Sotheby's EST. 1744

IMPRESSIONIST & MODERN ART DAY SALE

NEW YORK 15 MAY 2018

IMPRESSIONIST & MODERN ART DAY SALE

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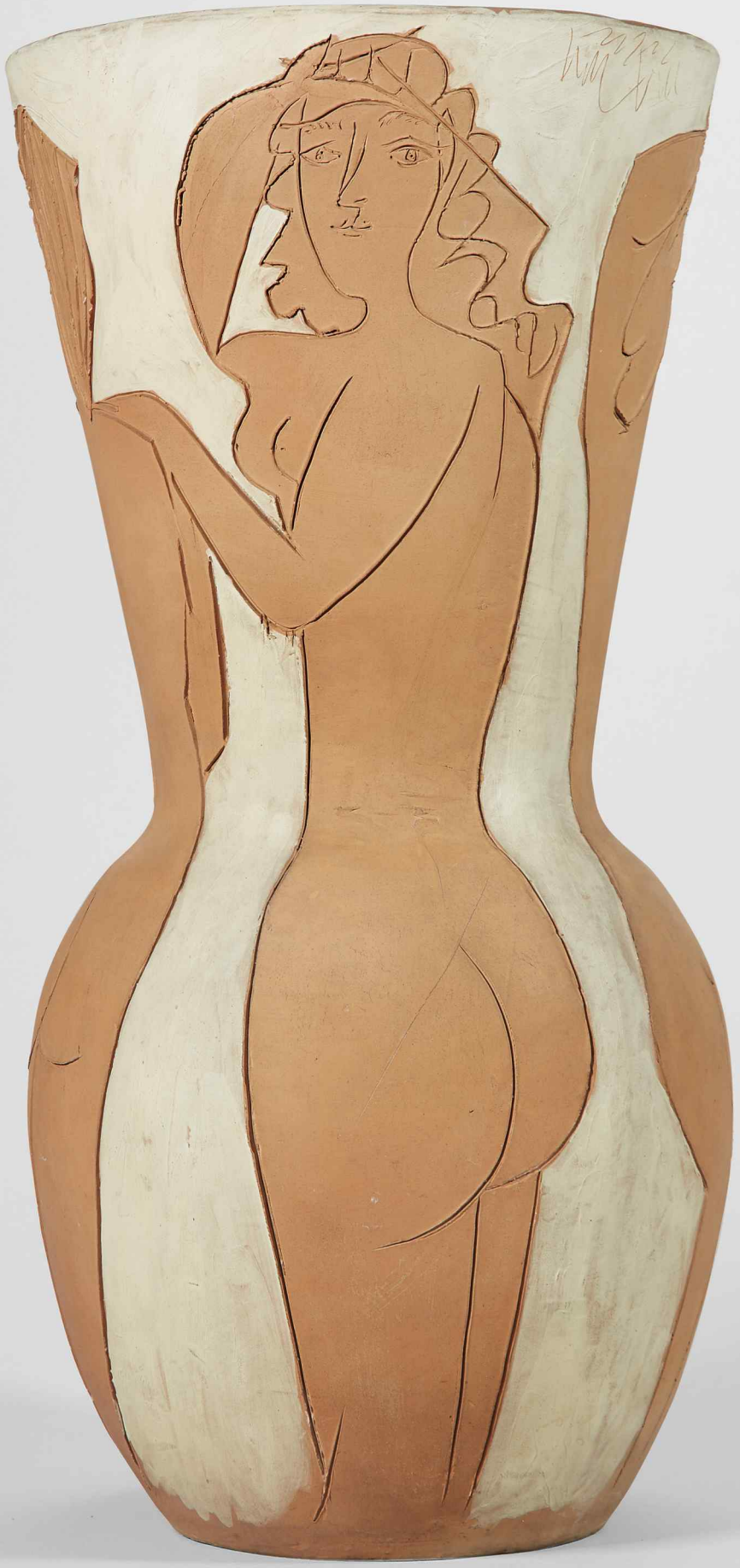

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IMPRESSIONIST & MODERN ART DAY SALE

AUCTION IN NEW YORK
15 MAY 2018
SALE N09861

SESSION ONE 10 AM
SESSION TWO 2 PM

EXHIBITION

Friday, 4 May
10am-5pm

Saturday, 5 May
10am-5pm

Sunday, 6 May
1pm-5pm

Monday, 7 May
10am-5pm

Tuesday, 8 May
10am-5pm

Wednesday, 9 May
10am-5pm

Thursday, 10 May
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Friday, 11 May
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Saturday, 12 May
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Sunday, 13 May
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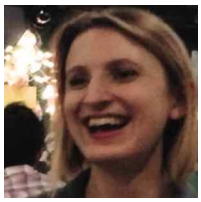

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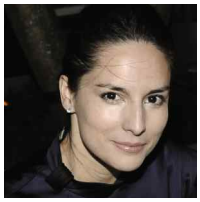

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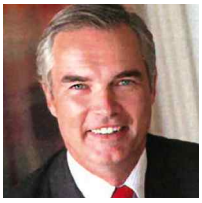
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JEN HUA

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YOSHIKO MARUTANI

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PATTI WONG

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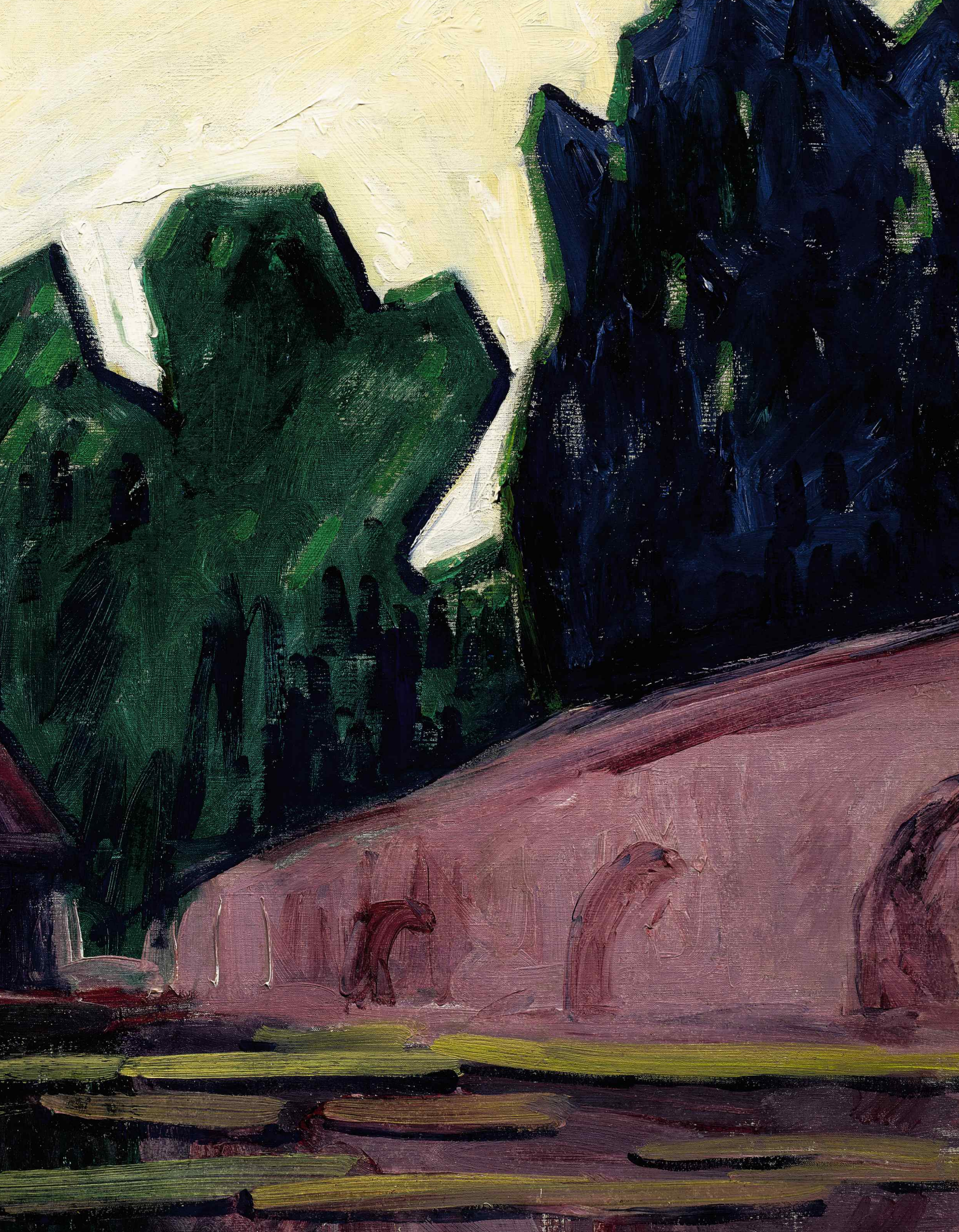

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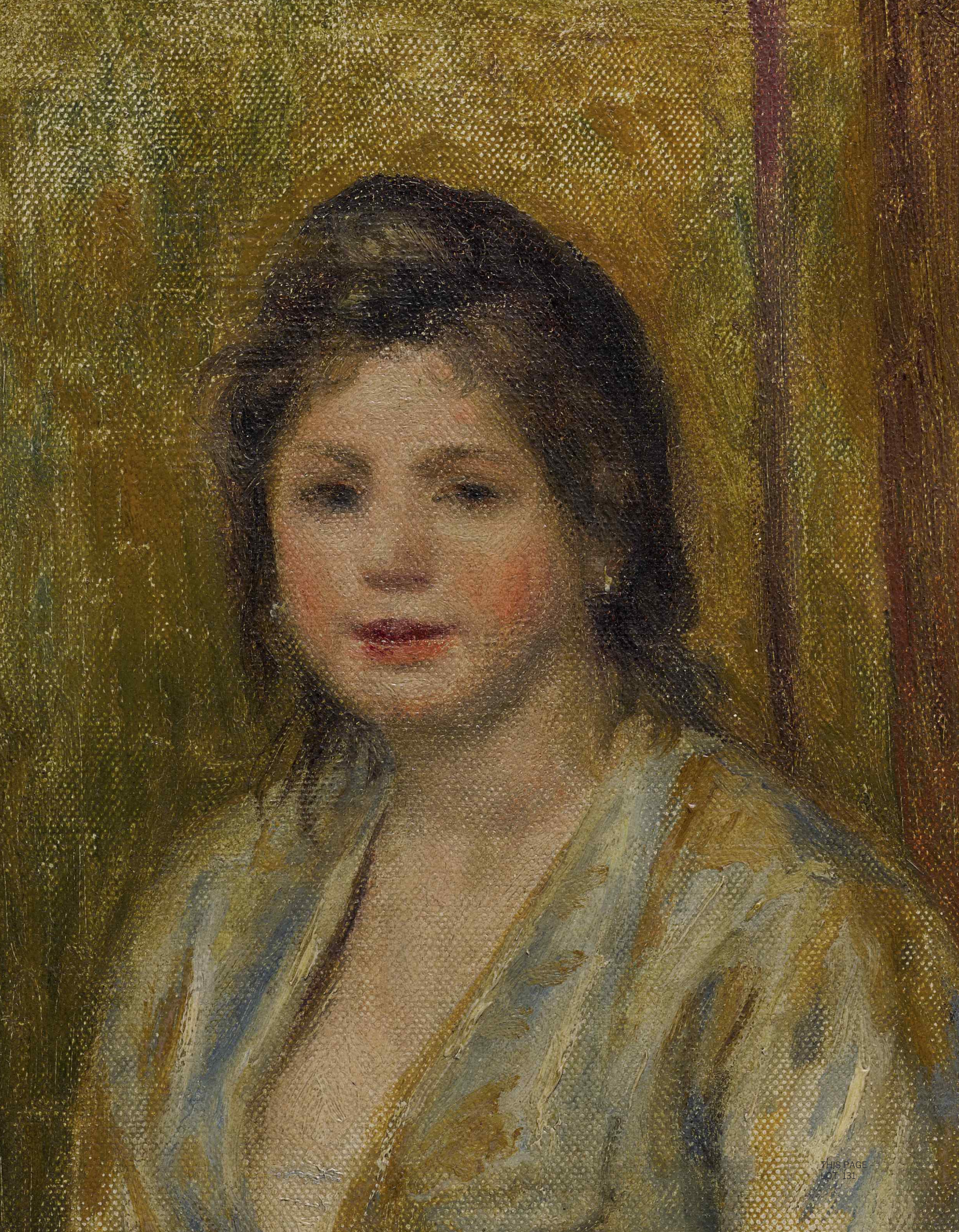

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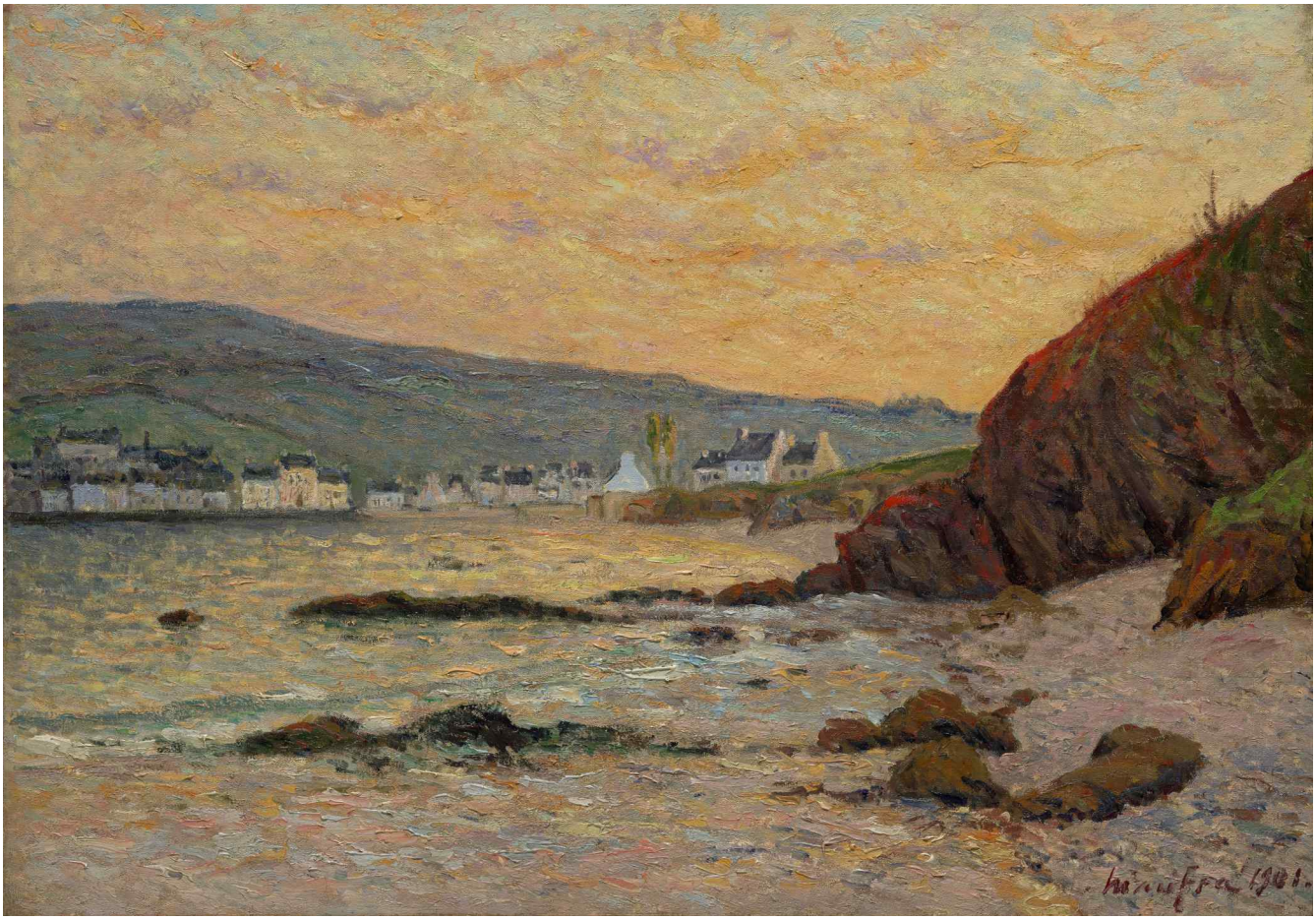
SESSION ONE

NEW YORK
TUESDAY
15 MAY 2018
10AM

LOTS 101-266



○ 101

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

MAXIME MAUFRA

1861 - 1918

Le Village, Morgat

Signed *Maufra* and dated *1901.* (lower right)

Oil on canvas
22⅝ by 32¼ in.; 57.5 by 81.9 cm

Painted in 1901.

This work will be included in the forthcoming catalogue raisonné being prepared by Madame Caroline Durand-Ruel Godfroy.

PROVENANCE

Durand-Ruel, Paris (acquired from the artist in 1902)
Sale: Vente de la Fraternité des Artistes, May 1, 1917
Durand-Ruel, Paris (acquired at the above sale)
M. Barassé, Paris (acquired from the above in 1942)
Abby M. Taylor Fine Art, LLC., Greenwich, Connecticut
Acquired from the above

EXHIBITED

Paris, Galerie Durand-Ruel, *Exposition Maxime Maufra*, 1926, no. 19

$ 40,000-60,000

○ 102

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

HENRY MORET

1856 - 1913

Baie de Trouville, Cotentin

Signed *Henry Moret.* (lower right); titled (on the stretcher)

Oil on canvas
21¼ by 28¾ in.; 53.9 by 73 cm

Painted *circa* 1910.

This work will be included in the catalogue raisonné being prepared by Jean-Yves Rolland.

PROVENANCE

Private Collection, France
Richard Green Fine Paintings, London
Acquired from the above

$ 100,000-150,000

103

○ 103

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

GUSTAVE LOISEAU

1865 - 1935

La Plage de Fécamp

Signed *G.Loiseau* (lower right)

Oil on canvas
15 by 24 in.; 38.1 by 60.9 cm

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

PROVENANCE

Alex, Reid & Lefevre (The Lefevre Gallery), London
The Redfern Gallery, London
Commander Geoffrey Lowis, London (acquired from the above in July 1954 and sold: Christie's, London, February 7, 2006, lot 259)
Vallejo Gallery, Costa Mesa, California (acquired at the above sale)
Acquired from the above

$ 50,000-70,000

○ 104

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

HENRY MORET

1856 - 1913

La Rivière du Pouldu

Signed *Henry Moret* and dated *1911* (lower right)

Oil on canvas
24 by 19¾ in.; 61 by 50.1 cm

Painted in 1911.

This work will be included in the catalogue raisonné being prepared by Jean-Yves Rolland.

PROVENANCE

Durand-Ruel, Paris
Private Collection, France
Richard Green Fine Paintings, London
Acquired from the above

$ 100,000-150,000

104

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

HENRY MORET

1856 - 1913

La Terre de Cléden, Point du Raz, Finistère

Signed *Henry Moret.* and dated *1911.* (lower right)

Oil on canvas
36¼ by 28⅞ in.; 92.1 by 73.3 cm

Painted in 1911.

This work will be included in the catalogue raisonné being prepared by Jean-Yves Rolland.

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist in 1912)
Detroit Institute of Arts, Michigan (acquired from the above in 1920 and sold: Sotheby's, New York, September 30, 1999, lot 27)
Private Collection, Louisiana (acquired at the above sale and sold: Sotheby's, New York, November 7, 2012, lot 180)
MacConnal-Mason & Son, Ltd., London (acquired at the above sale)
Acquired from the above

EXHIBITED

Paris, Galerie Durand-Ruel, *Tableaux par Henry Moret*, 1920, no. 2
Saginaw, Michigan, Saginaw Art Museum, *Exhibition of 19th Century French Painting*, 1948-49, n.n.

$ 150,000-250,000

Fig. 1 Paul Gauguin, *Rocks on the Breton Coast*, 1888, oil on canvas, Private Collection

Henry Moret was born in 1856 in the town of Cherbourg, a strategically important port located on the Normandy coast. Typical of many families residing in Cherbourg, Moret's father was a garrison officer and Henry followed his father's path with a brief period of military service before becoming a professional artist. Moret's artistic training took place at the École des Beaux-Arts, under the guidance of academic painters Jean-Léon Gérôme and Jean-Paul Laurens. This traditional academic pedigree is almost untraceable in Moret's later oeuvre, as he fully embraced Impressionist and Sythentic techniques in a masterful reconciliation of two competing artistic orthodoxies to develop a unique artistic vocabulary of his own.

During Moret's period of military service in 1875, he was stationed in Brittany and became captivated by its remote natural beauty and rugged landscape, which also attracted other Impressionists and Post-Impressionists. Claude Monet visited the Breton coast in September 1886 and was inspired to paint a series of seascapes capturing the effects of light and weather upon the rough seas. The canvases that Monet produced on the Breton coast are often noted as the first of many serial works that defined the latter half of his career.

That same summer, in an attempt to escape the ceaseless anxiety of modern Parisian life, the restless Post-Impressionist painter Paul Gauguin joined the existing artists' colony in Pont-Aven, working in partnership with Émile Bernard to develop a Synthetic style of painting characterized by flattened perspectives, planes of color and pastoral subject matter (see fig. 1). By 1888, Moret had become well-acquainted with these new arrivals working at Pont-Aven and was heavily influenced by their experimental Post-Impressionist technique. Around the turn of the century however, Moret began to shift away from Synthetism and adopted a more Impressionistic vocabulary to depict the raw beauty of Brittany.

In 1895, Moret signed a contract with Durand-Ruel, who organized two exhibitions of his paintings in New York in 1900 and 1902. Moret continued to live and work in the Breton region for the remainder of his life, even as Gauguin and other Pont-Aven artists set off for other adventures. As Catherine Puget, a former conservator at the Musée du Pont-Aven, once wrote, "In effect, Moret anchored himself to Brittany and for 35 years, traveled tirelessly across the region, attentive to both its permanent character and its fleeting elements. As for the man, he isn't a painter of the Salon; he had a thirst for solitude and for purity; he was a simple and discrete being, in love with nature and well-liked by the community, into which he integrated seamlessly, hunting, fishing and playing cards with the local inhabitants" (Catherine Puget in *Henry Moret, aquarelles et peintures 1856-1913* (exhibition catalogue), Musée de Pont-Aven, Pont-Aven, 1998, p. 6).

Dominated by ravishing yet subtle shades of blues, greens and pinks, this canvas is a beautiful example from Moret's late career, when the development of his singular style had reached full maturity. It depicts Pointe du Raz, one of the most westerly points of mainland France, where the rocky cliffs and vast expanse of the Atlantic provide a backdrop that is dramatic even for Breton standards.

○ 106

PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Falaises de Saint-Jouin

Signed *G Loiseau* (lower right); inscribed *Falaises de Normandie- St Jouin* and dated *1907* (on the stretcher)

Oil on canvas
25⅝ by 31⅞ in.; 65.2 by 81 cm

Painted in 1907.

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

PROVENANCE

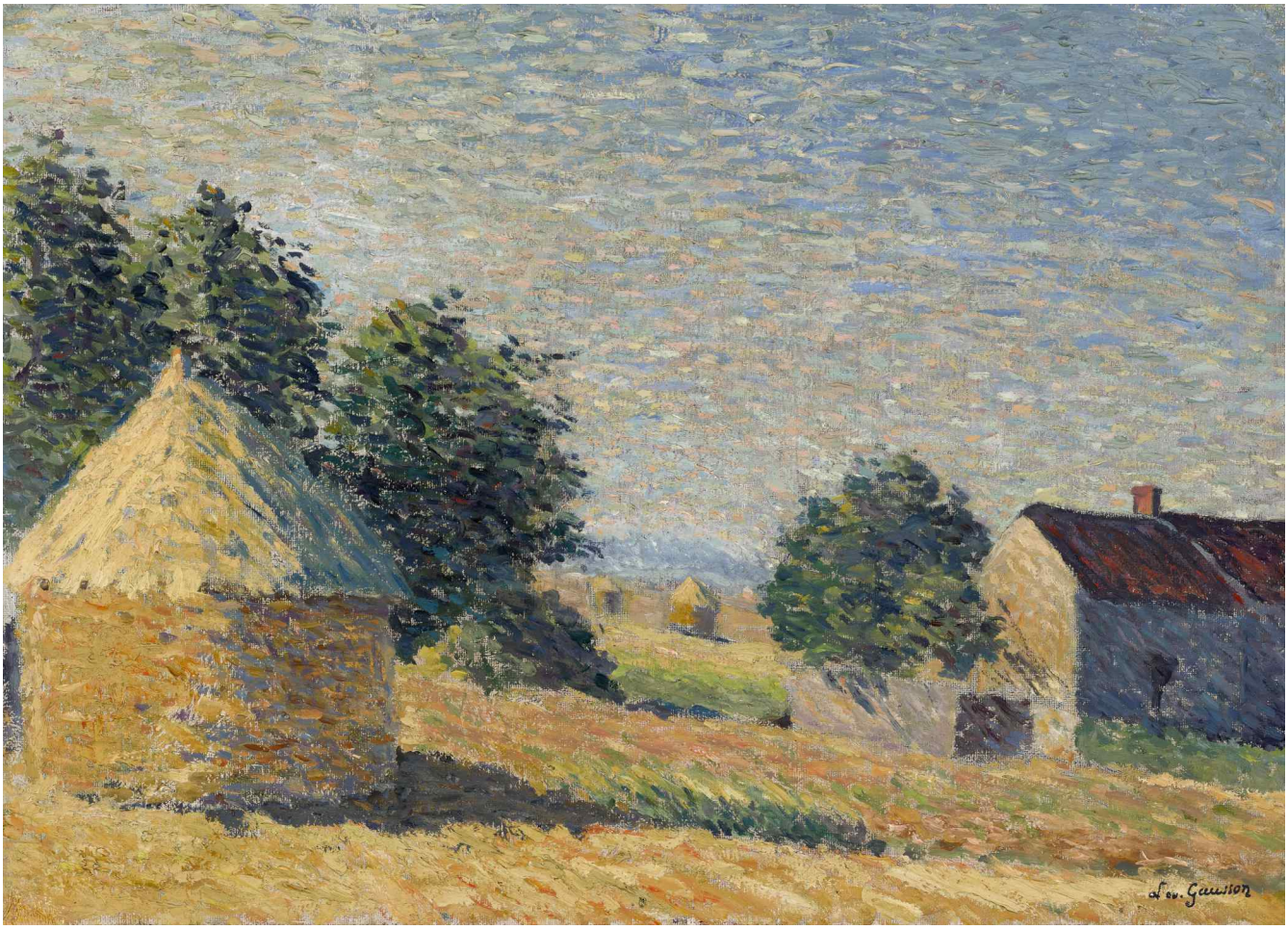
Roger Collection, Paris
Corcellet Collection, Paris (acquired *circa* 1955-60; thence by descent and sold: Christie's, Paris, May 20, 2011, lot 14)
Richard Green Fine Paintings, London (acquired at the above sale)
Acquired from the above

Born in Paris in 1865, Gustave Loiseau, like many of the Impressionist painters, found inspiration in the coast of Normandy. In *Falaises de Saint-Jouin*, Loiseau eliminates almost every sign of human presence, choosing instead to focus on nature itself. The composition is anchored by the dramatic cliffs on the right, and framed by a wide expanse of sea and sky.

Turning to this particular landscape, Loiseau, like Monet (see fig. 1), followed in the footsteps of Gustave Courbet, who painted some of his best-known works on the coast of Normandy. Heather Lemonedes writes, "Courbet first journeyed to the Normandy coast when he was twenty-one and was immediately captivated by it. He made numerous return visits in the 1860s, painting the sea and the beach and establishing a reputation as a marine painter. In 1866 the Count de Choiseul lent Courbet a house at Trouville, where the artist spent time in the company of Monet and Boudin. One critic described the sea as producing 'the same emotion as love' in Courbet" (Heather Lemonedes in *Monet in Normandy* (exhibition catalogue), Fine Arts Museums, San Francisco, 2006-07, pp. 82-83).

$ 250,000-350,000

Fig. 1 Claude Monet, *Sur la falaise à Pourville*, 1882, oil on canvas, sold: Sotheby's, New York, May 7, 2014, lot 10 for $8,229,000



107

107

PROPERTY FROM A PRIVATE NORTHWEST COLLECTION

LÉO GAUSSON

1860 - 1944

Paysage aux meules de foins

Stamped *Leo. Gausson* (lower right)

Oil on canvas
13⅛ by 18⅛ in.; 33.2 by 46 cm

PROVENANCE

Private Collection, France (and sold: Sotheby's, London, October 22, 2003, lot 23)
Acquired at the above sale

$ 15,000-20,000

108

PROPERTY FROM A PRIVATE COLLECTOR

JEAN-BAPTISTE-ARMAND GUILLAUMIN

1841 - 1927

Ferme et arbres à Saint-Chéron

Signed *Guillaumin* (lower left); dated *Mars 93* and faintly inscribed *8:00 a Matin* (on the reverse)

Oil on canvas
32¼ by 26 in.; 82 by 66 cm

Painted in March 1893.

$ 60,000-80,000

PROVENANCE

Orosdi Collection, Paris
G. Pelé, Paris
The Honorable Michael Hare, England (and sold: Sotheby's, London, November 29, 1967, lot 53)
Burger Collection (acquired at the above sale)
Maurice Sternberg, Chicago
Acquired from the above on April 11, 1968

LITERATURE

Édouard des Courières, *Armand Guillaumin*, Paris, 1924, p. 81 (titled *Saint-Chéron (Seine-et-Oise)* and catalogued with dimensions reversed)
Georges Serret & Dominique Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 270, illustrated n.p.
Christopher Gray, *Armand Guillaumin*, Chester, Connecticut, 1972, no. 136, illustrated pl. 20

108

109

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

JEAN-BAPTISTE-ARMAND GUILLAUMIN

1841 - 1927

Crozan (Creuse)

Signed *Guillaumin* (lower left)

Oil on canvas
18 by 21¾ in.; 45.7 by 55.2 cm

Painted *circa* 1903-04.

This work will be inclulded in Volume II of the Catalogue Raisonné Guillaumin being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

PROVENANCE

Alexander Kahan Fine Art, New York
Howard Eisenstein, New York
Acquired from the above in 2013

$ 25,000-35,000

110

JEAN-BAPTISTE-ARMAND GUILLAUMIN

1841 - 1927

Verger à la lisière d'un bois à Saint-Cheron

Signed *Guillaumin* (lower left); titled and dated *Juin 93* (on the stretcher)

Oil on canvas
28¾ by 36¼ in.; 73 by 92 cm

Painted in June 1893.

This work will be included in Volume II of the Catalogue Raisonné Guillaumin being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

PROVENANCE

Private Collection (acquired *circa* 1965)
Private Collection (by descent from the above and sold: Christie's, New York, February 22, 2005, lot 10)
Acquired at the above sale by the present owner

$ 50,000-70,000

111

PROPERTY FROM A DISTINGUISHED COLLECTION, KESWICK, VIRGINIA

HENRI LE SIDANER

1862 - 1939

Soleil couchant sur les maisons, Bruges

Signed *Le Sidaner* and inscribed *Bruges* (lower left)

Oil on canvas
24½ by 31⅞ in.; 62 by 80.9 cm

Painted in 1899.

PROVENANCE

Galeries Georges Petit, Paris
Private Collection, Paris (and sold: Sotheby's, New York, November 17, 1998, lot 286)
Acquired at the above sale

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, no. 76, illustrated p. 67
Yann Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Eau, 2013, n.n., illustrated in color p. 57

$ 180,000-250,000

Soleil couchant sur les maisons, Bruges is a brilliant example of Le Sidaner's unique taste for and sensitivity to quiet and poetic beauty: Le Sidaner captures the fleeting beauty of the moment with his acute contemplative sensitivity, an artistic temperament that has come to define his practice. By 1899 figures were still present in most of Le Sidaner's work, yet the artist was increasingly interested in depicting the atmosphere of a place, whether it be a garden, a city square or a deserted street. Even though there are figures in the present painting, the viewer senses their isolation and their transience. While describing the disappearance of human figures in Le Sidaner's work, Rémy Le Sidaner notes, "during his stay in Bruges, the number of these figures decreased and, within two or three years, they gradually disappeared" (quoted in Yann Farinaux-Le Sidaner, *op. cit.*, p. 14). As Yann Farinaux-Le Sidaner notes, the artist's sojourn in Belgium "was a turning-point for Henri Le Sidaner, who traveled to Bruges during the month of July and chose Impressionism as his future working technique" (quoted in *ibid.*, p. 13).

Epitomizing the artist's skillful play with light and color, *Soleil couchant sur les maisons, Bruges* creates an atmosphere of meditative contemplation. Le Sidaner was fully aware that he wouldn't have time to depict the plays of light and their changing reflections as they materialized, so he instead focused on fully experiencing the moment in order to recreate it more perfectly once it had passed. He would memorize a scene and later reproduce it in the studio. Rémy Le Sidaner recalls, "When my father caught one of these 'special effects', he nodded in my direction and stood there, gazing out towards the horizon, impressing on his mind the scene he had just witnessed" (quoted in *ibid.*, p. 10).

Fig. 1 Henri Le Sidaner *circa* 1910

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

HENRI LE SIDANER

1862 - 1939

Le Palais ducal

Signed *Le Sidaner* (lower left)

Oil on canvas
31¼ by 44½ in.; 81 by 113.3 cm

Painted in Venice in 1906.

PROVENANCE

Galeries Georges Petit, Paris
Brasler Company, Milwaukee
George Rinehart Gallery, Milwaukee
Edward Burgess Butler (acquired from the above)
The Caldwell Gallery, New York (and sold: Sotheby's, New York, November 14, 1990, lot 413)
Acquired at the above sale

EXHIBITED

Paris, *Salon de la société des Beaux-Arts*, 1906, no. 777

LITERATURE

Camille Mauclair, *Henri Le Sidaner*, Paris, 1928, illustrated pl. 6
Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, no. 213, illustrated p. 107
Yann Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Eau, 2013, n.n., illustrated in color p. 85

$ 300,000-500,000

Fig. 1 Claude Monet, *Le Palais ducal*, 1908, oil on canvas, Brooklyn Museum, Brooklyn

The first generation of Impressionist painters was highly influential to Le Sidaner, whose formative years occurred amidst the height of the Impressionist movement. At the age of twenty in 1882, Le Sidaner visited the seventh Impressionist Exhibition and became fascinated by the work of Claude Monet. Two years later his enthusiasm for the Impressionist style intensified after attending a retrospective exhibition of Édouard Manet. Le Sidaner's work parallels that of Monet in terms of style as well as choice of motif; both artists would reiterate the same subject matter in all seasons and during all times of day in order to isolate the variations of light (see fig. 1). The Impressionist technique of using short, fragmented brushstrokes and intensified colors was particularly suited to Le Sidaner's desire to capture the nuances of natural light.

Jacques Baschet wrote of Le Sidaner's style in his newspaper, *L'Illustration* in 1924: "He is a pointillist, but not the kind who decomposes tones and applies them unmixed, thereby letting our eyes reconstitute the colors on our retina. His palette is extremely varied and subtle. The oils bind and melt together in highly delicate harmonies. Nor is he the kind to enclose forms within a heavy brushstroke, as is the practice among the younger school of painters. With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet" (quoted in Yann Farinaux-Le Sidaner, *op. cit.,* p. 37). His creative process is further revealed through a charming anecdote from the artist's son, Rémy: "My father would give me his usual sign and we would stop still whilst he scrutinised the horizon, committing what he saw to memory... he often made a colour sketch of the site, but this had nothing to do with the effect, which would later be committed to canvas in his studio from memory alone; they were too fleeting and too changeable to be painted on the spot" (Rémy Le Sidaner, "Le Peintre Henri Le Sidaner tel que j'ai connu" in *Henri le Sidaner* (exhibition catalogue), Musée Marmotton, Paris, 1989, p. 11).

The present work is striking for its glistening and jewel-like palette but above all for being exemplary of the artist's much-fêted ability to capture the intangible and mystical atmosphere of a particular moment in time. He was not a painter of people but a painter of the nuances of place and of time: "He considered that the silent harmony of things is enough to evoke the presence of those who live among them. Indeed such presences are felt throughout his works. Deserted they may be, but never empty" (Camille Mauclair, *op. cit.*, p. 12).

PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

LOTS 113-115 & 119

113

PAUL SIGNAC

1863 - 1935

Le Pont de Suresnes

Signed *P. Signac* and dated *83* (lower left)

Oil on canvas
18⅛ by 24 in.; 46 by 61 cm

Painted in 1884.

PROVENANCE

Jean Ajalbert, Paris (acquired by 1902)
Chresteil Collection, Paris (acquired by 1914)
Private Collection, London (by descent from the above and sold: Sotheby's, London, November 29, 1988, lot 39)
Private Collection, London (acquired at the above sale and sold: Christie's, London, June 26, 2001, lot 130)
Acquired at the above sale

LITERATURE

The Artist's Handlist (*Cahier d'opus*), 1887-1902, no. 86 (dated 1884)
The Artist's Handlist (*Cahier manuscrit*), 1902-09, n.n. (dated 1884)
Gaston Lévy, *Pré-catalogue*, *circa* 1932, listed p. 82
Françoise Cachin, *Signac: Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 77, illustrated p. 162

$ 700,000-1,000,000

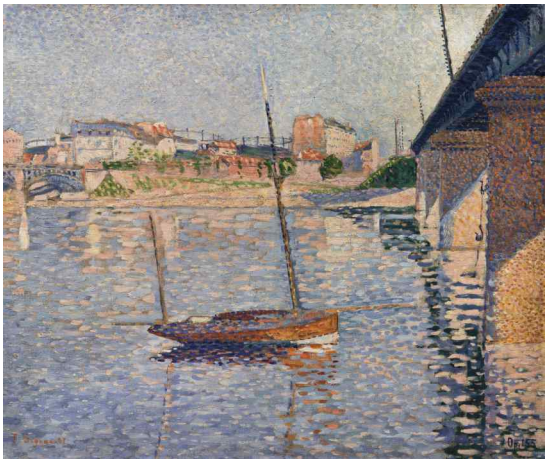


Fig. 1 Paul Signac, *Clipper*, 1887, oil on canvas, sold: Sotheby's, New York, November 4, 2015, lot 30 for $6,410,000

Le Pont de Suresnes is a wonderful example of the beautifully loose brushwork of Signac's early manner in which he embraced the stylistic and compositional strategies of the great Impressionists. The Impressionist preoccupation with light is something that would remain a mainstay in Signac's work throughout his career. As Jean Cassou has written, "Light, in short, made [Signac] its favorite. Light gave him all that it had to give. It was his Muse, as well as his favorite object of study. It accorded so well with his magnanimous, open-hearted humanity that it provided him with a never-ending source of radiant images" (Jean Cassou, "Paul Signac" in *Paul Signac* (exhibition catalogue), Marlborough Fine Art, Ltd., London, 1954, n.p.). The rich atmosphere and brilliant cascading light along the surface of the choppy waters of *Le Pont de Suresnes* hints at what would soon become the defining attributes of the artist's work—a buoyant and exuberant color palette and a systematic application of small strokes and dots of colors (see fig. 1). In the present work the broad brushstrokes and vibrant colors illustrate his desire to capture the play of light and color in landscape, hinting at the landscapes to come when, with Georges Seurat, he fully developed the Pointillist style.

Painted in 1884, the present work depicts the small suburb of Suresnes on the western outskirts of Paris. These suburbs on the banks of the Seine and its tributaries, such as St. Cloud, Sèvres and Argenteuil, provided endless inspiration for the Impressionist painters. The first owner of the present work was Jean Ajalbert, a writer from Signac's circle who, along with Gustave Kahn, Felix Fénéon and Paul Adam, was involved in the avant-garde debates of the time. Ajalbert praised the work of Signac in an article in *La Revue moderne*: "Signac proceeds from an ineffable sureness of eye and hand, with rousing good humor. You sense the artist is enamored of his art, loving nature where he looks to surprise its most fleeting aspects" (Jean Ajalbert, "Le Salon des impressionnistes" in *La Revue moderne*, Paris, June 20, 1886, n.p.).

In her catalogue raisonné, Françoise Cachin explains that this work was signed and dated at some point after its execution, which explains the discrepancy between the date the painting bears and the date recorded in Signac's various handlists.

PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

AUGUSTE HERBIN

1882 - 1960

Route de montagne en Corse

Signed *Herbin* (lower left)

Oil on canvas
23½ by 28¾ in.; 59.6 by 73 cm

Painted in 1907.

The authenticity of this work has been confirmed by Geneviève Claisse.

PROVENANCE

Paul Cassirer, Berlin
Gerard Eichenberg, New York (acquired from the above)
Andrew Pan, New York (by descent from the above and sold by the estate: Sotheby's, New York, November 6, 2002, lot 180)
Acquired at the above sale

$ 500,000-700,000

Sotheby's is thrilled to present three extraordinary examples of Herbin's Fauve output, characterized by the artist's unique use of thick bands of color and vibrant hues. Highlighting the importance of the link between color and sensation, these landscapes are a compelling insight into the artist's ability to translate light into form, anticipating the bright and abstract paintings he would later produce toward the end of the 1920s.

1907 was a pivotal year for Herbin. By this time he had fully embraced Fauvism, and he exhibited works, including *La Place Maubert* (lot 115), at the seminal Salon des Indépendents. In the spring of 1907, he was invited to Corsica by the German collector and art critic Wilhelm Uhde. The Corsican sun and colors were a revelation for Herbin who was, at the time, fully involved with the Fauve revolution. This visit not only inspired Herbin to experiment with light and landscape, it also provided the ideal setting for him to push the boundaries of figurative representation and form and to experiment with the limits of geometry and swaths of unmodulated of color, as in *Route de montagne en Corse* (lot 114). The following years would see the artist move into the famed Bateau Lavoir studios in Paris and work alongside artists Pablo Picasso, Georges Braque and Juan Gris, rapidly incorporating Cubist tenets into his evolving style and ultimately becoming a founding member of the *Abstraction-Création* movement.

Fig. 1 Auguste Herbin in Picasso's studio on the boulevard de Clichy *circa* 1909

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PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

AUGUSTE HERBIN

1882 - 1960

La Place Maubert

Signed *Herbin* (lower left)

Oil on canvas
25⅝ by 21¼ in.; 65.4 by 53.9 cm

Painted in 1907.

PROVENANCE

Private Collection, Hamburg (acquired in the 1950s and sold: Ketterer Kunst, Munich, May 17, 2002, lot 27)
Private Collection, Germany (acquired at the above sale and sold: Sotheby's, London, June 24, 2003, lot 147)
Acquired at the above sale

EXHIBITED

Paris, *23ème Salon des Indépendents*, 1907, no. 5321

LITERATURE

Geneviève Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint,* Paris, 1993, no. 121, illustrated p. 300

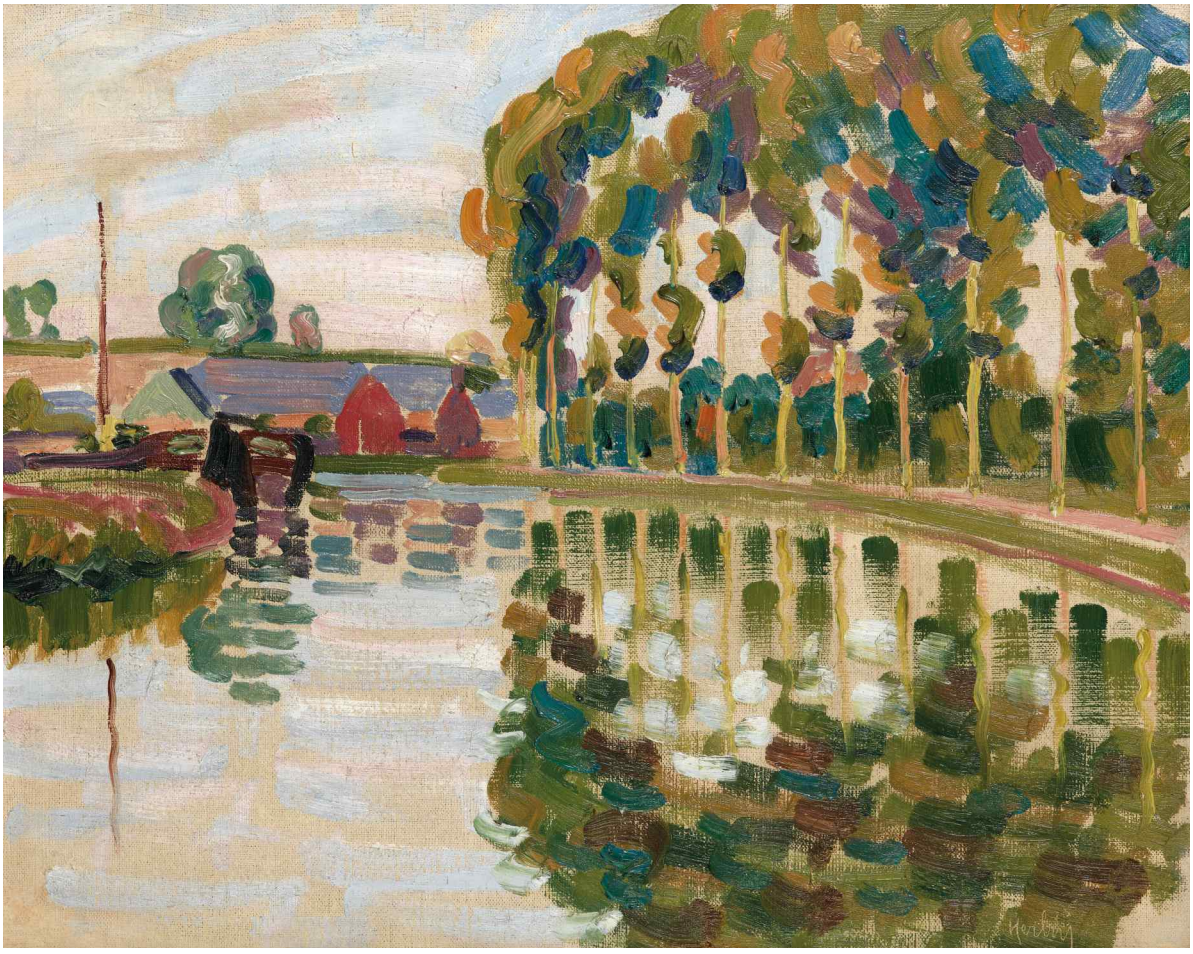
$ 300,000-500,000

The present work is an expressive vision of a painting showcasing Herbin at the peak of his involvement with the Fauve movement. It combines deft brushwork with a sensitive and emotive use of color. Having started his career by working in an Impressionist and then Divisionist style, Herbin fully embraced Fauvism by 1906, exhibiting alongside André Derain, Georges Braque and Maurice de Vlaminck at the 1907 *Salon des Indépendents*. This 1907 oil at the zenith of his Fauvist practice infuses what might otherwise be a typical street scene with emotion and vibrancy through Herbin's strategic use of saturated color.

This work is an expressive example of the impact of photography on painting's parameters as an art and a practice. With the advent of photography in the early 1800s and its proliferation into everyday life by the turn of the century, painting was no longer confined to serving purely documentary purposes. With this new freedom of practice, Impressionist and Fauve artists such as Herbin were able to reinvent the possibilities of paint to emphasize self-expression, individual perspective and emotional release. Although the following years would see the artist move into the famed Bateau Lavoir studios in Paris and work alongside artists Pablo Picasso, Georges Braque and Juan Gris to rapidly evolve his style through Cubism, ultimately becoming a founding member of the *Abstraction-Création* movement, this piece serves as a monument to his Fauvist practice and an early example of his career-long passion for the qualities of color.

Fig. 1 La Place Maubert *circa* 1900

Herbin



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PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

AUGUSTE HERBIN

1882 - 1960

Paysage aux peupliers

Signed *Herbin* (lower right)

Oil on canvas
14⅝ by 18 in.; 37.1 by 45.8 cm

Painted in 1907.

PROVENANCE

Private Collection, France (acquired in the 1990s and sold: Sotheby's, Paris, December 4, 2014, lot 2)
Acquired at the above sale

LITERATURE

Geneviève Claisse, *Herbin, Catalogue raisonné de l'oeuvre peint*, Paris, 2011, no. 137, illustrated p. 303

$ 50,000-70,000

117

PAUL SIGNAC

1863 - 1935

Port-en-Bessin, le trois-mâts à quai

Signed *P. Signac* (lower left); inscribed *Porten-Bessin* and dated *83* (lower right)

Oil on canvas
23⅞ by 15 in.; 60.6 by 38 cm

Painted in 1883.

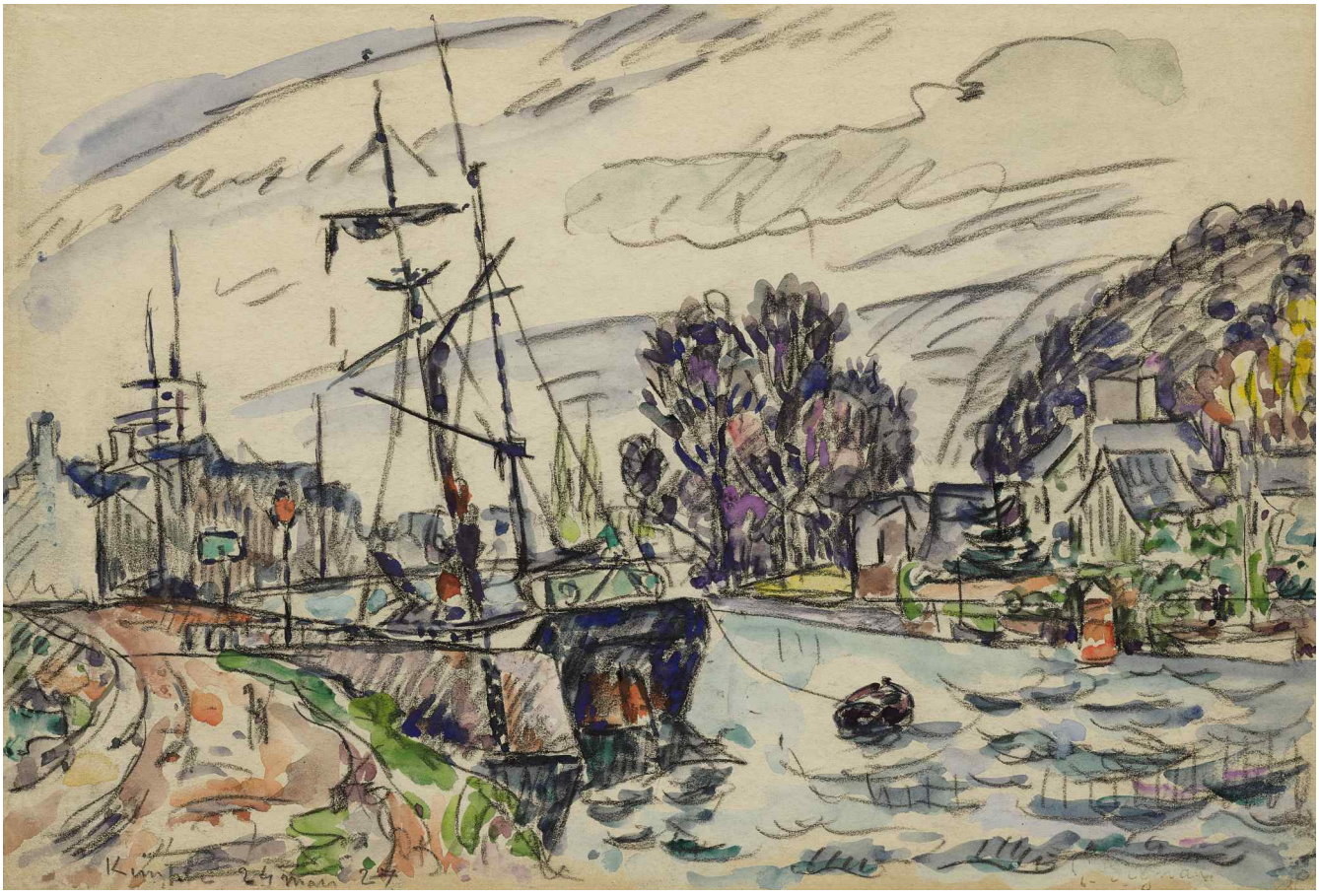
The authenticity of this work has been confirmed by Marina Ferretti.

PROVENANCE

Marcel Koch, Strasbourg, from whom confiscated by the Geheime Feldpolizei (Secret Military Police) in Moutaine, Jura, in 1940
Presented to the Vienna Philharmonic Orchestra by Feldpolizeidirektor Roman Loos in September 1940 in thanks for a concert given in Salins-les-Bains
Restituted to the legal heirs of Marcel Koch by the Vienna Philharmonic Orchestra in 2016
Acquired from the above by the present owner

$ 120,000-180,000

117



118

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PAUL SIGNAC

1863 - 1935

Quimper

Stamped with the signature *P. Signac* (lower right); inscribed *Kimper* and dated *24 mars 27* (lower left)

Watercolor, gouache and black chalk on paper laid down on card
8 by 11⅞ in.; 20.3 by 30.1 cm

Executed on March 24, 1927.

The authenticity of this work has been confirmed by Marina Ferretti.

PROVENANCE

Estate of the artist
Galerie Romanet, Paris
Galerie Nichido, Tokyo (acquired from the above)
Private Collection, Japan (acquired from the above *circa* 1980 and sold: Christie's, New York, November 13, 2015, lot 1072)
Acquired at the above sale by the present owner

$ 18,000-25,000

119

PROPERTY FROM AN IMPORTANT PENNSYLVANIA COLLECTION

CAMILLE PISSARRO

1830 - 1903

Maison sur la falaise

Stamped with the initials *C.P.* (lower left)

Gouache and pen and ink on paper
Image: 7⅝ by 4⅞ in.; 19.3 by 12.3 cm
Sheet: 9½ by 7½ in.; 24 by 18.8 cm

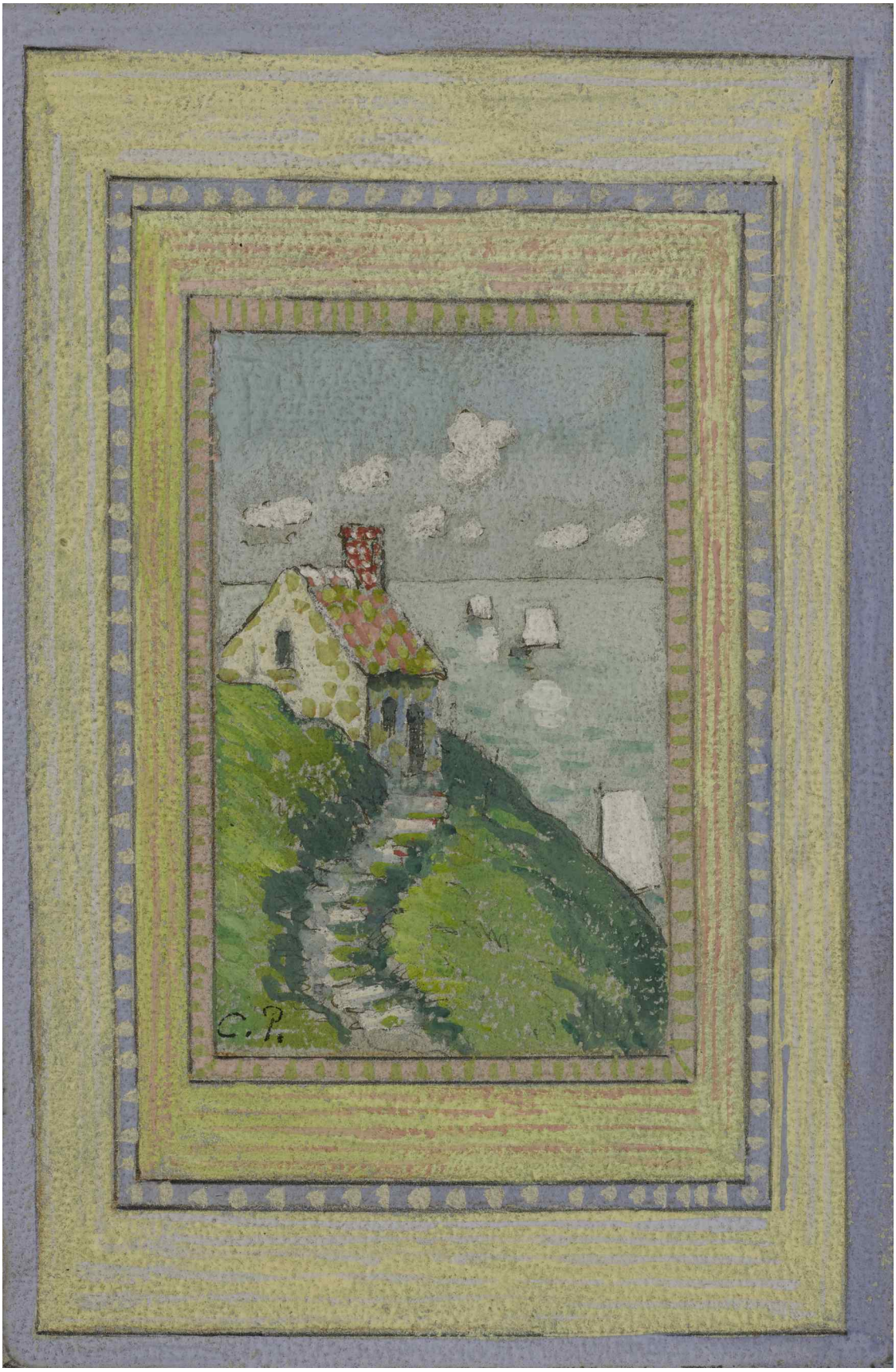
Executed *circa* 1883.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Pissarro Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Jeanne Bonin-Pissarro, Paris (a gift from the artist)
Sale: Christie's, London, June 28, 2001, lot 405
Acquired at the above sale

$ 20,000-30,000



119

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

CAMILLE PISSARRO

1830 - 1903

Vachère dans une clairière

Signed *C. Pissarro* and dated *1890* (lower left)

Gouache, pastel and charcoal on card
9¾ by 8⅛ in.; 24.7 by 20.6 cm

Executed in 1890.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Pissarro Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Durand-Ruel, Paris
Private Collection, France
M.S. Rau Antiques, New Orleans
Acquired from the above in 2016

$ 200,000-300,000

The present composition is a wonderfully rich and atmospheric depiction of the bucolic environs near Pissarro's house in Éragny, a small village on the banks of the river Epte. Pissarro and his family moved to Éragny, situated some three kilometers from Gisors, in the spring of 1884. In July 1892 Pissarro purchased the house his family had been renting for the previous eight years with the financial help of Claude Monet, who lived in the neighboring Giverny. The house exists to this day, in a street named after the artist.

Pissarro was delighted with the tranquility of his new environment, and with the endless source of inspiration it offered him. In a letter to his son Lucien dated March 1, 1884, the artist wrote: "Yes, we've made up our minds on Éragny-sur-Epte. The house is superb and inexpensive: a thousand francs, with garden and meadow. It's two hours from Paris. I found the region much more beautiful than Compiègne... Gisors is superb: we'd seen nothing!" (quoted in Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, p. 499).

Pissarro was a vocal supporter who sympathized with the working people of the French countryside. During his years in Éragny, these subjects became the focal point of his art, and as Joachim Pissarro has observed: "His representations of these fields and gardens constitute the most spectacularly intense pictorial effort to 'cover' a particular given space in his career" (Joachim Pissarro, *Camille Pissarro*, London, 1993, p. 225).

Fig. 1 Camille Pissarro, *Maisons de paysans, Éragny (La Chaumière),* 1887, oil on canvas, Art Gallery of New South Wales, Sydney

C. Pissarro 1890

PROPERTY FROM THE MUSEUM OF MODERN ART, NEW YORK, SOLD TO BENEFIT THE ACQUISITIONS FUND

ANDRÉ DERAIN

1880 - 1954

La Vallée du Lot

Oil on canvas
28⅞ by 36¼ in.; 73.3 by 92.1 cm

Painted in 1912.

PROVENANCE

Galerie Kahnweiler (stock no. 1064), Paris
Wallraf-Richartz Museum (inventory no. 1196), Cologne, acquired from the above on April 14, 1913
Removed as "degenerate art" by the Reichsministerium für Volksaufklärung und Propaganda, from the collection of the Wallraf-Richartz Museum, 1937 and placed in storage in Schloss Schönhausen (as *Südliche Landschaft*, reference no. EK 15749)
Karl Buchholz, Berlin, acquired frown the above on February 7, 1939
Curt Valentin (Buchholz Gallery), New York
Acquired by The Museum of Modern Art, New York, April 13, 1939 (Abby Aldrich Rockefeller Fund)

$ 120,000-180,000

Fig. 1 Paul Cézanne, *Gardanne (vue horizontale),* 1885-86, oil on canvas, Barnes Foundation, Philadelphia

EXHIBITED

Berlin, Galerie Alfred Flechtheim, *André Derain*, 1929, no. 14 (titled *Die Ansicht von Vers*)
Bern, Kunsthalle, *André Derain*, 1935, no. 14
New York, The Museum of Modern Art, *Art in Our Time: 10th Anniversary Exhibition: Painting, Sculpture, Prints*, 1939
Detroit, Detroit Institute of Art, *Refugee Art*, 1941
Williamstown, Lawrence Art Museum, Williams College, *Paintings Expelled from German Museums*, 1941
New York, Pierre Matisse Gallery, *Derain Retrospective*, 1944
New York, The Museum of Modern Art, 1944 (on view)
New York, The Museum of Modern Art, *The Museum Collection of Painting and Sculpture,* 1945-46
Palm Beach, Society of the Four Arts, *The School of Paris*, 1948
Cambridge, Fogg Art Museum, Harvard University, 1949 (on loan)
New York, The Museum of Modern Art, *XXVth Anniversary Exhibition: Paintings*, 1954-55
Palm Beach, Society of the Four Arts, *School of Paris*, 1960
New York, The Museum of Modern Art & traveling, *André Derain*, 1961-63
New York, The Museum of Modern Art, *André Derain in the Museum Collection*, 1962-63
New York, The Museum of Modern Art, 1964-66 (on view)
Sleepy Hollow, Kykuit: Home of Governor Nelson Aldrich Rockefeller, 1970-71 (on loan)
New York, Gracie Mansion, 1979-84 (on loan)
Paris, Musée d'art moderne de la ville de Paris, *André Derain,* 1994-95
Paris, Grand Palais des Champs-Elysées & Barcelona, Museu Picasso, *Paris Barcelona 1888-1937,* 2001-02
Ferrara, Palazzo dei Diamanti & Copenhagen, Statens Museum for Kunst, *André Derain,* 2006-07

LITERATURE

Daniel-Henry Kahnweiler, *Derain*, Leipzig, 1920, illustrated pl. 18
André Salmon, *André Derain*, Paris, 1923, illustrated pl. 29
Jaroslav B. Svrcek, *André Derain*, Prague, 1938, no. 5, illustrated n.p.
Malcolm Vaughan, *Derain,* New York, 1941, illustrated p. 35
Georges Hilaire, *Derain*, Geneva, 1959, illustrated pl. 104
Franz Roh, *"Entartete" Kunst. Kunstbarbarei im Dritten Reich,* Hanover, 1962, p. 209
Nina Nikolaevna Kalitina, *André Derain*, Leningrad, 1976, illustrated p. 133
Alfred H. Barr, Jr., ed., *Painting and Sculpture in The Museum of Modern Art 1929-1967*, New York, 1977, illustrated pl. 61
André Derain in North American Collections (exhibition catalogue), Norman
Mackenzie Art Gallery at the University of Saskatchewan, Regina & University Art
Museum, University of California, Berkeley, 1982, illustrated n.p.
Alicia Legg, ed., *Painting and Sculpture in The Museum of Modern Art: Catalog of the Collection with Selected Works on Paper to January 1988*, New York, 1988, p. 31
Michel Kellerman, *André Derain, Catalogue raisonné de l'oeuvre peint*, vol. I, Paris,
1992, no. 207, illustrated p. 126 & in color p. 127
Michel Charzat, *Le Titan foudroyé,* Paris, 2015, illustrated in color pl. LXI

(continued)

Fig. 2 Piero della Francesca, *Saint Jerome and a Supplicant*, *circa* 1460-64, tempera and oil on wood, Gallerie dell'Accademia, Venice

Fig. 3 Edgar Degas, *Paysage*, *circa* 1890-92, pastel over monotype on paper, sold: Sotheby's, New York, November 15, 2016, lot 385 for $588,500

Derain's seminal Fauve period ended abruptly, and by 1910 he had destroyed much of his unsold Fauve output and began to paint more sober landscapes and still lifes, finding inspiration both in Cubism and in the art of Cézanne (see fig. 1). Commenting on the legacy of his earlier work, Derain stated: "Fauvism was our ordeal by fire. No matter how far we moved away from things, in order to observe them and transpose them at our leisure, it was never far enough. Colors became charges of dynamite. They were expected to discharge light. It was a fine idea, in its freshness, that everything could be raised above the real. It was serious too. With our flat tones, we even preserved a concern for mass, giving for example to a spot of sand a heaviness it did not possess, in order to bring out the fluidity of the water, the lightness of the sky... The great merit of this method was to free the picture from all imitative and conventional contact" (quoted in Denys Sutton, *André Derain*, London, 1959, pp. 20-21).

In this new period of intense study of landscapes and still lifes, Derain immersed himself in painterly tradition. Nicknamed the "pilgrim of museums," Derain experimented in a spare yet lyrical style that paid homage to the Italian so-called primitives, traditional French landscape painters and Flemish Renaissance masters, all the while building on the artistic tenets and modernist aesthetic of Cézanne. His output from this period was increasingly more muted in palette, striking a conscious balance between Fauve vibrancy and a more modest reference to naturalism, albeit stylized in a way that was to become uniquely Derain's own from this period onward.

In the summer of 1912 at Vers, in the region of the Lot, Derain rented a house with a view of a church. He spent his time painting vanitas-inspired still lifes and views of the nearby valley flanked by steep gorges. His landscapes of this time recall the work of Piero della Francesca in their austerity and consciously naïve realization (see fig. 2). In *La Vallée du Lot*, the last and most grand of his Lot series, the sparkling village is heightened by the ochre and green pigments of the surrounding hills, their outlines seemingly fantastical and perhaps even biomorphic, recalling the female figures embedded in landscapes that Degas rendered in pastel in the 1890s (see fig. 3).

The Wallraf-Richartz Museum in Cologne purchased *La Vallée du Lot* just one year after it was painted, a fact that underscores its quality not to mention the impressive international reputation that Derain had already established for himself as a young French painter. Further underscoring the radical nature of this picture, it was later one of the works to be removed from the museum collection under the order of the Third Reich's Ministry of Public Enlightenment and Propaganda, having been deemed too modern and in direct opposition to the Nazi ideology, thus "degenerate." Banned from exhibition in Germany and quickly exported, this work was two years later sold by storied dealer Curt Valentin of Buchholz Gallery to The Museum of Modern Art in New York, then under the leadership of founding director and visionary art historian Alfred Barr.

PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

MAX LIEBERMANN

1847 - 1935

Junge mit Pferd am Strande (Boy with Horse on the Beach)

Signed *M. Liebermann* and dated *1907* (lower right)

Oil on canvas
25⅝ by 28 in.; 65.1 by 71.1 cm

Painted in 1907.

The authenticity of this work has been confirmed by Prof. Dr Matthias Eberle.

PROVENANCE

Ernst Keiler, Germany & New York (acquired in Germany in the 1930s)
A gift from the above in the 1970s

$ 100,000-150,000

Liebermann stayed in the seaside resort town of Scheveningen during the summers of 1900 and 1901 and found inspiration for his paintings in scenes of riders, tennis players and bathers on the beach of this fashionable enclave. The motif of the rider, as well as the polo player, would continue to preoccupy Liebermann in the following years and re-occur in his oeuvre until 1917.

The present work captures the wildness of both the horse and the sea. The crashing waves and the saturated black swaying tail are illustrative of Liebermann's most experimental and arguably formally important phase. The art historian Barbara Gilbert writes that "Although Liebermann was preoccupied by his duties in the Berlin Secession from 1899 until 1911, this period proved to be the most adventuresome and experimental of his painting career. He had achieved his most inventive and exuberant body of work, in a series that explored aspects of paintings beyond a direct portrayal of a subject... This more experimental period of Liebermann's career coincides with his expanding rise as an art theorist and writer. Each artist must look closely at the life around him, he wrote, and have the courage and freedom to interpret it from his own perspective: 'Nature viewed by all artists according to their individuality remains fundamental—the alpha and omega'" (Barbara C. Gilbert in *Max Liebermann, From Realism to Impressionism* (exhibition catalogue), Skirball Center, Los Angeles & Jewish Museum, New York, 2005-06, pp. 43-44).

Fig. 1 Max Liebermann, *Zwei Reiter am Strand nach Links (Two Riders on the Beach to the Left)*, 1901, oil on canvas, sold: Sotheby's, London, June 24, 2015, lot 27 for $2,924,527

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PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

MAX LIEBERMANN

1847 - 1935

Badende Knaben (Bathing Boys)

Signed *M Liebermann* (lower right)

Oil on canvas
15⅛ by 18¼ in.; 38.4 by 46.4 cm

Painted in 1899.

The authenticity of this work has been confirmed by Prof. Dr Matthias Eberle.

PROVENANCE

Ernst Keiler, Germany & New York (acquired in Germany in the 1930s)
A gift from the above in the 1970s

$ 80,000-120,000

Painted with an earthy palette and loose brushstrokes, the present work is an excellent example of Liebermann's late Impressionistic style. The lapping waves and almost abstract horizon are merely suggested by specks of blue, orange, and cream-colored pigment while the splashing figures are rendered with thick impasto that make them resemble sculptures in low-relief. The anonymity of the bathers, the lack of discernible landmarks and the placement of the viewer in the water creates a sense of democratic intimacy. It is as if we too are taking part in this leisurely activity with the painting's subjects.

The long-standing interest among Western artists in depicting the nude human figure and the proliferation of painting *en plein air* made the theme of bathers popular among late nineteenth-century painters in both Europe and the United States (see fig. 1). Throughout his career, Liebermann made many trips to the North Sea coast of Holland, where his masterful command of color and brushstroke on canvas enlivened fleeting and atmospheric scenes of everyday coastal life and the pursuits of leisure-goers relaxing along the shore.

Fig. 1 Thomas Eakins, *The Swimming Hole*, 1884-85, oil on canvas, Amon Carter Museum of American Art, Fort Worth

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PROPERTY FROM A PRIVATE NEW JERSEY COLLECTION

MAX LIEBERMANN

1847 - 1935

Damenbildnis in blauem Kleid (Portrait of a Woman in a Blue Dress)

Signed *MLiebermann* (lower left)

Oil on board
31¾ by 23⅛ in.; 80.6 by 58.7 cm

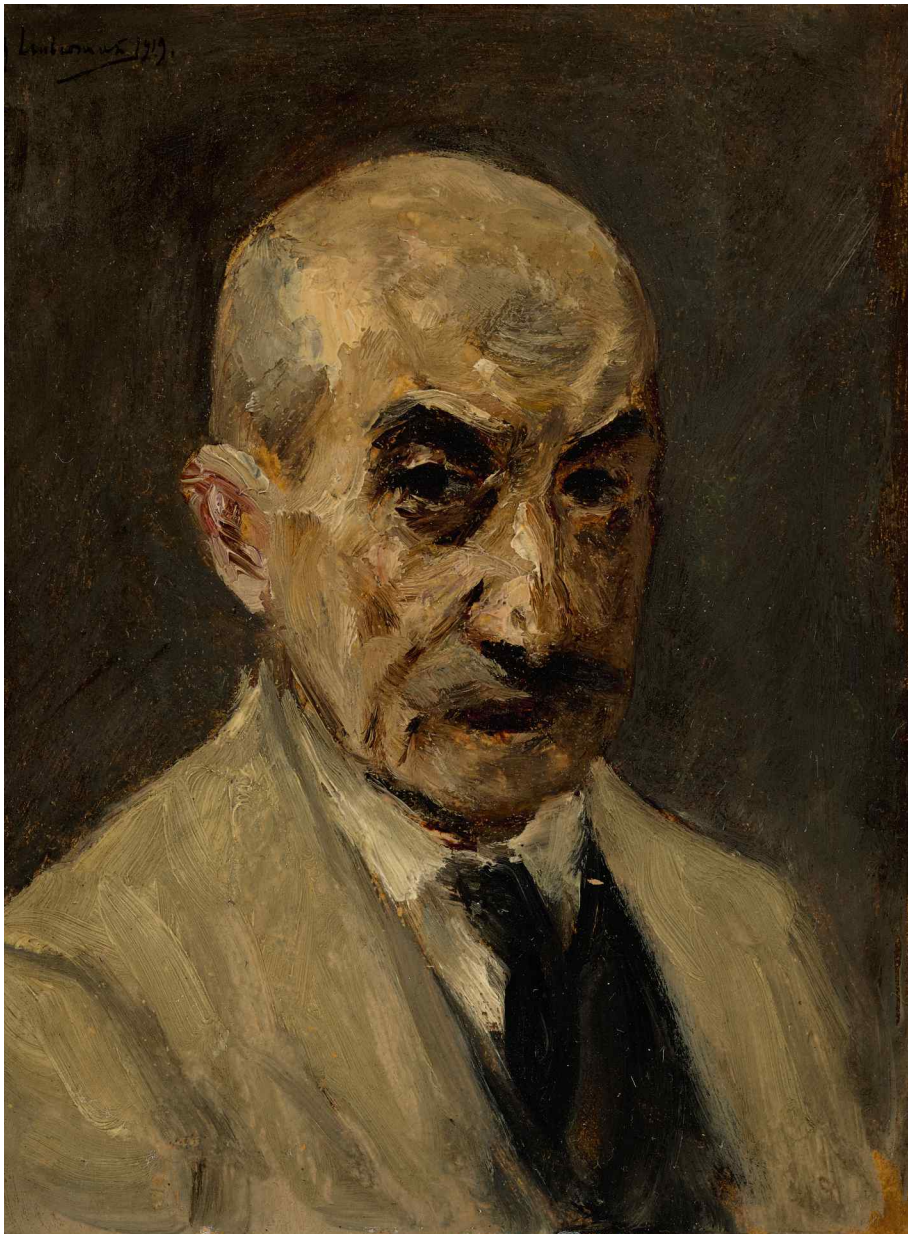
Painted *circa* 1910.

The authenticity of this work has been confirmed by Prof. Dr Matthias Eberle.

PROVENANCE

Ernst Keiler, Germany & New York (acquired in Germany in the 1930s)
A gift from the above in the 1970s

$ 30,000-40,000



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PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

MAX LIEBERMANN

1847 - 1935

Selbstporträt (Self Portrait)

Signed *M Liebermann* and dated *1919.* (upper left)

Oil on board
7¾ by 6 in.; 19.6 by 15.2 cm

Painted in 1919.

The authenticity of this work has been confirmed by Prof. Dr Matthias Eberle.

PROVENANCE

Max Emmanuel Oppenheimer, New York (acquired in Germany *circa* the 1920s)
Thence by descent

$ 50,000-70,000

PROPERTY FROM THE COLLECTION OF BARBARA & MARTIN ZWEIG

EVA GONZALÈS

1849 - 1883

Roses dans un verre

Stamped *Eva Gonzalès* (lower right)

Oil on canvas
16⅝ by 16⅝ in.; 42.3 by 42.3 cm

Painted *circa* 1880-82.

PROVENANCE

Larry Ostrom, Ontario, Canada
Galerie Daber SA, Paris (and sold: Sotheby's, London, December 7, 1978, lot 512)
Josefowitz Collection, Switzerland (acquired at the above sale and sold: Christie's, New York, May 7, 2002, lot 11)
Acquired at the above sale

EXHIBITED

Toronto, Art Gallery of Ontario, 1979 (on loan)
Aichi, Prefectural Museum of Art; Tokyo, Takashimaya Art Gallery; Osaka, Takashimaya Art Gallery; Utsunomiya, Tochigi Prefectural Museum of Fine Arts & Kumamoto, Prefectural Museum of Art, *Six femmes-peintres*, 1983, no. 34, illustrated in the catalogue

LITERATURE

Marie-Caroline Sainsaulieu & Jacques de Mons, *Eva Gonzalès, 1849-1883, Étude critique et catalogue raisonné*, Paris, 1990, no. 113, illustrated in color p. 245

$ 300,000-500,000

Eva Gonzalès was born in Paris in 1849, where at the age of sixteen, she began taking art courses at Charles Chapin's studio. Gonzalès met Édouard Manet in this studio in 1869, and he quickly became Gonzalès' teacher and mentor. As his sole pupil, Gonzalès achieved considerable success within Parisian art circles during her lifetime. While much of her work drew inspiration from the style and techniques learned under Manet's tutelage, Gonzalès was confined in her choice of subject matter due to her gender and its societal repercussions. Nonetheless, her beautiful bouquets, portraits of her closest family members and self portraits achieved a warm elegance previously unknown in the Impressionist mode, cementing her as a pivotal, if under-appreciated figure in the movement.

Her lamentable popular obscurity is attributable in no small part to her untimely death. Gonzalès died during childbirth in 1883, just a few days after the death of Manet. Unwilling to exhibit with the Impressionists, she stayed the course in the salons with her *maître* and achieved significant critical acclaim despite her lack of popularity in the eyes of the public. The continued rediscovery of Gonzalès's skillful hand places her in the pantheon of female Impressionists alongside Berthe Morisot and Mary Cassatt, while the quality of her work links her to many more masters of the era.

Manet was undeniably the single greatest influence on Gonzalès' artistic style. The present work, with its gloriously staccato-like brushwork and closely cropped composition, is not without affinity to his celebrated late still lifes which were painted concurrently (see fig. 1). Gonzalès was championed by the likes of Émile Zola, who referred to her as the "naturalist artist of our times" (quoted in "Lettres Parisiennes" in *La Cloche,* May 12, 1872, p. 2, translated from the French), and the critic Jules Clarétie, who wrote of Gonzalès as "an artist of rare talent, who takes the brush after having handled pastel like Rosalba" (Jules Clarétie, *Peintres et Sculpteurs Contemporains,* Paris, 1874, p. 263, translated from the French)

Fig. 1 Édouard Manet, *White Lilac*, *circa* 1882, oil on canvas, Alte Nationalgalerie, Berlin

PROPERTY FROM A PRIVATE NORTHWESTERN COLLECTION

ALFRED SISLEY

1839 - 1899

L'Orvanne et le canal du Loing en hiver

Signed *Sisley.* and dated *91* (lower left)

Oil on canvas
29⅛ by 24 in.; 73.9 by 61 cm

Painted in 1891.

This work will be included in the new edition of the Catalogue Raisonné of Alfred Sisley by François Daulte now being prepared by Galerie Brame & Lorenceau for the Comité Alfred Sisley.

PROVENANCE

Jeanne Dietsh-Sisley, Paris (by descent from the artist and sold: Hôtel Drouot, Paris, May 18, 1909, lot 5)
Weinbach Collection, Paris (acquired at the above sale and sold: Hôtel Drouot, Paris, December 14, 1925, lot 268)
Galerie Danthon, Paris (acquired at the above sale)
Sale: Galerie Motte, Geneva, November 27, 1965, lot 62
Sale: Galerie Motte, Geneva, November 10, 1967, lot 49
Schoneman Galleries, Inc., New York (and sold: Sotheby's, New York, November 5, 2004, lot 136)
Acquired at the above sale

EXHIBITED

Paris, Champs de Mars, *Société nationale des Beaux-Arts*, 1892, no. 942
Paris, Galerie Bernheim-Jeune, *L'Atelier de Sisley,* 1907, no. 7

LITERATURE

François Daulte, *Alfred Sisley, Catalogue raisonné de l'oeuvre peint,* Lausanne, 1959, no. 786, illustrated n.p.

$ 400,000-600,000

Sisley first moved with his family to Veneux-Nadon near Moret-sur-Loing in 1880, and continued to live in that area for the rest of his life, moving several times between the two villages before permanently settling in Moret-sur-Loing in 1889. The local scenery offered a constant source of inspiration to the artist, who tried to capture the relationship between land, water and sky as well as the changing effects of light on his surroundings. In her discussion of Sisley's paintings executed in this region, Vivienne Couldrey notes, "It is difficult to over-emphasise the importance of Moret, for Sisley painted most of his life's work in the area... It is an essentially Impressionist place with the gentle light of the Île-de-France, the soft colours and the constantly changing skies of northern France. There are green woods and pastures, curving tree-lined banks of rivers, canals and narrow streams, wide stretches of the river where the Loing joins the Seine at Saint-Mammès, old stone houses, churches and bridges" (Vivienne Couldrey, *Alfred Sisley, The English Impressionist*, Exeter, 1992, p. 68).

Although Sisley is regarded as one of the best landscape painters among the Impressionists, the artist spoke often about his indebtedness to the Barbizon School of painters and their rejection of the academic tradition. Like the Impressionists, the Barbizon artists depicted the natural world with an approach that was more true to life, devoid of any historical narrative. When posed the question about his favorite artists in 1892, Sisley did not hesitate to name his Barbizon predecessors and their faithful approach to rendering the natural world: "What artists do I love? To take just the contemporaries: Delacroix, Corot, Millet, Tousseau, Corbet, our masters [(see fig. 1)]. All who have loved Nature and felt strongly" (quoted in MaryAnne Stevens, *Alfred Sisley* (exhibition catalogue), The Royal Academy of Arts, London, 1992, p. 212).

Since the 1870s, Sisley had been fascinated by the beauty of France, and took delight in painting this new environment, trying to capture the effects of season, weather and time of day on the countryside, and experimenting with the effects of light and color. The unique properties of light on a clear winter day, whether reflected off the particles of encrusted snow or, in the present case, filtered through the crisp cool air, presented temporal and tonal challenges that appealed to Sisley's most profound sensibilities as a landscape painter. While the vast majority of Sisley oils on the market represent spring and summer scenes, his winter landscapes are considered to be among the finest and most sensitively rendered of any Impressionist (see fig. 2).

Fig. 1 Jean-Baptiste-Camille Corot, *Cathédrale de Mantes,* 1865-69, oil on canvas, Musée Saint Denis, Reims

Fig. 2 Alfred Sisley, *Effet de neige à Louveciennes*, 1874, oil on canvas, sold: Sotheby's, London, March 1, 2017, lot 18 for $9,064,733

128

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

GUSTAVE LOISEAU

1865 - 1935

La Neige, Pontoise

Signed *G. Loiseau* and dated *1924* (lower right); titled (on the stretcher)

Oil on canvas
19¾ by 24 in.; 50.1 by 60.9 cm

Painted in 1924.

$ 40,000-60,000

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

PROVENANCE

Durand-Ruel, Paris
Galerie Walter Klinkhoff, Montreal
Private Collection, Canada (acquired from the above)
Thence by descent

129

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

CAMILLE PISSARRO

1830 - 1903

Environs de Rouen

Signed *C. Pissarro.* and dated *83* (lower left)

Oil on board
8½ by 10½ in.; 21.5 by 26.8 cm

Painted in 1883.

$ 70,000-90,000

PROVENANCE

Léon Monet, Maromme, France (acquired directly from the artist in 1883)
Private Collection, France
Private Collection, Switzerland (and sold: Sotheby's, London, June 23, 2011, lot 160)
Acquired at the above sale

LITERATURE

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 723, illustrated p. 482 (with incorrect medium & dimensions)

PROPERTY FROM THE ESTATE OF J. LAWRENCE AND EVELYN R. TECOSKY

LOTS 130-131 & 346

130

ALFRED SISLEY

1839 - 1899

Bords de la Seine à la Roche-Guyon

Signed *Sisley* (lower right)

Pastel on paper
15 by 21¾ in.; 38.1 by 55.2 cm

Executed *circa* 1886-90.

This work will be included in the new edition of the Catalogue Raisonné of Alfred Sisley by François Daulte now being prepared by Galerie Brame & Lorenceau for the Comité Alfred Sisley.

PROVENANCE

Marc François, Paris (and sold: Hôtel Drouot, Paris, March 20, 1935, lot 15)
Daniel Cordier, Paris
Arthur Tooth & Sons, London (acquired by 1959)
Sale: Sotheby's, London, July 1, 1964, lot 91
O'Hana Galleries, London (and sold: Parke-Bernet Galleries, Inc., New York, November 20, 1968, lot 28)
Acquired at the above sale

EXHIBITED

London, Arthur Tooth & Sons, *Recent Acquisitions*, 1959, n.n.

$ 100,000-150,000

After the siege of Paris in 1871 during the Franco-Prussian War, Sisley decided to move with his family to the village of Louveciennes, situated on the river Seine, about twelve miles west of Paris. He remained in the town until in the winter of 1874, when they moved to the neighboring Marly-le-Roy. Many of the Impressionists similarly chose to work in the hinterland of Paris: his closest friend and fellow painter Pierre-Auguste Renoir was a frequent visitor to Louveciennes and Monet lived upstream at Argenteuil.

Sisley found the area surrounding Louveciennes rich with artistic potential. Aside from the town's own aesthetic attractions, its central position on the Seine between Port Marly, Marly-le-Roi and Moret (see fig. 1) provided him with nearly limitless spots on which to set up his easel and study the river's landscape. He took delight in painting this new environment, trying to capture the effects of season, weather and time of day on the countryside, and experimenting with the effects of light and color.

Bords de la Seine à la Roche-Guyon was executed on bank of the Seine near the famed Château de La Roche-Guyon near the Normandy region. The town itself was captured by Claude Monet and Paul Cézanne, though it is the tranquility of the landscape that fascinated Sisley, who focused on its natural elements and minimized the signs of human presence as evident in the present work.

Fig. 1 Alfred Sisley, *Été à Moret,* 1888, oil on canvas, sold: Sotheby's, New York, May 5, 2015, lot 35 for $3,834,000

PROPERTY FROM THE ESTATE OF J. LAWRENCE AND EVELYN R. TECOSKY

PIERRE-AUGUSTE RENOIR

1841-1919

Portrait de femme

Signed *Renoir.* and dated *99* (upper right)

Oil on canvas
9¼ by 7⅛ in.; 23.4 by 18 cm

Painted in 1899.

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

PROVENANCE

Durand-Ruel, Paris (acquired directly from the artist on February 18, 1897)
Durand-Ruel Galleries, New York
Dikran Khan Kélékian, Paris & New York (acquired from the above and sold: American Art Association, New York, January 30, 1922, lot 89)
Nelle E. Mullen, Pennsylvania (and sold by the estate: Samuel T. Freeman & Co., Philadelphia, November 15, 1967, lot 13)
Acquired at the above sale

EXHIBITED

Brooklyn Museum, New York (before 1967)

LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. II, Paris, 2009, no. 1155, illustrated p. 298

$ 250,000-350,000

As the critic Théodore Duret aptly wrote, "Renoir excels at portraits. Not only does he catch the external features, but through them he pinpoints the model's character and inner self. I doubt whether any painter has ever interpreted women in a more seductive manner. The deft and lively touches of Renoir's brush are charming, supple and unrestrained, making flesh transparent and tinting the cheeks and lips with a perfect living hue. Renoir's women are enchantresses" (Théodore Duret, *Histoire des peintres impressionnistes*, Paris, 1922, p. 27).

Renoir received overwhelming praise from his contemporaries, and his portraits were admired for both their leisurely charm and sensual allure. In contrast to Renoir's formal portraits of Parisian socialites (see fig. 1), his pictures of anonymous young women allowed him to take liberties in his manner of execution. As he had no obligation to portray his sitters with a refined demeanor or in the fashionable clothes of the time, the artist was able to concentrate on their natural beauty, freely experimenting with his brushwork.

The second owner of this work, Nelle E. Mullen, was a secretary for the great collector Albert Barnes. Barnes took a personal interest in his secretary's development, teaching her about art and even loaning her money to begin her own collection. Mullen eventually became a trustee and manager of the Barnes Foundation in Philadelphia. Her collection was sold at auction in 1967, where the current owner of the work acquired it.

Fig. 1 Pierre-Auguste Renoir, *Tilla Durieux*, 1914, oil on canvas, The Metropolitan Museum of Art, New York

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PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

PIERRE-AUGUSTE RENOIR

1841-1919

Nature morte aux pommes et grenade

Signed *Renoir.* (lower right)

Oil on canvas
10 by 13⅜ in.; 25.4 by 33.9 cm

Painted *circa* 1910.

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

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired directly from the artist on October 11, 1911)
Reininghaus Collection (acquired from the above on June 17, 1913)
Dr. Albert Charpentier, Paris (and sold: Galerie Charpentier, Paris, March 30, 1954)
Private Collection, California (and sold: Sotheby's, New York, November 11, 1999, lot 219)
Acquired at the above sale

LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, vol. IV, Paris, 2012, no. 2766, illustrated p. 65

$ 180,000-250,000

A vibrant still life with fruit is the subject of Renoir's richly-painted composition from *circa* 1910, *Nature morte aux pommes et grenade*. By this point in his career, Renoir could paint at leisure, no longer heavily dependent on client commissions or the expectations of his dealers. Women and still-lifes occupied his production during these later years, when the pursuit of beauty was his first and foremost artistic priority.

The present work, which depicts an arrangement of apples and an exotic pomegranate, belies a consciousness of Renoir's contemporaries and the leanings of the avant-garde at this important moment in history. The methodical arrangement of the pictorial elements calls to mind the still lifes of Paul Cézanne (see fig. 1), whose exploration of geometry and spatial perspective would change the direction of modern art. Renoir has similarly concentrated on the relationships among heavy cylindrical outlines of the apples, while remaining true to the softness and fluidity of his Impressionist palette.

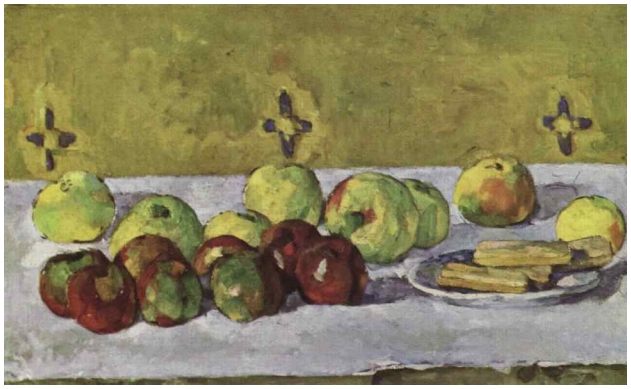


Fig. 1 Paul Cézanne, *Nature morte avec pommes et biscuits*, 1877, oil on canvas, Musée de l'Orangerie, Paris

Fig. 2 Pierre-Auguste Renoir, *Nature morte aux pommes*, *circa* 1905, oil on canvas, sold: Sotheby's, New York, November 4, 2014, lot 59 for $1,109,000

133

AUGUSTE RODIN

1840 - 1917

Éternel printemps, second état, 3ème réduction

Inscribed *Rodin* and with the foundry mark *F.Barbedienne. Fondeur*; numbered *350*, inscribed *61071 onv* and stamped twice with the letter *D* (on the interior)

Bronze
Height: 15½ in.; 39.3 cm

Conceived in 1884; this reduced size conceived in 1898; this example cast in January 1905.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2007-1257B.

PROVENANCE

Private Collection, France
Sale: Tajan, Paris, June 16, 1997, lot 2
Acquired at the above sale by the present owner

$ 250,000-350,000

Fig. 1 Auguste Rodin, *L'Éternel printemps*, conceived in 1884 and carved in 1901-03, marble, sold: Sotheby's, New York, May 9, 2016, lot 17 for $20,410,000

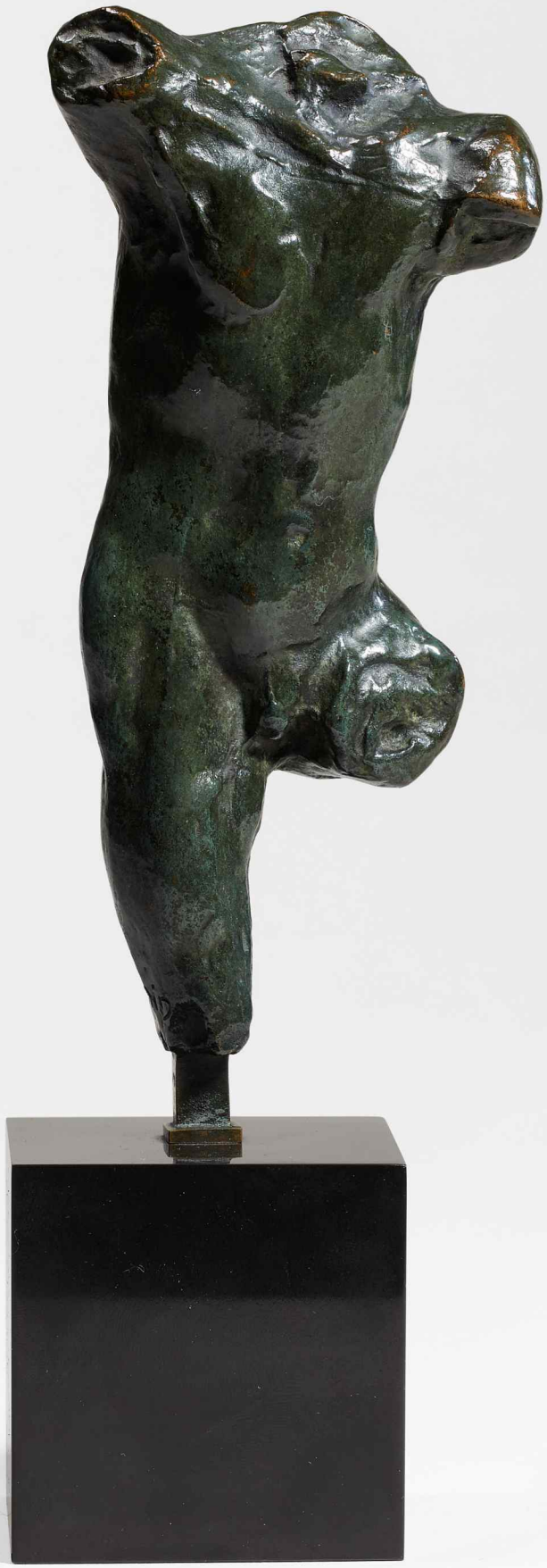
LITERATURE

Léon Maillard, *Auguste Rodin, Statuaire,* Paris, 1899, illustration of another cast pp. 121-22
Georges Grappe, *Catalogue du Musée Rodin,* Paris, 1927, nos. 69-70, illustration of another cast p. 42
Judith Cladel, *Rodin,* London, 1936, illustration of the marble version p. 97
Georges Grappe, *Le Musée Rodin,* Paris, 1944, no. 87, illustration of another cast pl. 56
Robert Descharnes & Jean-François Chabrun, *Auguste Rodin,* London & Melbourne, 1967, illustration of another cast p. 134
Ionel Jianou & Cécile Goldscheider, *Rodin,* Paris, 1967, illustration of another cast pls. 56-57
John L. Tancock, *The Sculpture of Auguste Rodin,* Philadelphia, 1976, no. 32b, illustration of another cast p. 246
Rodin (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1984, no. 63, illustration of another cast p. 111
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* vol. I, Paris, 2007, no. S.777, illustration of another cast p. 334

Éternel printemps was one of Rodin's most celebrated sculptures of the 1880s. The theme of embracing lovers preoccupied Rodin and calls to mind the story of Paolo and Francesca, Dante's mythical paramours who were condemned to spend eternity locked in a maelstrom of passion. For the figure of the woman Rodin used the highly sensual *Torse d'Adèle*, 1882, which was named after the model who posed for the sculptor. This form was first used to the left of the tympanum of the *Gates of Hell* and again later in *La Chute d'un ange*, but it gained its greatest fame when it was united with the figure of the youthful male in the present work.

Animated by the dazzling play of light on the surface and the sweeping upward movement of the man, the figures seem ready to take flight. As Ionel Jianou and Cécile Goldscheider have noted: "Rodin is an artist who can see and dares to express in all sincerity what he has seen. He discovers the enchantment of light and its resources, the vibration and intimate movement of surfaces and planes, the throb of passion that animates form. He uses 'highlights, heavy shadows, paleness, quivering, vaporous half-tones, and transitions so finely shaded that they seem to dissolve into air', giving his sculpture 'the radiance of living flesh'" (Ionel Jianou & Cécile Goldscheider, *op. cit.,* p. 19).

From dealing with love in an allegorical way, Rodin began treating it in more human terms. As evident in the present work, there is a marked increase in the eroticism of his art and a corresponding growth in the daring movement of the poses which could be a reflection of the artist's studio practice allowing the models to move freely and independently. Rodin himself proclaimed: "Sculpture does not need to be original, what it needs is life... I used to think that movement was the chief thing in sculpture and in all I did it was what I tried to attain... Grief, joy, thoughts—in our art all becomes action" (quoted in, *ibid.,* pp. 19-20).



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PROPERTY FROM A PRIVATE COLLECTION, OHIO

AUGUSTE RODIN

1840 - 1917

Torse d'homme petit modèle, dit aussi No. 220

Inscribed *A. Rodin*, numbered *No.10*, dated © *1971* and inscribed with the foundry mark *Susse Fondeur Paris*

Bronze
Height (not including base): 6¼ in.; 16.1 cm

Conceived *circa* 1885-90 and cast in an edition of 13 between 1969 and 1972 by the Susse Foundry; this example cast in 1971.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5707B.

PROVENANCE

Musée Rodin, Paris
Gustav K. Bowman, Columbus, Ohio (acquired from the above in May 1972)
Thence by descent

LITERATURE

John L. Tancock, *Rodin in Mexico, Collection of European Sculpture from the XIX and XX Centuries* (exhibition catalogue), Museo Soumaya, Mexico City, 1997, no. 10, illustration of another cast n.p.
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, illustration of another cast
p. 692

$ 20,000-30,000

135

PROPERTY FROM A PRIVATE COLLECTION, CANADA

AUGUSTE RODIN

1840 - 1917

Main gauche no. 34, petit modèle

Inscribed *A. Rodin*, numbered *No 12* and inscribed with the foundry mark *G. Rudier Fond Paris*

Bronze
Height (not including base): 3⅝ in.; 9.3 cm

Conceived before 1901; this example cast in an edition of 12 by the Georges Rudier foundry between 1962 and 1965.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5705B.

PROVENANCE

Musée Rodin, Paris
Dominion Gallery, Montreal (acquired from the above in October 1965)
Private Collection, Toronto (acquired from the above in 1967)
Private Collection, Toronto (a gift from the above)
Thence by descent

$ 20,000-30,000

PROPERTY FROM THE ESTATE OF STELLA CHASTEEN

EDGAR DEGAS

1834 - 1917

Danseuse attachant le cordon de son maillot

Stamped *Degas*, numbered *33/Q* and stamped with the foundry mark *A.A. Hébrard Cire Perdue*

Bronze
Height: 16⅞ in.; 42.8 cm

Conceived *circa* 1892-95 and cast in bronze at a later date in an edition of 20 numbered *A* to *T* plus 2 casts reserved for the Degas heirs and the founder Hébrard marked *HER.D* and *HER*, respectively.

PROVENANCE

Galerie Max Kaganovitch, Paris (acquired by 1949)
The Lefevre Gallery, London
David Keswick, Dumfries, Scotland (acquired from the above in 1952)
Thence by descent

LITERATURE

John Rewald, *Degas: Works in Sculpture*, New York, 1944, no. XXVIII, illustration of another cast p. 81
John Rewald, *Degas Sculpture*, London, 1957, no. XXVIII, illustrations of the wax model & another cast n.p.
Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, fig. 84, illustration of another cast n.p.
Anne Pingeot & Frank Horvat, *Degas Sculptures*, Paris, 1991, no. 15, illustration of the wax model & another cast p. 159
Sara Campbell, "Degas. The Sculptures: A Catalogue Raisonné" in *Apollo*, London, August 1995, no. 33, illustration of another cast p. 27
Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 33, illustrations of another cast pp. 186-87
Detroit, Detroit Institute of Arts & Philadelphia, Philadelphia Museum of Art, *Degas and the Dance* (exhibition catalogue), 2002, illustration of another cast p. 131

$ 150,000-250,000

Enlivened by the play of light over its irregular surface, the present bronze cast registers the successive layers of wax applied by the artist. Unlike academic sculptures of the period with their smooth lifeless finish, the record of Degas' touch animates the sculpture and suggests the vitality of the creative act. As he stated, "It was for my own satisfaction that I modeled horses and people in wax, not to abandon painting and drawing, but to give my paintings and drawings more expression, more ardor, and more life" (quoted in Joseph S. Czestochowski & Anne Pingeot, *op. cit.,* p. 14). Degas often began his ballet compositions with dancers posed nude and argued that he needed to model his dancers in three dimensions as "in a drawing alone one only had a silhouette without body, without the effect of mass, without volumes" (*ibid*., p. 14).

As Richard Kendall suggests, *Danseuse attachant le cordon de son maillot* "represents just such a fleeting moment in three dimensions, an extraordinary spiralling action that catches the human animal at its most supple, arms twisted in one direction and left leg in another" (quoted in *Degas and the Dance* (exhibition catalogue), *op. cit.,* p. 128).

Fig. 1 Edgar Degas, *La Danseuse habillée*, conceived *circa* 1878-79 and cast in bronze at a later date, bronze, sold: Sotheby's, New York, November 4, 2017, lot 15 for $2,434,500

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PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

EDGAR DEGAS

1834 - 1917

Danseuse (buste), trois études

Stamped *Degas* (lower left)

Pencil on paper laid down on paper
13⅛ by 9⅞ in.; 33.3 by 25 cm

Executed *circa* 1873-76.

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau.

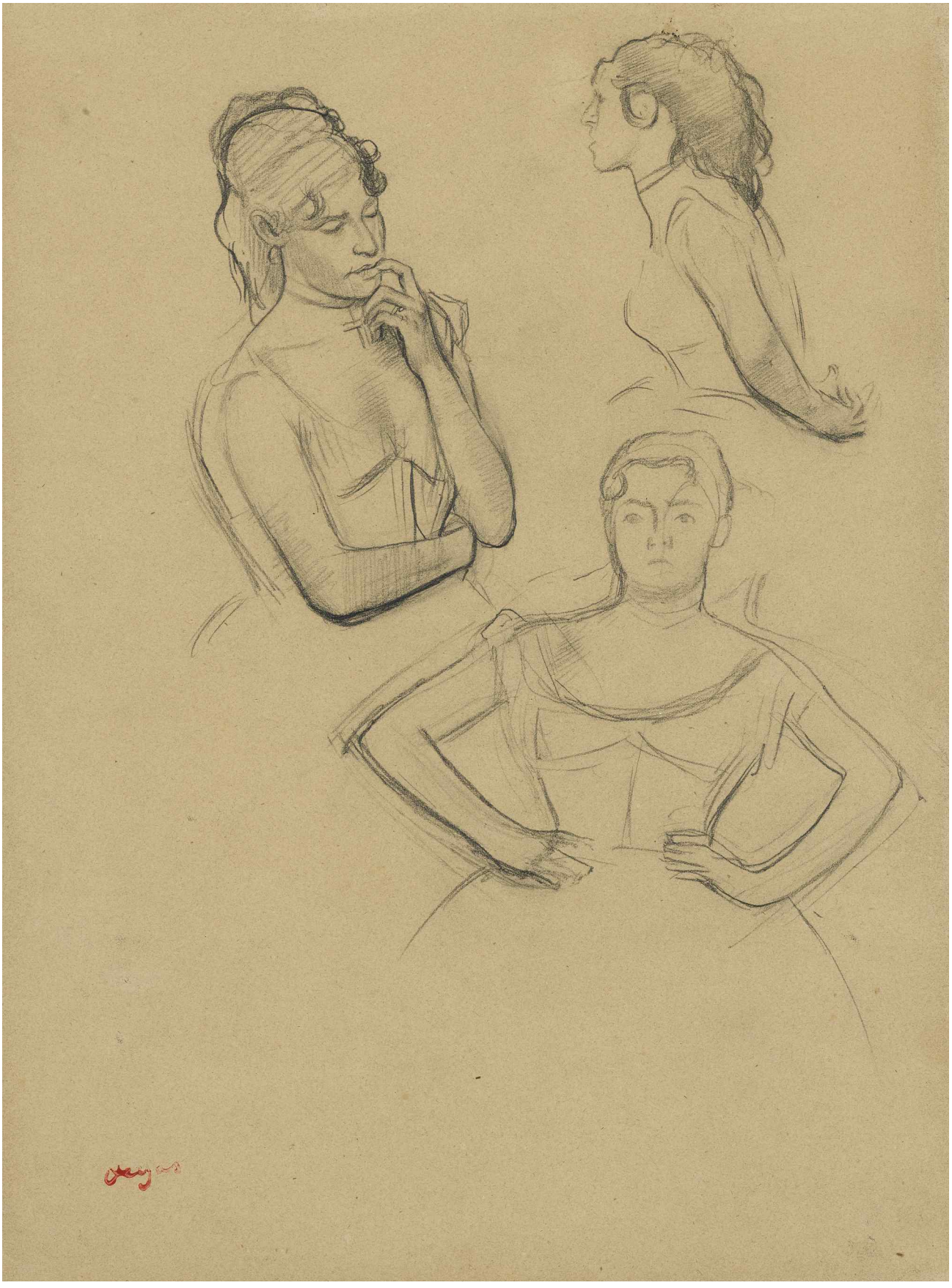
PROVENANCE

Estate of the artist (and sold: Galeries Georges Petit, Paris, *Atelier Edgar Degas, 3ème vente,* April 7-9, 1919, lot 112-3)
Galerie Brame & Lorenceau, Paris
Stephen Hahn, Inc. New York
Private Collection, New York (acquired from the above in 1980)
Thence by descent

$ 50,000-70,000

138 No Lot

Fig. 1 Edgar Degas, *Frieze of Dancers, circa* 1895, oil on canvas, The Cleveland Museum of Art, Cleveland



PROPERTY FROM THE COLLECTION OF RUTH SHARP ALTSHULER

LOTS 139–141

Sotheby's is honored to offer property from the collection of prominent Dallas philanthropist Ruth Sharp Altshuler. A pillar of charitable and civic efforts in Dallas, Mrs. Altshuler's commitment to and mastery of fundraising transformed her beloved hometown and helped raise millions of dollars for countless local charities. Called the most influential woman in Dallas, she mobilized and inspired civic leaders and society doyennes alike through her charisma, charm, and innate generosity. The intelligence and compassion demonstrated through her public service extended to her private life and the works in her personal collection highlighted by intimate portraits by Édouard Manet and Frederick Frieseke and a tender embrace by Auguste Rodin.

In a lifetime of service filled with many firsts, Mrs. Altshuler became the first woman to serve or chair numerous Dallas charitable boards, including the Salvation Army Dallas Advisory Board, Goodwill Industries, Communities Foundation of Texas Board, United Way, and the Board of Trustees of Southern Methodist University. Her decades of philanthropic work were honored by her induction to the Texas Woman's Hall of Fame. Later marrying Dr. Kenneth Altshuler, Chairman of the Department of Psychiatry at UT Southwestern Medical Center, Mrs. Altshuler's tireless civic efforts would continue. In 2011 she became the first person in the United States to receive all three national service honors—the Outstanding Philanthropist of the Year Award from the National Society of Fundraising Executives, the national Alexis de Tocqueville Award of the United Way of America, and the Distinguished Service Award given by the Association of Governing Boards of Universities and Colleges.

Born in Dallas, Ruth was the youngest child of Carr Collins Sr., founder of Fidelity Union Life Insurance Company. As an undergraduate at Southern Methodist University, Ruth met her first husband who died in combat during World War II. After graduating from SMU, Ruth began working at Dallas Love Field and met her second husband, Fidelity Union executive, Charles S. Sharp. A turning point in Ruth's life would come when, as mother to her three young children, Sally, Stanton and Susan, she joined the Junior League. Influenced by philosopher Albert Schweitzer she would espouse his belief that "Example is not the main thing in influencing others. It is the only thing."

We are delighted to celebrate the peerless philanthropic legacy and example set by Mrs. Ruth Sharp Altshuler across our Impressionist & Modern Art and American Art sales this spring in New York.

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AUGUSTE RODIN

1840 - 1917

Esculape dit aussi Ex Voto

Inscribed *A. Rodin, A Esculape* and *La Goulette*, numbered *No. 1* and inscribed with the foundry mark *Alexis. Rudier Fondeur. Paris*; stamped with the raised signature *A. Rodin* (on the interior)

Bronze
Height: 27 in.; 68.2 cm

Conceived *circa* 1903 and cast in an edition of 2 by the Alexis Rudier Foundry, Paris; this example cast in April 1931.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2018-5722B.

PROVENANCE

Musée Rodin, Paris
Eugène Rudier, Le Vésinet, France (acquired from the above in July 1942)
Galerie Schmit, Paris
Feingarten Galleries, Los Angeles (acquired from the above on May 3, 1976)
Charles S. Sharp, Texas (acquired from the above in 1977)
Thence by descent

LITERATURE

Robert de Montesquiou, "Rodin" in *Les Maîtres-artistes*, Paris, 1903, illustration of another cast p. 264
Georges Grappe, "Affinités electives. Ovide et Rodin" in *L'Amour d'art*, Paris, 1936, no. 6, pp. 203-08
Athena Tacha Spear, *Rodin Sculpture in the Cleveland Museum of Art*, Cleveland, 1967, pl. 92, illustration of another cast p. 75
John L. Tancock, *The Sculpture of Auguste Rodin: The Collection of the Rodin Museum Philadelphia*, Philadelphia, 1976, no. 70-5, illustration of another cast p. 404
Rodin Wing (exhibiton catalogue), Shizuoka Prefectural Museum of Art, Shizuoka, 1994, illustration of another cast p. 53
Rodin und die Skulptur im Paris der Jahrhundertwende, Paula-Modersohn-Becker Museum, Bremen & Städtische Museen, Heilbronn, 2000, no. 35, illustration of another cast
Rodin et le Japon (exhibition catalogue), Shizuoka Prefectural Museum of Art, Shizuoka & Aichi Prefectural Museum of Art, Nagoya, 2001, no. 210, illustration of another cast
Albert E. Elsen, *Rodin's Art, The Rodin Collection, Iris & B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, no. 169, illustrations of another cast pp. 531-32
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, illustrations of another cast p. 325

$ 500,000-700,000

(continued)

Another angle of the present work

Fig. 1 Michelangelo Buonarotti, *Pièta,* 1498-99, marble, Saint Peter's Basilica, Vatican City

Esculape dit aussi Ex Voto is an extremely rare model by Auguste Rodin that demonstrates the artist's immense skill in sensitively rendering human anguish in his sculpture—both physical and emotional. The model depicts Greek god of medicine, Asclepius, cradling a in a *pietà*-like hold. The individual figures derive from earlier models in the artist's oeuvre and exemplify Rodin's particular inventiveness in creating new assemblages to transform a subject.

The Italian Renaissance artist Michelangelo had long exerted an influence on working sculptors, but for Rodin he acquired an almost god-like status. While most of his contemporaries had living "masters" to educate them and nurture their development, Rodin instead chose Michelangelo to be his absent master. In 1876, Rodin made his first voyage to Florence to study the Italian's work directly. The immediate impression was unexpected, as Rodin himself recalled: "When I myself went to Italy, my brain full of Greek models that I had passionately studied at the Louvre, I was greatly disconcerted by the Michelangelos. They were always refuting all the truths I thought I'd permanently learned!" (quoted in Raphael Masson & Veronique Mattiussi, *Rodin*, Paris, 2004, p. 151).

Michelangelo's art inspired in Rodin a sense of freedom that contradicted the classical canons of the time (see fig. 1). Rodin himself had no intuitive affinity with the academic school of art: he had been rejected from the École des Beaux-Arts three times prior to his trip to Italy. His first encounter with the physical models of Michelangelo was therefore formative, not only liberating him from the preconceptions of his studies but inspiring him with a new kind of visual vocabulary: "The emotional quality of the modeling, the tormented poses, and the throbbing power that stemmed directly from Michelangelo's *non finito* technique reassured Rodin, even as they revealed new paths to explore" (Raphael Masson & Veronique Mattiussi, *ibid.*, p. 151).

