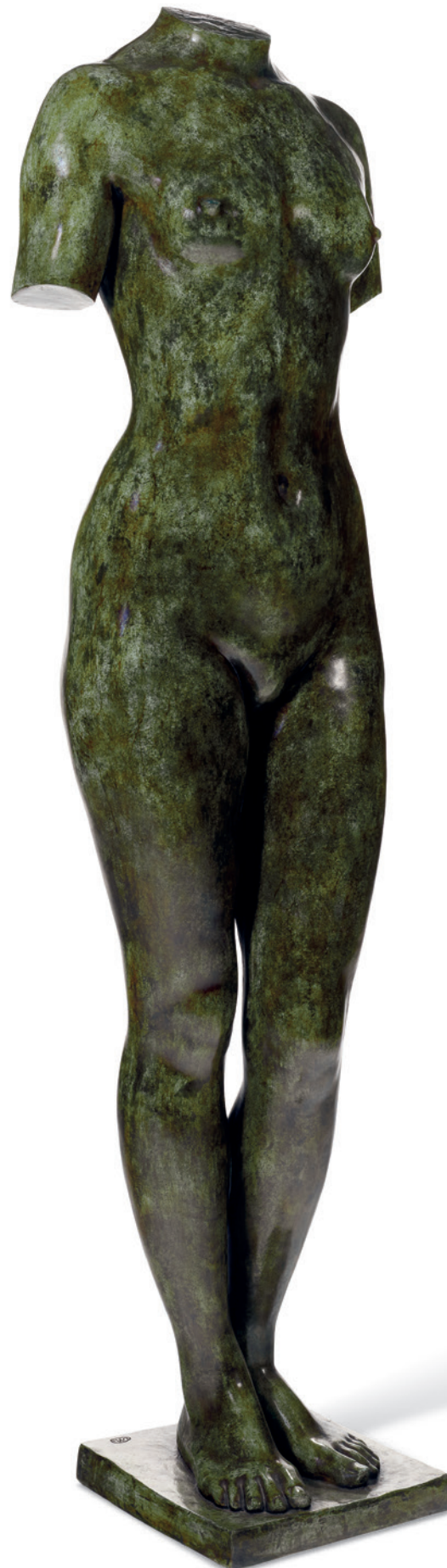




IMPRESSIONIST & MODERN ART DAY SALE

NEW YORK
8 OCTOBER 2020
CHRISTIE'S



IMPRESSIONIST & MODERN ART DAY SALE

AUCTION

Thursday, 8 October 2020
At 10.00 am
(Lots 501-611)

20 Rockefeller Plaza
New York, NY 10020

HOW TO BID

VIEWING

POST-SALE

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 such bids at or above the reserve.

AUCTIONEERS

David Kleiweg de Zwaan
(#1365999)

AUCTION LICENSE

Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
EMMANUELLE-18925

CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

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CHRISTIE'S







501 LE CORBUSIER (1887-1965)

Etude sur le thème de Métamorphose du violon



signed with initials and dated 'L-C 51' (lower left)
gouache, pastel and pen and black ink on paper
10½ x 8¼ in. (26.8 x 21 cm.)
Executed in 1951

\$15,000-25,000

PROVENANCE:
Galerie Urban, Paris.
Acquired from the above by the family of the present
owner, April 1967.

Eric Mouchet has confirmed the authenticity of this
work.



PROPERTY FROM THE ESTATE OF MARCELLA KAHN

502 KURT SCHWITTERS (1887-1948)

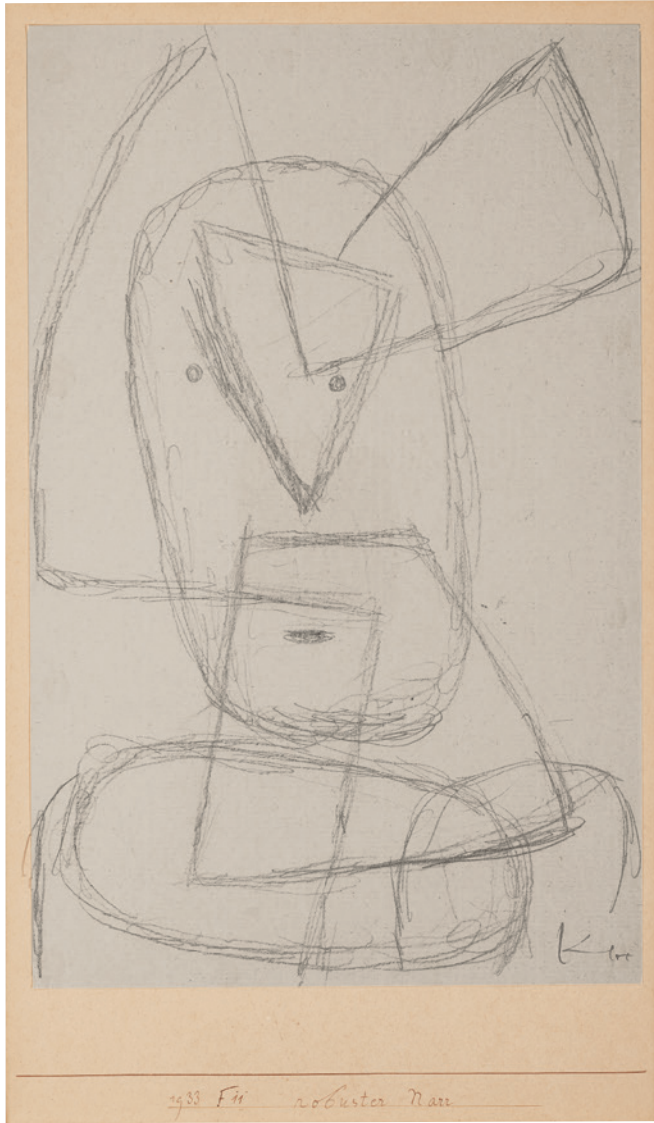
Milk Flower



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: 11¾ x 9½ in. (29.7 x 24.2 cm.)
Mount size: 15¾ x 12¼ in. (39 x 31 cm.)
Executed in 1947

\$30,000-50,000

FULL LOT DETAILS



503 PAUL KLEE (1879-1940)

Robuster Narr



signed 'Klee' (lower right); dated, titled and numbered '1933 F ii robuster Narr' (on the artist's mount)
 pencil on paper mounted on card
 Sheet size: 13 x 8¼ in. (33.1 x 21 cm.)
 Mount size: 19½ x 13½ in. (49.6 x 34.3 cm.)
 Drawn in 1933

\$20,000-30,000

PROVENANCE:

Galerie Simon (Daniel-Henry Kahnweiler), Paris.
 Serge Sabarsky Gallery, Inc., New York.

Oscar Krasner, New York.
 Harvey S. Lubitz, New York (acquired from the above, 1974); sale, Sotheby & Co., London, 3 July 1974, lot 176.
 Private collection, London; sale, Christie's, London, 4 April 1989, lot 366.
 Arnold Herstand & Co., New York.
 Private collection, New York (acquired from the above, October 1989).
 Acquired by the present owner, 2013.

LITERATURE:

The Paul Klee Foundation, ed., *Paul Klee: Catalogue Raisonné, 1931-1933*, Bern, 2002, vol. 6, p. 477, no. 6458 (illustrated).



PROPERTY FROM A PRIVATE COLLECTOR

504 JEAN (HANS) ARP (1886-1966)

Parent d'oiseau



signed and numbered twice 'ARP 3/5' (on the underside)
 bronze with brown patina
 Height: 13½ in. (34.2 cm.)
 Conceived in 1965; this bronze version cast in 1968

\$30,000-50,000

PROVENANCE:

Edouard Loeb, Paris (1968).
 Pace Gallery, New York.
 Acquired from the above by the present owners, 1971.

LITERATURE:

E. Trier, intro., *Jean Arp, Sculpture: His Last Ten Years*, New York, 1968, p. 129, no. 352 (another cast illustrated and erroneously numbered no. 351, p. 128).
 I. Jianou, *Jean Arp*, Paris, 1973, p. 83, no. 352.
 A. Hartog and K. Fischer, eds., *Hans Arp: Sculptures, A Critical Survey*, Ostfildern, 2012, p. 393, no. 352 (another cast illustrated).

This work is recorded in the archives of Fondation Arp, Clamart.



opposite:
Donald Simon with his father,
Norton Simon, on the occasion
of Norton's 85th birthday.

PROPERTY FROM THE COLLECTION OF **DONALD E. SIMON**

Christie's is honored to offer a selection of works from the personal collection of Donald E. Simon. Son of the great industrialist and art collector, Norton Simon, and arts patron and philanthropist, Lucille Ellis Simon, Mr. Simon was uniquely exposed to masterworks throughout his life. His father's interest in art dated to the mid-1950s and his collection grew to include thousands of objects. His desire to develop an art museum of national importance soon followed and would ultimately lead to the founding of the Norton Simon Museum in Pasadena. Donald Simon served on the board of the

Norton Simon Foundation for decades. His mother was a longtime supporter of art education and was the sole funder for the arts appreciation program for grade school children "Living with Art" at the Los Angeles County Museum of Art.

Mr. Simon's collection features works by a diverse range of artists, from a large scale Camille Pissarro gouache, to the bright colors of a Marc Chagall, and the bold modernity of Barbara Hepworth's *Six Forms on a Circle*. Thoughtfully collected over several decades, the collection offers a unique view into a storied collecting family.

PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

505 BARBARA HEPWORTH (1903-1975)

Six Forms on a Circle



signed, dated and numbered 'Barbara Hepworth 1967 5/7' (on the top of the base)

polished bronze and brown patina

Height: 14 in. (35.6 cm.)

Conceived in 1967; this bronze version cast in 1968

\$250,000-350,000

PROVENANCE:

Estate of the artist.

Marlborough Fine Art, Ltd., London (on consignment from the above).

Acquired from the above by the late owner, May 1987.

LITERATURE:

A. Bowness, ed., *The Complete Sculpture of Barbara Hepworth, 1960-1969*, London, 1971, p. 46, no. 454 (another cast illustrated, pl. 174).

Six Forms on a Circle is included as BH 454 in the Hepworth *catalogue raisonné* of sculptures being revised by Dr. Sophie Bowness.

Hepworth's command of material and acute understanding of spatial complexity is exemplified in *Six Forms on a Circle*. Conceived in the 1960s, at the peak of her productivity, the work belongs to a series of abstract sculptures composed of pierced rectangular forms on a shared base. Through her exploration of abstraction, Hepworth developed her own unique visual language that brought her critical acclaim beginning as early as the 1930s. The success of this period provided Hepworth with access to the European avant-garde and with that a self-discovery of the purity of the neo-plasticism. Hepworth admired the work of Piet Mondrian and this manifested itself with the introduction of architectural and geometric forms into her oeuvre, evident in *Monumental Stela* from 1936. Indicative of the conceptual shift that would propel the artist's work in the 1960s, Hepworth recalled, "I kept thinking

about [*Monumental Stela*, 1936]. I don't often express preferences about my own work, but I must admit it's a particular favourite of mine, perhaps because of the earlier connection" (quoted in A. Bowness, ed., *op. cit.*, p. 12).

The 1960s were the most prolific and arguably successful years of Hepworth's career, and witnessed a harnessing of her ambition and an outpouring of creativity. Though originally an artist who had achieved fame through a direct carving technique, Hepworth now adopted the medium of bronze. Notably, alongside an enquiry into this new medium, the 1960s also saw the materialization of Hepworth's long-standing desire to create works on a monumental scale. Although Hepworth insisted that she never worked from maquettes, small-scale works often anticipated these immense sculptures. Moreover, when Hepworth was burdened with the constraints of her own health, she employed these smaller works as a method of expelling her creative ambition within her means. The present work is an example of a sculpture that, on a medium scale, incites the participation of the viewer by means of its revolving base, and exudes tactility with its jewel-like, polished surface.

Six Forms on a Circle exemplifies Hepworth's plastic exploration of how the language of advanced abstraction could portray complex themes of human relationships and nature. On first observation, the forms appear seemingly geometric and rectangular, yet, with a closer consideration, minor modifications call into question the simplicity of the forms.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

506 HENRY MOORE (1898-1986)

Two Piece Reclining Figure: Bust



signed and numbered 'Moore 3/9' (on the front of the base)

bronze with brown patina

Length: 7½ in. (19 cm.)

Conceived in 1975

\$80,000-120,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist,
January 1976).

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. 24, no. 668 (another cast
illustrated, p. 25).



PROPERTY FROM A TEXAS COLLECTION

507 FERNAND LÉGER (1881-1955)

Peinture murale sur fond jaune

signed and dated 'F. LEGER 52' (lower right); signed and dated again and titled 'F. LEGER. 52 PEINTURE MURALE' (on the reverse)

oil on canvas

57½ x 35 in. (146 x 89 cm.)

Painted in 1952

\$300,000-400,000

PROVENANCE:

Estate of the artist (no. 298).

Private collection, Paris; sale, Christie's, New York, 7 November 2001, lot 284.

Acquired at the above sale by the present owner.

EXHIBITED:

Dusseldorf, Städtische Kunsthalle, *Fernand Léger*, December 1969-February 1970, p. 24, no. 100 (with incorrect provenance).

Tokyo, Seibu Department Store; Nagoya, Meitetsu Department Store, and Fukuoka Prefectural Cultural Hall, *Rétrospective Fernand Léger*, March-May 1972, p. 114, no. 83 (illustrated; titled *Peinture murale*; with incorrect provenance).

LITERATURE:

G. Nérét, *Fernand Léger*, Paris, 1993, p. 199, no. 270 (illustrated; titled *Mural Composition*; with incorrect provenance).

Beginning in the 1920s, Léger became increasingly interested in the decorative and muralistic possibilities of his work. This painting is part of a monumental series produced in the early 1950s, in which Léger studied a vertical geometric form, outlined in black. In the present work, the artist set that graphic motif against a vibrant field of yellow, charging the work with electricity. While the '*fond jaune*' appears boldly opaque from a distance, the background in fact possesses a subtly varied facture.

Léger's serial experiments with shape and hue are a signature aspect of his abstract painting practice. As the artist 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).

This painting was part of the artist's estate left to his wife Nadja, and is numbered 298 on the reverse of the canvas. Affixed to the reverse is a Musée Léger, Biot label that was signed by Georges Bauquier and marked with his fingerprints. The label was most likely added on the occasion of a monographic exhibition held at the Städtische Kunsthalle in Dusseldorf from December 1969 to February 1970. Nadja and Bauquier stored many works from the artist's estate at the Musée Leger; however, this painting was not part of the group of works donated to the French State in 1969, when the private museum was made public.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

508 HENRY MOORE (1898-1986)

Three-Quarter Girl



signed and numbered 'Moore 3/9' (on the back of the base)

bronze with brown patina

Height: 3 $\frac{7}{8}$ in. (9.8 cm.)

Conceived in 1983

\$8,000-12,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist, August 1984).

Gift from the above to the present owner.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 59, no. 910 (another cast illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

509 HENRY MOORE (1898-1986)

Maquette for Two Piece Sculpture No. 10: Interlocking



signed and numbered 'Moore 9/9' (on the back of the base)

bronze with brown patina

Length: 5 in. (12.6 cm.)

Conceived in 1968; this bronze version cast in 1984

\$25,000-35,000

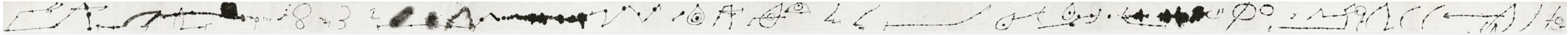
PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist, October 1987).

Gift from the above to the present owner, November 1987.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-1986*, London, 1988, vol. 6, p. 29, no. 580b (another cast illustrated).



PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

510 JOAN MIRÓ (1893-1983)

Sans titre



signed 'Miró' (lower right); dated '10/1/72.' (on the reverse)
brush and pen and India ink and frottage on joined Japan paper
7½ x 380⅞ in. (19 x 967.5 cm.)
Executed on 10 January 1972

\$150,000-250,000

PROVENANCE:

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

LITERATURE:

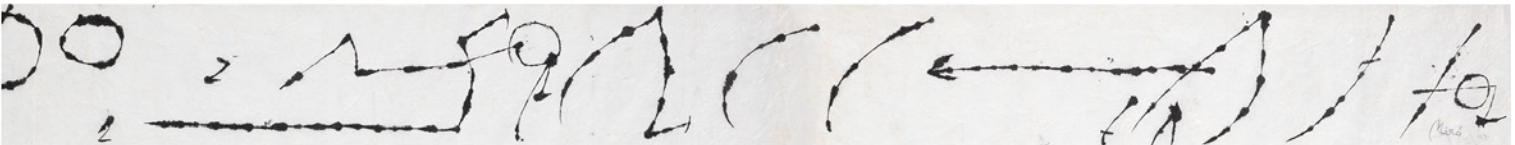
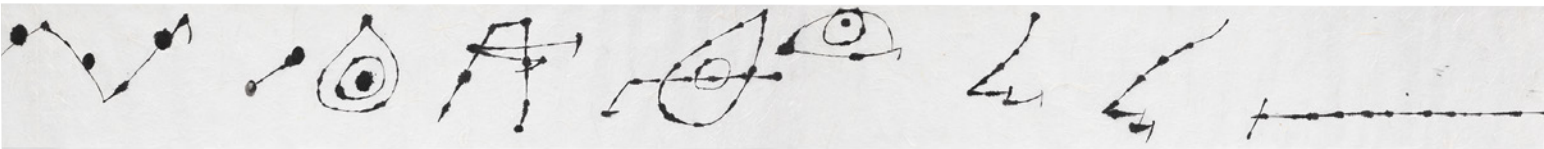
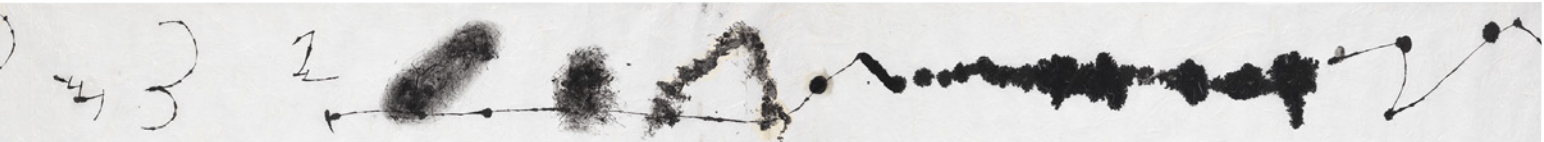
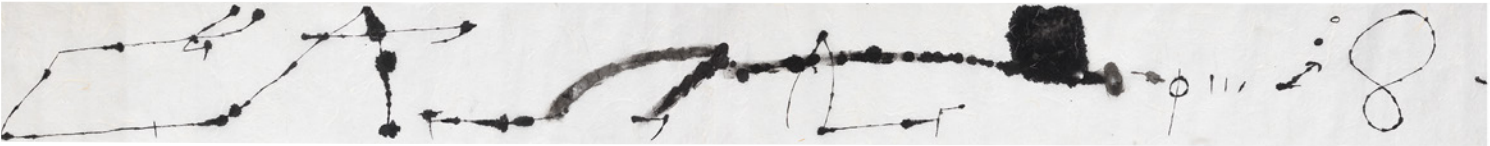
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings, 1960-1972*, Paris, 2012, vol. III, p. 306, no. 2322 (illustrated, pp. 306-307; with incorrect dimensions).

Miró first traveled to Japan in 1966, on the occasion of his retrospective exhibition at the Tokyo and Kyoto Museums of Modern Art. During his journey, the artist met with local poets, potters and calligraphers whose art he had always admired. Miró noted, "I was fascinated by the work of the Japanese calligraphers and it definitely influenced my own working methods. I work more and more in a state of trance, I would say almost always in a trance these days. And I consider my painting more and more gestural" (quoted in M. Rowell, ed., *Joan Miró, Selected Writings and Interviews*, London, 1987, p. 219).

The present work, created only six years later, exemplifies Miró's captivation with Japanese visual arts. *Sans titre* presents over 30 feet of the artist's own interpretation of calligraphy, with a variation of techniques, shapes and

forms created with India ink on Japan paper. The length of the scroll not only provided Miró with a support large enough to truly develop and understand this art form, but also offers a bridge between the ancient techniques of calligraphy and the modern use of over-sized supports. Indeed, in the 1960s, the artist moved to a larger studio, which enabled him to work on an ever-increasing scale, inspired by the dramatic, large format works popular with artists such as Jackson Pollock and Franz Kline.

Offered from the esteemed collection of the late Jacquelyn Miller Matisse, the present work, appearing for the first time at auction, is one of two such scrolls created by the artist in 1972; the other is presently at the Fundació Miró Mallorca. Jacquelyn and her late husband, Pierre-Noël Matisse, grandson of the artist, inherited an encyclopedic and extraordinary collection of works—not only by Matisse but by an array of 20th-century masters—from his remarkable parents, Pierre Matisse and Alexina "Teeny" Duchamp. Jacquelyn's father-in-law, Pierre Matisse, is considered one of the most influential dealers of the twentieth century, having introduced artists such as Miró, Alberto Giacometti and Jean Dubuffet to America, while her mother-in-law "Teeny" Duchamp led an adventurous and offbeat life, having later married the artist Marcel Duchamp.



(details)

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

511 HENRY MOORE (1898-1986)

Reclining Mother and Child IV



signed and numbered 'Moore 7/9' (on the back of the base)

bronze with brown and green patina

Length: 8 in. (20.2 cm.)

Conceived in 1979

\$150,000-250,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist, June 1980).

Gift from the above to the present owner, February 1985.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-1980*, London, 1994, vol. 5, p. 50, no. 781 (another cast illustrated; another cast illustrated again, pl. 183).

