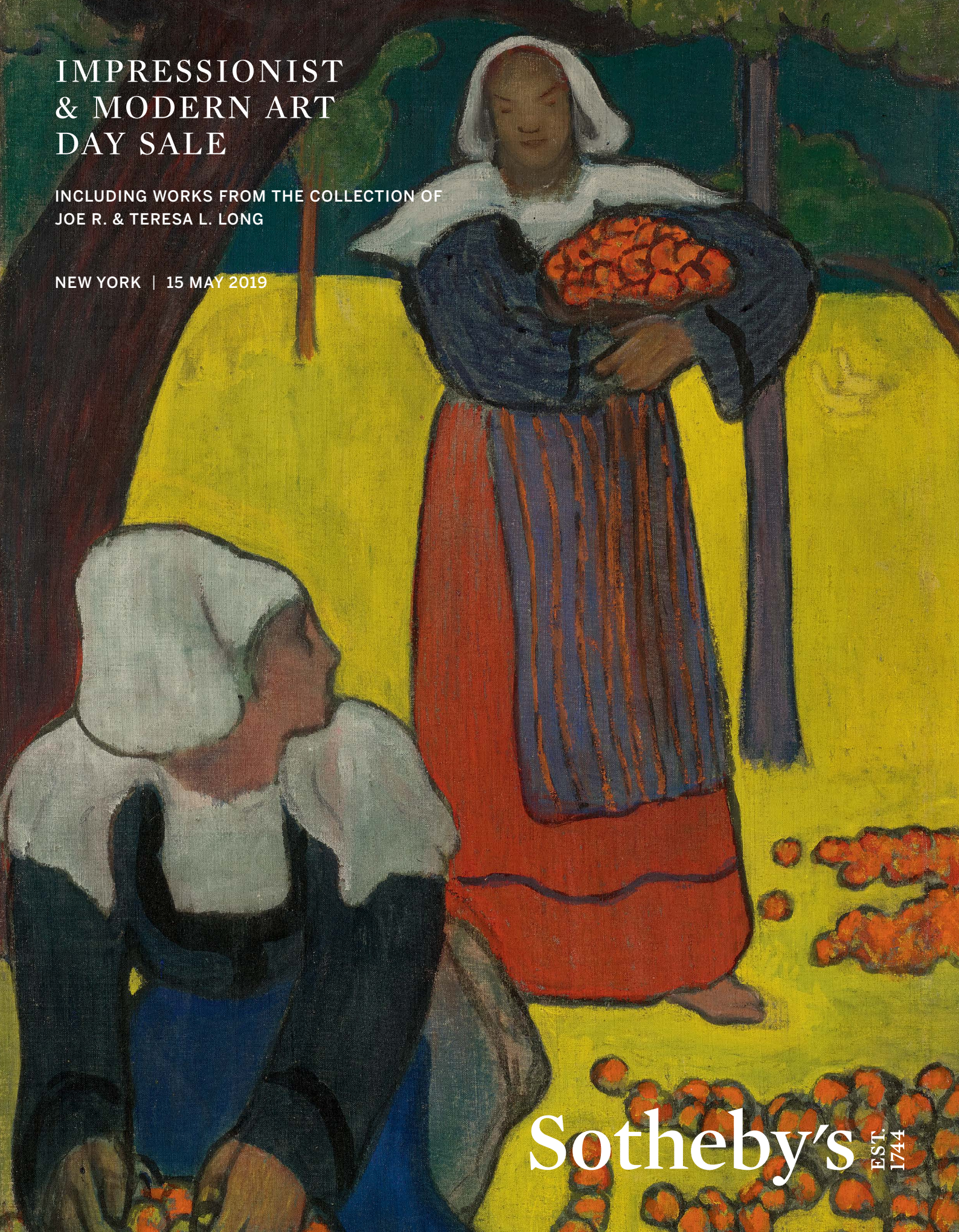

IMPRESSIONIST & MODERN ART DAY SALE

INCLUDING WORKS FROM THE COLLECTION OF
JOE R. & TERESA L. LONG

NEW YORK | 15 MAY 2019

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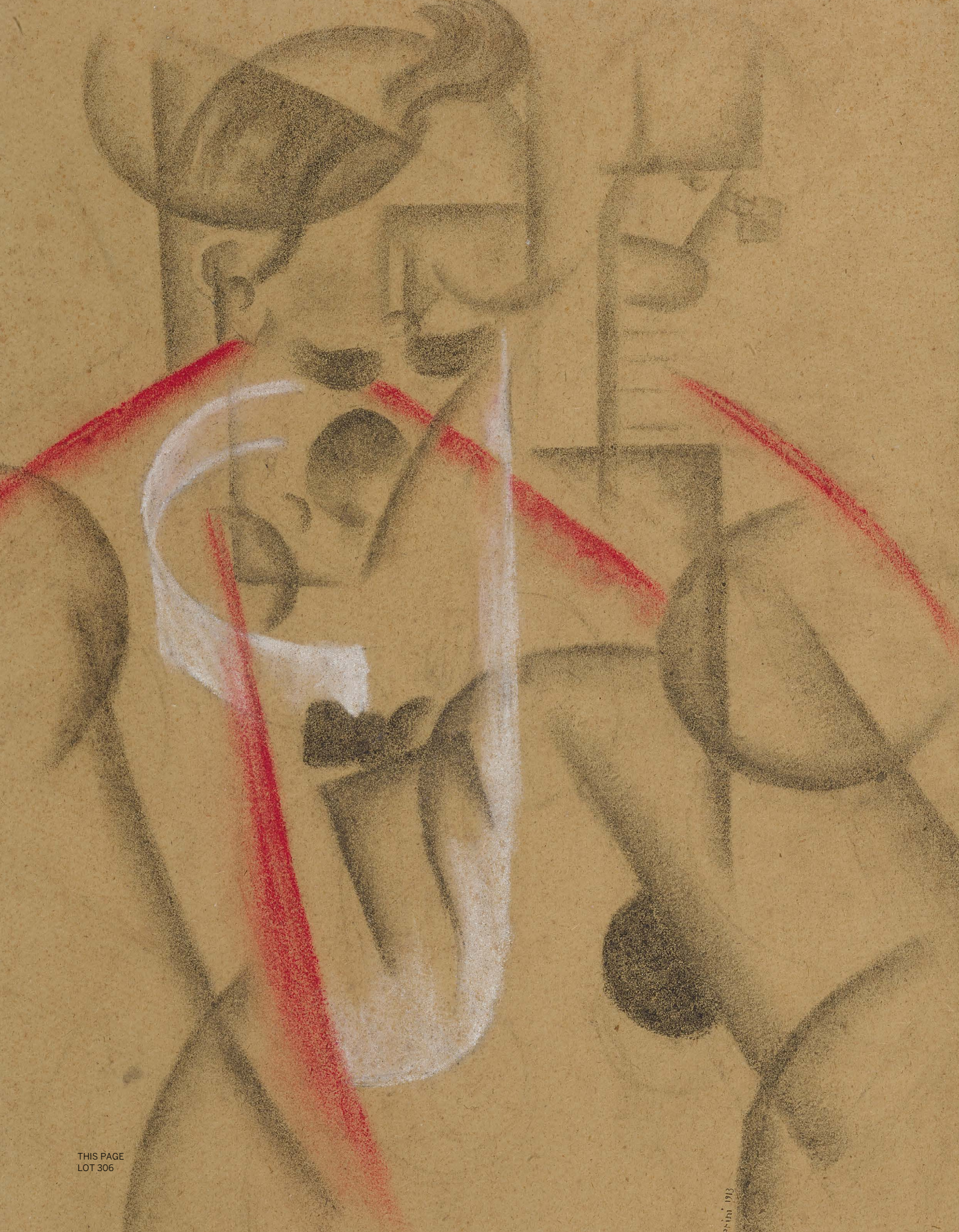

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IMPRESSIONIST & MODERN ART DAY SALE

INCLUDING WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

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15 MAY 2019
SALE N10068

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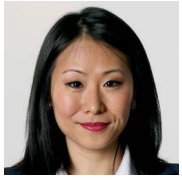

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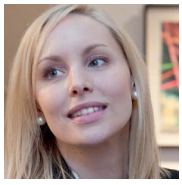
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SESSION ONE

NEW YORK
WEDNESDAY
15 MAY 2019
10AM

LOTS 101-259

101

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

ARMAND GUILLAUMIN

1841 - 1927

Arbres en Île-de-France

Signed *Guillaumin* (lower right)
Oil on canvas
21⅜ by 25¾ in.; 54.3 by 65.4 cm
Painted *circa* 1895.

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, France (and sold: Sotheby's, New York, November 6, 2003, lot 146)
Acquired at the above sale

$ 25,000-35,000

102

PROPERTY FROM A NEW ORLEANS COLLECTION

ARMAND GUILLAUMIN

1841 - 1927

Le Moulin de Jonon, Creuse

Signed *Guillaumin* (lower left)
Oil on canvas
21½ by 25½ in.; 54.6 by 65 cm
Painted *circa* 1906.

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
Acquired *circa* 1990s

$ 30,000-40,000

PROPERTY SOLD TO BENEFIT THE EUROPEAN PAINTINGS ACQUISITION FUND OF THE METROPOLITAN MUSEUM OF ART

103

ARMAND GUILLAUMIN

1841 - 1927

La Creuse

Signed *Guillaumin* (lower right); indistinctly inscribed (on the reverse)
Oil on canvas
28¾ by 39⅜ in.; 73 by 100 cm
Painted *circa* 1900.

PROVENANCE
Bernard Collection, Paris
Raphaël Gérard, Paris
Milena Jurzykowski, New York
A bequest from the above in 1971

LITERATURE
Georges Serret & Daniel Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 486, illustrated n.p.

$ 40,000-60,000

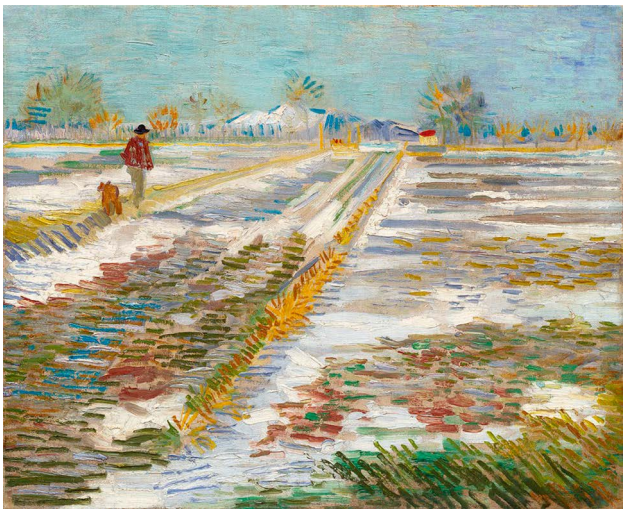


Fig. 1 Vincent van Gogh, *Paysage enneigé*, 1888, oil on canvas, The Solomon R. Guggenheim Museum, New York

104

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

GUSTAVE LOISEAU

1865 - 1935

Tournedos-sur-Seine, neige, givre, soleil

Signed *G.Loiseau* (lower left); titled (on the stretcher)
Oil on canvas
21½ by 28¾ in.; 54.6 by 73 cm
Painted in the winter of 1899-1900.

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

PROVENANCE
Durand-Ruel, Paris
Private Collection, Papeete, Tahiti
Sale: Hôtel Drouot, Paris, April 8, 1989, lot 59
Private Collection, France
Schiller & Bodo, New York
Acquired from the above on April 28, 2006

Painted precisely at the turn of the twentieth century, Loiseau's *Tournedos-sur-Seine, neige, givre, soleil* depicts a farmhouse on the banks of the river Seine. This wonderfully evocative composition is imbued with the charm of a blustery landscape on a brilliant winter day, the rays of the sun shimmering off a fresh blanket of snow. The extraordinarily rich surface, built up with vigorous brushwork and dappled with paint, exemplifies the technical virtuosity Loiseau had achieved by the end of the 1890s. His command of Impressionist technique, combined with traces of Post-Impressionist interest in harmonized color, allowed the artist to capture not only the ephemeral effects of light but also the fleeting feelings of atmosphere (see fig. 1). Despite the season, the present landscape is far from barren, the scene enlivened by thick and staccato impasto in the sky, the house and the lone tree. The immediacy of the work places the viewer at the river's edge in this tiny hamlet in Normandy just as Loiseau would have stood, as a devotee to painting *en plein air*.

$ 120,000-180,000

Fig. 1 Gustave Loiseau, *Gelée blanche*, 1899, oil on canvas, sold: Sotheby's, New York, November 13, 2018, lot 129 for $435,000

105

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CONNECTICUT

EUGÈNE BOUDIN

1824 - 1898

Étretat, La Falaise d'aval au soleil couchant

Signed *E. Boudin* and dated - *90* (lower left)
Oil on canvas
18 by 25⅝ in.; 45.7 by 65.2 cm
Painted in 1890.

PROVENANCE

Allard & Noël, Paris (and sold: Hôtel Drouot, Paris, December 8, 1909, lot 7)
Durand-Ruel, Paris (acquired at the above sale)
Mme Marie-Louise d'Alayer, Paris (acquired from the above in 1949)
Sale: Chapelle Perrin Fromentin, Versailles, April 6, 1974, lot 67
Sale: Hôtel Drouot, Paris, March 16, 1991, lot 8
Sale: Hôtel Drouot, Paris, November 26, 1993, lot 20
Private Collection (acquired at the above sale and sold: Christie's, New York, May 10, 2001, lot 307)
Acquired at the above sale

EXHIBITED

Paris, Galerie Durand-Ruel, *Exposition Boudin*, 1923, no. 6 (titled *Falaise à Étretat*)

LITERATURE

Robert Schmit, *Eugène Boudin*, *1824-1898*, vol. III, Paris, 1973, no. 2729, illustrated p. 63

$ 200,000-300,000

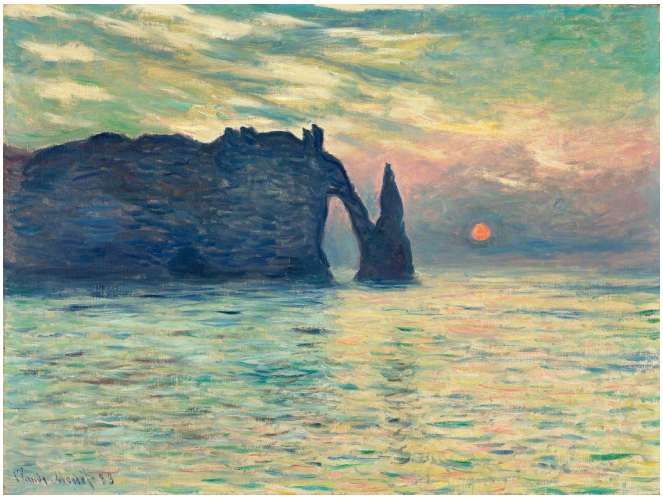
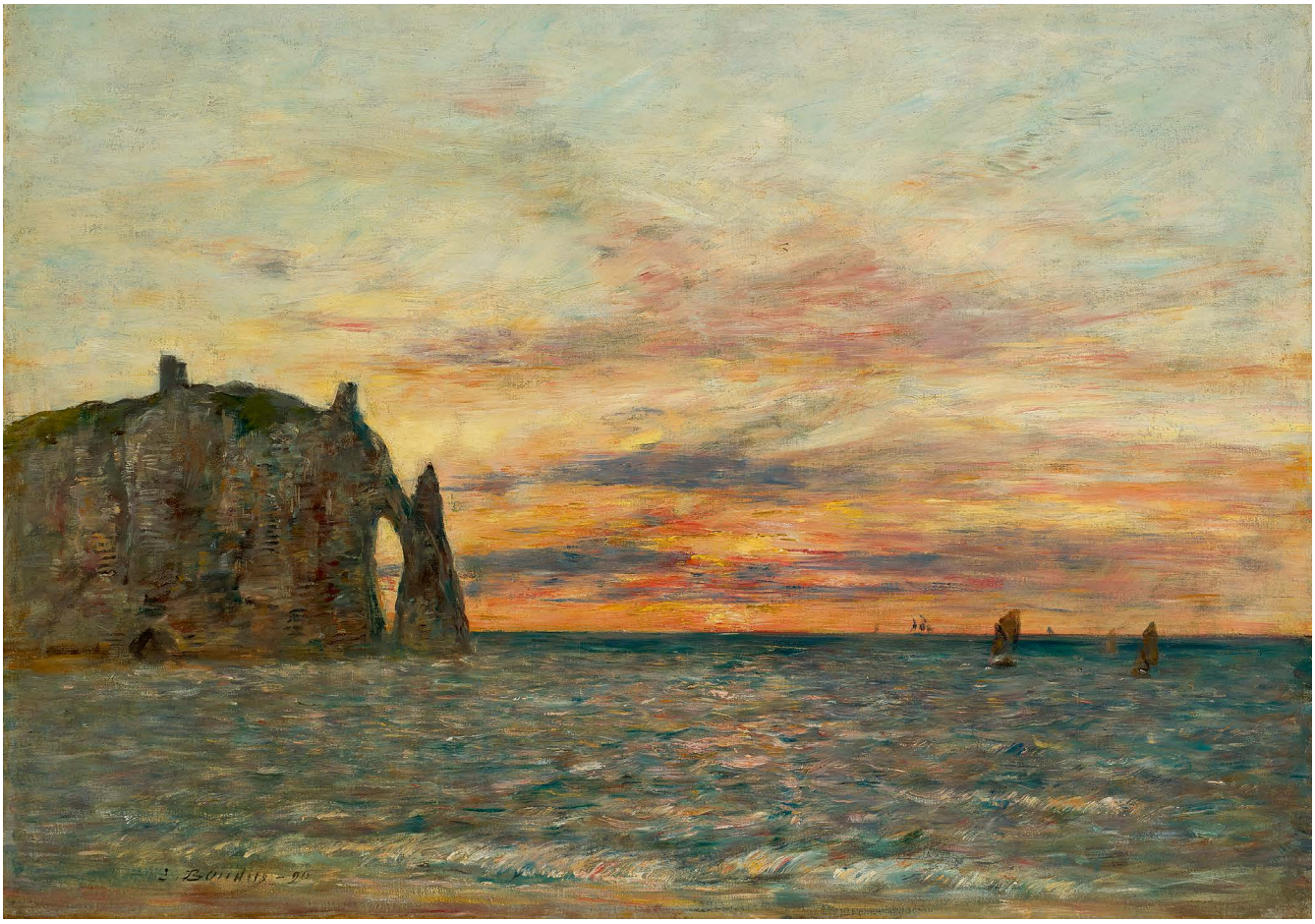


Fig. 1 Claude Monet, *Étretat, soleil couchant*, 1882-83, oil on canvas, North Carolina Museum of Art, Raleigh



106

PROPERTY FROM THE COLLECTION OF JOHN M. & ELLY B. BEARD

HENRY MORET

1856 - 1913

Les Rochers à Quessant

Signed *Henry Moret.* and dated *-1902.* (lower right)
Oil on canvas
25¾ by 36¼ in.; 65.4 by 92.1 cm
Painted in 1902.

$ 80,000-120,000

PROVENANCE

Arthur Tooth & Sons, Ltd., London
Westmoreland Museum of American Art, Greensburg, Pennsylvania
Hammer Galleries, New York
A. Singer, United States (and sold: Sotheby's, New York, November 6, 1981, lot 324)
Acquired at the above sale

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

107

PROPERTY OF A LADY

MAXIME MAUFRA

1861 - 1918

Le Château-Gaillard, après-midi

Signed *Maufra.* and dated *1903.* (lower left)
Oil on canvas
22⅝ by 32 in.; 57.5 by 81.3 cm
Painted in 1903.

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

$ 30,000-40,000

PROVENANCE

Prosper Garny, Paris (acquired by May 1918)
Durand-Ruel, Paris (acquired from the above on January 3, 1920)
Dr. Pinard, Paris (acquired from the above on January 19, 1956)
Private Collection, France (and sold: Sotheby's, London, February 26, 1986, lot 13)
Private Collection, Paris
Max Lahyani, Geneva (acquired in 1988)
Private Collection, California
D. Sole & Son, New York
Acquired from the above on June 14, 1999

EXHIBITED

Paris, Durand-Ruel, Paris, *Maufra*, 1950, no. 16

LITERATURE

Arsène Alexandre, *Maxime Maufra, Peintre marin et rustique*, Paris, 1926, catalogued p. 204

PROPERTY OF A LADY

GUSTAVE CAILLEBOTTE

1848 - 1894

La Seine à l'Île Marante par temps brumeux

Signed *G. Caillebotte* and dated *1891* (lower right)
Oil on canvas
25⅝ by 21⅜ in.; 65 by 54.3 cm
Painted in 1891.

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

PROVENANCE

Estate of the artist
Private Collection, France (by descent from the above and sold: Briest, Paris, June 20, 1995, lot 4)
Simon Dickinson Fine Art, Inc., New York
Acquired from the above on February 20, 1999

EXHIBITED

Paris, Salon d'automne, *Rétrospective Gustave Caillebotte,* 1921, no. 2703
Paris, Galerie Beaux-Arts, *Rétrospective Gustave Caillebotte*, 1951, no. 79

LITERATURE

Marie Berhaut, *La Vie et l'oeuvre de Gustave Caillebotte*, Paris, 1951, no. 285, illustrated n.p.
Marie Berhaut, *Gustave Caillebotte, Sa vie et son oeuvre, Catalogue raisonné des peintures et pastels*, Paris, 1978, no. 404, illustrated p. 217
Marie Berhaut, *Gustave Caillebotte, Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 425, illustrated p. 229

$ 500,000-700,000

This lush landscape depicts a view of the river Seine at Argenteuil, only a short walk from Caillebotte's residence in Petit Grennevilliers. Caillebotte had moved permanently to his property on the Left Bank of the Seine at Petit Gennevilliers in May 1881, where he lived full-time with his brother Martial from 1887 until his death in 1894. The beautiful rural region unspoilt by modern development had a pastoral charm that provided Caillebotte, as well as Monet and Renoir before him, a constant source of inspiration for paintings. Monet famously painted several scenes in this area from his bateau-atelier and along the verdant banks of the river in the 1870s before moving with his family in 1881. That same year, Caillebotte and his brother purchased their house, and for the next decade scenes of Argenteuil would become the primary subject of his output (see fig. 1).

Caillebotte had established himself as a member of the original Impressionist group in 1876, when he was asked to participate in the Second Impressionist Exhibition in Paris. Unlike most of his colleagues, Caillebotte was independently wealthy and did not trouble himself with painting for the tastes of the public as Renoir and Monet had done during the 1880s. His choice of subjects was mostly based on his own interests, such as gardening, boating or the contemplation of picturesque towns where he spent his summer holidays.

A year after he painted the present work, Caillebotte returned to nearly the exact same spot to complete his celebrated *La Seine à Argenteuil,* now at the Clark Art Institute in Williamstown, Massachusetts (see fig. 2). These two images reveal Caillebotte's interest in depicting the same location under differing weather conditions, just as Sisley and Monet had done.

When Caillebotte painted this picture in 1891, the Impressionists had long had their final exhibition in Paris. Other members had become embroiled in heated internal politics and Caillebotte retreated into his own independent practice. This charming picture channels the joy and freedom of those years he spent painting on his own. At the time of his death in 1894, most of Caillebotte's oil paintings remained in his private collection.

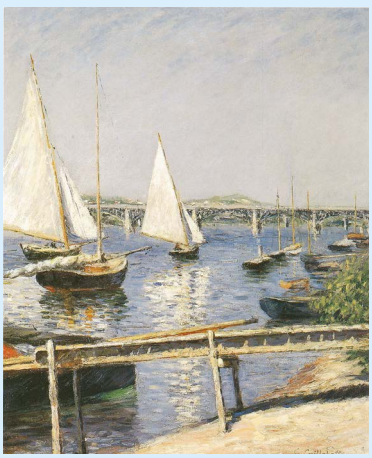


Fig. 1 Gustave Caillebotte, *Bateaux à voile à Argenteuil*, *circa* 1885-90, oil on canvas, Musée d'Orsay, Paris

Fig. 2 Gustave Caillebotte, *La Seine à Argenteuil*, *circa* 1892, oil on canvas, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

109

PROPERTY OF A LADY

ALBERT MARQUET

1875 - 1947

Le Portail dans la verdure

Signed *marquet* (lower left); signed with the initials *MM*, titled and dated *44* (on the reverse)
Oil on canvasboard
11¾ by 14¾ in.; 29.8 by 37.5 cm
Painted *circa* 1943-44.

$ 30,000-40,000

PROVENANCE
Sale: Versailles, Salons du Trianon-Palace, November 8, 1958, lot 83
Mme Albert Marquet, Paris
Wildenstein & Co., Inc., New York
Acquired from the above on May 26, 1988

EXHIBITED
New York, Wildenstein & Co., Inc., *Albert Marquet, A Loan Exhibition for the Benefit of the Hospitality Committee of the United Nations*, 1971, n.n.
Paris, Galerie Artcurial, *Albert Marquet*, 1981, n.n.
New York, Wildenstein & Co., Inc., *Albert Marquet,* 1985, n.n., illustrated in the catalogue

LITERATURE
Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du nord, Catalogue de l'oeuvre peint*, Paris, 2001, no. I-430, illustrated in color p. 319

110

PROPERTY OF A LADY

ALBERT MARQUET

1875 - 1947

Fleurs, Alger

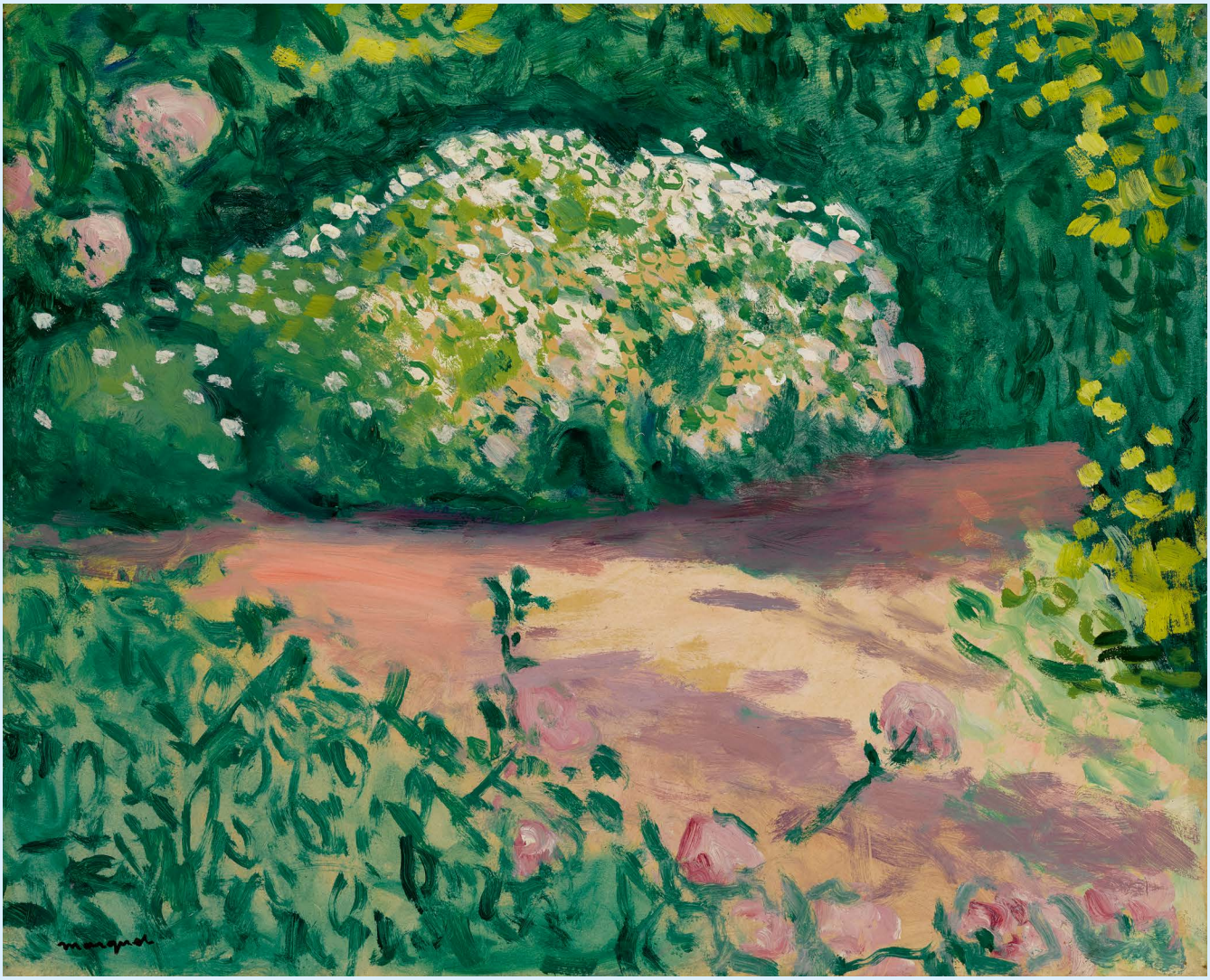
Signed *marquet* (lower right); signed with the initials *MM,* titled and dated *44* (on the reverse)
Oil on canvasboard
12⅞ by 16 in.; 32.7 by 40.6 cm
Painted *circa* 1932.

