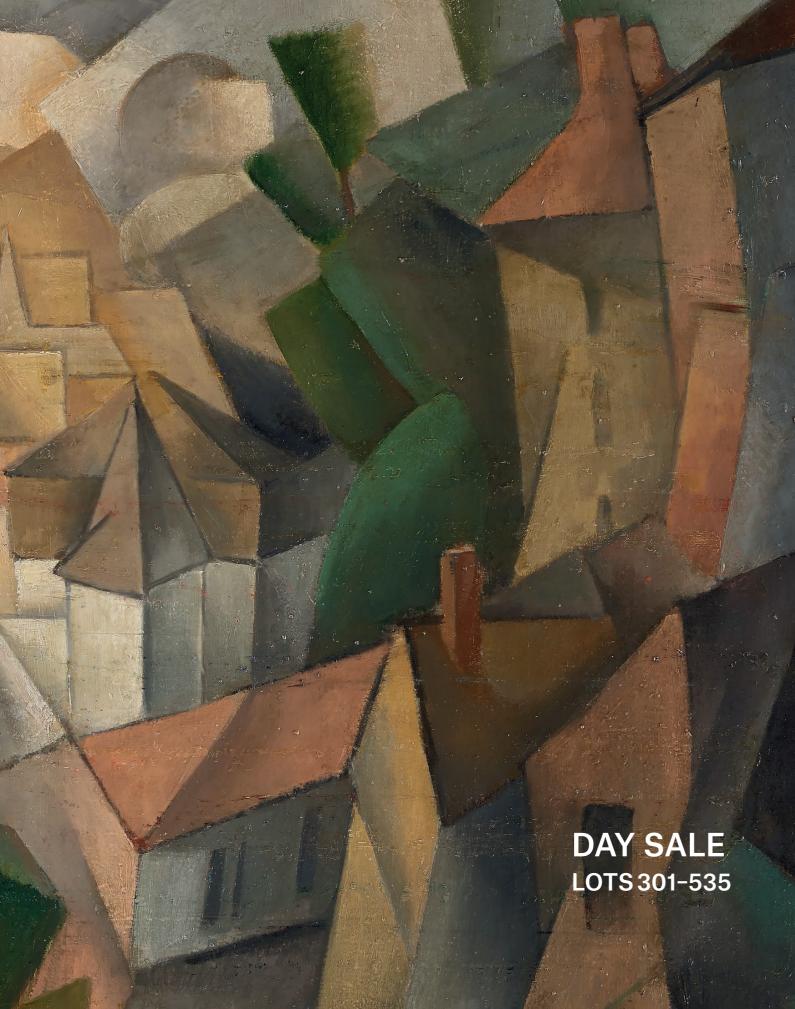
\$20,000-30,000

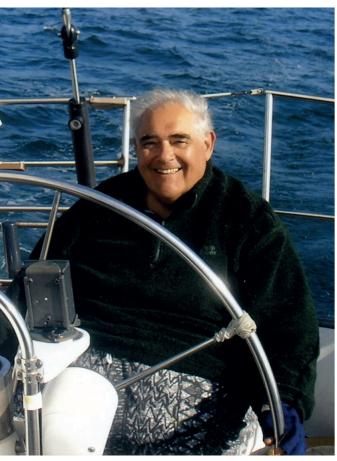
PROVENANCE: World House Galleries, New York. Neikrug Gallery, Inc., New York.

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.









Richard Kelton sailing the family boat. Photographer unknown. Courtesy of consignor.

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.



Paul Gauguin, *La Boudeuse*, *circa* 1864. To be offered in the Impressionist and Modern Art Evening Sale, 11 November 2019.

Paul Gauguin, Nave Nave Fenua, from Noa Noa, circa 1893-1894. Lot 335 in the present sale.

THE **KELTON** COLLECTION



301

PAUL GAUGUIN (1848-1903)

Scène d'intérieur tahitienne

pencil on paper 3¼ x 4% in. (8.2 x 11.6 cm.) Drawn *circa* 1892

\$10,000-15,000

PROVENANCE:

Emile and Irène Wolf, Paris.
Tunya Ebner, Paris (gift from the above).
Riri and Mircea Coanda, Paris (gift from the above).
Private collection, Bougival (gift from the above); sale, Christie's, Paris, 26 March 2015, lot 15.
Acquired at the above sale by the late owner.

EXHIBITED:

Paris, Galerie Marcel Guiot, P. Gauguin: Aquarelles, Dessins, Monotypes, Tahiti (1891, 1892, 1893), May-June 1942, p. 37, no. 79.

LITERATURE:

Z. Amishai-Maisels, *Gauguin's Religious Themes*, New York, 1985, pp. 364-365 and 538 (illustrated, fig. 183; titled *Tahitian Scene with Idol*).

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.

THE **KELTON** COLLECTION



302

AFTER PAUL GAUGUIN (1848-1903)

Autoportrait de l'artiste

signed with initials and inscribed 'PGo OVIRI' (upper left) bronze with brown patina $14 \times 13\%$ in. (35.6 x 33.7 cm.)

\$10,000-15,000

PROVENANCE:

Acquired by the late owner, by 2007.

EXHIBITED

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 334, no. 100 (illustrated in color, p. 335; dated 1925 and titled *Self-Portrait, Oviri*).

LITERATURE:

C. Morice, *Paul Gauguin*, Paris, 1919, p. 79 (plaster version illustrated; titled *Gauguin: Son portrait par lui-même*).

M. Guérin, *L'oeuvre gravé de Gauguin*, Paris, 1927 (plaster version illustrated as a frontispiece; titled *Gauguin par lui-même*).

C. Kunstler, *Gauguin, Peintre maudit*, Paris, 1934, pp. 92-97 (plaster version illustrated; titled *Portrait de l'artiste*).

M. Malingue, *Gauguin*, Paris, 1943, p. 152 (plaster version illustrated; titled *Oviri le Sauvage, Portrait de Paul Gauguin*).

R. Cogniat, *Gauguin*, Paris, 1947, p. 119 (another cast illustrated; titled "Oviri": A Savage [Self-Portrait]).

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, p. 241, no. 109 (plaster version illustrated; titled Self-Portrait of Gauguin).

K. Mittelstädt, *Die Selbstbildnisse Paul Gauguins*, Berlin, 1966, p. 72, no. 23 (another cast illustrated; dated 1891-1893).

G.M. Sugana, L'opera completa di Gauguin, Milan, 1972, p. 84 (plaster version illustrated).

THE **KELTON** COLLECTION



303

303

AFTER PAUL GAUGUIN (1848-1903)

Pot en forme d'une gourde

signed 'PGo' (on the left side); numbered '80' (on the right side); numbered and stamped with foundry mark '11/15 C. VALSUANI CIRE PERDUE' (on the rim) bronze with brown patina

Height: 7¾ in. (19.7 cm.) Width: 9¾ in. (24.8 cm.)

\$8,000-12,000

PROVENANCE:

Private collection, Washington, D.C.; sale, Christie's, New York, 15 February 2000, lot 7.

Acquired at the above sale by the late owner.

LITERATURE:

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, pp. 13-14 and 169, no. 55 (stoneware version illustrated, p. 169).

According to Christopher Gray, "the form of the pot may have been suggested by the type of stirrup-handled pot found in Peru" (op. cit.).

304

PAUL GAUGUIN (1848-1903)

Cruche d'eau à l'anse carrée, decorée avec les figures de trois Bretonnes

signed with initials 'PGo' (on the side); inscribed 'ANNO' (on the front); numbered '79' (on the back) stoneware with colored glaze and gold paint Height: 8¼ (21 cm.)
Executed *circa* 1886-1887

\$40,000-60,000

PROVENANCE:

Daniel de Monfreid, Paris.

Mette Gauguin, Copenhagen (the artist's wife; gift from the above, 1905).

Pola Gauguin, Copenhagen (the artist's son; by descent from the above).

Walther Halvørsen, Oslo (acquired from the above).

Albert Gaubier, Copenhagen; sale, Christie's, New York, 15 May 1986, lot 268.

Herbert Schimmel, New York (acquired at the above sale). Acquired by the late owner, 2001.

THE **KELTON** COLLECTION



304

EXHIBITED

Washington, D.C., National Gallery of Art; The Art Institute of Chicago and Paris, Grand Palais, *The Art of Paul Gauguin*, May-December 1988, p. 73, no. 27 (illustrated in color; dated winter 1886-1887 and titled *Vase Decorated with Three Breton Girls*).

Rome, Complesso del Vittoriano, Paul Gauguin: Artist of Myth and Dream, October 2007-February 2008, p. 200, no. 25 (illustrated in color, p. 201; titled Vase with Three Breton Women).

LITERATURE:

A.M. Berryer, "À propos d'un vase de Chapelet," *Bulletin des Musées Royaux d'Art et d'Histoire*, January-April 1944, p. 18 (illustrated, fig. 23). C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 19-20 and 144, no. 34 (illustrated, p. 144).

M. Bodelsen, *Gauguin's Ceramics: A Study in the Development of His Art*, London, 1964, p. 230, no. 24 (illustrated, p. 53, fig. 42f; titled *Jar in Glazed Stoneware with Handle, Decorated with Three Breton Girls*).

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.



detail

THE **KELTON** COLLECTION

305

PAUL GAUGUIN (1848-1903)

Vase décoré avec feuillage, raisins et animaux

stamped with Chaplet's monogram (on the underside) dark brown stoneware, partially engraved, with colored engobe and glaze

Height: 9½ in. (24.1 cm.) Width: 12 in. (30.5 cm.)

\$100,000-150,000

PROVENANCE:

Gustave Fayet, Béziers. Gérard Fayet, Védilhan (by descent from the above). Stephen Hahn Gallery, New York.

Frederic W. Ziv, Cincinnati (acquired from the above, October 1967); Estate sale, Sotheby's, New York, 9 May 2002, lot 141. 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. 228, no. 39 (illustrated in color, p. 229; dated 1888 and titled *Vase with Geese*).

LITERATURE:

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, p. 182, no. 64 (illustrated).

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.

Gauguin began to produce ceramics in 1886, shortly before he left Paris for his first seminal trip to Brittany. He had been introduced by his friend, the painter and engraver Félix Bracquemond to Ernest Chaplet, one of the leading ceramicists of his day and, seeking to supplement his meagre income, Gauguin arranged to make pottery in Chaplet's studio on the rue Blomet and to split the proceeds between them. At the outset, the agreement was that Chaplet would make the ceramics, and Gauguin would decorate them, as seen in the present work.





THE **KELTON** COLLECTION





recto

306

PAUL GAUGUIN (1848-1903)

Tête de fille des Îles Marquises (recto and verso)

traced monotype on paper (recto); sanguine and pencil (verso) 5¾ x 5 in. (14.5 x 12.7 cm.) Executed circa 1902

\$60,000-80,000

PROVENANCE:

Winthrop Newman; sale, Christie's, London, 16 December 1938, lot 118. Hugo Perls, Paris and New York (acquired at the above sale). Anon. sale, Sotheby & Co., London, 5 May 1965, lot 144. Fritz M. Gross, London (acquired at the above sale). Private collection, London (by descent from the above); sale, Christie's, London, 24 June 2004, lot 322.

Acquired at the above sale by the late owner.

EXHIBITED:

New York, Wildenstein & Co. Inc., Gauguin, April-May 1946, p. 69, no. 54 (dated circa 1896 and titled Head of Man).

Houston, Museum of Fine Arts, Paul Gauguin: His Place in the Meeting of East and West, March-April 1954, no. 36 (dated circa 1896 and titled Head

Philadelphia Museum of Art, Paul Gauguin: Monotypes, March-May 1973, p. 115, no. 91 (recto and verso illustrated; titled Head of a Marguesan Girl). Rome, Complesso del Vittoriano, Paul Gauguin: Artist of Myth and Dream, October 2007-February 2008, p. 376, no. 121 (illustrated in color, p. 377; dated 1902-1903 and titled Head of a Marguesan).

The present work, which was produced using an innovative technique of Gauguin's own devising, goes by several names. He himself called them "printed drawings," whereas scholars today refer to them as "oil transfer drawings" or "traced monotypes," the latter being the one used by Richard S. Field in his monograph on the subject. To create them, Gauguin covered a sheet of paper with ink, laid a second, un-inked sheet over it, then drew on the second sheet with various implements, causing the back of the top sheet to pick up ink from below. The resultant printed composition was considered the final work, not the drawing on the reverse. The quality of the line produced varied with the tools Gauguin used, the pressure with which he applied them, and the grain (if any) of the paper. He favored rust-colored crayon and graphite pencil (as seen here), but occasionally used non-marking implements such as the end of a brush. Gauguin could also manipulate a drawing's overall texture by adjusting the wetness of the ink on the bottom sheet. The longer he allowed the ink to dry, the less would transfer. Areas that were intentionally or unintentionally rubbed with his hand or the side of an implement during the drawing process also picked up ink from the sheet below. Occasionally, Gauguin would finish by adding structure or detail to the monotype with graphite, as in the present work.

"Through such complex experimentation with materials and techniques, Gauguin gave us [with his woodcuts] two of the most innovative bodies of work in his oeuvre-and in the history of printed art-and forged an aesthetic of ambiguity and evocation that helped pave the way for stylistic innovations in the twentieth century" (Erika Mosier, "Gauguin's Technical Experiments in Woodcut and Oil Transfer Drawing," Gauguin: Metamorphoses, exh. cat., The Museum of Modern Art, New York, 2014, p. 70).

307

AFTER PAUL GAUGUIN (1848-1903)

Idole à la Coquille

signed with initials 'PGo' (on the top); inscribed and stamped with foundry mark 'S.C. C. VALSUANI CIRE PERDUE' (on the front) bronze with brown patina and shell

Height: 13¾ in. (34.8 cm.)

Conceived in March 1893; this bronze version cast at a later date

\$15,000-20,000

PROVENANCE:

Anon. sale, Trosby Galleries, Palm Beach, 7 February 1968. Frederic W. Ziv, Cincinnati (acquired at the above sale); Estate sale, Sotheby's, New York, 9 May 2002, lot 144. Acquired at the above sale by the late owner.

Rome, Complesso del Vittoriano, Paul Gauguin: Artist of Myth and Dream, October 2007-February 2008, p. 290, no. 74 (illustrated in color, p. 291).

LITERATURE:

R. Rey, "Les bois sculptés de Paul Gauguin," Art et Décoration, vol. LIII, February 1928, pp. 57-64 (wood version illustrated, p. 59). A. Alexandre, Paul Gauguin: Sa vie et le sens de son oeuvre, Paris, 1930, p. 210 (wood version illustrated).

R. Puig, Paul Gauguin, G.D. de Monfreid et leurs amis, Perpignan, 1958, p. 41 (wood version illustrated).

M. Bodelsen, "Gauguin and the Marquesan God," Gazette des Beaux-Arts, March 1961, pp. 168-169 (wood version illustrated, p. 168, fig. 2). C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, pp. 226-227, no. 99 (wood version illustrated, pp. 226-227; wood version illustrated again in color, p. 99, pl. XIV).

G.M. Sugana, L'opera completa di Gauguin, Milan, 1972, p. 103, no. 284.1 (wood version illustrated).

Z. Amishai-Maisels, Gauguin's Religious Themes, New York, 1985, pp. 349-351 (wood version illustrated, fig. 176).



another view

THE **KELTON** COLLECTION





308

PAUL GAUGUIN (1848-1903)

Baignade (II)

signed and dated 'P. Gauguin 87' (lower right) pastel and watercolor over pencil on paper laid down on paper 4½ x 16 in. (11.5 x 40.5 cm.) (irregular) Executed in 1887

\$350,000-550,000

PROVENANCE:

(possibly) Claude-Emile Schuffenecker, Paris. Julius Meier-Graefe, Berlin.

Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, October 1907).

Julius Schmits, Elberfeld, Germany (acquired from the above, April 1908).

Mrs. Julius Schmits, Elberfeld (by descent from the above). Wildenstein & Co. Inc., New York (acquired from the above, January 1954).

Robert Cummings, Montreal (acquired from the above, 1962); sale, Sotheby's, London, 20 June 2006, lot 116.

Acquired at the above sale by the late owner.

EXHIBITED:

Kunstmuseum Basel, 1939-1953 (on extended loan). Kunstmuseum Basel, *Paul Gauguin*, November 1949-January 1950, p. 56, no. 108 (titled *Entwurf zu einem Fächer. Badende Mädchen auf La Martinique*).

Denver Art Museum, Collectors' Choice, 1960, no. 48.

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 212, no. 31 (illustrated in color, p. 213; dated 1888).

The Cleveland Museum of Art and Amsterdam, Van Gogh Museum, *Paul Gauguin: The Breakthrough into Modernity*, October 2009-June 2010, p. 127, no. 70 (illustrated in color, p. 129).

LITERATURE:

J. Rewald, *Gauguin Drawings*, New York, 1958, p. 24, no. 12 (dated 1888 and titled *Young Breton Bather*).

M. Bodelsen, "Gauguin's Bathing Girl," *Burlington Magazine*, vol. 101, no. 674, May 1959, p. 187 (illustrated, p. 92, fig. 41; titled *Drawing in the Shape of a Fan*).

R. Cogniat and J. Rewald, *Paul Gauguin: Carnet de croquis*, New York, 1962, p. 29.

M. Bodelsen, *Gauguin's Ceramics: A Study in the Development of His Art*, London, 1964, pp. 87 and 96 (illustrated, p. 96, fig. 67).

G. Wildenstein, Gauguin, Paris, 1964, p. 80, no. 216 (illustrated).

G.M. Sugana, L'opera completa di Gauguin, Milan, 1972, p. 89, no. 55.

M. Gerstein, Impressionist and Post-Impressionist Fans, Ph.D. Diss., Harvard University, Cambridge, Massachusetts, 1978, pp. 303-306, no. 11. M. Gerstein, "Paul Gauguin's Arearea," Bulletin of the Museum of Fine Arts, Houston, vol. VIII, no. 4, 1981, p. 6 (illustrated, p. 10, fig. 8; titled Baignade,

Bretagne (Bathing, Brittany)).

R. Brettel, F. Cachin, C. Frèches-Thory and C.F. Stuckey, *The Art of Paul Gauguin*, exh. cat., National Gallery of Art, Washington, D.C., 1988, p. 83. J.-P. Zingg, *Les éventails de Paul Gauguin*, Paris, 1996, p. 87 (illustrated, p. 37, pl. X).



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.

Over the course of his career, Gauguin created 17 recorded fanshaped paintings between 1885-1889 and in 1894, between trips to Martinique and Tahiti. Gauguin's fans frequently incorporate compositional elements from specific paintings and also seem to have served in part as memories of his travels, which he often gave as gifts. A fan from his first Breton sojourn was presented to his traveling companion and friend, Charles Laval (Wildenstein, no. 202; Art Institute of Chicago). Baignade (II) may also have been one such example, as the first owner is thought to have been Claude-Emile Schuffenecker. Other fans were gifts to friends like Pietro Krohn, Paco Durrio and Félix Bracquemond. The French passion for japonaiserie in the arts helped to inspire a fashion for hand-painted fans in the late 19th century. This interest in the semicircular format was therefore popular among many Impressionist artists, including Edgar Degas and, perhaps more importantly for Gauguin, Camille Pissarro. Pissarro and Gauguin forged a strong friendship that began in 1879; Pissarro painted 35 fans over those six years of friendship. Scholars believe that Gauguin first showed interest in fans during a stay in Pontoise in the summer of 1881. Pissarro had been advised by his dealer Paul Durand-Ruel that the fans were commercially desirable around that time and would likely have shared that guidance with the younger artist who was hoping to grow his own market.

As part of his own creative process, Gauguin would repeat motifs across an array of media for further development, seeking a range of unique formal and expressive possibilities in each. The theme of the bathing girl first begins in summer 1886 with a small figure sketch in a notebook. Next came the pastel figure study now in the collection of the Art Institute of Chicago; the figure in this particular work appears to be borrowed from Pierre-Auguste Renoir's bathers from 1885. The resulting full oil Baignade, now in the Museo de Bellas Artes, Buenos Aires, was executed in Paris in the winter of 1887 and the fan was a further exploration of this theme. And a year later, he executed two ceramics (see subsequent lot) and a zincograph of the same theme. Charles F. Stuckey has written, "Presumably the way the coloring of this fan departs from the coloring of the Buenos Aires painting indicates a lapse in the time between the execution of the two works. Cropped to conform to the rounded horizontal fan format, the figures appear to be observed more closely than in the vertical painting, and so they seem somehow connected with a sequence of close-up nudes that Gauguin made in late 1888 and early 1889...such images of naked young women observed unawares were staples of European painting since the Renaissance, thus associated with European painting since the Renaissance, thus associated with museum art for Gauguin and his contemporaries. Obviously Gauguin's figures for this particular work are indebted to Cézanne's paintings of bathing women done from imagination to evoke some lost Arcadian paradise, and likewise indebted to Degas's many images showing models posed as modern women washing themselves" (exh. cat., op. cit., 2007, p. 212).

Among early scholars, there was some debate regarding the dating of *Baignade (II)*. According to Merete Bodelsen who has written extensively on the subject, "In view of his usual practice, there is no reason why it should not have been painted in Paris, either before he left for the West Indies (i.e. January-April 1887) or after he came back (i.e. November-December 1887). If the vegetation is really... that of Martinique, then Gauguin must have executed it in the last months of the year, drawing on his impressions of the tropics. But the girl on the right he painted from the drawing made in Brittany during the summer of 1886" (op. cit., 1959, p. 187).



Paul Gauguin, Baigneuse, 1887. The Art Institute of Chicago.

THE **KELTON** COLLECTION

309

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

PROVENANCE:

Gustave Fayet, Béziers. Léon Fayet, Arles (by descent from the above). Stephen Hahn Gallery, New York. Frederic W. Ziv, Cincinnati (acquired from the above, November

Frederic W. Ziv, Cincinnati (acquired from the above, November 1966); Estate sale, Sotheby's, New York, 9 May 2002, lot 142. Acquired at the above sale by the late owner.

EXHIBITED:

(probably) Paris, Grand Palais, Société du Salon d'Automne, *Gauguin*, October-November 1906, p. 9, no. 55 (titled *Grès* (Femme nue sous des arbres)).

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 214, no. 32 (illustrated in color, p. 215; dated *circa* 1888 and titled *Vase with Bather*).

LITERATURE

"Sculpture de P. Gauguin," *Zolotoe Runo*, vol. I, 1909, p. 9 (illustrated). C. Morice, *Paul Gauguin*, Paris, 1919, p. 129, no. 17 (illustrated). C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 28, 29 and 166, no. 51 (illustrated, p. 166; titled *Vase with the Figure of a Girl Bathing under the Trees*).

M. Bodelsen, *Gauguin's Ceramics: A Study in the Development of His Art*, London, 1964, pp. 82-83 (illustrated in color, p. 83, fig. 58; dated winter 1887-1888 and titled *Figure of a Bathing Girl*). J.-P. Zingg, *Les éventails de Paul Gauguin*, Paris, 1996, p. 36 (illustrated, fig. 5; dated 1887 and titled *Vase à la baigneuse*).

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.

While the initial arrangement was that Gauguin would decorate the pieces that Ernest Chaplet made (see lot 305), Gauguin quickly developed a talent for making his own pottery, forging a unique and radical aesthetic, as seen in the present lot. Instead of following the traditional technique of constructing pieces on a potter's wheel, he preferred to assemble his ceramics by hand. This practice, he believed, was essential to a new, avant-garde form of ceramics, and he called for artists to "transform the eternal Greek vase... replacing the potter at his wheel by intelligent hands, which could impart the life of a figure to a vase while remaining true to the character of the material" (quoted in G. Groom, ed., *Gauguin: Artist as Alchemist*, exh. cat., Art Institute of Chicago, 2017, p. 47). As a result, Gauguin's pieces have an anthropomorphic and sculptural form, often with appendages attached, their functional uses playfully subverted so that they become fantastical artistic objects.

Gauguin employed a numbering system to organize his ceramic sculptures. The number "71" is still visible in gold paint on the present work, allowing us to date it to after the artist's return to Paris from Martinique in October 1887. His sculptural output was certainly on his mind while he was away, as evidenced by small thumbnail drawings for vases included on the pages of his sketchbook. In the present work, Gauguin quotes the nude female figure from his Deux baigneuses (Wildenstein 241; fig. 1), realized shortly before his departure. Where in the painting the figure has short dark hair, in the ceramic she has long hair which is highlighted with gold paint and adorned with a bow. In the painting, her clothes are placed on the ground, while in the ceramic they hang from a branch, thereby partially concealing her backside. Her removed Breton wooden shoes are omitted from the ceramic version, perhaps in order to endow a less specific meaning for the figure in favor of a more universal one. As a demonstration of Gauguin's rejection of the hierarchy of mediums, this same figure would be employed in another ceramic, a zincograph, and drawings of various media, including a fan (see previous lot).

The present work is covered entirely with reddish and brownish glazes, highlighted after the firing with gold paint. It is evident that Gauguin scrutinized this richly varied range of colors closely after the firing, for the lines where the colors change he touched up with gold on top of the glaze, so that the flame-like shapes they assume are emphasized. This interest in the effect of the glaze itself, and this contouring of the color zones are a distinct feature in his ceramics. As in his painting, color was endowed with an expressive, abstract potential, rather than being solely naturalistic. The present vase was first acquired by the vintner and amateur painter Gustave Fayet, curator of the museum at Béziers who was an avid collector of Gauguin's work.



Paul Gauguin, *Baignade*, 1887. Museo de Bellas Artes, Buenos Aires.



another view



THE **KELTON** COLLECTION



310

AFTER PAUL GAUGUIN (1848-1903)

Cylindre représentant le déesse Hina

signed with initials 'PGo' (on the top); numbered and stamped with foundry mark '5/6 C. VALSUANI CIRE PERDUE' (on the rim) bronze with brown patina Height: 14% in. (36.5 cm.) Conceived *circa* 1892; this bronze version cast in 1959

\$15,000-20,000

PROVENANCE:

Grace Vogel Aldworth, Chicago.

Anon. sale, Bonhams, New York, 19 November 2007, lot 1030. Private collection, California (acquired at the above sale); sale, Christie's, Paris, 20 May 2011, lot 48.

Acquired at the above sale by the late owner.

LITERATURE:

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 63 (wood version illustrated).

A. Alexandre, *Paul Gauguin: Sa vie et le sens de son oeuvre*, Paris, 1930, p. 239 (wood version illustrated).

C. Kunstler, *Gauguin: Peintre maudit*, Paris, 1934, pp. 136-141 (wood version illustrated).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis*, Perpignan, 1958, p. 42 (wood version illustrated).

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, p. 220, no. 95 (wood version illustrated, p. 221; titled Cylinder Decorated with the Figure of Hina).

311

AFTER PAUL GAUGUIN (1848-1903)

Oviri

signed with initials 'PGo' (on the right side of the base); titled 'OVIRI' (on the front of the base); numbered and stamped with foundry mark '3/12 C. VALSUANI CIRE PERDUE' (on the back of the base) bronze with dark brown patina Height: 29¼ in. (74.5 cm.)
Conceived *circa* 1894-1895; this bronze version cast at a later date

\$25,000-35,000

PROVENANCE:

Private collection, Belgium; sale, Christie's, London, 8 December 1997, 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. 322, no. 94 (illustrated in color, p. 323).

LITERATURE:

H. Castets, "Gauguin," *Revue universelle*, vol. III, no. 96, 15 October 1903, p. 536.

"Sculpture de P. Gauguin," *Zolotoe Runo*, vol. I, 1909, pp. 6-7 (stoneware version illustrated).

C. Morice, *Paul Gauguin*, Paris, 1919, pp. 158 and 159 (illustrated).

J. de Rotonchamp, *Paul Gauguin*, Paris, 1925, pp. 194 and 197

C. Kunstler, *Gauguin: Peintre maudit*, Paris, 1934, p. 57 (stoneware version illustrated).

M. Malingue, *Gauguin*, Paris, 1943, p. 151 (stoneware version illustrated).

A. Vollard, *Souvenirs d'un marchand de tableaux*, Paris, 1948, p. 184.

V. Segalen, Lettres de Gauguin à Daniel de Monfreid, Paris, 1950, p. 234.

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, pp. 245-247, no. 113 (stoneware version illustrated, pp. 245-247; stoneware version illustrated again in color, p. 100, pl. XVI).

G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, p. 110, no. 394.1 (wood version illustrated).



THE **KELTON** COLLECTION

312

PAUL GAUGUIN (1848-1903)

Femme tahitienne

watercolor, charcoal and pen and ink on paper laid down on paper $12\% \times 7\%$ in. (31 x 20 cm.)

\$150,000-200,000

PROVENANCE:

Lucien Gurraud, Paris.

M. Knoedler & Co., Inc., New York (by 1957).

Mr. and Mrs. David P. Heilner, Blue Hill, Maine; sale, Sotheby Parke Bernet, Inc., New York, 20 October 1977, lot 105A.

Waddington & Tooth Galleries, Ltd., London.

Anon. (acquired from the above, 1978); sale, Sotheby's, London, 9 February 2011, lot 325.

Acquired at the above sale by the late owner.

LITER ATLIRE

C. Morice, *Paul Gauguin*, Paris, 1919, p. 59 (illustrated).
J. Rewald, *Gauguin Drawings*, New York, 1958, p. 36, no. 94 (illustrated; dated *circa* 1895-1903 and titled *Head of a Tahitian Woman*)

G. Boudaille, *Gauguin*, Paris, 1963, pp. 151 and 268 (illustrated, p. 151; dated 1891-1893, and titled *Tête de Tahitienne*; with incorrect dimensions).

A. Balland, ed., *Noa Noa*, Paris, 1966, pp. 47 and 194 (illustrated, p. 47; dated *circa* 1891 and titled *L'aïeule marquée*).

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.

The dating of the present work has been a subject of debate. John Rewald believed the work to date from Gauguin's second and final trip to the South Pacific, executed in either Tahiti or Hivaoa, the remote Marquesan island he made his home for the last three years of his life. Certainly the spare line and intensity of the subject's gaze in the present work lend credence to its placement among the harder-edged works of his final years. André Ballard, however, writing in 1966, suggested that it dates from the later months of 1891, shortly after Gauguin's arrival in Tahiti. He believes that it depicts a local woman with a flower tattoo on her cheek he met at a wedding celebration and whose description is given in *Noa Noa*.

Traditionally, tattooing in Tahiti has always been a privilege of the more eminent social classes. Social ranking allowed tattoos corresponding to the wearer's position in the community under the supervision of the elders. In ancient Tahitian society all women were tattooed. Young girls were tattooed at a very young age with marks on the inside of their arms to show that they were free from food taboos. Until that time they could only accept food prepared by their mothers and no-one else. As a young woman grew slightly older, smaller designs would be added elsewhere on her skin.

In contrast to the bold coloration in Gauguin's paintings from this period, *Femme tahitienne* is powerfully executed with decisive charcoal lines. The sitter is imbued with a certain solemnity and mysteriousness as she stares out at the viewer. Gauguin's studies and sketches remain amongst his most personal works and as such are of supreme artistic and documentary importance.



THE **KELTON** COLLECTION



313

AFTER PAUL GAUGUIN (1848-1903)

Hina et te Fatou

signed with initials 'PGo' (on the top); numbered and stamped with foundry mark '8/10 C. VALSUANI CIRE PERDUE' (on the rim) bronze with brown patina Height: 12¼ in. (31 cm.) Conceived *circa* 1892; this bronze version cast in 1959

\$15,000-20,000

PROVENANCE:

Galerie Charpentier, Paris.

Private collection, Tel Aviv (acquired from the above, 1975); sale, Christie's, Paris, 2 December 2004, lot 18.

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. 294, no. 76 (illustrated in color, p. 295).

LITERATURE:

"Sculpture de P. Gauguin," *Zolotoe Runo*, vol. I, 1909, p. 12 (wood version illustrated).

C. Morice, *Paul Gauguin*, Paris, 1919, p. 156 (wood version illustrated).

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 63 (wood version illustrated).

A. Alexandre, *Paul Gauguin: Sa vie et le sens de son oeuvre*, Paris, 1930, p. 211 (wood version illustrated).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis,* Perpignan, 1958, p. 38 (wood version illustrated).

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, p. 222, no. 96 (wood version illustrated; wood version illustrated again in color, p. 99, pl. XV).

G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, p. 115, no. 11 (wood version illustrated).



another view

THE **KELTON** COLLECTION

314

AFTER PAUL GAUGUIN (1848-1903)

Hina et te Fatou

signed with initials 'PGo' (on the top) painted plaster Height: 13 in. (33 cm.) Conceived *circa* 1892

\$15,000-20,000

PROVENANCE:

Mme Léon Fayet, Arles. Stephen Hahn Gallery, New York. Frederic W. Ziv, Cincinnati (acquired from the above, June 1967); Estate sale, Sotheby's, New York, 9 May 2002, lot 147. Acquired at the above sale by the late owner.

LITERATURE:

"Sculpture de P. Gauguin," *Zolotoe Runo*, vol. I, 1909, p. 12 (wood version illustrated).

C. Morice, *Paul Gauguin*, Paris, 1919, p. 156 (wood version illustrated).

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 63 (wood version illustrated)

A. Alexandre, *Paul Gauguin: Sa vie et le sens de son oeuvre*, Paris, 1930, p. 211 (wood version illustrated).

R. Puig, *Paul Gauguin, G.D. de Monfreid et leurs amis,* Perpignan, 1958, p. 38 (wood version illustrated).

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, p. 222, no. 96 (wood version illustrated; wood version illustrated again in color, p. 99, pl. XV).

G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, p. 115, no. 11 (wood version illustrated).



another view



THE **KELTON** COLLECTION

315

PAUL GAUGUIN (1848-1903)

La ferme de la Groue à Osny

signed and dated 'P Gauguin 83' (lower right) oil on canvas 15½ x 18 in. (38.3 x 46.1 cm.) Painted in 1883

\$250,000-350,000

PROVENANCE:

Mme Devos, Paris,

Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, July 1910). Joachim Gasquet (acquired from the above, July 1910).

Anon. sale, Galerie Charpentier, Paris, 15 December 1958, lot 160. Denise Boas, Paris; sale, Palais Galliéra, Paris, 3 December 1964, lot 33. Arthur Tooth & Sons, Ltd., London (by 1965).

Captain H.E. Rimington-Wilson, Sheffield; Estate sale, Christie's, London, 30 November 1971, lot 18.

Mason collection (acquired at the above sale).

The Hon. Richard Smith, London; sale, Christie's, London, 4 April 1978, lot 8.

S.M. Golesteneh, London (acquired at the above sale).

Anon. sale, Christie's, London, 23 June 1986, lot 11.

Private collection, London (acquired at the above sale); sale, Christie's, London. 25 June 2003. lot 108.

Acquired at the above sale by the late owner.

EXHIBITED:

London, Arthur Tooth & Sons, Ltd., *Recent Acquisitions XX*, November-December 1965, no. 17 (illustrated; titled *Osny, La ferme*).

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 170, no. 10 (illustrated in color, p. 171; titled *La Groue Farm, Osny*).

LITERATURE:

R. Rey, *Gauguin*, Paris, 1923 (illustrated, pl. 3; titled *Le ruisseau*).
R. Cogniat, *Gauguin*, Paris, 1947, p. 5 (illustrated; dated 1882 and titled *Ti*

R. Cogniat, *Gauguin*, Paris, 1947, p. 5 (illustrated; dated 1882 and titled *The Rill*).

L. van Dovski, *Paul Gauguin oder Die Flucht vor der Zivilisation*, Zurich, 1948, p. 339, no. 33 (titled *Le petit ruisseau*).

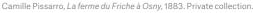
G. Wildenstein, *Gauguin*, Paris, 1964, vol. I, p. 35, no. 85 (illustrated; titled *Osny, La Ferme*).

D. Wildenstein, *Gauguin: Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888)*, Paris, 2001, vol. I, pp. 118-119, no. 103 (illustrated in color, p. 119).

Gauguin arrived at Osny, a northwestern suburb of Paris just beyond Pontoise, on 15 June 1883, where he would spend three weeks painting with Camille Pissarro. Gauguin had visited Pissarro regularly since 1879, but the summer of 1883 was the longest and final stretch of time that he would spend with the older artist. Such concentrated time spent together inspired Gauguin to paint the same motifs as Pissarro, who painted the exact scene depicted in the present work, but viewed from a slightly broader angle (fig. 1).

During this trip, Gauguin painted seven canvases including the present work. Four of the works from this series are housed in museum collections, including the Ny Carlsberg Glyptotek in Copenhagen (Wildenstein, nos. 102 and 105), the Museum of Fine Arts in Boston (Wildenstein, no. 106; fig. 2) and the Rhode Island School of Design (Wildenstein, no. 101).







Paul Gauguin, L'entrée du village à Osny, 1883. Museum of Fine Arts, Boston.



THE **KELTON** COLLECTION

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AFTER PAUL GAUGUIN (1848-1903)

Luxure

signed with initials 'PGo' (on the front of the base); numbered and stamped with foundry mark '2/12 C. VALSUANI CIRE PERDUE' (on the back of the base)

bronze with brown patina Height: 27½ in. (69.9 cm.)

Conceived circa 1890-1891; this bronze version cast at a later date

\$20,000-30,000

PROVENANCE:

Alice Tully, New York.

Snite Museum of Art, Notre Dame University, North Bend, Indiana (bequest from the above); sale, Christie's, New York, 5 May 2004, lot 268.

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. 266, no. 61 (illustrated in color, p. 267).

LITERATURE:

H. Dorra, "The First Eves in Gauguin's Eden," *Gazette des Beaux-Arts,* vol. XLI, March 1953, pp. 190 and 193.

J. Rewald, *Post-Impressionism: From Van Gogh to Gauguin*, New York, 1956, p. 445 (wood version illustrated; titled *Lewdness—Caribbean Woman*).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 208, no. 88 (wood version illustrated).

G.M. Sugana, *L'opera completa di Gauguin*, Milan, 1972, p. 98, no. 194.1 (wood version illustrated).



THE **KELTON** COLLECTION



317

AFTER PAUL GAUGUIN (1848-1903)

Martiniquaise

numbered and stamped with foundry mark 'n°6 C. VALSUANI CIRE PERDUE' (on the back of the base) bronze with dark brown patina Height: 9 in. (22.9 cm.)

\$4,000-6,000

PROVENANCE:

Galerie Zak, Paris (by 1939). Montgomery "Montie" H.W. Ritchie, Amarillo, Texas (*circa* 1970); Estate sale, Christie's, New York, 12 November 2018, lot 400. Acquired at the above sale by the late owner.

EXHIBITED:

Memphis, Dixon Gallery and Gardens (on extended loan). Texas, Amarillo Museum of Art, Achievement in Art: The Collection of Montgomery H.W. Ritchie, January-March 2017, p. 65 (titled Kneeling Girl).

LITERATURE:

C. Chassé, *Gauguin et son temps*, Paris, 1955, p. 74 (plaster version listed). C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 177, no. 61 (wax version illustrated).

THE **KELTON** COLLECTION

318

PAUL GAUGUIN (1848-1903)

Le chapeau rouge oil on canvas 17½ x 20½ in. (44.5 x 53 cm.) Painted in 1886

\$300,000-500,000

PROVENANCE:

Augusta Johanne Henriette Dohlmann, Paris (gift from the artist). Alice Lonberg, Denmark (by 1948).

Johan Lonberg, Copenhagen (by descent from the above); sale, Rasmussen, Copenhagen, 13 May 1964, lot 1178.

Anon. sale, Rasmussen, Copenhagen, 18 March 1970, lot 2.

Waring and Yoyo Jones, Wayzata, Minnesota (great-niece of the artist, acquired at the above sale).

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

Hirschl & Adler Galleries, Inc., New York.

Acquired from the above by the late owner, June 2005.

EXHIBITED:

Copenhagen, Ny Carlsberg Glyptotek, *Paul Gauguin*, May-June 1948, p. 11, no. 21 (dated *circa* 1880 and titled *Nature morte med omvendt damehat og tre ferskener*).

Copenhagen, Winkel & Magnussen, *Gauguin og Hans Venner: En Udstillung af Malerne som Dannede l'Ecole de Pont-Aven*, June-July 1956, p. 34, no. 71 (titled *Nature morte med damehat og freskener*). The Minneapolis Institute of Arts, 1970 (on loan).

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 192, no. 21 (illustrated in color, p. 193).

LITERATURE:

D. Wildenstein, Gauguin: Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888), Paris, 2001, vol. I, p. 274, no. 220 (illustrated in color).



Paul Gauguin, La nappe blanche, 1886. The Pola Museum of Art, Kanagawa.

In mid-1886, Gauguin was keen to escape from the financial pressures of living in Paris and the intrigues of its art community. He arranged a loan from a relative who was a banker and in July traveled to Pont-Aven, a small town of about 1,500 inhabitants in Brittany. There he had arrived literally at land's end; beyond lay the fierce, tempest-tossed North Atlantic, and around him he could finally partake of the primitive living conditions that he felt would be instructive to his art, among rugged Celtic folk whose lives and lore had changed very little over the centuries.

Although the town was host to few tourists, it was already a favorite spot for artists, but these were mostly English and American. They usually stayed at the two hotels in town. Gauguin chose the cheapest place he could find, an inn run by Joseph and Marie-Jeanne Gloanec. At the end of July, Gauguin wrote to his wife Mette, who was living in Copenhagen with their children: "I'm working hard here, with a good deal of success; I am considered the best painter in Pont-Aven, though this does not earn me a penny more. But it could in the future. In any case, I am respected and everyone here (Americans, English, Swedish, French) clamors for my advice; I am stupid to give it to them because we are all made use of and then denied proper recognition" (quoted in C. Freches-Thory, *The Art of Paul Gauguin*, exh. cat., National Gallery of Art, Washington, D.C., 1988, p. 55).

Soon after his arrival, Gauguin met the painter Charles Laval and received a visit from his friend Claude-Emile Schuffenecker, who arranged shipment of some of his paintings for an exhibition in Nantes. In August, he was introduced to Emile Bernard, although they did not work together at this time. Gauguin remained in Pont-Aven for three months, returning to Paris in mid-October, and for the first time he had satisfied his yearning for the exotic. He returned to the Pension Gloanec in early 1888, and later wrote to Schuffenecker: "I like Brittany, it is savage and primitive. The flat sound of my wooden clogs on the cobblestones, deep, hollow and powerful, is the note I seek in my painting" (quoted in *ibid*.).

The present painting was probably executed while he was at the Pension Gloanec; Daniel Wildenstein notes that the table and backdrop are similar to those in *La nappe blanche*, also painted in 1886, which is inscribed "Pension Gloanec" (Wildenstein, no. 217). The hat is turned upside down so that the viewer looks inside its crown. It may be one of the large, floppy brimmed hats worn by local men, which the visiting painters adopted for their use, as seen in period photographs.

The first owner of this painting was Augusta Johanne Henriette Dohlmann (1847-1915), a Danish woman who came to Paris in 1878 to study painting and French. She may have been introduced to Gauguin through Mette. In a letter to Mette dated 24 May 1886, Gauguin (in Paris) wrote about having seen an exhibition of Dohlmann's paintings, and they probably saw each other again following his return from Pont-Aven in October. According to Wildenstein the original stretcher at one time bore the inscription (in Danish): "The painter Augusta Dohlmann received this painting from the artist in Paris."



THE **KELTON** COLLECTION

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AFTER PAUL GAUGUIN (1848-1903)

L'après-midi d'un faune

signed with initials 'PGo' (on the top); numbered and stamped with foundry mark '6/12 C. VALSUANI CIRE PERDUE' (on the rim) bronze with brown patina Height: 13½ in. (34.3 cm.)

\$12,000-18,000

PROVENANCE:

Acquired by the late owner, by 2007.

EXHIBITED:

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 324, no. 95 (illustrated in color, p. 325; dated 1892-1893).

LITERATURE:

C. Mauclair, *Mallarmé chez lui*, Paris, 1935, pp. 18-19. C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 228, no. 100 (wood version illustrated, pp. 228-229; tamanu wood version illustrated again in color, p. 98, pl. XIII).



THE **KELTON** COLLECTION



320

AFTER PAUL GAUGUIN (1848-1903)

Cylindre au Christ

signed with initials 'PGo' (on the top); stamped with foundry mark 'C. VALSUANI CIRE PERDUE' (on the rim) bronze with brown patina Height: 18½ in. (47 cm.)
Conceived *circa* 1892; this bronze version cast by 1971

\$15,000-20,000

PROVENANCE:

Private collection, New York; sale, Christie's, London, 23 June 1997, lot 34.

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. 328, no. 97 (illustrated in color, p. 329; dated *circa* 1960).

LITERATURE:

"Sculpture de P. Gauguin," *Zolotoe Runo*, vol. I, 1909, p. 10 (wood version illustrated).

C. Morice, *Paul Gauguin*, Paris, 1919, p. 45 (wood version illustrated; titled *Christ en croix*).

R. Rey, "Les bois sculptés de Paul Gauguin," *Art et Décoration*, vol. LIII, February 1928, p. 62 (wood version illustrated).

J.G. Darangnès, "Les bois gravés de Paul Gauguin," *Arts et métiers graphiques*, no. 49, 15 October 1935, p. 42 (wood version illustrated).

C. Gray, Sculpture and Ceramics of Paul Gauguin, Baltimore, 1963, pp. 68 and 268-269 (wood version illustrated, pp. 268-269).

THE **KELTON** COLLECTION

321

PAUL GAUGUIN (1848-1903)

Nature morte au compotier

signed and dated 'P. Gauguin 1880' (lower right) gouache and watercolor on silk laid down on board $6\% \times 9\%$ in. (16.5 x 25.1 cm.) Painted in 1880

\$150,000-250,000

PROVENANCE:

Mette Gauguin, Copenhagen (wife of the artist).
Pola Gauguin, Copenhagen (son of the artist; by descent from the above).
Halfdan Nobel Roede, Oslo (acquired from the above, before 1919).
Kirsten Platou (née Roede), Oslo (by descent from the above).
Olga Selikowitz, Stockholm.

Private collection, Stockholm (acquired from the above, *circa* 1965). Private collection, Stockholm (by descent from the above); sale, Christie's, London, 22 June 2004, lot 4.

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. 160, no. 5 (illustrated in color, p. 161).

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.

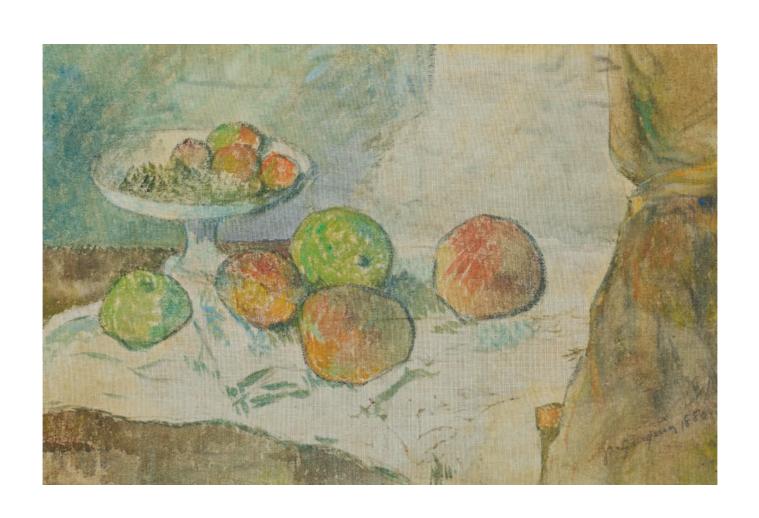
Paul Cézanne, *Nature morte au compotier*, 1879-1880. The Museum of Modern Art, New York.

Painted in 1880, the present work was executed after Paul Cézanne's *Nature morte au compotier* of 1879-1880 (Rewald, no. 418; fig. 1). Gauguin owned this masterpiece of Cézanne's and considered it one of his most treasured possessions, commenting in 1888 in response to Claude-Emile Schuffenecker's offer to purchase it, that "the Cézanne you enquired about is an absolute gem...I treasure it and unless it became absolutely necessary I would not sell it until after I had sold my last shirt" (letter from Pont-Aven, June 1888, quoted in B. Thompson, ed., *Gauguin by Himself*, London, 1993, p. 85).

As one of his most prized possessions, the Cézanne traveled with Gauguin when he and Mette moved to Copenhagen in November 1884. Although he left much of his art collection with his wife when he returned to Paris in June of the following year, he must have either taken this work with him, or had her send it to him at a later date. Mette eventually sold some of Gauguin's collection to support herself and her family, but Gauguin would part with neither this work nor a Cézanne landscape he owned (Rewald, no. 437; Burrell Collection, Glasgow City Art Gallery). Grudgingly, Gauguin eventually instructed Mette to sell the landscape but doggedly kept hold of Nature morte au compotier. In 1890, the work was with Gauguin in Brittany and he included it in his Portrait de femme à la nature morte de Cézanne (Wildenstein, no. 387; The Art Institute of Chicago), occupying the entire background of his painting. At other times, he hung the work in a place of honor in his studio in Paris where he was known to give impromptu lectures to his followers on the genius of Cézanne. According to a Polish friend, he even took it to Madame Charlotte's restaurant so he could expound on his favorite subject to a wider audience. Gauguin eventually did part with the painting but only under extreme circumstances when he needed money for hospital treatment in Tahiti in 1897.

Cézanne's influence is visible throughout Gauguin's work of the 1880s, particularly in his still-lifes. Gauguin's admiration for *Nature morte au compotier* is evident from the present work, the only known direct version of Cézanne's subject by Gauguin, despite the fact that he owned the oil for more than twenty years. However, the differences between the two works are telling; Gauguin has altered Cézanne's composition by omitting the glass and the knife and simplifying the background in an attempt to concentrate on Cézanne's complex composition and the spatial relationship between the fruits and the *compotier*. The addition of the curtain on the right is another interesting compositional device which creates an enclosed sense of space that is typical of Gauguin's intimate early still lifes and interiors.

The present work has a fascinating provenance. It remained in the Gauguin family in Copenhagen for nearly forty years after it was executed. According to Paul Renée Gauguin, his father Pola (the artist's son) then sold the work to a close friend, Halfdan Nobel Roede, sometime in the 1910s. Roede's daughter Kirsten Platou remembers the work hanging in their home near Oslo, where they lived until 1919. After several decades in Roede's collection, during which time the work was exhibited at the Kunstnerneshus in Oslo, it was purchased in the 1960s through a Norwegian dealer and remained in this Scandinavian collection until it was offered for sale at Christie's in 2004, when it was purchased by the late owner.



THE **KELTON** COLLECTION



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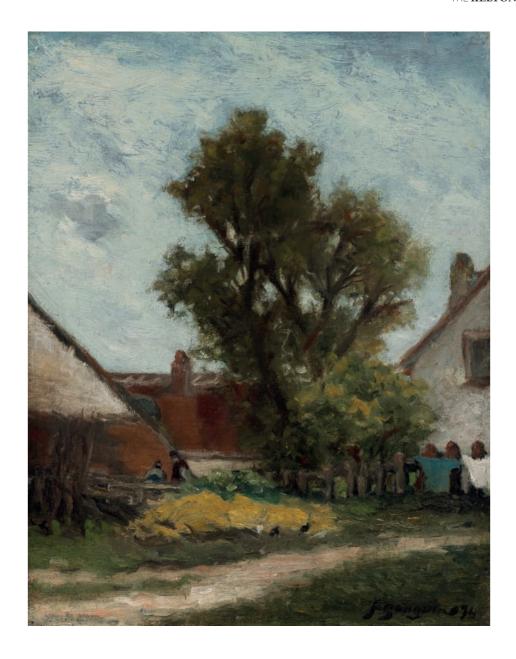
AFTER PAUL GAUGUIN (1848-1903)

Pot à la petite gardienne de moutons

signed with initials and numbered 'PGo 53' (on the left side); numbered and stamped with foundry mark '6/8 C. VALSUANI CIRE PERDUE' (on the back) bronze with brown and green patina Height: 5¼ in. (13.3 cm.) Length: 6 in. (15.2 cm.)

PROVENANCE:

Anon. sale, Christie's, London, 27 June 2000, lot 186. Acquired at the above sale by the late owner.



323

PAUL GAUGUIN (1848-1903)

Coin de ferme II

signed and dated 'p gauguin 74' (lower right) oil on canvas $13\% \times 10\%$ in. (34.9 x 27.2 cm.) Painted in 1874

\$60,000-80,000

PROVENANCE:

Marcel Bernheim, Paris.

Anon. sale, Hôtel de ventes, Enghien-les-Bains, 13 December 1981, lot 131. Anon. sale, Hôtel de ventes, Enghien-les-Bains, 21 November 1989, lot 2. Anon. sale, Sotheby's, London, 17 October 1990, lot 19. Acquired by the late owner, by 2007.

LITERATURE:

D. Wildenstein, *Gauguin: Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888)*, Paris, 2001, vol. I, p. 14, no. 11 (illustrated in color).

THE **KELTON** COLLECTION

324

PAUL GAUGUIN (1848-1903)

Mette Gauguin dormant sur un canapé signed 'p. Gauguin' (lower right) oil on canvas 9% x 13 in. (24.5 x 33 cm.) Painted circa 1875

\$200,000-300,000

PROVENANCE:

Private collection, Rouen (gift from the artist, November 1884); sale, Hôtel des Ventes, Rouen, 3-6 May 1932.

M. Paté, Rouen (acquired at the above sale).

M. Roussel, Rouen (acquired from the above, 1932).

Mme Roussel, Rouen (by descent from the above, *circa* 1946). Private collection, Paris (by 1960); sale, Sotheby's, London, 1 July 1992, lot 106.

Noortman Gallery, Maastricht (1996).

Dr. Anton C.R. Dreesmann, Amsterdam (acquired from the above); sale, Christie's, London, 9 April 2002, lot 34.

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. 152, no. 1 (illustrated in color, p. 153).

LITERATURE:

R. Trintzius, "Les trésors de la ville musée ou 'Prenez garde à la peinture!", *Journal de Rouen, 28 June 1932, p. 2.*

G. Wildenstein, *Gauguin*, Paris, 1964, vol. I, p. 39, no. 96 (titled *Femme blonde sur un sofa*).

D. Wildenstein, *Gauguin: Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888)*, Paris, 2001, vol. I, pp. 24-26, no. 22 (illustrated in color, p. 24).



Paul Gauguin, *Mette Gauguin en robe du soir*, 1884. Nasionalmuseet. Oslo.

Painted shortly after their marriage in November 1874, the present work is a portrait of Gauguin's wife, Mette. According to Daniel Wildenstein, "the manner of the painting and the form of Gauguin's signature date this work to 1875 with some certainty" (op. cit., p. 24). It is the first painting which is accepted to be a portrait of the artist's wife, whose "solid silhouette and fair hair" are seen here (ibid.). Gauguin painted very few portraits of Mette throughout his career, possibly because the young woman was not keen to pose for her husband very often. Indeed, for that reason and perhaps because she had recently given birth, Gauguin usually sketched her while she was asleep during this period. The next portrait Gauguin would paint of Mette would not be for another 10 years (fig. 1).

Mette came from a bourgeois Danish family and was known to have a very strong personality. The originality of her character, as well as the fact that she was responsible, strong willed and independent clearly attracted Gauguin from the very beginning. She reminded the artist of the qualities he admired in both his grandmother and mother and which corresponded closely to his feminine ideal.

When Gauguin painted this work, the couple's first child, Emil, had just been born and, as a result, they had moved from their small apartment in the Place Saint-Georges to a larger space at 54 rue de Chaillot near l'Etoile, where the present scene was painted. As Wildenstein has suggested, "the quality of the light, the bare walls and the painting propped up against the wall suggest that Gauguin had already established a studio there, perhaps in one of the three bedrooms; the flat comprised five main rooms and many service areas" (*ibid.*).

Before he left for Denmark in November 1884, Gauguin gave the present work, as well as five others, to a jeweler in Rouen who is thought to have been named Haslauer and who, like Gauguin, had a Danish wife.



THE **KELTON** COLLECTION



325

AFTER PAUL GAUGUIN (1848-1903)

Pot à la petite bretonne couronné

numbered and stamped with foundry mark '4/8 C. VALSUANI CIRE PERDUE' (on the back) bronze with green and brown patina Height: 8¼ in. (20.9 cm.)

\$7,000-10,000

PROVENANCE:

Anon. sale, Christie's, London, 27 June 2000, lot 193. Acquired at the above sale by the late owner.

LITERATURE:

S.F. Eisenman, *Paul Gauguin: Artist of Myth and Dream*, exh. cat., Complesso del Vittoriano, Rome, 2007, p. 131 (illustrated in color, fig. 7; titled *Pot with Schuffenecker's Daughter and Breton Cross-Kite*).

326

AFTER PAUL GAUGUIN (1848-1903)

La petite parisienne

signed 'P. Gauguin' (on the front of the base) bronze with brown patina Height: 10½ in. (26.7 cm.) Conceived *circa* 1881; this bronze version cast at a later date

\$8,000-12,000

PROVENANCE:

Private collection, Paris; sale, Christie's, London, 7 December 1999, lot 161.

Acquired at the above sale by the late owner.

EXHIBITED:

(possibly) Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 164, no. 7 (illustrated in color, p. 165; dated 1880).

LITERATURE:

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, pp. 2-3 and 112-113, no. 4 (wood version and another cast illustrated, pp. 112-113).



THE **KELTON** COLLECTION

327

ARMAND SEGUIN (1869-1903)

Les fleurs du mal oil on canvas 21 x 14 in. (53.4 x 35.5 cm.) Painted *circa* 1894

\$200,000-300,000

PROVENANCE:

Henriette Boutaric, Paris. Galerie René Drouet, Paris.

M. and Mme Samuel Josefowitz, Lausanne (acquired from the above, February 1962); sale, Christie's, Paris, 23 May 2007, lot 45.

Acquired at the above sale by the late owner.

EXHIBITED:

London, Tate Gallery and Kunsthaus Zürich, *Gauguin and the Pont-Aven Group*, January-April 1966, p. 38, no. 164.

Turin, Museo Civica d'Arte Moderna and Toronto, Art Gallery of Ontario, *Il sacro e il profano nell'arte dei Simbolisti*, June-November 1969, p. 113, no. 120 (illustrated).

Musée de Pont-Aven, 1886-1986: Cent ans, Gauguin à Pont-Aven, June-September 1986, p. 69, no. 65 (illustrated; dated *circa* 1893). Musée de Pont-Aven, *Armand Seguin*, June-October 1989, p. 22, no. 11 (illustrated in color, p. 23).

Indianapolis Museum of Art; Baltimore, The Walters Art Gallery; The Montreal Museum of Fine Arts; Memphis, The Dixon Gallery and Gardens; San Diego Museum of Art; Portland Art Museum and Boston, Museum of Fine Arts, *Gauguin and the School of Pont-Aven*, September 1994-September 1996, p. 134, no. 103 (illustrated in color, p. 135). Darmstadt, Mathildenhöhe Stadtmuseum and Berlin, Bröhan Museum, *Art nouveau: Symbolismus und Jugenstil in Frankreich*, October 1999-February 2000, p. 41, no. 20 (illustrated in color; dated *circa* 1894). Paris, Musée du Luxembourg and Quimper, Musée des Beaux-Arts, *L'aventure de Pont-Aven et Gauguin*, April-September 2003, p. 258, no. 91 (illustrated in color, p. 259).

Musée de Pont-Aven, *Kenavo Monsieur Gauguin*, June-September 2003, p. 41 (illustrated in color).

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 420, no. 142 (illustrated in color, p. 421; illustrated again in color, p. 140, fig. 18).