Reclining Mother and Child IV combines two of Moore's most prominent themes—the reclining figure and the mother and child. These subjects were an endless source of experimentation and innovation for the artist. Moore explained: “The vital thing for an artist is to have a subject that allows [him] to try out all kinds of formal ideas—things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his Bathers series...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” (quoted in C. Lichtenstern, *Henry Moore: Work-Theory-Impact*, London, 2008, p. 95).

For Moore, the enduring appeal of the reclining figure lay in its endless formal and spatial possibilities. This symbiotic relationship between form and space was one of his central and most enduring sculptural innovations, offering infinite views through and around the sculpture. Moore stressed the importance of this relationship, stating: “You can't understand space without being able to understand form and to understand form you must be able to understand space” (quoted in *ibid.*, p. 105). This can be seen to great effect in the present work, in which Moore investigates notions of positive and negative space, creating a sinuous and organic form.

There is something innately organic about Moore's *Reclining Mother and Child IV*, which displays a more playful and personal relationship between his two figures than earlier mother and child examples. Alan Bowness reflected on this mature period of the artist's career: “Moore's sculptures have indeed become increasingly concerned with human relationships. It has always been a major preoccupation, from the earliest Mother and Child sculpture, but it seems to me that what we are offered in the late works is a paradigm of the human relationship, with the figures groping, touching, embracing, coupling, even merging with each other” (A. Bowness, ed., *Henry Moore, Sculpture and Drawings: 1964-1973*, London, 1977, vol. 4, p. 17).



512 MAX ERNST (1891-1976)

Ohne titel



signed 'max ernst' (lower right); signed again and dated 'max ernst 1962' (on the reverse)

oil and paper collage on panel

13 x 9 $\frac{7}{8}$ in. (33 x 23.7 cm.)

Executed in 1962

\$150,000-250,000

PROVENANCE:

Galerie Alexandre Iolas, Paris (acquired from the artist).

Private collection, New York (by descent from the above); sale, Christie's, New York, 12 November 1992, lot 237.

Private collection, New York (acquired at the above sale); sale, Christie's, New York, 13 November 2015, lot 1218.

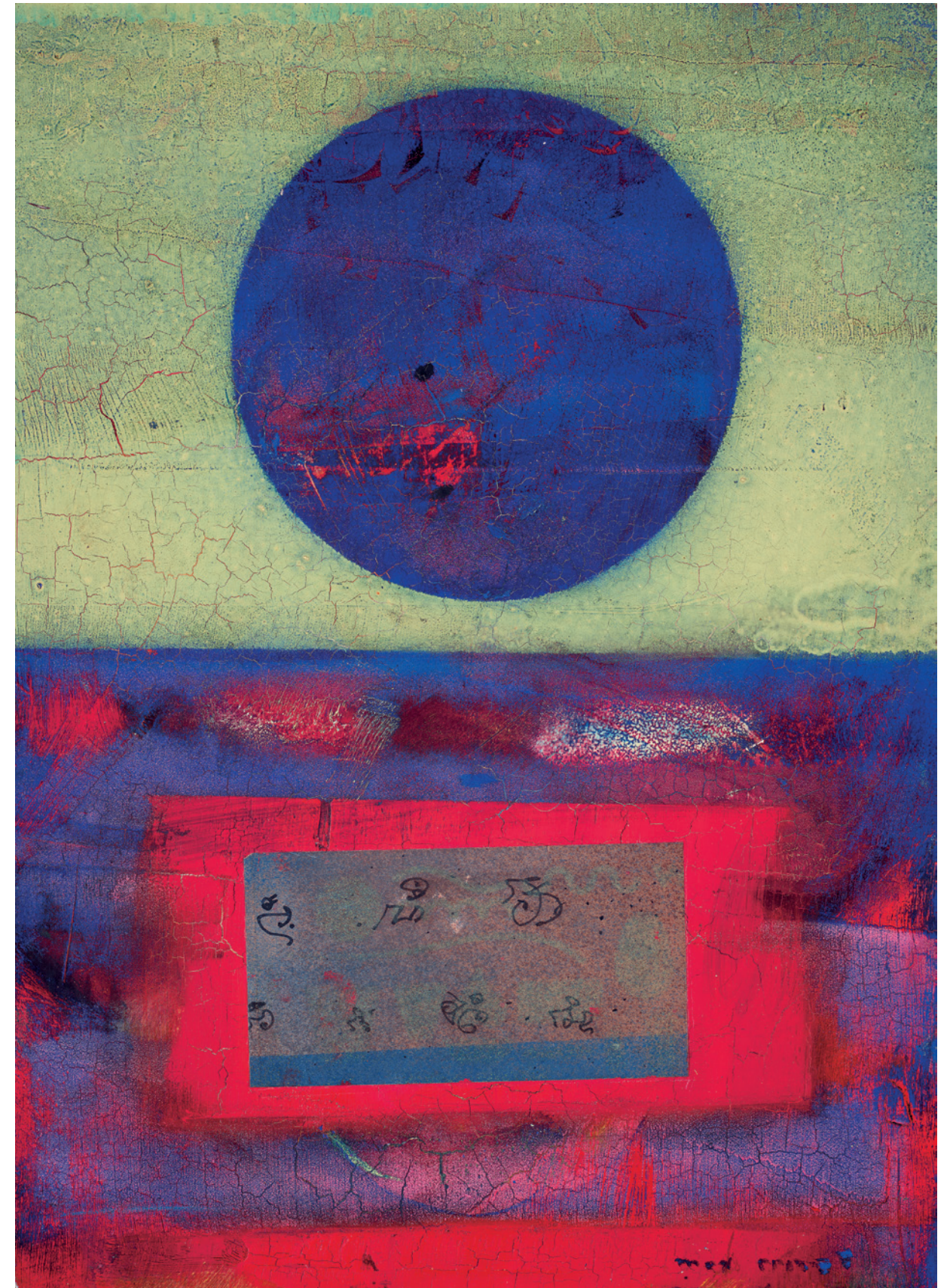
Acquired by the family of the present owner, *circa* 1915.

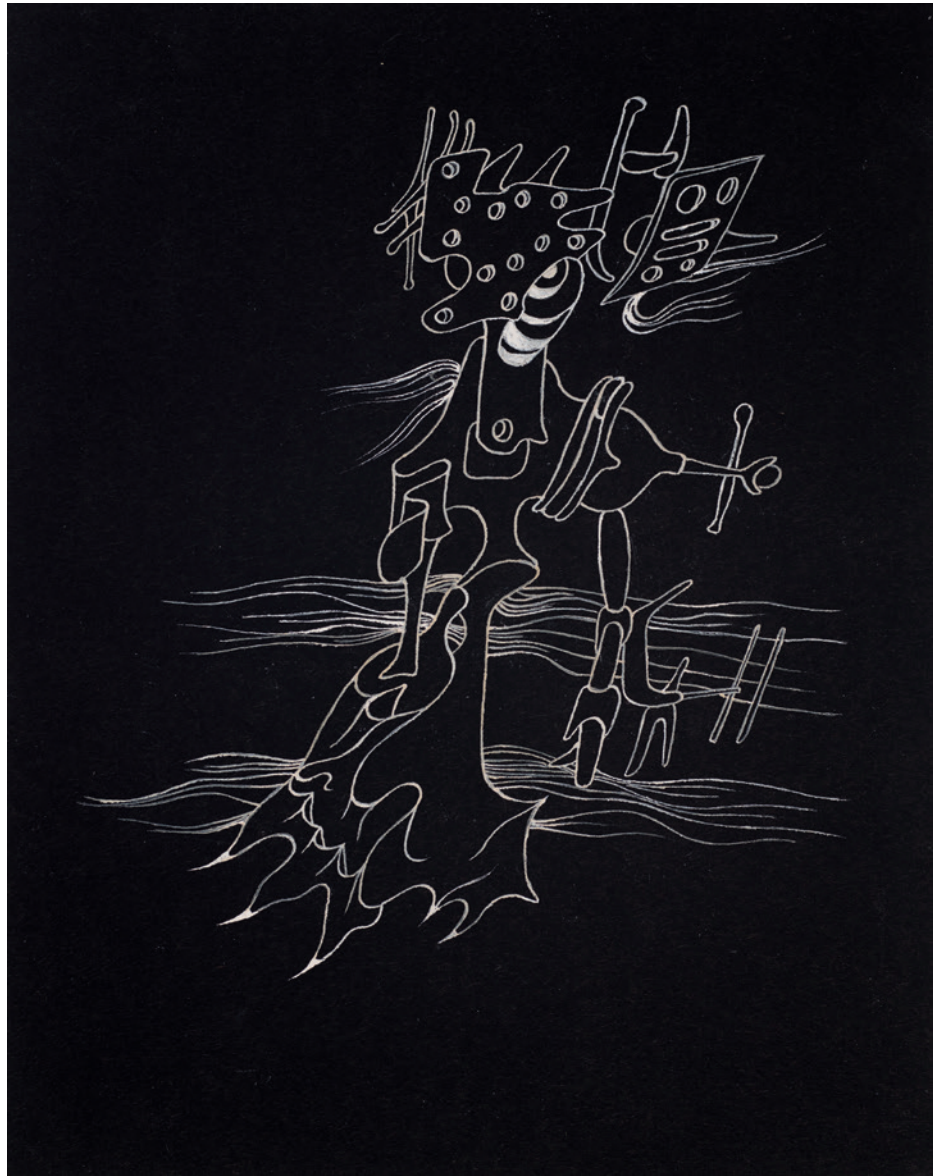
EXHIBITED:

Athens, Desmos Art Gallery, *Max Ernst*, February 1978, no. 6.

LITERATURE:

W. Spies and S. and G. Metken, *Max Ernst: Werke, 1954-1963*, Cologne, 1998, p. 306, no. 3640 (illustrated).





PROPERTY FROM THE ESTATE OF JACQUELYN MILLER MATISSE

513 YVES TANGUY (1900-1955)

Sans titre



white gouache on black paper
11 x 8½ in. (28 x 21.6 cm.)
Painted *circa* 1945

\$20,000-30,000

PROVENANCE:

Kay Sage, Woodbury, Connecticut (wife of the artist).
Pierre Matisse, New York.
Pierre-Noël Matisse, Paris (by descent from the above).
By descent from the above to the late owner.

EXHIBITED:

New York, Pierre Matisse Gallery, *Gouaches and Drawings by Yves Tanguy*, March-April 1963, no. 60 (illustrated; with incorrect dimensions).

514 MAX ERNST (1891-1976)

Un microbe vu à travers un tempérament



wood and iron
Height: 119¼ in. (303 cm.)
Executed in 1964; unique

\$50,000-70,000

PROVENANCE:

Galerie Le Point Cardinal, Paris (by 1967).
Alexander Iolas Gallery, New York.
Maurice Lefebvre-Foinet, Paris.
Private collection, France.
By descent from the above to the present owner.

EXHIBITED:

Musée d'art moderne de la ville de Paris, *XXe Salon de mai*, May-June 1964, p. 28, no. 55bis.
Antibes, Musée Grimaldi, *Max Ernst: Sculptures et masques*, August-September 1964, p. 27, no. 21 (illustrated).
New York, The Jewish Museum, *Max Ernst: Sculpture and Recent Painting*, March-April 1966, pp. 46 and 51, no. 121 (illustrated, p. 46).
New York, The Museum of Modern Art; Los Angeles County Museum of Art and The Art Institute of Chicago, *Dada, Surrealism, and Their Heritage*, March-December 1968, p. 234, no. 114.
Munich, Haus der Kunst, *Welt kulturen und moderne Kunst*, June-September 1972, p. 542, no. 2061 (illustrated).

LITERATURE:

J. Russell, *Max Ernst: Life and Work*, London, 1967, p. 348, no. 153 (illustrated, p. 316).
J. Pech, *Max Ernst: Plastische Werke*, Cologne, 2005, pp. 172-173 (bronze version illustrated, p. 173).
W. Spies, S. and G. Metken and J. Pech, *Max Ernst: Oeuvre-katalog, Werke, 1964-1969*, Cologne, 2007, p. 367, no. 4582 (illustrated).



515 No Lot

PROPERTY FROM A DISTINGUISHED COLLECTION

516 OSCAR DOMÍNGUEZ (1906-1958)

Taureau



signed and dated 'Dominguez 1951' (lower right)

oil on canvas

28¾ x 19¾ in. (73 x 50 cm.)

Painted in 1951

\$80,000-120,000

PROVENANCE:

Maria Martins, Brazil (acquired from the artist).

Lucia Dixon Donnelly, Washington, D.C. (by descent from the above).

Private collection, Washington, D.C. (acquired from the above); sale, Christie's, New York, 11 May 1994, lot 281.

Acquired at the above sale by the present owner.

Isidro Hernández Gutiérrez, curator of the Óscar Domínguez Collection, Tenerife, and the Comisión Consultiva de Expertos y en Defensa de la Obra de Óscar Domínguez (CEDOOC) have confirmed the authenticity of this work.

At the age of three, Domínguez suffered from a neurological disorder, believed to be Sydenham's Chorea, that left him bed ridden for the next two years. Due to complications from his illness Domínguez developed an abnormally large head, a quality he felt that he shared with the Spanish fighting bull and its raised *morriño*—a feature prominently displayed in the present painting, *Taureau*. Domínguez adopted the fighting bull as a metaphor for himself, and it would become a defining motif of his oeuvre.

Despite his illness and the premature death of his mother, Domínguez was afforded opportunities thanks to his prosperous family, his father in particular who fostered his artistic impulses, personally tutoring him in painting. In 1927, at the age of nineteen, Domínguez travelled to Paris to assist with the family's export business and quickly became intoxicated by Parisian nightlife. Enamored by the work of avant-garde painters, he was greatly influenced by Yves Tanguy and Pablo

Picasso. Drawn to the bizarre and outlandish practice of Surrealism, Domínguez soon befriended André Breton and became an integral member of the movement's inner circle by the mid-1930s. The arching, uncontrolled figure of the bull in *Taureau* together with the geometric and linear details, evoke the technique of automatic drawing, popular among the Surrealists.

Domínguez's post-Surrealist work reflects with clarity the enormous influence of Picasso, his friend and idol, who likewise depicted scenes of the corrida. In Brassai's writings on Picasso's life he recalls, "He [Picasso] is with Oscar Domínguez, a strapping man from Tenerife, also passionate about bullfighting. He has been coming around more and more often. A very gifted painter, with astounding skill, he is learning a great deal from Picasso, too much even: some of his canvases are becoming "after the manner of..." Picasso has a weak spot for this big lout with the gigantic, disproportionate head of a hidalgo and little mustache, nonetheless an attractive and vitally robust man" (*Conversations with Picasso*, Chicago, 1964, p. 236).

In bullfighting there are three almost theatrical stages or *tercios* in which the bull is injured and exhausted. The pane of undulating red behind the figure of the bull in *Taureau* indicates that he is entering the final stage, *tercio de muerte*, in which the bull is lured around the arena by the matador's *muleta* in preparation for the final execution. Domínguez paints the indignant *Taureau* in its penultimate and final throws at a time when, unbeknownst to the artist, he too was entering the final years of his life. The proud yet ill-fated fighting bull is a fitting symbol of an artist who also experienced a brief life full of passion and suffering.



PROPERTY FROM A WEST COAST COLLECTION

517 MARINO MARINI (1901-1980)

Cavaliere



signed 'MARINO' (on the side of the horse); with raised initials and stamped with foundry mark

'M.M FONDERIA ARTISTICA BATTAGLIA' (on the top of the base)

bronze with brown patina hand-painted by the artist

Height: 9¾ in. (23.7 cm.)

Conceived in 1951

\$250,000-350,000

PROVENANCE:

Curt Valentin Gallery, New York.

Imogene Coca, New York (acquired from the above, September 1953).

Isaac Sidney and Florence Caesar, California (acquired from the above).

Acquired from the above by the present owner.

EXHIBITED:

New York, Curt Valentin Gallery, *Marino Marini*, October-November 1953, no. 24 (titled *Horse and Rider*).

LITERATURE:

U. Apollonio, *Marino Marini: Sculptor*, Milan, 1953 (another cast illustrated, pl. 94).

H. Lederer and E. Trier, *Marino Marini*, Stuttgart, 1961, p. 70 (another cast illustrated).

J. Setlik, *Marino Marini*, Prague, 1966, no. 42 (another cast illustrated).

A. Busignani, *Marini: I maestri del novecento*, Florence, 1968, p. 27, no. 17 (another cast illustrated; titled *Studio per cavaliere*).

A.M. Hammacher, *Marino Marini: Sculpture, Painting, Drawing*, New York, 1970, p. 321 (illustrated, pls. 172-173; titled *Study for a Rider*).

H. Read, P. Waldberg and G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, p. 366, no. 286.3 (another cast illustrated).

C. Pirovano, *Marino Marini scultore*, Milan, 1972, no. 292.

S. Hunter, *Marino Marini: The Sculpture*, New York, 1993, p. 65 (another cast illustrated in color).

M. Meneguzzo, *Marino Marini: Cavalli e Cavalieri*, Milan, 1997, p. 222, no. 66.

M. Meneguzzo, *Marino Marini: il Museo alla Villa Reale di Milano*, Milan, 1997, p. 21, no. 13 (another cast illustrated; titled *Studio per cavaliere*).

Fondazione Marino Marini, ed., *Marino Marini: Catalogue Raisonné of the Sculptures*, Milan, 1998, p. 252, no. 358 (another cast illustrated).

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





Marini explored and refined the equestrian theme throughout his artistic career. While his earlier depictions exuded a sense of stability and harmony, with the rider steady on the horse's back, from 1951 onwards, Marini's work was dominated by a sense of climax and crisis, where the rider was often in the process of being unseated by his steed. This shift in Marini's rendering of the subject is often associated with a change in his world views, which became increasingly cynical after World War II.

Cavaliere is an expressive and dynamic example of Marini's treatment of the theme, in which the rider no longer has control over his horse. The horse is energetically planted on the ground, with its back curved in tension and its neck and head outstretched in front of him. Meanwhile, the rider is dynamically ejected backwards with outstretched arms. The vigorous opposition between the forward movement of the horse and the backward movement of the rider creates a stabilizing symmetry and a contradictory sense of harmony between the two subjects. Still, the rider has completely lost control of the animal; this reversal of the power between the two creatures reflects Marini's new understanding of man's vulnerability, as well as the uncertainty of the times, which had a profound effect on the artist.

Marini's stylized treatment of the subject reflects his modernist concerns and techniques. His equestrian bronze is conceived of voluminous geometrical shapes, arched, stretched and rebound together into one object. Indeed, the animal's front legs and the rider's are indiscernible, sowing the horse and cavaliere together into one creature. Moreover, the sculpture's surface varies from smooth to coarse, creating a textured landscape where light and shadow interplay, adding to the overall sense of movement and dynamism embodied in the sculpture.

Illustrating the artist's early success in America, this bronze was first purchased at Curt Valentin's 1953 Marini exhibition in New York by the actress Imogene Coca of 1950s variety show fame. *Cavaliere* later entered the collection of her co-star Isaac "Sid" Caesar, from whom the current owner acquired it.

518 ALBERTO GIACOMETTI (1901-1966)

Projet pour une place



signed 'A. Giacometti' (on the left side of the base); numbered and stamped with foundry mark '4/8 C VALSUANI CIRE PERDUE' (on the back of the base)

bronze with green and brown patina

Height: 7¼ in. (18.4 cm.)

Conceived in 1946; this bronze version cast *circa* 1993-1994

\$80,000-120,000

PROVENANCE:

Private collection, Luxembourg (1993).

Galerie Cazeau-Béraudière, Paris (acquired from the above, *circa* 1996).

Anon. sale, Nagel Auktionen, Salzburg, 24 October 1998, lot 955.

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

Acquired from the above by the present owners.

LITERATURE:

The Alberto Giacometti Database, no. 4121.

Conceived in 1946, *Projet pour une place* is related to the sculpture *Projet pour un monument à Gabriel Péri*, created by Giacometti as a tribute to Gabriel Péri (1902-1941), a French Communist journalist and politician who was a leader of the French Resistance during World War II. Killed by the Nazis in 1941, Péri became a celebrated hero and symbol of the resistance, memorialized in the poetry of his friend Louis Aragon, who famously wrote the tributary poem, "La Légende de Gabriel Péri." Indeed, streets and squares throughout France were named after Péri. At the end of the war, the provisional

government—initiated by Aragon—commissioned Giacometti to create a full-scale monument to Péri that was to stand in front of the Gare Saint-Lazare, now known as Place Gabriel-Péri.

In 1946, Giacometti made several preliminary studies for this commission including one with a base designed by architect Paul Nelson. It was in the studies for *Projet pour un monument à Gabriel Péri* that the artist first explored the iconic theme of the walking man, which would later permeate and define his oeuvre. In *Projet pour une place*, Giacometti replaces the human figure with a tree of life, most certainly a sycamore fig tree, and the flame with a sarcophagus. While the fig tree symbolizes immortality and the force of life, the sarcophagus visually signifies the ancient Egyptian representation of a home in the afterlife. The stele anchors both elements on the base and harkens back to his surrealist sculpture models for public squares from the early 1930s, such as *Projet pour une place*, 1931-1932, at The Museum of Modern Art, New York. Unfortunately, with the fall of the provisional government in 1947 the life-size monument was never realized but bronze editions of these smaller models were subsequently executed.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

519 HENRY MOORE (1898-1986)

Draped Torso



signed and numbered 'Moore 2/9'
(on the back of the base)
bronze with brown patina
Height: 7½ in. (19 cm.)
Conceived in 1982

\$15,000-20,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist).
Gift from the above to the present owner, December
1985.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1980-
1986*, London, 1988, vol. 6, p. 48, no. 858 (another cast
illustrated, p. 49).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

520 HENRY MOORE (1898-1986)

Two Sisters



signed and numbered 'Moore 2/7'
(on the right side of the base)
bronze with green and brown patina
Height: 5¼ in. (13.3 cm.)
Conceived in 1978

\$7,000-10,000

PROVENANCE:

Paul Goodman, Baltimore (acquired from the artist,
October 1987).
Gift from the above to the present owner.