$ 25,000-35,000

PROVENANCE
Mme Albert Marquet, Paris (by descent from the artist)
Wildenstein & Co., Inc., New York
Acquired from the above on March 5, 1992

EXHIBITED
New York, Wildenstein & Co., Inc., *Albert Marquet, A Loan Exhibition for the Benefit of the Hospitality Committee of the United Nations*, 1971, n.n.
Paris, Galerie Artcurial, *Albert Marquet*, 1981, n.n.

LITERATURE
Marquet (exhibition catalogue), Wildenstein & Co., Inc., New York & Wildenstein & Co., London, 1985, illustrated n.p.
Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du nord, catalogue de l'oeuvre peint*, Paris, 2001, no. I-185, illustrated in color p. 191



111

PROPERTY OF A LADY

ALBERT MARQUET

1875 - 1947

Les Marguerites

Signed *marquet* (lower left); signed with the initials *MM,* titled and dated *44* (on the reverse)
Oil on paper mounted on canvas
13⅛ by 16⅛ in.; 33.3 by 41 cm
Painted *circa* 1944-45.

$ 35,000-45,000

PROVENANCE
Mme Albert Marquet, Paris (by descent from the artist)
Wildenstein & Co., Inc., New York
Acquired from the above on March 5, 1992

EXHIBITED
New York, Wildenstein & Co., Inc. & London, Wildenstein & Co., *Marquet,* 1985, n.n., illustrated in the catalogue

LITERATURE
Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du nord, catalogue de l'oeuvre peint*, Paris, 2001, no. I-454, illustrated in color p. 337

112

PROPERTY OF A LADY

ALBERT MARQUET

1875 - 1947

L'Été, Alger

Signed *marquet* (lower right)
Oil on board
15¼ by 18½ in.; 38.7 by 47 cm
Painted in 1944.

$ 40,000-60,000

PROVENANCE
Mme Albert Marquet, Paris (by descent from the artist)
Wildenstein & Co., Inc., New York
Acquired from the above on March 5, 1992

EXHIBITED
Paris, Galerie Artcurial, *Albert Marquet*, 1981, n.n.
New York, Wildenstein & Co., Inc. & London, Wildenstein & Co., *Marquet,* 1985, n.n.

LITERATURE
Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du nord, catalogue de l'oeuvre peint*, Paris, 2001, no. I-477, illustrated in color p. 353

113

PROPERTY OF A LADY

EDGAR DEGAS

1834 - 1917

Danseuse à la rose

Bears the signature *Degas* (upper right)
Pastel and charcoal on paper
12¾ by 9¾ in.; 32.4 by 24.8 cm

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

PROVENANCE
Private Collection, Paris (acquired by 1951)
Simon Dickinson, Inc., New York
Acquired from the above on February 22, 1999

EXHIBITED
Bern, Berner Kunstmuseum, *Edgar Degas,* 1951-52, no. 156
San Antonio, McNay Art Institute, *CG XIII*, 1979, no. 50

$ 120,000-180,000

No other subject figures as prominently in Degas' oeuvre as the ballerina, whose lithe body and theatrical gestures fascinated the artist throughout his long career. Images of dancers nearly overwhelmed his production toward the end of his life, as he constantly experimented with rendering these young women in various media including oil, pastel and photography. Degas would often meet his models backstage after the ballet, sketching them while they stretched, relaxed or collapsed with exhaustion from their performance. In the present work, Degas captures a dancer in a moment of pure pleasure, smelling a rose that had could have been thrown onto the stage after a performance.

Degas' behind-the-scenes participation at the Garnier Opera performances allowed him access to details of the dancers' practices that were otherwise unseen. By the late 1870s and into the 1880s he attended both the performances and rehearsals, and he was well known among the members of the company. With such privileged access he could render them with his pastels in the midst of a staged production and in their more intimate moments when their movements were wholly unchoreographed. As Richard Kendall and Jill De Vonyar state: "no one observed more closely than Degas...the process by which 'common' Opéra dancers were transformed—through makeup, stylized costumes, and the distance between the proscenium and the audience—into 'priestesses of grace.' Much of his own art was concerned with this metamorphosis: research has increasingly revealed the extent to which his performance images were rooted in firsthand experience of the state rather than in his painterly imagination" (*Degas and the Dance* (exhibition catalogue), The Detroit Institute of Arts, Detroit & Philadelphia Museum of Art, Philadelphia, 2002-03, p. 157).

Fig. 1 Edgar Degas, *Danseuse au bouquet, saluant sur la scène,* 1877, pastel on paper, Musée d'Orsay, Paris

Degas

114

PROPERTY OF A LADY

EDGAR DEGAS

1834 - 1917

Carnet II

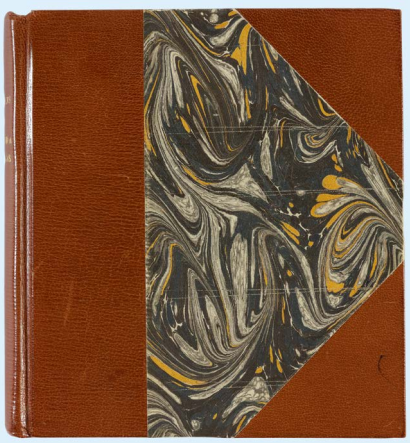
Pencil on paper on 18 pages, mounted in an album
Each sheet: 3 by 2 in.; 7.6 by 5.1 cm
Executed *circa* 1859-60..

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

$ 30,000-50,000

PROVENANCE
Marcel Guérin, Paris
Private Collection, New York
Wildenstein & Co., Inc., New York
Acquired from the above in 1994

LITERATURE
Theodore Ruff, *The Notebooks of Edgar Degas, A Catalogue of the Thirty-Eight Notebooks in the Bibliothèque Naitonal and Other Collections*, New York, vol. I, 1895, no. 17, catalogued p. 91-92; vol. II, no. 17, illustrated n.p.



Album cover

115

PROPERTY OF A LADY

HENRI FANTIN-LATOUR

1836 - 1904

Nature morte aux prunes

Signed *Fantin.* and dated *80* (upper right)
Oil on canvas
7¼ by 11½ in.; 18.4 by 29.2 cm
Painted in 1880.

This painting will be included in the catalogue raisonné of Fantin-Latour's paintings and pastels by Galerie Brame & Lorenceau now in preparation.

PROVENANCE
Ambroise Vollard, Paris
Henri Petiot, Paris (acquired in 1931)
W.M. Brady & Co., Inc., New York
Acquired from the above on February 19, 1992

$ 40,000-60,000

LUMIÈRES

THE LEVY FAMILY
COLLECTION

IRVIN LEVY: A LIFE WITH ART

BY RICHARD R. BRETTELL

LOTS 116 & 117

Irvin Levy was a towering leader in Dallas based business and philanthropy circles. Born in 1929 into a family that thrived in the city's business environment, he joined his two brothers to transform their company into an international business called NCH Corporation. The brothers ran the business together in a way that used the strengths of each one to complement those of the others to create a business which remains under family leadership to this day. Irvin's interest in art was spurred in part by the artistic bent of his first wife, Meryl. The couple not only lived with art, but also involved themselves in the growth of their city's museum, The Dallas Museum of Art. Irvin served for 43 years as a board member from 1975 until 2018. During that time, he was President or Chairman for 12 years.

In the late 70s, Irvin was instrumental in spearheading the move of the museum from its 1936 building in Fair Park to the new Edward Larrabee Barnes designed building near Downtown Dallas. This area is now home to the Dallas Arts District, featuring the largest contiguous urban arts district in the nation. Irvin's contributions to Dallas' artistic footprint are numerous. Irvin headed the city commission which selected the British artist Henry Moore to design the monumental sculpture *Three Piece Sculpture: Vertebrae (Dallas Piece)*, which is the centerpiece of City Hall Plaza in Dallas. He also selected and donated Mark Di Suvero's Ave to the museum; this significant painted red steel sculpture greets visitors at the main entrance.

During his time as Museum Board Chair, Irvin was one of the hard-working—and fun-loving—trio whom Wendy Reves, the Texas-born widow of Emery Reves , called her "Three Musketeers." These three men collaborated with Wendy to bequeath the couple's collection of Impressionist masters as well as furniture and decorative objects from the Villa la Pausa in Roquebrune, France to the Dallas Museum of Art. This transformative gift paved the way for the next generation of Dallas' arts philanthropy that has insured the growth and national importance of the Dallas Museum.

Irvin and Meryl loved France, where they traveled often. The couple befriended one of the most distinguished French art dealers, the late Philippe Brame and his wife Françoise, seeing them often in Paris, spending weekends at their country house, and traveling together throughout Europe. The Brames made annual fall trips to Dallas, bringing a large book of transparencies which the Levy's shared with their close friends.

The couple formed a striking collection of Impressionist and Post-Impressionist paintings, from which a selection of works are included in the present sale. Each work was selected carefully for a specific wall of their beautiful Dallas home, surrounded by gardens and shaded natural light. Works such as Pierre Bonnard's *Femme à sa toilette (Le Peignoir)* and Gustave Caillebotte's *La Rue Halévy, vue du sixième étage*, explore radical cropping while their soft palette and daring paint application mark these as highlights of each artist's oeuvre. Paul Gauguin explored the Tropics for the first time on the island of Martinique in *Chemin sous les palmiers*, while Fantin-Latour and Berthe Morisot evoke the powerful simplicity of flowers and trees in *Narcisses, giroflées et primevères and Les Poires*, respectively.

After Meryl's death, Irvin married Joan Schnitzer, and the collection migrated to a beautiful modernist apartment on Turtle Creek. In their new home, Irvin and Joan added contemporary paintings which benefited from large space and ample natural light. The late nineteenth- and early twentieth-century works of art from Mr. Levy's collection found a surprisingly easy companionship with those newer works. The works by Caillebotte, Gauguin, and Bonnard looked wonderful in the new apartment surrounded by their much later "neighbors," including expressive examples by Willem De Kooning, Joan Mitchell, Robert Rauschenberg, Gerhard Richter and Helen Frankenthaler.

Irvin was known throughout Dallas as a calm, elegant gentleman with perfect manners. Yet, his wit was irrepressible, and he enjoyed life thoroughly. Creating a stunning collection of artworks throughout his life brought together a beautiful and surprising group of paintings which speaks to Irvin's keen eye and deep involvement with nineteenth- and twentieth-century masterpieces.

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BERTHE MORISOT

1841 - 1895

Les Poires

Stamped *Berthe Morisot* (lower left)
Pastel on paper
16¾ by 19⅜ in.; 42.5 by 49.2 cm
Executed in Mézy in 1891.

PROVENANCE

Pierre Messiqua, Geneva (and sold: Sotheby's, New York, October 18, 1984, lot 14)
Private Collection, France (acquired at the above sale)
Galerie Hopkins-Thomas-Custot, Paris (acquired by 1987)
Acquired from the above on November 14, 2000

EXHIBITED

Paris, Galerie Durand-Ruel, *Madame Eugène Manet, Exposition de son oeuvre,* 1896, no. 213
Paris, Galerie Hopkins-Thomas-Custot, *Berthe Morisot*, 1987, no. 45, illustrated in color in the catalogue
Washington, D.C., National Gallery of Art; Fort Worth, Kimbell Art Museum & South Hadley, Massachusetts, Mount Holyoke College Art Museum, *Berthe Morisot Impressionist*, 1987-1988, no. 87, illustrated in color in the catalogue
Memphis, Memphis Brooks Museum of Art, *Affinities: Works on Paper from the 16th-20th centuries,* 1989, no. 12, illustrated in color in the catalogue
Laren, The Netherlands, Singer Museum, *De Impressionistische wereld van Julie Manet*, 1990, n.n.
London, JPL Fine Arts, *Berthe Morisot,* 1990-91, no. 27, illustrated in color in the catalogue
Frankfurt, Schirn Kunsthalle & San Francisco, Legion of Honor, Fine Arts Museum of San Francisco, *Women Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond*, 2008

LITERATURE

Marie-Louise Bataille & Georges Wildenstein, *Berthe Morisot, Catalogue raisonné des peintures, pastels et aquarelles,* Paris, 1961, no. 577, illustrated fig. 565
Charles F. Stuckey & William P. Scott, *Berthe Morisot, Impressionist,* London, 1987, illustrated pl. 87

$ 30,000-50,000

LUMIÈRES

THE LEVY FAMILY
COLLECTION

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HENRI FANTIN-LATOUR

1836 - 1904

Narcisses, giroflées et primevères

Signed *Fantin.* and dated *81* (upper left)
Oil on canvas
14⅞ by 11½ in.; 37.7 by 29.2 cm
Painted in 1881.

This painting will be included in the catalogue raisonné of Fantin-Latour's paintings and pastels by Galerie Brame & Lorenceau now in preparation.

PROVENANCE
Mrs. Edwin Edwards, London
Mitchell Galleries, London
Newman Collection, London
Arthur Tooth & Sons, Ltd., London
Artemis, S.A., Paris
Mr. Arnold & Mrs. Frannie Askin, New York
E.V. Thaw & Co., New York
Acquired from the above on June 18, 1979

EXHIBITED
Glasgow, Ian Mac Nicol, *Fantin Latour,* 1950, no. 14
Dallas, Dallas Museum of Art, 1979 (on loan)
Dallas, Dallas Museum of Art, *Impressionist and Modern Masters in Dallas: Monet to Mondrian*, 1989, no. 35, illustrated in the catalogue

LITERATURE
Madame Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, no. 1026

The first owner of this painting was a wealthy English woman. She and her husband became close friends with the artist and his principal dealers in Britain, promoting his still lifes with particular success. Mr. Edwards began his professional life as a lawyer but was a keen painter and etcher and debated mid-career whether to abandon the law and devote himself to art entirely. His wife was less hesitant .While her husband was on an overseas trip she sold his office without telling him. Edwards became proficient in his new occupation and was encouraged by James McNeil Whistler, an artist who had an important influence on Fantin-Latour. The Edwards are best remembered for the support they offered the young French artist. Their double-portrait by Fantin-Latour hangs in the National Gallery in London. Mr. Edwards died in 1879, before the present work was painted, but Mrs. Edwards maintained business relations with Fantin-Latour until 1899.

$ 150,000-250,000

118

PROPERTY FROM A PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Paysage à Cagnes

Signed *Renoir.* (lower left)
Oil on canvas
12⅝ by 15 in.; 32.2 by 38.3 cm
Painted *circa* 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

Private Collection, Europe (and sold by the estate: Christie's, London, November 28, 1989, lot 275)
Private Collection, France (acquired *circa* 1990)
Private Collection, France (by descent from the above and sold: Christie's, New York, May 16, 2017, lot 380)
Acquired at the above sale

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1918, illustrated p. 9
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* vol. IV, Paris, 2012, no. 3102, illustrated p. 241

$ 200,000-300,000

Paysage à Cagnes is a quintessential example of Renoir's late scenes of southern French towns and the surrounding countryside, which are characterized by vibrant colors and swift brushstrokes that express both a visceral technique and idyllic environment. The present work in particular illustrates Renoir's avant-garde style—the quick slashes in his brushstroke—which are informal yet carefully composed of shades of green and hints of yellow. By the turn of the twentieth century, Renoir had garnered recognition amongst the stable of Impressionist painter. The continued support of his dealer Durand-Ruel offered Renoir financial security, enabling the artist to explore new areas of creative interest. Renoir sought to move beyond portraiture and began to explore painting *en plein air*, finding the freshness of natural light preferable to that of his studio.

Renoir adored the South of France and spent an increasing amount of time there before moving permanently to the area in 1897. Having suffered from the effects of rheumatoid arthritis prior to his move, Renoir found the warmth and sunlight of this more benign climate beneficial to his health, and produced some of the most charming and attractive landscapes of his entire career from the mid-1890s onward which depict the southern Midi region. Renoir further cemented his close connection to the South of France with the purchase of a countryside property near Cagnes in 1907, Les Colettes, where the artist and his family enjoyed a relaxed and happy existence (see fig. 1). Through the lively brushwork and calming palette the present work is a fiercely optimistic pastoral image that "compensated for his own sickness, emaciation and physical paralysis" (Barbara Ehrlich White, *Renoir, His Life, Art and Letters*, New York, 1984, p. 229).

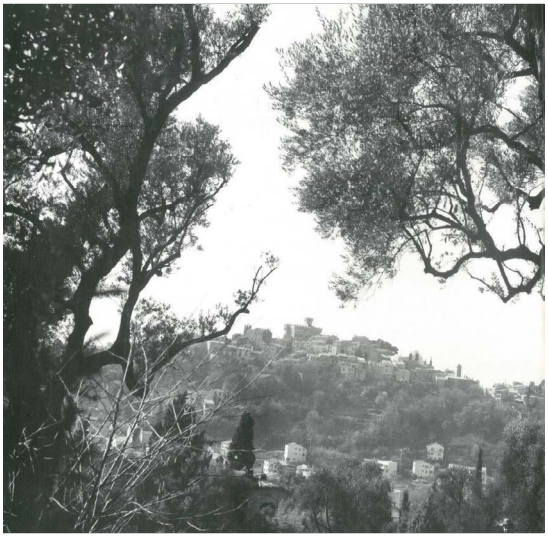
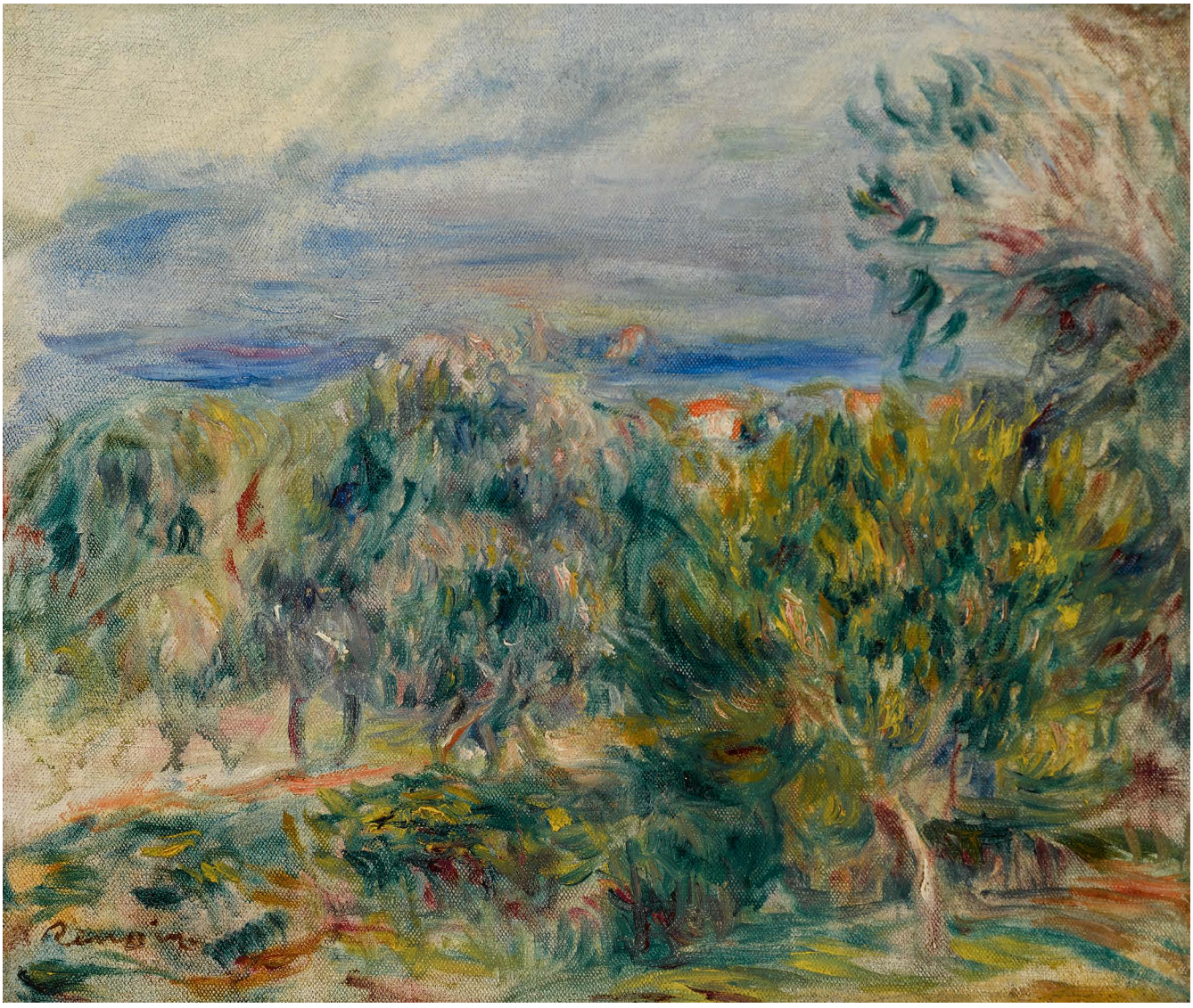


Fig. 1 View of Cagnes from Renoir's house, Les Colettes



119

PROPERTY FROM AN ESTATE

PIERRE-AUGUSTE RENOIR

1841 - 1919

Jeune fille en rose

Signed *Renoir (*lower right)
Oil on canvas
16⅛ by 12¼ in.; 50 by 31 cm
Painted *circa* 1905.

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

Sale: Hôtel Drouot, Paris, December 3, 1910, lot 49
Georges Bernheim, Paris (acquired at the above sale)
Galerie Max Kaganovitch, Paris
Abraham & Nadia Jaglom, New York (acquired from the above by 1969)
Thence by descent

LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, Paris, 2012, no. 3368, illustrated p. 33

$ 700,000-900,000

As one of the most prolific portrait painters among the Impressionists, Renoir dedicated himself with as much attention to commissioned portraits as to those of his relatives and friends. His portraits of women in particular received overwhelming praise from his contemporaries, including Claude Monet, and were admired for their sweet docility and sensual, albeit innocent, allure (see fig. 1). These stylized pictures not only appealed to contemporary tastes but also paid homage to the genre painting of French eighteenth-century artists. The contemporary critic Théodore Duret wrote of the artist's skill as a portrait painter, stating: "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 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" (quoted in *Histoire des peintres impressionists*, Paris, 1922, pp. 27-28).

In *Jeune fille en rose*, Renoir's dexterity as an Impressionist portraitist is evident in the deft handling of the loose brushstrokes in the background contrasted with the greater precision applied to the subject's attire. Renoir's characteristically ethereal handling of atmosphere and shadow produces subtle variations of color. Dominated by a range of bright and modulated tones of greens and blues, this palette underscores Renoir's understanding of the natural variations of light.

While Renoir depicts the sitter's dress and hat with extraordinary elegance, the young subject is hardly formally clad, and indeed decidedly at ease in her surroundings. Fashion historian Dr. Justine Young points to this as a radical divergence in the art historical canon, explaining that "Especially prevalent among the Impressionist's subjects were women seen casually lounging, dressed not for the public but resting comfortably at home. Such scenes were pointedly not chic—or not solely so—instead representing relaxed moments of everyday life. The women depicted are observed not by *le monde*, the fashionable outside the world, but by family and intimate friends. They exist in private, seemingly protected spaces, not posing so much as pausing. The painters of these portraits captured quiet, quotidian moments of contemplation of actual, not ideal, women. The women wear simple, everyday dresses, likely from their own wardrobes and made in consultation with their local dress makers, rather than the more elaborate high fashion seen in public settings... these sitters are most often shown alone and unoccupied. Modeled by family and friends, Impressionist portraits challenge conventions of portraiture, while also experimenting with new pictorial strategies" (Justine de Young, "Fashion and Intimate Portraits," in *Impressionism, Fashion and Modernity* (exhibition catalogue), Art Institute of Chicago, Chicago, 2013, p. 108).

Fig. 1 Claude Monet, *Woman in the Garden, Sainte-Adresse*, 1867, oil on canvas, The State Hermitage Museum, St. Petersburg

PROPERTY FROM AN ESTATE

EDGAR DEGAS

1834 - 1917

Danseuse regardant la plante de son pied droit (Deuxième étude)

Inscribed *Degas*, numbered *59/K* and stamped with the foundry mark *A.A. Hebrard Cire Perdue*
Bronze
Height: 18⅜ in.; 46.7 cm
Conceived *circa* 1882-95; this example cast in or after 1937.

PROVENANCE
Galerie Max Kaganovitch, Paris
Abraham & Nadia Jaglom, New York (acquired from the above on May 22, 1971)
Thence by descent

$ 300,000-500,000

LITERATURE
Wilhem Sulser, "Notizen zur Plastiksammlung Werner Bär," in *Kunst und Volk*, vol. IV, 1955, illustration of another cast p. 82
John Rewald, *Degas, Sculpture*, London, 1957, no. LXI, illustration of another cast p. 127
Sammlung Werner und Nelly Bär, Zurich, 1965, no. 66, illustration of another cast n.p.
Daniel Catton Rich, *Edgar-Hilaire-Germain Degas*, New York, 1966, illustration of another cast p. 11
Franco Russoli & Fiorella Minervino, *L'Opera completa di Degas*, Milan, 1970, no. S34, illustration of the wax version p. 142
Ian Dunlop, *Degas*, London, 1979, no. 196, illustration of another cast p. 211
John Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, no. LXI, illustration of the wax p. 160; illustration of another cast p. 161
Anne Pingeot, *Degas Sculptures*, Paris, 1991, no. 33, illustrations of other casts p. 169
Sara Campbell, "Degas: The Sculpture. A Catalogue Raisonné," in *Apollo*, August 1995, no. 56, illustration of another cast p. 40
Joseph S. Czestochowski & Anne Pingeot, eds., *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 59, illustrations of other casts pp. 236-37
Werner Hofmann, *Degas, A Dialogue of Difference*, London, 2007, no. 208, illustration of another cast p. 262
Sara Campbell, Richard Kendall, Daphne Barbour & Shelley Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena, 2009, no. 59, illustrations of other casts pp. 395-98
Suzanne Lindsay, Daphne Barbour & Shelley Sturman, *Edgar Degas Sculpture*, Princeton, 2010, illustration of the wax version p. 370

This delightful bronze sculpture reflects Edgar Degas' interest in depicting movement in dance, a theme that provided an inexhaustible source of inspiration. Degas' models usually performed at the Opéra Garnier in Paris, and many of these young dancers came to his studio to pose for him. Toward the end of his life, Degas became more focused on the dancer than on dance itself, modeling girls in informal positions outside the context of formal class or performances. John Rewald explains: "It was in his passionate search for movement that all the sculptures of dancers doing arabesques, bowing, rubbing their knees...and so on were created. All of these women were caught in poses which represent one single instant, in an arrested movement which is pregnant with the movement just completed and the one about to follow" (John Rewald, *op. cit.*, 1990, p. 23). In the present work, the dancer nimbly balances on one leg and turns around in a contrapposto stance to examine the bottom of her right foot, highlighting her agility and natural grace, seemingly unaware of her spectator.