LITERATURE:

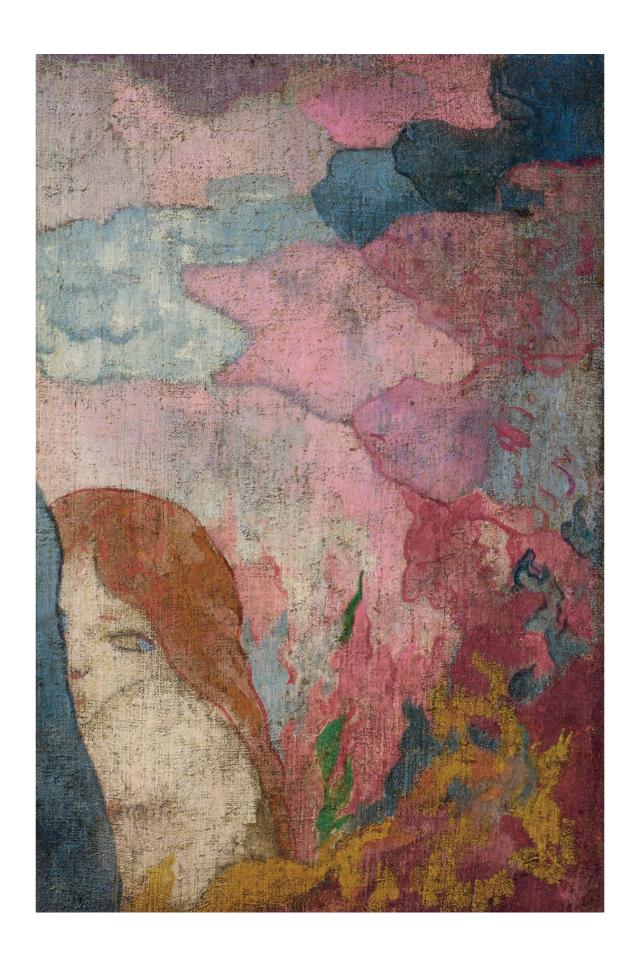
W. Jaworska, *Paul Gauguin et l'Ecole de Pont-Aven*, Neuchâtel, 1971, p. 146 (illustrated).

Primarily known as a print-maker and illustrator, Seguin executed a very small painted oeuvre, amounting to fewer than a score of pictures and not quite as many watercolors and drawings. Those who knew Seguin, most notably Paul Gauguin, commended his work for the potential it appeared to hold for the future, only partly realized in the end, which came all too soon. Seguin fell victim to tuberculosis at the age of 34.

Breton born and bred, Seguin arrived in Paris to study at the École des Arts Décoratifs, but attended classes only briefly. He was otherwise self-taught, picking up what useful lessons he might find in looking at the art of his contemporaries and working alongside them. The Groupe Impressionniste et Synthétiste exhibition at the Café Volpini in Paris in 1889 was a revelation for the aspiring 20-year-old artist. "I was captivated by the paintings of Gauguin, Bernard, Filiger and Laval, so clear-cut, affirmative and beautiful," Seguin wrote in his 1903 memoir. "I still feel joy at the memory" (quoted in R.S. Field, C.L. Strauss and S.J. Wagstaff, Jr., *The Prints of Armand Seguin*, exh. cat., Davison Art Center, Wesleyan University, Middletown, Connecticut, 1980, p. 8).

Seguin became a convert to the *synthétiste* style, but the timing of his visits to Pont-Aven, Gauguin's accustomed base in Brittany, failed to coincide with the master's stays there. During this period when back in Paris, Seguin moved among—without actually joining—a group of young painters who were taking classes at the progressive Académie Julian and had also become fervent admirers of Gauguin, with whom they had occasional contact. Seguin still did not cross paths with his exemplar. The two men did not meet until 1894, following Gauguin's return from his first stay in Tahiti, around the time when the present work was painted.

Les fleurs du mal is among the artist's most successful paintings. Composed of patches of color, shape and tone that are pieced together to form an overall flat quilt of landscape, dream and suggestion, the painting is an image of escape from the quotidian world into a phantasmagoria outside of space and time. The title, ascribed to the work subsequent to its execution, references the poetry and prose of Charles Baudelaire, whose 1857 booklength poem of the same title was an important inspiration for this generation of Symbolist painters and poets. In it, Baudelaire suggests that the world must be seen-through, not just seen, and that the material realm is no more than a forest of symbols. As in Baudelaire's verse, the present painting is rife with symbols: the woman damned, her red hair mingling amongst smoke, is slowly engulfed in flames.



THE **KELTON** COLLECTION



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PAUL SÉRUSIER (1863-1927)

La ramasseuse de pommes

signed and dated 'P Sér 23' (lower left) oil on canvas 28 x 19% in. (71.1 x 49.9 cm.) Painted in 1923

\$40,000-60,000

PROVENANCE:

Henriette Boutaric, Paris Private collection, Melbourne (by descent from the above); sale, Christie's, London, 7 February 2001, lot 128. Acquired at the above sale by the late owner.

LITERATURE:

M. Guicheteau, *Paul Sérusier*, Paris, 1976, pp. 286-287, no. 409 (illustrated, p. 287).

329

JACOB MEYER DE HAAN (1852-1895)

Nature morte aux lilas, boule de neige et citrons oil on canvas

25% x 21¼ in. (65 x 54 cm.) Painted *circa* 1889

\$70,000-100,000

PROVENANCE:

Marie Henry, Le Pouldu.

Ida de Cochennec, Rosporden (by descent from the above, by 1950). Anon. sale, Hôtel Drouot, Paris, 24 June 1959, lot 82. Josefowitz collection, Lausanne (acquired at the above sale). Private collection, Europe; sale, Christie's, Paris, 23 May 2007, lot 50. Acquired at the above sale by the late owner.

EXHIBITED:

Quimper, Musée des Beaux-Arts, *Gauguin et le groupe de Pont-Aven*, July-September 1950, p. 38, no. 69 (dated 1889-1890 and titled *Vase de Fleurs*).

Quimper, Musée des Beaux-Arts, *Hommage à Sérusier et aux peintres du groupe de Pont-Aven*, July-September 1958, p.15, no. 62 (titled *Bouquet de fleurs aux lilas*).

Marcq-en-Baroeul, Fondation Septentrion, *Autour de Gauguin à Pont-Aven*, March-June 1985, p. 44, no. 45 (illustrated; titled *Nature morte aux lilas et citrons*).

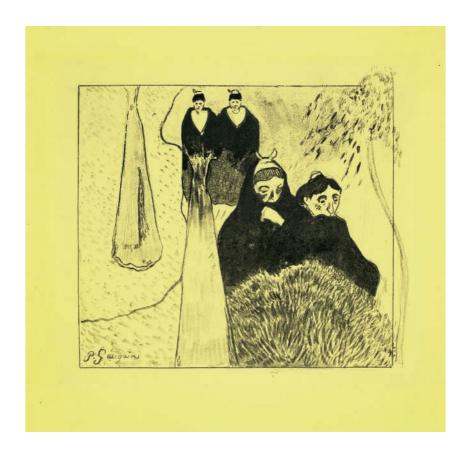
Indianapolis Museum of Art; Baltimore, The Walters Art Gallery; The Montreal Museum of Fine Arts; Memphis, The Dixon Gallery and Gardens; San Diego Museum of Art; Portland Art Museum and Boston, Museum of Fine Arts, *Gauguin and the School of Pont-Aven*, September 1994-September 1996, p. 108, no. 79 (illustrated in color). Hartford, The Wadsworth Atheneum Museum of Art, *Gauguin's Nirvana: Painters at Le Pouldu, 1889-1990*, January-April 2001, pp. 38 and 152, no. 39 (illustrated in color, p. 38, fig. 54; dated *circa* 1889-1890 and titled *Vase of Lilacs with Snowballs and Lemons*). Amsterdam, Joods Historisch Museum; Paris, Musée d'Orsay and Quimper, Musée des Beaux-Arts, *A Master Revealed: Meijer de Haan*, October 2009-October 2010, pp. 90 and 151, no. 87 (illustrated in color, p. 90; illustrated in color again, p. 151; dated 1889-1890).

Meyer de Haan arrived in Paris from his native Holland in 1888, at first moving in with Théo van Gogh and his family, who introduced him to Paul Gauguin. The two artists left for Pont-Aven and Le Pouldu to paint together, whereupon a real relationship of pupil and master developed between the two. Unique within the "school" of Pont-Aven, this relationship with Gauguin allowed Meyer de Haan to break with academic tradition and to progressively develop his own style. Gauguin's teaching is particularly visible in the present still life, which is built upon the contrast between warm and cool tones applied in short, vivid, parallel strokes.

Gauguin's Odyssey SELECTIONS FROM _____ THE KELTON COLLECTION



THE **KELTON** COLLECTION



330

PAUL GAUGUIN (1848-1903)

Les vieilles filles à Arles

zincograph, on canary yellow wove paper Image size: 7½ x 8¼ in. (19.1 x 21 cm.)
Sheet size: 13% x 11½ in. (34 x 28.3 cm.)
Executed in 1889. This work is from Mongan, Kornfeld & Joachim's Edition A (of B) of about 50 impressions. Printed by Ancourt and published by the artist, Paris in 1889.

\$6,000-8,000

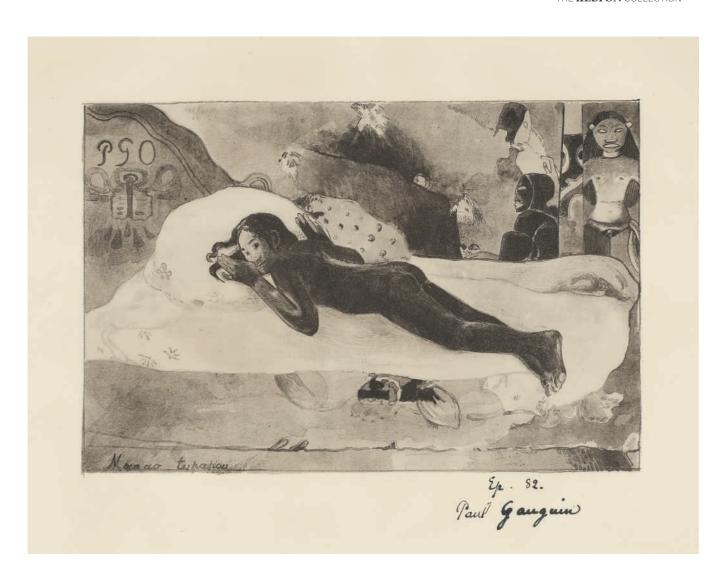
PROVENANCE:

Anon. sale, Christie's, New York, 30 April 2008, lot 109. Acquired at the above sale by the late owner.

LITERATURE

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, p. 32, no. 9 (another example illustrated).

The Volpini Suite marks an important stage in the growth of Gauguin's personal mythology - a moment when he 'became Gauguin'. The technique Gauguin chose, that of lithography printed from zinc plates, was a daring and ambitious first attempt at printmaking for the artist. Although notoriously difficult to control, the dilute lithographic ink, known as tusche, offered the greatest potential for visual expression, allowing Gauguin to reinterpret scenes from his travels to Brittany, Martinique, and Arles between 1886 and 1888. The impressive range of textures and values he achieved whilst working on the plates over a sixweek period is an astonishing achievement, given that he had no formal training. One of the most remarkable aspect of the Volpini Suite is Gauguin's choice of large sheets of canary yellow paper on which to print it. Many theories have grown up to explain such an unorthodox decision. Some relate it to the fashion for brightlycolored Japanese woodblock prints then in vogue in Paris, others believe it may have been an attempt to provoke comment and controversy amongst the exhibition-going public, confronted by images floating on fields of vibrating yellow.



331

PAUL GAUGUIN (1848-1903)

Manao Tupapau

numbered 'Ep. 82' and signed 'Paul Gauguin' (in ink; lower right)

lithograph, on wove paper Image size: 7 x 10% in. (18 x 27 cm.)

Sheet size: 14 x 16 in. (35.5 x 40.6 cm.)

Executed in 1894. This work is from the edition of 100. Published by A. Marty, Paris in *L'Estampe Originale, Part IV.*

\$20,000-30,000

PROVENANCE:

Anon. sale, Christie's, New York, 30 April 1984, lot 88. 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. 315, no. 90 (illustrated in color).

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, p. 118, no. 23 (another example illustrated).

THE **KELTON** COLLECTION

332

PAUL GAUGUIN (1848-1903)

Oviri (recto) with MaAa No Varua Ino (verso)

two impressions printed side by side on the same sheet, two separate printings of the same block with borderline at left in black, the right woodcut extensively heightened with black ink around the subject (recto); woodcut in black, yellow, rose and cinnamon, on heavy Japon paper (verso)

Sheet size: 934 x 151/2 in. (24.8 x 39.4 cm.)

Executed *circa* 1893-1894. Mongan, Kornfeld & Joachim's no. 35, the eighth and ninth entries. Printed by the artist (recto). Mongan, Kornfeld & Joachim's no. 19 state IV D (of IV E), the sixth entry (verso), one of about 25-30 impressions. Printed by Louis Roy, Paris in 1894 (verso).

\$70,000-100,000

PROVENANCE:

Gustave Fayet, Béziers.

Private Collection, Europe. (by descent from the above); sale, Sotheby's, London, 28 March 2006, lot 135.

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, pp. 310-311, no. 87 (illustrated in color).

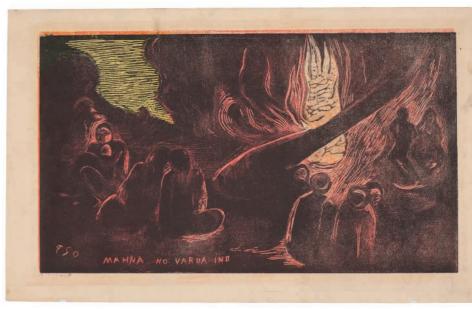
LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 88-90, no. 90 and pp.152-154, no.35 (another example illustrated).

Disturbing and enigmatic, Oviri is a goddess derived from Gauguin's imagination. [1]

The figure of Oviri is a constant presence throughout Gauguin's work from the period and found form in all the media he used; paintings, drawings, ceramics and prints. This present sheet is an intriguing example of his working methods, showing his constant experimentation with the printing and inking of the block, enhancing the impression on the right with black ink, darkening the area surrounding the central figure so that it emerges dramatically from the background. On the reverse of the present sheet is an impression of MaAa No Varua Ino from the edition printed by Louis Roy in Paris in 1894. For reasons which are unclear Gauguin destroyed much of this edition and used the reverse of others to print several woodcuts from the period such as Le Pêcheur buvant auprès de sa Pirogue and Deux Maoris [Mongan, Kornfeld & Joachim nos. 33 and 40] in addition to the *Oviri* seen here. Gauguin continued his experiments with the block itself, entirely reworking it as Femme cueillant des fruits et Oviri (see lot 333) which was printed on Gauguin's second sojourn to Tahiti.

[1] E.C. Childs, S. Figura, H. Foster and E. Mosier, *Gauguin: Metamorphoses*, New York, 2014, p. 146.





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333

PAUL GAUGUIN (1848-1903)

Femme cueillant des fruits et Oviri

woodcut, on tissue thin Japon paper Image size: 4% x 3% in. (10.8 x 9 cm.) Sheet size: 5% x 4% in. (14 x 11.5 cm.) Executed *circa* 1896-1897. Printed by the artist, Tahiti.

\$15,000-25,000

PROVENANCE:

(probably) Georges-Daniel de Monfreid, Paris.

Madeleine Arnaud, France.

Anon. (by descent from the above); sale, Sotheby's, London, 27 September 2005, lot 186.

Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 156-157, no. 36 (another example illustrated).



334

PAUL GAUGUIN (1848-1903)

Te Atua

woodcut, on *Japon* paper Sheet size: $9\% \times 8$ in. (23.9 x 20.3 cm.) Executed in 1899. This work is Mongan, Kornfeld & Joachim's state IIA (of IID), aside from the edition of approximately 30 impressions. Printed by the artist, Tahiti.

\$15,000-20,000

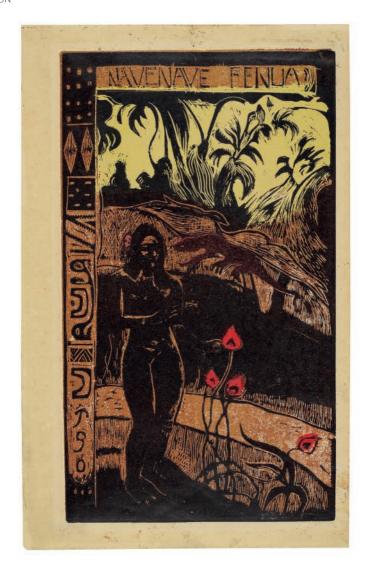
PROVENANCE:

Anon. sale, Christie's, New York, 1 May 2006, lot 125. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 204-208, no. 53 (another example illustrated).

THE **KELTON** COLLECTION



335

PAUL GAUGUIN (1848-1903)

Nave Nave Fenua, from Noa Noa

woodcut in colors, on heavy Japon paper Image size: 14 x 8 in. (35.6 x 20.3 cm.) Sheet size: 15% x 9% in. (39.7 x 24.8 cm.)

Executed $\it circa$ 1893-1894. This work is Mongan, Kornfeld and Joachim's state IV C (of IV D) one of about 25 or 30 impressions.

Printed by Louis Roy, Paris in 1894.

\$60,000-80,000

PROVENANCE:

Private collection, United States.
Allan Frumkin Gallery, Inc., Chicago.
Francey and Dr. Martin L. Gecht (acquired from the above, 1973); sale, Christie's, New York, 3 May 2006, lot 126.
Acquired at the above sale by the late owner.

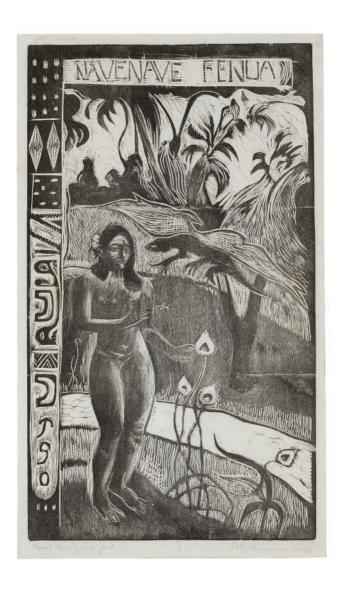
EXHIBITED:

The Art Institute of Chicago, *Graphic Modernism: Selections from the Francey and Dr. Martin L. Gecht Collection*, November 2003-January 2004, p. 10, no. 10 (illustrated in color, p. 12).

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 298, no. 78 (illustrated in color).

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, p. 56, no. 14 (another example illustrated).



336

PAUL GAUGUIN (1848-1903)

Noa Noa: six plates

each: numbered or annotated (in pencil; upper left margin) and inscribed and signed 'Paul Gauguin fait' and 'Pola Gauguin imp' (in pencil; lower margin)

six woodcuts, on *Chine* paper; together with *Mahana Atua* and *Le Calvaire Breton*

Largest Image size: 8 x 14 in. (20 x 35 cm.) Largest Sheet size: 10% x 17 in. (27 x 43 cm.)

Executed *circa* 1893-1895. *Noa Noa* and *Mahana Atua* are Mongan, Kornfeld & Joachim's final state, from the edition of 100. Printed and published by Pola Gauguin, Copenhagen in 1921. *Le Calvaire Breton* was executed *circa* 1898-1899. Mongan, Kornfeld & Joachim's final state, from the edition of 25. Printed for Pola Gauguin by J.G. Daragnès. Published by Leicester Galleries, London in 1928.

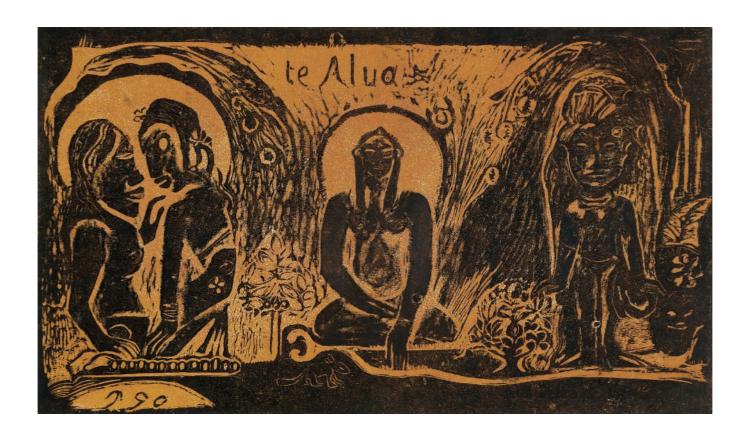
LITERATURE:

E. Mongan, E.W. Kornfeld, and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 56-63, 70-75, 88-115, 142-145 and 194-97, nos. 14, 16, 19-22, 31, 50 (other examples illustrated).

Including: Nave Nave Fenua; Auti Te Pape; MaAa No Varua Ino; Manao Tupapau; Te Po; Maruru; Mahana Atua and Le Calvaire Breton

For additional provenance and exhibition history, please refer to the website.

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337

PAUL GAUGUIN (1848-1903)

Te Atua, from Noa Noa

woodcut in black and ochre, on *Japon* paper Sheet size: 8 x 13% in. (20.4 x 35.4 cm.) Executed *circa* 1893-1894. This work is Mongan, Kornfeld & Joachim's state III C (of III D), one of a few trial proofs before the edition of about

25. Probably printed by the artist and Louis Roy, Paris *circa* 1893-1894.

\$35,000-45,000

PROVENANCE:

Anon. sale, Kornfeld und Klipstein, Bern, 17 June 2011, lot 44. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 76-81, no. 17 (another example illustrated).



338

PAUL GAUGUIN (1848-1903)

L'Univers est créé, from Noa Noa

woodcut in colors, on heavy *Japon* paper Image size: 8 x 14 in. (20.3 x 35.6 cm.) Sheet size: 9½ x 15½ in. (24.1 x 39.4 cm.) Executed *circa* 1893-1894. This work is Mongan, Kornfeld & Joachim's state II D (of II E), one of about 25-30 impressions. Printed by Louis Roy, Paris in 1894.

\$35,000-45,000

PROVENANCE:

Anon. sale, Christie's, New York, 1 May 2006, lot 123. Acquired at the above sale by the late owner.

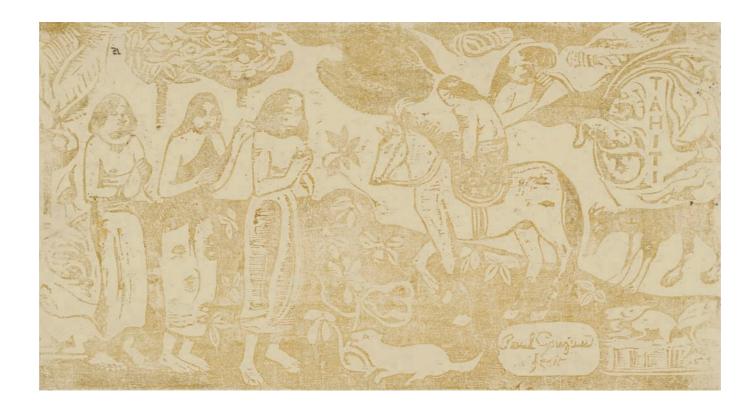
EXHIBITED:

Rome, Complesso del Vittoriano, *Paul Gauguin: Artist of Myth and Dream*, October 2007-February 2008, p. 306, no. 84 (illustrated in color).

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, p. 82, no. 18 (another example illustrated).

THE **KELTON** COLLECTION



339

PAUL GAUGUIN (1848-1903)

Changement de résidence

woodcut in ochre, on tissue-thin *Japon* paper Sheet size: 6% x 12 in. (16.8 x 30.5 cm.)

Executed in 1899. This work is Mongan, Kornfeld and Joachim's state I a (of II b), the third entry, one of three known impressions before the edition of about 30 impressions (of which all impressions were overpasted or overprinted). Printed by the artist, Tahiti.

\$18,000-25,000

PROVENANCE:

Gallery Garando, Nagoya.

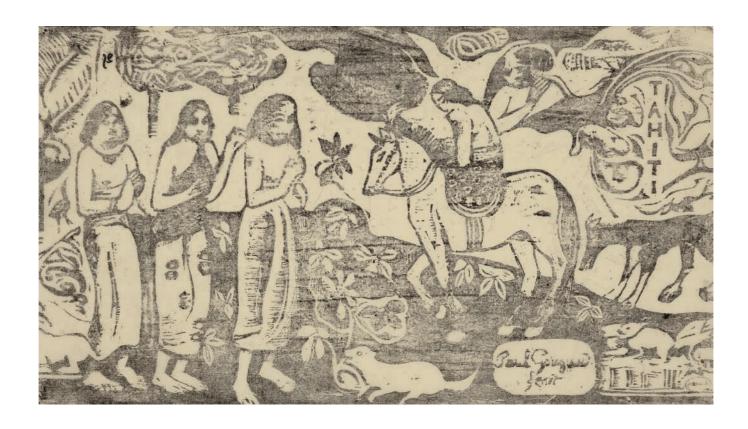
Private collection, Japan; sale, Christie's, New York, 1 May 2007, lot 68. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 209-213, no. 54 (illustrated in color, p. 210).

There is an ink annotation in the image at upper left and appears to be a transposed '15'. This may be a collector's stamp added after the piece was photographed for Mongan, Klipstein, and Joachim's catalogue raisonné.

This and the following lot show Gauguin's sophisticated approach to woodblock printing. Exploiting the characteristics of fine oriental paper Gauguin was able to achieve a chiaroscuro effect by printing the block in one color, then re-cutting it and printing a second impression in a different, complimentary color. By pasting one sheet over the other, the semi-transparency of the paper meant that both impressions would be visible at the same time, in combination. In the case of *Changement de résidence* he printed thirty impressions in dark grey or ochre (as here), then re-cut the block, lightening the foreground, and printed a second edition of thirty in black. It was issued with the second state pasted over the first.



340

PAUL GAUGUIN (1848-1903)

Changement de résidence

numbered '25' (in ink; on the reverse showing through in the upper image) $\,$

woodcut, on thin Japon paper

Sheet size: 6% x 111/4 in. (16.8 x 28.6 cm.)

Executed in 1899. This is Mongan, Kornfeld & Joachim's state I a (of II b), the second entry, one of three known impressions before the editon of about 30 (of which all impressions were overpasted or overprinted). Printed by the artist, Tahiti.

PROVENANCE:

Henri Marie Petiet, France (his ink stamp verso Lugt 5031); sale, Piasa, Paris, 30 September 1999, lot 65.

Anon. sale, Sotheby's, New York, 2 November 2012, lot 59. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 209-213, no. 54 (another example illustrated).

\$15,000-20,000

THE **KELTON** COLLECTION



341

PAUL GAUGUIN (1848-1903)

Le Porteur de féi

numbered '24' (in ink; lower left) woodcut, on *Japon* paper

Image size: $6\% \times 1114$ in. (16.2×28.6 cm.) Sheet size: $7\% \times 11\%$ in. (18.1×30.2 cm.)

Executed *circa* 1898-1899. This work is Mongan, Kornfeld and Joachim's second (final) state from the edition of approximately 40. Printed by the artist, Tahiti.

\$35,000-45,000

PROVENANCE:

Anon. sale, Kornfeld und Klipstein, Bern, 8-9 June 1977, lot 301. August Laube, Zurich.

Stanley J. Seeger, Surrey, England; sale, Sotheby's, London, 30 March 2011, lot 80.

Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 182-185, no. 46 (another example illustrated).



342

PAUL GAUGUIN (1848-1903)

Femmes, Animaux et Feuillages

numbered 'no. 14' (in ink; center left) woodcut, on thin *Japon* paper Sheet size: 6% x 12 in. (16.3 x 30.5 cm.) Executed in 1898. This work is Mongan, Kornfeld & Joachim's state II A (of II D) from the edition of approximately 40. Printed by the artist, Tahiti.

\$15,000-20,000

PROVENANCE:

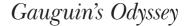
Anon. sale, Kornfeld und Klipstein, Bern, 8-9 June 1977, lot 300. August Laube, Zurich.

Stanley J. Seeger, Surrey, England; sale, Sotheby's, London, 30 March 2011, lot 79.

Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 172-175, no. 43 (another example illustrated).



343

PAUL GAUGUIN (1848-1903)

Le Calvaire Breton

woodcut in black with hand-coloring in violet, green and reddish brown, on Japon paper Sheet size: $6\% \times 10\%$ in. (15.6 x 26 cm.) Executed circa 1898-1899. Mongan, Kornfeld & Joachim's Edition A (of D), the only entry. A unique trial proof irregularly trimmed by the artist before the edition of 35. Printed by the artist, Tahiti.

\$70,000-100,000

PROVENANCE:

Gustave Fayet, Béziers.
Galerie Pierre, Stockholm.
Anon. sale, Sotheby's, New York, 2 November 2012, lot 60.
Acquired at the above sale by the late owner.

LITERATURE

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 194-197, no. 50 (another example illustrated).

Le Calvaire Breton is from a crucial period in Gauguin's artistic development. It was in the small villages of the western peninsula of France that Gauguin first developed his interest in 'primitive' cultures that would eventually lead him to the South Seas. Fascinated by the somber, insular communities along the Aven River, with their rituals and local crafts, Gauguin's images turned into moody, provocative creations. The influence of the region, through both medium and subject matter, entered Gauguin's art almost immediately. After his first attempt at printmaking with the technically advanced zincography (see lot 330), Gauguin chose instead to mirror the simplicity of the coastal towns with the simplicity of the woodcut. The pastoral landscape and religious rituals of the town are evident in this image, perhaps influenced by the religious offerings he would have witnessed while surveying the region. In a further break with his fellow Impressionists he had left behind in Paris, Gauguin enhanced the print with vivid pools of hand-coloring, inspired by the simple, unaffected life he discovered in Brittany.



THE **KELTON** COLLECTION



344

PAUL GAUGUIN (1848-1903)

Le Char à bœufs

intitialed 'PG' and numbered '2' (in ink; lower right) woodcut, on tissue thin *Japon* paper Image size: 7 x 11½ in. (17.8 x 29.2 cm.) Sheet size: 8 x 12 in. (20.3 x 30.5 cm.)

Executed *circa* 1898-1899. This work is Mongan, Kornfeld & Joachim's first entry, from the edition of about 30. Printed by the artist, Tahiti.

\$10,000-15,000

PROVENANCE:

Gustave Fayet, Béziers. Private collection, Switzerland; sale, Christie's, London, 3-4 December 1996, lot 375. Anon. sale, Bonhams, San Francisco, 30 April 2013, lot 37. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 198-199, no. 51 (another example illustrated).



345

PAUL GAUGUIN (1848-1903)

Titre pour 'Le Sourire'

woodcut, thin Japon paper Image size: $4\frac{1}{4} \times 7\frac{1}{4}$ in. (10.8 x 18.5 cm.) Sheet size: $7\frac{1}{4} \times 9\frac{1}{6}$ in. (18.5 x 24 cm.)

Executed *circa* 1899-1900. One of seven recorded trial proofs in Mongan, Kornfeld and Joachim. Printed by the arist, Tahiti.

\$10,000-15,000

PROVENANCE:

Henri Marie Petiet, France (his ink stamp verso, Lugt 5031); sale, Pisas, Paris, 25 September 1997, lot 68. Anon. sale, Sotheby's, London, 1 April 2008, lot 273. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 242-243, no. 68 (another example illustrated).

Gauguin created various title woodcuts for his newspaper 'Le Sourire'. The present lot was not used in the edition and so is only known from a few trial proofs. For published issues of 'Le Sourire' please see lot 348.

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346

PAUL GAUGUIN (1848-1903)

Four issues of 'Le Sourire'

four woodcuts with mimeographic text in French, on six folded sheets of paper

Each Sheet: 14 x 9½ in. (35 x 24 cm.)

Executed 1899-1900. This lot includes four complete issues of Gauguin's self-published newspaper while in Tahiti, comprising the following numbers: no. 3 (Oct. 1899) and its 2nd Supplement, no. 5 (Dec. 1899), no. 7 (Feb. 1900), and no. 8 (March 1900).

\$70,000-100,000

LITERATURE:

L. J. Bouge, 'Le Sourire' de Paul Gauguin. Collection complète en fac-simile, Paris. 1952.

E. Mongan, E.W. Konfeld, H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, pp. 217-221, nos. 56-57, pp. 228-229, no. 61, pp. 234-237, nos. 64-65

Once settled in Tahiti, Gauguin became more involved in local politics and contributed to, and later became editor of, *Les Guêpes* (The Wasps), a local satirical journal critical of the colonial administration. At the same time, Gauguin decided to publish his own newspaper, *Le Sourire* (The Smile), first bearing the subtitle 'journal sérieux' and then 'journal méchant'. Gauguin's original intention was to publish weekly, but *Le Sourire* finally appeared monthly, from August 1899 to April 1900, for a total of nine issues. About 30 copies of each issue, comprising two to six pages of manually written text and occasional drawings, were printed using an Edison Mimeograph machine. Gauguin created 18 original woodcuts for the newspaper, but not every copy contains all the woodcuts: some appear in one or two copies only. Illness, hospitalization, and distraction by other projects eventually led Gauguin to terminate the publication.









Rira bien qui rira la dénuier. Autrement dit : a Psera le Dindon de la Farce

THE **KELTON** COLLECTION

347

PAUL GAUGUIN (1848-1903)

Christ en croix

frottage printed in black, on thin *Japon* paper Sheet: 20% x 10% in. (53 x 25.7 cm.) Executed after 1895. This work is from the edition of 80 deluxe examples of *Paul Gauguin, Noa-Noa, Faksimile des Manuskriptes*. Published by Marees-Gesellschaft. Herausgegeben von J. Meier-Graefe, Munich in 1926 with their red ink stamp

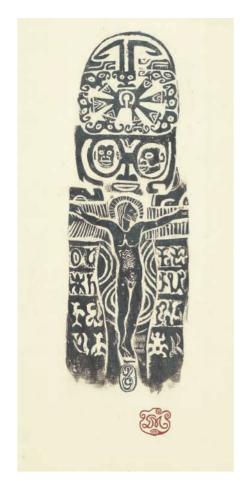
\$4,000-6,000

PROVENANCE:

Anon. sale, Swann Galleries, New York, 8 May 2018, lot 307. Acquired at the above sale by the late owner.

LITERATURE:

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, p. 270, no. A III (another example illustrated).



347

348

PAUL GAUGUIN (1848-1903)

L'Enlèvement d'Europe

numbered '27' (in ink, right) woodcut, on *Japon* paper laid to *Japon* paper Sheet size: 9½ x 8½ in. (23.5 x 21.6 cm.) Executed *circa* 1898-1899. This work is from Mongan, Kornfeld & Joachim's Edition A (of C), of about 30 impressions. Printed by the

\$7,000-10,000

PROVENANCE:

artist, Tahiti.

Anon. sale, Sotheby's, London, 4 April 2017, lot 93. Acquired at the above sale by the late owner.

LITEDATURE

E. Mongan, E.W. Kornfeld and H. Joachim, *Paul Gauguin: Catalogue Raisonné of His Prints*, Bern, 1988, p. 186, no. 47 (another example illustrated).

This impression is laid to *Japon* paper and shows the signature in reverse, as does the regular edition. Other impressions have been laid to *Japon* paper so that the signature does not appear inverted.





349

MARC CHAGALL (1887-1985)

L'artiste et le Christ

signed 'Chagall' (lower right) pen and brush and India ink on paper 12½ x 7% in. (31.8 x 19.4 cm.) Executed *circa* 1939-1940

\$20,000-30,000

PROVENANCE:

Estate of the artist.

David McNeil, Paris (son of the artist; acquired from the above). Anon. (acquired from the above, 1987); sale, Christie's, London, 8 February 2007, lot 623.

Acquired at the above sale by the late owner.

EXHIBITED:

Milan, Studio Marconi; Catania, Biblioteca Civica, Monastero dei Benedettini; Turin, Galleria della Sindone, Palazzo Reale and Meina, Museo e centro studi per il disegno, *Marc Chagall: Disegni inediti dalla Russia a Parigi*, May 1988-August 1996, p. 134 (illustrated in color, p. 135).

Hannover, Sprengel Museum, *Marc Chagall: Himmel und Erde*, December 1996-February 1997.

Darmstadt, Institut Mathildenhöhe, *Marc Chagall: Von Russland nach Paris, ZeicAungen, 1906-1967*, December 1997-January

Abbazia Olivetana, Fondazione Ambrosetti, *Marc Chagall: Il messaggio biblico*, May-July 1998.

Klagenfurt, Stadtgalerie, *Marc Chagall*, February-May 2000, p. 56 (illustrated).

Florida, Boca Raton Museum of Art, *Chagall: From Russia to Paris, Drawings and Watercolors, 1906-1967,* January-February 2002, p. 57 (illustrated).

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

PROPERTY FROM A NOTABLE PRIVATE COLLECTION

350

MARC CHAGALL (1887-1985)

Départ du village

stamped with signature 'Marc Chagall' (lower right) oil on canvas $35\% \times 29$ in. (91.8 \times 73.6 cm.) Painted in 1971-1974

\$700,000-1,000,000

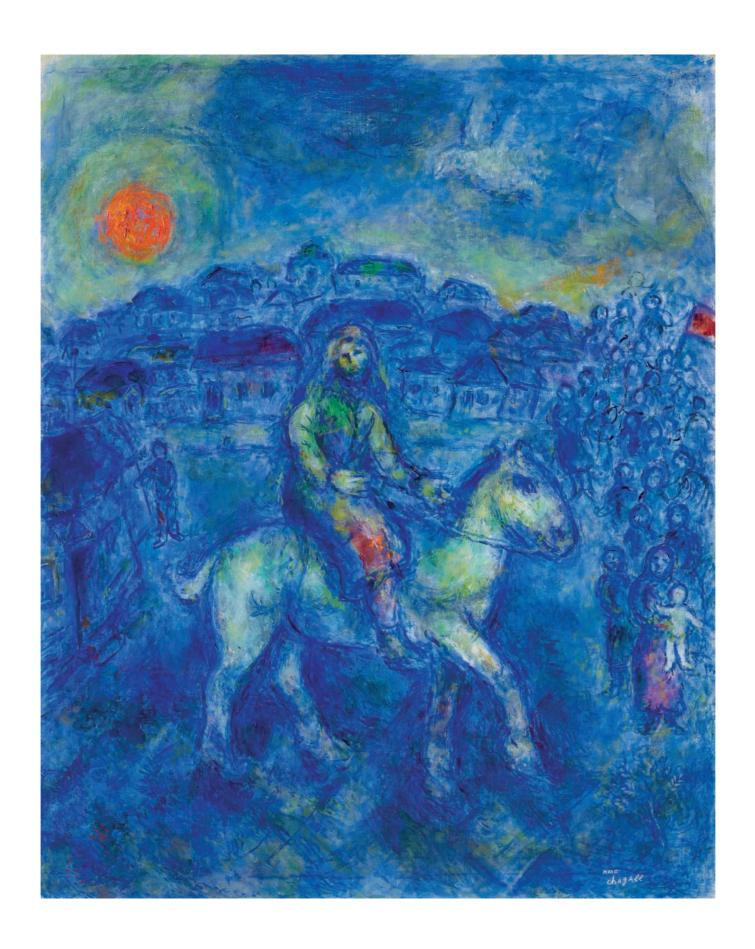
PROVENANCE:

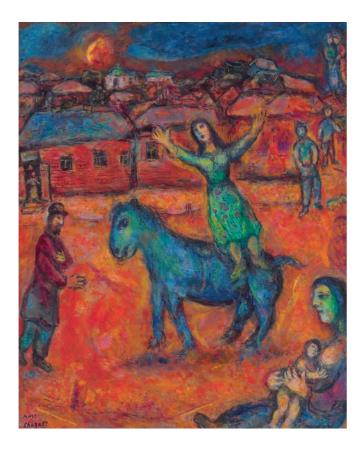
Estate of the artist. Private collection, Japan (*circa* 1985). Acquired by the present owner, 2009.

EXHIBITED:

Utsunomiya Museum of Art; Tsu, Mie Prefectural Art Museum and Chiba City Museum of Art, *Marc Chagall and Jewish Mysticism*, February-July 2007, p. 184, no. 40 (illustrated in color, p. 142; dated 1972 and titled *Le Chevalier*).

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





Marc Chagall, Au village rouge, 1973. Sold, Christie's, New York, 6 May 2014, lot 48. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris

The artist in his studio, *circa* 1968-1969. Photo courtesy of AKG Images. © 2018 Artists Rights Society (ARS), New York / ADAGP. Paris.

The wondrous vitality of Chagall's imagination, as youthfully whimsical and impetuous as ever, empowered him in his late paintings to become—like Pablo Picasso, notwithstanding the strong differences in their backgrounds and temperament—the impresario, auteur, director and a leading player in a lively theater of memory. Just as Picasso drew heavily on his ancestral Mediterranean roots, so Chagall became the artificer of a pictorial realm based on multiple personal mythologies he had evolved for himself as the proverbial Wandering Jew. He assembled during his migrations and occasional travels a diverse iconography that evoked his early years in Russia, his love of Paris and the French countryside, a wartime transatlantic exile in America, and then again France, where finally he made his home by the Mediterranean, not far from Picasso.

Eager to observe, first hand, current conditions in his ancestral homeland, at a time when Cold War tensions were still simmering, Chagall decided to visit Chairman Brezhnev's Soviet Union. He journeyed to Moscow in June 1973. This visit was the first time—and sadly, too, the last—he set foot on Russian soil since he had left behind in 1922 the chaos and privations of the post-revolutionary period.

Painted in 1971-1974, the present work depicts the old, prerevolutionary Vitebsk, the cradle of the artist's birth, childhood and early manhood—indeed, Chagall's very beginnings as an artist. Chagall's feelings of self-identity drew strength from this potent sense of place, signifying his Russian-ness, his beginnings as a child of the shtetl and a denizen of the Jewish Pale. During his 1973 trip, however, he declined to visit the town. "There are memories one should not disturb," he explained. "I have not seen Vitebsk for sixty years. What I should see there today would be incomprehensible to me. That which forms one of the living elements in my paintings would prove to be non-existent" (quoted in J. Wullschlager, *Chagall: A Biography*, New York, 2008, p. 513).

The primary image in the present painting is, of course, the horse and young male rider, which Chagall has cast as a variant of the circus, which became the prevailing and favorite theme among the artist's personal mythologies in his late work. He found in his vision and dream of the circus world the ultimate metaphor for that life of an artist he had decided to pursue, filled with—as fortune would decree—the joy of romance and the excitement of skillful bravado, which nevertheless remained the struggle for a livelihood, a risky existence which might result in the reward of public acclaim, or the lonely disappointment of obscurity and failure.

However, this scene is by no means the colorful spectacle of the fabled Cirque Médrano of Paris, or even the more modest entertainment provided by an itinerant troupe of *saltimbanques* in Montmartre. We bear witness instead to the local village man clad in everyday dress atop a dray horse, attracting an audience of peasants and workers from the humble wooden huts of a shtetl on the vast dark and stormy steppes of Russia. Chagall has probably inserted himself as the horse arrayed in the melancholy blueness of a dream.





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351

AFTER GEORGES BRAQUE (1882-1963)

Procis

stamped with the French assay mark and the goldsmith's mark, marked and numbered 'BIJOUX DE BRAQUE HEGER DE LOWENFELD 12 RR 3/75 LP 2048' (on the reverse) gold and enamel pendant 1% x 1% in. (3.5 x 5 cm.)

Conceived in June 1962 and executed by Henri-Michel Héger de Löwenfeld in an unfinished edition of 75

\$3,000-5,000

PROVENANCE:

Baron Henri-Michel Héger de Löwenfeld, Paris. Wartski Jewellers, Ltd., London. Acquired from the above by the late owners, June 1971.

I ITER ATURE:

R. de Cuttoli and H.-M. Héger de Löwenfeld, *Les Métamorphoses de Braque*, Paris, 1989, p. 52 (gouache design and another example illustrated in color).

352

ALBERTO GIACOMETTI (1901-1966)

Broche, modèle personnage aux bras levés

bronze with gold patina Diameter: 1% in. (4.6 cm.) Conceived *circa* 1935-1939

\$1,000-1,500

LITERATURE:

D. Venet, ed., *From Picasso to Jeff Koons: The Artist as Jeweler*, Milan, 2011, p. 54 (another example illustrated in color, pp. 55-56).

The Alberto Giacometti Database, no. 4152.

353

AFTER PABLO PICASSO (1881-1973)

Grand faune (P.H. 1759)

stamped with signature, the François and Pierre Hugo reference number, the French assay mark, the goldsmith's mark and numbered 'Picasso 1540 1759 15/20' (on the reverse)

gold medallion

31/4 x 5 in. (8.2 x 12.7 cm.)

Conceived in 1956 and executed by 1973 in a numbered edition of twenty plus two *exemplaires d'artiste* and two *exemplaires d'auteur*, with wooden case

\$6,000-8,000

PROVENANCE:

Feingarten Galleries, Los Angeles. Acquired from the above by the late owners, August 1973.

LITERATURE

C. Siaud and P. Hugo, *Bijoux d'artistes: Hommage à François Hugo*, Aix-en-Provence, 2001, p. 185 (smaller version illustrated in color, p. 185 and on the frontispiece).

L. Guinness, *Art as Jewellery: From Calder to Kapoor*, London, 2018, p. 97 (another example illustrated in color; dated 1973).



353

354

MAX ERNST (1891-1976)

Groin

stamped with signature, the François and Pierre Hugo reference number, the French assay mark, the goldsmith's mark and numbered 'Max Ernst 1358 1737 6/6' (on the reverse)

gold medallion

Diameter: 41/4 in. (10.8 cm.)

Conceived in 1959 and executed *circa* 1971 in a numbered edition of eight plus two *exemplaires d'artiste* and two *exemplaires d'auteur*, with wooden case.

\$5,000-8,000

PROVENANCE:

Feingarten Galleries, Los Angeles. Acquired from the above by the late owners, July 1974.

LITERATURE

C. Siaud and P. Hugo, *Bijoux d'artistes: Hommage à François Hugo*, Aix-en-Provence, 2001, p. 107, no. 1737 (another example illustrated in color).

L. Guinness, *Art as Jewellery: From Calder to Kapoor*, London, 2018, p. 156 (another example illustrated in color; dated *circa* 1960).

M. Newby Haspeslagh, *Jewelry by Contemporary Painters and Sculptors* @ 50: 1967-2017, London, 2017.



354

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

355

JUAN GRIS (1887-1927)

Pommes et citrons

signed and dated 'Juan Gris. 26' (lower right) oil on canvas 13 x 16¼ in. (33 x 41 cm.) Painted in November-December 1926

\$400,000-600,000

PROVENANCE:

(possibly) Galerie Simon (Daniel-Henry Kahnweiler), Paris. Buchholz Gallery (Curt Valentin), New York (by 1944). James Johnson Sweeney, New York and Houston. Perls Galleries, New York (acquired from the above, December 1967). Howard S. Levin, Short Hills, New Jersey (acquired from the above, April 1968).

Marlborough Fine Art, Ltd., London (by 1973). Fabian Fine Art, Cape Town, South Africa (by 1974). Anon. sale, Sotheby Parke Bernet, Inc., New York, 26 May 1976, lot 85. Acquired at the above sale by the late owner.

EXHIBITED:

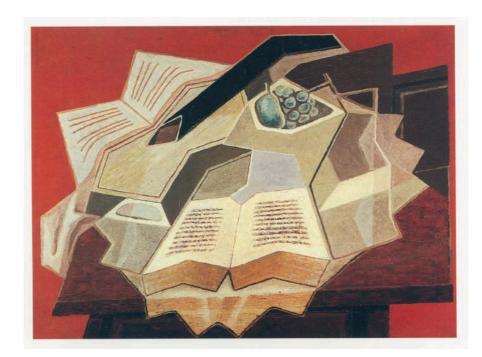
(possibly) New York, Marie Harriman Gallery, *Juan Gris*, February 1932, no. 19 (titled *Still Life: Red Cloth with Fruit*). New York, Buchholz Gallery (Curt Valentin), *Juan Gris*, March-April 1944, no. 28 (titled *Still Life*).

Houston, Museum of Fine Arts, *circa* 1961 (on loan). London, Marlborough Fine Art, Ltd., *Selected European Masters of the 19th and 20th Centuries*, summer 1973, p. 59, no. 29 (illustrated in color, p. 58; titled *Nature morte aux poires et citrons*). Cape Town, South African National Gallery, *Director's Choice*, 1974, p. 2 (titled *Still Life with Pears and Lemon*).

LITERATURE:

D. Cooper and M. Potter, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. II, p. 412, no. 592 (illustrated, p. 413). D. Cooper and M. Potter, *Juan Gris: Catalogue raisonné de l'oeuvre peint*, Paris, 2014, vol. II, p. 867, no. 592 (illustrated in color).





Juan Gris, *Le livre ouvert*, July-September 1925, Kunstmuseum Bern.

Detail of the present lot.

Pommes et citrons is a Cubist still life, but of a different sort than those Gris, Pablo Picasso, and others had painted during the high analytic phase of the movement prior to the First World War. The fundamental planar structures are present, but serve mainly to frame and position within space the amalgam of objects, grouped together at the center of this composition, and in contrast to the contours of the tabletop. Gris has here declined to analyze form; instead he has depicted objects as austere and idealized representations. The artist was in part responding to the neoclassical revival following the First World War, the "return to order." He nevertheless inflected his forms with inventiveness and idiosyncrasy; his chief interest was to foment a free plasticity, a congenial play among interacting forms, as an expression of visual creativity akin to the sense of fantasy in lyric poetry.

Gris called his method "deductive," as he wrote in 1923 for the dealer Alfred Flechtheim's journal *Der QuerscAitt*, "because the pictorial relationships between the coloured forms suggest to me certain private relationships between the elements of an imaginary reality...The quality or dimensions of a form or a colour suggest to me the appellation or the adjective for the object...If I particularize pictorial relationships to the point of representing objects, it is in order to prevent the combination of coloured forms suggesting to [the spectator] a reality which I have not intended...It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture" (quoted in "Notes on my Painting," D.-H. Kahnweiler, *Juan Gris: His Life and Work*, New York, 1969, p. 194). The use of contrasts, in color and form, in conjunction with unexpected dislocations, was key to Gris' compositional strategy for representing objects in space.

Gris' career by the mid-1920s was in full swing. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 was well received. In the following year, the artist added to his growing reputation by delivering a notable lecture at the Sorbonne, Des possibilités de la peinture, thereafter published and translated into English, German, and Spanish. In April 1925, Flechtheim exhibited a of selection works painted since 1920 in his Dusseldorf gallery.

Later that year the important collectors Alphonse Kahn and Dr. G.F. Reber began to acquire Gris's recent canvases. The artist at long last experienced an enjoyable degree of financial security, and even turned down the offer of a contract from Paul Rosenberg, Picasso's dealer.

Painted in 1926, the present still life was previously in the collection of the celebrated art historian, curator and museum director James Johnson Sweeney. A tireless promoter of the latest innovations in modern art, Sweeney became a curator at The Museum of Modern Art in New York under Alfred Barr in 1935. He later became director of the Solomon R. Guggenheim Museum, overseeing the construction of Frank Lloyd Wright's renowned modernist landmark, and adding important works by Gris, Constantin Brancusi and Paul Cézanne to the museum's collection.

"Gris continued to build edifices of pleasure to the end of his life," Christopher Green has written. "In his last two or three years Gris added to this range of pleasurable still-life pictures which generate rather different connotations. These objects include those that I call objects of subjectivity" (Juan Gris, New Haven, 1992, p. 158). In early 1927, only months before his death, Gris contributed a statement to an anthology of modern painting which Maurice Raynal was preparing. "Today, at the age of forty, I believe I am approaching a new period of self-expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one" (quoted in D.-H. Kahnweiler, op. cit., p. 204).

Gertrude Stein had admired and collected Gris's art for at least a decade when she penned an appreciative text to accompany eighteen reproductions of the painter's work in the late 1924 edition of Margaret Anderson's influential *Little Review*. "Juan Gris is a Spaniard. He says his pictures remind him of the School of Fontainebleau. In this he makes no mistake, but he never does make a mistake...He is a perfect painter" (*Little Review*, Chicago, autumn 1924-winter 1925, p. 16).





PABLO PICASSO (1881-1973)

Tête de satyr

dated and stamped '30.1.49. MADOURA PLEIN FEU' (on the underside)

white earthenware ceramic plate with colored engobe and glaze

Diameter: 13% in. (34.8 cm.)

Executed on 30 January 1949; unique

\$80,000-120,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Anon. sale, Parke-Bernet Galleries, Inc., New York, 1 March 1972, lot 22.

Private collection, New York; sale, Christie's, New York, 5 October 1989, lot 137.

Takashimaya Department Store, Tokyo.

Acquired from the above by the present owner, circa 1995.

LITERATURE:

G. Ramié, *Picasso's Ceramics*, Secaucus, 1979, pp. 42 and 282, no. 90 (illustrated, p. 43).



verso



357

PABLO PICASSO (1881-1973)

Faune assis

numbered '2/2' (on the left side) bronze with brown patina Height: 4 in. (10 cm.) Conceived in Vallauris in 1951

\$40,000-60,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Brook Street Gallery, London. Acquired from the above by the late owners, October 1969.

LITERATURE:

W. Spies, *Picasso: Sculpteur*, Paris, 2000, p. 412, no. 419.II (another cast illustrated, p. 374).

Claude Picasso has confirmed the authenticity of this work.

358

PABLO PICASSO (1881-1973)

Allumettes, pipe, verre oil on canvas $8\% \times 4\%$ in. (21.9 x 12.1 cm.) Painted in fall 1911

\$500,000-700,000

PROVENANCE:

Galerie Kahnweiler, Paris; (probably) sale, Hôtel Drouot, Paris, 7-8 May 1923, lot 316.
Jean Coutrot, Paris (by 1941).
Richard L. Feigen Gallery, Chicago.
Acquired from the above by the late owners, by 1968.

EXHIBITED

The Art Institute of Chicago, *Picasso in Chicago: Paintings, Drawings, and Prints from Chicago Collections*, February-March 1968, p. 113, no. 18 (illustrated, p. 24; titled *Still Life with Matches, Pipe, Glass*).

The University of Chicago, The David and Alfred Smart Museum of Art, *Multiple Perspectives: Cubism in Chicago Collections*, October-December 1991.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1942, vol. 2*, no. 284 (illustrated, pl. 138).

P. Daix and J. Rosselet, *Picasso: The Cubist Years*, 1907-1916, A Catalogue Raisonné of the Paintings and Related Works, London, 1979, p. 272, no. 434 (illustrated; titled Match-holder, *Pipe and Wineglass*).







Georges Braque, Nature morte au verre, circa 1911. The Fitzwilliam Museum, Cambridge (on loan from the Provost and Fellows of King's College, Cambridge).

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.

Pablo Picasso, Autoportrait à la pipe, photograph the artist made in his studio Le Bateau-Lavoir, Paris, 1909. Musée Picasso, Paris. © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Picasso painted *Allumettes, pipe, verre* in 1911, during his fraught, heroic journey of Analytical Cubism, the radically new pictorial language by which he and Georges Braque dismantled every existing tradition of representation, coming as close as they ever would to pure abstraction. Beginning in spring of 1910 and gaining intensity during the summer at Cadaqués, Picasso's Cubism had become increasingly, daringly non-naturalistic. The diagonal latticework of 1909 gave way to an armature of overlapping, rectilinear planes, shaded from light to dark, that conjure up both figure and ground in an ambiguous, ever-shifting relationship, eliminating the last trace of projective space. Objects are no longer discrete, sculptural masses, but now open volumes, their facets pried apart and rearranged into discontinuous, dematerialized bricks.

In the present painting, Picasso renders the shapes of a set of matches, a pipe, and a wine glass through an assemblage of geometric forms, while lending a sense of substance to the shimmering background through an application of dabs of paint in the deliberately restricted palette of grey, ochre, black and flashes of white. The three objects are positioned at a slightly oblique angle, creating a rhythm across the canvas and avoiding the rigidity of the more purely rectilinear compositions. The unusual arrangement of the objects disorients the viewer in space, yet, the individual objects act as recognizable signposts that prevent the painting from losing all contact with visual reality. Yet no sooner does a tangible fragment seem to emerge from the abstract structure than it is absorbed back into the mysterious, elusive whole. "This coming in and out of focus," Cowling has written, "lends the objects an hallucinatory, mirage-like aspect, leading one to question one's momentary impressions, to think of alternative interpretations, to wonder whether other spectators will see what one believes one has seen" (op. cit., p. 225).

The fractured perspectives from which this multifaceted view of the three objects has been shown introduces some of the

scientific and mathematical notions that were circulating at the time, including the notion of the fourth dimension, somehow including time into a two-dimensional representation of still-life objects. Picasso would later deny any particular interest in the mathematics and science of the age, and yet Josep Pla, a Spanish iournalist and writer, would later recall that Picasso "used to talk a lot then about the fourth dimension and he carried about the mathematics books of Henri Poincaré" (quoted in M. McCully, ed., A Picasso Anthology: Documents, Criticism, Reminiscences, Princeton, 1997, p. 69). But for Picasso, rules and restrictions were never as interesting as ideas, and he was not rigorously scientific in his Analytical Cubism, instead retaining much of the rawness, angularity, and interest in the representation of these objects in a new complete manner. Picasso's friend, the poet Guillaume Apollinaire, cut to the heart of the driving force when he explained Cubism by writing:

"Everyone must agree that a chair, from whichever side it is viewed, never ceases to have four legs, a seat and a back, and that, if it is robbed of one of these elements, it is robbed of an important part. And the Primitives painted a town not as the people in the foreground would have been able to see it, but as it was in reality: that is, complete, with its gates, streets and towers. A great many novelties that have been introduced into pictures of this kind bear witness daily to this human and poetical quality" (G. Apollinaire, quoted in E.F. Fry, ed., *Cubism*, London, 1969, p. 113).

During this time, Picasso and Braque were the great pioneers of this new method of viewing and depicting the world. They sought a visual language that combined the order and science of the modern age with the timeless truth of the objects depicted, creating archetypes that are recognizable, harnessing a notion of the reality of the objects beyond their mere appearance. The pair created Cubism in tandem, as can be seen in the similarities between some of their works.



PROPERTY FROM A PRIVATE AMERICAN UNIVERSITY

·359

AFTER FERNAND LÉGER (1881-1955)

Femmes au perroquet

stamped with signature 'F. LEGER' (lower right) painted bronze 32 x 47 in. (81.4 x 119.5 cm.)
Conceived in 1952

\$100,000-150,000

THIS LOT IS OFFERED WITHOUT RESERVE.

PROVENANCE:

Private collection, New York. Gift from the above to the present owner, December 1993.

LITERATURE

Y. Brunhammer, *Fernand Léger: The Monumental Art*, Milan, 2005, p. 161, no. 168 (another cast illustrated in color).

In Femmes au perroquet, Léger's infectious sense of fun is palpable in the wide, open faces of the figures within the composition and especially the bird itself. A sense of dynamism is introduced by the ambiguous leaves or feathers which appear to be gracefully fluttering down the composition. Léger's restrained palette adds to the vitality of the picture: rendered in black, white and a vivid red, it has all the more striking a visual impact.

The present work relates to *Composition aux deux perroquets*, a monumental canvas that Léger painted in 1935-1939 which is now in the collection of the Centre Georges Pompidou, Paris (Bauquier, no. 881). Where in this canvas, Léger was clearly playing with a range of volumetric forms, rendered through tonal variations in his colors, in *Les femmes au perroquet* he has abandoned such illusionism, instead harnessing the rich visual effect of the deep, glowing red background, the bold black outlines and the brilliant white of the monumental figures, bird and trees.



Fernand Léger, Composition aux deux perroquets, 1935-1939. Musée national d'art moderne, Centre Georges Pompidou, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

360

FERNAND LÉGER (1881-1955)

Un arbre sur un fond rouge

signed and dated 'F. LEGER 54' (lower right); signed and dated again, titled and numbered 'F. LEGER - 54 un ARBRE sur un fond rouge 416' (on the reverse) oil on canvas 25% x 211/4 in. (66 x 54 cm.) Painted in 1954

\$500,000-700,000

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Perls Galleries, New York.

Sonia Henie-Niels Onstad, Oslo (by 1960).

Fondation Henie-Onstad, Høvikodden.

Anon. sale, Sotheby & Co., London, 29 November 1972, lot 62. Galleria de' Foscherari, Bologna (acquired at the above sale). Beniamino Levi Arte Moderna. Milan.

Galerie Bischofberger, Zurich.

Private collection (acquired from the above, March 1976); sale, Sotheby's, London, 6 February 2008, lot 370.

Acquired at the above sale by the present owner.

EXHIBITED:

Oslo, Kunstnernes Hus, Sonja Henie-Niels Onstad Samlingen, November 1960-January 1961, p. 37, no. 28 (illustrated, p.34).

LITERATURE:

R. Deroudille, *Léger*, Paris, 1968, p. 57 (illustrated). P. Cabanne, *De la peinture: Matisse, Picasso, Valadon, Léger, Chagall, Miró*, Paris, 1973, p. 241 (illustrated in color).