On arrival in Florence at the start of his career, Rodin wrote to his companion, Rose Beuret: "You'll hardly be surprised to learn that since the moment I arrived in Florence I've been doing a study of Michelangelo. And I think the great magician is revealing a few of his secrets to me... I've done sketches back at my place in the evening, not based on his works but based on all the scaffoldings and systems I construct in my imagination to try to understand him, and I think I'm managing to give them a little of that indescribable something that only he could give" (Raphael Masson & Veronique Mattiussi, *op. cit.*, p. 151). Though inspired by Michelangelo, over the course of his long career Rodin created his own distinctive visual idiom that was to transform Modern sculpture.

This unorthodox education was to inform Rodin's style indefinitely and by 1903, the year the present model was conceived, Rodin was in full control of his own personal idiom and looking back upon the models that he had created throughout his successful career. The smaller figure comes

Fig. 2 Auguste Rodin, *La Fatigue,* 1887, bronze, Private Collection

Fig. 3 Auguste Rodin, *Claude Lorrain: A Study for the Monument,* 1889, bronze, The Metropolitan Museum of Art, New York

from his 1888 model *La Fatigue*, depicting a child yielding to exhaustion (see fig. 2). The figure of Asclepius is derived from Rodin's 1887 nude study for the figure of Baroque artist Claude Lorrain, a clothed version of which was gifted to The Metropolitan Museum of Art by the Iris and B. Gerald Cantor Foundation (see fig. 3). These two figures are brought together in the present work and transposed to an entirely new context: the child becomes a female victim yielding to a wound, while the figure of Claude Lorrain transforms into Asclepius, the Greek god of medicine, tending to her. Appropriate for its subject matter, this group was reportedly displayed at the Exhibition of Physical Education and Sport, held at the Faculty of Medicine in Paris in 1913.

When he saw the work in 1903, art collector Robert de Montesquiou described this model as a scene in which "hope is no different from miracle" (quoted in Antoinette Le Normand-Romain, *op. cit.*, p. 325). At the time, the group was titled *Ex-voto*, and the current title only appears in 1924 in an order book for the bronzes. The two figures in the group appear to meld into each other, yet, they, as Antoinette Le Normand-Romain notes: "seem almost unaware of each other." The physical torment of the wounded figure, coupled with the benevolence and perhaps even dignified resignation of Asclepius tending to her, creates a complex and deeply human set of emotions such that Normand-Romain describes the work as a "sort of secular *Pietà"* (Antoinette Le Normand-Romain, *ibid.,* p. 151).

In this, the new assemblage also references Michelangelo's *Pietà* which is known to have had a profound impact upon Rodin: he recalled viewing it and feeling struck "with deep emotion" (Auguste Rodin quoted in *L'Art. Entretiens reunis par Paul Gsell*, Paris, 1911, p. 114). It subsequently provided the inspiration for a number of Rodin's works: the figure of Christ can be seen remodeled in *Adam* and *La Défense,* the latter which Antoinette Le Normand-Romain describes as "a direct transposition" (Antoinette Le Normand-Romain, *op. cit.*, p. 302). The present model is exemplary of Rodin's imaginative versatility in its numerous references not only to models within his own oeuvre but also the work of his elected mentor: he was an artist continually interrogating human form and the simple act of transposing one pre-existing figure to a new context enabled him to test the parameters of gestural expression. *Esculape* is striking for both its power and beauty, possessing a kind of lyrical force that is testimony and tribute to the virtuosity of its maker.

Esculape dit aussi Ex Voto was cast in an edition of two by the Alexis Rudier Foundry in Paris, one in 1924, and the present work in 1931. As a result of a foundry error, these two first examples both bear the same numbering, one "MR no. 1", now in the collection of the Musée Rodin, and the present work. There were also six unnumbered examples cast, including one by the Georges Rudier Foundry in 1973 and five by the Émile Godard Foundry between 1983 and 1987.

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PROPERTY FROM THE COLLECTION OF RUTH SHARP ALTSHULER

MAURICE DE VLAMINCK

1876 - 1958

Saint Michel

Signed *Vlaminck* (lower left)

Oil on canvas
28 by 35⅛ in.; 71.1 by 89.2 cm

Painted in 1913.

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

PROVENANCE

M. Cohen, Paris
Galerie Schmit, Paris
Acquired from the above on October 24, 1986

LITERATURE

Francis Carco, *Maurice de Vlaminck (Les Peintres français nouveaux, no. 7)*, Paris, 1920, illustrated pl. 35 (titled *Saint-Germain* and dated 1912)
Florent Fels, *Vlaminck, l'art et la vie*, Paris, 1928, p. 60 (titled *Saint-Germain* and dated 1908)
Marcel Sauvage, *Vlaminck, sa vie et son message*, Geneva, 1956, no. 132, illustrated p. 132 (titled *Saint-Germain*)

$ 250,000-350,000

No longer satisfied by the flat planes and pure colors of his Fauve style, and wishing not to be "limited by the blue or red of a paint dealer," Vlaminck turned to the Northwest suburbs of his native Paris for inspiration (Marcil Giry, *Fauvism, Origins and Development*, New York, 1982, p. 219). The Cézanne retrospective at the Salon d'Automne in 1907 proved to have a strong impact as Vlaminck entered this transitional period; the painter was clearly overwhelmed by the intensity of Cézanne's brushwork and attention to light (see fig. 1). Indeed, much like Cézanne's fascination with Provence, Vlaminck drew constant inspiration from the suburban landscape and towns grouped along the Seine as it flowed out of the capital. "You cannot come into profound contact with things by looking at a landscape through the door of an automobile like a tourist, or by spending your vacations in a corner of the countryside. You don't flirt with nature, you possess it" (quoted in James Herbert, *Fauve Painting: The Making of Cultural Politics*, New Haven, 1992, p. 53).

Painted in 1913, *Saint Michel* reveals Vlaminck's extraordinary ability to convey atmosphere and a sense of place through his highly accomplished and assured painterly language. As discussed by John Klein, "Because Derain and Vlaminck were longtime residents of the region, the motifs that they painted in Chatou and the surrounding area were deeply familiar to them. The sense of being of the place gives their paintings a profoundly different character, at once more intimate and more poignant, than the canvases of Bougival, Chatou, or La Grenouillère by Renoir and Monet, who had been tourists like all the others" (John Klein in *The Fauve Landscape* (exhibition catalogue), Los Angeles County Museum of Art, Los Angeles, 1990, p. 131).

Fig. 1 Paul Cézanne, *View of the Domaine Saint-Joseph, circa* 1885, oil on canvas, The Metropolitan Museum of Art, New York

141

142

141

PROPERTY FROM THE COLLECTION OF RUTH SHARP ALTSHULER

LE PHO

1907 - 2001

Les Marguerites

Signed *Le Pho* and in Chinese (lower right)

Oil on board
18 by 12⅞ in.; 45.7 by 32.7 cm

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above

$ 8,000-12,000

142

THE ELIZABETH A. KECK COLLECTION

LOUIS VALTAT

1869 - 1952

Les Arbres en fleurs

Signed with the initials *LV* (lower left); stamped with the initials *L.V* (lower right)

Oil on canvas
18 by 24 in.; 45.7 by 60.9 cm

Painted *circa* 1895.

This work is recorded in the archives of "l'Association Les amis de Louis Valtat."

PROVENANCE

Wally Findlay Galleries, Palm Beach
Acquired from the above

$ 30,000-40,000

143

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

GEORGES MORREN

1868 - 1968

À l'harmonie

Signed *G. Morren* and inscribed *Anvers* (on the stretcher)

Oil on canvas
19⅝ by 39⅜ in.; 49.8 by 100.1 cm

Painted in 1891.

PROVENANCE

Galerie Willy D'Huysser, Brussels
Private Collection, Belgium
Galerie M. Keitelmann, Brussels
Arthur G. Altschul, New York
Thence by descent

EXHIBITED

Antwerp, Ancien musée de peintures, *L'Association pour l'art*, 1892, no. 4, illustrated in the catalogue
Paris, Musée d'Orsay, *Le Neo-impressionisme de Seurat à Paul Klee*, 2005, no. 238, illustrated in color in the catalogue

LITERATURE

"L'Art jeune à Anvers" in *L'Impartial de Gand*, Ghent, May 31, 1892, n.p.
"Petite chronique" in *L'Art moderne*, Brussels, July 10, 1892, p. 215
"George Morren" in *L'Art moderne*, Brussels, December 16, 1894, p. 399
Marie-Jean Chartrain-Hebbelinck, "George Morren" in *Biographie nationale*, Brussels, 1979, vol. 41, t.XIII, fasc. I, collection 572, n.p.
Diane Kelder, *Legacy of Impressionism,* New York, 1986, illustrated in color n.p.
Tony Calabrese, *George Morren 1868-1941, Monographie générale suivie du catalogue raisonné de l'oeuvre*, Brussels, 2000, no. 7, illustrated p. 210 & in color pp. 28-29 & on the cover (with incorrect dimensions)

$ 400,000-600,000

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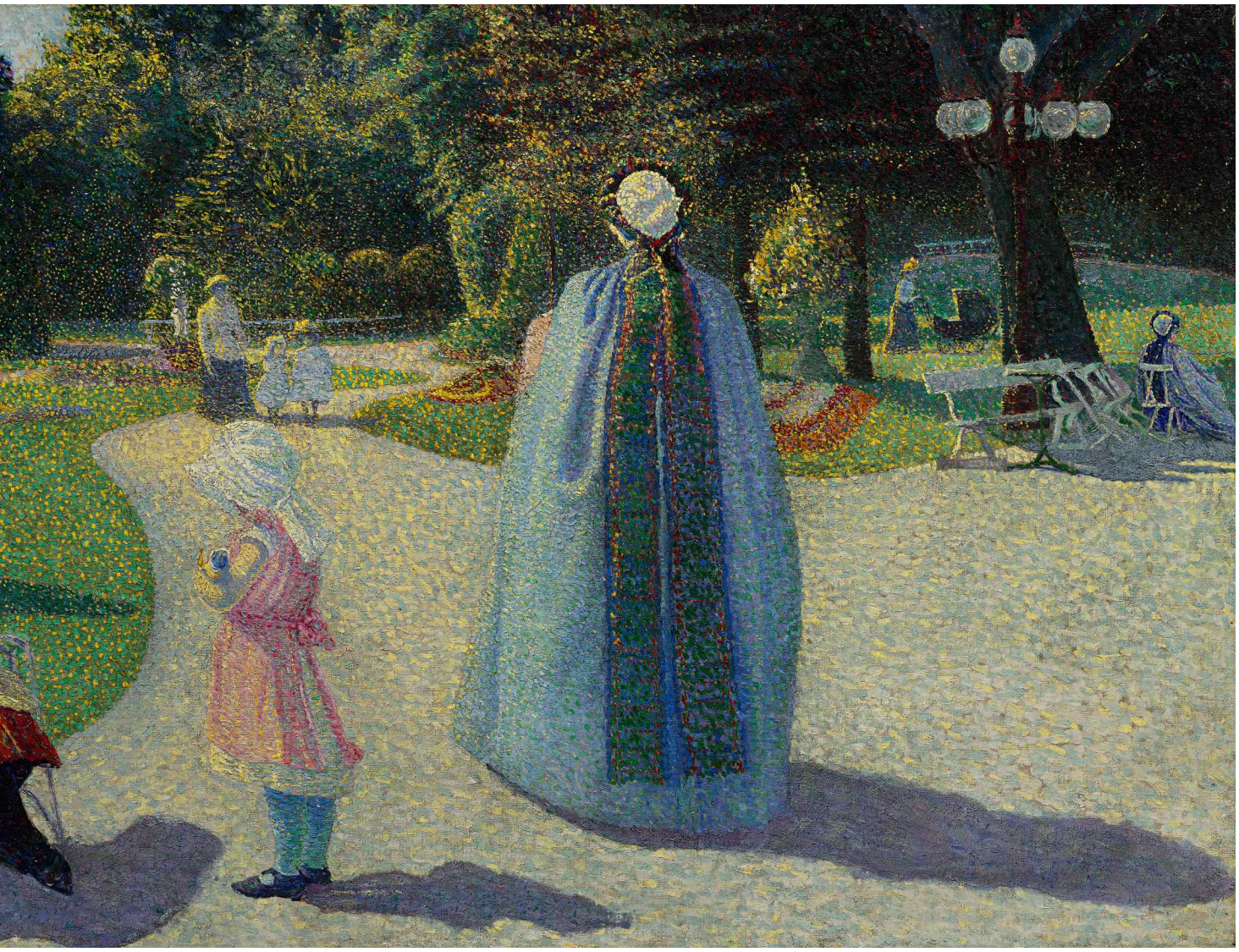
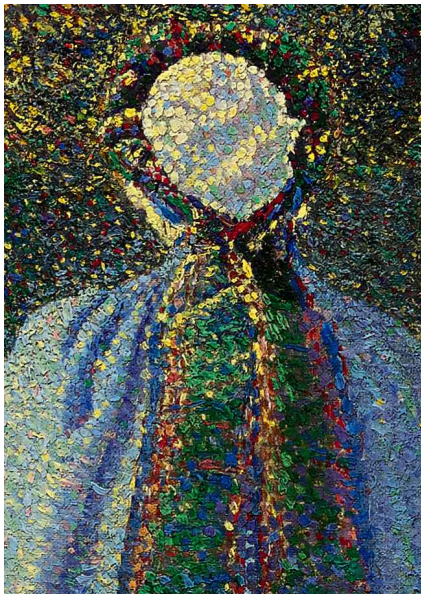




Detail of the present work

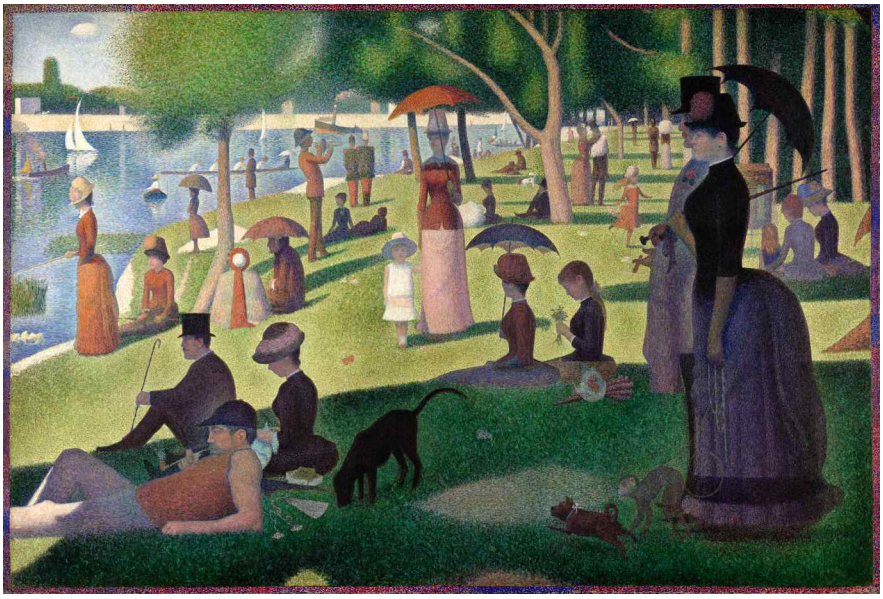


Fig. 1 Georges Seurat, *Un Dimanche après-midi à l'Île de la Grande Jatte,* 1884-86, oil on canvas, Art Institute of Chicago, Chicago

The dazzling *À l'harmonie* by the Belgian Georges Morren is perhaps the most important Neo-Impressionist canvas of the artist's oeuvre. Having trained briefly as a painter in his native Antwerp, Morren moved to Paris in the late 1880s where he first encountered the divisionist technique of painting that he would soon adapt. By 1891, his work exemplified the rich possibilities of this innovative method which is characterized by the utilization of small scale, tightly painted dots of saturated colors. Because he was independently wealthy and was not obliged to sell his work, Morren never gained the prominence of his compatriot Neo-Impressionists. Nevertheless, Morren participated in groundbreaking exhibitions with Theo van Rysselberghe, Paul Signac and Georges Seurat, and his compositions of the 1890s certainly rival those of his better-known colleagues.

The present work is an emblematic Impressionist depiction of modern leisure activities. Beyond their inherent beauty, works like *À l'harmonie* serve as windows into the complexities of the rapidly changing world in which they depict. Reminiscent of Georges Seurat's *Un Dimanche après-midi à l'Île de la Grande Jatte* (see fig. 1), the figures in *À l'harmonie* appear totally motionless despite their active engagement in their respective activities. Transfixed, it is almost as if they are sculptures deliberately placed across the canvas. Robert L. Herbert's description of *Un Dimanche après-midi à l'Île de la Grande Jatte* may similarly be applied to *À l'harmonie*: both artists "treated the park as a stage across which he could position a variety of persons strolling or at rest. From these self-administered auditions…[they] eventually selected the performer of [the] Sunday ritual, combining the functions of both playwright and director…[the paintings] should be seen as an artifice devoted to a social institution in a contrived setting: parks are not 'nature,' but rather artificial stages for human action" (quoted in *Seurat and the Making of La Grande Jatte* (exhibition catalogue), Art Institute of Chicago, Chicago, 2004, p. 96).

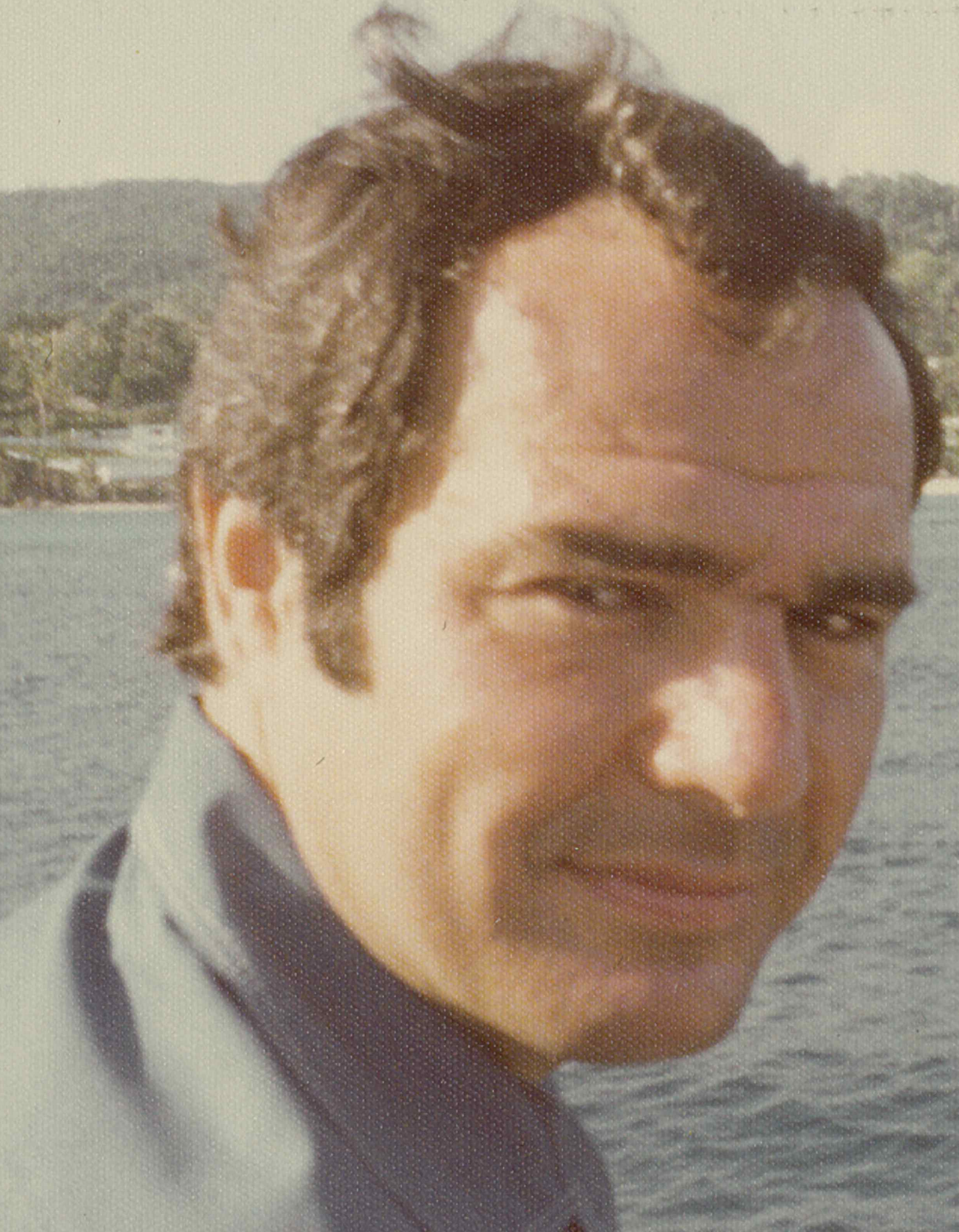
Fig. 2 Claude Monet, *Jardin à Sainte-Adresse,* 1867, oil on canvas, The Metropolitan Museum of Art, New York

Fig. 3 Gustav Klimt, *Bauerngarten (Blumengarten),* 1907, oil on canvas, sold: Sotheby's, London, March 1, 2017, lot 11 for $59,092,448

It is through his adept use of color that Morren brings *À l'harmonie* to life, employing the divisionist technique to create a scene of shimmering light and color. Color theory was first explored in the 1839 publication *Principles of Harmony and Contrast of Colors* by Michel-Eugène Chevreul, in which he found that colors change perceptually in tone and composition when seen simultaneously based on the placement and proximity of their contrast. Divisionism thence drew upon these studies by separating different colors into isolated brushstrokes of pure pigment, a technique that ultimately revolutionized the artist's ability to bring light and brightness to a scene.

Morren draws from Impressionist masterpieces such as Monet's *Jardin à Sainte-Adresse* (see fig. 2), employing Monet's pioneering explorations into divisionist technique and Seurat's Pointillist light innovations through the direct juxtaposition of color. *À l'harmonie* builds upon these advances through further explorations into color and how it interacts. Ultimately creating a piece that appears to be fully illuminated with glittering light, it is almost as if it were backlit or flecked with small pieces of gold. By strategically placing varying sizes of yellow dabs across green, black, white and red backgrounds, Morren creates a pulsating sensation across the entire canvas.

These innovations in light and color, also explored by Morren's contemporaries, came to influence later generations of artists such as Gustav Klimt in works like *Bauerngarten (Blumengarten)* (see fig. 3). An ornate garden scene created through the use of varying sizes of brightly colored circular strokes would later transform gold leaf. These chromatic and stylistic techniques pioneered by Morren were hugely important to later generations of artists who were able to imbue their output with the personality of their subjects and the colorful vibrancy of modernity.



A PASSION FOR COLLECTING:
PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

LOTS 144-152

Sotheby's is honored to present the Collection of Dr. Martin S. Weseley, an esteemed surgeon and passionate art collector. Dr. Weseley possessed an exacting eye, bringing surgical precision to the pursuit of collecting, acquiring important and often intricate examples of artistic masters.

Dr. Weseley was born and raised in New York CIty, remaining in the area throughout his career which spanned over 50 years. Dr. Weseley received his medical degree from New York Medical College and pioneered many arthroscopic surgery techniques still in use today. A lauded orthopedic surgeon, excellence and precision were his hallmarks—a theme explored throughout his collection.

Art was amongst Dr. Weseley's greatest pleasures: weekends were spent with his family at museums, galleries and the homes of artists and other collectors; frequent correspondence was exchanged with auction houses and trusted experts; and meaningful purchases were made starting as early as his collegiate years with a series of Boudin seascapes. His appreciation for art was deepened by his own ability to sketch detailed figures, create complex ship models and paint military figures. In addition to his passion for art, Dr. Weseley similarly appreciated military history and assembled an impressive group of soldier figurines, naval models and other military-inspired collectibles. As a result, his home was a delightful juxtaposition of Degas dancers, French landscapes, Cubist still lifes and curio cabinets full of military figures.

In his later years, Dr. Weseley moved to Naples, Florida; the expansive blue of the Gulf of Mexico served as a remarkable backdrop for his diverse, yet interconnected, collection of paintings, drawings and sculpture.

A PASSION FOR COLLECTING: PROPERTY FROM
THE ESTATE OF DR. MARTIN S. WESELEY

BERTHE MORISOT

1841 - 1895

Rivière au Bois de Boulogne

Oil on canvas
19⅞ by 24⅛ in.; 50.4 by 61.2 cm

Painted in 1886.

PROVENANCE

Sara Jane Pansa, New York (and sold by the estate: Christie's, New York, May 16, 1985, lot 310)
Acquired at the above sale

EXHIBITED

Paris, Galerie Durand-Ruel, *Berthe Morisot,* 1896, no. 114
Paris, Galerie Druet & London, Durand-Ruel, *Berthe Morisot*, 1905, no. 17

LITERATURE

Marié-Louise Bataille & Georges Wildenstein, *Berthe Morisot, Catalogue des peintures, pastels et aquarelles,* Paris, 1961, no. 202, p. 36
Alain Clairet, Delphine Montalant & Yvès Rouart, *Berthe Morisot, 1841-1895, Catalogue raisonné de l'oeuvre peint*, Paris, 1997, no. 206, illustrated p. 215

Popular as a wooded retreat among promenaders and picnickers, the lush vegetation of the Bois de Boulogne offered the Parisian bourgeoisie a small respite from urban life. Residing steps away from the Bois at her home in Passy, Berthe Morisot produced some of her greatest masterpieces depicting the suburban greenery and those who frequented it (see fig. 1). As stated by the poet Paul Valéry: "Living on the edge of the Bois, she found it gave her landscape enough: trees, the gleaming lake, and sometimes ice for skaters. She was often teased by Mallarmé, a lyric enthusiast for the trees of Fontainebleau, on account of this taste she had for the moderate groves and the mediocre shades that are all that is to be had between the Port Dauphine and the Seine. For him, the Bois was a meagre affair, devoid of mystery and lofty groves. But Berthe contented herself with nature's Parisian parsimony, taking from it what it gave, the themes for some exquisite works"(quoted in Tamar Garb, *Women Impressionists*, New York, 1986, p. 18).

$ 250,000-350,000

While it may have paled in comparison to the forests of Fontainebleau in Mallarmé's view, the Bois offered Morisot one of the few semi-public spaces in which she could paint *en plein air* within the social conventions prescribed by her class and gender. While nearly all members of the Impressionist group depicted parks and squares in their oeuvre, Morisot was so devoted to the Bois that her daughter Julie christened it "this garden which posed for Maman" (quoted in Clare A.P. Willsdon, *In the Gardens of Impressionism*, New York, 2004, p. 15). Like her female colleagues, Morisot benefited from the additional freedom of the urban garden, many of which sprang up during the "great horticultural movement" afforded by the wider boulevards of Haussmann's Paris. As noted by Clare Willsdon: "For women Impressionists, such as Berthe Morisot, Marie Bracquemond, and, of course, Cassatt herself, gardens were 'safe' or socially acceptable places where they could not only stroll, sew, read, or play with children, but also paint from real life" (*ibid.*, p. 15).

Morisot's access to the sites where her fellow Impressionists worked may have been limited, but her contemporaries recognized her as "one of the moving spirits behind Impressionism, instrumental in formulating its aesthetic, and faithful to the idea of organizing and exhibiting in independent exhibitions" (Tamer Garb, *op. cit.*, p. 12). *Rivière au Bois de Boulogne* displays the classic aesthetic of Morisot's Impressionism, placing broad brushstrokes atop light ground to convey the interplay of light and shadow. The mixing of feathered brushstrokes and fine detail further expresses the fleeting sensation of vision one might have strolling through the Bois. While deeply committed to the Impressionist style, Morisot often utilized the palette of her instructor Corot, injecting a subtle blend of grey, green and brown tones into her spontaneous brushwork (see fig. 2). However, rather than illustrate the idyll of peasant life depicted by Corot, Morisot preferred the everyday surroundings of her bourgeois environment. Ultimately, Morisot's limitation to a private female domain spurred a deeper examination of those environments available within the confines of her sex, capturing the act of looking and recording life in progress from her personal point of view.

Fig. 1 A postcard of the Bois de Boulogne

Fig. 2 Jean-Baptiste-Camille Corot, *Landscape at Arleux-du-Nord*, 1871-74, oil on canvas, The National Gallery, London

A PASSION FOR COLLECTING: PROPERTY FROM
THE ESTATE OF DR. MARTIN S. WESELEY

EDGAR DEGAS

1834 - 1917

Trois danseuses debout près d'un portant

Stamped *Degas* (lower left)

Pastel and charcoal on card
27⅞ by 22¾ in.; 70.8 by 57.7 cm

Executed *circa* 1900.

PROVENANCE

Estate of the artist (and sold: Galeries Georges Petit, Paris, *Atelier Edgar Degas*, *1ère vente*, May 6-8, 1918, lot 301)
Alphonse Kann, Paris (possibly)
Galerie Bernheim-Jeune, Paris (possibly)
Sam Salz, Inc., New York
Charles Lachman, New York
Leonard Hutton Galleries, New York (and sold: Parke-Bernet Galleries, Inc., New York, April 14, 1965, lot 43A)
Thomas Gruenbaum, New York (acquired at the above sale)
Stephen Hahn Gallery, New York
Acquired from the above in 1971

LITERATURE

Paul-André Lemoisne, *Degas et son oeuvre*, vol. III, Paris, 1946, no. 1378, illustrated p. 801

$ 700,000-1,000,000

After three decades of exploring the motif, the dance still reigned supreme in Degas' art at the turn of the century. It remained his favorite subject and in the public regard continues to stand fast as his signature theme. For Degas, the dancer, not the nude, took its place at the apotheosis of the human figure. The present work is an affirmation of the profound commitment Degas accorded the theme during his lifetime, a vigorous display of the grandeur of the ballet, and perhaps most notably a richly intellectual and physiological composition fraught with social commentary. This briefly glimpsed moment of excitement reveals the fragility of the performers, their essential humanity captivating both the artist and the viewer.

The Opéra and its ballet school were central to Degas' life. Like many upper-class Parisians of his day, Degas had a subscription and as an *abonné,* he became a member of an elite, all-male club that enjoyed special privileges such as the free run of the theater including the backstage areas, its maze of corridors, dressing rooms, dance classes, rehearsal studios, corridors and the *foyer de dance* or green room where the ballerinas like Melinda Darde and Adèle Marchisio would mingle.

Throughout Degas' career, his treatment of this subject underwent a radical metamorphosis. In the later decades, the artist's visits to the ballet became less frequent and he began working increasingly from models in his studio on the rue Victor Massé. Whereas visits to the ballet had only afforded Degas fleeting demonstrations of the dancers' choreographed movements, the privacy of the studio presented him with the opportunity to pose a model. It was at this time that he began to work in series, a practice which opened up a wealth of creative possibilities.

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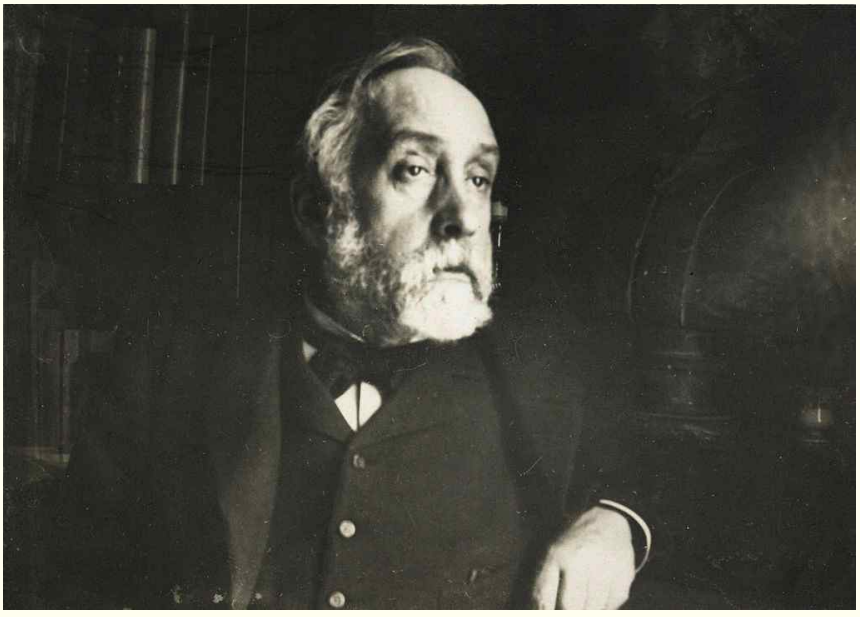


Fig. 1 Edgar Degas, *Self Portrait*, *circa* 1895, silver gelatin print

Fig. 2 Students Mlles Melina Darde & Adèle Marchisio at the Opéra Ballet School

Fig. 3 Edgar Degas, *Danseuses*, *circa* 1900, pastel and gouache on joined paper, sold: Sotheby's, New York, November 4, 2015, lot 76 for $6,074,000

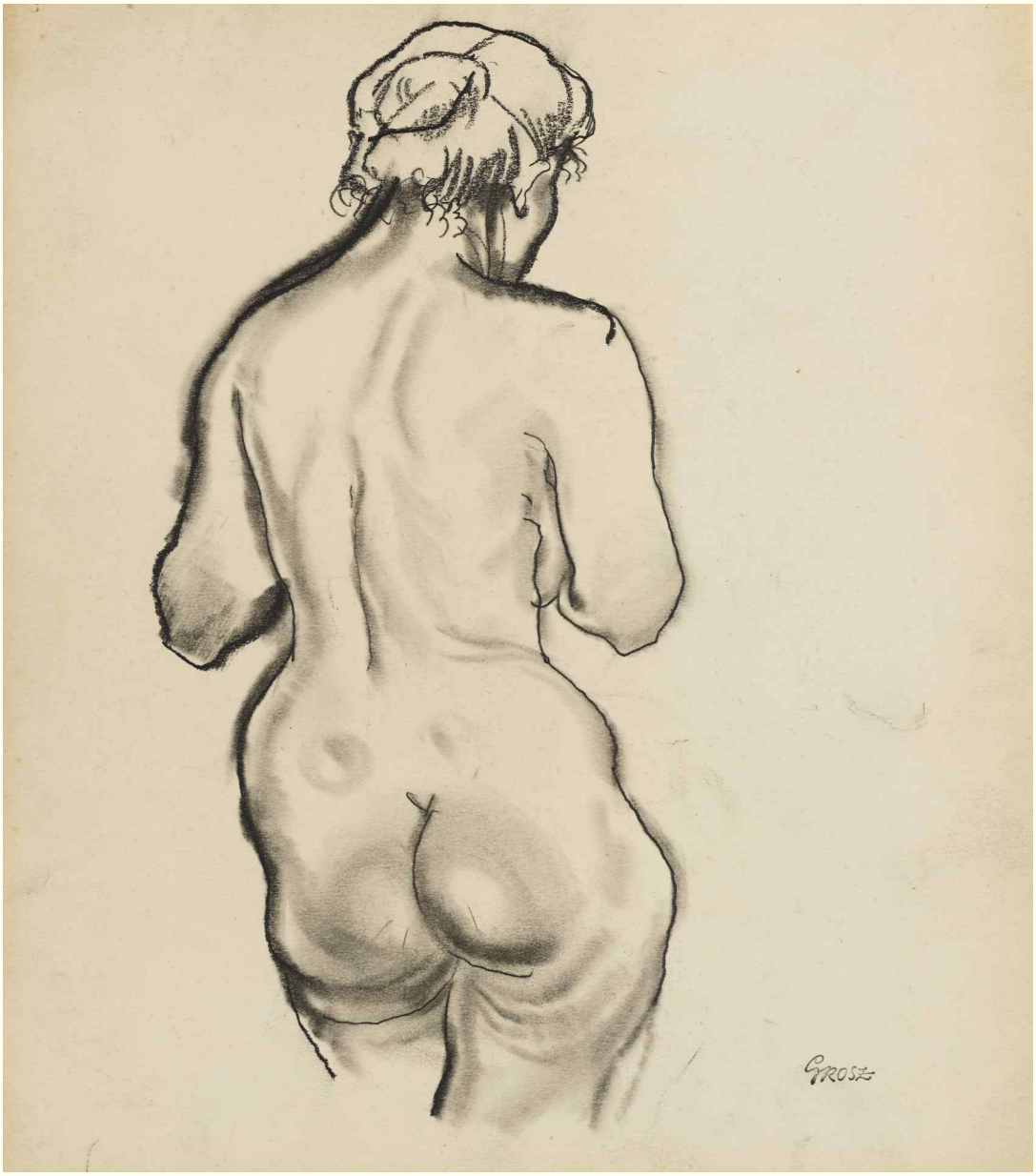
Fig. 4 Jean-Baptiste-Siméon Chardin, *Portrait of a Young Girl*, 1777, pastel on paper, Private Collection

By 1900, Degas had arrived in at a distillation of pictorial means that presaged the modernity of the century to come. When comparing the present pastel and others of Degas' late period with those of previous decades, one instantly observes that the artist has largely dispensed with his early penchant for specificity and detail. He attains instead a lyrical expression of rhythmical form that verges on abstraction, most clearly evident in this work in the sweeping blocks of color of the dancers' tutus. Color became for Degas the revelation of prismatic essence, surpassing anything to be found in Impressionism at that date: as if he was drawing with light itself. The scholar Joan Sutherland Boggs noted how "the very texture of Degas's work seems an immediate expression of the will of the man himself…in his interest in and reliance on abstraction, there is a willfulness and a turning to what Degas himself described as 'mystery' in art" (*Degas* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1988, pp. 481-82).

This exquisite pastel captures the hidden world behind the scenes of the Palais Garnier's spectacular ballet productions. Three ballerinas uniformly dressed anticipate the moment the curtain will rise, each one preparing in her own way: posturing, stretching and peering. Degas' profound sensitivity to the existential condition of the dancers is evident in the way they each occupy a singularly defined physical and mental space without interacting with one another. While they may seem alike, he boldly celebrates individuality in the context of an art form which inherently rewards uniformity. The viewer is simultaneously struck by the picture's voyeuristic appeal.

Degas transports us into this rarefied and casual scene, away from the pretense of a staged performance. As the contemporary critic Jules Claretie writes, "he knows and depicts the backstage world of the theater like no-one else, the dance foyers, the essential appeal of the Opéra rats in their bouffant skirts" (quoted in *Degas and the Dance* (exhibition catalogue), The Detroit Institute of Arts, Detroit & The Philadelphia Museum of Art, Philadelphia, 2002, p. 63).

The curator and scholar Anne F. Maheux has discussed the artist's use of pastel, and the process that he developed to render his compositions with a richness that was unparalleled by artists of his generation. She writes, "Degas' restless experimentation with combined media eventually evolved into a purer pastel technique, comprised of vigorously hatched, interpenetrating layers of colors that, according to Rouart, were due to his weakening eyesight. The extraordinary textures found in these works…were created by an intense network of bright colors, applied in a spirited variety of squiggles, striations, and prominent crisscross hachures. This technique of juxtaposing colors to create new optical mixtures of remarkable originality and richness recalls a technique of Jean-Baptiste Perronneau (1715-1783)—his unorthodox manner of laying in shadows with green hatchings—and recalls even more directly John-Baptiste-Siméon Chardin (1699-1779) [(see fig. 4)], who applied pastel in parallel hatchings, building thick textures of superimposed layers of pure color to describe form, relief and light" (Jean Sutherland Boggs & Anne Maheux, *Degas Pastel*, New York, 1992, pp. 31-32).



146

A PASSION FOR COLLECTING: PROPERTY FROM
THE ESTATE OF DR. MARTIN S. WESELEY

GEORGE GROSZ

1893 - 1959

Nude Torso from the Rear

Stamped *Grosz* (lower right); stamped with the Nachlass mark (on the *verso*)

Charcoal on paper
12¼ by 10⅝ in.; 31.1 by 27 cm

Executed in 1915.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the artist
Serge Sabarsky Gallery, New York
Acquired from the above on December 26, 1980

$ 2,500-3,500

147

A PASSION FOR COLLECTING: PROPERTY FROM
THE ESTATE OF DR. MARTIN S. WESELEY

GEORGE GROSZ

1893 - 1959

Artist's Studio

Dated *8.11.12* (lower right); stamped with the Nachlass mark (on the *verso*)

Pencil on paper
5⅝ by 5¾ in.; 14.3 by 14.6 cm

Executed on November 8, 1912.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the artist
Serge Sabarsky Gallery, New York
Acquired from the above on December 26, 1980

$ 2,500-3,500

148

A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

ANDRÉ DERAIN

1880 - 1954

Paysage de Provence

Signed *a Derain* (lower right)

Oil on canvas
23 by 36½ in.; 58.4 by 92.7 cm

Painted *circa* 1928.

PROVENANCE

Nico Mazaraki, Vence (acquired directly from the artist)
Mlle Geneviève Gallibert, Paris & Vence (by descent from the above)
Crane Kalman Gallery, London
Acquired from the above

EXHIBITED

Paris, Musée national d'art moderne de Paris, *Derain*, 1954-55, no. 66, illustrated in the catalogue
Geneva, Galerie Motte, *André Derain*, 1955, no. 11, illustrated in the catalogue
Nice, Palais de la Mediterranée, *Peinture à Nice sur la Côte d'Azur 1860-1960*, 1960, no. 37
Tokyo, Takashimaya Art Gallery; Kyoto, Takashimaya Art Gallery & Nagoya, Nagoya City Museum, *André Derain*, 1981, no. 35, illustrated in color in the catalogue

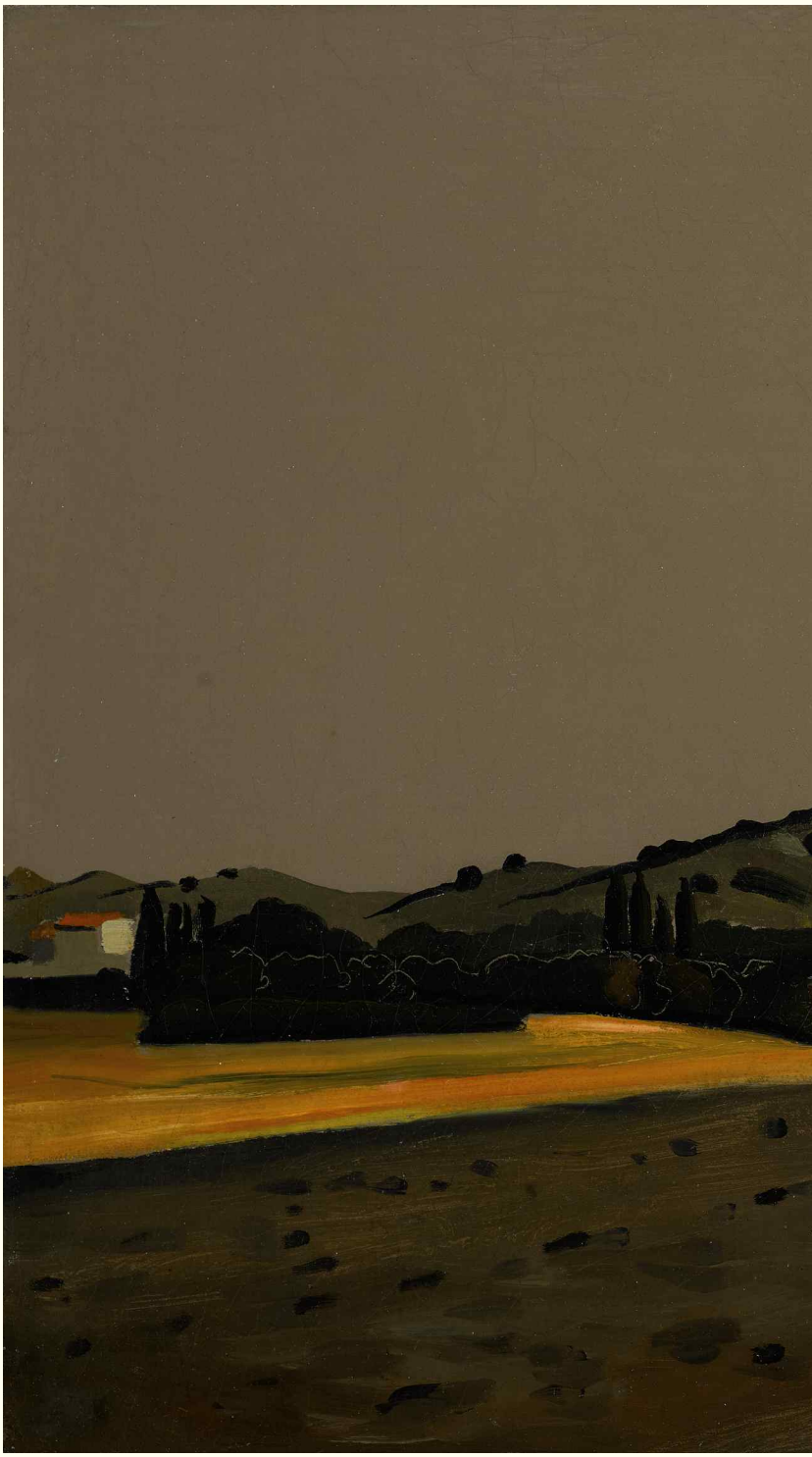
LITERATURE

Michel Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint,* vol. II, Paris, 1996, no. 568, illustrated p. 43

In the years following World War I, Derain rejected the brilliant colors he had used during his Fauve years and instead used quieter harmonies. He was an admirer of early French landscape painting, particularly the work of Courbet, Corot and his contemporary Renoir. In the early 1920s, Derain introduced a new softness of form into his work, exemplified in the present landscape.

The first owner of this work was the great collector Nico Mazaraki. Geneviève Gallibert, who would inherit the present work along with several others, was Mazaraki's mistress. Gallibert was a painter herself, having studied under Raoul Dufy, and they had a rich artistic relationship. Gallibert was married to Louis Hirshauer, an important pioneer of aviation.

$ 30,000-40,000



A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

PABLO PICASSO

1881 - 1973

Nu

Signed *Picasso* and dated *18.4.72.* (upper left)

Brush and ink, ink wash, chalk and pencil on card
9⅞ by 6⅞ in.; 25 by 17.4 cm

Executed on April 18, 1972.

PROVENANCE

Galerie Louise Leiris, Paris (acquired directly from the artist)
Saidenberg Gallery, New York
Acquired from the above in 1973

EXHIBITED

Paris, Galerie Louise Leiris, *172 dessins en noir et en couleurs*, 1971-72, no. 37, illustrated in the catalogue

LITERATURE

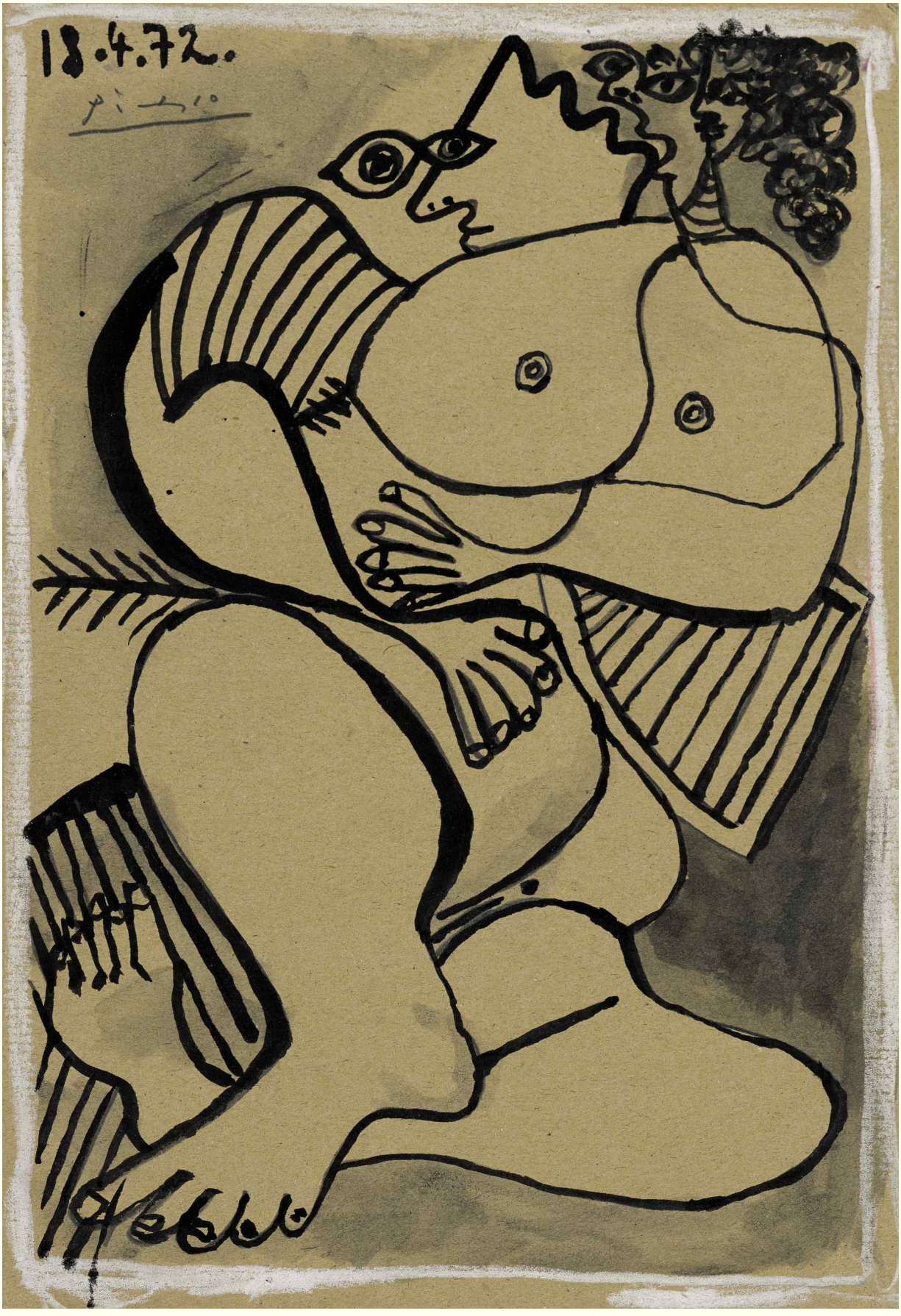
Christian Zervos, *Pablo Picasso, Oeuvres de 1971 à 1972,* vol. XXXIII, Paris, 1978, no. 352, illustrated pl. 125

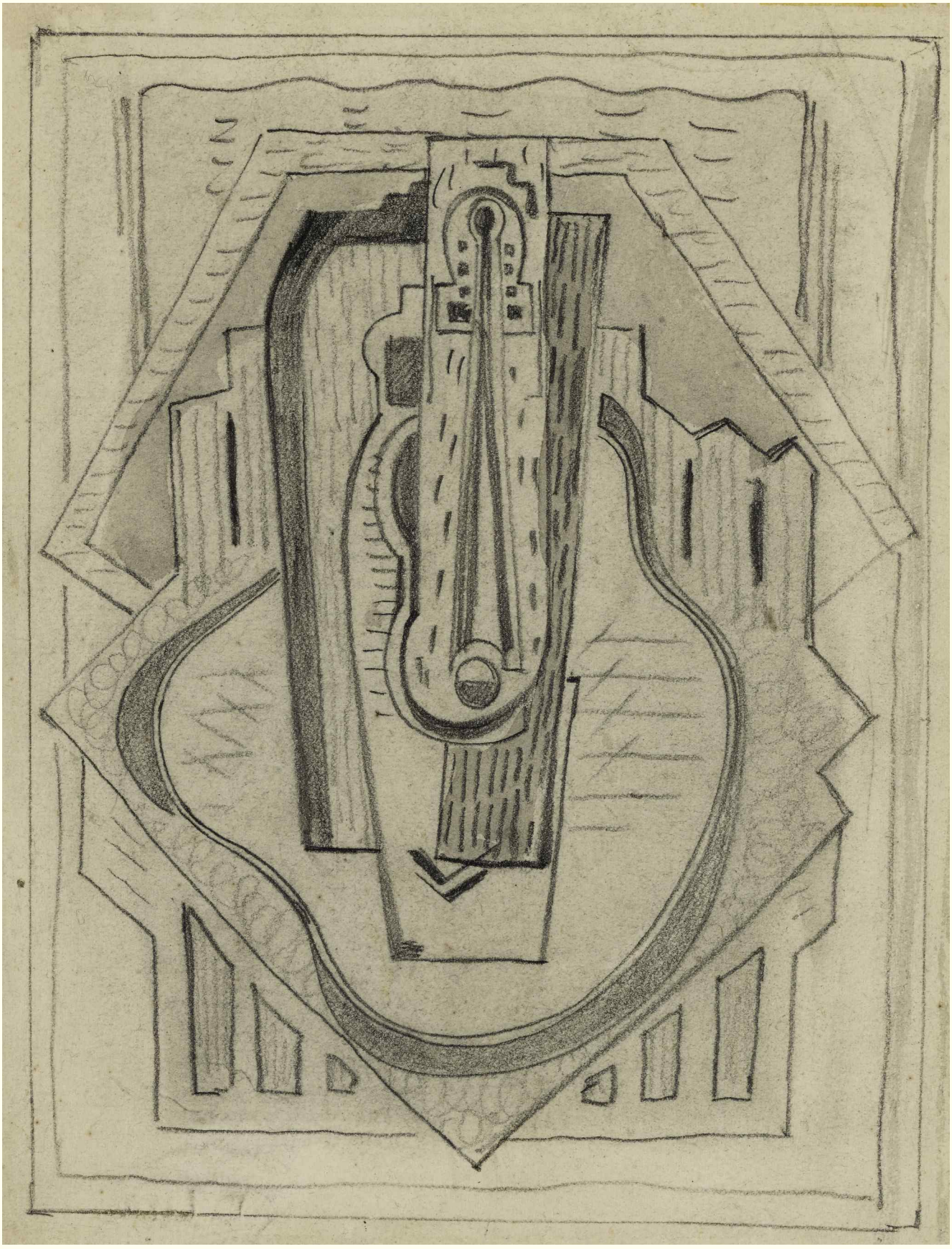
$ 80,000-120,000

Fig. 1 Pablo Picasso, *Femme nu assise*, 1965, oil on canvas, sold: Sotheby's, London, March 1, 2017, lot 16 for $16,825,264

The motif of a seated nude figure occurred repeatedly throughout Picasso's career. While varying in style and depicting different women that marked each period of the artist's life, these nudes always served as a vehicle of expressing the palpable sexual tension between the painter and his model. From the soft, voluptuous curves of Marie-Thérèse Walter, to the fragmented, near-abstract nudes of his Surrealist works, and the geometrical rendering of his later years, Picasso's seated nudes have a monumental, sculptural presence, and are invariably depicted with a powerful sense of psychological drama stemming from the tension between the invisible artist and his sitter. Although the figure of the painter is not portrayed within the composition, his persona is very much present in all of these works. Picasso's concerns regarding the act of physical rendering and the role of the artist, explored in the series of works on the theme of artist and model, carried onto his series of seated nudes, including N*u*. The monumental nude in this composition, looming large on her throne like a pagan goddess, is not isolated in her own world. Her significance is in her relationship with her creator at the same time as with the viewer—a tantalizing relationship of attraction and menace.

Picasso's art was closely related to his personal life, and the women depicted in his paintings were always influenced by Picasso's female companions at the time. The female *Nu* is inspired by Jacqueline Roque, the last love of his life, whom Picasso married in 1961, and although this figure is not a direct likeness of Jacqueline, with her large eyes and sharp profile, she bears the features with which Picasso usually portrayed his last muse. The essence of Jacqueline, who rarely posed as his model, is always present in his portraits of the period. As demonstrated in the present work, Picasso often depicted Jacqueline in an angular, fragmented manner, a stylistic device invented in his portraits of his lover Dora Maar, but the roots of which go back to his cubist experiments with multiple viewpoints. Borrowing elements from his own artistic past, Picasso creates an image with a force and freedom he only achieved in the last decade of his career.


18.4.72.
Picasso



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A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

ALBERT GLEIZES

1881 - 1953

Composition

Pencil and ink wash on paper laid down on paper
6½ by 5 in.; 16.5 by 12.7 cm

Executed *circa* 1922-23.

PROVENANCE

Galerie d'Eendt, Amsterdam (and sold: Sotheby's Parke-Bernet, New York, December 11, 1980, lot 86)
Acquired at the above sale

LITERATURE

Anne Varichon, *Albert Gleizes, Catalogue raisonné,* vol. I, Paris, 1998, no. 1108, illustrated p. 365

$ 2,000-3,000

151

A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

JACQUES LIPCHITZ

1891 - 1973

Femme à la guitare, Maquette no. 2

Inscribed *Jlipchitz*, numbered *5/7* and with the artist's thumbprint

Bronze
Height: 6 in.; 15.2 cm

Conceived in 1925.

The authenticity of this work has kindly been confirmed by Pierre Levai.

$ 25,000-35,000

PROVENANCE

Marlborough Gallery, New York
Acquired from the above in 1978

LITERATURE

Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, Volume One, The Paris Years, 1910-1940*, vol. I, New York, 1996, no. 180, illustration of another cast p. 71

A PASSION FOR COLLECTING: PROPERTY FROM THE ESTATE OF DR. MARTIN S. WESELEY

GEORGES BRAQUE

1882 - 1963

Nature morte à la pipe (Nappe rayée)

Signed *G. Braque* (lower right)

Oil on canvas
10⅝ by 16⅛ in.; 27 by 41 cm

Painted in 1932.

PROVENANCE

Private Collection, Berlin
Mrs. Alexandra Whitney, New York
Mr. Harry P. Whitney, New York
Paul Rosenberg & Company, New York
William Zierler, Inc., New York
Acquired from the above in 1972

LITERATURE

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, peintures 1928-1935*, Paris, 1962, illustrated p. 87

$ 400,000-600,000

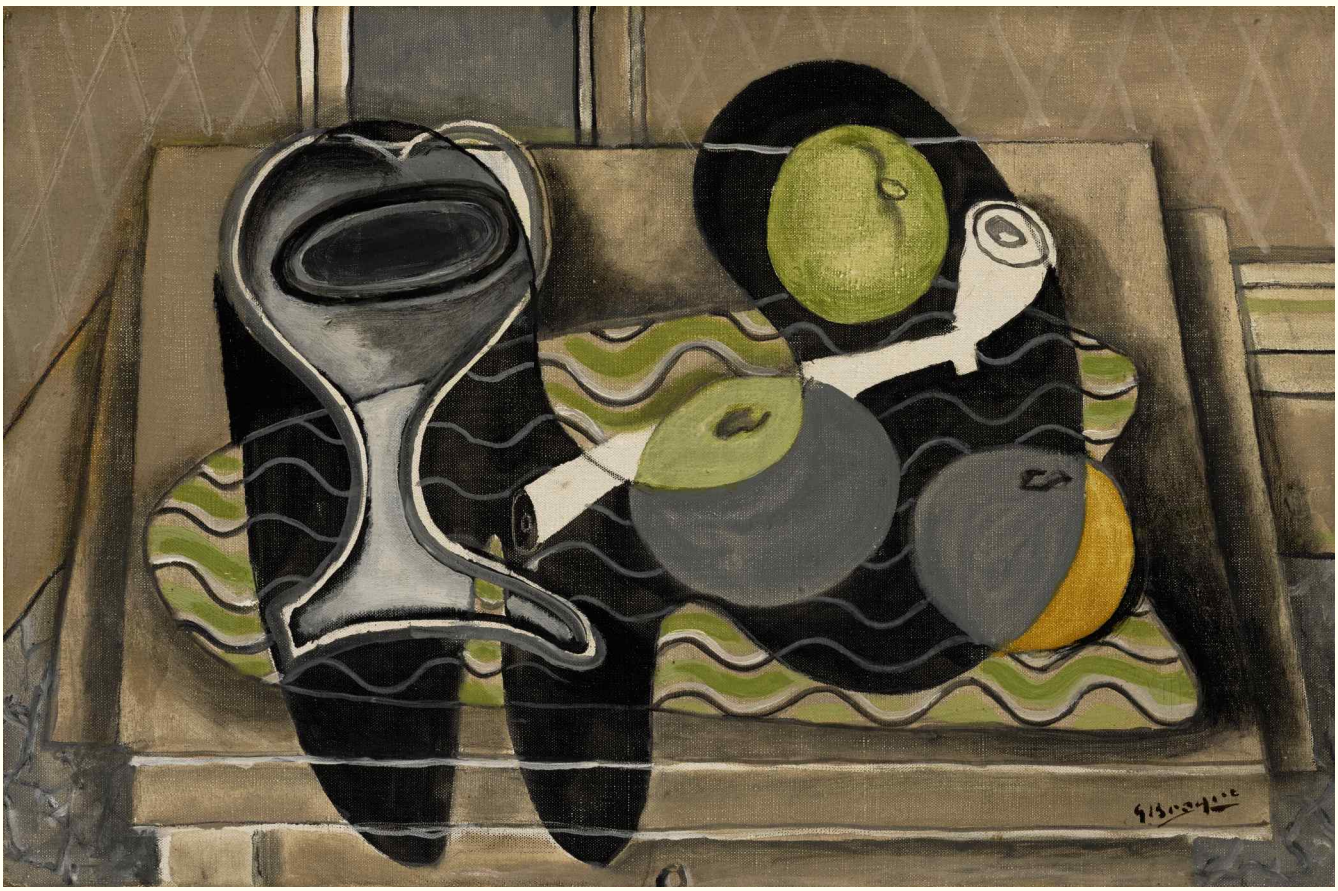
No Lot 153-155

Fig. 1 Georges Braque, *Nature morte à la nappe rouge*, 1934, oil on canvas, Private Collection

For Braque, the still-life genre became a lifelong investigation into the conditions of perception through the study of tangible and transitory everyday objects. More than any other subject matter, Braque returned to the still life consistently throughout his career. Starting with his Fauve period and concluding with his late series of interiors, Braque demonstrated a clear fascination with the challenges and possibilities presented by such compositions. The arrangement of a limited number of objects on a surface afforded him the most suitable subject for investigating both the physical and the formal potentials of painting, and Braque viewed himself as continuing the progressive understanding of the still life begun by Paul Cézanne.

Between 1920 and 1928, Braque aligned himself with the *rappel à l'ordre*, the French cultural movement reacting to the chaos of World War I, and its emphasis on classicism in art. His still lifes from the period are characterized by a greater emphasis on naturalistic representation and a subdued color palette. In 1928, however, Braque made significant changes to his approach to the genre: "Braque abandons naturalistic depiction and the sensitive painterly element so as to make visible the picture's structure, its framework, which is now no longer restricted to the narrowly delimited pictorial plane but reaches far into space. In addition, his palette, which for the last ten years has been dominated by dark tones of green, grey and black, is relieved by light colors" (Jean Leymarie, *Georges Braque* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1988, p. 27).

Dating from 1932, *Nature morte à la pipe (Nappe rayée)* masterfully encapsulates this shift in Braque's approach to still-life painting. Here, he draws from disparate elements of Cubism, notably the planar properties of Synthetic Cubism and the spatial considerations of Analytic Cubism. Of the concept of space represented two-dimensionally, Braque commented: "There is in nature a tactile space; I might almost say a manual space... This is the space that fascinates me so much, because that is what early Cubist painting was, a research into space" (quoted in John Golding, *Braque, Still Lifes and Interiors*, London, 1990, p. 9). Unlike his subdued, tonal still-life images from the 1920s, the present work is marked by bold and tactile flashes of color, further emphasized by choice placement against a monochromatic background.



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PROPERTY FROM THE ESTATE OF ARTHUR D. EMIL

JACQUES LIPCHITZ

1891 - 1973

Pierrot assis

Inscribed with the initials *J.L.*

Bronze
Height: 13⅝ in.; 34.6 cm

Conceived in 1922 and cast in 1962 in an edition of 2 by the Modern Art Foundry, New York.

PROVENANCE

Allan D. & Kate Emil, New York (acquired by 1963)
Thence by descent

EXHIBITED

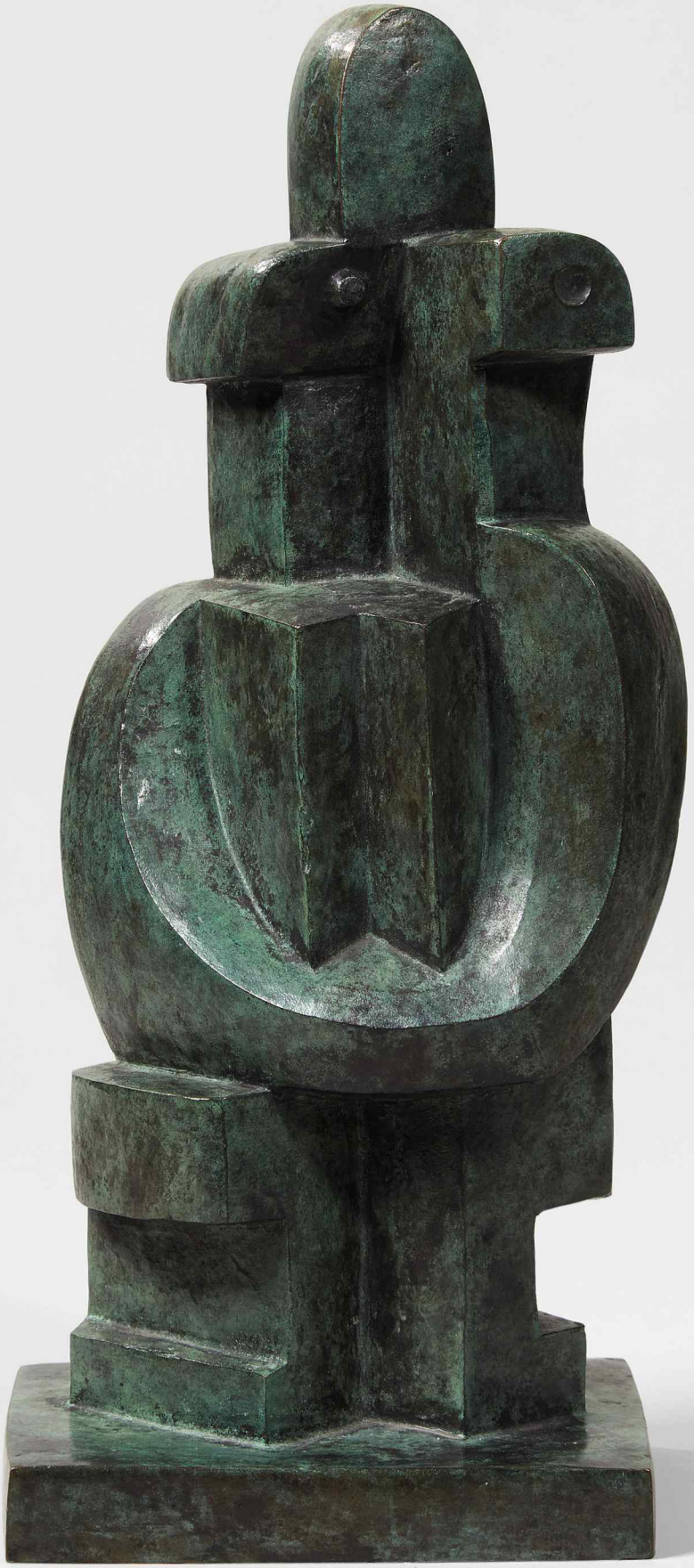
New York, American Federation of Arts, *A Personal Diverse Collection, Sculpture: Cycladic to Chadwick*, 1963, n.n.

LITERATURE

Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The Paris Years, 1910-1940*, vol. I, New York, 1996, no. 136, illustration of another cast p. 61

By 1922, when he executed the model for *Pierrot assis*, Lipchitz had developed an attuned sense of spatial composition influenced largely by his study of the Cubist works of Picasso, Braque and Gris. The artist was now able to effectively translate his two-dimensional conceptions into a three-dimensional form. Lipchitz utilized themes from the *Commedia dell'arte* that had become common currency in the work of Picasso, Gris and many of their contemporaries. He referred to this interest in his autobiography: "One of the first sculptures made in 1919 was the *Arlequin à l'accordéon*. It reflects my interest in eighteenth century paintings, particularly that of Watteau... The Pierrots and harlequins were part of our general vocabulary, characters taken from the *Commedia dell'arte*, particularly popular in the eighteenth century. We may have been attracted to them originally because of their gay traditional costumes, involving many different colored areas" (Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 58).

$ 100,000-150,000



PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

LYNN CHADWICK

1914 - 2003

Pair of Sitting Figures V

Stamped with the artist's monogram and numbered *658S 2/6* (female figure); stamped with the artist's monogram and numbered *658S 2/6* (male figure)

Bronze
Length (each): 28 in.; 71.2 cm

Conceived in 1973 and cast in an edition of 6.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

Estate of the artist
Anne Jaffe (Gallery 99), Bay Harbor Islands, Florida (acquired from the above in 1987)
James Goodman Gallery, New York
Acquired from the above

LITERATURE

Masters of Modern British Art (exhibition catalogue), Odette Gilbert Gallery, London, 1986, illustration of another cast n.p. (male figure only)
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. 658S, illustration of another cast p. 261
Dennis Farr & Eva Chadwick, *Lynn Chadwick: Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. 658S, illustration of another cast p. 280
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot & Burlington, 2006, no. 658S, illustration of another cast p. 289
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 658S, illustration of another cast p. 296

$ 150,000-250,000

Motion amidst stagnation was of primary interest to Chadwick, who combatted statis with geometry in order to create tension. Even for seemingly inert subjects, such as the present work, Chadwick imbued movement with the slight bend of the woman's leg and the torso of the man that is tilting at a different angle than his head. Collette Chattopadhay writes of the lyrical potency of the artist's works from this period: "A new fondness for naturalism begins to appear in Chadwick's work which endows his geometric figures with a startling anthropomorphic credibility. The angle at which a geometric head tilts, or the manner in which a cubic torso leans forward or sideways, imbues these robotic creatures with an uncanny familiarity. Indeed, Chadwick's propensity for infusing cubic figures with ironic, anthropomorphic allusions remains one of his supreme artistic accomplishments, vying with and at times surpassing Picasso's explorations in these areas... Exploring the relation between stasis and movement, solid form and space, Chadwick's late works...continue to explore the nature of collective social identity while manifesting affection for the female torso, which is increasingly naturalistically portrayed" (Collette Chattopadhay, *Lynn Chadwick* (exhibition catalogue), Tasende Gallery, Los Angeles, 2002, p. 7)

Seated figures particularly characterize Chadwick's later output. Symbolizing enduring love between man and woman, the execution of this evocative motif is symptomatic of Chadwick's total output. In the 1970s, Chadwick conceived of a simple yet striking distinction between his male and female figures. Men were depicted with rectangular heads while women were endowed with triangular ones. Though these figures are faceless, they possess undeniably expressive personalities. Chadwick explained the need for his work to possess "attitude" and that the best way to bestow this quality was by "the way that you make something talk by the way the neck is bent, or the attitude of the head; you can actually make these sculptures talk, they say something according to the exact balance, whereas if they're absolutely straight... well, I suppose that is saying something too" (quoted in Eva Chadwick, *op. cit.*, p. 13).

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, CANADA

HENRY MOORE

1898 - 1986

Madonna and Child

Inscribed *Moore*

Bronze
Height: 5¾ in.; 14.6 cm

Conceived in 1943; this example cast in 1948 in an edition of 7 plus 1 artist's proof.

This work is recorded in the archives of the Henry Moore Foundation.

PROVENANCE

Jeffrey Loria, New York & Florida (acquired in 1968)
Gallery Moos, Ltd., Toronto
Acquired from the above in 1968

LITERATURE

David Sylvester, ed., *Henry Moore Complete Sculpture 1921-48*, vol. 1, London, 1988, no. 223, illustration of the terracotta version p. 138

$ 100,000-150,000

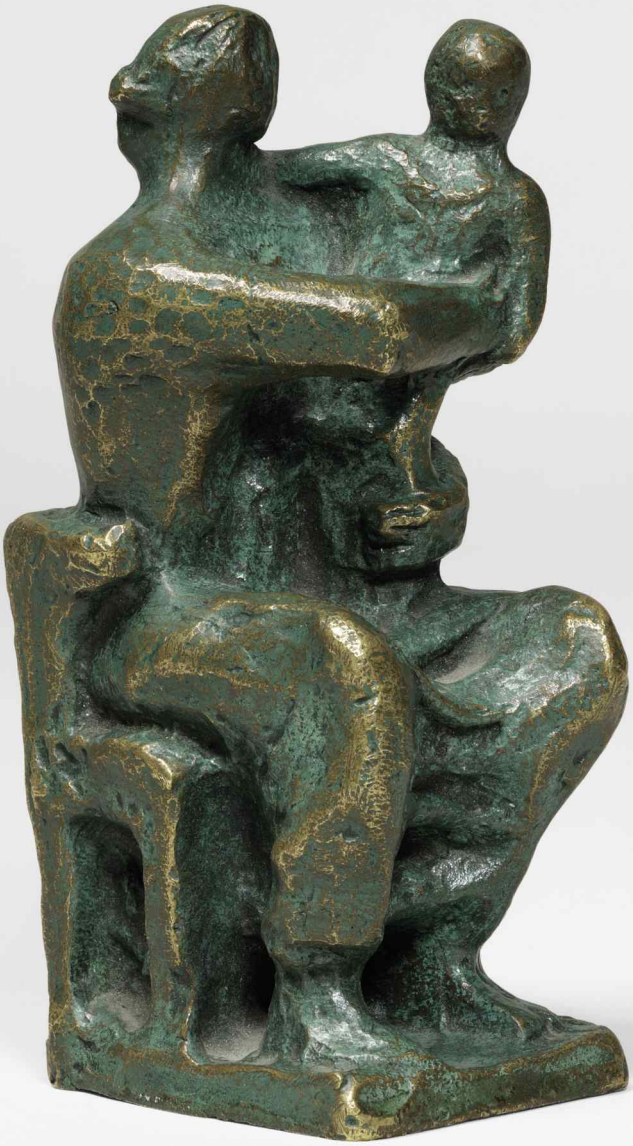
Fig. 1 Henry Moore, *Madonna and Child*, 1943-44, Hornton stone, St. Matthew's Church, Northampton

Madonna and Child is an important study for one of Moore's most significant public commissions and wonderfully captures the artist's adept rendering of the close maternal relationship that he would later go on to develop further with the family group theme. Initially approached in 1943 by the Reverend Walter Hussey for a commission for St. Matthew's Parish Church in Northampton, Moore was at first skeptical, unsure how best to differentiate the theme of a mother and child from that of the Madonna and Child, and mindful of the long inherited tradition that the motif held within Western art and iconography.

"When I was first asked to carve a Madonna and Child for St. Matthew's, although I was very interested I wasn't sure whether I could do it, or whether I even wanted to... I felt it was not a commission straightaway and light-heartedly to agree to undertake, and I could only promise to make notebook drawings from which I would do small clay models, and only then should I be able to say whether I could produce something which would be satisfactory as sculpture and also satisfy my idea of the *Madonna and Child* as well..." (Henry Moore quoted in *Church of St. Matthew's, Northampton, 1893-1943*, St. Matthew's Church, Northampton, 1943).

After witnessing the delicacy of Moore's shelter drawings, which had been on display at the National Gallery the previous year, Hussey was convinced that Moore was the man for the job, and the artist soon set to work creating preparatory sketches and small clay models for the final piece. As Moore later recalled, "I had not done any sculpture for nearly two years, through doing the shelter drawings and the coal mine drawings, I wanted to get back to sculpture, and yet I hadn't got the themes in mind. So this was a way of beginning. But I still felt unsure of being able to do it, and I said to him, 'If you will give me two or three months, I'll do some little ideas, some little maquettes. And if my friends such as Herbert Read and Kenneth Clark think that what I produce is all right, then I'll consider it.' And I did this. And we had them all out on the mantelpiece at the Upper Terrace house of Kenneth Clark's" (quoted in *The Donald Carroll Interviews*, London, 1973, Henry Moore Foundation Archive). It was from such a model that the present work was later cast, and although slight variations appear between the early maquette and the later work in Hornton stone, the lyrical naturalism and steadfastness remain constant.

Providing the artist with his first opportunity to carve in stone since the outbreak of war, the commission provided a physical outlet for many of the pent-up ideas that Moore had developed and nurtured throughout his series of shelter drawings. Capturing an everyday take on the mother and child theme, Moore developed the bulky, realized physicality of the mother figure, with angular, exposed knees, closely clutching the infant in her arms as both a symbol of hope and a means of protection in the otherwise fragile times.



PROPERTY OF A DISTINGUISHED NEW ENGLAND COLLECTOR

BARBARA HEPWORTH

1903 - 1975

Poised Form II with Circle

Slate on wood base
Height (including base): 16½ in.; 41.9 cm

Executed in 1965; this work is unique.

This work will be included in the revised catalogue raisonné of Hepworth's sculpture being prepared by Dr. Sophie Bowness under the catalogue no. BH 381.

PROVENANCE

Peter Gimpel, London
Acquired in London in the the late 1960s

EXHIBITED

London, Gimpel Fils, *Barbara Hepworth*, 1966, no. 22, illustrated in the catalogue
London, Tate Gallery, *Barbara Hepworth*, 1968, no. 152

LITERATURE

Alan Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, no. 381, illustrated p. 39

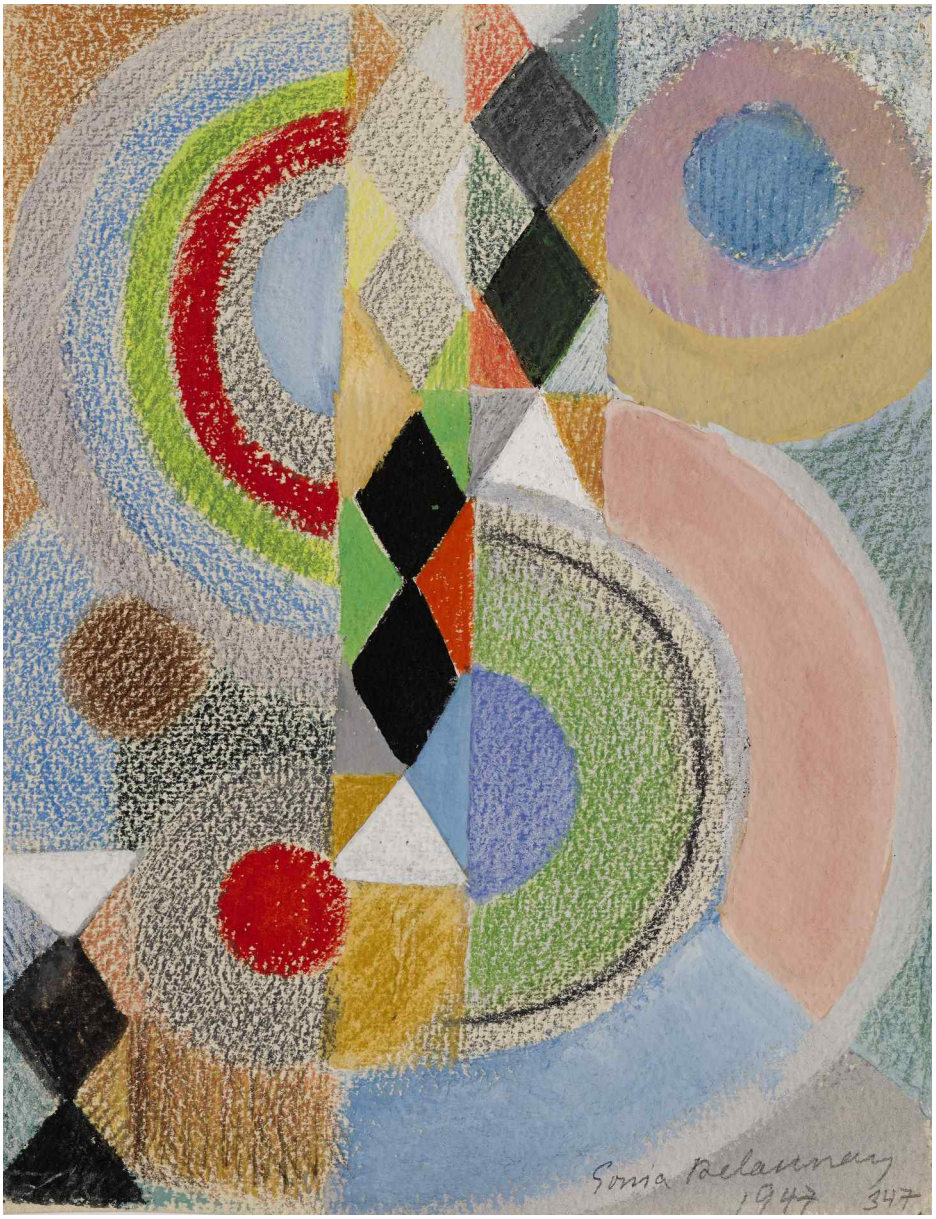
$ 500,000-700,000

Fig. 1 Barbara Hepworth, *Single Form*, 1963, bronze, Battersea Park, London

The elegance and poise of this magnificent work demonstrate the mastery of Hepworth's mature carvings which, refined over the previous decades, have become instantly recognizable icons of her oeuvre. While Hepworth's earliest works had utilized organic materials such as wood and stone, she had focused increasingly on working in metal—particularly bronze—during the 1940s and 1950s, and her decision to commence a series of slate sculptures in 1963 thus signified a return to some of her earliest creative concerns. Chris Stephens has discussed the importance of slate within Hepworth's oeuvre: "Though rare as a material for sculpture, she embraced the use of slate with particular enthusiasm. It has been claimed that the first slate Hepworth carved had come from a discarded snooker table in a local games hall. Later, however, she acquired the material from the world-famous Delabole quarry near her home in Cornwall. She preferred slate from the deeper beds of the quarry, which tended to be harder and more black... Slate provided a dark black material with little textural modulation, a counterpart perhaps to Hepworth's much loved white marble" (quoted in *Barbara Hepworth* (exhibition catalogue), Valencia, Institut Valencià d'Art Modern, 2004, p. 107).

Central to the impact of Hepworth's carved sculptures is the balance between the chosen material and the form of the work, as she explained: "In sculpture there must be a complete realization of the structure and quality of the stone or wood which is being carved. But I do not think that this alone supplies the life and vitality of the sculpture. I believe that the understanding of the material and the meaning of the form being carved must be in perfect equilibrium" (quoted in *Barbara Hepworth Retrospective Exhibition 1927-1954,* (exhibition catalogue), Whitechapel Gallery, London, 1954, p. 10). This perfect equilibrium between form and material creates the subtle power of this work. The title, *Poised Form II With Circle,* invites a contemplative response, reflected in the tranquility of the gentle organic oval outline.

The piercing of the form challenges the solidity of the slate. Hepworth's use of non-objective piercing in her sculpture was central to her position in the history of European modernism and is evident in her work as early as 1932. Her introduction of such negative space in her sculptural vocabulary greatly enriched the possibilities of abstract sculpture by abolishing the concept of a closed, and thus entire, form and brought the individual sculpture firmly into the environment within which it was placed. Hepworth spoke frankly about what she hoped to achieve: "I have always been interested in oval or ovoid shapes... the weight, poise, and curvature of the ovoid as a basic form. The carving and such piercing of such a form seems to open up an infinite variety of continuous curves in the third dimension..." (quoted in "Approach to Sculpture" in *The Studio*, vol. 132, no. 643, October 1946). The pierced oval form, as exemplified by *Poised Form II With Circle,* perfectly balances the concerns that the artist felt were so crucial to her sculpture: the beauty (and flaws) of the natural material, the process of making and the hand of the artist, the solidity of lightness, the modernist tradition and the allusions in the choice of material to the classical sculpture of the Mediterranean. This work thus explores old concerns anew and is reflective of the freshness and vitality of her carvings.



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SONIA DELAUNAY

1885 - 1979

Rythme couleur, no. 347

Signed *Sonia Delaunay*, dated *1947* and numbered *347* (lower right); signed *Sonia Delaunay*, inscribed *A Will Benenson en souvenir avec ma sympathie* and dated *29-D-55* (on the backing board)

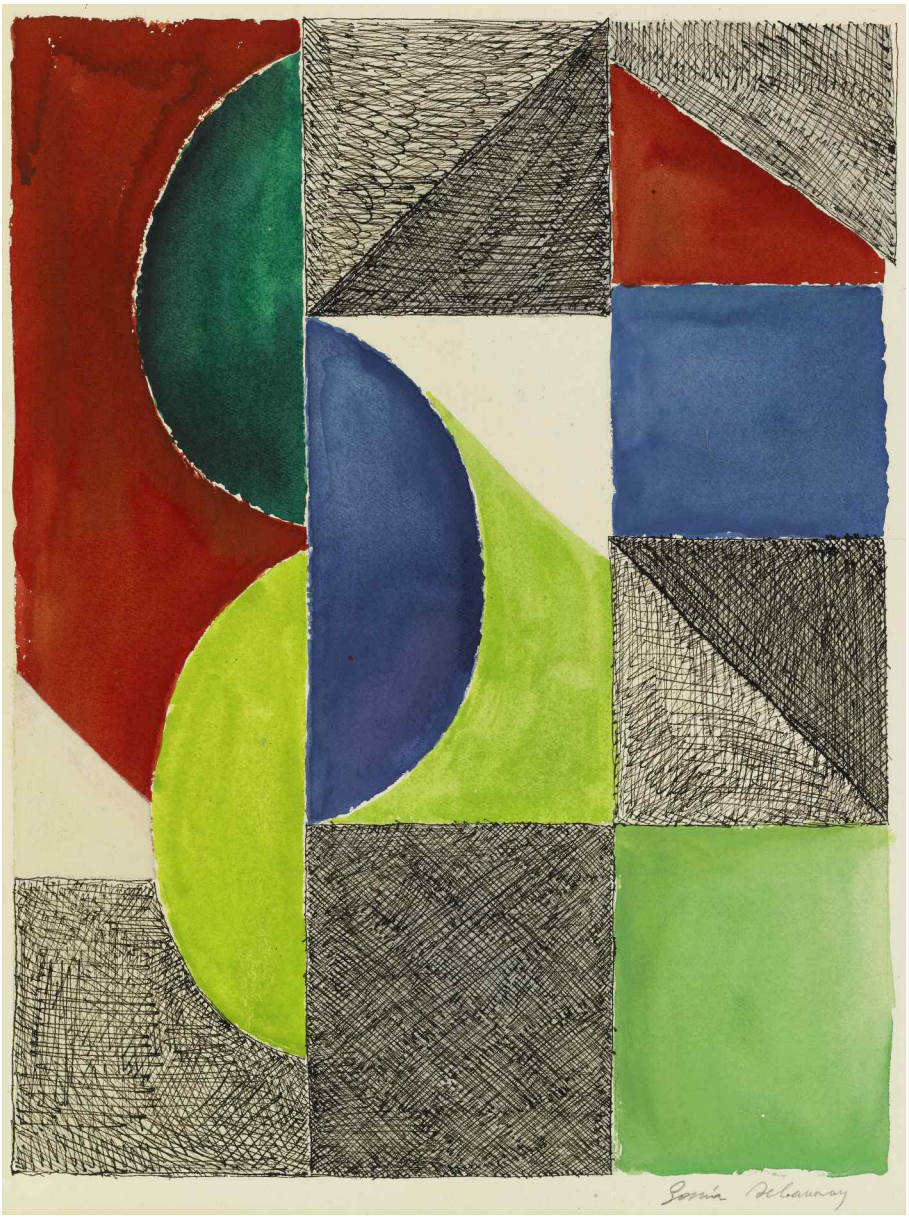
Gouache and colored crayon on paper
10⅝ by 8¼ in.; 27 by 20.8 cm

Executed in 1947.

PROVENANCE

Will Benenson, New York (a gift from the artist in 1955)
Sale: Christie's, New York, February 21, 1995, lot 144
Acquired at the above sale by the present owner

$ 10,000-15,000



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SONIA DELAUNAY

1885-1979

Rythme couleur (F. 1831)

Signed *Sonia Delaunay* (lower right); numbered *F. 1831* (lower left)

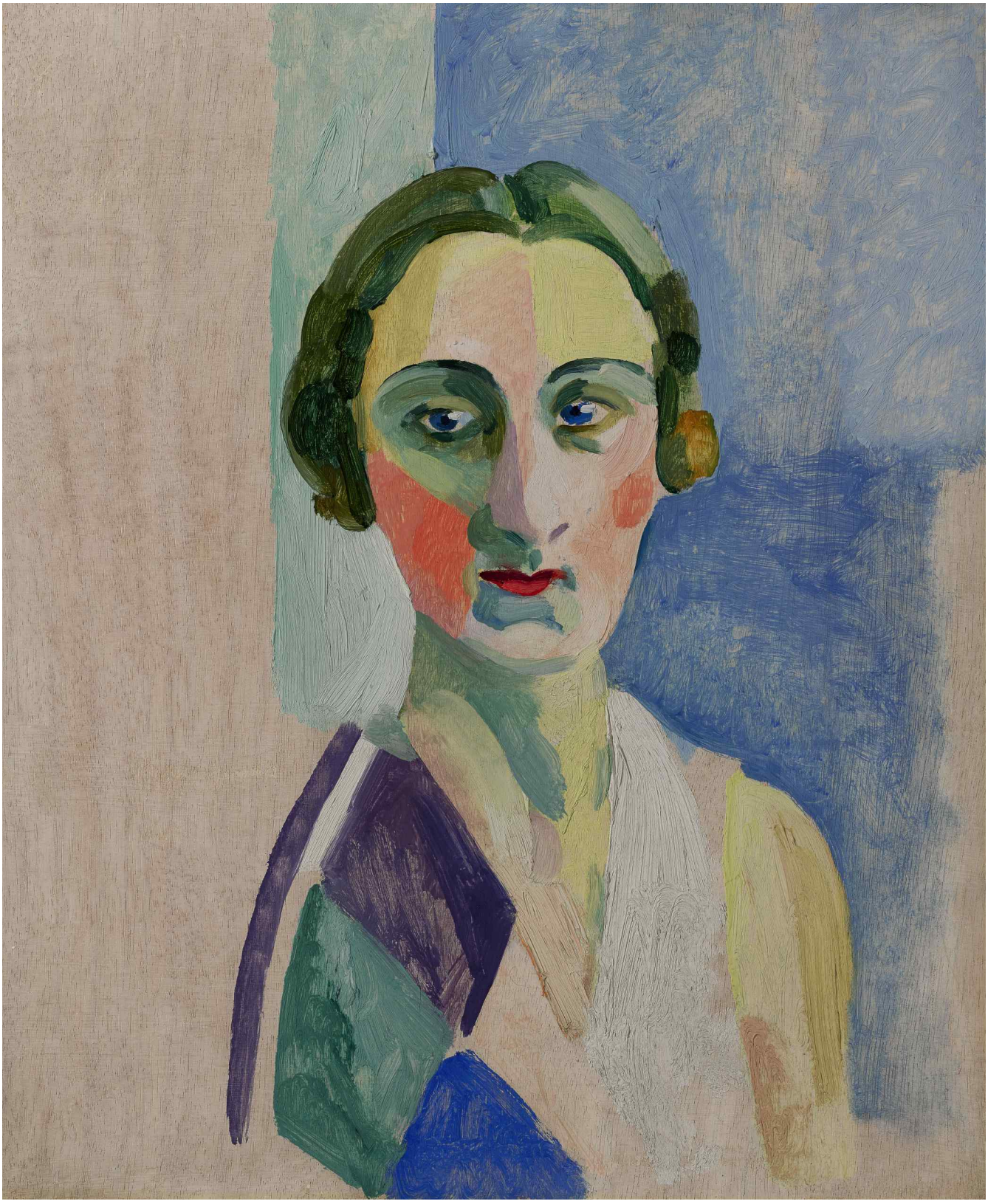
Gouache and pencil on paper
19 by 13⅛ in.; 48.3 by 33.3 cm

The authenticity of this work has been confirmed by Richard Riss.

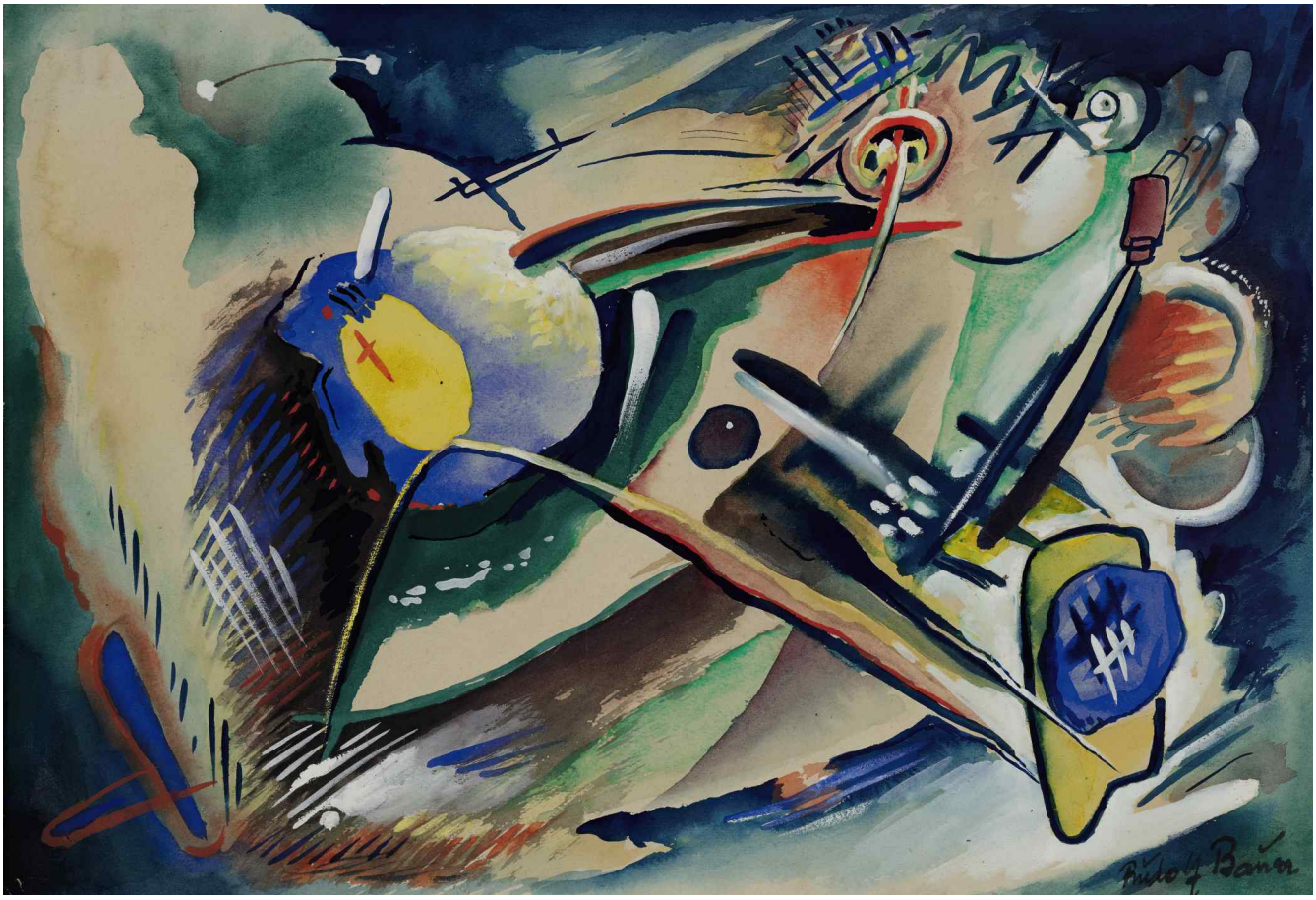
PROVENANCE

Adam Gallery, London
Virginia Ridder, New York
Acquired from the estate of the above by the present owner

$ 30,000-40,000



162



163

162

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ROBERT DELAUNAY

1885 - 1941

Étude pour La Portrait de Madame Heim

Oil on panel
18⅛ by 14⅞ in.; 46 by 37.7 cm

Painted in 1926.

The authenticity of this work has been confirmed by Richard Riss.

PROVENANCE

Sonia Delaunay, Paris
Galerie Artcurial, Paris
Galerie Gmurzynska, Cologne
Private Collection (acquired from the above and sold: Christie's, New York, May 11, 1995, lot 268)
Private Collection, Germany (and sold: Sotheby's, London, July 1, 1998, lot 143)
Acquired at the above sale

EXHIBITED

Cologne, Galerie Gmurzynska, *Robert Delaunay*, 1983, illustrated in the catalogue
Cologne, Galerie Gmurzynska, *Masters of the XXth Century*, 1987, illustrated in the catalogue

LITERATURE

Guy Habasque, *Robert Delaunay, Du cubisme à l'art abstrait*, Paris, 1957, no. 248, p. 290

This painting is one of several studies for a portrait of the wife of Jacques Heim, the director of a fashion boutique. Sonia Delaunay produced fabric designs for him, including that worn by the sitter in the present work.

$ 30,000-40,000

163

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

RUDOLF BAUER

1889 - 1953

Andante

Signed *Rudolf Bauer* (lower right); signed *Rudolf Bauer*, titled and inscribed *Aquarell* (on the *verso*)

Gouache and watercolor on paper
8¾ by 12½ in.; 22.2 by 31.8 cm

Executed circa 1920.

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

PROVENANCE

Solomon R. Guggenheim, New York (acquired directly from the artist)
Solomon R. Guggenheim Museum, New York (a gift from the above in 1941)
Sale: Phillips, New York, May 13, 1987, lot 49
Acquired at the above sale

$ 20,000-30,000

164

PABLO PICASSO

1881 - 1973

Tête de femme

Signed *Picasso* (upper right); dated *5.12.64.VII* (on the reverse)

Oil on canvas
21¾ by 18⅛ in.; 55.3 by 46 cm

Painted on December 5, 1964.

PROVENANCE

Galerie Louise Leiris, Paris
Kootz Gallery, New York
Irving Kay, New York (acquired *circa* 1968 and sold by the estate: Christie's, New York, May 3, 2006, lot 401)
Private Collection (acquired at the above sale and sold: Christie's, Shanghai, April 26, 2014, lot 21)
Acquired at the above sale by the present owner

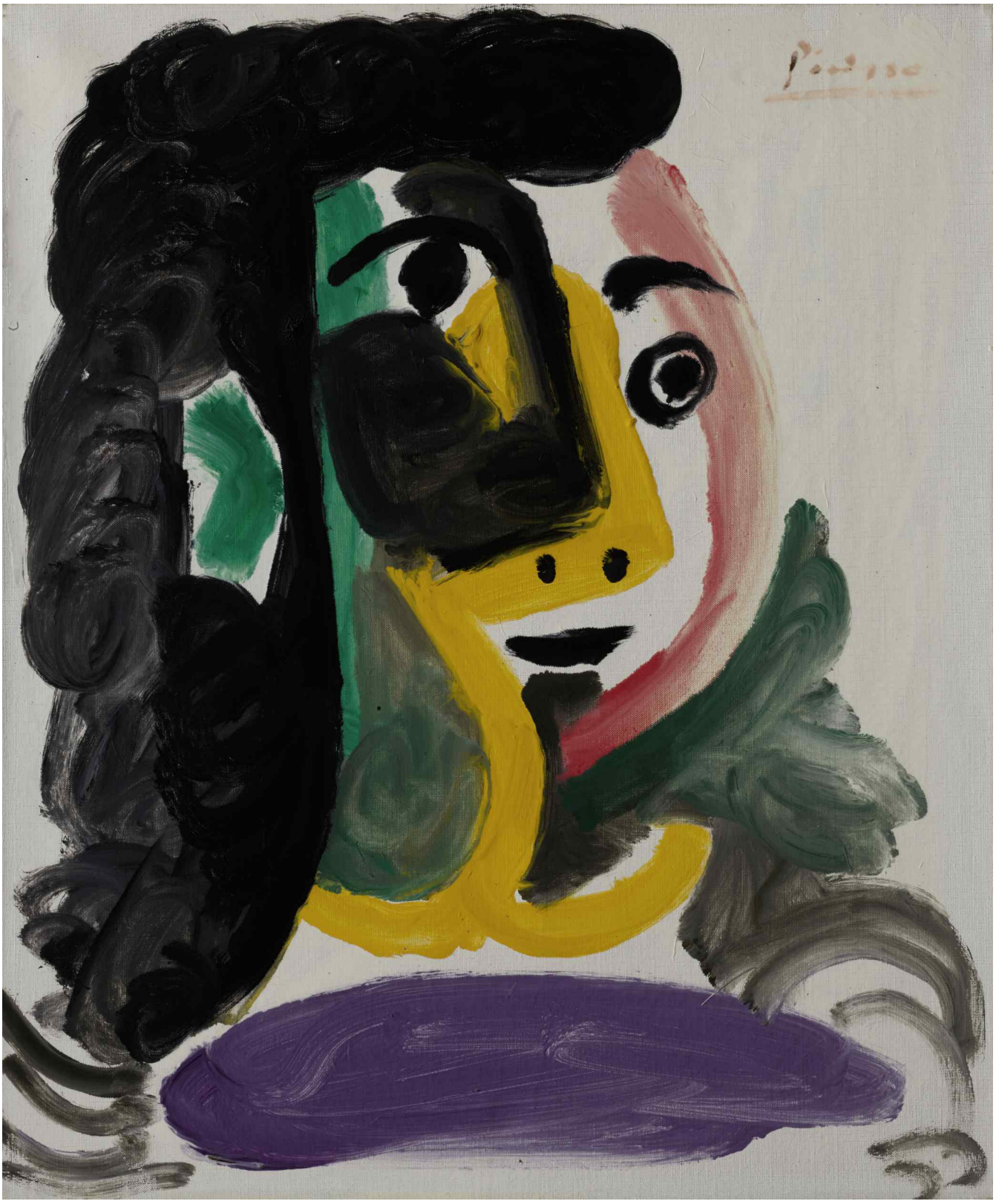
LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1964*, vol. XXIV, Paris, 1968, no. 305, illustrated pl. 121

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

(continued)

Fig. 1 Cecil Beaton, *Jacqueline Roque*, 1965, silver gelatin print



The present work

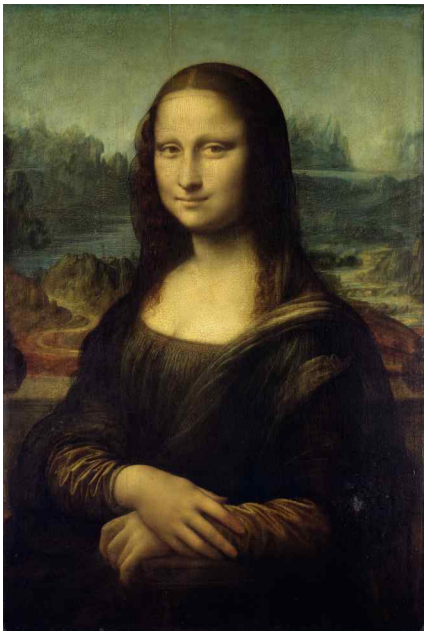


Fig. 2 Leonardo da Vinci, *Mona Lisa (Joconde), circa* 1503-19, oil on panel, Musée du Louvre, Paris

Jacqueline Roque was the sixth and final significant muse in the life and work of Pablo Picasso. They met in 1953 when she was in her late twenties and he was in his early seventies. Her beauty is legendary and recorded in photographs of the time by the likes of Cecil Beaton and David Douglas Duncan (see fig.1). Picasso was instantly enchanted and is said to have wooed her by drawing a dove on her house in chalk and bringing her a rose a day until she agreed to go out with him. In 1961, following the death of Picasso's estranged first wife Olga, he and Jacqueline married. Jacqueline was a hugely stabilizing influence on the artist and was a stimulus for the exuberant creativity of the last two decades of his life. From the inception of their relationship, to the day he died, Picasso engaged in one of the most prolific periods of his entire working career.

One important element of this period was his renewed interest in the painters of the Italian Renaissance and the Dutch Golden Age. It is from the 1960s that Picasso repeatedly depicts the character of the *Mousquetaire,* casting himself as the dashing soldier, a stock figure from seventeenth-century painting. In like manner, the present work evokes arguably the most famous female portrait of all time: the sixteenth-century painting *Mona Lisa* by Leonardo da Vinci (see fig. 2). Jacqueline—like da Vinci's subject—is depicted in half profile, with cascading dark hair and the iconic half-smile on their lips. As with his images of musketeers, Picasso self-consciously places himself in an art historical narrative by drawing upon canons of the past and adapting them to his own ends. In doing so, he masterfully exalts the importance of Modern art—and more specifically his art—as the culmination of creative exploration.

In a strange turn of events, Picasso was even suspected of stealing the *Mona Lisa* from the Musée du Louvre, Paris, upon its disappearance in August 1911. Picasso had earlier knowingly purchased Iberian sculptures that had been stolen from the Louvre and once this indiscretion was discovered, authorities willfully made a connection between these and the stolen *Mona Lisa*. Picasso was brought to the magistrate's court and ultimately released, but not until after an intense and stressful

Fig. 3 Pablo Picasso, *Le Peintre et son modèle*, 1963, oil on canvas, sold: Sotheby's, New York, November 14, 2016, lot 22 for $12,900,000

Fig. 4 Pablo Picasso, *Couple, le baiser*, 1969, oil on canvas, sold: Sotheby's, London, June 22, 2011, lot 16 for $6,500,000

court case. Picasso was known to have been deeply ashamed by the whole affair and his then-lover Fernande speculated that the artist never forgave her for having seen him so upset. The present work—painted some fifty years after the case—demonstrates a different kind of ownership of the work and emphatically marks his recovered pride.

In addition to its particular place in Picasso's thematic evolution, the present work is significant for impressing upon the viewer a particularly personal sentiment. Jacqueline is depicted in soft, curvilinear lines and swirling brush strokes. The palette is one Picasso frequently employed for paintings of his second wife; in his painting of the same year *Le Peintre et son modèle* (see fig. 3) Picasso chooses similar hues of green and yellow. These colors are bright and exuberant, evoking the verdant tones of the natural world. Indeed, in a later painting of 1969, Picasso paints the pair encircled by floating leaves, symbolic of the generative role she played in his life.

Jacqueline was distraught following Picasso's death in 1973; she struggled to cope without him and, though active in arranging exhibitions of his works, she eventually took her own life in 1986.

The loves of Pablo Picasso had long exerted a strong influence on his creative output and their various portraits feature throughout his seventy-year career. At times reflecting discord, at times exultant joy, these portraits always offer a significant insight into the emotional workings of an artist hailed the father of Modern art. Jacqueline more so than any other was a spur to his creative genius; he painted more pictures of her than any other muse. The present work is therefore not only a fascinating testament to Picasso's continual engagement with art history and his self-promoted role in it, but also a wonderful example of a theme that sustained throughout Picasso's life and a subject that dominated the last twenty years of it.

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

FERNAND LÉGER

1881 - 1955

Les Plongeurs

Signed with the initials *F.L.* and dated *44* (lower right)

Gouache on paper
19¾ by 25½ in.; 50.1 by 64.7 cm

Executed in 1944.

PROVENANCE

Galerie Louise Leiris, Paris
The Waddington Galleries, London (acquired from the above in 1969)
Walter Bick, Canada (acquired from the above in 1970)
Blanche & Romie Shapiro, New York (acquired from the above)
Thence by descent

$ 120,000-180,000

Les Plongeurs, painted in 1944 during Léger's exile in the United States, marks what would become the artist's definitive style after World War II. Composed mainly of large blocks of primary colors, the picture encapsulates Léger's belief that "Truth in painting is color at its fullest: red, black, yellow, since pure tones in paintings is reality" (Fernand Léger, "The Question of 'Truth'" in *Plus*, vol. 2, Paris, 1939, p. 18). This philosophy governed the color palette of the present work, in which bands and patches of primary colors overlap the swirling figures within the composition. "In his series based on divers, Léger experimented not only with the representation of the human body but also—and primarily—with painting as such, i.e. the visual subject, pictorial space and dimensions, and the relationship between color and drawing. The way had been paved with the *Perroquets* series in Paris, but the works in the *Plongeurs* series in New York were the real breakthrough. In these, Léger separated color from drawing and sought to establish a new relationship between figurative and abstract painting. What he was looking for was a changed balance between the various formal elements of painting" (Daniel Kramer, "Emancipated Drawing as Modernist Figure Painting: Fernand Léger's Mural Les plongeurs" in *Fernand Léger* (exhibition catalogue), Fondation Beyeler, Basel, 2008, p. 98; see fig. 1).

Les Plongeurs is therefore extraordinary in its separation of color and form into two nearly distinct practices. Léger heightened the effect of these bright, primary hues by utilizing flat fields of color that appear independent from the figures floating within them. This bold use of color would extend to a new generation of post-war American artists, including those such as Ellsworth Kelly, who pushed the limits of color and form, ultimately freeing them completely from the picture plane. As in *Green Blue Red* of 1963, Kelly would take up the mantle of coloration that Léger initiated in his spectacular wartime series (see fig. 2). As the artist himself stated, "I've attempted to translate the character of the human body moving freely in space without touching the ground... I've separated color from drawing and liberated it from shape by arranging it in large color fields without forcing it to follow the outlines of objects. It thus retains its entire force, as does the drawing" (quoted in André Warnod, "'L'Amérique ce n'est pas un pays, c'est un monde,' dit Fernand Léger" in *Arts*, vol. 49, Paris, January 4, 1946, p. 2).

Fig. 1 Fernand Léger, *Les Plongeurs en rouge et bleu*, 1943, oil on canvas, sold: Sotheby's, New York, May 6, 2015, lot 147 for $2,050,000

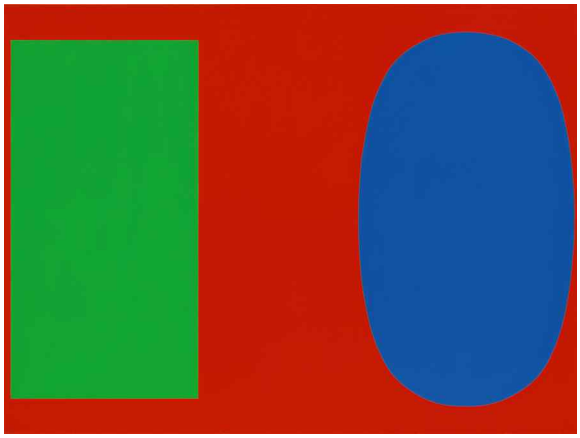


Fig. 2 Ellsworth Kelly, *Green Blue Red*, 1963, oil on canvas, The Eli and Edythe L. Broad Collection, Los Angeles

F.L.44

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PROPERTY FROM A PRIVATE MIDWEST COLLECTION

JEAN METZINGER

1883 - 1956

Paysage avec arbre et maisons

Signed *JMetzinger* (lower left)

Oil on canvas
25¼ by 35⅞ in.; 64.1 by 91.1 cm

Painted *circa* 1921.

PROVENANCE

Galerie L'Effort Moderne (Léonce Rosenberg), Paris
Ronald Winokur, Los Angeles
Acquired from the above in 2003

EXHIBITED

Iowa City, The University of Iowa Museum of Art, *Jean Metzinger in Retrospect*, 1985, no. 178, illustrated in the catalogue

$ 60,000-80,000

167

PROPERTY FROM THE ESTATE OF ELISE ADLER

JEAN METZINGER

1883 - 1956

Arlequin

Signed *JMetzinger* (lower right)

Oil on canvas
63¾ by 44½ in.; 161.9 by 113 cm

PROVENANCE

Gallery L'Effort Moderne (Léonce Rosenberg), Paris
Henri Benezit, Paris
International Gallery, New York (and sold: Parke-Bernet Galleries, New York, April 14, 1965, lot 40)
Leonard Rosen, New York (acquired at the above sale)
Sale: Sotheby Parke Bernet, Los Angeles, November 20, 1972, lot 85
Elise Adler, New York
Thence by descent

$ 100,000-150,000

167

168

PROPERTY FROM A PRIVATE COLLECTION

ANDRÉ LHOTE

1885 - 1962

Les Baigneuses à Thonon

Signed *A. Lhote.* and dated *1935.* (lower left)

Oil on paper mounted on canvas
50¼ by 122½ in.; 127.5 by 310.5 cm

Painted in 1935.