LITERATURE:

A. Bowness, ed., *Henry Moore: Complete Sculpture, 1974-
1980*, London, 1994, vol. 5, p. 42, no. 746 (another cast
illustrated, p. 43).

PROPERTY FROM A DISTINGUISHED COLLECTION

521 ALEXANDER ARCHIPENKO (1887-1964)

Walking Soldier



signed, dated and numbered 'ARCHIPENKO 1917 2/10F' (on the front)

bronze with brown and green patina

Height: 45 $\frac{7}{8}$ in. (116.5 cm.)

Conceived in 1917; this bronze version cast in 1968

\$70,000-100,000

PROVENANCE:

Estate of the artist.

Perls Galleries, New York (1968).

Timothy Eaton, New York (acquired from the above, October 1969); sale, Christie's, New York, 10 May 2007, lot 373.

Private collection (acquired at the above sale); sale, Sotheby's, New York, 10 May 2016, lot 180.

Acquired at the above sale by the present owner.

LITERATURE:

B. Cendrars, T. Daubler and I. Goll, *Archipenko*, Potsdam, 1921, no. 26 (another cast illustrated).

M. Raynal, *A. Archipenko avec 32 reproductions en phototypie*, Rome, 1923, no. 21 (another cast illustrated).

A. Alexander, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, p. 75, no. 19 (another cast illustrated in color).

D.H. Karshan, ed., *Archipenko: International Visionary*, Washington, D.C., 1969, p. 47, no. 32 (another cast illustrated in color, pl. 46).

K.J. Michaelsen, *Alexander Archipenko: A Study of the Early Works, 1908-1920*, New York, 1977, p. 195, pl. S84 (another cast illustrated).

D.H. Karshan, *Archipenko: Sculpture, Drawings and Prints, 1908-1963*, Danville, Kentucky, 1985, p. 79, no. 34 (another cast illustrated, pp. 86-87).

D.H. Karshan, *Archipenko, Themes and Variations 1908-1963*, Daytona Beach, 1989, p. 78 (another cast illustrated, p. 79).

A. Barth, *Alexander Archipenkos plastisches Oeuvre*, Frankfurt, 1997, vol. II, p. 188, no. 86 (another cast illustrated, p. 189).

The Archipenko Foundation will include this work in the upcoming *catalogue raisonné* of sculptures by Alexander Archipenko.



522 GEORGES ROUAULT (1871-1958)

Paysage biblique (au tronc d'arbre)



signed 'G Rouault' (center right); signed with monogram (on the reverse);
inscribed 'Nocturne' (on the stretcher)

oil on canvas



17 x 13³/₈ in. (43.2 x 34 cm.)

Painted *circa* 1953

\$60,000-80,000

PROVENANCE:

Minami Gallery, Tokyo.

Anon. (acquired from the above, 1970); sale, Christie's,
New York, 8 November 2012, lot 409.

Acquired at the above sale by the present owner.

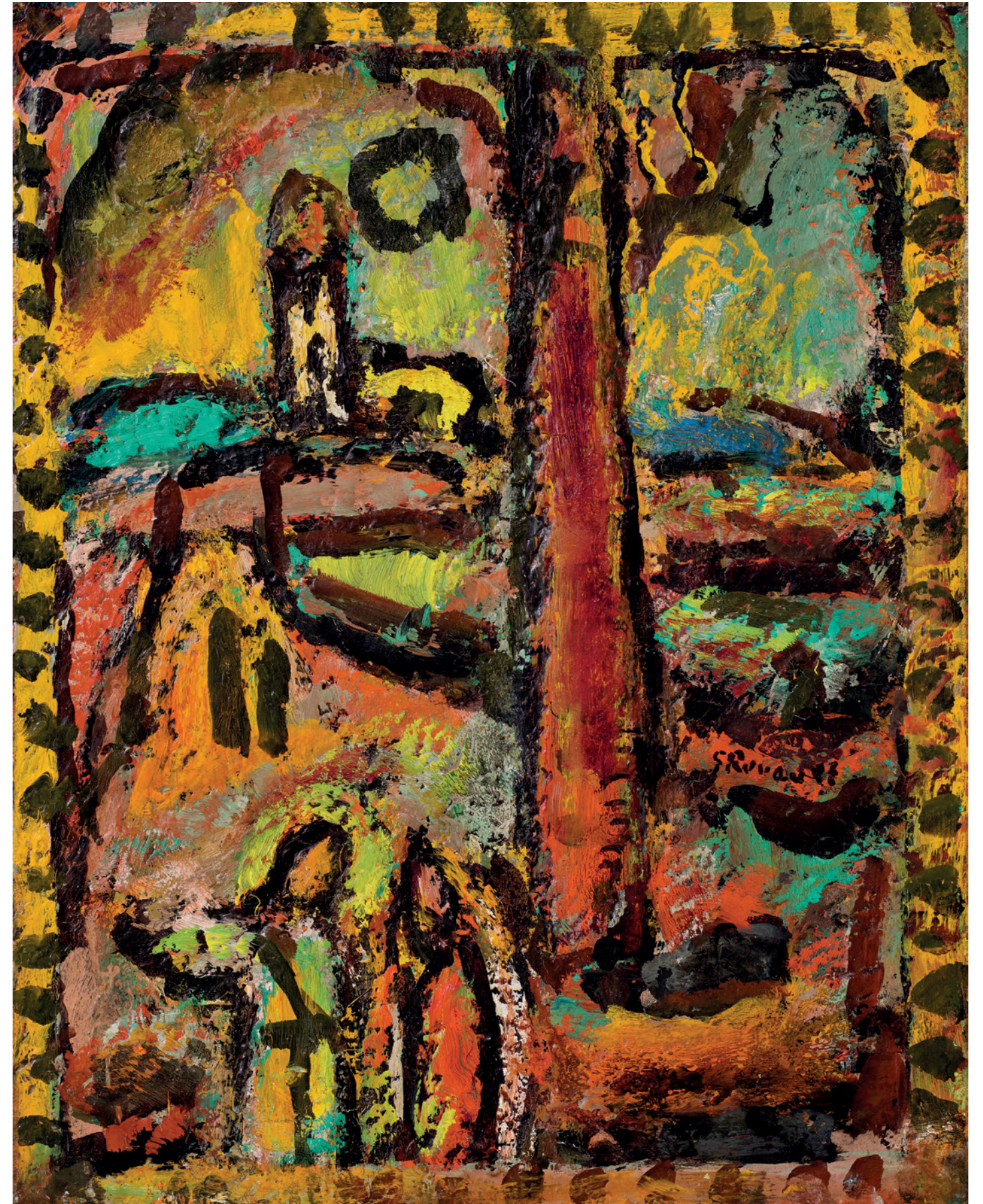
EXHIBITED:

Tokyo, National Museum of Art, *Rouault*, 1953.

Kawasaki, Saikaya Department Store, *Rouault*, 1960.

LITERATURE:

B. Dorival and I. Rouault, *Rouault: L'oeuvre peint*, Monte
Carlo, 1988, vol. II, p. 274, no. 2500 (illustrated).



523 ODILON REDON (1840-1916)

Crucifixion



signed 'ODILON REDON' (lower left)
charcoal on paper
20½ x 11 in. (52 x 28 cm.)

\$20,000-30,000

PROVENANCE:

Ambroise Vollard, Paris.
Ary Leblond, Paris.
Anon. sale, Sotheby & Co., London, 8 July 1971, lot 30.
Private collection, Tokyo; sale, Christie's, New York, 7 November 2002, lot 120.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Orangerie des Tuileries, *Odilon Redon*, October 1956-January 1957, p. 27, no. 49 (titled *Christ en croix*).
London, The Matthiesen Gallery, *Odilon Redon*, May-June 1959, no. 34 (illustrated; titled *Christ en croix*).
Kamakura, Kanagawa Museum of Modern Art and Nagoya, Aichi Prefectural Museum of Art, *Odilon Redon*, September-November 1973, p. 32, no. 18 (illustrated, pl. 18).

LITERATURE:

K. Berger, *Odilon Redon: Fantasy and Colour*, New York, 1965, p. 233, no. 700 (dated 1895-1898; titled *Christ on the Cross*).
World Collectors Annuary, January-December 1971, vol. XXIII, p. 458.
R. Bacou, *La Donation Ari et Suzanne Redon*, exh. cat., Musée du Louvre, Paris, 1984, cited under no. 23.
A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, Portraits et figures*, Paris, 1992, vol. I, p. 206, no. 520 (illustrated, p. 207).



524 SALVADOR DALÍ (1904-1989)

Biblia Sacra: Saint Jean le Baptiste (Luke 1 & Matthew 11)



signed and dated 'Dalí 1964' (lower right)
gouache, watercolor, decalcomania and sanguine
on paper
18¾ x 14 in. (47.4 x 35.5 cm.)
Executed in 1964

\$30,000-50,000

PROVENANCE:

Private collection, Europe (acquired from the artist); sale, Christie's, New York, 13 November 2015, lot 1038.
Acquired at the above sale by the present owner.

EXHIBITED:

Turin, Palazzo Bricherasio, *Salvador Dalí, la vita è sogno*, November 1996-March 1997.
Bruges, Stichting Sint-Jan, *Salvador Dalí, Doeken & Aquarellen*, July-November 1997, p. 159, no. 80 (illustrated in color).
Augsburg, Römisches Museum, *Dalí, Mara e Beppe, Bilder einer Freundschaft*, September-November 2000.

LITERATURE:

Rizzoli, ed., *Biblia Sacra vulgatæ editionis*, Rome, 1967, vol. V, p. 73 (illustrated).

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

PROPERTY FROM A PRIVATE COLLECTION, PARIS

525 MARC CHAGALL (1887-1985)

Amoureux au cheval rose, le soir



gouache, colored wax crayons, green felt-tip pen and pencil on paper
20⅞ x 14¼ in. (51 x 36.2 cm.)
Executed in 1970



\$250,000-350,000

PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

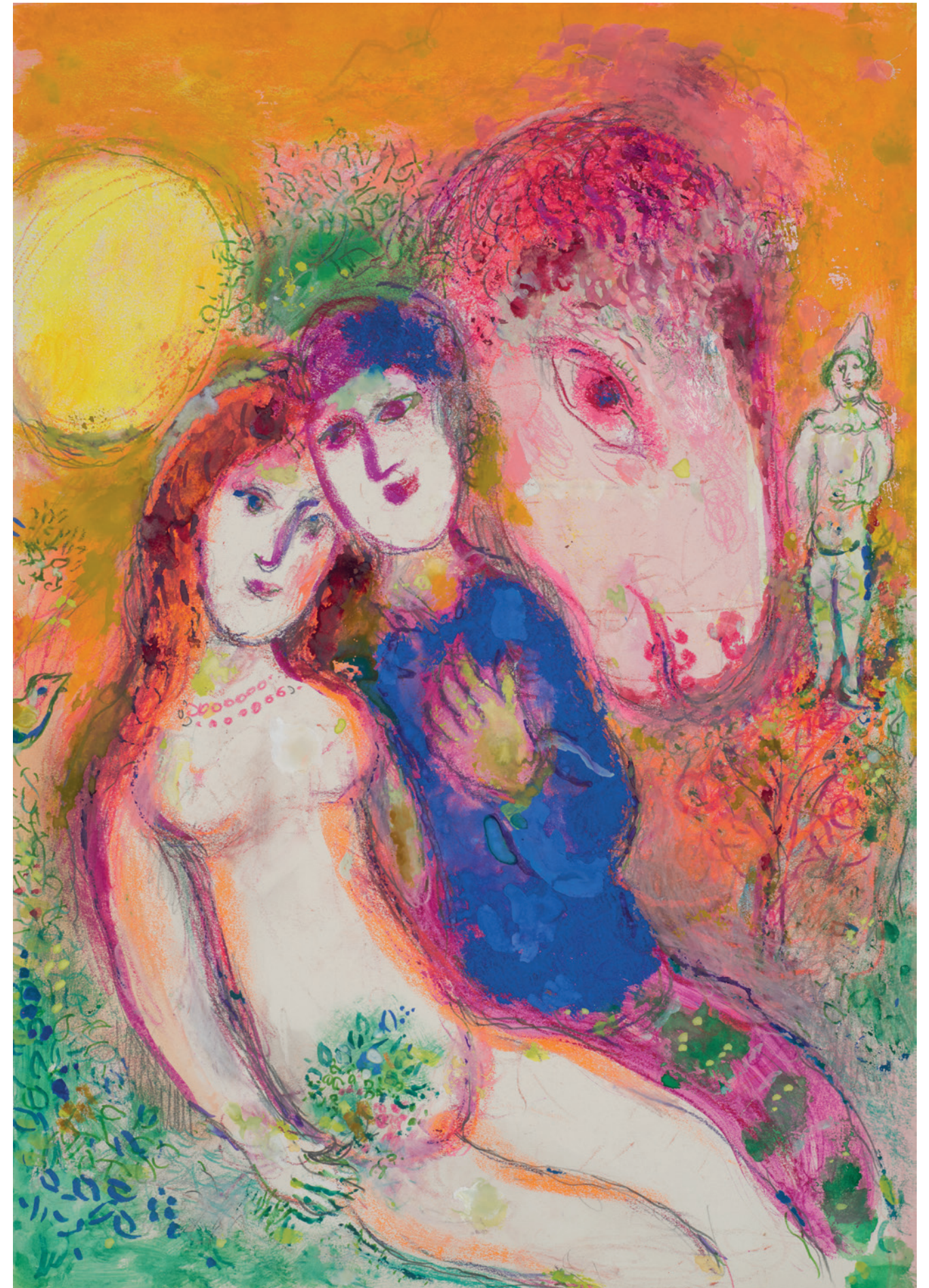
The Comité Marc Chagall has confirmed the authenticity of this work.

Bathed in a warm orange glow, *Amoureux au cheval rose, le soir* presents a fantastical vision of floating objects and symbols, appearing like a figment of Chagall's vivid imagination. Two lovers dominate the composition, next to which float an oversized pink horse, an acrobat and a vivid setting sun.

Poetically romantic in his representation of two embracing lovers, Chagall creates a deeply private personal mythology with its own specific iconography, *Amoureux au cheval rose, le soir* portrays an entrancing vision of a world of ecstatic dream, of sublimation and of romance. Painting the couple with a visceral brush, Chagall creates an energetic and sensuous composition.

*"I have always painted pictures
where human love floods my colors."*

– Marc Chagall



PROPERTY FROM THE ESTATE OF A LADY

526 HENRI MATISSE (1869-1954)

Coucher de soleil en Corse



signed 'Henri-Matisse' (lower left)

oil on canvas

12⁷/₈ x 16 in. (32.7 x 40.7 cm.)

Painted in 1898

\$300,000-400,000

PROVENANCE:

Olga Meerson-Pringsheim, Berlin (gift from the artist).

Dr. Fritz Nathan, Zurich (acquired from the family of the above, 1959).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 1959).

Sir Antony Hornby, London (acquired from the above, April 1960).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (acquired from the above, 1962).

Stephen Hahn Gallery, New York (acquired from the above, February 1966).

Acquired from the above by the late owner, by 1969.

EXHIBITED:

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings*, February-March 1960, p. 10, no. 19 (illustrated; titled *Paysage*).

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings*, February-March 1962, no. 9 (titled *Landscape, Corsica*).

(possibly) London, The Leicester Galleries (Ernest Brown & Phillips, Ltd.), *Exhibition of Paintings*, May-June 1963, no. 66.

Paris, Grand Palais, *Henri Matisse: Exposition du Centenaire*, April-September 1970, p. 63, no. 26 (illustrated, p. 120).

New York, The Museum of Modern Art, *Henri Matisse: A Retrospective*, September 1992-January 1993, p. 98, no. 14 (illustrated in color).

LITERATURE:

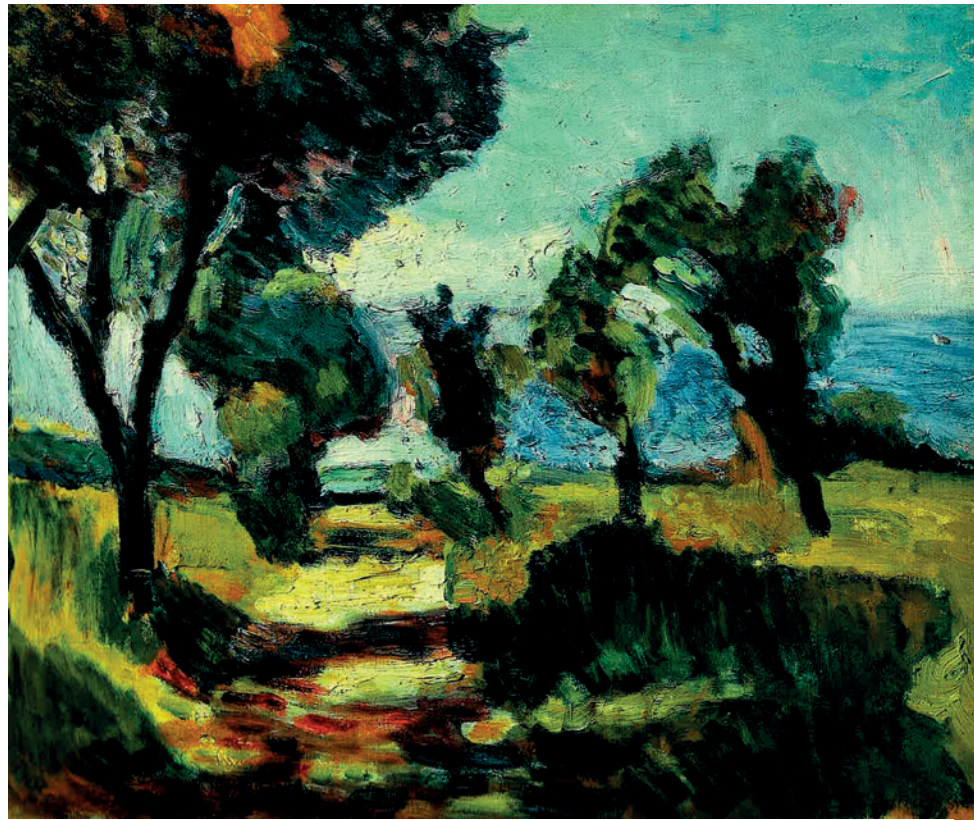
J. Flam, *Matisse: The Man and His Art, 1869-1918*, Ithaca, 1986, p. 54 (illustrated in color, p. 55, fig. 33).

J. Poncin, *Matisse à Ajaccio: 1898, révélation de la lumière et de la couleur*, Ajaccio, 2017, pp. 192-193.

Georges Matisse has confirmed the authenticity of this work.

Please note this work has been requested for the forthcoming exhibition *Matisse en Corse* that will take place at the Musée de la Corse in Corte from July to November 2021.





Henri Matisse, *Paysage de Corse: Les oliviers*, 1898. The Pushkin Museum, Moscow.
© 2020 Succession H. Matisse / Artists Rights Society (ARS), New York.

Painted during the spring-summer of 1898, *Coucher de soleil en Corse* underlines a vital transition in Matisse's early career. Linear rays of pastel pinks and greens emanate from the setting sun while the foreground of the composition is sheathed in deep purples and maroons as the sun begins to dip behind the central tree. Executed with fluid and quick brushwork, the landscape pulses with the transition of the light from late afternoon to early evening. The year of 1898 marked a discernible shift within Matisse's style beyond the influences of Impressionism, toward a style steeped in color and a freedom of brushwork. As John Elderfield described: "Once this commitment [to modernism] is made, Matisse's art rapidly changes. During an extended stay in Corsica and Toulouse in 1898-1899, he produced an important group of paintings in high-key arbitrary colors and with unnaturalistically broken or atomized forms... These 'proto-Fauve' paintings reveal the nature of Matisse's genius as a colorist: his using color not to imitate light, but to create it (J. Elderfield, *Henri Matisse: A Retrospective*, exh. cat., The Museum of Modern Art, New York, 1992, p. 81).

After marrying in January 1898, Matisse and his new bride Amélie Parayre spent their honeymoon in London

mainly to view J.M.W. Turner's paintings on the suggestion of Camille Pissarro. In seeing Turner's works in person, Matisse found a new appreciation of light and moved away from Impressionism. In Turner, Matisse saw not only light, but a means of creating an intense dreamlike sense of beauty rooted in but not slavishly representing nature. With this newfound discovery, Matisse traveled to Corsica and for the first time devoted himself fully to creating art. "Painting, even supposing it had been academic painting, could barely provide a living in those days. I was going to be forced to take up some other job," explained Matisse. "I decided to give myself a year off, without impediments, in which I would paint as I wanted to. I no longer worked for anyone but myself. I was saved" (quoted in H. Spurling, *The Unknown Matisse: A Life of Henri Matisse, 1869-1908*, New York, 1998, vol. 1, p. 159). The works borne out of this period of seclusion with their highly keyed colors, tonal harmony and lack of modulation in the color planes all hint at Matisse's later revolutionary flattening of the picture plane and firmly establish his unrivaled mastery of color above all else.



Henri Matisse at Studio Malonnes, 1898. Photographer unknown.

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

527 RAOUL DUFY (1877-1953)

Le bassin de Deauville

signed 'Raoul Dufy' (lower right)

oil on canvas

23¾ x 28⅞ in. (60.2 x 73.2 cm.)

Painted in 1938

\$150,000-250,000

PROVENANCE:

Dr. Alexandre Roudinesco, Paris (acquired from the artist, 1938); sale, Parke-Bernet Galleries, Inc., New York, 10 October 1968, lot 62.