Fernand Léger, *Paysage à l'oiseau*, 1952. Nasher Museum of Art at Duke University, Durham, North Carolina. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

In the final decade of his career, following his return to France in 1945 from his wartime exile in New York, "Léger was absorbed in endeavoring to create a language in which a balance could be established between familiar imagery, an architectural function of painting, and themes stressing the permanence of man" (P. de Francia, Fernand Léger, New Haven, 1983, p. 228). Most importantly, he brought back from America a renewed interest in the landscape.

Painted in 1954, *Arbre sur fond rouge* manifests the artist's late style. It is the culmination of a series of landscapes he worked on that year, each juxtaposing organic and mechanical elements in varying degrees. In Léger's modern arcadia, idyllic nature is necessarily violated by constructions of the technological age. The most novel element in his mature approach is the use of bands and swatches of pure color forms, which may conform to or run independent of contour lines. The straightforward use of blue, white and red—the French tricolor—also points to the allegorical dimension in this canvas, as a paean to his native land, even if the artist would argue that he was simply using objects, "not for its sentimental value," he declared, but solely for its plastic value. Léger wrote:

"The plastic life, the picture, is made up of harmonious relationships among volumes, lines and colors. These are the three forces that must govern works of art. If, in organizing these three essential elements harmoniously, one finds that objects, elements of reality, can enter into the composition, it may be better and may give the work more richness. But they must be subordinated to the three essential elements mentioned above...Sometimes these relationships are merely decorative when they are abstract. But if objects figure in the composition—free objects with a genuine plastic value—pictures result that have as much variety and profundity as any with an imitative subject" (quoted in E.F. Fry, ed., Fernand Léger: Functions of Paintings, New York, 1973, pp. 155, 168 and 169).





HENRY MOORE (1898-1986)

Architecture Prize

signed and numbered 'Moore 7/9' (on the top of the base); stamped with foundry mark 'NOACK BERLIN' (on the left side of the base) bronze with brown patina Height: 10 in. (25.3 cm.)

Length: 12¾ in. (32.3 cm.) Conceived and cast in 1979

\$150,000-250,000

PROVENANCE:

The Hyatt Foundation, Chicago (acquired from the artist). Gift from the above to the late owner, 1983.

LITERATURE:

F. Russoli and D. Mitchinson, *Henry Moore, Sculpture: With Comments by the Artist*, London, 1981, p. 296, no. 617 (another cast illustrated).
A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1983, vol. 5, p. 45, no. 756 (another cast illustrated; another cast illustrated again, pls. 166-167).

The Pritzker Architecture Prize was created by Jay A. Pritzker, president of The Hyatt Foundation, to reward creative individuals who were not honored by the Nobel prizes. From its inauguration in 1979 until 1987, recipients of the award were each given a cast of Moore's *Architecture Prize* from the edition of nine, along with a \$100,000 grant. I.M. Pei was honored as recipient of the prize in 1983, which included the present work.



Jay and Cindy Pritzker with I.M. Pei, 1983. Photo courtesy: Pritzker Architecture Prize.





JACQUES LIPCHITZ (1891-1973)

Homme à la guitare signed 'JLipchitz' (on the back of the base) stone Height: 23% in. (58.7 cm.) Executed in 1925; unique

\$700,000-1,000,000

PROVENANCE:

Acquired by the late owners, circa 1960.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné, The Paris Years, 1910-1940*, London, 1996, vol. I, pp. 69 and 219, no. 172 (illustrated, p. 69).



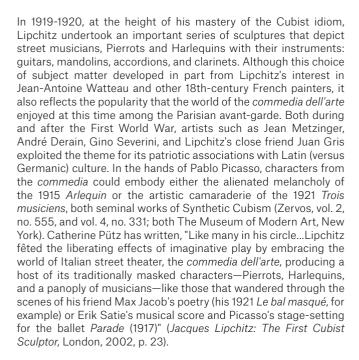


I.M. and Eileen in their home, New York, circa 1970s. Photo: Dennis Brack / Black Star. Artwork: © All Rights Reserved - The Estate of Jacques Lipchit

Jacques Lipchitz, Homme allongé à la guitare, 1928. The Museum of Modern Art, New York. © All Rights Reserved - The Estate of Jacques Lipchitz

Jacques Lipchitz, Homme à la guitare, 1915. The Museum of Modern Art, New York. © All Rights Reserved - The Estate of Jacques Lipchitz.





The sequence of musicians also provided Lipchitz with a valuable opportunity to test new formal ideas. He would later recall in his memoirs, "This was a transitional period in which I was playing variations on a number of familiar themes, more or less conscious that I needed to find a new direction, a new stimulus... The musical



instruments that I used...were part of my basic vocabulary. Like the cubist painters, I collected musical instruments and decorated my studio with them. We used these objects, which were familiar parts of our everyday lives, as a kind of reaction against the noble and exalted subjects of the academicians. They were, in effect, truly neutral subjects that we could control and in terms of which we could study abstract relations" (*My Life in Sculpture*, New York, 1972, pp. 54-58).

Although Lipchitz had been recognized as a leading proponent of Cubism since 1916, he enjoyed a conspicuous boost in his reputation when he signed a contract with Léonce Rosenberg. In early 1920, his inaugural one-man show, at Rosenberg's Galerie de l'Effort Moderne, attracted the attention of the influential writer Maurice Raynal, who published the first monograph on Lipchitz's work shortly thereafter. Lipchitz had also begun to frequent the homes of the leading beau-monde figures of the day, including Gertrude Stein, Jean Cocteau and Coco Chanel, all of whom commissioned portrait busts from him around this time. Later in 1920, Lipchitz had a falling-out with Rosenberg and severed ties with the dealer. He later recounted, "My reputation was beginning to enlarge, and, as is frequently the case, my dealer was afraid that if I changed direction the works might be less salable. As a result, we agreed to part" (*ibid.*, p. 57). Although Lipchitz lost the financial security that Rosenberg had provided, he gained a new freedom that enabled him to break away from strict Cubist discipline as he entered the second decade of his career as a sculptor.

Executed in 1925, *Homme à la guitare* is a unique stone sculpture which was later cast in a bronze edition of 7.



HENRY MOORE (1898-1986)

Reclining Figure

signed and numbered 'Moore 1/4' (on the back) polished bronze Length: 12½ in. (31.8 cm.) Conceived and cast in 1985

\$200,000-300,000

PROVENANCE:

Acquired by the late owners, by 1991.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture*, 1980-1986, London, 1999, vol. 6, p. 30, no. 192a (another cast illustrated).

Intricately shaped, Moore's *Reclining Figure* exemplifies his recumbent female forms, while displaying the artist's signature amalgamation of figurative forms and abstract elements in bronze. "From the very beginning," Moore reflected in 1968, "the reclining figure has been my main theme. The first one I made was around 1924, and probably more than half of my sculptures since then have been reclining figures" (quoted in A.G. Wilkinson, ed., *Henry Moore, Writings and Conversations*, Los Angeles, 2002, p. 212). In this composition, the remarkable interplay of three-dimensional form and negative space is produced by meandering and undulating lines that create the "tension, force, and vitality," as well as the harmony, that Moore sought to convey (quoted in C. Lichtenstern, *Henry Moore, Work, Theory, Impact*, London, 2008, p. 101).

The manner in which the female form is propped up on one arm, with her twisting elongated torso and her knees raised up, is compositionally similar to other important examples of Moore's reclining figures. Moore's reclining figures sculpted during the earlier pre-war years appear more grounded with all four limbs securely attached to the base, projecting in Albert Elsen's words, "a quiet majesty, an aloofness and serenity" (Modern European Sculpture, 1918-1945, New York, 1978, p. 50). Arguably, the growing political instability in Europe led Moore to explore progressively more unstable and asymmetrical positions for his figures, as seen in the tension and delicate balance exhibited in the present lot. However, the durability conveyed by the bronze medium and the dynamism expressed in these forms have also been interpreted as emblematic of the resilience of the human spirit. The artist has spoken of his desire for his sculpture to convey a sense of immutability: "A reclining figure can recline on any surface. It is free and stable at the same time. It fits in with my belief that sculpture should be permanent, should last for eternity" (quoted in D. Mitchinson, ed., Henry Moore, Sculpture, London, 1981, p. 52).



another view





HENRY MOORE (1898-1986)

Reclining Figure

signed 'Henry Moore.' (on the top of the base); signed again and dedicated 'For my good friend I.M. Pei Henry Moore.' (on the underside) painted plaster on wooden base Length: 14½ in. (36.9 cm.)
Conceived in 1985

\$150,000-200,000

PROVENANCE:

Gift from the artist to the late owners.

LITERATURE

A. Bowness, ed., *Henry Moore: Complete Sculpture*, 1980-1986, London, 1999, vol. 6, p. 30, no. 192a (bronze version illustrated).

Moore's fascination with the subject of the reclining figure stemmed from the universality of the human form that extends beyond the specificities of time and space. His abiding attachment to this motif arose by reason of the myriad formal and expressive possibilities that it afforded him. "The human figure is the basis of all my sculpture, and that for me means the female nude," Moore wrote (quoted in D. Mitchinson, ed., Henry Moore, Sculpture, London, 1981, p. 52). Moreover, "I want to be quite free of having to find a 'reason' for doing the Reclining Figures, and freer still of having to find a 'meaning' for them. The vital thing for an artist is to have a subject that allows [you] to try out all kinds of formal ideas... in my case the reclining figure provides chances of that sort. The subject matter is given. It's settled for you, and you know it and like it, so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new form-idea," Moore asserted (quoted in J. Russell, Henry Moore, London, 1968, p. 28). The tensions and oppositions inherent in a twisting human form ideally suited Moore's seemingly inexhaustible capacity for plastic experimentation. As Dr. Christa Lichtenstern observed: "The reclining figure formed a kind of vessel into which Moore poured his most important poetic, compositional, formal, and spatial discoveries. The farthest-reaching developments in his art are thus reflected in such figures" (Henry Moore: Work, Theory, Impact, London, 2008, p. 95).



detail of the dedication from the artist to I.M. Pei on the underside of the present work







365



FRITZ WOTRUBA (1907-1975)

Kleine Liegende

stamped with initials 'FW' (on the top of the base) bronze with black patina Length: 16¼ in. (41.4 cm.) Conceived in 1953

\$15,000-20,000

LITERATURE:

F. Heer, *Fritz Wotruba*, St. Gallen, 1977, p. 66, no. 21 (another cast illustrated, p. 67).

366

FRITZ WOTRUBA (1907-1975)

Kleine sitzende Figur

stamped with initials 'FW' (on the right side) bronze with dark brown patina Height: 8% in. (21.3 cm.) Conceived in 1952-1953

\$1,500-2,000





JULIO GONZÁLEZ (1876-1942)

Le Cagoulard

inscribed, numbered and inscribed with foundry mark '© BY Gonzalez 4/9 Susse fond. Paris' (on the side) bronze with dark brown patina Length: 8¾ in. (22.3 cm.) Height: 5% in. (14.9 cm.)

Conceived circa 1935-1936; this bronze version cast at

a later date

\$50,000-70,000

PROVENANCE:

Acquired by the late owners, by 1987.

V. Aguilera Cerni, González: Itinerario de una dinastía, Barcelona, 1973, p. 216, no. 160 (another cast illustrated, pp. 218-219; dated circa 1934). J. Withers, Julio González: Sculpture in Iron, New York, 1978, pp. 79-80 and 164, no. 90 (another cast illustrated, p. 80, fig. 88; dated 1935). J. Merkert, Julio González: Catalogue raisonné des sculptures, Milan, 1987,

p. 235, no. 214 (another cast illustrated, p. 234).



HENRY MOORE (1898-1986)

Working Model for Mirror Knife Edge

signed 'Moore' (on the top of the base); stamped with foundry mark 'H NOACK BERLIN' (on the back of the base) bronze with brown and gold patina

Height: 18% in. (48 cm.) Length: 26% in. (68.1 cm.) Conceived and cast 1976

\$300,000-500,000

LITERATURE:

F. Russoli and D. Mitchinson, *Henry Moore, Sculpture: With Comments by the Artist*, London, 1981, p. 283, no. 587 (plaster version illustrated in color *in situ* in the artist's studio and monumental version illustrated).

A. Bowness, ed., *Henry Moore*: *Complete Sculpture*, *1974-1980*, London, 1983, vol. 5, p. 34, no. 713 (another cast illustrated; another cast illustrated again, pls. 110-111).



Henry Moore, Knife Edge Mirror Two Piece, 1976-1978. National Gallery of Art, Washington D.C. © The Henry Moore Foundation. All Rights Reserved, DACS 2019.

Working Model for Mirror Knife Edge was conceived in 1976 as the basis for a public sculpture, commissioned by celebrated architect I.M. Pei to be installed outside the extension to the National Gallery in Washington, D.C. As Henry Moore commented in remembering the project: "[Pei] came to my studio with photographs, plans and scale drawings of the building and suggestions of where he thought a sculpture could be placed. This was at the entrance to the new building. We both agreed that whatever sculpture it was, it would have to be on a very big scale, otherwise it would only look like somebody going in and out of the gallery. After some consideration, we both thought that an existing sculpture, the Knife Edge Two Piece, would be the right idea if made big enough, but we both agreed that if it were the other way around, that is, a mirror image of itself, it would suit better the entrance, because people could go through it in the gallery, whereas the other way they would be running into the wall. I thought it was a good experiment for me to have to do a sculpture as a mirror image. This was done and I think successfully" (quoted, in Henry Moore: Heads, Figures and Ideas, exh. cat., Musée des Beaux-Arts de Valenciennes, 2002, p. 73).

The original sculpture from which the mirror image for the present work was derived, as Moore describes, is Knife Edge, Two Piece, commenced in 1959 and one of his first explorations to adopt the bipartite structure. This work would be produced in an edition of ten working models, examples of which are in the Tate Gallery, London, the Gemeente Museum, Den Haag and Kunsthaus Zürich, and four monumental casts, which now reside in prominent locations such as on College Green in Westminster, London and Queen Elizabeth Park, Vancouver. Moore created this initial form, and those that followed, from inspiration that nature so often brought to him: a found object in the shape of a piece of bone dug from his garden. As Moore later explained: "There are many structural and sculptural principles to be learnt from bones, e.g. that in spite of their lightness they have great strength. Some bones, such as the breastbone of birds, have the lightweight fineness of a knife-edge" (quoted in R. Melville, Henry Moore: Sculpture and Drawings, 1921-1969, London, 1970, pp. 261-262).

A rare and dynamic cast, not only for its sinuous, structured curves, its elegant balance of volume and its poetic relationship to the earth, but for the inventive and miraculous success of its inversion, *Working Model for Mirror Knife Edge* was produced in a small edition of only two casts, one residing with the National Gallery, where the monumental version now stands, the other, in the collection of I.M. Pei, presented here for the first time.





ALBERTO GIACOMETTI (1901-1966)

Petit homme sur socle

signed and numbered 'A GIACOMETTI 7/8' (on the back of the base); inscribed with foundry mark 'L THINOT fdr PARIS' (on the right side of the base)

bronze with brown patina Height: 31/8 in. (8 cm.)

Conceived circa 1939-1945; this bronze version cast in 1973

\$120,000-180,000

PROVENANCE:

Annette Giacometti, Paris (wife of the artist).
Pierre Matisse Gallery, New York (acquired from the above, 1977).
Acquired from the above by the late owners.

LITERATURE:

J. Dupin and M. Leiris, *Alberto Giacometti*, Paris, 1978, p. 85 (another cast illustrated. p. 84).

B. Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, p. 78 (another cast illustrated, fig. 111).

The Alberto Giacometti Database, no. 4136.

The years towards the end of and immediately following the Second World War marked the development of Giacometti's mature style, as he moved away from the Surrealist experiments in which he had been engaged during the early 1930s and focused on the haunting, attenuated figures which would occupy him for the majority of his career. Like many of his contemporaries, Giacometti fled the Paris studio he shared with his brother Diego in 1942 and spent the remainder of the war years in his native Switzerland. He returned to Paris in late 1945, eager to return to his pursuit of representational art based on study from life.

During his self-imposed exile, Giacometti experimented obsessively with the creation of tiny, matchstick-like plaster representations of the human form, chiseling blocks of plaster down to virtual nothingness. "There is no escape from matter," Yves Bonnefoy has written of this sculptor's incessant explorations, "nor from the three dimensional space with which it confronts the sculptor's ambition. If he should resort to trickery, trying to use matter against matter, by exploring the infinitely small...its laws would not yield, they would simply manifest themselves differently" (Y. Bonnefoy, Alberto Giacometti: A Biography of His Work, Paris, 1991, p. 278). Following years of experimentation in Switzerland, Giacometti returned to Paris in the fall of 1945 clutching matchboxes filled with the fruits of his labor.

The present work was conceived *circa* 1939-1945 and in its scale demonstrates the artist's newfound fascination with the miniscule as well as the reductive chiseling methods with which he had experimented during the war. Of the tiny plasters and the few resultant bronzes of the mid-1940s, Bonnefoy has commented, "For sculpture was just beginning, under his very eyes, to free itself from the domination of its materiality, which kept apart the components of Being, abandoning them in space. Art will reabsorb matter, as Giacometti would say, real likeness is possible at last. But it is also true that materiality and fragmentation have not yet entirely disappeared from the little statue: whence the temptation to get smaller and smaller, to plunge as deeply as possible into the abyss within which, like gold in the alembic, Being would emerge at last through the image" (*ibid.*, p. 276).



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ALBERTO GIACOMETTI (1901-1966)

Nature morte aux pommes

signed and indistinctly dated 'Alberto Giacometti 19[...]' (lower right) oil on canvas $\,$

9% x 12% in. (24.8 x 31 cm.) Painted *circa* 1948

\$300,000-500,000

PROVENANCE:

James Lord, New York (probably acquired from the artist). The New Gallery (Eugene V. Thaw), New York. Acquired from the above by the late owners, March 1956.

EXHIBITED:

New York, The Solomon R. Guggenheim Museum, *Alberto Giacometti*, June-July 1955 (titled *Apples*).

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, no. 76.

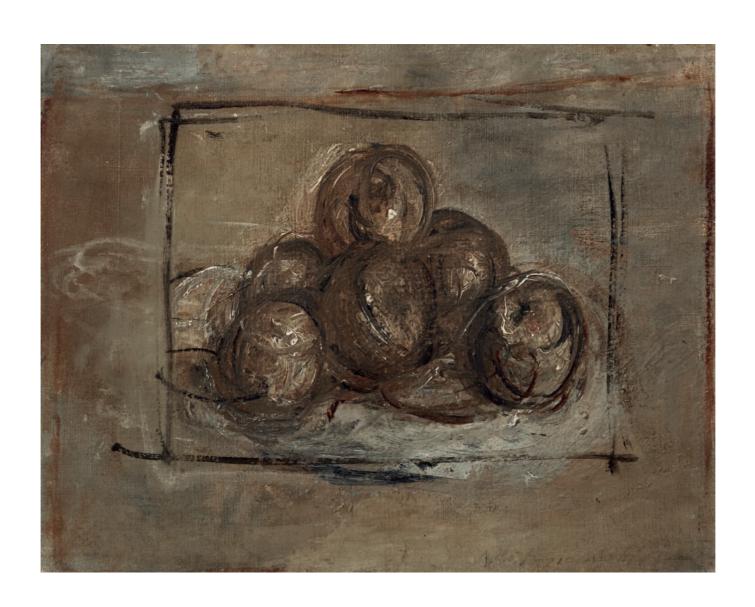
LITERATURE:

The Alberto Giacometti Database, no. 4132.

Alberto Giacometti, *Pomme sur un buffet*, 1937. Private collection. © 2019 Alberto Giacometti Estate / Licensed by VAGA and ARS. New York.

The present still life of apples recalls one of the most important pictures in all of Giacometti's oeuvre, Pomme sur un buffet, which the artist painted in his family's home in Majola during the summer of 1937 (fig. 1). Giacometti had seen the exhibitions held in Paris and Basel the previous year to honor the thirtieth anniversary of Paul Cézanne's death. He had already decided he would no longer paint the dream objects which had pre-occupied him in the early 1930s, and had recently ended his association with André Breton and the Surrealists. He was working again from life, and the lessons he drew from Cézanne's painting provided him with a crucial conceptual framework for observing the relationships between objects in space and their rendering on the picture plane. Giacometti, in *Pomme sur un buffet*, embarked on the reductionist process that would bear fruit in the years following the Second World War and characterize his interaction with reality for the rest of his career. The artist later recalled, "On my mother's sideboard there were the makings of a pretty still life; a bowl, some plates. some flowers and three apples. But it was impossible to paint it all as to sculpt a head from life, so I took away the bowl, the plates and the flowers. But have you tried to see three apples simultaneously at a distance of three meters? So I took two of them away. And I had to diminish the third, for it was still too much to paint" (quoted in Y. Bonnefoy, Alberto Giacometti: A Biography of his Work, Paris, 1991, pp. 255-256).

Painted about 10 years later, Nature morte aux pommes contains multiple apples, but otherwise retains the guiding minimalist spirit that informed the earlier still life. Here are six apples arranged in a pile, but the massive architecture seen in the 1937 still life has been completely dissolved such that no plate or tabletop is visible. This reality is elusive and transient. David Sylvester recalled Giacometti's own words, "The days pass, and I delude myself that I am trapping, holding back, what's fleeting" and points to the example of Cézanne who had stated, according to Joachim Gasquet, "Everything we see vanishes, doesn't it? Nature is always the same, but nothing remains of it, of what we see. Our art has to inspire a feeling of its permanence while still showing the elements of all its changes. It has make us sense it as eternal" (quoted in Looking at Giacometti, New York, 1994, p. 35). Sylvester continued: "The greatness of Giacometti's art is that it is tentative but not vague. What this art does is to convey precisely why our sensations of reality cannot be conveyed precisely. Fluidity of vision is reconciled with a crystalline clarity of structure. A precise tentativeness in recording facts is warmed by an intoxicating breath of the sublime. The air is alive. Solid bodies of uncanny lightness are locked into a space charged with a buoyant, exhilarated, luminous energy and filled by light" (ibid., pp. 16 and 121).



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

371

PABLO PICASSO (1881-1973)

Scène mythologique, trois femmes à la fontaine signed 'Picasso' (lower right) oil on canvas laid down on canvas 8½ x 6¾ in. (21 x 16.1 cm.) Painted circa 1921

\$400,000-600,000

PROVENANCE:

M. Knoedler & Co., Inc., New York (by June 1936). Valentine Gallery (Valentine Dudensing), New York (acquired from the above, December 1939).

Private collection, Europe (by *circa* 1950).

Private collection, Europe (by descent from the above); sale, Christie's, New York, 6 November 2008, lot 15.

Acquired at the above sale by the present owner.

Claude Picasso has confirmed the authenticity of this work.



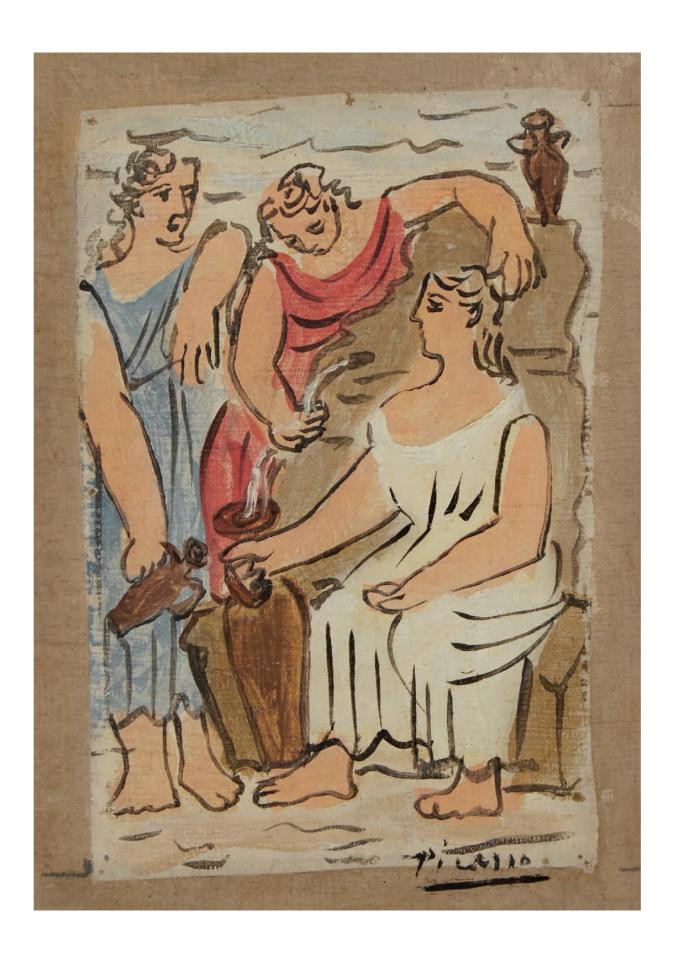
Pablo Picasso, *Trois femmes à la fontaine*, summer 1921. The Museum of Modern Art, New York. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

The present canvas is part of a group of at least eighteen preparatory studies that Picasso made for one of his most important neoclassical paintings, *Trois femmes à la fontaine* (Zervos, vol. 4, no. 322). Picasso used several different media for the studies, including oil, gouache, pastel, and pencil, and worked in both horizontal and vertical formats; he varied the poses and attributes of the three women, as well as the background of the scene. In the present example, he has pasted the painted image to a larger canvas backing, suggesting that he was experimenting with the spacing and proportions of the composition.

Both the preparatory studies and the definitive version of *Trois femmes à la fontaine* were painted in the summer of 1921, during an immensely productive sojourn at Fontainebleau that Picasso spent with his wife Olga and their infant son Paulo. In addition to continuing his cubist investigations of the previous decade, Picasso spent the summer at work on a series of canvases depicting female figures with the gravity and permanence of ancient statuary.

The sources for *Trois femmes à la fontaine* are indeed rich and varied. The massive proportions, idealized features, and gently waved coiffures of the figures call to mind ancient statues of goddesses and muses. Their crisp brows and heavy lids look as though they were carved from stone, and their classically inspired drapery falls in heavy pleats like the flutes of a Doric column. The muted, earthy palette suggests the tones of ancient fresco, which Picasso had admired in Pompeii and Naples just four years earlier, while the triad grouping recalls Greek and Roman images of the Graces, Fates, and Horae (the three seasons of the Greeks). Finally, the painting acknowledges the neoclassical tradition of Nicolas Poussin, Jean-Auguste-Dominique Ingres, and Pierre Puvis de Chavannes, all of whom had explored the theme of women at a fountain or spring. Kenneth Silver has written:

"The theme is La Source, that old pun in art that means at once a spring or stream; the 'source' of artistic inspiration, the 'stream' of civilized humanity at which one is nourished and replenished; and, of course, in its strictly allegorical incarnation, the female form which embodies la Source, both as a muse and as the origin of biological life. What more appropriate theme for Picasso at this moment, when he was immersed in a thorough investigation of artistic sources, searching for inspiration and rejuvenation in the art of the past? Just as the French nation during the war turned to l'histoire—in its dual aspect of history and 'story' or myth--for moral support, so Picasso creates a mythic Antique world that nonetheless has the weight and reassuring gravity of truth" (Esprit de Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925, Princeton, 1989, pp. 277-278).





PROPERTY FROM THE COLLECTION OF NEIL AND SHARON NORRY

372

ANDRÉ DERAIN (1880-1954)

Femme aux cheveux longs revenant sur la poitrine signed, inscribed, and numbered 'ANDRE DERAIN AT 11/11' (on the inside) bronze with golden brown patina Height: 15% in. (39 cm.) Conceived in 1938-1950; this bronze version cast at a later date

LITERATURE:

P. Cailler, *Catalogue raisonné de l'oeuvre sculpté de André Derain*, Geneva, 1965, no. 52 (plaster version illustrated).

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

\$10,000-15,000

DIEGO GIACOMETTI (1902-1985)

Lampe à quatre feuilles

stamped with signature 'DIEGO' (on the side of the base) bronze with brown patina; wired for electricity Height: 24½ in. (61.3 cm.)
Conceived *circa* 1959; this bronze version cast by 1984

\$50,000-70,000

PROVENANCE:

Acquired from the artist by the present owner, 1984.

LITERATURE

M. Butor, *Diego Giacometti*, Paris, 1985, p. 152 (other versions illustrated *in situ*).

F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I (another cast illustrated).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 151 (other versions illustrated).

D. Marchesseau, *Diego Giacometti: Sculpteur de meubles*, Paris, 2018, p. 181 (another cast illustrated in color).



Richard Weisman. Photographer unknown.

Richard L. Weisman was a prolific, passionate collector—a man whose love for art endeared him to some of the twentieth century's most influential creative figures. Known for his eclectic taste and signature joie de vivre, Weisman's prescient eye allowed him to assemble a remarkable collection of masterworks united by a wideranging connoisseurship—a grouping that spanned Post-War and Contemporary art, Design, American Illustration, and more. "Richard bought paintings without reassurances or validations of any kind," recalled friend Amy Fine Collins. "He was there in the beginning at Roy Lichtenstein and Clyfford Still's exhibitions, not only with the foresight to buy but also with the instinct to select their best canvases." For Weisman, art represented an opportunity to explore the vast scope of human creativity, free from all constraints. "I personally don't like to limit the scope of my collecting," he stated simply. "I just love the art."

Art and collecting were, in many ways, in Richard Weisman's blood. "When you are young, you may feel that what you do as a collector has nothing to do with your family," Weisman told an interviewer, "but my family background must have had some impact on me." The son of the notable collectors Frederick and Marcia Weisman, Richard Weisman grew up surrounded by art and artists. His parents-famously depicted in David Hockney's American Collectors, now at the Art Institute of Chicago—were two of California's most distinguished connoisseurs and supporters of the Los Angeles County Museum of Art, the Museum of Contemporary Art, Los Angeles, and other institutions. Marcia's brother, Norton Simon, too was a prominent California collector whose collection now resides in his eponymous museum in Pasedena. Richard Weisman's first acquisition of his own came around his college years, when he purchased a work by the Chilean painter Roberto Matta. Dealer Richard Feigen described how "Richard's buoyant enthusiasm for art carried from Matta in 1962—to the Ferus Gallery, Irving Blum's pioneering Los Angeles gallery to Warhol and Lichtenstein-through to the 1980s." "He came to art more naturally," Feigen added, "than anyone I know of his generation."

During the formative years of Los Angeles's cultural development, Weisman became a frequent visitor to galleries and artist studios, building the many connections and friendships for which he would become known. "Richard was very much there and always the careful observer," Irving Blum said of the early years of the Ferus Gallery. "He quickly focused on the emerging Pop style, particularly Warhol and Lichtenstein. He chose carefully and assembled a distinguished collection by moving forward astutely." In Los Angeles and New York, Weisman steadily assembled not only an exceptional grouping of masterworks—anchored by artists such as Warhol, Rothko, de Kooning, Still, Motherwell, Picasso, and Lichtenstein—but also a remarkable coterie of friends. "Artists, athletes, entertainers of all kinds," friend Peter Beard





374

ALBERTO GIACOMETTI (1901-1966)

Lampe modèle "flambeau," petit modèle

bronze with brown and green patina Height: 17½ in. (44.5 cm.) Designed by Alberto Giacometti for Jean-Michel Frank *circa*

Designed by Alberto Giacometti for Jean-Michel Frank *circa* 1933-1934; this bronze version cast by Diego Giacometti at a later date

\$40,000-60,000

PROVENANCE:

Marcia and Frederick Weisman, Los Angeles (*circa* 1970). By descent from the above to the late owner.

LITERATURE:

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 239 (another cast illustrated in color).

P.-E. Martin-Vivier, *Jean-Michel Frank*: L'étrange luxe de rien, Paris, 2006, pp. 28-29, 68 and 152 (terracotta version illustrated in color, p. 29; other versions illustrated pp. 28, 68 and 152).

The Alberto Giacometti Database, no. 4162.

375

ALBERTO GIACOMETTI (1901-1966)

Lampe modèle "étoile"

bronze with brown and green patina Height: 16½ in. (41 cm.) Designed by Alberto Giacometti for Jean-Michel Frank *circa* 1933-1934; this bronze version cast by Diego Giacometti at a later date

\$40,000-60,000

PROVENANCE:

Marcia and Frederick Weisman, Los Angeles (*circa* 1970). By descent from the above to the late owner.

LITERATURE:

F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 32 (another cast illustrated).

L.D. Sanchez, *Jean-Michel Frank*, *Adolphe Chanaux*, Paris, 1997, p. 244 (another cast illustrated).

P.-E. Martin-Vivier, *Jean-Michel Frank*: L'étrange luxe du rien, Paris, 2006, p. 347 (another cast illustrated).

The Alberto Giacometti Database, no. 4161.





376

ALBERTO GIACOMETTI (1901-1966)

Lampe modèle "tête"

signed 'Alberto Giacometti' (on the right side of the base) bronze with brown and green patina Height: 19% in. (50.5 cm.)
Designed by Alberto Giacometti for Jean-Michel Frank *circa* 1933-1934; this bronze version cast by Diego Giacometti by 1971

\$70,000-100,000

PROVENANCE:

Diego Giacometti, Paris.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 11 March 1971, lot 71.

Marcia and Frederick Weisman, Los Angeles (acquired at the above sale).

By descent from the above to the late owner.

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985, p. 59 (other casts illustrated *in situ*).

F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 115 (another cast illustrated, pp. 26-27).

D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 35 and 211 (another cast illustrated, p. 35).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, pp. 239 and 244 (plaster versions illustrated in color, p. 238; plaster version illustrated again, p. 244; dated 1936). The Alberto Giacometti Database, no. 4163.

377

ALBERTO GIACOMETTI (1901-1966)

Lampe modèle "tête"

signed 'Alberto Giacometti' (on the right side of the base) bronze with brown and green patina Height: 19% in. (50.5 cm.)
Designed by Alberto Giacometti for Jean-Michel Frank circa 1933-1934; this bronze version cast by Diego Giacometti by 1971

\$70,000-100,000

PROVENANCE:

Diego Giacometti, Paris.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 11 March 1971, lot 71.

Marcia and Frederick Weisman, Los Angeles (acquired at the above sale).

By descent from the above to the late owner.

LITERATURE

M. Butor, *Diego Giacometti*, Paris, 1985, p. 59 (other casts illustrated *in situ*).

F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 115 (another cast illustrated, pp. 26-27). D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 35 and 211

(another cast illustrated, p. 35). L.D. Sanchez, Jean-Michel Frank, Adolphe Chanaux, Paris, 1997,

pp. 239 and 244 (plaster versions illustrated in color, p. 238; plaster version illustrated again, p. 244; dated 1936).

The Alberto Giacometti Database, no. 4164.



THE COLLECTION OF

RICHARD L. WEISMAN

378

ALBERTO GIACOMETTI (1901-1966)

Lampadaire modèle "figure"

bronze with brown and green patina Height: 60% in. (154 cm.) Designed by Alberto Giacometti for Jean-Michel Frank *circa* 1933-1934; this bronze version cast by Diego Giacometti at a later date

\$100,000-150,000

PROVENANCE:

Marcia and Frederick Weisman, Los Angeles (*circa* 1970). By descent from the above to the late owner.

LITERATURE:

M. Butor, *Diego Giacometti*, Paris, 1985 (another cast illustrated). F. Francisci, *Diego Giacometti: Catalogue de l'oeuvre*, Paris, 1986, vol. I, p. 115 (other casts illustrated in color, p. 30).

D. Marchesseau, $\it Diego~Giacometti$, Paris, 1986, p. 11 (another cast illustrated in color).

L.D. Sanchez, *Jean-Michel Frank, Adolphe Chanaux*, Paris, 1997, p. 204 (another cast illustrated).

F. Baudot, *Diego Giacometti*, Paris, 2001, p. 77 (another cast illustrated in color).

P.-E. Martin-Vivier, *Jean-Michel Frank: L'étrange luxe du rien*, Paris, 2006, p. 143 (other casts illustrated, pp. 143, 198 and 250). The Alberto Giacometti Database, no. 4150.





AFTER FERNAND LÉGER (1881-1955)

La fleur qui marche

signed and numbered 'F. LEGER 7/8' (on the inside of the right leg) white earthenware ceramic with colored engobe and glaze Height: 24¼ in. (61.5 cm.)
Conceived in 1953

\$30,000-50,000

LITERATURE:

A. Verdet, Fernand Léger: Le dynamisme pictural, Geneva, 1955, no. 70 (another version illustrated).

P. de Francia, *Fernand Léger*, Milan, 1983, p. 246 (another version illustrated in color, p. 236, pl. 57).

S. Fauchereau, Fernand Léger: A Painter in the City, London, 1994, p. 128, no. 129 (another cast illustrated in color; dated 1953).

Y. Brunhammer, *Fernand Léger: The Monumental Art*, Milan, 2005, p. 167 and 213, no. 176 (another version illustrated in color, p. 134; monumental version illustrated *in situ* in color, p. 167).

PROPERTY FROM A PRIVATE NEW ENGLAND COLLECTION

380

GEORGES BRAQUE (1882-1963)

Tête de femme III

signed 'G Braque' (lower right) oil on canvas 18¼ x 15 in. (46.3 x 38 cm.) Painted in 1930

\$500,000-700,000

PROVENANCE:

M. van der Clipp, Paris.
P. and D. Colnaghi and Co., Ltd., London.
Laing Galleries, Toronto.
Mr. and Mrs. Samuel Sair, Winnipeg; sale, Parke-Bernet Galleries, Inc., New York, 9 December 1959, lot 78.
Hammer Galleries, New York.
Perls Galleries, New York.
Acquired from the above by the late owner, October 1969.

EXHIBITED:

New York, Hammer Galleries, Modern French Paintings and Drawings, October 1960 (titled Interprétation des têtes).

LITERATURE:

C. Zervos, "Georges Braque et le développement du cubisme," Cahiers d'Art, vol. 7, nos. 1-2, 1932, pp. 18-20 (illustrated, p. 19).
"October Exhibitions in New York City," Pictures on Exhibit, October 1960, p. 1 (illustrated; titled Interprétation des têtes).
Galerie Maeght, ed., Catalogue de l'oeuvre de Georges Braque: Peintures, 1928-1935, Paris, 1960 (illustrated, pl. 40).

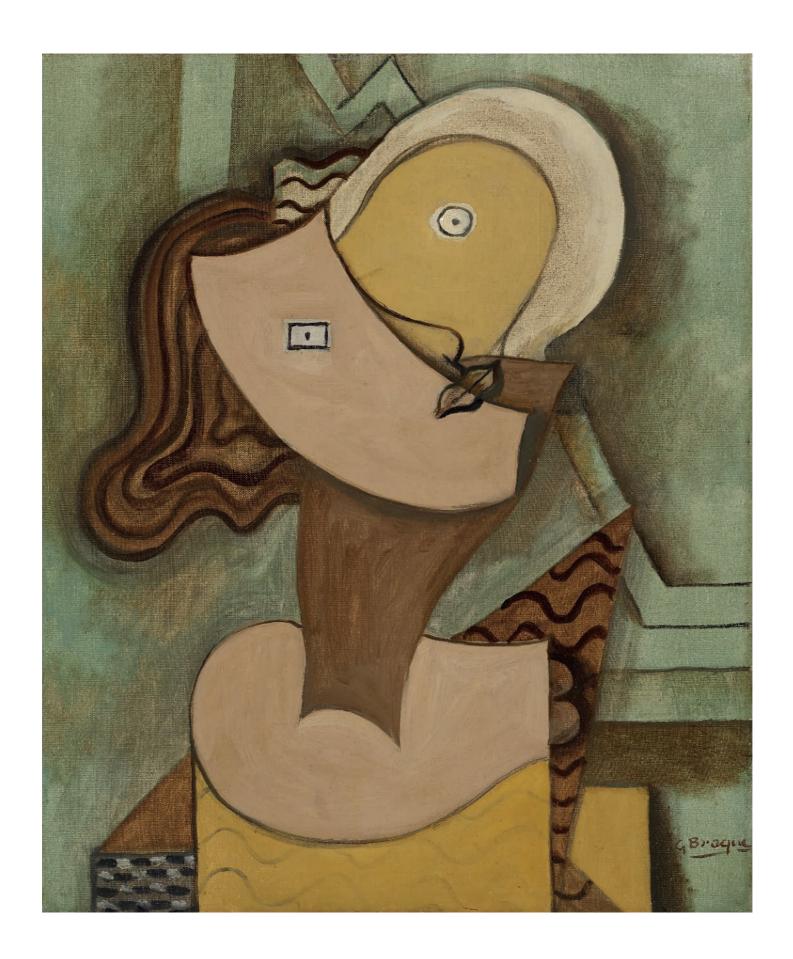


Georges Braque, *Tête de femme II*, 1930. Sold, Christie's, New York, 15 May 2015, lot 1050. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

By the early 1930s, Braque's work had been featured extensively in publications and exhibitions in Europe. His art was concurrently being promoted in the United States as part of a larger effort by influential dealers, collectors and arts organizations to increase the American public's interest in European modernism. Braque's dealer, Paul Rosenberg, developed a partnership with The Arts Club of Chicago to cultivate American interest in the artists he represented through an exhibition series in rented galleries at The Art Institute of Chicago. Braque's first career retrospective was held in 1933 at the Kunsthalle Basel, and Carl Einstein, the curator of the show, would publish the first monograph on the artist the following year. Another work from the same series as the present work, Tête de femme II (fig. 1), was included in this seminal publication, heralded as a demonstration of creative mastery and freedom of composition which produced hitherto unseen pictorial realities

In 1928, Braque had begun to paint portraits of women with their heads divided into interlocking planes. These pictures mark a stylistic shift from the curves, rich colors and crowded compositions which typified the artist's painting manner for the preceding decade. These paintings can be divided into two subseries: *Tête I* and *Tête II* of 1928, and *Tête de femme I, Tête de femme II* and *Tête de femme III* of 1930. In the present work, the third of the 1930 series, Braque skillfully manipulates the pictorial space, building up the form through interacting, overlapping elements. This treatment is akin to painted collage, recalling the artist's experiments with *papiers collés* in 1912. Like those early works, *Tête de femme III* counters the conventional devices of modeling and depth perspective, drawing attention to the absolute flatness of the two-dimensional plane.

Braque described his rendering of the female form as such: "I would not be able to show a woman in all her natural beauty. I do not have the skill. Nobody has. So I have to create a new kind of body, a beauty that appears to me in terms of volume, line, mass, and weight, and through this beauty I interpret my subjective impression. Nature is a simple pretext for a decorative composition, together with feelings. It suggests emotion and I translate this emotion into art. I want to uncover the Absolute, rather than the mere imitation of a woman" (quoted in B. Zurcher, Georges Braque: Life and Work, New York, 1988, p. 197).





JACQUES LIPCHITZ (1891-1973)

Homme allongé à la guitare

signed with initials 'J.L.' (on the front); signed, numbered, marked with artist's thumbprint and stamped with foundry mark 'JLipchitz 3/7 .MODERN ART FOUNDRY. .NEW YORK. .N.Y..' (on the edges) bronze with dark brown patina 45×90 in. (114.3 $\times 228.6$ cm.) Conceived in 1923

\$150,000-250,000

PROVENANCE:

Estate of the artist.

Marlborough Gallery, Inc., New York.

Acquired from the above by the present owner, January 2008.

LITERATURE:

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné: The Paris Years, 1910-1940*, London, 1996, vol. 1, p. 218, no. 153 (another cast illustrated, p. 65).

Pierre Levai has confirmed the authenticity of this work.



JEAN METZINGER (1883-1956)

Paysage cubiste

signed 'JMetzinger' (lower right) oil on canvas 31% x 39% in. (80.3 x 99.6 cm.) Painted in 1911

\$500,000-700,000

PROVENANCE:

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris (by 1924). Sidney Janis Gallery, New York (acquired from the family of the above, 1958)

PaceWildenstein, New York.

Acquired from the above by the present owner.

EXHIBITED:

(possibly) Paris, Salon des Indépendants, April-June 1911, p. 294, no. 4266 (titled Paysage).

Paris, Musée du Petit Palais, *Les maîtres de l'art indépendent, 1895-1937*, June-October 1937, p. 94, no. 13 (dated 1912 and titled *Paysage*).

Cincinnati Art Museum, Contemporary Arts Center, *Modern Masterpieces* for Collectors, December 1959.

New York, Sidney Janis Gallery, XXth Century Artists, October-November 1960, no. 42 (illustrated).

New York, Leonard Hutton Galleries, *Albert Gleizes and the Section d'Or: The Alternatives to Cubism*, October-December 1964, p. 18, no. 49. Houston, The Museum of Fine Arts, *The Heroic Years: Paris, 1908-1914*, October-December 1965 (titled *Landscape*).

New York, Sidney Janis Gallery, *Picasso to Pollock: Selected Works from 2 Generations of European and American Artists*, January 1967, no. 19 (illustrated)

Buffalo, Albright-Knox Art Gallery, *Painters of the Section d'Or*, September-October 1967, pp. 44-45 and 47, no. 32 (illustrated, p. 44). New York, Sidney Janis Gallery, *Selected Works by 20th Century European Artists*, January-February 1969, no. 31 (illustrated).

New York, Sidney Janis Gallery, 20th Century European Art, February-March 1970, no. 57 (illustrated).

Los Angeles County Museum of Art and New York, The Metropolitan Museum of Art, *The Cubist Epoch*, December 1970-June 1971, pp. 77, 299 and 300, no. 212 (illustrated in color, pl. 73).

Bordeaux, Galerie des Beaux-Arts and Musée d'art moderne de la ville de Paris, *Les Cubistes*, May-November 1973, p. 83, no. 155 (illustrated in color, pl. XV).

New York, Sidney Janis Gallery, *European Masters*, January-February 1975, no. 34.

New York, Sidney Janis Gallery, *Masters in 20th Century Art*, October-November 1979 (illustrated in exhibition announcement).

La Jolla Museum of Contemporary Art and Santa Barbara Museum of Art, Seven Decades of Twentieth-Century Art: From the Sidney and Harriet Janis Collection of the Museum of Modern Art and the Sidney Janis Gallery Collection, March-August 1980, pp. 20, 77 and 88-89, no. 19 (illustrated, p. 21; dated 1911-1912).

lowa City, The University of Iowa Museum of Art; Austin, Archer M. Huntington Art Gallery, University of Texas; Chicago, The David and Alfred Smart Gallery, The University of Chicago and Pittsburgh, Museum of Art, Carnegie Institute, *Jean Metzinger in Retrospect*, August 1985-May 1986, pp. 44 and 86, no. 128 (illustrated in color, p. 29; dated *circa* 1911-1912 and titled *Cubist Landscape* (*Le Village*)).

LITERATURE

(possibly) A. Gleizes, "Art et ses représentants," *La Revue Indépendante*, 4 September 1911, pp. 161-172.

Bulletin de l'Effort Moderne, no. 4, April 1924 (illustrated; dated 1912 and titled Le Village).

A. Ozenfant and C.E. Jeanneret, "Le Cubisme: Deuxième époque, 1912-1918," *L'Esprit Nouveau*, no. 24, June 1924 (illustrated; dated 1912). A. Gleizes, *Kubismus*, Munich, 1928, p. 2 (illustrated, pl. 29; dated 1912 and

R. Cogniat, "Le Cubisme Méthodique: Fernand Léger et le Groupe de l'Effort moderne," *L'Amour de l'Art*, no. 9, November 1933, p. 237 (illustrated, fig. 302; dated 1912 and titled *Le Village*).

D. Cottington, *Cubism in the Shadow of War: The Avant-Garde and Politics in Paris, 1905-1914*, New Haven, 1998, p. 113 (illustrated, fig. 21; titled *Paysage*).





Jean Metzinger, *Deux nus*, 1910-1911. Gothenburg Museum of Art, Sweden. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

Detail of the present lot.

Although credit for the invention of Cubism lies unequivocally with Pablo Picasso and Georges Braque, it was Metzinger more than any other painter who took the helm in forming a cubist school of painting and codifying its ideas in writing. In 1911, he organized a group of like-minded artists—Robert Delaunay, Fernand Léger, Albert Gleizes, Henri Le Fauconnier, and himself—to exhibit together at the Salon des Indépendants, officially launching the cubist movement in Paris. It is quite likely that the present work, *Paysage cubiste*, was included in this exhibition. The following year, Metzinger was a driving force behind the Section d'Or exhibition at the Galerie la Boétie, the most comprehensive manifestation of Cubism before the war. Along with Gleizes, moreover, Metzinger was the co-author of *Du Cubisme* (1912), which articulated fully for the first time a philosophical basis for this radically new pictorial language.

Metzinger's rational, intellectual approach to Cubism informed his painting as well as his organizing, theorizing, and writing. Apollinaire noted in 1913 that Metzinger's art, "always more and more abstract, but always charming, raises and attempts to solve the most difficult and unforeseen problems of aesthetics" (quoted in exh. cat., op. cit., 1985, p. 44).

It is believed that the present work is the one that Gleizes described in the article he published in the September 1911 issue of *La revue indépendante*:

"[Metzinger] is a painter first, gifted with a rare sensibility, sustained by a will and a logical mind in the service of a subtle intelligence. Some day, the influence his research has had on the evolution of the plastic method, on the renaissance of twentiethcentury painting, will have to be recognized...His Femme nue, depicted from various angles and in integral relationship with the setting, the shapes very subtly nested one into another, was more like a masterful demonstration of the total image than an exclusively pictorial creation...But it was Jean Metzinger's duty to show us scientifically, that is, deliberately, the result of his research, and winning over the few literate beholders was enough for him...In Paysage, perfectly balanced and purified of any needless chatter, where the forms of houses and trees converged with those of the terrain and the sky in a whole that was classical in the full sense of the word, where the transposition of objects, soberly depicted, made it easy to read, one could assess the considerable contribution his will has given us" (op. cit.).



ALBERT BLOCH (1882-1961)

Talbild, nachts

signed with monogram (lower left) oil on canvas 26% x 30½ in. (66.3 x 77.4 cm.) Painted in 1915-1917

\$300,000-500,000

PROVENANCE:

Professor Dr. Walter Dexel, Braunschweig (acquired from the artist). Professor Dr. Thomas Dexel, Braunschweig (by descent from the above). Private collection, Berlin (acquired from the above, *circa* 1990); sale, Christie's, London, 4 February 2003, lot 266.

Hollis Taggart Galleries, New York and Chicago (acquired at the above sale).

Acquired from the above by the present owners, May 2003.

EXHIBITED:

(possibly) Berlin, Galerie Der Sturm (Herwarth Walden), 1917.

LITERATURE:

H. Adams, M.C. Conrads and A. Hoberg, eds., *Albert Bloch: The American Blue Rider*, exh. cat., Städtische Galerie im Lenbachhaus, Munich, 1997, pp. 174-175 (illustrated, p. 70).

F. Baron and J. Blumb, *Albert Bloch and the Blue Rider: The Munich Years*, Lawrence, Kansas, 2014, p. 35 (illustrated, fig. 100; titled *Night in the Valley*).

David Cateforis has confirmed the authenticity of this painting.



Paul Klee, Der Vollmond, 1919. Pinakothek der Moderne, Munich.

Painted during the First World War, Bloch's *Talbild*, *nachts* presents a strange nocturnal landscape, at once seemingly pastoral and peaceful, and yet alive with a vital, tumultuous energy that casts a portentous atmosphere across the scene. The American artist had chosen to remain in Germany with his family during the war, working diligently in his studio in Munich, and reporting weekly to the authorities as an enemy alien. Despite an increasingly perilous financial situation and the restrictions of life in wartime Germany, Bloch continued to pursue a revolutionary stylistic approach in his paintings, drawing on the influences of his Der Blaue Reiter colleagues including Wassily Kandinsky, Heinrich Campendonk and, most importantly, Franz Marc. The visionary landscapes that emerged in Bloch's oeuvre at this time echo the bold visual language of Marc in particular, inspired by the close friendship and artistic dialogue the two shared, which was cruelly cut short by Marc's death at Verdun in 1916.

Bloch would later describe this period of his career as one of "zig-zag development," and these years were indeed marked by a number of stimulating exchanges and interactions with a diverse mixture of the international artistic avant-garde. Most notably, Bloch was increasingly drawn to the whimsical subjects and intense color schemes of Marc Chagall, while the stylized plant life in landscapes such as Tabild, nachts echo the painterly style of Paul Klee. Bloch's involvement with the Galerie Der Sturm in Berlin had brought him into contact with Chagall, with the artist later recalling that he had assisted its owner, Herwarth Walden, in the installation of the first exhibition of the Russian painter's art to be held in Germany. While Klee had also been a member of the Der Blaue Reiter, it was not until several years later that he and Bloch became close, sharing a joint-exhibition at Der Sturm in 1916. Bloch would later describe Klee as one of the most unusual of his comrades in Munich, stating: "Upon me the work of Paul Klee has from the beginning exerted a strange fascination, as great a fascination as the man himself, with his rare, impish humour" (quoted in *ibid.*, p. 204). It was through Klee that Bloch met the first owner of the present work-Doctor Walter Dexel, the esteemed art historian and painter, who was director of the Kunstverein in Jena when the institution hosted an exhibition of Bloch's paintings alongside the work of Campendonk in December 1916.



Franz Marc, Dans arme Land Tirol, 1913. The Solomon R. Guggenheim Museum, New York.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

384

GABRIELE MÜNTER (1877-1962)

Staffelsee

signed and dated 'Münter 08.' (lower right); signed again and titled 'Münter Staffelsee' (on the reverse) oil on board 13 x 16 in. (33 x 40.5 cm.)
Painted in 1908

\$300,000-500,000

PROVENANCE:

Baron Anton von Redwitz, Germany (*circa* 1920). Elisabeth von Redwitz, London and Monaco (by descent from the above).

Private collection (by descent from the above, *circa* 2000). Hirschl & Adler Galleries, Inc., New York (acquired from the above).

Acquired from the above by the present owner, December 2001

EXHIBITED:

Edinburgh, The Royal Scottish Academy and London, Tate Gallery, *The Blue Rider Group*, August-October 1960, p. 21, no. 201.

New York, Leonard Hutton Galleries, *Der Blaue Reiter*, February-March 1963, no. 44 (titled *Parson's Lane Murnau*). Turin, Galleria Civica d'Arte Moderna, *Il Cavaliere azzuro*, March-May 1971.

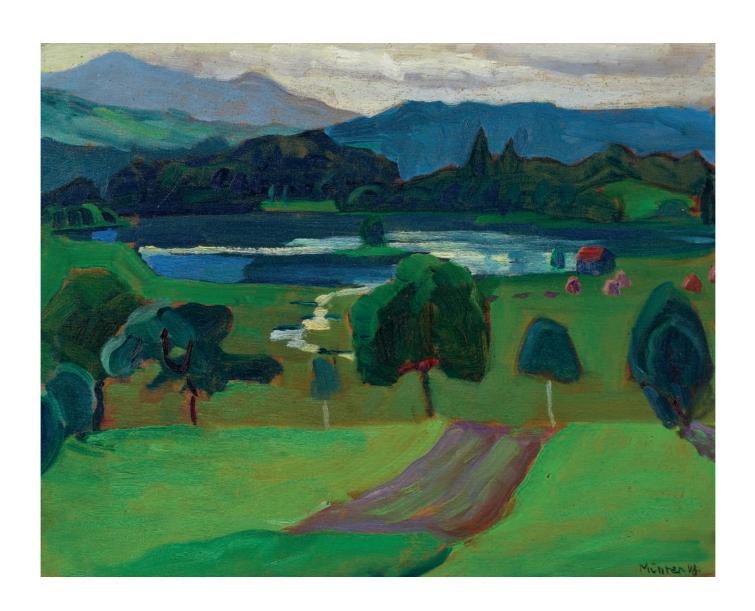
This painting will be included in the forthcoming Münter catalogue raisonné being prepared by the Gabriele Münter- und Johannes Eichner-Stiftung.

As a founding member of *Der Blaue Reiter* and one of very few women working at the center of Munich's avant-garde circle, Münter played a significant role in charting the emergence of a new visual vocabulary in modern art. From a young age, Münter yearned to be an artist, and, in 1901, she enrolled in the experimental Phalanx School. Co-founded by Wassily Kandinsky, the school was one of the only places in Germany where women could study alongside men. In Kandinsky, Münter found a mentor that truly enabled her development as an artist; he recognized her natural talent and encouraged her progress.

Shortly thereafter, Münter became intimately involved with the married Kandinsky. From 1903-1907, she traveled extensively

with him through Europe and North Africa, where she familiarized herself with the aesthetic ideas of Vincent van Gogh, Paul Gauguin, the Fauves and Henri Matisse—influences that would emerge in her painting after the couple returned to Germany in April 1908. Once back in Munich, Münter and Kandinsky began touring the Bavarian countryside in search of a place to spend time together. They visited the areas of Starnberger See and Staffelsee, where they came across the village of Murnau. The picturesque location of Murnau in the rolling hills by the Staffelsee, with its view of the Wetterstein Alps, presented a compelling visual environment for the artists. Münter and Kandinsky joined their artist friends Marianne von Werefkin and Alexej von Jawlensky, and together painted the village and surrounding landscape, contributing to a new phase of undisturbed and intense creativity for all four artists.

During this first stay, the group worked intensively together to forge a new type of painting characterized by its bold simplification, flattened spatial perspective and vivid use of color. Münter's paintings, along with the work of her artist companions, underwent a massive transformation in Murnau. The swift transition in her art towards a distillation of form was almost immediate, "After a short period of agony," she later recalled, "I took a great leap forward-from copying nature-in a more or less Impressionist style—to feeling the content of things—abstracting—conveying an extract" (quoted in A. Hoberg, Wassily Kandinsky and Gabriele Münter: Letters and Reminiscences, 1902-1914, Munich, 1994, p. 14). This profound change of style in Münter's art was inspired by the expressivity and sincerity found in children's artwork, which she had begun to collect in 1908, and the outlined planes of pure color found in the traditional Bavarian glass painting common to Murnau. Jawlensky, who was well acquainted with the Pont-Aven school of artists and the Nabis, also played a major part in the evolution of her new style, introducing the idea of "synthesis" between the observable world and an expressive response to form and color.



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

385

ALEXEJ VON JAWLENSKY (1864-1941)

Variation mit Fenster in Braunem Haus und Zypresse

signed with initials 'A.J.' (lower right) oil on linen-finish paper laid down on board 14% x 10% in. (36.6 x 27.7 cm.) Painted *circa* 1915

\$120,000-180,000

PROVENANCE:

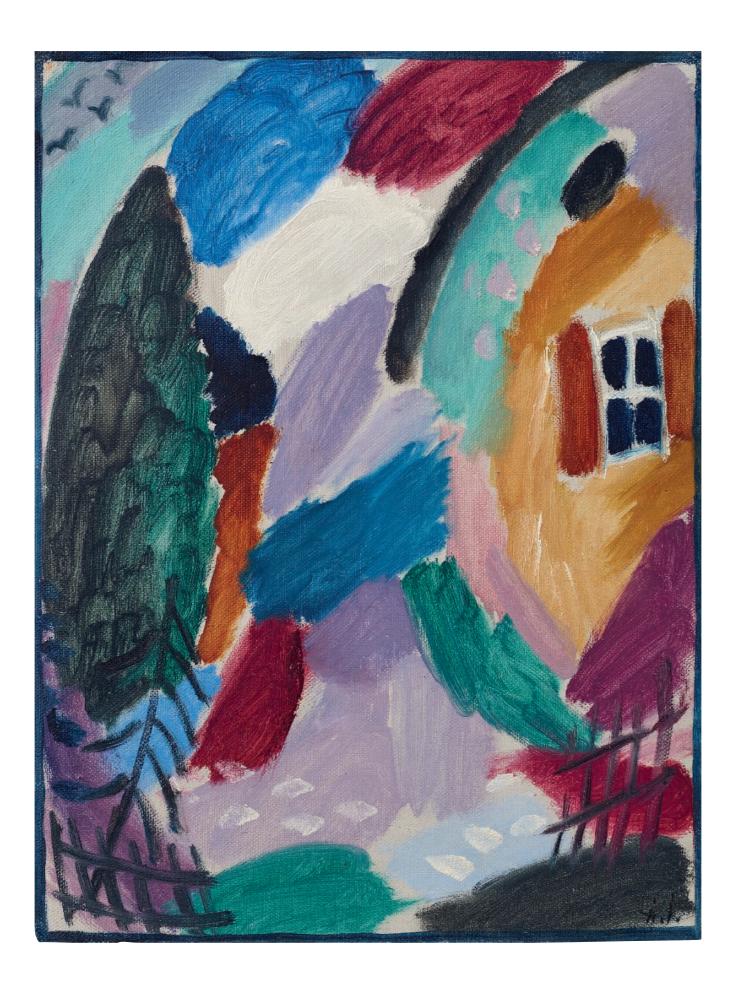
Private collection, Switzerland; sale, Stuttgarter Kunstkabinett, 28 May 1957, lot 353.
Galerie Fricker, Paris (acquired at the above sale).
Acquired from the above by the present owner, April 1961.