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

PROVENANCE

Sale: Ferri Scp., Paris, June 4, 1999, lot 30
James Francis Trezza, New York
Soufer Gallery, New York
Acquired from the above in 2005

$ 300,000-500,000

Lhote's formal identification with Cubism began in 1911 with his participation in the *Salon d'automne* along with other innovative young artists such as Robert Delaunay, Jean Metzinger and Fernand Léger, and it was cemented in 1919 with his inclusion in the *Salon de la Section d'or*. Painted in 1935, *Les Baigneuses à Thonon* beautifully demonstrates Lhote's desire to clearly underscore the academic underpinnings from which modern artists were iconoclastically deviating. The monumental size and subject matter of the present work references the Academic tradition of large-scale genre paintings, while the formal Cubist devices make it a thoroughly modern twentieth-century painting—qualities shared by Lhote's most successful canvases (see fig. 1).

In contrast to the more traditionally Cubist pieces created by his contemporaries, Lhote's work standout for his stylized yet clearly delineated representations of people in motion. "It is fascinating to capture a moving spectacle by freezing it at its crucial phase," Lhote reminisced," "at that moment when, like a pendulum at the end of its trajectory, everything seems to become motionless for a second before starting up again in rapid flashes" (quoted in Anatole Jakovsky, *André Lhote, 48 reproductions commentées par le peintre,* Paris, 1947, pp. 251-67).

Emblematic of this individual technique, *Les Baigneuses à Thonon* conveys Lhote's unique pictorial style of Cubism, a triumphant, spontaneous vision that incorporates his unabashed use of vivacious colors with Cubist ideas of form—the precise, unmodulated color within his palette, albeit softened, is painted with a superb sensitivity while the bold play of lines and superimpositions, a complex system of interacting planes and geometricised figurative elements, provide an inventiveness to the formal construct. Bursting with energy, this work conveys a theme repeated throughout centuries of art, but here Lhote reworks Cubist codes to create a lively quality uniquely his own.

Fig. 1 André Lhote, *Port de Bordeaux,* 1911, oil on canvas, sold: Sotheby's, New York, November 6, 2015, lot 147 for $1,210,000

A.L'HOTE, 1935.

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

JACQUES LIPCHITZ

1891 - 1973

Composition cubiste

Signed *JLipchitz* (upper left)

Gouache and pencil on panel
12⅞ by 9⅛ in.; 32.8 by 23.3 cm

Executed in 1918.

The authenticity of this work has kindly been confirmed by Pierre Levai.

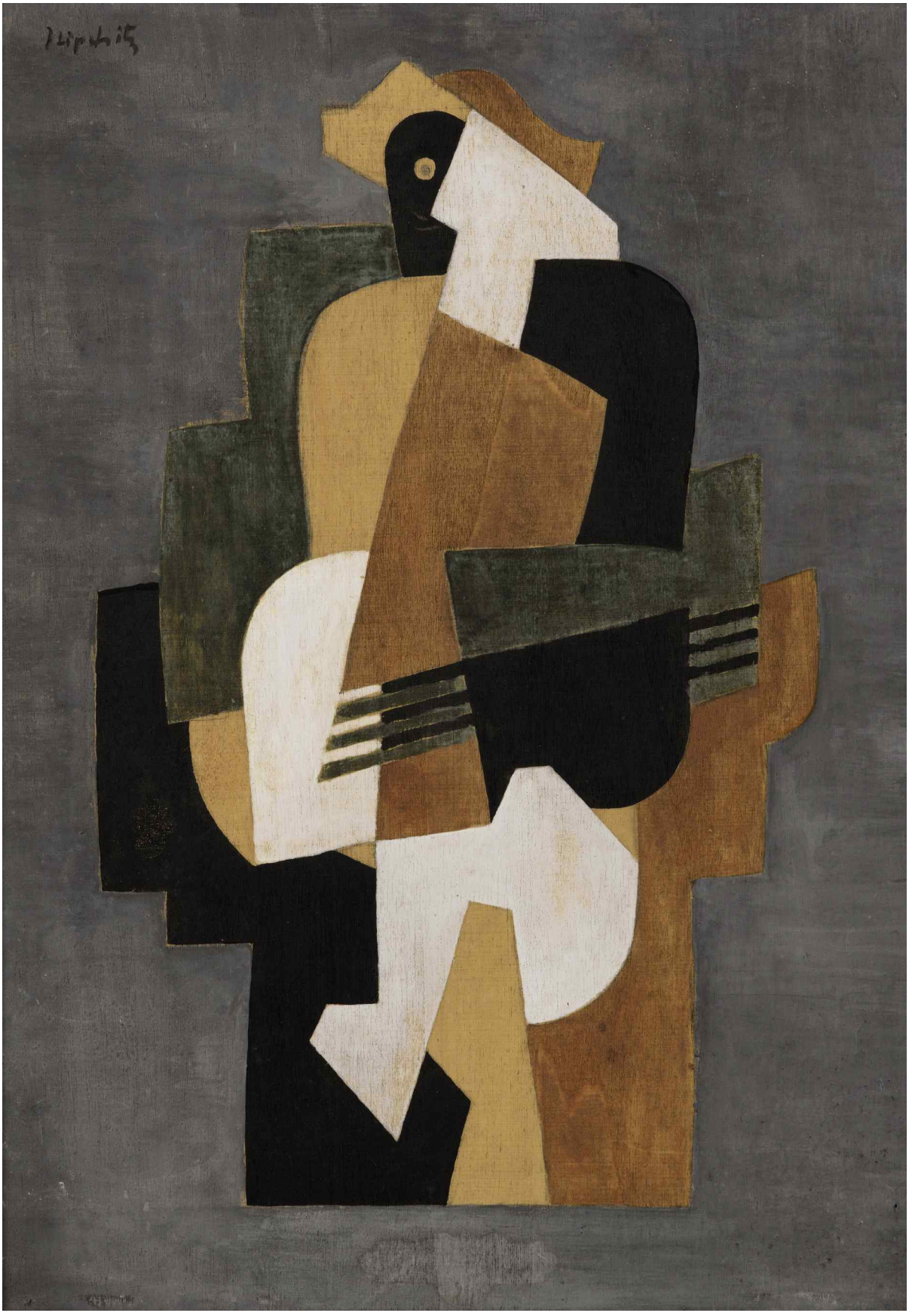
PROVENANCE

Galerie L'Effort Moderne (Léonce Rosenberg), Paris
Herbert M. Rothschild, New York
Galerie Berri-Raspail, Paris (possibly)
Private Collection (acquired by the mid-1980s)
Acquired from the above in 2006

$ 200,000-300,000

This rare flat-work was painted in 1918, nine years after Lipchitz's arrival in Paris from Vilna in 1909. He initially received a traditional training at the École des Beaux-Arts and the Académie Julian, but already at the onset of his career, the artist displayed an interest in a wide range of influences, from classical to tribal. During his early years in the French capital, Lipchitz met many of the leading figures of the Parisian avant-garde, who introduced him to new artistic interpretations, including the techniques of Cubism. By the time he executed this work in 1918, Lipchitz had succeeded in defining a Cubist language in sculpture that effectively transformed the tenets of this seminal movement into his dominant medium. The artist's most successful works, including *Composition cubiste*, arise from the years directly following World War I, when he collaborated closely with Juan Gris (see fig. 1).

Fig. 1 Juan Gris, *Violon et verre*, 1918, oil on canvas, sold: Sotheby's, New York, November 8, 1995, lot 59 for $1,432,500



JUAN GRIS

1887 - 1927

Compotier et livre

Signed *Juan Gris* and dated *25* (lower right)

Oil on canvas
13 by 16⅛ in.; 33 by 41 cm

Painted in early 1925.

PROVENANCE

Galerie Simon, Paris
Galerie Alfred Flechtheim, Berlin
Dr. Raemisch, Krefeld
Curt Valentin (Buchholz Gallery), New York
Walter P. Chrysler, Jr., New York (and sold: Parke-Bernet Galleries, Inc., New York, March 22, 1945, lot 76)
Dr. Albert Blum, Zurich
Margaret & Sydney Lowy, New York (and sold by the estate: Sotheby's, New York, May 10, 1989, lot 373)
Acquired at the above sale by the present owner

EXHIBITED

New York, Jacques Seligmann & Co., *Juan Gris*, 1938, no. 24, illustrated in the catalogue
Chicago, Arts Club of Chicago, *Retrospective Juan Gris*, 1939, no. 33
Richmond, Virginia Museum of Fine Arts & Philadelphia, Philadelphia Museum of Art, *The Collection of Walter P. Chrysler, Jr.*, 1941, no. 64
Sète, Musée Paul Valery, *Juan Gris, rimes de la forme et de la couleur,* 2011

LITERATURE

Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint,* vol. II, Paris, 1977, no. 513, illustrated p. 338
Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II, San Francisco, 2014, no. 513, illustrated in color p. 773

$ 300,000-400,000

Between 1911 and his untimely death in 1927 at the age of forty, Gris produced a rich and varied body of work, distinguished "by a refinement of calculation and a highly original color sense which have won him his separate place in Cubism's front rank...remain[ing] throughout his life a solitary seeker whose calm, detached sobriety of mind was reflected as an art of ascetic purity" (*Juan Gris* (exhibition catalogue), The Museum of Modern Art, New York, 1958, p. 87).

A wonderful example of Gris' mature works, *Compotier et livre* is the epitome of his masterful Cubist aesthetic. Daniel Kahnweiler called works from the period "the crowning achievement of his oeuvre" (*L'Atelier de Juan Gris* (exhibition catalogue), Galerie Louise Leiris, Paris, 1957, n.p.). Illustrative of what Gris described as his "deductive method" in which he would begin with abstract shapes, he materializes these forms into objects, firmly locking them into place by using a series of overlapping planes.

This harmonious composition contains the vital elements of Gris' Cubism: the balance of the book, knife, pipe and fruit creates what the art historian Robert Rosenthal described as a "hermetic relationship of pictorial elements, one balanced by the next and then another until the subtlty of resonance reaches an exquisite pitch" (Norman Rosenthal, *Juan Gris*, New York, 1983, p. 5).

Fig. 1 Juan Gris, *Violon et compotier*, 1924, oil on canvas, Tate Modern, London

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PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION

FERNAND LÉGER

1881 - 1955

Nature morte aux deux fruits

Signed *F.Leger.* and dated *38* (lower right); signed *F. Leger*, titled and dated *38* (on the reverse)

Oil on canvas
21¼ by 25½ in.; 54 by 65 cm

Painted in 1938.

PROVENANCE

Galerie Bourdon, Paris
Private Collection, Paris (acquired from the above *circa* 1950-55)
Private Collection, London (by descent from the above)
Sakai Gallery, Toyko
Acquired from the above

LITERATURE

Georges Bauquier, *Fernand Léger: Catalogue raisonné, 1938-1943*, Paris, 1998, no. 1017, illustrated in color p. 73

$ 300,000-500,000

In the present work, Léger focuses on the pictorial elements of color and form, with the titular subjects delineated in strong, black lines and abstracted to mechanized versions of their natural shapes. Compositional elements are bound together in a flattened but spatially ambiguous plane, with objects and ground merging into a single, unified space. Léger would later employ this means of enmeshing objects with ground to guide the composition of his relief sculptures in bronze and painted ceramic.

According to Léger, it is the primary colors, combined with black and white that express the reality of the medium of painting. Rather than imitating nature, the artist was interested in exploring the language of painting in its fullest and purest form, thus reducing his vocabulary to the essential pictorial elements. "Color is a human need like water and fire," he explained in 1946. "It is a raw material indispensable to life. In every period of his existence and history, man has associated it with his joys, his acts, and pleasures" (quoted in E.F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, p. 149).

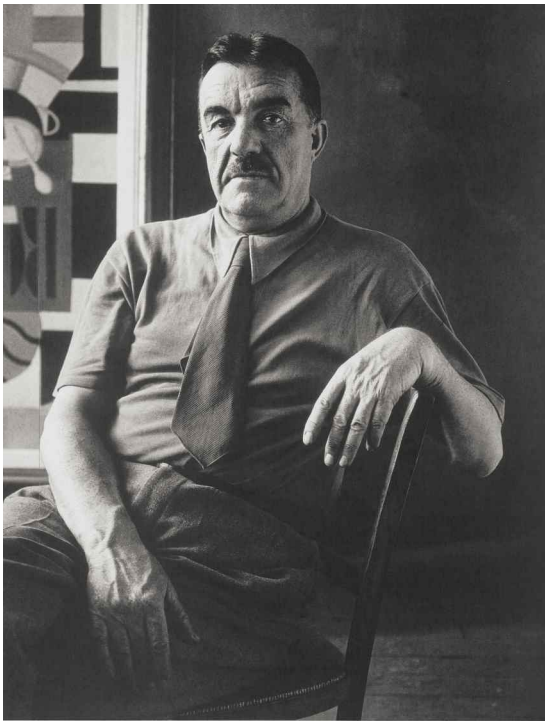
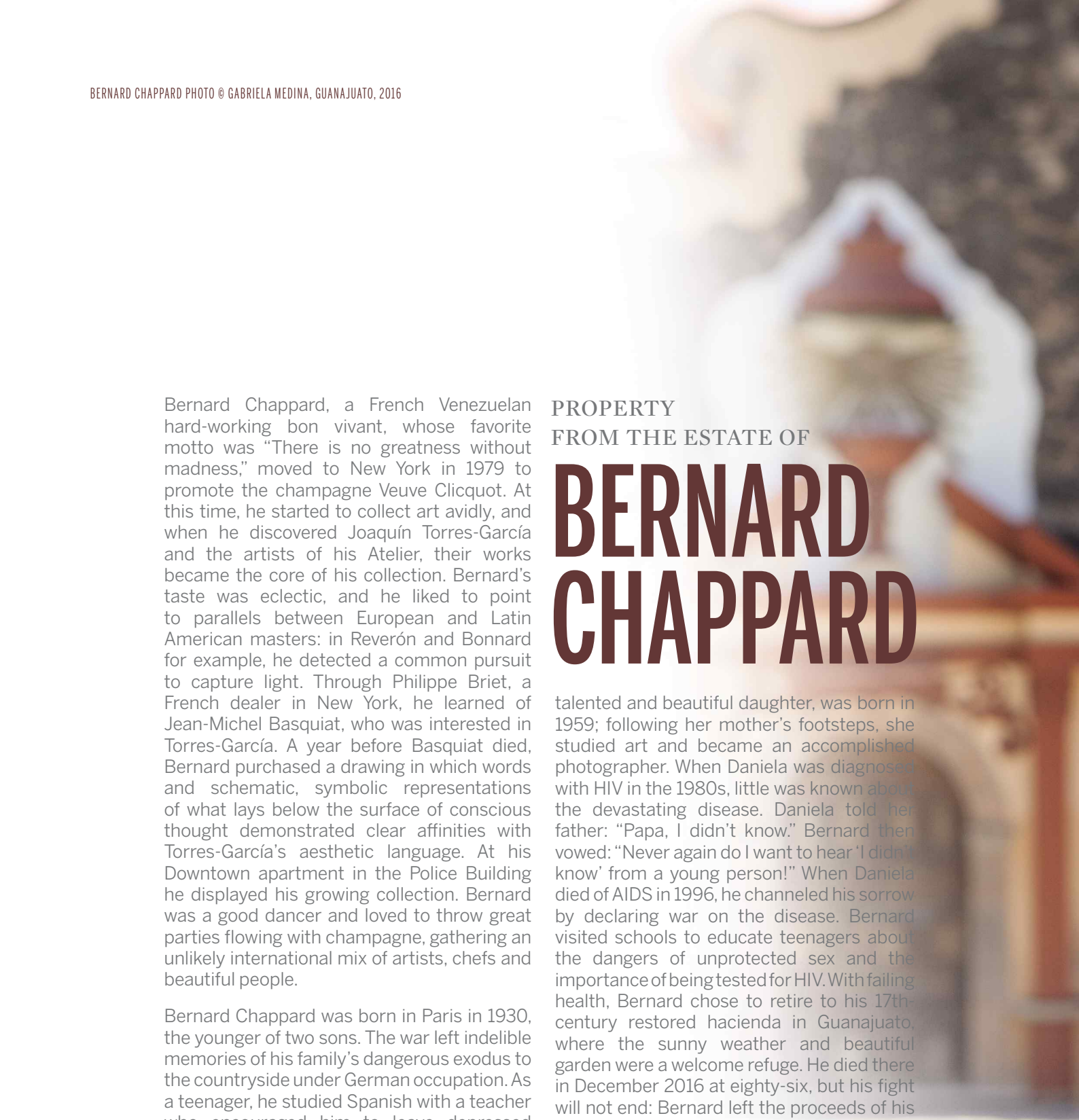


Fig. 1 Fernand Léger in his studio at 86, Rue Notre-Dame-des-Champs, 1931, photograph by Albert Eugene Gallatin

38
F.LEGER.



BERNARD CHAPPARD PHOTO © GABRIELA MEDINA, GUANAJUATO, 2016

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

Bernard Chappard, a French Venezuelan hard-working bon vivant, whose favorite motto was "There is no greatness without madness," moved to New York in 1979 to promote the champagne Veuve Clicquot. At this time, he started to collect art avidly, and when he discovered Joaquín Torres-García and the artists of his Atelier, their works became the core of his collection. Bernard's taste was eclectic, and he liked to point to parallels between European and Latin American masters: in Reverón and Bonnard for example, he detected a common pursuit to capture light. Through Philippe Briet, a French dealer in New York, he learned of Jean-Michel Basquiat, who was interested in Torres-García. A year before Basquiat died, Bernard purchased a drawing in which words and schematic, symbolic representations of what lays below the surface of conscious thought demonstrated clear affinities with Torres-García's aesthetic language. At his Downtown apartment in the Police Building he displayed his growing collection. Bernard was a good dancer and loved to throw great parties flowing with champagne, gathering an unlikely international mix of artists, chefs and beautiful people.

Bernard Chappard was born in Paris in 1930, the younger of two sons. The war left indelible memories of his family's dangerous exodus to the countryside under German occupation. As a teenager, he studied Spanish with a teacher who encouraged him to leave depressed post-war France and look for new horizons. In 1950, not yet twenty, Bernard emigrated to Caracas, Venezuela where he met his future wife Graciela Laserre, who introduced Bernard to Venezuelan art. Daniela, their talented and beautiful daughter, was born in 1959; following her mother's footsteps, she studied art and became an accomplished photographer. When Daniela was diagnosed with HIV in the 1980s, little was known about the devastating disease. Daniela told her father: "Papa, I didn't know." Bernard then vowed: "Never again do I want to hear 'I didn't know' from a young person!" When Daniela died of AIDS in 1996, he channeled his sorrow by declaring war on the disease. Bernard visited schools to educate teenagers about the dangers of unprotected sex and the importance of being tested for HIV. With failing health, Bernard chose to retire to his 17th-century restored hacienda in Guanajuato, where the sunny weather and beautiful garden were a welcome refuge. He died there in December 2016 at eighty-six, but his fight will not end: Bernard left the proceeds of his entire art collection to the Daniela Chappard Foundation, which he created in New York, to continue his advocacy for sex education and HIV prevention.

— Cecilia de Torres

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

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JOAQUÍN TORRES-GARCÍA

1874 - 1949

Abstraction

Signed *J. Torres-García* (lower left); dated *29* (lower right)

Oil on canvas
16⅛ by 13 in.; 41 by 33 cm

Painted in 1929.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1929.48.

PROVENANCE

Estate of the artist, Montevideo
Acquired from the above

EXHIBITED

Caracas, Galería Siete Siete, *Joaquín Torres-García, época de Paris, 1926-1932,* 1980, n.n.

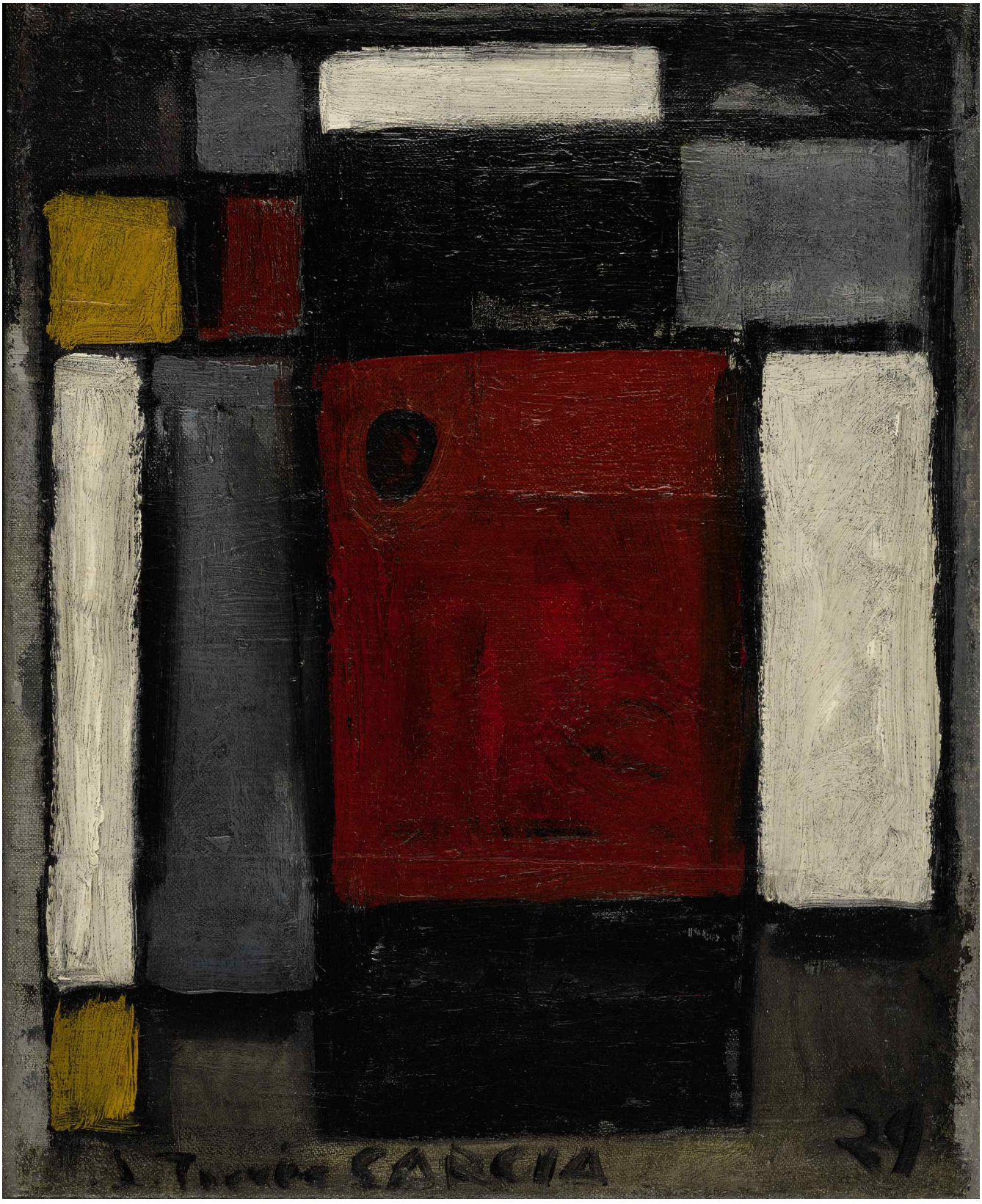
$ 100,000-150,000

The works by Joaquín Torres-García are not only regarded as "transformational paths for the advancement of Modern art on both sides of the Atlantic," they also stand as some of the most significant contributions to twentieth-century art (Cecilia Buzio de Torres, "The Asociación de Arte Constructivo, 1934-1942" in *El Taller Torres-García: The School of the South and Its Legacy,* Austin, 1992, p. 9). Involved in several of the early avant-garde movements that were burgeoning in both the United States and Europe, including Cubism and Neo-Plasticism, it was not until his experimentation with Constructivism during the latter half of the 1920s while living in Paris, and a serendipitous albeit short-lived friendship with Piet Mondrian and the De Stijl artists, that Torres-García was able to establish an unexpectedly new visual language that came to full fruition by the early 1930s: Universal Constructivism.

After spending the first two decades of the 1900s in Barcelona teaching at the experimental art school Colegio Mont d'Or Tarrasa—which provided him a platform to fervently promote new generations of innovative artistic currents—Torres-García eventually moved to Paris in 1926. The French capital served as a critical arena of introductions and encounters for the artist: not only would he meet Piet Mondrian, Theo van Doesburg, Michel Seuphor and Georges Vantongerloo, among others, he would also become acquainted with and deeply study Amerindian and pre-Columbian artifacts upon his visit to the popular 1928 exhibition *Arts anciens de l'Amérique* (Estrella de Diego, "Return to the Native Land: The Invention of an Origin" in *Joaquín Torres-García, The Arcadian Modern* (exhibition catalogue), The Museum of Modern Art, New York, 2015, p. 98). It should also not be overlooked that the cultural environment in Paris had reached a decisive and polarizing height during this time, with André Breton's Surrealist brand of figuration at odds with van Doesburg's purist expression of abstraction. Although Torres-García would briefly align himself with Seuphor to form the group *Cercle et Carré* and also collaborate with van Doesburg, he would eventually refuse to prescribe and solely devote himself to these campaigns of absolute abstraction and non-figuration proclaiming "I can't stick strictly to a completely abstract, pure art" (Luis Pérez-Oramas, "The Anonymous Rule: Joaquín Torres-García, the Schematic Impulse, and Arcadian Modernity" in *ibid.,* p. 2) As a result, the body of work from Torres-García's Parisian residency, and specifically the crucial year of 1929, proved to be ground zero for his artistic production and would outline a period of imaginative and autonomous invention.

In his book, *Estructura*, Torres-García dedicates a key passage to Mondrian, where he "talks of reconciling Cubism, Surrealism, and Neo-Plasticism." He writes, "each of these three movements, taken separately, is quite incomplete. For this reason, around 1929, I attempted to unite them...since I understood that was the only way it would be possible to attain a complete art" (Estrella de Diego, "Return to the Native Land: The Invention of an Origin" in *ibid.*, p. 103). Torres-García's motivation to find his own voice and an "aesthetic" reconciliation to the dominant artistic principles in Europe of the time proved pivotal: in seeking to combine the reason of geometric-abstract construction with the organic and, what he considered, the spiritual intuition of pre-Hispanic aesthetic sensibilities (universalism), Torres created the fundamental principles for his oeuvre from this point onward.

The present painting, *Abstraction,* executed in 1929, serves as a key example of Torres-Garcia's completely new plastic approach. He presents to us here a distinctive, reduced grid of forms and eccentric and rhythmic planes of color whose structural arrangements seem both deliberately measured while also limitless in their possibility of order—interspersed planes of black, red, yellow, blue and white, a nod and solution to the Neo-Plastic philosophies of Mondrian and van Doesburg. Moreover this formal, structural arrangement alludes to the most essential quality of Torres-García's aesthetic philosophy of Universal Constructivism: the fusion of the esoteric, the ancient and the human. Recalling an architectural façade—defined by the artist as a "cathedral"—*Abstraction* is a clear, foundational expression of the artist's incorporation of the human and the mystical into his visual lexicon: "fed by the archaic and the ancient... the Neo-Plastic structure itself becomes a figure [and] and a symbol" (Luis Pérez-Oramas, "The Anonymous Rule: Joaquín Torres-García, the Schematic Impulse, and Arcadian Modernity" in *ibid.*, pp. 29-31).



PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

173

173

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Pueblo (Le Village)

Oil on wood, in 11 parts
Dimensions variable

Executed *circa* 1928-29.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. T4.612.

PROVENANCE

Private Collection
Sale: Christie's, New York, May 17, 1989, lot 125
Private Collection (acquired at the above sale and sold: Christie's, New York, May 28, 1997, lot 115)
Private Collection (acquired at the above sale)
Acquired from the above

$ 40,000-60,000

174

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Personnages (Una figura femenina y dos masculinas)

Oil on wood
Figure A: 6⅛ by 2¾ by 1 in.; 15.5 by 7 by 2.5 cm
Figure B: 8⅛ by 2¾ by 1 in.; 20.9 by 7.2 by 2.5 cm
Figure C: 8 by 2¼ by 1 in.; 20.2 by 6 by 2.5 cm

Executed in 1925.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. T4.413.

PROVENANCE

Private Collection, Belgium (a gift from the artist)
Thence by descent (and sold: Sotheby's, New York, May 18, 1995, lot 160)
Private Collection, Europe (acquired at the above sale)
Acquired from the above

EXHIBITED

Valencia, Institut Valencià d'Art Modern Centre Julio González & Barcelona, La Caixa, *Aladdin Toys, Los juguetes de Torres-García,* 1997-98, no. 112, illustrated in color in the catalogue
Strasbourg, Musée d'Art moderne et contemporain & Madrid, Museo Colecciones ICO, *Joaquín Torres-García: Un mundo construido,* 2002-03, illustrated in color in the catalogue
Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquete de l'art d'Amérique Latine: oeuvres de la Fundación Daniela Chappard,* 2006, no. 22, illustrated in color in the catalogue
Málaga, Museo Picasso, *Toys of the Avant-Garde,* 2010-11, illustrated in color in the catalogue
New York, The Museum of Modern Art, *Century of the Child: Growing by Design, 1900-2000,* 2012, no. 43, illustrated in color in the catalogue
New York, The Museum of Modern Art; Madrid, Fundación Telefónica & Málaga, Museo Picasso, *Joaquín Torres-García: The Arcadian Modern,* 2015-16, illustrated in color in the catalogue

LITERATURE

"The Art of Play" in *Patek Philippe: The International Magazine*, vol. III, no. 6, 2012, illustrated in color p. 10

Please note that this work is accompanied by its original box, stamped *Jouets transformables Aladin déposé, faits en France par J. Torres-García, artiste-peintre*.

$ 40,000-60,000

174

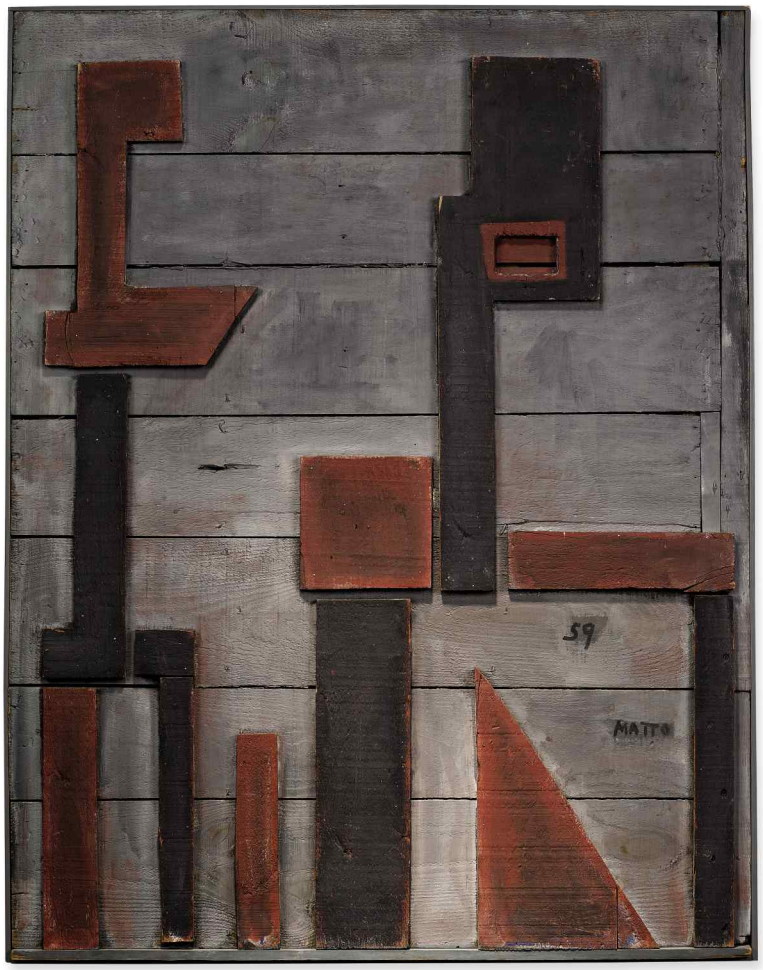
Joaquín Torres-García's wooden toys, which he created throughout his lifetime, form an integral part of his oeuvre and represent a crystallization of his plastic theory of Universal Constructivism. Although less well-known than his paintings, these diminutive works are revolutionary in their construction, embodying Torres-García's aesthetic synthesis of his own humanist aesthetic ideology with innovative theories in early childhood education that emerged in the early twentieth century.

Torres-García's toys are a lifelong continuation of his earliest creative experiences; he began making them as a child in his family carpentry in Montevideo. However it was in 1907, when he began working as a drawing teacher in the experimental Collegi Mont d'Or in Barcelona that he began to create them in earnest. Dedicated to an innovative educational approach, in particular the methods of groundbreaking German pedagogue Friedrich Fröbel, the Collegi Mont d'Or fostered an aesthetic- based education that encouraged children to learn through play and tailored its curriculum to the needs and interests of each child. One innovation of Fröbel's in particular that resonated with Torres-García, who was by then a father to his own young children: his *Spielgabe* (Fröbel gifts), a set of toys composed of fundamental geometric shapes (cubes, spheres, and pyramids) which a child would be encouraged to rebuild over and over again. Fröbel stated: "The active and creative, living and life producing being of each person, reveals itself in the creative instinct of the child" (quoted in "Froebel's Kindergarten, with Suggestions of Principles and Methods of Child Culture in Different Countries" in *American Journal of Education*, Hartford, 1984, p. 83). Nurturing this creative instinct through spontaneous and open-ended play, he believed, was critical to a child's social and intellectual development. Torres-García's toys, composed of multi-part figures, towns, trains, and animals put this theory into play, encouraging children to build and re-build tiny universes in endless combinations while offering them concrete representations of their own world to engage with. Observing his own children at play, Torres-García said: "If a child breaks his toys, it is at first to investigate, and then to modify: knowledge, and creation. Give him, then, the toys already in pieces, so he may do as he likes. This way, we adapt to his own psychology" (quoted in *Aladdin Toys: Los juguetes de Torres-García* (exhibition catalogue), Valencia, 1997, p. 13). This spirit of creative destruction and reinvention is characteristic not only of Torres' toys, but of his aesthetic approach overall, as he constantly sought to improve and refine his plastic ideology.

The two present works, *Personnages* and *Pueblo (Le Village),* (see lots 173 and 174) were executed in Villefranche-sur-Mer and Paris in 1925 and 1928-29, a critical moment in Torres-García's career in which he was formulating the aesthetic language of Universal Constructivism—merging the seemingly "irreconcilable tendencies of rigorous structure and flexible improvisation (unlike other artists of the period, creating a language in which Cubism, Neoplasticism and, in a certain way, Surrealism, coexisted)" (Carlos Pérez, "Los juguetes de Torres-García" in *Aladdin Toys: Los juguetes de Torres-García* (exhibition catalogue), Valencia, 1997, p. 10). Luis Pérez-Oramas, curator of Torres-García's 2015 retrospective at The Museum of Modern Art, contextualizes the toys in this moment, arguing that they embody the synthesis of the supposed opposites of figuration and abstraction: "The[se] anthropomorphic objects, [these] small, mutable modern totems—whose parts seem related to the quadrants in the grids of Torres' paintings, as if liberated from the plane to become the limbs of an infinitely rearrangeable body—erase any effort to oppose figuration to abstraction, for these are anthropomorphic abstractions, abstract figures (Luis Pérez-Oramas, "The Anonymous Rule" in *Joaquín Torres-García: The Arcadian Modern* (exhibition catalogue), The Museum of Modern Art, New York, 2015, p. 30). Deceptively simple yet brimming with infinite possibility, these transformable characters and their endlessly changeable environment are building blocks in the language of Universal Constructivism.

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD



175

FRANCISCO MATTO

1911 - 1995

Dos formas en rojo con fondo gris

Signed *Matto* and dated *59* (toward lower right)

Oil on wood relief
41⅝ by 32¼ in.; 105.6 by 82 cm

Executed in 1959.

$ 50,000-70,000

PROVENANCE

Private Collection, New York (acquired directly from the artist)
Acquired from the above

EXHIBITED

Porto Alegre, 6a Bienal do Mercosul, *Francisco Matto: Exposição Monográfica*, 2007, illustrated in color in the catalogue

176

JOSÉ GURVICH

1927 - 1974

Estructura con figuras

Signed *J. Gurvich* and dated *1960* (upper left)

Oil on board relief
31⅛ by 39 in.; 79 by 99 cm

Executed in 1960.

$ 40,000-60,000

PROVENANCE

Mr. & Mrs. C.R. Alderton, Montevideo
Acquired from the above

EXHIBITED

Madrid, Centro de Arte Reina Sofía; Austin, Archer M. Huntington Art Gallery, University of Texas; Monterrey, Museo de Monterrey; New York, Bronx Museum of the Arts & Mexico City, Museo Rufino Tamayo, *El Taller Torres-García: The School of the South and its Legacy*, 1991-93, no. 52, illustrated in color in the catalogue

New York, Americas Society Art Gallery, *José Gurvich: Constructive Imagination*, 2005, no. 5, illustrated in color in the catalogue

Born in Lithuania into a Jewish family, José Gurvich arrived in Uruguay in 1932. Leaving behind economic hardship and religious persecution that devastated Eastern Europe during World War II, his family settled in a working-class neighborhood in Montevideo where the young boy demonstrated an early inclination towards drawing. Years later, studying violin in 1943 he met Horacio Torres, who pleaded with his father, Joaquín Torres-García, so that he would accept Gurvich as a student at the newly created "Taller del Sur" (Studio of the South).

The "Taller del Sur," also known as TTG (Taller Torres-García), was founded on a dual model: medieval craft guilds and modern art schools such as Bauhaus and Black Mountain Collage. Although diametrically opposed to the technological and industrial orientation of the latter, the Taller became the epicenter for a new generation of Uruguayan artists. The workshop, which quickly attained legendary status, had a vocational interdisciplinary nature; it intended to break antiquated models and hierarchies between design, craft and art. A devoted practitioner and ideological member of the Taller, Gurvich bridges the neo-platonic teachings of Universal Constructivism and the broad spectrum of abstract pictorial expressions advanced by European contemporary movements such *Art Informel*.

Estructura con figuras from 1960 reveals the artist's penchant for objective experience. Human forms, a glass of wine, a seemingly floating bottle, the ubiquitous clock—iconographical elements connected to the prescripts of the Taller Torres-García—make reference to observational reality. While undeniably Constructivist in spirit, *Estructura con figuras* also palpates with Kinetic and Op influence. An accomplished example from his mature period, the work reveals a dynamic and undulating composition where sinuous relief elements and straighter geometric areas confront each other; their pictorial space overflowing the perimeter of the canvas.

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

177

JOSÉ GURVICH

1927 - 1974

Sin título

Signed *Gurvich* (lower right); dated *1972* (lower left)

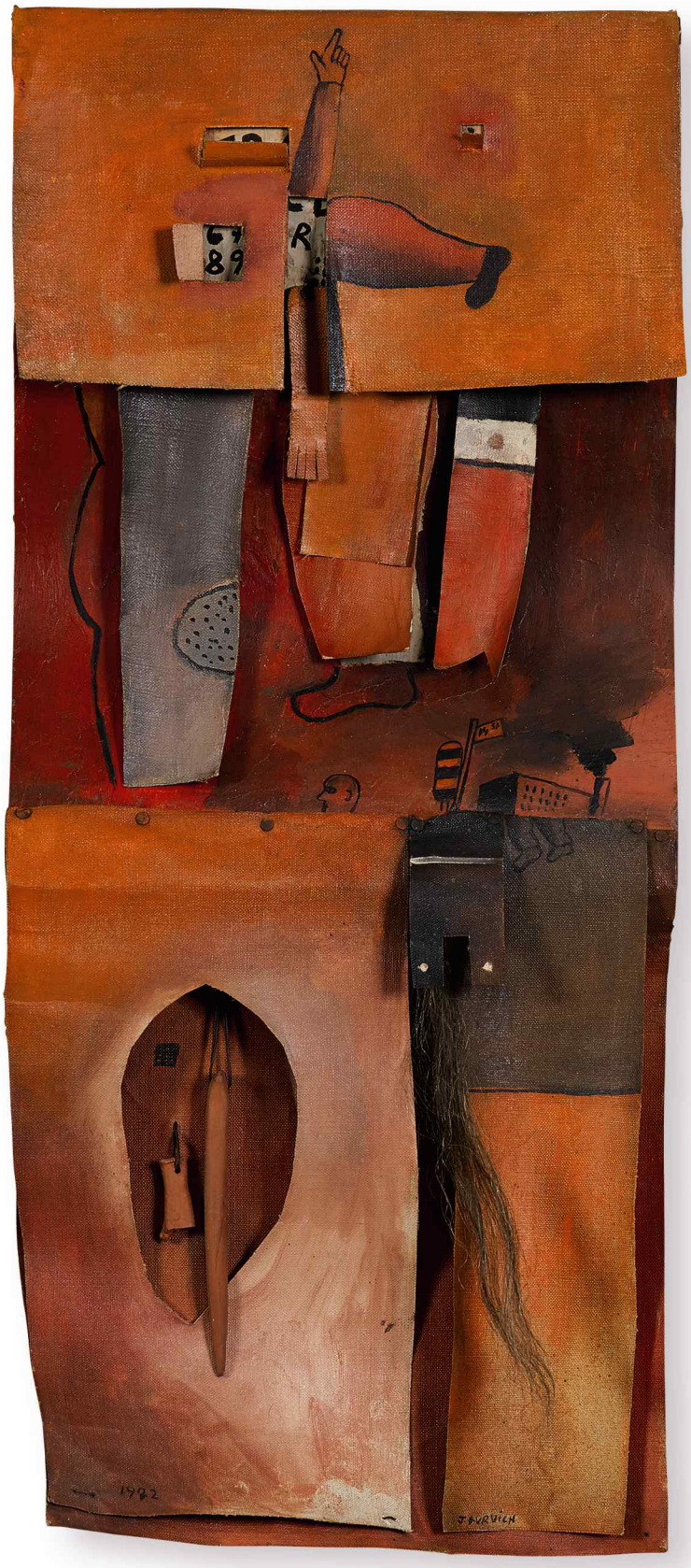
Oil on canvas and wood with nails, string,
natural fiber and ceramic
25 by 11 by 2⅛ in.; 63.5 by 28 by 5.3 cm

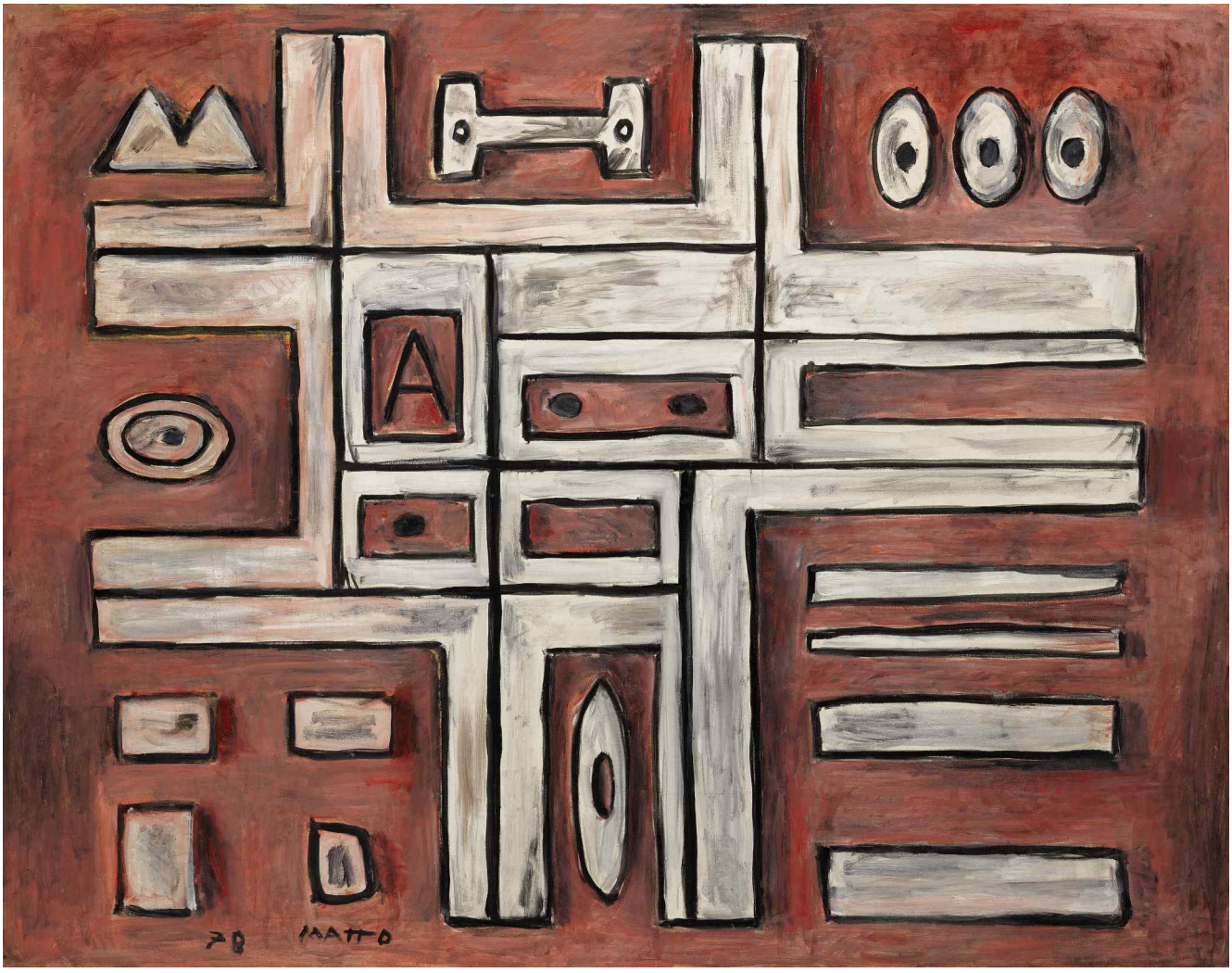
Executed in 1972.

PROVENANCE

Acquired directly from the artist

$ 30,000-40,000





178

FRANCISCO MATTO

1911 - 1995

Constructivo, geométrico

Signed *Matto* and dated *78* (lower left)

Oil on canvas
45 by 57⅜ in.; 114.3 by 145.6 cm

Painted in 1978.

$ 30,000-40,000

PROVENANCE

Acquired directly from the artist

EXHIBITED

New York, Galería Ramis Barquet, *Matto*, 2005, n.n.

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

179

CARLOS MÉRIDA

1891 - 1984

Taller en el muro (de la serie "Imágenes de Guatemala")

Signed *Carlos Mérida* and dated *1948* (lower center)

Tempera on board
15⅝ by 12 in.; 39.7 by 30.5 cm

Painted in 1948.

PROVENANCE

José Gomez Sicre, Washington, D.C.
Private Collection (acquired from the above and sold: Sotheby's, New York, May 18, 1995, lot 217)
Acquired at the above sale

EXHIBITED

San Antonio, Marion Koogler McNay Art Institute, *Carlos Mérida*, 1962, no. 5

$ 15,000-20,000

180

HÉCTOR RAGNI

1897 - 1952

Figura

Signed with the initials *H.R.* and dated *37* (lower right)

Tempera on board
42¼ by 33¼ in.; 107.3 by 84.5 cm

Painted in 1937.

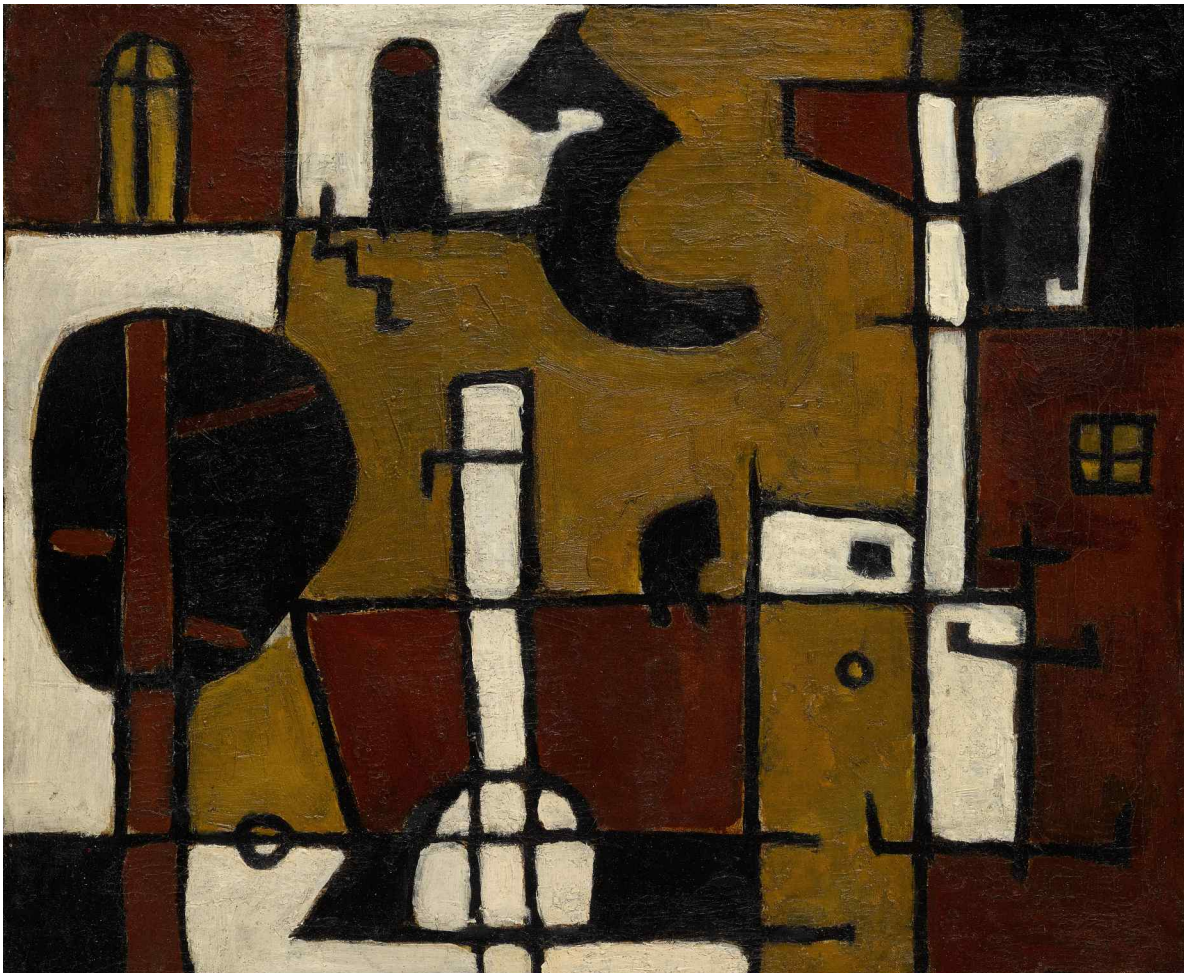
PROVENANCE

Estate of the artist
Acquired from the above

$ 30,000-40,000

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD



181

GONZALO FONSECA

1922 - 1997

Sin título

Oil on canvas
17⅛ by 20⅞ in.; 43.3 by 53 cm

Painted *circa* 1946.

PROVENANCE

Acquired directly from the artist

$ 18,000-22,000

182

JOSÉ GURVICH

1927 - 1974

Poema cotidiano (El día Rusia lanzó el satélite)

Oil on board
16½ by 20⅜ in.; 42 by 51.7 cm

Painted *circa* 1957.

PROVENANCE

Acquired directly from the artist

LITERATURE

Angel Kalenberg, *José Gurvich: "...pero yo voy a pintar,"* Montevideo, 1997, illustrated in color p. 33

$ 30,000-40,000

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

183

JOAQUÍN TORRES-GARCÍA

1874 - 1949

The Village

Signed *J. Torres-García* (lower left); dated *1925* (lower right)

Oil on canvas
28⅝ by 43¾ in.; 72.6 by 111.1 cm

Painted in 1925.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1925.12.

PROVENANCE

La France Institute, Philadelphia (acquired in 1933 and sold: Parke-Bernet Galleries, Inc., New York, May 16, 1962, lot 96)
Schweitzer Gallery, New York
Dr. & Mrs. James Rudel, New York
Solomon R. Guggenheim Museum, New York (a gift from the above)
Acquired from the above

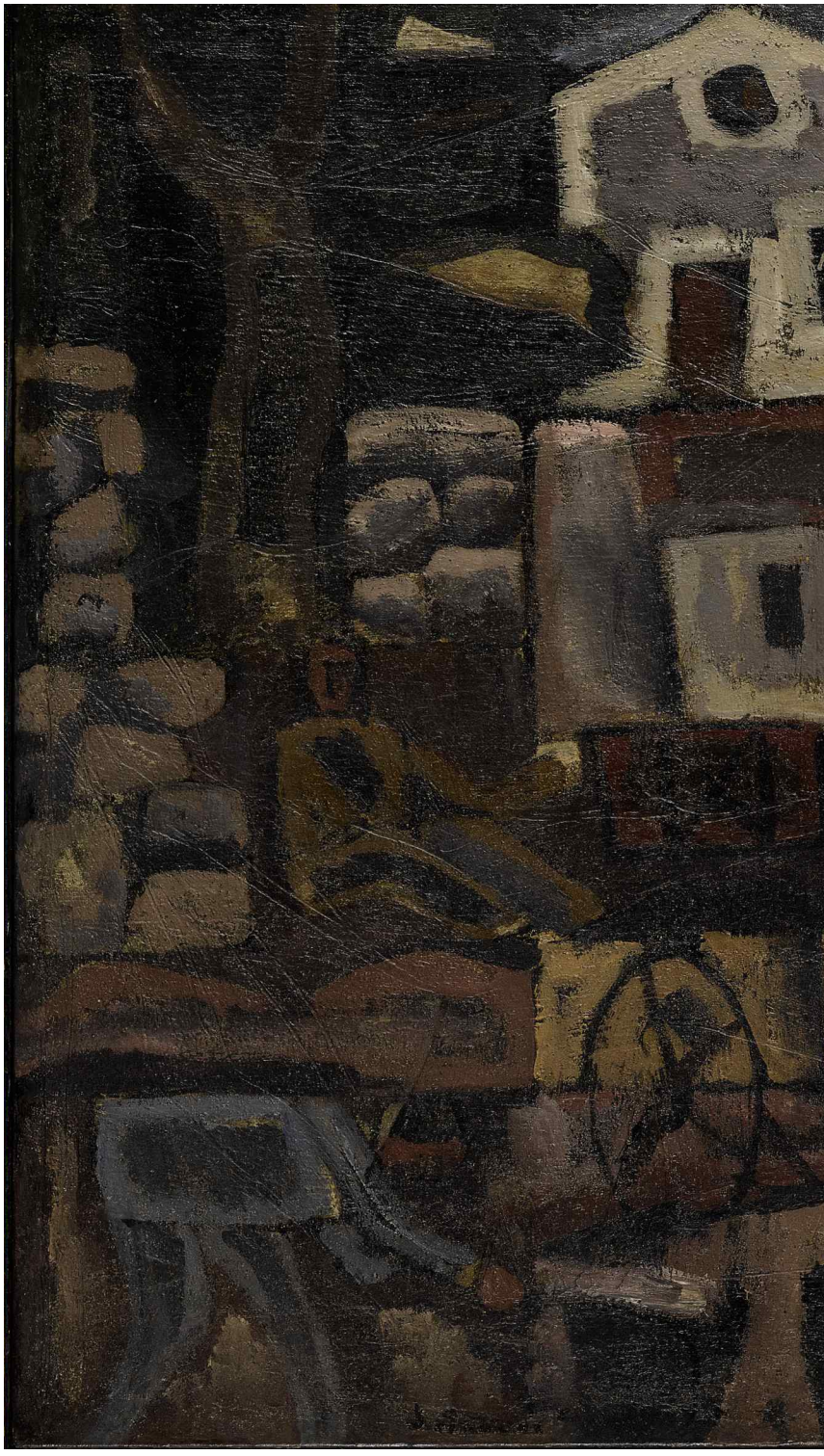
EXHIBITED

Ottawa, The National Gallery of Canada; New York, Solomon R. Guggenheim Museum & Providence, Rhode Island School of Design, *Joaquín Torres-García,* 1970-71, no. 8, illustrated in color in the catalogue
Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquete de l'art d'Amérique Latine: oeuvres de la Fundación Daniela Chappard,* 2006, no. 51, illustrated in color in the catalogue

LITERATURE

Manuel Conde, "Significación de Torres-García en el Arte Actual" in *Mundo Hispánico,* Madrid, May 1975, illustrated in color p. 62

$ 80,000-120,000



PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

184

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Nature morte au plat blanc

Signed *J. Torres-García* (upper left); dated *28* (upper right)

Oil on canvas
14½ by 18⅛ in.; 36.8 by 26 cm

Painted in 1928.

$ 40,000-60,000

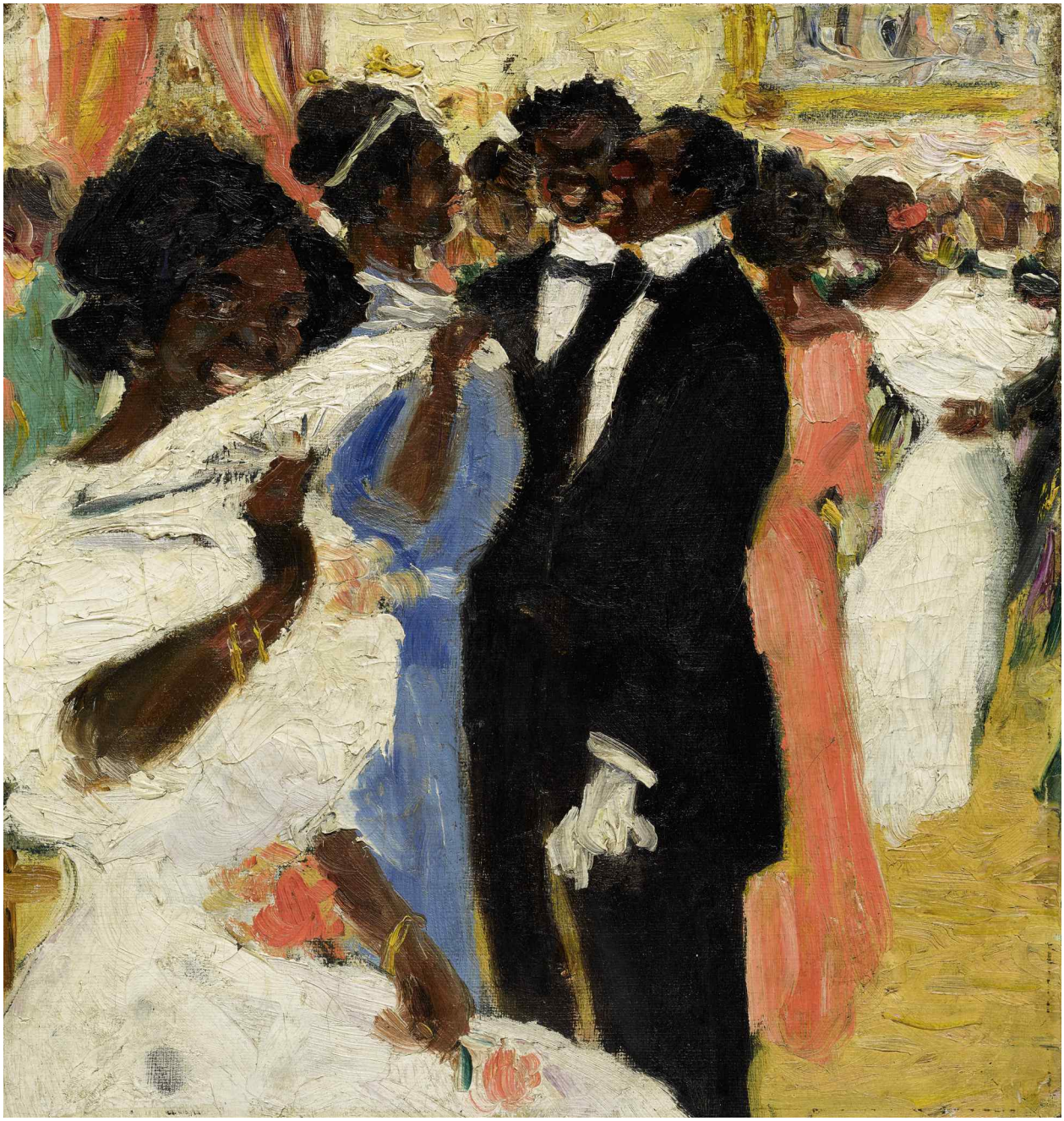
This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1928.153.

PROVENANCE

Estate of the artist
Augusto Torres, Montevideo
Acquired from the above

EXHIBITED

Barcelona, Sala Badrinas, *Pintures de J. Torres-García,* 1928
Montevideo, Asociación Cristiana de Jóvenes, *4a Exposición de pintura de J. Torres-García,* 1936
Caracas, Galería Siete Siete, *Joaquín Torres-García, época de Paris, 1926-1932,* 1980, no. 22, illustrated in the catalogue



185

RAFAEL BARRADAS

1890 - 1929

La Fête

Oil on canvas
11⅞ by 11⅜ in.; 30.3 by 29 cm

Painted in 1910.

PROVENANCE

Sale: Sotheby's, New York, May 18, 1993, lot 22
Acquired at the above sale

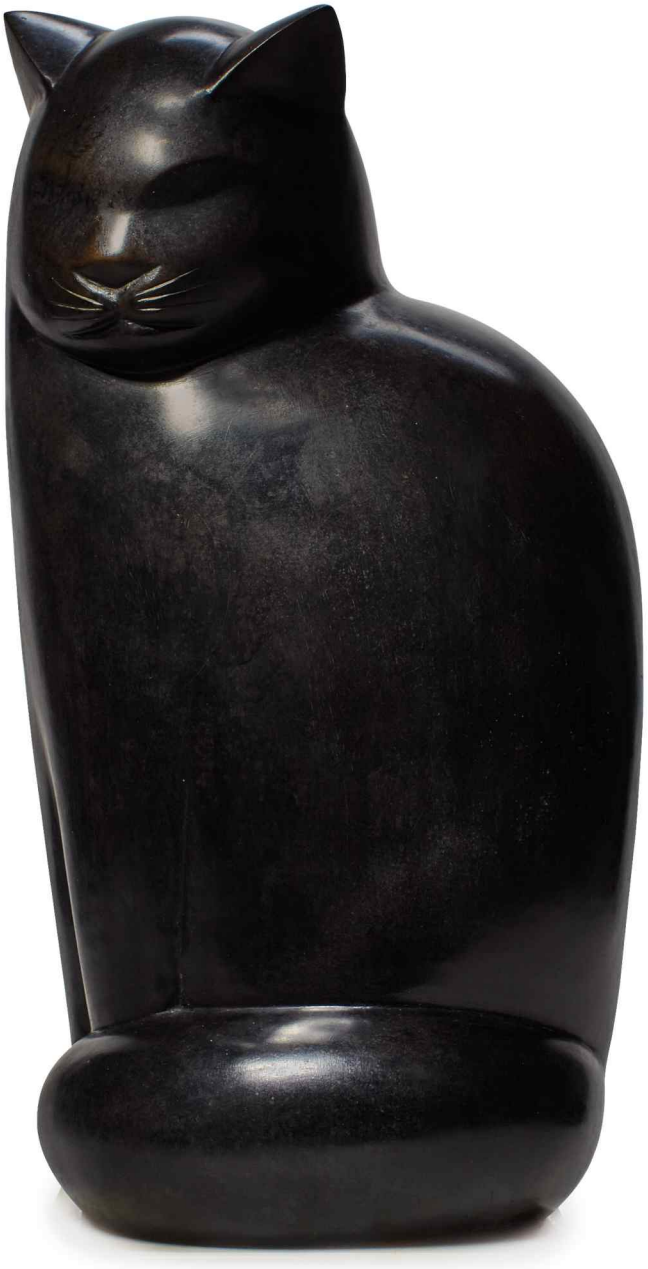
EXHIBITED

Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquete de l'art d'Amérique Latine: oeuvres de la Fundación Daniela Chappard,* 2006, no. 6, illustrated in color in the catalogue

$ 25,000-35,000

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD



186

FRANCISCO NARVÁEZ

1905 - 1982

Gato

Stamped with the initial *N* and numbered *5/6*

Bronze
Height: 16½ in.; 42 cm

Conceived in 1934 and cast in bronze in 1970 in an edition of 6.

PROVENANCE

Acquired from the estate of the artist

EXHIBITED

Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquete de l'art d'Amérique Latine: oeuvres de la Fundación Daniela Chappard,* 2006, no. 4, illustrated in color in the catalogue

LITERATURE

Rafael Pineda, *La escultura hasta Narváez*, Caracas, 1980, illustration in color of another cast p. 189

$ 35,000-45,000

187

FRANCISCO NARVÁEZ

1905 - 1982

Pescadoras

Signed *Narváez* and dated *44* (lower right)

Gouache on paper
17¼ by 21⅞ in.; 43.8 by 55.6 cm

Executed in 1944.

PROVENANCE

Acquired from the estate of the artist

EXHIBITED

Caracas, Galería de Arte Nacional, *Francisco Narváez. Figuración y expresión (1930-1950). En el centenario de su nacimiento,* 2005, n.n.

$ 20,000-30,000

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

188

FRANCISCO NARVÁEZ

1905 - 1982

Mujer reclinada

Inscribed *Narváez*

Limestone
Length: 15⅜ in.; 39 cm

Executed *circa* 1932; this work is unique.

PROVENANCE

Galería Li, Caracas
Private Collection, Caracas (acquired from the above and sold: Sotheby's, New York, May 29, 1997, lot 25)
Acquired at the above sale

EXHIBITED

Caracas, Galería de Arte Nacional, *Francisco Narváez. Figuración y expresión (1930-1950). En el centenario de su nacimiento,* 2005
Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une Conquête de l'art d'Amérique Latine, oeuvres de la Fundación Daniela Chappard*, 2006,
no. 1, illustrated in color in the catalogue

$ 80,000-120,000

Considered as one of the most significant artists in transforming the paradigm of art produced in Venezuela in the early twentieth-century, Francisco Narváez's works represent a radical point of departure from the rigid, European academic and aesthetic norms imposed at the time. Bringing forth a new artistic vision, his works transformed the various Western representational standards of beauty to one that was representative of a more universalized ideal of *belleza criolla* (creole beauty).

After first studying painting at the revered Academía de Bellas Artes in Caracas, Narváez eventually traveled to Paris in 1928 to further his artistic career. During his time at the Académie Julian, he encountered the artists of the Montparnasse.
While the works and aesthetic principles of the École de Paris artists such as Raoul Dufy, Chaïm Soutine and Amedeo Modigliani influenced Narváez's early works, his return to Venezuela in 1931 would mark the birth of his own sculptural language—one that was inexorably linked to deep national roots, exalting the ethnic elements of its beauty.

Executed within the first years of his return from Paris to his native Venezuela, *Mujer reclinada* (*circa* 1932) is a definitive example of Narváez's revolutionary aesthetic. His technical mastery as a sculptor, in this case in delicate limestone, is evident here: while compact in size, the work embodies a harmony of both volume and simplicity of shape (disregarding superfluous embellishment). Depicted in a classical, odalisque pose, the female figure here is majestic in its exalted portrayal of the Venezuelan native, the *mestiza*, as a universal icon: one of the fishermen, bathers and the *margariteñas* Narváez had known from his childhood on the Island of Margarita. Individual, identifying facial features have been erased for a simplified oval; there is a vigorous purity and simplification to the shape of the body overall that verges on the unidentifiable, the inclusionary and the universally human.

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

189

ARMANDO REVERÓN

1889 - 1954

Ranchos

Signed *AReverón* and dated *X33* (lower right)

Oil on burlap
25¼ by 27¾ in.; 64.1 by 70.5 cm

Painted in 1933.

PROVENANCE

Private Collection, Caracas
Sale: Christie's, New York, November 17, 1987, lot 6
Acquired at the above sale

EXHIBITED

Buenos Aires, Museo de Arte Latinoamericano-Fundación Constantini, *Arte de América Latina,* 2001, no. 26

We wish to thank Proyecto Reverón for their kind assistance in the cataloguing of this work.

$ 125,000-175,000

Ranchos by Venezuelan Armando Reverón shimmers with the spectacular light of the Caribbean landscape. Painted in 1933, the composition belongs to Reverón's celebrated "*white period,*" the iconic years between 1926 and 1934 when the translucent coastal landscapes of Macuto, Venezuela emerge as a focal point of his mature production. Bordering on monochromatic abstraction and intensely tactile, *Ranchos* elicits a luminous immateriality. However ethereal, exposed segments of blank canvas allow texture to materialize and assume a representational function.

"*The Painter of White, of Silence, and of Solitude: The Mad Armando Reverón*," as Raúl Carrasquel y Valverde famously referred to him in a article published in 1931, openly disdained "absolutely brilliant colors of immediate effectiveness, and painted only in white, with whites, on white canvases that he prepared himself, with only faint recurrent touches of pale blue for shadows, highlights, and grand effects" (*Armando Reverón* (exhibition catalogue), The Museum of Modern Art, New York, 2007, p. 125). Almost mythical in status, these rustic compositions were highly sought-after by Venezuelan society immediately upon their execution. Reintroduced to the public almost a century later at the artist's retrospective organized by the Museum of Modern Art in 2007, Reveron's paradisiac compositions pay homage to Latin America's rich landscape tradition.

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

190

RUFINO TAMAYO

1899 - 1991

Mujer con rebozo

Signed *Tamayo* (lower right)

Watercolor on paper
17¾ by 12 in.; 45.1 by 30.5 cm

Executed *circa* 1940.

We wish to thank Juan Carlos Pereda for his kind assistance in the cataloguing of this work.

PROVENANCE

John Barclay, Greensburg, Pennsylvania
Private Collection, New Jersey
Sale: Christie's, May 31, 1984, lot 69
Acquired from the above

$ 30,000-40,000

191

RUFINO TAMAYO

1899 - 1991

Caballo viendo la luna

Signed *Tamayo* and dated *34* (lower right)

Gouache on paper
12¾ by 16⅞ in.; 32.4 by 43 cm

Executed in 1934.

We wish to thank Juan Carlos Pereda for his kind assistance
in the cataloguing of this work.

PROVENANCE

Private Collection, Mexico
Galería Arvil, Mexico
Rosa María Quijano de Mendez, Mexico
Private Collection, Mexico (by descent from the above and sold: Sotheby's, New York, May 24, 2005, lot 6)
Acquired at the above sale

EXHIBITED

Mexico City, Galería de Arte Mexicano, Pasaje América, *Exposición de pintura de Rufino Tamayo*, 1935, no. 8
San Francisco, Paul Elder Gallery, 1935. n.n.
Chicago, Katharine Kuh Gallery, *Rufino Tamayo: Recent Oils and Watercolors by the Mexican Painter*, 1938, n.n.
Mexico City, Instituto Nacional de Bellas Artes, Museo Nacional de Artes Plásticas, *Tamayo: 20 años de su labor pictórica*, 1948, no. 62, illustrated in the catalogue
Dallas, Dallas Museum of Fine Arts, *Three Contemporary Mexican Painters*, 1948, no. 13
San Antonio, San Antonio Museum of Art; Monterrey, Museo de Monterrey, *Tamayo*, 1985-86, n.n.
Mexico City, Museo de Arte Contemporáneo Internacional Rufino Tamayo, *Rufino Tamayo: Setenta Años de Creación*, 1988, no. 43
New York, The Bronx Museum of the Arts, *The Latin American Spirit: Art and Artists in the United States, 1920-1970,* 1988
Mexico City, Fomento Cultural Banamex, Palacio de Iturbide, *El Caballo en el arte Mexicano*, 1994, illustrated in color in the catalogue
Mexico City, Fundación Cultural Televisa, *Rufino Tamayo: del reflejo al sueño: 1920-1950*, 1995-96, no. 50, illustrated in color in the catalogue
Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquete de l'art d'Amérique Latine: oeuvres de la Fundación Daniela Chappard,* 2006, no. 16, illustrated in color in the catalogue

LITERATURE

Raquel Tibol, *Nuevo Realismo y posvanguardia en las Américas*, Mexico City, 2003, discussed p. 61

$ 30,000-40,000

PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

192

MATTA

1912-2002

Morphologie (Paysage de fantaisie)

Oil on canvas
12 by 16⅛ in.; 30.5 by 40 cm

Painted in 1939.

PROVENANCE

Sidney Janis Gallery, New York
Adler/Castillo, Inc., Caracas
Private Collection (and sold: Sotheby's, New York, November 20, 1989, lot 32)
Acquired at the above sale

EXHIBITED

Biarritz, Espace Bellevue, *Passion et raison d'un esprit constructif: Une conquete de l'art d'Amérique Latine: oeuvres de la Fundación Daniela Chappard,* 2006, no. 107, illustrated in color in the catalogue

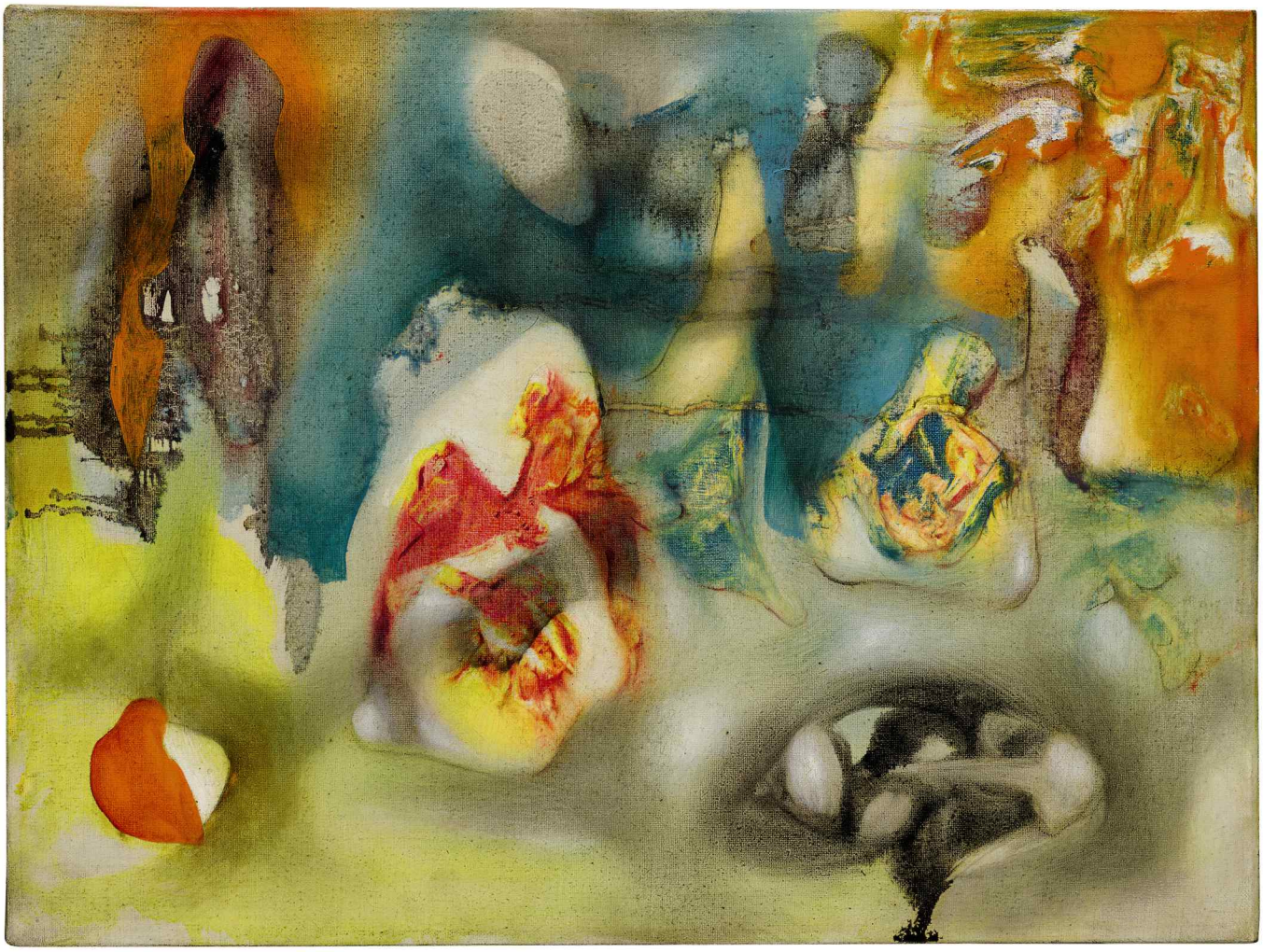
$ 250,000-350,000

Matta, along with his American wife Anna, had arrived to the United States in November 1939 after the outbreak of World War II in Europe. The youngest member of André Breton's Paris-based Surrealist circle, Matta's New York arrival and subsequent exhibitions caused an immediate sensation, his works appearing in shows at the New School, Julien Levy Gallery and Pierre Mattisse Gallery. The esteemed collector and future art dealer Sidney Janis proclaimed Matta "an irrepressible young artist of talent and temperament" whose works are "X-rayographs in which his inner perceptions register as a slow dissolve" (quoted in *Decision 2*, no. 5-6, November-December 1941). More importantly, there was awareness at this point that a new vision was being put forth by Matta in an innovative pictorial language. Although he identified with the exiled Surrealists who had regrouped in New York, Matta's vision did not conform to the general conception of Surrealist art.

Fig. 1 Pavel Tchelitchew, Kurt Seligmann, André Breton, Piet Mondrian, André Masson, Amédée Ozenfant, Jacques Lipchitz, Eugène Berman, Matta, Osip Zadkine, Yves Tanguy, Max Ernst, Marc Chagall, Fernand Léger, New York, 1942

In the years prior to his arrival in New York, Matta—who originally trained in academic figure drawing in his native Chile and then as a draftsman in the Parisian studio of Le Corbusier—began to experiment with drawing objects in state of "physical transformation" (Martica Sawin, *Surrealism in Exile and the Beginning of the New York School*, New York, 1995, p. 31). It was not until Matta had met and befriended artists Gordon Onslow-Ford and Yves Tanguy, and officially joined André Breton's Surrealist group, that his artistic production set on an innovative and unconventional path. While spending time on the coast of Brittany with Max Ernst and Onslow-Ford in the summer of 1938, and later on in the summer of 1939 at Chemillieu with Onslow-Ford, Yves Tanguy, Kay Sage and Peggy Guggenheim, Matta began creating paintings that were "radically different from those of the preceding generations of Surrealists. [He] had brought from architecture a great facility in the depicting of multidimensional space... At the urging of Onslow-Ford, he then began to supplement his line drawings with amorphous sweeps of color, applied to the canvas with large brushes in such a way that they had the effect of dematerializing the drawn spaces and linear constructions" (*ibid.*, p. 64).

Matta's first paintings executed from 1938 to the beginning of the 1940s would mark a period and body of work of that could be considered the most significant and compelling of his (early) career. "Psychological Morphology" is the term he would invent to describe these visual landscapes. As Matta defined it to Breton, "I call psychological morphology the graphic mark of transformations resulting from the emission of energies and their absorption in the object from its first appearance to its final form in the psychological milieu" (quoted in *ibid.*, p. 29). Characterized by bright colors and the fusion of architectural and biomorphic forms, Matta presents to us in the Psychological Morphologies a landscape of the inner psyche. In the present work, *Morphologie (Paysage de fantaisie)* of 1939, delicate jewel-like tones melt across the canvas creating the sense of a limitless space that goes beyond the canvas itself, obscuring a defined horizon-line. Intensely engineered biomorphic forms that do not appear "clearly solid or liquid, geological or biological" float as they recess from foreground to background (Claude Cernuschi, "Mindscapes and Mind Games" in *Matta: Making the Invisible Visible* (exhibition catalogue), McMullen Museum of Art, Boston College, Boston, 2004, p. 60).



PROPERTY
FROM THE ESTATE OF

BERNARD CHAPPARD

193

FERNAND LÉGER

1881 - 1955

Nature morte (Composition en rouge)

Signed *F. Leger.* and dated *32* (lower right); signed *F. Leger*, dated *32* and inscribed *Nature-morte* (on the reverse)

Oil on canvas
10½ by 18¼ in.; 26.9 by 45.7 cm

Painted in 1932.

PROVENANCE

Galerie Zobrowski, Paris
Ladislas Segy, New York (and sold by the estate: Christie's, New York, May 11, 1988, lot 48)
Acquired at the above sale

EXHIBITED

New York, Julien Levy Gallery, *Documents of Cubism*, 1938-39, no. 31 (titled *Composition on Red)*

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1932-1937*, Paris, 1996, no. 807, illustrated in color p. 32

Léger himself explained the abstract element of his painting: "The realistic value of a work of art is completely independent of any imitative character. This truth should be accepted as dogma and made axiomatic in the general understanding of painting... Pictorial realism is the simultaneous ordering of three great plastic components: Lines, Forms and Colours... the modern concept is not a reaction against the impressionists' idea but is, on the contrary, a further development and expansion of their aims through the use of methods they neglected... Present-day life, more fragmented and faster moving than life in previous eras, has had to accept as its means of expression an art of dynamic divisionism; and the sentimental side, the expression of the subject (in the sense of popular expression), has reached a critical moment... The modern conception is not simply a passing abstraction, valid only for a few initiates; it is the total expression of a new generation whose needs it shares and whose aspirations it answers" (quoted in Dorothy Kosinski, ed., *Fernand Léger, 1911-1924, The Rhythm of Modern Life*, Munich & New York, 1994, pp. 66-67).

$ 180,000-250,000

F.LEGER32

FERNAND LÉGER

1881 - 1955

Composition I

Signed *F. Leger* and dated *38* (lower right); signed *F.Leger.*, titled and dated *38* (on the reverse)

Oil on canvas
25⅝ by 19¾ in.; 65 by 50.2 cm

Painted in 1938.

PROVENANCE

Sale: Hôtel Drouot, Paris, March 15, 1979, lot 19
Galerie Fabian Boulakia, Paris
Private Collection (acquired from the above *circa* 1979 and sold: Christie's, London, June 23, 2004, lot 246)
Acquired at the above sale by the present owner

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint 1938-1943*, Paris, 1998, no. 1023, illustrated p. 82

$ 500,000-700,000

After completing his service with the Premier Régiment du Génie de Versailles engineering corps during World War I, Léger became close with Amedée Ozenfant and Charles-Edouard Jeanneret—better known as Le Corbusier—who introduced him to the style known as Purism. Striving to "purify" the arts through stripped-down forms and bold colors, Purism would influence Léger's work throughout much of the 1920s and 1930s (see fig. 1). However, hesitant to align himself so closely with a particular dogma, Léger remained ambivalent about the impact this movement would have on his work, stating, "Purism did not appeal to me. Too thin to me, that closed-in world. But it had to be done all the same; someone had to go to the extreme" (quoted in Jean Cassou & Jean Leymarie, *Fernand Léger, Drawings and Gouaches*, London, 1973, p. 87). By the time he painted *Composition I* in 1938, Léger had an established practice of infusing his works with sinuous lines, organic shapes and a busier, more spontaneous composition. A decade of experimentation with the rigid geometries of Purism had given way to a more fluid, organic aesthetic.

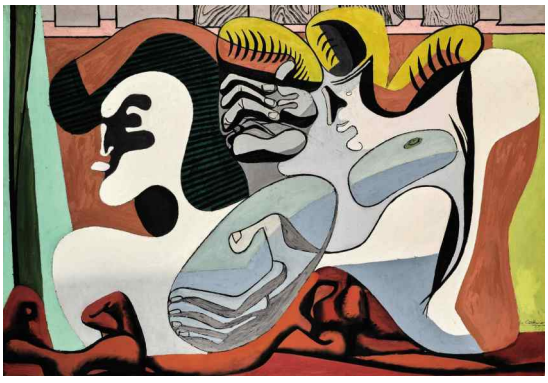


Fig. 1 Le Corbusier, *Deux femmes à la draperie rouge*, 1935, oil on canvas, sold: Sotheby's, New York, May 16, 2017, lot 5 for $2,172,500

Beginning in 1929, Léger's decorative concepts permeated many of his object paintings. This period marks an important moment in the artist's move away from the rigid, mechanical vocabulary that characterized his earlier work and his embrace of a more organic, less narrative-based aesthetic. This shift can be seen in the present work, *Composition I*, with its quasi-abstract forms, meticulously drawn and painted, that seem to float in a velvety blue space devoid of depth. Abandoning any spatial references of the traditional still life, Léger definitively frees his objects from the geometric structure of the painting and lets them float in tri-colored space imbued with a sense of enchantment. The artist himself once stated: "The subject in painting has already been destroyed, just as avant-garde film destroyed the storyline" (quoted in Jean Cassou & Jean Leymarie, *ibid.*, p. 87). He realized that he needed to liberate the object from its setting, to extract it from its conventional context and relationships, and let it exist for its own sake in a new isolated, revitalized state. As Léger later stated, "In painting, the strongest restraint has been that of subject matter upon composition, imposed by the Italian Renaissance. The effort towards freedom began with the Impressionists and has continued to express itself until our day... the feeling for the object is already in primitive pictures—in works of the high periods of Egyptian, Assyrian, Greek, Roman and Gothic art. The Moderns are going to develop it, isolate it, and extract every possible result of it" (quoted in "The New Realism" in Edward F. Fry, ed., *Fernand Léger: Functions of Painting*, New York, 1973, p. 109).

38
FLEGER

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b.1921

Rivages de septembre

Signed *F. Gilot* (lower right); titled and inscribed *-September Sound- finished Sept 30 -1997* (on the stretcher)

Oil on canvas
45⅝ by 35¾ in.; 115.9 by 90.8 cm

Painted in 1997.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

PROVENANCE

Acquired directly from the artist

EXHIBITED

Oceanside, California, Oceanside Museum of Art & Collegeville, Pennsylvania, Philip & Muriel Berman Museum of Art, *Transitions, Works by Françoise Gilot*, 2011-12, n.n.

LITERATURE

Françoise Gilot, *Françoise Gilot, Monograph 1940-2000*, Lausanne, 2000, illustrated in color p. 269 & on the cover

$ 60,000-80,000

Françoise Gilot was the only woman in Picasso's life who truly challenged him. Leaving him in 1953 for the French painter Luc Simon, in 1970 she married the inventor of the polio vaccine, Jonas Salk, with whom Gilot found happiness in La Jolla, California until his death in 1995. Painted just two years after Salk's passing, the present work recalls the intensity of the Pacific ocean as well as the nautical iconography and the saturated jewel tones of southern California. However, Gilot attributed the inspiration for this painting to her own experiences abroad. Mel Yoakum describes how "Painted from memory following Gilot's first journey to Egypt in late 1997, this lyrical canvas evokes, with an economy of means and through a more atypical, open composition, a felucca floating in the delta of the Nile. Having always associated sailboats with the exhilaration of flight, Gilot suggests the wings of a bird in the echo of the sail. The large passages of congenial blues—some more green, other more lavender—demonstrate Gilot's own alchemy in creating a watery landscape through the playful, yet sophisticated, juxtaposition of saturated tones and gossamer glazes of color on color" (Mel Yoakum in *Françoise Gilot*, *op. cit.*, p. 269). An iconic work from Gilot's oeuvre, this work is illustrated on the cover of the artist's monograph by Mel Yoakum (see fig. 1).

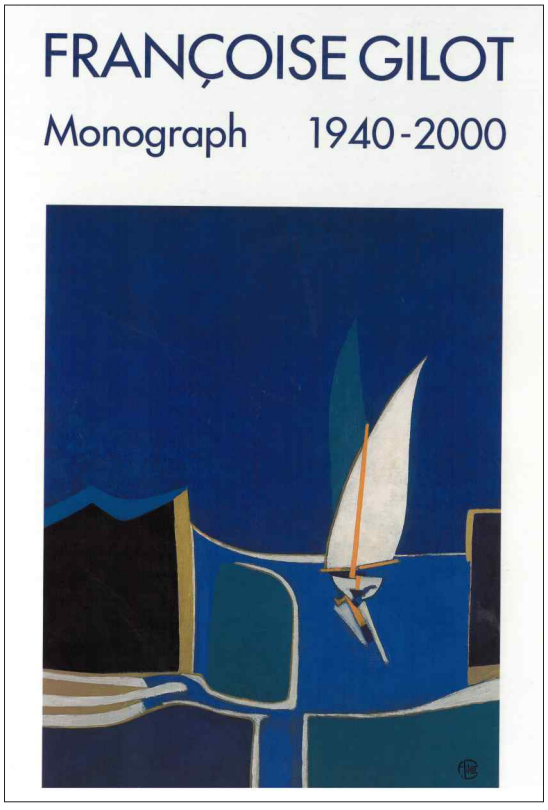
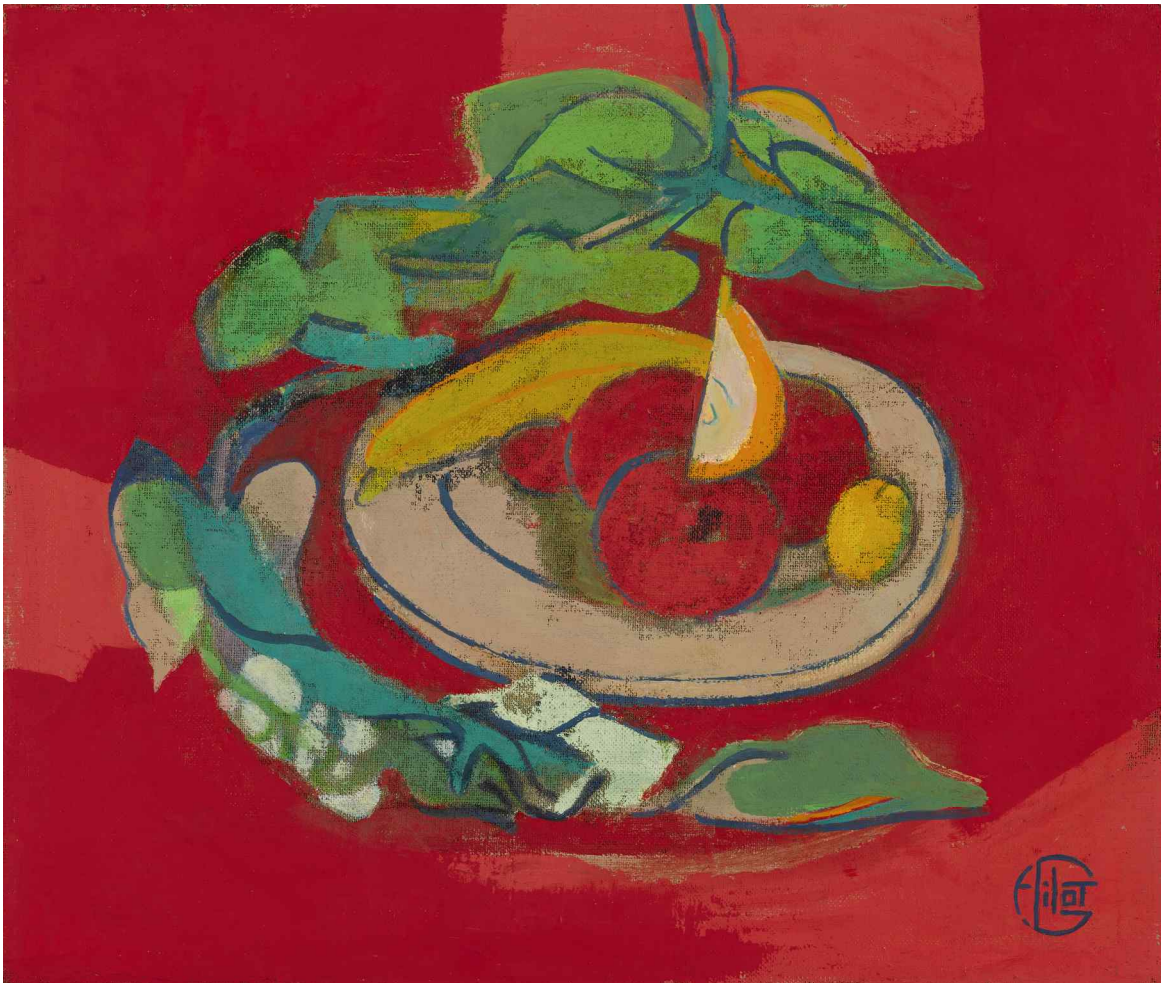


Fig. 1 The present work illustrated on the cover of *Françoise Gilot, Monograph 1940-2000*



196

196

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b.1921

Simply From Heart—A Dish of Fruits

Signed *F. Gilot* (lower right)

Oil on canvasboard
18 by 21 in.; 45.5 by 53.2 cm

Painted in 2000.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

PROVENANCE

Acquired directly from the artist

$ 15,000-20,000

197

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b.1921

Tulipes perroquet

Signed *F. Gilot* (lower left); titled and dated *-1979-* (on the stretcher)

Oil on canvas
29 by 23¾ in.; 73.7 by 60.3 cm

Painted in 1979.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

PROVENANCE

Barbara McArthur, California
Acquired from the above

LITERATURE

Françoise Gilot, *Françoise Gilot, Monograph 1940-2000*, Lausanne, 2000, illustrated in color p. 27

$ 40,000-60,000

197

198

198

FRANÇOISE GILOT

b.1921

Self Portrait

Signed *F. Gilot* and dated *1944* (lower left); titled (on the *verso*)

Pencil on paper
8¼ by 5⅜ in.; 21 by 13.6 cm

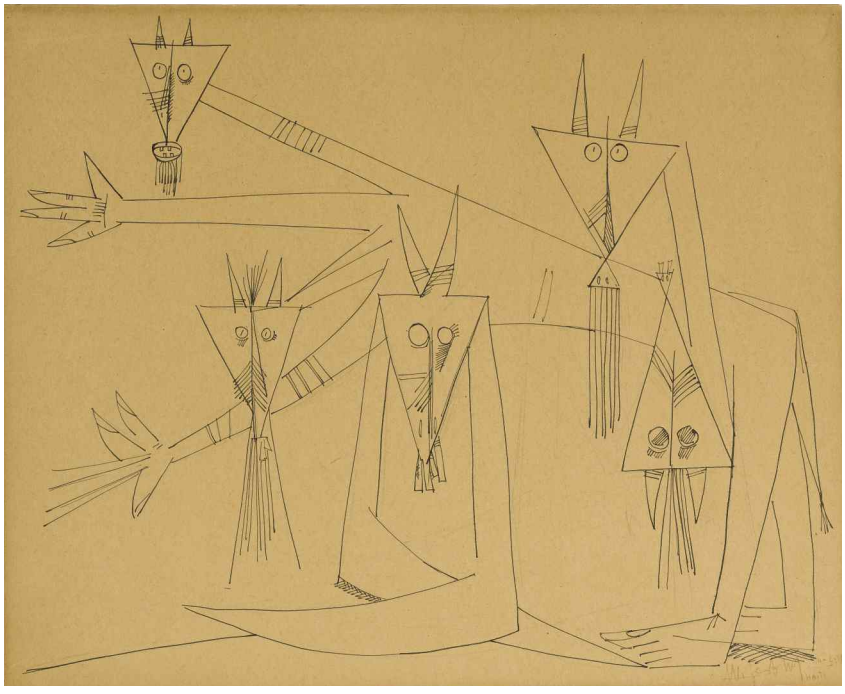
Executed in 1944.

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

PROVENANCE

Private Collection (and sold: Christies, New York, June 13, 2017, lot 26)
Acquired at the above sale by the present owner

$ 5,000-7,000



199

199

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

WIFREDO LAM

1902 - 1982

Les Têtes de lignes

Signed *Wifredo Lam*, dated *11.2.1946* and inscribed *Haiti* (lower right)

Pen and ink and graphite on paper
20 by 24½ in.; 50.8 by 62.2 cm

Executed on February 11, 1946.

PROVENANCE

World House Gallery, New York
Acquired from the above *circa* the 1960s

$ 10,000-15,000

200

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTOR

FRANÇOISE GILOT

b.1921

Nature morte

Signed *F. Gilot* (lower right)

Oil on canvas
36½ by 28¾ in.; 92.7 by 73 cm

The authenticity of this work has been confirmed by Françoise Gilot and it is registered in the artist's archives.

PROVENANCE

Acquired directly from the artist by 1980

$ 20,000-30,000

PROPERTY FROM A PRESTIGIOUS PRIVATE EUROPEAN COLLECTION

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Constructif "La Panne"

Signed with the initials *J T.G.* (toward upper left); dated *Juillet 28 1932* (lower left)

Oil on cardboard
17¾ by 13¾ in.; 45 by 35 cm

Painted on July 28, 1932.

This work is included in the Joaquín Torres-García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1932.05.

PROVENANCE

Horacio Torres (acquired from the estate of the artist)
Private Collection, Paris (acquired from the estate of the above)
Acquired from the above

EXHIBITED

Paris, Galerie Marwan Hoss, *Hommage a Torres-García: oeuvres de 1928 à 1948,* 1990, n.n., illustrated in the catalogue

LITERATURE

Solene Merzeau, "L'Universalisme Constructif de Torres-García" in *Beaux Arts*, Paris, June 1990, illustrated p. 139
"Joaquin Torres Garcia" in *Voir: Le Magazine des arts*, Paris, June 1990, illustrated p. 15
OPUS International, Paris, 1995, illustrated p. 135
Mario H. Gradowczyk, *Torres-García: Utopía y Transgresión,* Montevideo, 2007, no. 6.24, illustrated p. 193

$ 300,000-500,000

Painted in 1932, *Constructif "La Panne"* belongs to a period of production for Joaquín Torres-García that is representative of his fully realized visual vocabulary of Universal Constructivism. Not only would this year mark the end of his residency in Paris, it was also a year when schematic icons and "concrete elements" fully materialized within Torres-García's paintings, establishing and cementing his niche both aesthetically and ideologically (Estrella de Diego, "Return to the Native Land: The Invention of an Origin" in *Joaquín Torres-García: The Arcadian Modern,* New York, 2016, p. 98). The early 1930s were essential years for the artist, during which he sought to directly address the modern avant-gardes "that would become canonical in the late twentieth century—Ultraism, Cubism, Dadism, Neo-Plasticism, and others"—and find solutions for his own visual idiom that were "at once structural and compositional, foundational and rhetorical" (Luis Pérez-Oramas, "The Anonymous Rule: Joaquín Torres-García, The Schematic Impulse, and Arcadian Modernity," *ibid.,* p. 30). Executed in earth-toned blues, reds and yellows, the present work, *Constructif "La Panne,"* displays the unfolding of Torres-García's iconic pictograms within a cathedral-like grid. These pictograms would function as "pictoral texts" presented in seemingly endless and impulsive variations from this point onwards to his death in 1949: "on the one hand his works were primarily structures, and on the other, in structural terms they were writing…images and symbols written into the pictorial texture permitted a contemplation of the value dimension of Torres' aesthetic" (*ibid.,* p. 34). Here, we find the façade of a building or temple of-sorts within this greater architectural grid, at the base of the painting in the lower left. Additionally, Torres-García's most emblematic signs appear here: a clock, a fish, an anchor, a boat, a ladder, a snail, a mask, an abstract figure with a heart.

Constructif "La Panne" was painted upon the occasion of Torres-García's 58th birthday when he was vacationing in La Panne on the Belgian shore with his family and the family of the Dutch artist Otto Van Rees (who regularly would host and paint with fellow artists and friends Pablo Picasso, Marc Chagall, Piet Mondrian and Hans Arp, among others).

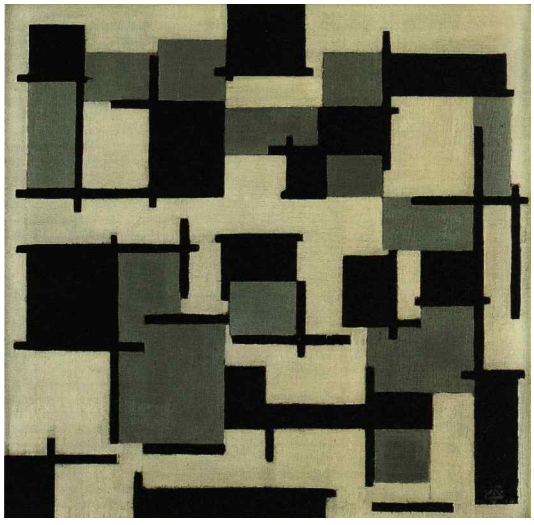


Fig. 1 Theo van Doesburg, *Composition XIII,* 1918, oil on canvas, Stedelijk Museum, Amsterdam

LA PANNE
J T.G.
58
JUILLET 28
1932

PROPERTY FROM THE FAMILY OF ISABEL MARKOVITS

PABLO PICASSO

1881 - 1973

Grand vase aux femmes nues

Inscribed *Vallauris*, numbered *1,* dated *Mai 50* and stamped *Madoura plein feu* and *Empriente originale de Picasso* (on the interior)

Incised and painted terracotta
Height: 25¾ in.; 65.4 cm

Executed in May 1950 in a numbered edition of 25.

PROVENANCE

Private Collection, United States (and sold: Parke Bernet Galleries, Inc., New York, February 4, 1970, lot 44)
Acquired at the above sale

LITERATURE

Georges Bloch, *Pablo Picasso, Catalogue de l'oeuvre gravé céramique 1949-1971*, vol. III, Bern, 1972, no. 20, illustration of another example p. 28
Georges Ramié, *Céramique de Picasso*, Barcelona, 1974, no. 689, illustration of another example p. 277
Alain Ramié, *Picasso, Catalogue de l'oeuvre céramique édité, 1947-1971*, Madoura, 1988, no. 115, illustration of another example pp. 64-65

$ 500,000-700,000

After visiting Picasso at Vallauris in the Côte d'Azur, Jean Cocteau reported in his diary, "The potter's assistant tells me, 'M. Picasso knows the work as well as any of us now, but he dares what we would never dare imagine or try'" (*Picasso. The Mediterranean Years 1945-1962* (exhibition catalogue), Gagosian Gallery, London, 2010, p. 328). Picasso's creative exploration of ceramics in the post-war period exemplifies his most inventive and yet most classical work, reflecting on the rich history of the region's most traditional art form. His encounter with pottery happened by chance in July 1946 while vacationing at the seaside resort town of Golfe Juan. Picasso was introduced to Suzanne Douly and Georges Ramié, owners of the celebrated Madoura studio in the neighboring town of Vallauris. Picasso's friend the poet and artist Jaime Sabartés claimed that he was so immediately enamored by the pair's atelier that he sat down on a bench in their studio that very afternoon and passed the rest of that day modeling small clay figurines with his hands.

Ceramic production in Vallauris dates back to Roman times, when the area was a center of amphorae production thanks to its plentiful endowment of distinctive pinkish-red clay. Aftr his initial encounter, Picasso returned to Madoura in 1947 and would continue to work there throughout the 50s, initiating a passion that he would pursue until the end of his life. Pierre Daix extolled that "Picasso found in [ceramics] a plastic liberty without equal. But he took particular delight in the constantly renewed surprises of transmutation of oxides, ceramic slips and colours...he was able to jolt tradition, with his models as much as with his use of enamels" (Pierre Daix, *Picasso. Life and Art,* London, 1994, p. 298). This *Grande vase aux femmes nues* is an evocation of the master at his most elegant and antique: the simple 'oikoumene' form draws attention to the frieze of entwined women that wraps around the vessel's curved edges, drawing inspiration from the canonic Greco-Roman motif of the Three Graces. This piece is indicative of Picasso's oeuvre around 1950, when his fascination with archaeology was at its peak.

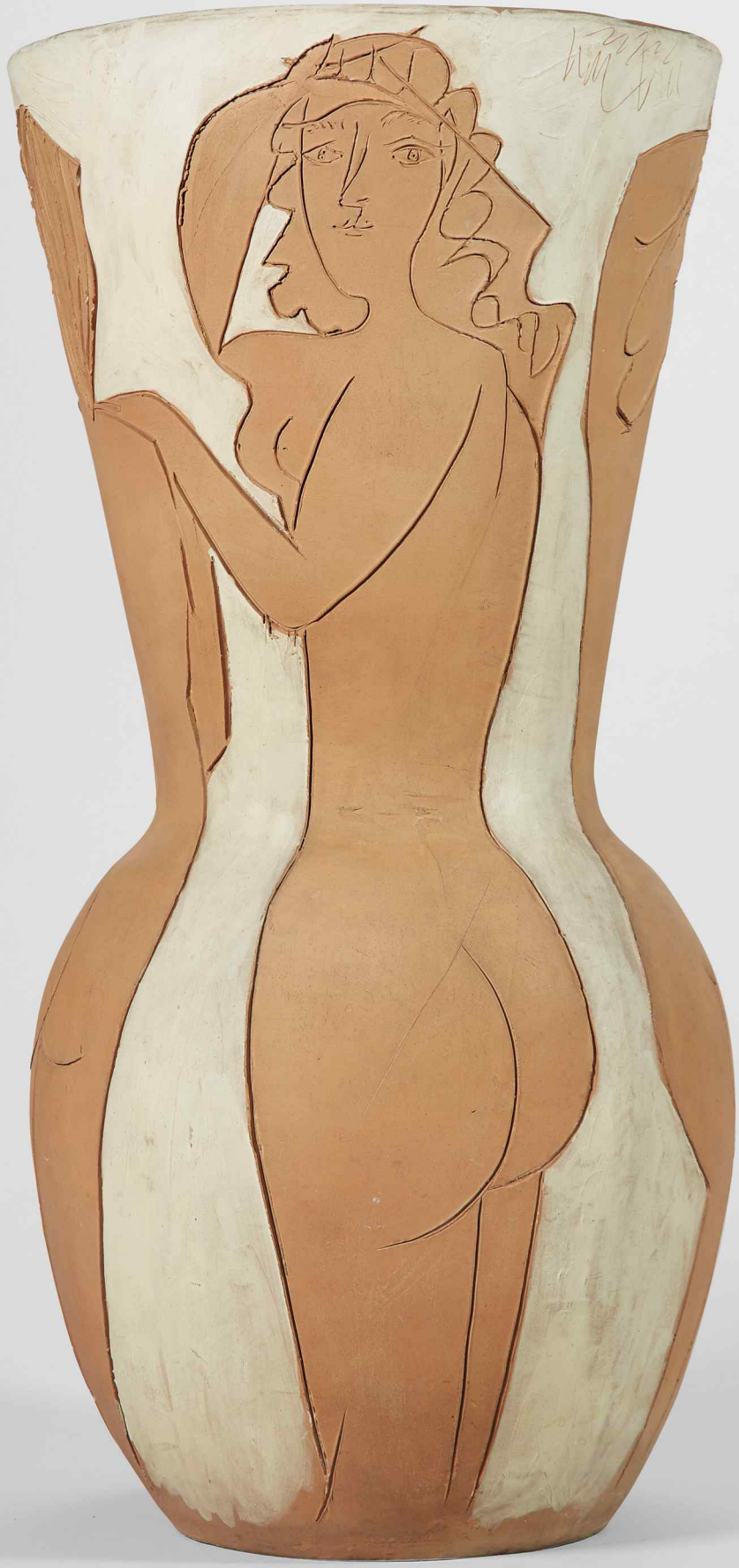
Most often present in classical art of the second and first centuries B.C.E. as a flat motif carved into sarcophagi or realized three-dimensionally in sculpture, the Three Graces are here infused with Picasso's characteristic eroticism. By transferring the image to a curved surface, the sensuous nudes both evade and engage the viewer in a coquettish dance, uniting form and content as the smooth indentation of the vase itself echoes the form of the female bodies depicted on its surface. Picasso's experimentation in ceramics was therefore deeply enmeshed with his experience of working with the material itself. Using the earth-toned hues of rosy clay and white slip, he juxtaposes the alabaster hue of antique sculptural fragments with the apparent ruddiness of female flesh. As in some of his most daring ceramic work, such as *Vase positif negatif* (see fig. 1), Picasso manipulates the interplay between material and pictorial image, probing the vessel as a utilitarian versus decorative work of art and turning the relation between form and function on its head.

The clarity of the incised female forms demonstrates a painterly agility and ease of articulation unique to Picasso and revelatory of the playful simplicity of his most iconic works on paper. This piece—the first of an edition of 25—is among Picasso's most sought after ceramic production, which as a whole has experienced a significant reevaluation in the last five years. Following the 2014 exhibition *Picasso céramiste et la Méditerranée* at the Musée national de céramique in Paris and Sotheby's white-glove sale of the ceramic collection of Marina Picasso in 2015 (*Picasso: Earth and Fire*, June 25, 2015), Picasso's ceramics have come to be understood as a critical aspect of his wider artistic output and a raw, unfiltered distillate of his creative energy. In particular, the Vallauris works from the early 1950s featuring animate motifs and a natural color scheme are among his most desirable (see fig. 2), as they distill Picasso at both his most experimental and historically engaged.

Alternate view

Fig. 1 Pablo Picasso, *Vase positif negatif*, painted and partially glazed ceramic, sold: Sotheby's, London, June 25, 2015, lot 133 for $572,831

Fig. 2 Pablo Picasso, *Cabri,* painted ceramic manipulated vase, sold: Sotheby's, London, June 25, 2015, lot 175 for $761,159



203

PROPERTY FROM A PRIVATE COLLECTION, MONTREAL

MARC CHAGALL

1887 - 1985

Petite femme-coq

Signed *Chagall*, inscribed *Vence* and dated *1951* (on the reverse)

Painted and glazed ceramic
Diameter: 8⅛ in.; 21 cm

Executed in 1951; this work is unique.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Joseph Liverant, Canada (a gift from the artist)
Thence by descent

LITERATURE

Charles Sorlier, ed., *Les Céramiques et sculptures de Chagall*, Monaco, 1972, no. 96, illustrated p. 113
Sylvie Forestier & Meret Meyer, *Les Céramiques de Chagall,* Paris, 1990, no. 263, illustrated p. 152

$ 30,000-40,000

△ 204

PABLO PICASSO

1881 - 1973

Tête de chèvre

Stamped *Madoura plein feu* and *Empreinte original de Picasso* (on the reverse)

Painted and partially glazed ceramic
Diameter: 16 in.; 40.6 cm

This is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)
Acquired from the above by the present owner

EXHIBITED

's-Hertogenbosch, Museum Het Kruithuis, *Picasso Keramiek*, 1985, n.n., illustrated in color in the catalogue

$ 60,000-80,000

205

PROPERTY OF A DISTINGUISHED AMERICAN COLLECTION

PABLO PICASSO

1881 - 1973

Musiciens et femme

Signed *Picasso* and dated *4.9.67.II* (upper right)

Colored crayon on paper
22 by 29⅝ in.; 55.8 by 75.2 cm

Executed on September 4, 1967.

PROVENANCE

Galerie Louise Leiris, Paris
International Galleries, Chicago (acquired from the above by 1968)
Acquired from the above

EXHIBITED

Paris, Galerie Louise Leiris, *Picasso, Dessins*, 1968, no. 81
Chicago, International Galleries, *Picasso: Drawings 1961-1968*, 1968, no. 21, illustrated in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1967 et 1968,* vol. XXVII, Paris, 1973, no. 515, illustrated pl. 188

$ 200,000-300,000

Powerfully visceral, *Musiciens et femme* was executed as Picasso moved towards the end of his astonishingly productive and creative life. Indeed, Picasso's focus on erotic subjects in his paintings and drawings only increased during his later years, and he executed his chosen subjects with remarkable passion and intensity.

"I have less and less time and I have more and more to say," Picasso commented in his last decade (quoted in Klaus Gallwitz, *Picasso Laureatus*, Lausanne & Paris, 1971, p. 166). In both style and subject matter, the present work reveals the freedom and spontaneity which Picasso permitted himself to embrace in his later work. Picasso depicts the nude resting languorously against cushions, surrounded by musicians and dancers, devoted entirely to her own pleasure yet meeting the onlooker's gaze.