Richard C. Lockton, Indianapolis.

Gift from the above to the present owner, 1970.

EXHIBITED:

Kunsthalle Basel, *Vlaminck, R. Dufy, Rouault*, May-June 1938, p. 15, no. 91 (dated 1933).

Albi, Musée Toulouse-Lautrec, *Raoul Dufy*, July-September 1955, p. 26, no. 31 (illustrated, pl. 17).

Paris, Galerie Bernheim Jeune-Dauberville, *Chefs d'œuvre de Raoul Dufy*, April-July 1959, no. 38 (illustrated, pl. 20).

Mexico City, Museo Nacional de Arte Moderno, *Cien años de Pintura en Francia: De 1850 a nuestros días*, October-November 1962, no. 48 (illustrated).

LITERATURE:

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, p. 347, no. 857 (illustrated).

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 paint scenes of boats racing across the tumbling waves, their sails unfurled, or sailing into the harbors of Le Havre or Deauville. Often called the Parisian Riviera, Deauville

was internationally renowned as a glamorous place, with a racetrack, casino, and Coco Chanel's first shop outside of Paris.

In this bold depiction of the Deauville harbor, Dufy captures the vibrancy and joie de vivre of the port town. Painted with dynamic brushstrokes, the surface of the water and texture of the clouds appear animated. The influence of Fauvism is readily seen in both the intensity of color and in the loose application of the paint. In Dufy's interpretation of Fauvism, he combines skeletal, dark contours with quick washes of paint. The luminous palette adeptly conveys the climate of the Normandy coast, in particular through the use of cobalt 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 patriotism of a painter who decorated street windows with large French flags during his Fauve period, and who adorns the present work with a French tricolor proudly in the center of the composition.



PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

528 HENRI MATISSE (1869-1954)

Jeune fille assise, robe jaune

signed 'Henri. Matisse' (lower right)
oil on canvas
21⅞ x 18½ in. (55.4 x 47.2 cm.)
Painted in 1921-1922

\$700,000-1,000,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, February 1922).
Georges Bénard, Paris (acquired from the above, March 1922); sale, Hôtel Drouot, Paris, 9 June 1933, lot 59.
Georges Bernheim, Paris (by 1939).
Jacques Seligmann & Co., Inc., New York (acquired from the above, February 1942).
Theodore Schempp, New York (acquired from the above).
Caroline Marmon Fesler, Indianapolis (acquired from the above, 1944).
Bequest from the above to the present owner, 1961.

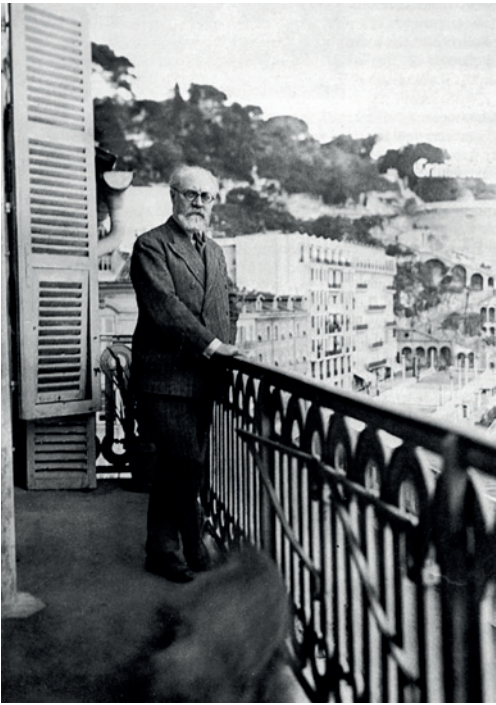
EXHIBITED:

Paris, Galerie Bernheim-Jeune et Cie., *Henri Matisse*, February-March 1922, no. 6.
Indianapolis, Herron Museum of Art, *Tribute to Caroline Marmon Fesler, Collector*, November-December 1961, no. 14 (illustrated).

LITERATURE:

C. Vildrac, *Nice 1921: Seize reproductions d'après les tableaux de Henri Matisse*, Paris, 1922 (illustrated, pl. 3; with incorrect dimensions).
G.-P. and M. Dauberville, *Matisse*, Paris, 1995, vol. II, p. 1061, no. 513 (illustrated).

Georges Matisse has confirmed the authenticity of this work.



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



LOT ESSAY

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

529 MAURICE DE VLAMINCK (1876-1958)

Pont de Nogent



signed 'Vlaminck' (lower left)
oil on canvas
18¼ x 21¾ in. (46.3 x 55.2 cm.)
Painted in 1911

\$100,000-150,000

PROVENANCE:

Anon. sale, Christie's, New York, 7 November 2007, lot 411.
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.



530 HENRI MATISSE (1869-1954)

Femme en robe de résille debout près d'un plat de fruits

signed and dated 'Henri Matisse 7/4 39' (lower left)

pen and India ink on paper

24 $\frac{5}{8}$ x 13 $\frac{1}{2}$ in. (62.8 x 49.8 cm.)

Drawn on 7 April 1939

\$150,000-200,000

PROVENANCE:

Acquired by the present owner, *circa* 1951.

EXHIBITED:

Tokyo National Museum; Osaka Municipal Museum of Art and Okayama, Ohara Museum of Art, *Matisse*, March-June 1951, no. 76 (illustrated).

Georges Matisse has confirmed the authenticity of this work.

"My line drawing is the purest and most direct translation of my emotion," Matisse declared in the opening of his *Notes of a Painter on His Drawing*, published in 1939 (J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 130). Between 1935 and 1937, Matisse created a sequence of drawings in pen and India ink, representing female figures at ease, nude or clothed, in elaborate interior settings. These "are among the finest achievements of his draughtsmanship," John Elderfield claimed. "Some of the individual sheets are breathtaking in their assurance and audacity, and almost without exception, they realize what the comparable, late 1920s ink drawings did not: decorative assimilation of the figure into the decorated unity of the sheet" (*The Drawings of Henri Matisse*, exh. cat., The Museum of Modern Art, New York, 1985, p. 113).

The present work clearly descends from the novel creations where the figure becomes one with her

interior. Here, a young woman dressed in a form-fitting patterned dress stands behind a bowl of fruit propped on a lavishly decorated side table, and next to a large armchair, an oasis of negative space within an explosion of patterns. Looking directly at the viewer with seemingly melancholic eyes, she clasps her hands below her chest, her shoulders drawing back to reveal her sensual figure. Behind her, the wallpaper echoes the figure's dress: an intricate network of leaves forms the diamond-shaped pattern, reminiscent of the sitter's dress, where intersections are crowned by a single flower; within each diamond are bouquets of flowers and foliage.

"These drawings are more complete than they appear," Matisse asserted. "They generate light...they contain, in addition to the flavor and sensitivity of the line, light and value differences that quite clearly correspond to color...I distinctly feel that my emotion is expressed by means of plastic writing. Once my emotive line has modelled the light of the paper without destroying its precious whiteness, I can neither add nor take anything away. The page is written; no correction is possible. If it is not adequate, there is no alternative than to begin again, as if it were an acrobatic feat. It contains, amalgamated according to my possibilities of synthesis, the different points of view that I could more or less assimilate through my preliminary study" (quoted in *ibid.*, pp. 113-114).





PROPERTY FROM A PRIVATE ATLANTA COLLECTION

531 RAOUL DUFY (1877-1953)

La Fête ou Présentation des Mannequins chez Poiret



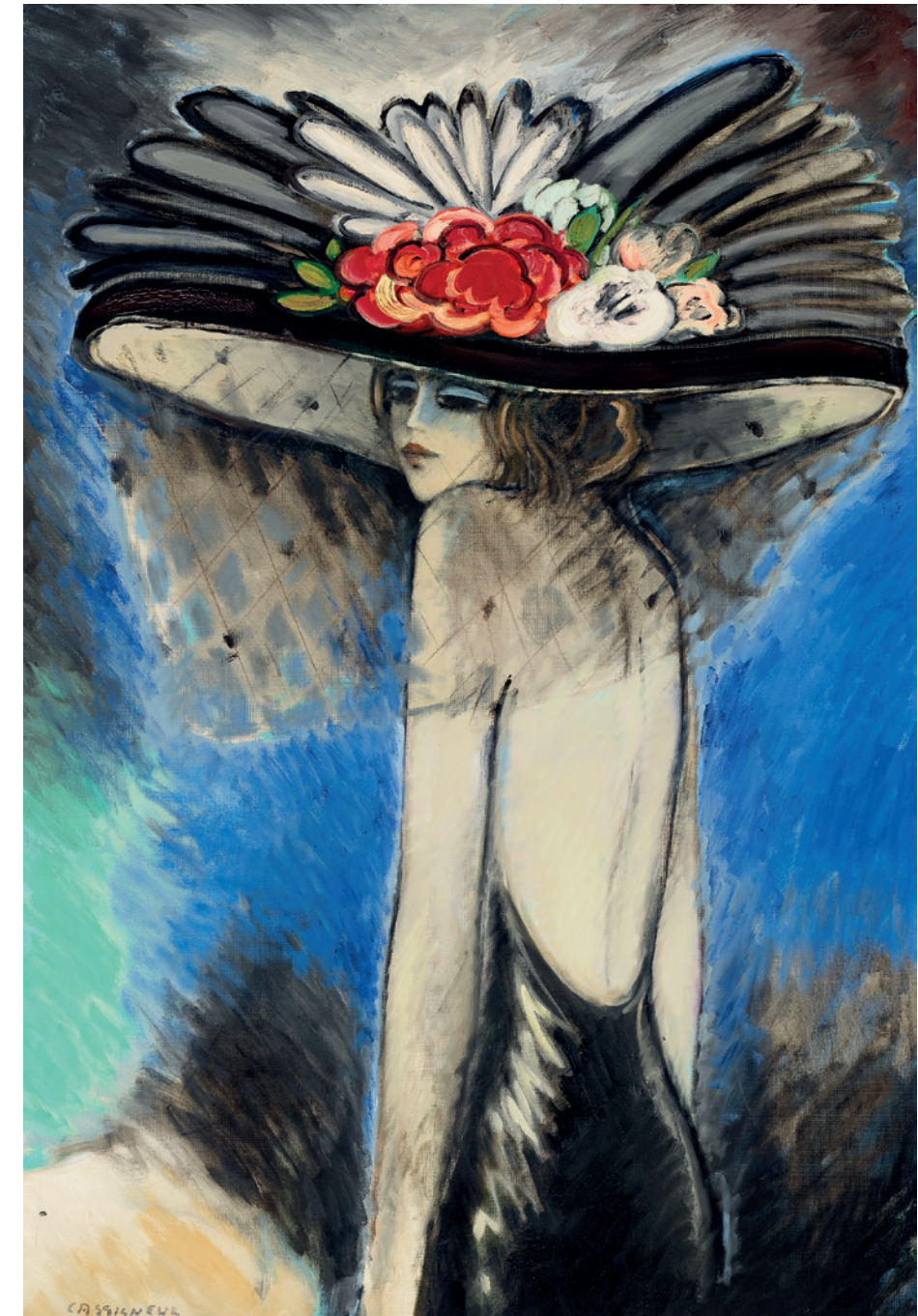
signed 'Raoul Dufy' (lower left)
gouache, watercolor, pen and black ink and pencil on
paper
10¼ x 19½ in. (26 x 49.5 cm.)
Executed *circa* 1925

\$40,000-60,000

PROVENANCE:

Acquired by the family of the present owner, by
1966.

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



Δ532 JEAN-PIERRE CASSIGNEUL (B. 1935)

Nu au chapeau



signed 'CASSIGNEUL' (lower left); signed again
and titled 'Cassigneul Nu au Chapeau' (on the
reverse)
oil on canvas
51⅞ x 35⅞ in. (129.9 x 89.2 cm.)
Painted in 1970

\$50,000-70,000

PROVENANCE:

Private collection, Japan (1995).
Acquired from the above by the present owners.

Jean-Pierre Cassigneul has confirmed the authenticity
of this work.

533 RAOUL DUFY (1877-1953)

Les Bateaux

signed 'Raoul Dufy' (lower right)

oil on canvas

18½ x 21⅝ in. (47 x 54.9 cm.)

Painted in 1909-1910

\$300,000-500,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris.

Dikran G. Kelekian, New York (by 1951).

William Kelly Simpson, New York.

By descent from the above to the present owner, 2017.

EXHIBITED:

San Francisco Art Club, California Palace of the Legion of Honor, *circa* 1950 (on loan).

LITERATURE:

M. Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, Geneva, 1972, vol. I, p. 266, no. 323 (illustrated).

Painted in 1909-1910, the present painting was executed during a time in Dufy's career when he sought to reconcile his Fauvist approach with elements of Cubism, inspired by the work of Georges Braque and Paul Cézanne. In *Les Bateaux*, Dufy marries a bold color palette with repeating geometric shapes, while maintaining his buoyant Fauvist approach to the handling of paint. The end result is a scene that reads as a harmonious celebration, boisterously alive with light and air.

The sea, with its ever shifting weather, allowed Dufy ample opportunities to experiment with light and color, and helped him to develop his theory of *couleur-lumière*, where "the colour captures the light that forms and animates the group as a whole. Every object or group of objects is placed within its own area of light and shade, receiving its share of reflections and being subjected to the arrangement decided by the artist" (quoted in D. Perez-Tibi, *Dufy*, New York, 1989, p. 150).

Les Bateaux is a vibrant celebration of the port. In the background, a row of houses occupies the bank of the river, while the green water maintains a group of lissome sailboats afloat, their masts sprouting forth and dotting the scene with French flags. Racing boats in the foreground draw the eye across the painting to larger vessels in the back. While Dufy often painted regattas in action, enthralled by the energy and amusement that such a spectacle invoked, here he imbues the scene with the same dynamism by integrating repetitive forms and short, staccato brushstrokes that evoke the ebb and flow of the ocean and wind in the fluttering flags.



PROPERTY FROM THE RON AND DIANE DISNEY MILLER COLLECTION

534 HENRI MATISSE (1869-1954)

Nu étendu (recto); Etudes (verso)



signed 'Henri Matisse' (lower left)
pencil on paper
11 x 15¼ in. (28 x 38.6 cm.)
Drawn *circa* 1918-1919

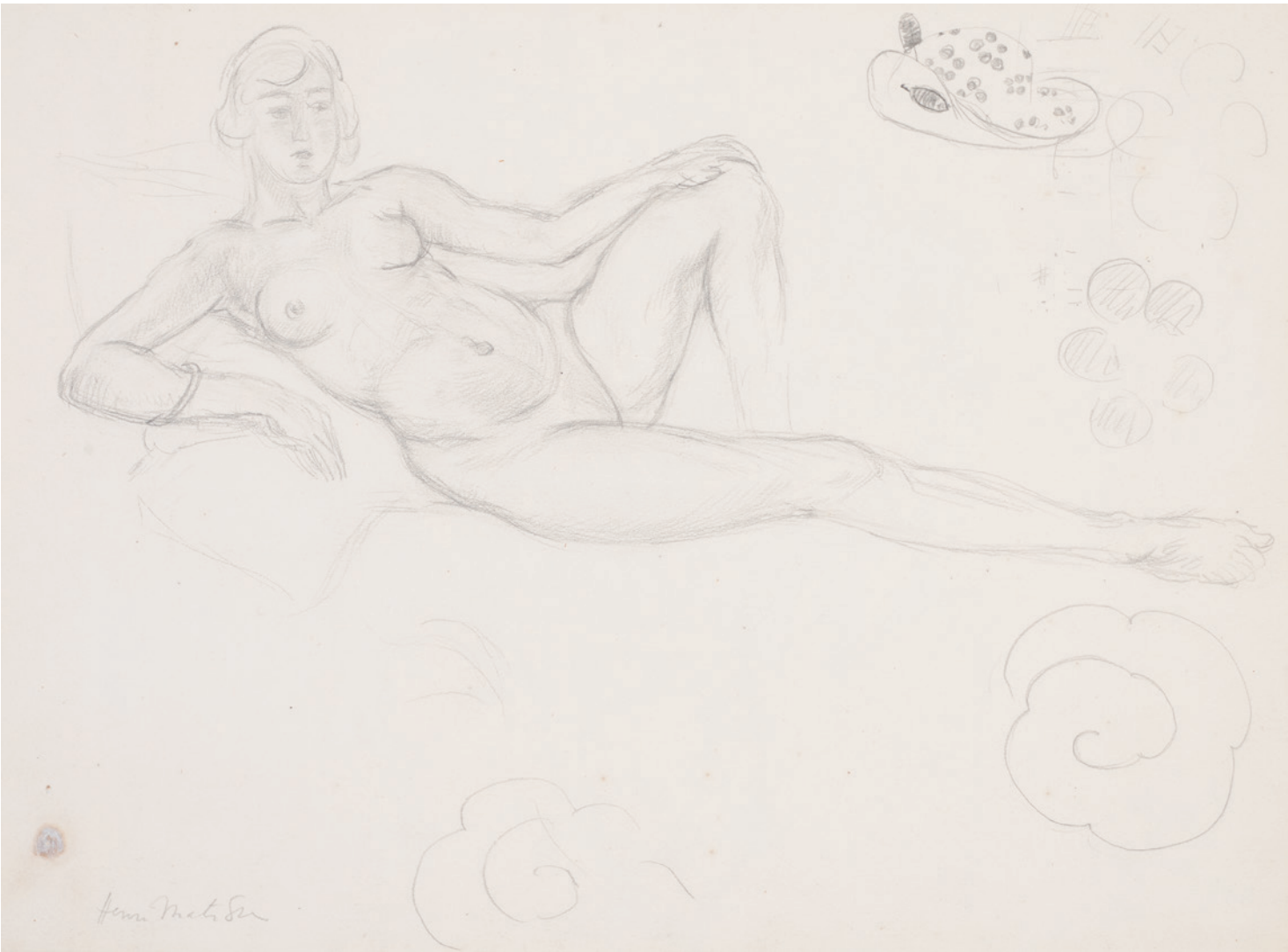
\$70,000-100,000

PROVENANCE:
John Berggruen Gallery, San Francisco.
Acquired from the above by the late owners, May 1990.

Georges Matisse has confirmed the authenticity of this work.



(verso)



PROPERTY FROM THE ESTATE OF A LADY

535 MAURICE DE VLAMINCK (1876-1958)

Nature morte au compotier



signed 'Vlaminck' (lower left)

oil on canvas

21 $\frac{5}{8}$ x 26 in. (54.9 x 66 cm.)

Painted in 1906-1907



\$700,000-1,000,000

PROVENANCE:

Allen Hofrichter, New York.

Perls Galleries, New York (*circa* 1956).

Stephen Hahn Gallery, New York.

Acquired from the above by the late owner, by 1968.

EXHIBITED:

New York, Perls Galleries, *Vlaminck: His Fauve Period (1903-1907)*, April-May 1968, no. 27 (illustrated; dated 1906 and titled *Nature morte fauve*).

LITERATURE:

M. Sauvage, *Vlaminck: Sa vie et son message*, Geneva, 1956, p. 111, no. 49 (illustrated; dated 1906 and with incorrect dimensions).

M. Vallès-Bled, *Vlaminck: Catalogue critique des peintures et céramiques de la période fauve*, Paris, 2008, p. 376, no. 169 (illustrated).



LOT ESSAY

536 PABLO PICASSO (1881-1973)

Homme et femme



signed, dated and numbered 'Picasso 15.3.67. II' (upper left)
pen and brush and India ink and inkwash on paper
19 $\frac{7}{8}$ x 15 in. (49.9 x 38.1 cm.)
Executed on 15 March 1967

\$60,000-80,000

PROVENANCE:

Galerie Berggruen et Cie., Paris.

Hokin Gallery, Inc., Palm Beach.

Acquired from the above by the family of the present
owner, May 1969.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1973, vol. 27, no. 496
(illustrated, pl. 186).



537 BERNARD BUFFET (1928-1999)

Fleurs bleues et jaunes dans un pichet



signed and dated 'Bernard Buffet 64' (center right)

oil on canvas

39¾ x 28⅞ in. (100.9 x 73.4 cm.)

Painted in 1964

\$50,000-70,000

PROVENANCE:

Galerie E. David et M. Garnier, Paris.

Wally Findlay Galleries, Inc., Palm Beach (acquired from the above).

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

This work is recorded in the Maurice Garnier Archives.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

538 ALBERT BLOCH (1882-1961)

Ohne Titel (Höllenszene)



signed with monogram (lower left)
oil on canvas
30% x 35½ in. (77.6 x 90.2 cm.)
Painted in 1912

\$250,000-350,000

PROVENANCE:

Arthur Jerome and Lucy O. Eddy, Chicago (*circa* 1915).
Jerome O. Eddy, Skull Valley (by descent from the above,
1931); sale, Williams, Barker & Severn Co., Chicago, 20
January 1937, lot 141.
(possibly) Leo Buntman, Chicago (acquired at the above
sale).
Herbert B. Palmer, Los Angeles.
Richard Feigen Gallery, Chicago.
Lafayette Parke Gallery, New York and San Francisco.
Acquired from the above by the present owner, March
1994.

EXHIBITED:

Kansas City, Nelson-Atkins Museum of Art; Munich,
Städtischen Galerie im Lenbachhaus and Wilmington,
The Delaware Art Museum, *Albert Bloch: An American
Blue Rider*, January-December 1997, p. 209, no. 15
(illustrated in color, p. 102, pl. 16).
Minneapolis, Walker Art Center, *The Cities Collect*,
September 2000-January 2001, no. 28.
Minneapolis, Walker Art Center, *Franz Marc and the Blue
Rider*, April-July 2001, no. 1.
Düsseldorf, Museum Kunstpalast, *El Greco and
Modernism*, April-August 2012, p. 254 (illustrated in
color).

David Cateforis has confirmed the authenticity of this
painting.