EXHIBITED:

Paris, Galerie Fricker, May-June 1959, no. 8 (titled Variation à la fenêtre).

LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959, p. 269, no. 599 (illustrated). M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, 1914-1933*, London, 1992, vol. II, p. 85, no. 700 (illustrated).



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

386

GABRIELE MÜNTER (1877-1962)

Staffelsee mit Nebelsonne

signed and dated 'Münter 1931' (lower left); with Nachlass stamp (on the reverse) oil on board 13×16 in. $(33 \times 40.5$ cm.) Painted in 1931

\$150,000-250,000

PROVENANCE:

Estate of the artist.

Kunsthandlung Franz Resch, Gauting, Germany (1966).

Galerie Änne Abels, Cologne (1967).

Anon. (acquired from the above, 1969); sale, Christie's, London, 7 October 1999, lot 88.

Egon Wolfgang Tistou Kerstan, Schwarzwald, Germany (acquired at the above sale).

Walter König, Cologne.

Galerie Gunzenhauser, Munich.

Senger Bamberg Kunsthandel, Bamberg (acquired from the above, 2006).

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

EXHIBITED:

Ludwigshafen am Rhein, Wilhelm Hack Museum, *Der Blaue Reiter: Die Befreiung der Farbe*, November 2003-February 2004.

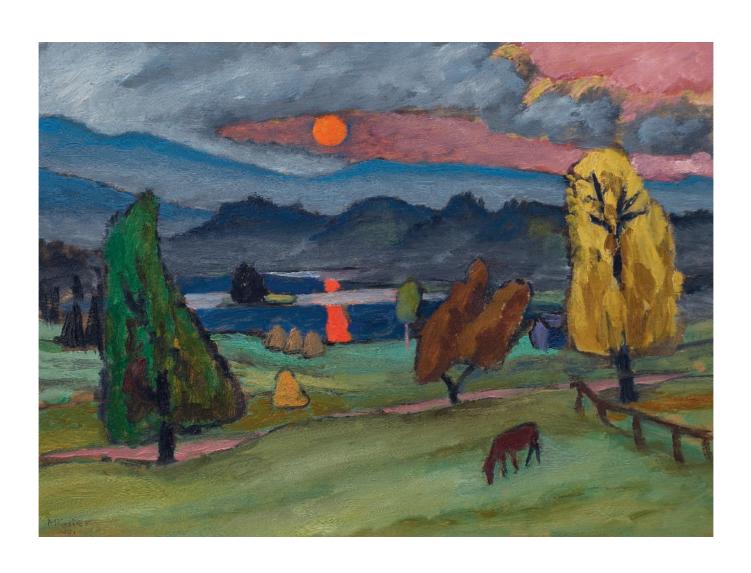
Museum Moderner Kunst Passau, *Den Blick als Frau gerichtet: Margret Bilger, Paula ModersoA-Becker, Gabriele Münter*, July-August 2004.

Münster, Kunstmuseum Pablo Picasso, *Die vielen Gesichter der Moderne: Eine suddeutsche Privatsammlung*, August-November 2005 (titled *Herbstlandschaft mit roter Sonne*).

Edvard Munch, Moonlight, 1895. Nasjonalmusset, Oslo.

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter- und Johannes Eichner-Stiftung.

For Münter, the 1930s marked a revival both in love and in her art. With the onslaught of World War I, Wassily Kandinsky, Münter's companion, was forced to leave Murnau and Germany at large to return to his native Russia. Though Münter initially joined him in exile, their relationship deteriorated and the two eventually parted ways. She had stepped away from painting after her separation from Kandinsky around 1917 and would only return to painting a decade or so later after spending the 1920s traveling extensively. After visiting Paris from October 1929-June 1930, Münter created a series of mainly portraits and street scenes which are more muted in coloration than her earlier Der Blaue Reiter style. This period of artistic reinvigoration was directly linked with her emotional state; it was only after the development of her relationship with the art historian Johannes Eichner, her second partner, that her emotional state became more stable so that she was able to work properly. With Eichner, she moved back to Murnau in 1931 and would stay there for the rest of her life. The Murnau landscape would continue to inspire her during the 1930s and beyond, just as it had been a portal of change for her earlier works in the first decade of the 20th century.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

387

ERICH HECKEL (1883-1970)

Knaben am Strand

signed and dated 'Erich Heckel 1919' (on the reverse); signed and dated again and titled 'Erich Heckel: Knaben am Strand. 1919' (on the stretcher) oil on canvas 31 x 2634 in. (78.7 x 68 cm.) Painted in 1919

\$400,000-600,000

PROVENANCE:

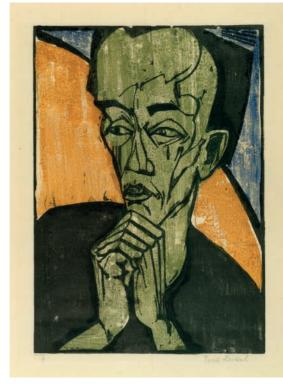
Gustav Ferd. Jung, Germany (probably acquired from the artist, by 1943); Estate sale, Sotheby Parke Bernet & Co., London, 2 December 1981, lot 151.

Lafayette Parke Gallery, New York and San Francisco.

Acquired from the above by the present owner, May 1993.

LITERATURE:

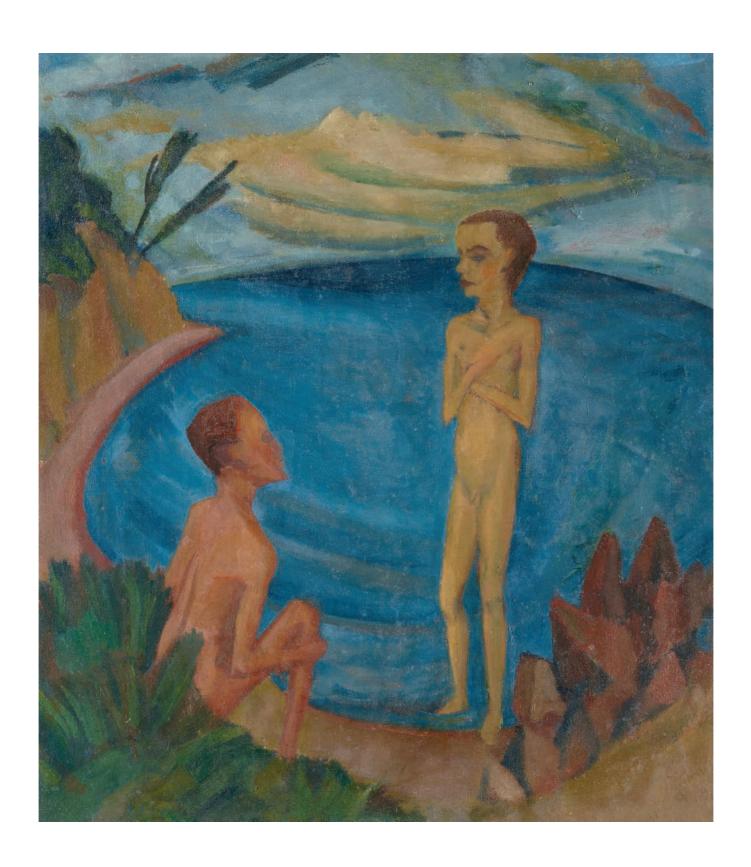
P. Vogt, *Erich Heckel*, Recklinghausen, 1965, no. 1919/5 (illustrated; titled *Zwei Knaben am Meer*).



Erich Heckel, Männerbildnis, 1919. The Museum of Modern Art, New York.

The nude human figure was for Heckel and his fellow artists of Die Brücke a potent symbol of a state of innocence and naturalness that they wished to use their art to exalt. The turn of the century had seen a vogue of *Freikörperkultur* (Free Body Culture) in Germany, a movement which emphasized the health benefits of nudist activity within nature. After years working both alone and together directly from nature in the open air around the lakes at Moritzburg and at various towns on the Baltic coast, the subject of bathers in nature had become a staple of Die Brücke art. As in his scenes of nudes in landscape settings painted by the Moritzburg Lakes, Heckel's pre-war compositions of naked bathers enjoying the water and sand of a beach express the artist's wish to return man to an ideal state of connection with his inner self and the natural environment

Following the war, Heckel's style undergoes a radical shift. As Janina Dahlmanns has explained, "right after the war the bathers returned to Heckel's repertoire of motifs. As far as the colors are concerned, it becomes obvious how much the figures blend in with the background and the palette of the landscape elements. The bathing people are perfectly integrated into nature, become a part of it" (Im Zentrum des Expressionismus Erwerbungen und Ausstellungen des Brücke-Museums Berlin, 1988-2013, exh. cat., Brücke-Museum, Berlin, 2013, p. 289). Painted in 1919, the present work demonstrates the artist's continued exploration of the bather subject. As compared to earlier depictions, however, the figures now embody the trauma of the war years and the uncertainties of the postwar period. What was previously a scene of health and rigor, the bodies of the figures are now skeletal. This manifestation of a phsyical and spirital weariness, both personal and national, can also be seen in Heckel's self-portrait of the same year (fig. 1). In Knaben am Strand the bodies inhabit the space like ghosts. looking at one another, but isolated and disengaged. The standing figure covers his torso, as if in a state of shame. These two bathers no longer represent the carefree liveliness of the pre-war period. Rather, they are tired, defeated, and unable to engage with the natural environment which surrounds them, a resulting tragedy of the great War.



LYONEL FEININGER (1871-1956)

B-B Town

signed 'Feininger' (lower right); signed again, dated and titled 'Lyonel Feininger 1946. "B-B" Town' (on the stretcher) oil on canvas 15% x 26¼ in. (39.7 x 66.7 cm.)
Painted in 1946

\$200,000-300,000

PROVENANCE:

Florence May, Atlanta. Robert P. Saidenberg, New York (by 1961). Forum Gallery, New York (October 1981). Acquired from the above by the present owner, *circa* 1990.

EXHIBITED:

New York, Buchholz Gallery, Feininger: Recent Work 1945-1947, March 1948. no. 2 (illustrated).

LITERATURE:

H. Hess, *Lyonel Feininger*, New York, 1961, p. 293, no. 466 (illustrated).

Lyonel Feininger: Städte und Küsten, Aquarelle, ZeicAungen, Druckgrafik, exh. cat., Kunsthalle Nürnberg, 1992, p. 262.

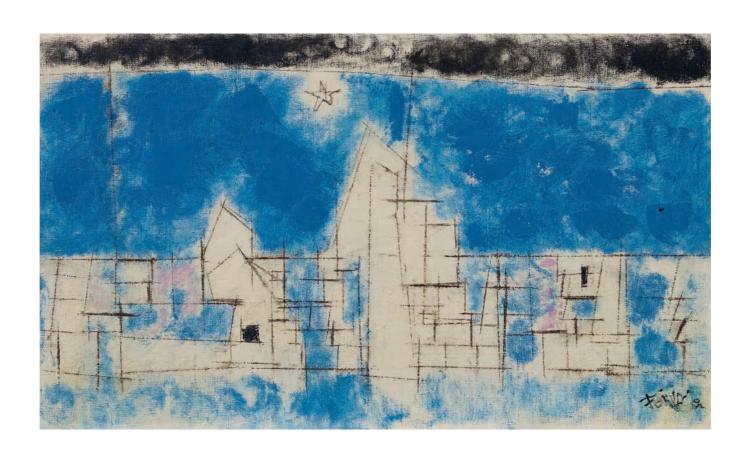
Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1626-10-09-19. The work will be included in *Lyonel Feininger: The Catalogue Raisonné of Paintings* by Achim Moeller under no. 483.

Lyonel Feininger, Markwippach, 1917. Cleveland Museum of Art, Ohio. © 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Painted in 1946, Feininger's *B-B Town* takes as its subject the Manhattan skyline at night. American-born Feininger had moved to Germany in 1887 and remained there until 1937, when the Nazi regime forced him to leave and return to his native New York. Presenting a nocturnal cityscape under a rich blue sky capped by a single shining star, *B-B Town* captures the atmospheric glow of the city at night, while the swirling application of paint illustrates the hustle and bustle of the city.

Upon his return to New York, Feininger was at first overwhelmed; he wrote, "I find myself in a state of continual wonderment... There is nothing that does not affect me in some way; every step I take...is a source of pure delight" (quoted in B. Haskell, *Lyonel Feininger: At the Edge of the World*, exh. cat., Whitney Museum of American Art, New York, 2011, p. 154). His joy in rediscovering New York quickly faded as he experienced a sense of dislocation and displacement, coupled with dire financial circumstances. It was not until 1940 that the artist began to readjust and from this point he started to paint again, looking to the geometric architecture of Manhattan and its soaring skyscrapers adorned with thousands of windows, as a source of inspiration. The arrangement of buildings in *B-B Town* demonstrates the artist's interest in the architectural formation of the city.

In contrast to his earlier work from Germany, when he depicted street scenes with rigid, architectonic linear forms (fig. 1), here Feininger employs a new, looser graphic style, using light-filled planes of roughly applied color to create the structure of the composition. As he wrote, "I am busy at work on a collection of architectural 'visions'...New York as a subject for translation into symbol of Space and Atmosphere...New York is the most amazing city in its atmosphere, color, and contrasts in the whole world...Some of [my work] is in a definitely new application of oil technique, using some graphic elements of line in fields of vigorous color" (quoted in H. Hess, *op. cit.*, p. 148).



...every new language can be alienating, even repellant. One must have the will and one must understand, as with every new language that one has to learn from the beginning. One must not let the soul protest, the soul must exert itself, suffer. And that is how one reaches understanding. That is always so...every new language can be alienating, even repellant. One must have the will and one must understand, as with every new language that one has to learn from the beginning. One must not let the soul protest, the soul must exert itself, suffer. And that is how one reaches understanding. That is always so.

-Alexej von Jawlensky

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

389

ALEXEJ VON JAWLENSKY (1864-1941)

Mädchen in gelbem Stuhl oil on board laid down on canvas 21% x 20 in. (53.5 x 50.8 cm.) Painted *circa* 1906-1907

\$200,000-300,000

PROVENANCE:

Curt Valentin Gallery, New York. Gertrude Bernoudy, St. Louis (by 1954); Estate sale, Christie's, New York, 10 November 1994, lot 407.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Curt Valentin Gallery, *Der Blaue Reiter*, December 1954-January 1955, no. 7 (illustrated; dated 1911).

LITERATURE:

M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings*, London, 1993, vol. 3, pp. 407 and 435, no. 2228 (illustrated, p. 407).



Alexej von Jawlensky, *Schokko with Red Hat*, 1909. Columbus Museum of Art. © 2019 Artists Rights Society (ARS), New York

Painted *circa* 1906-1907, *Mädchen in gelbem Stuhl* dates from a crucial period in Jawlensky's career when he began to develop the expressive influence and understanding of color for which he would become famous. In this painting, his love of pure and untrammeled color is clear in the sitter and her chair, the saturated and intense red bursting and vibrating against the greens and yellows that otherwise dominate the composition, barely contained by the thick, black outlines. This Cloisonnist technique lends the scene an intensity that is akin to stained glass recalling in particular the significant influence that he found in the work of Paul Gauguin and the Nabi school.

Seeing one of Gauguin's works in 1906, as Jawlensky recounted in his 1937 memoir to Lisa Kümmel, had a profound impact on the artist: "It was at his place that I saw for the first time a painting by Gauguin, the *Rider on the Beach in Tahiti*. I liked the painting very much and it taught me a great many new things. I went on working for many years like this, searching for my own language" (quoted in "Memoir dictated to Lisa Kümmel, Wiesbaden, 1937," pp. 25-33 in M. Jawlensky, L. Pieroni-Jawlensky and A. Jawlensky, ed., *op. cit.*, p. 30).

Jawlensky's increasing interest in color, to which he was to become almost spiritually attached in his pictures, also owed itself to two other artists during this period: the Nabi painter Paul Sérusier and the arch-colourist Henri Matisse of the Fauve school. Both of these he had met around the time that *Mädchen in gelbem Stuhl* was painted, yet the incandescent palette with which areas of this work are filled clearly owes a great part of its vitality to Matisse, while the increasing sense of a poetic and spiritual power translated through color owes much to the theories of the Nabis. This was a facet of Jawlensky's painting that would become formalized in a different way the following year, when he began holidaying in Murnau with his fellow Russian, Wassily Kandinsky. *Mädchen in gelbem Stuhl*, though, was painted during a brief window when it was to the lyrical colorism of the French that Jawlensky had turned.





LYONEL FEININGER (1871-1956)

Alt-Sallenthin (Dorfstrasse in Alt-Sallenthin I) signed 'Feininger' (lower right); titled 'ALT-SALLENTHIN' (on the stretcher) oil on canvas 15% x 19% in. (40.3 x 48.6 cm.) Painted in 1912

\$600,000-800,000

PROVENANCE:

Galerie J.B. Neumann, Berlin (1919).
Hugo Simon, Berlin.
Wolf Demeter, Berlin (by descent from the above).
Mme Louis Mercanton, France (acquired from the above, 1940).
Private collection, France.
E.V. Thaw & Co., Inc., New York.
Acquired from the above by the late owner, January 1986.

EXHIBITED:

Berlin, Galerie Der Sturm, Fünfundfündfzigste Ausstellung, Lyonel Feininger, Gemälde und Aquarelle, ZeicAungen, September 1917, no. 40. Munich, Neue Kunst Hans Goltz, 48. Ausstellung, Lyonel Feininger, October 1918. no. 3.

Hagen, Folkwang-Museum, Lyonel Feininger, June 1919, no. 10350. Berlin, Graphisches Kabinett J.B. Neumann, Lyonel Feininger, June 1919. Lugano, Museo cantonale d'arte, Lyonel Feininger, la variante tematica e tecnica nello sviluppo del processo creativo, September-November 1991, no. 90 (illustrated in color).

Museum Ostdeutsche Galerie Regensburg and Kunsthalle Bremen, Lyonel Feininger: Erlebnis und Vision, die Reisen an die Ostsee, 1892-1935, June-October 1992, p. 242, no. 90 (illustrated in color, p. 95). Roslyn Harbor, New York, Nassau County Museum of Art, Master Artworks from Private Collections, August-November 2005.

LITERATURE:

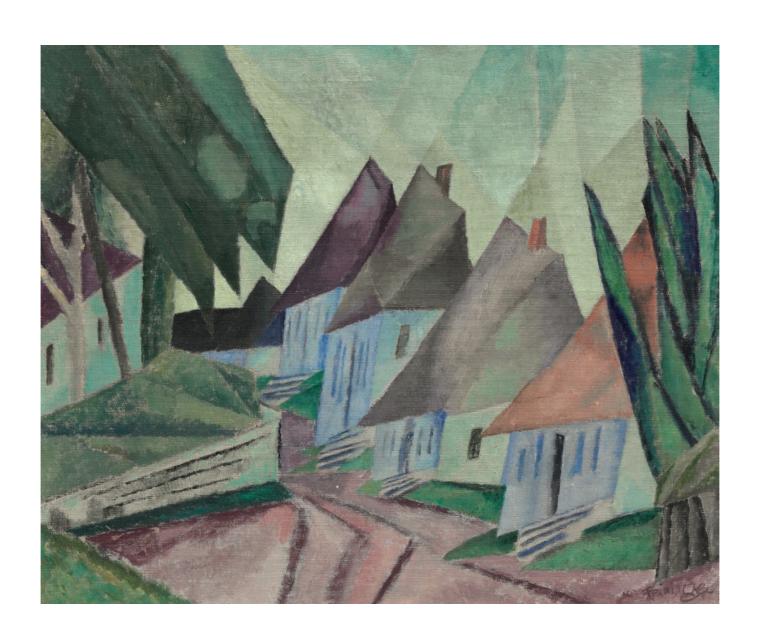
H. Hess, *Lyonel Feininger*, New York, 1961, p. 256, no. 89. U. Luckhardt, "Lyonel Feininger: Die Grundlagen der Zeichnung—die Zeichnung also Grundlage," *Lyonel Feininger, Die ZeicAungen und Aquarelle*, exh. cat., Hamburger Kunsthalle, 1998, p. 15. H. Schulz-Vanselow, *Lyonel Feininger und Pommern*, Kiel, 1999, p. 346, no. 39 (illustrated, p. 96).

A. Breloh, "Das 'verheissungsvollste Geschenk': Feiningers Teilnahme am 'Ersten Deutschen Herbstsalon' und die Folgen," *Lyonel Feininger: Frühe Werke und Freunde*, exh. cat., Von der Heydt-Museum, Wuppertal, 2006, pp. 112-119.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1442-09-20-17. The work will be included in *Lyonel Feininger: The Catalogue Raisonné of Paintings* by Achim Moeller under no. 97.

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

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Hugo Simon and Wolf Demeter. This resolves any dispute over ownership of the work and title will pass to the buyer.





The artist with his three sons, summer 1912. Photograph by Julia Feininger.

Painted in 1912, the present work depicts the village of Alt-Sallenthin on the Baltic island of Usedom, where Feininger and his family spent many summers from 1909 onwards. *Alt-Sallenthin* is an exceptionally early painting in which the influence of Cubism can clearly be distinguished. Here, a geometric faceting of forms take precedence over the flat silhouettes that define the artist's earlier stylistic approach.

Born in New York in 1871 to German immigrant parents, Feininger returned to Germany at the age of 16 to study music. Although music maintained a vital role in his life, his passion was for the visual arts and after his arrival in Germany, his parents, both musicians, permitted him to pursue drawing. He studied at the Allgemeine Gewerbeschule in Hamburg, followed by the Königliche Akademie in Berlin and achieved his first commercial success in 1890, when he published some of his satirical drawings with the Berlin based comic magazine *Humoristische Blätter*.

Feininger was first introduced to early forms of Cubism, a movement which would have a profound impact on his *oeuvre*, during a three-week trip to Paris in 1911. He had sent six paintings to be included in the Salon des Indépendants, an exhibition that came to be dominated by the analytic cubism of every prominent cubist artist except Pablo Picasso and Georges Braque, who couldn't partake due to their arrangements with their dealer Daniel-Henry Kahnweiler. The Cubist paintings that Feininger encountered at the Salon came as a revelation. In a letter to his friend, the painter and art critic Alfred Vance Churchill, Feininger wrote, "in that Spring I had gone to Paris and found the world agog with Cubism-a thing I had never even heard mentioned before,

but which I had already, entirely intuitively, striven after for years" (letter dated 13 March 1913; quoted in H. Hess, *op. cit.*, *p.52*).

It was not until 1912 that Feininger began to integrate Cubist elements into his compositions and a preparatory drawing for the present work is dated to the 5th of August of that year (fig. 1). Barbara Haskell has written, "The approach resembled that of the Cubists, particularly Delaunay, whose Eiffel Tower had been declared by the French critic Guillaume Apollinaire the most important entry in the 1911 Salon des Indépendants. Feininger's work differed from Delaunay in rejecting fragmentation and simultaneity in favor of monumentality. In Eiffel Tower, Delaunay employed the shifting viewpoints of Cubism and the disruptive properties of light to create a shimmering, prismatic world in which everything seemed to be vibrating. Although Feininger likewise exploited gradations of color to enhance volume and gave equal weight to figure and ground, he never relinquished his loyalty to the material aspects of reality. Rather than splintering forms into geometric crystals whose broken contours blurred the demarcation between figures and their surrounding space, as Delaunay had done, Feininger reduced his images to flat, geometric shapes whose contours remained closed" (Lyonel Feininger, At the Edge of the World, exh. cat., Whitney Museum of American Art, New York, 2011, p. 48).

Ultimately, one should view Feininger's work as independent of any artistic movement, for his visual vocabulary is as much about an exploration of the realm of his personal fantasy and a search for the synthesis of reality and imagination, as it is a pursuit of an aesthetic philosophy. Feininger highlighted the technical difference between the two, stating, "Cubism is a synthesis, but may easily be degraded into mechanism...My 'cubism'...is visionary, not physical" (quoted in P. Selz, *Lyonel Feininger*, exh. cat., Marlborough-Gerson Gallery, Inc., New York, 1969, p. 7).



Lyonel Feininger, *Alt-Sallenthin*, 1909. Formerly in the collection of William Kelly Simpson. Sold, Christie's, New York, 14 November 2017, lot 169.



GABRIELE MÜNTER (1877-1962)

Im Uhrmacherladen

signed 'Münter.' (lower right); with Nachlass stamp (on the reverse) oil on canvas $25\% \times 34\%$ in. (65.5 x 88.5 cm.) Painted in 1916

\$120,000-180,000

PROVENANCE:

Estate of the artist.

Anon. sale, Christie's, London, 26 June 1984, lot 362. Galerie Thomas. Munich.

Anon. sale, Hampel, Munich, 26 March 2015, lot 997. Acquired at the above sale by the present owner.

PROVENANCE:

Estate of the artist.

Anon. sale, Christie's, London, 26 June 1984, lot 362. Galerie Thomas, Munich.

Anon. sale, Hampel, Munich, 26 March 2015, lot 997. Acquired at the above sale by the present owner.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, January-February 1917. Cologne, Galerie Orangerie/Reinz, *Gabriele Münter*, March-May 1981, p. 18 (illustrated in color, p. 19).

LITERATURE:

Gabriele Münter: eine Malerin des Blauen Reiters, Gemälde, ZeicAungen, Druckgraphik, exh. cat., Städtischen Galerie Bietigheim-Bissingen, 1999, p. 60 (illustrated, fig. 12).

I. Jansen, *Gabriele Münter: Painting to the Point*, exh. cat., Städtische Galerie im Lenbachhaus und Kunstbau München, 2017, p. 114 (illustrated in color, fig. B).

LITERATURE:

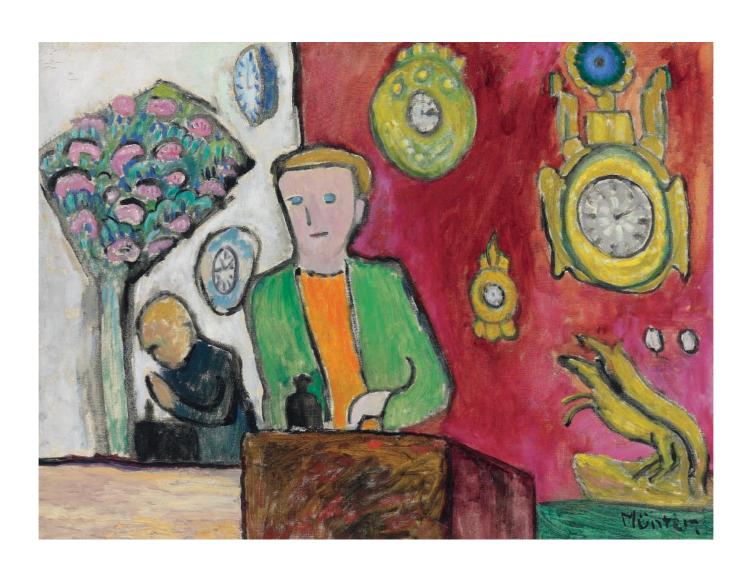
Gabriele Münter: eine Malerin des Blauen Reiters, Gemälde, ZeicAungen, Druckgraphik, exh. cat., Städtischen Galerie Bietigheim-Bissingen, 1999, p. 60 (illustrated, fig. 12).

I. Jansen, *Gabriele Münter: Painting to the Point*, exh. cat., Städtische Galerie im Lenbachhaus und Kunstbau München, 2017, p. 114 (illustrated in color, fig. B).

This painting will be included in the forthcoming Münter *catalogue raisonné* being prepared by the Gabriele Münter-und Johannes Eichner-Stiftung.

Painted in 1916, when Münter was alone in exile in Stockholm, Im Uhrmacherladen read as a letter to Kandinsky, whose return she was awaiting. The couple had left for Switzerland together, but soon Münter was left alone in Zurich, while Kandinsky traveled on to Moscow. Their relationship had already come to its end, though neither wanted to admit it to the other. They were eventually reunited in Stockholm in winter 1915 and even talked about marriage, but only after Kandinsky left in spring 2016. At the center of Im Uhrmacherladen, a young woman leans over a shop counter, an inkwell before her, perhaps an allusion to the intensive correspondence of that year, or to her dwindling communication with Kandinsky, towards the end of the year. On the backdrop of a brightly rendered wall hang an array of ticking clocks, symbolizing the time that had passed since she last saw her companion. To the left, a man inspects a timepiece and is dominated by a bouguet of flowers. The pain and loneliness at the expectation of Kandinsky are tangible in this painting, which could be seen as the visual expression of the turning point in the relationship of these two artists. Kandinsky would never return. He married Nina Andreevsky that year, but did not tell Münter, who remained hopeful of a reunion.

It is notable that Münter's years in Stockholm were a period of high artistic output and inspiration, as well as a period of public recognition and mutual exchange with other artists. By contrast, Kandinsky hardly painted between 1915-1916. Besides the potential biographical importance of this painting, it is also highly interesting stylistically. All the naivety and savageness which made the artist's work internationally famous at the time are represented in this work. The figures and objects are outlined strongly in black and stand in isolation, emphasizing the figure's solitude in her surroundings and thereby the artist's mood. The painting is a template for an etching with the same title from 1917.



PROPERTY OF AN IMPORTANT MIDWESTERN COLLECTION

392

GEORGES ROUAULT (1871-1958)

Fleurs décoratives

signed 'G. Rouault' (lower right) oil on paper laid down on canvas 44% x 30% in. (113.5 x 78 cm.) Painted in 1937

\$250,000-350,000

PROVENANCE:

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London and Bignou Gallery, New York.

Mr. and Mrs. Edward G. Robinson, Beverly Hills (acquired from the above. 1938).

M. Knoedler & Co., Inc., New York.

Stavros Niarchos, Athens (acquired from the above, February 1957).

Private collection, Europe (by descent from the above); sale, Christie's, New York, 10 May 2001, lot 379.

Acquired at the above sale by the present owners.

EXHIBITED:

Berlin, Preussischen Akademie der Künste, *Ausstellung französischer Kunst der Gegenwart*, June-July 1937, p. 40, no. 255. New York, Bignou Gallery, *The Tragic Painters*, February-March 1938, no. 7 (illustrated; titled *Le vase de fleurs*).

London, The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), *The Tragic Painters*, June 1938, no. 15 (illustrated; dated 1926 and titled *Le vase de fleurs*).

(possibly) Los Angeles County Museum, Mr. and Mrs. Edward G. Robinson Collection, June-July 1941 (titled Large Still Life). (possibly) Los Angeles County Museum, Thirty Masterpieces of Modern French Art from the Edward G. Robinson Collection, July-September 1949, no. 24.

New York, The Museum of Modern Art and Washington, D.C., National Gallery of Art, Forty Paintings from the Edward G. Robinson Collection, March-June 1953, p. 5, no. 27 (illustrated, p. 11; dated 1926 and titled *The Vase of Flowers*).

New York, Wildenstein & Co. Inc., Magic of Flowers in Painting, April-May 1954, no. 68 (dated 1926 and titled Vase of Flowers). Los Angeles County Museum and San Francisco, California Palace of the Legion of Honor, The Gladys Lloyd Robinson and Edward G. Robinson Collection, September 1956-January 1957, no. 55 (illustrated; dated 1926 and titled The Vase of Flowers). New York, M. Knoedler & Co., Inc.; Ottawa, The National Gallery of Canada and Boston, The Museum of Fine Arts, A Loan Exhibition of Paintings and Sculpture from the Niarchos Collection, December 1957-April 1958, pp. 110-112, no. 55 (illustrated, p. 111; titled The Vase of Flowers).

London, Tate Gallery, *The Niarchos Collection*, May-June 1958, p. 12, no. 56 (illustrated, pl. 56; titled *The Vase of Flowers*.) Athens, National Picture Gallery, *The Niarchos Art Collection*, August-September 1958, no. 47 (titled *Vase with Flowers*). Kunsthaus Zürich, *Sammlung S. Niarchos*, January-March 1959, p. 33, no. 64 (illustrated, p. 41; titled *Stilleben mit Blumenvase*).

LITERATURE:

M. Seton, "Edward G. Robinson's Collection," *The Studio*, December 1939, p. 240.

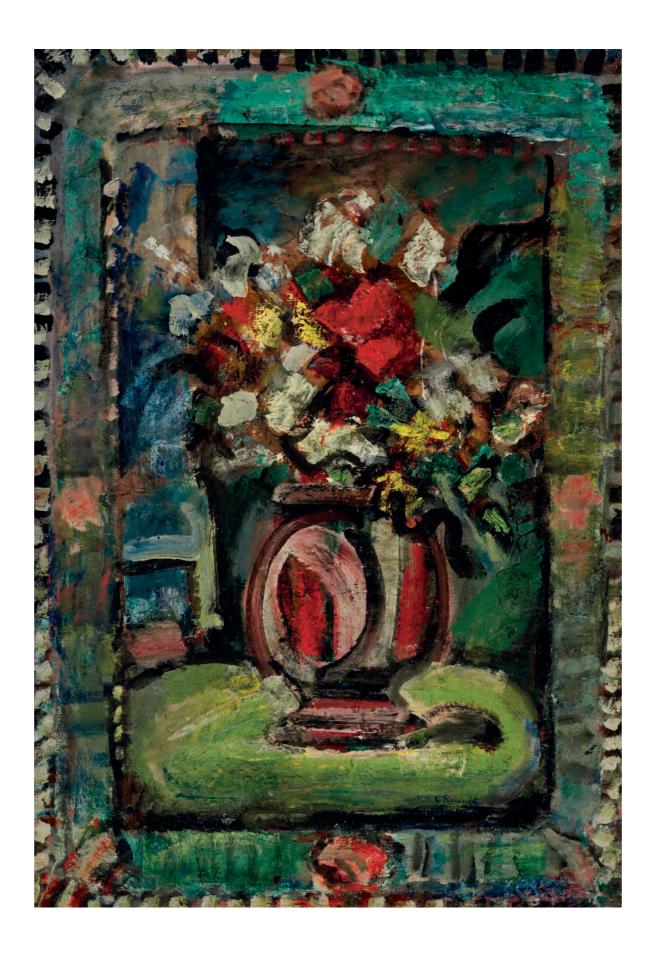
L. Venturi, *Georges Rouault*, New York, 1940, p. 76 (illustrated, pl. 146, fig. 176; titled *Le vase de fleurs*).

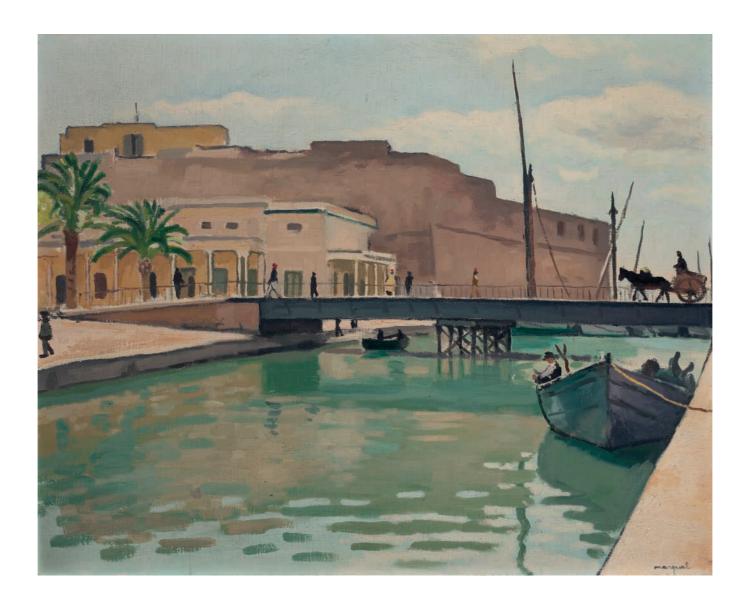
A. Millier, "Edward G. Robinson's Collection—An Interview," *Art in America*, vol. 32, no. 4, October 1944, p. 228.

The Fondation Georges Rouault has confirmed the authenticity of this work.

In the early 1930s, Marie Cuttoli, collector and patron of modern French art, commissioned Rouault to paint his first group of floral still lifes. Cuttoli was an admirer of the art of tapestry weaving, and made it her mission to revive it in the modern era by commissioning works from artists to use as cartoons (full-scale preparatory drawings) for tapestries. Rouault painted approximately thirty canvases for this purpose, and about ten tapestries were woven by the Aubusson craftsmen between 1930 and 1937. Rouault executed this series of *Fleurs décoratives* using a bright palette, framing the composition with prominent borders while clearly paying homage to the traditional art of tapestry making.

Bernard Dorival attributes the prevalence of flowers in the artist's mature work to his spiritual evolution in the post-war years, and to his discovery of "the beauty of nature, and of a Nature in which a radiant sun appears almost constantly... [and of] the beauty of one of the most marvellous of nature's creations: the flower" (B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, vol. II, p. 14).





ALBERT MARQUET (1875-1947)

Le pont sur le canal

signed 'marquet' (lower right) oil on canvas 25% x 32 in. (65.2 x 81.2 cm.) Painted in 1926

\$80,000-120,000

PROVENANCE:

Galerie Druet, Paris (acquired from the artist, June 1926).
M.J. Conrad, Buenos Aires (acquired from the above, November 1929).
Janos Peter Kramer, Buenos Aires.
Private collection, Buenos Aires (acquired from the above, 1943).

Private collection, Buenos Aires (acquired from the above, 1943) By descent from the above to the present owner.

EXHIBITED:

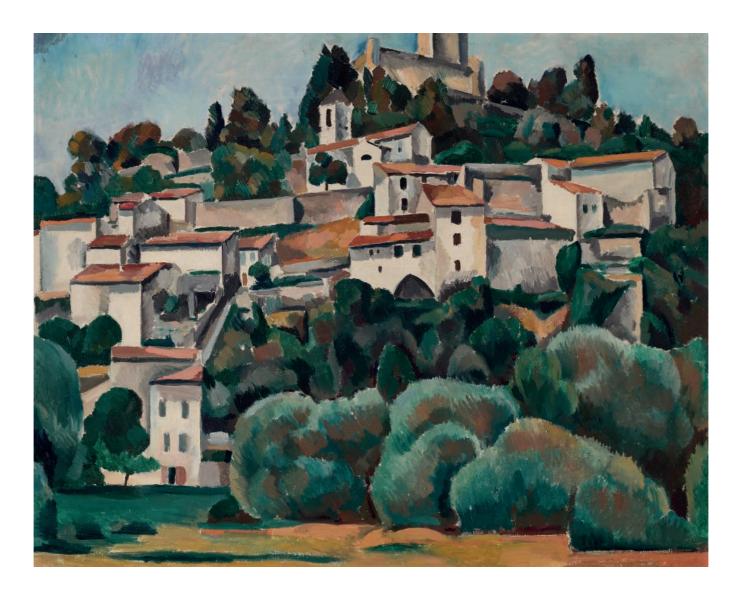
Brussels, Galerie Giroux, *IVe salon annuel de la peinture française*, October 1926, no. 98.

Buenos Aires, Museo Nacional de Bellas Arte, *Barcos, Cielo, Agua y Tierra*,

LITERATURE:

L'Indépendance belge, 15 October 1926, p. 2.

J.-C. Martinet and G. Wildenstein, *Marquet: L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris, 2001, p. 498, no. I-694 (illustrated).



PROPERTY OF A TRUST

394

ANDRÉ DERAIN (1880-1954)

Vue de Cagnes

signed 'a derain' (on the reverse) oil on canvas 25½ x 32½ in. (64.8 x 82 cm.) Painted in 1910

\$80,000-120,000

PROVENANCE:

Galerie Kahnweiler, Paris. Galerie M. Goldschmidt & Co., Frankfurt. Rudolf Staechelin, Basel (by 1956). Galerie Beyeler, Basel. Arthur Tooth & Sons, Ltd., London.

Helen F. Yaseen, New York; Estate sale, Sotheby's, New York, 6 November 1991, lot 37.

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

EXHIBITED:

Kunsthalle Basel, September-Ausstellung, September-October 1920. Kunsthalle Bern, André Derain, July-August 1935, no. 19. Kunstmuseum Basel, Sammlung Rudolf Staechelin, May-June 1956, p. 50,

no. 58 (illustrated; titled Paysage du Midi).

Purchase, New York, Neuberger Museum, Selections from the Yaseen Family Collection, December 1983-April 1984, no. 16 (titled Cagnes).

LITERATURE:

G. Hilaire, Derain, Geneva, 1959, p. 83 (illustrated). N. Kalitina, André Derain, Leningrad, 1976, p. 131 (illustrated). M. Kellermann, André Derain: Catalogue raisonné de l'oeuvre peint, 1895-1914, Paris, 1992, vol. I, p. 110, no. 179 (illustrated).

PROPERTY FROM A PROMINENT PRIVATE COLLECTION

395

KEES VAN DONGEN (1877-1968)

Madame veuve rose

signed 'Van Dongen.' (lower left); titled 'M^{me} V^{ve} Rose' (on the reverse) oil on canvas

39¾ x 32 in. (100.6 x 81.2 cm.)

Painted circa 1911; the background reworked circa 1942

\$400,000-600,000

PROVENANCE:

Maurice Kotler, Paris (by 1969). Anon. sale, Sotheby's, London, 25 March 1986, lot 23. Acquired at the above sale by Thomas Gibson Fine Art, Ltd., London, on behalf of the present owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Van Dongen*, June 1911, no. 35. Amsterdam, Vereeniging van Beeldende Kunstenaars, De Onafhankelijken, *3de Internationale*, May-June 1914, p. 11, no. 98 (illustrated).

Marseille, Musée Cantini, *Hommage à Van Dongen*, June-September 1969, no. 30 (detail illustrated; dated 1908).

LITERATURE:

W. Steenhoff, "Tentoonstellingen St. Lucas en de Onafhankelijken, " *De Amsterdammer weekblad voor Nederland,* no. 1927, 31 May 1914, p. 6 (illustrated).

D.E. Gordon, *Modern Art Exhibitions*, 1900-1916, Munich, 1974, vol. I, p. 302, no. 1716 (illustrated).

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

Late in 1910, Van Dongen embarked on an extended journey to Spain and Morocco, his first time traveling outside his native Holland and France. Since bursting onto the Parisian stage with the Fauves five years earlier, the self-taught painter had made his name as an irrepressible artiste provocateur, famous—or rather, infamous—for his viscerally erotic depictions of demi-mondaine subjects. Along with Nini, a dancer at the Folies-Bergère, his favorite model was a sultry gypsy girl known as Anita la Bohémienne, alias Fatima, who performed a licentious belly-dance in a dive on the Place Pigalle, the notorious red-light district of Montmartre. Capitalizing on the vogue for Orientalism that held Paris in thrall at that time, Anita aroused in Van Dongen a potent daydream of exotic lands, which he now set out to experience first-hand.

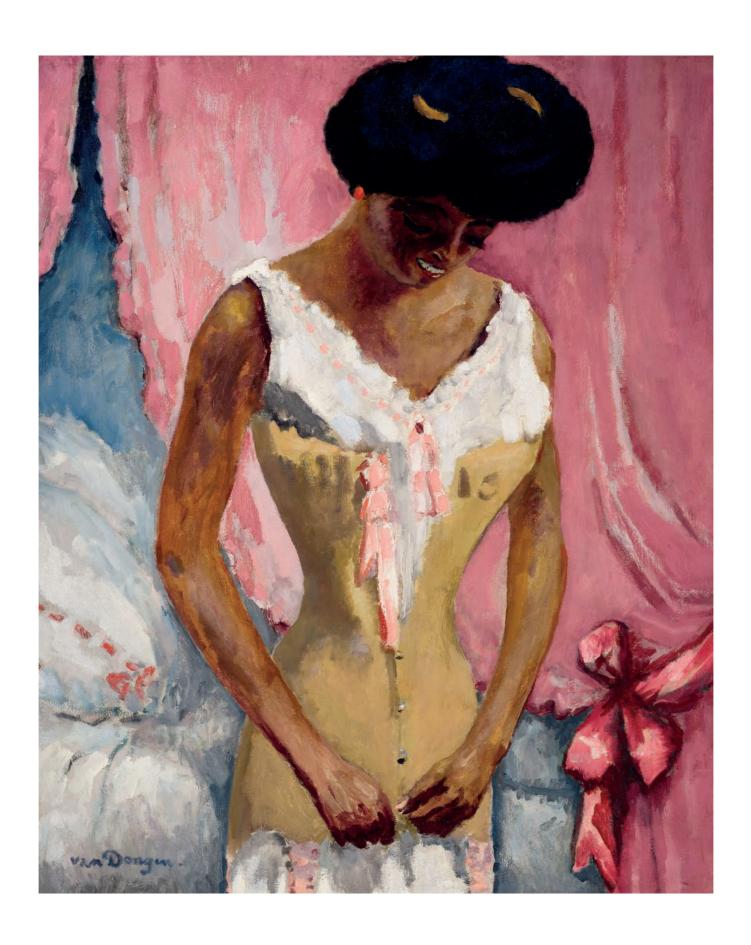
Van Dongen's sensational subjects and color pyrotechnics had brought him no small measure of success by this time, affording

him the disposable income to travel. The estimable Galerie Bernheim-Jeune gave the artist his first major show in November 1908. An impressive number of sales, as well as the positive notices that Van Dongen attracted for his entries to the two salons of 1909, induced the dealer late that year to sign the painter to a seven-year contract, guaranteeing him an annual minimum of six thousand francs. Van Dongen's fortunes improved even more dramatically when Bernheim-Jeune purchased forty paintings from him in the early autumn of 1910, and quickly sold them. With these earnings, and his prospects for the future as equally promising, Van Dongen left his wife Guus and their young daughter Dolly behind in wintry Paris and headed for the sun-drenched south.

The two countries on Van Dongen's itinerary were traditional destinations for many a Parisian painter. Spain could offer the touring artist the many glories of its pictorial heritage, as well as the exotic color of its contemporary culture; in southern Spain, in lands long occupied by the Moors during the Middle Ages, there were numerous sites where one could appreciate the splendor of Islamic arts. Spain also provided a portal to North Africa and a more complete experience of Islamic culture, the basis of the Orientalist tradition in European painting since Eugène Delacroix, Jean-Auguste-Dominique Ingres, and Pierre-Auguste Renoir. Van Dongen spent the first month of his journey at Seville, where Henri Matisse also traveled that winter, and then crossed over to Tangiers. He returned to Paris early in 1911 with only a few canvases but a trove of sketches, which he developed in the studio into oil paintings on Spanish and North African themes.

Van Dongen exhibited these pictures in a widely acclaimed exhibition at Bernheim-Jeune in June 1911, which included the present work. The painting depicts an alluring young woman with jet-black hair and an olive complexion, clad in a lace-trimmed corset that accentuates her hourglass figure, with her hair piled atop her head in a stylish bouffant secured with gold combs. Looking down to secure a hook on the corset, she smiles to herself as though momentarily interrupted in the midst of dressing by some pleasing, private thought.

A reproduction of the painting from 1914 shows that Van Dongen originally rendered the figure against a solid, light-colored ground. At a later date—probably around 1942—he elaborated the present canvas by adding a boudoir setting that heightens the intimacy of the scene. Rather than pairing his model with authentically ethnographic trappings, as in the academic Orientalist tradition, Van Dongen introduced a modernist disjunction between the exotic-looking figure and her Rococo-inspired surroundings; Matisse did much the same when he painted his seductive odalisques within an overtly theatrical, studio setting at Nice. In each case, the effect is to undermine the viewer's expectations, reminding us that the painting is not a representation of reality, but an artificial pictorial construct—a world that belongs only to art.





LOUIS VALTAT (1869-1952)

Les Coquelicots oil on canvas

8% x 9 in. (22 x 23 cm.)

\$20,000-30,000

PROVENANCE:

Anon. sale, Hôtel Rameau, Versailles, 25 June 1962, lot 101.
Wally Findlay Galleries, Chicago.
Private collection, Virginia; sale, Christie's, New York, 5 November 1991,

lot 20.

Acquired at the above sale by the present owner.



∆397

JEAN-PIERRE CASSIGNEUL (B. 1935)

Jeune fille au bouquet

signed 'CASSIGNEUL.' (lower right); signed again and titled 'Cassigneul "Jeune fille au bouquet"' (on the reverse) oil on canvas $36\% \times 28\%$ in. (92 x 72.7 cm.) Painted in 1976

\$60,000-80,000

PROVENANCE:

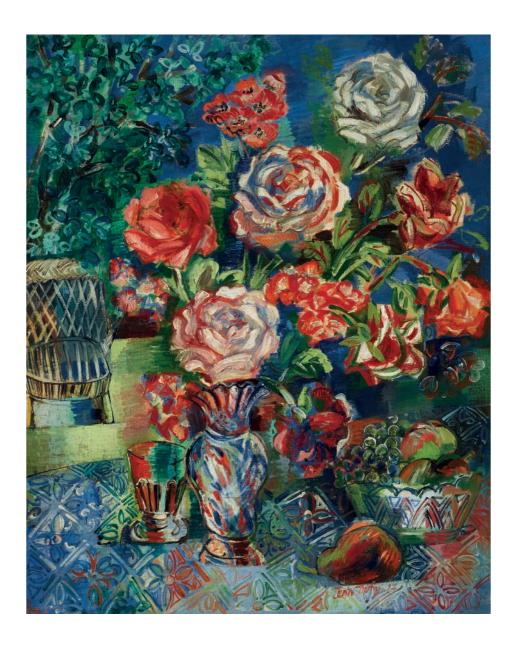
Galerie Taménaga, Paris. Private collection, Japan (1992). Acquired from the above by the present owners.

EXHIBITED:

Izu Lake Ippeki Museum, *Jean-Pierre Cassigneul*, November 1994, no. 13 (illustrated in color; titled *Jeune fille et fleurs*).

Kyoto, Museum Eki Kyoto and Morioka, Civic Cultural Hall, *Cassigneul: Beautiful Flowers and Brilliant Women*, February-July 2009 (illustrated in color on the cover).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



JEAN DUFY (1888-1964)

Corbeille de fruits et bouquet de roses signed and dated 'Jean Dufy 27' (lower right) oil on canvas 31% x 25% in. (81 x 65 cm.) Painted in 1927

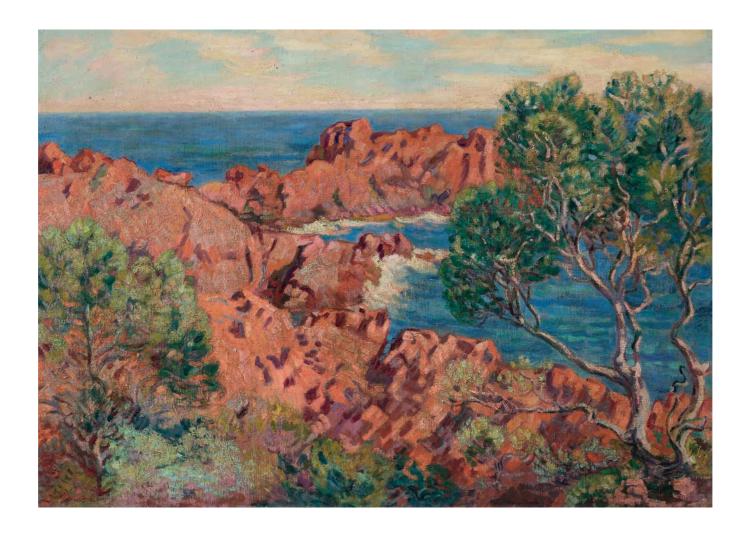
\$20,000-30,000

PROVENANCE:

Wally Findlay Galleries, Chicago. Anon. sale, Sotheby's, New York, 3 May 1974, lot 401. Alexander Kahan Fine Arts, Ltd., New York. Acquired from the above by the present owners, *circa* 1980.

ITERATURE:

J. Bailly, *Jean Dufy: Catalogue raisonné de l'oeuvre*, Paris, 2002, vol. I, p. 320, no. B.639 (illustrated).



PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

399

ARMAND GUILLAUMIN (1841-1927)

Agay, les roches rouges

signed 'Guillaumin' (lower left); inscribed and dated 'Agay mai 1901' (on the stretcher) oil on canvas $26\,x\,361\!\!/\!4$ in. $(66\,x\,92$ cm.) Painted in May 1901

\$50,000-70,000

PROVENANCE:

Galerie Raphaël Gérard, Paris.

Anon. sale, Galerie Charpentier, Paris, 3 June 1958, lot 94.

Galerie Serret-Fauveau, Paris.

John and Johanna Bass, New York (acquired from the above, September 1964).

Gift from the above to the present owner, 1979.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 550 (illustrated).

The JoA and Johanna Bass Collection at Miami Beach, Florida, Miami, 1973, p. 30, no. 118 (with inverted dimensions).

M.A. Russell, *Paintings and Textiles of the Bass Museum of Art: Selections from the Collection*, Miami, 1990, p. 116 (illustrated in color, p. 117).

C. Gray, *Armand Guillaumin*, Geneva, 1991, p. 278, no. 196 (illustrated in color, p. 130, pl. 32).

BERNARD BUFFET (1928-1999)

Le Port de Beaulieu

signed and dated 'Bernard Buffet 57' (upper right) oil on canvas $35 \times 45\%$ in. (89.1 x 116.5 cm.) Painted in 1957

\$100,000-150,000

PROVENANCE:
E. David et M. Garnier, Paris.
Niveau Gallery, New York.
Private collection, Japan.
Acquired from the above by the present owner, 2016.

This work is recorded in the Maurice Garnier Archives.



PROPERTY FROM THE ESTATE OF NANCY BARBATO SINATRA

Christie's is pleased to be offering a selection of four works acquired by Nancy Barbato Sinatra and Frank Sinatra. Born in Jersey City in 1917, she met her future husband, Frank Sinatra, one summer in 1934. They married five years later, surviving the lean years of the great depression and navigating Sinatra's rise to fame and fortune. They welcomed three children, Nancy, Frank Jr. and Tina, and moved to Hollywood, setting up house in Holmby Hills.

From answering Frank's fan mail to sewing his bow ties and managing their home, Nancy lived up to the 1940s notion that "behind every strong man is a strong woman". She maintained a quiet, but sure hand, both at home and in the face of the Hollywood rumor mill. When Frank married actress Ava Gardner, Nancy kept

her side of the public affair private, rarely speaking of life with her husband. Despite divorcing in 1951, Nancy remained Frank's close confidant and cherished friend until his death in 1998. Frank was always welcome at the house and would often return for Nancy's home cooking. Nancy Barbato Sinatra put family first and is remembered by friends and loved ones as the consummate hostess.

After her marriage ended, Nancy attended college at the University of California, Los Angeles, dove into charitable work and devoted herself to raising the children. Nancy continued to live in Los Angeles, and Beverly Hills with the art she and Frank collected until her death in 2018 at 101.



401

MAURICE DE VLAMINCK (1876-1958)

Ferme en Normandie

signed 'Vlaminck' (lower left) oil on canvas 21% x 25% in. (54.2 x 65 cm.) Painted *circa* 1938-1940

\$40,000-50,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles. Acquired from the above by Nancy Barbato Sinatra and Frank Sinatra, 1949.

This work will be included in the 'Archives Vlaminck' founded by Madame Godelieve de Vlaminck, in collaboration with Madame Pascale Krausz



MAURICE UTRILLO (1883-1955)

Montmartre

signed 'Maurice, Utrillo, V,' (lower right) and titled '-Montmartre-' (lower left) oil on board laid down on cradled panel $25\% \times 36\%$ in. $(63.8 \times 93.5$ cm.)

\$80,000-120,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles. Acquired from the above by Nancy Barbato Sinatra and Frank Sinatra, 1949.

The Comité Utrillo has confirmed the authenticity of this work.



Nancy Sinatra Sr. sits beside a piano with her young children, Nancy Sinatra, Frank Sinatra Jr. and Tina Sinatra circa 1960s. The present lot hangs behind them. Photo by Archive Photos/Getty Images.



MAURICE UTRILLO (1883-1955)

Eglise de Chatou (Seine-et-Oise)

signed 'Maurice, Utrillo, V,' (lower right) and titled '-Eglise de Chatou (Seine-et-Oise,),' (lower left) oil on canvas $20\%\,x\,24\%$ in. (50.9 x 61.2 cm.)

\$60,000-80,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles. Acquired from the above by Nancy Barbato Sinatra and Frank Sinatra, 1949.

The Comité Utrillo has confirmed the authenticity of this work.



MAURICE DE VLAMINCK (1876-1958)

Vase de fleurs signed 'Vlaminck' (lower right) oil on canvas 18¼ x 12¾ in. (46.3 x 32.7 cm.)

\$30,000-50,000

PROVENANCE:

James Vigeveno Galleries, Los Angeles. Acquired from the above by Nancy Barbato Sinatra and Frank Sinatra, 1949.

This work will be included in the 'Archives Vlaminck' founded by Madame Godelieve de Vlaminck, in collaboration with Madame Pascale Krausz.



Frank Sinatra and Frank Jr. in Nancy's home with the present lot hanging behind them, August 1967. Photo courtesy of consignor.

JEAN-PIERRE CASSIGNEUL (B. 1935)

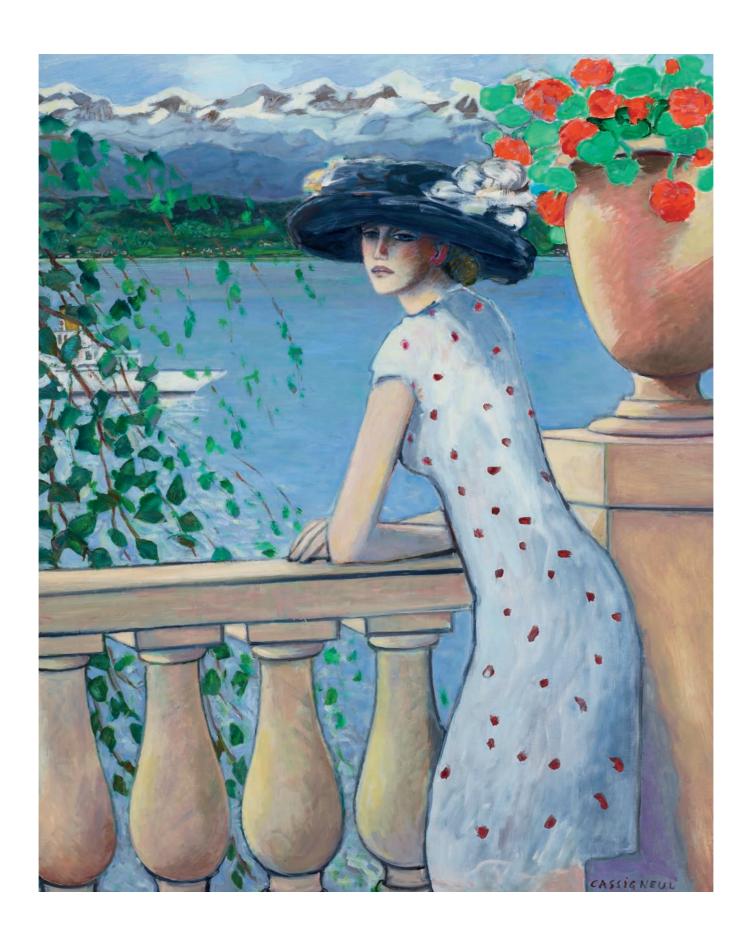
Aude sur le lac

signed 'CASSIGNEUL' (lower right); signed again, dated and titled 'Cassigneul 2001 Aude sur le lac' (on the reverse) oil on canvas $63\% \times 51\%$ in. (162×130 cm.) Painted in 2001

\$120,000-180,000

PROVENANCE:

Acquired from the artist by the present owner.