Degas had a preference for a limited number of poses that he found particularly exciting, and he often created studies of the same pose in sketches and wax models. The pose of the dancer in the present work is clearly one that the artist especially liked as there are several known bronzes and drawings of girls in subtle variations of this position. Although supported by a bench, the dancer in the foreground of Degas' painting *Danseuses* also assumes a similar pose as she adjusts her right point shoe (see fig. 1). As described by Ann Dumas: "Sculpture for Degas was essentially private and experimental, an integral part of the inner creative processes that nurtured his art in all media" (Ann Dumas, "Degas: Sculptor/Painter," in Joseph S. Czestochowski & Anne Pingeot, eds., *op. cit.*, p. 47).

Degas, in fact, only publicly exhibited one sculpture during his lifetime: *Petite danseuse de quatorze ans* (1878–81), which was shown at the Sixth Impressionist Exhibition in Paris in 1881. His statuettes can truly be seen as three-dimensional displays of his exploration of the human form, complementing his two-dimensional studies on paper. The tactile surface quality of the present work reflects Degas' experimentation, and Jill DeVonyar and Richard Kendall write that he "energized [the models'] surfaces with knives, spatulas, finger-marks, and accidental effects" (*Degas and the Dance* (exhibition catalogue), Detroit Institute of Arts, Detroit & Philadelphia Museum of Art, Philadelphia, 2002-03, pp. 245-46). As an insight into his creative mind and a representation of both movement and the ballet, two defining features of the artist's oeuvre, the present work is a remarkable example of Degas' sculpture.

Fig. 1 Edgar Degas, *Danseuses*, 1899-1900, oil on canvas, The National Gallery, London

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PROPERTY FROM AN ESTATE

HENRI-EDMOND CROSS

1856 - 1910

Murano, matin

Signed *Henri Edmond Cross* (lower left)
Oil on canvas
15¼ by 18⅛ in.; 38.7 by 46 cm
Painted in 1903-04.

PROVENANCE
Galerie Max Kaganovitch, Paris
Abraham & Nadia Jaglom, New York
(acquired from the above in 1965)
Thence by descent

EXHIBITED
Paris, Galerie Druet, *Exposition Henri-Edmond Cross*, 1905, n.n.

This work will be included in the forthcoming catalogue raisonné of Henri Edmond Cross being prepared by Patrick Offenstadt.

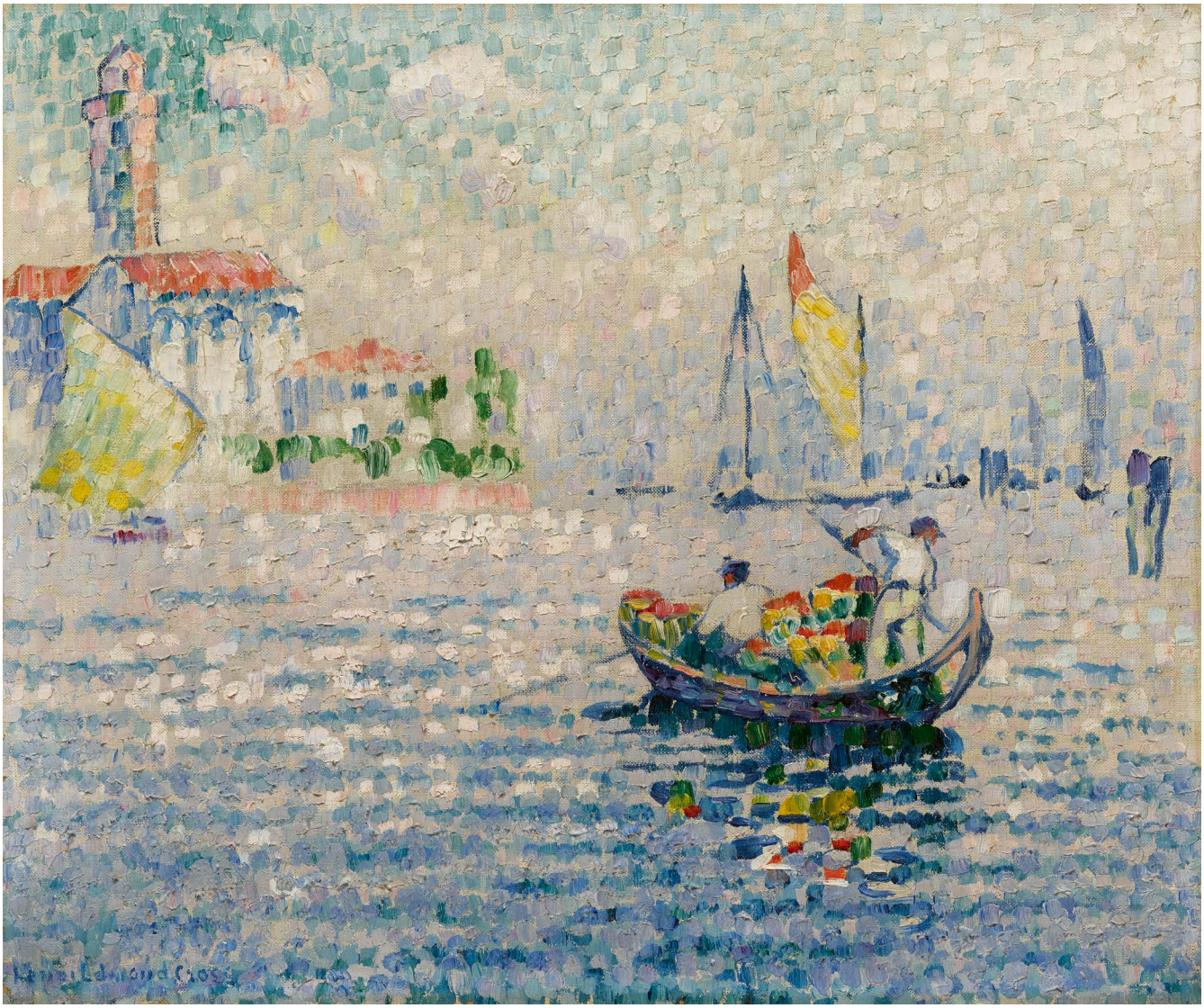
$ 300,000-500,000

Murano, matin is one of a series of paintings that Henri-Edmond Cross produced following a five-week trip to Italy with his wife in July 1903. Like generations of artists before him, Cross was immediately seduced by the region's winding canals and the dancing reflections of the buildings' façades. In a letter to fellow artist Charles Angrand dating from February 1904, Cross wrote, "The admiration and the taste that one has for the coast of Provence prepares one for the sensual joy of Venice. Their two contrasted beauties create a happy balance: one is brown and stripped bare, the other is blonde and bedecked in the most marvelous jewels. As it is in Titian's *Sacred and Profane Love*, the two gaze at one another in the same water" (quoted in Françoise Baligand, *Cross et le néo-impressionnisme*, Musée de la Chartreuse de Douai, Douai, 1998, p. 42; translated from French).

Just as Cross had been seduced by the light and color of the Mediterranean coast following his move there in 1891, so too in Italy he found much to inspire him. While he was greatly impressed by the works of Italian masters such as Jacopo Tintoretto, Vittore Carpaccio, Paolo Veronese and Francesco Guardi, the city itself had the most profound effect on him. Cross filled notebooks with sketches and watercolors which show him delighting in not only the vibrant hues and dazzling light of the city, but also in its grandiose architecture and maze of canals. These watercolors serve as the basis for a series of oils that Cross completed upon returning home to Saint-Clair in the fall, which he would exhibit over the next few years, most notably at a show at Galerie Druet in 1905 (see fig. 1). As evidenced in the present work, Murano provided the ideal setting for Cross to continue the scientific exploration of color that he had pioneered along with his fellow Neo-Impressionists. Using the small, deft brushstrokes that characterize his later work, Cross perfectly captures the contrasts between the cool, shimmering hues of the canals and the colorful movement of the gondolas and sailing boats.

122 No Lot

Fig. 1 Henri-Edmond Cross, *Regatta in Venice*, 1903-04, oil on canvas, Museum of Fine Arts, Houston



THE COLLECTION OF JOE R. & TERESA L. LONG

LOTS 123–188

Recognized extensively for their leadership and generosity, Joe and Teresa Long have been longstanding pillars of their community in Austin, Texas. Mr. Long first made his mark on Texas as an attorney and banker, working for the State Securities Board and the Office of the Attorney General before opening two commercial banks, where he became Chairman and CEO of First State Bank. His business acumen was legendary and showcased most clearly when he successfully guided his bank through a recession to its multimillion dollar sale to Norwest Corporation, now Wells Fargo. However, it is Mr. and Mrs. Long's outstanding philanthropy – a passion pursued with relentless dedication – that will ultimately serve as their greatest legacy.

With an acute awareness that education is essential to unlocking a person's potential, Mr. and Mrs. Long have spent the past three decades shaping the educational landscape of their native Texas through their extraordinary generosity. Together, the couple created The Long Foundation in 1999 to promote programs that provide opportunities for young Texans to improve their economic and social potential, as well as that of their communities. As a permanent endowment to benefit the state's Hispanic youth, the Foundation's Lozano Long $10 Million Promise to Hispanic Texas offers educational scholarships and support for arts and civic programs. The Long Foundation has also awarded over $1 million in scholarships at eight higher-education institutions and millions more in community and cultural investments through its grants for projects that target the removal of barriers to education. In 2000, the Longhorn alums gave University of Texas at Austin a $10 million endowment for the creation of the Teresa Lozano Long Institute of Latin American Studies, honoring the importance of Latin America in the future of the United States.

Alongside education, the couple is fiercely dedicated to improving healthcare access and offerings in their community. Mr. Long has remarked, "Good health is a necessity in life. Our goal is to empower generations of young people to enter health care and enhance the quality of life of our state." With this sentiment, the Longs have donated over $60 million to UT Health that has supported more than 290 scholarships and empowered excellence in faculty recruitment. In recognition and appreciation of their extraordinary philanthropy, the medical school at UT Health San Antonio has been renamed the Joe R. and Teresa Lozano Long School of Medicine.

Beyond education and healthcare, Mr. and Mrs. Long are loyal patrons of the arts, with their support of cultural initiatives and institutions reflecting a sincere appreciation for how the arts can enrich lives. The Longs became the lead donors for the renovation of Austin's downtown auditorium, known today as the Joe R. and Teresa L. Long Center for the Performing Arts, which gives a home to the city's major music ensembles, opera company and theater troupe. The couple, who pledged $20 million to the project, received a 2005 Texas Medal of Arts for their generosity. Mrs. Long's passion for the arts has led her to presidential appointments to the National Endowment of the Arts and the National Council on the Arts, while Mr. Long has chaired the board for the Austin Symphony Orchestra and Arts Center Stage.

The couple has also channeled their love of the arts in building a personal collection of remarkable Impressionist and Post-Impressionist works. Connoisseurs of art for more than five decades, Mr. and Mrs. Long have traveled the world assembling a superb collection of 19th and 20th Century portraiture, landscape and genre paintings from European, American and Latin American artists, which they bring home to Austin. Mr. and Mrs. Long truly enjoy living with their art and sharing it with all those around them. Sotheby's is honored and privileged to present a significant number of works from their collection in the Impressionist & Modern Art Evening and Impressionist & Modern Art Day sales taking place on May 14th and May 15th, 2019. Formed with a passionate eye, the artworks on the following pages attest to the Long's sophisticated taste and keen understanding of quality and art historical importance.

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PAUL SIGNAC

1863 - 1935

Paimpol

Signed *P. Signac* (lower left); inscribed *Paimpol* and dated *27 Aout 28* (lower right)
Gouache, watercolor, chalk and pencil on paper
11 by 17⅛ in.; 27.9 by 43.5 cm
Executed in Paimpol on August 27, 1928.

$ 20,000-30,000

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

PROVENANCE
Dupont-Ferrier Collection, Paris
Galerie Schmit, Paris
Acquired from the above on March 23, 1981

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

HENRI MATISSE

1869 - 1954

Collioure, Plage St. Vincent

Signed *Henri Matisse* (lower right)
Watercolor and pencil on paper
8⅛ by 10⅝ in.; 20.6 by 27 cm
Executed in Collioure in 1905.

The authenticity of this work has been confirmed by Wanda de Guébriant.

$ 80,000-120,000

PROVENANCE

Estate of the artist
Lumley-Cazalet, London
Ronald S. Lauder, New York (acquired in 1989)
Jem & Betty Hom, Richmond, Virginia
Steve Banks Fine Arts, San Francisco
Acquired from the above on February 6, 2006

EXHIBITED

Paris, Galerie Jacques Dubourg, *Henri Matisse Aquarelles—Dessins*, 1962, no. 9
Cateau-Cambrésis, Musée départemental Matisse & Céret, Musée départemental d'art moderne, *Matisse-Derain, Collioure 1905, un été fauve*, 2005-06, no. 74, illustrated in color in the catalogue

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

RAOUL DUFY

1877 - 1953

Les Voiliers à Deauville

Signed *Raoul Dufy* (lower right)
Oil on canvas
25¾ by 31⅞ in.; 65.4 by 81 cm

PROVENANCE
Galerie Fabien Boulakia, Paris
Acquired from the above on April 6, 2000

LITERATURE
Pierre Courthion, *Raoul Dufy*, Geneva, 1951, illustrated pl. 115
Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. II, Geneva, 1976, no. 846, illustrated p. 338 & in color p. 339

$ 400,000-600,000

Born and raised in Le Havre, a port town in Normandy, Raoul Dufy left school to work as an inspector of foreign ships importing coffee from South America at age fourteen. Upon enrolling in Le Havre's École des Beaux-Arts at eighteen, Dufy was introduced to the seascapes of Monet and Pissarro. Inspired by the Impressionist masters' skill in depicting the sea and sky, the young Dufy chose to pursue a career in painting (see fig. 1).

While much indebted to the Impressionists, Dufy took cues from Cézanne and the Fauves to create flat depictions that relied less on the impact of light and more on the impact of color. Speaking on the Dufy brothers' relationship to color, scholar Charles Sala notes, "Raoul and Jean were grounded in a sunny, Latin, Apollonian culture. Exploring the pleasures of seeing and of the solar spectrum, they reveled in the retinal delectation of colour... For the two brothers, colour spoke to the joy-inducing function of the retina, creating a luminous, immediate pleasure in which chromatic abundance obscures the subject just as it captivates the gaze" (Charles Sala, *Raoul et Jean Dufy: Complicité et rupture*, Paris, 2011, p. 38).

Les Voiliers à Deauville conveys a sense of stillness in the midst of a frenetic scene, in which the lines of opposing objects intersect and create a cohesive landscape where the sea is associated more with commerce than nature. The present work is a departure from more Fauve depictions of ships in Dufy's early paintings (see fig. 2). This later period is distinguished by the distribution of light and color. By this time, Dufy had developed personal artistic principles, "I was spontaneously led towards what was to become my real preoccupation. I had discovered a system, whose theory was this: to follow the light of the sun is a waste of time. Light in painting is something completely different: it is light distributed throughout the composition, a '*couleur-lumière*'" (Dora Perez-Tibi, *Dufy*, Paris, 1989, pp. 23-24).

Fig. 1 Claude Monet, *Les Bateaux rouges, Argenteuil*, 1875, oil on canvas, Fogg Museum of Art, Harvard University, Cambridge, Massachusetts

Fig. 2 Raoul Dufy, *Le Yacht pavoisé au Havre*, 1904, oil on canvas, Musée d'art moderne André Malraux, Le Havre, France

Raoul Dufy

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

LOUIS VALTAT

1869 - 1952

La Repasseuse

Signed *L. Valtat* (lower right)
Oil on canvas
36¼ by 28⅝ in.; 92 by 73 cm
Painted *circa* 1908.

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

PROVENANCE
Achim Moeller Fine Art, New York
Private Collection, Arlington, Texas
James Sowell, Dallas
Galerie Rienzo, New York
Acquired from the above on May 5, 2006

$ 40,000-60,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

CHARLES CAMOIN

1879 - 1965

Le Vieux port aux charettes

Signed *Ch Camoin* and dated *1906* (lower right)
Oil on canvas
18¼ by 31½ in.; 46.3 by 80 cm
Painted in 1906.

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

$ 120,000-180,000

PROVENANCE
Bloch-Dupré Collection, France
Private Collection, Menton
Private Collection, France (and sold: Sotheby's, London, December 8, 1999, lot 139)
Private Collection, Geneva (acquired at the above sale)
Galerie Fabien Boulakia, Paris
Acquired from the above on December 7, 2002

EXHIBITED
Lausanne, Fondation de l'Hermitage & Marseille, Musée Cantini, *Charles Camoin, Rétrospective 1879-1965,* 1997-98, no. 22, illustrated in color in the catalogue
L'Isle-sur-la-Sorgue, Musée Campredon, *Eaux en couleurs: Camoin, Manguin, Marquet, Matisse,* 2001, n.n.

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ALBERT MARQUET

1875 - 1947

Le Pont Neuf, Paris

Signed *marquet* (lower left)
Oil on canvas
21⅜ by 25¾ in.; 54.2 by 65.4 cm
Painted *circa* 1940.

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

PROVENANCE

Galerie Matignon Saint-Honoré, Paris (acquired by 1986)
Acquired from the above on November 17, 2010

$ 80,000-120,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

HENRI MANGUIN

1874 - 1949

Nu à l'atelier (La Croupe, Rue Boursault)

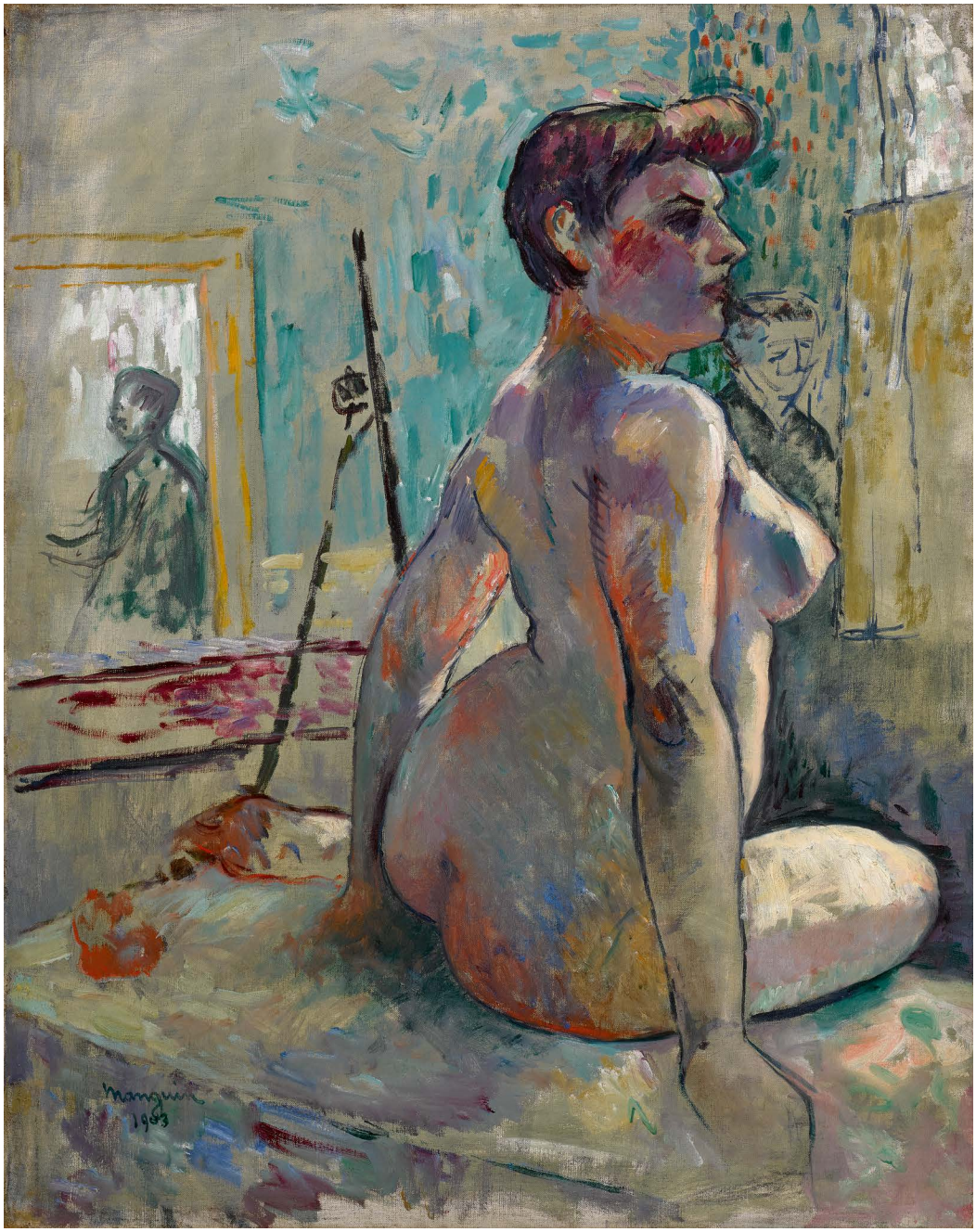
Signed *Manguin* and dated *1903* (lower left)
Oil on canvas
36½ by 28⅞ in.; 92.7 by 73.3 cm
Painted in 1903.

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist in March 1906)
Galerie Bignou, Paris
Lucile Manguin (the artist's daughter), Paris
Galerie de Paris, Paris
Charles Tabachnick, Toronto (and sold: Sotheby's, London, March 28, 1984, lot 220)
Private Collection, Los Angeles (acquired at the above sale)
Steve Banks Fine Art, San Francisco
Acquired from the above on May 15, 2001

EXHIBITED

Avignon, Musée Calvet, *Manguin,* 1959, no. 42
Marseille, Musée Cantini, *Gustave Moreau et ses éléves,* 1962, no. 34
Paris, Galerie de Paris, *Manguin, Tableaux Fauves,* 1962, no. 4
Neuchâtel, Musée des Beaux-Arts, *Manguin,* 1964, no. 13
Cagnes, Château-Musée, *Manguin,* 1965, no. 5
Tokyo, Takashimaya; Osaka, Takashimaya & Fukuoka, Iwataya, *Les Fauves*, 1965, no. 34
Paris, Musée national d'art moderne & Munich, Haus der Kunst, *Le Fauvisme français et les débuts de l'Expressionnisme allemand*, 1966, no. 57
Paris, Grand Palais, *Le Début du siècle des Indépendants 1902-1905*, 1967, n.n.
Montrouge, Centre administratif, *Hommage à Manguin,* 1967, no. B
Charleroi, Palais des Beaux-Arts, *Autour du Fauvisme, Valtat et ses amis,* 1967-68, no. 33
Nice, Palais de la Méditerranée, *Henri Manguin, plus de cent cinquante oeuvres,* 1969, no. 5
Baden-Baden, Staatliche Kunsthalle, *Maler und Modell,* 1969, no. 116



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Dusseldorf, Städtische Kunsthalle, *Henri Manguin,* 1969, no. 6
Tokyo, Galerie Yoshii, *Manguin,* 1970, no. 6
New York, Cultural Center; Los Angeles, University of California Los Angeles Museum of Art; Tucson, University of Arizona Museum of Art & traveling, *Manguin in America,* 1974-75, no. 6
New York, The Museum of Modern Art; San Francisco, Museum of Modern Art & Fort Worth, Kimbell Art Museum, *The "Wild Beasts," Fauvism and its Affinities,* 1976, illustrated in the catalogue
Paris, Galerie de Paris, *Centenaire Henri Manguin,* 1976, no. 9
Saint Tropez, France, Chapelle de la Misericorde, *Henri Manguin,* 1976, no. 54

LITERATURE

J.A. Cartier, "Gustave Moreau Professeur à l'École de Beaux-Arts," in *Gazette des Beaux-Arts,* May 1963, illustrated p. 358
Pierre Cabanne, *Henri Manguin,* Neuchâtel, 1964, no. 49, illustrated pp. 93 & 159
Renata Negri, *Matisse et i Fauves,* Milan, 1967, p. 92
Lucile & Claude Manguin, *Henri Manguin, Catalogue raisonné de l'oeuvre peint,* Neuchâtel, 1980, no. 95, illustrated p. 67
A Fauve in the Bonnard Museum, Manguin or the Exaltation of Colour (exhibition catalogue), Le Musée Bonnard, Le Cannet, 2015, illustrated in color p. 80

$ 80,000-120,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

HENRI MARTIN

1860 - 1943

Cinq pécheurs et leur barque échouée sur la grève à Collioure

Signed *Henri Martin* (lower right)
Oil on canvas
33 by 42 in.; 83.8 by 106.7 cm
Painted *circa* 1930.

The authenticity of this work has been confirmed by the late Cyrille Martin.

PROVENANCE
David Findlay Galleries, Inc., New York (and sold: Sotheby's, New York, November 12, 1987, lot 354)
Private Collection, New York (acquired at the above sale and sold: Christie's, New York, November 9, 1999, lot 279)
Private Collection, Switzerland
Galerie Fabien Boulakia, Paris
Acquired from the above on February 20, 2002

$ 300,000-400,000

By the early twentieth century, Collioure had become the chosen resort town of the Fauves and Neo-Impressionists. Artists such as Henri Martin, Henri Matisse, André Derain and Paul Signac were drawn to the quiet charm of the port town, with many of these painters gathering around the curved harbor to depict merchant life as it unfolded in front of them. By 1923, Martin had settled in the charming Collioure, building a house with a studio overlooking the port. Collioure gave Martin a renewed sense of creativity and passion, and it was here that he was able to create some of his most richly saturated paintings.

Cinq pécheurs et leur barque échouée sur la grève à Collioure is an excellent example of the artist's oeuvre, demonstrating Martin's quick application of vibrant paint with the small, distinct brushstrokes of his pointillist technique. Jacques Martin-Ferrières once said that his father was, "...a lover of reality, he does not want it to impose upon him its feelings but to help him to transfigure his dream of beauty with a more accurate, a more lively eloquence. He borrowed the Impressionists' technique to reveal a quiet subjective art. Impressionism gave Henri Martin his expression, but it does not impose upon him its inspiration" (Jacques Martin-Ferrières, *Henri Martin,* Paris, 1967, pp. 33-34).