LOT ESSAY



PROPERTY FROM AN IMPORTANT COLLECTION

539 ALEXANDER ARCHIPENKO (1887-1964)

Turning Torso



signed, dated, numbered and inscribed with symbol 'Archipenko 1921 4/8 F' (on the back)

bronze with brown patina

Height: 28 in. (71.1 cm.)

Conceived in 1921; this bronze version cast in 1966

\$150,000-250,000

PROVENANCE:

Estate of the artist.

Perls Galleries, New York.

Anon. sale, Sotheby Parke Bernet, Inc., New York, 20

October 1976, lot 33.

Acquired at the above sale by the late owner.

EXHIBITED:

Los Angeles, UCLA Art Galleries, *Alexander Archipenko*,

1967, no. 38 (illustrated, p. 50).

LITERATURE:

H. Hildebrandt, intro., *Alexander Archipenko*, Berlin, 1923,

no. 28 (marble version illustrated; dated 1912 and titled

Grey Torso).

E. Wiese, *Alexander Archipenko*, Leipzig, 1923, no. XV

(marble version illustrated; dated 1922).

A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*,

New York, 1960 (marble version illustrated, pl. 118; dated

1922).

P. Vogt, *Das Museum Folkwang Essen*, Cologne, 1965, no. 77

(another cast illustrated; dated 1922).

D.H. Karshan, ed., *Archipenko: International Visionary*, Washington, D.C., 1969, pp. 62 and 114, no. 38 (another cast illustrated, pl. 81).

D.H. Karshan, *Archipenko: The Sculpture and Graphic Art, Including a Print Catalogue Raisonné*, Tübingen, 1974, p. 99 (marble version illustrated; dated 1922).

W. Schnell, *Der Torso als Problem der Modernen Kunst*, Berlin, 1980, p. 126 (another cast illustrated, no. 174).

H. Schmoll gen. Eisenwerth and A. Heilmann, *Alexander Archipenko: Werke von 1908 bis 1963 aus dem testamentarischen Vermächtnis*, Saarbrücken, 1986, vol. I, p. 106, no. 46 (smaller version illustrated, p. 109).

A. Barth, *Alexander Archipenkos plastisches oeuvre*, Frankfurt, 1997, vol. II, p. 252, no. 128 (another cast illustrated, p. 253).

The Archipenko Foundation will include this work in the upcoming *catalogue raisonné* of sculptures by Alexander Archipenko.



LOT ESSAY

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

540 ALBERT BLOCH (1882-1961)

Talbild, nachts



signed with monogram (lower left)

oil on canvas

26⅞ x 30½ in. (66.3 x 77.4 cm.)

Painted in 1915-1917



\$120,000-180,000

PROVENANCE:

Prof. Dr. Walter Dixel, Braunschweig (acquired from the artist).

Prof. Dr. Thomas Dixel, 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.



LOT ESSAY

PROPERTY FROM A PRIVATE COLLECTION, PARIS

541 MARC CHAGALL (1887-1985)

Confidences dans l'atelier au vase bleu

gouache, watercolor, pastel, pen and India ink and charcoal on paper

27 $\frac{1}{8}$ x 22 $\frac{3}{8}$ in. (68.9 x 57 cm.)

Executed *circa* 1976



\$180,000-250,000

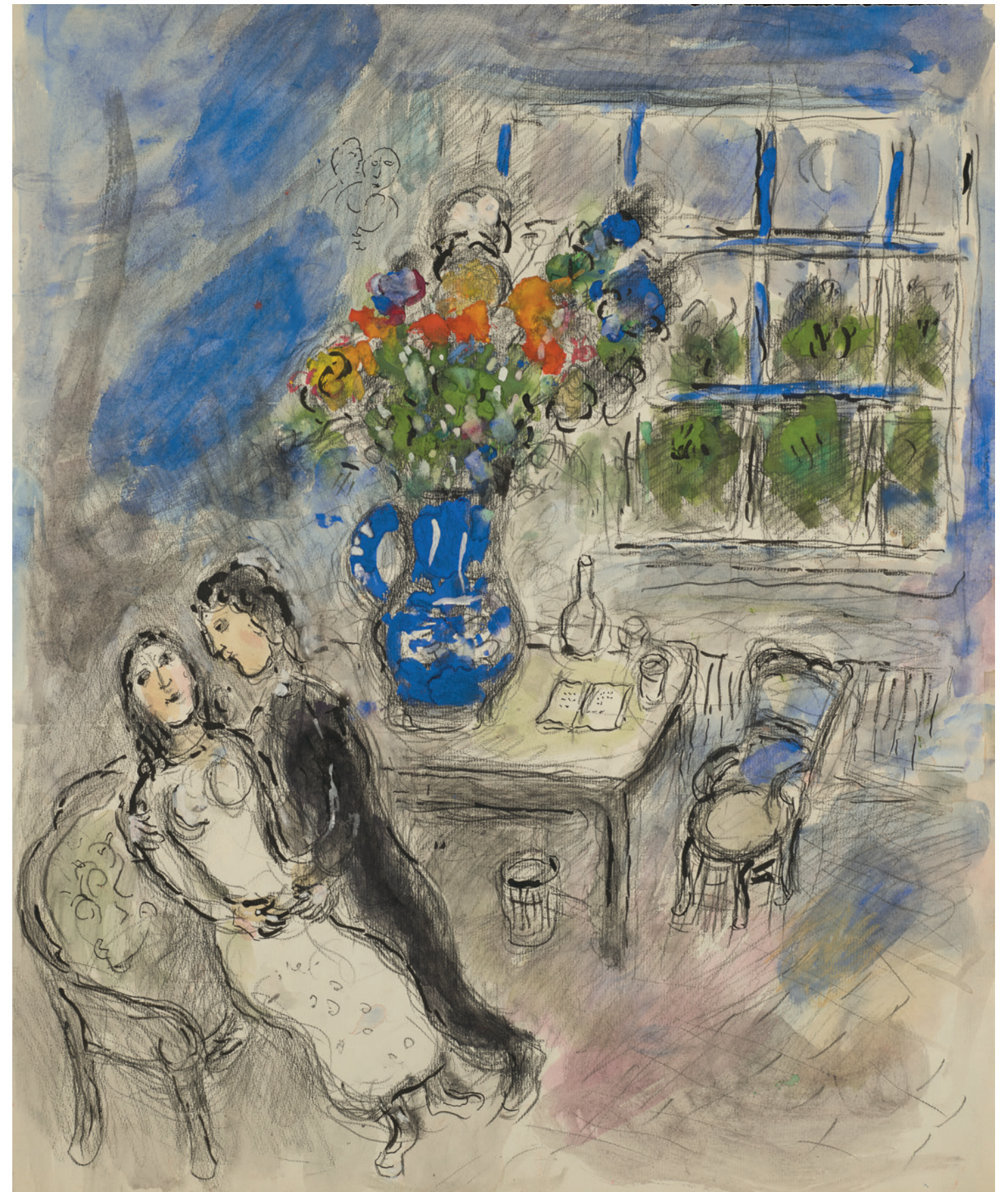
PROVENANCE:

Estate of the artist.

Acquired from the above by the present owner.

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

The present work depicts newlyweds seated by a table laden with a large bouquet of flowers. They represent the artist and his beloved first wife Bella, who died in 1944, but who remained his eternal bride and forever the light of his life. Much of Chagall's enduring immersion in Bella's memory was any man's nostalgia for the great love of his youth. Chagall was fortunate enough to have married his first true love, and he cultivated these beautiful memories like a patient and ever mindful gardener. For Chagall in his advanced age, as was also the case with Pablo Picasso, memory became the key to creativity; the desire to revisit and relive all the stages of a long and passionate life imparts a poignant dimension to the work of this artist's old age, in pictures that betoken a wisdom beyond words.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

542 PAUL SIGNAC (1863-1935)

Ciboure



signed 'P. Signac' (lower left) and titled, dated and inscribed 'Ciboure 10 Avril 29 St Jean-de-Luz-' (lower right)
 watercolor and black Conté crayon on paper laid down on paper laid down on card
 11 x 17½ in. (27.9 x 43.5 cm.)
 Executed on 10 April 1929

\$50,000-70,000

PROVENANCE:
 Gaston Lévy, La Baule.
 Galerie Hopkins-Thomas, Paris.
 Private collection, Europe (acquired from the above, 1997);
 sale, Christie's, New York, 7 November 2007, lot 186.
 Acquired at the above sale by the present owners.

LITERATURE:
 M. Ferretti-Bocquillon, *Signac Watercolours*, Paris, 2001, p. 106 (illustrated in color, fig. 83).

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

543 PAUL SIGNAC (1863-1935)

Paimpol, Le Fanny Crossfield



signed, dated and inscribed 'P. Signac 5 Aout. Paimpol' (lower right)
 watercolor and black Conté crayon on paper
 11½ x 17¼ in. (28.1 x 43.8 cm.)
 Executed circa 1930

\$30,000-50,000

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

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

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

544 ARMAND GUILLAUMIN (1841-1927)

Paysage de la Creuse, au printemps



signed 'Guillaumin' (lower right)
oil on canvas
18¼ x 21⅞ in. (46.4 x 55.5 cm.)
Painted *circa* 1908

\$30,000-50,000

PROVENANCE:

Norbert Hasse, Paris.
Anon. sale, Hôtel Drouot, Paris, 16 May 1997, lot 115.
Anon. sale, Sotheby's, London, 25 June 2002, lot 135.
E & R Cyzer, London (acquired at the above sale).

Montgomery Gallery, San Francisco (acquired from the above).
Acquired from the above by the late owner, November 2005.

EXHIBITED:

London, E & R Cyzer, *A View of the Century, 1901-1991*, 2002, no. 5 (illustrated in color; dated *circa* 1910).

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 NEW YORK ESTATE

545 LOUIS VALTAT (1869-1952)

Le jardin de l'artiste à Choisel



signed 'L. Valtat' (lower left)
oil on canvas
32 x 39⅞ in. (81.3 x 100.7 cm.)
Painted *circa* 1930

\$40,000-60,000

PROVENANCE:

David W. Hughes & Co., London.
Anon. sale, Christie's, New York, 1 May 1996, lot 210.
Acquired at the above sale by the late owner.

This work will be included in the forthcoming Valtat *catalogue raisonné* currently being prepared by Les Amis de Louis Valtat.

PROPERTY FROM A PRIVATE ATLANTA COLLECTION

546 ALBERT MARQUET (1875-1947)

La promenade aux Sables d'Olonne

signed 'Marquet' (lower right)

oil on panel

12 $\frac{7}{8}$ x 16 $\frac{1}{4}$ in. (32.6 x 41.1 cm.)

Painted in 1933

\$80,000-120,000

PROVENANCE:

Estate of the artist.

Marcelle Marquet, Paris (wife of the artist).

E.J. van Wisselingh & Co., Amsterdam (acquired from the above, 1949).

M. Knoedler & Co., Inc., New York (acquired from the above, April 1959).

Acquired from the above by the family of the present owners, September 1961.

EXHIBITED:

M. Sandoz, *L'Oeuvre d'Albert Marquet à La Rochelle, La Chaume, Les Sables d'Olonne en 1920, 1921 et 1933*, Ph.D.

Diss., Institut national d'histoire de l'art, Paris, 1957, p. 44, no. 100 (titled *La promenade aux Sables d'Olonne*).

N. Lenyashina, *Albert Marquet*, Leningrad, 1975, no. 545, pp. 146 and 209 (titled *La plage, Les Sables d'Olonne*).

LITERATURE:

London, Crane Kalman Gallery, *A Selection of Paintings by Albert Marquet and Jean Puy*, June-July 1958, no. 8

(illustrated in color; titled *La plage, Les Sables d'Olonne*)

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



PROPERTY FROM THE LATE MR. AND MRS. WALTER N. ROTHSCHILD, JR.

547 EUGÈNE BOUDIN (1824-1898)

Deauville, Le bassin à marée haute



signed, dated and inscribed 'E. Boudin 90 Deauville' (lower right)

oil on panel

15 x 18³/₈ in. (38.1 x 46.6 cm.)

Painted in 1890

\$80,000-120,000

PROVENANCE:

George A. Hearn, New York; Estate sale, Plaza Hotel,
New York, 25 February 1918, lot 200.

Schoneman Galleries, New York.

Virginia and Walter N. Rothschild, Jr., New York.

By descent from the above to the present owners, 2013.

EXHIBITED:

Roslyn Harbor, New York, Nassau County Museum
of Art, *Normandy and Its Artists Remembered: A 50th
Anniversary of the Invasion*, June-September 1994 (dated
circa 1901 and titled *Deauville*).

LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. III, p. 43, no.
2667 (illustrated).





PROPERTY FROM THE RON AND DIANE DISNEY MILLER COLLECTION

548 CAMILLE PISSARRO (1830-1903)

Marché à Gisors



stamped with initials 'C.P.' (Lugt 613e; lower right)
gouache, inkwash and charcoal on paper
12 x 9 $\frac{1}{8}$ in. (30.5 x 23.2 cm.)

\$40,000-60,000

PROVENANCE:

Private collection, Paris.
Galerie Salis, Salzburg (by 1987).
Mekler Gallery, Los Angeles.
Acquired from the above by the late owners, June 1988.

EXHIBITED:

Salzburg, Galerie Salis, spring 1987.

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



PROPERTY FROM THE RON AND DIANE DISNEY MILLER COLLECTION

549 CAMILLE PISSARRO (1830-1903)

Paysanne assise



stamped with initials 'C.P.' (Lugt 613e; lower left)
pastel and charcoal on paper
12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in. (31.1 x 24 cm.)

\$10,000-15,000

PROVENANCE:

Mekler Gallery, Los Angeles.
Acquired from the above by the late owners, April 1987.

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

PROPERTY FROM THE ESTATE OF A LADY

550 GUSTAVE CAILLEBOTTE (1848-1894)

Linge séchant, Petit Gennevilliers



stamped with signature 'G. Caillebotte.' (lower right)

oil on canvas

21½ x 25¾ in. (54.6 x 65.3 cm.)

Painted in 1888



\$250,000-450,000

PROVENANCE:

Estate of the artist.

Private collection, Paris.

Galerie Lorenceau, Paris.

Stephen Hahn Gallery, New York (acquired from the above).

Acquired from the above by the late owner, by 1974.

LITERATURE:

M. Berhaut and D. Wildenstein, *Gustave Caillebotte*, Paris, 1951, p. 39, no. 288 (dated 1892).

M. Berhaut, *Caillebotte: Sa vie et son oeuvre, Catalogue raisonné des peintures et pastels*, Paris, 1978, p. 199, no. 349 (illustrated prior to stamped signature).

M. Berhaut and S. Pietri, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels, Nouvelle édition revue et augmentée*, Paris, 1994, p. 210, no. 369 (illustrated prior to stamped signature).

M. Marrinan, *Gustave Caillebotte: Painting the Paris of Naturalism, 1872-1887*, Los Angeles, 2016, pp. 356 and 361 (illustrated, p. 357, fig. 187; dated circa 1892 and titled *Oil sketch for Laundry Drying*).

The Comité Caillebotte has confirmed the authenticity of this work.

Painted in 1888, Caillebotte's *Linge séchant, Petit Gennevilliers* depicts a clothesline of laundry drying in the wind along a quiet stretch of the Seine the artist called home during the final decade of his life. The family estate at Yerres, which had inspired so many of

the artist's early compositions, had been sold in 1878 following the death of his mother. In search of a new retreat from Parisian life, Caillebotte and his brother Martial purchased a property on the banks of the Seine in Petit-Gennevilliers, a more rustic hamlet than the neighboring Argenteuil. A half an hour by train from Paris, this stretch of the Seine had become a popular hub for day-trippers during the second-half of the 19th-century, drawn to the area's open countryside, scenic walks and pleasure boating. While the artist may have been introduced to the locale through his fellow Impressionist, Claude Monet, who was based in Argenteuil in 1871 and painted its environs extensively, it was likely Caillebotte's passion for yachting which drew him to settle there in 1887, the year before the present lot was painted.

Linge séchant, Petit Gennevilliers hails from a series of works Caillebotte painted of laundry drying *en plein air* in the late 1880s. While this painting is firmly encamped within the tradition of Impressionism, seeking to capture the nuances of sunlight as it plays off the bright white shirts, the angled perspective and technique are strikingly modern. Caillebotte employs a fresh, vivid palette of subtle blues and purples applied in short, bold brushstrokes to offset the laundry from the more diffuse rendering of the hazy blue sky. The tactility of the shirts contributes to this sense of depth while the artist's dynamic technique creates the impression of the movement of the laundry fluttering in the wind. Caillebotte breathes life into the traditional still life genre and moves it outdoors, defying tradition, as he employs the Impressionist technique to great effect.





PROPERTY FROM THE RON AND DIANE DISNEY MILLER COLLECTION

551 BERTHE MORISOT (1841-1895)

Portrait de Mademoiselle Labillois



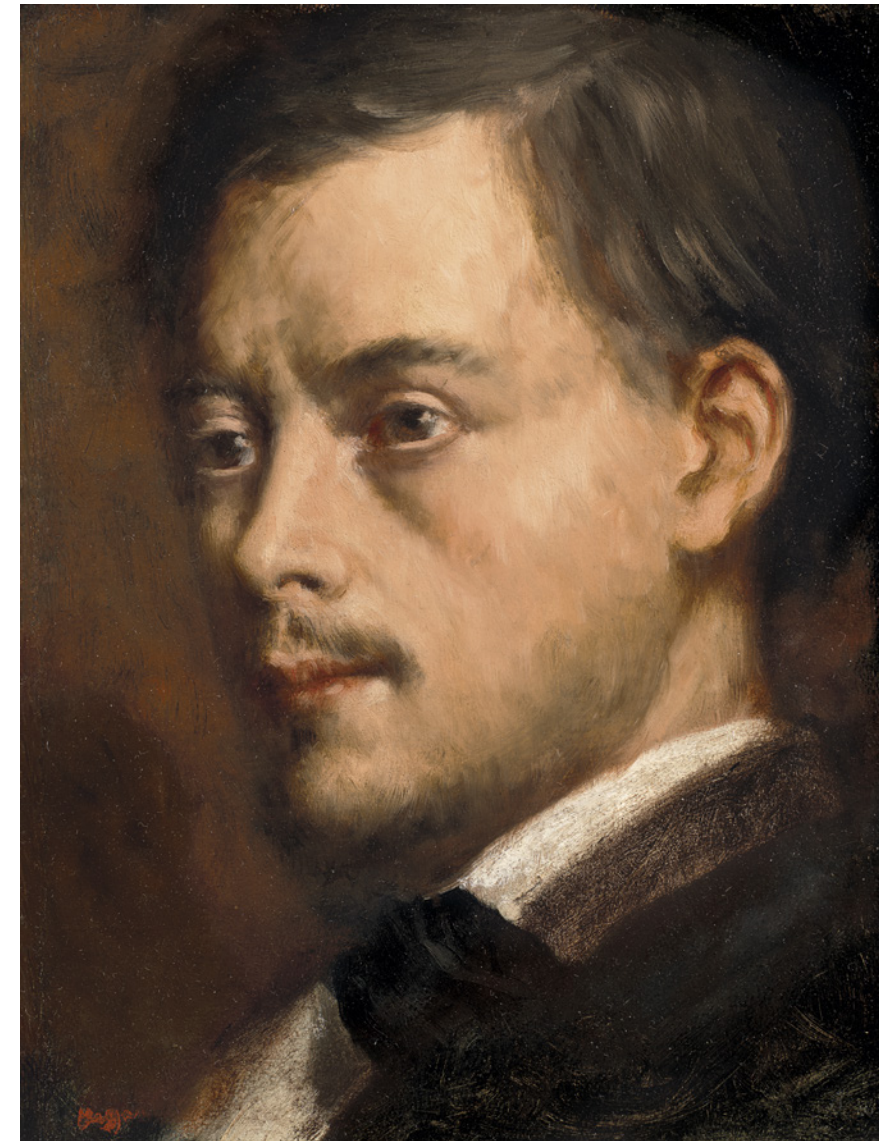
indistinctly stamped with signature (Lugt 1826;
lower right)
pastel on board
18½ x 15¾ in. (46.9 x 38.9 cm.)
Drawn in 1885

\$25,000-35,000

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.



Δ552 EDGAR DEGAS (1834-1917)

Tête d'homme



stamped with signature 'Degas' (Lugt 658;
lower left)
oil on canvas laid down on board
12¼ x 9¾ in. (31.1 x 23.8 cm.)
Painted *circa* 1864

\$50,000-70,000

PROVENANCE:

Estate of the artist; Third sale, Galerie Georges Petit,
Paris, 8 April 1919, lot 16.
Pearson collection, Paris; sale, Cassirer-Helbing, Berlin,
18 October 1927, lot 29.
Jos. Hessel, Paris.

Alix Kurz, New York; sale, Christie's, New York, 16 May
1990, lot 324.

Private collection, Palos Verdes, California (acquired at
the above sale); sale, Christie's, New York, 13 May 1999,
lot 121.

Private collection, Missouri (acquired at the above sale);
sale, Sotheby's, New York, 5 November 2014, lot 122.
Barney A. Ebsworth, Seattle (acquired at the above
sale).

Acquired from the estate of the above by the present
owner.

LITERATURE:

P.-A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II,
pp. 58-59, no. 115 (illustrated).

553 EUGÈNE BOUDIN (1824-1898)

Portrieux, le port



signed, dated and inscribed 'E. Boudin 74. -Portrieux-' (lower left)

oil on canvas

14½ x 23 in. (36.8 x 58.4 cm.)

Painted in 1874

\$60,000-80,000

PROVENANCE:

Galerie Georges Petit, Paris.

Galerie Bignou, Paris.

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

Cooling Galleries, London.

Dr. Reginald Hearne, London.

D.A. Dunlap Esq, Toronto.