JEAN DUFY (1888-1964)

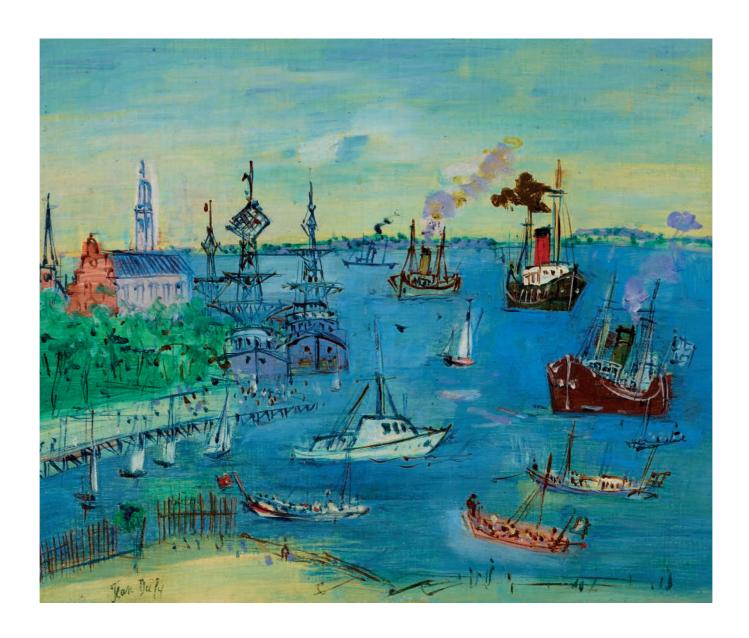
Vue de Paris signed 'Jean Dufy' (lower left) oil on canvas 20½ x 26% in (52 x 66.9 cm.)

\$30,000-50,000

PROVENANCE:

Findlay Galleries, Inc., Chicago. Acquired from the above by the late owner, July 1966.

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



JEAN DUFY (1888-1964)

Port de Copenhague

signed 'Jean Dufy' (lower left); inscribed 'Copenhague' (on the reverse) oil on canvas 18¼ x 21¾ in. (46.3 x 55.3 cm.) Painted *circa* 1953-1954

\$35,000-55,000

PROVENANCE:

Anon. sale, Butterfield & Butterfield, San Francisco, 22 April 1998, lot 6048.

Private collection, Beverly Hills (acquired at the above sale); sale, Christie's, New York, 5 May 2005, lot 394.

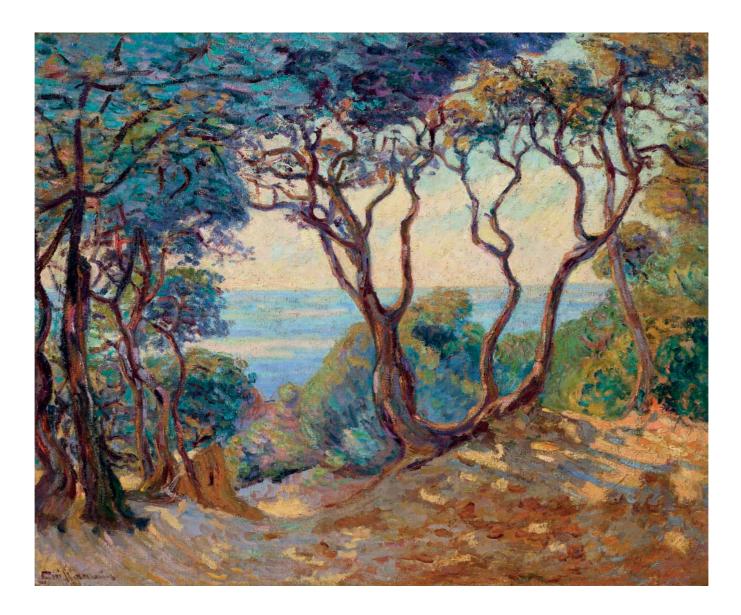
Acquired at the above sale by the present owner.

EXHIBITED:

Hempstead, New York, Hofstra University, Emily Lowe Gallery, Les frères Dufy, March 1966, no. 14 (illustrated; titled Copenhague).

LITERATURE:

J. Bailly, *Jean Dufy: Catalogue raisonné de l'oeuvre*, Paris, 2002, vol. I, p. 346, no. B693 (illustrated in color, pp. 102 and 346).



PROPERTY FROM A DISTINGUISHED COLLECTION

408

ARMAND GUILLAUMIN (1841-1927)

Agay

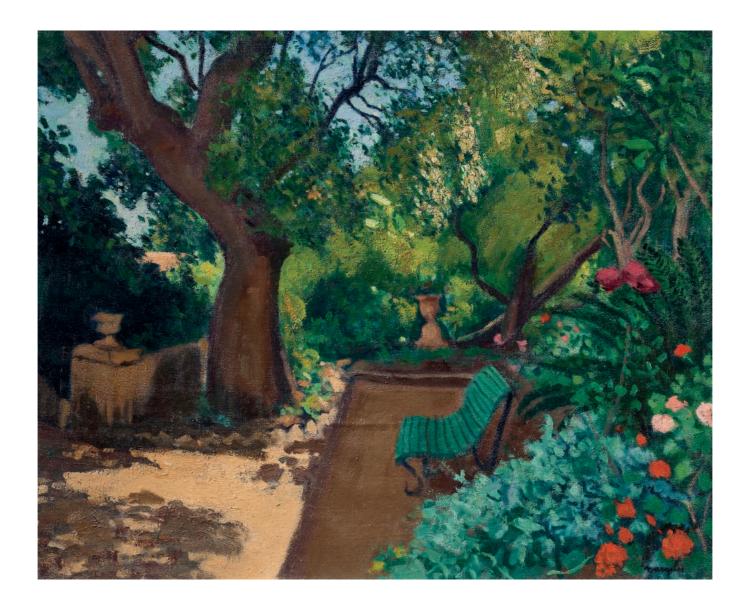
signed 'Guillaumin' (lower left) oil on canvas 23½ x 28% in. (59.9 x 72.6 cm.) Painted *circa* 1905

\$60,000-80,000

PROVENANCE:

Acquired by the present owner, circa 1980.

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



PROPERTY FROM A DISTINGUISHED EUROPEAN COLLECTION

409

ALBERT MARQUET (1875-1947)

Le Jardin

signed 'marquet' (lower right) oil on canvas 23% x 28% in. (60 x 73.4 cm.) Painted *circa* 1945

\$100,000-150,000

PROVENANCE:

Estate of the artist.

Marcelle Marquet, Paris (wife of the artist).

Galerie Hopkins-Thomas, Paris.

Acquired from the above by the family of the present owner, circa 2002.

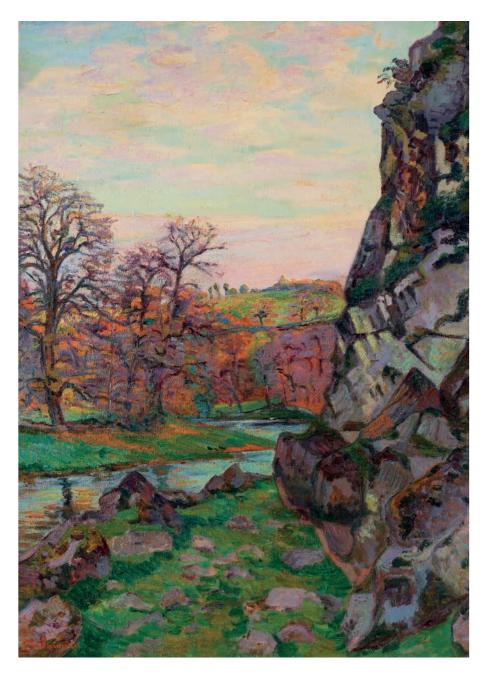
EXHIBITED:

Kunsthaus Zürich, *Albert Marquet*, June-August 1948, p. 32, no. 163 (dated 1944 and titled *Jardin d'Alger*; with inverted dimensions). (possibly) Paris, Maison de la pensée française, *Albert Marquet*, October-December 1953, no. 55 (titled *Jardin du peintre à Alger*; with incorrect dimensions).

Paris, Galerie Katia Granoff, *Les Marquet sans eau*, May-June 1956. Paris, Galerie Schmit, *Marquet*, May-June 1967, p. 102, no. 98 (illustrated; titled *Le Jardin [Alger]*).

LITERATURE:

J.-C. Martinet and G. Wildenstein, *Marquet: L'Afrique du Nord, Catalogue de l'oeuvre peint*, Paris, 2001, p. 324, no. I-439 (illustrated in color, p. 325).



PROPERTY OF THE BASS MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITIONS FUND

410

ARMAND GUILLAUMIN (1841-1927)

Le rocher de Génetin

signed 'Guillaumin' (lower left); inscribed 'Derniers jours d'octobre, le rocher de Génetin sur la Creuse' (on the stretcher) oil on canvas $36\% \times 25\%$ in. (92.5 x 64.7 cm.) Painted *circa* 1895

\$50,000-70,000

PROVENANCE:

Madame Liégeois (Galerie Blot), Paris.

Galerie Serret-Fauveau, Paris.

John and Johanna Bass, New York (acquired from the above, September 1964).

Gift from the above to the present owner, 1979.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 330 (illustrated).

The JoA and Johanna Bass Collection at Miami Beach, Florida, Miami, 1973, p. 31, no. 122 (dated circa 1885 and with inverted dimensions). M.A. Russell, Paintings and Textiles of the Bass Museum of Art: Selections from the Collection, Miami, 1990, p. 114 (illustrated, p. 115).



JEAN-PIERRE CASSIGNEUL (B. 1935)

Profil devant un marronnier signed 'CASSIGNEUL' (lower center) oil on panel 29 x 16½ in. (73.6 x 42 cm.) Painted in 1979

PROVENANCE:

Mitsukoshi Department Store, Tokyo. Private collection, Japan (acquired from the above). Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



412

LOUIS VALTAT (1869-1952)

Vase cristal, roses

signed 'L. Valtat' (lower left) oil on canvas 14½ x 10½ in. (36.9 x 27 cm.) Painted in 1931

\$8,000-12,000

PROVENANCE:

Galería Conkright, Caracas.

Acquired from the above by the present owner, circa 1980.

LITERATURE:

J. Valtat, Louis Valtat: Catalogue de l'oeuvre peint, Neuchâtel, 1977, vol. I, p. 245, no. 2200 (illustrated).

PROPERTY FROM AN EAST COAST ESTATE

413

ARMAND GUILLAUMIN (1841-1927)

Le village de Crozant

signed 'Guillaumin' (lower right) oil on canvas 32 x 25¾ in. (81.2 x 65.1 cm.) Painted *circa* 1895

\$50,000-70,000

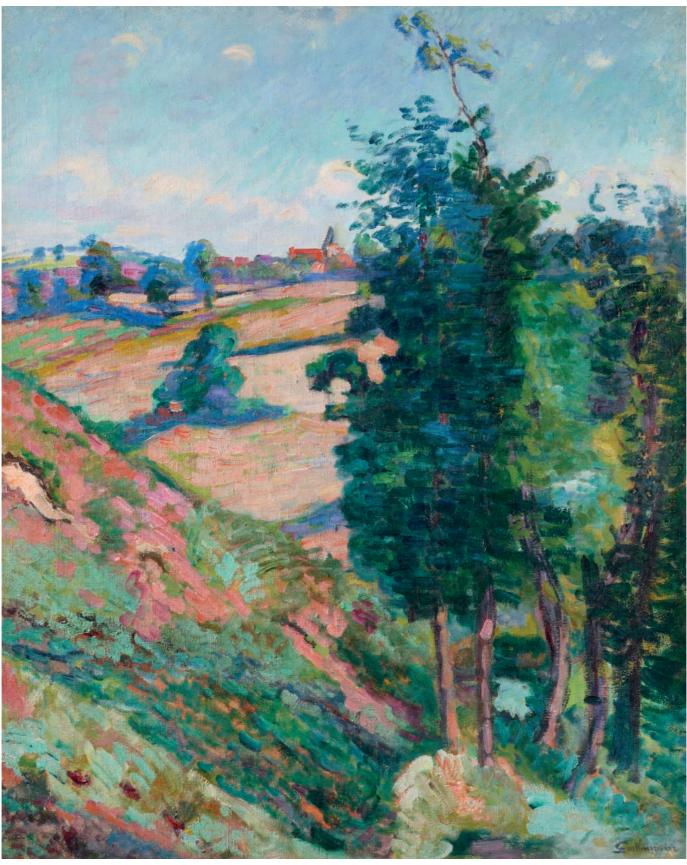
PROVENANCE:

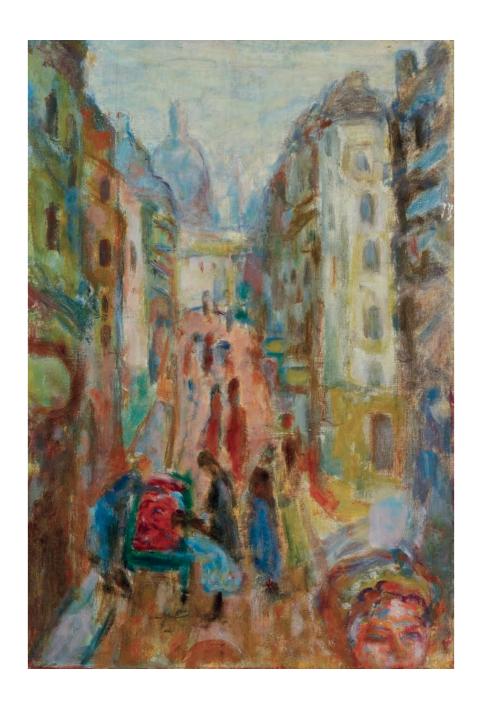
Renaud Lage, Rio de Janeiro. Antonio Carlos Marinho Nuñes, Rio de Janeiro.

Anon. sale, Parke-Bernet Galleries, Inc., New York, 16 December 1970, lot 31.

Acquired at the above sale by the late owner.

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





PIERRE BONNARD (1867-1947)

Rue Tholozé

oil on canvas 21% x 15% in. (55.5 x 38.3 cm.) Painted *circa* 1915

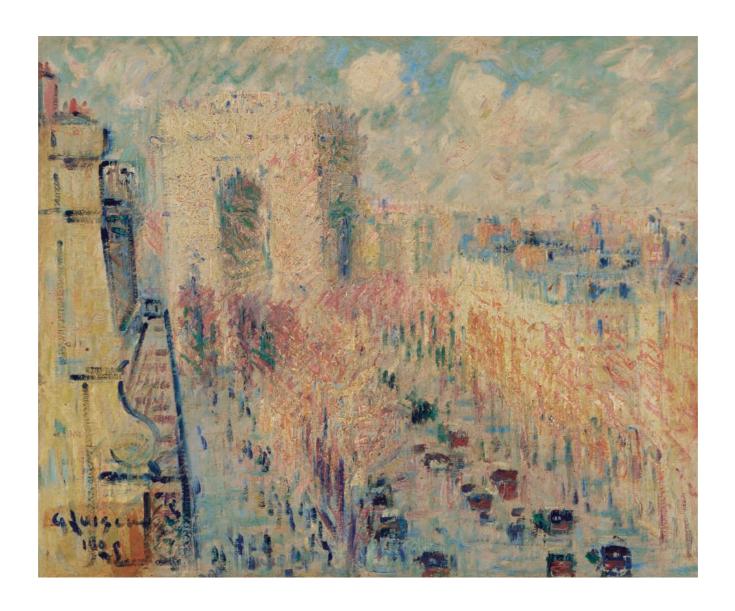
\$70,000-100,000

PROVENANCE:

Anon. sale, Azur Enchères, Cannes, 27 March 2015, lot 251. Acquired at the above sale by the present owner.

LITERATURE:

J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, 1940-1947 et supplément 1887-1939, Paris, 1974, vol. IV, p. 354, no. 02067 (illustrated).



GUSTAVE LOISEAU (1865-1935)

L'Arc de Triomphe

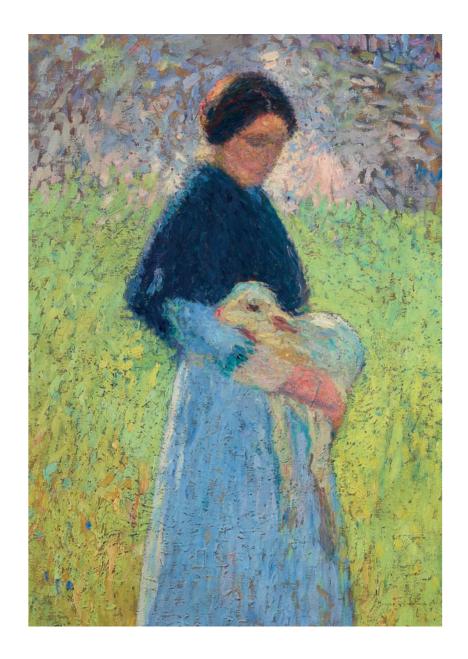
signed and dated 'G Loiseau 1925' (lower left) oil on canvas $18\%\times21\%$ in. (46.3 x 55.4 cm.) Painted in 1925

\$50,000-70,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris. Galería Acquavella, Caracas. Acquired by the family of the present owner, March 1968.

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



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

416

HENRI MARTIN (1860-1943)

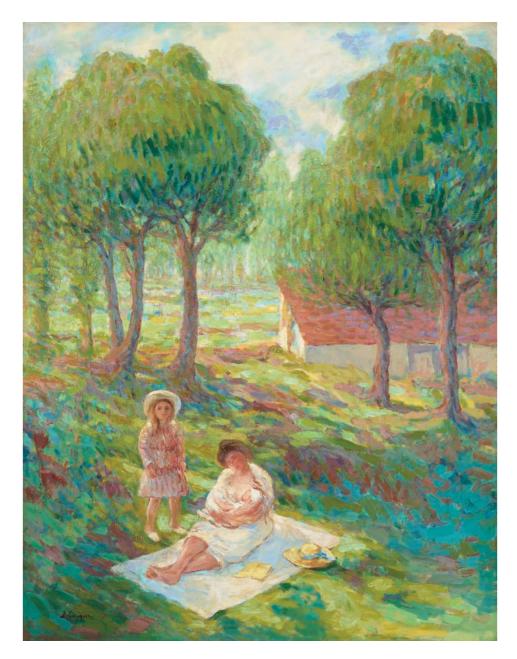
Bergère et son agneau signed 'Henri Martin' (lower right) oil on canvas 25% x 18% in. (65 x 46.1 cm.)

\$12,000-18,000

PROVENANCE:

Maurice Fenaille, Paris (acquired from the artist). Private collection, Paris (by descent from the above); sale, Christie's, London, 7 December 1999, lot 116.
Acquired at the above sale by the present owner.

Cyrille Martin has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

417

HENRI LEBASQUE (1865-1937)

Mère et enfant dans un paysage signed 'Lebasque' (lower left) oil on canvas 45% x 35 in. (115.8 x 88.9 cm.) Painted *circa* 1901

\$50,000-70,000

PROVENANCE:

Marthe Lebasque Reymond, Paris (daughter of the artist). Mr. and Mrs. Alfred Chenier (acquired from the above, *circa* 1950). Anon. sale, Christie's, London, 7 December 1999, lot 120. Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Paris, 2008, vol. I, p. 158, no. 508 (illustrated).

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

MOÏSE KISLING (1891-1953)

Fleurs

signed 'Kisling' (lower left) oil on canvas 26 x 19% in. (66 x 50.5 cm.) Painted in 1928

\$150,000-200,000

PROVENANCE:

Private collection, Paris.
Samuel Lejman, Metz.
Private collection, Paris.
Anon. sale, Sotheby's, Tel Aviv, 4 October 1993, lot 51.
Acquired at the above sale by the present owner.

LITERATURE:

J. Dutourd and J. Kisling, $\it Kisling$, Landshut, 1995, vol. III, p. 225, no. 32 (illustrated).





The Israel Museum, Jerusalem, is Israel's foremost cultural institution and one of the world's leading encyclopedic museums. Founded in 1965, the Museum has built a far-ranging collection of nearly 500,000 objects from archaeology to contemporary art through an unparalleled legacy of gifts and support from its circle of Patrons and Friends Associations from seventeen countries. The Museum embraces a dynamic exhibition program, and a rich annual program of publications, educational activities, and special cultural events. In its 2019 season, the Israel Museum is presenting a series of exhibitions showcasing some of the most acclaimed modern and contemporary visual artists and designers, and addressing highly relevant questions in ethnography, archeology, Jewish art and thought.

From its inception, the Israel Museum was conceived as a dynamic and modular museum, designed to encourage the growth and diversification of its holdings over time. In keeping with the principles of good collection management, the Museum continually reviews and evaluates its holdings with an eye towards identifying areas of duplication or lacunae. In line with this rigorous policy and following careful review, the Museum has identified a select group of artworks for deaccession from its broad holdings of Modern Art. All proceeds from the sale of these works will be directed back into the Acquisitions Fund for the Department of Modern Art with the goal of making strategic additions over time that will strengthen and enhance the diversity and scope of the Department's core collection.

The Museum greatly appreciates the foresight of its patrons, enabling it to achieve this goal. Christie's is honored to present the following works from the Arthur and Madeleine Chalette Lejwa Collection, from the Charlotte Bergman Collection, and from the Carl H. and Ruth L. Gans Collection, sold to benefit future acquisitions of Modern Art at the Israel Museum.

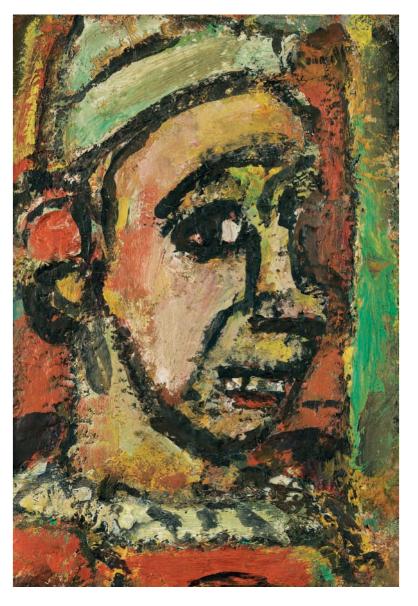
Arthur and Madeleine Chalette Lejwa sought to conjoin their concern for the Jewish people and the State of Israel with their passion for the arts. The Lejwas had the imagination to look beyond the barbed wires and remnants of the 1967 Six Day War in Jerusalem, envisioning public parks and outdoor sculpture gardens in place of the city's concrete barriers. With their art donations, financial support, and friendship with Mayor of Jerusalem, Teddy Kollek, the Lejwas were integral to the actualization and creation of the Israel Museum. Their aesthetic taste ranged from Classical Archaeology to American and European Modern Art. Upon their death, their entire collection was bequeathed to the Israel Museum.

Charlotte Bergman, who died in Jerusalem in 2002, one month before her 99th birthday, was unique among the Israel Museum's benefactors. Charlotte and her husband, Louis, were connoisseurs of the world. Sharing a passion for adventure and art, the Bergmans travelled extensively throughout Europe and to the more remote regions of the world, often returning to their London home with mementoes from these trips. They began collecting fine art in the 1930s, and following her husband's passing in 1955, Charlotte continued to travel widely, acquiring new works of art until her autumn years. She bequeathed her home and collection to the Museum.

In 1980, Carl Heinz and Ruth Landsberger Gans inherited an intriguing group of early naturalist paintings by Piet Mondrian, many of which were acquired by Ruth's mother, Hedwig Elli Landsberger-Stiasny (known as Elli), and were subsequently gifted to the Israel Museum.







GEORGES ROUAULT (1871-1958)

L'Ahur

signed 'G Rouault' (upper right) oil on board laid down on cradled panel 14 x 9% in. (35.7 x 24.7 cm.) Painted in 1952

\$50,000-70,000

PROVENANCE:

Louis and Charlotte Bergman, New York and Jerusalem (by 1967). Bequest from the above to the present owner, 2006.

EXHIBITED:

Amsterdam, Stedelijk Museum, *Georges Rouault*, May-June 1952, p. 56, no. 76 (titled *De Verbijsterde*).

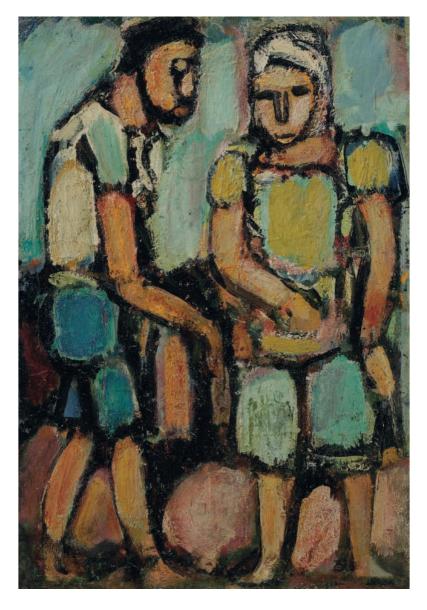
Paris, Musée national d'art moderne, *Georges Rouault*, July-October 1952, p. 32, no. 87.

New York, The Museum of Modern Art; The Cleveland Museum of Art and Los Angeles County Museum of Art, *Rouault: Retrospective Exhibition*, March-August 1953 (dated 1948-1952 and titled *The Bewildered*). Tokyo National Museum, *Rouault*, October-December 1953, no. 79 (illustrated).

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 48 (illustrated; dated 1948-1952).

LITERATURE:

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, vol. II, p. 249, no. 2414 (illustrated).



GEORGES ROUAULT (1871-1958)

Pavsan.

signed 'Rouault' (lower right) oil on board laid down on cradled panel 22 x 15% in. (56 x 39 cm.) Painted in 1937

\$50,000-70,000

PROVENANCE:

Louis and Charlotte Bergman, New York and Jerusalem (by 1967). Bequest from the above to the present owner, 2006.

EXHIBITED:

San Diego, La Jolla Museum of Art, *Louis and Charlotte Bergman Collection*, July-September 1967, no. 44.

LITERATURE:

L. Venturi, *Georges Rouault*, New York, 1940, p. 75 (illustrated, pl. 95, fig. 117).

B. Dorival and I. Rouault. *Rouault: L'oeuvre peint*, Monte-Carlo, 1988, vol. II, p. 143, no. 1822 (illustrated; with incorrect dimensions).

TERRY ALLEN KRAMER



421

BERNARD BUFFET (1928-1999)

Nature morte à la bouteille et aux fruits signed and dated 'Bernard Buffet 49' (upper right) oil and pencil on canvas 19% x 28% in. (50 x 73 cm.) Executed in 1949

\$50,000-70,000

PROVENANCE:

Galerie Drouant-David, Paris. Kleemann Galleries, New York. Acquired by the late owner, by *circa* 1995.

This work is recorded in the Maurice Garnier Archives.

TERRY ALLEN KRAMER



422

MAURICE UTRILLO (1883-1955)

Square Saint-Pierre sous la neige

signed 'Maurice, Utrillo, V,' (lower right) and inscribed '-Square Saint-Pierre, à Montmartre,' (lower left) oil on board laid down on cradled panel 21% x 281/4 in. (54.9 x 71.6 cm.)
Painted *circa* 1940

\$70,000-100,000

PROVENANCE:

Galerie Paul Pétridès, Paris. Albert D. Lasker, New York (acquired from the above, April 1950). Mary Woodard Lasker, New York (by descent from the above, May 1952). Acquired by the late owner, by *circa* 1995.

EXHIBITED:

Dallas Museum of Fine Arts, *An Exhibition of Sixty-Nine Paintings from the Collection of Mrs. Albert D. Lasker*, March 1953, no. 68 (illustrated; with incorrect dimensions).

San Francisco, California Palace of the Legion of Honor, *An Exhibition of Sixty-Seven Paintings from the Collection of Mrs. Albert D. Lasker*, March-April 1954, no. 66 (with incorrect dimensions).

LITERATURE:

W. Brockway and A. Frankfurter, *The Albert D. Lasker Collection: Renoir to Matisse*, New York, 1957 (illustrated in color, pl. 29).

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1969, vol. III, p. 242, no. 2017 (illustrated, p. 243; with incorrect support and dimensions).

The Comité Utrillo has confirmed the authenticity of this work.

THE COLLECTION OF TERRY ALLEN KRAMER

423

BERNARD BUFFET (1928-1999)

Torero aux épaules rouge et verte signed and dated 'Bernard Buffet 67' (lower left) oil on canvas 28 x 23½ in. (71.2 x 59.7 cm.) Painted in 1967

\$120,000-180,000

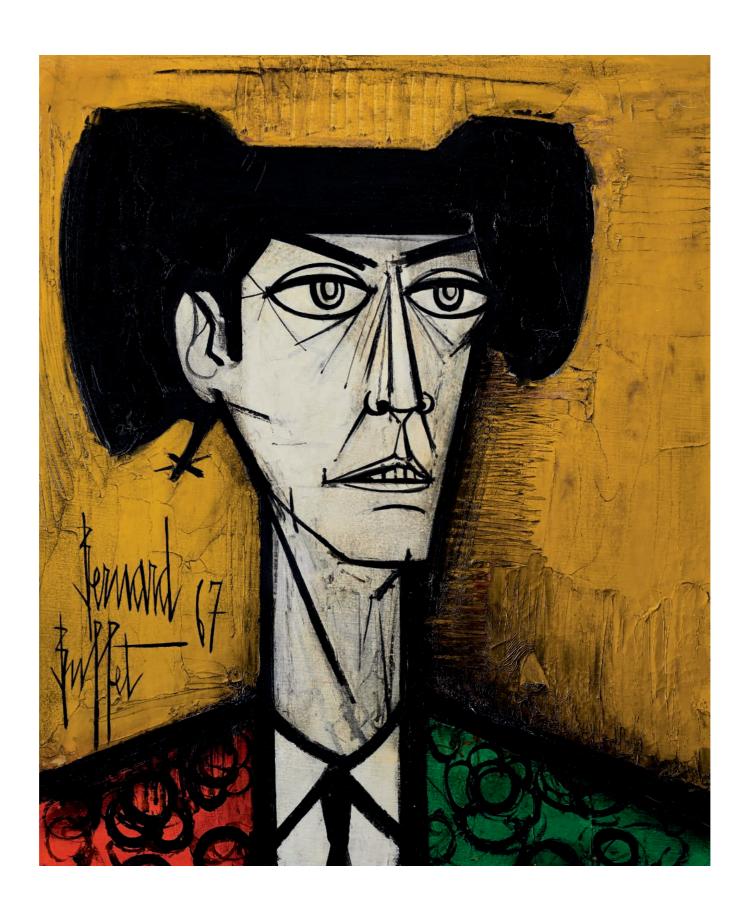
PROVENANCE:

Galerie E. David et M. Garnier, Paris. Acquired from the above by the family of the late owner.

This work is recorded in the Maurice Garnier Archives.



Photograph of Annabel Buffet dressed as Le Toreros. Photograph by Luc Fournol/Photo12.



TERRY ALLEN KRAMER

424

RAOUL DUFY (1877-1953)

Deauville

signed, dated and titled 'Raoul Dufy 1938 Deauville' (lower left) oil on canvas $23 \times 28\%$ in. (58.4 x 73 cm.) Painted in 1938

\$200,000-300,000

PROVENANCE:

Nico Mazaraki, Paris (probably acquired from the artist). Geneviève Gallibert, Paris (by descent from the above). Galerie Benzique, Paris.

Albert D. Lasker, New York (acquired from the above, December 1946). Mary Woodard Lasker, New York (by descent from the above, May 1952). Acquavella Galleries, Inc., New York (acquired from the above, 1984). Acquired from the above by the late owner, 1985.

EXHIBITED:

Dallas Museum of Fine Arts, Sixty-Nine Paintings from the Collection of Mrs. Albert D. Lasker, March 1953, no. 26 (dated 1930).

San Francisco, California Palace of the Legion of Honor, Sixty-Seven Paintings from the Collection of Mrs. Albert D. Lasker, March-April 1954, no. 23 (dated 1930).

LITERATURE:

W. Brockway and A. Frankfurter, *The Albert D. Lasker Collection: Renoir to Matisse*, New York, 1957 (illustrated in color, pl. 23).

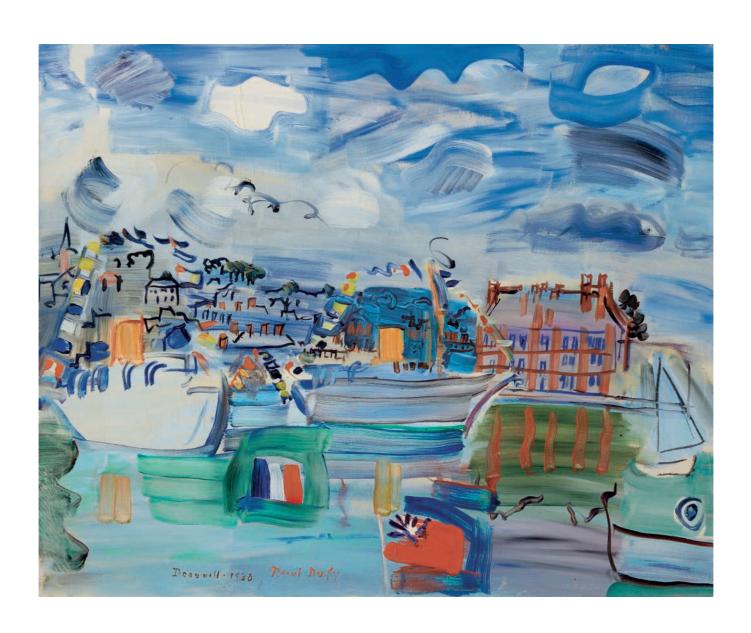
M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 342, no. 848 (illustrated).



The artist *circa* 1935. Photo by Gaston Paris/Roger Viollet via Getty Images Art: © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

The present work depicts one of Dufy's favorite subjects during the 1930s: the joyful and dynamic atmosphere of seascapes and regattas. The artist loved to depict scenes of boats racing across the tumbling waves, their sails unfurled, or sailing into the harbors of Le Havre or Deauville. Deauville was internationally renowned as a glamorous place, often called the Parisian Riviera. It had a racetrack, casino, and Coco Chanel's first shop outside of Paris. It was a favorite retreat for Dufy, where he would observe the pastimes of the French upper class, enjoying walks in lively harbors, boating festivals and the permanent distraction of leisure boats.

In this masterful depiction of the Deauville harbor, Dufy captures the vibrancy and joie de vivre of the town. Colorful flags adorn the crowns of a sailboats drifting or parked upon the harbor. Painted with dynamic and cheerful brushstrokes, the surface of the water and texture of the clouds are animated within the vital breadth of mark-making inherent in the artist's masterful technique with the influence of Fauvism readily seen in both the intensity of color and in the loose application of the paint. In Dufy's own interpretation of Fauvism, he combines skeletal, black contours with quick washes of paint. The luminous palette adeptly conveys the climate of the Normandy coast, in particular through the use of Prussian blue, a characteristic choice of the artist. Although commonplace in a seascape, Dufy gives a deeper explanation for his preference for this color in an interview with Pierre Courthion in 1951: "Blue is the only color which keeps its own individuality across the spectrum. Take blue with its different nuances, from the darkest to the lightest; it will always be blue, whereas yellow darkens in shadow and fades out in lighter parts, dark red becomes brown and when diluted with white, it isn't red any more, but another color: pink" (quoted in P. Courthion, Raoul Dufy, Geneva, 1951, p. 52). One can see in this preference for blue, also a symbol of France, the deep attachment to his country of a painter who decorated windows in French streets with large flags during his Fauve period, and who adorns the present work with a French tricolor proudly within the lower center of the composition.



TERRY ALLEN KRAMER

425

HENRI MATISSE (1869-1954)

Fillette debout, bras le long du corps

stamped with initials and numbered 'HM 8/10' (on the right side of the base); stamped with foundry mark 'C VALSUANI CIRE PERDUE' (on the back of the base) bronze with dark brown patina Height: 19 in. (48.1 cm.)

Conceived in Collioure in 1906: this bronze version cast *circa* 1930

\$400,000-600,000

PROVENANCE:

Galerie Pierre, Paris (May 1930).

Galerie Samlaren (Agnes Widlund), Stockholm (March 1955).

Marika Pauli, Stockholm.

Acquired by the late owner, by circa 1995.

LITERATURE:

A.E. Elsen, "The Sculpture of Henri Matisse-Part II: Old Problems and New Possibilities," *Artforum*, vol. 7, October 1968, p. 24 (another cast illustrated).

A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, p. 64 (another cast illustrated, pls. 79-80).

P. Schneider, "Matisse's Sculpture: The Invisible Revolution," *Art News*, vol. 71, March 1972, p. 22.

A.H. Barr, Jr., *Matisse: His Art and His Public*, London, 1975, p. 100 (another cast illustrated, p. 327).

I. Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, p. 145, no. 17 (another cast illustrated).

P. Schneider, Matisse, London, 1984, p. 541.

N. Watkins, *Matisse*, New York, 1985, p. 82 (another cast illustrated, fig. 62).

J. Flam, *Matisse: The Man and His Art*, Paris, 1986, p. 182, no. 173 (another cast illustrated).

C. Duthuit and W. de Guébriant, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, pp. 48-51 and 312, no. 20 (another cast illustrated, pp. 48-49 and 51).

H. Spurling, *The Unknown Matisse: A Life of Henri Matisse, The Early Years, 1869-1908*, New York, 1998, pp. 363-364 (another cast illustrated, p. 364).

J. Fischer, "Paint the Town," $San\ Jose\ Mercury\ News$, 7 October 2000, p. 1F (another cast illustrated in color).

P. Rowlands, "Double Feature," *ARTnews*, November 2000, p. 179 (another cast illustrated in color).





Matisse modeled Fillette debout, bras le long du corps in Collioure during the summer of 1906, an intensely fruitful period in which he experimented freely with both painting and sculpture, testing a number of stylistic options in search of a new direction for his art. With its subtle anatomical distortions, hieratic frontality, and melancholic, almost elegiac mood, this compelling figurine departs radically from the more naturalistic mode that Matisse had employed in earlier sculptures and provides a powerful index of his intensified interest in tribal and archaic art, which would prove key in his journey from Fauvism to decorative abstraction. The model for the sculpture was Matisse's daughter Marguerite, who was nearing twelve years old that summer. During the day, clad in a red dress with a pleated yoke collar, her hair loose around her shoulders, she sat patiently for the painting Marguerite lisant; when the light failed, she pinned her hair up in a loose bun and posed for the present sculpture, her hands resting demurely on her thighs. "Though modeled after Marguerite, Standing Nude is hardly a portrait," Michael Mezzatesta has written. "For the first time in Matisse's sculpture, a bronze assumed the status of a totem or icon" (Henri Matisse: Sculptor/Painter, exh. cat., Kimbell Art Museum, Fort Worth, 1984, p. 57).

When Matisse began work on Fillette debout, the lessons of African sculpture—which he had first admired earlier that year at a curio shop called Chez le Père Sauvage-were at the forefront of his mind. Borrowing from the exaggerations and embellishments of tribal figurines that he had seen, he elongated the neck and torso of his sculpture of Marguerite and shortened and thickened the thighs; he gave the figurine an unexpectedly heavy coiffure, swelling breasts, projecting buttocks, and a pronounced roundness in the belly. These distortions imbue the sculpture with a new plastic and expressionist vigor, anticipating in a quiet way the more brutal deformations of Nu couché I (Aurore), 1907 and Figure décorative, 1908. The figure is no longer recognizable as an individual sitter; Matisse has overlaid Marquerite's pre-adolescent form with a pronounced womanliness, which contrasts with the chaste, decorous pose to produce a powerful physical tension. The still, symmetrical stance of the figure—shoulders back, arms at the sides, hips level, and feet together, with only a slight turn of the head to disrupt the calm equilibrium—underscores its nonnaturalistic conception, evoking the frontal posture and elegant formalism of archaic Greek korai, for example, or Amarna-period statuary.

"Sculpture once again became a testing ground," Hilary Spurling has written. "Everything about the little figure of his daughter—its symmetrical stance, large head, long arms, short legs, prominent buttocks and belly—suggests how fast Matisse was moving away from anatomical construction towards the radical reinvention of the human body that impressed him in African or Egyptian sculpture" (op. cit., p. 363).

Another view of the present lot.

The artist in Nice on 17 April 1951. © AGIP / Bridgeman Images. © 2019 Succession H. Matisse / Artists Rights Society (ARS), New York.



TERRY ALLEN KRAMER

426

EDGAR DEGAS (1834-1917)

Danseuse habillée au repos, les mains sur les reins, la jambe droite en avant

stamped with signature, numbered and stamped with foundry mark 'Degas 51/C A.A. HÉBRARD CIRE PERDUE' (Lugt 658; on the top of the base)

bronze with dark brown patina

Height: 17 in. (43.2 cm.)

Original wax model executed in 1895-1905; this bronze version cast by 1952 in an edition numbered A to T plus two casts reserved for the Degas heirs and the founder Hébrard marked HER.D and HER respectively

\$400,000-600,000

PROVENANCE:

Arthur Goldschmidt, Paris.

M. Knoedler & Co., Inc., New York (acquired from the above, March 1952). Dorothy Dear Hutton, Westbury, New York (acquired from the above, February 1954).

Acquired by the late owner, by circa 1995.

LITERATURE:

J. Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, p. 115, no. LII (another cast illustrated).

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

- J. Rewald, L'oeuvre sculpté de Degas, Paris, 1957, p. 155, no. LII (another cast illustrated, pl. 52).
- J. Rewald and L. Von Matt, *L'oeuvre sculpté de Degas*, Zurich, 1957, p. 155, no. LII (original wax model illustrated, pl. 52).
- T. Reff, *Degas: The Artist's Mind*, New York, 1976, p. 240, no. 159 (another cast illustrated, p. 241; dated *circa* 1900).
- J. Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, p. 142, no. LII (original wax model illustrated; another cast illustrated p. 143)
- A. Pingeot, *Degas: Sculptures*, Paris, 1991, p. 163, no. 23 (original wax model and another cast illustrated).
- S. Campbell, "Degas, The Sculptures: A Catalogue Raisonné," *Apollo*, vol. CXLII, no. 402, August 1995, pp. 35-36, no. 51 (another cast illustrated, p. 35, fig. 49).
- J.S. Czestochowski and A. Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 221, no. 51 (original wax model illustrated and another cast illustrated in color; another cast illustrated in color, p. 220).
- S. Campbell, R. Kendall, D.S. Barbour and S.G. Sturman, *Degas in the Norton Simon Museum*, London, 2009, vol. II, pp. 400-403 and 540, no. 78 (original wax model and another cast illustrated in color).
- S.G. Lindsay, D.S. Barbour and S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, p. 370 (original wax model illustrated in color).

In the world of dance, Degas discovered a parallel domain to that of the performance; the grand theatrical spectacle comprised only one aspect of the artist's treatment of the ballet in his work. He observed, considered and often recorded instances of the offstage lives of the theatre—in the wings, backstage and behind the scenes in rehearsal and practice rooms, wherever such encounters caught his eye. Degas modeled in *Danseuse habillée au repos, les mains sur les reins, la jambe droite en avant* not a key ballet position, but instead a moment aside, out of the public eye, ostensibly banal and insignificant, except that it represents—most truthfully—one of countless such passing points in time that make up much of the day in the life of a dancer, or an artist or an ordinary person.

Hands on her hips, either tensing her spine in preparation for a performance or stretching it after her exertions are done, this *Danseuse au repos* figure proved to be usefully adaptable in numerous situations that Degas explored beginning in the mid-1890s. The present work is the only example subsequent to the famous *Petite danseuse de quatorze ans* (Rewald, no. XX) to be depicted in full costume and shown at the Sixth Impressionist Exhibition in 1881. The pose appears in more than twenty charcoal drawings, pastels and oil paintings, which range from simple nude studies to complex groupings of two or three clothed dancers in the wings of the stage.

"Habitually and randomly surrounded by his sculptures, drawings, pastels and painting in the vast rue Victor Massé studio," Richard Kendall has written, "Degas appears to have moved freely from one object and one image to another, borrowing a posture from a wax model or situation a familiar pose in a novel setting. The commerce between living models and their wax replacements, between space-occupying reality and linear invention, must have been intense. Indicative of the profusions of such examples in the remarkable family of pictures and sculptures based on a single ballerina with her hands on her hips... This haunting subject pervades every medium, in every stage of dress and undress, and in every state of completion, in Degas's late oeuvre" (Degas: Beyond Impressionism, exh. cat., The National Gallery, London, 1996, p. 256).

Other casts of the present sculpture can be found in public institutions, including The National Gallery of Art, Washington, D.C.; The Metropolitan Museum of Art, New York; Ny Carlsberg Glyptotek, Copenhagen and Museu de Arte de São Paulo, Brazil.



TERRY ALLEN KRAMER



427

AFTER HONORÉ DAUMIER (1808-1879)

Prunelle

stamped 'M.L.G.' (on the back); numbered and stamped '8/30 BRONZE' (on the underside) bronze with dark brown patina Height: 5½ in. (13 cm.) Conceived *circa* 1832; this bronze version cast at a later date

\$5,000-7,000

PROVENANCE:

Acquired by the late owner, by circa 1995.

LITERATURE:

M. Gobin, *Daumier: Sculpteur*, Geneva, 1952, p. 180 (another cast illustrated; clay version illustrated, p. 181; titled *Le Dédaigneux [Prunelle]*).

J.L. Wasserman, *Daumier Sculpture: A Critical and Comparative Study*, Cambridge, Massachusetts, 1969, pp. 133 and 135, no. 28c (another cast illustrated, p. 135).

428

AFTER HONORÉ DAUMIER (1808-1879)

Gaudry

stamped 'M.L.G.' (on the back); numbered and stamped '8/25 BRONZE' (on the underside) bronze with dark brown patina Height: 6% in. (16.3 cm.)
Conceived in 1833; this bronze version cast at a later date

\$6,000-8,000

PROVENANCE:

Acquired by the late owner, by circa 1995.

LITERATURE:

M. Gobin, *Daumier: Sculpteur*, Geneva, 1952, p. 235, no. 35 (clay version illustrated; titled *Triste jusqu'à la mort [Gandry]*).

J.L. Wasserman, *Daumier Sculpture: A Critical and Comparative Study*, Cambridge, Massachusetts, 1969, pp. 93-94, no. 16b (another cast illustrated, p. 93).

TERRY ALLEN KRAMER



429

AFTER HONORÉ DAUMIER (1808-1879)

Lameth

stamped 'M.L.G.' (on the left side); numbered and stamped '8/30 BRONZE' (on the underside) bronze with dark brown and green patina Height: 5% in. (15 cm.)
Conceived in 1832; this bronze version cast at a later date

\$6,000-8,000

PROVENANCE:

Acquired by the late owner, by circa 1995.

LITERATURE:

M. Gobin, *Daumier: Sculpteur*, Geneva, 1952, p. 201, no. 18 (clay version illustrated; titled *L'Indécis* [*Ch. de Lameth*]).

J.L. Wasserman, *Daumier Sculpture: A Critical and Comparative Study*, Cambridge, Massachusetts, 1969, pp. 106 and 108, no. 20c (another cast illustrated, p. 108).

TERRY ALLEN KRAMER



430

AFTER HONORÉ DAUMIER (1808-1879)

L'amateur surpris

signed with initials, numbered and stamped with foundry mark 'h.D. 28/30 C. VALSUANI CIRE PERDUE' (on the back) bronze with dark brown patina Height: 7¼ in. (18.4 cm.)

\$6,000-8,000

PROVENANCE:

Galerie Sagot Le Garrec, Paris. Acquired by the late owner, by *circa* 1995.

LITERATURE:

J.L. Wasserman, *Daumier Sculpture: A Critical and Comparative Study*, Cambridge, Massachusetts, 1969, p. 245, no. 63b (another cast illustrated).

THE COLLECTION OF TERRY ALLEN KRAMER



431

ARMAND GUILLAUMIN (1841-1927)

Moulins en Hollande signed 'Guillaumin' (lower right) oil on canvas 23% x 28% in. (60.3 x 73.3 cm.) Painted *circa* 1904

\$20,000-30,000

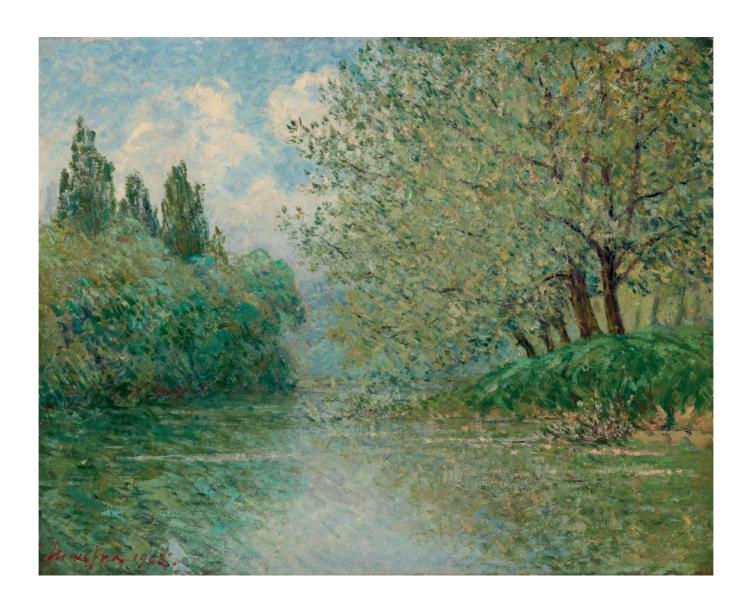
PROVENANCE:

Galerie Romanet, Paris. Charles Allen, New York. By descent from the above to the late owner.

LITERATURE:

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 610 (illustrated; with incorrect dimensions).

THE COLLECTION OF TERRY ALLEN KRAMER



432

MAXIME MAUFRA (1861-1918)

La Marne à Champigny

signed and dated 'Maufra 1902.' (lower left); titled, inscribed and dated again 'La Marne à Champigny. Matinée d'Avril 1902' (on the stretcher) oil on canvas 26 x 32 in. (66 x 81.5 cm.)
Painted in 1902

\$20,000-30,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, June 1902). Marie-Louise d'Ayaler, Paris (by descent from the above, by 1950). Acquired by the late owner, by *circa* 1995.

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

TERRY ALLEN KRAMER



433

EUGÈNE BOUDIN (1824-1898)

La Touques à Saint-Arnoult

signed and dated 'E. Boudin 93' (lower left) oil on canvas 21% x 29% in. (54.3 x 74.2 cm.) Painted in 1893

\$50,000-70,000

PROVENANCE:

Charles de Bériot, Paris; sale, Hôtel Drouot, Paris, 11 March 1901, lot 34. M. de R.; sale, Hôtel Drouot, Paris, 26 April 1918, lot 15. Anon. sale, Hôtel Drouot, Paris, 12 May 1923, lot 46. Galerie Georges Petit, Paris (by 1933). Anon. sale, Hôtel Drouot, Paris, 22 January 1934, lot 51. Galerie René Drouet, Paris. Acquired by the late owner, by *circa* 1995.

LITERATURE:

R. Schmit, Eugène Boudin, Paris, 1973, vol. III, p. 227, no. 3192 (illustrated).

PROPERTY FROM A NOTABLE PRIVATE COLLECTION

434

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage, arbre jaune au premier plan et fond de mer dans le Midi

stamped with signature 'Renoir.' (Lugt 2137b; lower right) oil on canvas 9% x 12% in. (23.5 x 31.2 cm.) Painted in 1914

\$200,000-300,000

PROVENANCE:

Estate of the artist.

Private collection, Germany (1917).

Private collection, Germany (by descent from the above); sale, Sotheby's, London, 20 June 2007, lot 413.

Anon. (acquired at the above sale); sale, Sotheby's, New York, 5 November 2009. lot 232.

Acquired at the above sale by the present owner.

LITERATURE:

Bernheim-Jeune, ed., *L'Atelier de Renoir*, Paris, 1931, vol. II, no. 470 (illustrated, pl. 151).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919 et 1er supplément,* Paris, 2014, vol. V, p. 191, no. 3956 (illustrated).

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

The present work belongs to a series of bold, experimental landscape paintings inspired by the countryside surrounding Renoir's newly built home at Les Collettes. *Paysage, arbre jaune au premier plan et fond de mer dans le Midi* portrays the sunbathed vegetation of the French Mediterranean coast. In its immediacy and freedom of execution, the painting almost borders on abstraction: with a few strokes of paint and a carefully orchestrated balance of blues and greens with reds and oranges, Renoir managed to capture the vivid presence of a southern, idyllic landscape. These works would prove influential for the subsequent generation of artists: Henri Matisse, who visited the artist in 1918, wrote to his wife: "I have just come back from Renoir's house where I have seen some marvellous paintings" (quoted in *Renoir au XX siècle*, exh. cat., Grand Palais, Paris, 2009, p. 381).

Paysage, arbre jaune demonstrates Renoir's successful reconciliation of *plein-air* painting and artistic tradition in the landscapes and informal outdoor scenes that he executed during the early 1890s. In his later works, Renoir sought to integrate the figure into its surroundings with his soft palette and feathery touches of paint, which heighten the mood of harmony and contented relaxation. "Sometimes we see women washing clothes in a stream, but most frequently they are just seated in their natural surroundings. They rarely engage actively with the landscapes in which they are set; it is the viewer who sees the panorama beyond them...the inactivity and passivity of the figures mean that these cannot be seen as genre paintings, in the sense of paintings of everyday life...In these paintings, figures and landscape become one—a pictorial celebration of the splendor of visual experience" (M. Lucy and J. House, Renoir in the Barnes Foundation, New Haven, 2012, p. 227).



PROPERTY FROM A PRIVATE TEXAS COLLECTION

435

AUGUSTE RODIN (1840-1917)

Main crispée gauche, grand modèle

signed, dated and inscribed 'A. Rodin © .by musée Rodin 1967.' (on the right side of the base); inscribed with foundry mark '.Georges Rudier..Fondeur.Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside) bronze with dark brown and green patina Height: 18½ in. (46.8 cm.)
Conceived before 1898; this bronze version cast in 1967

\$150.000-250.000

PROVENANCE:

Musée Rodin, Paris.

B. Gerald Cantor, Los Angeles (acquired from the above, April 1967). Acquired from the above by the family of the present owner, *circa* 1968.

LITERATURE:

C. Mauclair, *L'oeuvre de Rodin*, Paris, 1900, pp. 316-320 (another cast illustrated; titled *Main d'expression*).

F.G. Watkins, *Rodin Museum of Philadelphia*, Philadelphia, 1929, p. 14, no. 32.

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, pp. 616-617, no. 120 (another cast illustrated, p. 619; dated *circa* 1885).

A.E. Elsen, Rodin's Art: The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, pp. 582-583 and 587-589, no. 190 (another cast illustrated, p. 588, fig. 475; dated 1888).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 499 (another cast illustrated, p. 500, fig. 1).



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 2019-6925B.

To Rodin, hands communicated as forcefully as the human face. His independent sculptures of hands are portraits of emotions. This emphatically modeled, dramatically gesturing hand—that both seeks and draws away, that clenches but cannot grasp—is one of Rodin's most compelling depictions of powerless despair. The present sculpture was considered by Rodin to be a work in its own right, and a cast from the edition was exhibited during the artist's lifetime.

When reproached for only showing "simple parts of the human body," Rodin defended the expressive force of the partial figure: "Those people," he said, "didn't they understand anything about sculpture? About study? Don't they think that an artist has to apply himself to giving as much expression to a hand or a torso as to a face? And that he is logical and far more of an artist to exhibit an arm rather than a 'bust' arbitrarily deprived by tradition of its arms, legs and abdomen? Expression and proportion are the goals. Modelling is the means: it's through modelling that flesh lives, vibrates, struggles and suffers..." (quoted in D. Viéville, *Rodin et Freud: Collectionneurs, La passion à l'oeuvre*, Paris, 2008, p. 165).



CAMILLE CLAUDEL (1864-1943)

Le dieu envolé

signed 'C. Claudel' (on the left side of the base); numbered and stamped with foundry mark '5/8 A. VALSUANI CIRE PERDUE' (on the back of the base) bronze with green and brown patina Height: 26¼ in. (66.7 cm.)
Conceived in 1894; this bronze version cast *circa* 1989

\$150,000-200,000

PROVENANCE:

François de Massary, Paris (great-nephew of the artist).
Private collection, Paris (by descent from the above); sale, Galerie Koller,
Zurich, 28 November 1996, lot 3055.

Private collection, Paris.

Acquired from the above by the present owner, 2007.

LITERATURE:

R.-M. Paris, *The Life of Camille Claudel: Rodin's Muse and Mistress*, New York, 1984, p. 233 (plaster version illustrated, p. 194, fig. 103).

R.-M. Paris and A. de La Chapelle, L'oeuvre de Camille Claudel: Catalogue raisonné, nouvelle édition revue et complétée, Paris, 1991, pp. 167-168, no. 44.1 (another cast illustrated in color, p. 168).

G. Bouté, *Camille Claudel, Le miroir de la nuit: Essai sur l'art de Camille Claudel,* Paris, 1995, p. 229.

R.-M. Paris, *Camille Claudel, re-trouvée: Catalogue raisonné, Nouvelle édition revue et complétée*, Paris, 2000, pp. 331-332 (plaster version illustrated, p. 331 and another cast illustrated, p. 332).

A. Rivière, B. Gaudichon, and D. Ghanassia, *Camille Claudel: Catalogue raisonné, Nouvelle édition revue et augmentée*, Paris, 2000, pp. 138-144, no. 44.11 (plaster version illustrated in color, p. 140).

R.-M. Paris and P. Cressent, *Camille Claudel: Intégrale des oeuvres*, Paris, 2014, p. 401, no. 191 (another cast illustrated in color, p. 400).

Le dieu envolé was conceived in 1894 and derives from Claudel's most ambitious group sculpture L'âge mûr (A. Rivière, B. Gaudichon, D. Ghanassia, no. 45). Its evolution can be seen in photographs of the plasters she produced over the next six years. The first pieces show a more static pose with the model's arms folded inward, her hands held tightly against her chest and her hair coiled against the nape of her neck. The composition of L'age mur is arranged on three levels anchored by the kneeling woman, her upwardly stretching arms creating the dynamic movement to the two figures above. In an effort to make Le dieu envolé successful as an autonomous composition, Claudel made the figure more upright, her arms stretched higher and her hands close together.

The present work is one of Claudel's later versions of the theme and is cast from a plaster that was discovered in Touraine in 1986. She reduced the size of the base on which the figure kneels so that the feet extend freely and she arranged the hair so that it hangs loosely in wild serpent-like forms, its rough texture contrasting with the smoothness of the model's skin. Claudel was working on these sculptures immediately following the end of her relationship with Auguste Rodin who had been her mentor and her lover for over ten years. When she exhibited a plaster version of Le dieu envolé (fig. 1; A. Rivière, B. Gaudichon, D. Ghanassia, no. 44.4) at the Salon of 1894, Rodin recommended it to the critic Raymond Bouyer saying, "Thank you for your kindness. Since I am absent from the Champ-de-Mars, I want to ask you to report your impressions of my student Mlle Camille Claudel who ought to be one of the most successful artists with her buste of child's head and, for my preference, a woman kneeling, Le dieu envolé!" (quoted in R. Descharnes and J.-F. Chabrun, Auguste Rodin, Paris, 1967, p. 126). Other critics also commented favorably on the piece and Geoffroy wrote, "Mlle Claudel has sent a figure from a group: Le dieu envolé, a woman kneeling, her hands twisted, beautiful in its movement, her torso turning, her face raised" (quoted in A. Rivière, B. Gaudichon, D. Ghanassia, op. cit., p. 143).



PROPERTY OF THE ART GALLERY OF ONTARIO,
DEACCESSIONED TO BENEFIT ART PURCHASES AT THE AGO

437

CAMILLE PISSARRO (1830-1903)

Vue de Bazincourt en hiver signed and dated 'C.Pissarro.98' (lower left) oil on canvas 18¼ x 21¾ in. (46.4 x 55.2 cm.) Painted in 1898

\$200,000-300,000

PROVENANCE:

Estate of the artist.

Julie Pissarro, France (wife of the artist; by descent from the above, 1904). Jeanne-Bonin Pissarro, Paris (daughter of the artist; gift from the above, 1921)

Jacques Dubourg, Paris (1948).

Anon. sale, Palais d'Orsay, Paris, 22 March 1979, lot 68.

Anon. sale, Christie's, London, 3 July 1979, lot 52.

Walter Klinkhoff Gallery, Inc., Montreal (acquired at the above sale).

R. Fraser Elliott, Toronto (acquired from the above, 1979).

Gift from the estate of the above to the present owner, 2005.

LITERATURE:

J. Pissarro and C. Durand-Ruel Snollaerts, *Camille Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 774, no. 1242 (illustrated in color).

Camille Pissarro, *Le Grand Noyer, matin d'automne*, Éragny, 1897. Pushkin Museum of Fine Arts, *Moscow.*

In 1884, Pissarro purchased a home in Eragny-sur-Epte, a small village in Normandy, and converted the barn overlooking the garden into a studio. The artist wrote to his son Lucien, "The house is superb and inexpensive; a thousand francs, with garden and meadow. It is two hours from Paris. I found the region much more beautiful than Compiègne" (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, p. 499).