Fig. 1 Henri Martin, *Les Barques á Collioure au petit matin, circa* 1920, oil on canvas, sold: Sotheby's, London, March 1, 2018, lot 207 for $755,262

Fig. 2 Henri Martin, *Collioures de Faubourg (le port en fin de journée)*, oil on canvas, sold: Sotheby's, New York, November 5, 2014, lot 111 for $629,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ARISTIDE MAILLOL

1861 - 1944

Baigneuse Renoir

Inscribed with the artist's monogram and with the foundry mark *.Alexis Rudier. Fondeur. Paris.* and numbered *3/6*
Bronze
Height: 8⅛ in.; 20.6 cm
Conceived in 1907 and cast by the Alexis Rudier Foundry, Paris.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE
International Fine Art (Leslie Arky), Vancouver
Harcourts Gallery, San Francisco
Private Collection, Los Angeles
Steve Banks Fine Arts, San Francisco
Acquired from the above on March 16, 2000

LITERATURE
Waldemar George, *Aristide Maillol et l'âme de la sculpture,* Neuchâtel, 1977, illustration of another cast p. 246

$ 30,000-40,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ARISTIDE MAILLOL

1861 - 1944

Baigneuse debout se coiffant, premier état

Inscribed with the artist's monogram and with the foundry mark *.Alexis Rudier. .Fondeur. Paris.* and numbered *2/6*
Bronze
Height: 11½ in.; 29.2 cm
Conceived *circa* 1899 and cast by the Alexis Rudier Foundry, Paris.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE
Madame Druet, Paris
Private Collection
Thomas Gibson Fine Art, Ltd., London
Acquired from the above on December 11, 2002

LITERATURE
John Rewald, *Maillol*, London, 1939, illustration of another cast p. 70
Waldemar George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, illustration of the plaster p. 129
Gabriele Genge, *Artefakt Fetisch, Skulptur, Aristide Maillol und die Beschreibung des Fremden in der Moderne*, Munich, 2009, illustration of another cast p. 171

$ 50,000-70,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

FRANCISCO ZÚÑIGA

1912 - 1998

Desnudo reclinado

Inscribed *Zúñiga* and dated *1962* (on the base)
Onyx
Length: 21 in.; 53.3 cm
Executed in 1962.

We wish to thank Ariel Zúñiga for his kind assistance in confirming the authenticity of this work.

PROVENANCE

Mr. & Mrs. Daniel May, California
Jack Rutberg Gallery, Los Angeles
Private Collection, Connecticut
Mary-Anne Martin Fine Art, New York
Acquired from the above on June 27, 2005

LITERATURE

Fundación Zúñiga, *Francisco Zúñiga, Catálogo Razonado/Catalogue Raisonné, Volumen I/ Volume I, Escultura/Sculpture*, Mexico City, 1991, no. 72, illustrated p. 99

$ 70,000-90,000

Alternate view of the present work

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

AMEDEO MODIGLIANI

1884 - 1920

Tête profil gauche

Black crayon on paper
16⅝ by 10½ in.; 42.3 by 26.6 cm

PROVENANCE
Dr. Paul Alexandre, Paris (acquired from the artist)
Private Collection, Paris (by descent from the above and sold: Sotheby's, London, June 28, 2000, lot 293)
Galerie Cazeau-Béraudière, Paris (acquired at the above sale)
Acquired from the above on December 6, 2005

EXHIBITED
London, The Royal Academy & traveling, T*he Unknown Modigliani, Drawings from the Collection of Paul Alexandre,* 1993-96, no. 198, illustrated in color in the catalogue
Paris, Musée du Luxembourg, *Modigliani, l'ange au visage grave,* 2002-03, no. VIII, illustrated in the catalogue
Toronto, Art Gallery of Ontario; New York, The Jewish Museum & Washington, D.C., The Phillips Collection, *Modigliani, Beyond the Myth,* 2004-05, illustrated in the catalogue

LITERATURE
Osvaldo Patani, *Amedeo Modigliani, Catalogo Generale, Desegni 1906-1920,* Milan, 1994, no. 899, illustrated p. 382

$ 400,000-600,000

Distilling the profile of a woman to its most fundamental geometric forms, *Tête profil gauche* is representative of Modigliani's exhaustive pursuit of pure artistic fulfilment. Although deeply indebted to art's classical Western tradition, Modigliani's oeuvre was nevertheless rooted in the ancient traditions of Egypt, West Africa and the Khmer Empire (see fig. 1). A master painter, draftsman and sculptor, Modigliani's prolific drawing output elucidates his restless search to synthesize these varied visual influences. As scholar Kenneth Wayne writes, Modigliani's works "share many characteristics with the Egyptian art that he loved so much and visited regularly at the Louvre. A quiet solemnity, a profound air of mystery and spirituality, blocky forms, blank almond-shaped eyes, a beatific smile, an imposing frontality and forward stare, and decorative elements in the hair and forehead. The blank eyes in Modigliani's sculpture also recall Greek and Roman sculptures as they have come down through time, with the painted elements worn off. Even the rough, unfinished quality of some of Modigliani's sculptures gives them the look and feel of bruised ancient Egyptian, Greek and Roman sculptures" (Kenneth Wayne, "Modigliani, Modern Sculpture and the Influence of Antiquity," in *Modigliani, Sculptor* (exhibition catalogue), Il Museo di Arte Moderna e Contemporaneo di Trento e Rovereto, Rovereto, Italy, p. 76).

In his aim to create a singular, perfect form, Modigliani's drawings were intertwined with his sculptural output (see fig. 2). Of the twenty or so sculptures Modigliani produced, each work was based in dozens of preparatory drawings. These works were the genesis of Modigliani's creative sculptural impulse, and drawings such as *Tête profil gauche* most succinctly capture the artist's working process. As Noël Alexandre writes: "These drawings are derived from about twenty basic forms, each repeated in depth. Modigliani conducted his search for perfect balance by varying imperceptibly one or another element of the geometric and symbolic structure, and by heightening contrasts to the greatest possible degree...The elements which define the faces go back to fundamental forms: the circle, the oval, the intersection of two arcs, the rectangle, the triangle" (Noël Alexandre, *The Unknown Modigliani: Drawings from the Collection of Paul Alexandre*, New York, 1993, p. 237).

Tête profil gauche was initially acquired from Modigliani by Paul Alexandre, a pivotal figure in the artist's life. Alexandre met Modigliani in 1907 and invited the young artist to join his circle of students and artists. He would become one of Modigliani's first and most significant patrons and formed the most important collection of the artist's drawings. Alexandre closely followed the creation of the sculptures in particular, even tracking their origin in preparatory drawings. As Alexandre once stated, "I was immediately struck by his extraordinary talent and I wanted to do something for him. I purchased drawings and paintings from him, but I was his sole purchaser and I wasn't rich. I introduced him to my family. He already had the certainty of his own value rooted inside him. He knew that he was an initiator, not an imitator, but he had no commissions. I asked him to paint the portraits of my father, my brother Jean and several portraits of myself" (quoted in *ibid.*, p. 59).

Fig. 1 *Votive stela of Userhat*, 1327-1295 B.C.E., limestone, The Metropolitan Museum of Art, New York

Fig. 2 Amedeo Modigliani, *Tête*, 1911-12, stone, sold: Sotheby's, New York, November 4, 2014, lot 8 for $70,725,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

HENRI MATISSE

1869 - 1954

Trois odalisques

Signed *Henri Matisse* and dated *1928* (lower left)
Pencil on paper
15⅛ by 20 in.; 38.4 by 50.8 cm
Executed in 1928.

The authenticity of this work has been confirmed by Madame Marguerite Duthuit-Matisse.

PROVENANCE
Kraushaar Gallery, New York
Mrs. Jeremiah D. Maguire, New York (acquired by 1931)
Private Collection, New York (a gift from the above)
Weintraub Gallery, New York (acquired by 1971)
Thomas Gibson Fine Art, Ltd., London
Acquired from the above on December 3, 2001

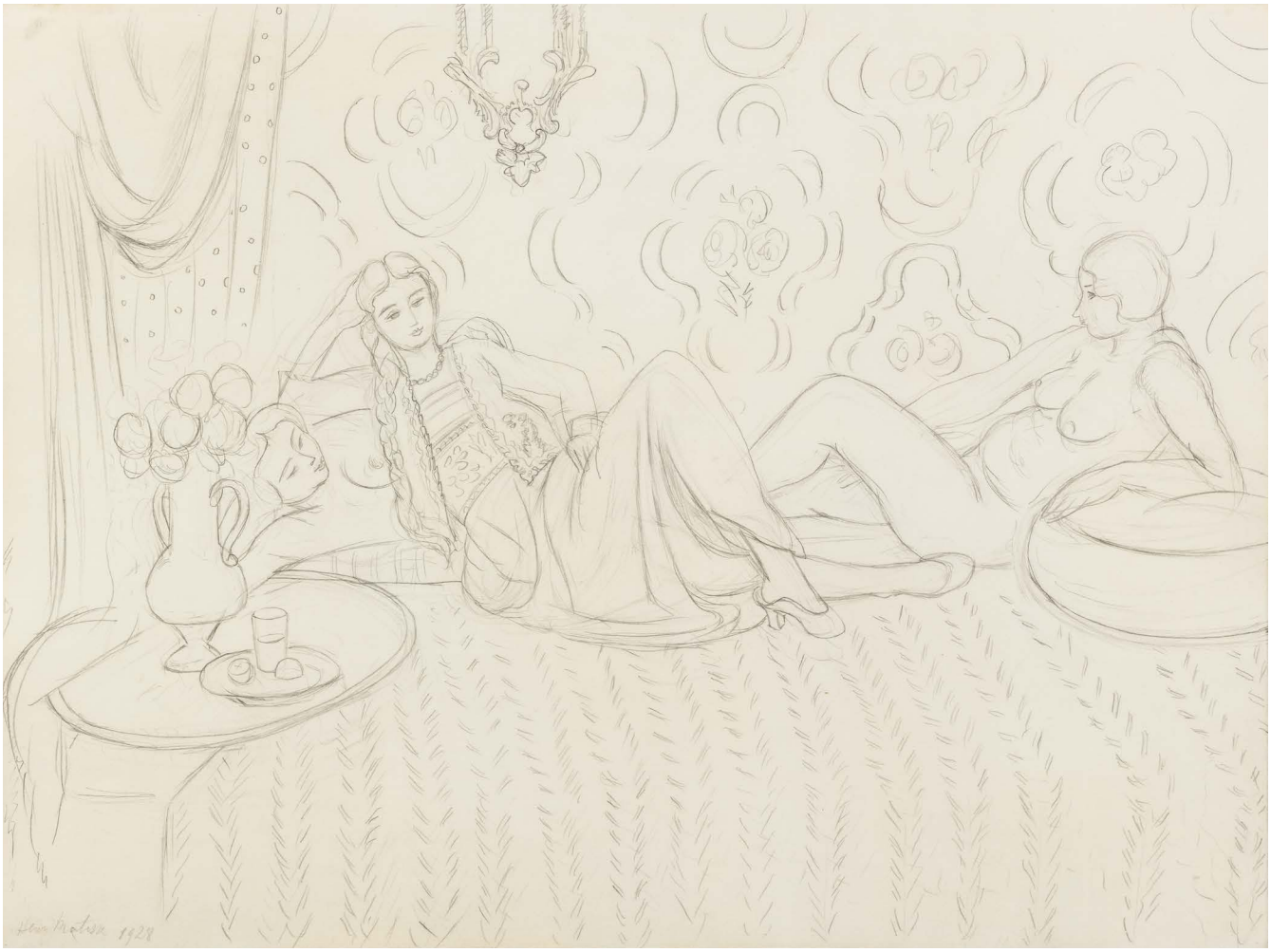
EXHIBITED
Berlin & Lucerne, Galerien Thannhauser, *Henri Matisse*, 1930, no. 136, illustrated in the catalogue
New York, The Museum of Modern Art, *Henri Matisse Retrospective Exhibition*, 1931, no. 102 (titled *The Siesta*)

$ 150,000-250,000

"My models, human figures, are never just 'extras' in an interior. They are the principal theme in my work. I depend entirely on my model, whom I observe at liberty, and then I decide on the pose which best suits her nature. When I take a new model, I intuit the pose that will best suit her from her un-self-conscious attitudes of repose, and then I become the slave of that pose."

Henri Matisse quoted in Ernst Gerhard Güse, *Henri Matisse, Drawings and Sculpture*, Munich, 1991, p. 22

Fig. 1 Eugène Delacroix, *Les Femmes d'Algiers*, oil on canvas, 1834, Musée du Louvre, Paris



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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ÉDOUARD VUILLARD

1868 - 1940

Modèle au grand chapeau

Stamped *E Vuillard* (lower right)
Distemper on canvas
29 by 23¾ in.; 73.6 by 60.3 cm
Painted *circa* 1912.

PROVENANCE

Estate of the artist
Sam Salz, New York
Albert J. Dreitzer, New York (acquired by 1957 and sold: Sotheby's, New York, November 13, 1985, lot 21)
Marlborough Fine Art, London (acquired at the above sale)
Private Collection, Japan
Private Collection, France
Galerie Cazeau-Béraudière, Paris
Acquired from the above on June 21, 2004

$ 120,000-180,000

EXHIBITED

New York, Wildenstein & Co., Inc., *Vuillard*, 1964, no. 27, illustrated in the catalogue
New York, The Metropolitan Museum of Art, *Paintings, Drawings and Sculpture from Private Collections*, 1966, no. 200
New York, Marlborough Gallery, Inc., *Masters of the 19th and 20th Centuries,* 1986, no. 48, illustrated in the catalogue

LITERATURE

Stuart L. Preston, *Édouard Vuillard*, New York, 1971, no. 38, illustrated p. 31
Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-112, illustrated in color p. 1082

Édouard Vuillard, along with his contemporary Pierre Bonnard, is considered the most secular-minded of the Nabis painters. Vuillard painted in a style labeled *Intimisme*, producing countless scenes of domestic life. This genre of painting developed from his celebrated Nabis period, where his work was characterized by a decorative flatness and by an emphasis on color. The artist introduced new elements in his work with highly patterned surfaces and detailed decorations, thereby creating mystifying and enchanting paintings of women in domestic interiors.

The present work depicts an elegantly clad woman, likely seated within the artist's studio, and reveals Vuillard's superlative skill as a portrait painter. The model gazes pensively beyond the picture plane, and her face is softly portrayed under the shadow of her hat, which with its brightly colored pink and green trimmings, vies to be the subject of the picture itself. Stephen Brown has noted with specific reference to the artist's portraits that: "Vuillard may be seen as the heir of Degas, Gauguin and the Impressionists. He was also an artist of his time and, more precisely, the artist of a particular social milieu and moment..." (Stephen Brown, *Édouard Vuillard, A Painter and His Muses, 1890-1940*, New Haven, 2012, p. 33). Vuillard's portraits act as an intriguing record of early twentieth-century Parisian life, documenting rich lives of the cultural elite during this period.

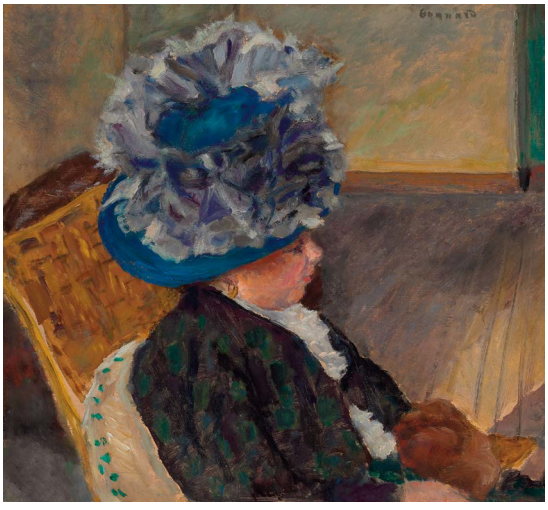

Fig. 1 Pierre Bonnard, *Jeune femme au chapeau bleu*, 1908, oil on canvas, Private Collection

E Yaillard

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ÉDOUARD VUILLARD

1868 - 1940

Monsieur et Madame Jos Hessel, rue de Rivoli

Signed *E Vuillard* (lower right)
Oil on board
24½ by 24⅛ in.; 62 by 60 cm
Painted *circa* 1904.

PROVENANCE

Jos Hessel, Paris
Galerie Bernheim-Jeune, Paris (acquired on April 12, 1904)
Lucien Sauphar, Paris
Jos Hessel, Paris (acquired by 1930)
Private Collection, Paris (by descent from the above)
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on May 3, 2003

EXHIBITED

Zurich, Kunsthaus Zurich, *Pierre Bonnard, Édouard Vuillard*, 1932, no. 160
London, Arthur Tooth & Sons, *Paintings and Pastels by É. Vuillard,* 1934, no. 4
Paris, Musée des Arts Décoratifs, *É. Vuillard*, 1938, no. 101
Paris, Galerie Bernheim-Jeune, *Vuillard*, 1953, no. 22 (dated *circa* 1901)
Milan, Palazzo Reale, *Édouard Vuillard*, 1959, no. 49

$ 200,000-300,000

LITERATURE

Jean-Jacques Bernard, *Mon père Tristan Bernard*, Paris, 1930, illustrated p. 23
Beaux-Arts, April 29, 1938, no. 278, illustrated p. 3
Claude Roger-Marx, *Vuillard, His Life and Work*, New York & London, 1946, illustrated p. 57
Jacques Salomon, *Vuillard admiré*, Paris, 1961, illustrated p. 74
Jacques Salomon, *Vuillard*, Paris, 1968, illustrated p. 88
Patricia Ciaffa, *The Portraits of Édouard Vuillard* (PhD dissertation), Columbia University, 1985, illustrated fig. 195
Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. VII-337, illustrated in color p. 707

Fig. 1 Édouard Vuillard, *Jos and Lucie Hessel in the Small Salon, Rue de Rivoli, circa* 1900-05, oil on board, The Metropolitan Museum of Art, New York

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PIERRE BONNARD

1867 - 1947

Nature morte sur une nappe à carreaux rouges

Signed *Bonnard* (lower right)
Gouache, watercolor and pencil on paper
12¼ by 9½ in.; 31 by 24.3 cm
Executed *circa* 1930-35.

$ 80,000-120,000

The authenticity of this work has kindly been confirmed by Guy-Patrice Dauberville and Michel Dauberville.

PROVENANCE
Private Collection, France
Galerie Cazeau-Béraudière, Paris
Acquired from the above on January 20, 2004

EXHIBITED
New York, The Metropolitan Museum of Art, *Pierre Bonnard: The Late Interiors,* 2009, no. 54, illustrated in color in the catalogue

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PIERRE BONNARD

1867 - 1947

Les Mamans (La Famille Cottet)

Signed *Bonnard* and dated *94* (toward lower left); signed *Bonnard* and dated *94* (lower left); dedicated and signed *A mon ami Cottet Bon.* (lower right)
Oil and pencil on board
13⅞ by 10⅝ in.; 35.2 by 27 cm
Painted in 1894.

$ 150,000-250,000

PROVENANCE

Charles Cottet, Paris (acquired from the artist)
Sale: Hôtel Drouot, Paris, May 10, 1950, lot 82
Galerie Jacques Dubourg, Paris (acquired at the above sale)
Emil G. Bührle, Zurich (acquired from the above in 1953)
Galerie Krugier & Cie., Paris
M. Knoedler & Co., Paris
Mme Brandolini, Paris (acquired from the above in 1969)
Galerie Cazeau-Béraudière, Paris
Acquired from the above on December 6, 2005

EXHIBITED

Zurich, Kunsthaus Zurich, *Exposition de la collection Emil G. Bührle,* 1958, no. 25
New York, The Museum of Modern Art; Los Angeles, Los Angeles County Museum of Art & Chicago, Art Institute of Chicago, *Bonnard and His Environment*, 1964-65, no. 5, illustrated in the catalogue (titled *The Cottet Family*)

LITERATURE

Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1888-1905*, vol. I, Paris, 1992, no. 67, illustrated p. 131

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PIERRE BONNARD

1867 - 1947

La Sieste au jardin

Signed *Bonnard* (lower left)
Oil on canvas
22¾ by 35½ in.; 57.7 by 90 cm
Painted *circa* 1900.

PROVENANCE

Galerie André Weil, Paris
Private Collection, Paris
Galerie Rienzo, New York
Acquired from the above on December 1, 1999

LITERATURE

Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1940-1947 et supplement 1887-1939*, vol. IV, 1974, Paris, no. 01819, illustrated p. 197

$ 400,000-600,000

Throughout his life, Bonnard employed those closest to him as his preferred subject matter, which earned him the title of an *intimiste*. The present work is likely a depiction of a sleepy summer day at Bonnard's country home of *Le Clos* in Le Grand-Lemps where his family and friends would commune (see fig. 1).

Through his involvement with the Nabis , Bonnard had grown accustomed to incorporating decorative elements to his paintings, such as flattened patches of color and bold contours. In *La Sieste au jardin*, Bonnard employs loose brushwork to add texture to the landscape, blending the human and natural elements blend together seamlessly, presenting an aura of idle serenity.

Timothy Hyman comments, "Bonnard's art could not operate within the vestigial spatial formula inherited by most twentieth-century painters; that shallow shelf, or simplified vertical/horizontal grid, which was the legacy of Poussin and David, via Cézanne and Cubism. In the previously unchartered territory of peripheral vision, Bonnard discovered strange flattening, wobbles, shifts of angle as well as of color, and darkening of tone, penumbral adventures and metamorphoses which liberated him from visual convention. It was as though the central area of fact were surrounded by much less predictable, almost fabulous margins; where imagination and reverie and memory could be asserted as a heightened reality, in impossible intensities of color" (Timothy Hyman, *Bonnard,* London, 1998, pp. 160-61).

Bonnard's early twentieth-century work serves as a precursor to the Arcadian landscapes that defined his post-war paintings. *La Sieste au jardin* displays integral features that allude to idealistic landscapes: "The world that he [Bonnard] captured is a protected, subtle world, with a certain hazy atmosphere, by turns bright or muted like a musical scale" (Véronique Serrano, "He Who Sings Is Not Always Happy," in *Pierre Bonnard: The Colour of Memory*, London, 2019, p. 37).

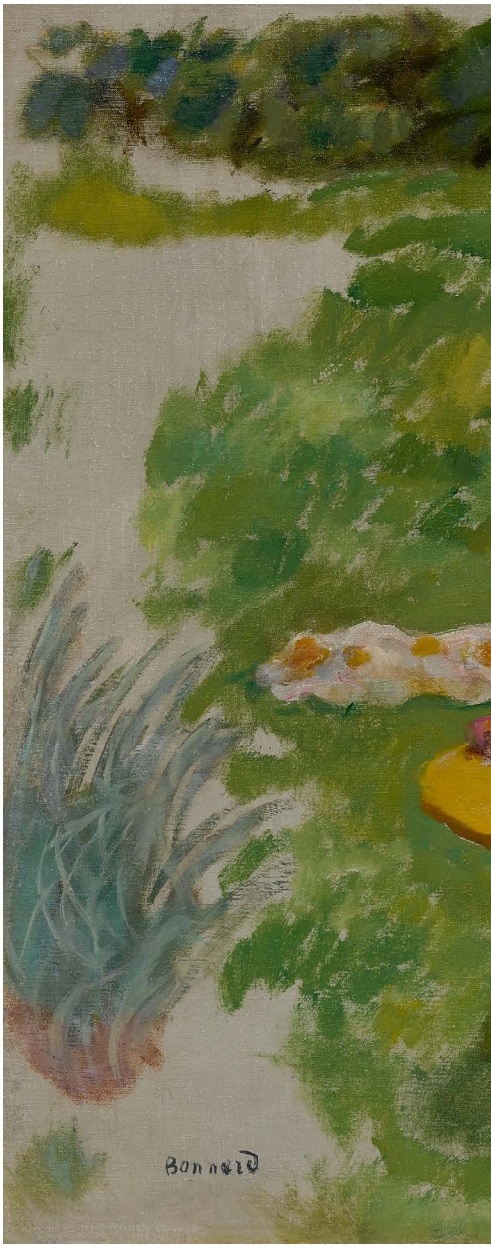

Fig. 1 Photograph of Bonnard's mother, sister Andrée and nephew, *circa* 1899-1901, gelatin silver print, Musée d'Orsay, Paris

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

LOUIS VALTAT

1869 - 1952

Tulipes et anemones

Signed *L. Valtat* (lower right)
Oil on canvas
25⅞ by 21⅜ in.; 65.7 by 54.2 cm
Painted in 1920.

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

PROVENANCE
Galerie Rienzo, New York
Acquired from the above on October 27, 1994

$ 20,000-30,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

LOUIS VALTAT

1869 - 1952

Les Livres à la gravure

Signed *L. Valtat* (lower right)
Oil on canvas
21⅜ by 25¾ in.; 54.2 by 65.4 cm
Painted in 1927.

PROVENANCE

Sale: Koller Auktionen AG, Zurich, November 17, 1994, lot 3039
Galerie Rienzo, New York
Acquired from the above on April 16, 1996

LITERATURE

Jean Valtat, *Louis Valtat, Catalogue de l'oeuvre peint 1869-1952*, vol. I, Paris, 1977, no. 1962, illustrated p. 219

$ 25,000-35,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ÉMILE BERNARD

1868 - 1941

Bretonnes ramassant des pommes

Signed *E. Bernard* and dated *89* (lower left)
Oil on canvas
33¾ by 21½ in.; 85.7 by 54.6 cm
Painted in 1889.

Béatrice Recchi Altabarra has kindly confirmed the authenticity of this work.

PROVENANCE
Ambroise Vollard, Paris (acquired from the artist in 1905)
Private Collection, New York
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on September 17, 2003

EXHIBITED
Paris, Musée Luxembourg, *L'Aventure de Pont Aven et Gauguin,* 2003, no. 41, illustrated in color in the catalogue

$ 400,000-600,000

Painted at the innovative height of the Pont-Aven School in 1889, *Bretonnes ramassant des pommes* is undoubtedly one of the most iconic works in the oeuvre of Émile Bernard. The convergence of ravishing colors, flattened perspective and pastoral subject matter embodies the new Post-Impressionist vocabulary that Bernard and other artists of the Pont-Aven colony sought to create, underscoring a striking contrast from the modern bustle of a rapidly industrializing Paris.

Born in 1868 in the northern French town of Lille, Émile Bernard was the son of a textile merchant. During his childhood, Bernard's family moved frequently and he was raised primarily by his maternal grandmother, the owner of a laundry shop, who would become one of the most fervent supporters of her grandson's artistic career. Precociously intelligent and gifted in the arts, Bernard enrolled in the Collège Saint-Barbe upon his family's relocation to Paris in 1878. Finding formal academic instruction too constraining for his creative energies, Bernard expressed his wish to become a painter at age 16, much to the chagrin of his parents. Nevertheless, in 1884, Bernard joined the workshop of Fernand Cormon, a history painter and thus a darling of the Salon. During his time in Cormon's studio, Bernard befriended other artists also under Cormon's tutelage, including Louis Anquetin, Vincent van Gogh and Henri de Toulouse-Lautrec, with whom he would go on to have productive working relationships (see fig. 1).