Her pose is reminiscent of Édouard Manet's *Olympia* (see fig. 1), the watershed piece that challenged traditional representations of female sexuality by depicting the nude Olympia with a direct and challenging gaze back onto the viewer's, an artistic choice that both empowered and celebrated female sexuality. *Musiciens et femme* serves as a superb illumination of Picasso's commitment in the later part of his career to revisiting the work of many great masters, particularly the work of Manet, as well as his glorification of female sexuality, a theme which stands as arguably the fundamental cornerstone of his most significant works throughout his career.

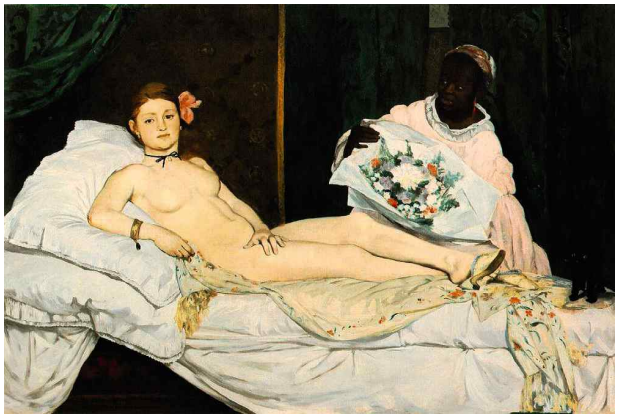
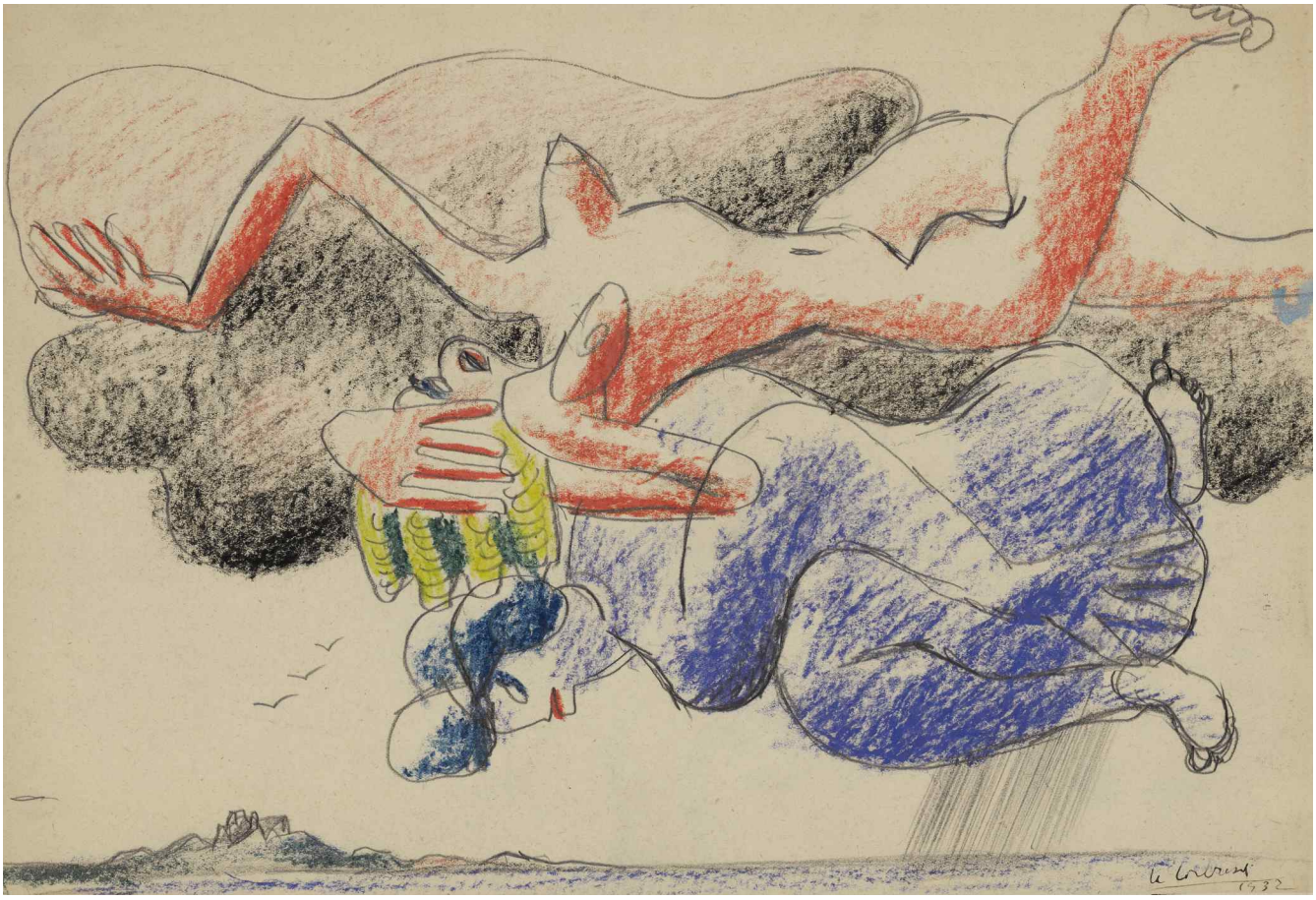


Fig. 1 Édouard Manet, *Olympia*, 1865, oil on canvas, Musée d'Orsay, Paris

4.9.67. II



206

206

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

LE CORBUSIER

1887 - 1965

Femmes nuages rose et bleue

Signed *Le Corbusier* and dated *1932* (lower right)

Pastel, pencil and colored crayon on paper mounted on card
Sheet: 8¼ by 12⅛ in.; 20.9 by 30.7 cm
Mount: 14⅛ by 19½ in.; 36 by 49 cm

Executed in 1932.

The authenticity of this work has been confirmed by Eric Mouchet.

$ 15,000-20,000

PROVENANCE

Estate of the artist
Fondation Le Corbusier, Paris
Heidi Weber, Zurich (acquired from the above in the late 1960s or early 1970s)
Galerie Daniel-Blaise Thorens, Geneva (acquired by 1990)
Private Collection, United States
Michelle Rosenfeld Gallery, New York
Acquired from the above

EXHIBITED

Basel, Galerie Daniel-Blaise Thorens, *Painting and Works on Paper by Le Corbusier*, 1990, n.n.

207

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

PABLO PICASSO

1881 - 1973

Homme terrassant un dragon

Signed *Picasso*, inscribed *Cannes* and dated *le 13.5.56.* (lower right)

Brush and ink on paper laid down on card
16⅝ by 12⅞ in.; 42.1 by 32.7 cm

Executed in Cannes on May 13, 1956.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Private Collection, Paris (a gift from the artist in 1956)
Sale: Christie's, Paris, May 21, 2008, lot 10
Acquired at the above sale

$ 60,000-80,000

207

208

209

208

PROPERTY OF CHEEKWOOD BOTANICAL GARDEN & MUSEUM OF ART, NASHVILLE, TENNESSEE

PABLO PICASSO

1881 - 1973

Homme, femme et enfant

Signed *Picasso* and dated *30.12.66.I* (upper left)

Colored pencil on paper
21½ by 18 in.; 54.6 by 45.7 cm

Executed in Mougins on December 30, 1966.

PROVENANCE

William Waller, Jr., Mississippi
Bequest of the above

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1965 à 1967,* vol. XXV, Paris, 1972, no. 254, illustrated p. 118

$ 60,000-80,000

209

PROPERTY FROM A PRIVATE COLLECTION, INDIANA

PABLO PICASSO

1881 - 1973

Baigneuses

Signed *Picasso* and dated *6.6.61.X* (lower right)

Pencil on paper
12⅞ by 19⅞ in.; 32.7 by 50.4 cm

Executed on June 6, 1961.

PROVENANCE

Private Collection, Indiana
Acquired from the estate of the above in 2017

LITERATURE

Douglas Cooper, *Les Déjeuners*, London, 1963, illustrated pl. 43
Christian Zervos, *Pablo Picasso, Oeuvres de 1961 à 1962,* vol. XX, Paris, 1968, no. 24, illustrated pl. 13

$ 100,000-150,000

210

JOAN MIRÓ

1893 - 1983

Composition

Signed with the initial *M* (lower left); signed *Miró* and dated *16/5/60* (on the *verso*)

Oil and gouache on card scored by the artist
5¼ by 8 in.; 13.3 by 20.3 cm

Executed on May 16, 1960.

ADOM has confirmed the authenticity of this work.

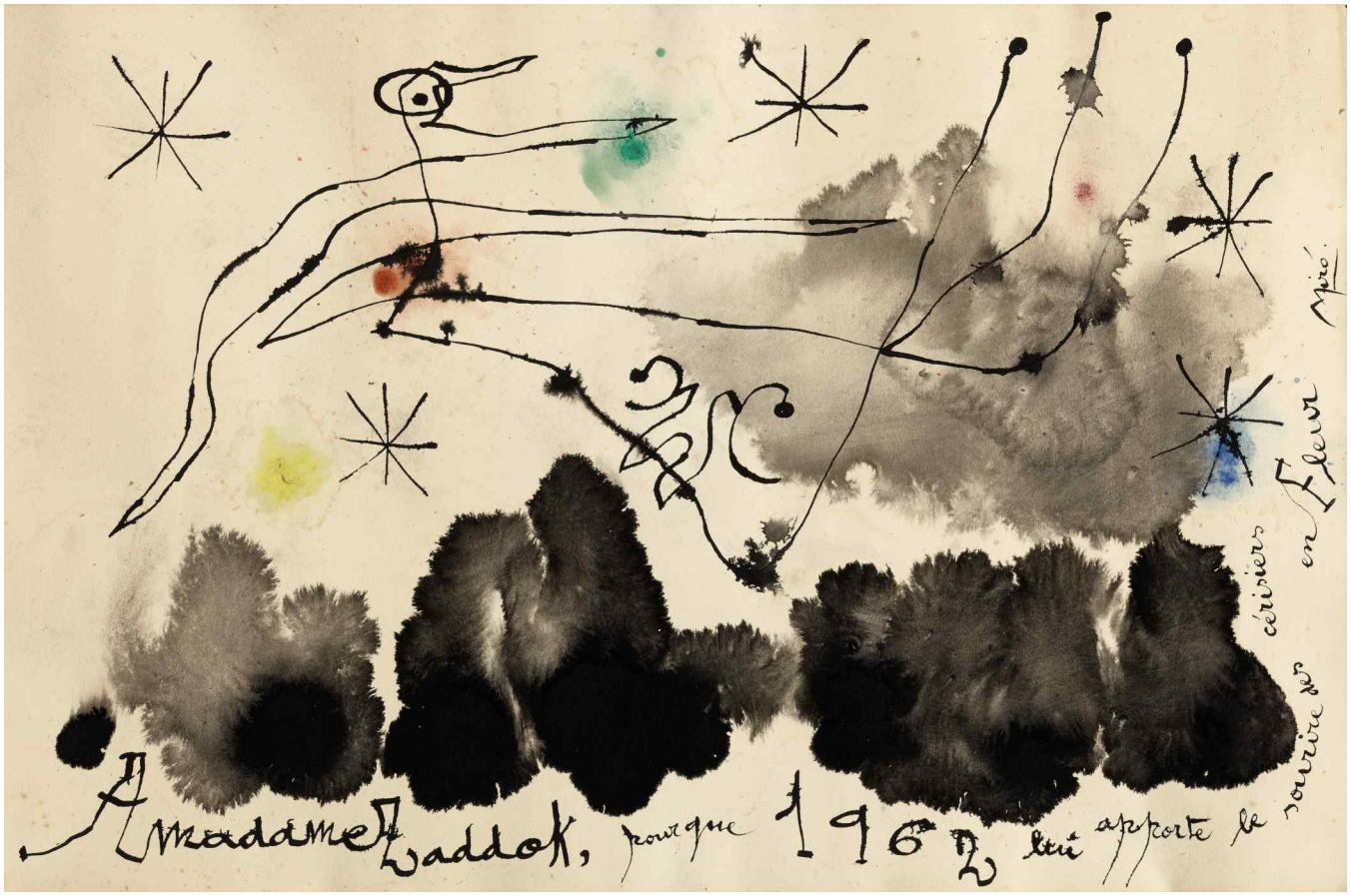
$ 40,000-60,000

PROVENANCE

Galerie Maeght, Paris
Dino Fabbri, Milan
Private Collection, Monaco (and sold: Sotheby's, London, November 30, 1988, lot 555)
Acquired at the above sale by the present owner

LITERATURE

Jacques Dupin, *Miró*, Paris, 1961, no. 964, illustrated p. 557
Jacques Dupin, *Joan Miró, Life and Work*, New York, 1962, no. 964, illustrated p. 573
Yvon Taillandier, *Creación Miró 1961*, Barcelona, 1962, illustrated in color p. 42
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné. Paintings*, vol. IV, Paris, 2002, no. 1102, illustrated in color p. 76



211

JOAN MIRÓ

1893 - 1983

Composition pour Madame Zadok

Signed *Miró* and dedicted *A Madame Zadok, pour que 1962 lui apporte le sourire des cérisiers en fleur* (along bottom & right edges)

Brush and ink and watercolor on paper
16½ by 25¼ in.; 40.5 by 64 cm

Executed in 1962.

$ 70,000-90,000

PROVENANCE

Genia Zadok, New York (acquired directly from the artist and sold: Sotheby's, New York, October 7, 1988, lot 188)
Acquired at the above sale by the present owner

LITERATURE

Jacques Dupin & Ariane Lelong Mainaud, *Joan Miró, Catalogue Raisonné. Drawings,* vol. III, Paris, 2012, no. 1726, illustrated in color p. 61

PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

JOAN MIRÓ

1893 - 1983

Femmes devant l'horizon

Signed *Miró* (toward upper right); signed *Miró* and dated *Montroig 27-8-1942* (on the *verso*)

Black crayon, pastel and ink wash on paper scored by the artist
18⅞ by 26⅝ in.; 48 by 67.7 cm

Executed in Montroig on August 27, 1942.

PROVENANCE

Pierre Matisse Gallery, New York
Galerie Europe, Paris
Marlborough Gallery, London
Donald Morris Gallery, Inc., Birmingham, Michigan
Fuji Television Gallery, Tokyo
Richard Gray Gallery, Chicago
Peder Bonnier, Inc., New York
Maria Estelrich, New York
Acquired from the above in 1994

LITERATURE

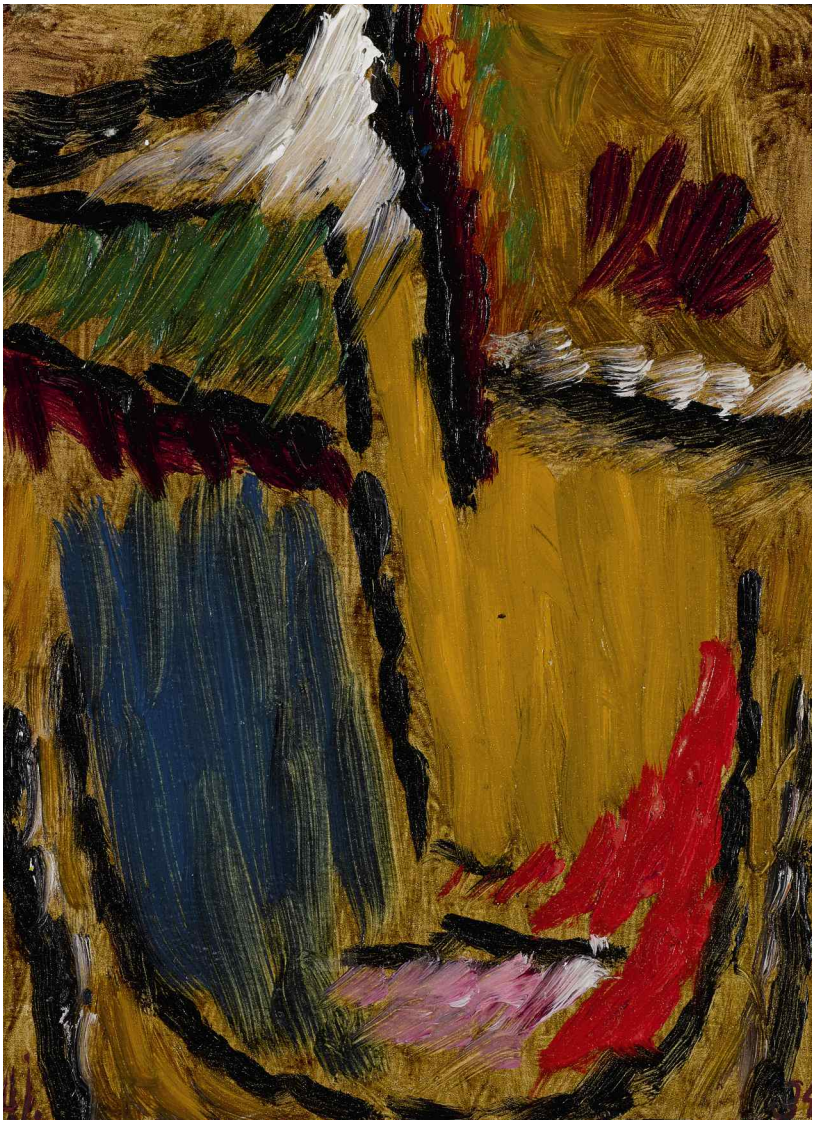
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Drawings II 1938-59,* vol. II, Paris, 2010, no. 979, illustrated p. 100

The advent of the Spanish Civil War in 1936 prevented Joan Miró from living in his home country for several years. Finally returning in 1940, the artist began to explore a wide range of media, though working on a small scale, due in no small part to limited supply of materials available in post-war Spain. The period from 1940 to 1945 proved pivotal in the forging of Miró's distinctive style from this point onward, devising the visual vocabulary of elements that would populate his paintings and drawings for the remainder of his career. Whereas in the mid-1920s Miró experimented with poetic titles, sometimes transcribing them directly to the canvas, by the early 1930s he abandoned any titles except those of the most non-descriptive variety (e.g. *Personnage*, *Figure*, etc.), so as to avoid false interpretations of artwork. Yet he returned to more descriptive and poetic titles by the early 1940s, many of which he was inspired to create during the act of painting.

Femmes devant l'horizon exemplifies Miró's interest the female form as a motif, which would recurrently appear in his art throughout his long and varied career. Here, the figures he renders appear to float in an unidentified dreamscape. Miró frequently spoke about the relationship between dreams and his artistic creations, leading him to explore the use of empty reserve in his works, stating, "I wanted my spots to seem open to the magnetic appeal of the void, to make themselves available to it. I was very interested in the void, in perfect emptiness. I put it into my pale and scumbled grounds, and my linear gestures on the top were the signs of my dream progression" (quoted in Margit Rowell, ed., *Joan Miró, Selected Writings and Interviews,* Boston, 1986, p. 264).

$ 100,000-150,000

Miró



213

PROPERTY FROM A PRIVATE COLLECTION, VIRGINIA

ALEXEJ VON JAWLENSKY

1864 - 1941

Meditation

Signed with the initials *A.J.* (lower left); dated *34.* (lower right); signed *A. Jawlensky*, dated *1934.* and numbered *N.53.* (on the *verso* of the mount)

Oil on paper mounted on card
Sheet: 7⅛ by 5⅜ in.; 18 by 13.6 cm
Mount: 11½ by 9½ in.; 29.2 by 24.3 cm

Painted in 1934.

$ 50,000-70,000

PROVENANCE

Frankfurter Kunstkabinett, Frankfurt
Paul & Virginia Fontaine, Texas & Guadalajara (acquired by 1954)
Thence by descent

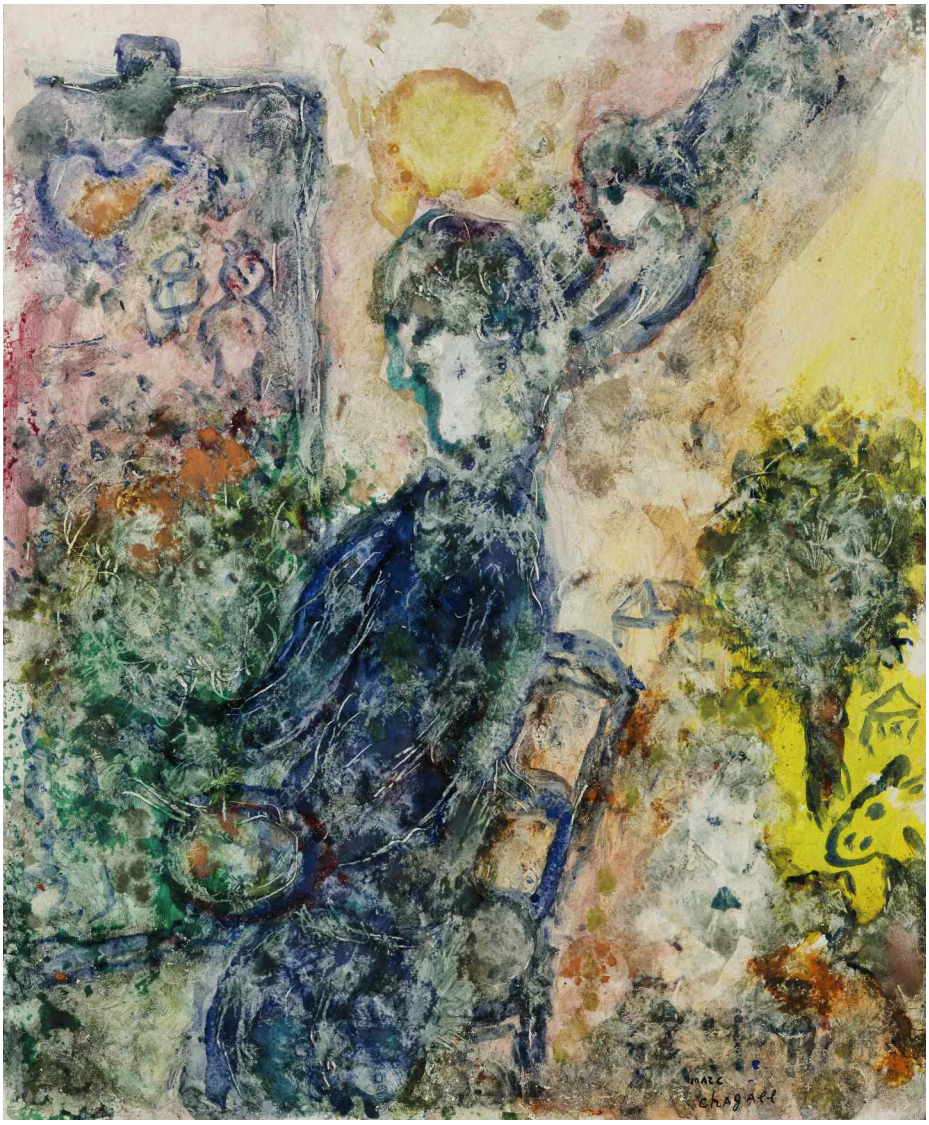
EXHIBITED

Frankfurt, Frankfurter Kunstkabinett, *Alexej von Jawlensky,* 1954, no. 49-53 (titled *Späte Köpfe*)
San Antonio, Texas, The Marion Koogler McNay Art Museum, 1999 (on loan)

LITERATURE

Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, 1934-37*, vol. III, London, 1992, no. 1502, illustrated in color p. 65

Painted in 1934, the present portrait is a wonderfully vivid composition. With its strong colors and vigorous brushwork, this work reflects the profound impression the stylistic developments of the Fauves made on the artist. Enriched by these influences, the present work is a wonderful testimony to the artist's evolution of a personal aesthetic, marking the painter's maturation into one of the most important German Expressionist artists.



214

MARC CHAGALL

1887 - 1985

Le Peintre à la palette

Stamped *Marc Chagall* (lower right)

Tempera on board
18⅜ by 15 in.; 46.7 by 38.1 cm

Painted in 1983.

PROVENANCE

Private Collection, United States (and sold: Matsart Auctioneers and Appraisers, Jerusalem, February 19, 2013, lot 73)
Private Collection, United States
Acquired from the above by the present owner

The authenticity of this work has kindly been confirmed by the Comité Chagall.

$ 250,000-350,000

Le Peintre à la palette, a delicate self portrait completed near the end of Chagall's life, is a beautiful example of the artist's career-long dedication to experimenting with self-portraiture, translating dream imagery to canvas and playing with color and light. Chagall places himself at the center of this composition seated in front of his easel, adorned in deep hues of ocean-like blues and greens. Just above the artist's head flies an ethereal figure looking along with him at his work: a muse-like symbol that physically represents Chagall's artistic vision and inspiration creating an image that beautifully displays the artist's ability to render imagination physically.

Chagall found a strong affinity between painting and dreaming, which was something he not only explored through iconography, but also through his use of color and painterly style. Saturated hues of pink, yellow, green, red, and blue dance across this piece, producing an ethereal scene further punctuated by the soft brushstrokes that cause the figures to at times be indistinct and to even blend together nearly to the point of abstraction. Picasso, who lived near Chagall in Saint-Paul-de-Vence during the later years of his life, once spoke to Francoise Gilot of his palette: "When Matisse dies, Chagall will be the only painter left who understands what color is... His canvases are really painted, not just tossed together. Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has" (quoted in Françoise Gilot, *Life with Picasso*, New York, 1989, p. 282).

215

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

MARC CHAGALL

1887 - 1985

L'Ane au violoncelle ou Cirque au soleil ou Variante du "Cirque sur fond noir"

Signed *Chagall Marc* (lower right)

Gouache, tempera, pastel, brush and ink and pencil on paper
19½ by 25½ in.; 49.5 by 64.7 cm

Executed in 1969.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Findlay Galleries, New York
Private Collection, New Jersey (acquired from the above in 1978)
Thence by descent

$ 700,000-1,000,000

Ever since his childhood, when he had seen the acrobats in the streets of the Russian town of Vitebsk, Marc Chagall was fascinated by the circus and its theater. On moving to Paris in the 1920s, he frequented *Cirque d'hiver* with art dealer Ambroise Vollard—a circus enthusiast who had his own private loge there. From the 1920s to the end of his working career, Chagall would depict jugglers and acrobats, circuses and clowns, with sustained color and exuberance: their bright and brilliant invasion into the regular pace of everyday life, an allegory for his own art.

For Chagall, the circus was the captivating conduit between the tangible world that encircled him and the hyper-reality of his pictorial world. Trapeze artists defying gravity and animals performing tricks echoed and informed the floating figures and creatures of his canvases. The breath-taking colors, style and energy compelled and inspired him. He observed: "These clowns, bareback riders and acrobats have made themselves at home in my visions. Why? Why am I so touched by their make-up and their grimaces? With them I can move toward new horizons. Lured by their colors and make-up, I dream of painting new psychic distortions" (quoted in Jacob Baal-Teshuva, ed., *Chagall: A Retrospective*, Southport, 1995, p. 196).

The present work sees a group of performers, in some form of routine, each contending for the attention of the viewer. In the ring with them are familiar characters from Chagall's distinctive visual vocabulary: a miniature bird, an over-sized cockerel and a cello-playing goat. Audience members are softly denoted in the background as mute observers. By contrast, the vibrancy of the circus floor is rendered in light brushstrokes and a bold palette that sees hues of red, green, blue and yellow fluently combine. Pablo Picasso—with whom Chagall was known to have had a competitive working relationship—adroitly observed of the Eastern European artist: "When Matisse dies, Chagall will be the only painter left who still knows what color is" (quoted in *Marc Chagall. Ursprung und Wege* (exhibition catalogue), Stadhalle, Balingen & Musée d'art moderne et d'art contemporain, Liège, 1998, p. 12).

Fig. 1 Marc Chagall, *Le Grand cirque*, 1956, oil and gouache and canvas, sold: Sotheby's, New York, November 14, 2017, lot 48 for $16,034,000

The *verso* of the present work

CHAGALL
MARC

PAUL KLEE

1879 - 1940

Wildes Tier im Bann (Wild Animal at Bay)

Signed *Klee* (upper left); titled, dated *1939* and numbered *U1* (on the artist's mount)

Gouache, watercolor and pencil on paper mounted on paper
Sheet: 9⅞ by 10⅝ in.; 25.1 by 27 cm
Mount: 13½ by 19¾ in..; 34.3 by 50.2 cm

Executed in 1939.

PROVENANCE

Lily Klee, Bern (the artist's widow; acquired in 1940)
Klee-Gesellschaft, Bern (acquired from the above in 1946)
Galerie Rosengart, Lucerne (acquired from the above in 1950)
Galerie Feilchenfeldt, Zurich (acquired from the above in 1950)
Frederick C. Schang, South Norwalk, New York
Private Collection, Texas (and sold: Sotheby's, New York, November 12, 1987, lot 181)
Simon/Neuman Galleries, New York (acquired at the above sale)
Satani Gallery, Toyko
Acquired from the above by the present owner

$ 180,000-250,000

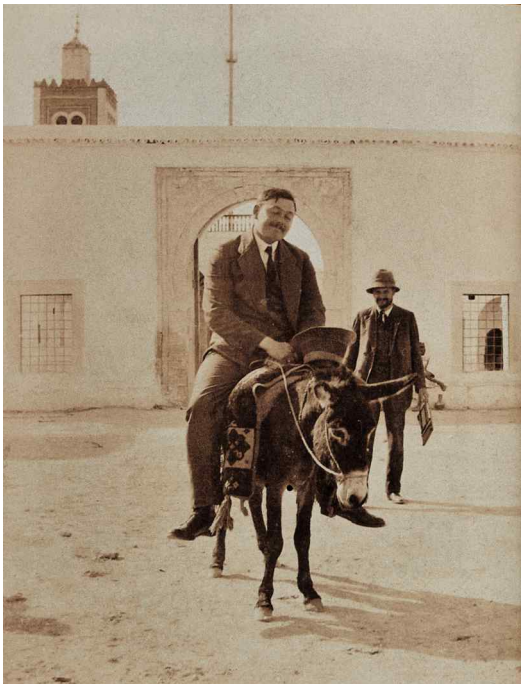


Fig. 1 August Macke riding a donkey with Paul Klee behind, Kairoun, Tunisia in 1914

EXHIBITED

Lucerne, Galerie Rosengart & traveling, *Paul Klee*, 1948-49, no. 52
Munich, Haus der Kunst, *Paul Klee*, 1954, no. 207
Tokyo, Santani Gallery, *Paul Klee*, 1990, no. 27, illustrated in the catalogue

LITERATURE

Frederick C. Schang, Paul *Klee, Collection of F.C. Schang*, South Norwalk, 1952, no. 46
Frederick C. Schang, *Paul Klee, Collection of F.C. Schang*, South Norwalk, 1953, no. 46
The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee, Catalogue Raisonné*, vol. VIII, London, 2004, no. 7965, illustrated p. 149 & in color p. 120

Executed in 1939, the most productive year in Klee's career, *Wildes Tier im Bann* is a fantastic and vivid example of the artist's ability to blend natural elements and geometric forms into a captivating and dream-like image. Verging between abstraction and figuration, this image of a beast is built of bold colors divided by thick outlines. The resulting highly stylized form is simultaneously playful yet ominous, the dangerous creature at bay surely not unrelated to the charged atmosphere of Europe on the brink of war. Indeed, *Wildes Tier im Bann* displays the strength and confidence of execution characteristic of the artist's best works.

Against the backdrop of pre-war Europe, 1939 marked a period of particularly great international recognition and success for Klee. The year marked the occasion of his sixtieth birthday, and numerous articles lauding him as a pioneer of artistic modernism were published in Switzerland and abroad, cementing Klee's legacy as one of the most significant artists of his generation.

1939 U 1
wildes Tier im Bann

217

EMIL NOLDE

1867 - 1956

Weisse und rote Dahlien (White and Red Dahlias)

Signed *Nolde* (lower right)

Watercolor on paper
8¾ by 10¼ in.; 22.2 by 26 cm

Executed *circa* 1925-30.

The authenticity of this work has been confirmed by Dr Manfred Reuther.

PROVENANCE

Sale: Ketterer Kunst, Stuttgart, May 21-22, 1960, lot 462
Private Collection, Europe (acquired at the above sale)
Private Collection, Europe (by descent from the above and sold: Christie's, London, February 5, 2010, lot 227)
Acquired at the above sale by the present owner

$ 60,000-80,000

218

PROPERTY FROM A PRIVATE COLLECTION

OTTO MUELLER

1874 - 1930

Zwei Frauen (Two Girls)

Signed *Otto Mueller* (lower right); signed *Mueller* (on the *verso*)

Crayon, watercolor and pastel on paper
13½ by 19⅞ in.; 34.2 by 50.4 cm

Dr. Mario-Andrea von Lüttichau & Dr. Tanja Pirsig-Marshall will include this work in their forthcoming *catalogue raisonné*.

PROVENANCE

Ralph Harmon Booth, Grosse Pointe, Michigan (acquired in Berlin in the late 1920s)
Thence by descent

$ 60,000-80,000

219

GEORGE GROSZ

1893 - 1959

Strassenszene, Berlin, Jugendzeit, Quallen (Street Scene, Berlin, Youth, Urchins)

Signed *Grosz* (lower right); numbered *No 16* and inscribed *Quallen* (lower left); signed *George Grosz*, numbered *No 1* and inscribed *11 Cassierer* and *Jugendzeit* (on the *verso*)

Watercolor and pen and ink on paper
19¾ by 28⅛ in.; 50.1 by 71.4 cm

Executed in 1925.

The authenticity of this work has been confirmed by Ralph Jentsch.

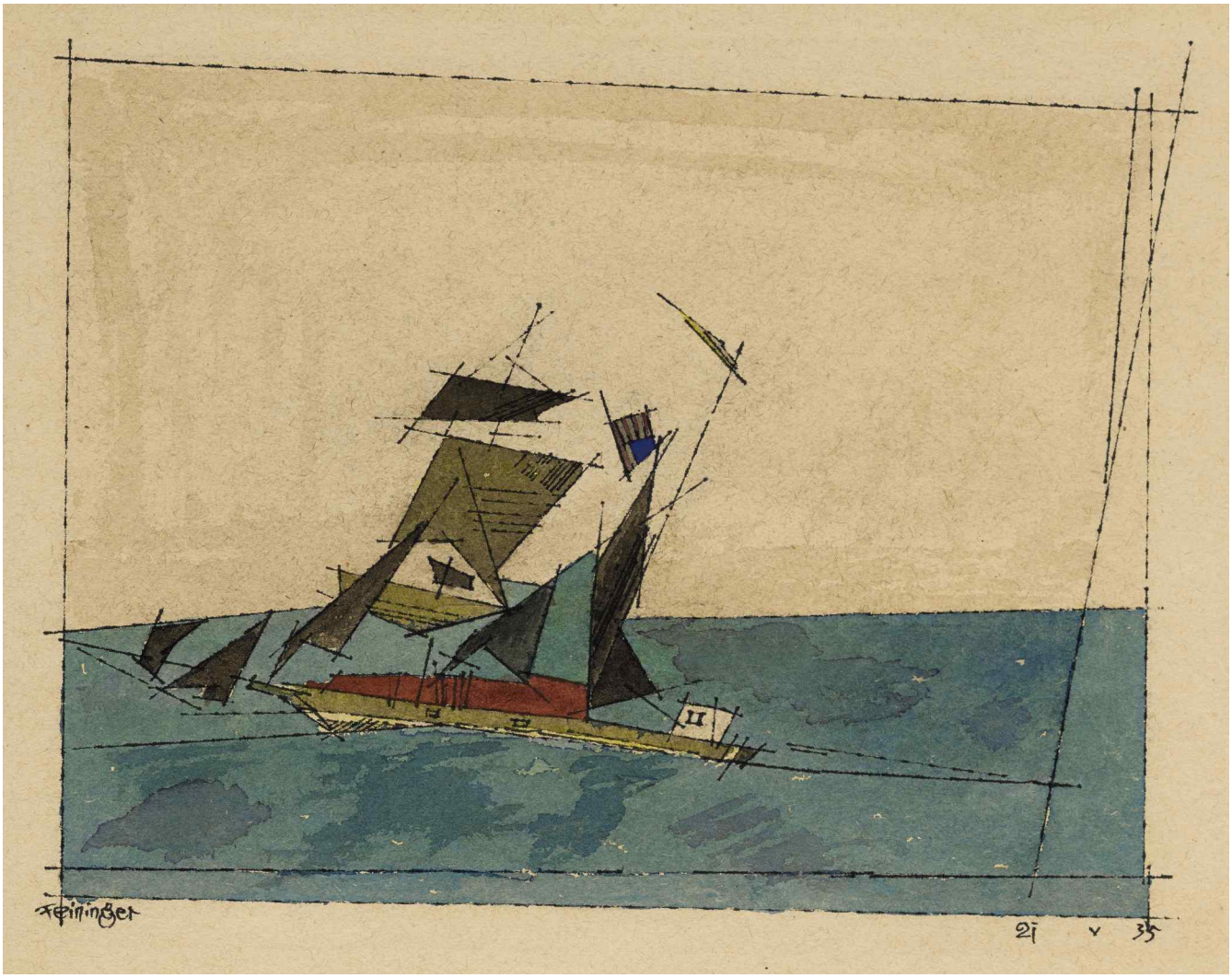
PROVENANCE

The artist's studio, Berlin
Galerie Alfred Flechtheim, Berlin
Oscar F. Mayer, Chicago (acquired from the above at the Chicago exhibition in 1931)
Private Collection, Chicago (by descent from the above)
Acquired from the above by the present owner

EXHIBITED

Berlin, Galerie Alfred Flechtheim, *George Grosz*, 1926, no. 6 (titled *Jugendzeit*)
Chicago, Art Institute of Chicago, *The Eleventh International Exhibition: Watercolors, Pastels, Drawings, Monotypes and Miniatures*, 1931, no. 104

$ 10,000-15,000



220

LYONEL FEININGER

1871 - 1956

Sailing Ship

Signed *Feininger* (lower left)*;* dated *21 v 35* (lower right)

Watercolor and pen and ink on paper
8⅞ by 11⅝ in.; 22.5 by 29.4 cm

Executed on May 21, 1935.

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1491-04-06-18.

PROVENANCE

Private Collection, Wisconsin
Acquired from the above by the present owner

$ 20,000-30,000

221

PROPERTY SOLD TO BENEFIT THE NEWARK MUSEUM ACQUISITION ENDOWMENT

DIEGO RIVERA

1886 - 1957

Russian Family

Signed *D. Rivera.* and dated *28* (lower center)

Watercolor on paper mounted on board
14½ by 18 in.; 36.8 by 45.7 cm

Executed in 1928.

We wish to thank Professor Luis-Martín Lozano for his kind assistance in confirming the authenticity of this lot.

PROVENANCE

Mr. & Mrs. Bayard L. England, New Jersey
A gift from the above in 1967

LITERATURE

Maria Estela Duarte, *Diego Rivera y la experiencia en la URSS*, Mexico City, 2017, discussed n.p.

$ 15,000-20,000

222

PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

GEORGE GROSZ

1893 - 1959

Passanten (Passersby)

Stamped *Grosz* (lower right); titled (lower left); signed *G. Grosz*, titled and extensively inscribed (on the *verso*)

Watercolor and pen and ink on paper
20½ by 25 in.; 52 by 63.5 cm

Executed *circa* 1929.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the artist, Berlin
Acquired *circa* 1964

$ 50,000-70,000

PROPERTY FROM AN IMPORTANT CANADIAN ESTATE

MARC CHAGALL

1887 - 1985

L'Homme sur le toit

Signed *Mark Chagall* (lower right)

Gouache, watercolor, brush and ink, pastel and pencil on paper laid down on card
19⅝ by 13¾ in.; 50.1 by 34.9 cm

Executed *circa* 1920-22.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Laing Galleries, Toronto
Acquired from the above before 1961

LITERATURE

Franz Meyer, *Marc Chagall, Life and Work*, New York, 1961, no. 331, illustrated n.p.

$ 200,000-300,000

Employing a Cubist aesthetic typical of his work of the later 1910s and early 1920s, Chagall delicately crafts a fantastical dreamscape in *L'Homme sur le toit*. The scene features imagery evocative of so many of his works from this period, including the paradoxical flying peasant figure (not unrelated to the green-clad Rabbi of *Jour de fête (Le Rabbin au citron);* see fig. 1), here depicted on a rooftop like some of Chagall's somnambulists of a decade prior, not to mention the characteristic wooden architecture of Vitebsk, the village where the artist was born and where he is understood to have executed the present work. Chagall had planned his return to Vitebsk in 1914 to be brief, but political circumstances prohibited his return to Paris until 1922. In June 1914 Chagall traveled to Berlin to attend the opening of his first one-man show consisting of 40 oils and 160 gouaches at Herwarth Walden's Galerie der Sturm. Later that month he returned to Vitebsk to attend his sister's wedding. It had been his intention to stay for three months before returning to Paris, but the outbreak of World War I made this impossible and he remained in Russia for the next eight years. After experiencing the excitement of Paris and Berlin, the provincial atmosphere of Vitebsk depressed him at first, but he soon found that the rich cultural and religious life of his birthplace offered a remarkable range of subject matter for him to explore.

As Jean-Michel Foray writes, "No other artist in the Parisian avant-garde of the early twentieth century explicitly depicted scenes from the Torah or Genesis vis-a-vis the cubist formal principles of fragmentation and deconstruction... To put it another way, at the precise moment when the avant-garde was moving away from figuration, narrative compositions, and genre painting in favor of formalism and abstraction, Chagall reintroduced traditional themes and religious subject matter. This decision, though defining for Chagall, represented the beginning of a deep rift between the artist and the avant-garde" (Jean-Michel Foray, *Marc Chagall* (exhibition catalogue), San Francisco Museum of Modern Art, San Francisco, 2003, p. 64).

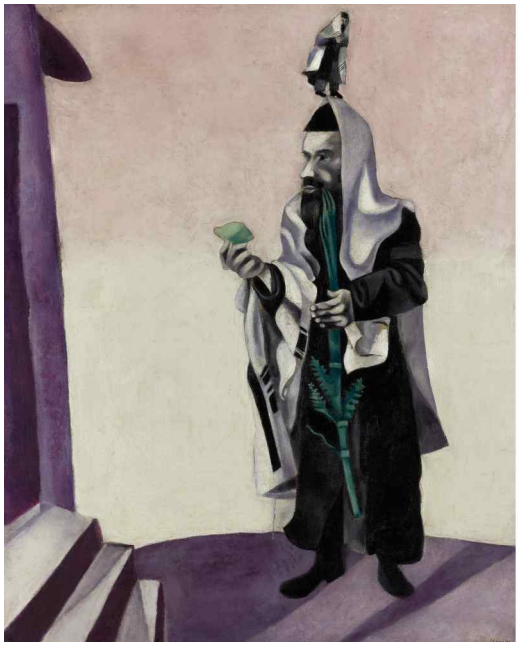
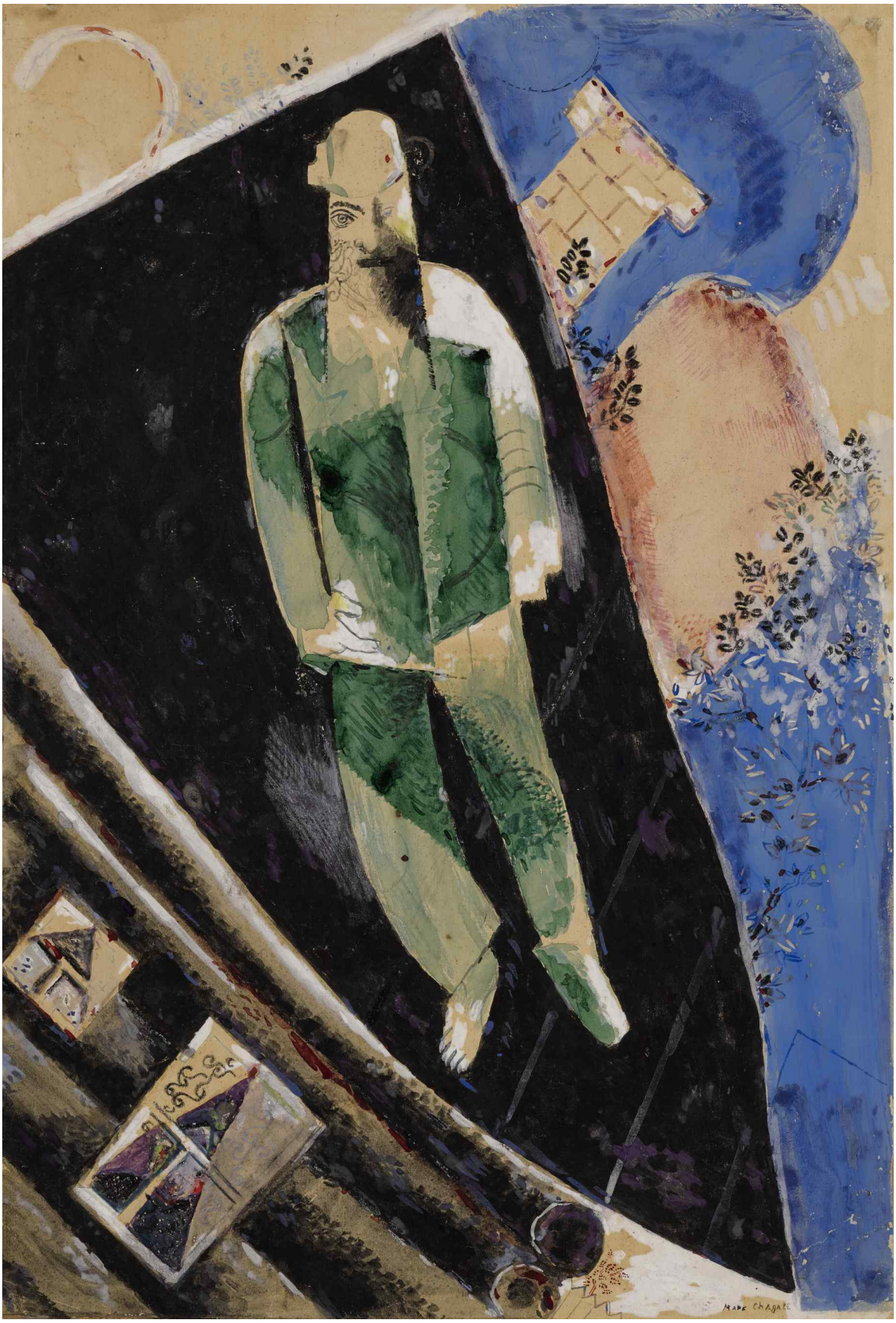


Fig. 1 Marc Chagall, *Jour de fête (Le Rabbin au citron)*, *circa* 1924, oil on canvas, sold: Sotheby's, New York, November 2, 2010, lot 41 for $3,442,500


MARC CHAGALL

PROPERTY FROM A TEXAS ESTATE

BERNARD BUFFET

1928 - 1999

Tête de clown au chapeau melon fond jaune

Signed *Bernard Buffet* and dated *68* (lower right)

Oil on canvas
28¾ by 21¼ in.; 73 by 53.9 cm

Painted in 1968.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Galerie David et Garnier, Paris
Acquired in the 1970s

$ 150,000-250,000

Bernard Buffet was only eighteen years old when he exhibited his first work, a self portrait, at the Galerie des Beaux-Arts in Paris. The show placed Buffet in the spotlight, where he would remain for the rest of his life. For an artist who would spend the next fifty-three years in the public eye, entertaining his public not only with his artwork but with his persona of a brilliant and complex *artiste*, direct self portraits in his art of the 1960s onward are surprisingly rare.

Around 1955, paintings of clowns appear in Buffet's work. Arguably the most important subject for the artist, the clown remained a consistent preoccupation in each decade of his career, even in the last year of his life. Equal parts cheerful and disturbing, these tragically comic images embody the dual aesthetic of Buffet's oeuvre. The present work, from 1968, is a striking example from his most protean and important period of work. Indeed, the clown may easily be understood to be an avatar for Buffet himself.

The theatrical clown's roots lie in both classical Greek theater and in the medieval court jester, who, under the guise of entertainment, could safely make fun of the lord and thus reveal the fallible man behind the regal mask. Shakespeare also drew on this tradition, endowing his jesters with scenes of high buffoonery we well as richly profound observations on the complexities and truths of human existence. Picasso, like Buffet, used such figures to the same end, employing actors from the *Commedia dell'arte* as surrogates for himself and his circle of immediate friends.

Fig. 1 Bernard Buffet with *Autoportrait*, 1955. Photograph by Dmitri Kessel

Bernard
Buffet
68

225

226

225

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

BERNARD BUFFET

1928 - 1999

Soucis rouges sur un guéridon

Signed *Bernard Buffet* and dated *67* (lower left)

Oil on canvas
25½ by 21¼ in.; 64.7 by 53.9 cm

Painted in 1967.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Galerie David et Garnier, Paris
Wally Findlay Galleries, New York
Acquired from the above in 1969

$ 40,000-60,000

226

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

BERNARD BUFFET

1928 - 1999

Pommiers en fleurs

Signed *Bernard Buffet* and dated *65* (upper right)

Oil on canvas
32 by 45¾ in.; 81.2 by 116.2 cm

Painted in 1965.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Galerie David et Garnier, Paris
Wally Findlay Galleries, New York
Acquired from the above

$ 60,000-80,000

227

MARC CHAGALL

1887 - 1985

Les Amoureux aux trois bouquets

Signed *Marc Chagall* (lower right); signed *Marc Chagall* and dated *1980* (on the reverse)

Oil on canvas
21¼ by 28¾ in.; 54 by 73 cm

Painted in 1980.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Estate of the artist
Private Collection, United States
Acquired by the present owner *circa* 1991

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

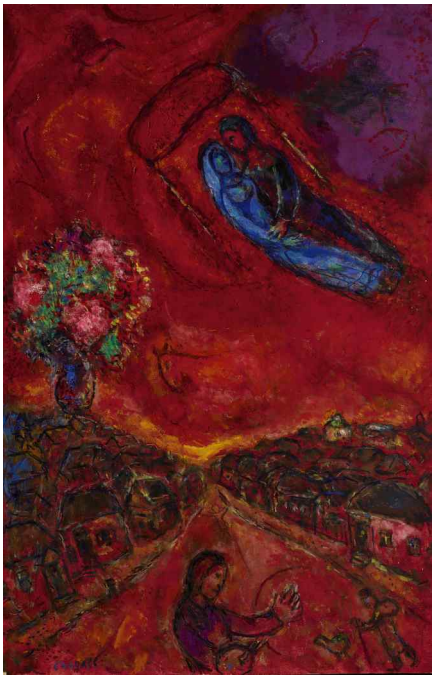
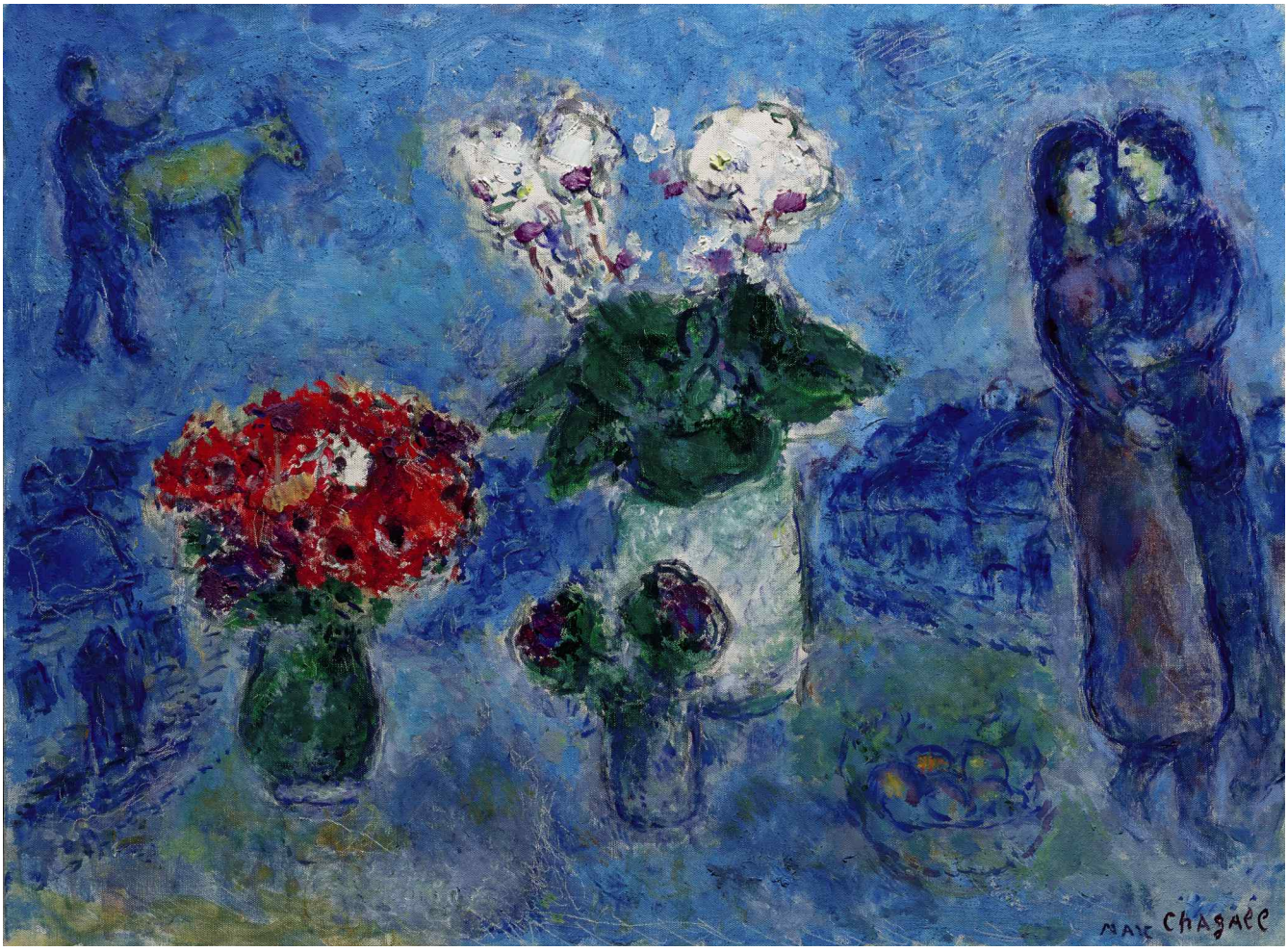


Fig. 1 Marc Chagall, *Les Amoureux dans le ciel rouge*, *circa* 1978, oil, tempera and colored ink on canvas, sold: Sotheby's, New York, May 16, 2017, lot 49 for $3,132,500

Painted in 1980, Chagall's *Les Amoureux aux trois bouquets* is a quintessential example of Chagall's mastery in assembling an array of folkloric images in a dense and colorful composition. This work contains several of the most crucial elements in the artist's pictorial iconography: symbols of his agrarian roots, bouquets of flowers and landscapes evoking the villages of his childhood home in Belarus. As of the early 1920s, shortly after Chagall's marriage to his first wife Bella in 1915, bouquets of flowers become a symbol of romantic love in Chagall's work, and he continued to use the motif of flowers constantly throughout his career. Each figure in the present work is rendered through a matrix of intense colors and spatial experimentation that epitomizes Chagall's strongest work, reflecting his own very personal delight in the act of painting.

The journalist Alexander Liberman, who visited Chagall in Vence in the late 1950s, eloquently described the intricacy of Chagall's mature paintings: "Like a human being, a Chagall painting reveals its rich complexity only if one has lived with it and in it, in the way the artist has during its creation. One must look at his paintings closely to experience their full power. After the impact of the overall effect, there is the joy of the close-up discovery. In this intimate scrutiny, the slightest variation takes on immense importance. We cannot concentrate for a long time; our senses tire quickly and we need, after moments of intense stimulation, periods of rest. Chagall understands this visual secret better than most painters; he draws our interest into a corner where minute details hold it, and when we tire of that, we rest, floating in a space of color, until the eye lands on a new small island of quivering life" (Alexander Liberman, "The Artist in His Studio" in Jacob Baal-Teshuva, ed., *Chagall: A Retrospective*, New York, 1995, p. 337).

The centrality and abundance of the brightly blossoming flowers in *Les Amoureux aux trois bouquets* evoke a sense of abundance and plenty. At the time of this work's creation Chagall was living in the hilltop town of Saint-Paul-de-Vence, a small town on the French Riviera that became a thriving artistic center after World War II. Chagall described his life in Vence as "a bouquet of roses" (quoted in Sidney Alexander, *Marc Chagall: A Biography*, New York, 1978, p. 492). The duality between lovers and flowers took on a central role in his work around 1924, when Chagall discovered the beauty of the landscape in the Seine valley, which he explored with his friends Robert and Sonia Delaunay on the long walks they took together, not to mention the numerous flowers in the South of France he saw on his visit to the region that year. André Breton discussed the ephemeral nature of Chagall's painting stating: "No work was ever so resolutely magical: its splendid prismatic colors sweep away and transfigure the torment of today and at the same time preserve the age old spirit of ingenuity in expressing everything which proclaims the pleasure principle: flowers an expression of love" (quoted in Jacob Baal-Teshuva, *ibid.*, p. 153).


Marc Chagall

228

228

JEAN DUFY

1888 - 1964

Bois de Boulogne

Signed *Jean Dufy* (lower right)

Watercolor and gouache on paper laid down on board
18⅝ by 24¾ in.; 47.3 by 62.9 cm

Executed *circa* 1949-51.

PROVENANCE

Mary Madigan, New York (and sold by the estate: Christie's, New York, February 18, 1988, lot 163)
Acquired at the above sale by the present owner

LITERATURE

Jacques Bailly, *Catalogue raisonné de l'oeuvre de Jean Dufy*, vol. I, Paris, 2002, no. J.391, illustrated p. 233

$ 25,000-35,000

229

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

JEAN DUFY

1888 - 1964

Haute école

Signed *Jean Dufy* and dated *28* (lower right)

Oil on canvas
32 by 25¾ in.; 81.2 by 65.4 cm

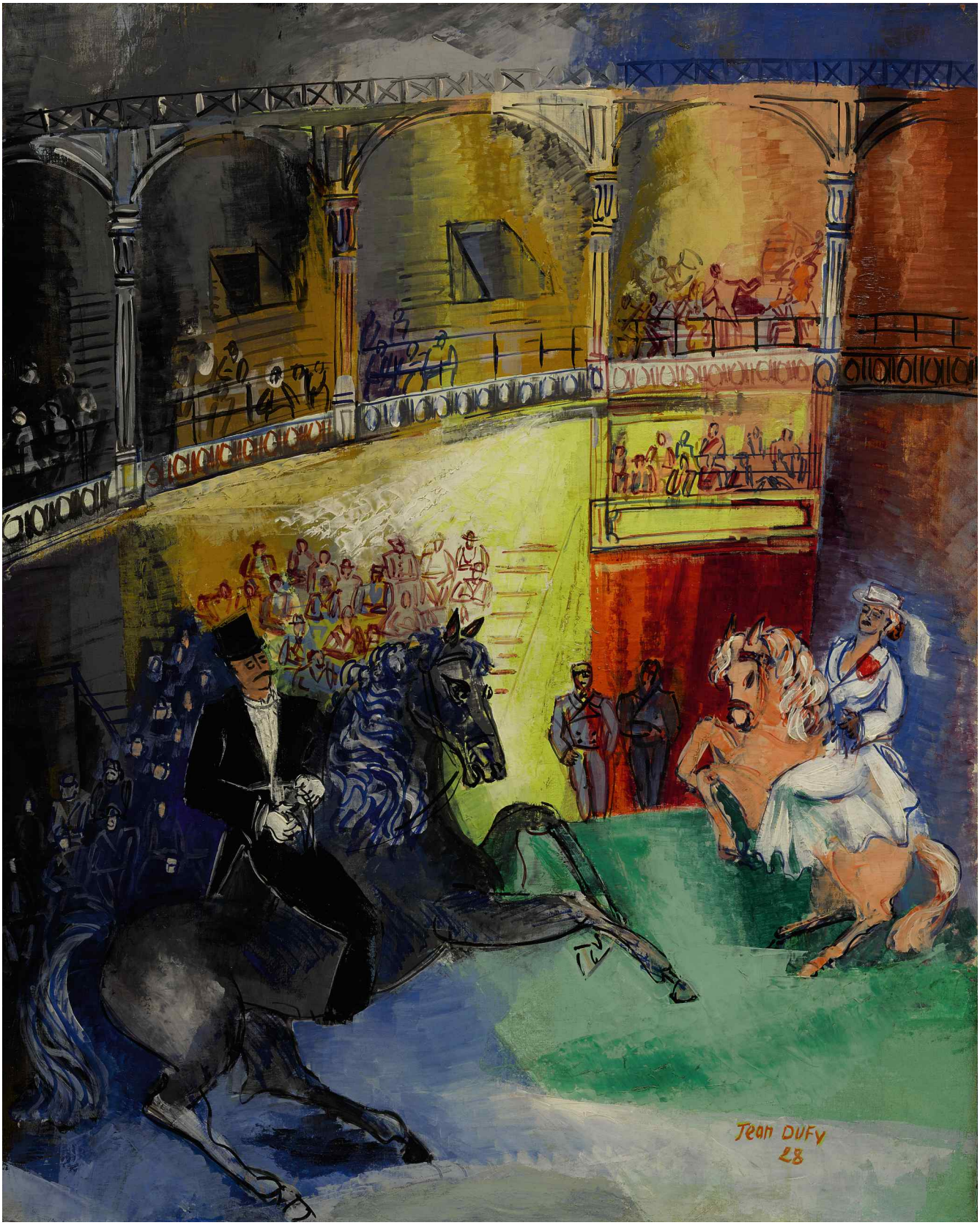
Painted in 1928.

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

PROVENANCE

Galerie Felix Vercel, New York
Acquired from the above by 1969

$ 60,000-80,000



229

230

MAURICE DE VLAMINCK

1876 - 1958

Paysage de neige

Signed *Vlaminck* (lower left)

Oil on canvas
23¾ by 28¾ in.; 60.3 by 73 cm

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Maurice de Vlaminck digital database, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Private Collection, Los Angeles (and sold: Sotheby's, New York, November 12, 1987, lot 411)
Private Collection, Japan (acquired at the above sale)
Sale: Artcurial, Paris, December 9, 2003, lot 180
Acquired at the above sale by the present owner

EXHIBITED

Geneva, Musée de l'Athenée, *Maurice de Vlaminck, du fauvisme à nos jours*, 1958, n.n.

$ 70,000-90,000

231

Property from the
JACK & BONITA GRANVILLE WRATHER COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Bateau de pêche

Signed *Vlaminck* (lower right)

Oil on canvas
22 by 25¼ in.; 56 by 64.8 cm

Painted in 1913-14.

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

PROVENANCE

Olsen & Wang Kunsthandel, Kristiania (Oslo) (acquired by 1925)
O'Hana Gallery, London
Wally Findlay Galleries, Palm Beach
Private Collection, Los Angeles (acquired from the above in 1970)
Thence by descent

$ 50,000-70,000

232

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Pêcheurs près d'un pont

Signed *Vlaminck* (lower right)

Oil on canvas
28⅞ by 36¼ in.; 73.1 by 92 cm

Painted in 1912.

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

PROVENANCE

Stephen Hahn, New York
Private Collection, New York (acquired from the above in the 1970s)
Thence by descent

$ 250,000-350,000

The present work depicts the river Seine near Chatou, a small town located just northwest of Paris. Vlaminck, who moved to this region at the age of sixteen, was deeply attached to the local landscape which he strove to render in his paintings with the utmost intensity. Pierre-Auguste Renoir had also painted the Chatou bridge as early as 1881, and the area to this day is known as *L'Île des Impressionnistes,* reflecting this rich tradition of artists working in the area around the village and its bridge (see fig. 1). It was in Chatou that one of the critical partnerships at the core of the Fauve movement began with the chance meeting of Vlaminck and André Derain in June 1900, when their outbound train derailed shortly after leaving Paris. The two artists "struck up a conversation while walking the rest of the way to Chatou, where they both lived. It turned out that they both painted, and...they agreed to meet the next day under the Pont de Chatou...with their canvases. So it was, as Vlaminck later said in his typically ocular manner, that the 'School of Chatou was created'" (*The Fauve Landscape* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1990, p. 123).

The present work reflects the work of Vlaminck's early Fauve oeuvre while it is also indebted to his understanding of several other artistic styles and techniques that he experimented with thereafter—most notably those of Paul Cézanne. While the brushwork is consistent with Vlaminck's earlier works, this painting exudes a sense of fluidity and darkness that recall the later work of Cézanne. The monochromatic palette, consisting of greens, browns, oranges and greys, is also reminiscent of the darker palette seen in the latter artist's paintings of the 1880s (see fig. 2).

Fig. 1 Pierre-Auguste Renoir, *Le Pont de Chatou*, *circa* 1875, oil on canvas, The National Gallery, London

Fig. 2 Paul Cézanne, *Pont sur la Marne*, 1888, oil on canvas, Pushkin Museum, Moscow

233

233

PROPERTY FROM A NOTABLE NEW YORK COLLECTION

FRANCIS PICABIA

1879 - 1953

Fuenterrabía

Signed *F. Picabia* (lower left); titled and dated *-1907-* (upper left)

Charcoal on paper
10¼ by 12⅞ in.; 26 by 32.8 cm

Executed in 1907.

PROVENANCE

Sale: Drouot Richelieu, Paris, October 29, 1993, lot 38
Sale: Hôtel des Ventes, Calais, June 25, 1995, lot 35
Galerie Valdo, Paris
Sale: Christie's, London, December 8, 1997, lot 17 (titled *Vue de Fuerteventura*)
Frost & Reed, New York
Acquired from the above in 2004

LITERATURE

William A. Camfield, Beverly Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia Catalogue Raisonné*, vol. I, New Haven & London, 2014, no. 324, illustrated in color p. 271

$ 10,000-15,000

234

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, NEW YORK

RAOUL DUFY

1877 - 1953

Nature morte au sucrier bleu

Signed *Raoul Dufy* (lower left)

Oil on canvas
32 by 25⅝ in.; 81.3 by 65.1 cm

Painted in 1919.

PROVENANCE

Fernand Grangorge, Liège
Sale: Palais des Congrès, Versailles, March 16, 1969, lot 45
Sale: Hôtel Rameau, Versailles, May 31, 1972, lot 156
A. Sapiro, Paris (acquired by 1973)
Private Collection, Switzerland (and sold: Sotheby's, London, December 5, 1990, lot 164)
Private Collection, France (and sold: Sotheby's, New York, May 14, 1998, lot 424)
Acquired at the above sale

EXHIBITED

Brussels, Palais des Beaux-Arts, *Dufy dans les collections belges*, 1943
Paris, Musée national d'art moderne, *Raoul Dufy*, 1953, no. 38, illustrated in the catalogue
Basel, Kunsthalle, *Raoul Dufy*, 1954, no. 36
Munich, Haus der Kunst, *Raoul Dufy*, 1973, no. 25

LITERATURE

Maurice Laffaille, *Raoul Dufy: Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1310, illustrated p. 319

$ 60,000-80,000

234

235

MOÏSE KISLING

1891 - 1953

Jeune fille assise

Signed *Kisling*, inscribed *New York* and dated *1943* (upper right)

Oil on canvas
34¼ by 25⅛ in.; 86.9 by 63.8 cm

Painted in New York in 1943.

PROVENANCE

Robin Credit Corporation, New York (acquired directly from the artist and sold: Parke-Bernet Galleries, Inc., New York, 1964, lot 82)
Collectors Art (acquired at the above sale)
Corporate Collection, Japan
Acquired from the above by the present owner *circa* 1995

LITERATURE

Jean Kisling, ed., *Kisling 1891-1953*, vol. I, Paris, 1971, no. 87, illustrated p. 344

$ 200,000-300,000

Moïse Kisling asserted that no artist past or present influenced his artistic style, but one cannot deny the similarities of the present painting to those painted by his best friend, Amedeo Modigliani (see fig. 1). Kisling met Modigliani shortly after moving to Paris from Poland in 1910, quickly becoming a key figure in the École de Paris and dubbed the "Prince of Montparnasse" by his cohorts.

The sensual shading and protracted gaze of this woman, however, reflect the sensitivity to form, feeling and pictorial essence that only Kisling could achieve. Her almond-shaped eyes—a trademark of Kisling's portraiture and Modigliani's as well—and the energy of color show the sensuality and happiness Kisling strove to convey. "A beautiful girl in the nude fills me with joy, the desire to love, to be happy, and I would make the piece of cloth, the backdrop on which she poses, an expression of my delight" (quoted in Jean Kisling, *op. cit.*, p. 37).

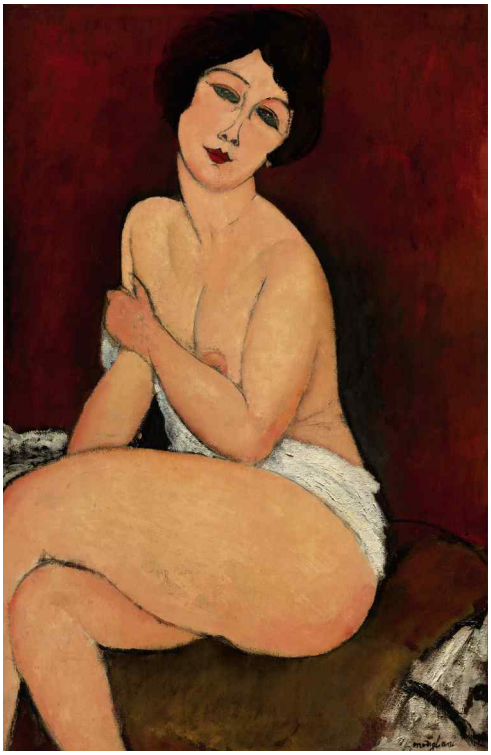
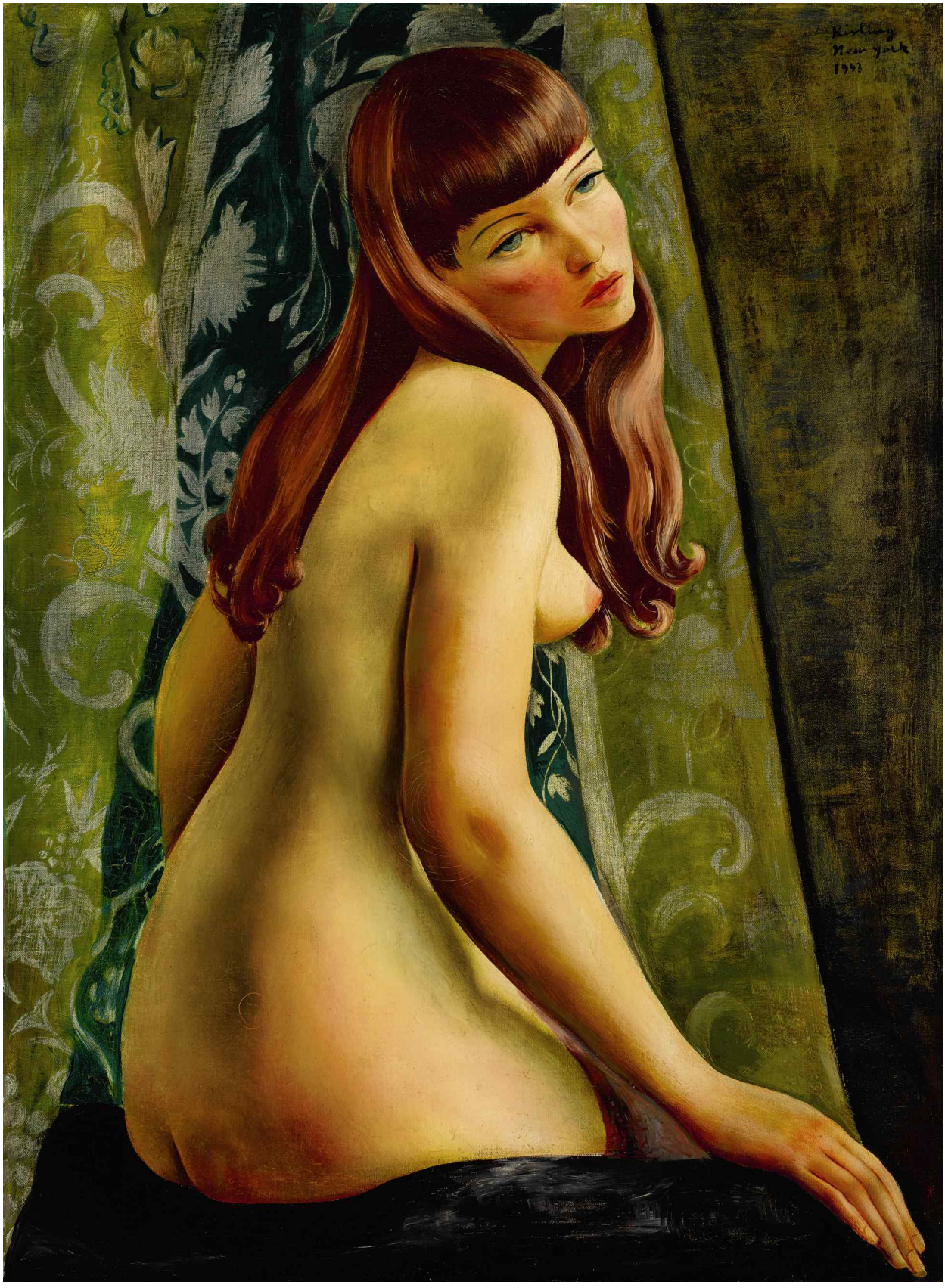


Fig. 1 Amedeo Modigliani, *Nu assis sur un divan (La Belle romaine)*, oil on canvas, 1917, sold: Sotheby's, New York, November 2, 2010, lot 7 for $68,962,496


Kisling
New York
1943

MAURICE UTRILLO

1883 - 1955

La Maison de Mimi Pinson

Signed *Maurice. Utrillo.* (lower right)

Oil on board laid down on cradled panel
19¾ by 25¾ in.; 50.1 by 65.3 cm

Painted *circa* 1910-15.

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

PROVENANCE

Dr. Othmar Huber, Glarus, Switzerland
Dr. W. Drack, Oetikon, Switzerland (acquired in 1956)
Galerie Gattlen, Lausanne (acquired by 1963)
Mr. C. Sfezzo, Lausanne (and sold: Christie's, London, December 1, 1987, lot 215)
Acquired at the above sale by the present owner

EXHIBITED

Basel, Kunsthalle, *M. Utrillo*, 1942
Lausanne, Galerie Gattlen, *De Monet à Picasso*, 1963, no. 27
Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art & traveling, *Maurice Utrillo, La Collection d'un amateur d'art*, 2010, no. 4, illustrated in the catalogue

LITERATURE

Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. II, Paris, 1962, no. 515, illustrated n.p.

$ 100,000-150,000

With its angled, cobblestone streets, shops and bars, often sprinkled with pedestrians and capped by the dome of the basilica of Sacré Coeur, the bohemian neighborhood of Montmartre provided the inspiration for the vast majority of Utrillo's work. Like many other important artists of the late nineteenth and early twentieth centuries, including Toulouse-Lautrec and Picasso, Utrillo developed his own artistic vocabulary to depict this neighborhood, in which a bustling creative verve can be felt in his depictions of its famous landmarks.

The house of Mimi Pinson is one of these landmarks that recurs in paintings throughout Utrillo's career. He painted the house from different perspectives and during different seasons. A work depicting a very similar view of the house is in the Museum of Fine Arts, Houston. In the present work, Utrillo chooses to focus on the architecture of the building itself, rather than the surrounding street scene. Through his depiction of the stoicism of the house and making its environs secondary, Utrillo creates an almost portrait-like painting that conveys his love for the neighborhood.

Instead of a real-life individual, Mimi Pinson was the titular fictional character in an 1845 poem by Alfred de Musset. During Utrillo's time, Mimi Pinson became synonymous with a *grisette,* a working-class French woman who socialized in the bohemian *quartiers* of Paris and often served as models for artists.

Fig. 1 Maurice Utrillo in Montmartre *circa* 1950

Maurice Utrillo

237

RAOUL DUFY

1877 - 1953

Nu dans un paysage

Signed *Raoul Dufy* (lower left)

Oil on canvas
21⅝ by 18⅛ in.; 55 by 46.1 cm

Fanny Guillon-Laffaille has kindly confirmed that this work will be included second supplement of the *Catalogue raisonné de l'Oeuvre peint de Raoul Dufy* currently in preparation.

PROVENANCE

Carl-Eric Björkegren, Stockholm (and sold: Sotheby's, London, June 26, 1991, lot 164)
Acquired at the above sale by the present owner

Rendered in a brilliant palette dominated by rich yellow and verdant tones, *Nu dans un paysage* is a resplendent example of Dufy's mastery as a colorist. One cannot lay eyes on a work from this period of Dufy's career and not be struck by the associations with the art of Matisse, especially with his Fauve masterpiece *Le Bonheur de vivre,* also an Arcadian landscape populated with nudes. Dufy's technique and selected imagery were very much his own. Known to his contemporaries as "the enchanter," Dufy found further inspiration in the way forms and colors were transformed by light, a theme which strongly resonated with many of his artistic forbearers. Dora Perez-Tibi noted that in his early years, "[Dufy] had become aware of the need to recreate observed reality in terms of his own 'reality,' and went on to elaborate his theory of 'couleur-lumière,' with which he experimented, and which he would apply to his entire oeuvre" (Dora Perez-Tibi, *Dufy*, New York, 1989, pp. 23-24).

$ 120,000-180,000

Fig. 1 Henri Matisse, *Le Bonheur de vivre*, 1905-06, oil on canvas, Barnes Foundation, Philadelphia

Raoul Dufy

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

LOTS 238-245

238

FRANCIS PICABIA

1879 - 1953

Paysage

Signed *Picabia* and dated *1909* (lower right)

Oil on canvas
25¾ by 32 in.; 65.4 by 81.2 cm

Painted in 1909.

PROVENANCE

Simone Collinet (Galerie Furstenberg), Paris (acquired by 1964)
Sale: Hôtel des ventes, Enghien, December 11, 1977, lot 118
Sale: Drouot Richelieu, Paris, April 11, 1998, lot 238
Private Collection, France (and sold: Sotheby's, New York, November 17, 1998, lot 379)
Acquired at the above sale

EXHIBITED

London, Matthiesen Gallery, *Francis Picabia 1879-1953,* 1959, no. 10 (possibly)
Paris, Galerie Mona Lisa, *Picabia vu en transperance*, 1961, no. 9 (possibly)
Paris, Galerie Furstenberg, *Francis Picabia 1879-1953*, 1964, no. 3 (possibly)
Leverkuse, Städtisches Museum & traveling, *Picabia*, 1967, no. 5 (possibly)

$ 500,000-700,000

LITERATURE

Maria Lluïsa Borràs, *Picabia*, Paris, 1985, no. 198, illustrated in color pp. 116-17
William A. Camfield, Beverly Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia Catalogue Raisonné*, vol. I, New Haven & London, 2014, no. 399, illustrated in color p. 307

Picabia's biographer William A. Camfield wrote that the crisis in the artist's career "over the winter of 1908-09 marked the beginning of a four-year search for self-expression in the visual vocabulary of avant-garde art" (William A. Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, 1979, p. 17). The second decade of the twentieth century proved to be a time of challenges, growth and new beginnings for Picabia. Initially a painter in the image of Sisley and Pissarro, Picabia shirked the profitable trajectory of his nascent Impressionist career, exploring aesthetics as that of the Fauves, Expressionists, Nabis and the Section d'Or. Picabia would ultimately become renowned for his defiance of categorization and the prescriptions of specific artistic movements, but it was this groundbreaking shift toward the new that was captured in the canvases of 1909.

Picabia's marriage to Gabrielle Buffet in January 1909 was critical to these advances. A music student under composer Vincent d'Indy and later Ferruccio Busoni, Gabrielle facilitated Picabia's newfound conception of art as a representation of feeling and emotion over Impressionist concerns for atmospheric light and color. Asked by his new wife what he would paint if not Impressionist landscapes, Picabia replied "forms and colors liberated from their sensory attributes—painting situated in pure invention that re-creates the world of forms following its own desire and imagination" (quoted in William A. Camfield, Beverley Calté, Candance Clements, Aarnauld Pierre & Pierre Calté, *op. cit.*, p. 54). This pursuit of pure color and form was sought by other radical artists of the time, such as Kandinsky's Expressionist search for a new spiritual reality at Murnau (see fig. 1). Returning to the locations of his bucolic earlier works, Picabia re-painted these sites through the lens of a vast stylistic evolution. Works such as the simply titled *Paysage* were the first canvases of Picabia's drawing from Neo-Impressionism and Fauvism output. As stated by William Camfield: "Picabia no longer conceived art as the representation of the appearance of nature but as the equivalent of one's emotional experience of nature—an equivalent realized by orchestrating the autonomous, expressive properties of form and color... For Picabia, however, this concept of *correspondence* was crucial. For the remainder of his life, his work was nourished by one or more of the liberating characteristics of that aesthetic—its celebration of individualism, its compatibility with the notion that spontaneous expression is a more effective, 'truthful' means of rendering one's sensations, and, finally, its concept of autonomous and associative values for color and form which was open to the development of abstract art" (*ibid.*, pp. 12-13).

No longer concerned with the optical representation of atmospheric effects, Picabia was free to explore even more avant-garde forms of abstraction. While his technique and artistic style changed drastically, it would be Picabia's beloved subject matter of the landscape that would propel him into the world of abstraction (*ibid.,* pp. 12-13). In *Paysage*, Picabia painted the French countryside as boldly geometric, building a landscape from a repertoire of green, red and navy shapes. These simplified, solid forms were reminiscent of the Post-Impressionist Nabis, illustrating how flattened planes of color can be assembled to create a more intense understanding of landscape, particularly when relieved from the restraints of accurate representation.

Fig. 1 Wassily Kandinsky, *Murnau—Landschaft mit grünem Haus (Murnau—Landscape with Green House)*, 1909, oil on board, sold: Sotheby's, London, June 21, 2017, lot 47 for $26,559,334

239

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

HENRI LEBASQUE

1865 - 1937

Paysage, le pêcheur

Signed *H. Lebasque* and dated *1890* (lower right)

Oil on canvas
15¾ by 19⅝ in.; 40 by 49.8 cm

Painted in 1890.

PROVENANCE

Sale: Christie's, London, June 28, 1994, lot 117
Acquired at the above sale

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 7, illustrated p. 59

$ 25,000-35,000

240

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

MARIE LAURENCIN

1885 - 1956

Nature morte

Signed *Marie Laurencin* (upper right)

Oil on board
10 by 11¼ in.; 25.4 by 28.5 cm

PROVENANCE

Sale: Christie's, New York, May 18, 1999, lot 42
Acquired at the above sale

$ 10,000-15,000

241

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

CHARLES CAMOIN

1879 - 1965

Bouquet de fleurs

Signed *Ch Camoin* (lower right)

Oil on canvasboard
16⅛ by 13 in.; 40.9 by 33 cm

Madame Grammont Camoin has kindly confirmed the authenticity of this work.

PROVENANCE

Sale: Christie's, London, June 26, 1996, lot 325
Acquired at the above sale

$ 25,000-35,000

242

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

GUSTAVE LOISEAU

1865 - 1935

Vase de fleurs et objets variés

Signed *G. Loiseau* (lower left); dated *1923* (lower right)

Oil on board
21¾ by 18⅜ in.; 55.2 by 46.6 cm

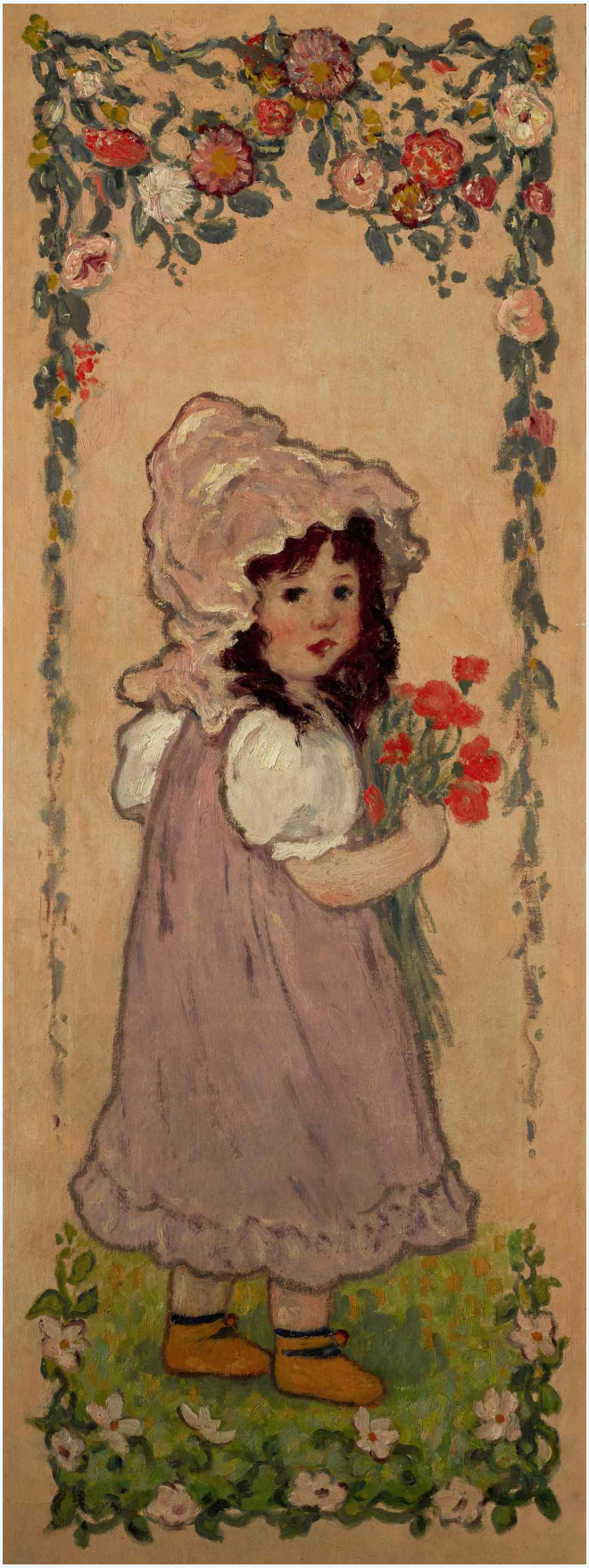
Painted in 1923.

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

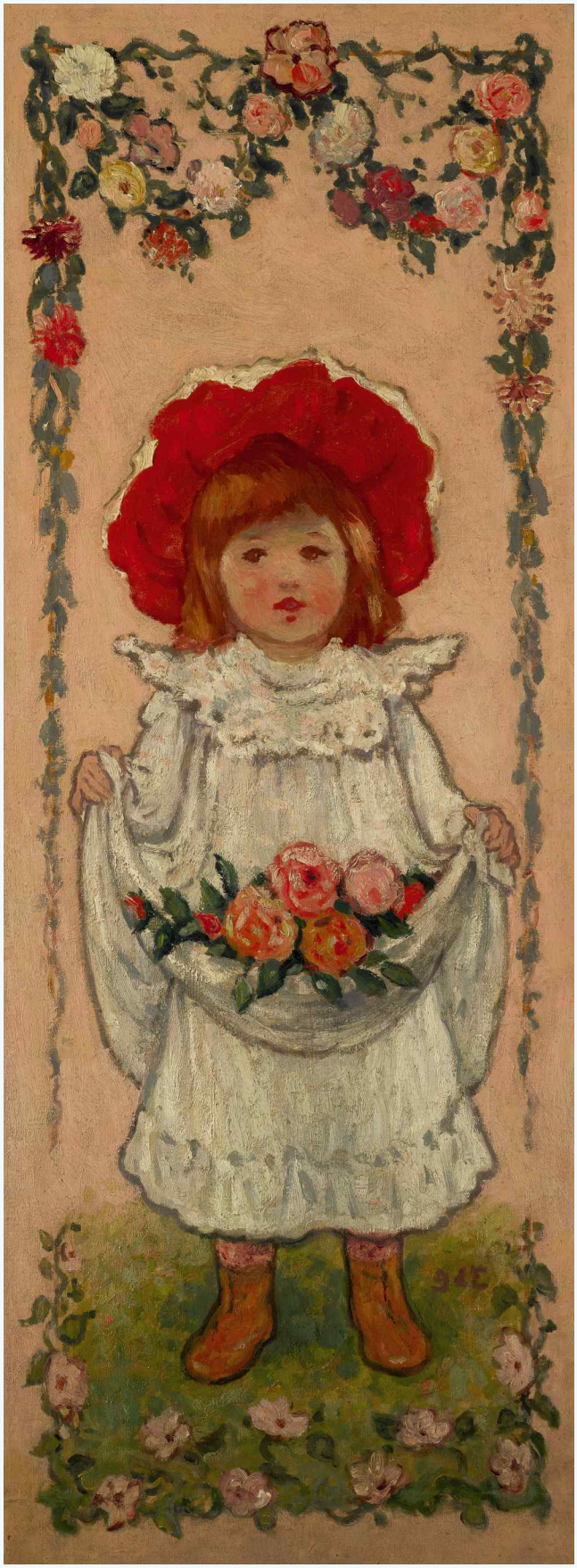
PROVENANCE

Sale: Christie's, London, June 27, 1989, lot 364
Private Collection, Taiwan (acquired at the above sale and sold: Sotheby's, New York, October 9, 1996, lot 53)
Acquired at the above sale

$ 40,000-60,000



243 (I)



(II)

244

243

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

GEORGES D' ESPAGNAT

1870 - 1950

Les Petites bouquetières: A Pair

(II) Signed with the initials *gdE* (toward lower right)

Oil on joined canvas
Each: 40¾ by 15¼ in.; 103.5 by 38.7 cm

Painted *circa* 1899-1900.

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

PROVENANCE

Durand-Ruel, Paris (commissioned in 1899-1900)
Private Collection, Paris (and sold: Sotheby's, New York, October 9, 1996, lot 54)
Acquired at the above sale

$ 40,000-60,000

244

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

GEORGES D' ESPAGNAT

1870 - 1950

Femme lisant dans un intérieur

Signed with the initials *gdE* (lower left)

Oil on canvas
25¾ by 31⅞ in.; 65.4 by 80.9 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

PROVENANCE

Louis Kronberg, United States
Private Collection, Greece (acquired in Paris in the 1930s)
Private Collection, Greece (by descent from the above and sold: Sotheby's, London, March 25, 1992, lot 181)
Private Collection, Germany (and sold: Sotheby's, London, March 20, 1996, lot 293)
Private Collection, Israel (and sold: Sotheby's, New York, October 9, 1996, lot 88)
Acquired at the above sale

$ 35,000-45,000

245

PROPERTY FROM THE COLLECTION OF ANN AND GORDON GETTY

EUGÈNE BOUDIN

1824 - 1898

Saint-Valéry-sur-Somme, lever de lune sur le canal

Signed *E. Boudin* and dated *91* (lower right); inscribed *St. Valéry* (lower left)

Oil on canvas
18¼ by 25¾ in.; 46.3 by 65.4 cm

Painted in 1891.

$ 60,000-80,000

PROVENANCE

Dr. Charles Abadie, Paris (and sold: Hôtel Drouot, Paris, April 17, 1913, lot 3)
Durand-Ruel, Paris (acquired at the above sale)
M. Muller, Paris (acquired from the above on March 24, 1934)
Private Collection, Paris (and sold: Sotheby's, New York, November 17, 1998, lot 203)
Acquired at the above sale

EXHIBITED

Paris, Galerie Durand-Ruel, *Exposition Boudin*, 1923, no. 45

LITERATURE

Georges Jean-Aubry, *Eugène Boudin d'après les lettres et les documents inédits*, Neuchâtel, 1968, illustrated p. 131
Robert Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 2794, illustrated p. 84

246

PROPERTY FROM A PRIVATE COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Bruxelles, Le Bassin du commerce

Signed *E. Boudin* and dated *71.* (toward lower left)

Oil on panel
13½ by 23⅛ in.; 34.2 by 58.2 cm

Painted in 1871.

$ 80,000-120,000

PROVENANCE

Henri Garnier, Paris (and sold: Hôtel Drouot, Paris, December 3, 1894, lot 2)
Pearson Collection, Paris
Dr. Max Emden, Hamburg (and sold: Hermann Ball & Paul Graupe, Berlin, June 9, 1931, lot 33)
Wildenstein & Co., Inc., New York
Private Collection, New York
Private Collection, New York (by descent from the above *circa* the 1950s and sold: Christie's, New York, May 5, 2005, lot 228)
Acquired at the above sale

LITERATURE

Robert Schmit, *Eugène Boudin*, *1824-1898,* vol. I, Paris, 1973, no. 633, illustrated p. 229

247

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

LOUIS VALTAT

1869 - 1952

Fleurs à la cruche blanche

Signed with the initials *L.V* (lower right)

Oil on canvas
19¾ by 17¾ in.; 50.1 by 45 cm

Painted *circa* 1908.

This work is recorded in the archives of "l'Association Les amis de Louis Valtat."

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above

$ 70,000-90,000

248

PROPERTY FROM A PRIVATE COLLECTOR, CHICAGO

LOUIS VALTAT

1869 - 1952

Fleurs avec tapisserie

Signed *L. Valtat* (lower right)

Oil on canvas
32¼ by 26 in.; 81.9 by 66 cm

Painted in 1930.

PROVENANCE

Findlay Galleries, Inc., Chicago
Acquired from the above

$ 70,000-90,000

249

249

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

LOUIS VALTAT

1869 - 1952

Enfant sur le tapis

Signed with the initials *L.V* (lower right)

Oil on canvas
51¼ by 64 in.; 130.2 by 162.6 cm

Painted in 1910.

PROVENANCE

David Findlay Galleries, New York
Acquired from the above

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'oeuvre peint, 1869-1952*, vol. I, Paris, 1977, no. 885, illustrated p. 99

$ 70,000-100,000

250

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

THÉO VAN RYSSELBERGHE

1862 - 1926

Portrait de Claude Stevens en marin, au jardin

Signed with the artist's monogram and dated *Sept. 1919* (lower right)

Oil on canvas
70¼ by 39⅛ in.; 178.4 by 99.4 cm

Painted in September 1919.

The authenticity of this work has been confirmed by Olivier Bertrand and it will be included in his forthcoming *Catalogue raisonné*.

PROVENANCE

M. & Mme Stevens (acquired directly from the artist in 1919)
Galerie Pogu, Paris (acquired by 1962)
Sale: Me Blache, Hôtel de vente rue Rameau, Versailles, March 26, 1968, lot 176
Galerie Jean Tiroche, Paris & New York (acquired by 1970)
Acquired *circa* 1990

EXHIBITED

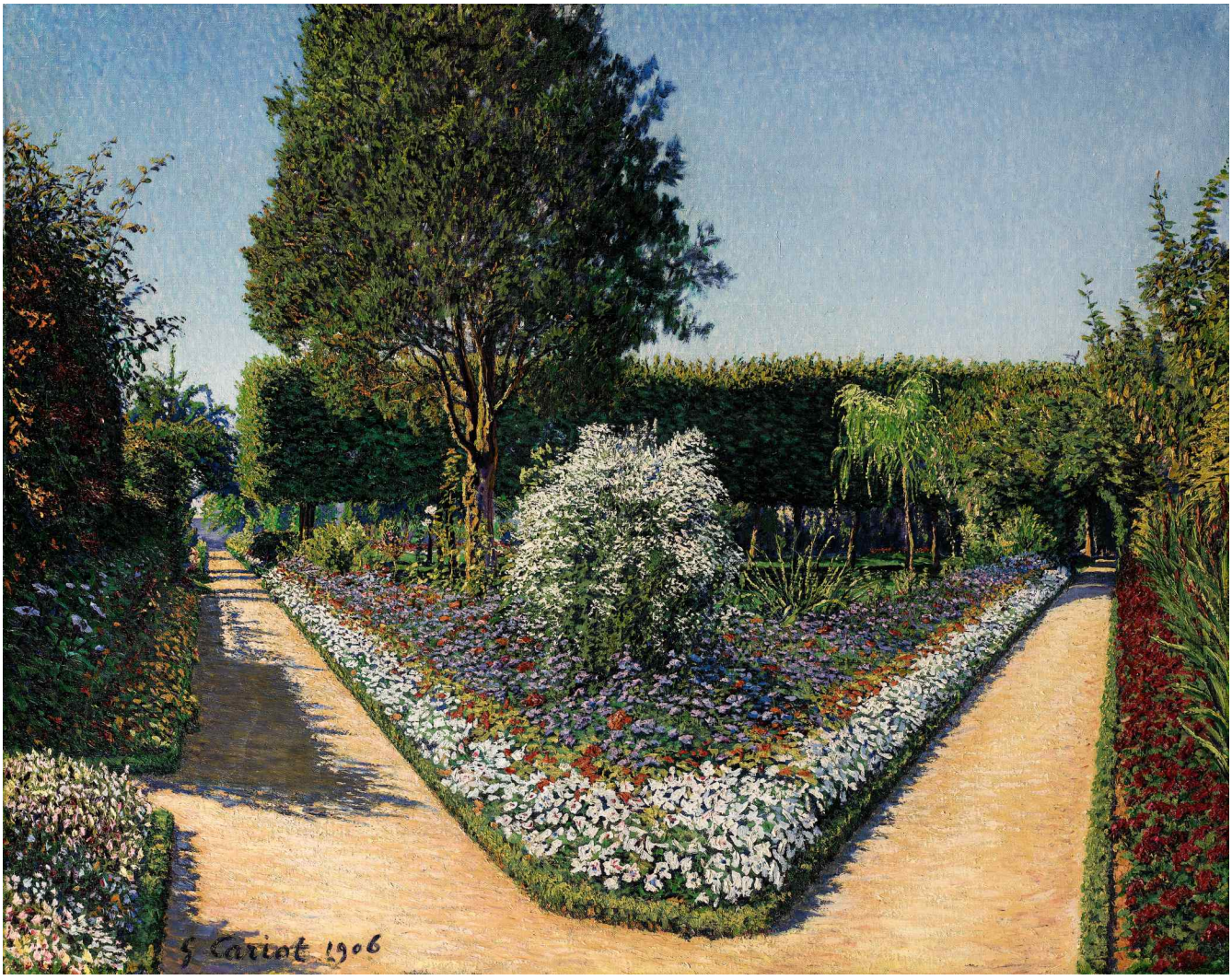
Paris, Galerie Pogu, *Théo van Rysselberghe*, 1962, n.n.

LITERATURE

Théo van Rysselberghe, letter to L. Pissarro, August 23, 1919
Théo van Rysselberghe, letter to A. Fontainas, September 15, 1919
Ronald Feltkamp, *Théo van Rysselberghe, Catalogue raisonné*, Brussels, 2003, no. 1919-014, illustrated p. 425

$ 60,000-80,000

250



251

GUSTAVE CARIOT

1872-1950

Le Jardin de Perrigny, Yonne

Signed *G Cariot* and dated *1906* (lower left)

Oil on canvas
29 by 36¼ in.; 73.5 by 92 cm

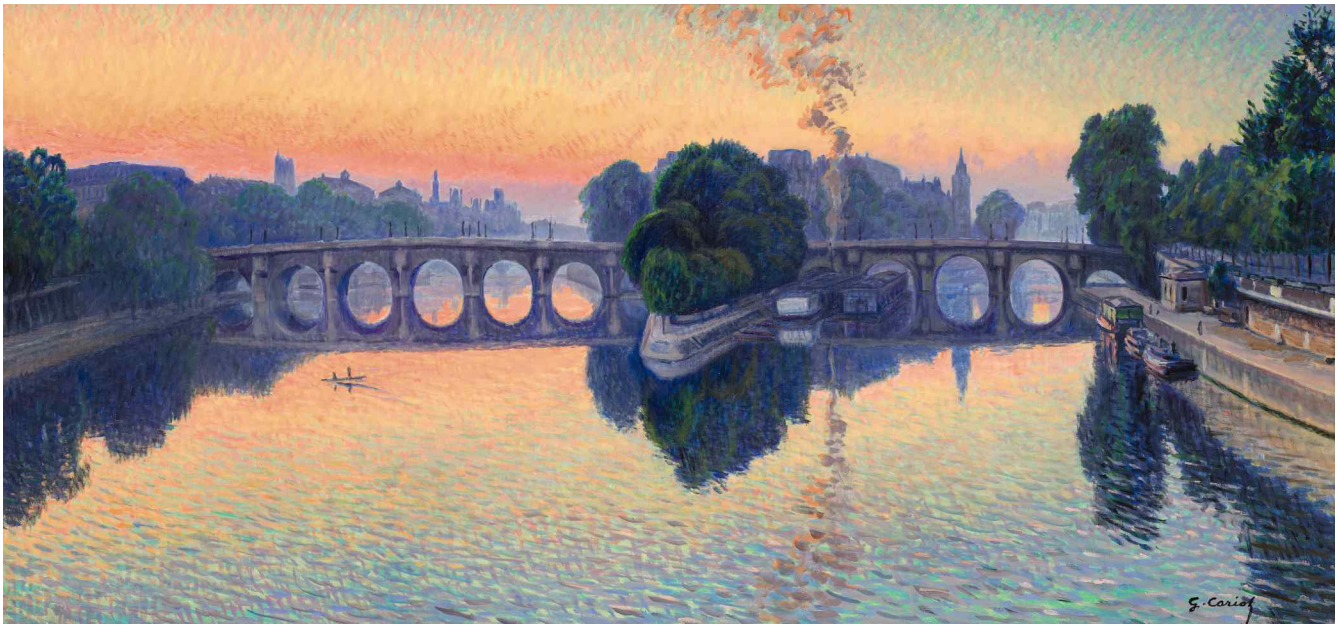
Painted in 1906.

PROVENANCE

Private Collection, France
Acquired from the above by the present owner

Gustave Cariot was a member of the Société des artistes indépendants, with whom his paintings were exhibited in the early years of the twentieth century. It was in this context that his pictures would catch the eye of two of the most important collectors of the time, Serguei Dimitrievitch and Armand Cabrol. He was greatly influenced by Impressionist artists such as Claude Monet; however, in contrast to Monet's quick, flickering brushstrokes, his representations of landscapes were highly structured.

$ 50,000-70,000



252

GUSTAVE CARIOT

1872-1950

La Seine à Paris, Soleil levant sur le Pont-Neuf

Signed *G. Cariot* (lower right)

Oil on canvas
28¾ by 58¾ in.; 73 by 152 cm

Painted *circa* 1939-41.

PROVENANCE

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

Fascinated by the myriad effects of light, Gustave Cariot was greatly influenced by the freedom and spontaneity of Monet's haystack series from 1890-91, as well as his views of Rouen Cathedral. The majority of his subjects are rural but they also span the rooftops of Paris, formal gardens and the Seine in all seasons, including several significant depictions of the Pont-Neuf. This lush composition also alludes to Albert Marquet's famous views of the Seine notably painted from the window of his studio located on Le Quai des Grands-Augustins. Cariot confidently captures the dynamic play of light on the water in his uninhibited interpretation of Pointillism.

$ 25,000-35,000

253

PROPERTY FROM A PROMINENT WASHINGTON, D.C. ESTATE

MAXIMILIEN LUCE

1858 - 1941

Baigneurs

Signed *Luce* (lower left)

Oil on canvas
51½ by 64 in.; 130.8 by 162.5 cm

Painted *circa* 1925.

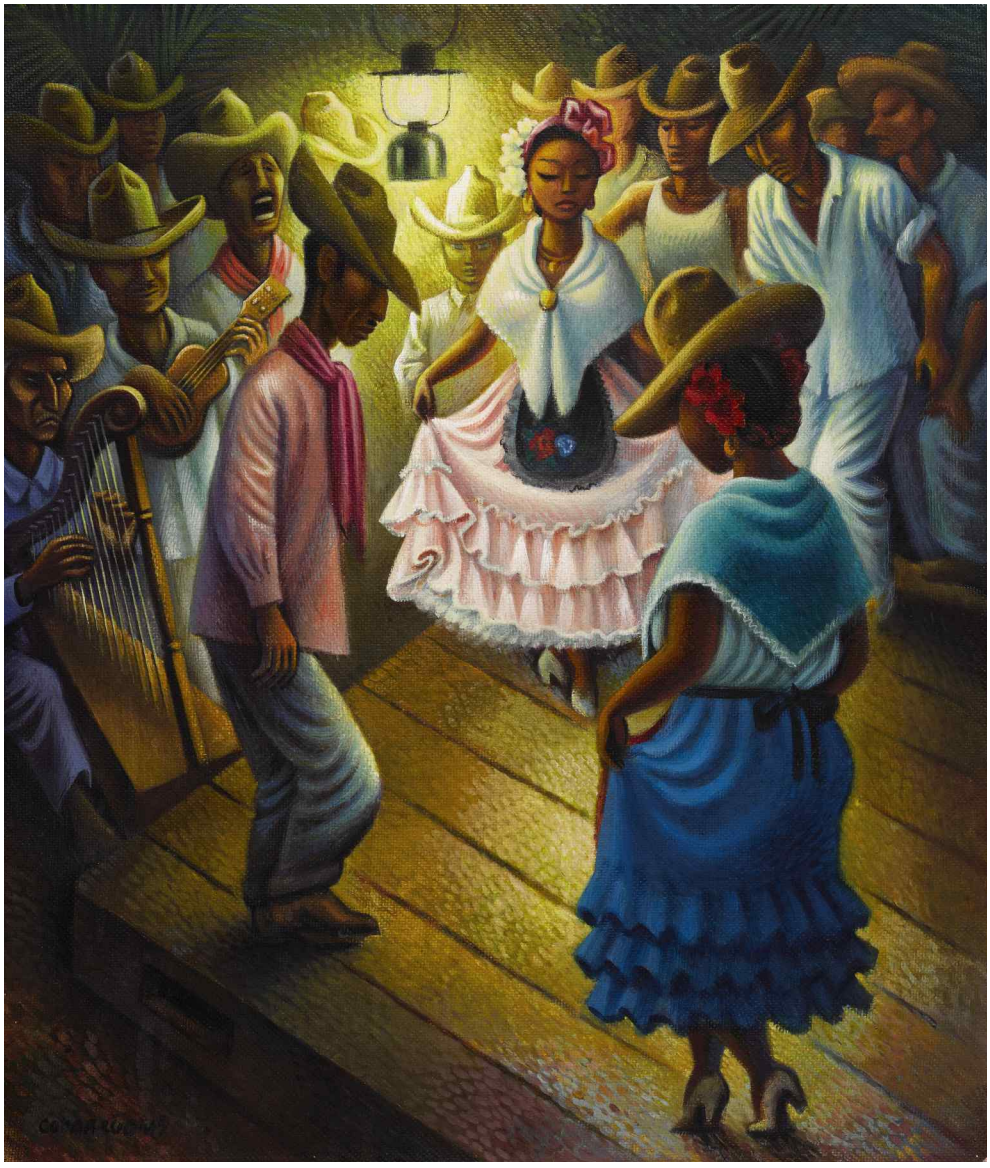
PROVENANCE

R. Lérondelle, Paris
Walter P. Chrysler, Jr., New York
Jeffrey Loria, New York (and sold: Parke-Bernet Galleries, Inc., New York, May 15, 1968, lot 83)
Acquired at the above sale

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 2636, illustrated p. 601

$ 30,000-50,000



254

PROPERTY FROM AN IMPORTANT MEXICAN COLLECTION

MIGUEL COVARRUBIAS

1904 - 1957

Baile en México

Signed *Covarrubias* (lower left)

Oil on board
24 by 20½ in.; 61 by 52 cm

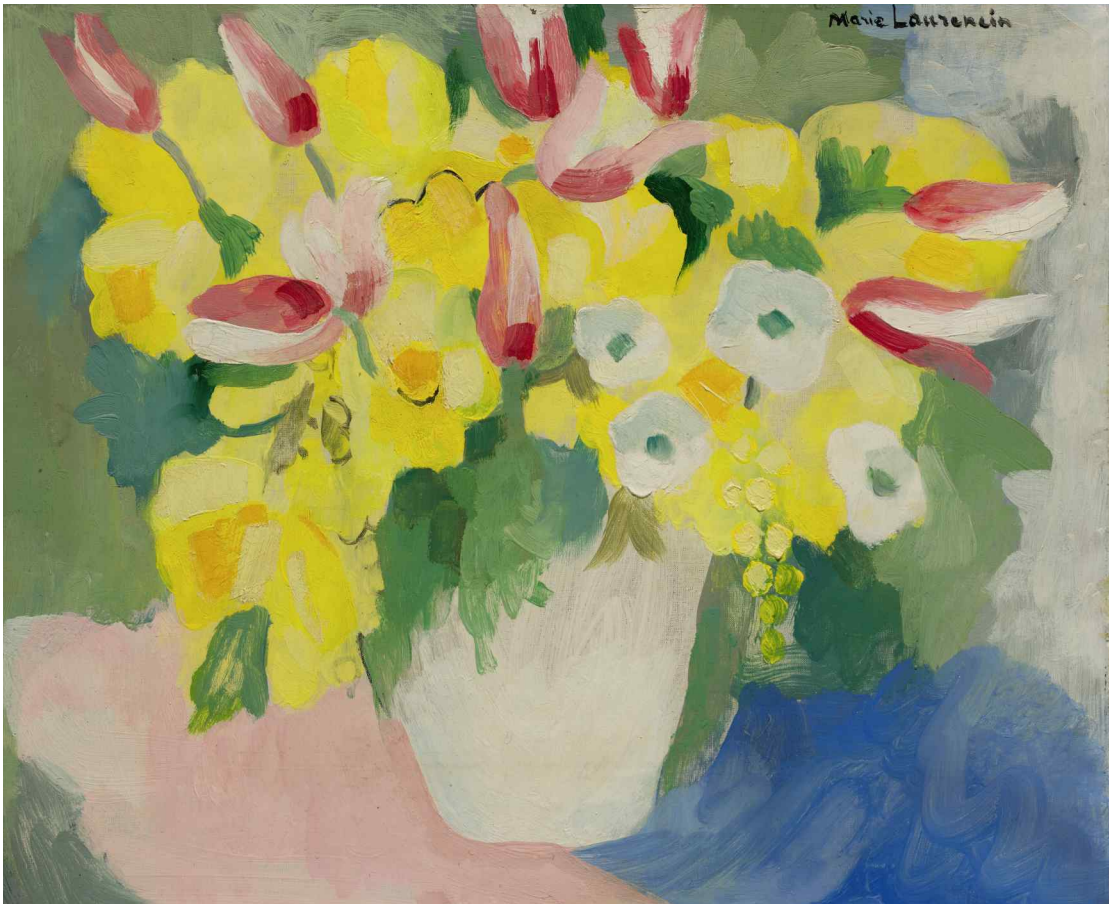
PROVENANCE

Private Collection, Mexico
Thence by descent

$ 80,000-100,000

"I see Miguel as an enormous, colorful country, comprised of regions inhabited by the earthenware of Tlaquepaque and the great black pots of Oaxaca, the grave magueys of the highlands, the waving palms of the tropics, the cacti of San Luis and the prodigious gourds of Michoacán... This is the image I prefer. That of a man-man, which resembles Mexico itself, like a horn of plenty that pours out its gifts onto a palette loaded with colors."

ELENA PONIATOWSKA, 1957



255

255

MARIE LAURENCIN

1885 - 1956

Vase de fleurs jaunes

Signed *Marie Laurencin* (upper right)

Oil on canvas
15 by 18¼ in.; 38 by 46.5 cm

PROVENANCE

Galerie Romanet, Paris (acquired by 1955)
Sale: Nouveau-Drouot, Paris, January 30, 1987, lot 2
Acquired by the present owner in 1989

EXHIBITED

Paris, Galerie Romanet, *La Fleur coupée*, 1955, no. 55

LITERATURE

Gazette de l'Hôtel Drouot, Paris, January 1987, illustrated n.p.
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre: peintures, céramiques, oeuvres sur papier*, vol. II, Tokyo, 1999, no. 1651, illustrated p. 259

$ 50,000-70,000

256

MARIE LAURENCIN

1885 - 1956

Fillette coiffée

Signed *Marie Laurencin* and dated *1926* (lower right); signed *Marie Laurencin* (lower left)

Oil on canvas
16¼ by 13 in.; 41 by 33 cm

Painted in 1926.