There, in the final two decades of his career, Pissarro returned to painting Impressionist landscapes *en plein air*. He frequently found inspiration in the countryside at Eragny and the neighboring village of Bazincourt, studying the picturesque fields and trees from different perspectives and under variable conditions. Subtle changes in season, weather, and light all informed the artist's color palette and painting technique. As Joachim Pissarro has written, "Pissarro could never get enough of Eragny. His travels always brought him back with renewed resources, fresh ideas, and an eagerness to paint the same and yet ever different locations once again" (*Camille Pissarro*, New York, 1993, p. 241).

In *Vue de Bazincourt en hiver*, Pissarro depicted a chilly meadow during winter. He observed the scene from a slightly elevated vantage point, likely from the window of his studio. The painting is a study in contrasting colors: the vivid green field is sparsely populated by leafless trees, rendered with quick dabs of mauve and gray paint. In the distance, the steeple of the church at Bazincourt appears to emerge above the treetops.





HENRY MORET (1856-1913)

Barque de pêche, gros temps signed and dated 'Henry Moret 1905' (lower left) oil on canvas 25% x 36% in. (65 x 92.5 cm.) Painted in 1905

\$50,000-70,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.

Anon. sale, Sotheby & Co., London, 29 June 1967, lot 95.

Hall collection (acquired at the above sale).

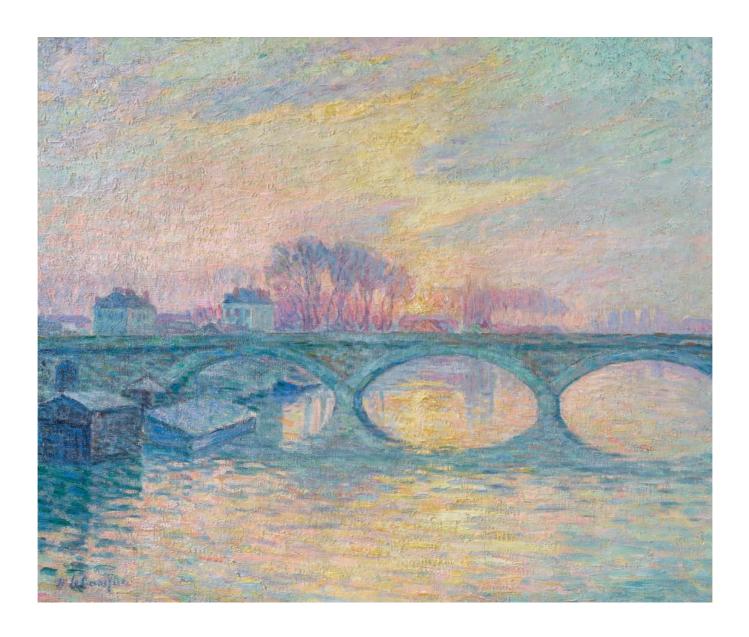
Hammer Galleries, New York (September 1967).

Maison Bernard, Caracas.

Antonio Malavé, Venezuela (acquired from the above, circa 1975).

By descent from the above to the present owner, May 2008.

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



PROPERTY OF A DISTINGUISHED COLLECTOR

439

HENRI LEBASQUE (1865-1937)

Lagny, le pont sur la Marne signed 'H Lebasque' (lower left) oil on canvas 23½ x 28¼ in. (59.8 x 71.3 cm.)

\$70,000-100,000

PROVENANCE:

Ernest Watigny, Enghien.

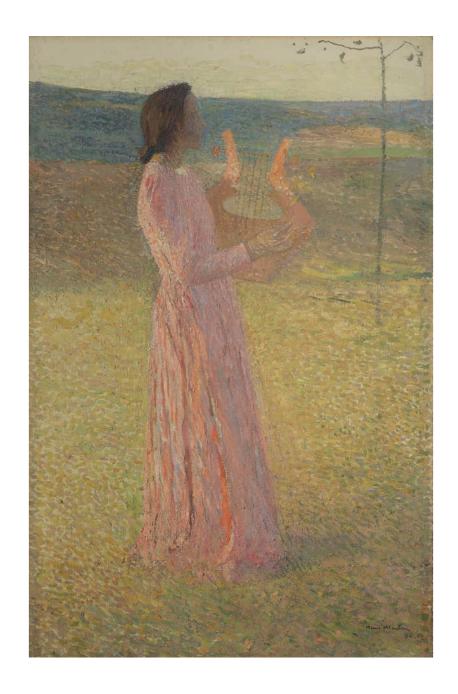
Private collection, Nice (acquired from the above, November 1953). Private collection, France (by descent from the above); sale, Christie's, Paris, 25 March 2014, lot 5.

Acquired at the above sale by the present owner.

I ITER ATURE

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 100, no. 212 (illustrated).

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



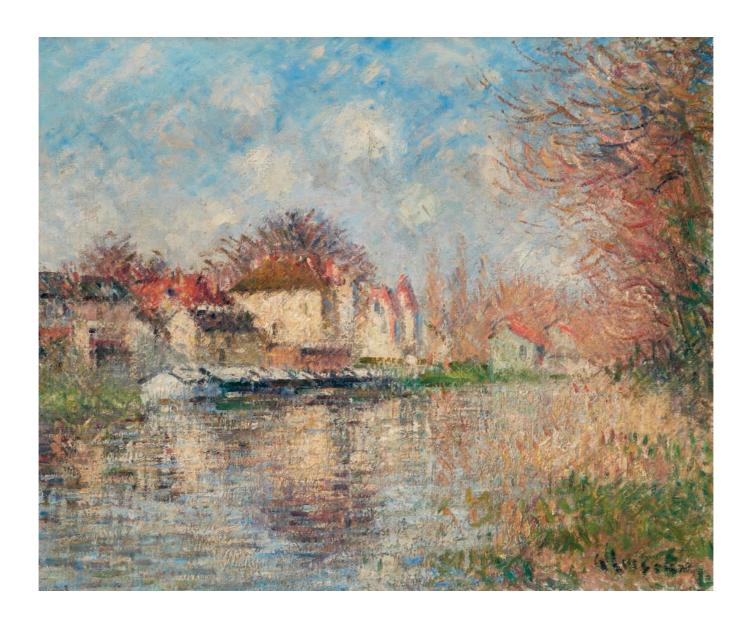
HENRI MARTIN (1860-1943)

Femme habillée de rose tenant une lyre au milieu d'un champ signed and dated 'Henri Martin 94.' (lower right) oil on canvas 26½ x 17¼ in. (67.4 x 43.8 cm.) Painted in 1894

Paul Riff, Paris; sale, Rennes Enchères, 1 April 2012, lot 10. Aristophil collection, Paris; sale, Aguttes, Paris, 1 April 2019, lot 198. Acquired at the above sale by the present owner.

Cyrille Martin has confirmed the authenticity of this work.

\$50,000-70,000



GUSTAVE LOISEAU (1865-1935)

Le village au bord de l'eau, St. Cyr du Vaudreuil signed 'G Loiseau' (lower right) oil on canvas 1934 x 24 in. (50.2 x 61 cm.)

\$30,000-50,000

PROVENANCE:

Galerie Agora (Daniel Malingue), Paris. Acquired from the above by the present owner, 1971.

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

PROPERTY FROM A DISTINGUISHED COLLECTION

442

ARMAND GUILLAUMIN (1841-1927)

Les Meules

signed 'Guillaumin' (lower left) oil on canvas 31½ x 44½ in. (79.2 x 112 cm.) Painted *circa* 1886

\$120,000-180,000

PROVENANCE:

Acquavella Galleries, Inc., New York.

Merrill Magowan, San Francisco (acquired from the above, 1970).

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

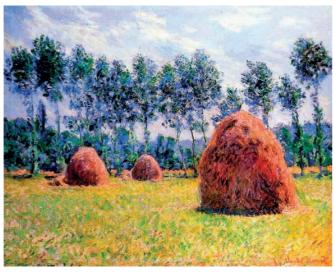
Didier Imbert Fine Art, Paris (acquired from the above, 1988).

Anon. sale, Christie's, New York, 11 May 1994, lot 109.

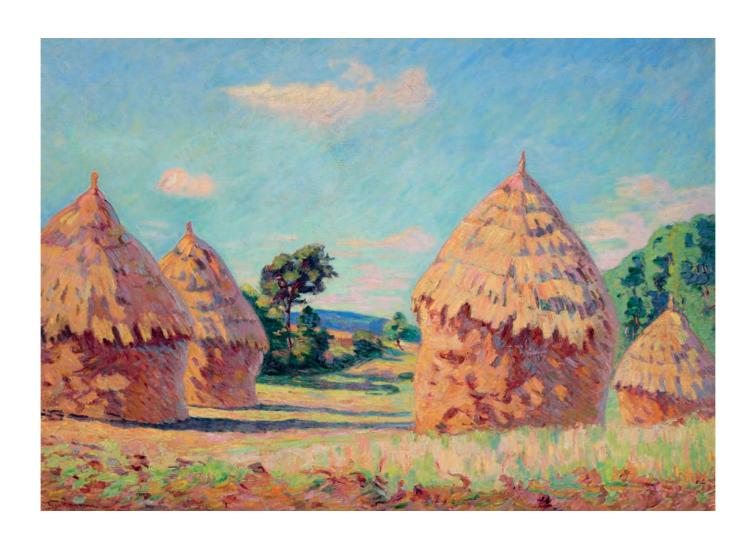
Acquired at the above sale by the present owner.

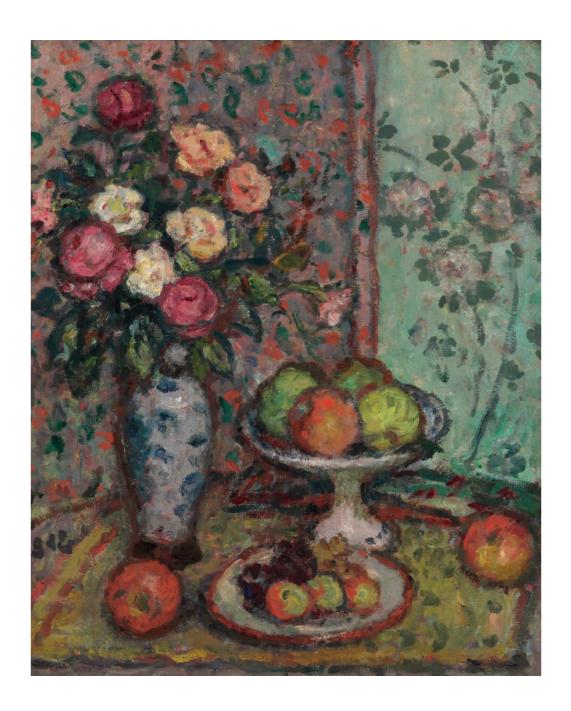
LITER ATLIRE

G. Serret and D. Fabiani, *Armand Guillaumin: Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 153 (illustrated).



Claude Monet, Meules à Giverny, 1884. Private collection.





GEORGES D'ESPAGNAT (1870-1950)

Nature morte signed with initials 'GdE' (lower left) oil on canvas 32 x 26 in. (81.2 x 65.8 cm.)

\$20,000-30,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris.
Galerie J. Le Chapelin, Paris.
O. Roy Chalk, Washington, D.C. (by 1986).
By descent from the above to the present owner.

This work is recorded in the archives of Jean-Dominique Jacquemond.



HENRI LEBASQUE (1865-1937)

La corbeille de fruits signed 'Lebasque' (lower left) oil on canvas 26 x 32¼ in. (66 x 82 cm.)

\$40,000-60,000

PROVENANCE:

Galerie Brame et Lorenceau, Paris. Anon. sale, Christie's, London, 31 March 1987, lot 78. Acquired at the above sale by the present owner.

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

THE JAMES AND MARILYNN ALSDORF COLLECTION

445

HENRI FANTIN-LATOUR (1836-1904)

Nature morte aux prunes signed and dated 'Fantin.86' (upper left) oil on canvas 11¼ x 19½ in. (28.5 x 48.5 cm.) Painted in 1886

\$180,000-250,000

PROVENANCE:

Mrs. Edwin Edwards, London.
Etienne Bignou, Paris.
E.J. van Wisselingh & Co., Amsterdam.
P. Mees, Rotterdam.
Anon. sale, Christie's, London, 28 November 1972, lot 28.
Stephen Hahn Gallery, New York (acquired at the above sale).
Acquired by the late owners, by 1991.

EXHIBITED:

Amsterdam, Kunsthandel J. Goudstikker, *Het Stilleven*, February-March 1933, no. 93 (titled *Pruimen*).

LITERATURE:

Mme Fantin-Latour, Catalogue de l'oeuvre complet de Fantin-Latour, Paris, 1911, p. 131, no. 1259 (titled Fruits).

Brame et Lorenceau will include this work in their forthcoming Fantin-Latour catalogue raisonné des peintures et pastels.

Fantin made his reputation as a painter of flowers and still lifes, first in England, and only much later in his own country. While the artist was visiting England in 1861, his friend and mentor James McNeill Whistler, the American expatriate painter, introduced him to Ruth and Edwin Edwards. In response to their hospitality Fantin delighted the Edwardses with some quick sketches of flowers and fruits, and decided on his return to Paris that painting still lifes might prove more lucrative than portraits. This was a risky venture, for if he wished to exhibit at the annual Salon he would have to contend with the conventional bias against still life painting, which was relegated to a low rung on the hierarchy of artist's subjects. He was encouraged by the acceptance of some still life paintings in the 1862 Royal Academy exhibition in London. Edwin Edwards became his agent, and Whistler purchased several still lifes and commissioned others for his English clientele.

Despite his success in London, however, Fantin made little headway with his still lifes in the French market, and his entries to the Paris Salon met with little response. By 1876 he no longer submitted still-life paintings to the Salon and resigned himself to becoming dependent on his English sales. Edwards would buy his paintings outright and resell them to his expanding list of clients at a substantial markup. During this time, Fantin's reputation grew in Paris among fellow painters and critics associated with the Batignolles group around Edouard Manet, the contemporary painter whom Fantin most admired, who was also known for the fresh approach he took to his still-life subjects.

Fantin studied briefly with Gustave Courbet in 1861, and the older artist's naturalistic technique continued to influence Fantin, especially in his portraits and still lifes. "He was torn between the pursuit of idealism and the practical necessities of realism" (M. Verrier, op. cit., p. 7). Fantin understood that his naturalist approach to still life painting served to balance the imaginary drama in his fantasy paintings. Painting still-lives taught him "persistence before nature", as he called it (quoted in D. Druick and M. Hoog, Fantin-Latour, exh. cat., The National Gallery of Canada, Ottawa, 1982, p. 114).

Furthermore, the present painting, in its choice of non-floral still-life elements, displays Fantin's admiration for the great 18th century painter Jean-Baptiste-Siméon Chardin. The earthiness of Fantin's technique also shows the influence of Courbet, but Fantin avoided the latter's use of the palette knife and heavy impasto, and instead introduced an airy translucence that he admired in the work of the Renaissance Venetian masters Titian and Correggio. While the absence of flowers limits the chromatic possibilities available to the artist, the choice and placement of more solid objects such as plums allows for greater contrasts of mass, volume, shape and texture, set in a deeper space. Fantin exploited the play of glinting light on the varying colors and textures of the plums' skins. The white bowl at once grounds the fruit in the composition, while the circular opening of the bowl leads the eye from the foreground to the background in this seemingly casual but carefully wrought composition.





AUGUSTE RODIN (1840-1917)

Nu féminin assis se tenant le pied gauche dit aussi "étude pour Devant la Mer"

signed, numbered and inscribed with foundry mark 'A. Rodin N° 7 E. GODARD Fondr' (on the back of the rock); dated and inscribed '© BY MUSÉE RODIN 1973' (on the left side of the rock)

bronze with dark brown patina Height: 4¼ in. (10.7 cm.) Length: 5% in. (14.3 cm.) Conceived in 1907; this bronze version cast in 1973

\$7,000-9,000

PROVENANCE:

Musée Rodin, Paris.

Private collection, France (acquired from the above, January 1976); sale, SGL Enchères, Saint-Germain-en-Laye, 21 May 2017, lot 191. Acquired at the above sale by the present owner.

LITERATURE:

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 557 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5308B.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

447

MAX LIEBERMANN (1847-1935)

Knaben am Strand

signed 'M Liebermann' (lower left) oil on paper laid down on board 13½ x 195 in. (34.3 x 50 cm.) Painted *circa* 1896

\$70,000-100,000

PROVENANCE:

Julius Schlesinger, Berlin.

Mrs. S. Schlesinger, South Africa (by descent from the above); sale, Christie's, London, 27 June 1989, lot 418.

Pollitzer Fine Art, Ltd., Byworth, West Sussex (acquired at the above sale). Gemälde-Cabinett Unger, Munich.

Kunstsalon Franke, Baden-Baden (by 1990).

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

EXHIBITED:

Baden-Baden, Kunstsalon Franke, *Max Liebermann, Lovis Corinth*, August-October 1990, p. 48, no. 19 (illustrated in color, p. 49; dated *circa* 1900).

Frankfurt, Kunstsalon Franke, *Ars Antique*, November-December 1991, p. 36 (illustrated in color; dated *circa* 1900 and titled *Badende Knaben*; with incorrect support).

Cologne, Kunstsalon Franke; Zurich, Galerie Dr. Schenk and Berlin, Wannseevilla des Künstlers, *Max Liebermann: Ölgemälde, Pastelle, ZeicAungen*, September-December 1992, p. 24, no. 10 (illustrated in color, p. 25; dated *circa* 1900, and titled *Badende Knaben*; with incorrect support).

Hamburg, Altonaer Museum; Tokyo, Daimaru Museum; Osaka, Navio Museum of Art; Asahikawa, Hokkaido Museum of Art and Kumamoto, Prefectural Museum of Art, *Das Licht des Nordens: Skandinavische und norddeutsche Malerei zwischen 1870 und 1920*, August 1993-April 1994, pp. 134 and 173, no. 67 (illustrated in color, p. 134; dated *circa* 1900, and titled *Badende Knaben*; with incorrect support).

LITERATURE:

M. Eberle, *Max Liebermann: WerkverzeicAis der Gemälde und Ölstudien, 1865-1899*, Munich, 1995, vol. I, pp. 446-447, no. 1896/3 (illustrated in color, p. 445; with incorrect support).

PIERRE-AUGUSTE RENOIR (1841-1919)

Paysage du Midi avec vue sur la mer signed 'Renoir.' (lower left) oil on canvas 11½ x 19¼ in. (29.1 x 49.2 cm.) Painted circa 1905

\$400,000-600,000

PROVENANCE:

Henri Matisse, Paris.
Pierre Matisse, New York (by descent from the above).
Private foundation, United States (acquired from the above); sale,
Christie's, New York, 7 May 2008, lot 406.
Acquired at the above sale by the present owner.

LITERATURE:

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, p.167, no. 2958 (illustrated and illustratedagain in color; with incorrect dimensions).

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

The artist (center) seated between Henri Matisse and Greta Prozor, with Claude and Jean Renoir standing, *circa* 1919.

Although Renoir is most often associated with his figurative works. landscape paintings represent an essential component of his oeuvre. Like fellow Impressionist Claude Monet, Renoir tackled nearly every aspect of the genre, from seascapes, snowscapes and townscapes to scenes of gardens, meadows, forests and fields. He painted landscapes in the parks and public squares of Paris, in the suburban towns of the Seine valley west of the capital, and during extended periods of travel both in France and abroad. Landscape rarely featured in Renoir's submissions to the annual, state-sponsored Salon, but it played an important role both in his contributions to the Impressionist group exhibitions and in his sales to the dealer Paul Durand-Ruel. Renoir viewed landscape painting in part as a means of testing and refining his artistic skills; in a letter to Berthe Morisot from 1892, he referred to the genre as "the only way to learn one's craft" (quoted in Renoir Landscapes, 1865-1883, exh. cat., National Gallery, London, 2007, p. 190). Consequently, his landscapes tend to be more varied and experimental in color and technique than his figure paintings.

In later years, Renoir would devote himself increasingly to landscape painting. In this vein, John House has written: "around 1900 the patterns of Renoir's life changed again: from then until the end of his life he and his family spent long periods each winter and spring on the Mediterranean coast and much of the summer at Essoyes, where they now owned a house, with only limited spells in Paris. From 1903 onwards, in the south they went always to Cagnes, just west of Nice, where in 1907 they bought land and began to build a house. The immediate reason for these changes was Renoir's health...but they reflected a more general change in his art, towards the classicism of the Mediterranean and, more particularly, towards ideas then associated with the revival of Provençal culture...Renoir first gained real fame during those years. He became Chevalier de la Légion d'Honneur in 1900, but it was the retrospective of his work included in the 1904 Salon d'Automne which sealed his reputation" (Renoir, New York, 1985, pp. 268-269).

The first owner of this work was Henri Matisse, who was a frequent visitor to Cagnes from the moment he met Renoir in 1917, and until the older artist's death two years later. The painting remained in Matisse's collection for decades and was inherited by his son Pierre Matisse upon his death in 1954.



PROPERTY FROM A DISTINGUISHED COLLECTION

449

AUGUSTE RODIN (1840-1917)

Eternel printemps, second état, 2^{ème} réduction dite aussi "taille n° 4"

signed 'Rodin' (on the back); inscribed with foundry mark 'F. BARBEDIENNE FONDEUR' (on the left side of the rock) bronze with brown patina Height: 20½ in. (52 cm.) Length: 26½ in. (67 cm.) Conceived in 1884; this bronze version cast in 1910-1918

\$350,000-450,000

PROVENANCE:

Galerie Zborowski, Paris.

Galerie M. Bousso, Paris.

Allan Frumkin Gallery, New York (acquired from the above, August 1966)

Anon. sale, Sotheby Parke Bernet, Inc., New York, 13 May 1977, lot 605. Acquired at the above sale by the present owner.

LITERATURE:

L. Maillard, *Auguste Rodin, Statuaire*, Paris, 1899, pp. 121-122 (marble version illustrated, fig. 16).

G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, p. 42, nos. 69-70 (plaster and another version illustrated).

G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 141 (another version illustrated, pl. 56).

R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, London, 1967, p. 135 (larger version illustrated in color, p. 134).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 96 (another cast illustrated, pls. 56-57).

L. Steinberg, Other Criteria: Confrontations with Twentieth-Century Art, Oxford, 1972, p. 428, no. 232 (marble version illustrated, p. 365).

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum Philadelphia*, Philadelphia, 1976, pp. 241, 244-245 and 247, no. 32b (other versions illustrated, pp. 242-243 and 246, figs. 32-3 and 32-4).

A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, pp. 494-497, no. 148 (another cast illustrated, pp. 494-495, fig. 413 and larger version illustrated, p. 496, fig. 414).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. I, pp. 334-337 (another cast illustrated, p. 334; terracotta version illustrated, p. 334; other versions illustrated, p. 336 and marble version illustrated, p. 337).

A. Le Normand-Romain, *Rodin*, New York, 2013, p. 146 (plaster version illustrated, p. 147, fig. 139).

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 2019-5965B.

L'éternel printemps is one of Rodin's most popular compositions and one of the sculptor's greatest commercial successes. Also titled Zéphyr et la Terre and Cupidon et Psyché (there are small Cupid's wings on the back of the male figure), it was exhibited at the Salon of 1897. It was originally intended as a figural grouping for La porte de l'enfer, but as the tone of the commission evolved into a more tragic representation, the amorous couple was not included in the final version. As with many of his great figural groupings, Rodin developed the characters from earlier works. The female figure is based on Torse d'Adèle, which appears on the top left corner of the tympanum of La porte de l'enfer.

The present work may reflect the emotional impact of Rodin's personal life, as he sculpted the blissful embrace while involved in an affair with the beautiful sculptor, Camille Claudel, who had entered his studio as a pupil the previous year. This new wellspring of romantic passion may have further induced Rodin to abandon the *politesse* of allegorical convention and instead depict romantic love in deeply intimate, individual terms. Rodin also claimed that the idea for the present bronze came to him while listening to Beethoven's sublime Second Symphony. He confided much later to Jeanne Russell, the daughter of the Australian painter John Russell: "God, how [Beethoven] must have suffered to write that! And yet, it was while listening to it for the first time that I pictured *Eternal Springtime*, just as I have modeled it since" (quoted in *The Bronzes of Rodin*, exh. cat., Musée Rodin, Paris, 2007, p. 336).

Animated by the dazzling play of light on the surface and the sweeping upward movement of the man, the couple seems ready to take flight. The dynamic arrangement of the bodies is characteristic of Rodin's innovative treatment of figures at this time. The female figure is leaning against the tree-like formation behind her and Rodin deliberately preserves the enigma of whether or not she has indeed emerged from it. It is unsurprising that collectors have always been attracted to the potent combination of physical lyricism and romanticism that defines this work.



PIERRE-AUGUSTE RENOIR (1841-1919)

Femme assise

signed 'Renoir' (upper right) oil on canvas 11% x 8% in. (28.1 x 22.3 cm.) Painted *circa* 1900

\$300,000-400,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, November 1901).

Durand-Ruel Galleries, New York (acquired from the above, by 1920). Sam Salz, New York and M. Knoedler & Co., Inc., New York (jointly acquired from the above, November 1943).

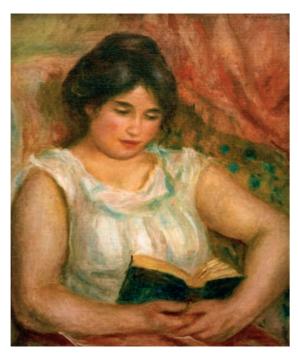
Fred J. Allen, Pelham Manor, New York (acquired from the above, January 1944).

Mrs. Lawson Topping, New York.
Acquavella Galleries, Inc., New York (October 1974).
Takashimaya Department Store, Osaka.
Acquired from the above by the present owner, 1979.

EXHIBITED:

New York, Durand-Ruel Galleries, Paintings by Renoir, February 1920.

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

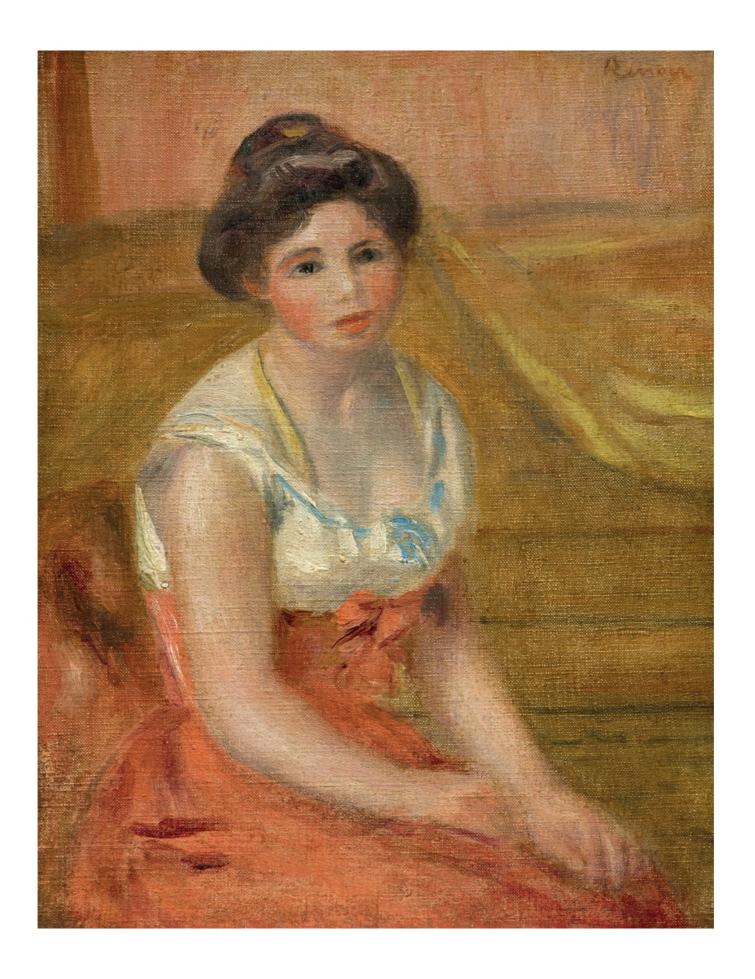


Pierre-Auguste Renoir, *Gabrielle lisant*, 1906. Staatliche Kunsthalle, Karlsruhe.

The pursuit of portraiture was central to Renoir's oeuvre, and it was through commissions by family, friends and patrons that he achieved financial success early in his career. Renoir began his formal studies in 1862 in the studio of the French painter Charles Gleyre, and it was there he met his future Impressionist contemporaries Alfred Sisley, Frédéric Bazille and Claude Monet. Notwithstanding his intimate involvement with this renegade group and his participation in their exhibitions, Renoir maintained a deep reverence for the Old Masters. In 1881, he traveled to Florence to marvel at the figure painting of Titian, to Spain to view the portraiture of Diego Velázquez, and to Rome to wonder at the religious canvases of Raphael.

Though his early work was not exclusively dedicated to the systematic Impressionist experimentation with the effects of light, Renoir's portraiture was no less daring than the light-dappled landscapes of his contemporaries. Exploring the palpability of his subject, Renoir paid homage to the legacy of Peter Paul Rubens and Titian and became renowned within the group as a colorist. While early in his career the artist did engage in the pursuit of portrait commissions (though these depictions were always infused with his own sumptuous sensibility and adoration of rich color), as time progressed Renoir moved on to more anonymous treatments of primarily female figures, often engaged in quiet pursuits surrounded by lush landscapes. "I'm trying to fuse the landscape with my figures," he wrote to the dealer René Gimpel. "The old masters never attempted this" (quoted in J. House, *Renoir*, exh. cat., Hayward Gallery, London, 1985, p. 278).

By the early 1900s, Renoir had achieved great commercial success, primarily as a figure painter. Paul Durand-Ruel had first exhibited his work in New York in 1886, and the artist was highly acclaimed throughout Europe. He was now free to vigorously pursue treatment of the female form, a constant source of fascination and inspiration, outside the confines of strict portraiture.





CHARLES CAMOIN (1879-1965)

Jeune fille blonde avec un chat sur les genoux signed 'Camoin Ch' (lower right) oil on canvas 25% x 21¼ in. (65.2 x 54 cm.) Painted circa 1900

\$15,000-20,000

PROVENANCE:

Private collection (1945); sale, Sotheby's, London, 5 December 1990, lot 109

Private collection, Paris; sale, Christie's, London, 22 June 2012, lot 177. Acquired at the above sale by the present owner.

EXHIBITED:

Lausanne, Fondation de l'Hermitage and Marseille, Musée Cantini, *Charles Camoin, rétrospective*, June 1997-January 1998, p. 228, no. 3 (illustrated in color, p. 85; dated 1901 and titled *Jeune fille au chat*).

Anne-Marie Grammont-Camoin has confirmed the authenticity of this work.

AUGUSTE RODIN (1840-1917)

Buste de Suzon, réduction nº 4 signed 'A RODIN.' (on the back) marble Height: 12½ in. (30.8 cm.) Height including base: 15½ in. (39.2 cm.)

Conceived in 1873-1875; this marble version executed circa 1900-1914

\$90,000-120,000

PROVENANCE:

Baron Auguste Goffinet, Belgium (*circa* 1900-1914). Private collection, Belgium (by descent from the above). Acquired by the present owner, 2017.

LITERATURE:

A.E. Elsen, *Rodin*, New York, 1963, p. 206. R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Secaucus, 1967 (bronze version illustrated, p. 46).

I. Jianou and C. Goldscheider, *Rodin*, Paris, 1967, p. 85. C. Goldscheider, *Auguste Rodin*: *Catalogue raisonné de l'oeuvre sculpté*, 1840-1886, Paris, 1989, vol. I, p. 84, no. 64

l'oeuvre sculpté, 1840-1886, Paris, 1989, vol. I, p. 84, no. 64 (plaster version illustrated).

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1989, p. 584 (bronze version illustrated, p. 582, fig. 106-2).

A.E. Elsen, Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, p. 447, no. 129 (bronze version illustrated, fig. 370).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 662-663 (bronze version illustrated).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5596B.





PROPERTY FROM A PRIVATE TEXAS COLLECTION

453

AUGUSTE RODIN (1840-1917)

Tête de jeune enfant dit aussi "Enfant de Mme Merrill"

signed, dated, numbered and inscribed 'A. Rodin No 4 © by musée Rodin 1968.' (on the right side); inscribed with foundry mark '.Georges Rudier..Fondeur.Paris.' (on the back) bronze with brown and green patina Height: 7% in. (18.8 cm.)

Conceived in 1908; this bronze version cast in 1968

\$12,000-18,000

PROVENANCE:

Musée Rodin, Paris.

B. Gerald Cantor, Los Angeles (acquired from the above, December

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

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 2019-6027B.

454

AUGUSTE RODIN (1840-1917)

Idylle d'Ixelles

signed and numbered 'A. Rodin No 5' (on the top of the base); stamped with the Coubertin foundry mark, inscribed and dated '© by Musée Rodin 1981' (on the back of the base) bronze with brown patina

Height: 21% in. (54.1 cm.)

Conceived circa 1883-1884; this bronze version cast in 1981

\$40,000-60,000

PROVENANCE:

Musée Rodin, Paris.

Contemporary Sculpture Center, Tokyo (acquired from the above,

Acquired by the family of the present owner, circa 1988.



LITERATURE:

G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 140, no. 33 (marble version illustrated).

R. Descharnes and J.-F. Chabrun, $\it Auguste\,Rodin$, Lausanne, 1967, p. 50 (another cast illustrated in color, p. 51).

I. Jianou and C. Goldscheider, Rodin, Paris, 1967, p. 86.

L. Ambrosini and M. Facos, *Rodin: The Cantor Gift to the Brooklyn Museum*, New York, 1987, no. 9 (another cast illustrated, p. 59).

C. Goldscheider, Auguste Rodin: Catalogue raisonné de l'oeuvre sculpté, Paris, 1989, vol. I, p. 82, no. 62b (another cast and marble version illustrated, p. 83).

A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, p. 493, no. 147 (another cast illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 450-451 (another cast illustrated, p. 450).

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 2019-6039B.

PIERRE-AUGUSTE RENOIR (1841-1919)

Le cabanon des Collettes signed 'Renoir.' (lower right) oil on canvas 12 x 12¾ in. (30 x 32.3 cm.)

\$120,000-180,000

PROVENANCE:

Jean Robert Toutain, Cannes (by August 1970).
Private collection, Philadelphia; sale, Christie's, New York, 15 May 1986, lot 297.

Acquired at the above sale by the present owner.

EXHIBITED:

Cagnes-sur-Mer, Les Collettes, Domaine Renoir, *Renoir*, August 1970, no. 32 (dated 1908).

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

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

By the turn of the century, Renoir's health was deteriorating and he began to spend increasing amounts of time in the south of France. In 1907 he purchased an old five-acre farm at Les Collettes, Cagnes-sur-Mer, which included a large olive grove and a variety of trees. There he built a villa with two studios and a detached glass structure in the olive grove to serve as an outdoor studio for his plein air landscape painting. The construction was completed in the fall of 1908, though Renoir chose to leave the old farmhouse in which the previous owner had lived untouched in an attempt to preserve the rural character of the property. Renoir and his family lived in the villa during the winter months for the rest of his life. From the very beginning, the villa became the focus of Renoir's artistic and social activities, attracting Ambroise Vollard, Claude Monet, Albert André, Maurice Denis, and Paul Durand-Ruel as guests. Indeed, his social life was so active that Renoir wrote to Julie Manet Rouart in March 1908 that "Cagnes is becoming an intellectual center. It is Paris that is provincial, so there!" (quoted in B.E. White, Renoir: His Life, Art and Letters, New York, 1984, p. 241).

While Renoir continued to work on his portrait commissions and nude bathers at Les Collettes, he became increasingly interested in landscape subjects. The balcony of his villa overlooked the town of Cagnes-sur-Mer, and from it Renoir could see as far as Cap d'Antibes. Though the artist had more freedom in his landscapes than he would with the portrait commissions, they challenged him in different ways. In a 1918 interview Renoir discussed his landscapes of Cagnes with the art critic René Gimpel: "The olive tree, what a brute! If you realize how much trouble it has caused me. A tree full of colors. Not great at all. Its little leaves, how they've made me sweat! A gust of wind, and my tree's tonality changes. The color isn't on the leaves, but in the spaces between them. I know that I can't paint nature, but I enjoy struggling with it. A painter can't be great if he doesn't understand landscape" (quoted in J. House, Renoir, exh. cat., Hayward Gallery, London, 1985, p. 277).





PROPERTY FROM A PRIVATE COLLECTION

456

ARISTIDE MAILLOL (1861-1944)

Femme au crabe

signed with monogram (on the top of the base); inscribed with foundry mark '.Alexis Rudier..Fondeur.Paris.' (on the back of the base)

bronze with brown and green patina Height: 6½ in. (16.5 cm.) Conceived in 1930; this bronze version cast by 1952

\$25,000-35,000

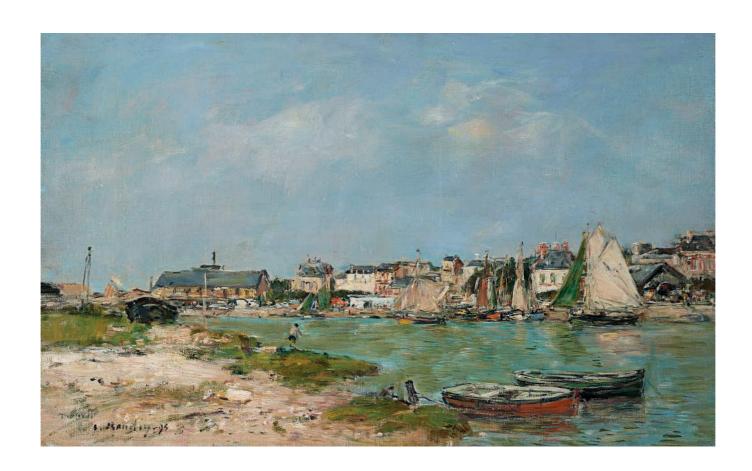
PROVENANCE:

A.M. Adler Fine Arts, Inc., New York. Acquired from the above by the late owner, December 1979.

LITERATURE:

J. Rewald, *Maillol*, Paris, 1939, p. 166 (clay version illustrated, pls. 108-109). W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 58. B. Lorquin, *Aristide Maillol*, London, 1995, p. 198 (another cast illustrated, p. 102).

Olivier Lorquin has confirmed the authenticity of this work.



THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

457

EUGÈNE BOUDIN (1824-1898)

Trouville, le port

signed, dated and inscribed 'E. Boudin-95 Trouville' (lower left) oil on canvas $14\%\times22\%$ in. (36.3 $\times58$ cm.) Painted in 1895

\$60,000-80,000

PROVENANCE:

Goupil et Cie., Paris.

C.G. de Paula Machado, Rio de Janeiro; sale, Christie's, New York, 19 November 1986, lot 6.

Galerie Walter Klinkhoff, Inc., Montreal (acquired at the above sale). Acquired from the above by the late owner, January 1987.

LITERATURE:

R. Schmit, Eugène Boudin, Paris, 1973, vol. III, p. 335, no. 3491 (illustrated).

HENRI FANTIN-LATOUR (1836-1904)

Grandes roses

signed 'Fantin' (lower right) oil on canvas 17¼ x 18¼ in. (43.5 x 46.2 cm.) Painted in 1902

\$250,000-350,000

PROVENANCE:

Gustave Tempelaere, Paris (possibly acquired from the artist).

M. Pacquement, Paris.

Mme Dubernet-Douine, Paris; sale, Galerie Charpentier, Paris, 11 April 1946. lot 6.

Wildenstein & Co. Inc., New York and Paris.

Private collection, England (acquired from the above); sale, Christie's, London, 8 December 1999, lot 7.

Acquired at the above sale by the late owner.

LITERATURE

Mme Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, p. 206, no. 1936.

Brame et Lorenceau will include this work in their forthcoming Fantin-Latour catalogue raisonné des peintures et pastels.

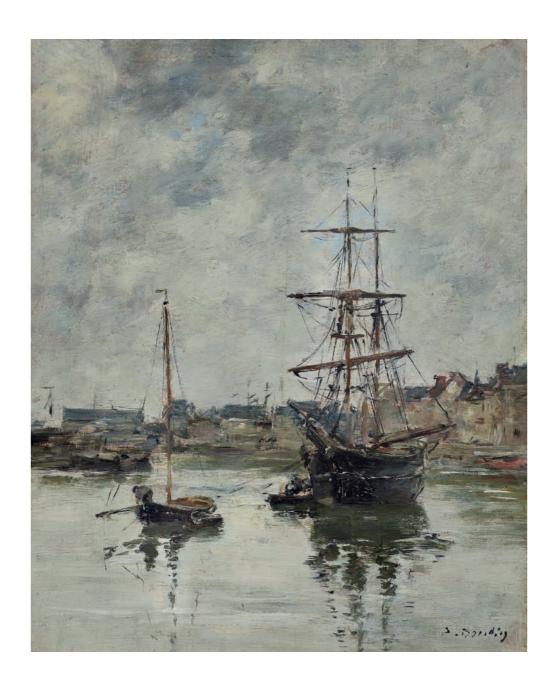
Although Fantin-Latour painted all varieties of flowers, often mixing them in a single arrangement, his sensuous, sensitive treatment of roses was especially prized and significantly contributed to his fame as the leading painter of floral still lifes during the late 19th century. Roses were widely popular in Victorian England, where Fantin developed the most steady and reliable market for his flower paintings. England surpassed France to become the world's leader in rose cultivation; a rosarium constructed in Abner Park Cemetery, northeast London, in 1840, possessed a collection numbering more than a thousand cultivars, varieties and species.

In many ways, the rose is the supreme test of a flower painter's skill. The artist must impart a convincing sense of roundness and weight to the densely layered blossoms of the most complex varieties—the tea rose, noisette, and hybrid perpetuals (the latter developed by the Victorians)—while at the same time suggesting the lightness and delicacy of the individual petals.

Fantin's decision to dedicate more of his time to still life painting was substantially motivated by a desire to hone his considerable powers of observation; moreover, he combined this remarkable acuity of vision with an exquisite sense of color and a distinct eye for composition. Dispensing with the complicated, overly abundant compositions in which most floral painters liked to show off their skills, Fantin preferred to work with simpler arrangements that allowed him to focus attention on the delicate qualities of the blossoms themselves, a quality his English collectors particularly appreciated. The close harmony of white and pale pink blossoms in the present still-life reflects the taste, in both Paris and London, for the "symphony" paintings of James McNeill Whistler.

"It is in his roses that Fantin has no equal," the painter Jacques-Emile Blanche wrote. "The rose-so complicated in its design, contours and color, in its rolls and curls, now fluted like the decoration of a fashionable hat, round and smooth, now like a button or a woman's breast—no one understood them better than Fantin. He confers a kind of nobility on the rose, which so many watercolorists have rendered insipid and insignificant by their bits of coloring on vellum, screens, and fans. He bathes it in light and air, uncovering with the point of his scraper the canvas...beneath layers of color, so creating these interstices through which the painting breathes... He captures the physiognomy of the flower he is copying; it is that particular flower and not another on the same stem: he draws and constructs the flower, and does not satisfy himself with giving an impression of it through bright, cleverly juxtaposed splashes of color" ("Fantin-Latour," Revue de Paris, 15 May 1906, pp. 311-312).





THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

459

EUGÈNE BOUDIN (1824-1898)

Trouville, le port marée haute signed 'E. Boudin' (lower right) oil on panel 10% x 8½ in. (26.8 x 21.7 cm.) Painted circa 1885-1890

\$25,000-35,000

PROVENANCE:

Hirschl & Adler Galleries, Inc., New York. Watson Art Galleries, Montreal. Anon. sale, Plaza Art Galleries, Inc., New York, 24 April 1952, lot 74. Acquired by the late owner, October 1989.

LITERATURE:

R. Schmit, Eugène Boudin, Paris, 1973, vol. II, p. 254, no. 1973 (illustrated).



PROPERTY FROM AN EAST COAST ESTATE

460

EUGÈNE BOUDIN (1824-1898)

Etretat, marée basse

oil on canvas 16½ x 22½ in. (41.8 x 57 cm.) Painted *circa* 1892-1894

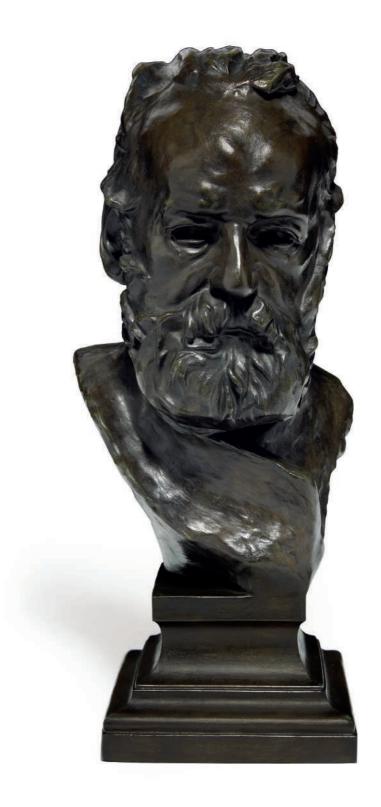
\$50,000-70,000

PROVENANCE:

Wildenstein & Co. Inc., New York.
Acquired from the above by the late owner, by September 1975.

ITERATURE:

R. Schmit, *Eugène Boudin, deuxième supplément*, Paris, 1993, p. 74, no. 4024 (illustrated).



THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

461

AUGUSTE RODIN (1840-1917)

Buste de Victor Hugo dit "à l'illustre maître," réduction avec piédouche intégré

signed 'A. Rodin' (on the right side); dated and inscribed '© by musée Rodin 1969.' (on the right side of the base); inscribed with foundry mark '.Georges Rudier..Fondeur.Paris.' (on the back of the base); with raised signature 'A. Rodin' (on the underside)

bronze with brown patina Height: 15¼ in. (38.7 cm.)

Conceived in 1883; this bronze version cast in 1969

\$30,000-50,000

PROVENANCE:

Musée Rodin, Paris.

Dominion Gallery, Montreal (acquired from the above, November 1969).

Acquired by the late owner, 1970.

LITERATURE:

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, p. 504, no. 87b (another cast illustrated, p. 507).

C. Goldscheider, Auguste Rodin: Catalogue raisonné de l'oeuvre sculpté, Paris, 1989, p. 174, no. 132b (another cast illustrated).
A. Le Normand-Romain, The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, Paris, 2007, vol. II, pp. 434-435 (another cast illustrated, p. 435; other versions illustrated, pp. 432-434; clay version illustrated in situ, p. 434).

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 2018-5848B.



PIERRE-AUGUSTE RENOIR (1841-1919)

Marguerites

signed 'Renoir.' (lower right) oil on canvas 9 x 9% in. (22.9 x 23 cm.) Painted *circa* 1905

\$100,000-150,000

PROVENANCE:

M. Merlin, Paris; sale, Ader Picard Tajan, Paris, 26 June 1986, lot 69. Private collection, London; sale, Christie's, London, 29 November 1988, lot 126.

Eastlake Gallery, Inc., New York (acquired at the above sale). Acquired from the above by the present owner, by 1992.

EXHIBITED:

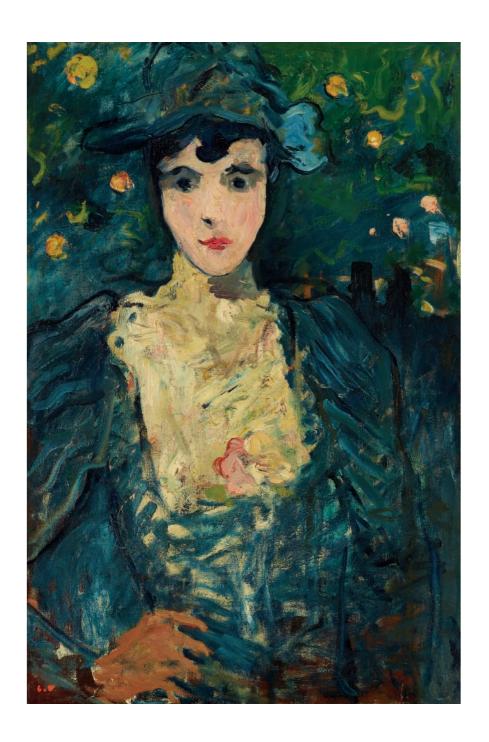
Paris, Galerie Charpentier, Les jardins et les fleurs de Breughel à Bonnard, 1965, no. 97.

New York, Eastlake Gallery, *Inaugural Exhibition of French Impressionist Paintings and Drawings*, October 1989, p. 16 (illustrated in color, p. 17).

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 153, no. 605 (illustrated as part of a larger canvas). G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, pp. 6-7, no. 2667 (illustrated, p. 7).

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.



LOUIS VALTAT (1869-1952)

Portrait de jeune fille

stamped with initials 'L.V' (Lugt 1771bis; lower left) oil on canvas 31% x 21% in. (81 x 53.5 cm.) Painted in 1894

\$60,000-80,000

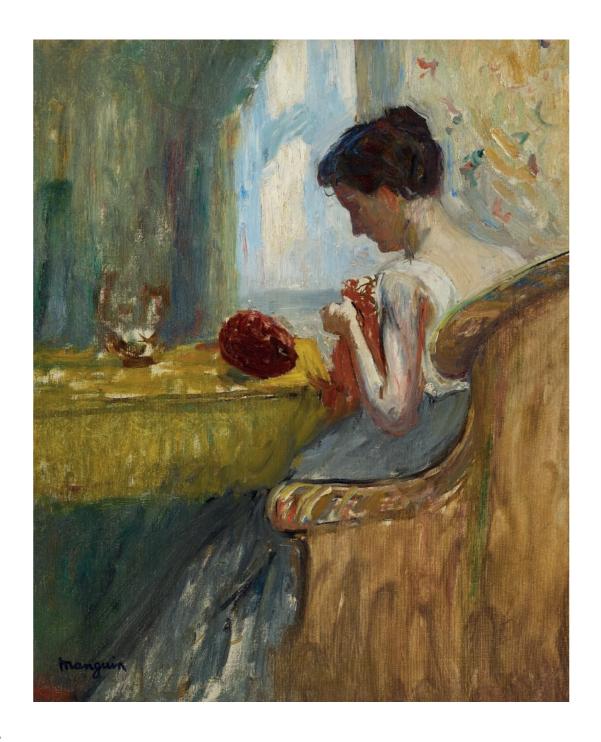
PROVENANCE:

Estate of the artist. Maynard Walker Gallery, New York. Galería Conkright, Caracas.

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

LITERATURE:

J. Valtat, *Louis Valtat: Catalogue de l'oeuvre peint*, Neuchâtel, 1977, vol. I, p. 6, no. 49 (illustrated).



HENRI MANGUIN (1874-1949)

Jeune femme tricotant

stamped with signature 'Manguin' (lower left) oil on canvas 17% x 14% in. (45 x 36.5 cm.) Painted *circa* 1890-1900

\$12,000-18,000

PROVENANCE:

Estate of the artist.

Jeanne Manguin, Saint-Tropez (wife of the artist). Private collection, France (by 1980).

Gilles Desplas.

Acquired from the above by the present owner.

LITERATURE:

L. and C. Manguin and M.-C. Sainsaulieu, *Henri Manguin: Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, p. 43, no. 11 (illustrated).



AUGUSTE RODIN (1840-1917)

Le Jour

signed and numbered 'A. Rodin N° 8' (on the top of the base); dated and inscribed '© BY MUSÉE Rodin 1981' (on the left side of the base); inscribed with foundry mark 'E. GODARD Fond' (on the back of the base)

bronze with dark brown patina Height: 10% in. (26.4 cm.)

Conceived in 1890; this bronze version cast in 1981

\$6,000-8,000

PROVENANCE:

Musée Rodin, Paris.

Private collection, France (acquired from the above, September 1982). Private collection, Belgium.

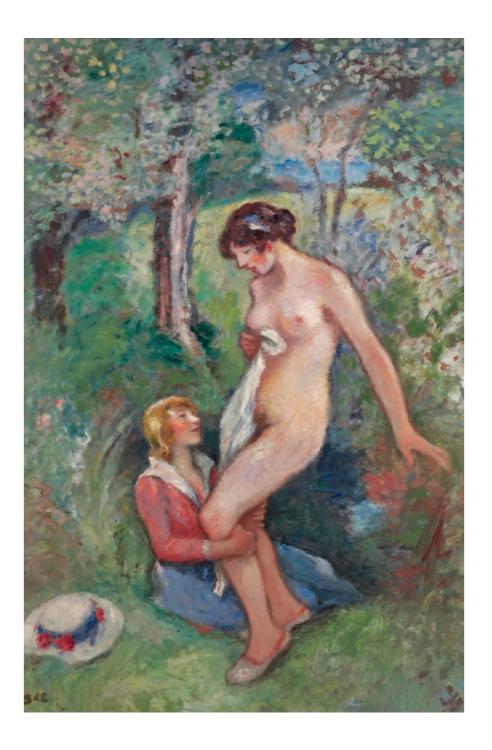
LITERATURE:

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, p. 304 (another version illustrated, p. 305, fig. 49-51-1).

A. Beausire, *Quand Rodin exposait*, Paris, 2003, p. 184, no. 52bis.
A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, p. 150, no. 35 (another cast illustrated; dated *circa* 1882).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 477 (another version illustrated).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-6014B.



GEORGES D'ESPAGNAT (1870-1950)

Baigneuse

signed with initials 'GdE' (lower left) oil on canvas $77\% \times 51\%$ in. (196.1 x 131.6 cm)

\$40,000-60,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris. Anon. sale, Hôtel Drouot, Paris, 5 June 1997, lot 132. Private collection, France; sale, Christie's, London, 10 December 1997, lot 263.

Acquired at the above sale by the present owner.

This work is included in the archives of Jean-Dominique Jacquemond.



MAURICE UTRILLO (1883-1955)

À la Marne

signed 'Maurice, Utrillo, V,' (lower right) oil on canvas $21\% \times 31\%$ in. (54 x 81.2 cm.)

\$50,000-70,000

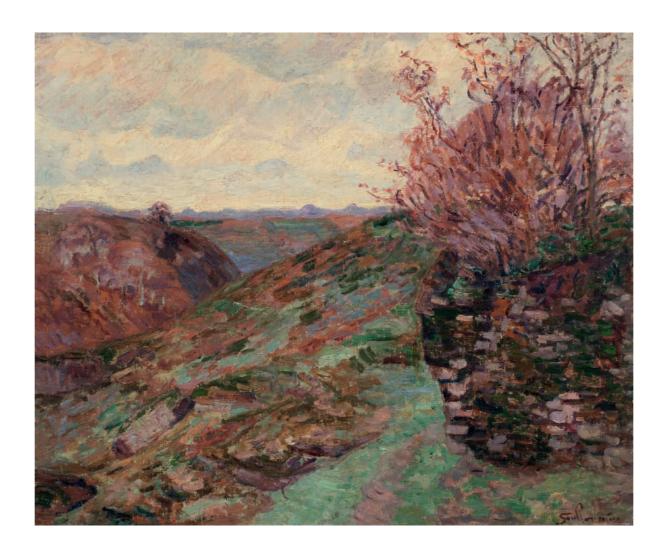
PROVENANCE:

Louis and Annette Kaufman, Los Angeles (by 1951). Acquired by the family of the present owner, by 1999.

EXHIBITED:

Baltimore Museum of Art, 1951-1957 (on extended loan).

The Comité Utrillo has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED COLLECTION

468

ARMAND GUILLAUMIN (1841-1927)

Paysage de Crozant signed 'Guillaumin' (lower right) oil on canvas 21% x 25% in. (54.3 x 65 cm.) Painted *circa* 1912

\$25,000-35,000

PROVENANCE:

Galerie Felix Vercel, New York.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 16 March 1978, lot 19. Acquired at the above sale by the present owner.

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



PIET MONDRIAN (1872-1944)

Hoeve met Wilgen aan het water I signed 'P. MONDRIAAN.' (lower left) oil on board laid down on panel 9½ x 12¾ in. (24 x 31.5 cm.)
Painted in Amsterdam circa 1902-1903

\$30,000-50,000

PROVENANCE:

S.B. Slijper, Blaricum (acquired from the artist, 1919). Elli Landsberger-Stiasny, The Hague (acquired from the above, 1958). Carl H. and Ruth L. Gans, New York (by descent from the above, 1980). Bequest from the above to the present owner, 2014.

EXHIBITED:

Santa Barbara Museum of Art; Dallas Museum of Fine Arts and Washington, D.C., Washington Gallery of Modern Art, *Piet Mondrian*, 1965.

LITERATURE

M. Seuphor, *Piet Mondrian: Life and Work*, New York, 1956, p. 414, no. 101 (dated *circa* 1905 and titled *Trees by Water*).

R.P. Welsh, *The Early Career of Piet Mondrian: The Naturalistic Periods*, Ph.D. Diss., Princeton University, 1965, pp. 64-65 (illustrated, fig. 84; dated 1903 and titled *Willows along an Irrigation Ditch*).

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works* (*Until Early 1911*), New York, 1998, vol. I, p. 280, no. A327 (illustrated).

"Without a knowledge of the other two versions of this composition (cat. nos. A328-A329), this one would not be recognizable as a farmstead in which the tree foliage completely obscures the farm building visible in the two companion examples," wrote Robert P. Welsh. "It is here ascribed a relatively early date due to analogies in composition, matted coloration and brush technique with the oil version of *The Royal Wax Candle Factory, Oil Sketch* (cat. no. A190) from 1900-01. Because of its small size and mounting it qualifies as a sketch made at the site" (op. cit., p. 280).



PIET MONDRIAN (1872-1944)

Drie chrysanten

oil on canvas laid down on board 9% x 13¼ in. (24.5 x 33.6 cm.) Painted *circa* 1899-1900

\$70,000-100,000

PROVENANCE

Lotte Uyldert-Mayer, The Netherlands (acquired from the artist). By descent from the above to the present owner.

LITERATURE

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the Naturalistic Works* (*Until Early 1911*), New York, 1998, vol. I, p. 199, no. A107 (illustrated).

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471

EDVARD MUNCH (1863-1944)*

*THIS WORK HAS BEEN EXTENSIVELY RESTORED AFTER THE ARTIST'S DEATH. PLEASE READ THE LOT ESSAY FOR FURTHER DETAILS.

Tragedie

oil on canvas 30% x 46% in. (78.2 x 119 cm.) Painted *circa* 1898-1900; extensively restored by 1950

\$300,000-500,000

PROVENANCE:

(probably) Jappe Nilssen, Oslo (acquired from the artist, by 1931). (probably) Erna Holmboe Bang, Oslo (by descent from the above). Private collection, Sweden.

Kunstnerforbundet, Oslo.

Acquired from the above by the present owner, 1955.

EXHIBITED:

Omaha, Joslyn Art Museum, *Three Exhibitions: Notable Paintings from Midwestern Collections, Notable Collections at Joslyn Art Museum, Anniversary Purchase Exhibition,* November 1956-January 1957, p. 6 (illustrated, p. 7; titled *Jealousy*).

New York, M. Knoedler & Co., Inc. and Palm Beach, The Society of the Four Arts, *Paintings and Sculpture from the Minneapolis Institute of Arts*, January-March 1957, no. 23 (Illustrated; dated *circa* 1897 and titled *Jealousy*).

Boston, Museum of Fine Arts, European Masters of our Time, October-November 1957, no. 6 (illustrated; dated circa 1897 and titled Jealousy). Oregon, The Portland Art Museum, 75 Masterworks: An Exhibition of Paintings in Honor of the Seventy-Fifth Anniversary of the Portland Art Association, 1892-1967, December 1967-January 1968, no. 18 (illustrated; dated circa 1897 and titled Jealousy).



The present work prior to restoration

The Montreal Museum of Fine Arts, *Lost Paradise: Symbolist Europe*, June-October 1995, p. 519, no. 298 (illustrated in color, p. 143, fig. 155; dated *circa* 1897 and titled *Jealousy*; with inverted dimensions). Kunsthalle Bremen, *Edvard Munch: Rätsel hinter der Leinwand*, October 2011-February 2012, p. 13, no. 42 (illustrated in color, pp. 12 and 113).

LITERATURE:

R.A. Boe, "Jealousy: An Important Painting by Edvard Munch," *The Minneapolis Institute of Arts Bulletin*, vol. XLV, no. 1, January-February 1956, pp. 2-11, no. 1 (detail illustrated on the cover and p. 11; illustrated again, pp. 4 and 11; dated *circa* 1897 and titled *Jealousy*).