(continued)

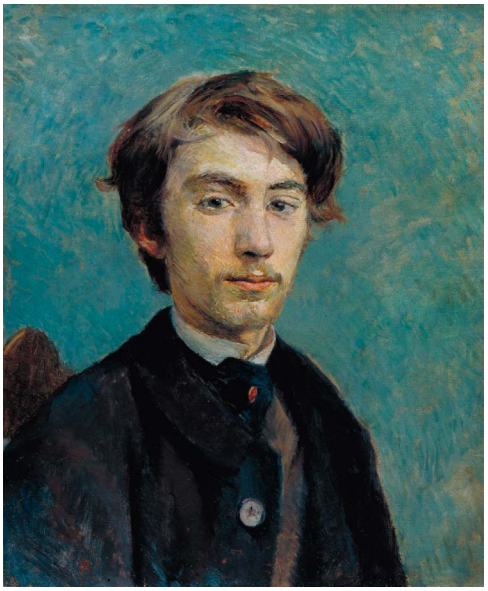

Fig. 1 Henri de Toulouse-Lautrec, *Portrait d'Émile Bernard, circa* 1885, oil on canvas, Tate Gallery, London

Fig. 2 Paul Gauguin, *Vision after the Sermon (Jacob Wrestling the Angel)*, 1888, oil on canvas, National Gallery of Scotland, Edinburgh

Fig. 3 Utagawa Hiroshige, *One Hundred Famous Views of Edo, Print 30: The Plum Garden in Kameido*, 1857, woodblock print

Finding Paris and its plethora of Bohemian artists distasteful, Bernard set off on a *voyage à pied* along the coast of Brittany in 1886. As far back as the 1860s, this remote region of northwestern France had held an almost mystical fascination for avant-garde artists. Its raw and dramatic coastline a source of endless inspiration for Impressionists like Monet and the distinctively religious and almost medieval culture of its people a draw for Post-Impressionists who sought a reprieve from the French capital. When he arrived in Pont-Aven for the first time in the summer of 1886, he was introduced to Paul Gauguin, a fateful meeting that led to a tumultuous partnership that would impact the trajectory of modern art.

In the summer of 1888, Bernard and Gauguin were reunited in Pont-Aven and worked side-by-side to develop pictorial Symbolism, a bold new artistic style defined by emphatic contours, unorthodox cropping and exaggerated planes of color, all with the goal of achieving, in Bernard's own formulation, "transcendental idealism" that pushes art beyond naturalistic depictions of reality. Most of Bernard and Gauguin's canvases from this critical year feature Breton women in their traditional garb, often engaged in spiritual or agrarian activities set against an abstracted background with flattened perspective (see fig. 2). This departure from one-point perspective can be attributed to the influence of Japanese woodblock prints, which flooded the French market following the opening of Japanese trade with the West in 1854. Bernard, like many Impressionist and Post-Impressionist artists, adopted modes of visual representation and, at times, appropriated pictorial elements from these prints. Traces of Hiroshige, the most famous of the Japanese *ukiyo-e* artists, can be seen in the present work (see fig. 3).

Like other canvases Bernard painted at the apex of his Symbolist period, *Bretonnes ramassant des pommes* is a pure feast of audacious color (see fig. 4). The field in which the women are working has been abstracted and then heightened with a brilliant lime-green hue while their traditional dresses are shaded with saturated navy blue and scarlet pigments. The bounty of orange-hued apples, which Bernard has rendered with bold outlines, is the unlikely source of the painting's drama, piled high in the baskets and scattered on the ground as though they are overflowing out of the canvas. The two harvesters, disproportionately large in relation to the rest of the composition, are caught in the midst of an interaction, the frozen ambiguity of their expressions projecting a feeling of timeless tension.

Tiphereth, the legendary art critic of *Le Coeur*, wrote in 1895: "Today, among the privileged ranks of the 'Masters,' the Émile Bernards the Gauguins and the Filigers take their place. Bernard, blessed above all else with a rare spirit of invention, capable of the boldest strokes of originality, had the brilliant idea, after immersing himself in the very Soul of the Celtic land, of painting Brittany in all its grand decorative aspects, and uniting in a single mystical harmony both figures and landscapes" (quoted in *L'Exposition de M. Armand Séguin* (exhibition catalogue), Galerie Le Barc de Boutteville, Paris, 1895, n.p.).

Fig. 4. Émile Bernard, *La Moisson*, 1888, oil on canvas, Musée d'Orsay, Paris

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PAUL SÉRUSIER

1864 - 1927

Deux bretonnes au bord de l'Aulne

Signed *P Sérusier* and dated *-97* (lower right)
Oil on canvas
59 by 29⅜ in.; 150 by 74.6 cm
Painted in 1897.

The authenticity of this work has been confirmed by the Comité Paul Sérusier.

PROVENANCE

Paul Bernard, Châteauneuf-du-Faou (acquired directly from the artist *circa* 1900)
Sale: Mes Scagliola et Staehli, Geneva, May 21, 1985, lot 305
Private Collection, Europe (acquired at the above sale and sold: Christie's, Paris, May 20, 2009, lot 101)
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on April 8, 2011

$ 300,000-500,000

EXHIBITED

Quimper, Musée des Beaux-Arts, *Gauguin et le groupe de Pont-Aven*, 1950, no. 49, illustrated in the catalogue (titled *Vallée de l'Aulne*)
Morlaix, Musée des Augustins, *Hommage à Paul Sérusier*, 1956, no. 10
Quimper, Musée des Beaux-Arts, *Hommage à Sérusier et aux peintres du groupe de Pont-Aven*, 1958, no. 10 (titled *La Vallée de l'Aulne*)
Pont-Aven, Hôtel de Ville, *Paul Sérusier*, 1973, no. 15 (titled *Vallée de l'Aulne*)
Quimper, Musée des Beaux-Arts; Rennes, Musées des Beaux-Arts & Nantes, Musée des Beaux-Arts, *L'École de Pont-Aven dans les collections publiques et privées de Bretagne*, 1979, no. 94, illustrated in the catalogue

LITERATURE

Yves Dautier, *A propos de quelques collections bretonnes, Sérusier et les peintres du groupe de Pont-Aven*, Rennes, 1962, illustrated p. 90
Marcel Guicheteau, *Paul Sérusier*, vol. II, Paris, 1989, no. 77, illustrated p. 99

Painted in 1897, *Deux bretonnes au bord de l'Aulne* is an exemplary work from Sérusier's Breton output. It was in Brittany that Sérusier worked most closely with Paul Gauguin, Émile Bernard and Meyer de Haan in a Symbolist style. Isolated on the extreme western tip of France, the small Breton towns of Pont-Aven and Le Pouldu were virtually untouched by the effects of the rampant industrialization that took hold in many French cities at the during the nineteenth century. Unique for the distinctive cultures and traditions of the local people, their timeless way of life and the raw nature of the landscape, these small towns offered a dramatic contrast to the French capital and were highly romanticized by the avant-garde. The rich visual material provided by the unspoiled scenery and daily activities of the local peasants would come to preoccupy Sérusier, Gauguin and the other painters known collectively as the Pont-Aven School.

The present work, *Deux bretonnes au bord de l'Aulne,* depicts two young peasant women at the edge of the winding river Aulne, just below Châteauneuf-du-Faou, the town where Sérusier lived from 1894 until his death in 1927. Sérusier's anonymous female subjects, whom he painted frequently throughout his time at Pont-Aven, are expressed here within a relatively simplified palette and outlined forms. These specific stylistic motifs, which the artist developed during his involvement with the Pont-Aven group, were heavily influenced by his introduction to Gauguin's Symbolist aesthetic in the late 1880s. "Before the Impressionists had even gained widespread recognition, Gauguin started to oppose their methods…aimed at capturing momentary impressions of nature, and went down the road of simplification of detail" (Albert Kostenevich, *Gauguin, Bonnard, Denis: A Russian Taste for French Art* (exhibition catalogue), Hermitage Amsterdam, Amsterdam & The State Hermitage Museum, St. Petersburg, 2013, p. 18).

Fig. 1 Paul Sérusier, *Madeleine bretonne*, 1892, oil on canvas, sold: Sotheby's, New York, May 10, 2016, lot 363 for $1,186,000

Fig. 2 Paul Gauguin, *Petit breton à l'oie*, 1889, oil on canvas, sold: Sotheby's, New York, November 6, 2013, lot 36 for $9,685,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ÉMILE BERNARD

1868 - 1941

Pont-Aven, Le Pouldu

Oil on canvas
18 by 23⅝ in.; 45.7 by 60 cm
Painted in 1889.

Béatrice Recchi Altabarra has kindly confirmed the authenticity of this work.

PROVENANCE

Ernest Paulin Tasset, Paris
M.R. Schweitzer Gallery, New York (acquired in 1961)
Dr. & Mrs. Albert Kinkade Chapman, Rochester (and sold by the estate: John W. Coker Ltd., New Market, Tennessee, September 15, 2010, lot 30)
Acquired at the above sale

EXHIBITED

London, Tate Gallery, The Arts Council of Great Britain, *Gauguin and the Pont-Aven Group*, 1966, no. 93

$ 200,000-300,000

The Pont-Aven landscapes of Émile Bernard can be divided largely into two categories: those exhibiting radical Synthetic techniques, full of radiant color, flat perspectives and spiritual subject matter and those like the present work, which are more naturalistic, if stylized, demonstrating Bernard's profound admiration for Paul Cézanne (see fig. 1). Similar to Cézanne, Bernard employed constructed brushstrokes to depict volume in architecture and foliage. In contrast to his Synthetic compositions, the palette of these Cezannesque landscapes remain muted, the reddish-orange roofs of the houses and the cream-colored geese appearing as highlights in a sea of yellow-green and blue-green tones that give the rolling hills a sense of depth.

Bernard first encountered Cézanne's paintings in Père Tanguy's shop in 1886, visiting on two subsequent occasions in 1904 and 1905. In an article in Mercure de France in 1907, Bernard calls Cézanne "his master...his mentor from the very first" (quoted in *Émile Bernard 1869-1941, A Pioneer of Modern Art* (exhibition catalogue), Städtische Kunsthalle, Mannheim & Van Gogh Museum, Amsterdam, 1990, p. 21). Bernard's warm feelings toward Cézanne appear to have been reciprocated, if the correspondence between the two is any indication. "For us men, nature has more depth than surface," Cézanne wrote to Bernard in 1904, "hence the need to introduce in our vibrations of light, represented by reds and yellows, enough blue tints to give a feeling of air...I would like to say that I have had another look at your study of the ground floor of the studio, it is good. All you need to do, I think, is to continue along these lines, you have an understanding of what ought to be done, and you will soon be able to turn your back on the Gauguins and Van Goghs!" (Alex Danchev, ed., *The Letters of Paul Cézanne*, Los Angeles, 2016, n.p.).

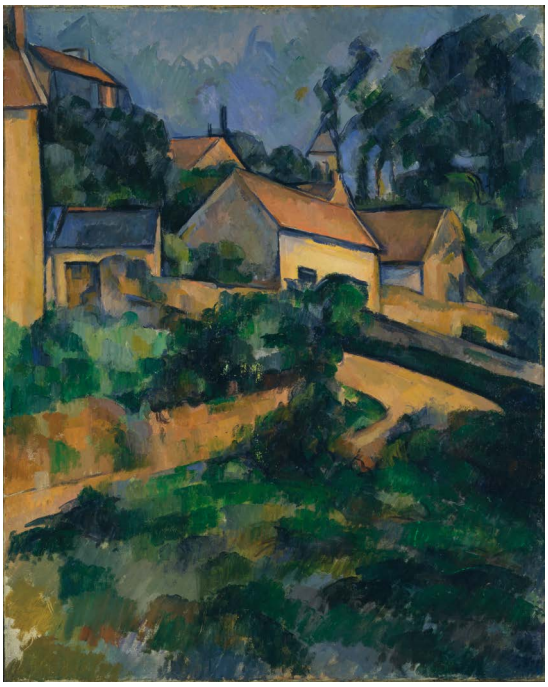

Fig. 1 Paul Cézanne, *La Route tournante à Montgeroult*, 1898, oil on canvas, The Museum of Modern Art, New York

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ODILON REDON

1840 - 1916

Le Christ et ses disciples

Signed *Odilon Redon* (lower right)
Oil on canvas
12¾ by 9⅝ in.; 32.5 by 24.5 cm
Painted *circa* 1905.

PROVENANCE
Eugène Rehns, Paris
Private Collection, Paris
Galerie Cazeau-Béraudière, Paris
Acquired from the above on June 29, 2004

LITERATURE
Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, vol. IV, Paris, 1998, no. 2595, illustrated p. 256 & in color p. 257

The early 1890s sees the reintroduction of color into Redon's work, a period when spirituality also took on greater importance for him. "If Redon now often turned to mythology or the Bible for subjects, he did so mostly to provide his compositions with some plausible theme rather than to illustrate any specific episodes of Olympian sagas or of the Scriptures" (John Rewald, "Odilon Redon," in *Odilon Redon, Gustave Moreau, Rodolphe Bresdin* (exhibition catalogue), The Museum of Modern Art, 1961, p. 39). Since much of Western religious art is traditionally rooted in scripture, Redon is unusual in this respect. The present work draws on the theme of discipleship and the divine nature of Christ rather than a specific episode of the New Testament. Though he was not an orthodox Christian, Redon mixed in Catholic circles and was clearly attracted to the figure of Christ who features frequently at this time.

Redon was a friend of Édouard Schuré, the author of *Les grands initiés*, an influential syncretistic text published in 1889 which became popular among several French artists, including the Nabis painters Paul Sérusier and Paul Ranson. As Barbara Larson writes: "Schuré believed that great religious leaders and philosophers, including Christ and Rama, were 'initiates' or seers who had perceived universal truths" (Barbara Larson, "From Botany to Belief: Odilon Redon and Armand Clavaud," in *As in a Dream, Odilon Redon* (exhibition catalogue), Frankfurt, 2007, p. 97).

$ 60,000-80,000

ODILON REDON

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ODILON REDON

1840 - 1916

Vase de fleurs

Signed *Odilon Redon* (lower right)
Pastel on paper
33¾ by 27 in.; 82.5 by 64 cm
Executed in 1905-08.

PROVENANCE
Ambroise Vollard, Paris
Richard Sussman, Paris
Durlacher Brothers, New York
Hirschl & Adler Galleries, New York
Mr. Joseph Verner Reed & Mrs. Marie Maude Byers, New York (acquired by 1956)
Sale: Christie's, New York, May 15, 1985, lot 36
Sale: Phillips, New York, November 6, 2000, lot 1
Sale: Tajan, Paris, June 12, 2003, lot 9
Galerie Cazeau-Béraudière, Paris (acquired at the above sale)
Acquired from the above on January 20, 2004

EXHIBITED
New Haven, Yale University Art Gallery, *Pictures Collected by Yale Alumni,* 1956, no. 227, illustrated in the catalogue

LITERATURE
Klaus Berger, *Odilon Redon,* Cologne, 1964, no. 467
Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, vol. III, Paris, 1996, no. 1577, illustrated p. 146

$ 700,000-1,000,000

Odilon Redon's gorgeous still lifes are the hallmark of the artist's oeuvre. The present work serves as a prime example of this defining motif while representing a groundbreaking shift in Redon's work in terms of both medium and subject matter. Beginning in the 1890s, Redon began to move away from the works he called his *Noirs,* a series of charcoal drawings and lithographs to which he had dedicated the early part of his career. Finding little critical success in these intense, spiritual works, and amidst a period of personal crisis for the artist, Redon transitioned to working with colorful pastels at the turn of the century. In 1897 the artist wrote: "The pastel, in fact, gives me support, materially and morally, it has rejuvenated me…" (quoted in Roseline Bacou, *Odilon Redon: Pastels*, New York, 1987, p. 13). His 1906 exhibition at Galerie Durand-Ruel focusing on such pastels was so immensely popular, an unprecedented number of works sold.

While these still lifes were thematically and technically less obscure than his *Noirs,* they still exemplified the artist's affinity with the Symbolist movement and his interest in the mystical. As Klaus Berger writes: "They are spiritual in their own way, just as much transformation of the phenomenal world, only in a different direction; they no longer avoid sensory perception but permeate it" (Klaus Berger, *Odilon Redon: Fantasy and Colour*, New York, 1965, p. 36). Ethereal in composition, the works place wild, colorful bouquets in undefined, dream-like spaces, constituting a strikingly new approach for the artist.

These bouquets were composed of what the artist described as "…flowers at the confluence of two riverbanks, that of representation and that of memory" (quoted in Roseline Bacou, *Odilon Redon: Pastels*, New York, 1987, p. 16). Indeed, these still lifes blended dream and reality—the bouquets were arranged by the artist's wife in different styles, but instead of merely reproducing the flowers on paper, Redon would fuse them with flora from the gardens of his imagination. These still lifes are a combination of the imaginary and the real, and attest to the artist's unique ability to balance the ephemeral quality of nature's beauty with the enduring power of imagination.

Fig. 1 The artist in his studio in Paris

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PAUL GAUGUIN

1848 - 1903

Bretonne de trois-quarts à gauche

Signed with the initials *PG* (lower left)
Charcoal on paper
18⅛ by 12 in.; 46 by 31 cm

PROVENANCE

Émile Bernard, Paris
Héloïse Henriette Bodin Bernard, Paris (acquired from the above by 1893)
Ambroise Vollard, Paris (acquired by 1904)
Alex Maguy, Paris
Walco, Ltd., Geneva
Acquired from the above on February 20, 2002

LITERATURE

Daniel Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, Catalogue de l'oeuvre peint (1873-1888)*, vol. II, Paris, 2001, illustrated p. 301

$ 150,000-250,000

Gauguin arrived in Pont-Aven for the first time in June of 1886 and would return to Paris just four months later. Although brief, Gauguin's summer stay in this Breton village would prove revolutionary for his work. While the trip proved revelatory, the painter's initial reasons for leaving the city were as much economic as they were artistic. The previous year had been a period of extreme penury and financial strain. With only days left at his accommodation at 10 rue cail in Paris, a last-minute loan from the Stock Exchange allowed Gauguin to relocate to Brittany. As he wrote to his wife Mette just one month after arriving, "I live on credit here... It's a pity that we did not settle in Brittany before... Here you can find a place for 800 F a month with a stable, an atelier and a garden. I am sure that with 300 F per month, a family could live very happily" (quoted in André Cariou, "Gauguin and the Pont-Aven School," in *Paul Gauguin, Artist of Myth and Dream* (exhibition catalogue), Complesso del Vittoriano, Rome, 2007-08, p. 50). Gauguin settled at the Pension Gloanec, the residence of choice for the Impressionists, and soon began painting images of the local peasants and their picturesque costumes.

The works produced during this initial stay in Pont-Aven would marry unique Breton subjects with Impressionism and *japonisme*. The present work is a study for a figure in *Bretonnes causant,* a masterpiece depicting four Breton women chatting over the low dividing wall of a field (see fig. 1). When viewed in concert with the painting, *Bretonne de trois-quarts à gauche* reveals Gauguin's deep interest in the work of Japanese woodblock printers, known as *ukiyo-e*. The steep perspective, narrowed field of vision and the decorative nature of the picture plane all attest to this influence. At this time Gauguin also began to shift away from the teachings of his mentor Pissarro toward the work of Edgar Degas. The raised perspective and dynamic pose of the drawing's central figure are strongly reminiscent of Degas' ballerinas, much to the chagrin of Pissarro and his newfound predilection for Pointillism style (see fig. 2). Writing to his son Lucien, Pissarro stated, "Gauguin is very friendly with Degas again and goes to see him often. Curious, isn't it, this see-saw of interests!" (quoted in Judy Le Paul, *Gauguin and the Impressionist at Pont-Aven*, New York, 1987, p. 82).

In the final months of his stay at Pont-Aven, Gauguin was sought out by an artist who would have a pivotal effect on his work. At only 18 years old, Émile Bernard was 20 years Gauguin's junior when they connected during a walking tour of Brittany. Intent on learning all that he could, Bernard would stay for two months despite Gauguin's chilly reception. The two would soon become the most innovative painters of the Pont-Aven School, working together for several years in the eponymous town and neighboring Le Pouldu. The present work belonged to Bernard, who would later gift it to his mother upon leaving for travels in Egypt, Spain and Italy in 1893.

Fig. 1 Paul Gauguin, *Bretonnes causant*, 1886, oil on canvas, Neue Pinakothek, Munich

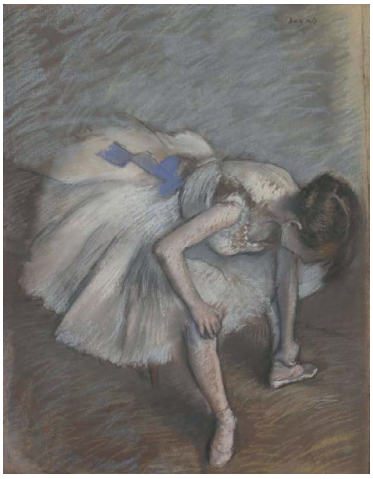

Fig. 2 Edgar Degas, *Danseuse assise*, 1881-83, pastel on paper, Musée d'Orsay, Paris

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Bar-maid

Signed *Lautrec* and dedicated *à Maurice Joyant* (lower right)
Pastel on paper
25½ by 19¼ in.; 64.7 by 48.8 cm
Executed in 1898.

PROVENANCE
Maurice Joyant, Paris (acquired from the artist)
Madame Dortu, Paris
Private Collection
Walco, Ltd., Geneva
Acquired from the above on November 10, 2004

EXHIBITED
Paris, Galerie Manzi-Joyant, *Exposition rétospective de l'oeuvre de H. de Toulouse-Lautrec*, 1914, no. 62
Paris, Musée des Arts Décoratifs, *Exposition de H. de Toulouse-Lautrec*, 1931, no. 190
London, M. Knoedler & Co., Inc. & Paris, Galerie M. Knoedler, *Toulouse-Lautrec Paintings and Drawings: Loan Exhibition for the Benefit of the Musée d'Albi*, 1938, illustrated in the catalogue (no. 27 in London & no. 39 in Paris)
Paris, Musée de l'Orangerie, *Toulouse-Lautrec: Exposition en l'honneur du cinquantième anniversaire de sa mort*, 1951, no. 113, illustrated in the catalogue

$ 500,000-700,000

LITERATURE
Maurice Joyant, *Henri de Toulouse-Lautrec*, vol. II, Paris, 1927, n.n., illustrated in color p. 288
Maurice Joyant, "Toulouse-Lautrec," in *L'Art et les artistes,* Paris, February 1927, n.n., illustrated p. 160
The Scotsman, Edinburgh, January 1938, mentioned n.p.
The Times, London, January 1938, mentioned n.p.
The Illustrated London News, London, January 1938, illustrated p. 142
The Birmingham Post, Birmingham, January 1938, mentioned n.p.
The Queen, London, February 1938, mentioned p. 28
Le Figaro, Paris, March 1938, mentioned p. 5
Jean Cassou, "T.-Lautrec," in *L'Art et les Artistes*, Paris, April 1938, illustrated p. 232
Jacques Lassaigne, *Toulouse Lautrec*, New York, 1939, illustrated p. 143
Michael Florisoone, "Toulouse Lautrec," in *Art et Style*, New York, 1951, no. 19, illustrated n.p.
M.G. Dortu, *Toulouse Lautrec*, Paris, 1952, mentioned p. 8
Hanspeter Landolt, *Henri de Toulouse-Lautrec: Drawings and Sketches in Colour*, Basel, 1955, illustrated in color pl. 28
M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. III, New York, 1971, no. 671, illustrated p. 411

In turn-of-the-century Paris, Toulouse-Lautrec had no rival as chief chronicler of café culture and night life. Born into an aristocratic French family in 1864, Lautrec spent much of his life among the Parisian demimonde, revealing his genius in sharp, analytical portrayals of the twilight world. With almost 300 cafés opening between 1890 and 1900, *fin-de-siècle* Parisian nightlife was ever growing. A brilliant interpreter of this lively and debauched world, Lautrec did not limit himself—as so many of his contemporaries had done—to social critique. Whether it was the quick sketch of a face, the curving lines of a group of dancers, a scene in a café, at the Théâtre des Variétés or in a *maison close*, he succeeded in capturing the humanity that lay beneath the illusory social façades of his subjects.

Portraiture played an important role in Toulouse-Lautrec's oeuvre, and he approached his sitters with a keen psychological acuity. Freed from the necessity of seeking portrait commissions due to his family's wealth, the artist rarely flattered or yielded too greatly to convention in his portraits. He also felt free to cross class boundaries, choosing between artists and performers, or the working class and his own social circle of friends and family members. His interest in the complex nature of each sitter's personality naturally led him toward the habit of executing multiple renderings of favored models. The present work reflects Lautrec's fundamental ability to express the emotional and psychological tensions of human relations.

An exceptional example of the artist's portraiture, *Bar-maid* captures an archetypal figure in Lautrec's world. With the growth of Parisian nightlife, scores of women were hired to staff the flourishing café-concerts, theaters and brasseries of Montmartre and Montparnasse. Unconstrained by bourgeois conventions, such women learned to navigate the intricacies of class and economics that populated their new world. Traced in light strokes of pastel, the central figure of *Bar-maid* personifies this growing population as she serves an absinthe-drinking patron in suit and bowler hat. While Manet's *Un bar aux Folies Bergère* presented such a woman to a scandalized Salon, more than a decade later it would be Lauturec who fully captured the psychological experience of life in the demimonde (see fig. 1).

Fig. 1 Édouard Manet, *Un bar aux Folies Bergère*, 1882, oil on canvas, The Courtauld Gallery, London

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

PAUL CÉZANNE

1839 - 1906

Le Restaurant Mistral à l'Estaque

Gouache, watercolor and pencil on paper
9⅛ by 14 in.; 23 by 35.6 cm
Executed *circa* 1870.

PROVENANCE

Marthe Conil, Aix-en-Provence (the artist's niece)
Private Collection, France
Galerie Cazeau-Béraudière, Paris
Acquired from the above on December 11, 2002

LITERATURE

Georges Rivière, *Le Maître Paul Cézanne*, Paris, 1923, p. 206
John Rewald, *Paul Cézanne, Correspondance*, Paris, 1937, no. 13, illustrated n.p.
John Rewald, *Paul Cézanne*, New York, 1948, no. 35
Marthe Conil, "Quelques souvenirs sur Paul Cézanne par une de ses nièces," in *Gazette des Beaux-Arts*, November 1960, no. 3, illustrated p. 302
John Rewald, *Paul Cézanne, The Watercolors, A Catalogue Raisonné*, New York, 1984, no. 21, illustrated pl. 21
Geneviève Blanc, *L'Estaque, art et patrimoine, chronique d'une double histoire,* Gémenos, 2013, n.n., illustrated p. 125
Walter Feilchenfeldt, Jayne Warman & David Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné,* www.cezannecatalogue.com, no. 1020 (accessed on February 15, 2018)

$ 200,000-300,000

Cézanne spent the winter of 1870-71 out of the public eye in L'Estaque, avoiding the draft to fight in the Franco-Prussian War. The present view of this restaurant in the Bay of Marseille is an exceptionally rare example of his earliest forays into gouache and watercolor which he produced around this time (see fig. 1). These small-scale landscapes are remarkable for the insights they provide into Cézanne's rejection of the traditional understanding of this medium.

Watercolors offered a more immediate and personal mode of expression than oil painting, although the medium was fraught with connotations of being academic, feminine and delicate. In contract to these expectations, Cézanne's watercolors are intense, virile, unexpected and free. The opaque effect he achieves in the present work with dense dabs of red, green, yellow and white over a few diluted washes are highly characteristic. The artist's contemporary Fortuné Marion described the "Incredible colors and a strange effect that I thought watercolors were incapable of producing" (as quoted in Matthew Simms, *Cézanne's Watercolors, Between Drawing and Painting,* New Haven, 2008, p. 33).

In Cézanne's hand the pencil was not simply a judicious and controlled tool for providing the underdrawing for subsequent applications of wash; instead his lines are applied at multiple stages, including over the dried pigment, with an energy that breaks free of the associations of drawing as a guiding element for color. The zigzag strokes in the doors, windows and the lower right of the present landscape are typical of the unusual graphic energy which "animates the scene and infuses a sense of vitality" (*ibid.*, p. 34).