Dr. Fred Stone, Buffalo, New York.

Leslie W. Lewis, Toronto.

Kenneth R. Thomson, Toronto.

Wildenstein & Co. Inc., New York (acquired from the above, 1962).

Private collection, Bethesda, Maryland (acquired from the above, 1966).

Richard L. Feigen & Co., Inc., New York.

Acquired from the above by the present owner, February 1988.

LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. I, p. 341, no.

960 (illustrated).



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

554 HENRI DE TOULOUSE-LAUTREC (1864-1901)

Cheval de chasse à courre



signed 'H. Monfa' (lower left)
oil on panel
9½ x 7⅞ in. (24 x 18 cm.)
Painted in 1880

\$180,000-250,000

PROVENANCE:

Robert Ellissen, Paris (by 1931).
Private collection, Paris (by 1971).
Anon. sale, Hôtel Drouot, Paris, 8 June 2000, lot 2.
Private collection; sale, Sotheby's, New York, 6 May
2004, lot 240.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Musée des Arts Décoratifs, *H. De Toulouse-
Lautrec*, April-May 1931, p. 2, no. 5 (with incorrect
dimensions).
Kunsthalle Basel, *Henri de Toulouse-Lautrec*, May-June
1947, p. 23, no. 165.
Brussels, Palais des Beaux-Arts and Amsterdam,
Stedelijk Museum, *Henri de Toulouse Lautrec*, July-
August 1947, p. 7, no. 1.
Paris, Galerie Charpentier, *Chevaux et cavaliers*, 1948, no.
113 (titled *Piqueur se lavant les mains dans une mare*).
The San Diego Museum of Art, June 2018-March 2020
(on extended loan).

LITERATURE:

M. Joyant, *Henri de Toulouse-Lautrec, Peintre*, Paris, 1926,
vol. I, p. 252.
J. Lassaigue, *Toulouse-Lautrec*, Paris, 1939, p. 165
(illustrated, pl. 34; titled *A Hunter*).
M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York,
1971, vol. II, p. 18, no. P.35 (illustrated, p. 19)

LOT ESSAY



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

555 HENRI DE TOULOUSE-LAUTREC (1864-1901)

Cavalier de chasse à courre ressanglant son cheval



signed 'Monfa' (lower right)
oil on panel laid down on panel
9⅞ x 6½ in. (23.2 x 16.5 cm.)
Painted in 1879

\$150,000-200,000

PROVENANCE:

Gustave Pellet, Paris (by 1919).
Maurice Exsteens, Paris.
Mr. and Mrs. Leonard Kater, Cleveland.
Nanette Fabray, San Diego; sale, Parke-Bernet Galleries,
Inc., New York, 15 May 1963, lot 54.
Norman G. and Minnie Cassatt Hickman, New York
(acquired at the above sale); Estate sale, Sotheby's, New
York, 8 November 2007, lot 151.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Charpentier, *Chevaux et cavaliers*, 1948, no.
116 (titled *Veneur ressanglant son cheval*).
The San Diego Museum of Art, June 2018-March 2020
(on extended loan).

LITERATURE:

M. Joyant, *Henri de Toulouse-Lautrec, Peintre*, Paris, 1926,
vol. I, p. 251.
P. de Lapparent, *Toulouse-Lautrec*, Paris, 1927, p. 14.
Art and Auctions, vol. 7, nos. 160-161, 30 December 1963,
pp. 537-538, no. 54 (illustrated, vol. 7, no. 147, 30 April
1963, p. 154).
M.G. Dortu, *Toulouse-Lautrec et son œuvre*, New York,
1971, vol. II, p. 4, no. P.9 (illustrated, p. 5).



PROPERTY FROM AN IMPORTANT COLLECTION

556 AUGUSTE RODIN (1840-1917)

L'Ombre, taille originale dite taille de la Porte



signed 'A. Rodin.' (on the top of the base); inscribed with foundry mark 'Georges Rudier. Fondeur. Paris.' (on the back of the base); inscribed and dated '© by Musée Rodin. 1963.' (on the left side of the base); with raised signature 'A. Rodin' (on the underside)
bronze with dark brown patina
Height: 37½ in. (95.2 cm.)
Conceived in 1880; this bronze version cast in 1963

\$200,000-300,000

PROVENANCE:

Musée Rodin, Paris.
Kurt Delbanco, New York (acquired from the above, December 1963).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 20 October 1976, lot 6.
Acquired at the above sale by the late owner.

LITERATURE:

J.L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia*, Philadelphia, 1976, p. 133, no. 5-1 (another cast illustrated, p. 132).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, p. 564 (other versions illustrated, pp. 564-569, 571 and 573; plaster versions illustrated, pp. 570 and 572).

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 2020-6130B.

Rodin's *L'Ombre* is a direct expression of the sculptor's admiration for Michelangelo. Rodin created this heroic male nude after studying the Italian Renaissance sculptor's work in Italy. There, five years before modeling the present sculpture, Rodin wrote, "I have

been studying Michelangelo since my first hour in Florence and I think that the great magician is revealing some of his secrets to me...I have made sketches at home in the evening, not after his works, but after all the scaffoldings, the methods I have invented to understand him; I think I have succeeded in giving to them some of that nameless quality that only he knows how to give" (quoted in J.L. Tancock, *op. cit.*, p. 122). Michelangelo's influence is particularly evident in the bold musculature, idealized facial features, and expressive, contorted pose of the present work.

Beginning in 1880, Rodin modeled several Michengelesque figures, including *Adam*, *Eve*, and *L'Ombre*, to adorn his most important commission, *La porte de l'Enfer*. Sometime between 1881 and 1886, Rodin arranged three casts of *L'Ombre* in a semi-circular arrangement atop the pediment of the monumental gate. There, the three figures represent the souls of the damned, which stand at the entrance to Hell in Dante's *Divine Comedy*. The three identical figures atop *La porte de l'Enfer* appear to gaze down at the spectator, pointing towards a plaque featuring the inscription "Lasciate ogni speranza voi ch'intrate (abandon all hope, you who enter here)," the same inscription that appears over the entrance to Dante's Hell. Like many of the sculpted figures that comprised *La porte de l'Enfer*, Rodin later isolated the figures into an independent sculptural groups and individual casts, including the present work.



The Collection of

Abby and George O'Neill



The Collection of Abby and George O'Neill reflects a distinguished history of American collecting. From superb examples of European furniture to Impressionist painting, and from rare Chinese ceramics to contemporary Alexander Calder jewelry, the breadth of fine and decorative arts is remarkable. Following an enviable family tradition started by her grandparents—John D. Rockefeller Jr. and Abby Aldrich Rockefeller—Abby O'Neill, together with her husband George, developed their own collection with its own unique voice. Her grandfather joined the family firm, Standard

Oil, in the latter years of the nineteenth century before stepping down a decade later to focus on philanthropy, while her grandmother was a founder of the Museum of Modern Art in New York. In December 2018, the collection of Peggy and David Rockefeller, Abby's uncle and aunt, sold at Christie's in New York for \$835million, the highest total ever for a single collection of fine and decorative art. During their lifetimes, Abby O'Neill and her husband George, continued the Rockefeller legacy by combining successful careers in business alongside building an enviable private collection of fine art.

The collection is led by a pair of exceptional George III gilt-bronze mahogany commodes. Dating from the mid-seventeenth century, and attributed to the celebrated London-based cabinet makers William Vile and John Cobb, the elegant and serpentine forms that distinguish these pieces can be found throughout the O'Neill's collection. From the winding country lane in Alfred Sisley's bucolic painting to the twisting metal strands of Alexander Calder's exquisite jewelry, the couple's sophisticated eye drew them to acquire only the best examples for their collection.

As well as her passion for the arts, Abby O'Neill continued her family's proud tradition of combining business and philanthropy. She served a Trustee of the Rockefeller Financial Services and Rockefeller & Company from 1979 to 1998, and as Chairman from 1998 to 2004. In addition, she also served as a Trustee of Massachusetts Financial Services Mutual Fund from 1992 to 2003. Mrs. O'Neill devoted herself to numerous educational, arts, environmental and community service organizations over a lifetime of philanthropy and service. Among the many organizations she served, she was Chairman of the Rockefeller Brothers Fund, one of the family's most important philanthropic bodies, where the Fund's President Stephen Heintz, described her unique qualities: "Abby had both the business acumen and philanthropic passion of her great grandfather, John D. Rockefeller, and brought both to the work of the Fund, with great effect," Heintz said. "Her lifetime commitment to the Fund, her warm, down to earth manner, and her deep concern for humanity have been greatly valued by the trustees and staff alike."

"Abby connected so naturally with people, providing a role model for genuine relationships as well as philanthropic excellence," said Valerie Rockefeller, chair of the board of trustees and second cousin of Mrs. O'Neill. "Abby was prepared for every board meeting she attended and every social occasion she hosted, cheerfully setting a high standard professionally and personally. Being a woman leader when that was more of a challenge—and

a mother of six, which is ever daunting—never slowed Abby. I will miss her as a loving relative, and honor her as an exceptional trustee."

In addition to her responsibilities with Rockefeller families charities Abby also served as President of Greenacre Foundation, Vice-Chairman of The Colonial Williamsburg Foundation, a Trustee of Teachers College Columbia University, and a dedicated Trustee of International House New York for over 59 years. As a longtime resident of Oyster Bay, on New York's Long Island, she was a Trustee of the Community Foundation of Oyster Bay, which she and her husband George were instrumental in establishing and on whose Board they served as Trustee for over 50 years.

After attending Harvard College in 1950, George O'Neill started his career working at the Chase Manhattan Bank, and later spent 13 years at Train & Cabot. He would go on to found and was chairman of Meriwether Capital in 1977, a private investment firm in New York. He also served as board Chairman at a number of additional companies, including serving as a Commissioner of the Port Authority of New York and New Jersey from 1991-1999. George shared his wife's philanthropic interests and served as a trustee of New York's public television station, WNET, along with Colonial Williamsburg, Vassar College, Webster College, East Woods School and the Center for Educational Innovation-Public Education Association.

Over the course of their lives, Abby and George O'Neill ensured that the generations of Rockefeller family philanthropic efforts continued to make significant advances in support of scientific research, higher education, the arts, sustainable economic development, and land conservation. As well as their business and philanthropic successes, the couple also continued the tradition of artistic collection that has, arguably, been unsurpassed. This legacy has come to define the tradition of artistic collecting in the United States, and has left the country with one of the most important cultural legacies in its history.

557 ALFRED SISLEY (1839-1899)

Le chemin montant

signed and dated 'Sisley. 75.' (lower right)

oil on canvas

25½ x 19¾ in. (64.8 x 50 cm.)

Painted in 1875

\$600,000-800,000

PROVENANCE:

Galerie Bernheim-Jeune et Cie., Paris.

Private collection (by 1959).

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

Acquired from the above by the late owners, April 1984.

LITERATURE:

F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 180 (illustrated).

LOT ESSAY





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, WASHINGTON, D.C.

558 CAMILLE PISSARRO (1830-1903)

Homme au chapeau (recto); Etude (verso)



stamped with initials 'C.P.' (Lugt 613e; lower right)
pencil on paper
7 x 4½ in. (17.8 x 11.5 cm.)
Drawn *circa* 1875

\$3,000-5,000

PROVENANCE:

Private collection; Estate sale, Christie's, London, 30 November 1971, lot 378.
Private collection, New York.
By descent to the present owner.

EXHIBITED:

New York, Beilin Gallery, *50 Drawings by Camille Pissarro*, March-April 1965, p. 7 (illustrated).

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



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, WASHINGTON, D.C.

559 CAMILLE PISSARRO (1830-1903)

Bateau à vapeur, Rouen



stamped with initials 'C.P.' (Lugt 613e; lower left)
pen and ink over pencil on paper
Image size: 6¾ x 7⅛ in. (16.2 x 18 cm.)
Sheet size: 7⅞ x 8½ in. (20 x 21.5 cm.)
Drawn *circa* 1885

\$6,000-8,000

PROVENANCE:

Lucien Pissarro, London (son of the artist).
Orovida Pissarro, London (by descent from the above).
Leslie T. Good, England; Estate sale, Sotheby & Co., London, 8 July 1965, lot 37.
Private collection, New York.
By descent to the present owner.

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

560 CAMILLE PISSARRO (1830-1903)

Paysanne rêveuse assise



stamped with initials 'C.P.' (Lugt 613a; lower right)

peinture à la colle on paper squared for transfer and laid down on canvas

32 x 25 $\frac{5}{8}$ in. (81 x 65 cm.)

Painted *circa* 1892

\$150,000-250,000

PROVENANCE:

Estate of the artist; sale, Galerie Georges Petit, Paris, 3 December 1928, lot 1.

Anon. sale, Hôtel Drouot, Paris, 8 May 1933, lot 28.

Galerie Stiebel, Paris.

Galerie Daniel Malingue, Paris.

Acquired from the above by the late owner, July 1985.

EXHIBITED:

London, The Leicester Galleries (Ernest Brown & Phillips, Ltd.), *Exhibition of Paintings, Drawings, Sculpture and Prints by Modern Artists*, summer 1938, no. 56.

LITERATURE:

L.R. Pissarro and L. Venturi, *Camille Pissarro: son art—son oeuvre*, Paris, 1939, vol. I, p. 284, no. 1468 (illustrated, vol. II, pl. 284; titled *Bergère assise esquisse*).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, Paris, 2005, vol. III, p. 602 (illustrated).

Painted *circa* 1892, *Paysanne rêveuse assise* originates from one of the most creative and politically charged periods of Pissarro's oeuvre. Entering a completely novel phase of his prolific career in the 1880s, Pissarro began a series of figure paintings devoted to rural female workers. This mode of rural portraiture occupied the artist for over two decades, and it was during this period of Pissarro's career that many of his finest works were produced.

Pissarro's peasants—like the young woman depicted in *Paysanne rêveuse assise*—are laborers contributing to the contemporary French economy. Strong, hardy, and often not meant to be perceived as conventionally

attractive, they embody a different type of relaxed beauty inspired by fieldwork which Pissarro sought to portray in the pictorial realm. The present work views farming as a cooperative pursuit, balanced by ample opportunities for leisure. The isolated figure of the daydreaming peasant girl in this composition is therefore entirely a part of the modern world, rather than a dying tradition amidst the rapid industrialization of France. Even though she is caught in a reverie, Pissarro's peasant girl, in a subtle way, is making a powerful statement about cooperation and the division of labor, suggesting that the quality of one's life should never be compromised by their employment.

There are three versions of *Paysanne rêveuse assise*: a preparatory ink drawing now in the collection of the Kipferstichkabinett at the Kunstmuseum Basel, this *peinture à la colle* and an oil painting of the same scale. The three related works demonstrate the creative process Pissarro undertook in order to devise the final composition that was aesthetically pleasing without appearing overly polished or too romanticized. The figure's pose is not at all artificially engineered but rather is suggestive of a close and familiar collaboration with his model in developing an image of a relaxed, natural position. The artist abhorred sentimentality; in describing the oil version, Pissarro said to his friend Octave Mirbeau: "And my dreaming peasant woman, seated on a hummock, with a field behind, the sun is setting, she has been gathering grass, she is sad, very sad...the real problem is that it must not suffer from mediocrity; otherwise it will become a romance...I hate romance!—how can one avoid this crime?" (quoted in J. Pissarro, *Camille Pissarro*, New York, 1993, p. 160).



**A NEW YORK
STATE OF MIND** | AN IMPORTANT
PRIVATE COLLECTION

561 ARISTIDE MAILLOL (1861-1944)

Torse du Printemps



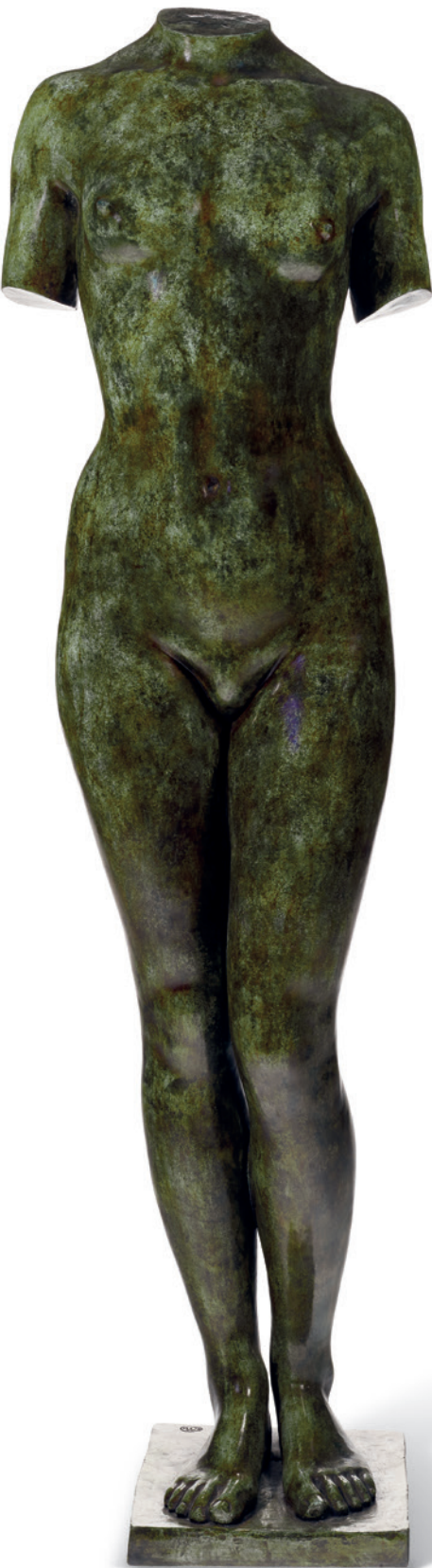
signed with monogram (on the top of base); numbered and inscribed with foundry mark
'6/6 E. GODARD Fondeur PARIS' (on the back of the base)
bronze with green and brown patina
Height: 57¾ in. (146.7 cm.)
Conceived in 1911; this bronze version cast at a later date

\$400,000-600,000

PROVENANCE:

Dina Vierny, Paris.
Jeffrey H. Loria & Co., New York.
Private collection, New York.
By descent from the above to the present owners.

Olivier Lorquin has confirmed the authenticity of this work.



LOT ESSAY

PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

562 GEORGES D'ESPAGNAT (1870-1950)

La paisible journée

signed with initials and dated 'GdE 1903' (lower right)

oil on canvas

86 $\frac{5}{8}$ x 114 $\frac{3}{4}$ in. (220 x 291.5 cm.)

Painted in 1903

\$100,000-150,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 1914).

Walter P. Chrysler, Jr., New York (acquired from the above, 1954).

Galleries Maurice Sternberg, Chicago (after 1960).

Dr. Milton D. and Audrey Ratner, Chicago (acquired from the above).

Gift from the above to the present owner, 1972.

EXHIBITED:

Paris, Société des Artistes Indépendants, *20ème exposition*, February-March 1904, p. 59, no. 865.

Ohio, The Dayton Art Institute, *French Paintings 1789-1929 from the Collection of Walter P. Chrysler, Jr.*, March-May 1960, pp. 100 and 134, no. 92 (illustrated, p. 100; dated 1913 and titled *Tea Time (Le Thé-La Paisable Journée)*).

This work is included in Jean-Dominique Jacquemond's archives.



563 HENRI LEBASQUE (1865-1937)

Vendanges dans la vallée du Faron



signed and dated 'Lebasque 1923' (lower right)

oil on canvas

23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ in. (60 x 73 cm.)

Painted in 1923

\$60,000-80,000

PROVENANCE:

Anon. sale, Hôtel des ventes, Honfleur, 17 July 1988,
lot 92.

Anon. sale, Sotheby's, London, 30 November 1988,
lot 171.

Anon. sale, Ader Picard Tajan, Paris, 18 November 1989,
lot 84.

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

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Paris,
2008, vol. I, p. 330, no. 1364 (illustrated).

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





**PROPERTY FROM THE ESTATE OF
NANCY W. KNOWLES**

Vivacious and charismatic, Nancy Welch Knowles was used to being the only woman in the room. An Iowa native, she made her mark in both business and philanthropy, serving as Chairman of Knowles Electronics and leaving a legacy of generosity in the Chicago arts, education and healthcare communities.

Ms. Knowles came to the Chicago area in 1974 at the invitation of Hugh Knowles, the founder of Knowles Electronics, a world leader in subminiature electronic components and the largest manufacturer of microphones. Ms. Knowles started in new product development. Her hard work and cheerful persistence won her colleagues’ respect and she found both the learning process and the job to be exhilarating.

In 1979, Nancy married Hugh Knowles. He was chairman and she was vice-chairman of the firm. He suffered a serious stroke in 1980 and was homebound; she continued to work and “would bring home the issues of the day to discuss with Hugh, and would bring back the answers the next day,” she recalled. “Over time, we finally reached the point where he would say, ‘What do you think we should do?’ and eventually he said, ‘You can do this.’ He’d trained me for a long time.”

By the time Hugh died in 1988, Ms. Knowles recalled that she “had a voice – I was part of the team. I had as much input as anybody.” She became Knowles Electronics’ chairman after her husband’s death, a position she held until the company was sold, in 1999.

After the sale of the company, Ms. Knowles dedicated herself to the leadership of The Knowles Foundation—a philanthropic organization established to support development in the arts, education, health, and social

services. In her new role as a philanthropist, Nancy Knowles supported many organizations including the Lyric Opera of Chicago, where she served as an executive committee member of the Board of Directors, Loyola Medical Center, Elmhurst Memorial Hospital, and The Rehabilitation Institute of Chicago (now the Shirley Ryan AbilityLab). Subsequently, a portion of the education and acting center at London’s fabled Shakespeare’s Globe Theatre, The Nancy W. Knowles Theatre, was named in her honor, and is known today as “The Little Nancy Theatre.” Of her gifts and contributions, Mrs. Knowles said “Giving back to the community is...very personal to me. The projects I have supported...are worthwhile, and the people involved have become particularly special. When I have a significant personal relationship with an organization, I support it at a higher level.”