PROVENANCE

Joseph S. Morton, New Hampshire
The MacDowell Colony, Peterborough, New Hampshire (and sold: Parke-Bernet Galleries, Inc., New York, November 24, 1971, lot 103)
Walter-Klinkoff Gallery, Montreal
Marlborough-Godard, Montreal
Loch Mayberry Fine Arts, Winnipeg (and sold: Sotheby's, London, June 25, 1996, lot 211)
Acquired at the above sale by the present owner

LITERATURE

Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. I, Tokyo, 1986, no. 391, illustrated p. 188

$ 40,000-60,000

256

257

PROPERTY FROM A PRIVATE ISRAELI COLLECTION

REUVEN RUBIN

1893 - 1974

Olive Picking

Signed *Rubin* and in Hebrew (lower left)

Oil on canvas
25¾ by 32 in.; 65.3 by 81.2 cm

Painted *circa* 1930.

This work has been certified by Carmela Rubin, Rubin Museum Foundation.

PROVENANCE

Sale: Gordon Gallery, Tel Aviv, January 5-6, 1992, lot 352
Acquired at the above sale

$ 60,000-80,000

258

MAURICE UTRILLO

1883 - 1955

Paysage de Montmagny (Val d'Oise)

Signed *Maurice Utrillo, V,* (lower left)

Oil on board
11⅞ by 14⅛ in.; 30.3 by 35.9 cm

Painted *circa* 1906.

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

PROVENANCE

Gaby Dure Smart, France
Sale: Christie's, New York, May 13, 1987, lot 287
Acquired at the above sale by the present owner

EXHIBITED

Paris, Pinacothèque, *Valadon-Utrillo*, 2009, no. 13, illustrated in the color in the catalogue
Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art & traveling, *Maurice Utrillo, La Collection d'un amateur d'art*, 2010, no. 21, illustrated in the catalogue

$ 50,000-70,000

259

PROPERTY FROM A PRIVATE CONNECTICUT COLLECTION

JEAN DUFY

1888 - 1964

Place de la Concorde

Signed *Jean Dufy* (lower left)

Oil on canvas
10⅞ by 13¼ in.; 27.6 by 33.6 cm

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

PROVENANCE

Private Collection, New York (acquired in Paris *circa* 1960)
Thence by descent

$ 20,000-30,000

260

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

JEAN DUFY

1888 - 1964

Pont Alexandre III, Paris

Signed *Jean Dufy* (toward lower left)

Oil on canvas
19½ by 25½ in.; 49.5 by 64.7 cm

This work will be included in the forthcoming third volume of the catalogue raisonné being prepared by Jacques Bailly.

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Canada (acquired from the above)
Thence by descent

$ 40,000-60,000

261

JEAN DUFY

1888 - 1964

Promenade au Bois de Boulogne

Signed *Jean Dufy* (lower right)

Gouache and watercolor on paper
18⅞ by 23⅞ in.; 47.9 by 60.6 cm

Executed *circa* 1948-50.

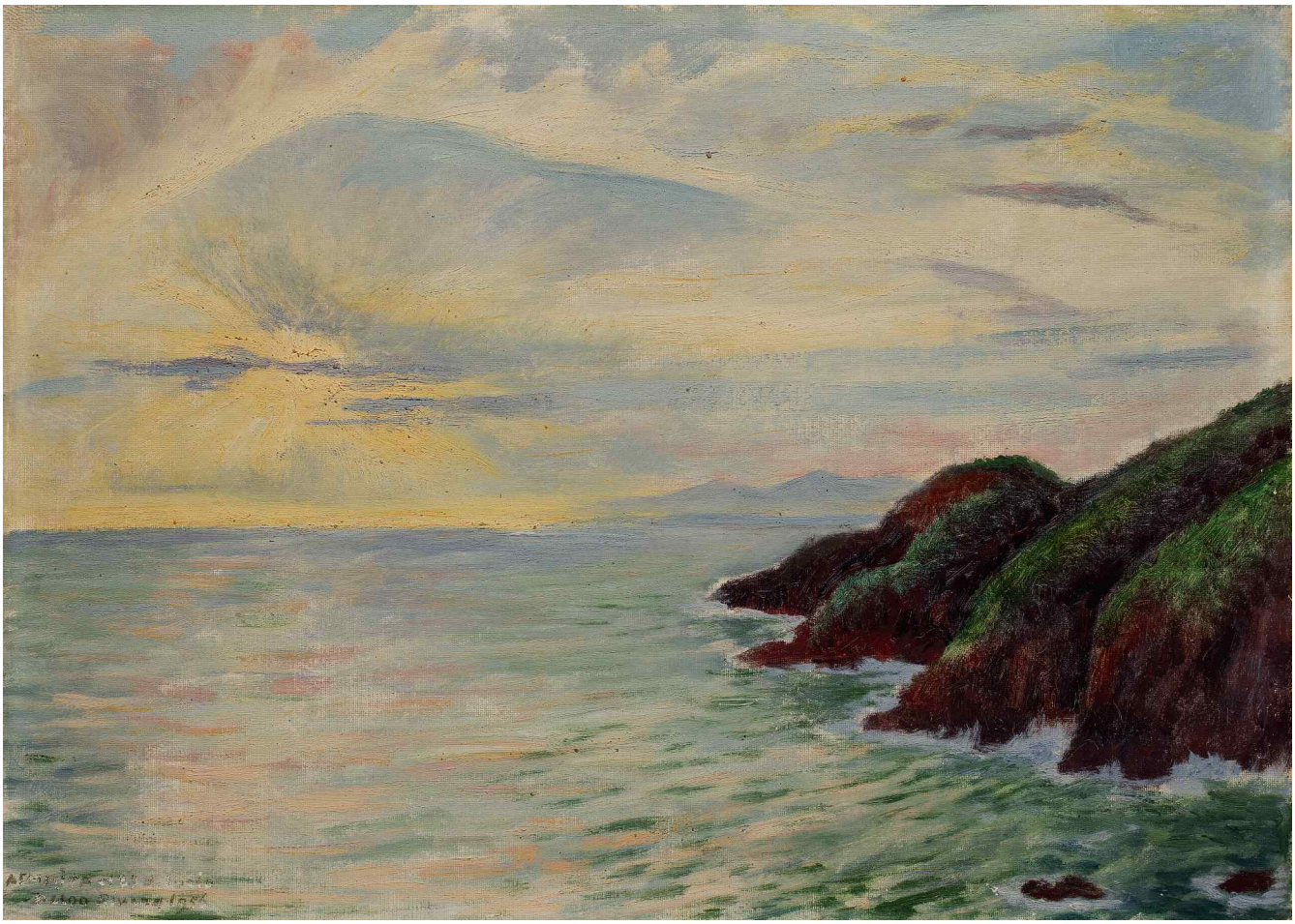
PROVENANCE

Galerie Rovier, Paris
Acquired from the above by the present owner in 1964

LITERATURE

Jacques Bailly, *Catalogue raisonné de l'oeuvre de Jean Dufy*, vol. I, Paris, 2002, no. J.386, illustrated in color p. 232

$ 20,000-30,000



❖ 262

PROPERTY FROM A PRIVATE COLLECTION, MEXICO

DIEGO RIVERA

1886 - 1957

Vista de la bahía de Acapulco desde Puerto Marqués

Signed *Diego Rivera*, dated *29 de Julio, 1956* and dedicated *A Emmita* (lower left); dedicated *A Emmita linda en nuestro 2o. 29 de Julio 1er Aniversario de Matrimonio, Diego Rivera, 1956, Acapulco* (on the reverse)

Oil on canvas mounted on masonite
11 by 15¾ in.; 28 by 40 cm

Painted in 1956.

We wish to thank Professor Luis-Martín Lozano for his kind assistance in confirming the authenticity of this lot.

PROVENANCE

Private Collection, Mexico (acquired directly from the artist)
Thence by descent

❖ This painting is part of the National Heritage of Mexico and cannot be permanently exported from the country. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York for inspection or delivery. The painting will be released to the purchaser in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey for an appointment to view the work.

$ 60,000-80,000

263

CAMILLE BOMBOIS

1883 - 1970

Bords de l'eau à Chevrières

Signed *Bombois C.lle* (lower right)

Oil on canvas
28⅝ by 23⅞ in.; 72.7 by 60.6 cm

The authenticity of this work has been confirmed by Olivier Lorquin and Didier Jumaux.

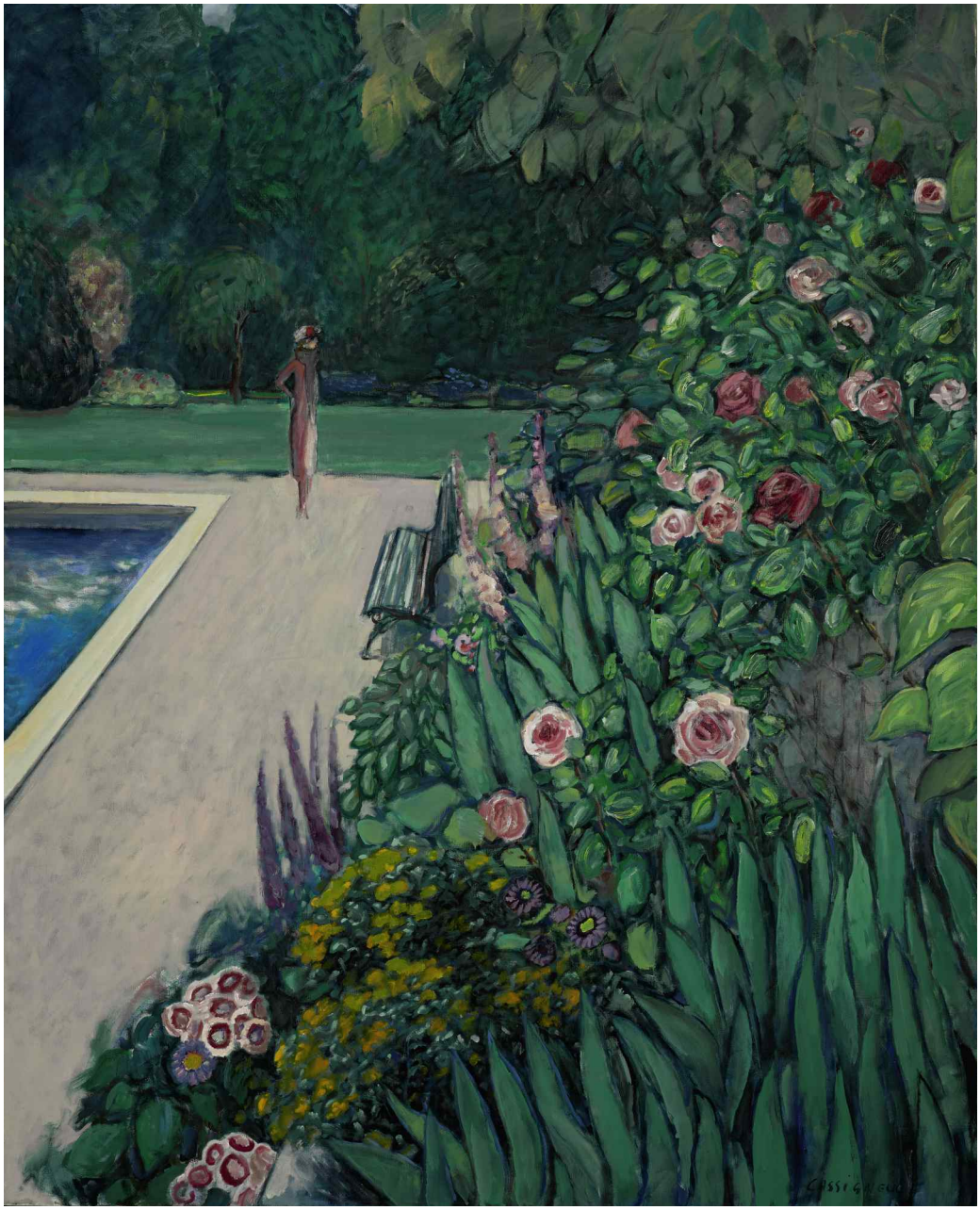
PROVENANCE

David Findlay Galleries, New York
Private Collection, Long Island
Sale: Bonhams, New York, November 9, 2010, lot 21
Acquired at the above sale by the present owner

EXHIBITED

New York, David Findlay Galleries, *Camille Bombois*, 1964, no. 35

$ 12,000-18,000



264

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

JEAN-PIERRE CASSIGNEUL

b.1935

Le Bassin (Rendez-vous au jet d'eau)

Signed *Cassigneul* (lower right); titled (on the stretcher)

Oil on canvas
64 by 51¼ in.; 162.5 by 130.1 cm

Painted in 1981.

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

PROVENANCE

Private Collection, Florida
Acquired from the above

$ 60,000-80,000

265

MAURICE DE VLAMINCK

1876 - 1958

Fleurs

Signed *Vlaminck* (lower right)

Oil on canvas
25⅝ by 19⅞ in.; 65.2 by 50.1 cm

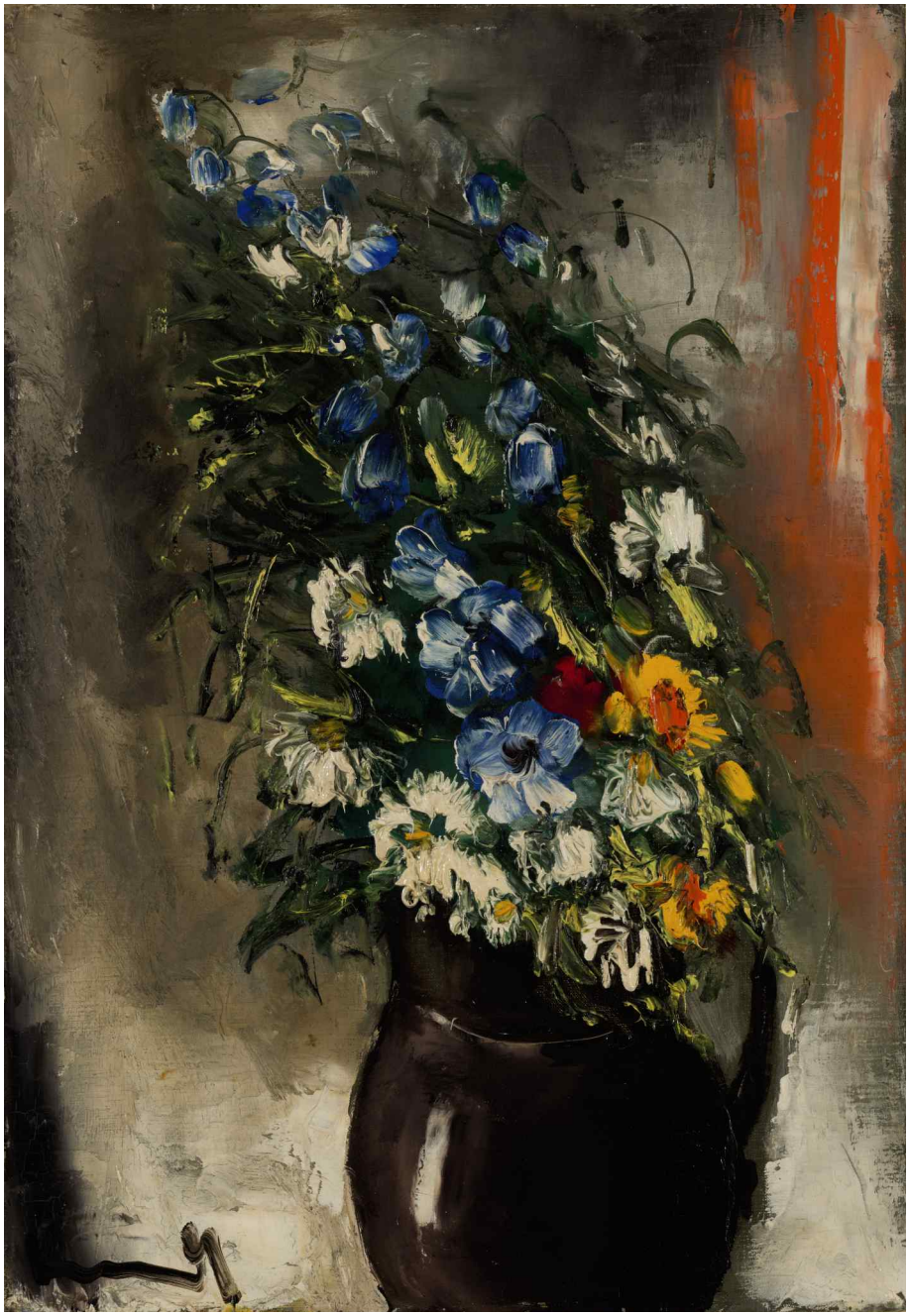
Painted *circa* 1950.

$ 35,000-45,000

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

PROVENANCE

Schoneman Galleries, Inc., New York
Acquired by the present owner *circa* 1980



266

MAURICE DE VLAMINCK

1876 - 1958

Fleurs dans un pichet

Signed *Vlaminck* (lower left)

Oil on canvas
21¾ by 14⅞ in.; 55.3 by 37.8 cm

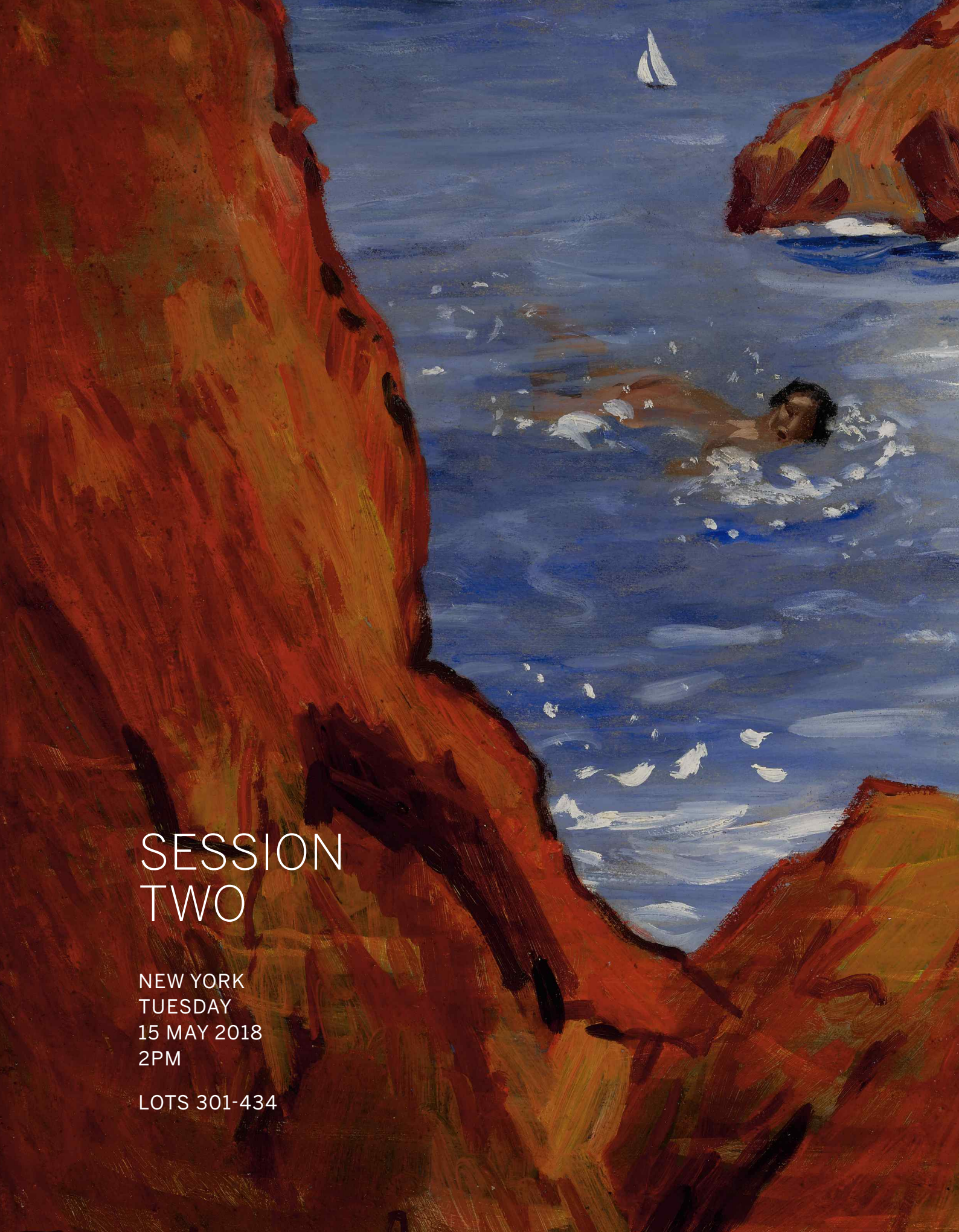
$ 40,000-60,000

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Maurice de Vlaminck digital database being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Sale: Tajan, Paris, December 18, 2003, lot 48
Acquired at the above sale by the present owner

End of Session One



SESSION TWO

NEW YORK
TUESDAY
15 MAY 2018
2PM

LOTS 301-434

HENRY MOORE ICON OF SCULPTURE: SEVEN MAQUETTES FROM A PRIVATE COLLECTION

LOTS 301–307

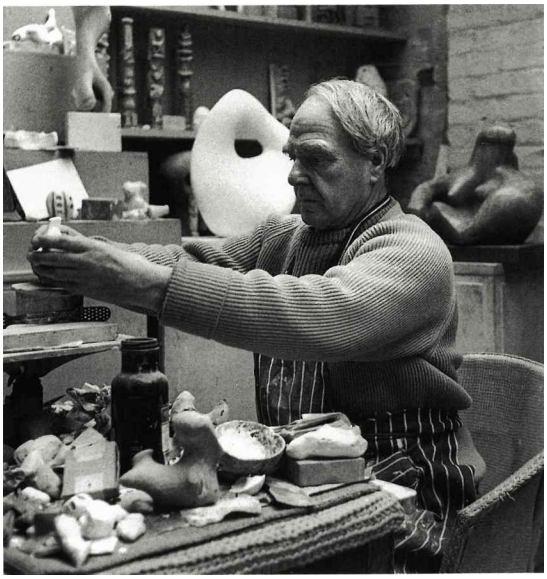


Fig. 1 Henry Moore working in the old maquette studio at Perry Green, 1963

Early in his career, Moore worked primarily in stone and often conceived his ideas two-dimensionally via preparatory drawings. By the early 1950s, Moore shifted away from using drawings as sculptural studies and began to cast initial iterations of his artistic vision in the form of clay and bronze maquettes. In 1968, Moore noted: "I prefer to work out my ideas in the form of small maquettes which I can hold in my hand and look at from every point of view" (quoted in Alan Wilkinson, ed., *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 239).

Sotheby's has the privilege of presenting the following collection of seven of Moore's bronze maquettes. Conceived at various points from the mid-thirties to the early-eighties, the following lots contain some of Moore's most defining and influential sculptural themes—reclining figures, mothers and children and the relationship of human figures to their surroundings. Although small in scale, these works exude the same powerful physical presence that characterize Moore's monumental works. Through the texture of the metal and their importance in Moore's method, these maquettes embody the artist's creative process. In Moore's own words, looking at his sculptures is "like going on a journey, each time you return you see something different, something new. Sculpture doesn't have just a front view and a back view - there are countless in-between views which are just as important and just as impressive" (Henry Moore & John Hedgecoe, *Henry Moore, My Ideas, Inspiration and Life as an Artist*, San Francisco, 1986, p. 79).

301

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Mother and Child: Petal Skirt

Inscribed *Moore* and numbered *4/6*

Bronze
Height: 6 in.; 15.2 cm

Conceived in 1955.

PROVENANCE

Lew & Edie Wasserman, Los Angeles (acquired directly from the artist *circa* 1960 and sold: Christie's, New York, November 2, 2011, lot 233)
Michelle Rosenfeld Gallery, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

New York, Michelle Rosenfeld Gallery, *Contemporary & Modern Masters*, 2014, n.n.

LITERATURE

Herbert Read & Alan Bowness, eds., *Henry Moore: Sculptures and Drawings, 1955-65*, vol. 3, London, 1965, no. 400b, illustration of another cast p. 26
Alan Bowness, ed., *Henry Moore, Sculpture and Drawings 1955-64*, vol. 3, London, 1986, no. 400b, illustrations of another cast p. 26 & pl. 22

$ 70,000-90,000

302

303

302

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Small Seated Figure

Bronze
Height: 5¼ in.; 13.3 cm

Conceived *circa* 1936; this example cast in 1957 in an edition of 7.

PROVENANCE

Weintraub Gallery, New York
Private Collection, New York (acquired from the above; thence by descent and sold: Christie's, New York, May 7, 2014, lot 336)
Michelle Rosenfeld Gallery, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

New York, Weintraub Gallery, 1962, n.n.
New York, Michelle Rosenfeld Gallery, *Sculptures & Paintings*, 2014, n.n.

LITERATURE

Will Grohmann, *The Art of Henry Moore*, New York, 1960, illustration of another cast pl. 185
Alan Bowness, ed., *Henry Moore Complete Sculpture 1980-86*, vol. 6, London, 1999, no. 170b, illustration of another cast p. 27

$ 20,000-30,000

303

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Reclining Man and Woman

Inscribed *Moore* and numbered *4/9*

Bronze
Length (including base): 9⅜ in.; 23.8 cm

Conceived in 1981.

PROVENANCE

Abraham & Sidney Waintrob, New York (a gift from the artist)
Waintrob Projects for the Visual Arts, New York
James Goodman Gallery, New York
Michelle Rosenfeld Gallery, New York
Acquired from the above

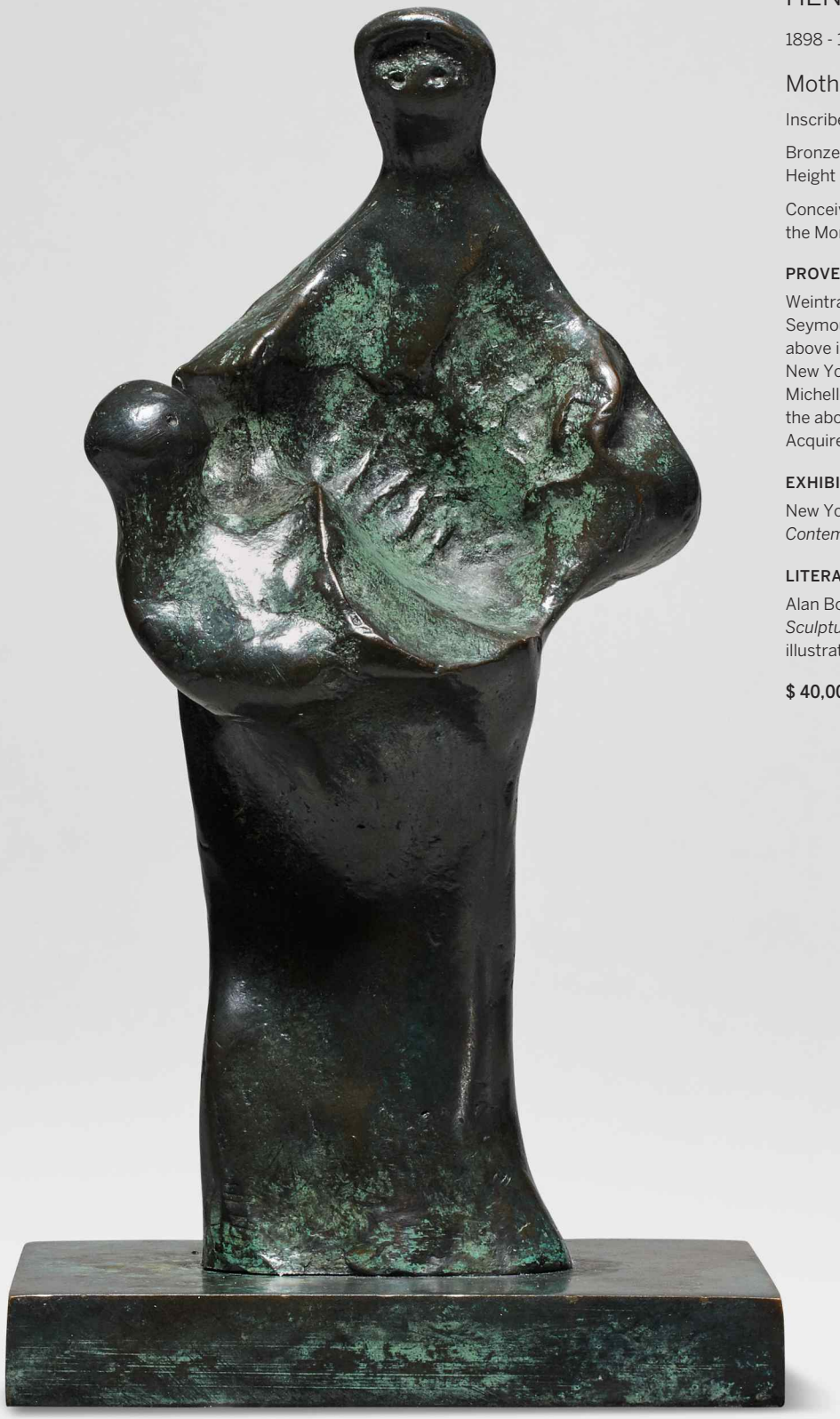
EXHIBITED

Sag Harbor, New York, Sag Harbor Cultural Center and Botanical Gardens, *The Waintrob Collection, Artists and their Art*, 2009

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture 1980-86*, vol. 6, London, 1999, no. 824, illustration of another cast pl. 73

$ 80,000-120,000



304

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Mother Holding Child

Inscribed *Moore* and numbered *3/9*

Bronze
Height (including base): 6¼ in.; 15.8 cm

Conceived and cast in 1981 in an edition of 9 by the Morris Singer Foundry, London.

PROVENANCE

Weintraub Gallery, New York
Seymour Zeis, New York (acquired from the above in the early 1980s and sold: Sotheby's, New York, November 3, 2011, lot 305)
Michelle Rosenfeld Gallery, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

New York, Michelle Rosenfeld Gallery, *Contemporary & Modern Masters*, 2012, n.n.

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture 1980-86*, vol. 6, London, 1999, no. 3, illustration of another cast p. 45

$ 40,000-60,000

305

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Mother and Child with Tree Trunk

Inscribed *Moore* and numbered *6/9;* numbered *6/9* (on the underside)

Bronze
Height (including base): 8⅝ in.; 21.9 cm

Conceived in 1979.

PROVENANCE

Galería Freites, Caracas
Private Collection, Florida
Mark Borghi Gallery, Palm Beach
Michelle Rosenfeld Gallery, New York (acquired from the above)
Acquired from the above

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture, 1974-80*, vol. 5, London, 1983, no. 770, illustrations of another cast pl. 178

$ 60,000-80,000

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Reclining Figure: Bunched

Inscribed *Moore* and numbered *2/9*

Bronze
Length: 6⅜ in.; 16.2 cm

Conceived in 1961 and cast in an edition of 9.

PROVENANCE

Private Collection, Montreal (acquired directly from the artist)
Dominion Gallery, Montreal (acquired from the above and sold: Sotheby's, New York, February 23, 2001, lot 88)
Private Collection, New York (acquired at the above sale and sold: Christie's, New York, February 23, 2014, lot 257)
Michelle Rosenfeld Gallery, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

Montreal, Dominion Gallery, 1963, n.n.
New York, Michelle Rosenfeld Gallery, *Sculptures & Paintings*, 2014, n.n.

LITERATURE

Herbert Read & Alan Bowness, eds., *Henry Moore: Sculptures and Drawings, 1955-65*, vol. 3, London, 1965, no. 489, illustration of another cast p. 51
Alan Bowness, ed., *Henry Moore, Sculpture and Drawings, 1955-1964,* vol. 3, London, 1986, no. 489b, illustration of another cast p. 51

$ 20,000-30,000

307

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

HENRY MOORE

1898 - 1986

Maquette for Seated Woman: Thin Neck

Bronze
Height (including base): 10½ in.; 26.6 cm

Conceived in 1960 and cast in an edition of 11 plus 1 artist's proof.

PROVENANCE

Knoedler & Co., Inc., New York
Mrs. Joseph Weintraub, Orange, New Jersey (acquired from the above on March 30, 1963)
Private Collection (and sold: Doyle, New York, November 5, 2013, lot 88)
Michelle Rosenfeld Gallery, New York (acquired at the above sale)
Acquired from the above

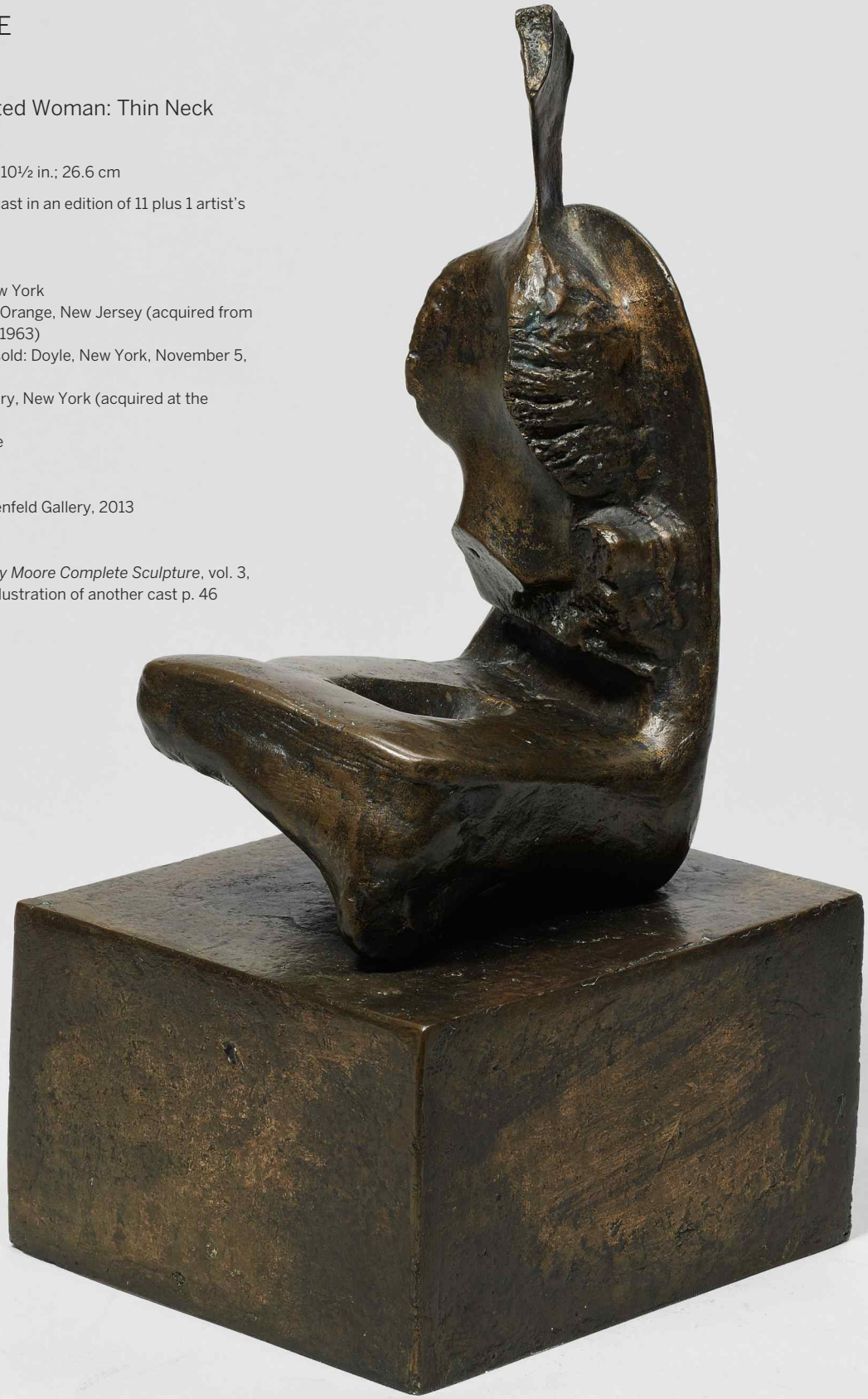
EXHIBITED

New York, Michelle Rosenfeld Gallery, 2013

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture*, vol. 3, London, 1986, no. 471, illustration of another cast p. 46

$ 60,000-80,000



308

308

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

LYNN CHADWICK

1914 - 2003

Sitting Woman in Robes III

Stamped with the artist's monogram and numbered *C54 1/9*

Bronze
Height: 11⅜ in.; 28.8 cm

Conceived in 1987 and cast in an edition of 9.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

Estate of the artist
Ann Jaffe Gallery, Bay Harbor Islands, Florida (acquired from the above in 1994)
Private Collection, Florida (acquired from the above)
Thence by descent

EXHIBITED

Bay Harbor Islands, Florida, Ann Jaffe Gallery, 1992

LITERATURE

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Farnham, 2014, no. C54, illustration of another cast p. 370

See additional literature at sothebys.com

$ 25,000-35,000

309

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

LYNN CHADWICK

1914 - 2003

Maquette X Beast

Stamped with the artist's monogram and numbered *550 1/9*

Bronze
Length: 12 in.; 30.4 cm

Conceived in 1967 and cast in an edition of 9.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

Private Collection, London (a gift from the artist *circa* 1986 and sold: Christie's, London, November 11, 2011, lot 19)
Michelle Rosenfeld Gallery, New York (acquired at the above sale)
Acquired from the above

EXHIBITED

New York, Michelle Rosenfeld Gallery, *Modern Masters*, 2011, n.n.

LITERATURE

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 550, illustration of another cast p. 254

See additional literature at sothebys.com

$ 15,000-20,000

309

310

PROPERTY FROM A PRIVATE COLLECTION, CANADA

LYNN CHADWICK

1914 - 2003

Sitting Elektra III

Stamped *Chadwick* and with the foundry mark *Morris Singer Founders London*, dated *68* and numbered *576 0/4*; inscribed *L Chadwick* and numbered *576 0/4* (on the underside)

Bronze
Height: 20½ in.; 52 cm

Conceived in 1969 and cast in an edition of 4.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

PROVENANCE

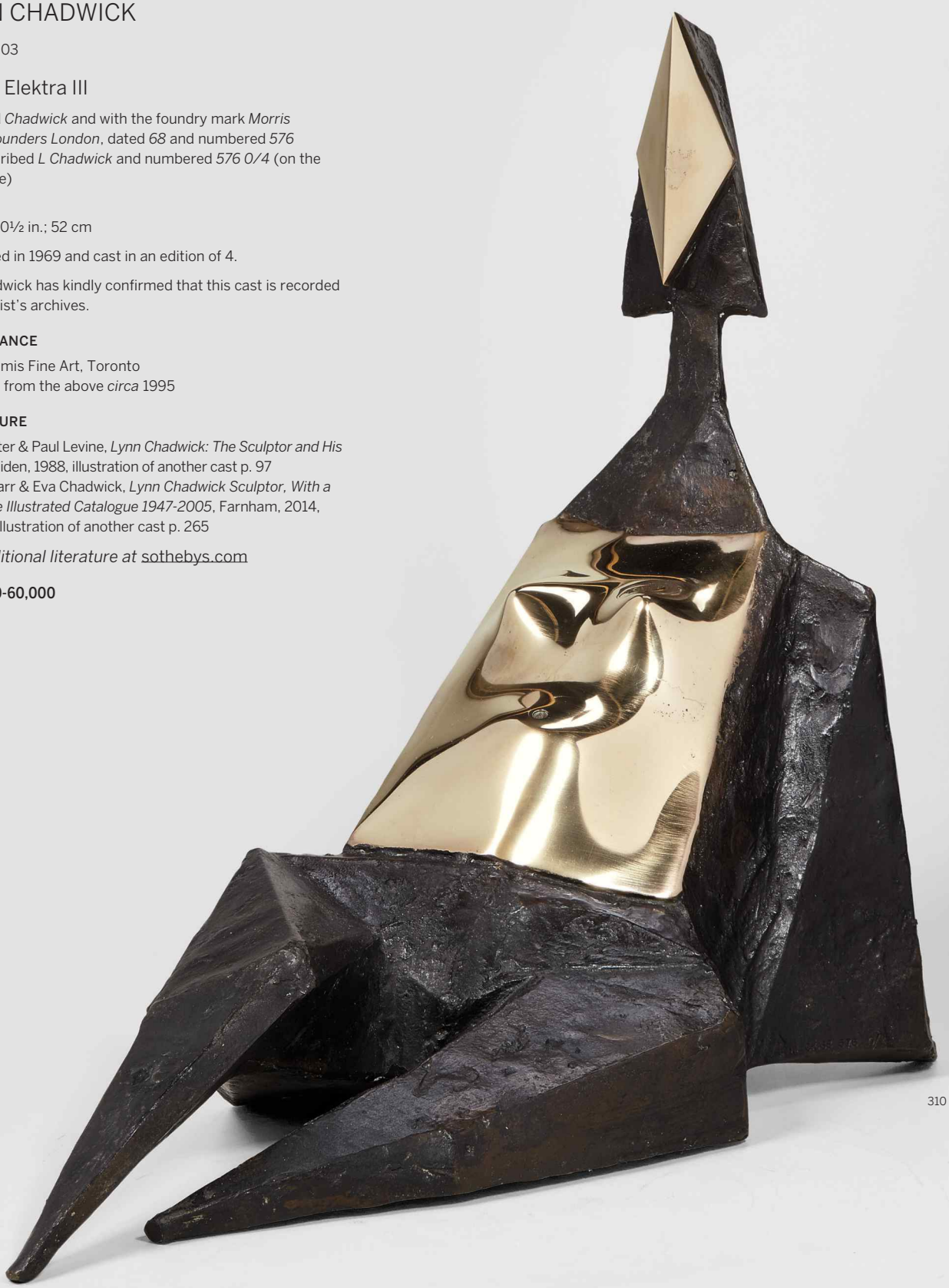
Evelyn Aimis Fine Art, Toronto
Acquired from the above *circa* 1995

LITERATURE

Nico Koster & Paul Levine, *Lynn Chadwick: The Sculptor and His World*, Leiden, 1988, illustration of another cast p. 97
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 576, illustration of another cast p. 265

See additional literature at sothebys.com

$ 40,000-60,000



310

LINES into **FORM**

THE MARTIN AND DIANE TRUST COLLECTION

LOTS 311-316 & 332

THE EXTRAORDINARY ART COLLECTION assembled by Martin and Diane Trust was not initially conceived as a grand art historical anthology. The individual works were carefully selected over a number of years primarily because they were singularly admired and were inspirational to live with. Nevertheless, being in possession of exquisite taste, keen intellect and deeply perceptive judgement, the Trusts brought together paintings and sculptures not only of exceptional aesthetic beauty, but also of profound conceptual import. Indeed, the pieces in this collection represent some of the most significant and thrilling art historical breakthroughs of the Twentieth Century. Moreover, and as can occur with the most considered collections, through their meticulous process of acquisition they also curated a constellation of artworks that collectively illuminate a very specific and enlightening narrative of recent Art History. Despite their modest claim that this may not have been the intention, their intelligence and sensibility identified artists that in many ways forged parallel paths in the development of Modernist and Contemporary figuration through the second half of the last century. Sotheby's is deeply honored to present such a stunningly coherent and revelatory collection this spring, beginning with Pablo Picasso's *Femme Assise* and Leger's *Paysage d'hiver* to be offered in the Impressionist & Modern Art Evening auction on May 14th and continuing through the Impressionist & Modern Art Day auction on May 15th and the Contemporary Art Day auction on May 17th.

When considered en masse, important aesthetic, thematic and conceptual threads course through these works. Picasso's *Femme assise* of 1949 presents a multi-faceted seated female form through interlocking planes of bold color organized via a complex linear architecture, evoking the 50 years of his prior artistic development from Cubism to Surrealism. De Kooning's *Untitled* of *circa* 1972 explores the boundary between line and form, as the sinuous tracings of an anthropomorphic anatomy fuse with the colorful solidity of a semi-realized landscape, archetypal of the struggle between edge and interior that characterizes his 1970s practice. Dubuffet's *Mondanité XX* of 1975 exemplifies his incessantly playful and humorous interpretation of the world around him, as the nominal definition of an unhindered scrawl coalesces to contrive the forms of figures stacked on top of each other. Hockney's impressive canvas *The Only One with Waves* from 1991 reveals a powerfully dramatic landscape through sculptural blocks of bold color, arranged according to a linear design. Léger's landscape *Paysage d'hiver* sees the absolute congruence of line and form, with the silhouettes of nature and man-made fabrications cast through a geometric prism wherein the architecture of life becomes a lexicon of shapes.

Over and again in this collection of almost 20 major works there is a focus on the relationship between line and form. Needless to say these were among the most celebrated artists of the last century, but there is a specific fascination in these works relating to how our surroundings are transcribed, that lends a real coherence to the group as a whole. It is also revealing that the long careers of each of these specific artists—Picasso, Léger, Dubuffet, de Kooning, Hockney—can very readily be categorized into discreet and immediately identifiable chronological chapters. Each artist's journey began with exquisite draftsmanship and peaked through multiple variations of a fascination with describing form in two dimensions. Ultimately the manifold dialogues between the works of the Martin and Diane Trust Collection provide us with new perspective and through their vision we see these beautiful works in a new light.

311

BARBARA HEPWORTH

1903 - 1975

Hand Sculpture

Alabaster on wood base
Height (including base): 11⅛ in.; 24.1 cm

Executed in 1961; this work is unique.

This work will be included in the revised catalogue raisonné of Hepworth's sculpture being prepared by Dr. Sophie Bowness under the catalogue no. BH 296.

PROVENANCE

Gimpel Fils, London
Phillip J. & Aimee Ethel Goldberg, London (acquired from the above in July 1961 and sold: Christie's, London, December 2, 1986, lot 129)
New Art Centre, London
Acquired from the above on February 24, 1987

EXHIBITED

London, Gimpel Fils, *Barbara Hepworth*, 1961, no. 24
London, Whitechapel Art Gallery, *Barbara Hepworth: An Exhibition of Sculpture from 1952-1962*, 1962, no. 65

LITERATURE

Alan Bowness, *The Complete Sculpture of Barbara Hepworth 1960-69*, London, 1971, no. 296, illustrated p. 31

$ 500,000-700,000

Hand Sculpture represents the seminal moment in Barbara Hepworth's creative evolution when she returned as a mature artist to the form and material of her 1932 breakthrough work *Pierced Form* (see fig. 1). This sculpture constitutes Hepworth's initial experiment carving through the heart of the stone to create a spiraling void at its structural core. Although Alexander Archipenko and others had explored the idea of "negative space" at the center of a three-dimensional work as early as the 1910s, Hepworth was the first to soften the cold geometries of constructivism with a smooth, undulating surface. The "pierced" hole became one of the most important formal, ideological, and physical themes of Hepworth's practice, and the theme was adopted by Henry Moore, her collaborator and fellow titan of twentieth-century English modernist sculpture, soon after he viewed her work in 1933.

With *Hand Sculpture,* Hepworth thus returned to the graceful lyricism of her primordial form and iterated it quasi-mathematically, manipulating the overall shape, angle and placement of the incision. The signature organic minimalism and balance of the series to which the work belongs reflects her fascination with early Cycladic art, an influence nourished by a trip to the Greek islands in 1954. Now at the peak of her career, Hepworth enjoyed international renown and relative financial ease which allowed her to fully explore her creative vision without constraint. In the previous decade, she had represented Britain at the 25th Venice Biennale, exhibited in two retrospectives at the Wakefield City Art Gallery and Whitechapel Art Gallery, London, and garnered the Grand Prix at the 5th São Paulo Bienal. By 1964, Hepworth would transform the "pierced hole" series into the monumental bronze public sculptures of her late career (see fig. 2). *Hand Sculpture* occupies the same critical fulcrum between Hepworth's early explorations and her late master works.

The present work explores Hepworth's enduring fascination with the hand both as a sculptor's creative tool and as a sensuous mode for interpreting the world in its own right. She noted: "My left hand is my thinking hand. The right is only a motor hand. This holds the hammer. The left hand...must be relaxed, sensitive. The rhythms of thought pass through the fingers and grip of this hand into the stone. It is also a listening hand. It listens for basic weaknesses of flaws in the stone; for the possibility or imminence of fractures" (Barbara Hepworth, *A Pictorial Autobiography*, 1970, p. 79). *Hand Sculpture*—a depiction of a single rather than pair of hands—plays with this notion of opposition between the cerebral and the physical. As the spiraling aperture draws the viewer visually and physically towards its nucleus, the work resolves Hepworth's proposed duality and demonstrating that sculpture itself dissolves the opposition between mind and matter.

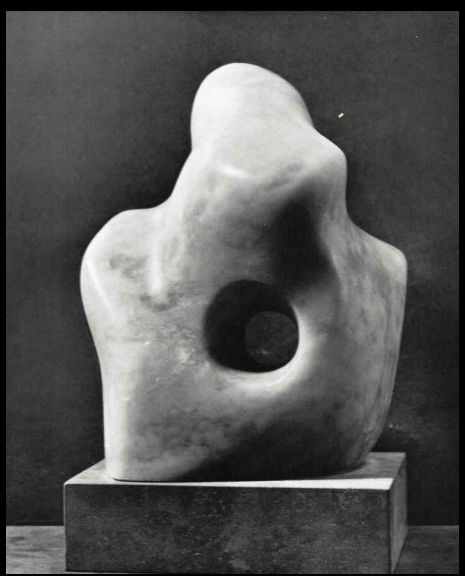


Fig. 1 Barbara Hepworth, *Pierced Form*, 1932, pink alabaster, destroyed during WWII

Fig. 2 Barbara Hepworth, *Sea Form (Atlantic)*, 1964, bronze, Museum of Fine Arts, Dallas

312

BARBARA HEPWORTH

1903 - 1975

Torso I (Ulysses)

Inscribed *Barbara Hepworth,* numbered *6/6* and inscribed with the foundry mark *Susse Fondeur Paris*

Bronze
Height: 52 in.; 132.2 cm

Conceived in 1958 and cast in 1960.

This work will be included in the revised catalogue raisonné of Hepworth's sculpture being prepared by Dr. Sophie Bowness under the catalogue BH 233.

PROVENANCE

Private Collection, Northam, England
Sale: Christie's, London, December 2, 1986, lot 409
Gimpel Fils, London (acquired at the above sale)
New Art Centre, London
Acquired from the above on February 24, 1987

LITERATURE

Josef P. Hodin, *Barbara Hepworth,* New York, 1961, illustration of another cast pl. 233
Michael Shepherd, *Barbara Hepworth,* London, 1963, illustration of another cast pl. 11
Abraham M. Hammacher, *Barbara Hepworth,* New York, 1968, no. 105, illustration of another cast p. 130

$ 200,000-300,000

Hepworth visited Greece in 1954, and left inspired by the light, landscape and art of the region, evocatively describing how this was to influence her sculpture in the following years: "I remember standing on Patmos and thinking—with that incredible stretch of sea and islands before me—how intensely a figure rising in the distance expressed that perfect elevation of the human spirit which in a way is conveyed by a powerful sculptured form" (quoted in Josef P. Hodin, *op. cit.*, p. 10). *Torso I (Ulysses)* is one such work which bears the influence of this trip, unifying in one flowing form the figural and the abstract. As if to illustrate her words to the very letter, Hepworth had this work—and the other two works in this series— photographed against the sea, realizing her Greek-inspired vision of the human spirit captured in sculptural form (see fig. 1).

The sense of the figural is emphasized in *Torso I (Ulysses)* by the amorphous modeling of the work; shaped first in plaster before being cast in bronze, it retains the feeling of the artist's touch in its subtly undulating form, a notion furthered by her working of the bronze itself. It was at this time that Hepworth also began to cut and carve into the surface of her bronze works, noting that: "I only learned to love bronze when I found that it was gentle and I could file it and carve it and chisel it" (letter to Ben Nicholson, October 2, 1966), and the surface of the work bears evidence of this filing and cutting. This working and weathering of the surface renders it almost curiously bone—or stone—like, a man-made sculpture which embodies an organic form, transcending traditional sculptural confines.

Fig. 1 Barbara Hepworth, *Torso I (Ulysses)*, 1959, bronze, photographed against the sea

313

MAX ERNST

1891 - 1976

Les Asperges de la lune

Inscribed *max ernst*, numbered *III/VI* and stamped with the foundry mark *Susse Fondeur Paris*

Bronze
Height: 64¼ in.; 162.5 cm

Conceived in 1935 and cast between December 1972 and May 1973 in an edition of 8 numbered *0/VI-VI/VI* plus 1 artist's proof.

Dr. Jürgen Pech has confirmed the authenticity of this work.

PROVENANCE

Galerie Beyeler, Basel
Lady Hulton, London
Acquavella Galleries, New York
Galerie Beyeler, Basel
Barbara Mathes Gallery, New York
Richard Gray Gallery, Chicago
Acquired from the above on March 26, 1990

EXHIBITED

Basel, Galerie Beyeler, *Das Stilleben im 20.Jahrhundert*, 1978-79, no. 35, illustrated in the catalogue
Basel, Galerie Beyeler, *Skulptur im 20.Jahrhundert*, 1984, no. 94, illustrated in the catalogue

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

LITERATURE

Cahiers d'art, ed., *Max Ernst, Oeuvres de 1919 à 1936*, Paris, 1937, illustration of the plaster p. 89
Album surréaliste. Exposition Internationale du Surréalisme (exhibition catalogue), Nippon Salon, Tokyo, 1937, no. 43, illustration of the plaster n.p.
Alfred Barr, *Painting and Sculpture in The Museum of Modern Art*, New York, 1948, illustration of the plaster p. 292
Robert Motherwell, ed., *Max Ernst, Beyond Painting and the other Writings by the Artist and his Friends, The Documents of Modern Art*, New York, 1948, illustration of the plaster p. 85
Max Ernst: Oeuvre sculpté, 1913-1962, Paris, 1961, no. 17, illustration of the plaster n.p.
Lucy R. Lippard, "Max Ernst and a sculpture of fantasy" in *Art International*, 1967, illustration of the plaster p. 39
John Russell, *Max Ernst, Life and Work*, London, 1967, no. 125, illustration of the plaster p. 328
William S. Rubin, *Dada and Surrealist Art*, New York, 1968, illustration of the plaster p. 246
Max Ernst: A Retrospective (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1975, no. 173, illustration of another cast p. 174
H. Harvard Arnason, *History of Modern Art. Painting, Sculpture, Architecture*, New York, 1971, illustration of the plaster p. 397
Werner Spies, Sigrid Metken & Günter Metken, *Max Ernst, Oeuvre-Katalog: Werke 1929-1938*, Cologne, 1979, no. 2161.I, illustration of the plaster & another cast p. 310
Max Ernst, Retrospektive 1979 (exhibition catalogue), Haus der Kunst, Munich, 1979, no. 230, illustration of another cast p. 302
Bildhauertechniken, Dimensionen des Plastischen (exhibition catalogue), Neue Berliner Kunstverein, Berlin, 1981, no. 48, illustration of another cast n.p.
Max Ernst (exhibition catalogue), Fondation Maeght, Saint Paul de Vence, 1983, no. 59, illustration of another cast p. 158
Max Ernst Sculpture, 1934-1974 (exhibition catalogue), Cavaliero Fine Art, New York, 1987, no. 8, illustration of another cast p. 9
Max Ernst, A Retrospective (exhibition catalogue), Tate Gallery, London, 1991, no. 183, illustration of another cast p. 379
Max Ernst: The Sculpture (exhibition catalogue), Newport Harbor Art Museum, Newport Beach; University Art Museum, University of California at Berkeley & Indianapolis Museum of Art, Indianapolis, 1992-93, no. 8, illustration of another cast n.p.
Max Ernst, Sculpture—Sculptures (exhibition catalogue), Castello di Rivoli, Milan, 1996, illustration of another cast p. 134
Max Ernst, Sculptures, maisons, paysages (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou, Paris, 1998, no. 59, illustration of another cast p. 110 & of the plaster pp. 108-09
Max Ernst (exhibition catalogue), Galerie Daniel Malingue, Paris, 2003, illustration of another cast p. 151

(continued)

Fig. 1 Max Ernst & Dorothea Tanning with the original cement and scrap-iron version of *Capricorn*, 1947

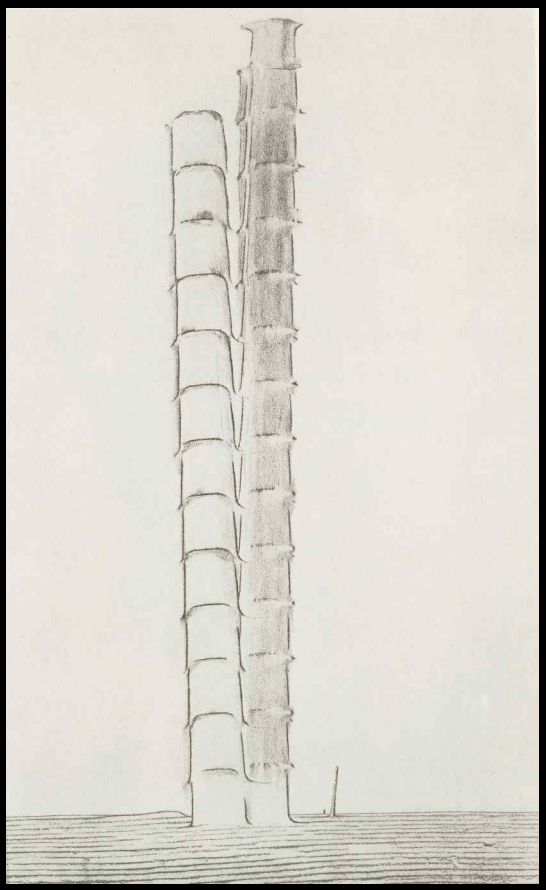


Fig. 2 Max Ernst, *Les Fausses positions* from *Histoire naturelle*, 1925, *frottage* and pencil on paper, The Museum of Modern Art, New York

At the height of the Surrealist movement in 1934, Max Ernst traveled to Switzerland, where the exhibition *Was is Surrealismus* was held that summer at the Zurich Kunsthaus. While in Zurich, Ernst became inspired by the sculptures of Jean Arp and Alberto Giacometti, the latter of whom he spent extended time with in the Swiss village of Maloja. Prior to this sojourn in the Alps, Ernst's artistic output had been limited primarily to two-dimensional work, though his innovative experimentations with *frottage* (see fig. 2), *grattage* and collages proved groundbreaking for the development of Dadaism and Surrealism. In Maloja, he began his foray into sculpture by incising and decorating stones that he and Giacometti found in the riverbed. After returning to Paris later that year, Ernst began to experiment with sculpture in earnest and *Les Asperges de la lune* was one of approximately nine major freestanding works he conceived in the years following the trip to Switzerland. The Museum of Modern Art in New York acquired the original plaster of the present work in 1937 and it was later cast in bronze at the artist's request, some examples of which were painted white to recall the surface of the original plaster.

The hybridization of bestial and vegetal forms found in *Les Asperges de la lune* exemplifies a central principle of Surrealism—the juxtaposition of two contradictory states to jolt the viewer's consciousness. The life-sized, spindly "asparagus" stalks are personified at their peaks with playful, stylized "lunar" faces. In a technique that recalls his earlier Dada days, Ernst incorporated found objects into this work, namely the eyes of the figure on the right, which are composed of pebbles acquired from fellow artist Roland Penrose. Penrose recalled Ernst's immediate fascination with the pebbles when Penrose brought them back from a trip to Egypt, "Polished by the sand, spherical in shape like a cherry stone, it was encircled by horns like the crescent of the new moon. On my return to Paris Max Ernst seized upon it as a surrealist object of significance and putting it in a plush jeweler's box he kept it beside him or exhibited it as a rare treasure trove among his paintings" (quoted in *Max Ernst Sculpture—Sculpture* (exhibition catalogue), *op. cit.*, p. 67).

Fig. 3 Double Figure (*Le Lys*), Lake Sentani, Papua, Indonesia, 19th century, wood, National Gallery of Australia, Canberra

Fig. 4 Max Ernst, *Le Roi jouant avec la reine*, conceived in 1944 and cast in the 1950s, bronze, sold: Sotheby's, New York, May 16, 2017, lot 4 for $15,987,500

The present work also contains a subtext of erotic symbolism which characterized the Surrealists' Freudian interest in the subconscious. Heavily influenced by the psychoanalytic scholarship of the early twentieth century, Surrealists believed that art ought to be liberated from the conscious human mind and detached from reason, logic and rigid social conventions and norms. Sigmund Freud, in particular, wrote extensively on the innate sexual energy possessed by all human beings and the suppression of libido in the human subconscious. In this sculpture, the phallic forms of the stalks, the breast-like forms of the eyes of the right-hand figure and the vaginal shape of the face of the left-hand figure can all be interpreted as anatomical allusions in an erotic Surrealist vocabulary.

In addition to the influence of new research in psychiatry, the influx of iconographically imaginative works of art from remote indigenous cultures of Oceania into the Parisian artistic avant-garde during the twenties and thirties also served as sources of inspiration for Ernst. Carved out of natural materials and often employed in deeply spiritual ceremonies within their native contexts, these Oceanic objects possessed an aura of mystique that spoke to Surrealist sensibilities. *Les Asperges de la lune* bears a striking formal affinity to a sculpture depicting a pair of human figures rising out of the same base from the mystical Lake Sentani region, situated on the north coast of the island of New Guinea (see fig. 3). Now in the collection of National Gallery of Australia, the Lake Sentani double figure—nicknamed *Le Lys*—originally sat on top of a house post that supported a wooden dwelling that jut into the lake. Surrealist poet Jacques Viot brought back *Le Lys*, along with many other related sculptures during his trip to the Lake Sentani region in 1929. As Viot acted as a dealer for Ernst, it is highly likely that the Ernst would have seen the sculpture himself and been directly inspired by it. *Le Lys*' Surrealist appeal also prompted Man Ray to make several photographs of it and the sculpture eventually entered Jacob Epstein's prodigious African and Oceanic collection.

Cast in bronze in an edition of 8 decades after its conception, *Les Asperges de la lune* is a fantastical sculptural *tour-de-force* and one of the earliest examples of Surrealism manifested in the round. Ernst, who was one of few Surrealists to embrace the sculptural medium (see fig. 4), successfully transposes the movement's desire to shock the viewer, defy logic and embrace the absurd, all with the quintessentially Surrealist sense of humor that defines his oeuvre.

314

PABLO PICASSO

1881 - 1973

Poire coupée, verre et pipe

Signed *Picasso* and dated *14* (lower right)

Charcoal and colored crayon on paper laid down on card
13¾ by 17¾ in.; 34.9 by 45 cm

Executed in 1914; according to the Picasso Administration, this work was signed by the artist at a later date, likely *circa* 1939.

PROVENANCE

Yvonne Zervos, Paris (acquired by 1961)
Perls Galleries, New York
Richard Gray Gallery, Chicago
Acquired from the above on May 22, 1986

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1912 à 1917*, vol. II**, Paris, 1961, no. 483, illustrated pl. 224

$ 500,000-700,000

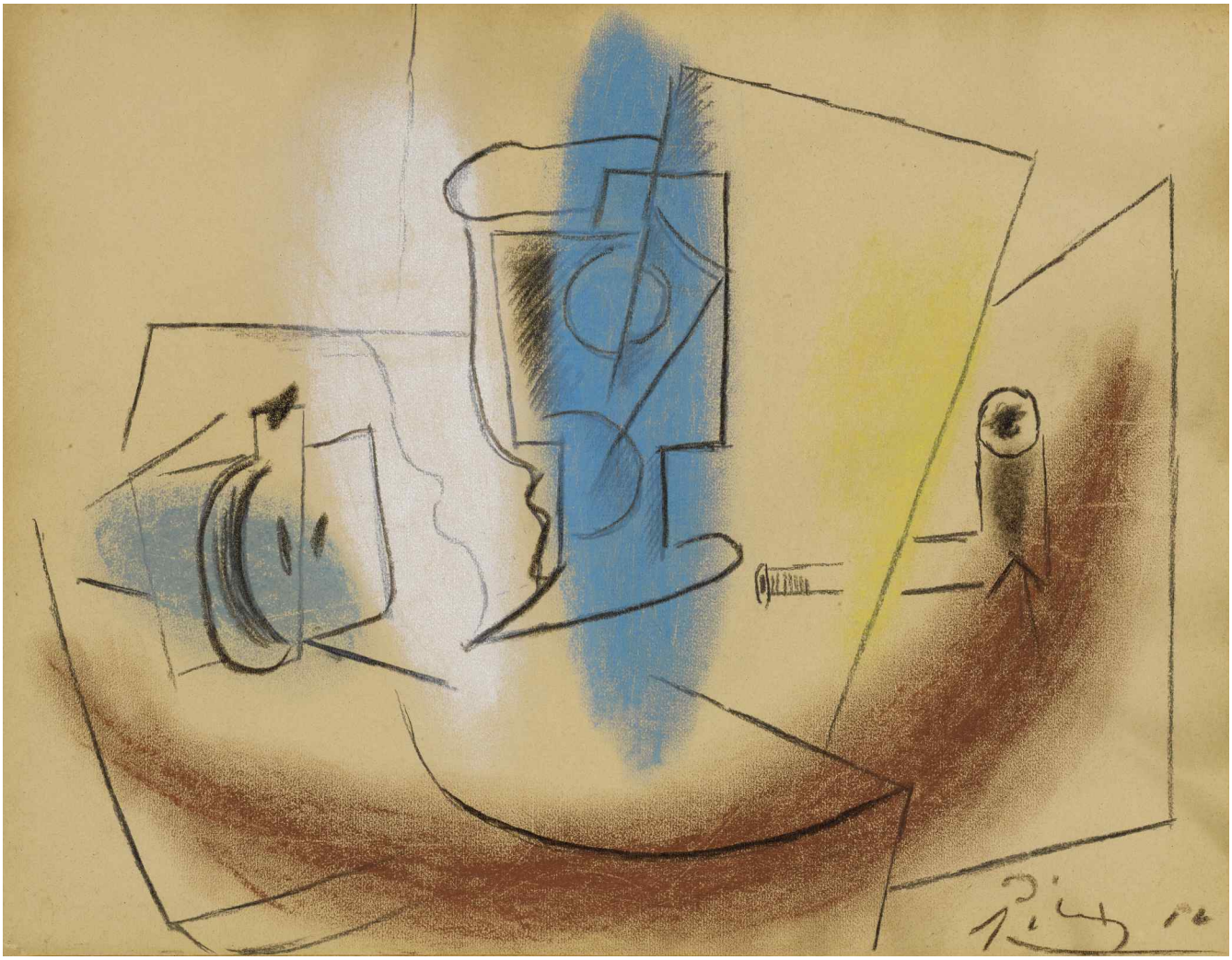
Fig. 1 Pablo Picasso, *Verre sur un table*, 1914, oil, paper collage, crayon and sand on board, sold: Sotheby's, London, June 25, 2008 lot 25 for $1,295,329

Of all the manifestations of Picasso's output, his Cubist compositions are among his most iconic and aesthetically groundbreaking. Picasso, along with Georges Braque, pioneered this artistic movement and introduced the avant-garde to solidly traditional subjects. While still lifes were favored, radical interpretations pushed the genre to new levels of pictorial abstraction. "Many think that cubism is an art of transition, an experiment which is to bring ulterior results. Those who think that way have not understood it," Picasso explained, "cubism is not either a seed or a fetus, but an art dealing primarily with forms, and when a form is realized it is there to live its own life... If cubism is an art of transition I am sure that the only thing that will come out of it is another form of cubism" (quoted in John Richardson, *A Life of Picasso: The Triumphant Years, 1917-1932*, New York, 2007, p. 75).

Poire coupée, verre et pipe presents a group of objects—an apple, a wine glass, and a pipe—from several vantage points, providing a spectacle that would not otherwise be possible in a two-dimensional representation. While these items are quotidian at their core, they are also distinctively bohemian in nature, speaking to the surroundings Picasso found himself in 1914, in a gritty yet somehow idyllic post-Hausmann Paris. The present work belongs to an immensely important period of artistic development for Picasso which saw the beginning of his shift from analytic to synthetic Cubism.

Discussing this phase of Picasso's Cubism, John Richardson notes that these still-lifes "are astonishingly varied in their dazzling colours, elaborate patterning, rich textures and complex compositions. No longer did Picasso feel obliged to investigate the intricate formal and spatial problems that had preoccupied him ten years before. Instead he felt free to relax and exploit his cubist discoveries in a decorative manner that delights the eye" (John Richardson, *Picasso, An American Tribute* (exhibition catalogue), Knoedler Galleries, New York, 1962, n.p.).

Experimenting with the deconstruction and reconstruction of form and the manipulation of space in his Cubist compositions, Picasso exposes the unique physicality of the objects he depicts. A rich aberration on the still life, the present work is characterized by a focus on objects that enabled Picasso to explore new representational possibilities. As Anne Umland writes, the "manipulation of objects—many of which...define volumes (other musical instruments, bottles, wineglasses, cups), although they lack its extreme planarity—may have helped to compel a new visual vocabulary that was at once pictorial and sculptural in motivation and affect" (quoted in *Picasso: Guitars 1912-1914* (exhibition catalogue), The Museum of Modern Art, New York, 2011, p. 22).



315

FERNAND LÉGER

1881 - 1955

Étude pour *Les Constructeurs*

Signed with the initials *F.L.* (lower right)

Gouache, colored crayon, brush and ink and pencil on paper
21½ by 28⅛ in.; 54.5 by 71.5 cm

Executed *circa* 1951-52.

PROVENANCE

M. Cuttoli-Laugier, Paris (acquired directly from the artist)
Michel Warennes, Paris (acquired by 1965)
John Berggruen Gallery, San Francisco
Galerie Felix Vercel, Paris (and sold: Sotheby's, London, December 2, 1987, lot 553)
Private Collection, Switzerland (acquired at the above sale)
Richard Gray Gallery, Chicago
Acquired from the above on April 20, 1990

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches: Nouvelle édition*, 2012, no. 15-120, http://www.legerdessinsetgouaches.com/tableaux/etude-pour-les-constructeurs-3/ (accessed on January 30, 2018)

$ 300,000-400,000

Léger first embarked on the theme of construction workers in 1940, and in the following decade produced a number of paintings, drawings and sketches on this subject, culminating in such monumental oils as *Les Constructeurs* of 1951 (see fig. 1), now in the Pushkin Museum in Moscow. This subject particularly preoccupied Léger in 1950 and 1951, when it became the primary focus of his work. Never before in his career had Léger expressed such interest in the human body, and his series of construction workers, including numerous studies of body parts, indicates a direction towards its "humanization."

Léger himself gave an account of how he arrived at this subject: "I got the idea travelling to Chevreuse by road every evening. A factory was under construction in the field there. I saw the men swaying high up on the steel girders! I saw man like a flea; he seemed still lost in his inventions with the sky above him. I wanted to render that; the contrast between man and his inventions, between the worker and all that metal architecture, that hardness, that ironwork, those bolts and rivets. The clouds, too, I arranged technically, but they form a contrast with the girders" (quoted in Werner Schmalenbach, *Fernand Léger*, New York, 1976, p. 158).

Fig. 1 Fernand Léger, *Les Constructeurs*, 1951, oil on canvas, Pushkin Museum, Moscow

F.L.

316

ARISTIDE MAILLOL

1861 - 1944

Baigneuse debout

Inscribed *Aristide Maillol*

Terracotta
Height: 23¼ in.; 60.3 cm

Conceived and executed in 1900.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE

Eloise & Otto Spaeth, New York
Theodore Schempp, New York
Mr. & Mrs. Edwin E. Hokin, Chicago (acquired from the above on October 15, 1961)
Hokin Gallery, Inc., Palm Beach
Acquired from the above on January 6, 1986

$ 100,000-150,000

EXHIBITED

Chicago, Art Institute of Chicago, *Masterpieces from Private Collectors in Chicago*, 1969, n.n.

LITERATURE

John Rewald, *Maillol*, New York, 1939, illustration of the bronze version pl. 72
Waldemar George, *Aristide Maillol*, Neuchâtel, 1977, illustration of the bronze version pl. 130

Maillol received inspiration from the art of many cultures, including the sculpture of ancient Egypt, the Hindu carvings of India and the white marbles of classical Greece, the influence of which is heavily felt in the present terracotta (see fig. 1). Although he rejected naturalism in art, he admired the refined contours that revealed the sensuality and quiet grace of pure form. According to John Rewald, "To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave, where static poses and contained gestures convey an impression of gravity and stability" (John Rewald, *Aristide Maillol* (exhibition catalogue), New York, 1958-60, pp. 6-7).

Fig. 1 Statuette of a Nude Woman, *circa* 300 B.C.E., terracotta, The Metropolitan Museum of Art, New York

317

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

HENRI MATISSE

1869 - 1954

Madeleine I

With the raised signature *H Matisse*

Plaster
Height: 23⅝ in.; 60 cm

Executed in 1903.

The authenticity of this work has been confirmed by Wanda de Guébriant.

PROVENANCE

The artist, France
Galerie Dumonteil, Paris (acquired by 1996)
Catherine Couturier, Paris (acquired in 1997)
C & M Arts, New York (acquired in 1998)
Private Collection, San Francisco (acquired from the above in July 1999)
Thence by descent

EXHIBITED

New York, C & M Arts, *The Sculpture of Matisse*, 1998, no. 2, illustrated in color in the catalogue

LITERATURE

Claude Duthuit & Wanda de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 9, illustration of another plaster & of the bronze version pp. 20-21
Matisse, Painter as Sculptor (exhibition catalogue), The Dallas Museum of Art, Dallas; San Francisco Museum of Modern Art, San Francisco & The Baltimore Museum of Art, Baltimore, 2007-08, illustration of another plaster p. 120

$ 800,000-1,200,000

(continued)

Rear view of the present work

Fig. 1 Sculptures on Matisse's windowsill; a bronze cast of *Madeleine II* on far right, Photograph: Archives Matisse

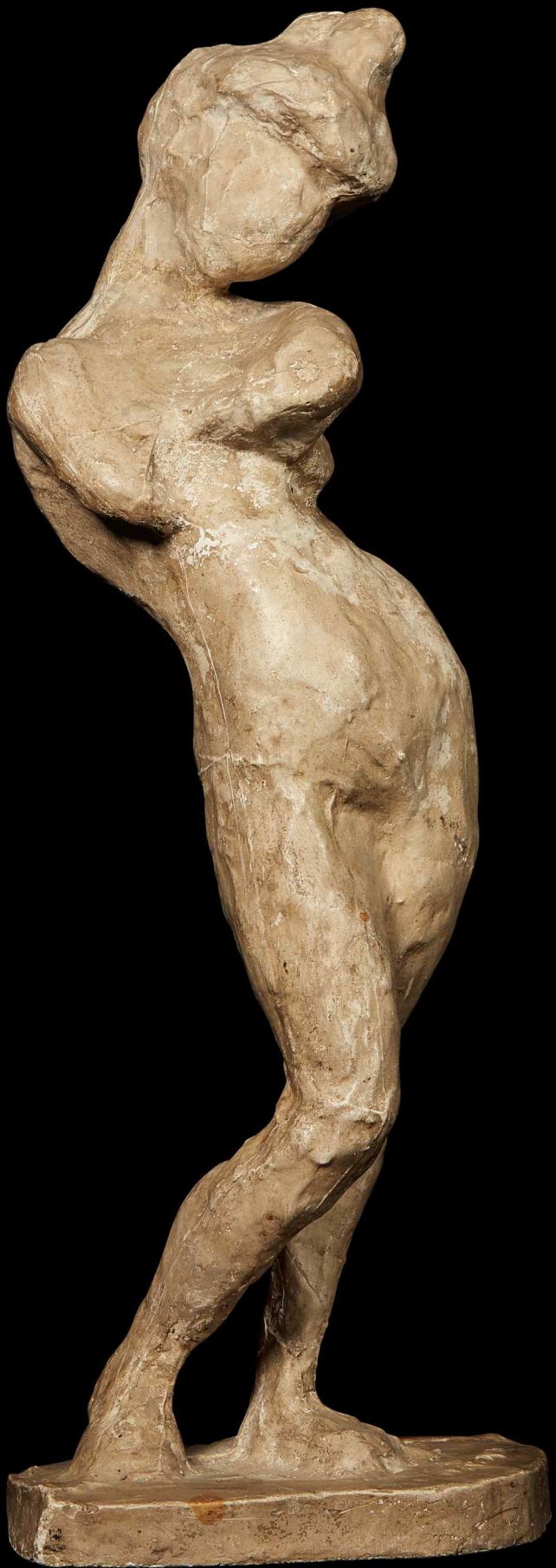


Fig. 2 Henri Matisse, *Study for Madeleine I*, 1901, pencil on paper, The Museum of Modern Art, New York

Fig. 3 Henri Matisse, *Madeleine II*, 1903, bronze, sold: Sotheby's, New York, November 2, 2010, lot 20 for $2,770,500

One of the most important movements of early twentieth-century art, Fauvism is inextricably linked to the canvases of Henri Matisse. The splendid colors and jarringly flat dimensionality of his paintings essentialize the emotional expressiveness and free-spritedness championed by Fauve artists. Beyond his exploration of color as a vehicle of individual expression on canvas, Matisse also possessed an interest in the creative process of sculpture. Even more so than in his boldest Fauve paintings, Matisse's bronzes and the method by which he reached the final artistic product are revealing of his sensibilities as a pioneering Modernist.

Although Matisse's sculptural oeuvre contains 744 bronzes, only ten plaster casts are known to exist today. Of these, three are casts of *Madeleine I*, which was originally conceived in 1901 (see fig. 2). The irregularities of the mold lines in the bronze versions of the work and the present plaster cast suggest that the piece molds were made over the clay model, probably by Matisse himself, who was still relatively poor at the time and might not have been able to hire a professional mold maker as he would later in his career.

This method allowed him to preserve the sculptural form even as he continued to work on the original clay in order produce a second version of the sculpture, *Madeleine II*, completed in 1903 (see fig. 3). Around 1925, he then went to a professional mold maker who executed the original plaster intended to be cast in bronze by Valsuani.

Matisse's unique practice of casting multiple plaster versions of a work during progressive stages of his creative process culminated in several major sculptural series in his career—the *Jeannette*s, the *Henriette*s and the *Back*s, for example—through which the artist's creative vision and the documentation of its evolution are presented as a work of art itself alongside the final casts. This celebration of the artist's process is an inherently modern idea, one shared by Matisse's contemporaries like Auguste Rodin.

Matisse's exploration of the female nude as a subject matter in the *Madeleine* series places him in a long line of artists in the European canon fascinated with the form of the female figure since Antiquity. The almost

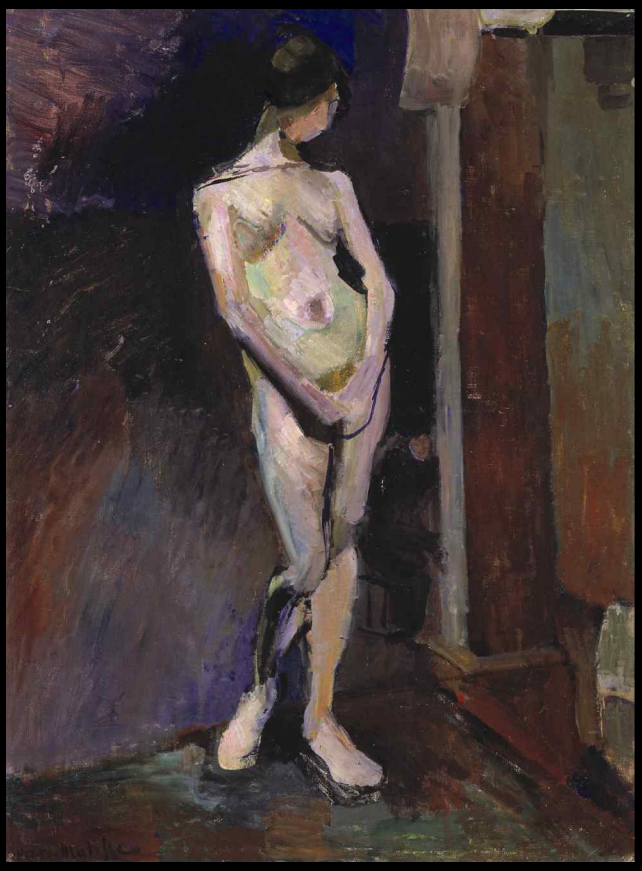


Fig. 4 Henri Matisse, *Nude Study in Blue*, circa 1899-1900, oil on canvas, Tate, London

Fig. 5 Michelangelo Buonarotti, *Dying Slave*, 1513-16, marble, Museé du Louvre, Paris

identical modeling and positioning of the figure in the present work and Matisse's *Nude Study in Blue* (see fig. 4), painted a year or two before the conception of *Madeleine I*, suggests that the young artist may have turned to sculpture as a way to further his exploration of the human figure beyond the limits of the two-dimensional canvas.

In this plaster cast, as in the bronze versions of *Madeleine I* and *II*, Matisse emphasizes the overall S-shaped line of the female figure, as well as her contrapposto stance. As Oliver Shell writes: "[Matisse] accentuates all of the consequences of the weight-bearing leg, which tilts the figure's pelvis and produces a series of pronounced and subtle counterbalanced bodily shifts. Although the figure does not technically move, it is animated by an internal spiraling rhythm that Matisse referred to as the arabesque. Comparing himself to his friend the sculptor Aristide Maillol, Matisse would write, 'Maillol, like the Antique masters, proceeds by volume, I am concerned with arabesque like the Renaissance artists.' In linking his own sculptural sources to the Renaissance, Matisse may well have been thinking of Michelangelo's *Bound Slave* and *Dying Slave* (see fig. 5), works he knew intimately from his daily visits to the Louvre as a student of Gustave Moreau" (Oliver Shell in *Matisse: Painter as Sculptor* (exhibition catalogue), The Baltimore Museum of Art, Baltimore, 2007-08, p. 114). The visible traces of the artist's process, evident in the presence of mold lines and the tactile nature of the work, imbue the figure with a sense of movement, as if the sculpture embodies the artist's own creative energy.

One of these plaster casts was exhibited at the 1904 Salon d'Automne in Paris, but it is interesting to note that Matisse would not exhibit a bronze Madeleine before the 1930s. Today, the other two examples of plaster casts of *Madeleine I* are in the Musée des Beaux-Arts in Bordeaux and the Raymond & Patsy Nasher Collection in Dallas.

PABLO PICASSO

1881 - 1973

L'Atelier

Signed *Picasso* and dated *26.4.56.* (upper right); dated *26.4.56* (on the reverse)

Oil on canvas
18⅛ by 21¾ in.; 46 by 55 cm

Painted in Cannes on April 26, 1956.

PROVENANCE

Galerie Louise Leiris, Paris
Sale: Finarte, Milan, June 26, 1985
Private Collection, Italy (acquired at the above sale and sold: Sotheby's, Paris, June 24, 2014, lot 31)
Acquired at the above sale by the present owner

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1953 à 1955*, vol. XVI, Paris, 1965, no. 99, illustrated pl. 44

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

In the years that followed Matisse's death on November 3, 1954, Picasso painted two series of *Ateliers*, also known as *Paysages d'intérieur.* As a mode of grieving, he produced new variations on the theme of studio scenes that the two artists had shared through their careers. Picasso had moved to La Californie, a large Belle Époque villa overlooking Cannes, situated not far from Vallauris, with large windows that opened onto a luxurious garden. Surrounded by Mediterranean colors so conducive to the exploration of new pictorial themes, Picasso never tired of depicting the interior space of his studio-lounge. Picasso's *L'Atelier,* painted in 1956, is strongly reminiscent of his departed instructor and rival Matisse's famed interior scene *L'Atelier rose* from 1911 (see fig. 1), referencing Matisse's depiction of finished and in-progress canvases, the window and tree, and the ornamental and patterned décor placed about the studio. The present piece echoes these images, yet he strategically omits the vibrant pastels of Matisse's own studio scene, imbuing these motifs with a feeling of melancholy meditation. As Pierre Daix accentuates, Picasso's memorial series embarks upon "a verification of Matisse's language, [while] instilling these symbols with new meaning" (Pierre Daix, *La Vie de peintre de Pablo Picasso*, Paris, 1977, p. 362).

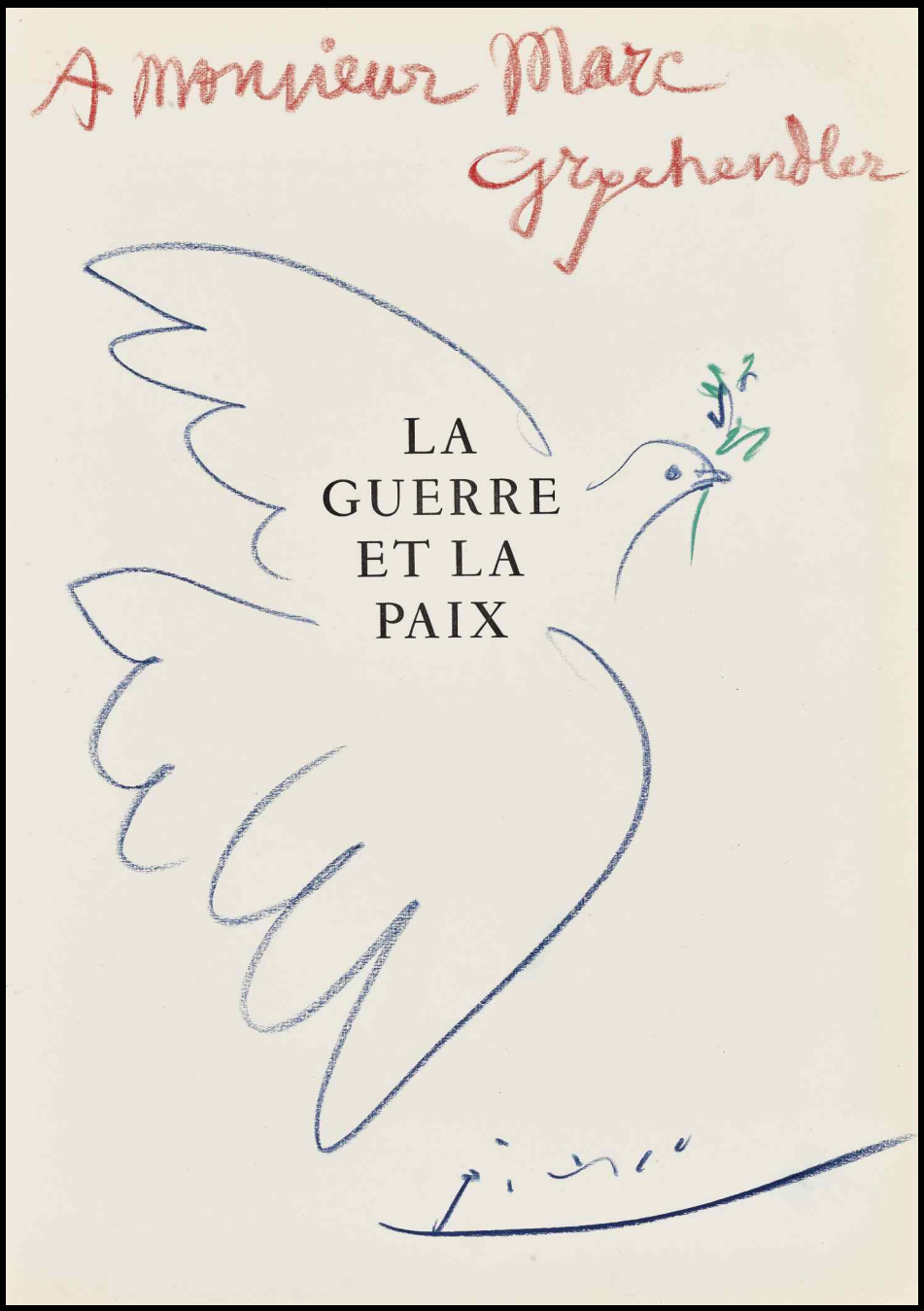
Picasso and Matisse had a legendarily complex relationship, with the two simultaneously existing as friends, enemies, rivals, and artistic mentors. From their first meeting in 1906 under the coordination of Gertrude Stein until Matisse's passing in 1954, the two would serve as each other's greatest critics, ranging from periods of mere stylistic divergence to instances of vocalized objection and distaste of each other's work. Yet, the two obsessively and enthusiastically shared their work and frequently incorporated aspects of one another's artistic developments, ultimately challenging and expanding their own personal practices. It is for these reasons that they regarded each other as their only true rivals and artistic equals: as Matisse and Picasso are both known for saying, "We must talk to each other as much as we can. When one of us dies, there will be some things that the other will never be able to talk of with anyone else" (quoted in *Matisse/Picasso*, The Museum of Modern Art (exhibition catalogue), New York, 2002, p. 24)

Picasso was terrified of death and when Matisse died, he "possibly felt...some aspect of himself had been removed" (*ibid.,* p. 24). Consequently, certain commentators have suggested that the plaster head that appears in the first *Atelier* series is here replaced by a blank canvas placed on the easel, as if Picasso was symbolically calling out to the departed Matisse and inviting him to paint (*ibid.*, p. 171). In this way, *L'Atelier* serves as both a dedication to Matisse and as Picasso's *momento mori*, a grappling with his very own fears of death heightened by the complex loss of Matisse, the only other artist he considered to be his equal.

Fig. 1 Henri Matisse, *L'Atelier rose*, 1911, oil on canvas, The Pushkin State Museum of Fine Arts Moscow

Fig. 2 Pablo Picasso, *L'Atelier de la Californie*, 1956, oil on canvas, Musée Picasso, Paris

26.4.56.



319

PABLO PICASSO

1881 - 1973

La Colombe de la paix

Signed *Picasso* (lower right); dedicated *A Monsieur Marc Grychendler* (upper center)

Colored crayon on paper
14¼ by 10⅛ in.; 36.1 by 25.7 cm

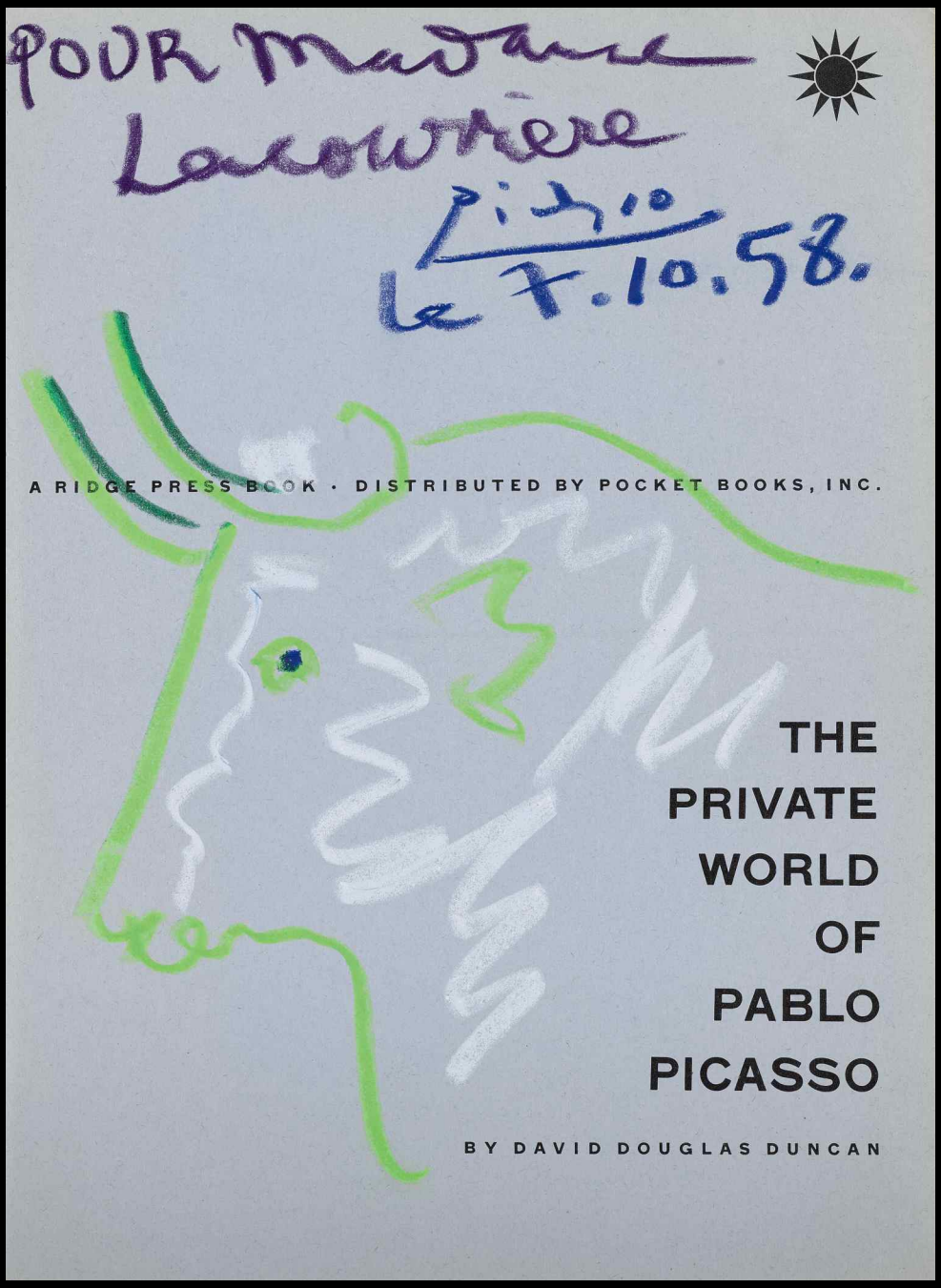
Executed in 1954.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Marc Grychendler, France (acquired directly from the artist)
Sale: Artcurial, Paris, May 28, 2013, lot 331
Acquired at the above sale by the present owner

$ 40,000-60,000



320

PABLO PICASSO

1881 - 1973

Tête de taureau

Signed *Picasso*, dedicated *Pour Madame Lacourière* and dated *le 7.10.58.* (upper center)

Colored crayon on paper
11 by 7⅞ in.; 27.9 by 20 cm

Executed on October 7, 1958.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Roger & Madeline Lacourière, France (acquired directly from the artist)
Sale: Artcurial, Paris, May 28, 2013, lot 331B
Acquired at the above sale by the present owner

$ 30,000-50,000

No Lot 321

PROPERTY FROM THE COLLECTION OF GORDON SHWAYDER ROSENBLUM

LOTS 322-326

322

PABLO PICASSO

1881 - 1973

Tête d'homme barbu

Signed *Picasso* and dated *18.6.68.III* (lower right); dated *18.6.68.III* (on the *verso*)

Brush and ink and felt-tip pen on card
9½ by 6⅞ in.; 24.1 by 17.4 cm

Executed on June 18, 1968.

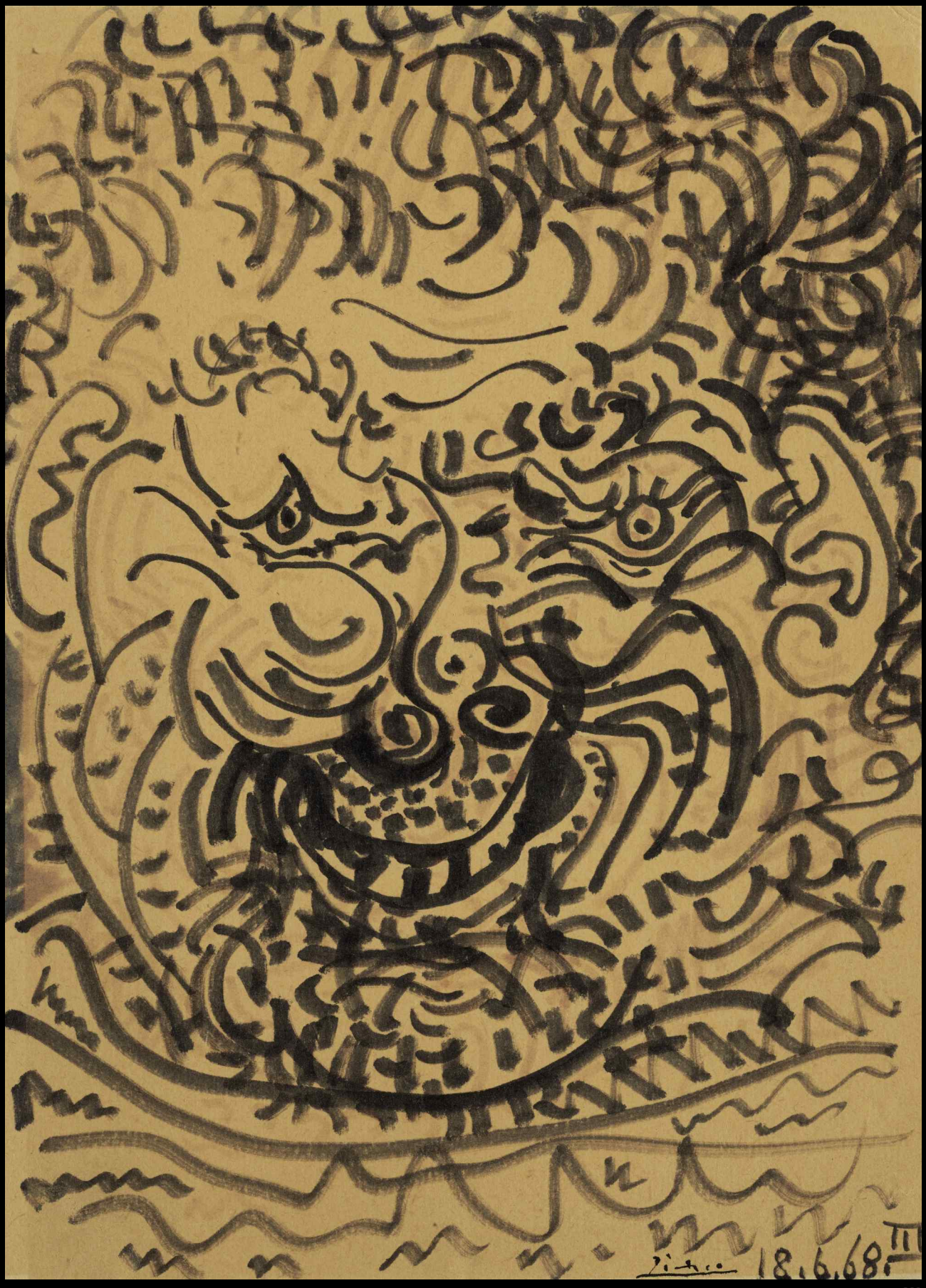
PROVENANCE

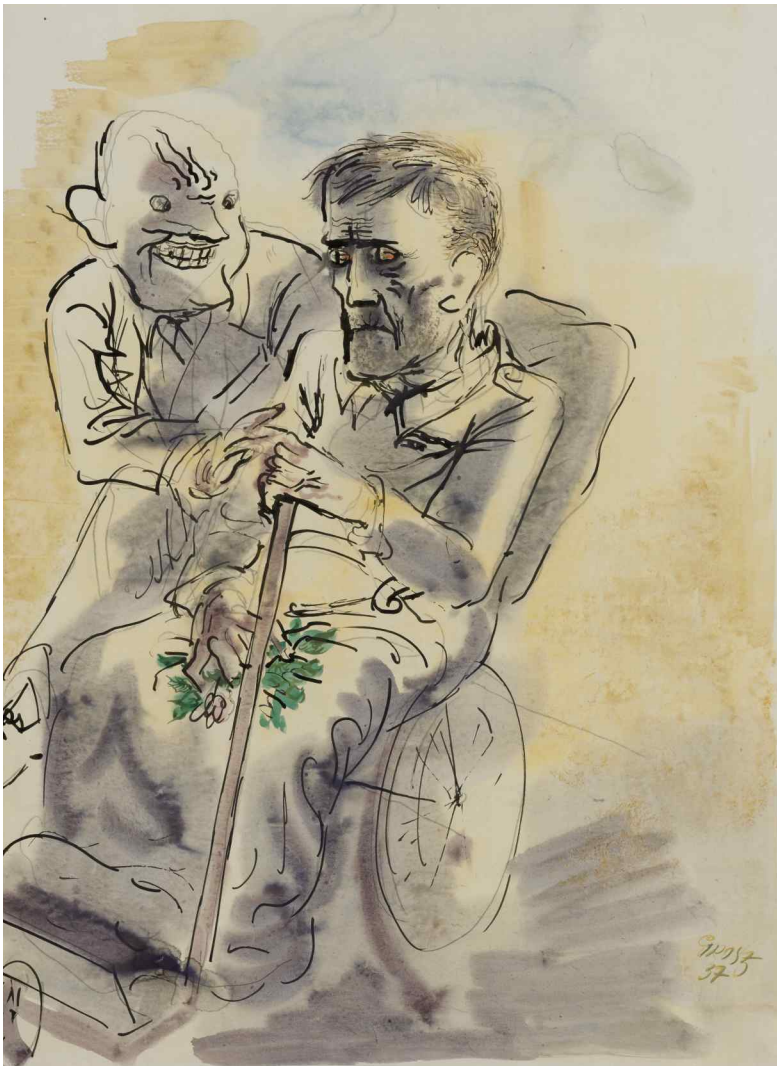
Galerie Louise Leiris, Paris
Saidenberg Gallery, New York
James Goodman Gallery, New York
Acquired from the above

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1967 et 1968*, vol. XXVII, Paris, 1973, no. 279, illustrated pl. 112

$ 50,000-70,000


Picasso 18.6.68 II



(RECTO)

323

PROPERTY FROM THE COLLECTION OF
GORDON SHWAYDER ROSENBLUM

GEORGE GROSZ

1893 - 1959

Patient (A Double-Sided Work)

Signed *Grosz* and dated *37* (lower right); titled and stamped with the *Nachlass* mark (on the *verso*)

Brush and ink, watercolor and pencil on paper
23¼ by 18 in.; 59 by 45.7 cm

Executed in 1937.

The authenticity of this work has been confirmed by Ralph Jentsch.

PROVENANCE

Estate of the artist
Serge Sabarsky Gallery, New York
Sale: Christie's, New York, May 19, 1981, lot 164
Acquired at the above sale

$ 20,000-30,000

(VERSO)

324

PROPERTY FROM THE COLLECTION OF
GORDON SHWAYDER ROSENBLUM

PAVEL TCHELITCHEW

1898 - 1957

Study for *Riddle of Daedalus*

Signed *P. Tchelitchew* and dated *45* (lower right)

Gouache, watercolor, brush and pen and ink and ink wash on paper
13⅝ by 11¼ in.; 34.6 by 28.5 cm

Executed in 1945.

$ 8,000-12,000

PROVENANCE

Durlacher Brothers, New York
John S. Newberry, Jr., Grosse Point, Michigan
Brendan Toomey, New York (and sold: Sotheby's, New York, September 24, 1981, lot 41)
Acquired at the above sale

EXHIBITED

New York, Whitney Museum of American Art, *Annual Exhibition of Contemporary American Sculpture, Watercolors and Drawings*, 1947, no. 177
Cambridge, Massachusetts, Fogg Museum of Art, Harvard University, *Drawings and Watercolors from the Collection of John S. Newberry, Jr.*, 1948, n.n.
San Francisco, California Palace of the Legion of Honor & Ann Arbor, University of Michigan Museum of Art (on loan)

Fig. 1 Pavel Tchelitchew, *Riddle of Daedalus*, 1945, watercolor and gouache, Yale University Art Gallery, New Haven

325

325

PROPERTY FROM THE COLLECTION OF
GORDON SHWAYDER ROSENBLUM

KURT SELIGMANN

1900 - 1962

Untitled

Signed *K. Seligmann* and indistinctly dated (lower right)

Mixed media on glass
28 by 34 in.; 71 by 86.4 cm

The authenticity of this work has been confirmed by Timothy Baum.

PROVENANCE

Robert Spencer, New York
Acquired from the above in 1983

$ 8,000-12,000

326

PROPERTY FROM THE COLLECTION OF
GORDON SHWAYDER ROSENBLUM

KURT SELIGMANN

1900 - 1962

The Flame of Revolt

Signed *Seligmann* and dated *50* (lower right)

Oil on canvas
71⅞ by 47⅞ in.; 182.6 by 121.6 cm

Painted in 1950.

The authenticity of this work has been confirmed by Timothy Baum.

PROVENANCE

M. Knoedler & Co., Inc., New York (and sold: Sotheby's, New York, October 23, 1980, lot 267)
Galerie Schreiner, Basel (acquired at the above sale and sold: Sotheby's, New York, April 2, 1981, lot 74)
Acquired at the above sale

$ 20,000-30,000

326

PROPERTY FROM A PRIVATE FRENCH COLLECTOR

PABLO PICASSO

1881 - 1973

Tête de mendiant

Signed *Picasso* (upper right)

Brush and ink and ink wash on paper
14¾ by 10⅜ in.; 37.5 by 26.5 cm

Executed in Barcelona in 1903.

PROVENANCE

Mme Salomon, Paris (cousin of Max Jacob; acquired directly from the artist)
Thence by descent

LITERATURE

Christian Zervos, *Pablo Picasso, Supplement aux volumes 1 à 5*, vol. VI, Paris, 1954, no. 544, illustrated pl. 67

$ 500,000-700,000

Imbued with the sense of fragility and melancholy that was to become synonymous with this phase of Picasso's career, the present work was executed at the height of the artist's celebrated Blue period. Poignant images of forlorn men and women lost in thought appeared throughout his notebooks of this time and served as the inspiration for some of his most important canvases, including *L'Ascète* (see fig. 1). Rather than hiding reality behind realistic or academic stylizations, Picasso fully embraced the destitution, misery and grief of the modern European city. As explained by Pierre Daix, works on paper were the ideal demonstrative vehicle for Picasso: "His modernity does not depend upon his subjects, even if he sometimes gives them a touch of his contemporary reality, nor upon the deliberate boldness of his draughtsmanship, which always aims to invest the subject with the maximum expressive intensity rather than to assert itself. Nothing is further from Picasso than art for art's sake. Drawing is a medium with its own rules, an instrument capable of capturing and expressing the external world. This world is a new and modern world and must find expression in an appropriate style, in harmony with the men of the time" (Pierre Daix & Georges Boudaille, *Picasso, The Blue and Rose Periods, A Catalogue Raisonné of the Paintings, 1900-1906*, Greenwich, Connecticut, 1966, p. 65).

Purchased directly from Picasso by the great-grandmother of the current owner, the present work has resided in the same private collection for over a century. Introduced to Picasso through her cousin Max Jacob, the original owner—Mme Salomon—purchased the work alongside a number of paintings from the Blue period. *Tête de mediant* has remained in the family since that time, ultimately becoming one of the masterpieces within the collection of Daniel Dreyfus. A renowned French banker, Dreyfus built an art collection including paintings by Degas, Toulouse-Lautrec, Sisley and a number of additional members of the Impressionist group. Rarely exhibited, the present work has not been seen by the public since it was created over a century ago.

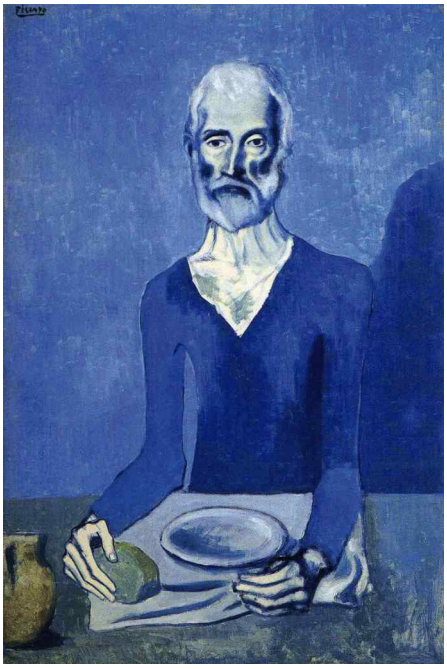
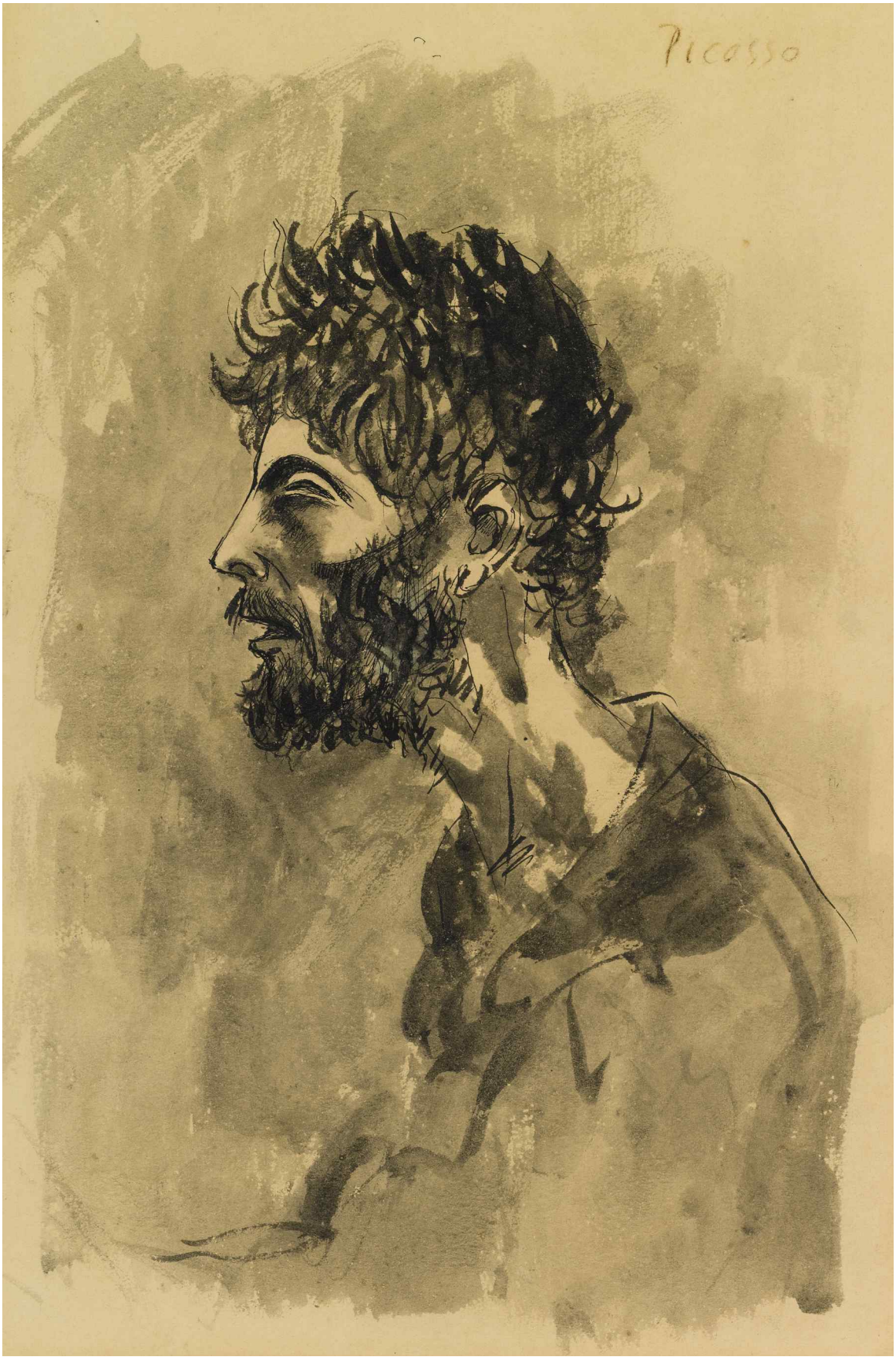


Fig. 1 Pablo Picasso, *L'Ascète*, 1903, oil on canvas, Barnes Foundation, Philadelphia

Fig. 2 Pablo Picasso, *Le Fou*, 1904, watercolor on paper, Museu Picasso, Barcelona


Picasso

PROPERTY FROM AN ESTEEMED PRIVATE COLLECTION, CANADA

ALBERTO GIACOMETTI

1901 - 1966

Tête d'homme

Signed *Alberto Giacometti* (lower right)

Pencil on paper
19¾ by 12⅞ in.; 50.2 by 32.7 cm

Executed in 1951.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3880.