The present lot was a gift from the artist to his niece, Marthe Conil, daughter of his sister Rose. Another of these small-scale gouaches he presented to the fiancée of his close friend Émile Zola, who visited him in L'Estaque that winter.

Fig. 1 A postcard featuring the Mistral restaurant in l'Estaque

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

EUGÈNE BOUDIN

1824 - 1898

Anvers, bateaux sur l'Escaut

Signed *E. Boudin.*, dated *72.* and inscribed *Anvers.* (lower right)
Oil on canvas
21 by 34¾ in.; 53.3 by 88.2 cm
Painted in Anvers in 1872.

To be included in the supplement to the Boudin catalogue raisonné being prepared by Manuel Schmit.

PROVENANCE
Galerie Montignac, Paris
Private Collection, Paris
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on February 16, 2007

$ 300,000-400,000

Anvers, bateaux sur l'Escaut is an extraordinary example of Boudin's free brushwork and uninhibited observation of contemporary life. The low horizon line in the present work allows for the expansive, overcast sky to rise above the ships, enabling Boudin to demonstrate his masterful technique for conveying the atmospheric effects of man interacting with nature. As Tristan Klingsor observes, "Where many painters only found a pretext for large surfaces of blue, opaque and dirty, Eugène Boudin astonishes us by a variety and an incomparable accuracy: for him each cloud has a physiognomy...to give us the impression of immensity and to hold our attention, allured by the innovation of a spectacle which every day we have under our eyes and which we had never seen" ("Un Précurseur de l'Impressionnisme: Eugène Boudin," in *La Nouvelle Revue*, vol. 8, Paris, 1891, p. 262).

Painted in 1872, the present work captures one of the world's great port cities, Antwerp. Boudin's delicate brushwork was praised by his peers for its ability to encapsulate the ever-changing skies of the maritime city. 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 Essex Museum, Salem, Massachusetts, 1991, p. 54).

Fig. 1 Eugène Boudin, *Beach Scene at Trouville*, 1863, oil on panel, National Gallery of Art, Washington, D.C.

Fig. 2 Eugène Boudin, *Camaret, Le Port*, 1872, oil on canvas, sold: Sotheby's, New York, May 15, 2018, lot 396 for $447,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

EUGÈNE BOUDIN

1824 - 1898

Anvers, gros temps sur l'Escaut

Signed *E. Boudin.* and inscribed *Anvers.* (lower right)
Oil on canvas
21¼ by 29¼ in.; 54 by 74.3 cm
Painted in Anvers *circa* 1871-74.

PROVENANCE
Private Collection, Paris (and sold: Hôtel Drouot, Paris, March 30, 1935, lot 55)
Private Collection (acquired by 1973)
Galerie Serret, Paris
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on January 2, 2004

EXHIBITED
Paris, Galerie Charpentier, *Cent tableaux de Boudin: trésors du Musée de Caen et Boudin,* 1958, no. 23

LITERATURE
Ruth L. Benjamin, *Eugène Boudin*, New York, 1937, mentioned p. 196
Robert Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 761, illustrated p. 271

$ 200,000-300,000

Fig. 1 Joseph Mallord William Turner, *Ships Bearing up for Anchorage, circa* 1802, oil on canvas, Tate Gallery, London

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

JOHAN BARTHOLD JONGKIND

1819 - 1891

Bords de Seine, Paris

Signed *Jongkind* and dated *1851* (lower left)
Oil on canvas
13⅞ by 21½ in.; 35.2 by 54.6 cm
Painted in 1851.

$ 15,000-20,000

PROVENANCE
Carl Irion, Paris (and sold: Hôtel Drouot, Paris, May 16, 1934, lot 9)
Galerie Paul Pétridès, Paris (and sold: Sotheby's, London, June 22, 1966, lot 52)
Sale: Palais Galliera, Paris, March 9, 1967, lot 43
Sale: Hôtel Drouot, Paris, May 20, 1980, lot 136
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on October 6, 1980

LITERATURE
Adolphe Stein, Sylvie Brame, François Lorenceau & Janine Sinizerques, *Jongkind, Catalogue critique de l'oeuvre*, Paris, 2003, no. 84, illustrated p. 88

154

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

HENRI MARTIN

1860 - 1943

L'Église de Labastide-du-Vert, un matin d'été

Signed *Henri Martin* (lower left)
Oil on canvas
38½ by 23 in.; 122 by 56.5 cm
Painted *circa* 1898.

The authenticity of this work has been confirmed by the late Cyrille Martin.

PROVENANCE
Steve Banks Fine Art, San Francisco
Acquired from the above on February 8, 2002

$ 80,000-120,000

155

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ÉDOUARD MANET

1832 - 1883

Jeune fille au col cassé, de profil

Signed *Manet,* (toward lower right)
Pastel on canvas
19 by 15½ in.; 48.2 by 39 cm
Executed *circa* 1880.

PROVENANCE
Private Collection
Maurice Gobin, Paris (acquired by 1932)
Sale: Libert, Hôtel Drouot, Paris, June 11, 1980, lot 7
Juan Alvarez de Toledo, Paris
Fukuoka Bank Collection, Tokyo
Private Collection, United States
Steve Banks Fine Arts, San Francisco
Acquired from the above on December 12, 2002

EXHIBITED
Paris, Galerie André Seligmann, *Pastels français du XVIIe siècle à nos jours,* 1933, no. 86, illustrated in the catalogue

$ 700,000-1,000,000

LITERATURE
Paul Jamot & Georges Wildenstein, *Manet*, Paris, 1932, vol. I, no. 439; vol. II, no. 214, illustrated p. 117
Adolphe Tabarant, *Manet et ses oeuvres*, Paris, 1947, no. 480, illustrated p. 618
Phoebe Pool & Sandra Orienti, *The Complete Paintings of Manet*, London, 1967, no. 292A, illustrated p. 112
Denis Rouart & Sandra Orienti, *Tout l'oeuvre peint d'Édouard Manet*, Paris, 1970, no. 292A, illustrated p. 111
Denis Rouart & Daniel Wildenstein, *Édouard Manet, Catalogue raisonné, Pastels, aquarelles et dessins*, vol. II, Lausanne & Paris, 1975, no. 44, illustrated p. 19

Manet only began using pastels late in his life, but he soon mastered the subtleties of the medium. Completing his first pastel in 1874, Manet went on to execute eighty-nine pastels, and more than seventy of these are portraits of women. With the sitter's soft yet thoughtful expression and delicate features, *Jeune fille au col cassé, de profil* exemplifies the breezy elegance and ephemeral atmosphere Manet creates in his pastel portraits.

The spirited technique in the application of the pastel contributes to the air of spontaneity and the intimacy of the present work. Commenting on the artist's skill, Françoise Cachin wrote: "Between 1879 and 1882, Manet did a series of dazzling portraits of women, about which Rewald has noted that while 'Manet had to fight frequently against a dangerous tendency of *faire folie*, in his pastels he did not oppose this tendency.' Hence his great success with his models. Pastels allowed him a freshness, a gay palette, a powdery texture more flattering to the face" (Françoise Cachin, *Manet 1832-1883* (exhibition catalogue), Galeries Nationales du Grand Palais, Paris & The Metropolitan Museum of Art, New York, 1983, p. 493).

"Pastel was for him a comparatively easy exercise, a diversion," explained Théodore Duret, "and gained him the company of the engaging women who came to pose for him" (quoted in *ibid.*, p. 429). Duret noted that this straightforward medium offered Manet a break from the labors of oil paint, especially as he grew weary during the final months of his life.

As Duret points out, Manet continued to seek out the company of beautiful women, even as his health failed him and despite the ever-abiding presence of his wife Suzanne. Joseph de Nittis provided the following description of Mme Manet's tolerance for her husband's indiscretions: "One day, [Manet] was following some pretty girl, slender and coquettish. His wife suddenly came up to him, saying, with her merry laugh, 'This time, I caught you.' 'There,' he said, "That's funny! I thought it was you.' Now Mme Manet, a bit on the heavy side, a placid Dutchwoman, was no frail Parisienne. She told the story herself, with her smiling good humor" (quoted in *ibid.*, p. 437).

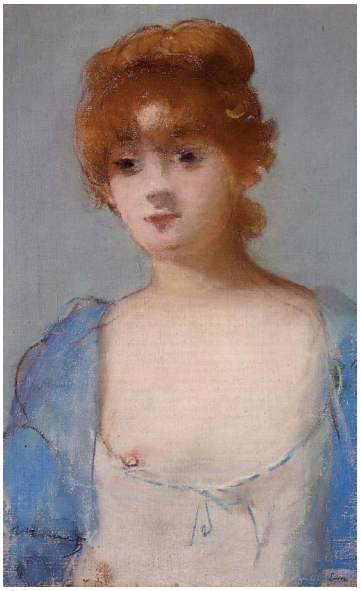

Fig. 1 Édouard Manet, *Jeune fille en déshabillé*, 1882, pastel on paper, sold: Sotheby's, London, February 8, 2011, lot 17 for $2,588,467

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

EDGAR DEGAS

1834 - 1917

Danseuse vue de dos

Stamped *Degas* (lower left)
Charcoal and gouache on paper
12 by 8⅞ in.; 30.5 by 22.5 cm

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 137)
Ernest Rouart, Paris (acquired at the above sale)
Private Collection, New York
Privart, Geneva
Acquired from the above on May 23, 2003

$ 60,000-80,000

157

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

EDGAR DEGAS

1834 - 1917

Danseuse saluant

Stamped *Degas* (lower left)
Charcoal and gouache on paper
12½ by 9 in.; 31.7 by 22.8 cm

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 121)
Bourgeat Collection, France (acquired at the above sale)
Private Collection, New York
Privart, Geneva
Acquired from the above on May 23, 2003

$ 70,000-90,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MARY CASSATT

1844 - 1926

Simone Seated on the Grass Next to Her Mother

Signed *Mary Cassatt* (lower right)
Pastel on paper laid down on board
28¼ by 23¾ in.; 71.8 by 60.3 cm
Executed in 1901-02.

This work is included as no. 373 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's catalogue raisonné of the works of Mary Cassatt.

PROVENANCE

Ambroise Vollard, Paris
Luigi Corbellini, Paris
M. Knoedler & Co., New York (acquired in 1950)
Dr. & Mrs. Albert Kinkade Chapman, Rochester (and sold by the estate: John W. Coker Ltd., New Market, Tennessee, September 15, 2010, lot 40)
Acquired at the above sale

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 453, illustrated p. 176
Patricia Hills, "Mary Cassatt," in *American Paintings in the Detroit Institute of Arts*, vol. II, New York, 1997, pp. 40 & 46
Chuck Miller, "The Artwork of Former Eastman Kodak Chairman Coming up for Auction," in *timesunion.com*, September 13, 2010, illustrated n.p. (titled *Simone Talking to Her Mother*)

$ 600,000-800,000

"I have had a joy from which no one can rob me—I have been able to touch some people with my art"

Mary Cassatt (quoted in National Gallery of Art, *An Eye for Art: Focusing on Great Artists and Their Work* (exhibition catalogue), Washington, D.C., 2013, p. 110

Mary Cassatt

159

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

JEAN-LOUIS FORAIN

1852-1931

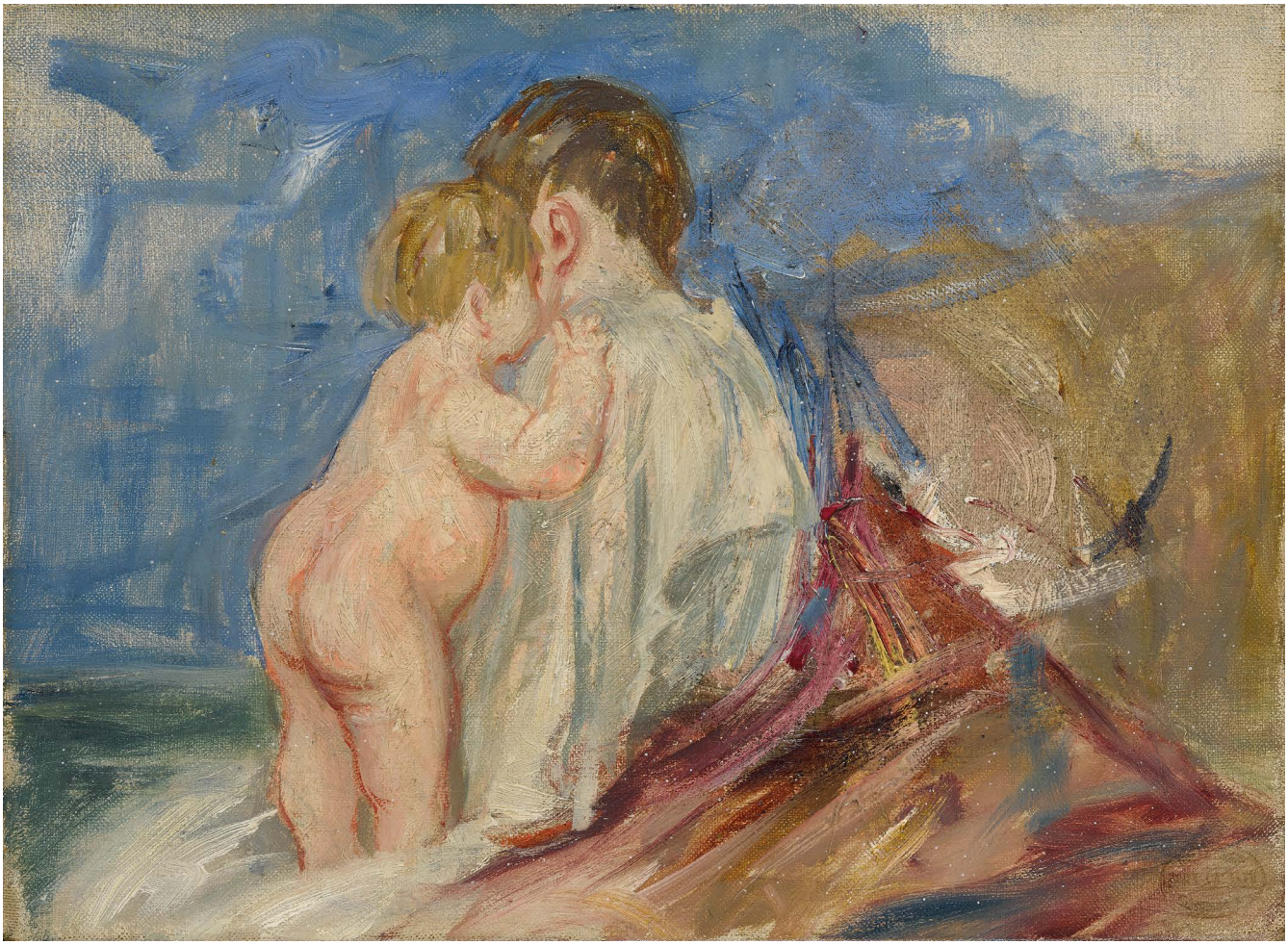
Dans les coulisses

Signed *J.L. Forain* (lower right)
Gouache, watercolor and pen and ink on paper
11¾ by 8⅜ in.; 30 by 21.3 cm

To be included in the forthcoming Jean-Louis Forain Catalogue raisonné being prepared by Mme Valdès-Forain.

PROVENANCE
Thomas Gibson Fine Art, Ltd., London
Acquired from the above on April 7, 1995

$ 8,000-12,000



160

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MARY CASSATT

1844 - 1926

Mother Seated with Baby Standing Next to Her in a Landscape

Stamped C*ollection de Mathilde X* (lower right); stamped C*ollection de Mathilde X* (on the reverse)
Oil on canvas
9½ by 13 in.; 24.1 by 33 cm
Painted in 1910.

This work is included as no. 628 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's catalogue raisonné of the works of Mary Cassatt.

PROVENANCE

Mathilde Valet, Paris (and sold: Galerie A.-M. Reitlinger, Paris, May 19-June 30, 1931, lot 1)
Mrs. Montague Israel, Montreal (acquired by 1981)
Harcourts Contemporary, San Francisco (acquired in 1984)
Private Collection
Steve Banks Fine Arts, San Francisco
Acquired from the above on October 16, 1997

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 611, illustrated p. 217

$ 60,000-80,000

161

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

BERTHE MORISOT

1841 - 1895

Alice Gamby dans le salon

Stamped *Berthe Morisot* (lower right)
Oil on canvas
26⅝ by 20 in.; 67.7 by 50.8 cm
Painted in 1890.

PROVENANCE

Mr. & Mrs. Ernest Rouart, Paris
Mr. & Mrs. Julien Rouart, Paris
Private Collection, Paris (by descent from the above)
Sale: Ferri & Associés, Paris, November 27, 1997, lot 15
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on June 9, 1999

$ 400,000-600,000

EXHIBITED

Paris, Galerie Durand-Ruel, *Madame Eugène Manet, Exposition de son oeuvre*, 1896, no. 55
Paris, Galerie Durand-Ruel, *Berthe Morisot*, 1902, no. 32
Paris, Galerie Bernheim-Jeune, *Cent oeuvres de Berthe Morisot (1841-1895)*, 1919, no. 38
Paris, Galerie Marcel Bernheim, *Réunion d'oeuvres par Berthe Morisot*, 1922, no. 43
Paris, Galerie Bernheim-Jeune, *Exposition d'oeuvres de Berthe Morisot*, 1929, no. 44
New York, M. Knoedler & Co., *Berthe Morisot*, 1936, no. 14
Paris, Musée Jacquemart-André, *Berthe Morisot*, 1961, no. 70
Vevey, Musée Jenisch, *Berthe Morisot*, 1961, no. 58

LITERATURE

Marie-Louis Bataille & Georges Wildenstein, *Berthe Morisot, Catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 248, illustrated n.p.
Anne Higonnet, *Berthe Morisot's Images of Women*, Cambridge, 1992, no. 106, illustrated p. 245
Alain Clairet, Delphine Montalant & Yves Rouart, *Berthe Morisot, 1841-1895, Catalogue raisonné de l'oeuvre peint*, Paris, 1997, no. 252, illustrated p. 238

Berthe Morisot is known for her portraiture depicting young women with delicate features and flowing garments. The hurried quality of the brushstrokes of *Alice Gamby dans le salon* speaks to Morisot's mastery of the Impressionist aesthetic. Unlike many of her contemporaries, Morisot was less pressured by art dealers and critics to produce highly finished paintings. She used her freedom to pursue composition on her own terms. Speaking on Morisot's painting style, the art critic Paul Mantz commented, "The truth is that if there is a single Impressionist in the group...it is Berthe Morisot... Her painting... has all the freshness of improvisation. Here is where we really find the impression perceived by a sincere eye, faithfully rendered by a hand that does not lie" (quoted in Nicole R. Myers, "Extreme Novelty or Things of the Past: Morisot and the Modern Woman," in *Berthe Morisot: Woman Impressionist*, New York, 2018, p. 89).

The familiar elements of Morisot's oeuvre are visible in the present painting: a seated young girl with a glowing, pink haze of light filtering in through the window behind her. The painting is an impressive example of Morisot's command of thoughtfully depicting both the figure and compositional space. Like her female contemporaries Mary Cassatt and Eva Gonzalès, Morisot was prohibited from the majority of public spaces and was confined to the sites prescribed by her class and gender. For this reason, most subjects of Morisot's paintings were members of her family. The subject of the present portrait is Morisot's brother Tiburce's step-daughter, Alice Gamby.

Morisot's daughter, Julie Manet, would go on to marry the son of the French painter Henri Rouart, Ernest Rouart, who was also a painter in his own right. The Rouart family had *Alice Gamby dans le salon* in their possession for almost a century.

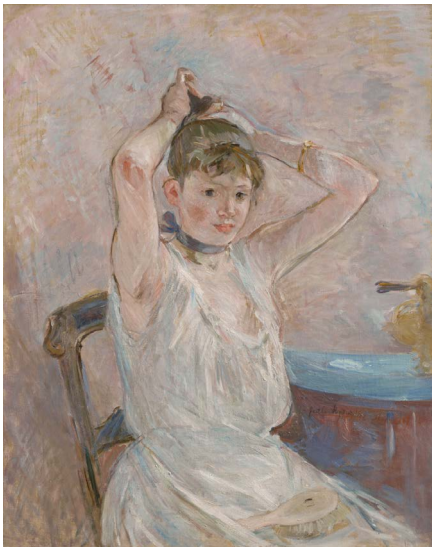
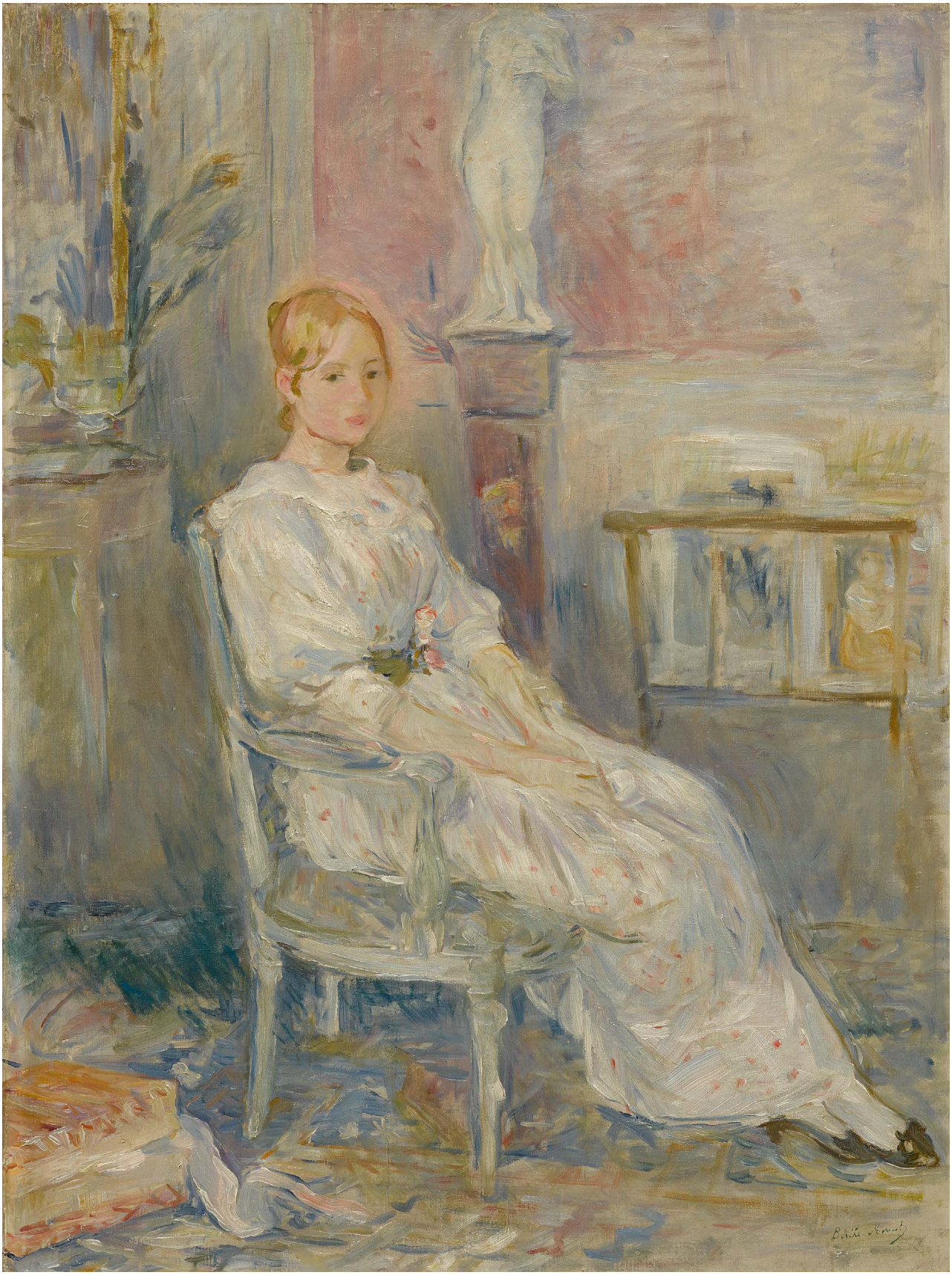


Fig. 1 Berthe Morisot, *The Bath*, 1885-86, oil on canvas, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts



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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

GEORGES D'ESPAGNAT

1870 - 1950

Femme et jeune garçon assis au bord de la mer

Signed with the initials *gdE* (lower right)
Oil on canvas
32 by 39½ in.; 81.3 by 100.3 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

PROVENANCE

Sam Sair, United States (and sold: Sotheby Parke-Bernet, New York, March 18, 1972, lot 97)
Robert Wright, United States (acquired at the above sale)
Galerie Rienzo, New York
Acquired from the above on July 7, 1993

$ 60,000-80,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MARY CASSATT

1844 - 1926

Roman Girl

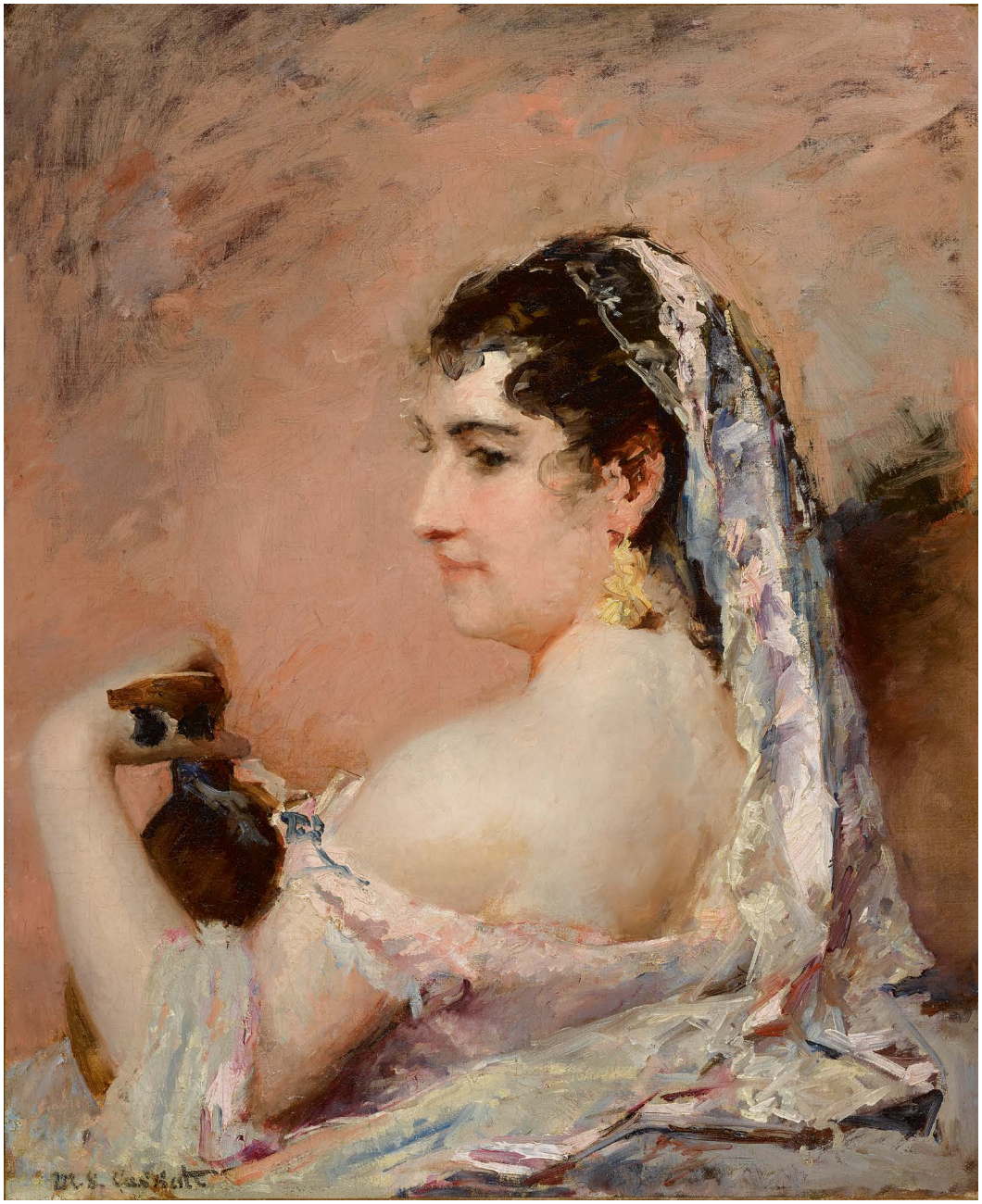
Signed *M.S. Cassatt* (lower left)
Oil on canvas
28 by 23 in.; 71.1 by 58.4 cm
Painted in 1873-74.