One such institution was the Lyric Opera. Ms. Knowles was deeply committed to the organization and for almost two decades, she generously supported many operas, campaigns, and programs. In 2008, Lyric named the Nancy W. Knowles Lobby in recognition of her extraordinary contribution to the Campaign for Excellence, and seven years later, Mrs. Knowles was presented with the Carol Fox Award, Lyric’s highest honor.

Reflecting on the turns of her own life, Nancy Knowles was proud of how she had taken her career and philanthropy to new heights, growing “in [her] personal life and [her] ability to give back.” Nevertheless, she acknowledged with satisfaction: “I’m a woman who did it myself.”

Edited from an article by the Lyric Opera of Chicago

PROPERTY FROM THE ESTATE OF NANCY W. KNOWLES

564 PIERRE-AUGUSTE RENOIR (1841-1919)

Coco au ruban rose

signed 'Renoir' (upper right)

oil on canvas

12¼ x 10¼ in. (31 x 26 cm.)

Painted *circa* 1905

\$400,000-600,000

PROVENANCE:

Ambroise Vollard, Paris.

Galerie Tanner, Zurich.

Private collection, Switzerland (acquired from the above); sale, Sotheby's, London, 4 December 1990, lot 4. Sam Porter Fine Arts, Great Neck, New York.

Murray and Irene Pergament, New York (acquired from the above, October 1996); Estate sale, Sotheby's, New York, 9 May 2007, lot 123.

Private collection, California.

Guarisco Gallery, Washington, D.C.

Acquired from the above by the late owner, April 2014.

EXHIBITED:

New York, Hammer Galleries, *Renoir*, November 2010-January 2011, p. 52 (illustrated in color, p. 53, fig. 19).

LITERATURE:

A. Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, Paris, 1918, vol. I, p. 60, no. 237 (illustrated; titled *Tête d'enfant*).

G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, Paris, 2012, vol. IV, p. 440, no. 3429 (illustrated; titled *Tête d'enfant (Coco au ruban rose)*).

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

"Never did he [Renoir] seem to have experienced so much joy as when watching the young child learning through play, filled with light and milk, his rounded contours, his enthusiasms and laughter"

-Claude Roger-Marx, 1937

LOT ESSAY



565 AUGUSTE RODIN (1840-1917)

Torse féminin assis sans tête, petit modèle



signed, numbered, inscribed and dated and stamped with the Coubertin foundry mark 'A. Rodin n° 10 © by musée Rodin 1979' (on the left thigh)

bronze with dark brown patina

Height: 7¼ in. (18.5 cm.)

Conceived *circa* 1900; this bronze version cast in 1979

\$10,000-15,000



PROVENANCE:

Musée Rodin, Paris.

Galerie Gerald Cramer, Geneva (acquired from the above, March 1981).

Claus Griesser, Switzerland (acquired from the above).

Leslie Sacks Gallery, Santa Monica.

bG Gallery, Santa Monica.

Acquired from the above 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. 688 (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 1999-704B.

566 AUGUSTE RODIN (1840-1917)

Tête de jeune enfant dit aussi "enfant de Mme Merrill"



signed and numbered 'A. Rodin N° 8' (on the left side of the neck); inscribed with foundry mark 'E. GODARD Fond' (on the right side of the neck); inscribed and dated '© BY MUSÉE Rodin 1981' (on the back of the neck)

bronze with dark brown patina

Height: 7¼ in. (18.5 cm.)

Conceived in 1908; this bronze version cast in 1981

\$8,000-12,000

PROVENANCE:

Musée Rodin, Paris.

B. Gerald Cantor, New York (acquired from the above, May 1981).

Private collection, New York.

Private collection, New York (by descent from the above); sale, Christie's, New York, 9 March 2011, lot 12.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2008-2160B.





567 MAXIMILIEN LUCE (1858-1941)

Péniches sur la Seine



signed 'Luce' (lower right)
oil on canvas
19½ x 25⅝ in. (49.5 x 65.1 cm.)

\$12,000-18,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 23 February 2006, lot 27.
William Lee Hanley, Jr., Palm Beach (acquired at the above sale); Estate sale, Christie's, New York, 14 November 2017, lot 451.

Acquired at the above sale by the present owner.

Denise Bazetoux has confirmed the authenticity of this work.



568 ALBERT LEBOURG (1849-1928)

La Seine et les coteaux de Dieppedalle, vue prise de Croisset, près Rouen



signed 'a. Lebourg.' (lower right)
oil on canvas
18¼ x 33⅝ in. (46.3 x 84.6 cm.)

\$15,000-20,000

PROVENANCE:

Anon. sale, Hôtel de ventes, Enghien-les-Bains, 19 November 1988, lot 8.

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

LITERATURE:

L. Bénédite, *Albert Lebourg*, Paris, 1923, p. 362, no. 1512.

François Lespinasse has confirmed the authenticity of this work.

PROPERTY FROM A NORTHERN CALIFORNIA ESTATE

569 HENRI MARTIN (1860-1943)

*L'église Saint-Cirq Lapopie perchée sur
la falaise de la boucle du Lot, ciel bleu*



signed 'Henri Martin' (lower left)

oil on canvas

39½ x 32 in. (100.4 x 81.3 cm.)

\$150,000-250,000

PROVENANCE:

Maxwell Galleries, San Francisco.

Acquired from the above by the late owner, May 1968.

Marie-Anne Destrebecq-Martin will include this work in her forthcoming Henri Martin *catalogue raisonné*.

Born in Toulouse, Martin persuaded his working-class family to allow him to pursue his dreams of becoming an artist. After studying locally at the Ecole des Beaux-Arts in Toulouse, Martin later relocated to Paris with the support of a scholarship and studied in the studio of Jean-Paul Laurens. At 23 years old, he first received a medal of recognition at the Paris Salon in 1883 and three years later went on to hold his first exhibition there. He soon found that he missed the warm light of Southern France and longed to return to the idyllic

environment he was raised in. Martin would later move to the village of Labastide-du-Vert in the south-west of France, where he had freedom and access to the beauty and serenity of nature that he missed in Paris. It was here that Martin's unique style reached its maturity.

Perched high on a cliff in the Pyrenees of Northern Catalonia sits the abbey of Saint-Martin-du-Canigou. A warm, dappled sun bathes the imposing 11th century fortress in Martin's romantic painting. Reminiscent of works by Georges Seurat, the present work is an exemplary offering of the artists notable experimentation with atmospheric Pointillism, the Neo-Impressionist method of modeling form with contrasting colored marks. As a result, the static composition is enlivened with staccato brushwork and bold coloring. This highly finished canvas is a peaceful expression of the artist's ideal world.





PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART AT NEWFIELDS,
SOLD TO BENEFIT THE ART ACQUISITIONS FUND

570 CHARLES CAMOIN (1879-1965)

L'Embarcadère du ferry-boat à Marseille



signed 'Ch Camoin' (lower right)
oil on canvas
25 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in. (65.6 x 80.1 cm.)
Painted in 1926

\$15,000-20,000

PROVENANCE:

Galerie Marcel Bernheim, Paris.
Arthur Tooth & Sons, Ltd., London.
Mr. and Mrs. David Lloyd Kreeger, Washington, D.C.
(acquired from the above); sale, Parke-Bernet Galleries,
Inc., New York, 12 December 1968, lot 25.
B. Gerald Cantor, Los Angeles.
Gift from the above to the present owner, 1969.

This work will be included in the forthcoming Camoin
catalogue raisonné being prepared by the Archives
Camoin.



571 ALBERT MARQUET (1875-1947)

Bords de Marne, La Varenne



signed 'marquet' (lower right)
oil on canvasboard
13 x 16 $\frac{1}{8}$ in (33 x 41 cm.)
Painted in 1915

\$40,000-60,000

PROVENANCE:

Galerie Druet, Paris (acquired from the artist, October
1915).
Richard Bühler, Zurich (acquired from the above, July
1916).
Dr. Eric Streiff, Zurich (acquired from the above, 1943).
By descent from the above to the present owner, 1975.

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



572 HENRI LE SIDANER (1862-1939)

Roses



signed 'Le Sidaner' (lower left)
oil on board
18 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (46.1 x 38.4 cm.)
Painted *circa* 1930

\$20,000-30,000

PROVENANCE:

Anon. sale, Sotheby & Co., London, 7 December 1966, lot 47.
Piccadilly Gallery, London (acquired at the above sale).
Galleries Maurice Sternberg, Chicago.
Anon. sale, Sotheby & Co., London, 2 July 1969, lot 154.

Private collection, United States; sale, Sotheby's, New York, 23 February 2000, lot 26.

The Forbes Collection, New York (acquired at the above sale); sale, Christie's, New York, 14 November 2017, lot 501.

Acquired at the above sale by the present owner.

EXHIBITED:

Chicago, Galleries Maurice Sternberg, *Le Sidaner*, 1968, no. 9 (illustrated).

LITERATURE:

Y. Farinaux-Le Sidaner, *Le Sidaner: L'oeuvre peint et gravé*, Milan, 1989, p. 380, no. 1223 (illustrated).



PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

573 PAUL SIGNAC (1863-1935)

Bouquet (iris, arum, tulipes) dans un vase d'André Metthey



signed 'P. Signac' (lower left)
gouache, watercolor, brush and India ink over
pencil on paper laid down on card
24 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in. (63 x 48 cm.)
Painted *circa* 1910

\$40,000-60,000

PROVENANCE:

Galerie Daniel Malingue, Paris.
Acquired from the above by the late owner, September 1985.

Marina Ferretti has confirmed the authenticity of this work.



PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

574 ARMAND GUILLAUMIN (1841-1927)

Hauteur de la Sédelle, paysage de la Creuse



signed 'Guillaumin' (lower right); dated and inscribed '18 9bre 95 hauteur de la Sédelle matin' (on the reverse)

oil on canvas

21¼ x 28¾ in. (55 x 73 cm.)

Painted *circa* 1895

\$30,000-50,000

PROVENANCE:

Galerie Aittouarès, Paris.

Acquired from the above by the late owner, May 1987.

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 TEXAS COLLECTION

575 HENRI LEBASQUE (1865-1937)

Nu allongé



signed 'Lebasque' (lower right)

oil on canvas

18¼ x 25¾ in. (46.1 x 65.2 cm.)

\$40,000-60,000

PROVENANCE:

Anon. sale, Sotheby's, New York, 14 May 1997, lot 163.

Acquired at the above sale by the present owner.

LITERATURE:

D. Bazetoux, *Henri Lebasque: Catalogue raisonné*, Neuilly-sur-Marne, 2008, vol. I, p. 252, no. 988 (illustrated).

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

576 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: 21¾ in. (54.1 cm.)
Conceived *circa* 1883-1884; this bronze version cast in 1981

\$25,000-35,000

PROVENANCE:
Musée Rodin, Paris.
Contemporary Sculpture Center, Tokyo (acquired from the above, April 1983).
Acquired by the family of the present owner, *circa* 1988.

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.

FULL LOT DETAILS



PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

577 AUGUSTE RODIN (1840-1917)

Esquisse pour La chute d'un ange dite aussi Illusions reçues par la Terre, 1^{er} état



signed and numbered 'A. Rodin No 7/8' (on the top of the rock); inscribed, dated and stamped with the Coubertin foundry mark '© By Musée Rodin 1984' (on the back)
bronze with dark brown and green patina
Height: 15 in. (38.1 cm.)
Width: 27¾ in. (69.6 cm.)
Conceived in 1895; this bronze version cast in 1984

\$60,000-80,000

PROVENANCE:
Musée Rodin, Paris.
Acquired from the above by the late owner, December 1985.

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 2020-6213B.

FULL LOT DETAILS

PROPERTY FROM A PRIVATE COLLECTION

578 PIET MONDRIAN (1872-1944)

Amaryllis studie

signed with monogram (lower right)
charcoal on board
29¾ x 25⅞ in. (75.5 x 63.8 cm.)
Drawn in 1909-1910

\$120,000-180,000

PROVENANCE:

S.B. Slijper, Blaricum (acquired from the artist).
Harold Diamond, New York.
Charmion von Wiegand, New York (by 1983).

EXHIBITED:

New York, Sidney Janis Gallery and Modern Art
Museum of Fort Worth, *Mondrian: Flowers in American
Collections*, March-July 1991, no. 4 (dated 1910).

LITERATURE:

R.P. Welsh, *Piet Mondrian: Catalogue Raisonné of the
Naturalistic Works (until early 1911)*, New York, 1998, vol.
I, p. 411 (illustrated, no. A625).
D. Shapiro, *Mondrian: Flowers*, New York, 1991, p. 23
(illustrated in color, p. 62; dated circa 1905).

*"It is in flowers that external feminine beauty manifests
itself most effectively."*

-Piet Mondrian



**A NEW YORK
STATE OF MIND** | AN IMPORTANT
PRIVATE COLLECTION

579 **ARISTIDE MAILLOL (1861-1944)**

Pomone drapée



signed, numbered and inscribed with foundry
mark 'A. MAILLOL 5/6 E. GODARD Fondateur
PARIS' (on the back of the base)

bronze with green and brown patina

Height: 70¼ in. (178.4 cm.)

Conceived in 1921; this bronze version cast at a later date

\$200,000-300,000

PROVENANCE:

Dina Vierny, Paris.

Private collection, New York.

By descent from the above to the present owners.

LITERATURE:

B. Lorquin, *Aristide Maillol*, London, 1995, p. 88 (plaster
version and another cast illustrated).

Olivier Lorquin has confirmed the authenticity of this
work.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

580 MAX LIEBERMANN (1847-1935)

Badende Knaben mit Strandwächter

signed 'M Liebermann' (lower right)

oil on panel

12⁵/₈ x 16¹/₄ in. (32 x 41 cm.)

Painted in 1899

\$70,000-100,000

PROVENANCE:

Prof. Trummer, Germany.

Leopold and Else Braum, Mainz-Gonsenheim (acquired from the above, 1929).

Arthur Nahm, Mannheim.

Stored with Ruys & Company, Rotterdam (until early spring 1944).

Seized by the Nazis in Rotterdam and re-shipped to Mannheim, Danzas & Co.

Possibly Finanzamt Mannheim U-Schule from where possibly shipped to the so-called Führerhauptquartier Munich or the Badisches Landesmuseum, Karlsruhe (circa April 1944).

Galerie Koch, Hannover (1973).

Galerie Klauspeter Westenhoff, Hamburg.

Acquired from the above by the present owner, March 1997.

EXHIBITED:

Munich, *Kunst-und Antiquitätenmesse*, October-November 1973 (illustrated).

LITERATURE:

M. Eberle, *Max Liebermann: Werkverzeichnis der Gemälde und Ölstudien, 1865-1899*, Munich, 1995, vol. I, pp. 514-515, no. 1899/17 (illustrated, p. 514).

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Arthur Nahm. This resolves any dispute over ownership of the work and title will pass to the buyer.





581 ERICH HECKEL (1883-1970)

Sommertag

signed, dated and titled 'Heckel 35 Sommertag' (lower right)

watercolor and brown wax crayon on paper

20 $\frac{5}{8}$ x 27 $\frac{3}{8}$ in. (52.4 x 69.4 cm.)

Executed in 1935

\$10,000-15,000

PROVENANCE:

Acquired by the family of the present owner, *circa* 1950.

Renate Ebner (Erich Heckel Estate, Hemmenhofen, Germany) has confirmed the authenticity of this work.



582 GEORGE GROSZ (1893-1959)

Otto und Lotte Schmalhausen liebe auf den ersten blick

signed and dated 'Grosz 1926' (lower right) and inscribed 'a coup de foudre' (lower left)

watercolor, pen and India ink on paper

23 $\frac{3}{4}$ x 18 $\frac{1}{8}$ in. (60.1 x 46.2 cm.)

Executed in 1926

\$30,000-50,000

PROVENANCE:

The Art Fair Gallery, Larchmont, New York.

Private collection, New York (acquired from the above, 1975); sale, Christie's, New York, 15 May 1997, lot 452.

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

Ralph Jentsch has confirmed the authenticity of this work.

PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

583 MARC CHAGALL (1887-1985)

La chèvre bleue



signed 'Marc Chagall' (lower right)
gouache, watercolor and pastel on Japan paper
30⅞ x 22⅞ in. (76.5 x 56.8 cm.)

\$400,000-600,000

PROVENANCE:

Estate of the artist.

David MacNeil, Paris (son of the artist).

Galerie Daniel Malingue, Paris (acquired from the above,
circa 1986-1987).

Acquired from the above by the late owner, October
1988.

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

*'I thought that only love and uncalculating devotion
towards others will lead to the greatest harmony
in life and in art of which humanity has been
dreaming so long. And this must, of course, be
included in each utterance, in each brushstroke,
and in each color'*

—Marc Chagall

LOT ESSAY



PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

584 ALEXANDER ARCHIPENKO (1887-1964)

Meditation



signed and numbered 'Archipenko 1/12F' (on the back)

bronze with green patina

Height: 20¼ in. (51.4 cm.)

Conceived in 1938; this bronze version cast by the estate of the artist

\$60,000-80,000

PROVENANCE:

Estate of the artist.

Zabriskie Gallery, New York.

Acquired from the above by the late owner, October 1986.

LITERATURE:

A. Archipenko, *Archipenko: Fifty Creative Years, 1908-1958*, New York, 1960, no. 34 (terracotta version illustrated).

The Archipenko Foundation will include this work in the upcoming *catalogue raisonné* of sculptures by Alexander Archipenko.





PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

585 ANDRÉ LHOTE (1885-1962)

Arbres à la Cadière



stamped with signature 'A.LHOTE' (lower right);
dated and titled 'Arbres à la Cadière 1957.'
(on the stretcher)

oil on paper laid down on canvas
23 x 31 in. (58.4 x 78.7 cm.)
Painted in 1957

\$30,000-50,000

PROVENANCE:

Estate of the artist.
Waddington Fine Arts, Montreal (by 1968).
Hoover Gallery, San Francisco (by 1970).
Victor Waddington Galleries, London (by 1971).
Galerie des Granges, Geneva.
Galerie Aittouarès, Paris.
Acquired from the above by the late owner, July 1985.

EXHIBITED:

Montreal, Waddington Fine Arts, Ltd., *André Lhote*,
October 1968, no. 21.
San Francisco, Hoover Gallery, *André Lhote*, 1970.
London, Victor Waddington Galleries, *André Lhote*
Paintings, May-June 1971, no. 29 (illustrated).
Paris, Galerie Aittouarès, *André Lhote: Un certain regard,*
dessins anciens, aquarelles, peintures, 1985 (illustrated).

This work will be included in the forthcoming Lhote
catalogue raisonné being prepared by Dominique
Bermann Martin.

PROPERTY FROM THE ESTATE OF AN IMPORTANT NEW YORK COLLECTOR

586 ALEXANDER ARCHIPENKO (1887-1964)

Walking



signed and numbered 'Archipenko 7/8F' (on the back)
bronze with green patina
Height: 16⅞ in. (41 cm.)
Conceived in 1957; this bronze version
cast by the estate of the artist

\$30,000-50,000

PROVENANCE:

Estate of the artist.
Zabriskie Gallery, New York.
Acquired from the above by the late owner,
June 1987.

LITERATURE:

A. Archipenko, *Archipenko: Fifty Creative Years,*
1908-1958, New York, 1960, no. 122
(another cast illustrated).
D.H. Karshan, *Archipenko: Sculptures, Drawings*
and Prints, 1908-1963, Danville, Kentucky, 1985,
p. 151, no. 89 (another cast illustrated in color,
p. 161).

The Archipenko Foundation will include this
work in the upcoming *catalogue raisonné* of
sculptures by Alexander Archipenko.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

587 JACQUES LIPCHITZ (1891-1973)

Benediction I



signed 'J. Lipchitz' (along the lower edge)

bronze with black and green patina

Height: 42 in. (106.7 cm.)

Executed in 1942-1944; unique

\$300,000-500,000

PROVENANCE:

Mr. and Mrs. Bernard J. Reis, New York (by 1961).

David McKee Gallery, New York.

Edward R. Broida, Los Angeles (acquired from the above, January 1984); sale, Christie's, New York, 1 November 2005, lot 38.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Marlborough Gallery, Inc., *A Tribute to Jacques Lipchitz: Lipchitz in America, 1941-1973*, November 1973, p. 15, no. 5 (illustrated, p. 23; dated 1942-1945).

Orlando Museum of Art, *The Edward R. Broida Collection: A Selection of Works*, March-June 1998, p. 164 (illustrated in color, p. 100-A; dated 1942).

LITERATURE:

A.M. Hammacher, *Jacques Lipchitz: His Sculpture*, New York, 1961, pp. 62 and 174 (illustrated, pl. 77).

A.G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné, The American Years, 1941-1973*, New York, 2000, vol. II, p. 250, no. 359 (illustrated, p. 29).

Lipchitz, a Russian-born Jew and a leading modernist sculptor, fled France with his wife Berthe soon after the German invasion in May 1940. With the assistance of friends in America, including curators at the Museum of Modern Art, the two emigrated to the United States via

Portugal, arriving in New York on 13 June 1941. Lipchitz began working on the present sculpture soon after he arrived in America.

In his memoirs, Lipchitz described the genesis of the subject of *Benediction*: "Its source had to do with my flight from Paris. When we were in the Pyrenées in a small village, we learned that Paris had been occupied, tragic news for all of us. Suddenly the idea came to me to sing a sort of lullaby to Paris; and I thought, 'Well, Paris will sleep now for a moment, but I hope it will not be too long, and I want to make a sculpture like a lullaby.' I remember that when I had largely finished it, I had no title for it. I asked a friend, a lady, if she could think of a title and explained what I had in mind, and she suggested Benediction. It is still a lullaby, a woman who is in a sense playing on harp which is part of herself" (quoted in A.G. Wilkinson, *op. cit.*, p. 156).