PROVENANCE

Milton D. Ratner, Fort Lee, New Jersey (acquired by 1975)
Private Collection, New York (and sold: Sotheby's, New York, November 15, 1989, lot 245)
Luhring Augustine Gallery, New York (acquired at the above sale)
Acquired from the above in 1989

EXHIBITED

Jerusalem, The Israel Museum, *Giacometti, Works From The Ratner Collection,* 1975, n.n.

$ 300,000-500,000

As the artist himself stated, "The head is what matters. The rest of the body plays the part of antennae making life possible for people and life itself is inside the skull" (quoted in Yves Bonnefoy, *Alberto Giacometti: A Biography of His Work*, Paris, 1991, p. 377). Emerging from the center of the page, *Tête d'homme* materializes from a frenetic nest of lines and curves. Giacometti excelled in each of the major media—drawing, painting and sculpture—from early in his career but never subscribed to a hierarchy among these forms of expression. While his portraits in pencil, ink and oil were initially critiqued for being overly classical in composition, Giacometti's distinctive formal technique extracted much of the same sparse vigor as his sculpture. In the manner of classical masters such as Michelangelo before him, Giacometti's practice combined drawing, painting and sculpture, centered around his exploration of the human figure (see fig. 1). This is particularly evident in the drawings, which are most revealing of Giacometti's process and hand.

Despite his mastery of multiple media, Giacometti did opine that "One has to focus uniquely and exclusively on drawing. If one could master drawing, everything else would be possible" (quoted in James Lord, *Dessins de Giacometti*, Paris, 1971, p. 26). Giacometti drew all his life, at times using the medium as a preparation for his sculptures and at others as a concentrated study of the objects around him. Works such as *Tête d'homme* exemplify the intensely introspective and exploratory genius of his skill. For Giacometti, technical finesse was the instrument used to capture reality on the page or canvas. As David Sylvester wrote, "Giacometti's work lays naked the despair known to every artist who has tried to copy what he sees. At the same time it is an affirmation that there is a hard core which remains from all that has been seen and that this can be stabilized, this can be saved, this can be rendered indestructible" (David Sylvester, *Looking at Giacometti*, New York, 1996, p. 36).

Returning to Paris after the conclusion of World War II, a recently married Giacometti returned to work in the city he had known before the war. He produced some of his greatest works in these post-war years including *Chariot*, but ultimately abandoned sculpture to immerse himself in depicting the individuals in his own life. While major archetypes such as *L'Homme au doigt* had been completed in just a few hours, these seemingly sparse portraits often required days of attention and extreme effort, in some cases driving Giacometti to near madness (Yves Bonnefoy, *ibid.*, p. 369). As seen in the tactile surface of *Tête d'homme*, likely depicting the head of Giacometti's brother Diego (see fig. 2), the nearly impenetrable human guise proved to be a much more daunting challenge. As Yves Bonnefoy commented, "During this final period, of almost fifteen years, the 'heads' studied were exclusively those of Diego, Annette, Annetta, Caroline and very few other persons, all close friends, which proves that Giacometti had indeed chosen the existence of individuals, the here and now as the chief object of his new and future study; and that he instinctively realized that this object transcended all artistic signs and representations, since it was no less that life itself" (*ibid.*, p. 369).

Fig. 1 Michelangelo Buonarotti, *Portrait of Andrea Quaratesi*, 1530, black chalk on paper, British Museum, London

Fig. 2 Alberto Giacometti, *Tête d'homme*, 1964-65, oil on canvas, sold: Sotheby's, New York, November 4, 2009, lot 33 for $3,778,500

Alberto Giacometti

329

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

DIEGO GIACOMETTI

1902 - 1985

Table grecque, modèle carré

Bronze
17¾ by 32⅞ by 32⅞ in.; 45 by 83.5 by 83.5 cm

Conceived in 1965; this example executed before 1975.

PROVENANCE

Private Collection (acquired directly from the artist *circa* 1975 and sold: Sotheby's, New York, May 9, 2002, lot 226)
Acquired at the above sale

LITERATURE

Michel Butor, *Diego Giacometti,* Paris, 1985, n.n., illustration of another example p. 141
Françoise Francisci, *Diego Giacometti, Catalogue de l'oeuvre*, vol. I, Paris, 1986, n.n., illustration of another example p. 80
Daniel Marchesseau, *Diego Giacometti*, Paris, 1986, n.n, illustration of the smaller version p. 64

$ 150,000-250,000

330

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

DIEGO GIACOMETTI

1902 - 1985

La Promenade des amis

Stamped three times *Diego* and with the artist's monogram

Bronze
Length: 23½ in.; 59.6 cm

Conceived *circa* 1976.

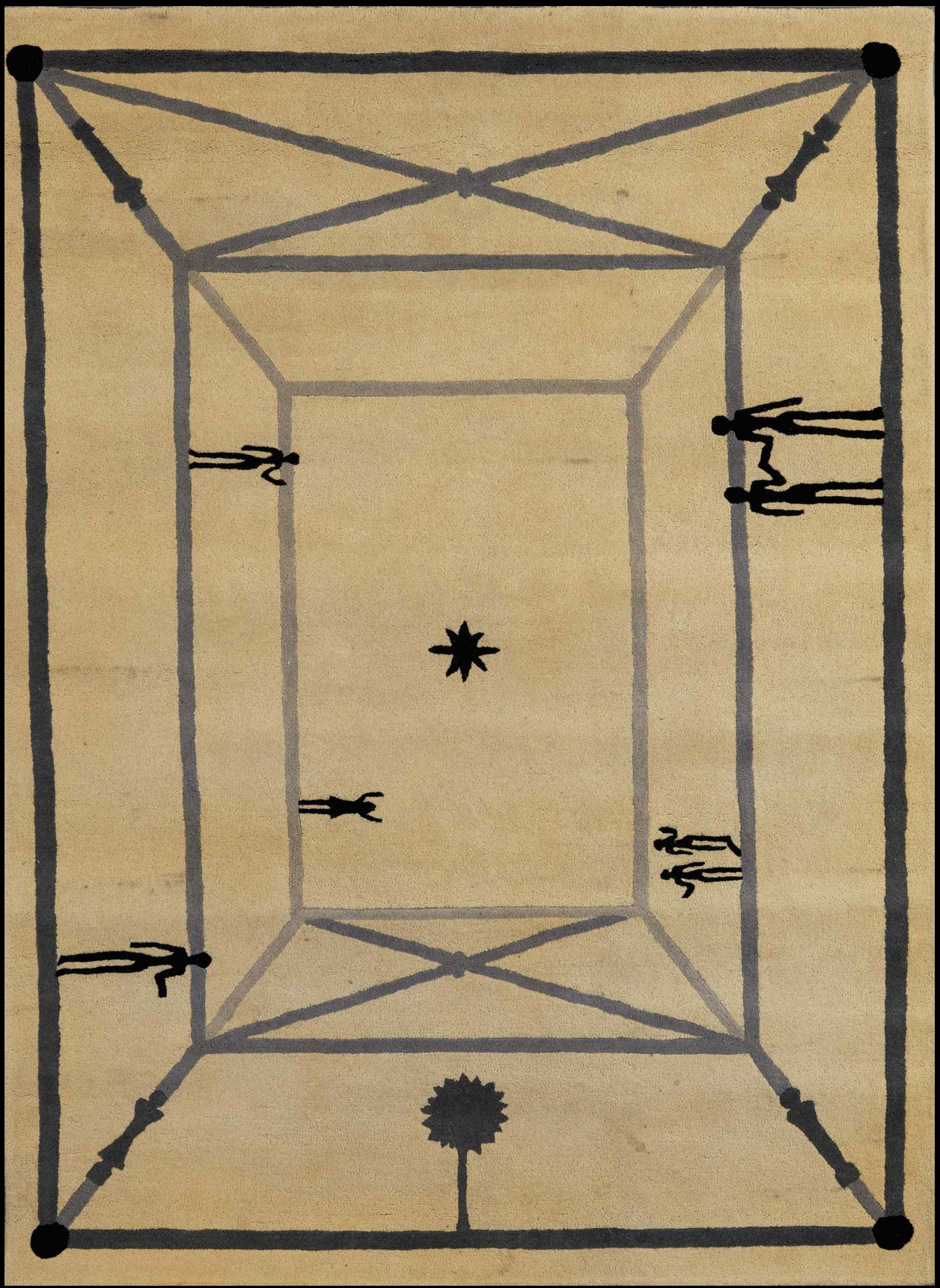
PROVENANCE

Comte Gianni Barresi & Fulvio Barresi, Italy (acquired directly from the artist in the late 1960s)
Thence by descent

Diego Giacometti first began using animal imagery in his work around 1935, perhaps an inevitability given his upbringing on the family farm in the rugged, alpine region of Bregaglia in Switzerland. In time the artist combined both the quotidian animal forms of the cats, dogs and horses seen in surrounding villages with the wilder elements of owls, deer and wolves in the mountains, weaving a fantastical and dreamlike world in bronze.

In an interview with Patricia de Beauvais, the artist explained the origin of the *Promenade des amis* motif: "It was for a client who organized auctions to benefit animal rights. So I thought of this, *La Promenade des amis*: a horse with three little dogs, one of which 'waters' the tree, another who sniffs him. I had one client ask me to remove it. It bothered her, but dogs, they are all the same, I told her" (translated from the French, quoted in Christian Boutonnet & Rafael Ortiz, *Diego Giacometti*, Paris, 2003, p. 95).

$ 200,000-300,000



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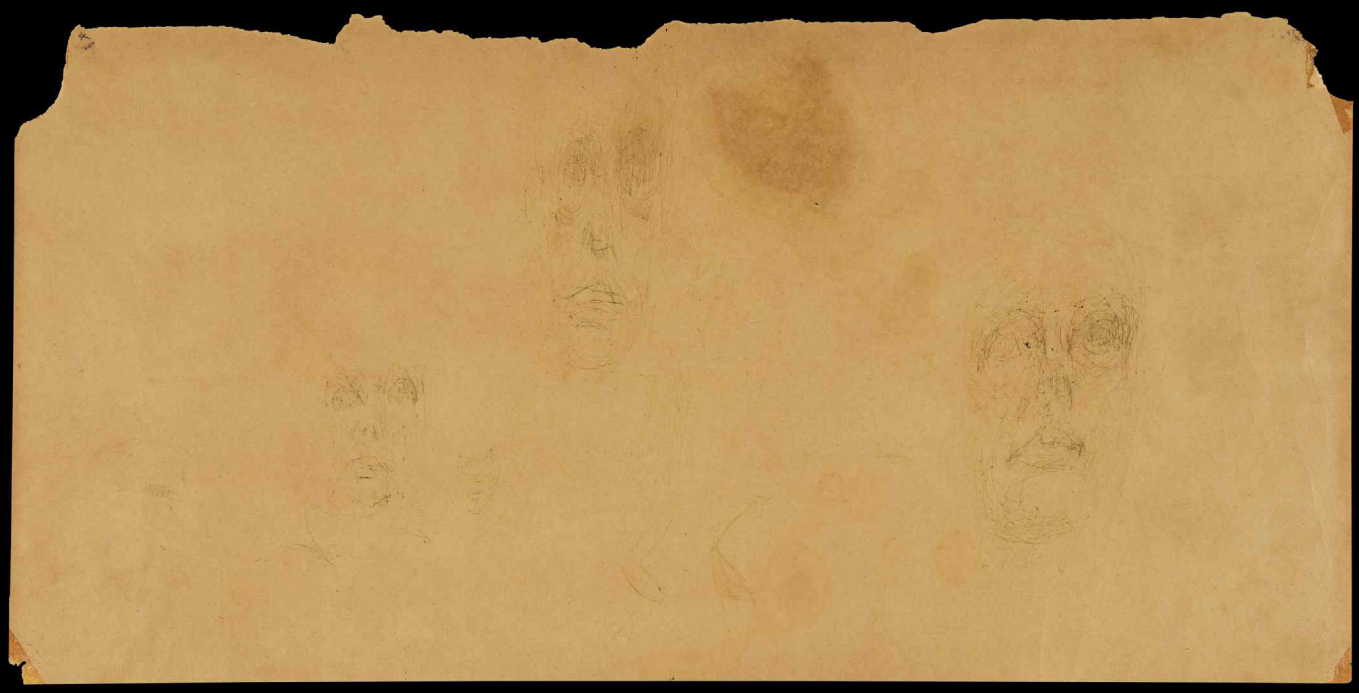


332

331

AFTER A DESIGN BY DIEGO GIACOMETTI

1902 - 1985

Le Rencontre

Woven with the text *Giacometti People* (on the reverse)

Hand-woven wool pile rug
69 by 93¾ in.; 175.3 by 238.1 cm

Conceived in 1984 and woven in 1985.

PROVENANCE

Marisa del Re Gallery, New York
Acquired from the above by the present owner

$ 8,000-12,000

LINES into **FORM**

THE MARTIN AND DIANE TRUST COLLECTION

332

ALBERTO GIACOMETTI

1901 - 1966

Études des quatre têtes

Pen and ink on paper
10⅝ by 21¼ in.; 26.9 by 53.9 cm

Executed *circa* 1958.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 3916.

PROVENANCE

Gregory Masurovsky, Paris (acquired directly from the artist)
B.C. Holland, Chicago (acquired from the above in 1985)
Acquired from the above on April 21, 1986

EXHIBITED

Paris, Musée de Pontoise, *Les Dessins et ses techniques du XVe au XXe siècle,* 1982, no. 120, illustrated in the catalogue

Giacometti executed *Études des quatre têtes* on a tablecloth from the renowned Montparnasse café La Coupole. The first owner of the work, Gregory Masurovsky, met Giacometti through his friend the poet Olivier Larronde.

$ 30,000-40,000

333

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

ALBERTO GIACOMETTI

1901 - 1966

Nature morte aux fleurs

Signed *Alberto Giacometti* and dated *1954* (lower right)

Pencil on paper
19½ by 12¼ in.; 49.3 by 31.5 cm

Executed in 1954.

The authenticity of the work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database under number AGD 3695.

PROVENANCE

Galerie Maeght, Paris
Walter Bareiss, New York
Jan Krugier Gallery, New York
Yoshii Gallery, New York
Acquired from the above

EXHIBITED

Munich, Neue Staatsgalerie, *Sammlung Walter Bareiss*, 1965, n.n.

Giacometti's depictions of the interior of his studio capture the frenetic artistry that defined his creative process. Alexander Liberman, who visited Giacometti's studio in the early 1950s, described the scene: "Under a big window is a long table entirely covered with squeezed tubes of paint, palettes, paintbrushes, rags and bottles of turpentine. Like figures, the bottles stand shrouded in layers of dust chipped away from Giacometti's sculpture. Here sculpture and painting mix intimately" (Alexander Liberman, *The Artist and His Studio*, New York, 1960, pp. 277-78).

Giacometti once quipped that only Francis Bacon had a messier studio than he did, perhaps indicative of a certain pride that he may have taken in his own permissive disorderliness. Yet, there are obvious elements of staging in these compositions that remind us of the artist's overall control of his environment. The tension between order and disorder is at the heart of these compositions, and the present work certainly captures the beauty created by these forces in opposition.

$ 80,000-120,000

Alberto Giacometti
1954

PROPERTY FROM A PROMINENT SOUTH AMERICAN COLLECTION

FRANCIS PICABIA

1879 - 1953

Les Calanques

Signed *Francis Picabia* (lower left)

Oil on canvas mounted on board
29¾ by 41⅜ in.; 75.5 by 105 cm

Painted *circa* 1942.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Estate of the artist, France
Ippolito Simonis, Turin
Galerie 1900-2000, Paris
Marianne & Pierre Nahon, Paris (and sold: Sotheby's, Paris, July 18, 2004, lot 304)
Acquired at the above sale

EXHIBITED

Nice, Musée d'art moderne et d'art contemporain, *Picabia et la Côte d'Azur*, 1991, illustrated in color in the catalogue
Gijón, Palacio Revillagigedo, *Picabia entre guerras*, 1991, illustrated in the catalogue
Vence, Château Notre-Dames de Fleurs (Galerie Beaubourg), *Francis Picabia, Classique et merveilleux*, 1998, illustrated in color in the catalogue
Grenoble, Musée de Grenoble & Geneva, Musée du Petit Palais, *Francis Picabia*, *Les Nus et la méthode*, 1998, no. 35, illustrated in color in the catalogue
Tokyo, Isetan Museum of Art & traveling, *Francis Picabia*, 1999-2000, no. 069, illustrated in color in the catalogue

$ 200,000-300,000

During his prolific career, Francis Picabia covered an astonishing range of styles in his painting, including—but not limited to—Impressionism, Neo-Impressionism, Fauvism, Cubism, Dada and Surrealism. The ease with which he took to different genres testifies to his extraordinary skill as a painter. He continually looked to diverse styles for inspiration (whether contemporary or historic) and adapted them to his own ends, imbuing them with his own distinctive vision and personality. As such, rather than prescribing to any one contemporary art movement, his works often instead offer a mirror onto his private life, whether in terms of experience or mood. William Copley observed, in reference to Picabia: "[the] greatest achievement for any creative person is to arrive where his personality, his life, is synonymous and indistinguishable from his work" (quoted in William A. Camfield, *Francis Picabia. His Art, Life and Times*, Princeton, 1979, p. xvii). In this alone, Picabia was "an outstanding example of a central aspect of Modern art, namely, art as individual self-expression" (*ibid.*, p. xvii).

The present work was painted *circa* 1942. In 1940, Picabia and his wife Olga had relocated to Golfe-Juan on the Côte d'Azur (see fig. 1). This move precipitated a period of paintings in which Picabia derived inspiration from local magazines, postcards and advertisements, inspired by the paraphernalia around him in this popular vacation destination. His works took on a tone of popular realism—and have even been cited as the precursor to the phenomenon of Pop Art during the 1960s. Picabia himself commented on the present work: "Showing from afar two figures swimming in the sea amongst the rocks... their bodies indistinguishable from the waves. The relaxed and sunny atmosphere of this scene makes one think of the universe of pornographic magazines" (quoted in *Francis Picabia, Les Nus et la méthode* (exhibition catalogue), *op. cit*., p. 89, translated from the French).

The specific palette and flat planes of color that characterize the present work also invite comparison to the works of the Fauves, active thirty years prior. Indeed, Georges Braque and Émile-Othon Friesz in 1907 had painted these same *calanques* in a very comparable way (see fig. 2). This fusion of the Fauve style with his own particular innovation of popular realism encapsulates Picabia's specific manner of conception and reflects the limitless breadth of his remarkable imagination.

Fig. 1 Olga Mohler, Olga Picasso, Pablo Picasso, Paulo Picasso, Michael Corlin, Germaine and Lorenzo Picabia on the beach at Cannes

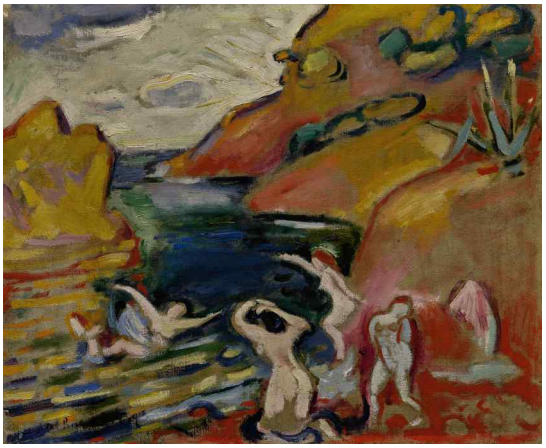
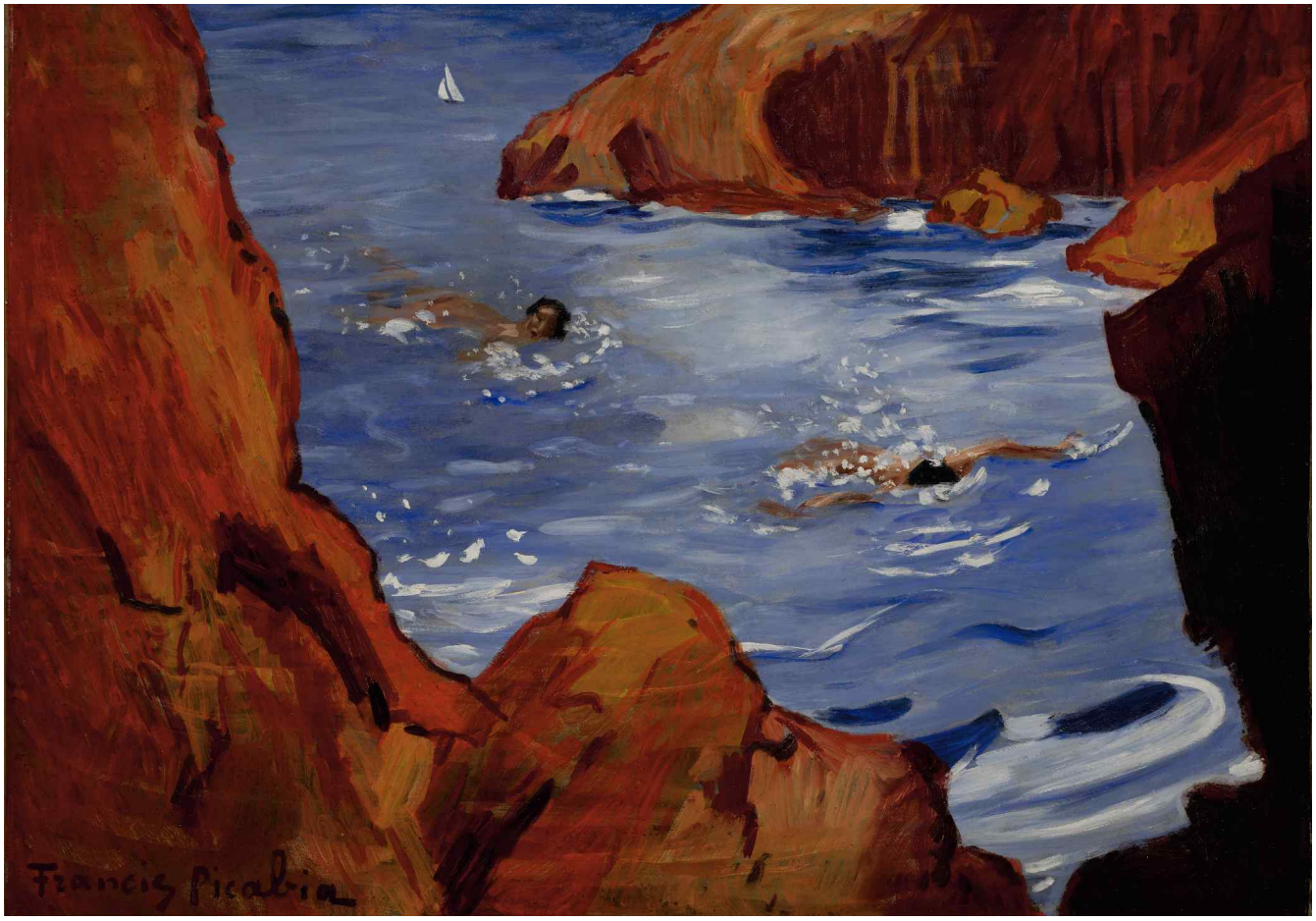


Fig. 2 Émile-Othon Friesz, *La Calanque à La Ciotat*, 1906-07, oil on canvas, sold: Sotheby's, New York, November 15, 2017, lot 378, for $555,000


Francis Picabia

❖ 335

PROPERTY FROM A DISTINGUISHED MEXICAN COLLECTION

DAVID ÁLFARO SIQUEIROS

1896 - 1974

La mujer de la nieve (Portrait of Teresa Alfaro Siqueiros de Prieto as Iztaccíhuatl)

Signed *Siqueiros* and dated *60* (lower right)

Acrylic on panel
48 by 35⅜ in.; 122 by 90 cm

Painted in 1960.

This work is accompanied by a certificate of authenticity signed by the artist and dated *México, D.F. Noviembre 13 de 1973*.

PROVENANCE

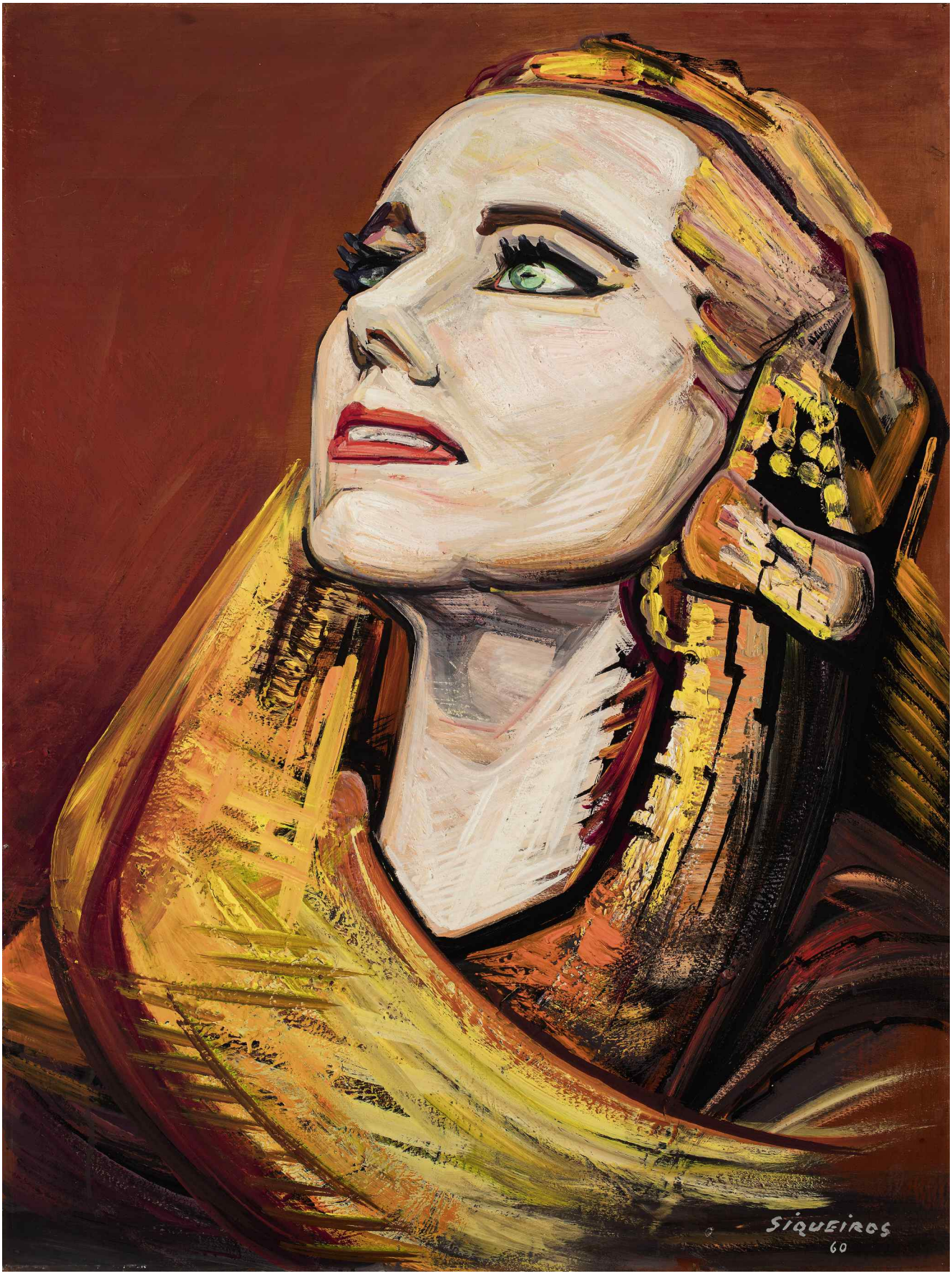
Teresa Alfaro Siqueiros de Prieto, Mexico (acquired directly from the artist)
Gregorio Shapiro, Mexico (acquired from the above in 1976)
Acquired from the above

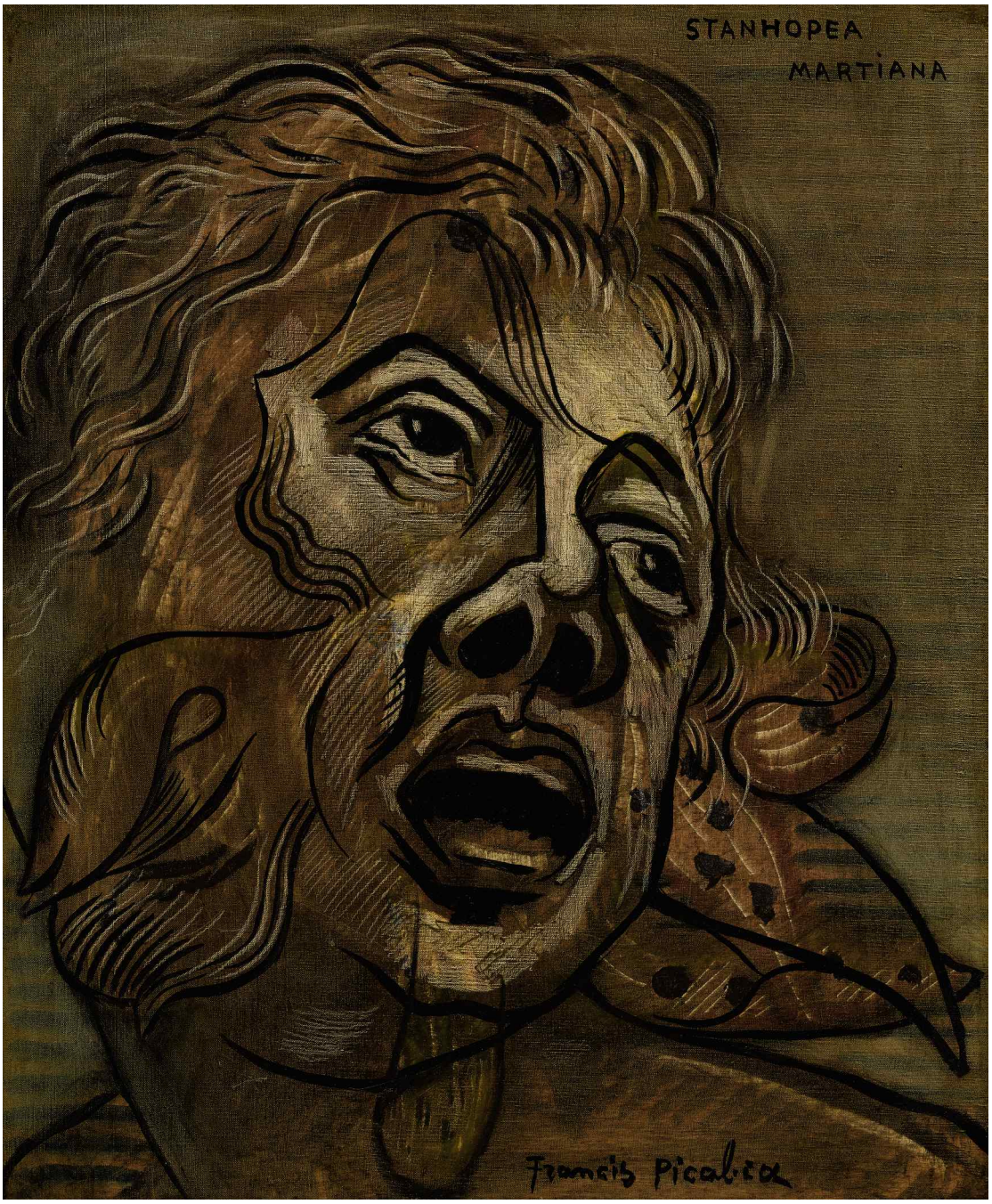
❖ This painting is part of the National Heritage of Mexico and cannot be permanently exported from the country. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York for inspection or delivery. The painting will be released to the purchaser in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey for an appointment to view the work.

$ 125,000-175,000

"[Siqueiros] knows what he wants and possesses the technique that permits him to express it with a profoundness and dynamism of the highest quality... the line, the drawing, the color, the ideas are all precise and defined... The colors he employs possess such an intensity and luminosity."

EDUARDO PALLARES, 1946


SIQUEIROS
60



336

FRANCIS PICABIA

1879 - 1953

Stanhopea Martiana

Signed *Francis Picabia* (lower right); titled (upper right)

Oil on canvas
18 by 14⅞ in.; 46 by 37.7 cm

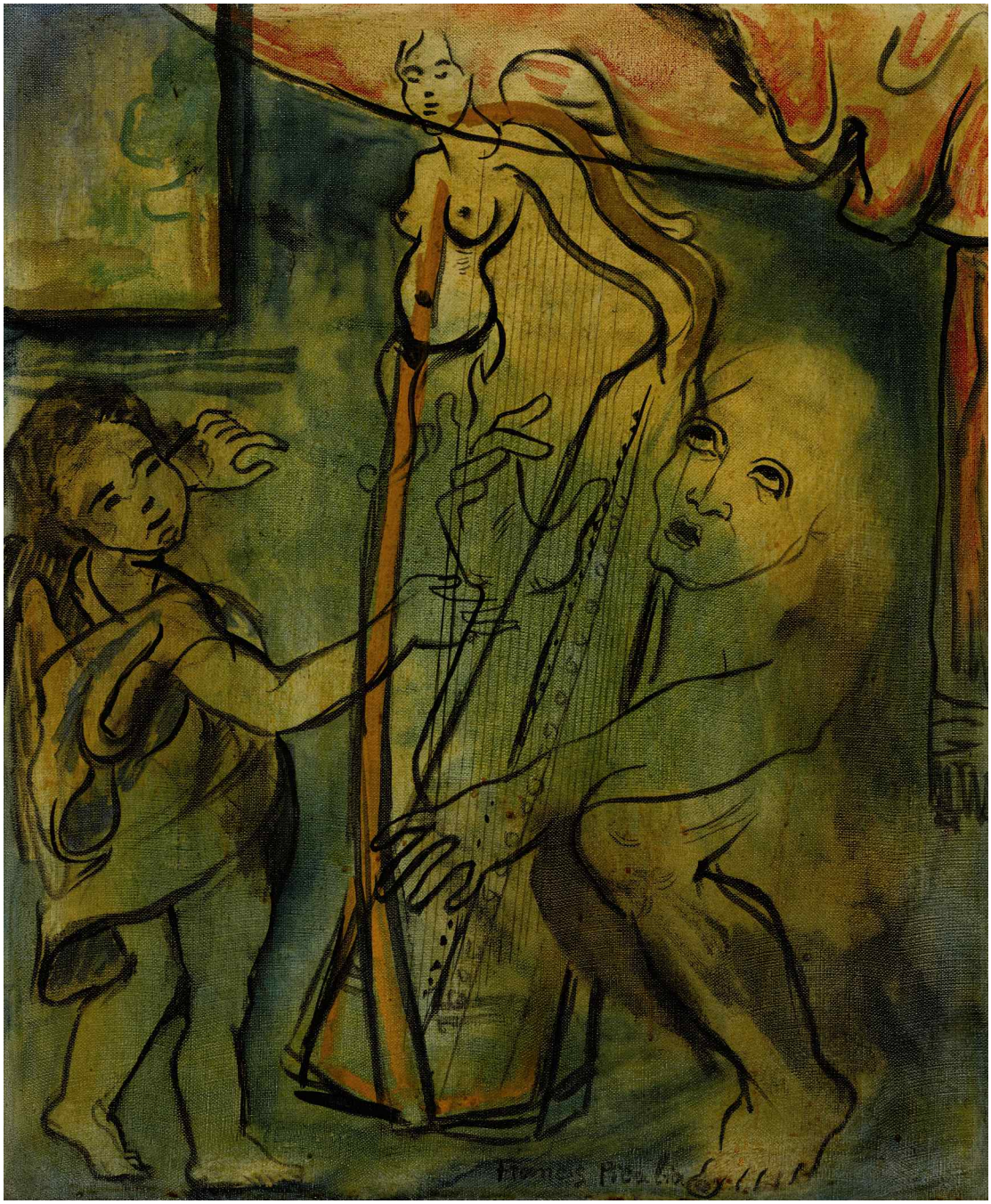
Painted *circa* 1931-33.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Acquired by the present owner *circa* the 1980s

$ 60,000-80,000



337

FRANCIS PICABIA

1879 - 1953

Le Harpiste

Signed *Francis Picabia* (lower center)

Oil on canvas
21⅝ by 18⅛ in.; 55 by 46 cm

Painted *circa* 1933-36.

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Dr. Daniel Lipshutz, New York (and sold: Sotheby Parke Bernet, Inc., New York, December 15, 1983, lot 103)
Private Collection, New York (acquired at the above sale)
Acquired by the present owner by 1985

$ 100,000-150,000

"What I hear is worth nothing; there is only what I see with my eyes open and, even more, what I see with them closed."

André Breton, *Le Surréalisme et la peinture*, Paris, 1928, p. 38

338

GIORGIO DE CHIRICO

1888 - 1978

Il Trovatore (The Troubadour)

Signed *G. de Chirico* (lower left)

Oil on board
11⅞ by 7⅞ in.; 30.1 by 20.1 cm

Painted in 1973.

The authenticity of this work has been confirmed by the Fondazione Giorgio e Isa de Chirico.

PROVENANCE

Ca' d'Oro Gallery, Rome (acquired directly from the artist)
Private Collection (acquired in 1973 and sold: Bonhams, London, June 19, 2012, lot 23)
Acquired at the above sale by the present owner

$ 200,000-300,000

The celebrated figure of de Chirico's *Trovatore* series is a re-imagination of the artist himself; an embodiment of the melancholic poet trapped in an enigmatic reality. Flanked by a pair of Renaissance-style loggia, the artificial mannequin creates an unsettling feeling particular to both de Chirico and the Surrealists he inspired. "The black lines on the mannequins' heads, which in the earlier versions are conjoined around the mouth area and later around the area of the eye, are metaphysical symbols indicating the possession of a superhuman voice and vision, by which is implied that transcendent, prophetic utterance and the superior vision bestowed, according to Greek legend, by Mnemosyne, goddess of Memory and mother of art, upon poets whom she deprived of the ordinary sight of mortals" (Paolo Baldacci, *De Chirico: The Centenary sculptures*, Turin, 1995, p. 79). Since first conceiving *Il Trovatore* in 1917, de Chirico went on to produce what was later labeled "the great mannequin series," to which he would return as part of his neo-metaphysical phase in the latter half of the twentieth-century (see fig. 1).

The faceless *Trovatore*, constructed from a collage of wood and cloth, originated in the collaboration between de Chirico, his brother Alberto Savinio and the poet Guillaume Apollinaire (see fig. 2). "The Italian critic, Raffaele Carrieri, has suggested that the painter's interest in this curious subject matter was aroused by a play, *Les chants de la mi-mort*, written by de Chirico's brother and published in Apollinaire's magazine, *Les soirées de Paris*, for July-August, 1914. The drama's protagonist is a 'man without voice, without eyes or face'" (James Thrall Soby, *Giorgio de Chirico*, New York, 1966, p. 97).

De Chirico himself confirmed that this play was his inspiration when he wrote: "the idea of these large heads shaped like an egg, which one also sees in my standing mannequins of the metaphysical type, came to me from seeing the maquettes designed by my brother who used the pseudonym Alberto Savinio" (Elizabeth Cowling & Jennifer Mundy, *On Classical Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930* (exhibition catalogue), London, Tate Gallery, 1990, pp. 81-82).

Ultimately, in this fashion, the figure of the mannequin, popularized through De Chirico and the Metaphysical painters, was part of a return to the grandeur of classical Italian art, one which attempted to question the value of objective perception and reveal the enigma of daily life.

Fig. 1 Giorgio de Chirico, *The Duo*, 1914-15, oil on canvas, The Museum of Modern Art, New York

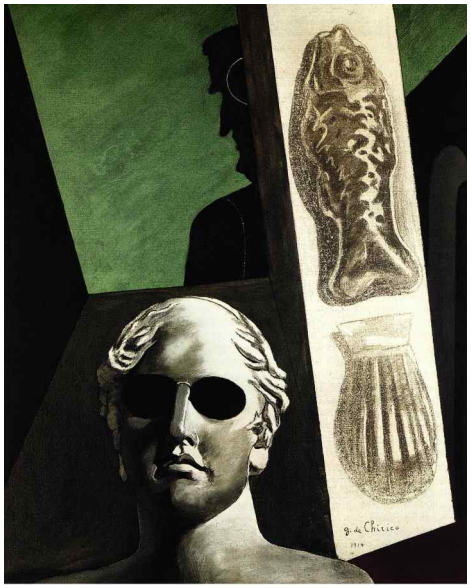


Fig. 2 Giorgio de Chirico, *Portrait [prémonitoire] de Guillaume Apollinaire*, 1914, oil and charcoal on canvas, Centre Georges Pompidou, Paris

G. de Chirico

339

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

SALVADOR DALÍ

1904 - 1989

Dream of Venus

Signed *Gala Dalí* and dated *1939* (lower left)

Gouache on paper
14⅝ by 23⅜ in.; 37.2 by 59.3 cm

Executed in 1939.

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

PROVENANCE

Private Collection, France (probably acquired in the 1950s)
Private Collection, London (and sold: Sotheby's, New York, November 5, 2009, lot 260)
Acquired at the above sale

$ 150,000-250,000

Fig. 1 Façade of Salvador Dalí's *Dream of Venus* under construction, 1939, photo attributed to George Platt Lynnes, The Museum of Modern Art, New York, gift of Julien Levy

At the end of a significant decade during which his fame grew to international proportions, Dalí was asked to design a pavilion for the 1939 New York World's Fair on the theme of *The Dream of Venus*. A product of a partnership between Dalí and the architect Ian Woodner, the Surrealist pavilion *Dream of Venus* intended to materialize a Dalinian scene with an innovative combination of media including sculpture, sound mixing and performance art. Despite the promise of complete imaginative freedom, Dalí was forbidden from placing a replica of Botticelli's Venus outside of the pavilion, with a fish-head instead of her own (see fig. 1). Inside, however, the pavilion was filled with the elements of a Surrealist fantasy, complete with melting clocks and pools, within which women dressed as mermaids, embodying Venus, swam and played. Revered as a symbol of love, beauty and fertility since classical times, Venus was early established as one of Dalí's favorite subjects: Robert Descharnes writes "It was Venus he took apart and re-assembled in his carefully observed early paintings of women, in which the goddess is generally seen from the rear. He painted women in the style of Seurat, Picasso or Matisse; he painted them in his cubist phase, in classical mood, in pre-Surrealist manner, and on, till the time came when his Venus invariably bore the features of Gala" (Robert Descharnes & Gilles Neret, *Salvador Dalí 1904-1989*, *The Paintings, Volume I, 1904-1946,* Cologne, 1994, pp. 69-70).

Many of the formative elements of Dalí's signature style appear in this scale model of the work, part of a series of preparatory works for the *Dream of Venus* project. Dalí's desire to create a Surrealist space is evident in the perspectival illusion of the receding landscape, visible beyond the crumbling brick wall of the building. Shapes and geological formations cast long shadows to fill the landscape, while a stone Venus with biomorphic limbs serves as the focal point of the work. The multimedia project concluded an important decade for Dalí, serving as evidence of his inventive nature and global appeal.

PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTION

LEONORA CARRINGTON

1917 - 2011

The Dark Night of Aranoë

Signed *Leonora Carrington* and dated *1976* (lower left); signed *Leonora Carrington*, dated *Mexico 1976* and titled (on the reverse)

Oil on canvas
47 by 23½ in.; 119.5 by 60 cm

Painted in Mexico in 1976.

We are grateful to Dr. Harold Gabriel Weisz Carrington for confirming the authenticity of this work.

PROVENANCE

Galería de Arte Mexicano, Mexico City
Private Collection, Mexico City
Sale: Christie's, New York, November 24, 1992, lot 34
Acquired at the above sale

$ 250,000-350,000

Born in England to an Irish Catholic mother and a British father, Leonora Carrington experienced a privileged upbringing. Surrounded by nannies and with access to higher education, Carrington's youth was lush with inspirational elements that would eventually manifest themselves in her paintings. The three Irish women in her life—her grandmother, mother and nanny—introduced her imagination to mystical Celtic tales and their traditional magical practices while Carrington's schooling exposed her to the dramatic plays of William Shakespeare. In 1942, once she finally, permanently settled in Mexico (after studying at London's Chelsea School of Art and having a brief albeit intense romantic relationship with Max Ernst), Carrington's work began to flourish and mature. This new country was not only fraught with surroundings of excitement and exotica; it also revealed a new complex source of inspiration: its rich Mesoamerican/Pre-Hispanic culture, which to her surprise bore many similarities to that of the Celts. Carrington dove into studying Benjamin Péret's book *Anthologies des mythes, légendes et contes populaires d'Amérique* and the French translation of the Code of the Chilam Balam of Chumayel (one of the nine books of Mayan spiritual beliefs), amongst other texts on ancient religious and magic practices.

Painted in 1976, *The Dark Night of Aranoë* is representative of Carrington's fully matured artistic output. We are presented here with a twinkling theatrical scene that reveals itself out of a dark, black background, or rather, a moment in the night as suggested by the title—evoking Carrington's early childhood exposure to theatrical productions. Hybrid and otherworldly creatures appear in various areas of the composition, along with a master of ceremony in the upper left, that seem to gather for a ceremonial transformation. In this mystical scene, Carrington employs the natural world as the framework for this mesmerizing visual narrative and as a backdrop for the life force of transformation—a catalytic and powerful theme which was critical to the Surrealists, particularly for women Surrealist artists. Carrington, along with her counterparts (including Dorothea Tanning, Leonor Fini, and Remedios Varo) took this association and role seriously: the natural world embodied at once an ominous and powerful force as well as the origin of life, fertility and access to immortality. More specifically, her animals "identify the instinctual life with the forces of nature ... As symbolic intermediaries between the unconscious and the natural world, they replace male Surrealists' reliance on the image of woman as the mediating link between 'man' and the marvelous" (Whitney Chadwick, *Women Artists and the Surrealist Movement*, New York, 1985, p. 79). Central to the composition is a suspended arachnid-like figure wrapped in a cocoon of threads. In typical Carrington fashion, her ironic and wry humor is pervasive in the title as it is in this depiction of the central figure. Playing with the word *aranea*, she transforms the latin-root word for female spider (and also a mass of web-like threads) to name a goddess-like creature—the *Aranoë*—while also evoking the spider goddesses of Celtic and Mesoamerican myth alike (the mother being and great protector, the heroine, the seductress).

LEONORA CARRINGTON
1976.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

SALVADOR DALÍ

1904 - 1989

Portrait de Madame Ducas

Signed *Salvador Dalí* and dated *1935* (lower right)

Oil on panel
16¼ by 13 in.; 41.2 by 33 cm

Painted in 1935.

The authenticity of this work has been confirmed by Nicolas Descharnes.

PROVENANCE

Julien Levy Gallery, New York (acquired before 1944)
Private Collection, United States
Galleria Marescalchi, Bologna
Acquired from the above

LITERATURE

Jan Gordon, "Commonsense and Contemporary Art" in *The Studio*, vol. CXXVII, no. 610, January 1944, illustrated p. 1

$ 250,000-350,000

Painted in 1935, *Portrait de Madame Ducas* is quintessential Dalí in its physiological intensity and prodigious technicality. A masterful portraitist, Salvador Dalí imbued his likenesses with a distinctive lexicon and uncanny flair, creating a uniquely Surrealist strain of traditional portraiture of which the present work is an exceedingly rare example from this period.

Dalí's highly imaginative form of portraiture led him to paint many celebrated individuals including the Marquis George de Cuevas, Lady Louis Mountbatten, Helena Rubinstein and Mona von Bismarck. The subject of the present work has been recorded as a certain Isadora Ducas, however, another possible attribution is thought to be Dorothy Ducas (1905-1987) whose likeness can be seen in a 1934 photograph in which she appears with her friend Eleanor Roosevelt. Dorothy Ducas was a reporter for The New York Evening Post and The New York Herald Tribune and the first woman to receive a Pulitzer Traveling Scholarship. She was with the International News Service when she published a celebrated profile on Eleanor Roosevelt's efforts to expand what first ladies—and women in general—could achieve on the public stage. The mutual admiration between the two pioneering women blossomed into a friendship that lasted decades.

Fig. 1 Dorothy Ducas and Eleanor Roosevelt in Puerto Rico in 1934

The present painting is endowed with the idiosyncratic iconography and pristine draughtsmanship that defined the artist's finest works of the 1930s. The hour is dusk and a crisp half-light permeates the air. The contours of the landscape are in sharp focus, while deep shadows spread across the open plain adding to an overall atmosphere of mystery. Seated in the foreground behind a stone step with her back to a steeply receding and crumbling wall over which we can just make out the tips of two Cyprus trees, Madame Ducas is a paragon of concentration and composure; she dwarfs a lone figure, barely visible in the distance. In the tradition of Vermeer and van Eyck, Dalí likely used a magnifying glass in order to render the minute details of the distant landscape. In the present work, we can recognize the distinctive tower and rock formation of Empordà, the landscape of Dalí's youth.

The years 1934-35 proved critical for Dalí in terms of his practice and his ascent to mass critical and popular recognition. Over the course of these two years, he had six one-man shows in London, New York, Barcelona and Paris and in November 1934 he made his first trip to the United States. Funding the trip with a most unusual loan from Pablo Picasso, Dalí was warmly received in New York and accepted speaking engagements at the Museum of Modern Art and the Wadsworth Atheneum. Reporters from *TIME* magazine in New York described their meeting with the charismatic artist, after having been "ushered into his hotel suite which had been prepared as a visual object lesson. In the center of the room was a small table. On the table was a red plush Catalan liberty cap and a rocking chair. Balanced on the seat of the chair was a yellow shaded table lamp. There were also two six-foot loaves of French bread on the mantelpiece and a banner with a strange device: a white skull, a key, a leaf, a woman's slipper and the letters DALI" (in *TIME Magazine*, no. 22, November 26, 1934). It was likely that the artist met Madame Ducas in early 1935, during this trip to New York, and it is even possible that she attended the costume ball that Caresse Crosby and Joella Levy threw on January 18, 1935 in honor of Dalí and Gala as a send-off before their return to France.

During this period, Dalí was championing his "paranoiac-critical method," his term for the controlled use of freely associated imagery and subjects derived from self-induced hallucinations. These fantastical apparitions often took the form of reoccurring motifs in his work, such as the Cyprus trees and the amorphous rock formations of Empordà seen here. There is a distinction to be drawn between this method and the Automatism of many of his fellow Surrealists. Whereas Automatism relies on unreflecting response to stimuli and chance occurrence, Dalí's approach to the irrational was consciously manipulated to fulfill a pre-established conception of a subject. In addition to his renewed intellectual aspirations Dalí was "claiming to have discovered for the first time in his life the real way to paint; in other words, with over- and under-painting. For him, this is infinitely more subtle in its tonalities than the pictures painted before" (Robert Descharnes, *Salvador Dalí: The Work, The Man*, New York, 1984, p. 142). This discovery of the finer techniques of painting gives the present work its striking luminosity and the precision of a Renaissance masterpiece. This period was the zenith of Dalí's technical virtuosity, when the fruits of his prodigious subconscious could be represented with pristine detail.

YVES TANGUY

1900 - 1955

Roux en hiver

Signed *Yves Tanguy* and dated *32* (lower right)

Oil on panel
10½ by 13¾ in.; 26.7 by 34.9 cm

Painted in 1932.

At this time it is the intention of the Tanguy Committee to include this work in the forthcoming revised Yves Tanguy Catalogue Raisonné.

PROVENANCE

Valentine Hugo, Paris
Galerie Gradiva, Paris
Pierre Matisse Gallery, New York (acquired before 1982)
Private Collection, Paris
Sale: Phillips, New York, May 11, 2000, lot 24
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Jeanne Bucher-Myrbor, *Yves Tanguy*, 1938, n.n., illustrated in the catalogue
London, Guggenheim Jeune, *Yves Tanguy*, 1938, no. 13
Paris, Musée national d'art moderne, Centre Georges Pompidou; Baden, Staatliche Kunsthalle & New York, Solomon R. Guggenheim Museum, *Yves Tanguy, Retrospective 1925-1955*, 1982-83, no. 51, illustrated in the catalogue

LITERATURE

Patrick Waldberg, *Yves Tanguy*, Brussels, 1977, illustrated in color p. 279

$ 400,000-600,000

Fig. 1 Yves Tanguy, *Certitude*, 1939, oil on canvas, sold: Sotheby's, London, June 24, 2015, lot 38 for $1,513,250

The present work, painted in 1932, contains many of the distinctive qualities that characterize Yves Tanguy's signature "mind-scapes" and exemplifies the refined and personal language with which the artist transformed the boundaries of Modernist painting.

Tanguy was invited by André Breton to become a member of the Surrealist group in 1925 and two years later he held his first one-man exhibition at Galerie Surréaliste in Paris. Tanguy recalled the particular preparation for his seminal exhibition: "Meanwhile...I had become a close friend of André Breton. He wrote the introduction to the catalog of my show. I remember spending a whole afternoon with him before the catalog went to press searching through books on psychiatry for statements of patients which we could use as titles for the paintings. The Museum's painting *Mama, Papa is Wounded!* was one of them" (quoted in James Johnson Sweeney, "Eleven Europeans in America" in *The Museum of Modern Art Bulletin*, vol. XIII, New York, 1946, nos. 4-5).

By the time of this exhibition in 1927 Tanguy was already a highly accomplished painter in complete command of a new and personal Surrealist idiom. Although he received no formal artistic training, his summers spent near Finistère in Brittany on the western coast of France were to have a profound influence on his style. It was during these stays that Tanguy had observed prehistoric rock formations and objects floating on the water or washed up on the shore, elements that, subjectively transformed, frequently appear in the dream world Tanguy celebrated.

Also important was his trip to North Africa in 1930, where he observed natural geological structures and stratifications. James Thrall Soby wrote of the particular splendor of the artist's works from the 1930s: "After his African voyage, Tanguy usually substituted mineral forms for the vegetal ones used in earlier works. His color became more complex and varied, with extremes of light and dark replacing the relatively even tonality of his previous pictures. At the same time he made more and more frequent use of one of his most poetic inventions—the melting of land into sky, one image metamorphosed into another, as in the moving-picture technique known as lap-dissolve. The fixed horizon was now often replaced by a continuous and flowing treatment of space, and in many paintings of the 1930s and 1940s, it is extremely difficult to determine at what point earth becomes sky or whether objects rest on the ground or float aloft. The ambiguity is intensified by changes in the density of the objects themselves, from opaque to translucent to transparent, creating a spatial *double entendre"* (James T. Soby in *Yves Tanguy* (exhibition catalogue), The Museum of Modern Art, New York, 1955, pp. 17-18).

Indeed, the present work, *Roux en hiver*, sees a deep foreground plane and ambiguous horizon in which objects, primal in form, silently float: they seem reliant upon objective reality and yet far removed from any specific reference. In this way, Tanguy's pictorial forms are unique in the canon of Surrealist art: amorphous yet somehow recognizable to the viewer. With a refined sense of mystery, Tanguy presents in the current work a brilliant hyper-reality that embodies the aims of the Surrealist movement.

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

LOTS 343-345

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MAX ERNST

1891 - 1976

Trois cyprès faciles

Signed *Max Ernst* (lower right); titled (toward lower left)

Oil on canvas
18⅛ by 15 in.; 46 by 38 cm

Painted in 1949.

PROVENANCE

Maurice Lefèbvre-Foinet, Paris (a gift from the artist *circa* 1949-50)
Private Collection, Paris (by descent from the above and sold: Christie's, London, June 29, 2000, lot 329)
Acquired at the above sale

EXHIBITED

Paris, Galerie René Drouin, *Max Ernst*, 1950, no. 46
Cologne, Wallraf-Richartz-Museum & Zurich, Kunsthaus, *Max Ernst*, 1962-63, no. 82
Stockholm, Moderna Museet; Amsterdam, Stedelijk Museum & Stuttgart, Württembergischer Kunstverein, *Max Ernst*, 1969-70, nos. 72, 68 & 84

LITERATURE

Werner Spies, Sigrid & Günter Metken, *Max Ernst, Oeuvre-Katalog, Werke 1939-1953*, Houston, 1987, no. 2687, illustrated p. 202

$ 400,000-600,000

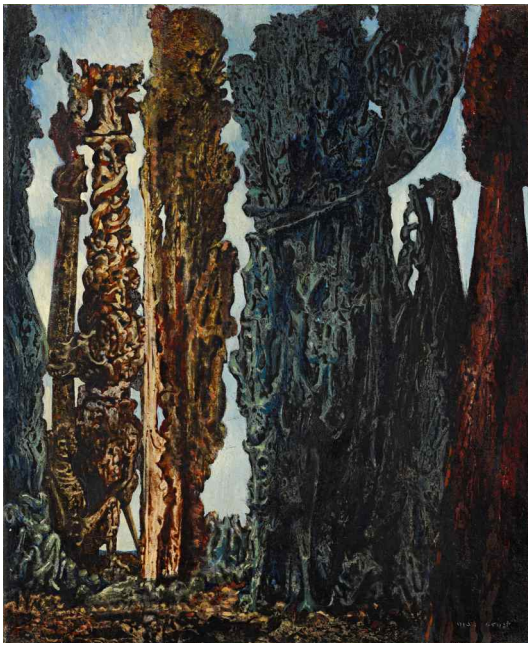


Fig. 1 Max Ernst, *Conscious Landscape*, 1942, oil on canvas, sold: Sotheby's, New York, November 8, 2012, lot 43 for $1,762,500

Ernst painted *Trois cyprès faciles* during the creative height of his years in the United States, a period very much informed by the influence of the expansive and geologically complex Southwestern landscape. The artist spent ample time in Arizona with his partner Dorothea Tanning, moving to Sedona in 1946. Ernst was thrilled to find that the fantastical landscapes and vegetation he had imagined in his works of the 1920s and 30s were echoed in actuality in Arizona. Discussing the significant inspiration of these surroundings for Ernst, John Russell wrote: "Arizona offered isolation, a celestial climate, a way of life that was both economical and free from suburban constraints. It offered the inspiration of supreme, natural beauty... Few things are more stirring than the fantastic forms and the irrational colouring of the mountains around Sedona. In the mid-1940s life and landscape in that region had an uncorrupted quality which made of Arizona a Promised Land in which a new life could be begun and an old one discarded...and although Max Ernst had never been a landscape painter, in the ordinary sense, it was deeply moving for him to come upon a landscape which had precisely the visionary quality that he had sought for on canvas" (John Russell, *Max Ernst: Life and Work*, New York, 1967, p. 140).

This phase of Ernst's oeuvre was dominated by the technique of *decalcomania*, explored in the present work to a powerful effect. Invented by Oscar Dominguez in 1935, this process immediately became as important a Surrealist technique as automatic writing, collage and Ernst's signature *frottage* and *grattage* (see fig. 1). The technique of *decalcomania* consists of covering the canvas with a layer of pigment and then pressing onto it with a smooth surface such as glass. A rich surface pattern that emerges as a result has the appearance of corals, rocks or imaginary creatures. As described in the text of the major Max Ernst retrospective at the Tate in 1991, "*Decalcomania* was what might be termed an intersubjective method, comparable to the automatic writing, the dream protocols and the *cadavres exquis* of the late 1920s. Yet with Max Ernst, the game led to a marvellous expansion of his visionary world...employed with great sophistication and supplemented by interpretative additions by hand" (*Max Ernst* (exhibition catalogue), Tate Gallery, London, 1991, p. 230).

Celebrated author Henry Miller wrote of Ernst's fantastical landscapes: "The chimaeras, the unearthly vegetation, the symbolic episodes, the haunting passages which lead us in the twinkling of an eye from the fabulous to the invisible and frightening realities, in the pictures which Max Ernst has been giving us for the last twenty years, are not dream images any more than they are accidents. They are the product of an inventive mind endeavoring to translate in worldly language experiences which belong to another dimension. If they are horror-laden sometimes it is not in the familiar nightmarish sense which we are accustomed to ascribe to the functional processes of the night mind. They are compact with wonder and mystery, awesomely real. A glow emanates from them which arises neither from the day world nor the night world" (Henry Miller, "Another Bright Messenger" in *View*, no. 1, April 1942, New York).

3 cyprès frères
max ernst

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

MAX ERNST

1891 - 1976

Enfant de choeur

Signed *max ernst* (lower right); signed *max ernst*, titled and dated *68* (on the reverse)

Oil, collage and colored crayon on board
30 by 21⅜ in.; 76.2 by 54.3 cm

Painted in 1968.

PROVENANCE

The Mayor Gallery, London
Sale: Christie's, New York, May 16, 1978, lot 166
Sale: Wolfgang Ketterer, Munich, November 28-29, 1983, lot 325
Private Collection, New York (and sold: Sotheby's, New York, May 12, 1987, lot 142)
Richard Gray Gallery, Chicago (acquired at the above sale)
Richard C. Himmel, Chicago (acquired from the above and sold by the estate: Sotheby's, New York, May 9, 2001, lot 477)
Acquired at the above sale

EXHIBITED

Paris, Galerie Alexandre Iolas, *Journal d'un astronaute millenaire*, 1969, n.n., illustrated in the catalogue
London, The Mayor Gallery, *Max Ernst*, 1973, no. 14
New York, M. Knoedler & Co., *Surrealism in Art*, 1975, no. 63

LITERATURE

Werner Spies, Sigrid & Günter Metken & Jürgen Pech, *Max Ernst Oeuvre-Katalog, Werke 1964-1969*, Cologne, 2007, no. 4384, illustrated p. 272

$ 150,000-250,000

After almost ten years in Arizona, Ernst and Dorothea Tanning returned to France in 1953. The following year, he was awarded a Grand Prix at the Venice Biennale signifying the firm establishment of his reputation in Europe. This award was followed by high-profile retrospectives during the late 1950s and 60s in Europe and the United States.

Ernst's work continued to show no sign of complacency as the artist continued to transform the boundaries of his medium. This is evident in *Enfant de choeur*, where the avian iconography of Ernst's early work appears in an entirely distinct environment. Ernst adopted as his alter-ego, a curious bird-like figure named Loplop, whose genesis he related to a moment of profound change which occurred in his childhood when his younger sister was born: "1906... A friend by the name of Hornebom, an intelligent, piebald, faithful bird dies during the night; the same night a baby, number six, enters life. Confusion in the brain of this otherwise quite healthy boy—a kind of interpretation mania, as if newborn innocence, sister Loni, had in her lust for life taken possession of the vital fluids of his favorite bird... In the boy's mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures; and this is reflected in the emblems of his art" (quoted in Werner Spies, *Max Ernst, Loplop, The Artist's Other Self*, London, 1983, p. 10). Loplop dominates the the present work, though in this case, he is presented in a flattened and highly graphic context reminiscent of the Pop artist who were working contemporaneously.

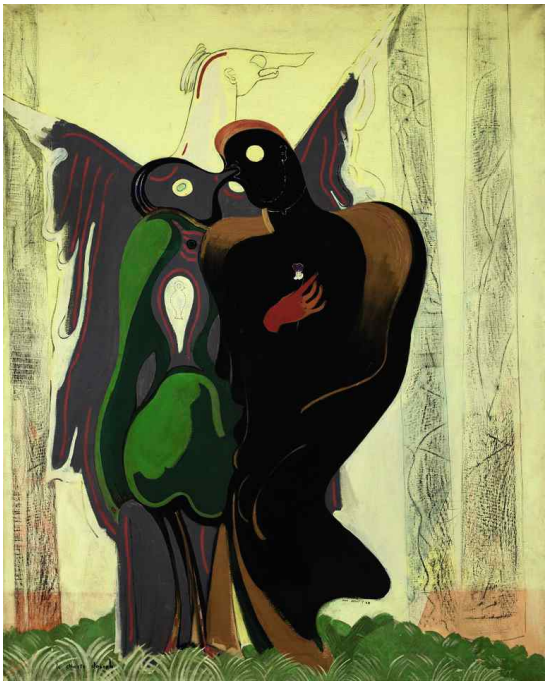
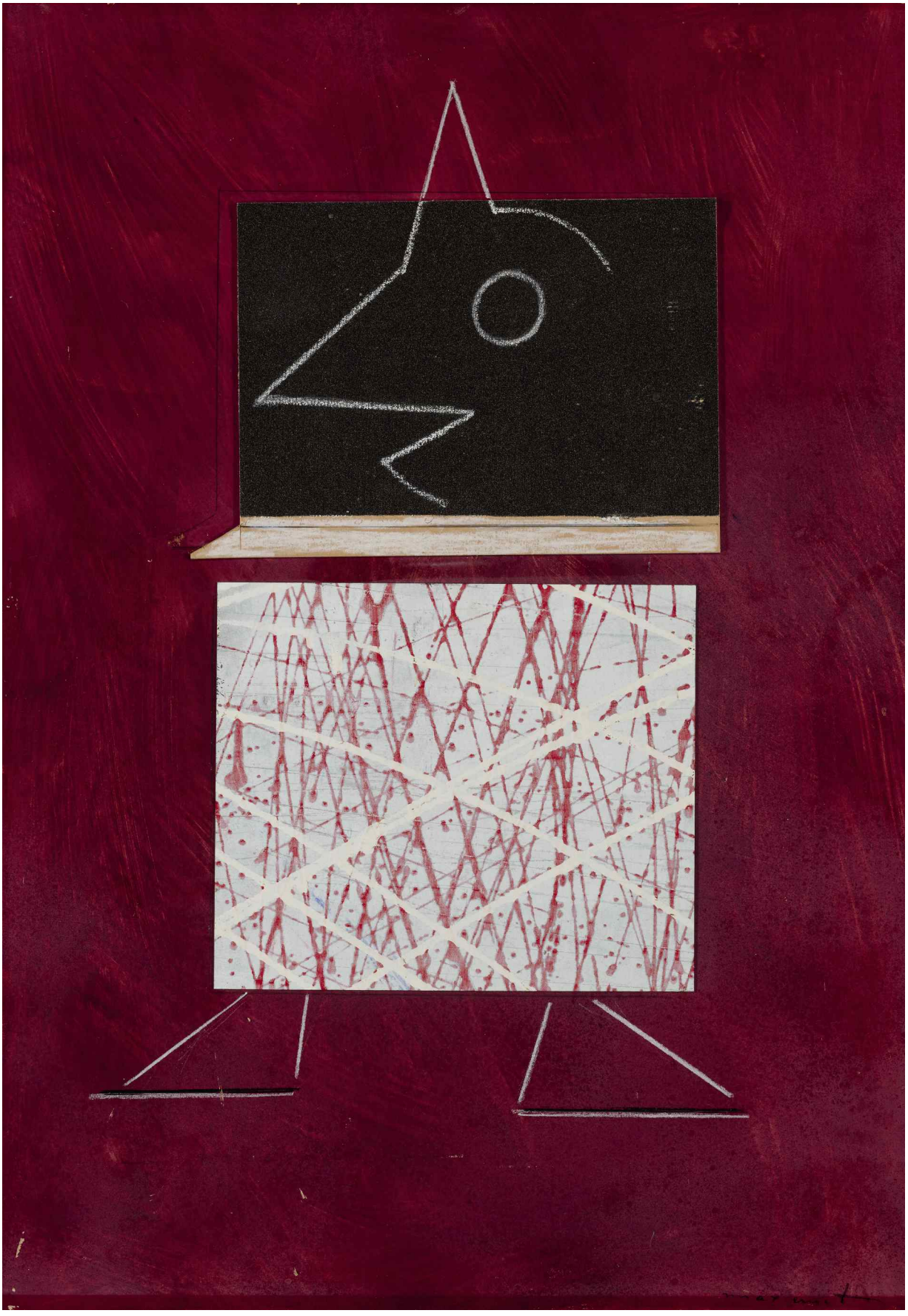


Fig. 1 Max Ernst, *La Chaste*, 1928, oil on canvas, Private Collection



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345

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

MAX ERNST

1891 - 1976

Mask C (Maske auf Aussenwand) (Mask of the Outer Wall)

Inscribed *max ernst*, dated *48,* numbered *4/VI,* stamped with the Modern Art foundry mark and dated *cast 91*; inscribed *C* (on the underside of the base)

Bronze
Length (including base): 15 in.; 38.1 cm

Conceived in concrete in Sedona in 1948; this example cast by the Modern Art Foundry in 1991.

Dr. Jürgen Pech has confirmed the authenticity of this work.

PROVENANCE

ACA Galleries, New York
Acquired from the above in 1999

LITERATURE

Max Ernst from the Collection of Mr. and Mrs. Jimmy Ernst (exhibition catalogue), Glenbow Museum, Calgary, 1979, illustration of the concrete version p. 42
Fragments of Capricorn and other sculpture, Sedona, Arizona-1948 (exhibition catalogue), New York, 1984, illustration of the concrete version p. 26
Werner Spies, Sigrid & Günter Metken, *Max Ernst*, *Werke 1939-1953*, Cologne, 1987, no. 2652.I, illustration of the concrete version p. 184

$ 25,000-35,000

346

PROPERTY FROM THE ESTATE OF J. LAWRENCE AND EVELYN R. TECOSKY

JEAN ARP

1886 - 1966

Torse-vase

Stamped with the raised initials *HA* and numbered *III/V* (on the interior)

Bronze
Height: 30 in.; 76.2 cm

Conceived in 1963; this example cast on December 9, 1964 by the Georges Rudier Foundry.

PROVENANCE

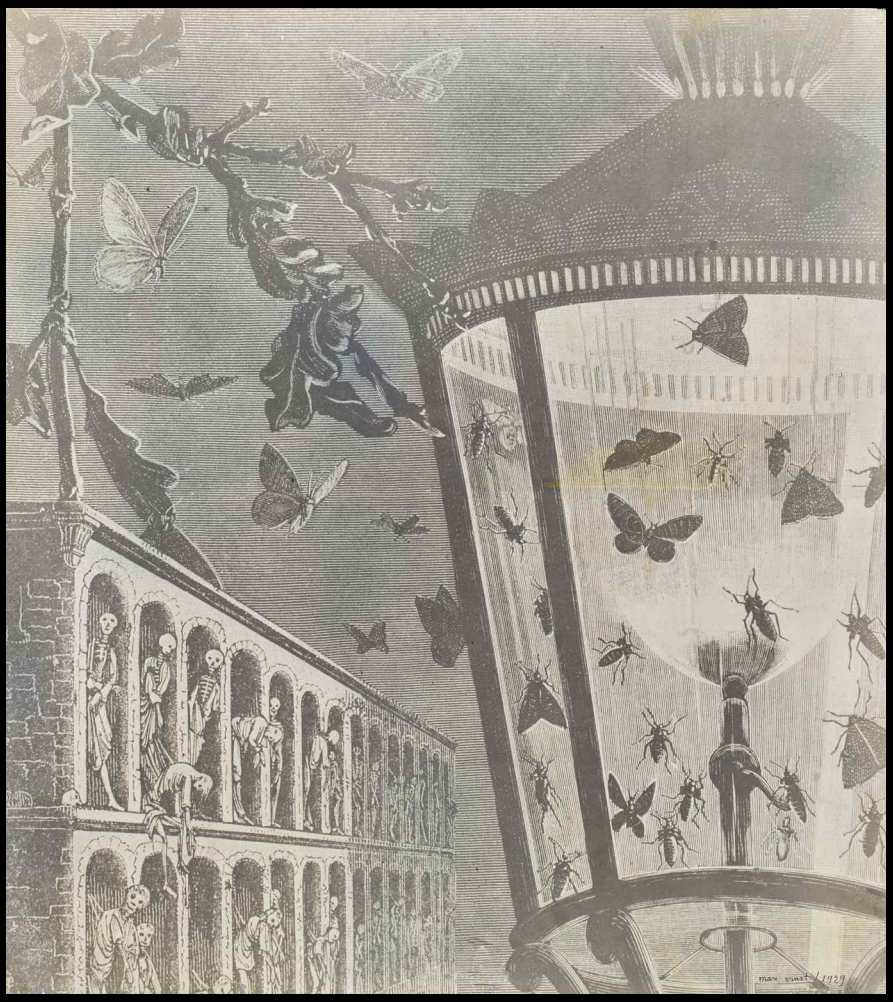
Dominion Gallery, Montreal
John Hallward, Montreal (and sold: Parke-Bernet Galleries, Inc., New York, November 20, 1968, lot 15)
Acquired at the above sale

LITERATURE

Eduard Trier, Marguerite Arp-Hagenbach & François Arp, *Jean Arp, Sculpture, His Last Ten Years,* New York, 1968, no. 304, illustration of another cast p. 123
Serge Fauchereau, *Arp*, New York, 1988, no. 128, illustration of another cast p. 97
Arie Hartog & Kai Fischer, *Jean Arp, Sculptures, A Critical Survey*, Bonn, 2012, no. 304, illustration of another cast p. 373

See catalogue note at sothebys.com

$ 70,000-90,000



347

MAX ERNST

1891 - 1976

Le Fantôme de la repopulation

Signed *max ernst* and dated *1929* (lower right)

Gelatin silver print laid down on linen
38⅝ by 35 in.; 97.4 by 88.9 cm

Executed in 1929; this photographic enlargement is unique.

Dr. Jürgen Pech has confirmed the authenticity of this work.

PROVENANCE

Jean-Placide Mauclaire, Paris
Private Collection, Paris (by descent from the above and sold: Sotheby's, London, February 5, 2002, lot 33)
Acquired at the above sale by the present owner

EXHIBITED

Paris, Studio 28, *Exhibition for Luis Buñuel's film "L'Âge d'or,"* 1930

$ 20,000-30,000

LITERATURE

Max Ernst, *La Femme de 100 têtes*, Paris, 1929, illustration of the collage pl. 120
Werner Spies, *Max Ernst—Collagen*, Cologne, 1974, no. 282, illustration of the collage
Max Ernst: A Retrospective (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1975, illustration of the collage p. 145
Werner Spies, Sigrid & Günter Metken, *Max Ernst, Werke, 1925-1929*, Cologne, 1976, illustration of the collage p. 380
Max Ernst: Frottagen, Collagen, Zeichnungen, Graphik, Bücher (exhibition catalogue), Kunsthaus, Zurich & traveling, 1979, illustration of the collage n.p.
Gilbert Lascault, *Sur la planète Max Ernst,* Paris, 1991, illustration of the collage p. 90

This work is a unique photographic enlargement made by the artist of a collage titled *Et les papillons se mettent à chanter* created for his first collage-novel *La Femme 100 têtes*, published in 1929 with a foreword by André Breton. This photograph was exhibited, along with works by Dalí, Miró and Man Ray, at the premiere of Luis Buñuel's film *L'Âge d'or* an event that was ransacked by an extremist group opposed to the ideas of Surrealism, and was one of the few pieces to survive the destruction. The splatters of green ink on the photograph are likely to be the result of this vandalism.

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PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

MAX ERNST

1891 - 1976

Ohne Titel (Microbe-Décalcomanie)

Inscribed *à Jacques Hérold, son ami Max* (on the artist's mount)

Oil and pencil on paper mounted on card, in the original frame by Jacques Hérold
2½ by 1⅞ in.; 6.5 by 5 cm

Executed in 1956.

$ 30,000-40,000

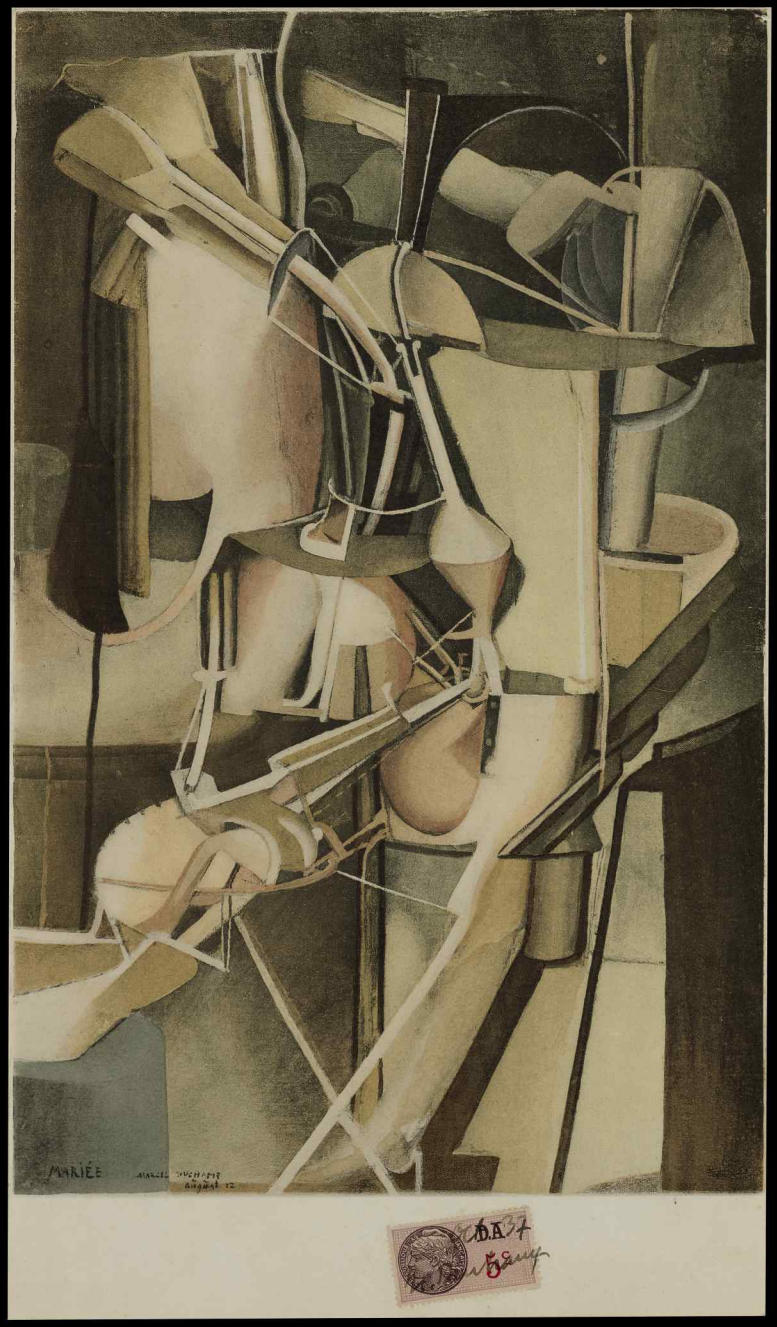
This work will be included in the supplementary volume of the complete work of Max Ernst now in preparation, edited by Prof. Dr. Werner Spies in collaboration with Dr. Jürgen Pech. The work is registered under number 257A.

PROVENANCE

Jacques Hérold, Paris (acquired directly from the artist and sold: Me Renaud, Drouot-Richelieu, Paris, November 13, 1998, lot 96)
The Schlumberger Collection (acquired at the above sale and sold: Sotheby's, New York, November 5, 2014, lot 311)
Acquired at the above sale

EXHIBITED

Las Palmas de Gran Canaria, Centro Atlantico de Arte Moderno, *Sueños de tinta, Oscar Dominguez y la decalcomanía del deseo*, 1993, no. 4 (titled *Serie microbios*)



349

MARCEL DUCHAMP

1887 - 1968

Mariée

Signed *M. Duchamp* and dated *Oct 37* (on the stamp)

Pochoir-colored reproduction and a French 5-centimes stamp on paper
13⅜ by 7¾ in.; 34.0 by 19.7 cm

Executed in October 1937.

The authenticity of this work has been confirmed by Jacqueline Matisse Monnier and the Association Duchamp.

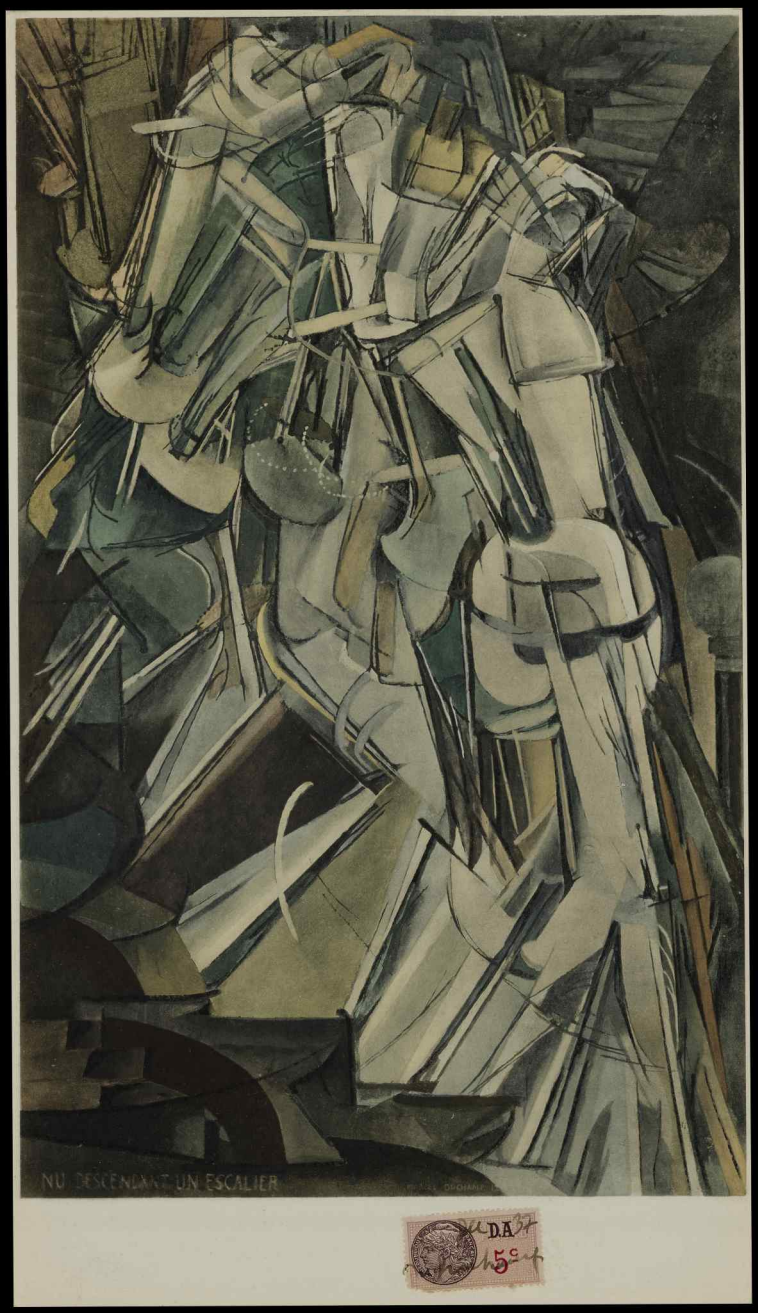
PROVENANCE

George Hoyningen-Huene, Los Angeles
Bevan Davies Books, New York
Robert Shapazian, Los Angeles (acquired from the above in 1982 and sold: Christie's, New York, November 11, 2010, lot 108)
Acquired at the above sale by the present owner

LITERATURE

Robert Lebel, *Sur Marcel Duchamp*, Paris, 1959, illustration of another example pl. 62
Ecke Bonk, *Marcel Duchamp, The Box in a Valise, De ou par Marcel Duchamp ou Rrose Selavy*, 1989
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, vol. II, London, 1997, no. 456, illustration of another example p. 744

$ 50,000-70,000



350

MARCEL DUCHAMP

1887 - 1968

Nu descendant un escalier

Signed *M. Duchamp* and dated *Dec 37* (on the stamp)

Pochoir-colored reproduction and French 5-centimes stamp on paper
13⅜ by 7¾ in.; 34.0 by 19.7 cm

Executed in Paris in December 1937 in a small, unnumbered edition.

The authenticity of this work has been confirmed by Jacqueline Matisse Monnier and the Association Duchamp.

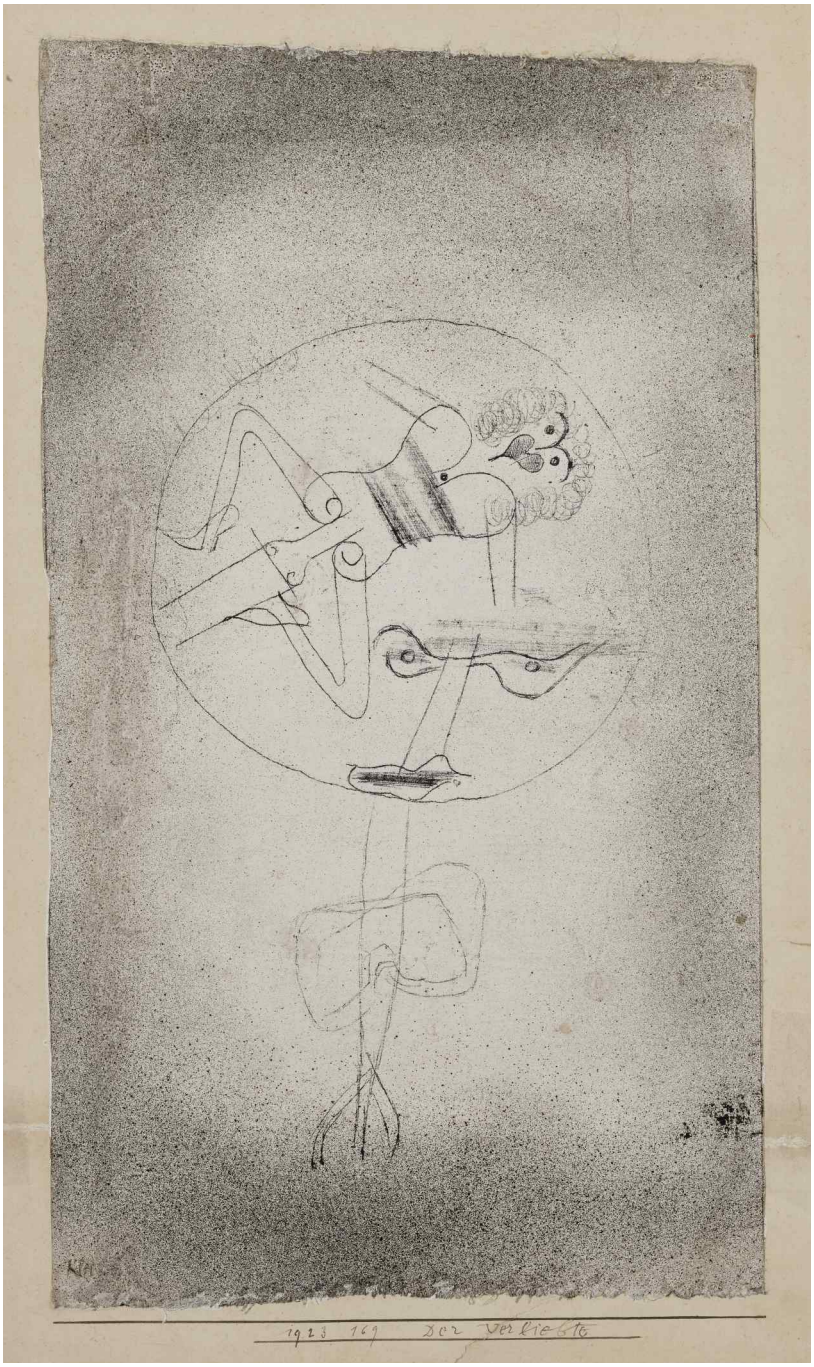
PROVENANCE

George Hoyningen-Huene, Los Angeles
Bevan Davies Books, New York
Robert Shapazian, Los Angeles (acquired from the above in 1982 and sold: Christie's, New York, November 11, 2010, lot 109)
Acquired at the above sale by the present owner

LITERATURE

Ecke Bonk, *Marcel Duchamp, The Box in a Valise, de ou par Marcel Duchamp ou Rrose Sélavy*, New York, 1989, no. 10, illustration of another example p. 212
Francis M. Naumann, *Marcel Duchamp, The Art of Making Art in the Age of Mechanical Reproduction*, New York, 2000, illustration of another example fig. 5.20
Arturo Schwarz, *The Complete Works of Marcel Duchamp*, vol. I, New York, 2000, no. 458, illustration of another example p. 745

$ 70,000-100,000



351

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

PAUL KLEE

1879 - 1940

Der Verliebte (The Man in Love)

Signed *Klee* (lower left); titled, dated *1923* and numbered *169* (on the artist's mount)

Oil transfer and *Spritztechnik* on chalk-primed linen mounted on board
Sheet: 13⅝ by 7⅝ in.; 34.7 by 19.5 cm
Mount: 15¼ by 9⅞ in.; 39 by 25 cm

Executed in 1923.

PROVENANCE

Lily Klee, Bern (the artist's widow; acquired by descent in 1940)
Klee-Gesellschaft, Bern (acquired in 1946)
Karl Nierendorf, Cologne, Berlin & New York (acquired in 1947)
Solomon R. Guggenheim Museum, New York (acquired in 1948)
Galerie Beyeler, Basel (acquired in 1972)
Sale: Kornfeld & Cie, Bern, June 12, 1975, lot 480
Sale: Galerie Kornfeld, Bern, June 26, 1981, lot 107
Sale: Sotheby's, New York, May 15, 1985, lot 197
Galerie Jan Krugier, Ditesheim & Cie, Geneva (acquired at the above sale)
Kunsthandel Wolfgang Werner, Bremen (acquired in 1986)
Helen Serger (La Boétie, Inc.), New York (acquired *circa* 1989)
Private Collection, New York (acquired from the above)
Thence by descent

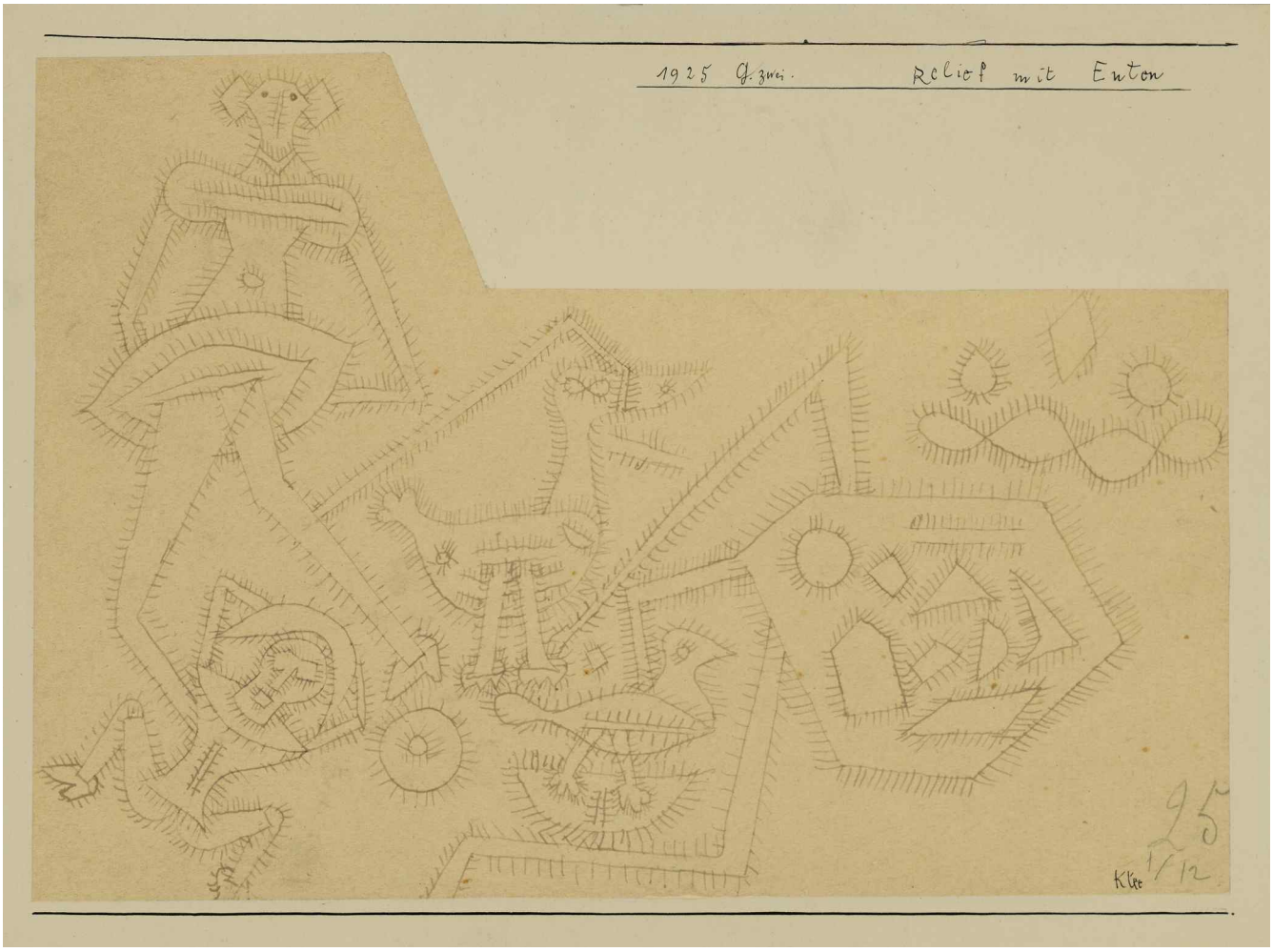
EXHIBITED

Basel, Galerie Beyeler, *Klee. Kunst ist ein Schöpfungsgleichnis*, 1973, no. 26, illustrated in the catalogue
Cologne, Kunsthalle Köln, *Paul Klee. Das Werk der Jahre 1919-1933. Gemäalde, Handzeichnungen, Druckgraphik*, 1979, no. 110
Venice, Museo d'Arte Moderna, Ca'Pesaro & Milan, Palazzo Reale, *Paul Klee nelle collezioni private*, 1986, no. 66, illustrated in the catalogue
New York, Achim Moeller, Fine Art, Ltd., *Paul Klee: Paintings and Drawings*, 1987, no. 9A
Budapest, Nationalgalerie; Madrid, Centro de Arte Reina Sofía & Cologne, Kölnischer Kunstverein, *Bauhaus Utopien—Arbeiten auf Papier*, 1988, n.n., illustrated in color in the catalogue

LITERATURE

Will Grohmann, *Paul Klee. Handzeichnungen 1921-1930*, Potsdam & Berlin, 1934, no. 12
Marcel Franciscono, "Paul Klees kubistische Graphik" in *Ausst. Kat.*, Duisburg, 1974, illustrated p. 55
Peter-Klaus Schuster, Roland März, *et al.*, *Picasso und seine Zeit. Die Sammlung Berggruen* (exhibition catalogue), Staatliche Museen zu Berlin, Berlin, 1996, p. 234
The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee, Catalogue Raisonné*, vol. IV, London, 2000, no. 3263, illustrated p. 118

$ 70,000-90,000



352

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

PAUL KLEE

1879 - 1940

Relief mit Enten (Relief with Ducks)

Signed *Klee* and dated *25 1/12* (lower right); titled and inscribed *1925 G. zwei.* (on the artist's mount)

Pen and ink on paper mounted on board
Mount: 6½ by 9¼ in.; 16.5 by 23.5 cm

Executed on December 1, 1925.

PROVENANCE

Lily Klee, Bern (the artist's widow; acquired by descent in 1940)
Klee-Gesellschaft, Bern (acquired in 1946)
Buchholz Gallery, Berlin & New York (acquired by 1948)
Sale: Parke-Bernet Galleries, Inc., New York, January 25, 1956, lot 16
Alan L. Wolfe, New York
James Gilvarry, New York (acquired by 1960 and sold: Christie's, New York, November 14, 1984, lot 416)
Private Collection, New York (acquired at the above sale)
Thence by descent

EXHIBITED

New York, Buchholz Gallery, *Fifty Drawings by Paul Klee*, 1948, no. 17
Baltimore, Baltimore Museum of Art & Richmond, The Virginia Museum of Fine Arts, *Private Collection James Gilvarry*, 1960, n.n.
Champaign, Krannert Art Museum, University of Illinois, *Paintings, Drawings and Prints by Paul Klee from the James Gilvarry Collection*, 1964, no. 27
Santa Barbara, The Art Gallery, University of California, Santa Barbara, *Paul Klee, Oils, Watercolors, Gouaches,* Drawings, *Prints from the James Gilvarry Collection*, 1967, no. 27

LITERATURE

Will Grohmann, *Paul Klee. Handzeichnungen 1921-1930*, Potsdam & Berlin, 1934, no. 55
The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee, Catalogue Raisonné*, vol. IV, London, 2000, no. 3843, illustrated p. 364

$ 20,000-30,000

353

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

PAUL KLEE

1879 - 1940

Ebene Landschaft (Flat Landscape)

Signed *Klee* (upper right); titled, dated *1924* and numbered *134* (on the artist's mount)

Gouache and watercolor on paper mounted on board
Sheet: 7¾ by 10⅝ in.; 18.5 by 27.1 cm
Mount: 8¼ by 11⅜ in.; 21 by 29 cm

Executed in 1924.

PROVENANCE

Rudolf Probst (Galerie Neue Kunst Fides, Das Kunsthaus), Dresden & Mannheim (acquired in 1930)
Daniel-Henry Kahnweiler, Paris
Galka E. Scheyer, Germany & United States (acquired in 1937)
Karl Nierendorf, Cologne, Berlin & New York (acquired *circa* 1938)
Peggy Guggenheim, New York
James Gilvarry, New York (acquired by 1960 and sold: Christie's, New York, November 14, 1984, lot 410)
Private Collection, New York (acquired at the above sale)
Thence by descent

$ 200,000-300,000

EXHIBITED

Munich, Galerie Neue Kunst Hans Goltz, *Paul Klee. Zweite Gesamtausstellung 1920-1925*, 1925, no. 148
Gera, Geraer Kunstverein, Städtisches Museum, *Paul Klee. Aquarelle*, 1925-26, no. 40
Dresden, Galerie Neue Kunst Fides, *Paul Klee*, 1926, no. 21
Dresden, Galerie Neue Kunst Fides, *Paul Klee zum 50. Geburtstage. Aquarelle aus den Jahren 1920-1929*, 1930, no. 22
Saarbrücken, Staatliches Museum Saarbrücken, *Paul Klee. Aquarelle aus 25 Jahren, 1905 bis 1930*, 1930, no. 46
Hollywood, Hollywood Gallery of Modern Art & Oakland, Oakland Art Gallery, *Paintings by Paul Klee,* 1935
San Francisco, San Francisco Museum of Art, *Paul Klee*, 1937, n.n.
Hollywood, Putzel Gallery, *Recent Pictures by Paul Klee*, 1937, no. 23
New York, Nierendorf Gallery, *Paul Klee*, 1941, no. 41
Baltimore, Baltimore Museum of Art & Richmond, The Virginia Museum of Fine Arts, *Paul Klee. Private Collection James Gilvarry*, 1960
Champaign, Krannert Art Museum, University of Illinois, *Paintings, Drawings and Prints by Paul Klee from the James Gilvarry Collection*, 1964, no. 11
Indianapolis, Herron Museum of Art, *Paul Klee*, 1966, no. 9
Santa Barbara, The Art Gallery, University of California, Santa Barbara, *Paul Klee, Oils, Watercolors, Gouaches, Drawings, Prints from the James Gilvarry Collection*, 1967, no. 11, illustrated in the catalogue

LITERATURE

Peggy Guggenheim, *Art of This Century*, New York, 1942, n.p.
Carolyn Lanchner, "Klee in America" in *Ausst.Kat.*, New York, Cleveland & Bern, 1987-88, illustrated p. 105
Cathrin Klingsöhr-Leroy, *Paul Klee in der Pinakothek der Moderne,* Munich, 1999, n.p.
The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee, Catalogue Raisonné*, vol. IV, London, 2000, no. 3506, illustrated p. 223

Fig. 1 Paul Klee, *Salon tunisien,* 1918, watercolor on paper, sold: Sotheby's, London, June 21, 2017, lot 48 for $2,594,668

1924 134
ebene Landschaft

354

PROPERTY FROM IMPORTANT CALIFORNIA COLLECTION

MATTA

1911 - 2002

Untitled

Oil on canvas
78¼ by 76¼ in.; 200 by 193.5 cm

Painted *circa* 1949.

PROVENANCE

Pace Wildenstein, New York
Acquired from the above

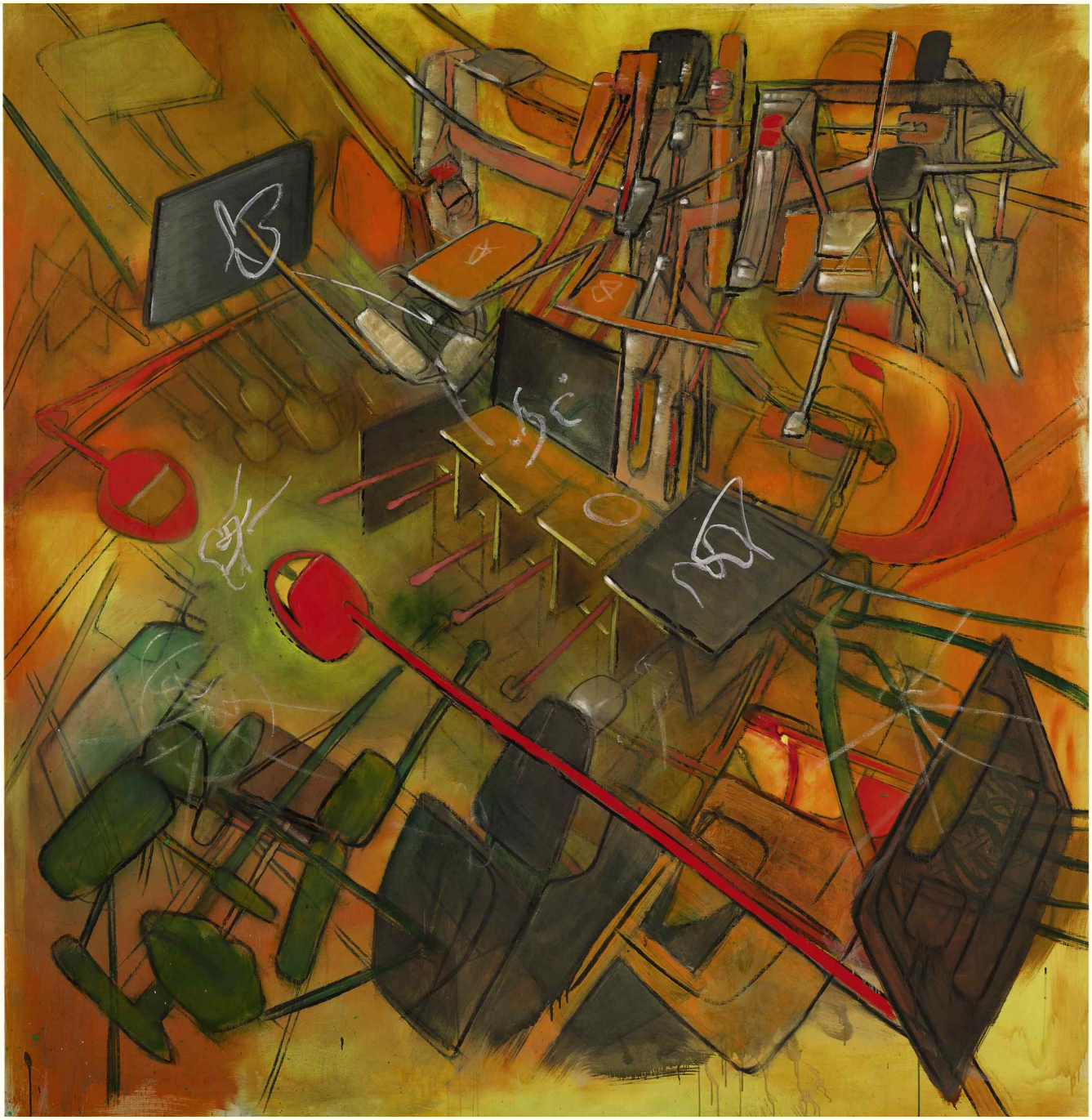
EXHIBITED

New York, Pace Wildenstein, *Matta: Five Decades of Painting, Works from the Collections of Federica Matta and Ramuntcho Matta*, 2009, no. 23, illustrated in color in the catalogue

$ 500,000-700,000

When Matta arrived in New York in the fall of 1939 he, along with the growing community of European surrealist-refugees including Tanguy, Seligmann, Breton, and Duchamp amongst others, made their presence immediately known within the American art world. It was Matta, however, who made the definitive mark crowned by the art critic Rosamund Frost in 1942 as the "dynamo of things to come" (Martica Sawin, "Matta in New York" in *Matta, Centenario.11.11.11.* (exhibition catalogue), Santiago de Chile, 2011, p. 188). Matta, the eternal rebel, created commanding, visionary works throughout his prolific artistic career exposing and offering us, the audience, worlds unlike anything seen before—from his exquisite and mystical *Psychological Morphologies* and later on much more experimental large-scale canvas works depicting mechanical forms.

Upon Matta's departure from New York in 1949 to Italy and eventually France, the works executed in the "fifty-plus years post-New York" regularly visit the concept of "shifting space and evolving movement" through the appearance of geometric, cube-like shapes that seem to dissolve into limitless landscapes of bold and shocking colors (Mary Schneider Enriquez, "Roberto Matta: International Provocateur" in *Matta, Making the Invisible Visible* (exhibition catalogue), McMullen Museum of Art, Boston College, 2004, p. 37). Matta, who was trained as an architect and worked in the office of Le Corbusier in the mid-1930s, began to vigorously showcase his original, formal training in these works. With time, his technique progressively matured; his gestures became freer, liberated, and to a certain degree become more playful. The present work, *Untitled* (painted *circa* 1949), is an exemplary painting of the conceptual project of a painted cube and elongated human/totem-esque forms Matta began to explore during the late-1940s and early 1950s. Populated with what appear to be "satellite shields bursting apart, floating, and attacking space and the figures within it," Matta evokes "an endless, shifting space that conveys a palpable level of movement manipulating pigments that, both in color and in the means of application, conjure up vaporous, unearthly spaces, the metallic shine of a machine piece, or the excessive brilliance and tone of a world sickened by technological disaster" (*ibid.*, pp. 37-38).



355

PROPERTY OF A PRIVATE COLLECTOR

MATTA

1911 - 2002

Espaces (Un Bieenanal)

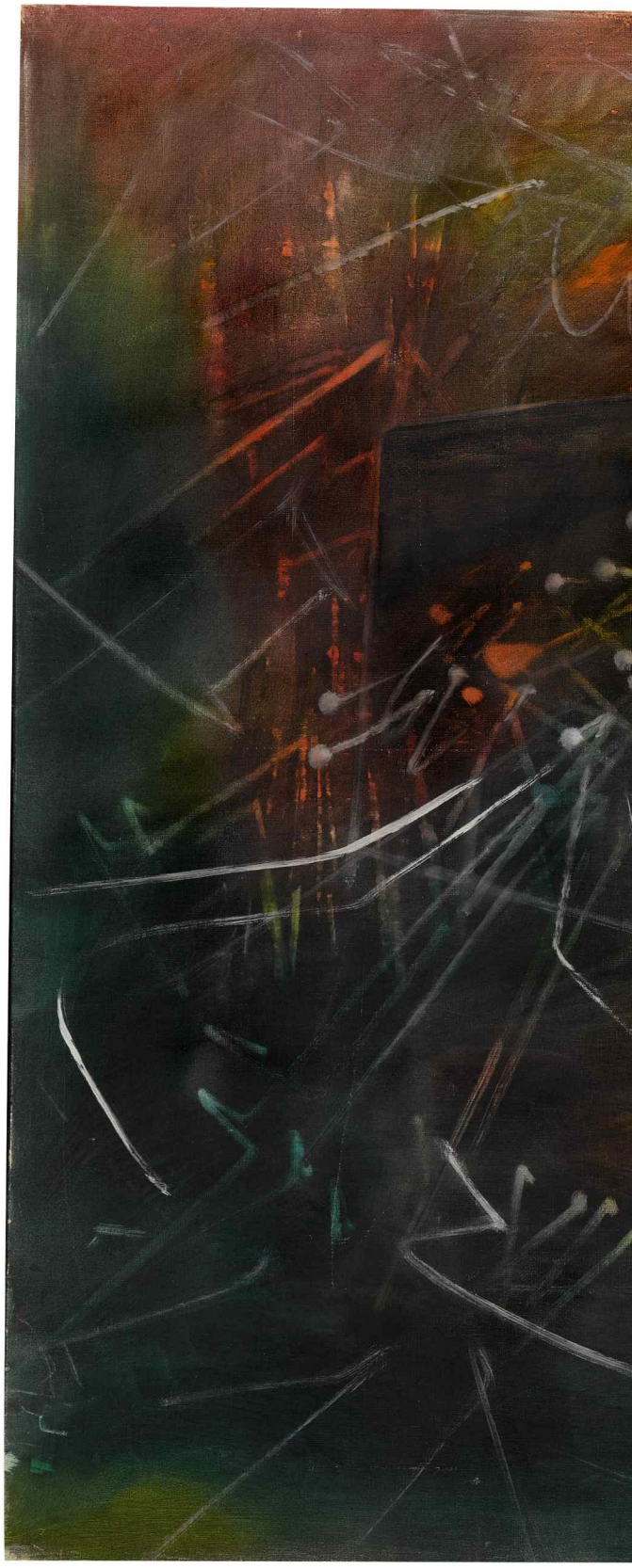
Oil on canvas
45⅛ by 57⅜ in.; 114.6 by 145.8 cm

Painted in 1957.

PROVENANCE

Galleria Blu, Milan
Galerie Alexander Iolas, Paris
Galerie du Dragon, Paris
Federico Favetti, Milan (and sold: Christie's, New York, May 18, 1994, lot 60)
Acquired at the above sale

$ 80,000-120,000



"Matta's entire work is a vertiginous voyage that navigates through the chaos of human reality. Matta does not incorporate automatism with an intention to create disorder, but rather he uses it as a method to find order within chaos...The anthropomorphic and biomorphic elements in his dreamy landscapes unfold, forming sensorial sanctuaries before exploding into complete universes."

María Berrios, "Humanized Architectures: Matta, Architect" in *Matta: Centenario 11.11.11*, Santiago de Chile, 2011, p. 193

356

ANDRÉ MASSON

1896 - 1987

Vestiges d'un massacre

Signed *andré Masson* (upper left); titled and dated *1958* (on the reverse)

Oil and sand on canvas
15¾ by 39⅜ in.; 39.9 by 100 cm

Painted in 1958.

The authenticity of this work has kindly been confirmed by the Comité Masson.