This work is included as no. 18 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's catalogue raisonné of the works of Mary Cassatt.

$ 60,000-80,000

PROVENANCE

Private Collection, New York (and sold: Parke-Bernet Galleries, Inc., New York, April 17-18, 1951, lot 289)
Hammer Galleries, New York
Gulf American Galleries, Miami (acquired from the above in 1964)
Danenberg Galleries, New York (acquired from the above by 1968)
Andrew Crispo, New York (acquired in 1968)
Maxwell Galleries, San Francisco (acquired from the above in 1968)
Sale: Sotheby's, London, July 1, 1970, lot 15
Private Collection (acquired at the above sale and sold: Sotheby's, New York, April 19, 1972, lot 56)
Irvin Brenner Galleries, New York (acquired at the above sale)
J. Karel P. van Stuijvenberg, Caracas (acquired from the above by 1977)
Gérard Lases, Paris (acquired by 1999)
Private Collection
Galerie Rienzo, New York
Acquired from the above on November 13, 2000



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EXHIBITED

New York, Kurtz Gallery, *Society of American Artists, Second Exhibition,* 1879, no. 136 (titled *The Mandolin Player*) (possibly)
Philadelphia, Pennsylvania Academy of the Fine Arts, *Fiftieth Annual Exhibition*, 1879, no. 190 (titled *Mandolin Player*) (possibly)

LITERATURE

"Society of American Artists, The Second Exhibition on Varnishing Day," in *New York Evening Mail,* March 8, 1879, p. 1 (titled *half length of a Spanish lady*)
"American Art Methods, The Society of Artists. The Students in Paris," in *The New York Times*, March 10, 1879, p. 5 (titled *The Mandolin Player*)
Susan N. Carter, "Exhibition of the Society of American Artists," in *New York Art Journal*, vol. 5, May 1879, p. 157 (titled *The Mandolin Player*)
John I.H. Baur, *Leaders of American Impressionism*, New York, 1937, p. 8 (titled *Mandolin Player*)
Frederick A. Sweet, *Miss Mary Cassatt: Impressionist from Pennsylvania*, Norman, Oklahoma, 1966, pp. 47-48 (titled *Mandolin Player*)
Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 19, illustrated p. 34
Nancy Hale, *Mary Cassatt*, Garden City, New York, 1975, pp. 52 & 94 (titled *Mandolin Player*)
Regina Soria, *Dictionary of Nineteenth-century American Artists in Italy, 1760-1914*, Teaneck, New Jersey, 1982, p. 80
Suzanne G. Lindsay, *Mary Cassatt and Philadelphia*, Philadelphia, 1985, pp. 33 & 90 (titled *Mandolin Player*)

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

JULES PASCIN

1885 - 1930

Gaby

Signed *Pascin* (lower right)
Oil on board
25½ by 21⅛ in.; 64.7 by 53.3 cm
Painted in 1926-27.

PROVENANCE
Galerie Matignon Saint-Honoré
Acquired from the above on February 19, 2002

LITERATURE
Yves Hemin, Guy Krohg, Klaus Perls & Abel Rambert, *Pascin, Catalogue raisonné dessins, aquarelles, pastels, peintures, dessins érotiques,* vol. IV, Paris, 1991, no. 1248, illustrated p. 369

$ 25,000-35,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MAXIMILIEN LUCE

1858 - 1941

Jardin à Montrouge

Signed *Luce* (lower right); titled and dated *1879* (on the reverse)
Oil on canvas mounted on board
14 by 15 in.; 35.5 by 38 cm
Painted in 1876.

PROVENANCE
Estate of the artist
Wildenstein & Co., Inc., New York
Acquired from the above on March 22, 1999

EXHIBITED
New York, Wildenstein & Co., Inc., *Maximilien Luce, 1858-1941: The Evolution of a Post-Impressionist,* 1997, no. 4, illustrated in the catalogue

LITERATURE
Phillipe Cazeau, *Maximilien Luce,* Paris & Lausanne, 1982, illustrated p. 14
Denise Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 5, illustrated p. 8 (dated 1876)

$ 8,000-12,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

ARMAND GUILLAUMIN

1841 - 1927

Village de l'Île de France

Signed *Guillaumin* (lower right)
Oil on canvas
25¾ by 32 in.; 62.9 by 81.3 cm
Painted *circa* 1888.

$ 40,000-60,000

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
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on June 18, 2001

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

AUGUSTE RODIN

1840 - 1917

La Jeunesse triomphante dite aussi "Baiser de l'Aïeule"

Inscribed *A Rodin.,* dedicated *deuxième épreuve executée specialement pour M Achille Segard* and stamped with the foundry mark *Thiébaut Fres Paris Fumière et Gavignot Sucrs*
Bronze
Height: 20⅝ in.; 52.5 cm
Conceived *circa* 1894-95; this bronze version cast between 1908 and 1918.

This work will be included in the forthcoming Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin currently being prepared by the Comité Rodin in collaboration with Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2002-76B.

$ 200,000-300,000

PROVENANCE

Magasins Fumière, Paris
Achile Segard, Paris
Eugène Rudier, Le Vésinet
Raymond Subes, Paris (acquired before 1956)
Private Collection, Paris (by descent from the above and sold: Drouot-Montaigne, Paris, May 24, 2002, lot 167)
Private Collection, Switzerland
Galerie Fabien Boulakia, Paris
Acquired from the above on May 26, 2009

LITERATURE

Léon Maillard & August Rodin, *Statuaire: Études sur quelques artistes originaux*, Paris, 1899, illustration of the plaster p. 141
Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927, no. 270, illustration of the plaster n.p.
John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 26, illustration of another cast p. 227
Jacques de Caso & Patricia Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection*, San Francisco, 1977, no. 3, illustration of another cast p. 54
Albert E. Elsen, *In Rodin's Studio*, Oxford, 1980, no. 50, illustration of the plaster n.p.
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, no. S.2474, illustration of another cast p. 472

The present pair of female nudes was initially titled *Old Age and Adolescence,* a time-worn theme across the arts, yet Rodin's juxtaposition of the brittle and hunched form of the older woman with the supple, fleshy limbs of the younger carries a shock factor even today. On first glance the reclining figure appears to be the more vulnerable and passive of the two, but the retitling suggests something more aggressive on her part, "as though she were drawing life from the old woman's mouth in a kind of death-and-resurrection" (Parker Tyler, "Rodin and Freud: Masters of Ambivalence," in *ARTnews*, vol. LIV, no. 1, March 1955, p. 64).

The pair of scissors at the back of the base suggests that the older woman represents Atropos, the eldest of the three Fates, who determined the death of mortals by cutting their thread of life. Here, overcome by Youth, she has dropped her scissors. Her sister Clotho, who was charged with spinning the mortal thread, was the subject of an acclaimed plaster by Camille Claudel exhibited at the Salon of 1893 and the allusion may well be intentional since the tumultuous relationship between the two sculptors was still not entirely over at that point (see fig. 1).

La Jeunesse triomphante was the only work by Rodin to have been issued and distributed during his lifetime exclusively under contract with Thiébaut Frères and their successors, Fumière & Gavignot.

Fig. 1 Camille Claudel, *Clotho,* 1893, plaster, Musée Rodin, Paris

A. Rodin

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

AUGUSTE RODIN

1840 - 1917

L'Éternel printemps, second état, 4ème réduction, dite aussi "no. 2"

Inscribed *Rodin.* and stamped with the foundry mark *Alexis Rudier Fondeur. Paris.*; stamped with the raised signature *A. Rodin* (on the interior)
Bronze
Height: 9¾ in.; 24.7 cm
Conceived in 1894; this reduction conceived in 1898 and this example cast by the Alexis Rudier foundry in 1927.

This work will be included in the forthcoming Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin currently being prepared by the Comité Rodin in collaboration with Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-5939B.

$ 150,000-250,000

PROVENANCE

Musée Rodin, Paris
Eugène Rudier, Le Vésinet (acquired from the above)
M Massot-Pellet, France (acquired in 1970)
Sale: Hôtel Drouot, Paris, April 1, 1975
Edgardo Acosta, Los Angeles (acquired at the above sale)
Georges Sakelaris, Portland (acquired from the above)
Steve Banks Fine Arts, San Francisco
Acquired from the above on January 16, 1998

LITERATURE

Léon Maillard, *Auguste Rodin, Statuaire*, Paris, 1899, illustration of another version pp. 121-22
Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 69-70, illustration of another version 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 version pl. 56
Robert Descharnes & Jean-François Chabrun, *Auguste Rodin*, London & Melbourne, 1967, illustration of another version p. 134
Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, nos. 56-57, illustrations of another cast pls. 56-57
John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 32b, illustration of another version 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

Also known as *Zéphyr et la terre* and *Cupidon et Psyché*, Rodin's *L'Éternel printemps* was exhibited at the Salon of 1897 and has become one of his best-known works. It was conceived during an intense period of creativity while Rodin was mapping out *La Porte de l'enfer,* and like its twin, *Le Baiser,* also recalls Dante's story of Paolo and Francesca who were condemned to spend eternity locked in passionate embrace. The carnality of the model marks a shift from his earlier classical and allegorical depictions of love to more sensual representations and daring poses.

"No one could make bodies 'speak' better than Rodin" writes Norman-Romain. "At the peak of his powers, aided by the youth and openness of the models who posed for him, he conveyed his own euphoria in [*Eternal Springtime*] with a very skillful composition, built on an X, whose elegant forms, enhanced by the languidness of the bodies and the delicacy of the embrace, made it one of his most highly acclaimed works" (Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, p. 335).

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

FELIPE CASTAÑEDA

b. 1931

Seated figure (Maternité)

Inscribed *F. Castaneda* and dated *1981*
Marble
Height: 10½ in.; 26.7 cm
Executed in 1981.

PROVENANCE
Harcourts Gallery, San Francisco
Acquired from the above on April 12, 1991

$ 8,000-12,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

FRANCISCO ZÚÑIGA

1912 - 1998

Mujer de pie con rebozo

Inscribed *Zúñiga,* dated *1970* and numbered *AP* (on the base)
Bronze
Height: 15½ in.; 39.4 cm
Executed in 1970; this work is an artist's proof from an edition of 15.

We wish to thank Ariel Zúñiga for his kind assistance in confirming the authenticity of this work.

PROVENANCE
Steve Banks Fine Arts, San Francisco
Acquired from the above on October 13, 1997

LITERATURE
Fundación Zúñiga, *Francisco Zúñiga, Catálogo Razonado/Catalogue Raisonné, Volumen I/ Volume I, Escultura/Sculpture*, Mexico City, 1991, no. 599, illustration of another cast p. 352

$ 10,000-15,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MIGUEL COVARRUBIAS

1904 - 1957

Mexican Street Scene

Signed *Covarrubias* (lower right)
Oil on Masonite
24 by 20 in.; 61 by 21.9 cm
Painted *circa* 1935.

PROVENANCE
Mary-Anne Martin Fine Art, New York
Acquired from the above on May 23, 2006

$ 70,000-90,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

DIEGO RIVERA

1886 - 1957

Retrato de Guadalupe "Pico" Rivera Marín

Signed *Diego Rivera* (lower left)
Encaustic on canvas
27 by 22⅛ in.; 68.6 by 56.2 cm
Painted in 1925-26.

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

PROVENANCE
Guadalupe Marín de Cuesta, Mexico City (acquired from the artist)
Alfonso Ortega, Mexico
Ruth Parker, Los Angeles
Helen Franklin Morton, Los Angeles (acquired from the above)
Private Collection (by descent from the above)
Steve Banks Fine Arts, San Francisco
Acquired from the above on June 28, 1999

$ 500,000-700,000

EXHIBITED
New York, The Museum of Modern Art, *Diego Rivera*, 1931-32, no. 26, illustrated in the catalogue
Mexico City, Instituto Nacional de Bellas Artes, Museo Nacional de Artes Plásticas, *Diego Rivera, 50 años de su labor artística: Exposición de homenaje nacional*, 1949, no. 247, illustrated in the catalogue

LITERATURE
Berta Taracena, Xavier Villarrutia, Samuel Ramos & Gloria Taracena, *Diego Rivera, Pintura de caballete y dibujos*, Mexico City, 1979, no. 81, illustrated in color p. 96 (titled *La Picos con Naranja*)

A prolific young student at Mexico City's famed Academia San Carlos, Guanajuato-born Diego Rivera left Mexico in 1911 for France, where he would remain until 1920. There he became immersed in avant-garde circles, synthesizing diverse influences ranging from El Greco to Picasso in a brief but prolific period of Cubist production that ended in 1918. Before leaving Europe, Rivera spent time in Italy studying frescoes of the Quattrocento; there, he "found the inspiration for a new and revolutionary public art capable of furthering the ideals of the ongoing revolution in his native land" (Linda Downs, "Introduction," in *Diego Rivera, A Retrospective (exhibition catalogue),* Detroit Institute of the Arts, Detroit & traveling, 1986-88, p. 17). Upon his return to Mexico in 1921, under the patronage of the revolutionary Mexican government, he devoted himself fully to creating the mural cycle for the Secretaría de Educación Publica that launched his rise as a cultural icon in Mexico and abroad. During this time he met and married his second wife, Guadalupe Marín.

Painted in 1925-26, Rivera's tender portrait of his eldest daughter Guadalupe "Pico" Marín (born in August, 1924) offers a synthesis of the plastic ideas he explored in Europe with the revolutionary social realist vocabulary of his murals. Rivera painted relatively few portraits during this early period and its intimate mood, hazy luminosity and geometric sensibility correspond to a markedly different artistic impulse than his well-known society portraits of the 1940s and 50s. Pico, leaning forward in a Mexican *equipale* chair, is clothed in a brilliant emerald green tunic and cloaked in a rich purple shawl. She gazes pensively out beyond the viewer, gently grasping a bright orange in her hand. Rivera manipulates the geometric patterning of the bricks and chartreuse rug behind her to flatten the picture plane, enhancing her solid pyramidal monumentality. The subtle panes of pink and olive that play across her rounded cheeks, in contrast with the gem-like tones of her garments and the glowing orb of the orange evidence the influence of Sonia Delaunay's explorations on color in Rivera's work, and the underlying architectonic harmony of the composition demonstrates his lingering interest in Cubist principles.

Rivera's portrait of Pico can be understood both within the Western tradition of artists' intimate depictions of their children and within his larger social realist project. Artists from Rembrandt and Vigée le Brun to Cassatt and Matisse have painted emotionally charged portraits of their children to explore the psychological complexities and unparalleled tenderness of these relationships. Here, Rivera's light, unusually gauzy brushwork imbues the work with a gentleness and affection rarely seen in his oeuvre. Rivera's murals, particularly the Secretaría murals painted during this period, are revolutionary not only in their overt messages of social justice but also in Rivera's centering of Mexico's most marginalized population, indigenous children: they dance, pray, work and eat throughout his monumental compositions. His modern project of social justice extended to his personal life; dressing his daughters in boys' clothes and short hair from a young age, Rivera encouraged Pico and her younger sister Ruth to become athletic, intelligent and socially conscious. Rivera lends Pico here a gravitas and monumentality generally reserved for portraits of adult men, and a ponderous gaze that belies her acuity and spirit.

In this delicate, poignant portrait of Pico, Rivera clothes his daughter in the trappings of Modernism and imbues her with profound *mexicanidad*.

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

DAVID ALFARO SIQUEIROS

1896 - 1974

Conquistador

Signed *Siqueiros* and dated *5-54* (lower right)
Pyroxylin on Masonite
39⅜ by 29½ in.; 100 by 75 cm
Painted in May 1954.

PROVENANCE

ACA Galleries, New York
Joseph H. Hirshhorn, New York (acquired from the above)
Hirshhorn Museum and Sculpture Garden, Washington, D.C. (acquired from the above and sold: Sotheby's, New York, November 25, 1986, lot 8)
Private Collection, Panama (acquired at the above sale)
Private Collection, South America (and sold: Sotheby's, New York, November 23, 1999, lot 32)
Private Collection, United States (acquired at the above sale)
Steve Banks Fine Arts, San Francisco
Acquired from the above on August 26, 2000

$ 250,000-350,000

Ablaze with molten waves of glistening industrial paint, David Alfaro Siqueiros' *Conquistador* rises towards the viewer in a fiery spectacle. Painted in 1954, four years after Siqueiros claimed the Venice Biennale's highest honor for an international artist, *Conquistador* embodies the core tenets of Siqueiros' praxis, in technique and in fiery lyricism.

Siqueiros's compositional strategy was grounded in the perspectival rules established by Quattrocento muralist Paulo Uccello. Where Uccello was able to depict accurate three-dimensional space using a single vanishing point, "the poliangularidad (poliangularity) of Siqueiros's compositions is established upon the topographic intersection of angles and triangular forms, from diverse perspectival points established by the pyramidal convention of Renaissance composition" (Irene Herner, "Escorzar, hacer mazzacchios y pintar pirámides," in *Siqueiros: El lugar de la utopia*, Mexico City, 1994, p. 57). Here, the balanced pyramidal composition of Siqueiros's *Conquistador* is disrupted by a perspectival dissonance; the impossible angle of his head and shoulders at once imbues him with vital motion and draws the viewer into the composition. By synthesizing modern approaches to perspective from Cubism with Quattrocento geometric harmony, Siqueiros sought to improve both the legibility and emotive power of his compositions, to impart historical knowledge and inspire radical political action.

Siqueiros believed that revolutionary art must be created with accessible means. The Americas' first innovator in the artistic application of industrial paint, he exploited the low viscosity of pyroxylin to create rugged textures and nebulas of color. He imparted this knowledge to students at the American Artists's Congress in New York in 1936 (among them, a young Jackson Pollock) and continued to innovate his techniques throughout his life, the subtle smoky qualities of his earlier work giving way to resplendency in mature works like *Conquistador*. Here, Siqueiros masterfully manipulates the dripping of this paint to meld the crimson of the *Conquistador*'s plumage with the glowing locks of his hair and with the tempestuous sky.

Siqueiros' murals are studded with labyrinthine networks of iconography; *Conquistador* is similarly complex. While the subject's iconic *morrión* bears the shape and plumage of the helmet worn by Hernán Cortés, its hefty, gleaming chinstrap more closely relates to the animal-headed, heavily ornamented regalia worn by Aztec warriors as documented at the time of contact. In the mural panel *Cuahtémoc Reborn*, painted in a few years earlier in 1950 for Mexico City's Palacio de Bellas Artes. Siqueiros depicts the Spanish-slain Aztec hero born anew, clad in armor bearing both Spanish and Aztec form and symbols, wielding a glowing sword against an onslaught of flames. *Conquistador* may present a hybrid hero born of *mestizaje*, the racial and cultural mixing championed by Mexico's post-revolutionary government as the source of Mexico's inherent strength.

Siqueiros
6-54

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MARC CHAGALL

1887 - 1985

Coq et femme à l'éventail

Stamped *Marc Chagall* (lower left)
Oil and acrylic on canvasboard
23½ by 19⅝ in.; 59.7 by 50 cm
Painted *circa* 1978.

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

PROVENANCE
Estate of the artist
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on February 23, 1999

$ 700,000-1,000,000

Throughout his long and fruitful career, Chagall managed to maintain a distinctive and personal style. While he experimented with a range of different styles including Fauvism and Cubism, Chagall did not fully integrate to any movement. Rather, he absorbed elements of these movements and added their characteristics to his own output. Chagall's work is easily recognized by his extraordinary use of color. His chromatic mastery was so widely recognized that Picasso told his lover, Françoise Gilot, "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 François Gilot, *Life with Picasso*, New York, 1989, p. 282).

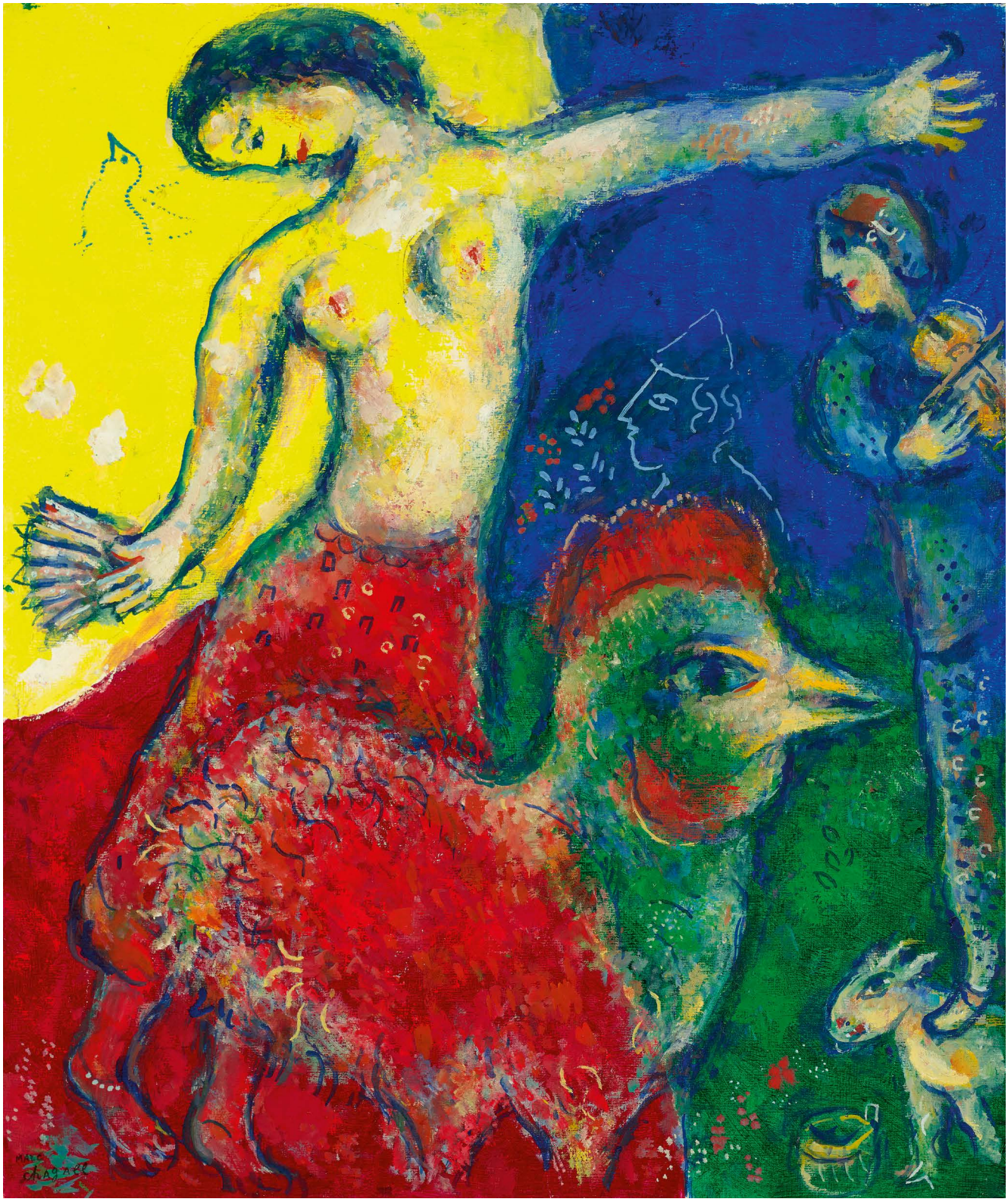
This understanding of color and light trained the artist for his work in stained glass which in turn informed many of his paintings. Examples of Chagall's stained glass works can be seen in the Hebrew University Hadassah Medical Center in Jerusalem and in the Art Institute of Chicago, which he dedicated to the American Bicentennial as an appreciation of the commitment of the United States to cultural and religious freedom (see fig. 1). *Coq et femme à l'éventail* was painted while Chagall was experimenting with stained glass, and the work strongly reflects this exploration. The work is divided into four distinctively colored sections. Crisp lines and strongly delineated coloring evoke a similar delineation to that of stained glass, underscoring the lasting impact that the artist's foray into glasswork had on his mature aesthetic.

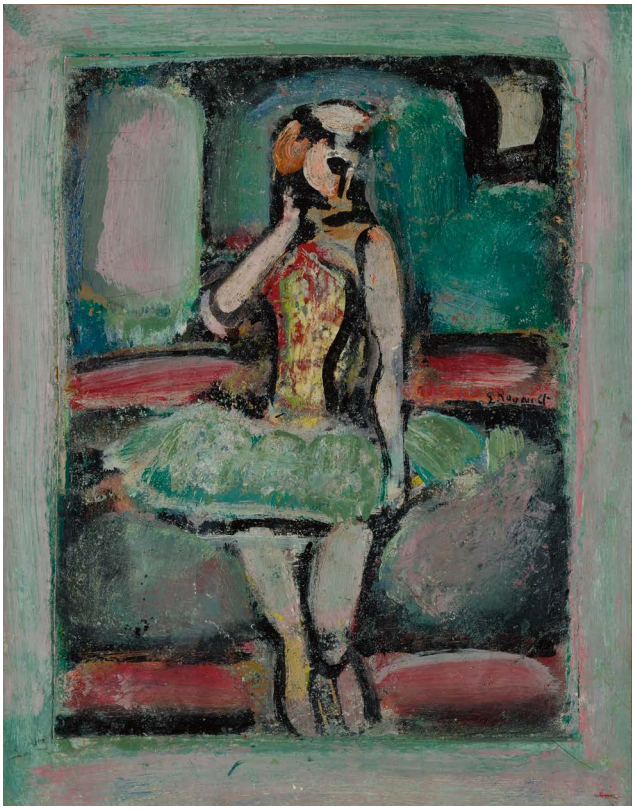
Love and marriage were an important part of Chagall's life, as well as a recurring theme in his painting. His first great love Bella Rosenfeld was also from the artist's native Vitebsk, and remained a powerful symbol of his homeland, while his second wife, Vava Brodsky, was always associated for Chagall with France, where he lived at the time and where the two met. These highly personal and romantic symbols of his life both in Russia and in France are harmoniously and subtly combined in the present work through its rich colors. After losing Bella, somber blues dominated Chagall's output. In contrast, Chagall's output from the 1950s was permeated by a vibrant red palette. The present work is striking in its combination of these two tonalities: allowing the viewer an unusual opportunity to appreciate these two distinctively different periods in a single painting.

Coq et femme à l'éventail showcases 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, including the violinist, the dancing peasant, and the goat. These symbols of his agrarian roots evoke the villages of his childhood home in Russia. The rooster at the center of the composition is a key motif for Chagall. As noted by Franz Meyer, the bird had for thousands of years "played a part in religious rites as the embodiment of the forces of the sun and fire. This symbolic meaning still lingers on in Chagall's work, where the cock represents elementary spiritual power" (Franz Meyer, *Marc Chagall*, London, 1964, p. 380).