Lipchitz further noted that the forms of the sculpture are "relatively smooth and volumetric with a poetic, curvilinear flow. There are many different variants of *Benediction* for I was looking for something I could not quite realize. I intended it as a full length figure, but for some reason I could not finish the legs, so it became a torso. Perhaps this was a result of the fact that I felt at a certain moment it was complete in itself" (quoted in *ibid*).



PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

588 RAOUL DUFY (1877-1953)

Etude pour Golfe-Juan

stamped with signature 'Raoul Dufy' (lower right)

oil on canvas

36¼ x 28¾ in. (92 x 73 cm.)

Painted in 1926

\$150,000-250,000

PROVENANCE:

Estate of the artist.

Galerie Gilbert & Paul Pétridès, Paris.

Acquired from the above by the late owner, May 1987.

LITERATURE:

M. Laffaille and F. Guillon-Laffaille, *Raoul Dufy*:

Catalogue raisonné de l'oeuvre peint, supplément, Paris, 1985, p. 53, no. 1868 (illustrated).

In 1919, Dufy took his first extended trip to the South of France, where the Mediterranean sun and the lush vegetation made an immediate and significant impression on him. Inspired by his time in the region, he began to incorporate broad, bright color imbued with a calligraphic line developing what would become trademarks of his mature style. As Grace L. McCann Morley explains, "It was in the twenties that Dufy adopted the peculiar conventions of color characteristic of so many of his oils and watercolors for two decades.

The arrangement of bands of color to establish a composition...and application of color independent of forms and their contours became the rule. The result is an abstract color composition which exists and functions on its own terms...the result of his long research in color as the expression of light. Like the local colors that spill over the outline of the forms, they have the effect of suggesting movement" (*Raoul Dufy*, exh. cat., San Francisco Museum of Art, 1954, p. 18).

In the present work, the idyllic tranquility of Golfe-Juan is finely realized with the artist's distinctive palette of soft blues which suffuse across the canvas. Bands of red dot the background, corresponding to the roofs of the houses along the horizon. Painted in glaze-like layers, the composition takes on a dreamy, ethereal quality with its languid brushwork delineating the perspective. Here Dufy, the devoted colorist and painter of the Midi, has captured the duality of the light in the South of France, subtle yet intense.



PROPERTY FROM THE ESTATE OF A LADY

589 PABLO PICASSO (1881-1973)

Couple de danseurs



signed 'Picasso' (upper right)

pencil on paper

12¼ x 9⅜ in. (31.1 x 23.6 cm.)

Drawn in London in 1919

\$50,000-70,000

PROVENANCE:

Stephen Hahn Gallery, New York.

Acquired from the above by the late owner, by 1974.

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1949, vol. 3, no. 340

(illustrated prior to signature, pl. 114).





PROPERTY FROM A LADY

590 ANDRÉ BRASILIER (B. 1929)

La blouse corail



signed 'André Brasilier' (lower center); signed again, dated and titled 'André Brasilier 1963 La blouse corail' (on the reverse)

oil on canvas

21 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (55.5 x 46 cm.)

Painted in 1963

PROVENANCE:

Findlay Galleries, New York.

Acquired by the present owner, *circa* 1995.

This work will be included in the forthcoming André Brasilier *catalogue raisonné* being prepared by Alexis Brasilier.

\$18,000-25,000



Δ591 JEAN-PIERRE CASSIGNEUL (B. 1935)

Les Lilas



signed and dated 'CASSIGNEUL 58' (lower right)

oil on canvas

46 x 31 $\frac{3}{4}$ in. (116.7 x 80.8 cm.)

Painted in 1958

\$20,000-30,000

PROVENANCE:

Private collection, Japan (1993).

Acquired from the above by the present owners.

EXHIBITED:

Izu Lake Ippeki Museum, *Jean-Pierre Cassigneul*, November 1994, no. 11 (illustrated in color).

Kyoto, Museum Eki and Morioka, Civic Cultural Hall, *Cassigneul: Beautiful Flowers and Brilliant Women*, February-July 2009, no. 11 (illustrated in color).

LITERATURE:

R. Bouillot, *Cassigneul: Peintures, 1950-1990*, Monaco, 1991, p. 98 (illustrated in color, fig. 4).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.

PROPERTY SOLD TO BENEFIT LAGUNA ART MUSEUM

592 HENRI MATISSE (1869-1954)

Jeune femme allongée



signed and dated 'Henri Matisse 12/41' (lower left)

black Conté crayon on paper

15⁷/₈ x 20⁵/₈ in. (40.5 x 52.5 cm.)

Drawn in Nice in December 1941

\$60,000-80,000

PROVENANCE:

Pierre Matisse Gallery, New York.

Jerrold Morris Gallery, Toronto (acquired from the above).

Dunkelman Gallery, Toronto (acquired from the above, 1969).

Private collection, Toronto (acquired from the above, May 1978).

Ameringer & Avarð Fine Art, Inc., New York.

Private collection, Los Angeles (acquired from the above, May 1993).

Bequest from the above to the present owner, 2018.

EXHIBITED:

Toronto, Jerrold Morris Gallery, *Henri Matisse: Drawings*, April 1969, no. 17 (illustrated).

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





PROPERTY FROM THE COLLECTION OF TERRY ALLEN KRAMER

593 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

19¾ x 28¾ in. (50 x 73 cm.)

Executed in 1949

\$30,000-50,000

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.



594 RAOUL DUFY (1877-1953)

Jockeys et chevaux avant le départ



signed 'Raoul Dufy' (lower right)

gouache over pencil on paper laid down on card

20¼ x 26½ in. (51.3 x 67.5 cm.)

Painted *circa* 1930

\$50,000-70,000

PROVENANCE:

Galerie Vallotton, Lausanne.

Albert Skira, Geneva (1947).

Anon. sale, Sotheby & Co., London, 3 April 1974, lot 139.

P. Matthews (acquired at the above sale).

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

Mrs. G. Guggenheim, Zurich; sale, Sotheby Parke

Bernet & Co., London, 1 December 1976, lot 208.

Acquired at the above sale by the present owner.

LITERATURE:

J. Lassaigue, *Dufy*, New York, 1954, p. 66 (illustrated in color and illustrated in color again on the cover).

R. Cogniat, *Raoul Dufy*, Paris, 1962, pp. 26-27

(illustrated in color).

F. Guillon-Lafaille, *Raoul Dufy: Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, 1981, vol. I, p.

295, no. 807 (illustrated).



595 MAURICE DE VLAMINCK (1876-1958)

Scène de village



signed 'Vlaminck' (lower left)
oil on canvas
21¼ x 25¾ in. (54 x 65.4 cm.)
Painted circa 1928-1930

\$30,000-50,000

PROVENANCE:

Galerie de l'Elysée (Alex Maguy), Paris (May 1954).
Jacob Goldschmidt, New York (acquired from the above,
July 1954).
Private collection, California; sale, Parke-Bernet

Galleries, New York, 26 October 1960, lot 66.
Private collection, New York.

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



PROPERTY FROM THE ESTATE OF A LADY

596 MAURICE DE VLAMINCK (1876-1958)

Scène de rue enneigée



signed 'Vlaminck' (lower right)
oil on canvas
20½ x 24 in. (52.1 x 61 cm.)
Painted circa 1925-1926

\$40,000-60,000

PROVENANCE:

Galerie Graffie, Nice.
Stephen Hahn Gallery, New York (acquired from the
above).
Acquired from the above by the late owner, by 1974.

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



597 JEAN-PIERRE CASSIGNEUL (B. 1935)

Femme dans un parc



signed, dated and inscribed 'CASSIGNEUL 1979. PARIS' (lower left)
oil on canvas
23 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in. (60.8 x 50 cm.) (oval)
Painted in 1979

\$25,000-35,000

PROVENANCE:

Private collection, Tokyo.
Acquired from the above by the present owner.

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



PROPERTY FROM A LADY

598 MARIE LAURENCIN (1883-1956)

Jeune fille au chapeau rose



signed 'Marie Laurencin' (lower right)
oil on canvas
13 $\frac{7}{8}$ x 10 $\frac{3}{4}$ in. (35.2 x 27.2 cm.)

\$25,000-30,000

PROVENANCE:

Vera Hue-Williams, Middleton-on-Sea, England; Estate sale, Sotheby's, London, 14 March 1995, lot 55.
Acquired at the above sale by the present owner.



PROPERTY FROM THE MODERN ART MUSEUM OF FORT WORTH, SOLD TO BENEFIT THE MUSEUM

599 JULES PASCIN (1885-1930)

Nu sur un divan



signed 'Pascin' (lower right)
oil over charcoal on paper laid down on board
18 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in. (47.1 x 50 cm.)
Painted in 1920

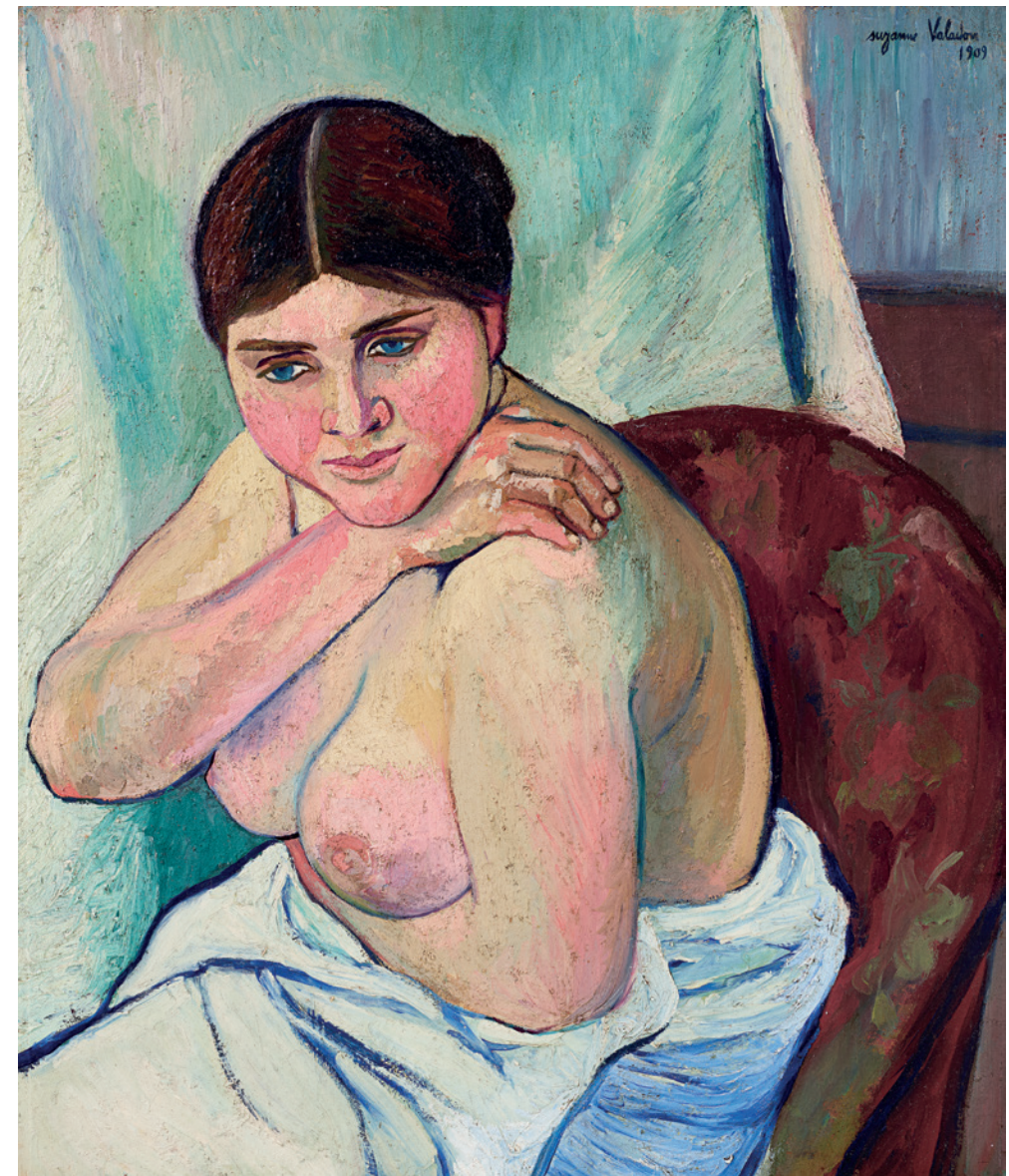
\$10,000-15,000

PROVENANCE:

Mrs. John Barber, Philadelphia (acquired from the artist);
Estate sale, Parke-Bernet Galleries, Inc., New York, 20
October 1966, lot 70.
W.P. Bomar, Fort Worth (acquired at the above sale).
Gift from the above to the present owner, 1975.

LITERATURE:

Y. Hemin, G. Krogh, K. Perls and A. Rambert, *Pascin:
Catalogue raisonné, peintures, aquarelles, pastels, dessins*,
Paris, 1984, vol. I, p. 232, no. 398 (illustrated).



PROPERTY FROM AN IMPORTANT COLLECTION

600 SUZANNE VALADON (1865-1938)

Juliette assise au fauteuil



signed and dated 'Suzanne Valadon 1909' (upper
right); signed again, inscribed and numbered '-S-
Valadon- -Juliette- 3' (on the reverse)
oil on board
21 $\frac{1}{2}$ x 18 $\frac{1}{8}$ in. (54.7 x 45.9 cm.)
Painted in 1909

\$20,000-30,000

PROVENANCE:

Adolphe Tabarant, Paris (by 1937).
Private collection, Somerset; sale, Christie's, Ven House,
Somerset, 22 June 1999, lot 609.
Acquired at the above sale by the late owner.

EXHIBITED:

Paris, Petit Palais, *Les maîtres de l'art indépendant,
1895-1937*, June-October 1937, p. 24, no. 70 (titled *Nu au
fauteuil*).

The Comité Utrillo-Valadon has confirmed the
authenticity of this work.

PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

601 MAURICE DE VLAMINCK (1876-1958)

Paysage de Bougival



signed 'Vlaminck' (lower left)

oil on canvas

28¾ x 36¼ in. (73 x 93 cm.)

Painted in 1911

\$120,000-180,000

PROVENANCE:

Moen collection, Geneva.

Galerie de la Présidence, Paris (acquired from the above).

Acquired from the above by the late owner, July 1987.

EXHIBITED:

Paris, Galerie de la Présidence, *Maurice Vlaminck*, May-June 1987, no. 8 (illustrated in color).

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





Δ602 JEAN-PIERRE CASSIGNEUL (B. 1935)

Femme et fleurs



signed 'CASSIGNEUL' (lower left); signed again and titled 'Cassigneul "Femme et fleurs"' (on the reverse)

oil on canvas

40% x 32 in. (102.5 x 81.3 cm.)

Painted in 1971

\$30,000-50,000

PROVENANCE:

Wally Findlay Gallery, New York.

Private collection, Japan (1993).

Acquired from the above by the present owners.

EXHIBITED:

Izu Lake Ippeki Museum, *Jean-Pierre Cassigneul*, November 1994, no. 19 (illustrated in color).

Jean-Pierre Cassigneul has confirmed the authenticity of this work.



603 CARLOS NADAL (1917-1998)

Régates



signed 'cNadal' (lower right); signed again and titled 'cNadal REGATES' (on the reverse)

oil on canvas

23¾ x 28¾ in. (60.3 x 73.1 cm.)

Painted in 1985

\$15,000-20,000

The authenticity of this painting has been confirmed by the Comite Nadal.



PROPERTY FROM THE INDIANAPOLIS MUSEUM OF ART AT
NEWFIELDS, SOLD TO BENEFIT THE ART ACQUISITIONS FUND

604 MAURICE DE VLAMINCK (1876-1958)

Cour de ferme



signed 'Vlaminck' (lower left)
oil on canvas
32 x 39¾ in. (81 x 100 cm.)
Painted circa 1926

\$60,000-80,000

PROVENANCE:

Galerie à la Vieille Russie, Paris.
Gregoire Tarnopol, New York (by December 1948).
Mrs. S.N. Petchers, New York.
Wally Findlay Galleries, Inc., New York.
Anon. sale, Sotheby & Co., London, 15 April 1970, lot 68.
B. Gerald Cantor, Los Angeles.
Gift from the above to the present owner, 1971.

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



PROPERTY FROM THE MODERN ART MUSEUM OF FORT WORTH, SOLD TO BENEFIT THE MUSEUM

605 TAKANORI OGUISS (1901-1986)

Rue de la Colombe, Ile de la Cité, Paris



signed 'Oguiss' (lower left); signed again and
inscribed 'Oguiss rue Denfert cité à Paris' (on the
reverse)
oil on canvas
23½ x 28¾ in. (59.8 x 73 cm.)
Painted circa 1961

\$15,000-25,000

PROVENANCE:

Federico Gussoni, Milan.
William E. Scott Foundation, Fort Worth.
Gift from the above to the present owner, 1963.

EXHIBITED:

Milan, Galleria Gussoni, *Oguiss*, February-March 1962.

Emiko Oguiss has confirmed the authenticity of this work.



PROPERTY FROM AN IMPORTANT COLLECTION

606 MARIE LAURENCIN (1883-1956)

Jeune femme et jeunes filles au chien noir, près d'un pont



signed 'Marie Laurencin' (upper right)
watercolor over pencil on paper
9⅞ x 13½ in. (25.1 x 34.3 cm.)

\$8,000-12,000

PROVENANCE:

Anon. sale, Hôtel Rameau, Versailles, 3 December 1967,
lot 109.

Private collection, Somerset; sale, Christie's, Ven House,
Somerset, 22 June 1999, lot 614.

Acquired at the above sale by the late owner.

LITERATURE:

*Annuaire Connaissance des arts 1968 des ventes
publiques en France*, Paris, 1968, pp. 70 and 210
(illustrated in color, p. 70; titled *Les trois jeunes filles*).
D. Marchesseau, *Marie Laurencin: Catalogue raisonné de
l'oeuvre, Peintures, Céramiques, Oeuvres sur papier*, Tokyo,
1999, vol. II, p. 602, no. PP1269 (illustrated).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, WASHINGTON, D.C.

607 SUZANNE VALADON (1865-1938)

Nu à la draperie devant un fauteuil



signed and dated 'suzanne Valadon 1921' (lower
right)
charcoal and pastel on paper laid down on card
14½ x 10⅝ in. (36.9 x 27 cm.)
Drawn in 1921

\$2,000-3,000

PROVENANCE:

Max Müller, Ascona, Switzerland.
James Vigeveno Gallery, Los Angeles.

Anon. sale, Sotheby & Co., London, 1 December 1965,
lot 108.

Private collection, New York.

By descent to the present owner.

LITERATURE:

P. Pétridès, *L'oeuvre complet de Suzanne Valadon*, Paris,
1971, p. 141, no. D257 (illustrated; titled *Nu debout devant
un fauteuil*).

The Comité Utrillo-Valadon has confirmed the
authenticity of this work.

PROPERTY FROM THE COLLECTION OF DONALD E. SIMON

608 HENRI MARTIN (1860-1943)

L'église de la Bastide Vert, un soir d'automne



signed 'Henri Martin' (lower right)

oil on canvas

25¾ x 32 in. (65.5 x 81.2 cm.)

\$80,000-120,000

PROVENANCE:

Galerie Felix Vercel, Inc., New York.

Acquired from the above by the late owner, October 1986.

Marie-Anne Destrebecq-Martin will include this work in her forthcoming Henri Martin *catalogue raisonné*.



PROPERTY FROM THE ELAINE AND PERRY J. SNYDERMAN COLLECTION

609 EDOUARD VUILLARD (1868-1940)

Le modèle à la rose



stamped with signature 'E Vuillard' (Lugt 2497a; lower right)

peinture à la colle on paper laid down on canvas

47¼ x 34⅞ in. (119.7 x 86.6 cm.)

Painted in 1915

\$60,000-80,000

PROVENANCE:

Estate of the artist.

Jacques Salomon, Paris.

Georges Maratier, Paris.

Mrs. H. Einstein, London.

Hanover Gallery, London (1960).

The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), London (1961).

Lady Wolfson, Great Britain (1965).

Anon. sale, Sotheby Parke Bernet & Co., London, 30 June 1982, lot 36.

Richard Gray Gallery, Chicago.

Acquired from the above by the family of the present owner, 1986.

EXHIBITED:

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

XIX and XX Century French Paintings, February-March

1962, p. 26, no. 23 (illustrated, p. 27; dated 1905-1906).

LITERATURE:

"Notable Works of Art Now on the Market," *The Burlington Magazine*, vol. 102, no. 687, June 1960

(illustrated, pl. XVIII; dated *circa* 1905-1906 and titled *Femme assise dans un atelier*; with incorrect medium and support).

The Connoisseur, vol. 149, no. 600, February 1962

(illustrated, pl. XVII).

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. III, p. 1206, no. X-53 (illustrated in color).





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

610 PIERRE-EUGÈNE MONTÉZIN (1874-1946)

Verger en fleurs



signed 'PMontezin' (lower left)
oil on board
23¾ x 28½ in. (59.3 x 72.4 cm.)

\$6,000-8,000

PROVENANCE:

Galerie Felix Vercel, New York and Paris.
Acquired by the family of the present owner, *circa* 1965.

Cyril Klein-Montézin has confirmed the authenticity of this work.



PROPERTY FROM A DISTINGUISHED COLLECTION

611 ARMAND GUILLAUMIN (1841-1927)

Paysage



signed 'Guillaumin' (lower right)
oil on canvas
21¾ x 25¼ in. (54.3 x 65 cm.)
Painted *circa* 1912

\$15,000-20,000

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*.