$ 70,000-90,000

PROVENANCE

Galerie Louise Leiris, Paris
Acquired by the present owner in April 1997

EXHIBITED

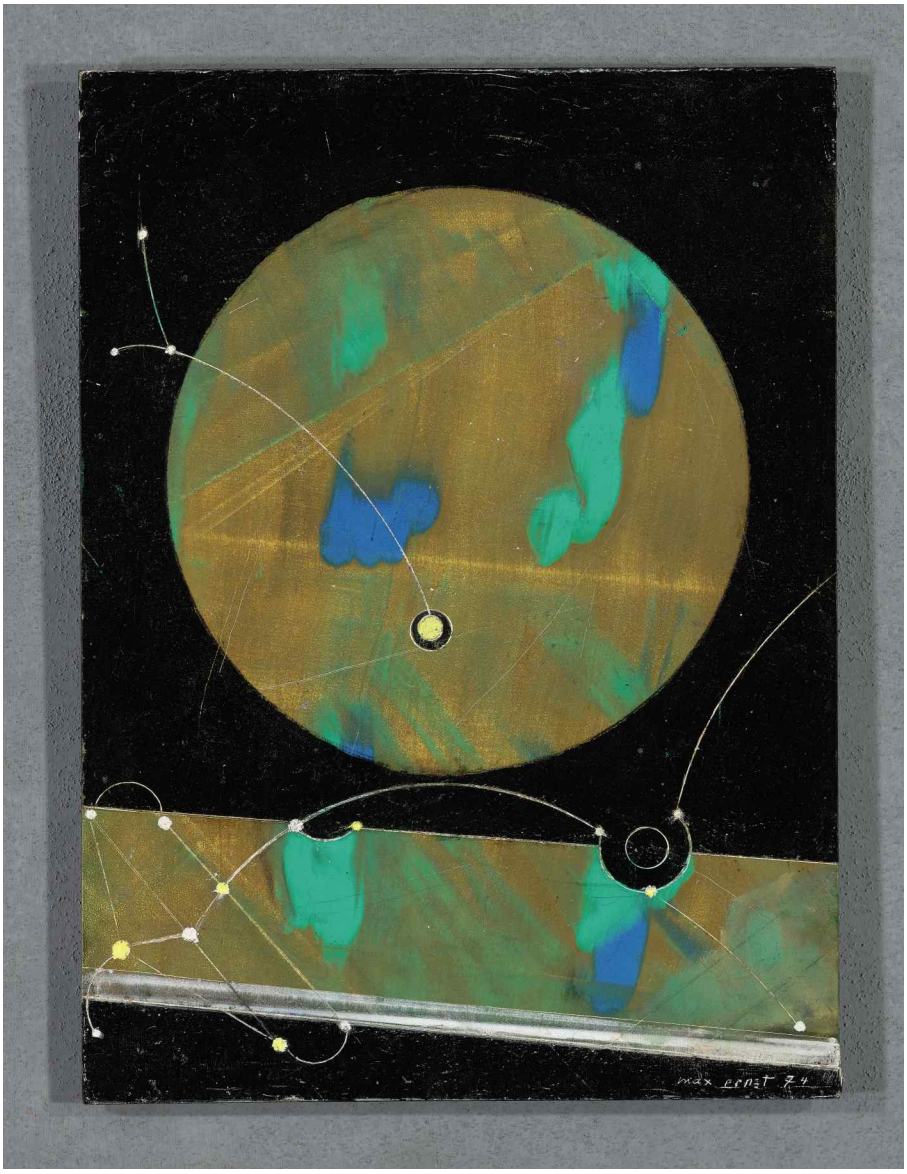
Stockholm, Svensk-Franska Konstgalleriet, *André Masson*, 1960, n.n.

Between 1938 and 1947, an unprecedented cultural transference took hold when the greater part of the European Surrealist group were transplanted in New York. Arriving in the United States in 1941, André Masson, along with many members of the Surrealist group, escaped from Vichy France with help from the Emergency Rescue Committee run by the American Varian Fry. While he spent the wartime years and beyond in Roxbury, Connecticut, near Alexander Calder, Masson frequently exhibited in New York and interacted with his Surrealist colleagues as well as members from the

burgeoning New York School at Stanley William Hayter's Atelier 17. Masson's exile ultimately proved fruitful in terms of the fecundity and maturity of his artistic output, executing what are considered his finest works at this integral period during and shortly after the war, *Vestiges d'un massacre* (1958) notwithstanding.

While young New York artists working contemporaneously to Masson were staying afloat largely through their involvement with the Works Progress Administration and begrudgingly viewed the Surrealists in exile as the traditional aristocracy of the art world, automatism as seen in the present work ultimately proved influential upon their practices. Pollock's mature works present undeniable influence from Masson who dripped wax in a comparable fashion in *Vestiges d'un massacre* (see fig. 1). Masson's influential legacy extends past de Kooning and Gottlieb, his swirling hand foreboding Cy Twombly's calligraphic and mythological *tableaux*.

Fig. 1 Jackson Pollock, *Blue Poles*, 1952, oil, enamel, aluminium paint & glass on canvas, National Gallery of Australia, Canberra



357

MAX ERNST

1891 - 1976

Configuration

Signed *max ernst* and dated *74* (lower right)

Oil on panel mounted on panel
Panel: 13⅛ by 9⅝ in.; 33.4 by 24.5 cm
Mount: 16⅛ by 12⅞ in.; 41 by 32.7 cm

Painted in 1974.

This work will be included in the forthcoming volume of the complete work of Max Ernst currently being prepared by Werner Spies, Sigrid Metken and Jürgen Pech. The work is registered under number 4782.

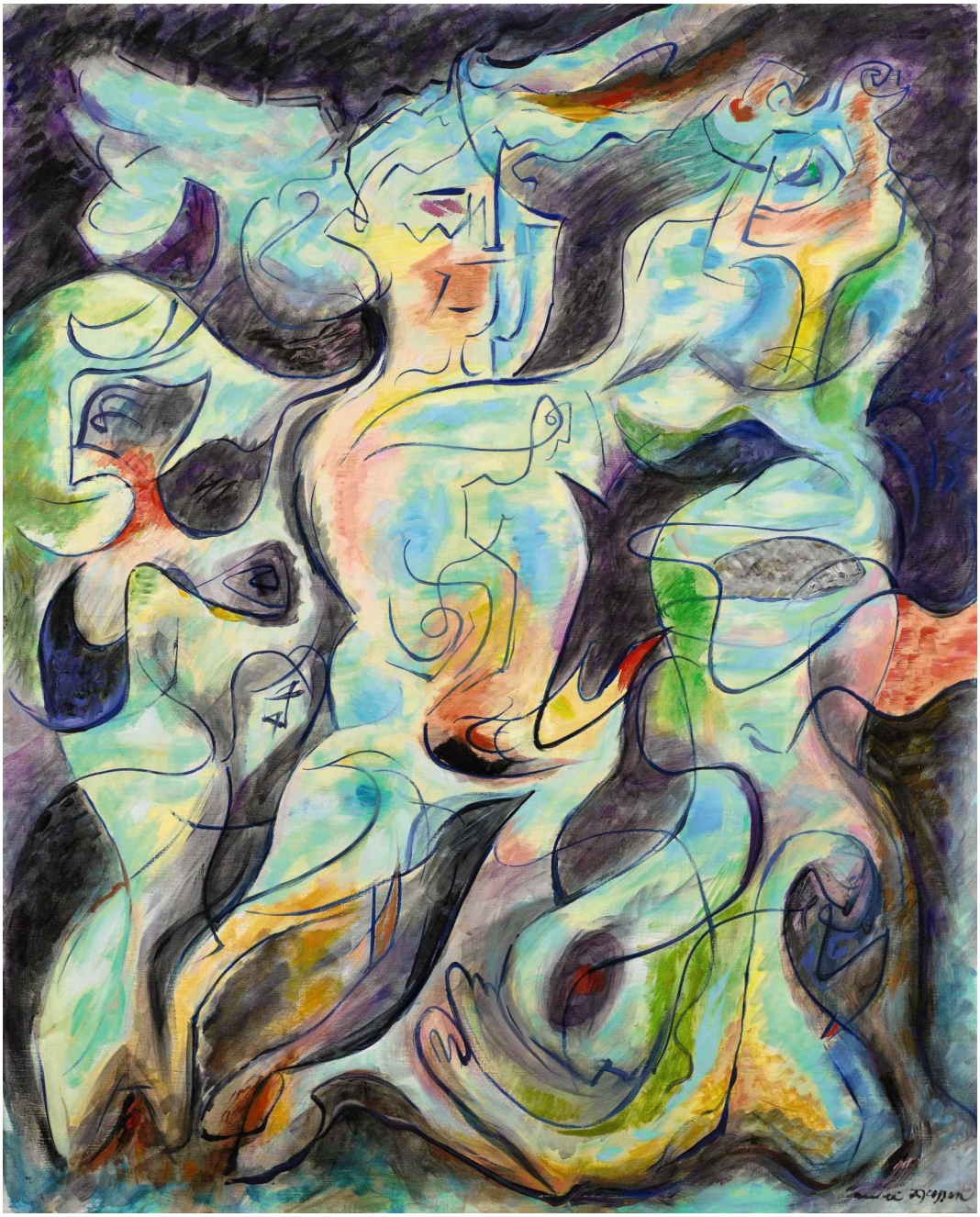
$ 70,000-90,000

PROVENANCE

Dorothea Tanning, New York (by descent from the artist)
Private Collection, United States (a gift from the above in 1993 and sold: Christie's, New York, November 13, 2015, lot 1208)
Sale: Matsart, Tel Aviv, December 20, 2015, lot 222
Acquired at the above sale by the present owner

EXHIBITED

Geneva, Galerie Jan Krugier, *Max Ernst, Configurations, huiles, collages, frottages*, 1975, n.n., illustrated in the catalogue
Paris, Musée d'art moderne de la ville de Paris, *San Lazzaro et ses amis, hommage au fondateur de XXe siècle*, 1975-76, n.n.
Buffalo, Albright-Knox Art Gallery, *Max Ernst, Works from the Dorothea Tanning Collection*, 1985, no. 6



358

ANDRÉ MASSON

1896 - 1987

Les Transparentes

Signed *André Masson* (lower right); titled and dated *1973* (on the reverse)

Oil on canvas
39⅜ by 31⅞ in.; 100.1 by 81 cm

Painted in 1973.

$ 70,000-90,000

The authenticity of this work has kindly been confirmed by the Comité Masson.

PROVENANCE

Galerie Louise Leiris, Paris (acquired directly from the artist)
Private Collection, Japan (and sold: Hôtel Drouot, Paris, June 16, 1993, lot 59)
Acquired at the above sale by the present owner

359

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

JOAN MIRÓ

1893 - 1983

Paysage et tête d'animal

Signed *Miró* (toward upper right); signed *Joan Miró*, titled and dated *11/9/35* (on the *verso*)

Gouache and brush and ink on paper
12 by 14½ in.; 30.5 by 36.9 cm

Executed on September 11, 1935.

PROVENANCE

Henry McBride, New York
Pierre Matisse Gallery, New York
Acquavella Galleries, Reno
Claude Kechichian, Paris
Galerie Jan Krugier & Cie., Geneva
Private Collection, Luxembourg (acquired from the above and sold: Sotheby's, New York, May 8, 2008, lot 363)
Acquired at the above sale

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings, 1901-1937*, vol. I, Paris, 2008, no. 522, illustrated in color p. 254

$ 200,000-300,000

Working in Barcelona on the eve of the Spanish Civil War, Miró executed a series of paintings and gouaches, on board, copper masonite and paper, which he referred to as *peintures sauvages*, representing his foray into a world inhabited by ominous and primitive forces.

Just as Picasso assembled recurring symbols from his oeuvre to compose a potent image of the physical devastation resulting from the war, Miró drew upon his lexicon of hybrid creatures and Catalan environs to give voice to the emotional battle endured by the Spanish people before the war began. Yet Miró's artistic response was not merely a direct reflection of the evils around him. Rather, he often intended his *peintures sauvages* as expressions of hope and affirmations of life instead.

In the present work the figurative imagery is less exaggerated than in many of the other works from the period. The black, orange and green colors of the flag, which appears at half-mast, remind us of the Catalan landscape, dear to the artist's heart.

The first owner of this work was Henry McBride, an influential American art critic, an early supporter of the modernist movement and friend to Marcel Duchamp and Henri Matisse.

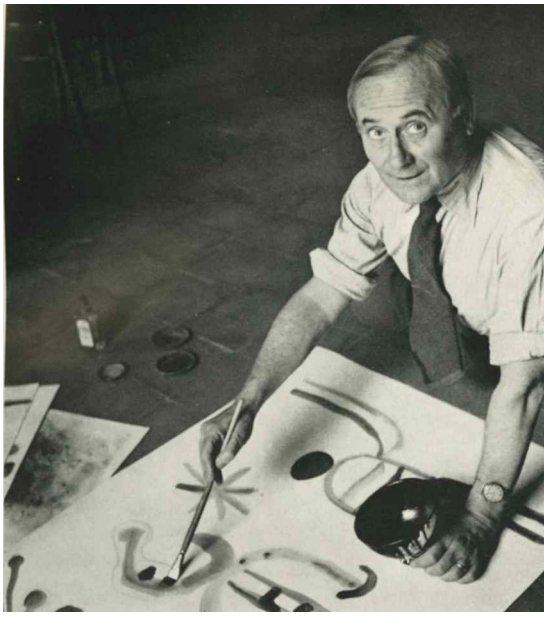
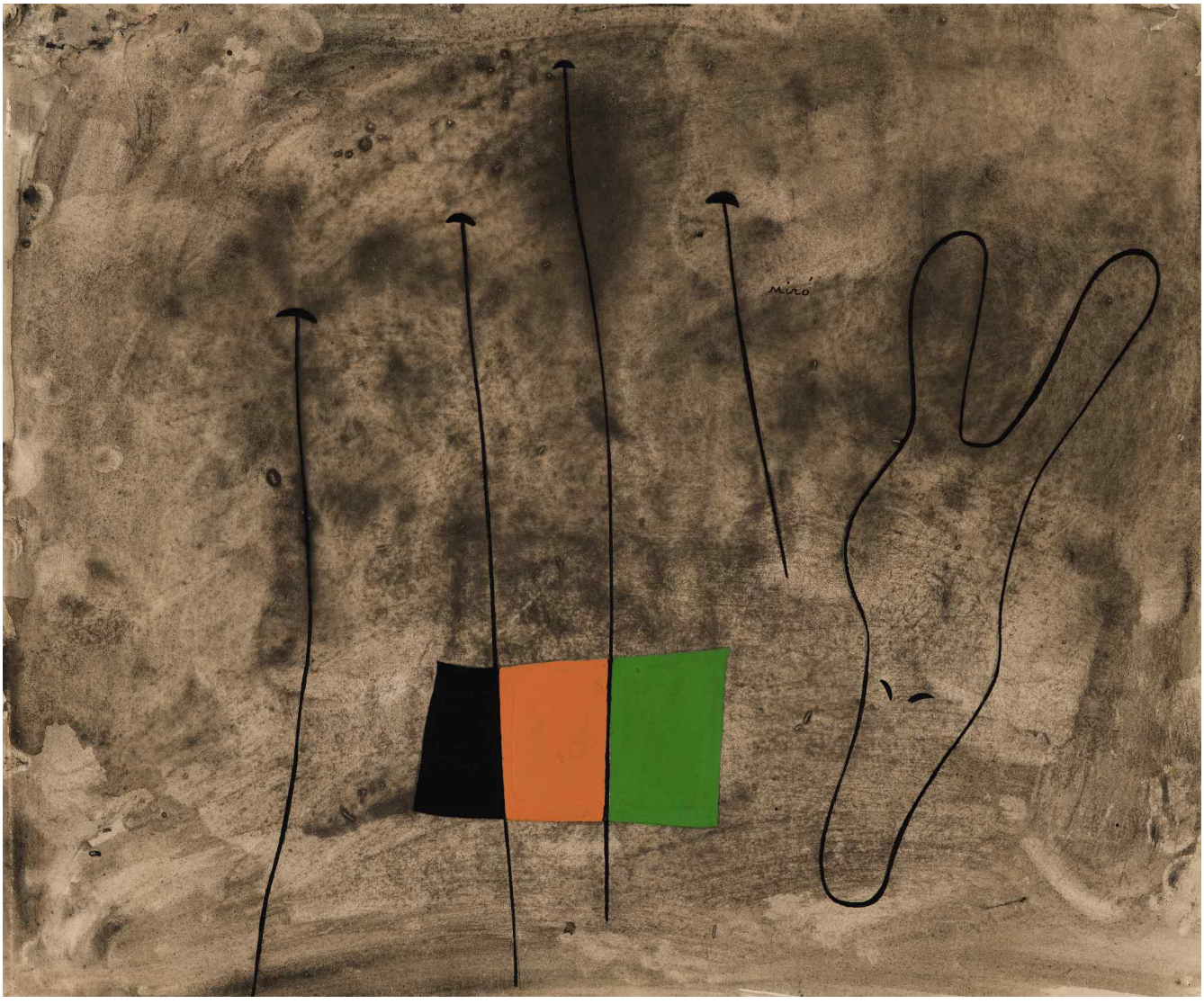


Fig. 1 Joan Miró at Montroig in 1953, Scheidegger, Zurich


Miró

360

360

SALVADOR DALÍ

1904 - 1989

Arabes (Étude pour “La Bataille de Tétouan”)

Signed *Dalí* and dated *1960* (lower right)

Oil and watercolor on card
10¼ by 15¼ in.; 26 by 38.7 cm

Painted in 1960.

PROVENANCE

Carstairs Gallery, New York
Private Collection, New York (and sold: Sotheby’s, New York, October 6, 1989, lot 201)
Acquired at the above sale by the present owner

LITERATURE

Robert Descharnes & Gilles Néret, *Salvador Dalí, The Paintings: 1946-1989*, vol. II, Cologne, 1994, no. 1205, illustrated in color p. 539

$ 80,000-120,000

361

SALVADOR DALÍ

1904 - 1989

Dalí couronné

Gouache and collage on photograph
20¼ by 16 in.; 51.4 by 40.6 cm

Executed in 1968.

Nicolas Descharnes has kindly confirmed the authenticity of this work.

PROVENANCE

John Peter Moore & Catherine Perrot, Port Lligat, Spain
Sale: Artcurial, Paris, December 7, 2004, lot 233
Acquired at the above sale by the present owner

EXHIBITED

Vascoeuil, Château de Vascoeuil, Centre d’art et d’histoire, *Salvador Dalí*, 2001, n.n., illustrated on the cover of the catalogue

$ 70,000-90,000

361

362

362

VICTOR BRAUNER

1903 - 1966

Symboles endospagirique

Signed *Brauner* and dated *1961* (lower right); signed *Victor Brauner*, dated *1961* and titled (on the reverse)

Oil on canvas
23⅝ by 29¾ in.; 60 by 73 cm

Painted in 1961.

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE

Galerie Iolas/Brooks Jackson, New York

$ 40,000-60,000

363

VICTOR BRAUNER

1903 - 1966

Le Spécialiste du vide—petite annoncés

Signed *Victor Brauner* and dated *1959.* (lower right)

Oil, newspaper and wax collage on panel
25¾ by 19¾ in.; 65.5 by 50.2 cm

Executed in 1959.

Samy Kinge has kindly confirmed the authenticity of this work.

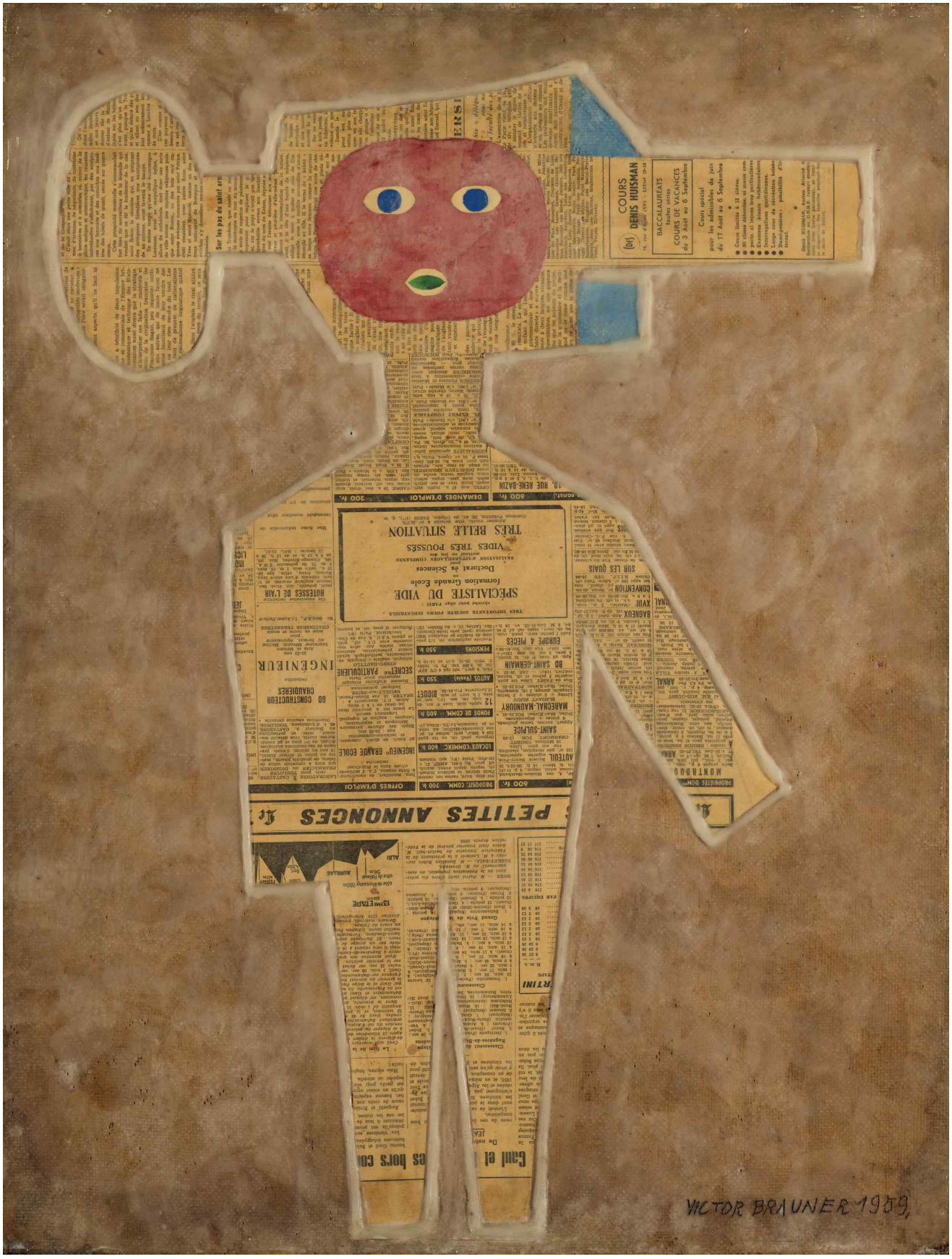
PROVENANCE

Alexander Iolas Gallery, New York
Bodley Gallery, New York (acquired by 1969)
Georgie Duffee, New York
Acquired in 2004 by the present owner

EXHIBITED

New York, Bodley Gallery, *Victor Brauner*, 1969
Atlanta, High Museum of Art, *Surrealisme and its Affinity*, 1984

$ 80,000-120,000


COURS
DENIS HUISMAN
BACCALAUREATS
toutes séries
COURS DE VACANCES
du 3 Août au 6 Septembre
Cours spécial
pour les admissibles du juin
du 17 Août au 5 Septembre
TRÈS BELLE SITUATION
SPÉCIALISTE DU VIDE
Formation Grande École
Doctorat ès Sciences
VIDES TRÈS POUSSÉS
PETITES ANNONCES
VICTOR BRAUNER 1959

363

364

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

JOAN MIRÓ

1893 - 1983

Sans titre (Composition avec un poème de Carlos Franqui)

Signed *Miró.* (lower center); inscribed with a poem and signed with the initials *CF* by Carlos Franqui

Colored crayon on paper
29⅜ by 41¼ in.; 74.8 by 104.7 cm

Executed in 1976.

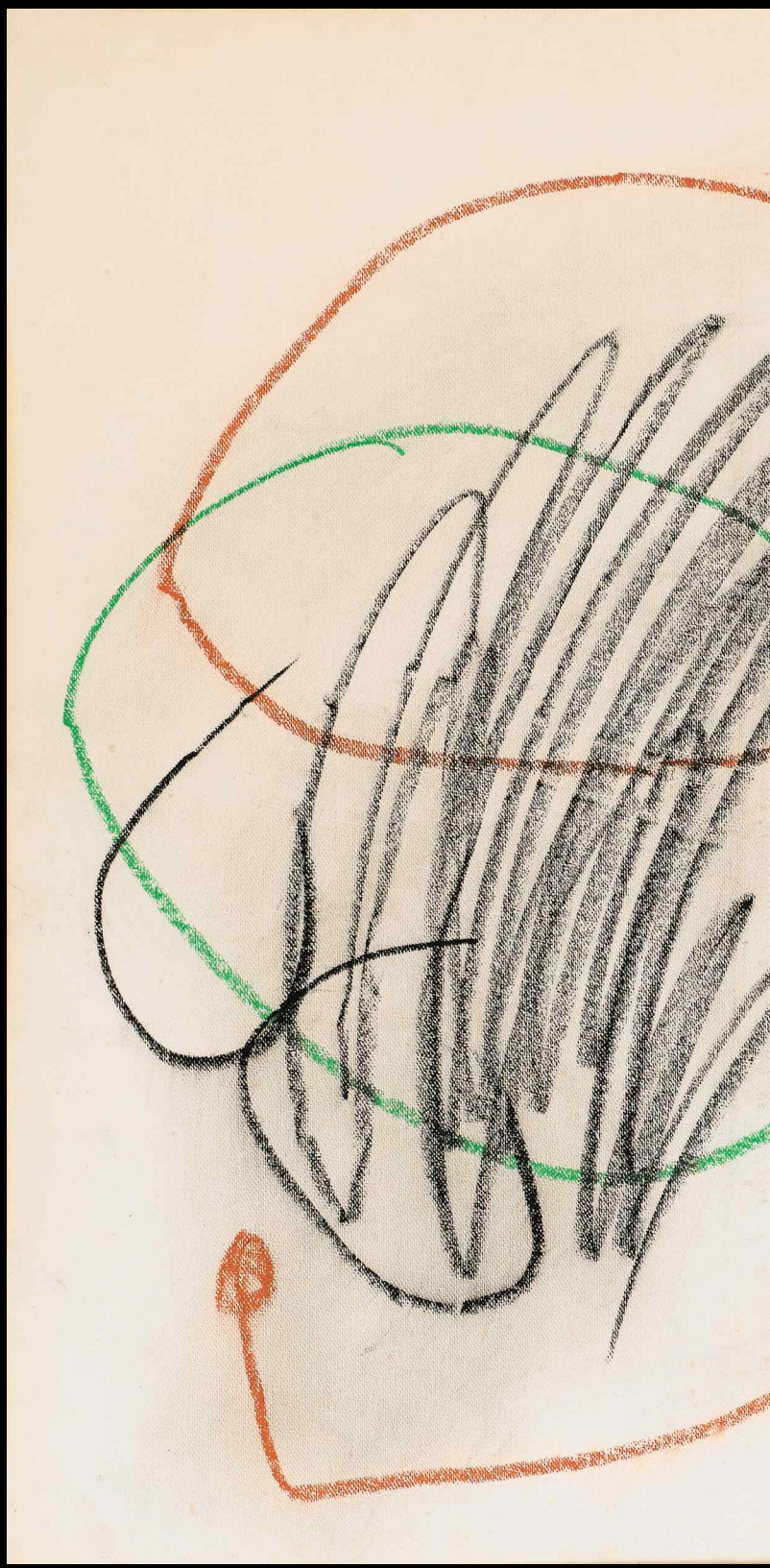
ADOM has confirmed the authenticity of this work.

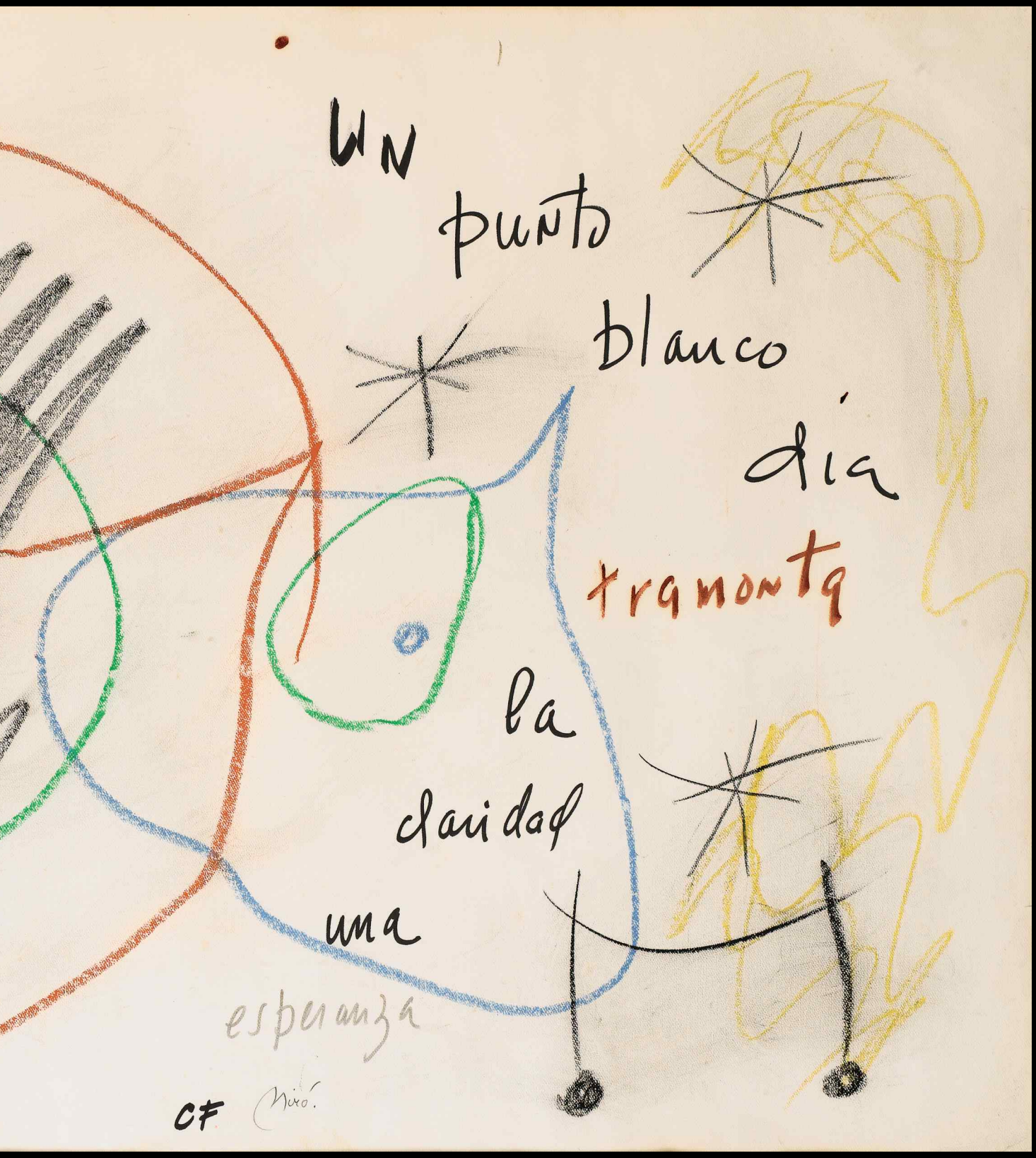
Throughout the 1920s, Miró fostered an autonomous identity amid the circle of artists active in Paris. Associating with the Dadaists and subsequently the Surrealists, Miró began to develop his artistic voice. Through his fellow Spaniard and good friend, Pablo Picasso, Miró would meet many of the luminaries that dominated this culturally thriving metropolis. During the 1970s he completed several projects with the Cuban poet and journalist Carlos Franqui. Franqui acted as an unofficial cultural ambassador for the Cuban Revolution in Europe from 1963, and through this role met artist such as Calder, Picasso and Miró.

Though he absorbed the surrounding ethos and appreciated the aesthetic advances made by Picasso, Miró maintained a singular voice. By the end of the decade, he had developed a poetic vocabulary that would influence the remainder of his oeuvre. His Dadaist roots are particularly evident in the present work with its poetic word fragments. The combination of lines and words of the present work challenge the conception of what constitutes an artwork and the power of language, undoubtedly influencing Contemporary artists including Roy Lichtenstein, Andy Warhol and Jean-Michel Basquiat (see fig. 1).

$ 120,000-180,000

Fig. 1 Jean-Michel Basquiat, *Untitled*, 1987, acrylic, oilstick and pencil on canvas, sold: Sotheby's, New York, November 11, 2015, lot 30 for $8,314,000




Un
punto
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día
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una
esperanza
CF
Miró

365

MAX ERNST

1891 - 1976

Der Denker (Bildnis Franz Balke) (The Thinker (Portrait of Franz Balke))

Signed *max ernst* (lower right)

Watercolor and pencil on paper
5⅛ by 3½ in.; 13 by 9.1 cm

Executed *circa* 1914.

Dr. Jürgen Pech has confirmed the authenticity of this work.

PROVENANCE

Franz Balke (acquired directly from the artist)
Private Collection, Switzerland
Sale: Villa Grisebach, Berlin, December 1, 2001, lot 236
Acquired at the above sale by the present owner

$ 15,000-20,000

366

TSUGUHARU FOUJITA

1886 - 1968

Jeune fille à la chaise

Signed *T. Foujita* and in Japanese (lower right)

Watercolor and pencil on paper
8¼ by 6¼ in.; 21 by 16 cm

Executed in 1917.

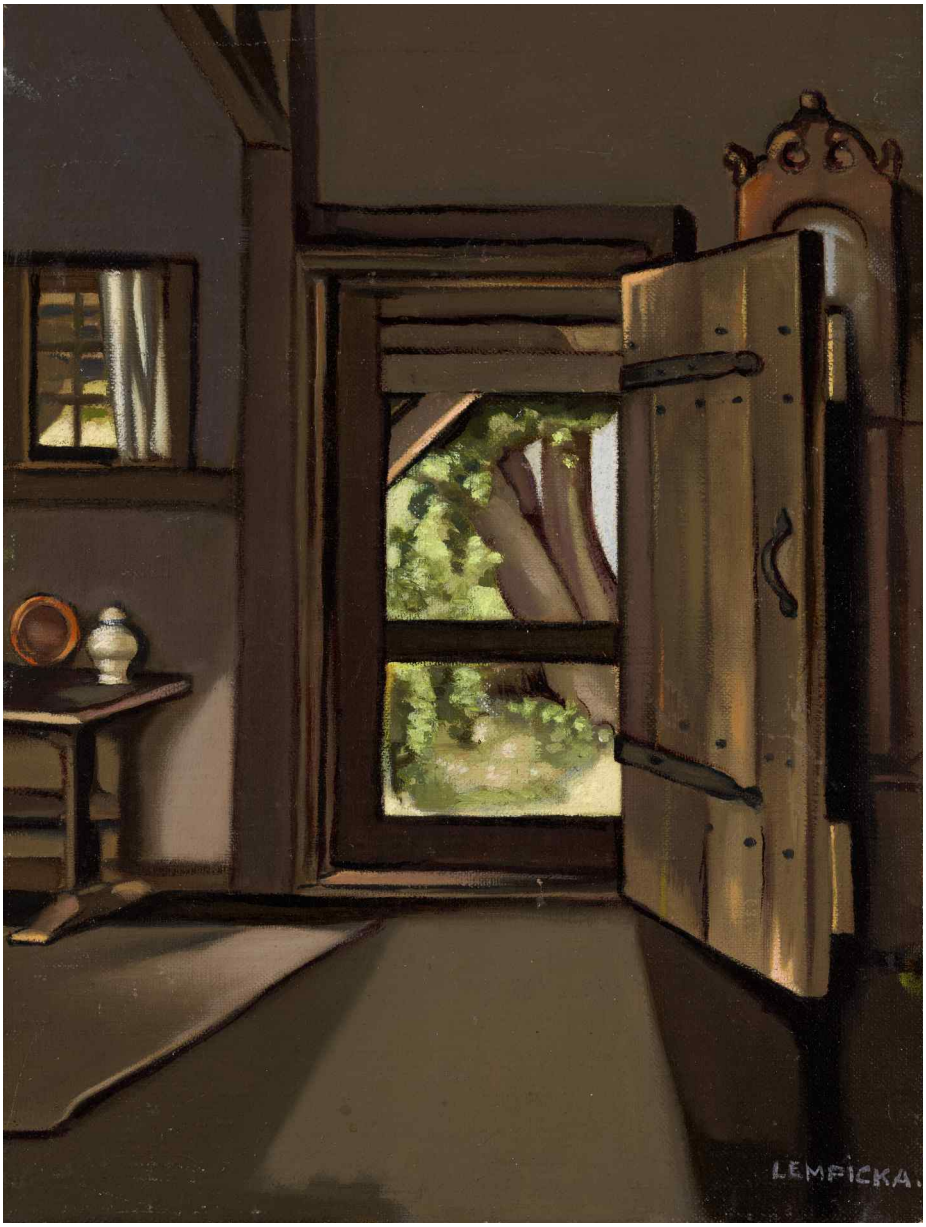
PROVENANCE

Private Collection, France (and sold: Chambelland, Giafferi & Doutrebente, Paris, October 5, 2001, lot 140)
Acquired at the above sale by the present owner

LITERATURE

Sylvie Buisson, *Léonard Tsuguharu Foujita*, vol. II, Paris, 2001, no. 18.84, illustrated p. 165

$ 25,000-35,000



367

PROPERTY FROM THE COLLECTION OF VICTOR MANUEL CONTRERAS

TAMARA DE LEMPICKA

1898 - 1980

La Porte de l'atelier

Signed *Lempicka.* (lower right)

Oil on canvasboard
12 by 9 in.; 30.5 by 23 cm

Painted in 1941.

PROVENANCE

Acquired directly from the artist in 1980

LITERATURE

Alain Blondel, *Tamara de Lempicka, Catalogue raisonné, 1921-1979*, Lausanne, 1999, no. B. 231, illustrated in color p. 318

$ 30,000-40,000

368

PROPERTY FROM AN AMERICAN COLLECTION

ARMANDO MORALES

1927 - 2011

Three Pears in a Landscape

Signed *Morales* and dated *72* (lower right)

Oil and beeswax on canvas
34 by 34 in.; 86.4 by 86.4 cm

Painted in 1972.

PROVENANCE

Private Collection, East Hampton, New York
Thence by descent

$ 25,000-35,000

369

GIACOMO MANZÙ

1908 - 1991

Grande cardinale in piedi (Great Cardinal Standing)

Inscribed *Manzù*

Marble
Height: 132 in.; 335 cm

Executed in 1956; this work is unique.

The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

PROVENANCE

Private Collection, Florida (acquired *circa* 1990)
Private Collection, New York (and sold: Sotheby's, New York, November 3, 2005, lot 351)
Acquired at the above sale

∏ **$ 300,000-500,000**

(continued)

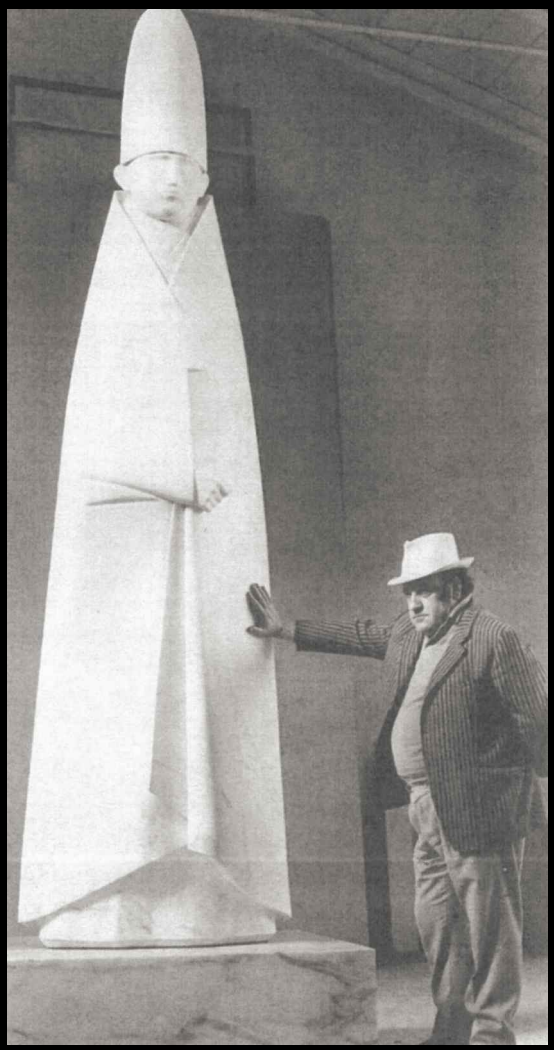


Fig. 1 Giacomo Manzù with the present work *circa* 1956

Fig. 2 Giuliano Finelli, *Cardinal Scipione Borghese*, 1631-32, marble, The Metropolitan Museum of Art, New York

Fig. 3 Giacomo Manzù in his studio

The cardinal became a dominant theme in Manzù's post-war work and was inspired by church dignitaries whom the artist often encountered on the streets in his native Bergamo. When depicting this subject, the *Cardinale* is always portrayed as a stoic clergyman draped in liturgical vestments and wearing his prominent mitre. The figure resembles an architectural structure in its angularity and rigidity of form, and conveys the imposing presence of this leading member of the Catholic Church. For Manzù, however, these sculptures did not have a deeply religious or mystical significance; it was rather their visual impression, with their impressive garments, which became a major source of inspiration for the artist, much as they had for the seventeenth-century sculptors Gian Lorenzo Bernini and Giuliano Finelli (see fig. 2).

Discussing the *Cardinale* series, John Rewald wrote, "the first drawings of the subject dated from 1934, the first sculpture from 1938. Between 1949 and 1950 the first large cardinal was created, and this was followed one after another by many more sitting and standing, small, large and even more than life size... In Manzù's hands the cardinals were transformed into compact forceful volumes enlivened by extremely tender modeling and generously draped folds. The massiveness of the volume is stressed by the economy of lines and the simplicity of plastic means" (John Rewald, *Giacomo Manzù*, Greenwich, 1996, p. 59).

Fig. 4 Giacomo Manzù with the present work *circa* 1956

370

370

PROPERTY FROM THE ESTATE OF ALYCE F. BERGMAN, PHILADELPHIA

ARISTIDE MAILLOL

1861 - 1944

Lampe (Métamorphose)

Inscribed with the artist's monogram

Bronze
Height: 6¼ in.; 15.8 cm

Conceived *circa* 1895-96 and cast in an unnumbered edition during the artist's lifetime.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE

Slatkin Gallery, New York
Mrs. J. Slatkin, West Palm Beach (and sold: Trosby Auction Galleries, Palm Beach, November 12, 1980, lot 274A)
Acquired at the above sale

$ 15,000-25,000

371

ARISTIDE MAILLOL

1861 - 1944

Monument de Bâle

Inscribed with the artist's monogram, numbered *2/6* and inscribed with the foundry mark *Alexis Rudier Fondeur Paris.*

Bronze
Height: 15¾ in.; 40 cm

Conceived in 1921; this example cast in an edition of 6 during the artist's lifetime.

The authenticity of this work has been confirmed by the late Dina Vierny.

PROVENANCE

Corporate Collection, Japan
Acquired from the above by the present owner *circa* 1995

$ 15,000-20,000

371

PROPERTY FROM A DISTINGUISHED COLLECTION

ARISTIDE MAILLOL

1861 - 1944

Buste de la baigneuse

Inscribed with the artist's monogram, numbered *3/6* and inscribed with foundry mark *E. Godard Fondeur Paris*

Bronze
Height: 23¼ in.; 59 cm

Conceived in 1921.

This work will be included in the forthcoming Catalogue raisonné de l'oeuvre d'Aristide Maillol currently being prepared under the supervision of Olivier Lorquin.

PROVENANCE

Marlborough Gallery, New York
Acquired from the above in 2005

EXHIBITED

New York, Marlborough Gallery, Inc., *Maillol and America*, 2004, no. 18, illustrated in color in the catalogue

LITERATURE

Aristide Maillol (exhibition catalogue), Palais des Congrès, Perpignan, 2000, illustration of another cast p. 94
Aristide Maillol (exhibition catalogue), Institut Valencia d'Art Modern, Valencia, 2002, illustration of another cast p. 88

$ 120,000-180,000

Like his contemporary Henri Matisse, Maillol believed that the natural contours and essential beauty of the feminine form were best communicated through the use of simple, elegant line. According to John Rewald, "To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave, where static poses and contained gestures convey an impression of gravity and stability" (John Rewald, *Aristide Maillol* (exhibition catalogue), New York, 1958-60, pp. 6-7).

Maillol received inspiration from the art of many cultures, including the sculpture of ancient Egypt, the Hindu carvings of India and the white marbles of classical Greece. According to the artist himself, "In Greek art, there is nothing more beautiful than the Vénus de Milo" (quoted in *Aristide Maillol* (exhibition catalogue), Albright-Knox Art Gallery, Buffalo, 1945, p. 22). For Maillol, the Vénus de Milo reflected an inherent serenity independent of emotional implications or overt narrative. Although he rejected naturalism in art, he admired the refined contours that revealed the sensuality and quiet grace of pure form.

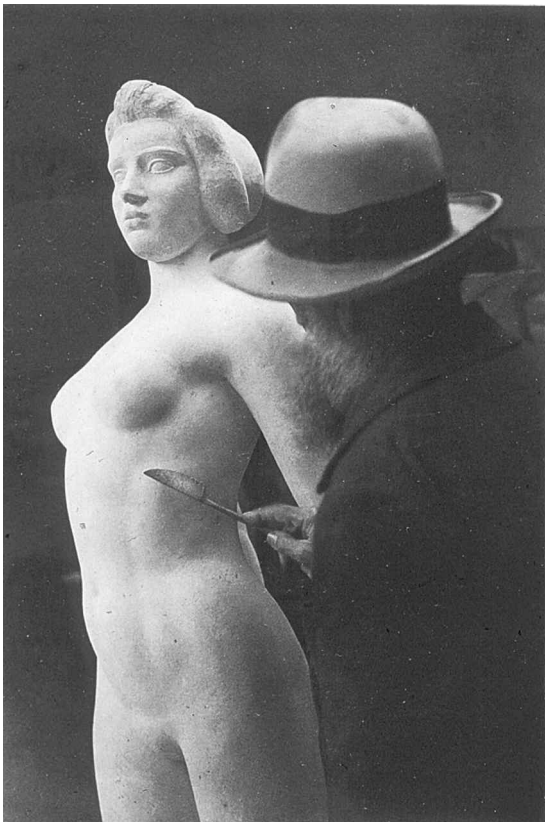
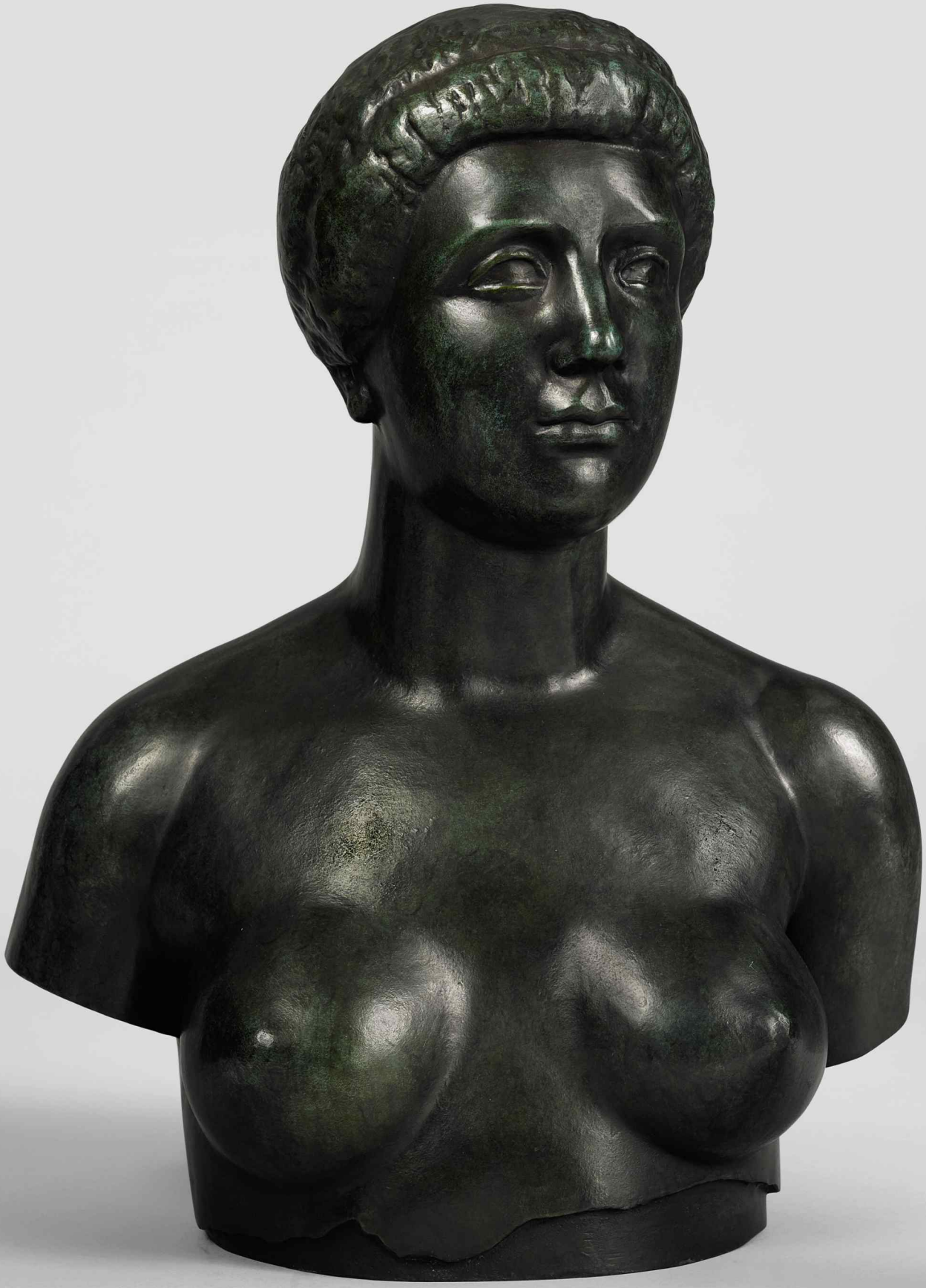


Fig. 1 Maillol at work in 1932



373

PROPERTY FROM A PRIVATE COLLECTOR

ÉDOUARD VUILLARD

1868 - 1940

Dans l'atelier

Signed *E Vuillard* (lower right)

Distemper on paper mounted on board
20 by 18½ in.; 50.7 by 47 cm

Painted in 1915-16.

PROVENANCE

Verdé Delisle, Paris (and sold: Hôtel Drouot, Paris, May 8, 1936, lot 129)
Jacques Segard, Paris (acquired *circa* 1968)
Galerie Schmit, Paris (acquired *circa* 1986)
Gallery Sakai, Tokyo
Private Collection, United States
Acquired from the above

EXHIBITED

London, Royal Academy, *From Private Collections in France. French Paintings since 1900,* 1969, no. 158

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard. The Inexhaustible Glance. Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. X-38, illustrated in color p. 1198

$ 80,000-120,000

Fig. 1 Johannes Vermeer, *Woman in Blue Reading a Letter*, 1662-63, oil on canvas, Rijksmuseum, Amsterdam

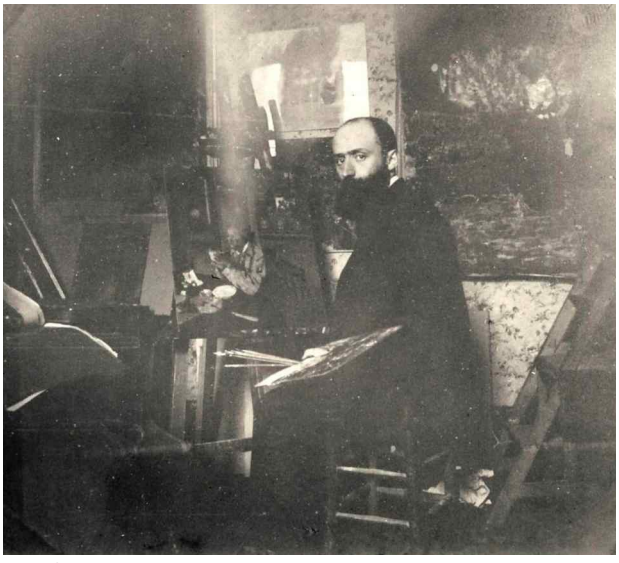


Fig. 2 Édouard Vuillard in his studio *circa* 1900

PROPERTY FROM A PRIVATE COLLECTOR

ÉDOUARD VUILLARD

1868 - 1940

Madeline Descorps et son fils Bernard au jardin, étude II

Stamped *E. Vuillard* (lower right)

Peinture à la colle on paper mounted on canvas
39¼ by 25½ in.; 99.3 by 64.9 cm

Painted in 1919-20.

PROVENANCE

Estate of the artist
Galerie Georges Moos, Geneva
Silvan Kotcher, Solothurn, Switzerland
Private Collection, Europe (by descent from the above and sold: Christie's, London, June 23, 1986, lot 25)
Galerie Taménaga, Tokyo
Private Collection, United States
Acquired from the above

EXHIBITED

Basel, Kunsthalle, *Édouard Vuillard (1868-1940), Charles Hug*, 1949, no. 201

$ 100,000-300,000

LITERATURE

Curt Schweicher, *Vuillard*, Bern, 1955, illustrated in color pl. 44
Antoine Salomon & Guy Cogeval, *Vuillard. The Inexhaustible Glance. Critical Catalogue of Paintings and Pastels*, vol. III, Paris, 2003, no. XI-195, illustrated p. 1401

Madeline Descorps, the subject of the present work known colloquially as Manon, was the daughter of Albert Reiss, a relative of the Bernheim-Jeune brothers Gaston and Josse. In August 1919, Vuillard made a note in his journal that he had "made an appointment with Manon for portrait of the baby" (quoted in Antoine Salomon & Guy Cogeval, *op. cit.*, p. 1402). Vuillard went on to execute two studies of the completed piece, the more finished of which is the present work.

Painted in the garden at the Hessel family's *Villa Anna*, Vuillard described that his young sitters kept him busy, "all morning; hope; recover impressions of years gone by, gradual release, good mood, lunch sweltering heat, cigar; sketch" (*ibid.* p. 1402). Manon's light summer dress and loose chignon are indicative of the oppressive summer heat, further expressed by the work's saturated pinks, blues and greens which sensationalize the fleeting languidness yet distinct joy of summer.

Fig. 1 Édouard Vuillard, *Madeline Descorps et son fils*, 1919-20, distemper on paper, Private Collection, Switzerland

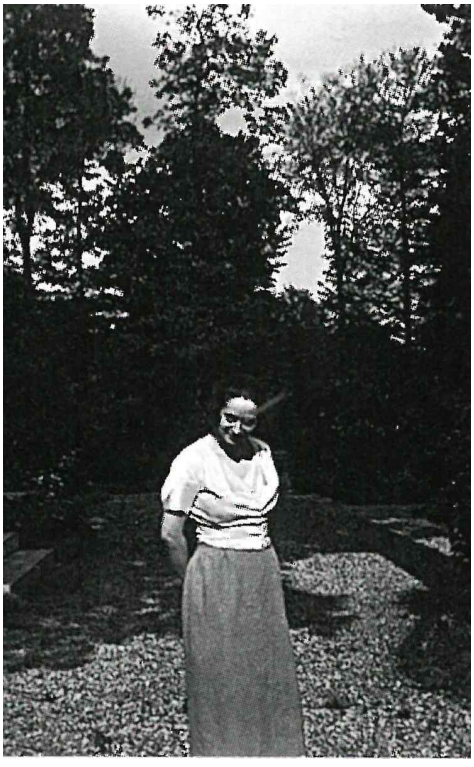


Fig. 2 Madeline Descorps *circa* 1919

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

ARISTIDE MAILLOL

1861 - 1944

Mère et enfant

Signed with the artist's monogram (lower right)

Oil on board
16⅞ by 14 in.; 42.8 by 35.5 cm

Painted *circa* 1895.

This work will be included in the forthcoming Aristide Maillol catalogue raisonné being prepared by the Musée Maillol Paris.

PROVENANCE

Jos Hessel, Paris (acquired by 1928)
Fairfax Hall, Virginia (probably acquired from the above)
Private Collection (and sold: Christie's, London, June 22, 1993, lot 126)
Acquired at the above sale

EXHIBITED

Paris, Galerie de la Renaissance, *Exposition portraits et figures de femmes, Ingres à Picasso*, 1928, no. 105

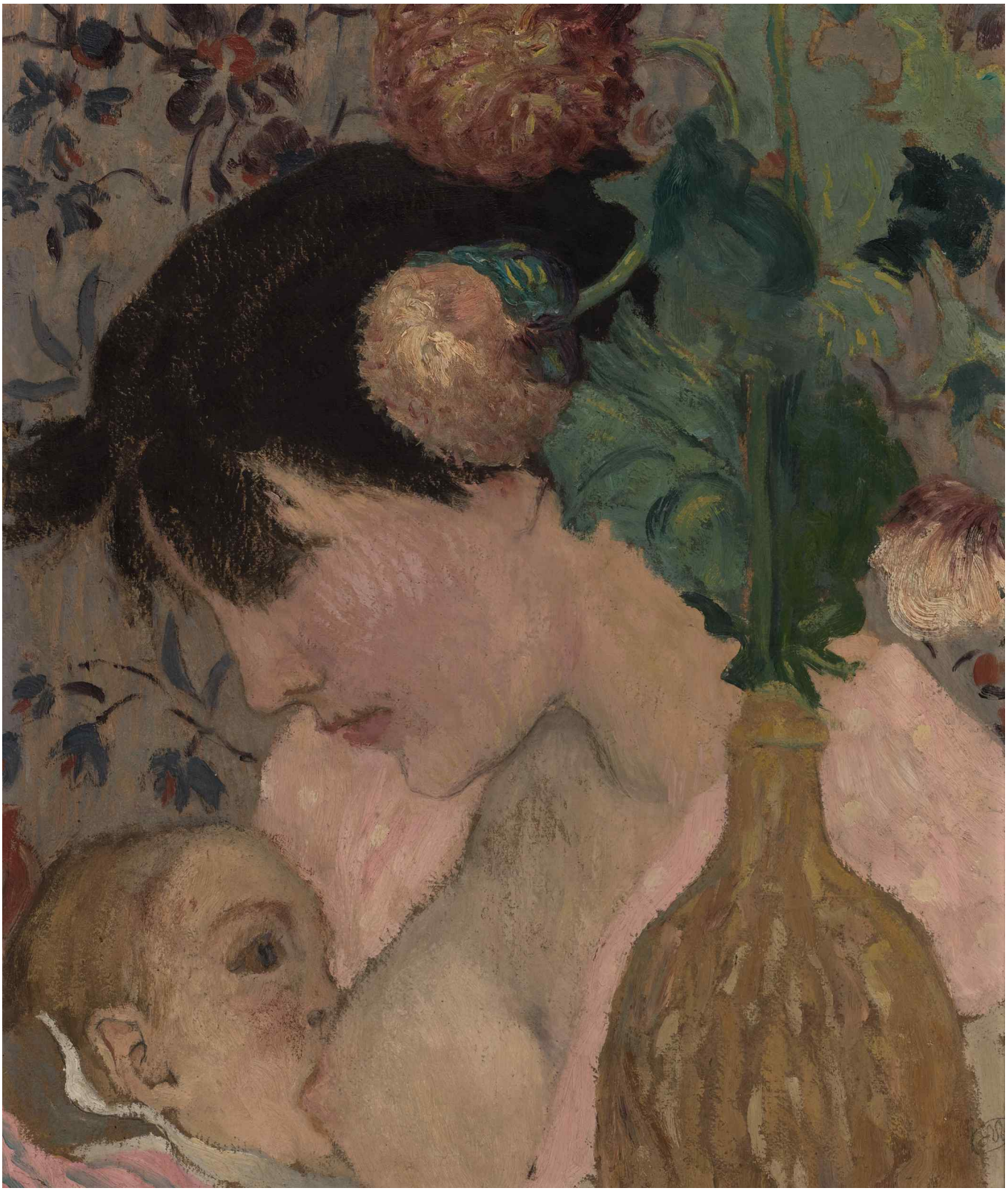
$ 100,000-150,000

While primarily known as a sculptor, Maillol painted throughout his career, and this aspect of his practice played a crucial role in his artistic evolution. The present work is a tender depiction of a mother nursing. It is very similar to Maurice Denis' mother and child paintings of 1895, and indeed the ideas of the Nabis group founded by Denis and Sérusier are crucial to our understanding of Maillol's paintings (see fig. 1). As Denis argued, "it must not be forgotten that a picture, before it is revealed as a battle-charger, a nude or some narrative or other, is fundamentally a flat surface covered with colour arranged in a certain order... the word *décor* has no pejorative meaning" (quoted in Waldemar George, *Aristide Maillol*, London, 1965, pp. 75-76).

The work is still and calm in its intimate domesticity, yet simultaneously dynamic in the lyricism of the winding forms of the fabric in the background, the mother's head and neck and even the flowers in the foreground. The painting's domestic setting, harmonic palette, and its decorative forms evoke similar scenes by Édouard Vuillard and Pierre Bonnard.

In 1950, the poet Pierre Camo described the women Maillol depicted as "daughters of the earth," remarking upon "the line of a beautiful neck, the swelling breasts" and arguing that "no other artist since Renoir has loved and looked, caressed with his eyes, nor admired so voluptuously; nor has anyone but Maillol depicted the female form with such sensuous grace" (quoted in Pierre Camo, *Maillol Mon Ami,* Lausanne, 1950, p. 218).

Fig. 1 Maurice Denis, *La Mère au corsage noir*, 1895, oil on canvas, Galerie Hopkins-Custot, Paris



PROPERTY FROM A CONNECTICUT PRIVATE COLLECTOR

HENRI LEBASQUE

1865 - 1937

Madame Lebasque et sa fille Marthe

Signed *Lebasque* (lower left)

Oil on canvas
21½ by 17⅝ in.; 54.6 by 45.5 cm

Painted *circa* 1898-99.

PROVENANCE

Private Collection, Paris
Sale: Renaud-Delettrez, Paris, June 23, 1987, lot 56
Private Collection, San Francisco
Richard Green Fine Paintings, London
Private Collection, Europe (and sold: Sotheby's, New York, November 8, 2006, lot 198)
Richard Green Fine Paintings, London (acquired at the above sale)
Acquired from the above

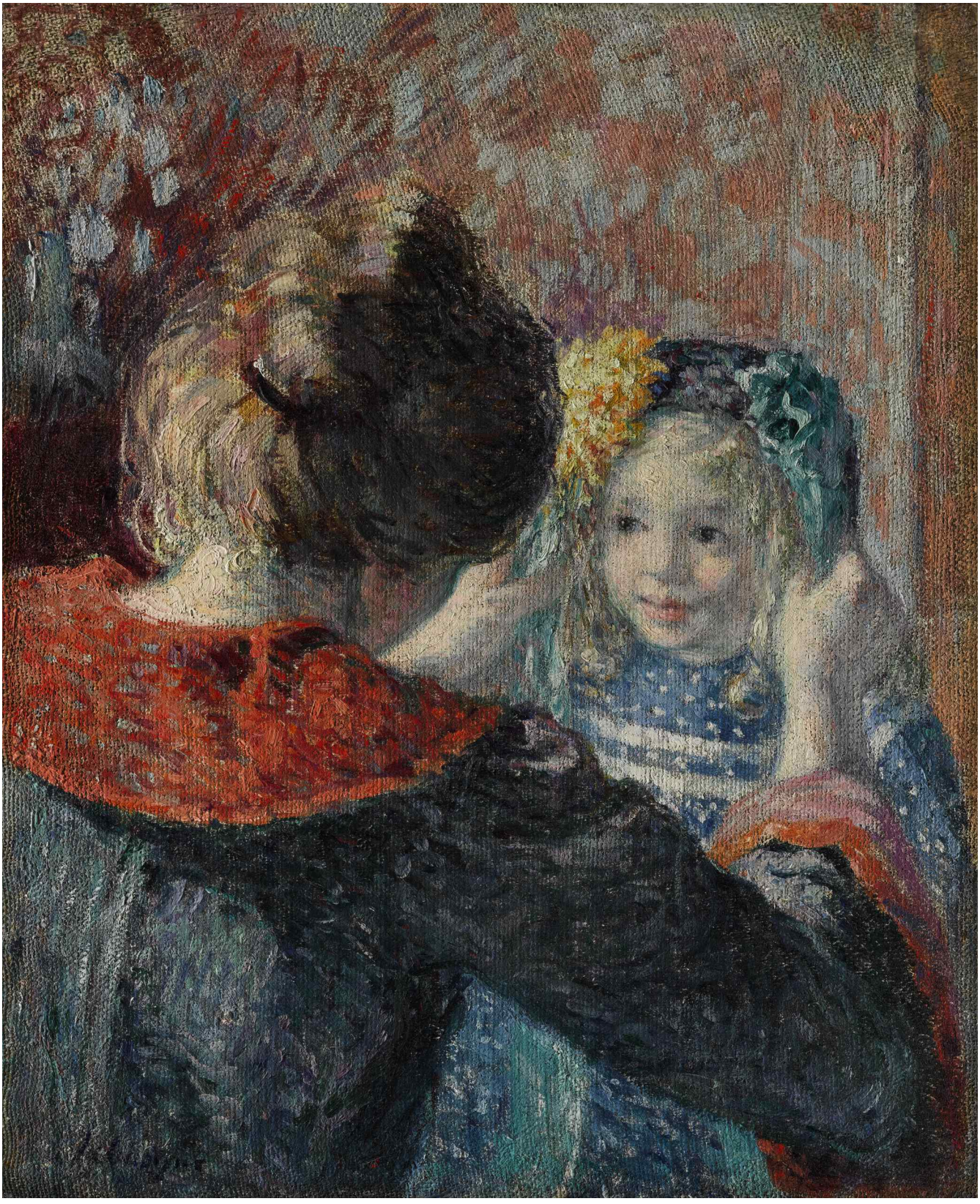
LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 494, illustrated p. 156

The present work captures a charming and enduring moment shared between mother and daughter. Similarly to the artist's friends in the Nabis group, Lebasque favored the tranquility of domestic subject matter. *Madame Lebasque et sa fille Marthe* depicts the artist's wife and daughter while showcasing his interest in portraying his loved ones in their day-to-day routines. During his career, art critics and curators of the Louvre labeled Lebasque as the painter of "Joy and Light," and the present work is a splendid and validating example of this. *Madame Lebasque et sa fille Marthe* demonstrates all of Lebasque's best qualities including his masterful treatment of light, use of a limited yet vibrant color palette and a composition that directs the viewers gaze directly into this intimate moment. The light brushstrokes conform to the influence of Camille Pissarro, under whom Lebasque had studied upon his arrival in Paris in 1885. As Lisa Banner explained: "'Intimism,' a term which best describes Lebasque's painting, refers to the close domestic subject matter in such a manner as to convey the personal nature of his response to the thing painted, and the universal familiarity of home and family. There is a sense of calm infused in Lebasque's paintings which celebrate the fullness and richness of life. In his placid scenes of gardens and beaches, terraces and dinner tables, Lebasque portrays his family in particular, but in such a way that he appeals to a larger sense of family gathering and devotion" (Lisa Banner, *Lebasque*, San Francisco, 1986, p. 12).

As Lebasque chose to paint those who were close to him, *Madame Lebasque et sa fille Marthe* is a delightful souvenir of a happy family memory. Banner adds, "But Lebasque's primary concerns were with simple expression of sensuous surface... He achieved an intimate manner of painting those scenes and people most dear to him, which was replete with his personal delight in form and color, heightened by his contact with fellow painters Matisse and Bonnard, but characteristically his own"(Lisa Banner, *Lebasque, 1865-1937*, San Francisco, 1985, p. 20).

$ 80,000-120,000



PROPERTY FROM THE COLLECTION OF BARBARA & MARTIN ZWEIG

PIERRE BONNARD

1867 - 1947

Jeune fille dans la rue

Signed *Bonnard* (lower right)

Oil on canvas
12¾ by 11 in.; 32.8 by 27.9 cm

Painted in 1898.

PROVENANCE

Private Collection, Paris (acquired by *circa* 1900)
Private Collection, France (by descent from the above and sold: Christie's, New York, November 4, 2003, lot 12)
Acquired at the above sale

EXHIBITED

Paris, Galerie Schmit, *Pierre Bonnard, 1867-1947*, 1995, no. 6, illustrated in the catalogue

LITERATURE

François-Joachim Beer, *Bonnard*, Marseilles, 1947, illustrated in color pl. 5
François-Joachim Beer, "Evocation de Pierre Bonnard" in *Art de France*, no. 11, 1947, illustrated in color p. 21 (titled *La Parisienne)*
Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, *1906-1919*, vol. II, Paris, 1968, no. 173, illustrated p. 199

$ 200,000-300,000

Painted in 1898, *Jeune fille dans la rue* explores two themes central to Bonnard's oeuvre: the intimate moments of everyday life and portraiture. Additionally, it marks the moment during Bonnard's involvement with *Les Nabis*, a group of artists and close friends who explored a subjective art that was deeply rooted in the soul of the artist. For Bonnard, his artistic soul was an extension of his perception, painting from memory rather than life. Through his practice, he would not simply capture the object, but also its essence. By the time he was done with a painting, the freshness of a scene would have long passed and transformed into a hazy memory.

In *Jeune fille dans la rue,* Bonnard captures what one sees in a mere flash along the street: a view of beautifully dressed young woman walking against a cacophonous background of carriages, people and the bustle of a city. The young girl's distant gaze is oblique, forcing the viewer to not only study her closely, but to create a narrative around her.

It is this characteristic of his practice that caused Gustave Geffroy to claim, "No one better captures the look of the street, the colored patch seen through the Parisian mist, the passing silhouettes, a young girl's frail grace. A searching hand moving with simian pliancy seizes the passing gesture, the evanescent face of the street, born and vanished in an instant. It is the poetry of life that is gone, a remembrance of things, of animals, of human beings" (quoted in André Fermigier, *Pierre Bonnard,* New York, 1984, p. 29; see fig. 1).

In order to achieve this feeling of ephemerality and immediacy in his painting, Bonnard looked to photography for inspiration. He foreshortened, cropped, and lit the sitter in a way that pushes her to the foreground, capturing a snapshot of the moment. For the artist, "the foreground...gives a concept of the world as seen through the human eyes, of a world of undulations, convex or concave" (quoted in *Pierre Bonnard: The Late Still Lifes and Interiors* (exhibition catalogue), New York, The Metropolitan Museum of Art, 2009, p. 12). In this way, *Jeune fille dans la rue* exemplifies Bonnard's experimental interest in space and search for a spatial link between the realms of canvas, subjective perception, and objective reality.

Fig. 1 Pierre Bonnard, *Place Clichy*, 1912, oil on canvas, Musée des Beaux-Arts et d'Archéologie, Besançon

"I do not know, I swear I do not know of any modern piece of sculpture that is of such an absolute beauty, an absolute purity, so evidently a masterpiece."

AUGUSTE RODIN

378

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

ARISTIDE MAILLOL

1861 - 1944

Léda

Inscribed with the artist's monogram and with the foundry mark *.Aléxis Rudier. .Fondeur.Paris.*

Bronze
Height: 11½ in.; 29.2 cm

Conceived in 1900 and cast after the artist's lifetime.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE

Mitsukoshi, Ltd., Tokyo
Acquired from the above in 1995

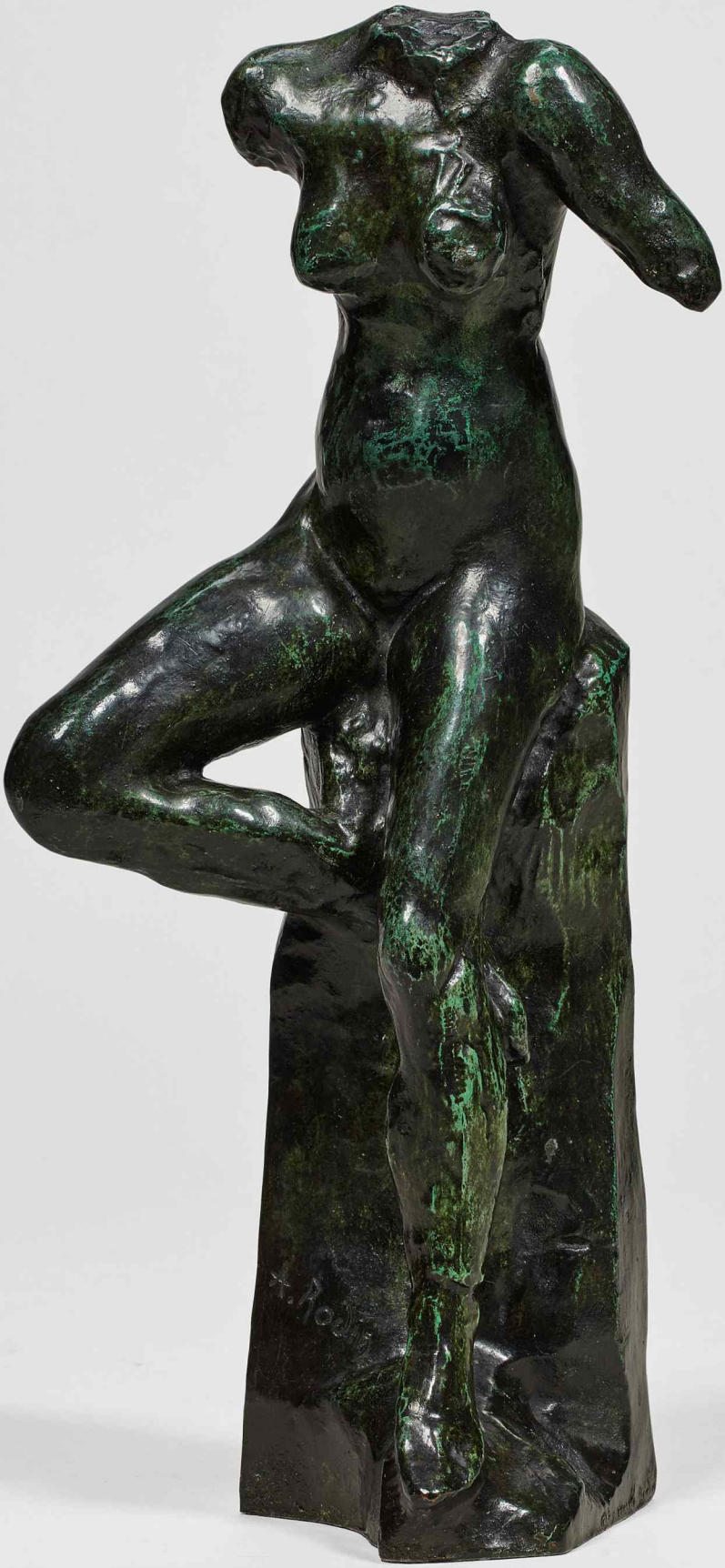
LITERATURE

John Rewald, *Aristide Maillol*, Paris, 1939, illustrations of another cast pp. 110-11
Waldemar George, *Aristide Maillol*, Berlin, 1964, illustration of another cast & of the terracotta version pl. 137
Waldemar George, *Maillol*, Paris, 1971, illustration of another cast p. 56
Waldemar George, *Maillol et l'âme de la sculpture*, Neuchâtel, 1977, illustration of another cast & of the terracotta version pl. 139
Bertrand Lorquin, *Aristide Maillol*, Geneva, 1994, illustration of another cast p. 53
Aristide Maillol (exhibition catalogue), Musée des Beaux-Arts de Lausanne, 1996, no. 34, illustration of another cast p. 92
Aristide Maillol (exhibition catalogue), Palais des congrès, Perpignan, 2000, no. 13, illustration of the plaster p. 55
Le Musée Maillol s'expose (exhibition catalogue), Musée Maillol, Paris, 2008, illustration of the terracotta version p. 97

$ 120,000-180,000

Conceived in 1900, *Léda* is the first sculpture of great importance in Maillol's oeuvre. In the summer of 1902, Maillol exhibited this work, along with about thirty other statuettes and tapestries, at the gallery of his dealer, Ambroise Vollard, on the rue Lafitte. The sculpture of the mythical character Léda was among the most praised of those works included in the exhibition, and the writer Octave Mirbeau was so enchanted by this elegant figure that he purchased a bronze cast of it. "'Rodin came here," Mirbeau reported to Maillol. "He picked up your Léda, just as I had done, and looked at it intently, examining it from every angle, turning it round in every direction...It is most beautiful,' he said, 'what an artist!' He looked at it again, and went on: "Do you know why it is so beautiful and why one can spend hours looking at it? It is because it makes no attempt to arouse curiosity.' And there was a look of melancholy in his eyes. 'I do not know, I swear I do not know of any modern piece of sculpture that is of such an absolute beauty, an absolute purity, so evidently a masterpiece'" (John Rewald, *Maillol*, London, 1939, p. 13).

Another view of the present work



379

AUGUSTE RODIN

1840 - 1917

Nu féminin assis, petit modèle dit aussi Petite étude de mouvement

Inscribed *A. Rodin*, dated *© by Musée Rodin 1962* and inscribed with the foundry mark *Georges Rudier Fondeur Paris*; stamped with the raised signature *A. Rodin* (on the interior)

Bronze
Height: 11⅞ in.; 30.2 cm

Conceived *circa* 1885, and cast in bronze in an edition of 11 by the Georges Rudier foundry between 1953 and 1965; this example cast in 1962.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being currently prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2010-3194B.

PROVENANCE

Musée Rodin, Paris
Roland, Browse & Delbanco, London (acquired from the above in November 1963)
Suzanne Joshel, Denver
Rocky Mountain Public Broadcasting Network, Denver (a gift from the above in June 2009)
Sale: Bonhams, New York, November 9, 2010, lot 8
Acquired at the above sale by the present owner

$ 25,000-35,000

380

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, CANADA

ARISTIDE MAILLOL

1861 - 1944

La Bergère

Inscribed with the artist's monogram, numbered *1/6* and inscribed with the foundry mark *.Alexis Rudier. Fondeur. Paris.*

Bronze
Height: 9¼ in.; 23.4 cm

Conceived in 1897 and cast after the artist's lifetime.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above on April 3, 1969

LITERATURE

Ursel Berger & Jörg Zutter, *Aristide Maillol*, Munich, 1996, illustration of another cast p. 202

$ 35,000-45,000

ODILON REDON

1840 - 1916

Anémones

Signed *Odilon Redon* (lower left)

Oil on canvas
25⅝ by 19¾ in.; 65.1 by 50.2 cm

Painted in 1910.

PROVENANCE

Armand Parent, Paris (acquired *circa* 1920)
Zaidee B. Goodyear, Virginia
Cornelius N. Bliss, Darlington, Maryland
Mrs. Cornelius N. Bliss, New York (acquired from the above *circa* 1928)
Private Collection, New York (by descent from the above and sold: Sotheby's, New York, November 13, 1997, lot 241)
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Barbazanges, *Exposition retrospective d'oeuvres d'Odilon Redon (1840-1916)*, 1920, no. 92 (titled *Fleurs*)
Paris, Galerie Druet, *Exposition d'oeuvres d'Odilon Redon (1840-1916), peintures, pastels, aquarelles, dessins, lithographies, eaux-fortes, art décoratif*, 1923, no. 40 (titled *Vase de fleurs*)
New York, De Hauke & Co., *Exhibition of Paintings, Pastels, Drawings, Watercolours, Lithographs by Odilon Redon*, 1928, no. 17 (titled *Vase de fleurs*)
Chicago, Art Institute of Chicago, *Catalogue of Paintings, Pastels and Drawings by Odilon Redon (1840-1916)*, 1928-29, no. 2
New York, The Museum of Modern Art, *Exhibition of Fruit and Flower Paintings*, 1933, n.n.

LITERATURE

Alec Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné, Fleurs et paysages*, vol. III, Paris, 1996, no. 1576, illustrated p. 146

$ 500,000-700,000

Anémones is an exquisite example of Odilon Redon's celebrated floral still lifes, the hallmark of the artist's production. Redon's bouquets have always been highly coveted. In 1905, his friend and patron Arthur Fontaine noted how hard it had already become to acquire one of the master's floral depictions, which had immediately aroused keen interest among dealers and collectors. *Anémones* boasts a rich exhibition history and impeccable provenance, having first belonged to a close friend of Redon's, the prodigious Belgian musician Armand Parent (see fig. 1), renowned for having taught violin to Henri Matisse.

Redon first explored botanical themes in the 1860s, but flowers became the main object of his artistic endeavors at the turn of the century. In 1907, the poet Francis Jammes compared Redon's *atelier* to a "marvelous garden", where one could "smell the fragrance of each petal" (quoted in Roseline Bacou, *Odilon Redon*, Geneva, 1956, p. 267). Redon's mature penchant for rendering sumptuous bouquets in oil and pastel coincides with the painter's transition towards a world of light and color, a liberation after years of dark visions embodied in his charcoal drawings, the pervasive *Noirs*. As Alec Wildenstein notes, "the flowers marked the end of the nightmare, the end of the *Noirs*" (Alec Wildenstein, *op. cit.*, p. 6).

Redon's fascination with the infinite richness of the botanical world can be traced back to the influence of one of his earliest mentors, the scientist Armand Clavaud. Frequent trips to the countryside and numerous visits to botanical gardens, such as the Jardin des Plantes in Paris, prompted the artist to cultivate a lush garden of his own at his summer residence in Bièvres. Redon would often draw on lavish compositions of flowers from his backyard, freshly picked and lovingly assembled for him by his wife Camille, as recalled by their son Arï (Arï Redon, "Odilon dans l'intimité" in *La Revue des Arts,* vol. III, Paris, 1956, p. 131).

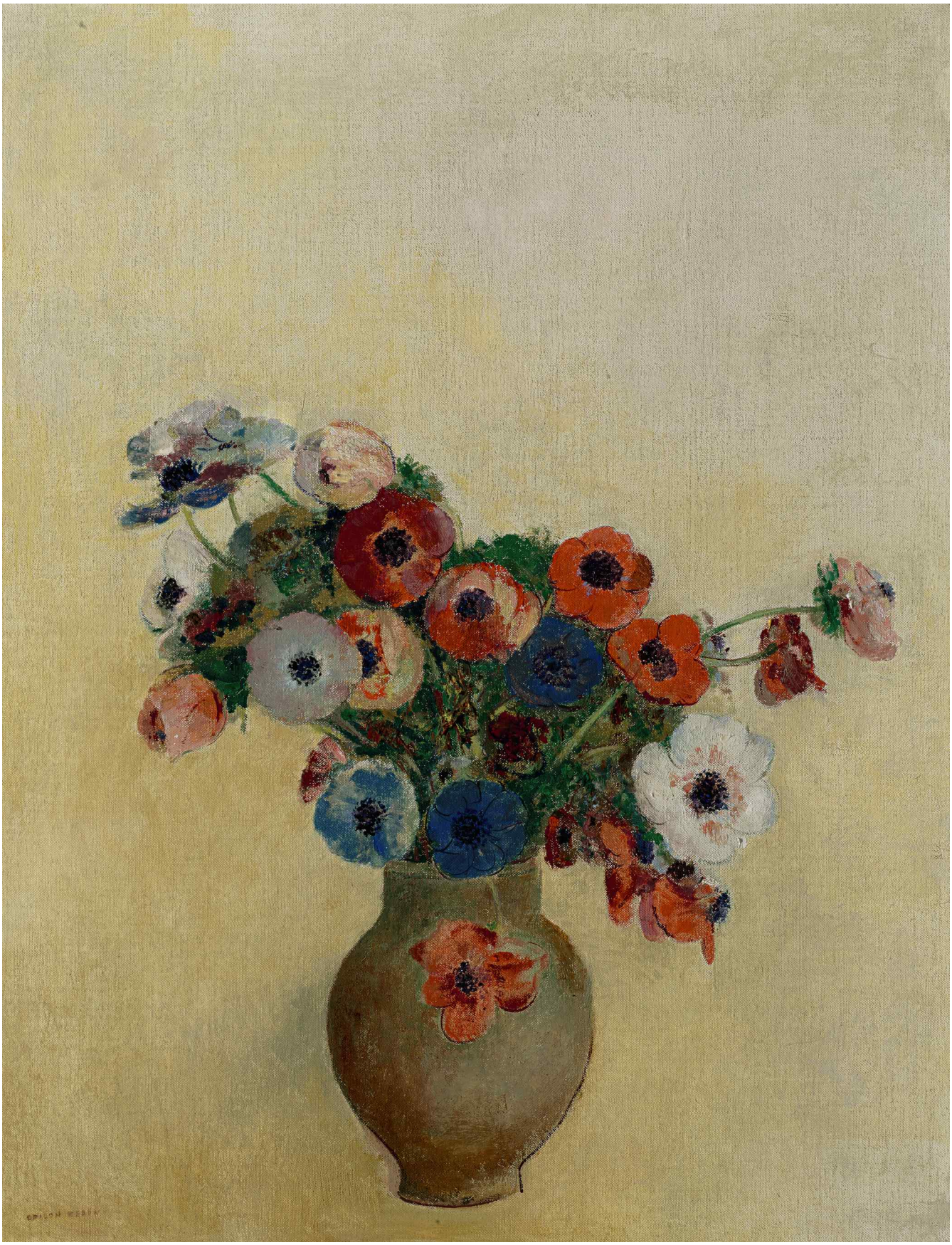
A naturalistic approach did captivate Redon to some extent, yet the main endeavor of this father of Symbolism was to evoke the essence of what he was representing. In true Mallarmian fashion, he sought to unlock suggestions and associations. Some flowers were preferred over others. With its pitch-black mound of pistils and its round crown of petals, it is no wonder that the eye-like anemone would have been of particular appeal to Redon, calling to mind some of the dreamlike shapes first explored in the *Noirs* (see fig. 2). The Surrealist artist André Masson commented on this oneiric quality: "Even Redon's most reassuring bouquets suddenly will tear through their apparent repose, become astral vertigo, spurt and decline—a mystery" (quoted in Jodi Hauptman, *Beyond the Visible. The Art of Odilon Redon* (exhibition catalogue), The Museum of Modern Art, New York, 2005, p. 43).

To engage the viewer, Redon sets off the flowers against a flat, neutral background bathed in iridescent light, a stylistic decision influenced by Japanese woodblocks and screens. This remarkable economy of means takes the image to the brink of abstraction, while a shimmering halo enhances the bouquet's burst of pure colors. Redon masterfully turns a depiction of anemones into a vibrant homage to painting, pigment, and purity of means. With his "flowers of vision," a term coined by the poet Julien Green, Redon reveals himself as the worthy heir of earlier master colorists such as Delacroix whom he revered (see fig. 3) and as a forerunner of many artistic tendencies which would blossom in the twentieth century, such as fauvism and lyrical abstraction.

Fig. 1 Odilon Redon, *Portrait of Armand Parent*, 1913, red crayon on paper, Private Collection

Fig. 2 Odilon Redon, *The Well*, *circa* 1880, charcoal and chalk on paper, The Museum of Modern Art, New York

Fig. 3 Eugène Delacroix, *Bouquet de fleurs*, *circa* 1849, watercolor, gouache and pastel on paper, Musée Eugène Delacroix, Paris



MAURICE DENIS

1870 - 1943

Roger et Angélique

Signed with the artist's monogram (lower center)

Oil on canvas
19½ by 28⅞ in.; 49.5 by 73.3 cm

Painted *circa* 1907.

To be included in the forthcoming *Maurice Denis Catalogue raisonné* being prepared by Claire Denis and Fabienne Stahl.

PROVENANCE

Galerie Bernheim-Jeune, Paris
Galerie Druet, Paris (acquired in 1908)
Corporate Collection, Japan
Acquired from the above by the present owner *circa* 1995

EXHIBITED

Paris, Galerie Bernheim-Jeune, *Maurice Denis*, 1907, no. 22
Krefeld, Kaiser Wilhelm Museum, *Exposition d'art français*, 1907, no. 37
Berlin, Schulte, 1907, no. 8 (titled *St. Georges*)
Paris, Galerie Druet, *Maurice Denis*, 1908, no. 92
London, Grafton Galleries, *Manet and the Post Impressionists*, 1910-11, no. 91 (titled *Saint Georges*)
New York, Armory of the 69th Regiment; Chicago, Art Institute of Chicago & Boston, Copley Hall, *International Exhibition of Modern Art*, 1913, nos. 314, 88 & 34 (titled *Angelica*)

$ 50,000-70,000

Maurice Denis was first and foremost a Christian artist, concerned with what he believed was the indisputable link between religion, morality and the act of painting. Rich and multifaceted religious allegories supplied the artist with countless motifs to explore, one of the most important of which was the fight between good and evil. This struggle is explored through several narratives, including St. George and the dragon, the legend of King Arthur, Theseus and the Minatour and, in the present work, Roger and Angélique. Denis frequently painted this theme and it remained of the utmost significance throughout this varied career, as evidenced by the multitude examples in both private and institutional collections (see figs. 1 & 2).

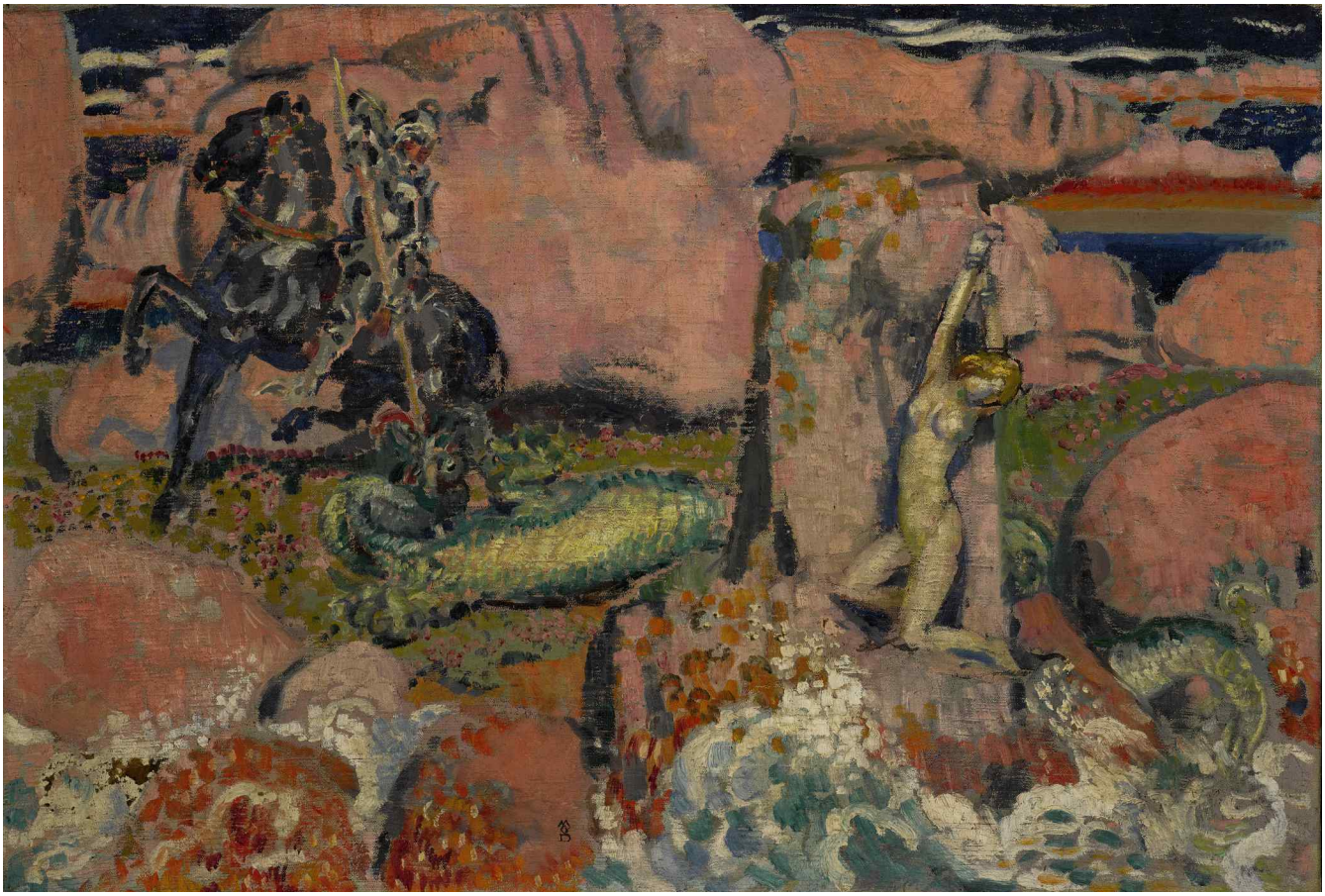
The perhaps lesser known legend of Roger and Angélique comes from the sixteenth-century epic poem *Orlando furioso* by l'Arioste. The action of this chivalric romance is set against the background of the war between the Christian king Charlemagne and the Saracen king of Africa, Agramante, who has invaded Europe to avenge the death of his father Traiano. Roger, a knight whose steed is a hippogriff, espies a beautiful woman, Angélique, chained to a rock on the Isle of Tears while riding near Brittany's coast. She has been abducted and stripped naked by barbarians who have left her there as a human sacrifice to a sea monster. Denis captures the moment Roger drives his lance between the monster's eyes and rescues Angélique. Denis succeeds in creating an ethereal setting—what looks like a mythical landscape is actually the pink granite rocks of Ploumanac'h à Perros-Guirec on the northern coast of France.

This important painting was included in the 1913 *International Exhibition of Modern Art,* better known as the Armory Show, alongside Matisse's *Blue Nude* and Duchamp's *Nu descendant un escalier* (see fig. 3).

Fig. 1 Maurice Denis, *La Princesse dans la tour*, 1894, oil on canvas, Private Collection

Fig. 2 Maurice Denis, *Saint Georges aux rochers rouges*, *circa* 1910, oil on canvas, Musée d'Angers, Angers

Fig. 3 The present work (at lower left) on view at the 1913 *International Exhibition of Modern Art* in New York



PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION

KEES VAN DONGEN

1877 - 1968

Dolly en costume marin

Signed *van Dongen.* (lower right)

Oil on canvas
57⅜ by 44⅞ in.; 146 by 114 cm

Painted in 1914.

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

PROVENANCE

Augusta "Dolly" van Dongen, Paris (the artist's daughter; acquired directly from the artist)
Galerie Taménaga, Tokyo
Acquired from the above

EXHIBITED

Paris, Galerie Charpentier, *L'Enfance*, 1949, no. 200
Paris, Musée national d'art moderne & Rotterdam, Museum Boymans-van Beuningen, *Van Dongen*, 1967-68, no. 97, illustrated in the catalogue
Marseille, Musée Cantini, *Hommage à Van Dongen*, 1969, no. 47
Tucson, University of Arizona Museum of Art & Kansas City, Missouri, Nelson-Atkins Museum of Art, *Cornelis Theodorus Marie van Dongen, 1877-1968*, 1971, no. 78, illustrated in color in the catalogue
Paris, Grand Palais, *La Grande aventure de Montparnasse, 1912-1932: Hommage aux peintres témoins de leur temps*, 1986, no. 164

LITERATURE

Jean Melas Kyriazi, *Van Dongen et le Fauvisme*, Paris, 1971, no. 56, illustrated in color p. 131

$ 500,000-700,000

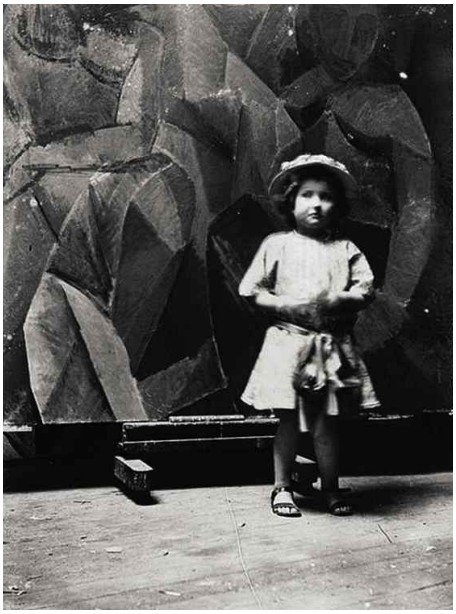


Fig. 1 Dolly van Dongen in front of Picasso's *Trois femmes* in 1908

Known for his scenes of Parisian night life as well as his grand society portraits, which often emanated rich sensuality, Kees van Dongen was a celebrated painter within his own lifetime. He moved to Paris from Rotterdam in 1899 where he quickly found stimulating company among the Fauves, including Henri Matisse, André Derain and Maurice de Vlaminck. In 1901, he married fellow Dutch artist Augusta Preitinger, whom he had met while studying at the Royal Academy of Fine Arts in Rotterdam. His relatively comfortable income afforded them an apartment in the Bateau Lavoir in Montmartre a few years later, where they made firm friends with another artist *emigré*, Pablo Picasso, and his then-lover Fernande Olivier.

In 1905—the same year as the renowned Salon d'Automne in which a group of avant-garde painters including Van Dongen gained notoriety as the Fauves—the artist welcomed his daughter Augusta into the world. Van Dongen and his wife had sadly lost a son a few days after birth in 1901, and the arrival of their daughter was both a poignant and joyous occasion: she and the artist would form a strong friendship that would impact his life and work from them on. Affectionately calling him Keesie, Augusta too was known fondly by the artist only as Dolly.

Dolly quickly became a model for her father's work. Though impatient, and never wanting to pose for long, she provided the artist with endless source material. She liked to dress up and is often depicted in her mother's hats, jewelry and shoes. In the present work, she is dressed in a sailor's outfit. Dolly recalls posing for the portrait and becoming tired after five minutes, instructing her father to "do the background." She also recalls how she playfully would charge her father for her modelling services—and increased her prices after World War I. Her strong individual character is an important element in the artist's portraits of her. Staring resolutely outward in the present work, Dolly stands confidently with no indication of self-consciousness: her young dignity and intelligent maturity clearly visible. Fernande Olivier recalls her specific individuality and charm: "Their little girl who must be about two, calls Picasso 'Tablo' and spends her days with us. I've made her a little rag doll which is now her favorite toy, and she arrives after breakfast clutching this in one hand and an enamel bowl in the other. She knocks on the door with her bowl, shouting 'Tablo! Fernande!' and takes possession of the studio, and of us, too. Pablo is very fond of little 'Gussie' and never tires of playing with her; she can get him to do whatever she wants. I'd never thought he'd enjoy himself so much with a child" (quoted in Christine Baker & Michael Raeburn, eds., *Loving Picasso: The Private Journal of Fernande Olivier*, New York, 2001, p. 174).

Van Dongen's portraits of his beloved daughter elicited a perceptibly soft side to an artist more immediately known for his erotic society portraits and night scenes. The present work is rendered in soft tones—a restrained palette to complement his subject's innocent charm. Originally in the personal collection of Dolly herself, *Dolly en costume marin* is a wonderful testament to the quiet intensity of a father's love.

van Dongen

PROPERTY FROM A DISTINGUISHED ASIAN COLLECTION

PIERRE BONNARD

1867 - 1947

La Promenade des enfants (Arcachon)

Signed *Bonnard* (lower left)

Oil on canvas
25¼ by 26¼ in.; 64 by 66 cm

Painted in 1929.

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired directly from the artist in 1929)
Alphonse Kann, St. Germain-en-Laye
Seized from the above by the Einsatzstab Reichsleiter Rosenberg in November 1940 and transferred to the Jeu de Paume, Paris as *Menschen auf der Straße* (reference Ka1054)
Restituted to Alphonse Kann, July 11, 1947
Sam Salz, New York
Mary & Leigh B. Block, Chicago (acquired by 1966)
Sakai Gallery, Toyko
Acquired from the above

EXHIBITED

Paris, *Salon d'Automne,* 1929
Washington, D.C., National Gallery of Art & Los Angeles, Los Angeles County Museum of Art, *100 European Paintings and Drawings from the Collection of Leigh B. Block*, 1967, no. 26, illustrated in the catalogue (titled *Street in Arcachon*)

LITERATURE

Francine du Plessix Gray, "Collectors: Mary and Leigh Block" in *Art in America*, 1966, illustrated in color p. 73
Jean Lipman, ed., *The Collectors in America*, 1969, illustrated in color p. 110
Jean & Henry Dauberville, *Bonnard Catalogue raisonné de l'oeuvre peint*, *1920-1939*, vol. III, Paris, 1973, no. 1413, illustrated p. 330

$ 200,000-300,000

La Promenade des enfants (Arcachon) depicts a busy square in Arcachon, a summer destination on the southwestern coast of France which was popular among artists and the bourgeoisie alike. Bonnard, who frequently vacationed in Arcachon, took joy in observing and painting its beaches and busy streets (see fig. 1). The present composition is dominated by the face of a woman on a walk with her child. Placed in the foreground against a backdrop of carriages and families, the positioning of the figures suggests a chance momentary glimpse rather than a carefully staged ensemble. It is this nonchalance of composition that makes the present work one of Bonnard's most accomplished street scenes. *La Promenade des enfants* can in many ways can be interpreted as the absolute synthesis of the Impressionist tradition moving towards absolute modernity. While Impressionist street scenes generally convey an exacting yet fleeting view, Bonnard's employment of unnaturally saturated colors in the present work conveys emotion, individual perspective and a sense of isolation.

Fig. 1 Pierre Bonnard, *Au bord de la mer*, 1906, oil on canvas, sold: Sotheby's, London, June 19, 2006, lot 1 for $1,353,926

385

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

JEAN-BAPTISTE-ARMAND GUILLAUMIN

1841 - 1927

Voiliers à Saint-Palais

Signed *Guillaumin* (lower right); signed *Guillaumin* (lower left)

Oil on canvas
23¾ by 32 in.; 60.2 by 81.5 cm

Painted *circa* 1895.

This work will be included in the second volume of the *Guillaumin Catalogue raisonné* being prepared by the Comité Guillaumin under the direction of Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

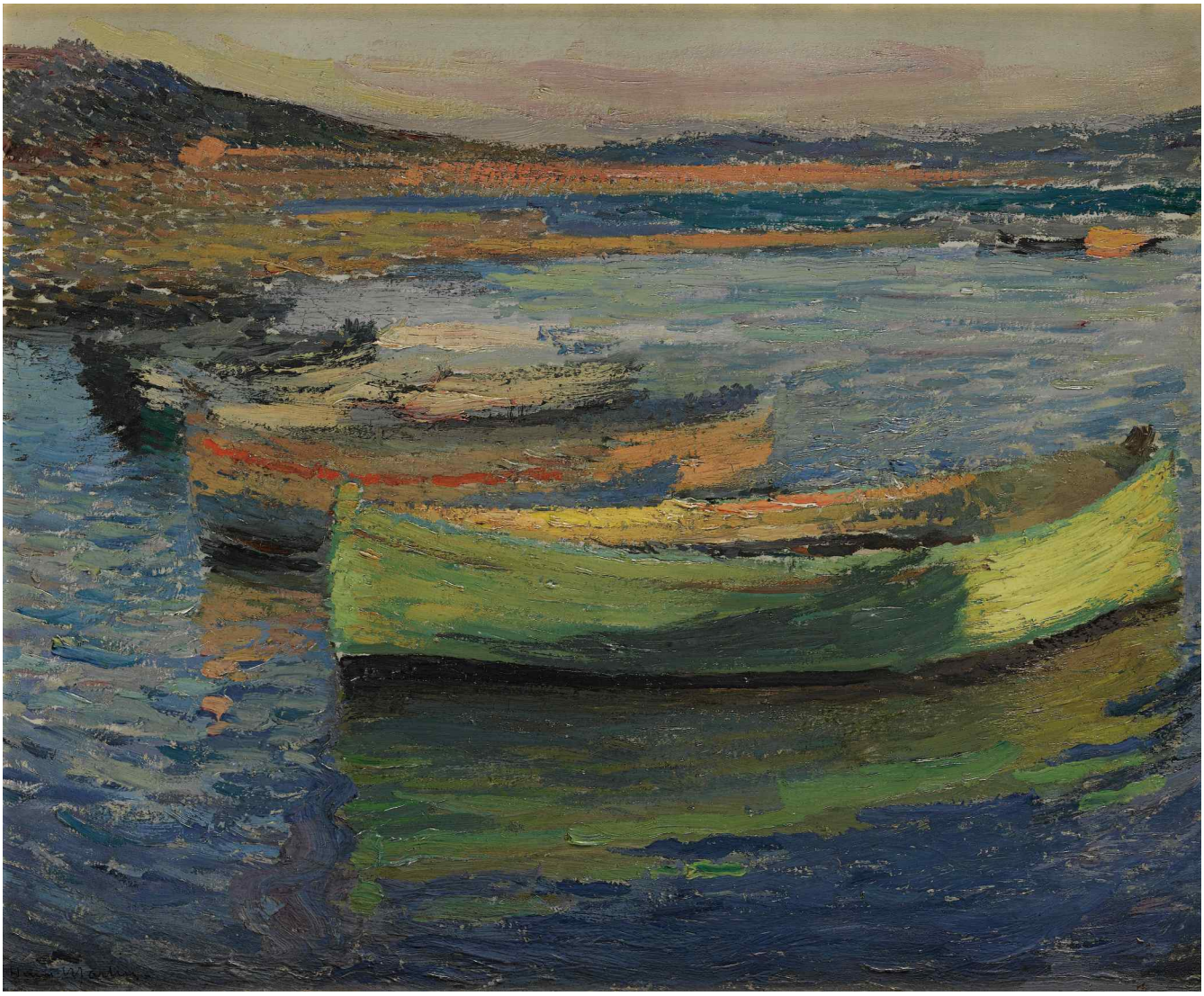
PROVENANCE

Gustave Pellet, Paris
Maurice Exsteens, Paris (by descent from the above)
Lock Galleries, Chicago
Maurice Stuart, Chicago (acquired from the above in 1961)
Thence by descent

EXHIBITED

Detroit, The Detroit Institute of the Arts (on loan, 1989-96)

$ 25,000-35,000



386

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

HENRI MARTIN

1860 - 1943

Barques aux environs de Collioure

Signed *Henri Martin.* (lower left)

Oil on panel
14⅝ by 18⅛ in.; 37.2 by 46 cm

Painted *circa* 1910.

The authenticity of this work has been confirmed by the late Cyrille Martin.

PROVENANCE

Maison Toussaint, Paris
Private Collection, France (and sold: Sotheby's, London, June 23, 2011, lot 103)
Acquired at the above sale

$ 50,000-70,000

387

PROPERTY FROM A PRIVATE COLLECTION

HENRI LE SIDANER

1862 - 1939

Maisons sur la rivière au soleil couchant, Moret

Signed *Le Sidaner* (lower right)

Oil on canvas
23⅜ by 29 in.; 59.4 by 73.7 cm

Painted in Moret in 1918.

PROVENANCE

Galeries Georges Petit, Paris (acquired directly from the artist in March 1918)
Sahlman Fine Art, LLC, New York
Private Collection, New York (acquired from the above in November 2000 and sold: Christie's, New York, November 4, 2010, lot 329)
Acquired at the above sale

EXHIBITED

Paris, Galeries Georges Petit, *Tableaux et sculptures*, 1918, no. 67

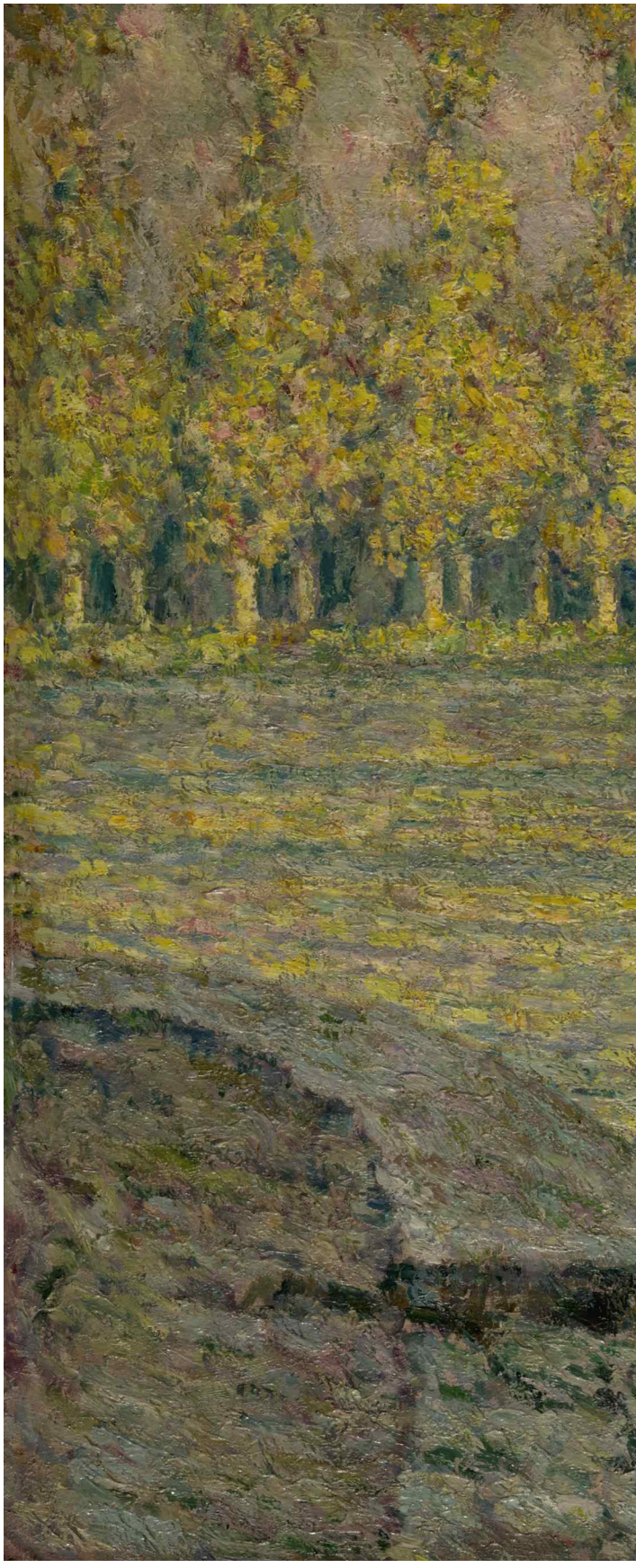
LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, no. 388, illustrated p. 156
Yann Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-l'Eau, 2013, n.n., illustrated p. 155

This charming view of Moret-sur-Loing was painted at the height of the artist's career. The commune was a great source of inspiration for other great Impressionist painters, including Monet, Renoir and Sisley, and indeed *Maisons sur la rivière au soleil couchant, Moret* features Le Sidaner's own signature Impressionistic style which he adopted in 1898. The canvas, which underscores Monet's great influence on the artist, presents us a romantic view of a river bank and a bridge in the town of Moret. In this particular scene, Le Sidaner successfully explores the effect of evening light on the river, soothing the viewer's gaze and conveying a sense of tranquility. As Paul Signac stated, "Le Sidaner's entire work is influenced by a taste for tender, soft and silent atmospheres" (quoted in Yann Farinaux-Le Sidaner, *op. cit.*, 2013, p. 31).

$ 300,000-400,000

Fig. 1 Moret-Sur-Loing *circa* 1920



PIERRE-AUGUSTE RENOIR

1841-1919

Portrait de Jean Renoir

Signed *Renoir* (lower right)

Oil on canvas
12 by 10 in.; 30.5 by 25.5 cm

Painted in 1910.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Renoir Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Galerie Schmit, Paris
Private Collection, France
Acquired from the above by the present owner in 2000

EXHIBITED

Paris, Galerie Schmit, *Aspects de la peinture française*, 1978, no. 54

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 196, illustrated p. 49
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1903-1910*, vol. IV, Paris, 2012, no. 3456, illustrated p. 454

$ 300,000-400,000

This intimate portrait of Renoir's second son Jean is a insightful example of one of the artist's most enduring themes: his children. Having executed a number of commissions of children during the early part of his career, the birth of his three sons at the turn of the century heralded a more detailed and considered approach to figure painting. Striving to capture the tender spirit of his young son, Renoir employed his bold impressionist palate to great effect. The rich seductive surface is belied by Jean's shy expression; looking away from his father's gaze, his auburn hair cropped short and the red bow that used to sit proudly atop his head as an infant transition into a symbol of his impending adolescence: a cravat.

Through this portrait Renoir captures the transition of Jean from the androgynous doll of his extreme youth to the young man that he would soon become. Renoir's characteristically luminous brushwork receives studied attention, with the composition focusing entirely on the figure without the distraction of an embellished interior. George Rivière has asserted that "In Renoir's figure painting, portraiture deserves a place unto itself. For no other artist has looked so deeply into his sitter's soul, nor captured its essence with such economy" (quoted in Colin Bailey, *Renoir's Portraits: Impressions of an Age*, New Haven, 1997, p. 1).