J.H. Langaard, "Article on Munch Activities in U.S.A.," *Dagbladet*, 14 January 1956 (dated 1901).

"Arts Institute Acquires Norwegian Painting," *The Minneapolis Star,* 17 February 1956, p. 1 (illustrated; titled *Jealousy*).

"Munch-maleri kjøpt av The Minneapolis Institute of Arts," *Nordisk Tidende*, 8 March 1956, pp. 1 and 4 (illustrated, p. 1; dated *circa* 1897 and titled *Jealousy*).

"'Madman' Munch," *Time*, vol. 69, no. 24, 17 June 1957, p. 80 (illustrated in color; titled *Jealousy*).

J.K. Sherman, "Art: It's Here For You To See," *Minneapolis Sunday Tribune*, 19 October 1958, p. 12 (illustrated in color; dated 1897 and titled *Jealousy*). *Minneapolis Tribune*, 22 April 1962, p. 1F (illustrated in color).

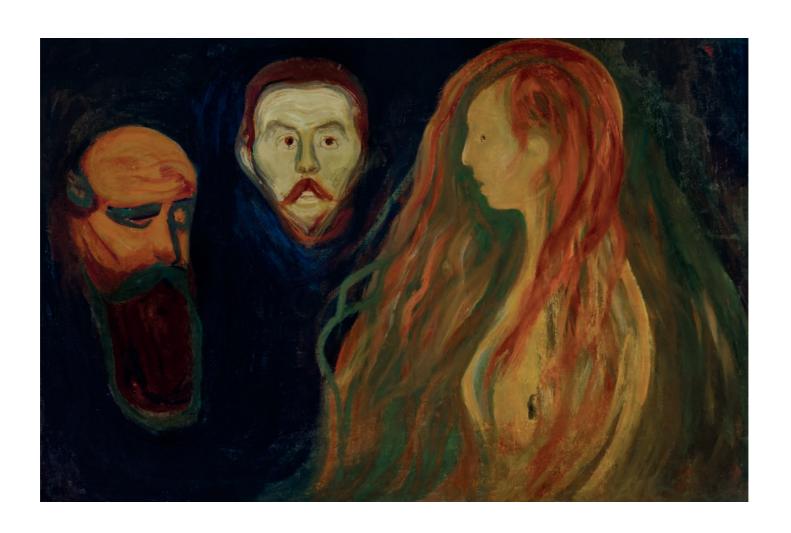
H. Innes, *Scandinavia*, New York, 1963, p. 143 (illustrated in color; titled *Jealousy*).

A Guide to the Galleries of the Minneapolis Institute of Arts, Minneapolis, 1970, p. 150, no. 1 (illustrated, p. 151; titled Jealousy).

European Paintings from the Minneapolis Institute of Arts, New York, 1971, p. 488, no. 262 (illustrated, p. 489; titled Jealousy).

A. Eggum, *Edvard Munch*, exh. cat., Liljevalchs Konsthall, Stockholm, 1977, p. 76

R. Heller, Munch: His Life and Work, London, 1984, p. 111 (titled Jealousy). G. Woll, Edvard Munch: Complete Paintings, Catalogue Raisonné, 1898-1908. London, 2008, vol. II. p. 476, no. 433 (illustrated in color).





Edvard Munch, Jalousie, 1895. Bergen Kunstmuseum.

Edvard Munch, Anxiety, 1894. Munchmuseet, Oslo.

Edvard Munch, *The Red Virginia Creeper*, 1898-1900. The Metropolitan Museum of Art, New York.

"...I would create just as I saw it in the blue haze. These two, in the exact moment that they are no longer themselves but merely one of the thousands of links of kinship that connect generation to generation. People must understand the sanctity and the might of it, and they should take off their hats to it, as they do in church. I would paint a whole series of such pictures. One should no longer paint interiors, with people reading or women knitting. One should paint people that were alive; that breathed and had emotions, that suffered and loved. I felt that I could do this—that it would be so easy. The flesh would take shape and the colors come alive." Edvard Munch, 1889.

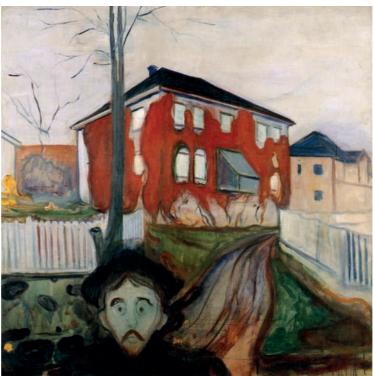
The tripartite composition of *Tragedie* is delineated by three figures: said-to-be the poet Stanislaw Przybyszewski at center, Przybyszewski's second wife Dagny Juel Przybyszewski to the right, opposite an unidentified elderly man towards the left. Przybyszewski was a friend of Munch, involved in the Symbolist avant-garde of the time who had in fact provided titles for such seminal masterpieces by the artist as *Vampire* and *The Scream*. In 1893, he had married the writer Dagny Juel, a woman of great beauty who had formerly been a lover and muse of Munch. Within the same decade, the marriage would deteriorate, Przybyszewski abandoning her before her subsequent murder by their mutual friend Władysław Emeryk in Tbilisi in 1901. This, some believe to have been in conspiracy with her former husband.

Tragedie has been related to Sjalusi (fig. 1), a seminal masterwork employed within Munch's famed Frieze of Life that was painted in 1895 after the union of the ill-fated couple, whom it also depicts

in a different configuration with a more literal rendering of its title. The present work, a later reinterpretation this composition, has been the subject of numerous dramatic narratives, not least of which the above, but also inherent to its history as a precious object during the struggles of mid-20th century Europe.

The date of this work remains a subject of debate, some scholars positioning it before, some after, the tragic events of Munch's former partner's death. Two titles have been used interchangeably; Tragedie, often where it was considered to be painted after 1901 (or in keeping with earlier references) and Sjalusi in connection with the 1895 work to which it relates most closely. Created after the union of the ill-fated couple whom it depicts in a different configuration, Sjalusi portrays a more literal rendering of its title; a solemn, isolated man, cloaked in darkness, staring towards the viewer while two lovers interact within the landscape behind him. Conversely, *Tragedie* operates without the linear specificity of the 1895 work, including figures from the past and future within one composition, devoid of a clear physical setting. Consequently, the inherent core of introspection contained within this picture transcends traditional narrative, operating on a universal plane of human experience beyond a singular event, even if inspired in part by his and his friends' personal history. Its true power as a painting relates to the passionate tension conveyed between the figures presented and their universal existential dialectic; we find herein a treatise to the eternal paradox of love, unabating desire beset by inevitable loss and disempowerment, meditating on the individual suffering and emotional survival inherent to humanity throughout the passage of time.





The heightened drama of Munch's theatrical composition is achieved by intense chromatic contrasts. The indeterminate depths of the darkened background remove all context, creating a metaphysical space dominated by the central, illuminated face of a man. This face, although not the largest figure within the composition, is without doubt the most potent, depicted in a direct, frontal position, his direct, wide-eyed expression rendering him immediate and arresting. This full-frontal device recurs throughout Munch's oeuvre, having been revealed earlier in seminal works such as The Scream and Anxiety, later appearing in The Red Virginia Creeper and Jealousy in a Bathtub, a sister work to the present painting. As Øivind Storm Bjerke has noted in speaking of Munch's compositional devices, "The most obvious in this sense is the use of frontal perspective, which can be seen as a signal that conveys solemnity or a hallowed atmosphere. In Munch's case, it has also been interpreted as an expression of the artist's personality traits and his desire to face the world head on. The frontal perspective is thus an outcome of his penetrating view of reality and of a fundamental honesty when standing face to face with the world" (Edvard Munch, Harald Sohlberg, Landscapes of the Mind, New York, 1995, p. 27).

By contrast, the ostensibly nude female to his left operates as Munch's classic archetype of Woman; her wild, flowing tresses and seductive pose recalling Munch's *Madonna* and *Vampire* paintings which represent the essence of desire, love and procreation as explored in all their perilous and idealistic complexity. The enigmatic figure of the elderly man is purported to represent a father figure, perhaps a premonition whose presence appears

wisdom or exhaustion from the ravages of time. As Øivind Storm Bjerke describes, "Munch's work was illuminated by the conviction that there existed a higher order that appeared in different guises throughout the course of one's life; threatening and oppressive in youth, good fortune and blessings in manhood, mediation between light and dark in old age." (*ibid.*, p. 21). As such, these two flanking figures act as cyphers, providing context to the protagonist's state of mind, a human *mise-en-scene* in the absence landscape, an interior or other objects, conjuring memory, infusing his psychological state with complex emotive content upon meditating the nature of life and death.

Acquired by the Minneapolis Museum of Art in 1955, *Tragedie* had already endured its own feat of survival during the Second World War. It had likely been in the possession of the artist's friend Jappe Nilssen; the work then passed through family hands before purportedly being rolled and concealed underneath a floor in an act of preservation that would ultimately deteriorate its surface. Much of the periphery of the work has been repainted by a later hand, as seen in an earlier photograph (fig. 2) and yet, these surrounding elements remain significant to the overall context of the work. Were one to extract and retain the central face as its own entity, which remains as the greatest original portion of the work, one would effectively erase the protagonist's being, his contextual story and meaning. As such, the prophetic notion that he remains as the sole survivor within this composition relates poetically to the content of the work itself as his interior psychological investigation.



PROPERTY FROM A PRIVATE COLLECTOR

472

JEAN (HANS) ARP (1886-1966)

Découpage No. 33

signed and numbered 'ARP 1/5' (on the back) brass

Height: 13% in. (34.6 cm.) Length: 19% in. (48.7 cm.) Conceived in 1966

PROVENANCE:

Private collection, Paris (by 1981).

LITERATURE:

H. Read, *Arp*, 1968, p. 211, no. 201 (another cast illustrated, p. 184). B. Rau and M. Seuphor, *Hans Arp: Die Reliefs, Oeuvre-Katalog*, Stuttgart, 1981, p. 376, no. 779 (another cast illustrated).

\$15,000-20,000



JEAN (HANS) ARP (1886-1966)

Joaillerie de campagne

bronze with brown patina Height: 18% in. (48 cm.) Conceived in 1962

\$40,000-60,000

PROVENANCE:

Waddington Galleries, London.

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

LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 119, no. 270 (another cast illustrated, p. 69, fig. 71).

I. Jianou, *Jean Arp*, Paris, 1973, p. 79, no. 270.

A. Hartog and K. Fischer, eds., Hans Arp: Sculptures, A Critical Survey, Ostfildern, 2012, pp. 358-359, no. 270 (another cast illustrated, p. 358).

PROPERTY FROM A PRIVATE COLLECTOR

474

VICTOR BRAUNER (1903-1966)

Additivité d'une figure dans l'espace

signed and dated 'VICTOR BRAUNER III.1956.' (lower right); titled 'ADDITIVITE D'UNE FIGURE DANS L'ESPACE' (on the stretcher) oil on canvas $18 \times 21\%$ in. $(45.8 \times 55$ cm.) Painted in March 1956

\$100,000-150,000

PROVENANCE:

Galleria d'Arte del Naviglio, Milan. Norma Clark, New York and Capri; sale, Parke-Bernet Galleries, Inc., New York, 6 April 1967, lot 48. Acquired at the above sale by the present owner.

Samy Kinge has confirmed the authenticity of this work.

Romanian-born Surrealist Brauner first developed his interest in Surrealism in Bucharest before moving to Paris in 1938. His distinctive imagery drawn from his own personal mythology captivated André Breton who propelled him into the center of the Surrealist group. Becoming involved with the Dada and Surrealist review UNU, Brauner worked alongside his compatriot Constantin Brancusi as well as Alberto Giacometti and Yves Tanguy, with whom he would forge a particularly close relationship.

Continuing to embrace his Romanian roots as well as his unique and idiosyncratic visual lexicon, Brauner would create striking images of occult, god-like figures with their own attributes and arcane powers. The present painting draws much from his interest in folk art, both through its flatness as well as the central figure which recalls ancient artforms and pictographs. The artist's deliberate avoidance of illusionistic perspective lends a sense of spiritualism and supernatural power to the image. Additivité d'une figure dans l'espace embodies Susan Davidson's commentary on Brauner's interest in ancient hieroglyphic art: "An erudite man of high intellect, Brauner made paintings that often have a naïve, folk art quality. Primarily focusing on figuration—whether human, animal, occult or mythological beings-his works conversely are often realized in boldly colored abstract shapes permeated by expanses of decorative two-dimensional patterning. While his paintings often seem thematically simple and straightforward, invoking images from a child's storybook, they are in fact underpinned by a lexicon of symbolism and archetypes that weaves an intricate tapestry of meaning" (S. Davidson, Victor Brauner: Surrealist Hieroglyphs, exh. cat., The Menil Collection, Houston, 2001, p. 9).



JOAN MIRÓ (1893-1983)

Projet pour un monument

signed and numbered 'Miró 1/2' (on the back); stamped with foundry mark 'FONDICIO VICTORIA PARELLADA BARCELONA' (on the left side) bronze Height: 20¾ in. (52.7 cm.) Conceived in 1969

\$150,000-200,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, Inc., New York.
Irving Galleries, Palm Beach.
Acquired from the above by the present owner, April 2004.

EXHIBITED:

New York, Pierre Matisse Gallery, *Miró: Sculpture in Bronze and Ceramic*, 1967-1969, May 1970, no. 9 (illustrated; dated 1967).

LITERATURE:

J. Dupin, *Miró as Sculptor*, Barcelona, 1976 (another cast illustrated, pl. 183; detail of another cast illustrated, pl. 154).

Fundació Joan Miró, ed., *Obra de Joan Miró: Pintura, escultura i sobreteixims a la collecció de la Fundació*, Barcelona, 1979, p. 164, no. 263 (another cast illustrated).

A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1980, p. 234, no. 126 (another cast illustrated, p. 93).

Fundació Joan Miró, ed., *Obra de Joan Miró: Dibuixos, pintura, escultura, ceràmica, tèxtils*, Barcelona, 1988, p. 425, no. 1555 (another cast illustrated).

P. Gimferrer, *The Roots of Miró*, Barcelona, 1993, p. 402, no. 1199 (another cast illustrated).

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue Raisonné, 1928-1982*, Paris, 2006, p. 149, no. 141 (another cast illustrated in color).





SALVADOR DALÍ (1904-1989)

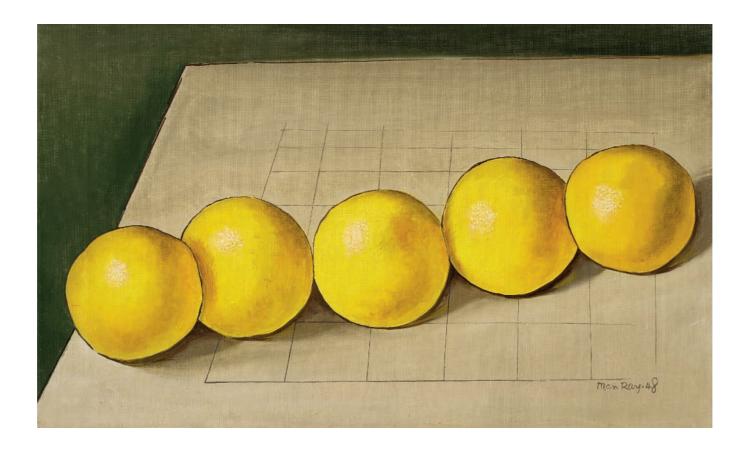
Paysage aux papillons

signed and dated 'Dalí 1973' (lower right) oil, acrylic and paper collage on Rolux 16½ x 23¼ in. (42 x 58.8 cm.) Executed in 1973

\$30,000-50,000

PROVENANCE:

Gift from the artist to the present owner, 1973.



MAN RAY (1890-1976)

Five Grapefruits

signed and dated 'Man Ray-48' (lower right) oil on canvas 12×20 in. (30.5 \times 50.8 cm.) Painted in 1948

\$80,000-120,000

PROVENANCE:

Elsie Ray Siegler, Jersey City (sister of the artist).
Elaine Taswell, Rochester, Minnesota (niece of the artist; by descent from the above); Estate sale, Sotheby's, New York, 4 May 2005, lot 312.
Acquired at the above sale by the present owners.

EXHIBITED:

Beverly Hills, The Copley Galleries, *Man Ray*, December 1948-January 1949, no. 23.

Princeton University Art Museum, Man Ray: Drawings, Watercolors, Rayograms, Chess Sets, Books, Objects, March 1963, no. 43.

Rotterdam, Museum Boymans-van Beuningen; Paris, Musée national d'art moderne and Humblebaek, Louisiana Museum, *Man Ray*, September 1971-April 1972, pp. 50 and 122, no. 39 (illustrated, p. 50; titled *Grapefruit*). Milwaukee, The Haggerty Museum of Art, Marquette University, *Man Ray in America*, October-December 1989, p. 39, no. 22 (illustrated in color; titled *Still Life [Grapefruit on Checkerboard]*).

Milwaukee, The Haggerty Museum of Art, Marquette University, *circa* 1988-1991 (on extended loan).

LITERATURE:

Janus, *Man Ray*, Paris, 1973, p. 31, no. 85 (illustrated in color; titled *Pamplemousse*).

A. Schwarz, Man Ray: The Rigour of Imagination, London, 1977, pp. 122 and 364, no. 173 (illustrated, p. 106).

Janus, Man Ray: Oeuvres, 1909-1972, Paris, 1990 (illustrated in color, fig. 55; titled Pamplemousse).

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the catalogue raisonné of the Paintings of Man Ray, currently in preparation.

PROPERTY FROM A PRIVATE ITALIAN COLLECTION

478

GIORGIO DE CHIRICO (1888-1978)

Il Trovatore

signed 'g. de Chirico' (lower left) oil on canvas 19% x 15% in. (50.4 x 40 cm.) Painted in 1950-1951

\$250,000-350,000

PROVENANCE:

(possibly) Galleria Sacerdoti, Milan.

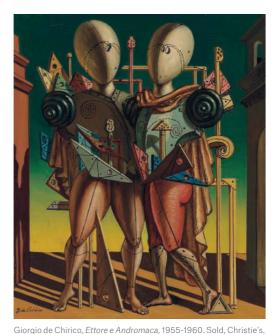
Private collection, Milan (probably acquired from the above, by 1983).

By descent from the above to the present owner.

LITERATURE:

C. Bruni Sakraischik, *Catalogo generale Giorgio de Chirico: Opere dal 1951 al 1974*, Milan, 1983, vol. 7, no. 1027 (illustrated).

Depicting an uncanny wooden mannequin figure standing amidst a deserted and enigmatic landscape, *II Trovatore* is a reprisal of one of De Chirico's most famous paintings of the same name. De Chirico first painted a near-identical scene in 1917, at the height of his famed Metaphysical period and subsequently returned to this subject on numerous occasions throughout his career. With its eerie stillness and strange timelessness, this painting is imbued with an air of infinite mystery, one of the defining and most compelling characteristics of De Chirico's work.

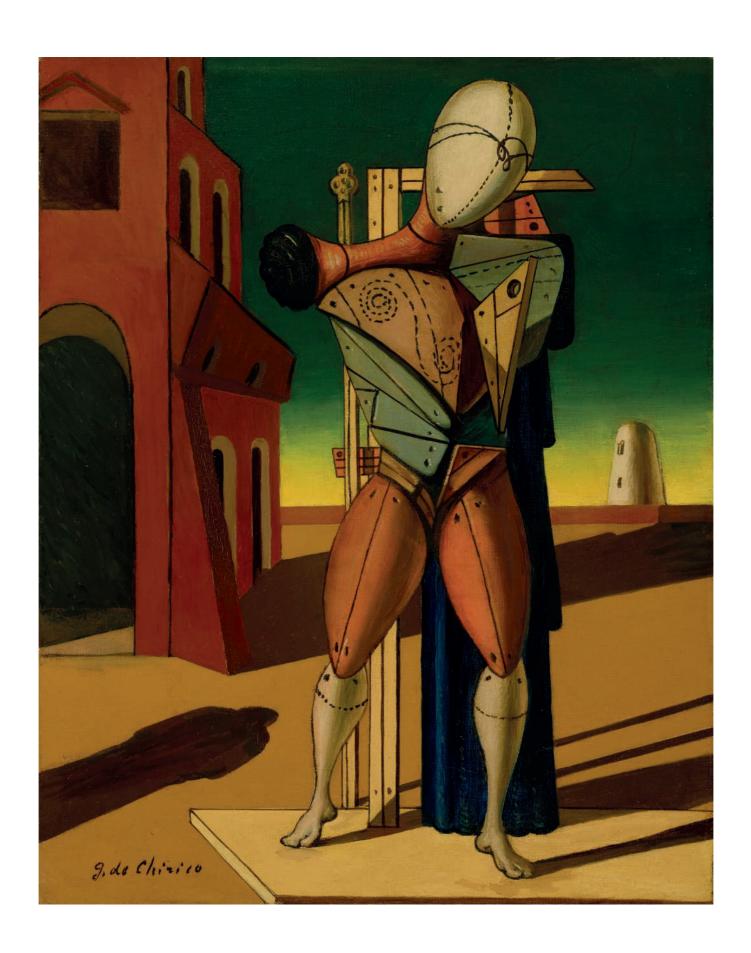


Glorgio de Chirico, *Ettore e Andromaca*, 1955-1960. Sold, Christie s, London, 2 February 2016, lot 135. © 2019 Artists Rights Society (ARS), New York / SIAE, Rome.

The 1917 version entitled *II Trovatore* was one of a definitive series of paintings now considered to be among the greatest masterpieces of the artist's career. Like *Ettore e Andromaca* and *Le Duo* which also date from this time, in *II Trovatore*, De Chirico depicted mannequins assembled from wooden setsquares and measuring instruments, geometric pieces and stitched fabric set within Renaissance-like piazzas streaked with long, dark shadows as the sun sets, creating compellingly disquieting visions, which are devoid of emotion. The figure of the trovatore or troubadour–a solitary, wandering poet or musician–first appeared in De Chirico's painting in 1917 in a painting entitled *II Trovatore*. Most likely inspired by Friedrich Nietzsche's use of this figure in the final part of his book, *The Gay Science* as a symbol of a new, liberated and joyous art, the troubadour became one of the artist's most emblematic mannequin figures.

De Chirico painted the first version of *II Trovatore* while he was stationed as a soldier in a military base in Ferrara in the First World War. Set within this context, the faceless mannequin takes on a more poignant meaning: isolated, alone and alienated they embody a poignant sense of disorientation and melancholia that can be seen to express the painful realities of wartime life. Mechanical and inanimate, the strangely constructed figure can be seen as reflecting the stifling effect that war had on human creativity; something with which De Chirico, having already experienced three years of war, would have been very familiar.

In contrast to these earlier Metaphysical works, *Il Trovatore* introduces a new aspect to the mysterious and compelling world of De Chirico. The colors are brighter and more saturated: the glowing, luminous sky is painted in vivid shades of green and yellow, and the ochre-colored ground has been enhanced to a rich orange-brown. The mannequin also appears more life-like, the wooden legs more rounded and animated as the figure stands lightly on his feet, taking a step forwards. Both of these stylistic and formal qualities of Trovatore are characteristic of De Chirico's 'New' Metaphysical period, during which the artist returned to many of his earlier pictures and reworked, replicated or quoted the same themes and subjects in the manner of his own early style. Although this process of appropriation was often met with controversy, for De Chirico it was the original artistic idea expressed in a painting that was of greater importance than the artefact itself. Challenging the modernist compulsion for authenticity and uniqueness, De Chirico prefigured and inspired the work of the Pop artists in the 1960s, particularly that of Andy Warhol who executed a series of silkscreen canvases based on a variety of the artist's Metaphysical paintings.



PROPERTY FROM A NEW YORK COLLECTION

479

JEAN (HANS) ARP (1886-1966)

Outre-vase

signed and numbered 'ARP 1/6' (on the underside) polished bronze Height: 13% in. (33.1 cm.) Conceived in 1965; this bronze version cast in 1967

\$100,000-150,000

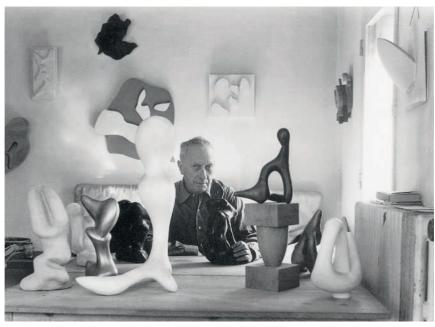
PROVENANCE:

Edouard Loeb, Paris (October 1967). Albert Loeb & Krugier Gallery, Inc., New York (acquired from the above). Acquired from the above by the family of the present owner, July 1968.

LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 129, no. 349 (marble version illustrated, p. 128).
I. Jianou, *Jean Arp*, Paris, 1973, p. 83, no. 349.
A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 391, no. 349 (marble version illustrated; marble dimensions listed).

According to the Arp Committee, the artist numbered the present cast 1/6 before he decided to reduce the edition size of Outre-vase to 5.



The artist in his studio, Clamart, France, 1950. Photo @ Michel Sima / Bridgeman Images. Art @ 2019 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.



THE JAMES AND MARILYNN ALSDORF COLLECTION

480

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 18¼ in. (28 x 46 cm.) Painted in 1942

\$800,000-1,200,000

PROVENANCE:

Marqués de Cuevas (acquired from the artist).
Galerie André-François Petit, Paris.
Private collection, Europe; sale, Christie's, London,
10 December 1998, lot 531.
David Tunkl Fine Art, Los Angeles.
Acquired from the above by the late owners, December 2004.

EXHIBITED:

New York, Wildenstein & Co. Inc., Five Centuries of Ballet, 1575-1944, April-May 1944, no. 273.

LITERATURE:

G. Amberg, Art in Modern Ballet, New York, 1946 (illustrated, fig. 141).

R. Descharnes, *Salvador Dalí: The Work, The Man,* New York, 1984, p. 272 (illustrated in color; with incorrect dimensions). R. Descharnes and G. Néret, *Salvador Dalí: The Paintings,* 1904-1946, Cologne, 1994, vol. I, p. 352, no. 796 (illustrated in color).

Fundació Gala-Salvador Dalí, ed., *Salvador Dalí: Catálogo Razonado de Pinturas*, (https://www.salvador-dali.org/es/), no. P 557 (illustrated in color).









The beginning of the 1940s marked a period of significant change for Dalí. Having endured a complicated escape from Europe, he had experienced the ravages of the War on the landscape of his earlier life in Spain which had devastated the towns he once inhabited. Upon his arrival in America with his wife Gala on 16 August 1940, Dalí found many new prospects. His autobiography The Secret Life of Salvador Dalí was in production and there were further exhibitions on the horizon, both with his dealer Julien Levy and a major retrospective planned at The Museum of Modern Art in New York from November 1941 into 1942 which would travel to eight cities in America and receive significant critical acclaim. Although the danger of Europe had been of significant bearing, there were other motivations for his relocation, as Dalí readily admitted in his autobiography: "I needed, in fact, immediately to get away from the blind and tumultuous collective jostlings of history, otherwise the antique and half-divine embryo of my originality would risk suffering injury and dying before birth in the degrading circumstances of a philosophic miscarriage occurring on the very sidewalks of anecdote. Ritual first and foremost! Already I am concerning myself with its future, with the sheets and pillows of its cradle. I had to return to America to make fresh money for Gala, him and myself..." (The Secret Life of Salvador Dalí, New York, 1942, p. 390). As such, the move also brought new opportunities to the artist, who would extend his oeuvre into the realms of theatre, film, advertising and jewelry design, collaborating with a number of prominent American creatives and expanding his repertoire within this new environment.

Between 1942 and 1946, the central preoccupation of Dalí's art was with the creation of a number of fantastical designs for the New York stage. This period culminated with Dalí's celebrated collaboration with Alfred Hitchcock for the movie *Spellbound* in which Dalí created a number of dramatic sets for the dream sequence of this psychoanalytic thriller about the power of the unconscious. Dalí furthermore collaborated on works for the ballet, creating works such as *Décor pour Romeo et Juliette* as part of a series of stage designs for the ballet Romeo and Juliet, invited by British choreographer Antony Tudor and commissioned by the Marqués de Cuevas, a wealthy patron in America who was set upon funding adventurous productions for his company Ballet International.

Orchestrated within a *trompe l'oeil* stage setting, the atmosphere of the present work is one of a storm-tossed dramatic landscape of impending tragedy. In the creation of this enigmatic but sinister atmosphere, Dalí drew on his own personal lexicon of surrealist imagery which in turn owes much to the historical influence of Giorgio de Chirico's metaphysical *Décor pour Romeo et Juliette* paintings, an important basis of inspiration for the Surrealist movement early on. The two opposing military towers, the colonnade of arches, elongated afternoon shadows and the clock tower which Dalí has transformed into the figure of a sorrowful woman, are all features common to de Chirico's evocation of melancholy

Detail of the present lot.

Salvador Dalí, Chevaliers en parade, 1942. Sold, Christie's, New York, 4 May 2011, lot 54. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS). New York.

Photomontage of Dalí and Gala. Photographer unknown. © 2019 Salvador Dalí, Fundació Gala-Salvador Dalí / Artists Rights Society (ARS), New York.

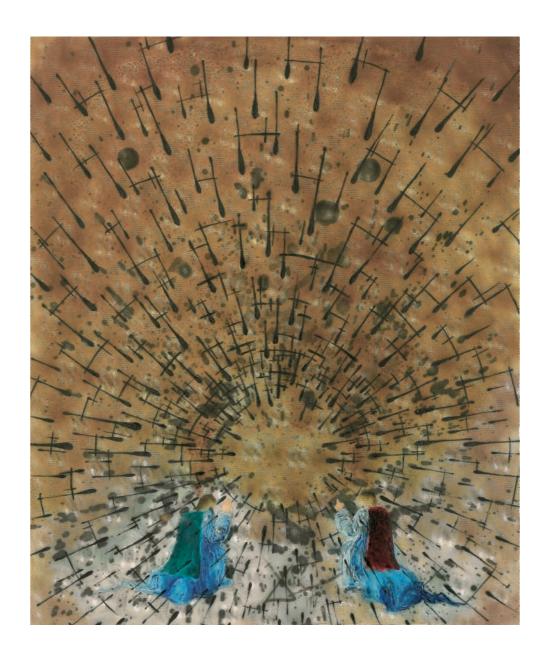
Tristan Insane: The first paranoiac ballet based on the eternal myth of love unto death" performed by Ballet International in 1944 with set and costumes designed by Salvador Dali. Photographer unknown. © 2019 Salvador Dali, Fundació Gala-Salvador Dali / Artists Rights Society (ARS). New York.

incorporated within Dalí's own repertoire of signs. Dalí further invokes his paranoid-critical method, and in his "delirium of interpretation" creates a dual image from a single configuration of forms, metamorphosing the bow of a ship into stone to become a crumbling building, providing a dream-like quality that depicts the ruin of a formerly proud and ambitious structure to a decaying relic, subjected to the ravages of time.

In Dali's hands these elements become dramatically animated metaphors of psychological unrest-a tormented landscape in which love, as exemplified by Romeo and Juliet, has no chance. In the context of the story, the central figure of the sorrowful and physically crumbling woman would seem to be Juliet in despair. Her clock face indicates the agony of the passing of time and the empty cavity of her chest recalls the famous balcony scene between the two lovers. The sky, indeed the whole world, appears to be disintegrating along with her crumbling edifice, mirroring the world that the artist himself left behind in Europe. In the dark and desolate landscape with its long mysterious shadows prefiguring Dalí's work for Spellbound, a wild and screaming horse, propped up by Dalínean crutches seems an evocation of madness. As a whole, Décor pour Romeo et Juliette is a highly dramatic and powerful image of the psychic torment of love that has "run aground."







SALVADOR DALÍ (1904-1989)

Le mystère du Christ oil, acrylic and brush and black ink on Rolux 17 x 14 in. (43.2 x 35.5 cm.)

\$12,000-18,000

PROVENANCE:

Gift from the artist to the present owner, 1973.



PROPERTY FROM A PRIVATE CANADIAN COLLECTION

482

VICTOR BRAUNER (1903-1966)

Divinité domestique

signed with initials and dated 'V.B. II.1957.' (lower right) encaustic, oil and pen and black ink on canvas laid down on Masonite $23\% \times 28\% \text{ in. } (60.3 \times 73.1 \text{ cm.})$ Executed in February 1957

\$60,000-80,000

PROVENANCE:

Alexander Iolas Gallery, New York. Anon. sale, Sotheby Parke Bernet, Inc., New York, 21 October 1977, Iot 365A.

Acquired by the present owner, circa 1985.

Samy Kinge has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE NEWPORT BEACH COLLECTION

483

JEAN (HANS) ARP (1887-1966)

Poupée-basset

signed and numbered 'ARP 1/5' (on the underside) polished bronze Height: 9% in. (25 cm.) Conceived in 1965; this bronze version cast in 1969

\$40,000-60,000

PROVENANCE:

Young Hoffman Gallery, Chicago (*circa* 1976). Burton and Cecelia Wade, Chicago (acquired from the above, by March 1977). By descent from the above to the present owner, 1999.

LITERATURE:

E. Trier, intro., Jean Arp, Sculpture: His Last Ten Years, New York, 1968, p. 129, no. 345 (marble version illustrated, p. 128). I. Jianou, Jean Arp, Paris, 1973, p. 83, no. 345. A. Hartog and K. Fischer, eds., Hans Arp: Sculptures, A Critical

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critica Survey*, Ostfildern, 2012, p. 210, no. 345 (marble version illustrated).

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

JEAN (HANS) ARP (1886-1966)

S'élevant

signed, numbered and inscribed with foundry mark 'ARP 6/6 E.GODARD Fondr. Paris' (on the underside) polished bronze

Height: 11¾ in. (29.8 cm.)

Conceived in 1962; this bronze version cast in 1969

\$30,000-50,000

PROVENANCE:

K.G. Frank, Detroit.
Dayton's Gallery 12, Minneapolis.
Acquired from the above by the present owner, *circa* 1970.

LITERATURE

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 119, no. 274 (another cast illustrated, p. 118).

I. Jianou, *Jean Arp*, Paris, 1973, p. 80, no. 274 (marble version illustrated, pl. 38).

A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, pp. 360-361, no. 274 (marble version illustrated, p. 360).

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



JOAN MIRÓ (1893-1983)

Tête à tête

signed and numbered 'Miró 6/6' (on the back) bronze with brown and green patina Height: 16% in. (42.2 cm.) Conceived in 1981

\$120,000-180,000

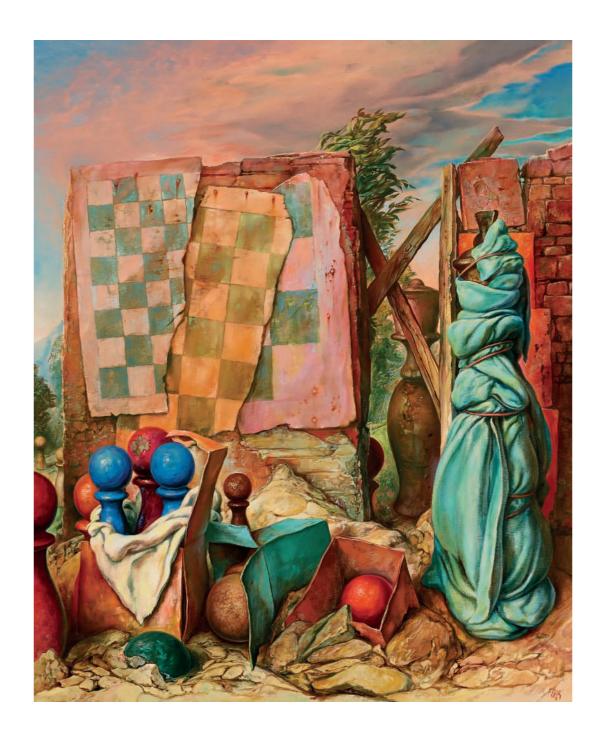
PROVENANCE:

Galerie Maeght-Lelong, Zurich. Artcurial, Paris. Anon. sale, Sotheby's, New York, 9 May 2007, lot 424. Acquired at the above sale by the present owners.

LITERATURE:

E.F. Miró and P.O. Chapel, *Joan Miró: Sculptures, Catalogue raisonné,* 1928-1982, Paris, 2006, p. 351, no. 379 (another cast illustrated in color).





SAMUEL BAK (B. 1933)

Boards Meeting

signed and dated 'BAK 03' (lower right); titled 'BOARDS MEETING' (on the stretcher) oil on canvas 39 x 32¼ in. (99 x 81.8 cm.) Painted in 2003

\$15,000-20,000

PROVENANCE:

Pucker Gallery, Boston (acquired from the artist).
Acquired from the above by the family of the present owner, 2003.

HIBITED:

Boston, Pucker Gallery, *Your Move: Chess in the Art of Samuel Bak,* August-September 2003.

Samuel Bak has confirmed the authenticity of this work.



LÉOPOLD SURVAGE (1878-1968)

Porteuse

signed and dated 'Survage. 62.' (lower right) oil on canvas $39\% \times 32$ in. (100 x 81.3 cm.) Painted in 1962

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner, 1968.

EYLIBITED:

Paris, Galerie Lucie Weill, June 1965.

\$18,000-25,000



RAYMOND DUCHAMP-VILLON (1876-1918)

Cheval et cavalier, second état, dit "Le cavalier droit"

signed 'Duchamp Villon' (on the right side of the base); inscribed with foundry mark and inscribed '.Georges Rudier. .Fondeur.Paris. LOUIS CARRE EDITEUR.' (on the back of the base)

bronze with black patina Height: 111/8 in. (28.1 cm.)

Conceived in 1914; this bronze version cast by the estate of the artist after 1952

\$8,000-12,000

PROVENANCE:

Galerie Louis Carré, Paris.

Arthur and Madeleine Chalette Lejwa, New York. Bequest from the above to the present owner, 1999.

EXHIBITED:

Jerusalem, The Israel Museum, *Modern Art Permanent Display*, 1999-2010.

LITERATURE:

M.-N. Pradel, *Raymond Duchamp-Villon: La vie et l'oeuvre*, Paris, 1960, nos. 76-77.

W.C. Agee, *Raymond Duchamp-Villon*, New York, 1967, p. 86, no. 2 (another cast illustrated, p. 88, fig. 61).

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 244, no. 153 (illustrated in color; illustrated again in color, p. 103).

The authenticity of this work has kindly been confirmed by the Association Duchamp Villon Crotti.

Duchamp-Villon reinvents the traditional theme of the horse in the present sculpture through an aesthetic vocabulary that employs Cubist elements to mechanize the animal's natural form. "The most profound and complex embodiment of the transition from the nineteenth to the twentieth century is Duchamp-Villon's *Horse*, symbol of a revolution still in progress" (W.C. Agee, *op. cit.*, p. 89).



JEAN (HANS) ARP (1886-1966)

Torse préadamite

bronze with brown patina Height: 18% in. (47.8 cm.) Conceived in 1938; this bronze version cast in June 1971

\$60,000-80,000

PROVENANCE:

Marguerite Arp-Hagenbach, Clamart (wife of the artist). Arthur and Madeleine Chalette Lejwa, New York (acquired from the above, November 1971).

Bequest from the above to the present owner, 1999.

EXHIBITED:

New York, The Metropolitan Museum of Art, Jean Arp: From the Collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa, April-September 1972, no. 4 (illustrated in color). Pittsburgh, Carnegie Institute, Museum of Art; Utica, Munson-Williams-Proctor Institute; Seattle Art Museum; San Francisco Museum of Art; Cincinnati Art Museum; Denver Art Museum; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales; Melbourne, National Gallery of Victoria; Brisbane, Queensland Art Gallery; Launceston, Tasmania, Queen Victoria Museum; Perth, Western Australian Art Gallery; Austin, University Art Museum and Sarasota, Ringling Museum, Jean Arp: Sculpture, Reliefs, Works on Paper—An Exhibition Organized by Madeleine Chalette Lejwa, February 1975-January 1979, no. 7.

LITERATURE:

C. Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. 109, no. 54. I. Jianou, *Jean Arp*, Paris, 1973, p. 69, no. 54.

R. Apter-Gabriel, ed., *The Arthur and Madeleine Chalette Lejwa Collection in the Israel Museum*, Jerusalem, 2005, p. 234, no. 95 (illustrated in color; illustrated again in color, p. 70).

A. Hartog and K. Fischer, *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 260, no. 54 (another cast illustrated; with incorrect dimensions).

C. Weil-Seigeot and R. Ego, *Atelier Jean Arp et Sophie Taeuber*, Paris, 2012, p. 197 (plaster version illustrated in color).

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



BARBARA HEPWORTH (1903-1975)

Maquette (One Eye)

signed with initials and dated 'BH/66' (on the back of the base); signed and dated again 'Barbara Hepworth 1966' (on the underside) slate Height: 9% in. (25.2 cm.) Executed in 1966; unique

\$100,000-150,000

PROVENANCE:

Gimpel Fils, London (1966).
Private collection, England (acquired from the above, August 1973); sale, Christie's, London, 7 December 1998, lot 313.
Ann Kendall Richards, Inc., New York.
Acquired from the above by the present owner, February 1999.

EXHIBITED:

London, Gimpel Fils, *Barbara Hepworth*, May-June 1966, no. 34 (illustrated).
London, Tate Gallery, *Barbara Hepworth*, April-May 1968, p. 61, no. 164.
London, Gimpel Fils, *Barbara Hepworth*, October-November 1972, no. 27.

LITERATURE:

A.M. Hammacher, *The Sculpture of Barbara Hepworth*, London, 1987, p. 154.
A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth*, 1960-1969, London, 1971, p. 42, no. 411 (illustrated, pl. 148).

Maquette (One Eye) is included as BH 411 in the Hepworth catalogue raisonné of sculptures being revised by Dr. Sophie Bowness.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

491

BARBARA HEPWORTH (1903-1975)

Three Oblique Forms (February)

signed, dated and numbered 'Barbara Hepworth 1967 9/9' (on the top of the base) polished bronze Height: 10½ in. (26.5 cm.) Conceived and cast in 1967

\$100,000-150,000

PROVENANCE:

Gimpel Fils, London.

Milton Kirshbaum, Chicago (acquired from the above, June 1968).

Anon. sale, Sotheby's, London, 23 June 1999, lot 110.

New Art Centre, Salisbury, England (acquired at the above sale).

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

LITERATURE:

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth,* 1960-1969, London, 1971, p. 44, no. 442 (another cast illustrated, pl. 162).

Three Oblique Forms (February) is included as BH 442 in the Hepworth catalogue raisonné of sculptures being revised by Dr. Sophie Bowness.



another view



The translation of what one feels about man and nature must be conveyed by the sculptor in terms of mass, inner tension and rhythm, scale in relation to our human size and the quality of surface which speaks through our hands and eyes.

-Barbara Hepworth

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

492

BARBARA HEPWORTH (1903-1975)

Oval with Two Forms

signed, dated, numbered and inscribed with foundry mark 'Barbara Hepworth 1971 7/9 Morris Singer FOUNDERS LONDON' (on the back of the base) polished bronze with patinated bronze base Height: 13% in. (34 cm.) Conceived in 1972

\$150,000-250,000

PROVENANCE:
Estate of the artist.
Acquired from the above by the present owner, June 1998.

Oval with Two Forms is included as BH 538 in the Hepworth catalogue raisonné of sculptures being revised by Dr. Sophie Bowness.

Oval with Two Forms employs two forms which had special significance for Hepworth. As she wrote: "The forms that have had special significance for me since childhood have been the standing form (which is the translation of my feeling towards the human being standing in landscape); the two forms (which is the tender relationship of one living thing beside another); and the closed form, such as the oval, spherical or pierced form (sometime incorporating colors) which translates for me the association and meaning of gesture in landscape; in the repose of say a mother and child, or the feeling of the embrace of living things, either in nature or in the human spirit. In all these shapes the translation of what one feels about man and nature must be conveyed by the sculptor in terms of mass, inner tension and rhythm, scale in relation to our human size and the quality of surface which speaks through our hands and eyes" (A Pictorial Autobiography, London, 1985, p. 53).

Organic shapes such as ovals and spheres were explored by Hepworth early on in her oeuvre and continued to provide creative stimuli throughout her artistic career. A universal symbol of harmony, protection and the maternal womb, Hepworth employed the oval in varying organic shapes in different works and this significant form provided the basis for exploration of spatial relationships and a means to further her ongoing dialogue as to the internal and external boundaries of sculpture.

Expanding on this dialogue, Hepworth introduced further forms and strings as a counterpoint to the ovoid structure to elaborate on previous conversations, here seen in Oval with Two Forms with the introduction of two interior elements. A hand-carved version of the sculpture from 1971 exists within the Tate collection in London, gifted by bequest of the artist's estate, and is comprised of three individually carved forms on a slate base. Each individual form was carved out of a different material, the large outer ovular form in a grey-veined white marble, possibly Carrera, the smallest form in black slate and the larger inner form in a softer white marble, believed to be her favored Serravezza. In casting this subject with an overall polished finish, a new kind of formal balance is achieved, by contrast to the use of distinctly colored elements of the 1971 work. Oval with Two Forms employs the radiance of the golden polish which has a unifying, harmonizing effect on the composition overall. Here, Hepworth explores a distinctly reflective materiality to play on the space within the cavity and in the contrasts of refracted light that both animate the sculpture and add a warmth and brilliance to the surface.





HENRY MOORE (1898-1986)

Study for Head of a Warrior

signed, numbered and stamped with foundry mark 'Moore 5/9 H. NOACK BERLIN' (on the back) bronze with brown patina Height: 9% in. (24.5 cm.) Conceived in 1953

\$12,000-18,000

PROVENANCE:

Marlborough Gallery, Inc., New York.
Private collection, Johannesburg (acquired from the above, by 1977).
By descent from the above to the present owners, 2013.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, London, 1986, vol. 2, no. 358a (another cast illustrated).



HENRY MOORE (1898-1986)

Maquette for Three Piece No. 3: Vertebrae

signed and numbered 'Moore 7/9' (on the top of the base); stamped with foundry mark 'NOACK BERLIN' (on the back of the base) bronze with brown patina Length: 8% in. (20.8 cm.) Conceived in 1968

\$100,000-150,000

PROVENANCE:

Marlborough Fine Art, Ltd., London. Acquired by the family of the present owner, *circa* 1975.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture*, 1964-1973, London, 1977, vol. 4, p. 51, no. 578 (another cast illustrated).



495

HENRY MOORE (1898-1986)

Caricature Head

signed and numbered 'Moore 2/9' (on the back of the base) bronze with golden brown patina Height: 4 in. (10.1 cm.)
Conceived in 1978

\$12,000-18,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist, April 1979). Gift from the above to the present owner, December 1983.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 46, no. 759 (another cast illustrated; another cast illustrated again, pl. 172).



496

HENRY MOORE (1898-1986)

Maquette for Mother and Child

signed and numbered 'Moore 1/9' (on the back of the base) bronze with golden brown patina Height: 51% in. (12.9 cm.)
Conceived in 1978

\$25,000-35,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist, April 1979). By descent from the above to the present owner, 2013.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 45, no. 753 (another cast illustrated, p. 44).



497

HENRY MOORE (1898-1986)

Mother and Child: Ovals

signed and numbered 'Moore 8/9' (on the back of the base) bronze with dark brown and green patina Height: 6½ in. (15.4 cm.)
Conceived in 1979

\$18,000-25,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist). Gift from the above to the present owner, December 1984.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 46, no. 767 (another cast illustrated, p. 47; another cast illustrated again, pl. 177).



498

HENRY MOORE (1898-1986)

Man and Woman I

signed and numbered 'Moore 4/9' (on the back of the base) bronze with green and brown patina Height: 8¼ in. (20.8 cm.)
Conceived in 1978

\$40,000-60,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist, April 1979). Gift from the above to the present owner, December 1982.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 42, no. 742 (another cast illustrated; another cast illustrated again, pl. 152).

PROPERTY OF A PRIVATE DISTINGUISHED COLLECTOR

499

HENRY MOORE (1898-1986)

Family Group

bronze with brown patina Height: 6 in. (15.3 cm.) Length: 5% in. (14.5 cm.) Conceived in 1944

\$250,000-350,000

LITERATURE:

R. Melville, *Henry Moore: Sculpture and Drawings, 1921-1969*, London, 1970, pp. 149 and 351, no. 321 (another cast illustrated, p. 149).

D. Sylvester, ed., *Henry Moore: Complete Sculpture, 1921-1948,* London, 1988, vol. 1, p. 14, no. 232 (terracotta version illustrated, p. 145).

The Family Group series, one of Moore's most important subjects, evolved from a commission he received for a public sculpture to be placed on the campus of Village College in Impington designed by Walter Gropius. The school proposed to educate children and adults in the same institution, and Moore held a similar interest in expressing the link between parent and child in his work. Though the project was under discussion as early as 1934, it was eventually discarded due to funding problems. The artist's extensive preparations–numerous drawings and maquettes–attest that Moore worked obsessively on this theme between the years 1944 and 1947.

It was during this time that Moore's interest in the subject of the family was further bolstered by the birth of his daughter Mary in 1946. The new experience of fatherhood prompted Moore to include male figures where he had previously concentrated on the mother and child: "In my work, women must outnumber men by at least fifty to one. Men get brought in when they are essential to the subject, for example in a family group" (D. Mitchinson, ed., Henry Moore Sculpture, London, 1981, p. 52). Moore was prolific and tirelessly inventive in his approach to this new concept. The introduction of the male figure in the family group marked a radical and difficult development in Moore's compositions which he appears to have resolved through repetition. According to Gail Gelburd, "Although the family groups still strive to avoid symmetry, the addition of the male figure complicates the formal problems. The various maguettes and working models show the sculptor trying different devices for unifying the figures" (Mother and Child: The Art of Henry Moore, exh. cat. Hofstra Museum Hempstead, 1987, p. 30).

Moore often depended on a cohesive surface strategy to create the impression of unity among the figures. By reworking the metal of the sculptures after casting, he was able to vary the expression of every example, rendering each unique. As Moore explained, "A sculpture must have its own life. Rather than give the impression of a smaller object carved out of a bigger block, it should make the observer feel that what he is seeing contains within itself its own organic energy thrusting outwards. It should always give the impression whether carved or modeled, of having grown organically, created by pressure from within" (quoted in D. Sylvester, ed., op. cit., p. 15). The present example, like all of Moore's family groups, represents its distinguished artistic lineage.



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





THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

ollecting seems to be an instinct which is stronger in some human beings than in others. In my own case, it started at a rather early age. I suspect it was hereditary to some extent, since my mother, Abby Aldrich Rockefeller, was a lifelong collector, as were many members of the Aldrich family from which she came. My father also was a collector to a large and important degree, though his interests tended to be somewhat narrower in scope and considerably more traditional than those of my mother.

My wife, the former Peggy McGrath, claims that she is not a collector. In a strict sense this is true, since she is not interested in assembling many objects in a given category for the sake of completeness—to some, a definition of serious collecting. I am more ready to see myself as a collector, though my own definition of collecting would stress vitality and excellence more highly than completeness. In any case, we both love beautiful things and enjoy buying them if we feel that they would fit into our homes and add to their livability and charm. In addition, we care very much that what we buy is of outstanding quality. We always have enjoyed shopping together, and in acquiring significant objects we make a point of selecting things we both like.

Collecting differs from mere acquisition in that it is an intensely personal experience, and Peggy and the other members of our family have been deeply involved in the process over the years. We have always been fascinated by the cultural history of works of art and by the circumstances under which they were created, and Peggy and I have learned widely from relatives, friends, art historians, dealers, and artists themselves, as well as from our travels and from what reading we have had time to do.

The love of beauty has, of course, been the primary motivation behind our collecting. which remains to me a kind of mystery, a concept somehow beyond the intellect. For example, one may feel that an object is beautiful whether or not [one] is aware of its place in history, its possible uniqueness, or its significance on a broader scale. It is here that intuition comes into play, and we have relied heavily on our feelings in determining whether or not to acquire an object. While knowledge and intuition always have gone hand-in-hand with us, intuition almost invariably has been the winner.

A secondary but important motivation behind our collecting is the love of diversity. We are fascinated by the wonderful interactions that can occur among pieces from different times and cultures—especially when they meet with their surroundings to create a harmonious whole... [Our] enjoyment is closely associated with our recollections of how, where, and from whom we acquired our various art objects, as well as with the relationship of these objects to one another. This concern with relationships has had two interesting effects. On the one hand, it has meant that we have limited our collecting to those objects that we feel complement their surroundings, even though we find esthetic appeal in other art forms as well. On the other hand, it has given our collecting an eclectic spirit and meant that the decorative arts have played an important role in our lives as dynamic counterpoints to the fine arts as traditionally defined.

I must confess to being grateful for the more personal form of collecting which Peggy and I have been able to experience. Certainly Peggy and I both believe deeply that our collecting and enjoyment of man-made objects of beauty have given us a saner, more balanced, and more joyful approach to our activities in every area of life. Beauty gives one joy, and, in turn, generally adds new and productive facets to one's overall perspective.

Beauty is not, of course, a solution to the pressing problems of hunger, poverty, and strife that plague the world today, and the lover of beauty cannot and should never reduce one's sense of responsibility to one's fellow [human]. On the contrary, I believe that the creative possibilities presented by beauty in art should inspire us to seek at least equally creative approaches toward achieving a harmonious society.

Peggy and I have been more fortunate than most people in having opportunities to see, possess, and enjoy beautiful things. For that we are very grateful. And I, of course, am especially grateful to Peggy for the enthusiasm, humor, creativity, a sense of shared warmth and excitement she has brought to our collecting and to our homes. In addition, I feel a special sense of gratitude to my parents for exposing me to many beautiful things in my childhood. They and scores of [others] have heightened my appreciation of beauty. Finally, of course, it is the artists and craftspeople to whom we owe the most thanks. It is their imagination and talent which have produced the beauty from which we have derived such pleasure and enlightenment. I hope this expresses in some small measure the deep gratitude we feel toward all.

-David Rockefeller

Peggy and David Rockefeller, May 13, 1973. Annenberg residence. Photograph by Arthur Levine, courtesy of the JPMorgan Chase Corporate History Program and The Rockefeller Archive Center.

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER



500

ZORAN ANTONIO MUSIC (1909-2005)

Motivo dalmata

signed and dated 'MUSIC 1948' (lower center); signed and dated again and titled 'MUSIC Motivo dalmata 1948' (on the reverse) oil on canvas 23×30 in. (58.4 x 76.2 cm.) Painted in 1948

\$25,000-35,000

PROVENANCE:

L'Obelisco, Galleria d'Arte, Rome (1948). Acquired from the above by the late owners, March 1959.

EXHIBITED:

Rome, L'Obelisco, Galleria d'Arte, *Music*, 1948, no. 12.

LITERATURE:

M. Potter et al., *The David and Peggy Rockefeller Collection: European Works of Art*, New York, 1984, vol. I, pp. 324-325, no. 143 (illustrated, p. 324).



ZORAN ANTONIO MUSIC (1909-2005)

Due donne a cavallo

signed and dated 'MUSIC 1951' (lower center) oil on canvas 16% x 13% in. (41.2 x 33.2 cm.) Painted in 1951

\$12,000-18,000

PROVENANCE:
L'Obelisco, Galleria d'Arte, Rome.
Acquired from the above by the late owners, March 1959.

In 1959 Peggy went with me on a business trip to Italy. In Rome we had been told about a gallery called L'Obelisco which carries paintings by contemporary Italians. We bought several paintings including ones by Caruso, Campigli, Music, Porzano, and Vespignani.

PROPERTY FROM

THE COLLECTION OF EUNICE W. AND JOHN H. JOHNSON

502

MARINO MARINI (1901-1980)

Cavallo

stamped with initials 'M.M' (on the top of the base) bronze with brown patina Height: 18% in. (46.5 cm.) Conceived in 1952

\$300,000-500,000

PROVENANCE:

Acquired by the family of the present owner, by 1970.

LITERATURE:

E. Trier, *Marino Marini*, Cologne, 1954, no. 19 (another cast illustrated). H. Lederer and E. Trier, *Marino Marini*, Stuttgart, 1961, no. 79 (another cast illustrated).

G. Carandente, *Marino Marini*, Milan, 1966 (another cast illustrated, pl. X). H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, p. 367, no. 289 (another cast illustrated, p. 366). C. Pirovano, *Marino Marini: Scultore*, Milan, 1972, p. 164, no. 300 (another cast illustrated; another cast illustrated again, p. 110, fig. 118). *Marino Marini*, London, 1980, no. 142 (another cast illustrated). L. Papi, *Marino Marini: Impressioni di Lorenzo Papi*, Ivrea, 1987 (another

cast illustrated). C. Pirovano, *Marino Marini*, Milan, 1988, p. 141, no. 128 (polychrome bronze

version illustrated in color; dated 1950). G. Iovane, *Marino Marini*, Milan, 1990, p. 91.

M. Meneguzzo, *Marino Marini: Cavalli e cavalieri*, Milan, 1997, pp. 134-137, no. 69 (another cast illustrated, p. 222).

G. Caradente, ed., *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 257, no. 368b (another cast illustrated).

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

Conceived in 1952, Cavallo expresses the strength of the emotional power typical of Marini's post-war works. With spread legs and its neck hooking backwards, Cavallo portrays a horse caught in a moment of intensity. Only a few years earlier, Marini's horses exuded a graceful presence as their riders sat steadily on their backs joined in a conscious, stable unity. After 1950, Marini's work was dominated by a sense of climax and motion. With its richly and roughly worked surface, wrought with faint lines, grooves and incisions, Cavallo is imbued with a rawness which is echoed by the movement of the horse as it falls to its knees, with its head twisted in despair. The torque of the horse's body pushes aside the formality of his previous works and prefigures the geometric forms that would govern his later sculpture. The expressiveness of the form brings a sense of urgency and drama to the sculpture, bypassing literal, naturalistic representation and tapping into the complex psychological world of mAn and beast.

Drawing upon one of the oldest subjects in art and one that is steeped fundamentally in tradition—the horse can be tracked from Paleolithic cave drawings, the equestrian statue of Marcus Aurelius to Renaissance painting. Throughout his oeuvre, Marini transforms this timeless subject, projecting upon it a new, modern sensibility.

For Marini, the increased drama and discord featuring in his horses and riders reflected a more universal crisis in the world. He wrote: "Personally, I no longer have the intention of celebrating the victory of a hero. I would like to express something tragic, almost the twilight of humanity, a defeat rather than a victory. If you consider, one after another, my statues...you will notice that each time the rider becomes less capable of mastering his horse and the animal becomes increasingly intractable and wilder instead of yielding. Quite seriously, I believe that we are approaching the end of the world" (quoted in H. Read, P. Waldberg and G. di San Lazzaro, op. cit., p. 491).



PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTOR

503

MARINO MARINI (1901-1980)

Ballerino

with raised initials and stamped with foundry mark 'MM FONDERIA ARTISTICA BATTAGLIA E CI MILANO' (on the top of the base) bronze with dark brown patina Height: 57% in. (147 cm.)
Conceived in 1954; this bronze version cast by 1961

\$150,000-250,000

PROVENANCE:

Hanover Gallery, London.

David N. Pincus, Philadelphia (acquired from the above, January 1961); Estate sale, Christie's, New York, 8 November 2012, lot 468. Acquired at the above sale by the present owner.

EXHIBITED:

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October-November 1963 (titled *Juggler*).

LITERATURE:

- H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, p. 371, no. 322 (another cast illustrated).
- C. Pirovano, Marino Marini, Scultore, Milan, 1972, no. 327.
- C. Pirovano, ed., *Marino Marini: Catalogo del Museo San Pancrazio di Firenze*, Milan, 1988, p. 229, no. S66 (plaster cast illustrated in color, p. 166).
- C. Pirovano, Il Museo Marino Marini a Firenze, Milan, 1990, p. 67.
- G. Carandente, ed., *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 280, no. 404b (another cast illustrated).

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

The present sculpture is from Marini's juggler and acrobat series, a small, joyous group of works the artist used as a springboard for an exploration of movement and form. Marini has clearly espoused this theme as one of celebration, of revelry and of fun, which provided an uplifting foil for the artist to his tragic rearing horse and rider. The elongated figure of the present *Ballerino*, reminiscent of the Rose Period pictures painted half a century earlier by the artist's friend Pablo Picasso, carries a waif-like elegance that accentuates the agility that is encompassed both in the theme and in Marini's own exploration of it.