Jean Renoir would go on to have a successful artistic career in his own right—as a filmmaker, directing such classics as *The Grand Illusion* (see fig. 1) and *The Rules of the Game*. During the long sittings for his father, it is likely that Jean learned and developed his studied artistic eye which would lead Orson Welles to describe him as the "greatest of all directors."

Fig. 1 Jean Renoir filming the last outdoors shot for film *The Grand Illusion* in Chamonix in 1936

PROPERTY FROM AN ESTEEMED PRIVATE NEW YORK COLLECTOR

GUSTAVE CAILLEBOTTE

1848 - 1894

Portrait d'homme

Signed *G. Caillebotte* and dated *1881* (upper right)

Oil on canvas
18 by 15 in.; 45.7 by 38.1 cm

Painted in 1881.

The authenticity of this work has been confirmed by the Comité Caillebotte.

PROVENANCE

Estate of the artist, France
Private Collection, France (acquired from the above)
Sale: Palais Galliéra, Paris, March 29, 1971, lot 11
Sale: Hôtel Drouot, Paris, November 21, 1980, lot 21
Acquired at the above sale

EXHIBITED

Huntington, New York, The Heckscher Museum, 1991-94 (on loan)

LITERATURE

Marie Berhaut, *Gustave Caillebotte, sa vie et son oeuvre. Catalogue raisonné des peintures et pastels*, Paris, 1978, no. 166, illustrated p. 138
Marie Berhaut, *Gustave Caillebotte, Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 184, illustrated p. 145

$ 200,000-300,000

In his seminal 1876 text on the Impressionists, French novelist and art critic Edmond Duranty wrote: "What we need is the unconventional representation of the modern individual in his clothing and his social customs at home or in the street" (Edmond Duranty, "La Nouvelle peinture, à propos du groupe d'artistes qui expose dans les galleries Durand-Ruel" in *Gustave Caillebotte, An Impressionist and Photography* (exhibition catalogue), Schirn Kunsthalle, Frankfurt, 2012-13, p. 21). The small series of male portraits that Caillebotte painted between 1877 and 1885 which includes *Portrait de Édouard Dessommes* might be seen as a direct response to this demand. Discussing this group of paintings, Karin Sagner acknowledges them as among the artist's most important works: "His sitters were mostly men...thinking, reading, daydreaming. In their totality, these portraits come across as a pictorial plumbing of the role of man in society. Caillebotte, for whom the isolated female portrait played a comparatively peripheral role, thus made a unique contribution to the body of Impressionist painting" (*ibid*., pp. 27-28).

These canvases, which are mostly portraits of fellow artists, friends or acquaintances, are strikingly modern in approach. Whereas portraiture of the eighteenth and early nineteenth century had often been a means of flattering the sitter and conveying social status, the latter half of this century saw a shift that placed greater emphasis on psychological insight and broader social commentary. While his portraits conform to this, they also reveal the distinctive perception of the world that distinguished Caillebotte from his contemporaries. In paintings from this period the artist often shows his subjects recumbent and apparently unoccupied, capturing a sense of the ennui that was then fashionable among the bourgeois classes.

The present work has traditionally been thought of as a portrait of Édouard Dessommes, who was a contemporary artist and writer. He had a studio on rue de Clichy in Paris, from which Caillebotte painted one of his views of rooftops; other portraits of Dessommes by Caillebotte are included in *La Partie de bésigue* of 1881 depicting a group of card players (see fig. 1), Dessommes visible at far left, in Caillbotte's apartment on Boulevard Haussman, and *Peintre sous son parasol* of 1878 (see fig. 2).

Born in New Orleans in 1845, Dessommes was the French-speaking son of a wealthy Creole family. He was sent at the age of 14 to Paris to study medicine and art at the College Sainte-Barbe, and it was during this time that he probably met Caillebotte. By the time he had finished medical school he was so artistically inspired that he abandoned the idea of becoming a doctor altogether, choosing instead to paint landscapes. He also tried his hand at writing and in 1859 published a novel, *Femme et statue*, whose subject was the famed *Venus de Milo*. His output was often compared to that of Guy de Maupassant, though his ultimate lack of immediate critical and financial success in Paris led him to return to New Orleans around 1887. From 1891 to 1894 he taught in the High School of Tulane University and ultimately retired to Mandeville, Louisiana, where he built a small cottage and cultivated an extraordinary flower garden filled with hundreds of rosebushes. He lived a romantic yet very solitary existence until his death there in 1908.

Fig. 1 Gustave Caillebotte, *La partie de bésigue*, 1881, oil on canvas, Musée du Louvre, Abu Dhabi

Fig. 2 Gustave Caillebotte, *Peintre sous son parasol*, 1878, oil on canvas, Private Collection, France

G. Caillebotte 1881

PROPERTY FROM A PRIVATE COLLECTION, LONDON

GASTON LA TOUCHE

1854 - 1913

L'Entracte

Signed *Gaston la Touche* (lower left)

Oil on canvas
41½ by 63⅛ in.; 105.5 by 160.5 cm

This work will be included in the La Touche catalogue raisonné being prepared by Selina Baring Maclennan.

PROVENANCE

A. Pénétra, Malesherbes
Monsieur Lacroix Industrial (acquired by 1929)
Private Collection, England
Private Collection, England (by descent from the above and sold: Sotheby's, London, June 13, 2006, lot 318)
Acquired at the above sale

EXHIBITED

Paris, Galeries Georges Petit, *Gaston La Touche*, 1908, no. 163
Toronto, *Toronto Exhibition*, 1910, n.n.
Venice, *Esposizione Internazionale d'Arte*, 1912, no. 561
Saint-Cloud, Musée des Avelines, Societé nationale des Beaux-Arts, *Gaston La Touche, les fantaisies d'un peintre de la Belle Époque*, 2014-15, n.n., illustrated in color in the catalogue

LITERATURE

Henri Frantz, *Gaston La Touche, 1854-1913,* London, 1914, p. 19
Selina Baring Maclennon, *Gaston La Touche: A Painter of Belle Époque Dreams*, Woodbridge, Suffolk, 2009, illustrated in color pl. 40

$ 150,000-200,000

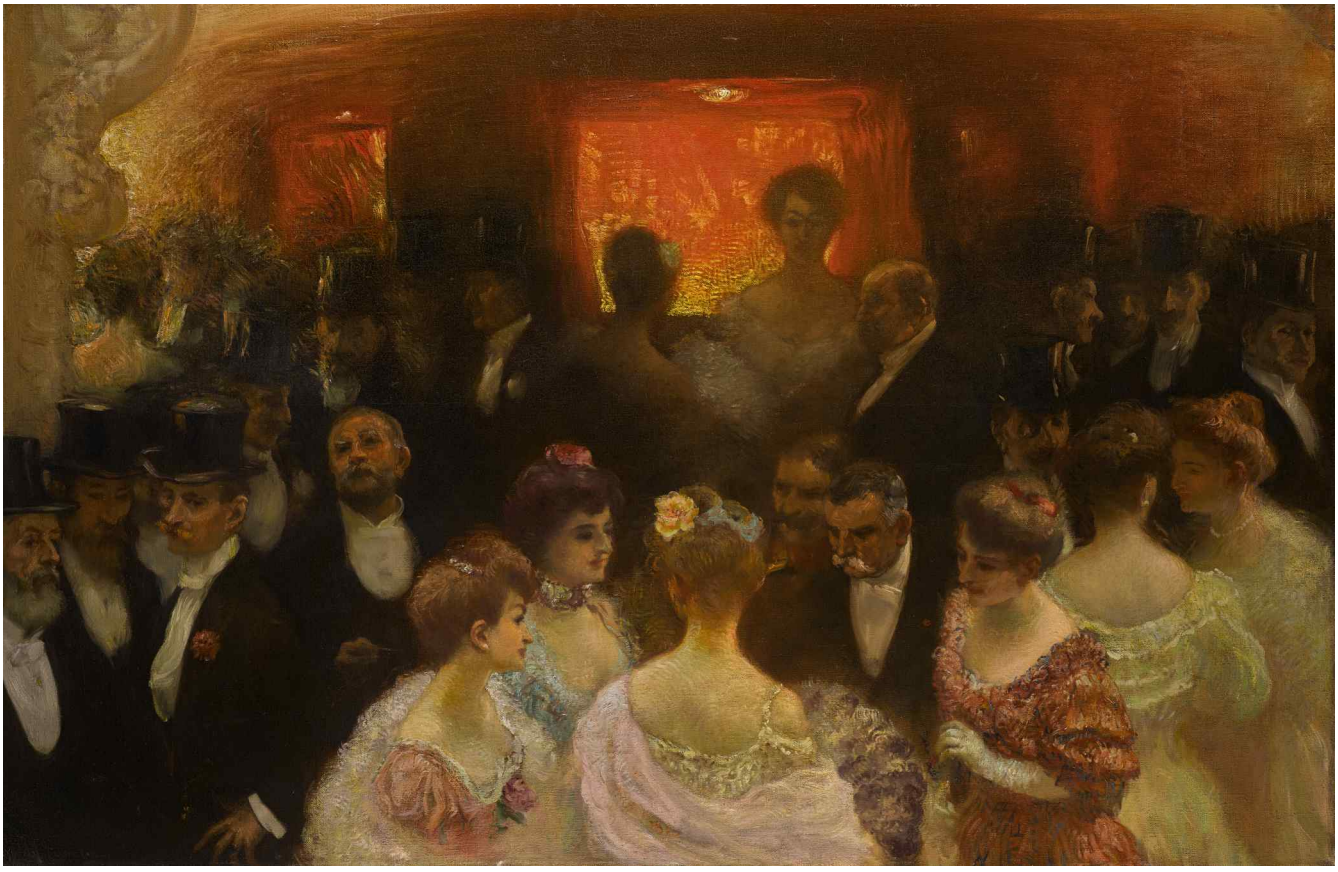
Fig. 1 Edgar Degas, *The Ballet Scene from Meyerbeer's Opera Robert Le Diable,* 1876, Victoria & Albert Museum, London

L'Entracte captures many of the most delightful fascinations treasured by Gaston La Touche, providing a rich variety of gestures, costumes and expressions typical of the Belle Époque. La Touche was closely associated with a number of eminent playwrights and poets, but his closest friendship was with Edmond Rostand, the French poet and author of the play *Cyrano de Bergerac.* La Touche painted a series of decorative panels for Rostand's villa in Arnaga, outside Biarritz. This friendship and his association with Roland Knodler, whose wife was in the theater, allowed La Touche frequent trips to the ballet and opera and supplied a rich source of material for an artist who was deeply rooted in the eighteenth-century tradition of Watteau and Lancret. There, La Touche has placed himself in the lower left of the canvas, among the many characters present in the scene, wickedly gazing out of the canvas at the viewer. Showcasing his satirical humor, La Touche speaks to the frailties of human nature.

Set among the gaiety of the Belle Époque and reminiscent of both Béraud and Forain, as well as the world of Marcel Proust, this extraordinary painting and the artist's oeuvre at large were undeniably integral for the Impressionists as they sought to capture the simultaneous joy, rapidity and frivolity of impending modernity.

La Touche was part of the circle of avant-garde artists and writers, such as Edgar Degas (see fig. 1), Édouard Manet and Émile Zola who frequently met at the legendary Cafe de la Nouvelle Athenes to discuss their shared interest in contemporary society. La Touche developed a painting style related to the Impressionists, with loose rapid brushstrokes and, as in Degas' works, cropped figures, but in a style uniquely his own. La Touche's work would ultimately remain steeped in the tradition of Rococo artists like Fragonard and Watteau, prompting one critic to comment: "The real merit of an artist is to be himself, to remain a modern even when attaching himself to a tradition of his race, and so La Touche, while adoring his masters, remained a man and a painter of today" (Gustav Kobbe, "Brilliant Work of Gaston La Touche" in *The Herald*, August 1913, pp. 116-17).

La Touche was famously asked by Manet to pose as the male figure seen reflected in the mirror in his last great masterpiece, *Un Bar aux Folies-Bergeres* but appears to have been replaced at the last moment.



391

CAMILLE PISSARRO

1830 - 1903

Allée dans une fôret

Signed *C. Pissarro* (lower left)

Oil on canvas
16 by 13⅛ in.; 41 by 33.3 cm

Painted *circa* 1859.

PROVENANCE

D. Boudy, France
Sale: Hôtel Drouot, Paris, June 24, 1953, lot 109
Sale: Modern Art Center, Zurich, November 5-6, 1953, lot 320G
Sale: Palais Galliéra, Paris, June 17, 1966, lot 40
Sale: Hôtel Rameau, Versailles, June 11-13, 1968, lot 102
Susan Golding, La Jolla (acquired at the above sale and sold: Sotheby's, New York, February 26, 1990, lot 1)
Acquired at the above sale by the present owner

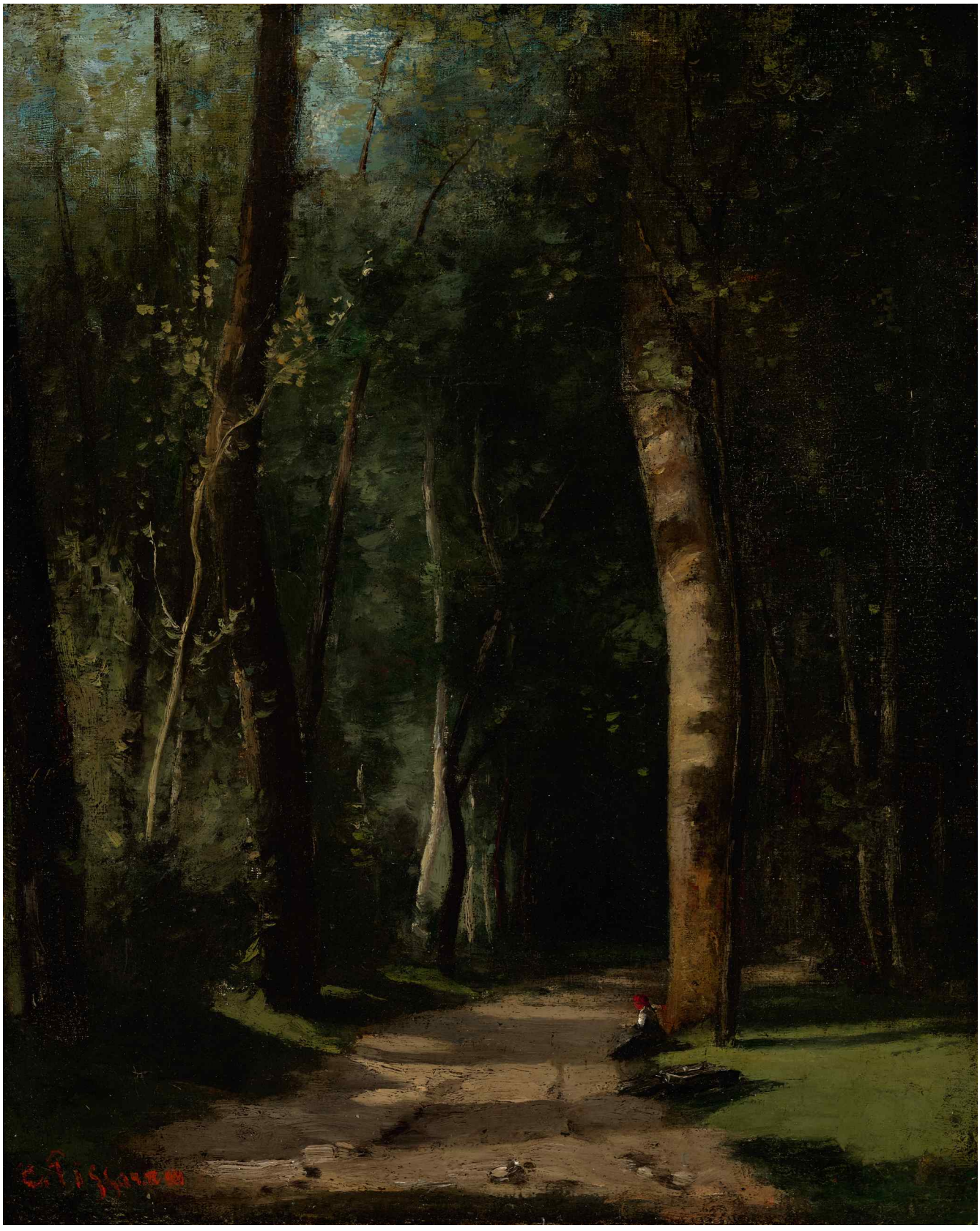
LITERATURE

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 42, illustrated p. 63

In their catalogue raisonné, Joachim Pissarro and Claire Durand-Ruel Snollaerts state that "the narrow, vertical format of this painting, emphasised by the vertical lines of the trees, is found again in other early paintings and drawings by Pissarro. *Sous-Bois,* or under-growth views of this kind, were a favorite subject of the mid-nineteenth-century Barbizon School artists [whose preferred locations] Pissarro frequented soon after his arrival in Paris in 1855 (see fig. 1). Ludovic-Rodo Pissarro knew of this painting, which is mentioned in the documents for the supplement to the catalogue raisonné of his father's work" (Joachim Pissarro & Claire Duran-Ruel Snollaerts, *op. cit.*, p. 63).

$ 250,000-350,000

Fig. 1 Jean-Baptiste-Camille Corot, *Un Ruisseau sous bois*, *circa* 1855, oil on canvas, Private Collection



PROPERTY FROM A PRIVATE COLLECTOR

PAUL CÉZANNE

1839 - 1906

Satyres et nymphes

Oil on canvas
9½ by 12 in.; 24.3 by 30.5 cm

Painted *circa* 1867.

PROVENANCE

Ambroise Vollard, Paris
Egisto Paolo Fabbri, Florence (acquired by 1921)
Bignou Gallery, New York
Stanley N. Barbee, New York (acquired at the above sale and sold: Parke Bernet Galleries, Inc., New York, April 20, 1944, lot 11)
Private Collection, New Jersey (acquired at the above sale and sold: Parke Bernet Galleries, Inc., New York, January 19, 1950, lot 77)
Private Collection, United States
O'Hana Gallery, London
Aliette Olivar, France (and sold: Sotheby's, London, December 4, 1980, lot 515)
Private Collection, London (acquired at the above sale and sold: Sotheby's, London, June 25, 2015, lot 341)
Acquired at the above sale

LITERATURE

Lionello Venturi, *Cézanne, son art, son oeuvre*, vol. I, Paris, 1936, no. 94, catalogued p. 87; vol. II, no. 94, illustrated pl. 24
Alfonso Gatto & Sandra Orienti, *L'Opera completa di Cézanne,* Milan, 1970, no. 22, illustrated n.p.
Gaëtan Picon & Sandra Orienti, *Tout l'oeuvre peint de Cézanne*, Paris, 1975, no. 22, illustrated p. 87
Sidney Geist, *Interpreting Cézanne*, Cambridge & London, 1988, n.n., illustrated p. 68
Mary Tompkins Lewis, *Cézanne's Early Imagery,* Berkeley, 1989, fig. 94, illustrated p. 166
Mary Louise Krumrine, *Paul Cézanne, The Bathers*, Basel, 1989, no. 1, illustrated in color p. 40
John Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, vol. I, London, 1996, no. 124, catalogued p. 110; vol. II, no. 124, illustrated p. 41
Nina M. Athanassoglou-Kallmyer, *Cézanne and Provence, The Painter in His Culture*, Chicago & London, 2003, fig. 5.8, illustrated p. 197
Francesca Bardazzi, *Cézanne in Florence: Two Collectors and the 1910 Exhibition of Impressionism* (exhibition catalogue), Milan, 2007, illustrated p. 258
Joseph J. Rishel, "Cézanne, Virgil, Poussin" in *Gauguin, Cézanne, Matisse: Visions of Arcadia*, Philadelphia, 2012, fig. 156, illustrated p. 164
Walter Feilchenfeldt, Jayne Warman & David Nash, *The Paintings of Paul Cézanne, an Online Catalogue Raisonné,* www.cezannecatalogue.com, no. 592 (accessed September 13, 2017)

$ 200,000-300,000

EXHIBITED

Basel, Kunsthalle, *Cézanne,* 1921, no. 38
New York, Bignou Gallery, *Paul Cézanne,* 1936, no. 2 (titled *Nymphes et faunes*)
Detroit, Detroit Institute of Arts, *Cézanne*, 1937, n.n.
Montreal, W. Scott & Sons, *Paintings by French Masters*, 1937, n.n.
New York, Bignou Gallery, *Cézanne and Renoir,* 1937, n.n.
Bristol, Bristol Museum & Art Gallery, *French Paintings of the 19th & 20th Centuries,* 1938, no. 8
New York, Bignou Gallery, *A Selection of 19th & 20th Century French Painting,* 1939, no. 1
New York, Bignou Gallery, *Paintings and Watercolors by Cézanne,* 1940, no. 3
New Haven, Connecticut, Yale University Art Gallery, 1945, n.n.
Basel, Kunstmuseum, *Paul Cézanne: Die Badenden,* 1989, no. 1, illustrated in the catalogue

The present work is a rare surviving example in private hands of Cézanne's early, raw and fervent style before meeting Camille Pissarro in 1872. Cézanne's youth is beautifully documented in the letters written by his childhood friend and literary prodigy Émile Zola. The two boys were inseparable along with their third companion Baptistin Baille, together known as "les trois inséperables," and spent their childhood roaming the countryside, buried in books:

"I was 16... we were three friends, three scamps still wearing out trousers on school benches...we had a need of fresh air, of sunshine, of paths lost at the bottom of ravines and of which we took possession as conquerors... Our loves at the time were above all the poets. We did not stroll alone, we had books in our pockets or in our game-bags. For a year Victor Hugo reigned over us an absolute monarch... Victor Hugo's dramas haunted us like magnificent visions... How often, after a long swim, the two or three of us performed whole acts on the bank of the little river" (Émile Zola in a 1856 letter, quoted in Nicholas Wadley, *Cézanne and His Art*, London, 1975, pp. 8-9).

The opulent imagery of the sensory and literary lives of the young men form an important theme in Cézanne's early works as the artist delves into the luxuriant romantic elements of European culture. Cézanne's paintings of the 1860s are charged with generous energy and lavish imagination. The thick, black, velvety background of the present work creates a shallow space in which the frenetic action takes place, with the satyr contorted as he grips the bare body of a victimized nymph. The present work is reminiscent of another oil by Cézanne, *L'Enlèvement*, dated to the same period, which was given as a gift to Zola and also exploring the theme of Greek mythology. The bare bodies in both works luminesce against the dark curtain behind them: disquietude and shadow reign supreme.

Italian artist Egisto Fabbri is among the previous illustrious owners of this work. He was a passionate man who fell in love with his muse and settled in Paris to live a Bohemian lifestyle with his fellow creatives. Before this point, the work was in the collection of Ambroise Vollard, one of the most important dealers of the twentieth century who offered significant support to some of the most seminal artists of the period, among them Pierre-Auguste Renoir, Camille Pissarro, Paul Gauguin, Vincent van Gogh and Paul Cézanne. He championed the young artists before the world did, and his ownership of the present work speaks of its importance to the artist's oeuvre. *Satyres et nymphes*, among his other few works dating to before 1872, illustrates Cézanne's extraordinary instinctive talent for rendering narrative and atmosphere. It also sheds an intimate light on the experiences of a boy entranced by the sensual natural world and the romantic literature in which he happily immersed himself in the halcyon days of his youth.

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393

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRI FANTIN-LATOUR

1836 - 1904

Nature morte, grosses fraises et roses

Signed *Fantin.* and dated *78* (upper left)

Oil on canvas
7¼ by 11⅞ in.; 18.4 by 30.1 cm

Painted in 1878.

This painting will be included in the catalogue raisonné of Fantin-Latour's paintings and pastels by Galerie Brame & Lorenceau now in preparation.

PROVENANCE

Edwin Edwards, London
Sale: Christie's, London, July 26, 1929, lot 126
Doris Keane, New York (acquired by 1945)
Ronda Keane-Muschenheim, New York (by descent from the above)
A gift from the above in the 1980s

LITERATURE

Madame Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour 1849-1904,* Paris, 1911, no. 893, p. 94

$ 30,000-40,000

394

PIERRE-AUGUSTE RENOIR

1841-1919

Buste de femme nue

Stamped *Renoir.* (lower left)

Oil on canvas laid down on panel laid down on panel
8¼ by 5¾ in.; 20.9 by 14.6 cm

Painted in 1916.

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

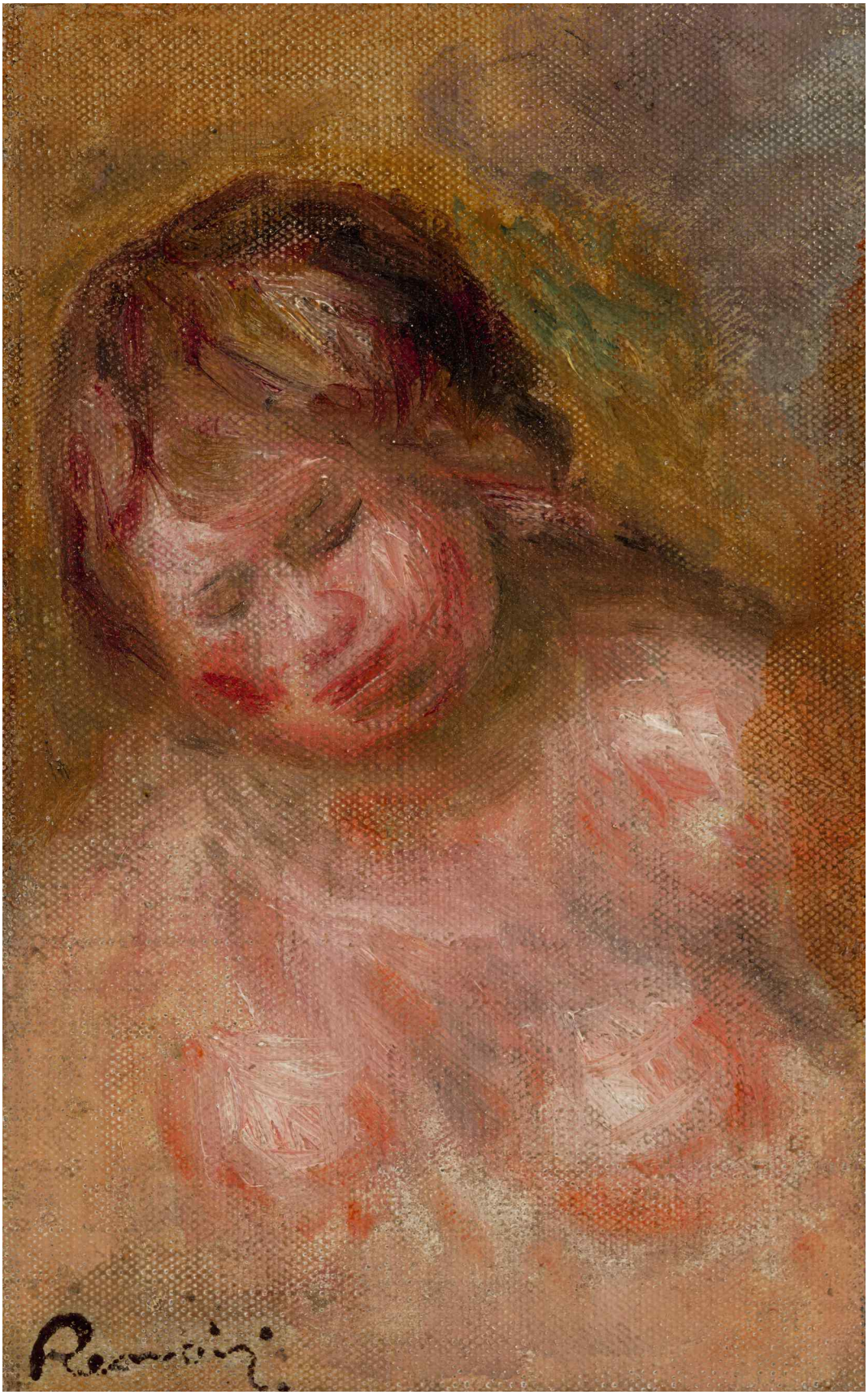
PROVENANCE

Estate of the artist
Acquired by the present owner *circa* the 1980s

LITERATURE

Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. II, Paris, 1931, no. 575, illustrated pl. 181 (as part of a larger composition)
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, vol. V, Paris, 2014, no. 4405, illustrated p. 44

$ 50,000-70,000



394

CAMILLE PISSARRO

1830 - 1903

La Charité

Signed *C. Pissarro.* and dated *1876* (lower right)

Oil on canvas
22¼ by 18⅛ in.; 56.5 by 46 cm

Painted in 1876.

PROVENANCE

Galerie Bernheim-Jeune, Paris
Dr. Georges Viau, Paris (and sold: Galerie Durand-Ruel, Paris, March 21-22, 1907, lot 72)
M. Cahen (acquired at the above sale)
Hirschl & Adler, New York (and sold: Parke-Bernet Galleries, Inc., New York, January 19, 1955, no. 94)
D. Kerschenbaum Collection
M. Borowitz Collection
Private Collection, Illinois (by descent from the above and sold: Parke-Bernet Galleries, Inc., New York, April 26, 1961, lot 49)
Arthur & Kathryn Murray, New York (acquired at the above sale and sold: Parke-Bernet Galleries, Inc., New York, December 11, 1963, lot 54)
H. Benedek Collection
Paul Mellon, Upperville (and sold: Christie's, New York, November 15, 1983, lot 44)
Robert Holmes à Court, Perth, Australia (acquired at the above sale)
Acquired by the present owner in 1998

EXHIBITED

Sydney, S.H. Ervin Gallery & Perth, Art Gallery of Western Australia, *Images of Women: European and Australian*, 1991, n.n.
Tokyo, Isetan Museum of Art & traveling, *Camille Pissarro and the Pissarro Family*, 1998, no. 26

$ 400,000-600,000

Fig. 1 Jean-François Millet, *L'Enfant malade*, 1858, pastel and pencil on paper, Private Collection

LITERATURE

Lionel-Rodo Pissarro & Lionello Venturi, *Camille Pissarro, Son art, son oeuvre*, vol. I, Paris, 1939, no. 375
Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro. Catalogue Critique of Paintings*, vol. II, Paris, 2005, no. 479, illustrated in color p. 341

During the autumn and winter months of 1874-76 Pissarro painted and drew the peasant population of the Mayenne region of southern Brittany. These paintings and their subject matter were largely inspired by the art of Millet, whose death in 1875 brought such imagery more forcibly to Pissarro's attention (see fig. 1). "The women in the farm interiors, sewing in silence or spinning by the fire, are readily found in Millet's oeuvre, as are the peasant figures tending animals or bringing in the harvest... [F]rom 1874 to 1876, the paint was applied more thickly, often with larger brushes and occasionally with a palette knife. The facture is more regular and the colour is more intense. The immediacy of physical sensation is retained in the tactile quality of the paint" (Richard Brettell, "Camille Pissarro: A Revision" in *Pissarro* (exhibition catalogue), Hayward Gallery, London, 1981, pp. 27-28).

For Pissarro, the rural countryside represented the very antithesis to modern urban life. Indeed, in paintings such as *La Charité* the artist celebrates, as Robert Herbert suggested, "ideals of health, honest labor and dignity which he set against the pollution and degraded labor of the city" (Robert Herbert, "City vs. Country: The Rural Image in French Painting from Millet to Gauguin" in *Artforum*, vol. 2, 1970, pp. 44-55).

PROPERTY FROM A PRIVATE COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Camaret, Le Port

Signed *E. Boudin.*, inscribed *Camaret.* and dated *72.* (lower right)

Oil on canvas
21⅝ by 35⅛ in.; 54.9 by 89 cm

Painted in 1872.

PROVENANCE

Gustave Templaere, Paris
Sale: Hôtel Drouot, Paris, October 29, 1915, lot 2
Durand-Ruel, Paris (acquired at the above sale)
Sale: Hôtel Drouot, Paris, March 21, 1963, lot 49
Sale: Palais Galliéra, Paris, December 6, 1968, lot 14
Durand-Ruel Galleries, New York
Acquavella Galleries, Inc., New York
Acquired from the above

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 802, illustrated p. 287

Boudin's sun-drenched brushwork was praised by his peers for its ability to capture the ever-changing skies of northern maritime France. He received effusive accolades from other artists, most notably Corot who famously hailed him the "King of the Sky" and Courbet who was moved to declare: "My God, you are a seraph, Boudin! You are the only one of us who really knows the sky" (quoted in Ruth L. Benjamin, *Eugène Boudin*, New York, 1937, p. 46). These skies inspired a new generation of painters, chief among them Claude Monet, to whom Boudin became a close friend and mentor. After observing Boudin paint for the first time, Monet declared: "Suddenly it was as if a veil had been torn from my eyes. I understood what painting could be. Boudin's absorption in his work, and his independence, were enough to decide the entire future and development of my painting" (quoted in Peter C. Sutton, *Boudin: Impressionist Marine Paintings* (exhibition catalogue), Peabody Museum of Salem, Massachusetts, 1991, p. 54).

Depicting the port of Camaret, in far northwestern France on at the end of the Crozon peninsula, the present work is a stunning and graceful testament to Boudin's favorite subject and to his mature style. Following the Franco-Prussian War of 1870, there was a struggle to understand and define the new national identity within France, and this struggle very much informed Boudin's artistic pursuits. The country had lost the territories of Alsace and parts of Lorraine to the German Empire, significantly altering the country's borders, topography and culture, and at this time a universal education system inclusive of French geography was established, forcing the citizenry to grapple with the essential question of what it meant to be French. Landscape painting within France was elevated to a status of even greater importance, and indeed the many seascapes and harbor scenes painted by Boudin in the final decades of the nineteenth century may be viewed as an exploration of this concern. Depicting the delineation between land and sea, coastal imagery was of great import not only for what it allowed Boudin to achieve aesthetically, in exploring and rendering myriad and evolving atmospheric conditions, but also as a visual representation of France's geographical boundaries at a time when so many of its people felt themselves unmoored.

$ 150,000-250,000

397

JOAQUÍN TORRES-GARCÍA

1874-1949

Puerto con barcos

Signed *J. Torres-García* (lower center); dated *1927* (lower right)

Oil on board mounted on panel
15¾ by 20⅜ in.; 40.2 by 51.7 cm

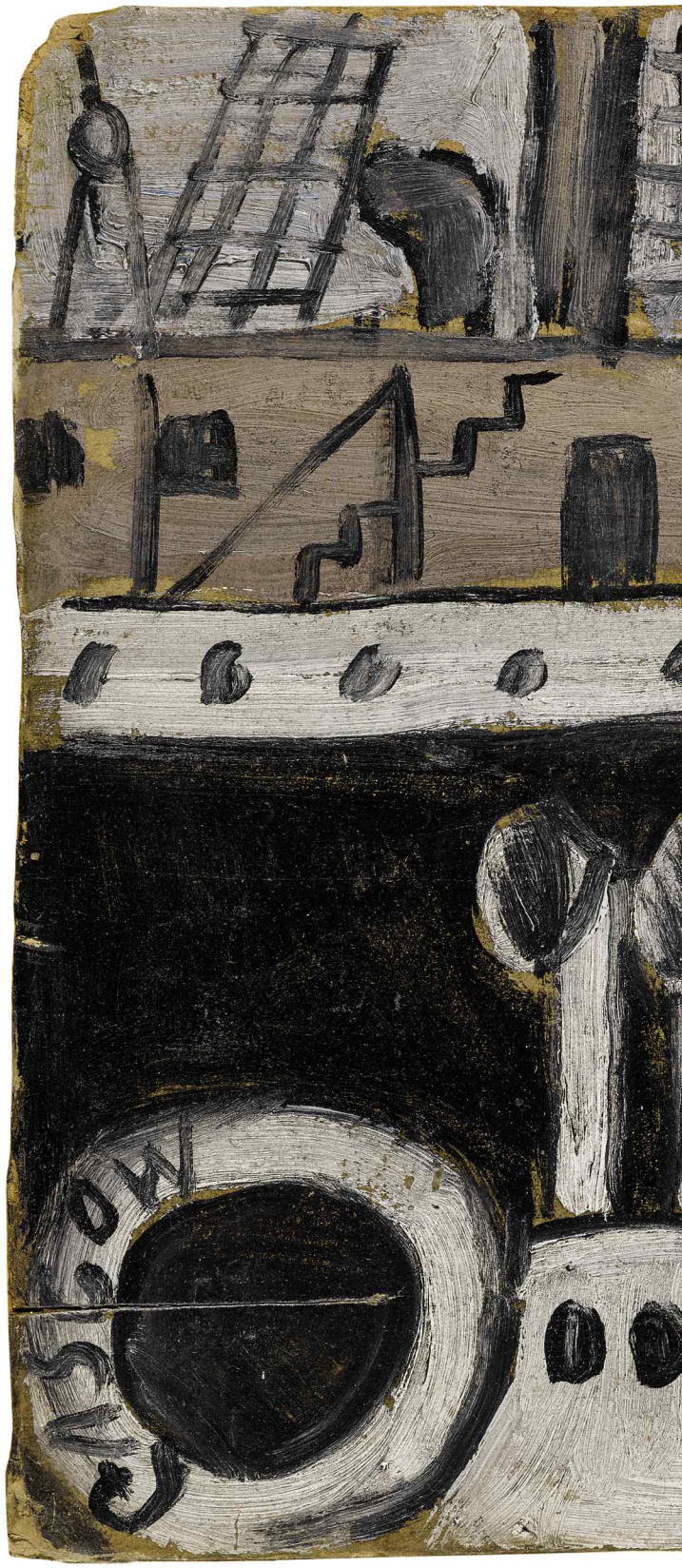
Painted in 1927.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1927.08.

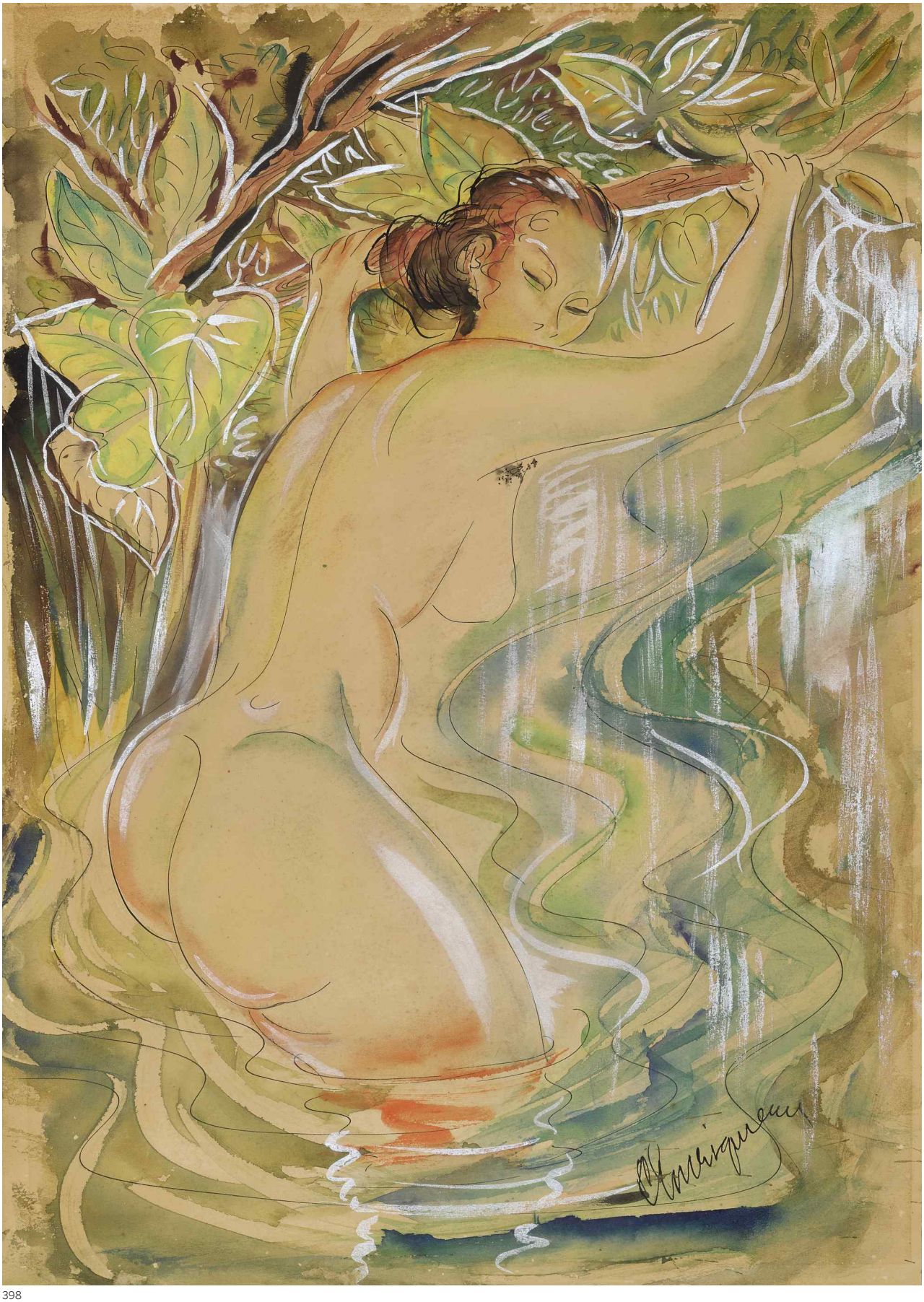
PROVENANCE

Private Collection (a gift from the artist)
Private Collection (by descent from the above and sold: Christie's, New York, November 23, 1999, lot 119)
Private Collection, North America (and sold: Sotheby's, New York, May 24, 2012, lot 130)
Private Collection, Peru (acquired at the above sale)
Acquired from the above by the present owner

$ 125,000-175,000



ESPAÑ
1927



398

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

CARLOS ENRÍQUEZ

1900 - 1957

Bañista

Signed *CEnríquez* (lower right)

Pen and ink, tempera and watercolor on paper
17 by 12¼ in.; 43.2 by 31.2 cm

Executed *circa* 1946.

We wish to thank Dr. Ramón Vázquez of the Fundación Arte Cubano for his kind assistance in confirming the authenticity of this work.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Dr. Ramón Vázquez and dated *06 de septiembre de 2017, Madrid* and is included in the *Catálogo de Obras de la Fundación Arte Cubano* under registry number *ENR-031*.

PROVENANCE

Private Collection, Cuba (acquired directly from the artist)
Private Collection, United States (by descent from the above)
Acquired from the above

$ 18,000-22,000

399

PROPERTY FROM A PRIVATE COLLECTION

GEORG KOLBE

1877 - 1947

Auferstehung (Resurrection)

Inscribed with the artist's monogram and stamped with the foundry mark *H Noack Berlin Friedenau*

Bronze
Height: 29⅞ in.; 75.8 cm

Conceived in 1920 and cast in the early 1920s.

PROVENANCE

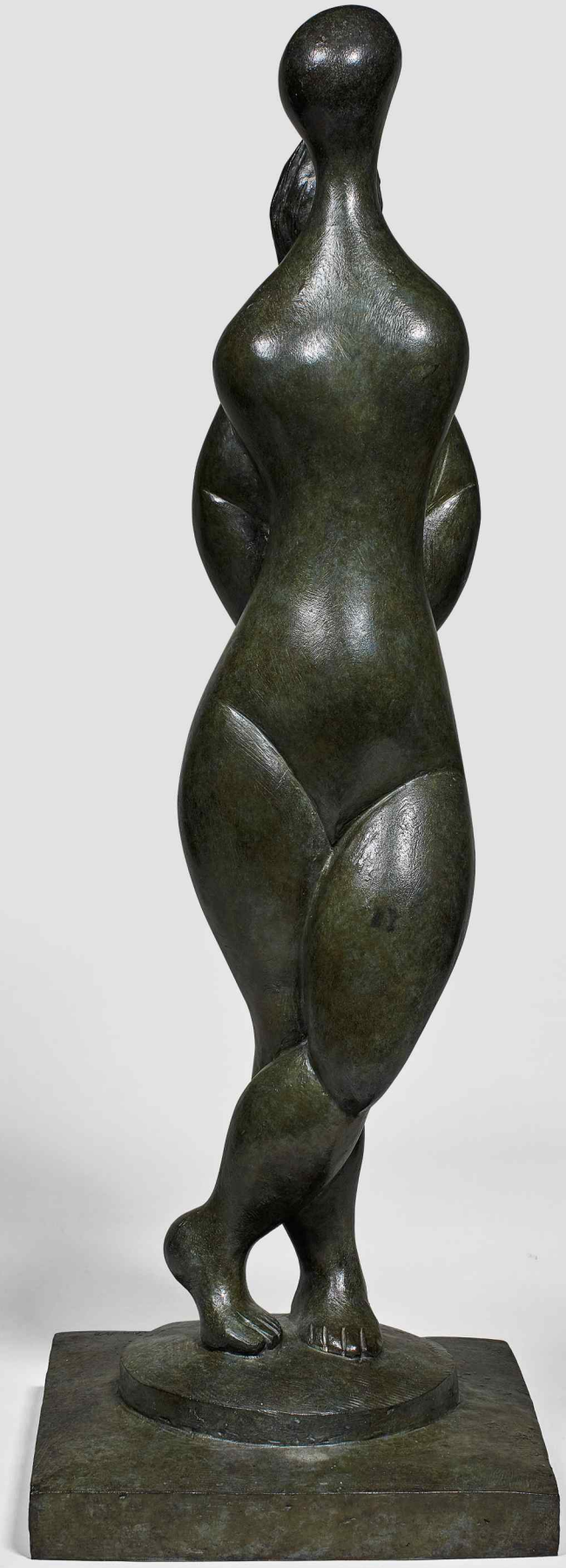
Private Collection, Germany
Leonard Hutton Galleries, New York
Senior & Shopmaker Gallery, New York
Acquired from the above

LITERATURE

William R. Valentiner, *Origins of Modern Sculpture*, New York, 1946, illustration of another cast p. 73
Ursel Berger, *George Kolbe, Leben und Werk*, Berlin, 1990, no. 36, illustration of another cast p. 244

$ 80,000-120,000

399



400

PROPERTY FROM AN IMPORTANT SOUTH AMERICAN COLLECTION

BALTASAR LOBO

1910 - 1993

Femme debout, mains au dos

Inscribed *Lobo* and numbered *2/8*

Bronze
Height (including base): 30 in.; 76.2 cm

Conceived in 1970; this example cast by Susse Frères in an edition of 8 plus 4 artist's proofs in 1991.

PROVENANCE

Galería Freites, Caracas
Acquired from the above

LITERATURE

Joseph-Émile Muller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, Lausanne, 1985, no. 336-37, illustrated n.p.
Gaston Diehl & Federica Palomero, *Baltasar Lobo. La Perennidad de la Escultura: un problema primordial,* Caracas, 2005, illustration of another cast p. 99
Baltasar Lobo. Esculturas monumentales (exhibition catalogue), Place de Zorilla & Paseo de Recoletos, Valledolid, 2007-08, illustration of the monumental version n.p. & on the cover
Baltasar Lobo. Sculptures (exhibition catalogue), Paris, Jardin des Tuileries, Pavillon des arts et du design & Paris, Galerie Hopkins, 2010, illustration of another cast in color n.p.

Femme debout, mains au dos exemplifies Lobo's lifelong fascination with the feminine form. Born in the small Zamora village of Cerecinos de Campos in 1910, he fled his home country following the Spanish Civil War in 1939. Moving to Montparnasse, he soon formed close friendships with not only Pablo Picasso, but also fellow sculptors Jacques Lipchitz and Henri Laurens. Lobo became particularly close with Laurens, who offered him a job working in his studio and provided him with his own work space. Working alongside Laurens and his reclining nudes, Lobo further discovered his affinity for the female figure, an interest also inspired by the Iberian and Cycladic sculpture that he first encountered on a visit to the Archaeological Museum in Madrid. Lobo parted from Laurens in the 1950s and transitioned toward his signature, elegantly refined style inspired by the work of Constantin Brancusi and Jean Arp. The present work, with its soft curves, abstracted minimal form and extraordinary patina, exemplifies the most desirable qualities of twentieth-century sculpture.

$ 50,000-70,000

401

BALTASAR LOBO

1910 - 1993

Le Rêve aux cheveux longs

Inscribed *Lobo*, numbered *5/8* and stamped with the foundry mark *Susse Frères Paris*

Bronze
Height: 16 in.; 40.6 cm

Conceived in 1991; this example cast in 2008 in an edition of 8 plus 4 artist's proofs.

PROVENANCE

Galerie Thomas, Munich
Acquired from the above by the present owner

LITERATURE

Baltasar Lobo (exhibition catalogue), Galería Freites, Caracas, 1993, illustration of another cast pp. 22-23
Baltasar Lobo (exhibition catalogue), Galería Interart, Geneva, 2010, illustration in color of another cast pp. 80-81

$ 25,000-35,000

402

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

JACQUES LIPCHITZ

1891 - 1973

Still Life

Inscribed *JLipchitz,* numbered *5/7*, stamped with the foundry mark *Modern. Art. Fdry. N.Y.* and with the artist's thumbprint

Bronze
22 by 28 in.; 55.9 by 71 cm

Conceived in 1918.

The authenticity of this work has kindly been confirmed by Pierre Levai.

PROVENANCE

Acquired by 1992

LITERATURE

Lipchitz, The Cubist Period, 1913-1930 (exhibition catalogue), Marlborough-Gerson Gallery, Inc., New York, 1968, illustration of another cast n.p.
Jacques Lipchitz, The Cubist Period 1913-1930 (exhibition catalogue), Marlborough Gallery, Inc., New York, 1987, no. 20, illustration of another cast p. 44
Alan G. Wilkinson, *Jacques Lipchitz, A Life in Sculpture*, Toronto, 1989, no. 27, illustration of another cast p. 8
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné*, vol. I, London, 1996, no. 76, illustration of another cast p. 49
Jacques Lipchitz, Collections du Centre Pompidou, Musée national d'art moderne et du Musée des beaux-arts de Nancy (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou, Paris, 2004-05, illustration of another cast n.p.

$ 25,000-35,000

403 No Lot

404

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ÁNGEL ZÁRRAGA

1886 - 1946

Nature morte aux bouteilles

Signed *Angel Zárraga* (lower left)

Oil on canvas
13¾ by 11⅜ in.; 34.9 by 28.9 cm

Painted *circa* 1916.

PROVENANCE

Amélie Anderson-Seidler, Paris (acquired directly from the artist in 1946)
Thence by descent

$ 25,000-35,000

405

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ÁNGEL ZÁRRAGA

1886 - 1946

Nature morte à la théière

Signed *Angel Zárraga* (lower right)

Oil on canvas
14⅛ by 12⅜ in.; 36 by 31.5 cm

Painted in 1916.

PROVENANCE

Amélie Anderson-Seidler, Paris (acquired directly from the artist in 1946)
Thence by descent

$ 25,000-35,000

406

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Verre et compotier

Signed *Picasso* and dated *22* (upper left); dated *XIII-II-XXII-* (on the reverse)

Oil on canvas
8¾ by 13½ in.; 22.2 by 34.3 cm

Painted on February 13, 1922.

PROVENANCE

Private Collection, Europe (acquired directly from the artist *circa* 1925)
Private Collection, Switzerland (by descent from the above and sold: Christie's, London, June 26, 2001, lot 251)
Simon C. Dickinson, Ltd., London (and sold: Sotheby's, London, February 8, 2012, lot 40)
Acquired at the above sale

LITERATURE

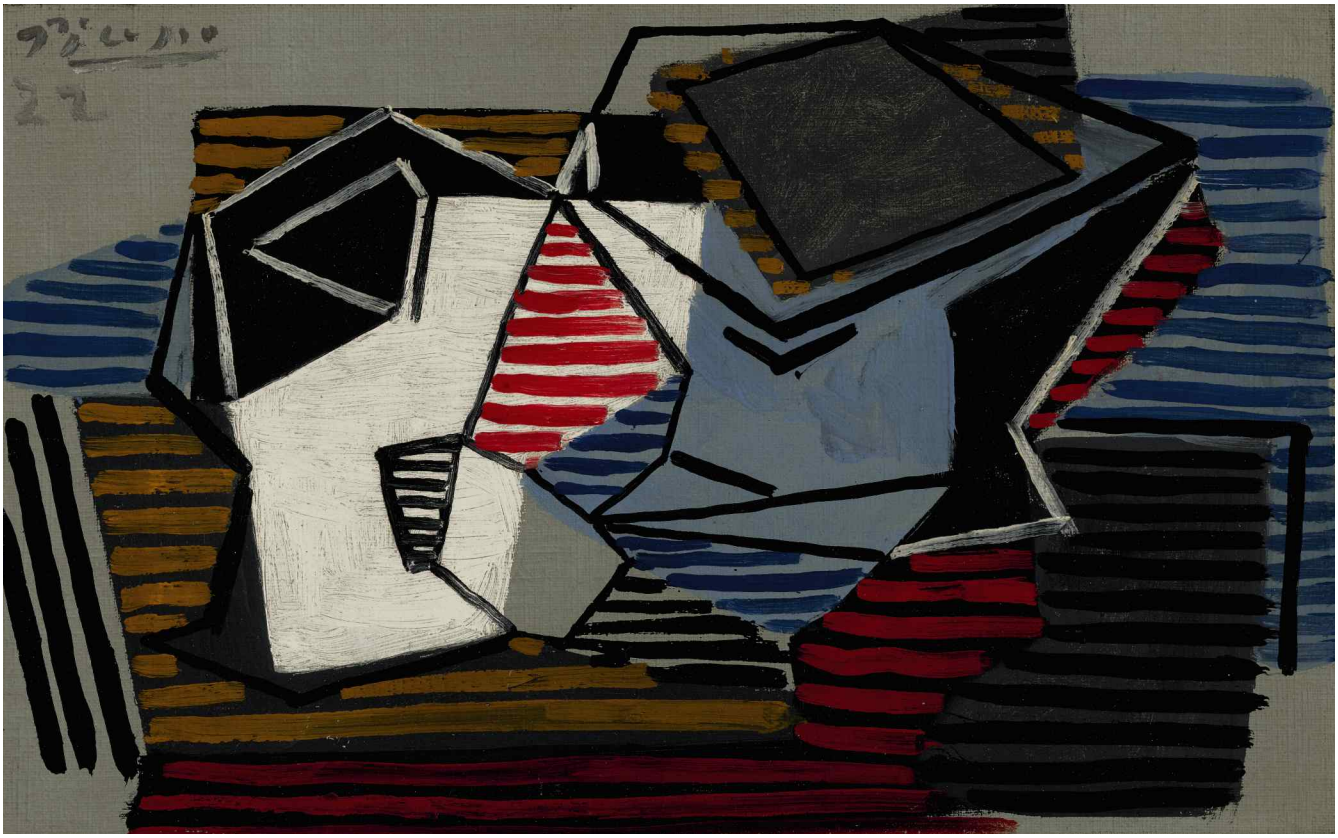
Christian Zervos, *Pablo Picasso, Oeuvres de 1920 à 1922*, vol. IV, Paris, 1951, no. 421, illustrated pl. 174

$ 700,000-1,000,000

Verre et compotier, painted in 1922, is executed with energetic intensity in pure colors and dramatic rhythmic lines. The 1920s saw Picasso returning to his pre-war Cubist experiments and introducing new elements of shading and formal lines to express volume. The exuberance in these works speaks of a certain personal contentment following the sobriety of the war: "When we think of the still lifes by Picasso in the twenties and early thirties, we usually remember first those that are generous and sometimes even exuberant, presumably an expression of his prosperity, his domestic contentment, his sexual satisfaction, and a general happiness" (Jean Sutherland Boggs, ed., *Picasso & Things*, Cleveland, 1992, p. 199). Indeed, it was in this year that Picasso notoriously purchased an expensive car and employed a personal chauffeur; Gilot recalls how the artist had always refused to learn how to drive lest it spoil the suppleness of his hands and wrists (Françoise Gilot, *Matisse and Picasso: A Friendship in Art*, London, 1990, p. 223).

In this context of personal satisfaction and prosperity, Picasso produced a series of animated still lifes of which the present work is one elegant example. He focused on a limited number of objects in these works, including fish, guitars, glasses and fruit bowls. This prescriptive subject matter enabled Picasso to have the freedom to experiment with formal arrangements, adapting and developing combinations of shapes, while creating depth through tones and textures. Elizabeth Cowling observed of these 1920s still lifes: "In their poise, control, and subtlety, they remind one of Chardin's modest kitchen still lifes, in which a limited repertoire of everyday objects is shuffled and reshuffled to form a series of variations on the same melodic theme" (Elizabeth Cowling, *Picasso, Style and Meaning*, London, 2002, pp. 381-82). The deconstruction of form and the use of planes of color led to an abstraction of everyday objects that directly inspired artists of the Pop Art movement in the 1960s (see fig. 1).

Fig. 1 Roy Lichtenstein, *Still Life After Picasso*, 1964, oil on canvas, Barbara Bertozzi Castelli Collection © Estate of Roy Lichtenstein



407

408

407

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

ALEXANDER ARCHIPENKO

1887 - 1964

Composition cubiste

Signed *Archipenko* (lower left)

Gouache and pencil on paper
12½ by 9⅛ in.; 31.7 by 23.2 cm

The authenticity of this work has kindly been confirmed by Frances Archipenko Gray.

PROVENANCE

Private Collection, United States
Thence by descent

$ 25,000-35,000

408

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

ALBERT GLEIZES

1881 - 1953

Composition abstraite

Signed *Alb Gleizes,* inscribed *Paris* and dated *1915* (lower right)

Watercolor, gouache and pencil on paper mounted on paper
12¼ by 14¼ in.; 31.1 by 36.1 cm

Executed in 1915.

Anne Varichon has kindly confirmed the authenticity of this work.

PROVENANCE

Sale: Salle Rameau, Versailles, March 11, 1962, lot 19
Alexander Kahan Gallery, New York
Private Collection, New York (acquired from the above in the early 1960s)
Thence by descent

$ 10,000-15,000

409

PROPERTY FROM A PRIVATE COLLECTION, AUSTRALIA

GEORGES BRAQUE

1882 - 1963

Verre, pipe et fruits

Signed *G Braque* and dated *31* (toward lower left)

Oil on canvas
8¾ by 13⅞ in.; 22.2 by 35.2 cm

Painted in 1931.

PROVENANCE

Galerie Niveau, Paris
Sam Kootz Gallery, New York
Hans Hoffman, New York
Talma Galleries Fine Art, Inc., New York
Private Collection, Australia (acquired from the above)
Thence by descent

LITERATURE

Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, peintures 1928-1935,* Paris, 1962, illustrated pl. 70

$ 180,000-250,000

Painted in 1931, *Verre, pipe et fruits* epitomizes the "transparent" aesthetic that defined Braque's work from the late 1920s onward. Elements of the composition overlap with varying degrees of transparency, creating an illusion of recession and depth. The dimensionality of the picture is further enhanced by Braque's choice of color. He limits his palette in a manner that focuses the eye on the glass, fruit and pipe at the center of the composition. Still lifes feature prominently in Braque's and Picasso's early Synthetic works and were a link with high Baroque still lifes, such as those painted by Caravaggio (see fig. 2). Braque's historical appropriations and experiments with formal transparency would have a profound effect on the work of his fellow painters, most notably in Picasso's still lifes painted in the 1930s.

Fig. 1 Georges Braque in his studio

Fig. 2 Caravaggio, *Basket of Fruit*, *circa* 1599, oil on canvas, Biblioteca Ambrosiana, Milan

410

JUAN GRIS

1887 - 1927

Le Livre

Signed *Juan Gris* and dated *24* (lower right)

Oil on canvas
9⅝ by 13 in.; 24.4 by 33 cm

Painted in August-December 1924.

PROVENANCE

Galerie Simon, Paris
Ronald Fleming, London
Douglas Cooper, London
Hanover Gallery, London
Buchholz Gallery, New York
Mrs. John Cook, New York (and sold: Parke-Bernet Galleries, Inc., New York, March 21, 1962, lot 49)
Werner E. Josten, New York
Galerie Daniel Malingue, Paris
Sale: Christie's, New York, May 17, 1983, lot 57
Private Collection, New York (and sold: Sotheby's, New York, May 10, 1989, lot 375)
Acquired at the above sale by the present owner

EXHIBITED

Sète, Musée Paul Valery, *Juan Gris, rimes de la forme et de la couleur,* 2011

LITERATURE

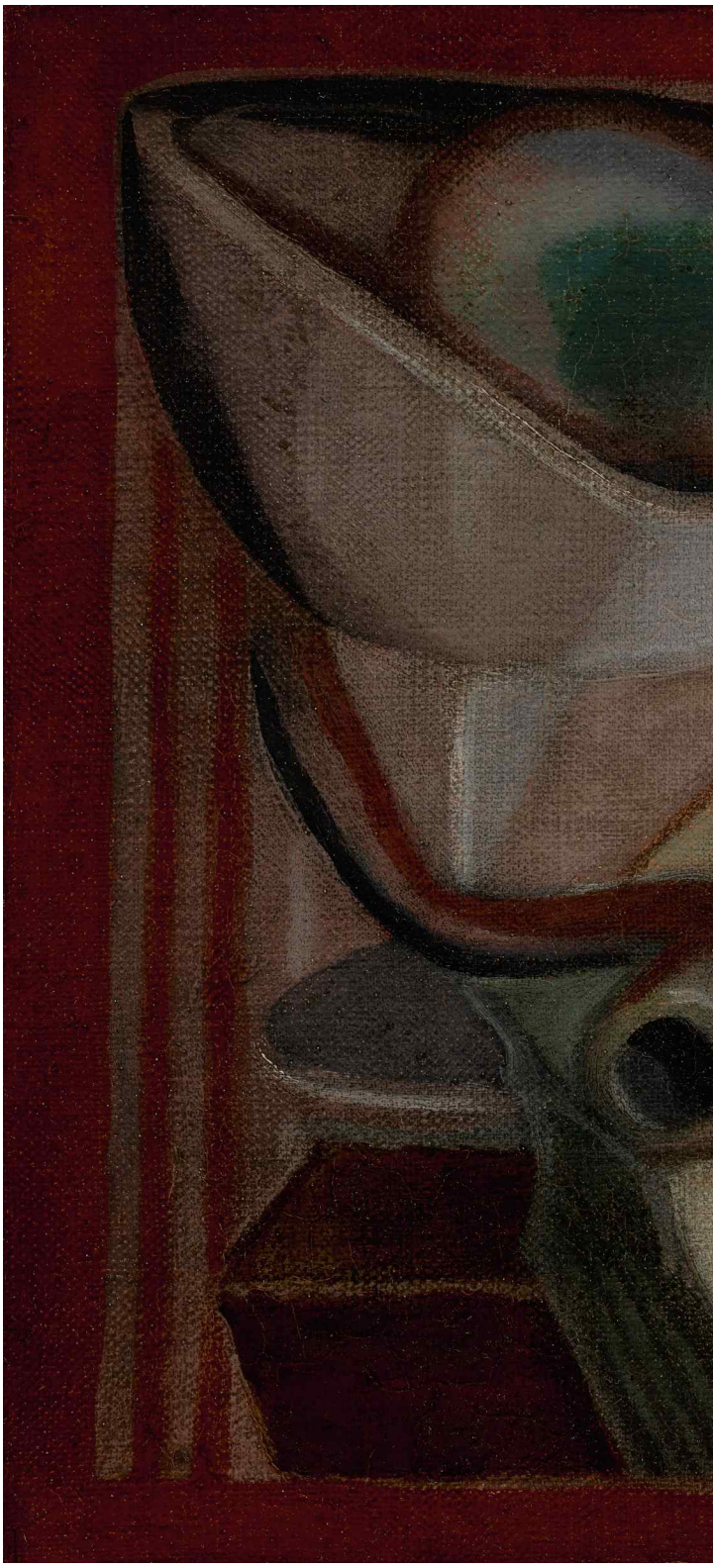
Juan Antonio Gaya Nuño, *Juan Gris*, Paris, 1974, no. 466, illustrated p. 224
Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint,* vol. II, Paris, 1977, no. 483, illustrated p. 306
Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II, San Francisco, 2014, no. 483, illustrated in color p. 741

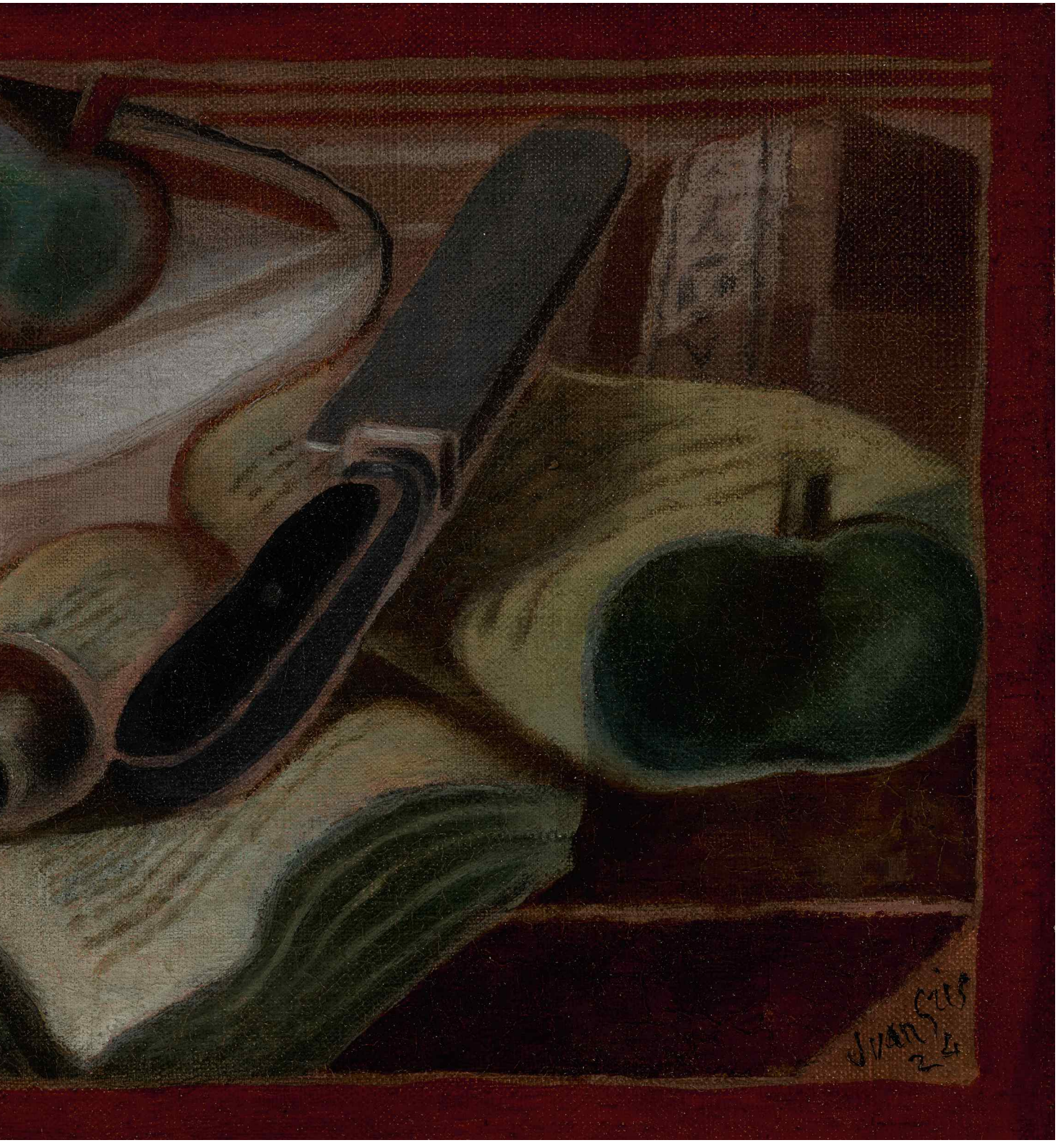
Le Livre illustrates what Gris described as his "deductive method," in which he set out to craft a composition with abstract shapes which would, through the painterly process, slowly materialize into figurative forms. It has been written that Gris' output was ever marked "by a refinement of calculation and a highly original colour sense which have won him his separate place in Cubism's front rank. [The artist] remained throughout his life a solitary seeker whose calm, detached sobriety of mind was reflected as an art of ascetic purity" (*Juan Gris* (exhibition catalogue), The Museum of Modern Art, New York, 1958, n.p.).

Firmly locked into place by a series of overlapping planes, the present composition features many of the iconic elements that comprise so many Cubist still lifes—the open book, bowl, knife and fruit, their stark organization a direct nod to the art of Le Corbusier and the reigning aesthetic of the *rappel à l'ordre* that followed World War I. The book in particular, alongside the newspaper, played a unique role in the art of the Cubists; seemingly ubiquitous, the text lends a timelessness to the hermetic composition, the limitless mystery of its meaning concealed in its abstraction.

Ronald Fleming, one of the previous owners of the present work, was one of the most sought after interior decorators of his time. In addition to designing numerous stage sets and murals, his commissions included the ballroom in the Royal Palace in Athens for King George II of Greece and interiors of Dalmeny House for the Earl of Rosebery.

$ 200,000-300,000





411

412

411

PROPERTY OF A DISTINGUISHED COLLECTOR, TEXAS

ALBERT GLEIZES

1881 - 1953

Composition rose et mauve

Signed *Alb Gleizes* and dated *21* (lower right)

Gouache on paper
9½ by 7½ in.; 24 by 18.8 cm

Executed in 1921.

Anne Varichon has kindly confirmed the authenticity of this work.

PROVENANCE

Sale: Drouot-Estimations, Paris, November 17, 2004, lot 90A
Private Collection (acquired at the above sale)
Acquired from the above

$ 12,000-18,000

412

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

Nature morte puriste

Signed *ozenfant* and dated *1921* (lower right)

Chalk, pastel and pencil on paper
23⅝ by 30¾ in.; 60 by 78 cm

Executed in 1921.

To be included in the forthcoming supplement to the *Ozenfant Catalogue raisonné* being prepared by Pierre Guénégan.

PROVENANCE

Galerie Percier, Paris
Maratier-Livengood Collection, Paris
Galerie Berri-Raspail, Paris
Galerie J.L. Roque, Paris
Acquired from the above

$ 80,000-120,000

FERNAND LÉGER

1881 - 1955

Composition aux deux masques (Les Deux Jeannette)

Signed *F. Leger* and dated *48* (lower right); signed *F. Leger* and with the initials *F.L.,* dated *48* and titled (on the reverse)

Oil on canvas
19¼ by 25⅜ in.; 49 by 64.3 cm

Painted in 1948.

PROVENANCE

Galerie Louis Carré, Paris
Lucien Lefebvre-Foinet, Paris
Sale: Finarte, Rome, April 12, 1973, lot 53
Private Collection, Japan (and sold: Sotheby's, New York, May 9, 2001, lot 522)
Acquired at the above sale by the present owner

EXHIBITED

Geneva, Galerie Motte & Paris, Galerie 22, *F. Léger*, 1974, no. 21, illustrated in color in the catalogue

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1944-48*, Paris, 2000, no. 1297, illustrated in color p. 216

$ 500,000-700,000

Composition aux deux masques (Les Deux Jeannette) is a superb example of Fernand Léger's bold utilization of color and manipulation of form, which had reached a peak of creative assurance by the time this work was painted in 1948. Dominated by two animated red and black masks, a collection of seemingly disconnected elements hovers against a vibrant yellow background. Through the juxtaposition of biomorphic shapes of the fruit and the geometric forms of the jug and books, the artist simultaneously recalls his Cubist roots and his masterful command of figurative painting to compose a work that unifies many various strands the avant-garde of early twentieth-century Paris.

The centrality of the masks in this still-life composition and the flatness of perspective evokes Leger's works from the height of his Cubist period in the late teens and early twenties (see fig. 1). The masks depicted here bear a formal affinity with those used in ceremonies and rituals by cultures in sub-Saharan Africa, many of which had been exhibited in Paris in the late 1900s and in turn, famously influenced the artistic trajectory of Cubist artists such as Picasso and Léger. At the height of the Parisian fascination with "primitive" art forms in the early 1920s, Léger collaborated with composer Darius Milhaud and writer Blaise Cendrars to produce *Création du monde*–a ballet centered around an origin myth of the world based on African folk mythology, which premiered at the Théâtre de Champs-Élysée in October 1923. Much like the present work, Léger's set design for the show combines an illusion of perspective and a breakdown of form, with masks serving as the focus of the scene (see fig. 2).

Additionally, the primary colors which pervade the image—yellow, red and blue—were of particular significance to Léger throughout his career. According to the artist, these were the colors that expressed the reality of the medium of painting. Léger was interested in exploring the language of painting in its purest form, paring his vocabulary down to the most refined elements of color and form. Speaking at The Museum of Modern Art in the 1930s, he outlined the core precepts of his artistic practice: "It is possible to assert the following: that colour has a reality in itself, a life of its own; that geometric form has also a reality in itself, independent and plastic... There was never any question in art, in poetry, in music, of representing anything. It is a matter of making something beautiful, moving, or dramatic—this is by no means the same thing... Commonplace objects, objects turned out in a series, are often more beautiful in proportion than many things called beautiful and given a badge of honor... My objective is to try and establish the following: no more cataloguing of beauty into hierarchies—that is the most clumsy mistake possible. Beauty is everywhere, in the arrangement of saucepans on the white wall of your kitchen, perhaps more there than in your eighteenth-century salon or in official museums" (quoted in *Picasso, Braque, Léger: Masterpieces from Swiss Collections* (exhibition catalogue), The Minneapolis Institute of Arts, Minneapolis, 1975, pp. 65-69). This last sentence, which posits the intriguing idea that beauty is inherent within the most seemingly mundane of objects and without hierarchy, can arguably be applied with particular weight to the present work.

Rendered in a riotous fusion of color, *Composition aux deux masques (Les Deux Jeannette)* effectively transcends the earth-bound nature of a traditional still life. Léger creates a striking impression of vitality in a composition that is both beautiful in its simplicity and visionary in its treatment of color and form.

Fig. 1 Fernand Léger, *Nature morte au masque de plâtre*, 1927, oil on canvas, Fondation Beyeler, Riehen

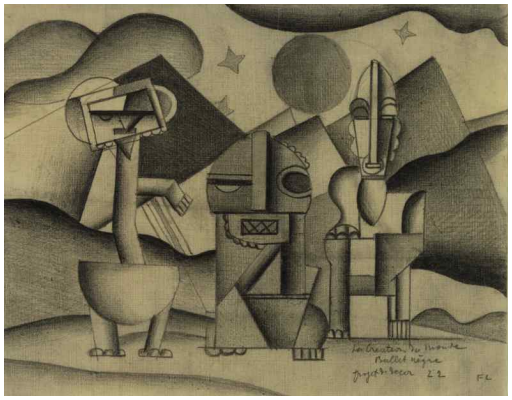


Fig. 2 Fernand Léger, *La Création du monde*, 1923, set design, Musée National Fernand Léger, Biot

F.LEGER

414

414

FERNAND LÉGER

1881 - 1955

Nature morte

Signed with the initials *F-L* and dated *28* (lower right)

Gouache, brush and ink and pencil on card laid down on board
10¼ by 15 in.; 26 by 38 cm

Executed in 1928.

PROVENANCE

Galerie Louise Leiris, Paris (inv. no. 15956)
Alfred Richet, Paris (acquired from the above)
Private Collection, Paris (by descent from the above and sold: Sotheby's, London, June 28, 2000, lot 197)
Private Collection, New York (acquired at the above sale and sold: Christie's, London, June 27, 2000, lot 397)
Acquired at the above sale by the present owner

EXHIBITED

New York, David Nolan Gallery, *Drawing Room: Curated by Markus Doschanti*, 2016, n.n.

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches, nouvelle édition*, 2012, no. 6-481, http://www.legerdessinsetgouaches.com/tableaux/nature-morte-4/ (accessed on March 23, 2018)

This gouache closely relates to the oil painting of the same year, titled *Nature morte*, recorded in Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, 1925-1928*, Paris, 1993, no. 561.

$ 70,000-90,000

415

FERNAND LÉGER

1881 - 1955

Nature morte aux feuilles et clefs

Signed *F. Léger* and dated *.29* (lower right); dedicated *Amicalement à Louis Aragon*, *F Léger 1.31* (on the reverse)

Gouache and pencil on board
15 by 10¾ in.; 38.1 by 27.3 cm

Executed in 1929.

PROVENANCE

Louis Aragon, Paris (a gift from the artist in January 1931)
Lionel Prejger, Paris
Sale: Sotheby's, London, December 5, 1984, lot 360
Acquired at the above sale by the present owner

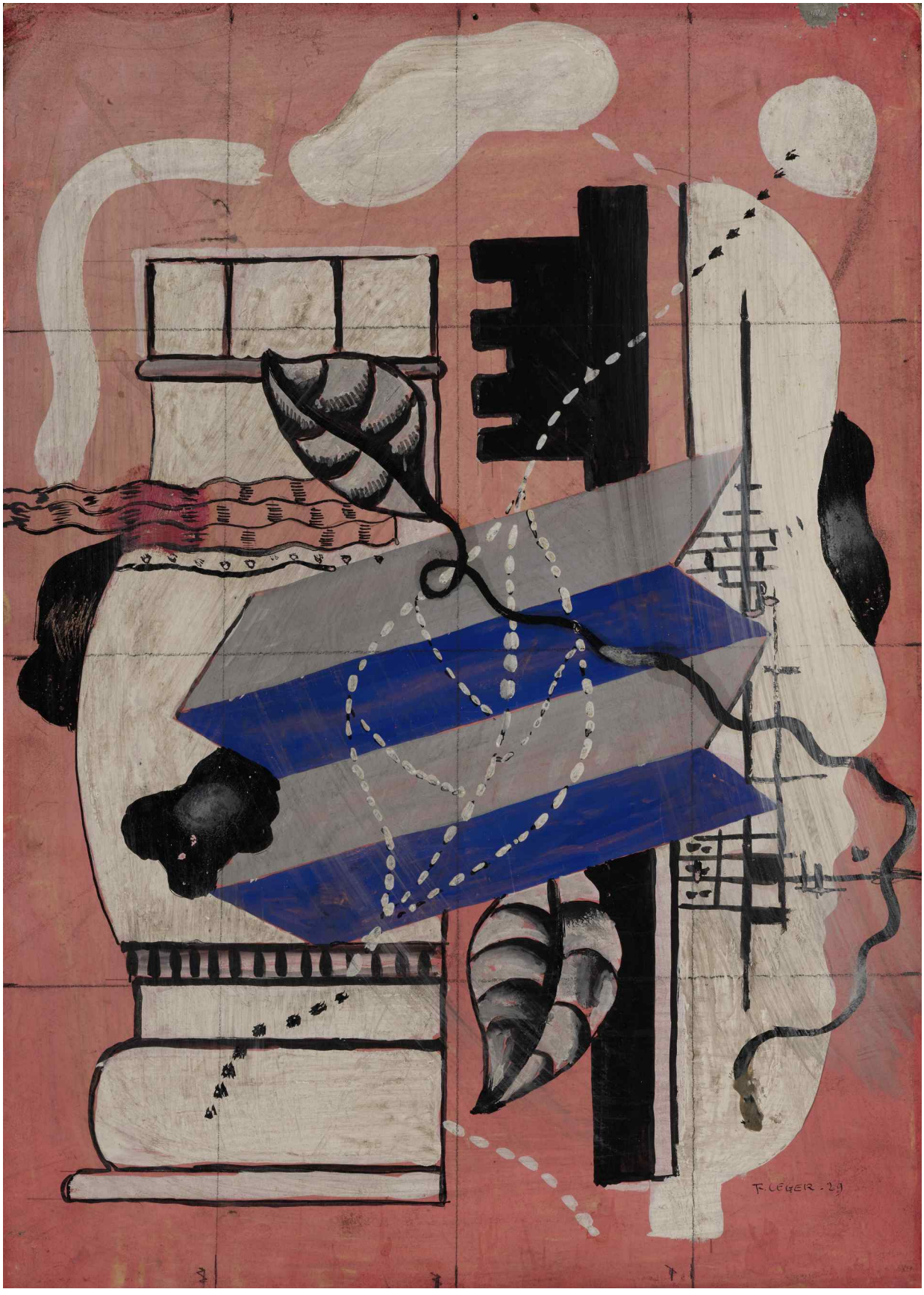
EXHIBITED

Paris, Galerie Louise Leiris, *Fernand Léger, Études et tableaux,* Paris, 1990, no. 14, illustrated in the catalogue

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches, nouvelle édition*, 2012, no. 6-480, http://www.legerdessinsetgouaches.com/tableaux/nature-morte-aux-feuilles-et-clefs/ (accessed on March 22, 2018)

$ 80,000-120,000



415

MARC CHAGALL

1887 - 1985

Déposition de croix

Stamped *Marc Chagall* (lower right)

Oil on canvas
11⅞ by 15⅜ in.; 30.1 by 39 cm

Painted *circa* 1955-60.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Louis Stern, New York
Galerie Adler, Paris
Acquired from the above by the present owner in 2001

EXHIBITED

Osaka, Takashimaya Art; Kyoto, Takashimaya Art Gallery; Yokohama, Takashimaya Art Gallery; Tokyo, Takashimaya Art Gallery; Okayama, The Okayama Prefectural Museum of Art & Gifu, The Museum of Fine Arts, *Chagall*, 2012, n.n.

$ 200,000-300,000

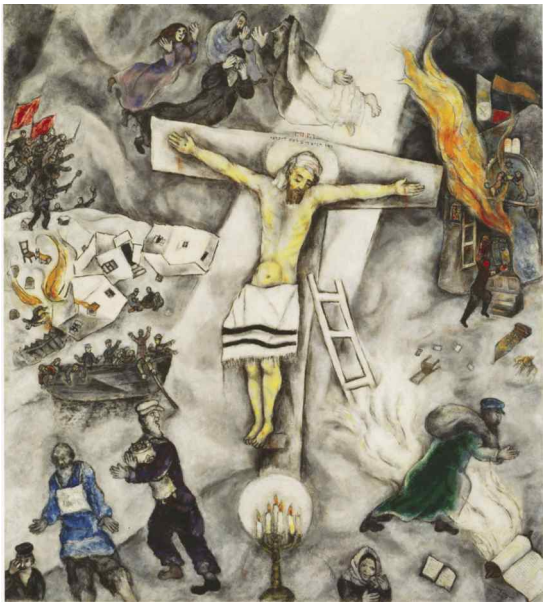


Fig. 1 Marc Chagall, *White Crucifixion*, 1938, oil on canvas, Art Institute of Chicago, Chicago

Marc Chagall's *Déposition de croix* comes from a series of works surrounding this theme initiated between 1938 and 1948. The first in this series, *White Crucifixion* (see fig. 1) was exhibited at Galerie Mai in Paris in 1940; a little less than a year later Chagall and his family would flee Europe for the United States, landing in New York in 1941 where they would be met at the dock by Pierre Matisse, the youngest son of the artist Henri Matisse. Just five months later Chagall would have his first dedicated exhibition at Pierre Matisse Gallery. Matisse had first dreamed of exhibiting Chagall's work while working at Galerie Barbazanges in Paris while the artist was exhibiting in 1924. Matisse fell in love with Chagall's imagery and commented in a letter to Jean Leymarie on March 11, 1977 that he would have loved nothing better than to show these works in New York. Later in the same letter he wrote: "In June 1941, with the exodus, Chagall arrived in New York where he settled in September... An exhibition was immediately planned for next December and my dream came true" (quoted in *Pierre Matisse and His Artists* (exhibition catalogue), The Pierpont Morgan Library, New York, 2002, p. 189, translated from the French).

"Chagall made more than twenty-five major and minor works, finished paintings and studies, depicting the Crucifixion. The Jewish artist had obviously found in the Christian savior his ideal protagonist for the terrible times through which he, his fellow Jews, and much of Western humanity were now passing: 'For me,' Chagall said years later, 'Christ has always symbolized the true type of the Jewish martyr'" (Susan Tumarkin Goodman & Kenneth E. Silver, *Chagall. Love, War and Exile* (exhibition catalogue), The Jewish Museum, New York, 2013-14, pp. 103-04).

Indeed, "As in Christian Crucifixions, Jesus Christ is the epicenter of unrelenting violence, but here the surrounding details present a narrative unique to Chagall: 'The scenes that frame the cross... from the shattered village to the pillaged, burning synagogue,' in the words of Chagall's son-in-law, Franz Meyer, 'constitute an exemplary Jewish martyrology.' Desperate refugees fill a crude wooden boat, a man flees with a Torah, a mother clutches her child to her breast" (*ibid.*, p. 103).

MARC
chAGALL

MARC CHAGALL

1887 - 1985

Bouquet au soleil jaune

Stamped *Marc Chagall* (lower center)

Oil on canvasboard
11 by 8½ in.; 28 by 21.5 cm

Painted *circa* 1960-65.

The authenticity of this work has kindly been confirmed by the Comité Chagall.

PROVENANCE

Estate of the artist
Galerie Bruno Bischofberger, Zurich
Sale: Christie's, London, December 9, 1998, lot 685
Private Collection, Greece (acquired at the above sale)
Sale: Christie's, London, June 22, 2005, lot 174
Acquired at the above sale by the present owner

EXHIBITED

Osaka, Takashimaya Art; Kyoto, Takashimaya Art Gallery; Yokohama, Takashimaya Art Gallery; Tokyo, Takashimaya Art Gallery; Okayama, The Okayama Prefectural Museum of Art & Gifu, The Museum of Fine Arts, *Chagall*, 2012, no. 19

$ 200,000-300,000

Fig. 1 Marc Chagall in his studio at Les Collines, Vence, *circa* 1965

Bouquet au soleil jaune incorporates many of Chagall's most iconic motifs, making full play of his beguiling and deeply personal imagery. The whole composition is suffused with an energetic red, a comparatively rare color scheme for Chagall. At the same time, the richly impastoed bouquet of flowers and the vibrant sun are indicative of the contentment and stability he experienced following his return to France in 1947.

Color was always central to Chagall's art and it took on a new significance in the years after the Second World War when he settled in the small town of Saint-Paul-de-Vence. Like many artists before him, he was captivated by the unique intensity of light and color that he found on France's Mediterranean coast. As he recalled: "As I got nearer to the Côte d'Azur, I experienced a feeling of regeneration, something I hadn't felt since childhood. The smell of flowers, a sort of new energy poured through me... Near to Nice already, I felt that numerous artists had come here, that it was a place where it was possible to establish oneself, to set oneself up. In such a town, you could write music, poetry, paint pictures.... It was here I stayed. Perhaps I am feeling the years, but anyway this place has become to me like my hometown Vitebsk. As if I was rejuvenated, and that I was waiting for something. And this flower-filled world colored my new life" (quoted in *Marc Chagall. Rétrospective 1908-1985* (exhibition catalogue), Musées Royaux des Beaux-Arts de Belgique, Brussels, 2015, p. 48, translated from the French).

This new optimism is captured by the vividly rendered bouquet of the present work. Flowers had a special significance for Chagall, as André Verdet explains: "Marc Chagall loved flowers. He delighted in their aroma, in contemplating their colors. For a long time, certainly after 1948 when he moved for good to the South of France after his wartime stay in the U.S., there were always flowers in his studio. In his work bouquets of flowers held a special place... Usually they created a sense of joy, but they could also reflect the melancholy of memories" (quoted in Jacob Baal-Teshuva, ed., *Chagall: A Retrospective*, Fairfield, 1995, p. 347).

MARC
chagall

418

418

MARIO CARREÑO

1913 - 1999

Sin título

Signed *Carreño* and dated *45* (upper left)

Gouache on paper
24¼ by 33⅝ in.; 61.5 by 85.3 cm

Executed in 1945.

PROVENANCE

Private Collection, Santiago de Chile
Sale: Christie's, New York, June 2, 2000, lot 192
Chantal & Guy Heytens, Monaco (acquired at the above sale and sold: Sotheby's, New York, May 31, 2007, lot 126)
Acquired at the above sale by the present owner

$ 35,000-45,000

419

MARC CHAGALL

1887 - 1985

Couple sur les toits

Signed *Chagall Marc* (upper right)

Monotype on paper
Plate:11 by 9½ in.; 28 by 24 cm
Sheet: 19¾ by 13¾ in.; 50.2 by 34.9 cm

Executed in 1966.

PROVENANCE

Sale: Matsart, Jerusalem, September 18, 2017, lot 43
Acquired at the above sale by the present owner

LITERATURE

Jean Leymarie & Gérald Cramer, *Marc Chagall: Monotypes, 1966-1975*, Geneva, 1976, no. 185, illustrated p. 29

$ 40,000-60,000

419

420

ANDRÉ BRASILIER

b.1929

Le Champ de course à Maisons-Lafitte

Signed *André Brasilier* (lower left); signed *André Brasilier* (on the reverse)

Oil on joined canvas
65⅞ by 117½ in.; 167.3 by 298.5 cm

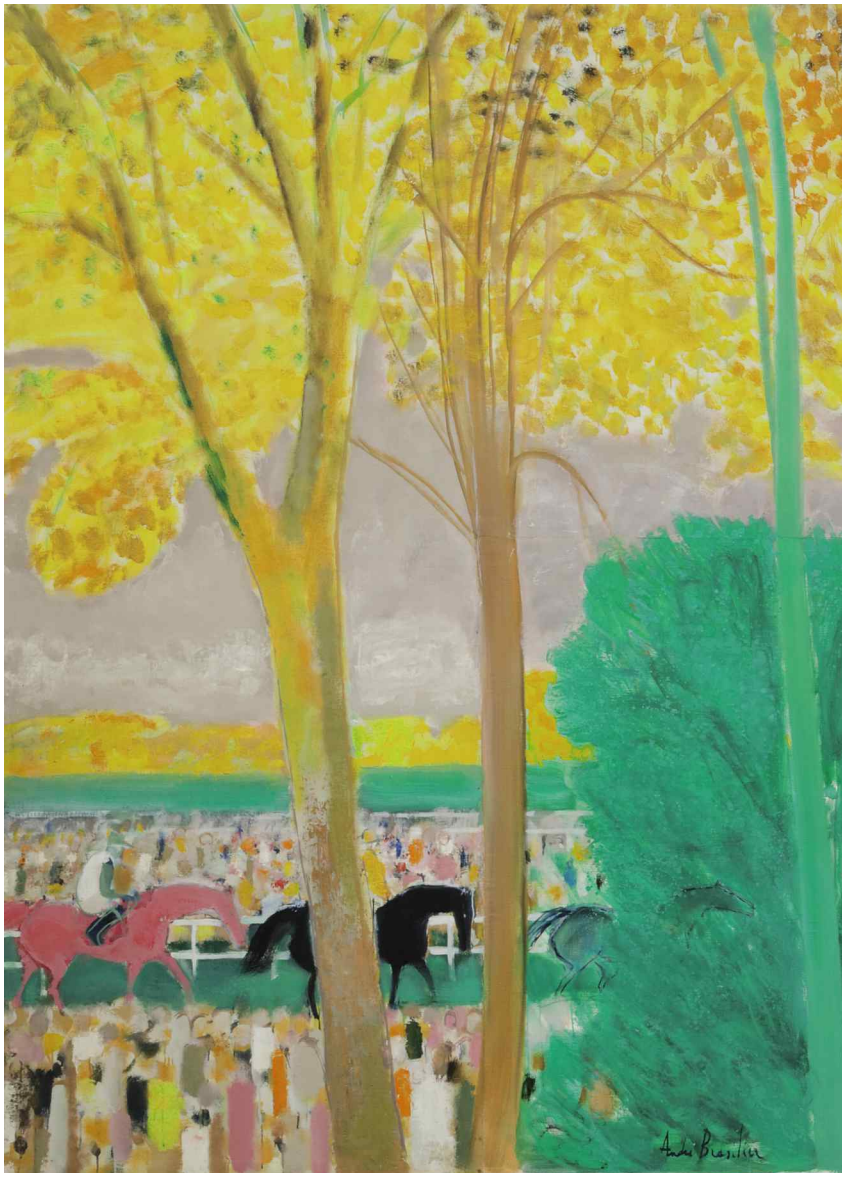
Painted in 1962.

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE

Sale: Christie's, London, December 10, 1997, lot 181
Acquired at the above sale by the present owner

$ 40,000-60,000



421

RAOUL DUFY

1877 - 1953

La Course à Auteuil

Signed *Raoul Dufy* (lower right)

Gouache, watercolor and pen and ink on paper
19½ by 26 in.; 49.2 by 66 cm

PROVENANCE

Sale: Palais Galliéra, Paris, April 1, 1968, lot 21
Sale: Beaussant & Lefevre, Paris, December 12, 2007, lot 88
Acquired at the above sale by the present owner

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1982, no. 859, illustrated p. 314

$ 100,000-150,000

422

RAOUL DUFY

1877 - 1953

Le Favori

Signed *Raoul Dufy* (toward lower right)

Gouache on paper laid down on board
19⅝ by 25⅞ in.; 50 by 65.7 cm

Executed *circa* 1924-25.

PROVENANCE

Mrs. Jere Field, Paris (and sold: Canfield Casino, Saratoga Springs, New York, August 15, 1960, lot 15)
Dr. & Mrs. Joseph Kriegler, Lackawanna, New York (and sold: Sotheby Parke-Bernet, Inc., New York, May 18, 1978, lot 117)
Private Collection, Illinois (acquired at the above sale and sold: Sotheby's, New York, February 26, 1990, lot 159)
Acquired at the above sale by the present owner

LITERATURE

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1982, no. 795, illustrated p. 291

$ 100,000-150,000

423

BERNARD BUFFET

1928 - 1999

Un Pigeon noir, un pigeon rose

Signed *Bernard Buffet* (upper right); dated *1989* (upper left)

Oil on canvas
25¾ by 36¼ in.; 65.4 by 92 cm

Painted in 1989.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Galerie Maurice Garnier, Paris
Galerie de Bellecour, Lyon (acquired from the above in 1990)
Acquired from the above by the present owner

$ 60,000-80,000

424

BERNARD BUFFET

1928 - 1999

Oiseau

Signed *B. Buffet* (lower right)

Oil on canvasboard
6¼ by 8½ in.; 15.8 by 21.5 cm

Painted in 1963.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Lucien Lefebvre-Foinet, Paris
Galerie David et Garnier, Paris
Willametta Keck Day, Pebble Beach
Tammis Day, Montana (by descent from the above and sold by the estate: John Moran Auctioneers & Appraisers, Los Angeles, October 3, 2017, lot 1222)
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie David et Garnier, *Le Museum de Bernard Buffet*, 1964, n.n.

$ 15,000-20,000

425

BERNARD BUFFET

1928 - 1999

Café de village

Signed *Bernard Buffet* and dated *55* (toward upper left)

Oil on canvas
35 by 57½ in.; 88.9 by 146 cm

Painted in 1955.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Galerie David et Garnier, Paris
Private Collection, New York
Acquired by the present owner after 1987

$ 70,000-90,000

426

BERNARD BUFFET

1928 - 1999

La Jetée

Signed *Bernard Buffet* and dated *59* (upper left)

Oil on canvas
32 by 39⅜ in.; 81.2 by 100 cm

Painted in 1959.

The authenticity of this work has been confirmed by the Galerie Maurice Garnier.

PROVENANCE

Galerie David et Garnier, Paris
Sale: Tajan, Paris, December 10, 1996, lot 40J
Acquired at the above sale by the present owner

$ 80,000-120,000

427

427

MAURICE UTRILLO

1883 - 1955

Moulin de la Galette, Montmartre

Signed *Maurice, Utrillo. V.*(lower left)

Oil on board
10⅝ by 13½ in.; 27.1 by 34.4 cm

Painted *circa* 1922.

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

PROVENANCE

Sale: Galerie Koller, Zurich, November 21, 1986, lot 5131
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art & traveling, *Maurice Utrillo, La Collection d'un amateur d'art*, 2010, no. 29, illustrated in color in the catalogue

$ 40,000-60,000

428

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

MAURICE UTRILLO

1883 - 1955

Rue de la Fontaine à Mulard

Signed *Maurice. Utrillo. V.* (lower right); signed *Maurice. Utrillo. V.*, titled and inscribed *Paris (13e)* (on the reverse)

Oil on board
24¼ by 19¾ in.; 61.5 by 50.1 cm

Painted in 1925.

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

PROVENANCE

Wally Findlay Galleries, New York
Acquired from the above

$ 70,000-90,000

428

429

MAURICE UTRILLO

1883 - 1955

Moulin de la Galette à Montmartre

Signed *Maurice, Utrillo, V,* (lower right)

Oil on paper laid down on panel
8 by 13 in.; 20.4 by 33 cm

Painted *circa* 1955.

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

PROVENANCE

Joseph Fôret, Paris
Acquired by the present owner in 1993

EXHIBITED

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art & traveling, *Maurice Utrillo, La Collection d'un amateur d'art*, 2010, no. 90, illustrated in the catalogue

LITERATURE

Lucie Valore, *Utrillo mon mari*, Paris, 1956
Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 2445, illustrated n.p.
Jean Fabris, *Utrillo sa vie son oeuvre*, Paris, 1983, illustrated p. 110

$ 20,000-30,000

430

MAURICE UTRILLO

1883 - 1955

L'Église

Signed *Maurice Utrillo, V,* and indistinctly dated *19...* (lower right)

Oil on board
19⅝ by 25½ in.; 50 by 64.9 cm

Painted *circa* 1914-16.

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

PROVENANCE

Sale: Christie's, Paris, May 23, 2007, lot 174
Acquired at the above sale by the present owner

EXHIBITED

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art & traveling, *Maurice Utrillo, La Collection d'un amateur d'art*, 2010, no. 10, illustrated in color in the catalogue

$ 70,000-90,000

431

MAURICE DE VLAMINCK

1876 - 1958

Environs de Chantilly

Signed *Vlaminck* (lower left)

Oil on canvas
13¼ by 16¼ in.; 33.7 by 41.3 cm

Painted in 1918-19.

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

PROVENANCE

Galerie Simon, Paris
Galerie Flechtheim, Berlin
Private Collection, Germany (acquired from the above in 1926)
Sale: Hauswedell & Nolte, Hamburg, June 8, 1974, lot 1746
Private Collection, Switzerland (acquired at the above sale)
Sale: Karl & Faber, Munich, December 4, 2015, lot 450
Acquired at the above sale by the present owner

$ 35,000-45,000

432

PROPERTY FROM THE COLLECTION OF MARSHALL AND WALLIS KATZ

MAURICE DE VLAMINCK

1876 - 1958

L'Étang

Signed *Vlaminck* (lower right)

Oil on canvas
25½ by 32 in.; 64.7 by 81.2 cm

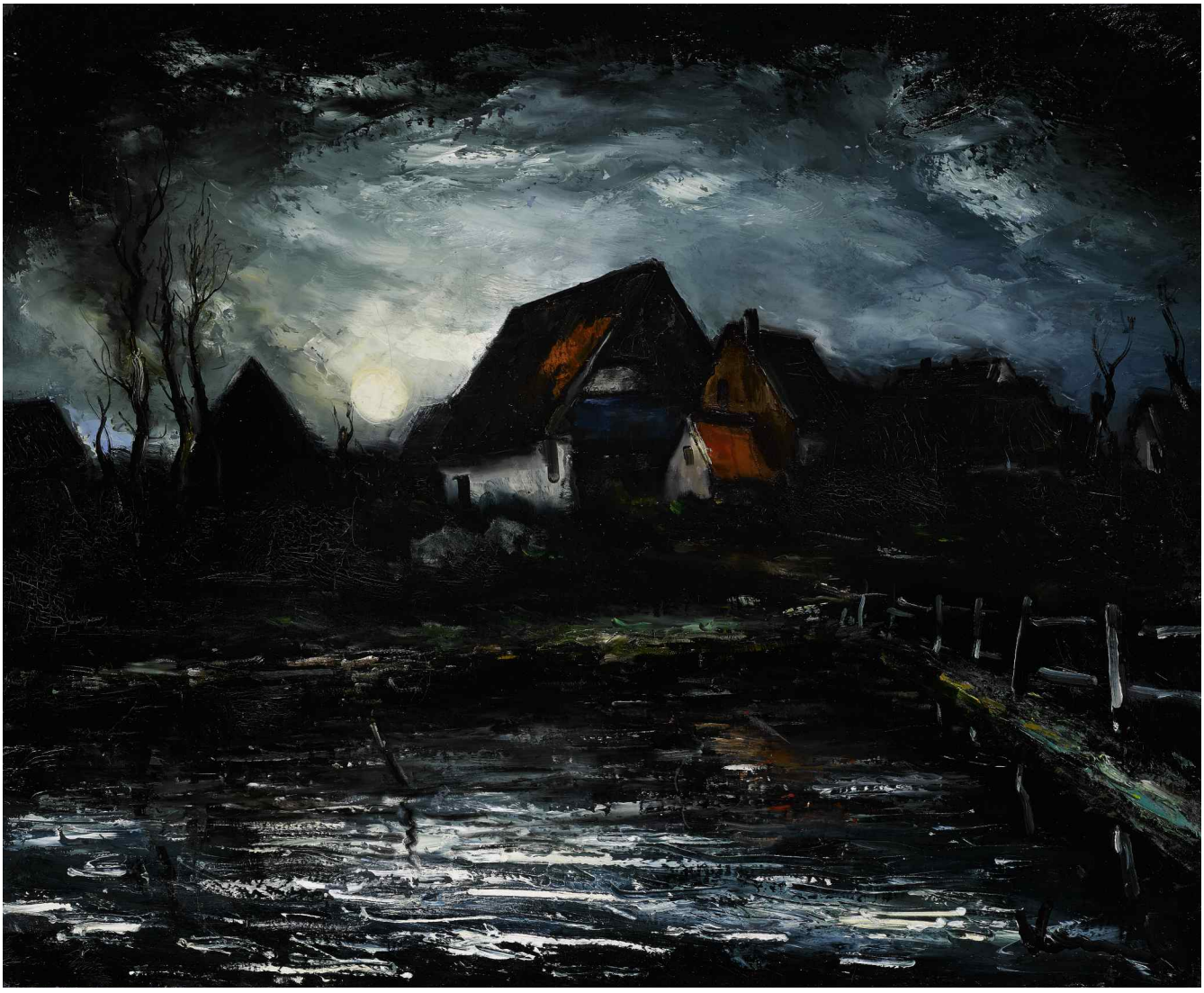
Painted *circa* 1925.

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

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired by 1929)
Galerie André Weil, Paris
Joseph Katz, Pittsburgh (acquired from the above in September 1960)
Thence by descent

$ 70,000-90,000



433

MAURICE DE VLAMINCK

1876 - 1958

La Ferme

Signed *Vlaminck* (lower right)

Oil on canvas
24 by 28¾ in.; 61 by 73 cm

Painted *circa* 1929.

This work is accompanied by an Attestation of Inclusion from the Wildenstein Institute, and it will be included in the forthcoming Maurice de Vlaminck digital database being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Rosina Kuhn-Müller, Zurich (and sold: Sotheby's, London, June 28, 1961, lot 35)
Isadore Osterer, London
DeVille Galleries, Los Angeles
Jack Durland, Oklahoma City (and sold: Sotheby's, New York, November 12, 1987, lot 415)
Fushimi Gallery, Nagoya
Acquired from the above by the present owner

EXHIBITED

Zurich, Kunsthaus (on loan)

$ 60,000-80,000

434

PROPERTY FROM A PRIVATE FLORIDA COLLECTION

BENITO QUINQUELA MARTÍN

1890 - 1977

Tarde rosada

Signed *Quinquela Martín* (lower right); titled (on the reverse)

Oil on board
48 by 48 in.; 123 by 123 cm

Painted *circa* 1945.

PROVENANCE

Acquired directly from the artist and thence by descent

$ 40,000-60,000

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Les amoureux en bleu
Estimate £300,000–500,000

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KENNETH NOLAND *Baba Yagga*, 1964 Estimate $800,000–1,200,000

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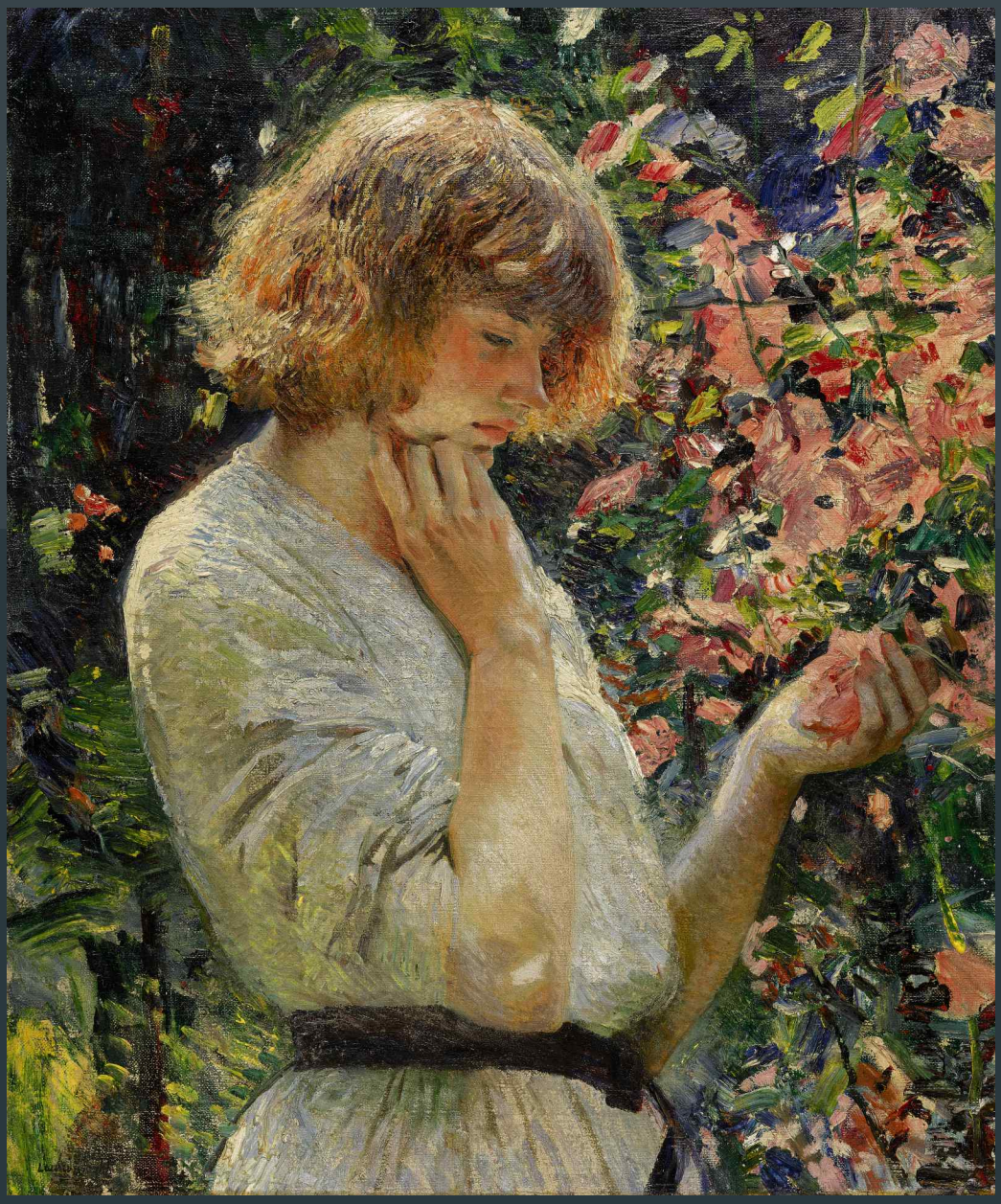

DAME LAURA KNIGHT,
R.A., R.W.S,
Marsh Mallows
Estimate $400,000–600,000

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Property from a
Private European Collection

FRANÇOIS-XAVIER LALANNE
"Sauterelle" Bar, 1970
Estimate $800,000–1,200,000

Important Design

Auction New York 24 May 2018

Viewing 19–22 May

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EST. 1744

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2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♤ Premium Lot
In order to bid on "Premium Lots" (♤ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing
New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services
Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini
The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini
In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini
In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini
In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini
In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini
In our opinion, a work in the style of the artist and of a later date.

After Giovanni Bellini
In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and/or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued $10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

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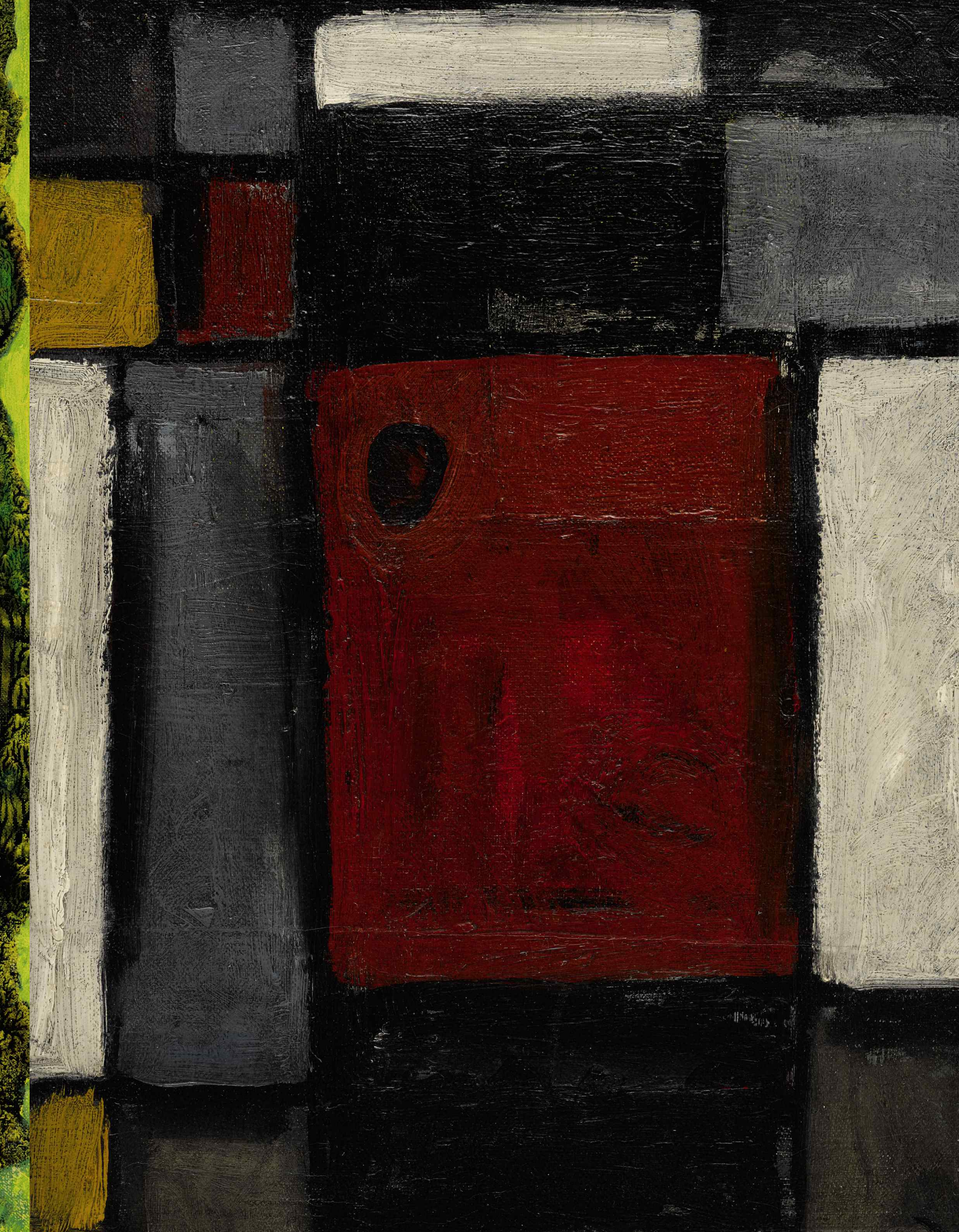

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