Writing about Marini, Patrick Waldberg linked the theme of the juggler to the artist himself: "What with his willowy figure and a facial expression where innocence and a roguish knowingness are curiously blended, Marino himself has something of the look of a juggler in whom there might also be a little of the magician. The fierce attention a feat of jugglery demands, the strictness governing each gesture, the control needed in handling the objects kept continually in the air...a parallel comes to mind: must not the sculptor be equally attentive, must he not deploy his faculties with equal adroitness and precision in order, within such a complex whole, to isolate the chosen attitude? Slower in its cadence and sustained over a longer period of time, sculpture is also a series of connected operations in which hand and mind work in shifts and together. A superior kind of jugglery, when all is said and done" (quoted in H. Read, P. Waldberg and G. di San Lazzaro, op. cit., p. 139).



MARINO MARINI (1901-1980)

Bagnante

stamped with initials 'MM' (on the top of the base) bronze with brown patina Height: 23½ in. (59.8 cm.) Conceived in 1943-1944

\$20,000-30,000

PROVENANCE:

Walter Fontana, Milan (acquired from the artist). By descent from the above to the present owner.

EXHIBITED

Korea, MOA Museum, *Italian Modern & Contemporary Sculpture*, 2016, p. 43 (illustrated, pl. 13).

LITERATURE:

G. Contini, *Vingt sculptures de Marino Marini*, Lugano, 1944, no. 1 (another cast illustrated).

L. Vitali, *Marini-quaderni d'arte*, Florence, 1946 (plaster version illustrated, pl. 8; dated 1942 and titled *Nudo femminile*).

R. Carrieri, *Marino Marini: Scultore*, Milan, 1948, p. 35 (plaster version illustrated, pl. 37; dated 1942).

U. Apollonio, *Marino Marini: Sculptor*, Milan, 1953, p. 33 (detail of another cast illustrated, pl. 31).

E. Trier, *Marino Marini*, Milan, 1961 (another cast illustrated, pl. 5).

H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, p. 341, no. 129 (another cast illustrated, p. 41).

C. Pirovano, *Marino Marini scultore*, Milan, 1972, no. 138 (another cast illustrated).

G. Gentile, Marino Marini: Pomone e nudi femminili, Milan, 1991 (another cast illustrated, pl. 21).

G. Carandente, *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 167, no. 236b (plaster version illustrated).

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



WORKS BY GIACOMO MANZÙ IN THE LAMPUGNANI NIGRI COLLECTION

505

GIACOMO MANZÙ (1908-1991)

Busto di donna

stamped with signature and foundry mark 'MANZÙ FONDERIA MAF MILANO' (on the back) bronze with brown patina Height: 22¾ in. (58 cm.) Conceived and cast in 1947-1948; unique

\$25,000-35,000

PROVENANCE:

Acquired from the artist by the present owner.

EXHIBITED

London, Tate Gallery, *Modern Italian Art*, June-July 1950, no. 121.

LITERATURE:

J. Rewald, *Giacomo Manzù*, London, 1966, no. 28 (illustrated).

This work is registered in the Archivio and Fondazione Giacomo Manzù, Ardea, under number 33/2019.





WORKS BY GIACOMO MANZÙ IN THE LAMPUGNANI NIGRI COLLECTION

506

GIACOMO MANZÙ (1908-1991)

Cesto di frutta

white earthenware with colored engobe and glaze Height: 14½ in. (37 cm.) Width: 36¼ in. (92 cm.) Executed in 1948; unique

PROVENANCE:

Acquired from the artist by the present owner.

This work is registered in the Archivio and Fondazione Giacomo Manzù, Ardea, under number 34/2019.

\$18,000-25,000



BERNARD BUFFET (1928-1999)

Fleurs dans un vase signed and dated 'Bernard Buffet 56' (upper left) oil on canvas $45\% \times 28\%$ in. (116 x 73.2 cm.) Painted in 1956

PROVENANCE:

Private collection, Japan. Acquired from the above by the present owner, 2015.

This work is recorded in the Maurice Garnier Archives.



·508

JOSEPH CSÁKY (1888-1971)

Femme au panier sur l'épaule ou Femme nue au panier

signed, numbered and stamped with foundry mark 'CSAKY 2/8 AC Blanchet Fondeur' (on the back of the base) bronze with dark brown patina Height: 38½ in. (97.7 cm.)
Conceived in 1928; this bronze version cast in 1979

\$10,000-15,000

THIS LOT IS OFFERED WITHOUT RESERVE.

PROVENANCE:

Thomas Frank Mankiewicz, Los Angeles. Anon. (acquired from the estate of the above); sale, Christie's, New York, 5 May 2011, lot 341.

Acquired at the above sale by the present owner.

LITERATURE:

D.H. Karshan, *Csaky*, Paris, 1973, p. 93, no. 35 (stone version illustrated; titled *Femme nue au panier*).

F. Marcilhac, *Joseph Csaky: Catalogue raisonné des sculptures, du cubisme historique à la figuration réaliste*, Paris, 2007, p. 344, no. 1928-FM.129/c (another cast illustrated).

JOSEPH CSÁKY (1888-1971)

Le Baiser

signed, numbered and stamped with foundry mark 'CSAKY 4/8 BLANCHET-FONDEUR-PARIS' (on the back of the base) bronze with brown patina Height: 50% in. (128.4 cm.) Conceived in 1960

\$40,000-60,000

PROVENANCE:

Galerie Vallois, Paris.

LITERATURE:

F. Marcilhac, *Joseph Csaky: Catalogue raisonné des sculptures du cubisme historique à la figuration réaliste*, Paris, 2007, p. 383, no. 1960-FM.342/b (another cast illustrated).



ANDRÉ DERAIN (1880-1954)

Arlequin tenant une guitare oil on canvas 45½ x 35 in. (116 x 89 cm.) Painted circa 1930

\$180,000-250,000

PROVENANCE:

Paul Guillaume, Paris.

Svensk-Franska Konstgalleriet, Stockholm.

Martin Aronowitsch, Stockholm (acquired from the above, *circa* 1930). Private collection, Stockholm (by descent from the above); sale, Christie's, London, 28 November 1988, lot 22.

Private collection, Switzerland (acquired at the above sale); sale, Christie's, London, 24 June 2015, lot 391.

Acquired at the above sale by the present owner.

EXHIBITED

Stockholm, Liljevalchs Konsthall, Cézanne till Picasso: Fransk konst i svensk ägo, September 1954, no. 109 (titled Tsigane à la guitaire).
Bordeaux, Galerie des Beaux-Arts, La peinture française en Suède, May-September 1967, p. 65, no. 70 (dated 1932 and titled Tzigane à la guitare).

LITERATURE:

Konstrevy, Stockholm, 1933, p. 33 (illustrated; titled Zigenare med Gitarr). J. Baschet, "Au temps des Fauves," L'Illustration, 9 March 1935, p. 238 (illustrated in color; titled Musicien).

G. Wennerg, Mon oeuvre d'art la plus précieuse, Malmö, 1942, p. 150 (illustrated).

G. Aronowitsch, *Bukowskis-mitt öde*, Stockholm, 1968 p. 159 (illustrated, p. 158).

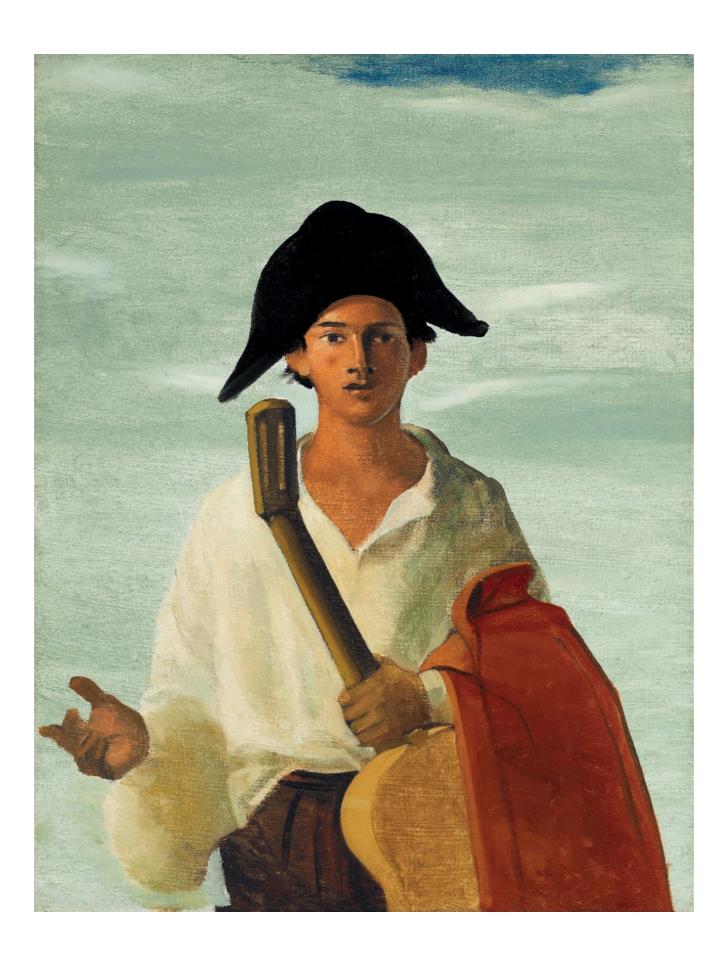
M. Kellerman, *André Derain: Catalogue raisonné de l'oeuvre peint*, Paris, 1996, vol. II, p. 241, no. 1246 (illustrated).

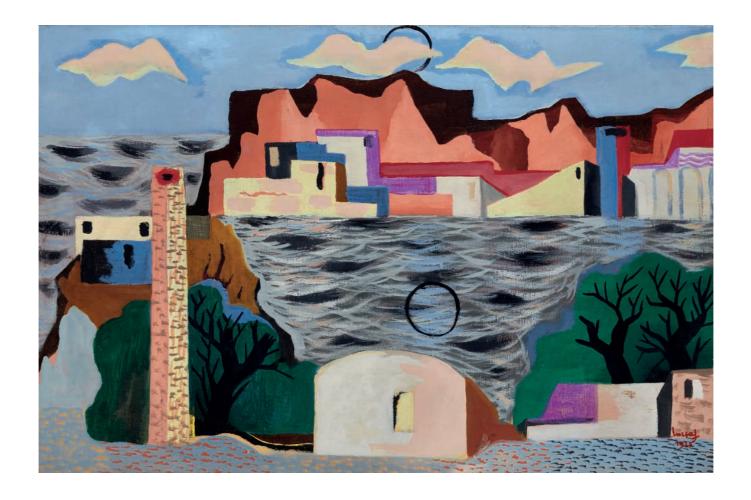
André Derain, Arlequin et Pierrot, circa 1924. Musée de l'Orangerie, Paris. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

After the First World War, Derain's style dramatically changed. Abandoning the loud Fauvist technique, which preoccupied his work in the early 20th century, Derain now adopted a more classical aesthetic, which reflected his admiration of the Old Masters. He began to work in a more traditional and subdued palette, assuming a more conservative and austere tone. *Arlequin tenant une guitare* is one of the most striking and beautifully composed examples of this period. Depicting a dashing, young harlequin player, set against a romantic and almost heavenly background of clouds, Derain creates an idealized representation of the player that reflects his classical leanings. In the present work, there is a boldness of line and form which, paired with the harmonious use of tone, grants a sense of monumentality and balance to the composition.

In the preface to the Derain exhibition held at the Paul Guillaume Gallery in Paris in October 1916, Guillaume Apollinaire chronicled the beginnings of a change in Derain's style. He stated: "After his youthful truculence, Derain has turned towards sobriety and moderation. Derain's latest imprinted work is with that expressive nobility that can justifiably be called antique. It is derived from the great masters and also from the early French schools particularly that of Avignon" (quoted in *Derain*, exh. cat., Arts Council of Great Britain, London, 1967, p. 6).

This change in Derain's aesthetic coincides with a widespread revision of antiquity in modern art, with many of the avant-garde artists adopting a more sympathetic approach to their classical past. This transformation in Derain's art became most noticeable after he visited Paris in 1921. It was around this time that Georges Braque painted a series of monumental female figures that took ancient Greece as their inspiration, while Pablo Picasso was painting a series of subjects derived from antiquity. Derain painted several Pierrot and Harlequin pictures, the most celebrated of which, *Arlequin et Pierrot* is in the Musée de l'Orangerie, Paris.





JEAN LURÇAT (1892-1966)

Le lever du jour

signed and dated 'Lurçat 1925' (lower right); signed and dated again 'J Lurçat 1925' (on the reverse) oil on canvas 21% x 31% in. (54.3 x 80.8 cm.) Painted in 1925

\$15,000-25,000

PROVENANCE:

Galerie Bignou, Paris (1926).

Valentine Gallery (Valentine Dudensing), New York (by 1930). Walter Brewster, Chicago.

Mrs. Eugene A. Davidson, Santa Barbara.

Private collection, Chicago; sale, Christie's, London, 25 February 1981, lot 99.

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

Acquired from the above by the present owner, 2016.

EXHIBITED:

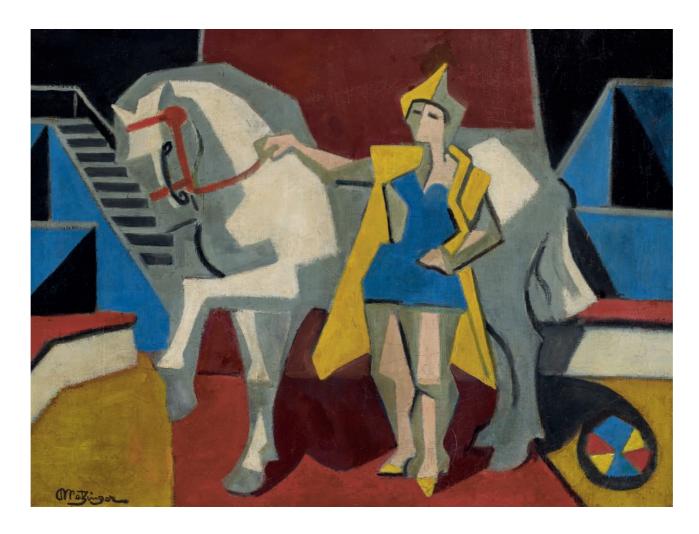
London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Paintings by Jean Lurçat*, May 1930, no. 36 (dated 1930 and with incorrect dimensions)

New York, Valentine Gallery, *Recent works of Jean Lurçat*, November 1930, no. 21 (dated 1930 and with incorrect dimensions).

LITERATURE:

Sélection, May 1926, p. 254 (illustrated).

G. Denizeau and S. Lurçat, *L'oeuvre peint de Jean Lurçat: Catalogue raisonné, 1910-1965*, Lausanne, 1998, p. 286, no. 1925.17 (with incorrect cataloguing; illustrated prior to signature and date).



PROPERTY FROM THE ESTATE OF MR. AND MRS. IRWIN L. BERNSTEIN, PHILADELPHIA

512

JEAN METZINGER (1883-1956)

Le Cirque

signed 'Metzinger' (lower left) oil on canvas 23% x 31% in. (60 x 81 cm.) Painted *circa* 1945-1956

\$50,000-70,000

PROVENANCE:
Galerie Barbizon, Paris.
Acquired from the above by the late owners, 1956.



PROPERTY FROM THE ESTATE OF MR. AND MRS. IRWIN L. BERNSTEIN, PHILADELPHIA

513

ANDRÉ LHOTE (1885-1962)

Simone assise à la robe rayée

signed 'A. LHOTE.' (upper left) oil on burlap 16% x 13% in. (41 x 33.2 cm.) Painted in 1944

\$15,000-20,000

PROVENANCE:

Gallery Brentano, New York. Acquired from the above by the late owners, 1956.

EXHIBITED

(possibly) New York, Galerie Moderne at Gallery Brentano, *André Lhote*, October-November 1956, no. 8 (dated 1947 and titled *Portrait de Madame Lhote*).

Philadelphia Museum of Art, *Philadelphia Collects 20th Century*, October-November 1963, p. 22 (dated 1958).

This work will be included in the forthcoming Lhote *catalogue raisonné* being prepared by Dominique Bermann Martin.



BALTASAR LOBO (1910-1993)

Mère et enfant, première version

signed, numbered and stamped with foundry mark 'Lobo H.C. 4/4 FONDERIA ARTISTICA BONVICINI' (on the top of the base) bronze with green and brown patina Height: 23% in. (58.7 cm.)
Conceived in 1986

\$50,000-70,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

EXHIBITED:

Caracas, Galería Freites, Baltasar Lobo, 2010.

Valencia, Institut Valencià d'Art Modern, *Baltasar Lobo*, March-May 2011. Spain, Paraninfo de la Universidad de Zaragoza, *Baltasar Lobo*, May-July 2011.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 8613.

THE JAMES AND MARILYNN ALSDORF COLLECTION

515

FERNAND LÉGER (1881-1955)

La joconde aux clés (1er état)

signed and dated 'F. LÉGER 30' (lower right); signed and dated again and titled 'FLEGER.30 LA Joconde aux clés' (on the reverse) oil on canvas 25% x 21½ in. (65 x 54 cm.)
Painted in 1930

\$300,000-400,000

PROVENANCE:

Paul Rosenberg, Paris and New York (*circa* 1935).
Daniel Varenne, Paris (acquired from the above, November 1967).
Nathan Cummings, New York; Estate sale, Christie's, New York, 13 November 1985, lot 334.
Shigeki Ishizuka, Tokyo.

David Tunkl Fine Art, Los Angeles. Acquired from the above by the late owners, July 2010.

EXHIBITED:

New York, Durand-Ruel Galleries, *Paintings by Fernand Léger*, February 1931, no. 13 (illustrated).

London, Rosenberg & Helft, Ltd., Works by Léger, January-February 1938, no. 15 (with incorrect cataloguing).

Brussels, Palais des Beaux-Arts, *Fernand Léger*, May-June 1938, no. 44. London, Gimpel Fils, *Fernand Léger*, June-August 1965, no. 13 (illustrated in color on the cover).

The Art Institute of Chicago, *Major Works from the Collection of Nathan Cummings*, October-December 1973, p. 65, no. 56 (illustrated).

I ITER ATURE

C. Zervos, "De l'importance de l'objet dans la peinture d'aujourd'hui (IV)," *Cahiers d'Art*, vol. 5, no. 7, 1930, p. 349 (illustrated; titled *Composition*). G. Bauquier, *Fernand Léger: Catalogue raisonné, 1929-1931*, Paris, 1995, vol. IV, p. 180, no. 711 (illustrated in color, p. 181).

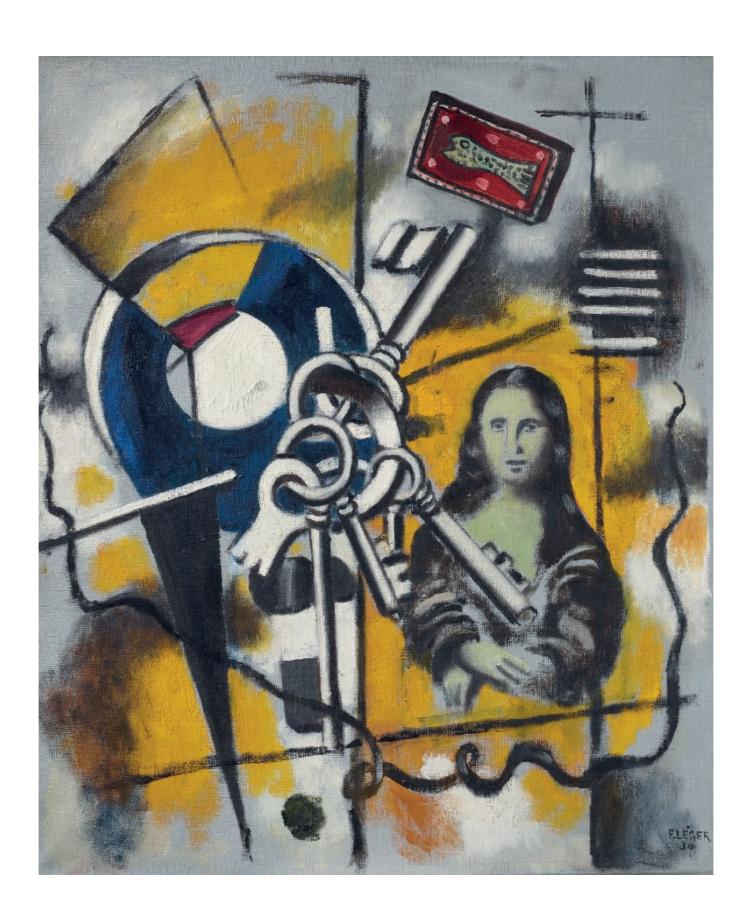


Fernand Léger, *La Joconde aux clés*, 1930. Musée National Fernand Léger, Biot. © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris.

In the late 1920s and early 1930s, Léger discarded the rigid frames of his Purist-influenced compositions and allowed previously grounded objects to float freely on the canvas. The geometric forms that had governed the structure of his paintings gave way, although not completely, in favor of more organic and figurative forms. His aesthetic of a pictorial harmony drawn from contrasts was fully realized in his new rhythmic canvases, in which the democracy of subject matter gave rise to most extreme and unpredictable forms of representational plasticity.

In many of the paintings of the period, Léger included a central element of a key or set of keys, none other than his own house keys on a ring. The appearance of the key is a marker, a recurring visual signifier that tracked the evolutionary process Léger had initiated in his art and which was already quickly gathering momentum. The artist was in effect unlocking and opening the door, to pass from one phase to the next in his painting, moving from the high classicism of the mid-1920s to the vital, more liberated forms of what he called the "new realism," founded upon his concept of the object in place.

Léger related the story behind such motifs: "One day I painted a bunch of keys on a canvas. They were my own keys. I had no idea what I was going to place next to them. I needed something absolutely different from the keys. When I finished working, I went out. I had hardly gone a few steps when what did I see in a shop window? A postcard of the Mona Lisa! I understood at once. What could provide a greater contrast to the keys? She was what I needed. And that's how the Mona Lisa came into the picture. And following this I added a tin of sardines. It all added up to the sharpest possible contrast... I achieved the most risky painting in this way from the point of view of contrasted objects. For as far as I am concerned, the Mona Lisa is an object like any other" (quoted in P. de Francia, Fernand Léger, New Haven, 1983, p. 111).





516

MANÉ-KATZ (1894-1962)

Orchestra

signed 'Mané-Katz' (lower right) oil on canvas 19% x 25¾ in. (50.3 x 65.3 cm.)

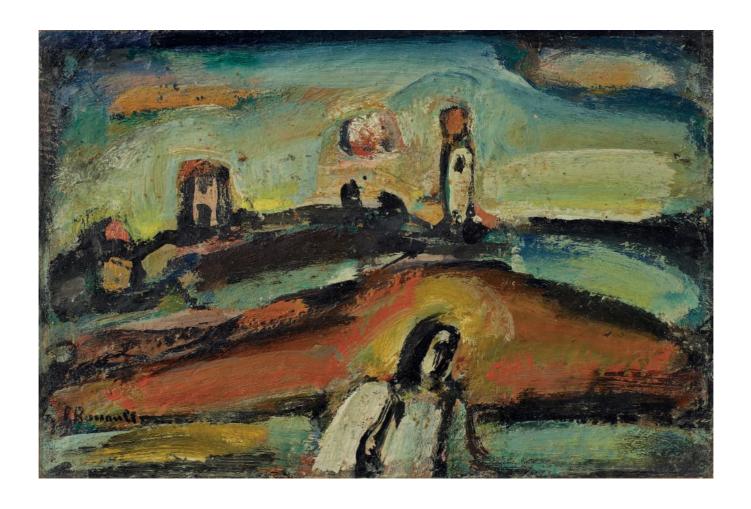
\$10,000-15,000

PROVENANCE:

Mrs. Stera Barshan, Paris (wife of the artist). Acquired by the present owner, May 2001.

LITERATURE:

R.S. Aries, *Mané-Katz: The Complete Works*, London, 1972, vol. II, p. 48, no. 158 (illustrated).



PROPERTY FROM A WASHINGTON, D.C. COLLECTION

517

GEORGES ROUAULT (1871-1958)

Paysage oriental

signed 'GRouault' (lower left) oil on card laid down on canvas 10% x 15½ in. (27.7 x 39.4 cm.)

\$50,000-70,000

PROVENANCE:

Ambroise Vollard, Paris (acquired from the artist).
Paul Rosenberg & Co., New York.
Bayard C. Auchincloss, Oklahoma City.
Perls Galleries, New York.
Acquired from the above by the late owner, December 1958.

The Fondation Georges Rouault has confirmed the authenticity of this work.



BALTASAR LOBO (1910-1993)

Le Rêve

signed and numbered 'Lobo 7/8' (on the left side of the base); inscribed and stamped with foundry marks 'Susse Fondeur Paris RESYRGAM' (on the back of the base) bronze with dark brown and green patina Height: 23% in. (60.6 cm.)
Conceived in 1991

PROVENANCE:

Galería Freites, Caracas. Acquired from the above by the present owner.

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 9101.

\$70,000-90,000



BERNARD BUFFET (1928-1999)

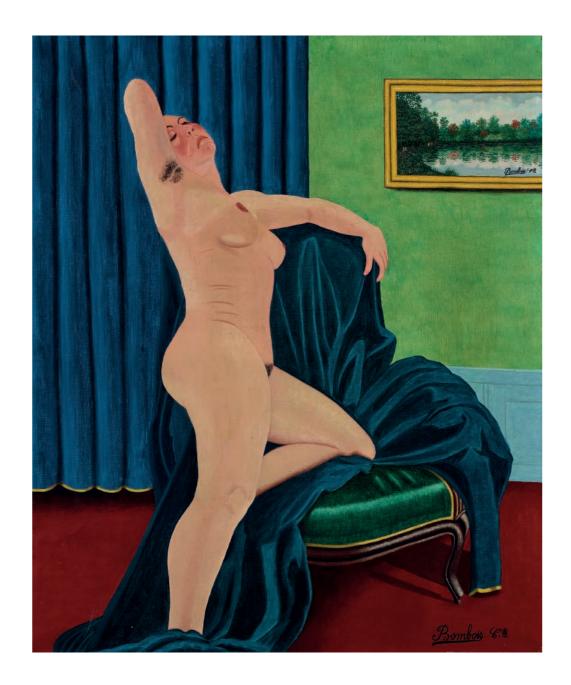
Crâne et squelette d'oiseau sur un chevalet signed and dated 'Bernard Buffet 54' (upper right) oil on canvas 45% x 28% in. (116.2 x 73 cm.)

\$60,000-80,000

PROVENANCE:

Galerie Drouant-David, Paris.
Galerie de la Présidence, Paris.
Private collection, Japan (acquired from the above).
Acquired from the above by the present owner.

This work is recorded in the Maurice Garnier Archives.



CAMILLE BOMBOIS (1883-1970)

Nu dans un intérieur

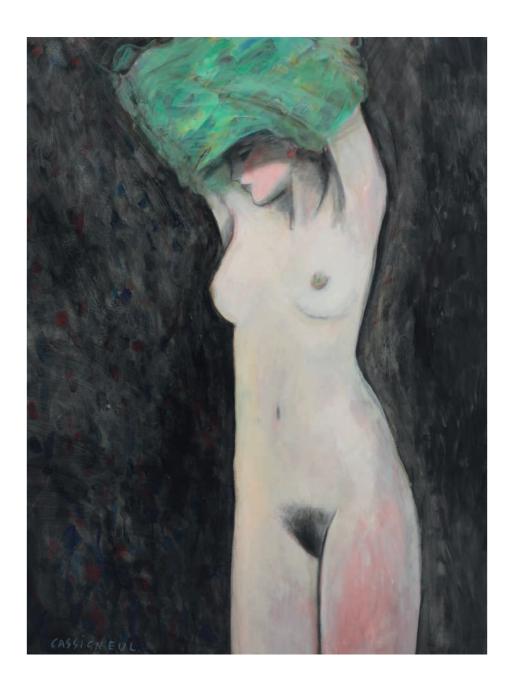
signed twice 'Bombois. C.IIe' (lower and upper right) oil on canvas $25\%\,x\,21\%$ in. (65.1 x 54.4 cm.)

\$20,000-30,000

PROVENANCE:

Private collection, California; sale, Christie's, New York, 10 September 2008, lot 86.
Acquired at the above sale by the present owner.

The late Dina Vierny confirmed the authenticity of this work.



∆521

JEAN-PIERRE CASSIGNEUL (B. 1935)

Nu à la blouse verte signed 'CASSIGNEUL' (lower left) oil on canvas 51½ x 38½ in. (129.9 x 96.9 cm.) Painted in 1976

\$70,000-90,000

PROVENANCE:

Private collection, Japan (1992). Acquired from the above by the present owners.

EXHIBITED:

LITERATURE:

R. Bouillot, *Cassigneul: Peintures, 1950-1990*, Milan, 1991, p. 204 (illustrated in color).



ANDRÉ BRASILIER (B. 1929)

Le Lierre

signed 'André Brasilier' (lower right); signed with initials and titled 'A.B. Le Lierre' (on the stretcher) oil on canvas $28\% \times 39\%$ in. (73 x 100 cm.) Painted in 1977

PROVENANCE:

Private collection, Japan.
Acquired from the above by the present owner, 2017.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

\$25,000-35,000



JEAN-PIERRE CASSIGNEUL (B. 1935)

Femme au bouquet signed 'CASSIGNEUL.' (along the left side) oil and sand on canvas 51½ x 31½ in. (130.2 x 81 cm.) Painted in 1964

\$60,000-80,000

PROVENANCE:

Acquired from the artist by the family of the present owner, *circa* 1980.

Paris, Galerie Tivey-Faucon, 1964.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

MARC CHAGALL (1887-1985)

Bénédiction du couple

stamped with signature 'Marc Chagall' (lower right) tempera on masonite $13\% \times 10\%$ in. (35 x 27 cm.) Painted *circa* 1980-1982

\$280,000-350,000

PROVENANCE:

Estate of the artist.

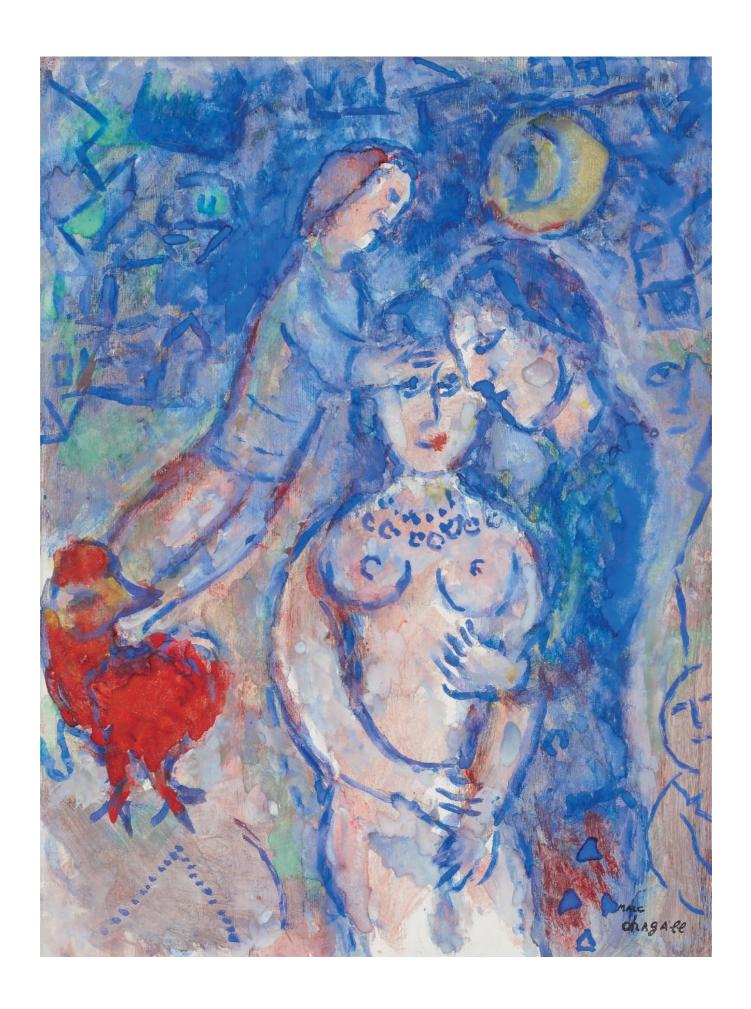
Private collection, France; sale, Galerie Kornfeld Bern, 12 June 2009, lot 23

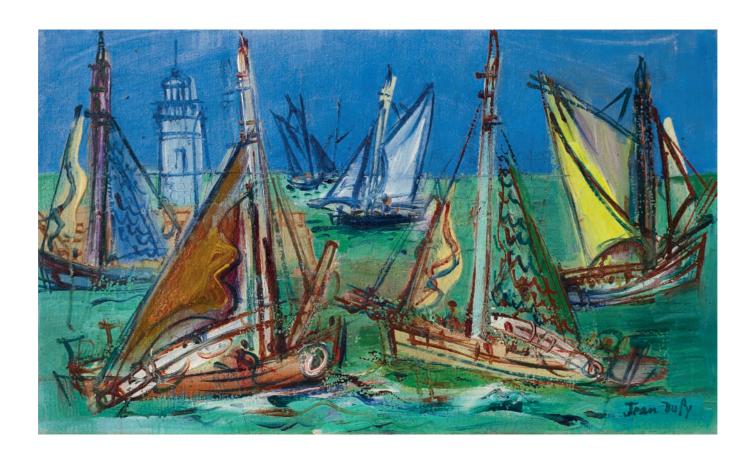
Acquired at the above sale by the present owner.

EXHIBITED:

Osaka, Takashimaya Art Gallery; Kyoto, Takashimaya Art Gallery; Yokohama, Takashimaya Art Gallery; Tokyo, Takashimaya Art Gallery; Okayama, Prefectural Museum and Gifu, Prefectural Museum, *Marc Chagall*, March-October 2012, p. 54, no. 37 (illustrated in color).

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





JEAN DUFY (1888-1964)

Bateaux de pêche signed 'Jean Dufy' (lower right) oil on canvas 13 x 21% in. (33 x 55.3 cm.)

\$20,000-30,000

PROVENANCE:

Galerie J. Le Chapelin, Paris (1952). Dr. Walter Impert, Horseheads, New York. By descent from the above to the present owner, *circa* 1982.

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



JEAN-PIERRE CASSIGNEUL (B. 1935)

La Croisette signed 'CASSIGNEUL' (lower left) oil on canvas 31% x 25% in. (81 x 65 cm.) Painted in 1987

\$25,000-35,000

PROVENANCE:

Mitsukoshi Department Store, Tokyo (acquired from the artist). Private collection, Japan (acquired from the above, 1987). Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



BALTASAR LOBO (1910-1993)

Femme mains au dos

signed and numbered 'Lobo 7/8' (on the top of the base); inscribed with foundry mark 'Susse Fondeur Paris' (on the back of the base)

bronze with brown patina Height: 10¼ in. (25.8 cm.) Conceived in 1970

\$10,000-15,000

PROVENANCE:

Galería Freites, Caracas.

Acquired from the above by the present owner.

LITERATURE:

J.-E. Muller, *Lobo: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1985, nos. 336-337 (another cast illustrated).

Galería Freites will include this work in their forthcoming Baltasar Lobo *catalogue raisonné* under the archive number 7007.



∆528

JEAN-PIERRE CASSIGNEUL (B. 1935)

Sieste

signed 'CASSIGNEUL.' (lower center); signed again, dated and titled 'Cassigneul 1969 "LA Sieste" (on the reverse) oil on canvas $25\% \times 31\%$ in. (65.1 x 81 cm.) Painted in 1969

\$25,000-35,000

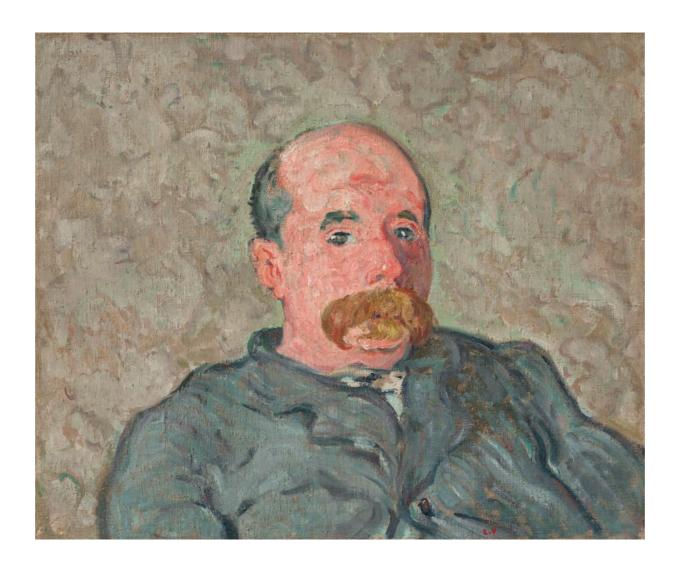
PROVENANCE:

Private collection, Japan (1993). Acquired from the above by the present owners.

EXHIBITED

Kyoto, Museum Eki Kyoto and Morioka, Civic Cultural Hall, *Cassigneul: Beautiful Flowers and Brilliant Women*, February-July 2009, no. 13, p. 96 (illustrated p. 27; dated 1966).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



PROPERTY OF A PRIVATE COLLECTOR

529

LOUIS VALTAT (1869-1952)

Grand-père ou Portrait de Jean Noël

stamped with initials 'L.V' (Lugt 1771 bis; lower right) oil on canvas $21\%\times25\%$ in. (54.7 x 65.1 cm.)

\$20,000-30,000

PROVENANCE:

Estate of the artist.

Suzanne Valtat, Paris (wife of the artist).

Private collection, Paris.

Private collection, New York.

Mark Murray Fine Paintings, LLC, New York.

Acquired from the above by the present owner, 2007.

EXHIBITED:

Roslyn Harbor, New York, Nassau County Museum of Art, *La Belle Epoque and Toulouse-Lautrec*, June-September 2003 (detail illustrated, p. 62; dated *circa* 1900-1910).



MAURICE DE VLAMINCK (1876-1958)

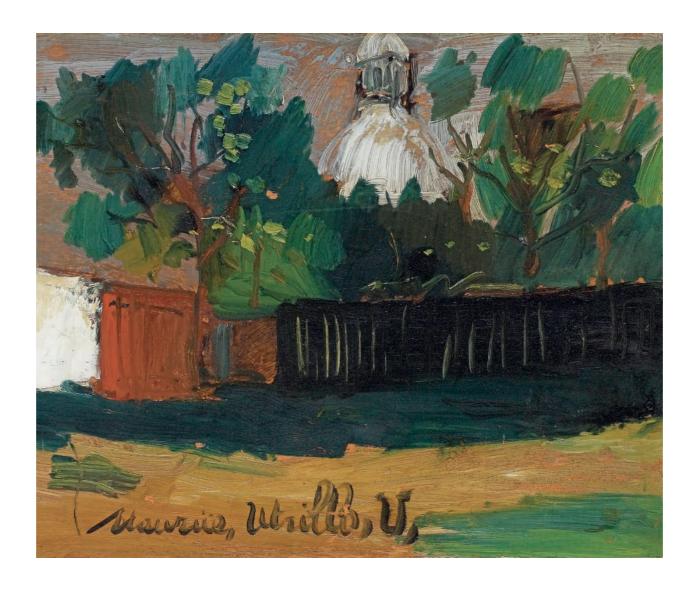
Anémones et bleuets signed 'Vlaminck' (lower right) oil on canvas 18¼ x 14% in. (46.2 x 38 cm.) Painted *circa* 1927

\$40,000-60,000

PROVENANCE:

Galerie Vildrac, Paris. Acquavella Galleries, Inc., New York. Acquired from the above by the family of the present owner, December 1983.

This work will be included in the 'Archives Vlaminck' founded by Madame Godelieve de Vlaminck, in collaboration with Madame Pascale Krausz.



MAURICE UTRILLO (1883-1955)

Sacré-Coeur de Montmartre signed 'Maurice, Utrillo, V,' (lower left) oil on panel 13 x 16¼ in. (32.8 x 41.2 cm.) Painted *circa* 1918-1920

\$15,000-20,000

PROVENANCE:

M. J. Watch, Basel.
Private collection, Switzerland; sale, Christie's, London,
21 June 2006, lot 252.
Private collection, Japan.
Acquired from the above by the present owner.

EXHIBITED:

Tokyo, Mitaka City Gallery of Art; Chiba Prefectural Museum of Art; Hokkaido Asahikawa Museum of Art and Fukuoka Prefectural Museum of Art, *Maurice Utrillo: le Montmartre du rêve et de la poésie*, April-December 2007, p. 34, no. 18. (illustrated in color).

LITERATURE:

F. Jourdain, *Utrillo*, Paris, 1953, no. 1 (illustrated in color; dated 1904 and titled *Le maquis de Montmartre*; with incorrect dimensions).
P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, Paris, 1962, vol. II, p. 180, no. 667 (illustrated, p. 181; dated *circa* 1917 and titled *Montmartre*).

The Comité Utrillo has confirmed the authenticity of this work.



MAURICE DE VLAMINCK (1876-1958)

Village sous la neige signed 'Vlaminck' (lower right) oil on canvas 13¼ x 16¼ in. (33.2 x 41 cm.) Painted *circa* 1925-1926

\$30,000-50,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (by 1961). Galería Acquavella, Caracas. Acquired from the above by the family of the present owner, November 1964.

EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Paysages de France de l'Impressionnisme à nos jours*, March-May 1961, no. 76.

This work will be included in the 'Archives Vlaminck' founded by Madame Godelieve de Vlaminck, in collaboration with Madame Pascale Krausz.

PROPERTY FROM A PRIVATE NEW YORK ESTATE

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MAURICE UTRILLO (1883-1955)

Rue du Mont-Cenis sous la neige signed 'Maurice, Utrillo, V,' (lower right) oil on canvas 16½ x 24½ in. (41.8 x 62.2 cm.) Painted *circa* 1947

\$80,000-120,000

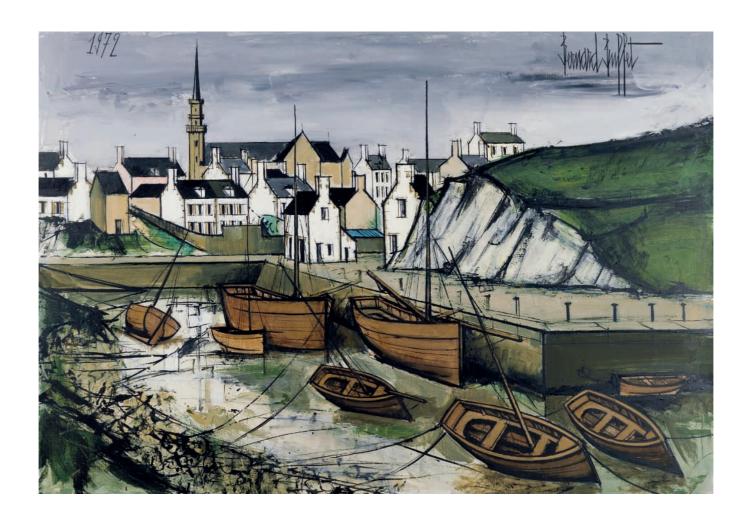
PROVENANCE:

Mary Woodard Lasker, New York (by 1969). Galería Maison Bernard, Caracas. Ruth and Mauricio Kramer, New York; sale, Sotheby's, New York, 16 November 1989, lot 396. Anon. sale, Christie's, New York, 14 November 1996, lot 362. Acquired at the above sale by the late owner.

LITERATURE:

P. Pétridès, L'oeuvre complet de Maurice Utrillo, Paris, 1969, vol. III, p. 312, no. 2267 (illustrated, p. 313).





BERNARD BUFFET (1928-1999)

lle d'Ouessant, le port à marée basse

signed 'Bernard Buffet' (upper right) and dated '1972' (upper left); inscribed 'L'lle d'Ouessant Lampaul Finistère Le Port avec les Sardiniers à marée basse' (on the reverse) oil on canvas $35 \times 511/2$ in. (89 x 130.7 cm.) Painted in 1972

PROVENANCE:

Private collection (acquired from the artist, *circa* 1980). By descent from the above to the present owner.

This work is recorded in the Maurice Garnier Archives.

\$80,000-120,000



CHRISTIAN ZERVOS (1889-1970)

Pablo Picasso, Paris: Cahiers d'Art, 1949-1985. 34 volumes (with vol. 2 in 2 parts), complete set, mixed editions, of the essential work on Picasso. Original printed wrappers and glassine.
Each: 121/2 x 10 in. (32.7 x 25.2 cm.) (34)

\$15,000-20,000

PROVENANCE:

Pablo van Dijk, New York. Acquired from the above by the present owner, 1990.

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

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the

catalogue called "Symbols Used in this Catalogue"

(b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions, or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition.

 Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a lot in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAI

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the genstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a warranty that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph Hz(f).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(t) 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 narty.

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 TM

For certain auctions we will accept bids over the Internet. For more information, please visit https://www.christies.com/buying-services/buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVETM Terms of Use which are available on is https://www.christies.com/LiveBidding/OnlineTermsOfUse.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 • next to the lot number. The reserve cannot be more than the lot's low estimate.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any lot or combine any two or more lots;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot. he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer's decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3). E(2)(i), F(4), and I(1).

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVETM (as shown above in paragraph B6); and
- (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the reserve either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the reserve. If lots are offered without reserve, the auctioneer will generally decide to open the bidding at 50% of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot, the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVETM) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSEUL 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

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

F WARRANTIES 1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller: (a) is the owner of the ${f lot}$ or a joint owner of the ${f lot}$ acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and

(b) has the right to transfer ownership of the lot to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you. and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of authentic can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the Heading even if shown in UPPERCASE type.
 - The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of Qualified Headings and a lot's full catalogue description before bidding.
- The authenticity warranty applies to the Heading as amended by any Saleroom Notice.
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the Heading either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- (f) The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged
- (g) The benefit of the authenticity warranty is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the lot and the lot is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else.
- (h) In order to claim under the authenticity warranty
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the lot mutually agreed by you and us in advance confirming that the lot is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.
- (i) Your only right under this authenticity warranty is to cancel the sale and receive a refund of the purchase price paid by you to us. We will not, under any circumstances, be required to pay you more than the purchase price nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- (j) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
 - (a) This additional warranty does not apply to:
 - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals:
 - (iii) books not identified by title; (iv) lots sold without a printed estimate;
 - (v) books which are described in the catalogue as
 - sold not subject to return; or
 - (vi) defects stated in any condition report or announced at the time of sale.

- (b) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same condition as at the time of sale, within 21 days of the date of the sale.
- (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's Authenticity Warranty. provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) where you are bidding on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so:
- (ii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

PAYMENT

HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
 - the hammer price; and
 - (ii) the buyer's premium; and
 - any applicable duties, goods, sales, use, (iii) compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.
- (c) You must pay for lots bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
 - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978,
 - for international transfers, SWIFT: CHASUS33. (ii) Credit Card.
 - We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. (iii) Cash
 - We accept cash payments (including money orders and traveller's checks) subject to a
 - maximum global aggregate of US\$7,500 per buyer.
 - (iv) 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.
 - (v) Checks

You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

- (a) When you collect the lot: or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the lot is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the purchase price in full by the due date, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the due date at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the lot. If we do this. we may sell the lot again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid bv vour default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
 - (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids:
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another Christie's Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another Christie's Group company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another Christie's Group company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant Christie's Group company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) You must collect purchased lots within seven days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the lot in full but you do not collect the lot within 180 calendar days of payment, we may charge you New York sales tax for the lot.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING 1 SHIPPING

We 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 neelect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christic'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 \(\Psi\) in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the lot free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular lot.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any lot) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
 - (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVETM, condition reports, currency converter and

- saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the purchase price paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a lot if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another Christie's Group company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVETM instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a lot (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a lot will be governed by the laws of New York, Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-

U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the lot is described in the Heading as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the lot is described in the Heading as a work created during that period or culture;
- (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the lot is described in the Heading as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a lot is authentic as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a lot in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a lot. due date: has the meaning given to it paragraph F1(a). estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and high estimate means the higher figure. The mid estimate is the midpoint between the two. hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F₁(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the paragraph headed Qualified Headings on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

 $\boldsymbol{reserve:}$ the confidential amount below which we will not sell a $\boldsymbol{lot}.$

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

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Λ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

•

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

a

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.

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.

$^{\circ} \blacklozenge$ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party is remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol 0. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and authenticity warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

In Christie's qualified opinion a work of the period of the artist and showing his influence

showing his influence.
*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not

necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of

a later date

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.
"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christic's and the seller assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

29/03/19

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**n**) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **Iot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

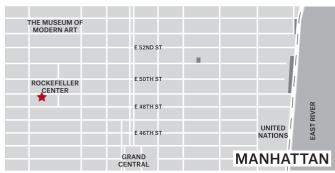
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 PostSaleUS@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 PostSaleUS@christies.com Main Entrance on Corner of Imlay and Bowne St

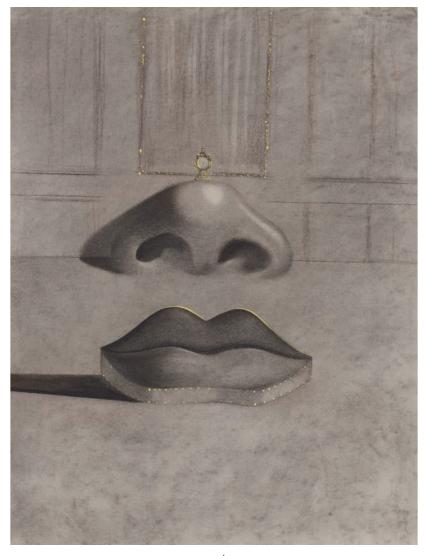
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02/08/19

THE COLLECTION OF

TERRY ALLEN KRAMER



SALVADOR DALÍ (1904-1989) Naissance de l'ameublement paranoïaque gouache and charcoal on paper 251/8 x 191/8 in. (63.7 x 48.4 cm.) Executed circa 1937 \$700,000-1,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

New York, 11 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

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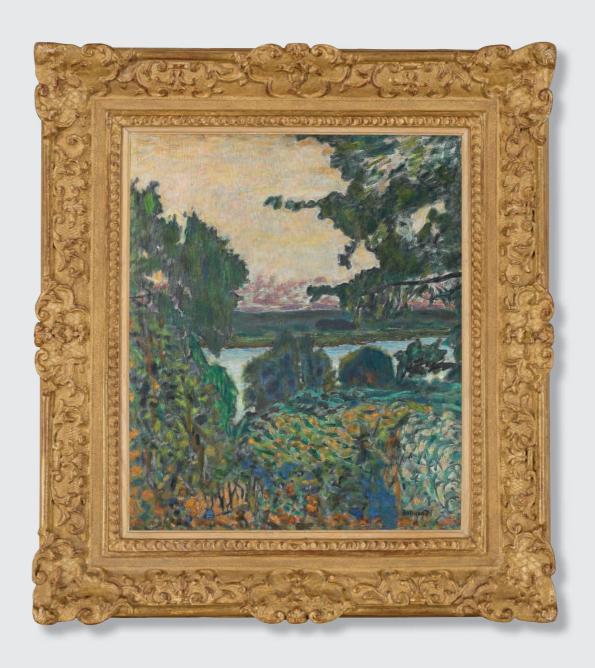
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Post-War and Contemporary Art, Americas Vivian Brodie vbrodie@christies.com +1 212 636 2510 Post-War and Contemporary Art, Americas Alessandro Diotallevi adiotallevi@christies.com +1 212 636 2926

Post-War and Contemporary Art, Europe Alice de Roquemaurel aderoquemaurel@christies.com +44 (0)207 389 2049

Asian Contemporary Art, Asia Evelin Lin elin@christies.com +852 2978 6769

PRIVATE SALES CHRISTIE'S



PIERRE BONNARD (1867-1947)

La Seine à Vernon
oil on canvas
32 x 27 ½ in. (81.3 x 68.7 cm.)
Painted circa 1929
SOLD TO THE MUSÉE DES IMPRESSIONNISMES GIVERNY



GRANT WOOD (1891-1942)

Adolescence
signed and dated 'Grant Wood 1933' (lower left)
gouache, ink and pencil on paperboard
image, 24½ x 14½ in. (62.2 x 36.8 cm.)
Executed in 1933.
\$800,000-1,200,000

AMERICAN ART

New York, 20 November 2019

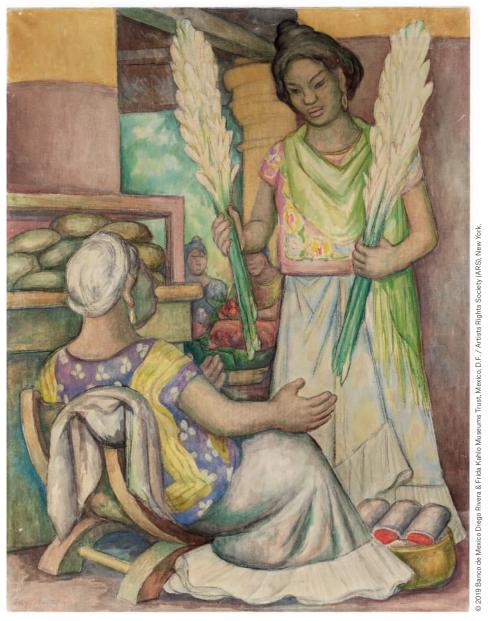
VIEWING

16-19 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Will Haydock whaydock@christies.com +1 212 636 2140





DIEGO RIVERA (1886-1957)

Vendedora de flores en Tehuantepec
signed and dated 'Diego Rivera 1935' (lower left)
watercolor and charcoal on canvas
30½ x 24½ in. (76.84 x 62.23 cm.)
Painted in 1935.
\$300,000-500,000

LATIN AMERICAN ART

New York, 20-21 November 2019

VIEWING

16-20 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Virgilio Garza vgarza@christies.com +1 212 636 2150

CHRISTIE'S



PABLO PICASSO (1881-1973)

Visage aux yeux rieurs (A.R. 608)

stamped, marked and numbered 'Madoura Plein Feu/
Edition Picasso/Madoura/3/350' (underneath)

white earthenware ceramic pitcher, partially engraved,
 with colored engobe and glaze
 Height: 13 % in. (34 cm.)

Conceived on 9 January 1969 and executed in a numbered
 edition of 350

\$35,000-55,000

PABLO PICASSO (1881-1973)

Le barbu (A.R. 217)

marked 'Edition Picasso/Madoura' (underneath)

white earthenware ceramic pitcher, partially engraved,

with colored engobe and glaze

Height: 13 ½ in. (33.3 cm.)

Conceived in 1953 and executed in an edition of 500

\$10,000-15,000

PICASSO CERAMICS

ONLINE SALE

New York, 6-13 November 2019

christies.com/picassoceramics

CONTACT

Allegra Bettini abettini@christies.com +1 212 636 2050





CHRISTIE'S

LA MÉNAGERIE

New York, 12 November 2019

VIEWING

1-11 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

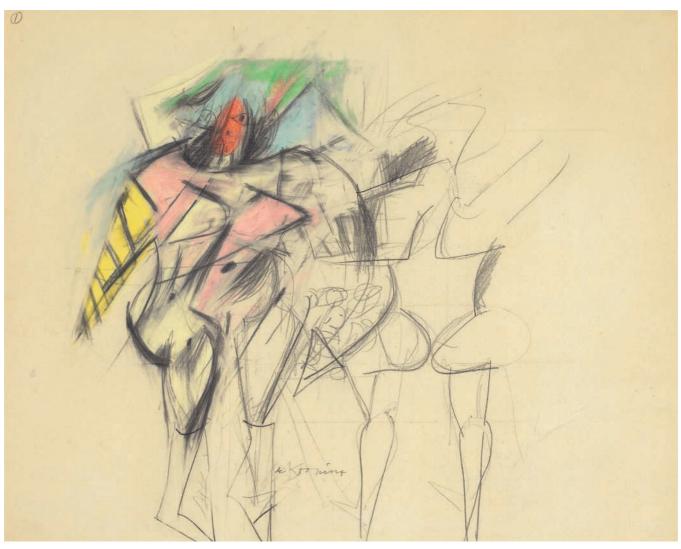
Vanessa Fusco Impressionist and Modern Art vfusco@christies.com +1 212 636 2050

Imogen Kerr Impressionist and Modern Art ikerr@christies.com +1 212 636 2050

Daphné Riou Design driou@christies.com +1 212 636 2240

Property from an American Collection
Diego Giacometti (1902-1985)

Porte-manteaux au hibou
bronze with brown and green patina
65 % in. (180 cm) high
Conceived in 1965; this bronze version cast by 1968
\$300,000 - 500,000



Property from the Collection of Courtney Sale Ross WILLEM DE KOONING (1904-1997)

Two Women

pastel and wax crayon on paper
15 x 18 % in. (38.1 x 47.9 cm.)

Executed circa 1952.

\$800,000-1,200,000

POST-WAR AND CONTEMPORARY ART MORNING SALE

New York, 14 November 2019

VIEWING

1-13 November 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Rachael White rrwhite@christies.com +1 212 974 4556





Art For Future – Selected Works From The Unicredit Group
WALTER DEXEL (1890-1973)
Segelschiff I
signed and dated 'W DEXEL 22' (lower left)
oil on burlap
28% x 21% in. (72.1 x 55.1 cm.)
Painted in 1922.
£200,000-300,000

IMPRESSIONIST & MODERN ART DAY SALE

London, 6 February 2020

VIEWING

February 2020 8 King Street London SW1Y 6QT

CONTACT

Ottavia Marchitelli omarchitelli@christies.com +44 (0)20 7389 2980





The Property of a Gentleman
PABLO PICASSO (1881-1973)

Tête de femme penchée
signed and dated 'Picasso 23' (upper right)
pastel on paper

8¾ x 7¾ in. (22.3 x 19.8 cm.)
Executed in 1923.
£250,000-350,000

IMPRESSIONIST & MODERN ART WORKS ON PAPER SALE

London, 6 February 2020

VIEWING

February 2020 8 King Street London SW1Y 6QT

CONTACT

Annie Wallington awallington@christies.com +44 (0)20 7389 2638





Property from a European Collection ALFRED SISLEY (1839-1899) Soleil d'hiver à Veneux-Nadon signed and dated 'Sisley 79' (lower right) oil on canvas 19½ x 23½ in. (49 x 65 cm.) Painted in 1879. £350,000-450,000

IMPRESSIONIST & MODERN ART DAY SALE

London, 6 February 2020

VIEWING

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CONTACT

Ottavia Marchitelli omarchitelli@christies.com +44 (0)20 7389 2980





Ancienne collection Ernest Chausson
MAURICE DENIS (1870-1943)

Avril (plafond pour Ernest Chausson)
signed with the monogram (lower right)
oil on canvas
Diameter: 71 % in.
Painted in 1894
Price Realized: €334,400 (29 March 2019)

INVITATION TO CONSIGN MODERN WORKS ON PAPER IMPRESSIONIST & MODERN ART

Paris, 26 & 27 March 2020

VIEWING

21-27 March 2020 9, Avenue Matignon 75008 Paris

CONTACT

Antoine Lebouteiller alebouteiller@christies.com +33 140 768 583

Valérie Didier vdidier@christies.com +33 140 768 432

CHRISTIE'S





The I.M. Pei Townhouse, New York, New York

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THE JAMES AND MARILYNN ALSDORF COLLECTION

New York Evening sale, 18 March 2020 Day sale, 19 March 2020 Online sale, 17-24 March 2020

VIEWING

13-18 March 2020 20 Rockefeller Plaza New York, NY 10020

CONTACT

Olivia Hamilton alsdorfcollection@christies.com +1 212 636 2180

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WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

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TUESDAY 12 NOVEMBER 2019 AT 10.00 AM (LOTS 101-211) AND 2.00 PM (LOTS 301-535)

20 Rockefeller Plaza New York, NY 10020

CODE NAME: IMOGEN/KELSEY SALE NUMBER: 17659/17660

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US\$100 to US\$2,000 by US\$100s US\$2,000 to US\$3,000 by US\$200s US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)

US\$5,000 to US\$10,000 by US\$500s US\$10,000 to US\$20,000 by US\$1,000s US\$20,000 to US\$30,000 by US\$2,000s US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. U\$\$32,000, 35,000, 38,000)
U\$\$50,000 to U\$\$100,000 by U\$\$5,000s
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