The journalist Alexander Liberman, who visited Chagall in the late 1950s, wrote: "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" (Alexander Liberman, *The Artist in His Studio*, New York, 1995, p. 337).

Fig. 1 Marc Chagall, *America Windows,* 1977, stained glass, The Art Institute of Chicago, Chicago





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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

GEORGES ROUAULT

1871 - 1958

Danseuse

Signed *G Rouault* (center right)
Oil on paper mounted on canvas
15 by 11⅞ in.; 38.1 by 30.1 cm
Painted in 1937.

The authenticity of this work has been confirmed by Isabelle Rouault.

PROVENANCE
Pierre Matisse Gallery, New York
Abott L. Mills, Portland, Oregon (acquired from the above on May 12, 1941)
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on January 31, 1999

$ 40,000-60,000

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

GEORGES ROUAULT

1871 - 1958

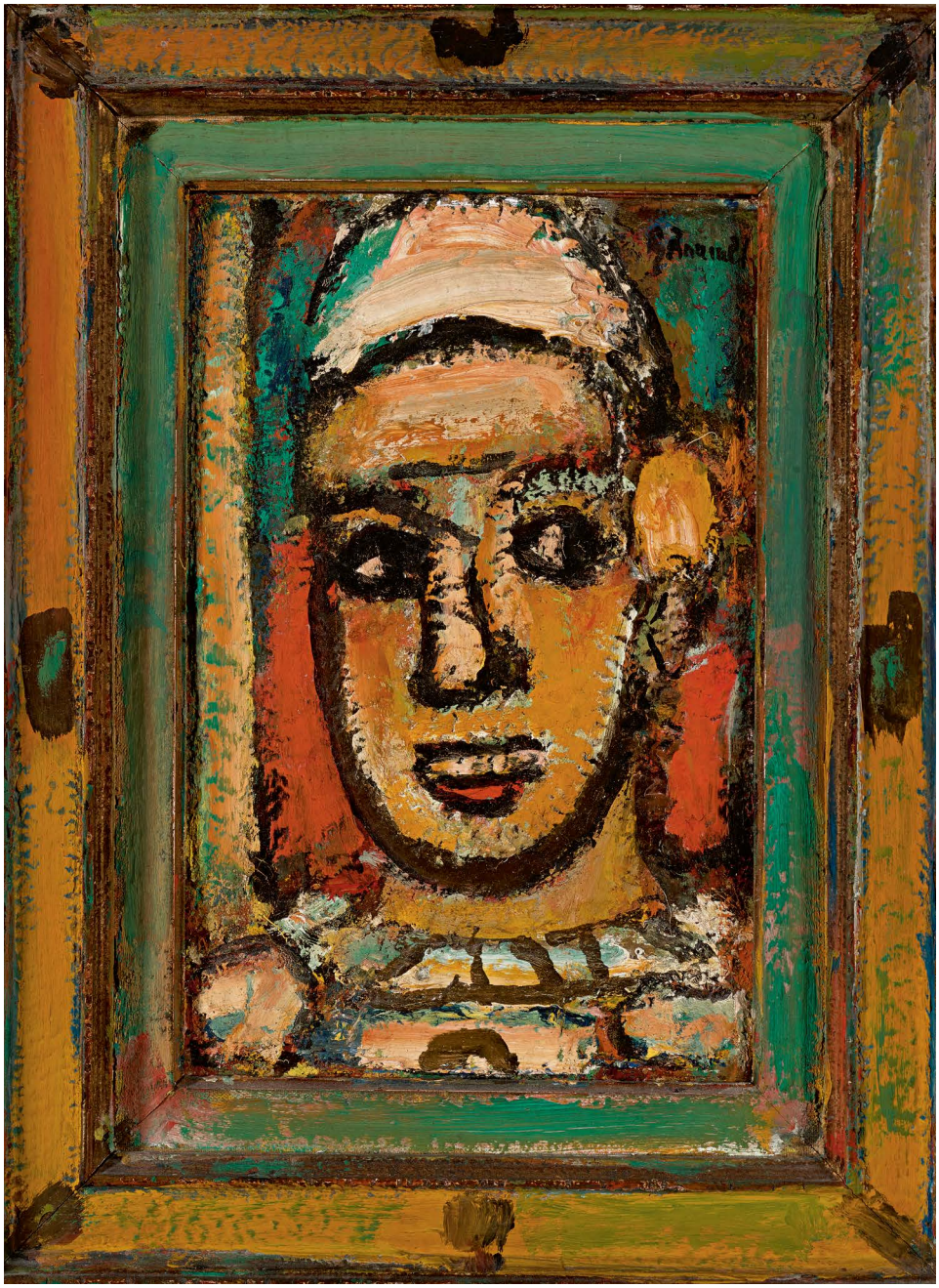
Fleurs décoratives

Signed *G Rouault* (lower right)
Oil on paper mounted on canvas
25⅝ by 19¾ in.; 65.2 by 50.1 cm
Painted in 1939.

PROVENANCE
Galerie Charpentier, Paris (acquired by 1959)
Pierre M. Bloch, Paris (and sold: Palais Galliera, Paris, March 12, 1964, lot 63)
Sale: Ferri & Associés, Paris, June 15, 2007, lot 92
Galerie Fabien Boulakia, Paris
Acquired from the above in 2009

LITERATURE
Bernard Dorival & Isabelle Rouault, *Rouault, Catalogue raisonné de l'oeuvre peint*, vol. II, Monte Carlo, 1988, no. 2116, illustrated p. 189

$ 40,000-60,000



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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

GEORGES ROUAULT

1871 - 1958

Tête de clown

Signed *G Rouault* (upper right)
Oil on cradled panel in painted artist's frame
Including frame: 23⅝ by 18⅛ in.; 60 by 46 cm
Painted in 1952.

PROVENANCE
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on January 27, 2000

LITERATURE
Bernard Dorival & Isabelle Rouault, *Rouault, Catalogue raisonné de l'oeuvre peint*, vol. II, Monte Carlo, 1988, no. 2426, illustrated p. 252

$ 80,000-120,000

178

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MARIE LAURENCIN

1885 - 1956

Jeunes filles aux jeux

Signed *Marie Laurencin* and dated *1938* (upper right)
Oil on canvas
29 by 52¼ in.; 73 by 132 cm
Painted in 1938.

PROVENANCE
Lady Duveen, London
Sale: Phillips, London, June 29, 1987, lot 117
Private Collection, Japan
Steve Banks Fine Arts, San Francisco
Acquired from the above on May 15, 2001

LITERATURE
José Pierre, *Marie Laurencin*, Paris, 1988, illustrated in color p. 10
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. II, Tokyo, 1999, no. 1432, illustrated p. 179 & in color p. 100

$ 200,000-300,000

marie Laurencin 1938

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WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MAURICE UTRILLO

1883 - 1955

Le Couvent de Morosaglia (Corse)

Signed *Maurice Utrillo.V.* (lower right)
Oil on canvas
24 by 31⅞ in.; 60.9 by 81 cm
Painted in 1912.

PROVENANCE
Galerie Paul Pétridès, Paris
Galerie Matignon Saint-Honoré, Paris
Acquired from the above on January 28, 2007

$ 150,000-250,000

EXHIBITED
Paris, Galerie Charpentier, *Cent tableaux par Utrillo,* 1959, no. 46
Munich, Haus der Kunst, *Maurice Utrillo, V, Suzanne Valadon,* 1960, no. 37
Tokyo, Grand Magasin Mitsukoshi & traveling, *Valadon, huiles et dessins de 1889 à 1938, Utrillo, huiles et gouaches de 1905 à 1950,* 1972, no. 12
Tokyo, Isetan Shinjukuten & traveling, *Exposition Maurice Utrillo Suzanne Valadon,* 1978, no. 31
Albi, Musée Toulouse-Lautrec, *Maurice Utrillo, Suzanne Valadon,* 1979, n.n.
New York, Wildenstein & Co. Inc., *Maurice Utrillo, 1883-1955*, 1980, no. 18
Tokyo, Mitsukoshi Honten & Fujisawa, Fujisawa Saikaya, *Centenaire d'Utrillo,* 1983, no. 13
Tokyo, Daimaru Museum, Kyoto, Daimaru Museum, Osaka, Daimaru Museum Umeda & traveling, *Maurice Utrillo,* 1992, no. 30
Bologna, Galerie Marescalchi, *Maurice Utrillo, l'impalpabile riflesso della malinconia,* 1993, n.n.
Lodève, Musée de Lodève, *Utrillo,* 1997, no. 36
Payerne, Musée de Payerne, *Maurice Utrillo et les peintres de Montmartre,* 2000, n.n.

LITERATURE
Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo,* vol. I, Paris, 1960, no. 345, illustrated in color p. 410
Jean Fabris & Cédric Pailler, *L'Oeuvre complet de Maurice Utrillo,* Paris, 2009, no. 462, illustrated p. 540

The year 1912 was a critical juncture in the artist's early career, marking the start of his celebrated White Period, so named for the bleached and ashen palette he employed in the works from those years. Painted at the pinnacle of the artist's career, the present work is a charming depiction of the convent of Morosaglia on the island of Corsica, a product of Utrillo's travels from his home in Paris (see fig. 1).

Best known for his views of the streets of Montmartre, Utrillo won public approbation from critics, dealers and collectors despite the rejection of his application to the École des Beaux-Arts in 1909. Painting was thrust upon Utrillo as therapy to combat the weakness for alcohol that plagued him from early youth; it then became the one constant in his unbalanced life. The writer-turned-art-dealer Louis Libaude signed a contract with the artist in 1910, ensuring that three of his landscapes were shown at the Salon d'Automne later that year. Evoking the tranquil Mediterranean atmosphere of the Corsican village, the rustic beauty of *Le Couvent de Morosaglia (Corse)* is conveyed through the balanced composition, carefully applied hues and meticulous rendering of perspective. Typical of Utrillo's works, this painting reveals its qualities slowly, as time enables the appreciation of the subtle variations of tones which comprise the surfaces of the Corsican buildings. Utrillo sometimes mixed plaster with his white oil colors to mimic weathered facades. As Adolphe Tabarant describes, "At this time Utrillo uses a palette of many whites, but these never become chalky or dull. He surrounds them with soft greys, delicate pinks, deep blues, or else contrasts them with sonorous browns and blacks" (Adolphe Tabarant, *Utrillo*, Paris, 1926, p. 168).

Fig. 1 The convent of Morosaglia on the island of Corsica

180

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

GEN PAUL

1895 - 1975

Place du Tertre

Signed *Gen Paul* (lower right)
Oil on canvas
25½ by 31¾ in.; 64.8 by 80.7 cm

This work will be included in the Gen Paul catalogue raisonné, currently in preparation by the Comité Gen Paul.

PROVENANCE
Galerie Rienzo, New York
Acquired from the above on July 22, 1997

$ 8,000-12,000

181

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MAURICE DE VLAMINCK

1876 - 1958

La Meule de foin

Signed *Vlaminck* (lower right)
Oil on canvas
29 by 36⅜ in.; 73.7 by 92.2 cm

$ 60,000-80,000

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

PROVENANCE

Galerie Bernheim-Jeune, Paris
Lucien Descaves, Paris (acquired from the above by 1925)
Private Collection, Paris
Steve Banks Fine Arts, San Francisco
Acquired from the above on June 10, 1998

182

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MAURICE UTRILLO

1883 - 1955

Château de Gamay (Côte-d'Or)

Signed *Maurice, Utrillo, V,* and dated *1933,* (lower right); inscribed *-Château de Gamay (Côte-d'Or)-* (lower left)
Gouache on paper
15⅛ by 20⅜ in.; 38.4 by 51.7 cm
Executed in 1933.

$ 30,000-50,000

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

PROVENANCE
Galerie de l'Île-de-France, Paris
Niveau Gallery, New York
Acquired from the above on February 22, 1983

LITERATURE
Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo,* vol. V, Paris, 1974, no. AG 617, illustrated p. 71

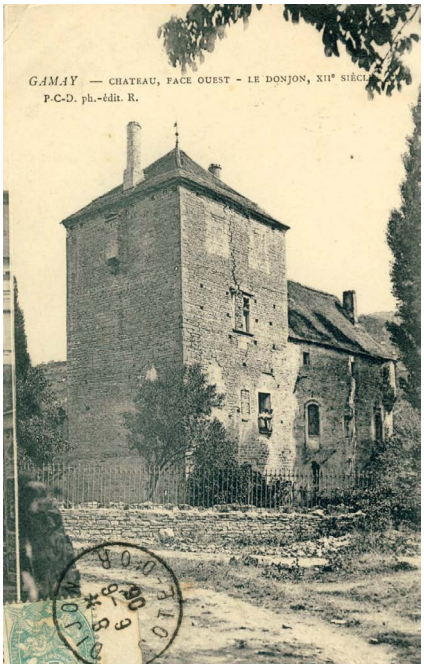


Fig. 1 The postcard from which Utrillo painted this scene

183

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

MAURICE UTRILLO

1883 - 1955

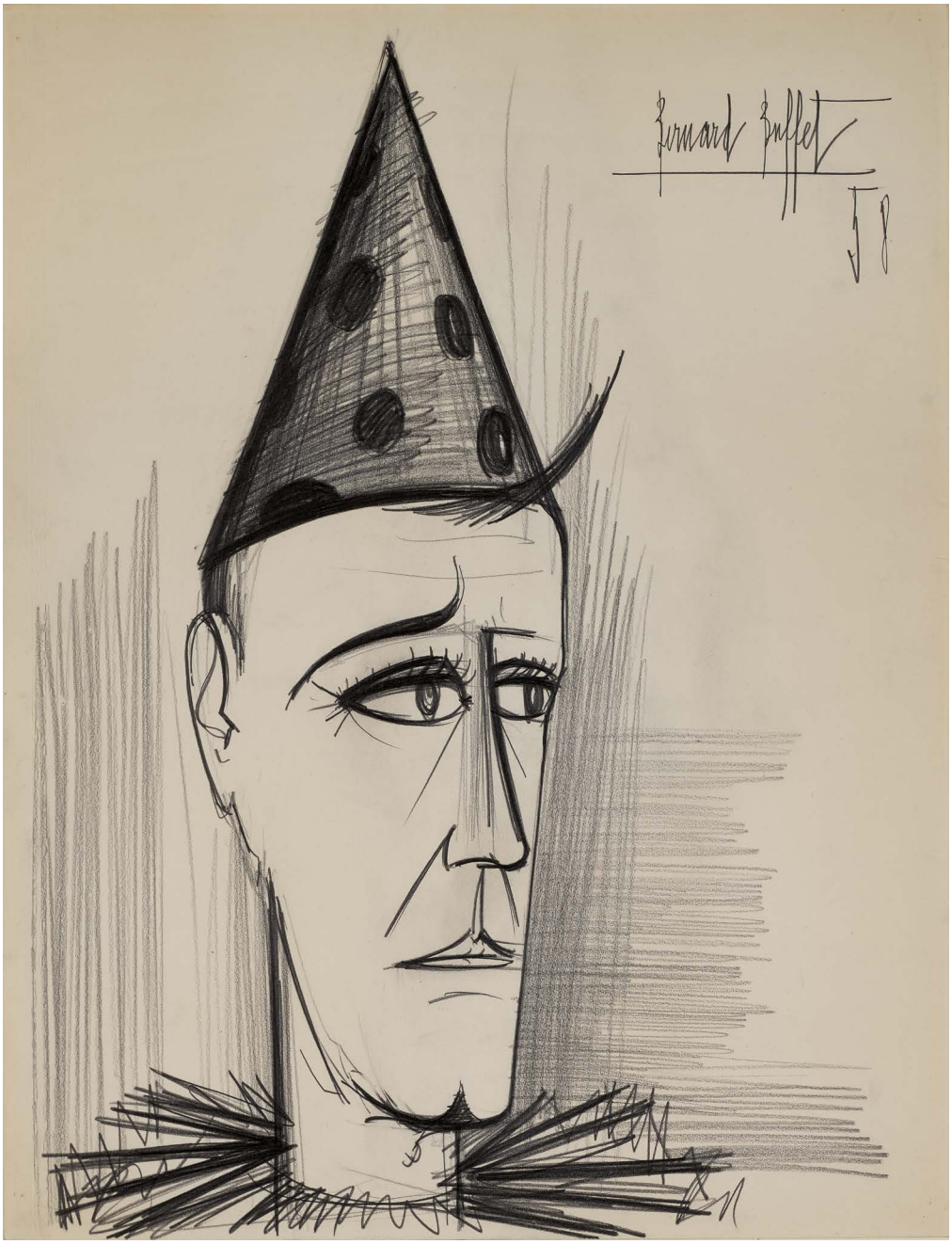
Montmartre, Moulin à la galette

Signed *Maurice Utrillo,V,* (lower right); inscribed *-Montmartre-* (lower left)
Gouache and watercolor on paper
13¼ by 19½ in.; 33.6 by 49.5 cm

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

PROVENANCE
Norwal, Inc., Austin
Acquired from the above on June 14, 1978

$ 40,000-60,000



184

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

BERNARD BUFFET

1928 - 1999

Tête de clown

Signed *Bernard Buffet* and dated *58* (upper right)
Pencil on paper
25⅝ by 19¾ in.; 65.2 by 50 cm
Executed in 1958.

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

PROVENANCE
Burrell Galleries, New York (acquired by 1961)
Galerie Rienzo, New York
Acquired from the above on May 8, 2004

$ 50,000-70,000

185

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

BERNARD BUFFET

1928 - 1999

Azalée rouge dans un pot

Signed *Bernard Buffet* and dated *65* (lower right)
Oil on canvas
31⅞ by 25¾ in.; 81 by 65 cm
Painted in 1965.

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

PROVENANCE
Annice Bradley, United States (acquired by 1983)
Galerie Rienzo, New York
Acquired from the above on March 14, 1997

$ 60,000-80,000

186

186

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

BERNARD BUFFET

1928 - 1999

Le Grand secrétaire chinois

Signed *Bernard Buffet* (upper right); dated *1987* (upper left)
Oil on canvas
57½ by 44⅞ in.; 146 by 114 cm
Painted in 1987.

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

PROVENANCE
Galerie Rienzo, New York
Acquired from the above on October 6, 1999

$ 100,000-150,000

187

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

JEAN-PIERRE CASSIGNEUL

b. 1935

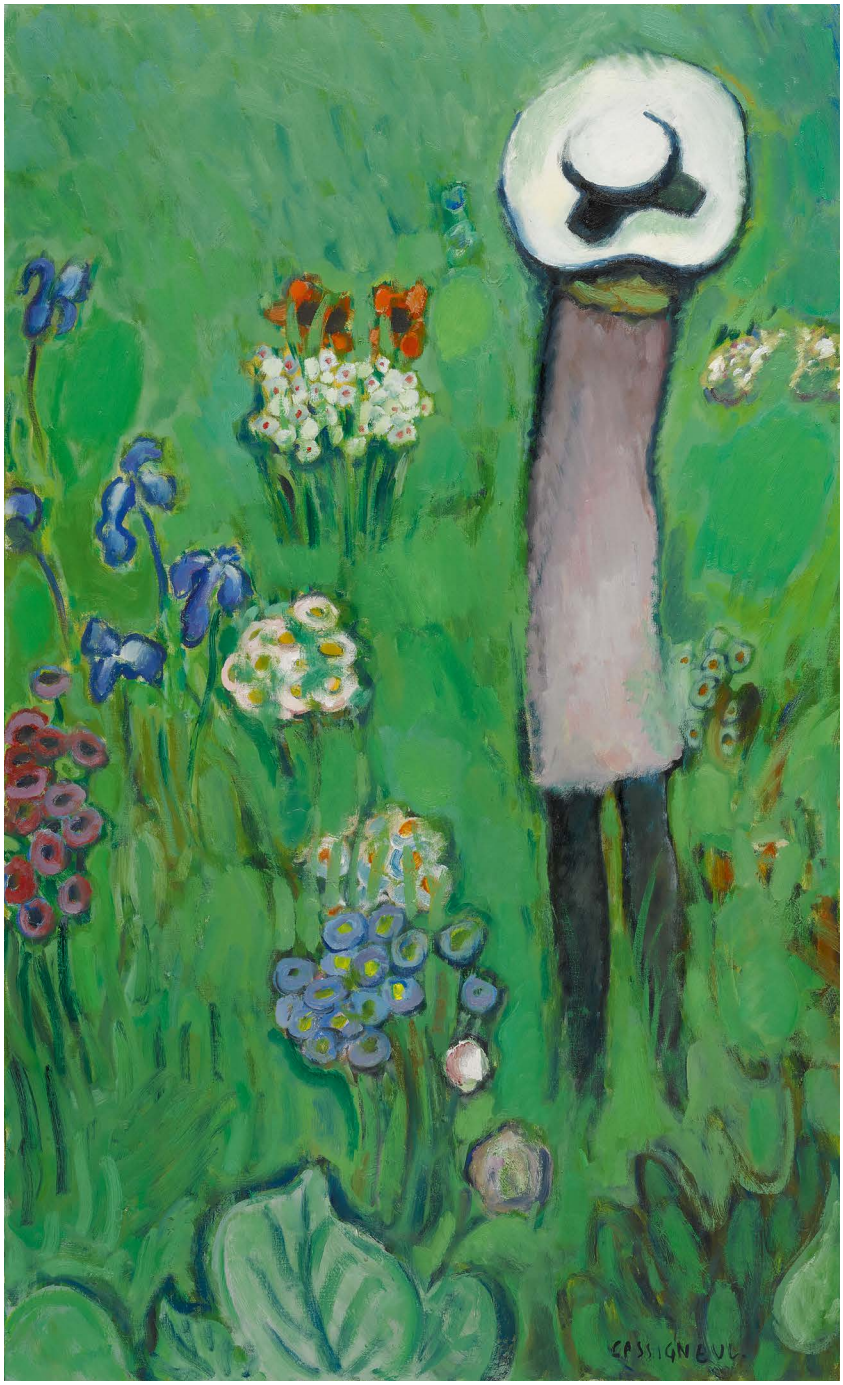
Dans le pré

Signed *Cassigneul* (lower right); signed *Cassigneul*, titled and dated *1969.* (on the reverse)
Oil on canvas
57⅜ by 35 in.; 145.7 by 88.9 cm
Painted in 1969.

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

PROVENANCE
Galerie Rienzo, New York
Acquired from the above on May 16, 1992

$ 50,000-70,000



187

188

WORKS FROM THE COLLECTION OF JOE R. & TERESA L. LONG

JOAN MIRÓ

1893 - 1983

Sans titre

Signed *Miró* (lower left)
Gouache, watercolor, brush and ink and pastel on paper
16½ by 24 in.; 42 by 61 cm
Executed in 1970.

PROVENANCE

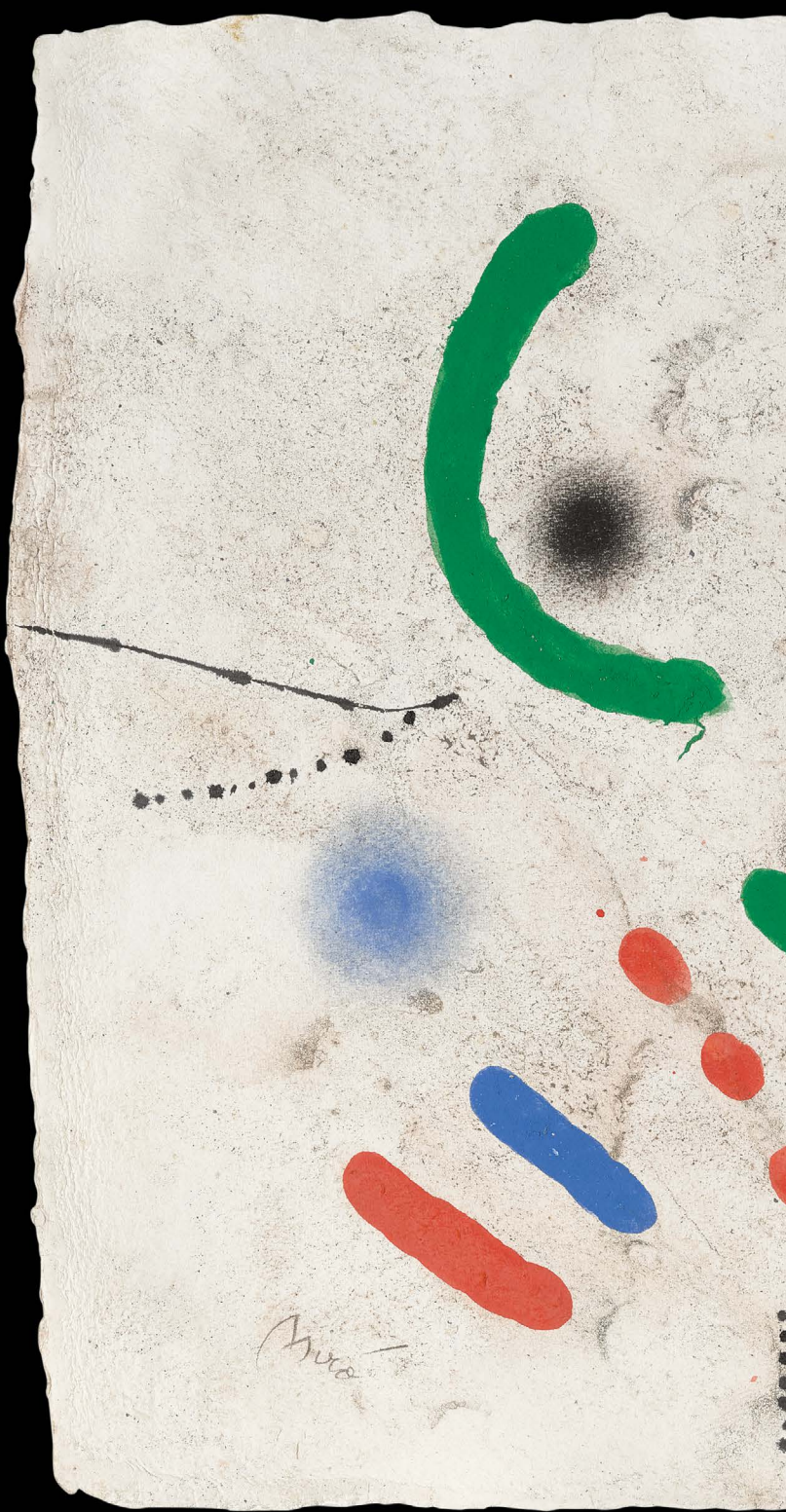
Pierre Matisse Gallery, New York
Acquavella Galleries, New York
Seibu Art Forum, Tokyo
Hayakawa Gallery, Osaka
Galerie Rienzo, New York
Acquired from the above on September 29, 2000

LITERATURE

Jacques Dupin & Ariane Lelong Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, Paris, 2012, no. 2223, illustrated in color p. 264

$ 80,000-120,000

Fig. 1 The artist in his studio in 1972



189

189

ALICE RAHON

1916 - 1987

Le Cirque

Signed *Alice Rahon* (lower right); signed *Alice Rahon-Paalen*, titled and dated *N.Y. 45* (on the reverse)
Oil and sand on canvas
16 by 20 in.; 40.6 by 50.8 cm
Painted in 1945.

PROVENANCE
Private Collection, Ojai, California
Acquired from the above by the present owner

$ 15,000-20,000

190

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

MATTA

1911 - 2002

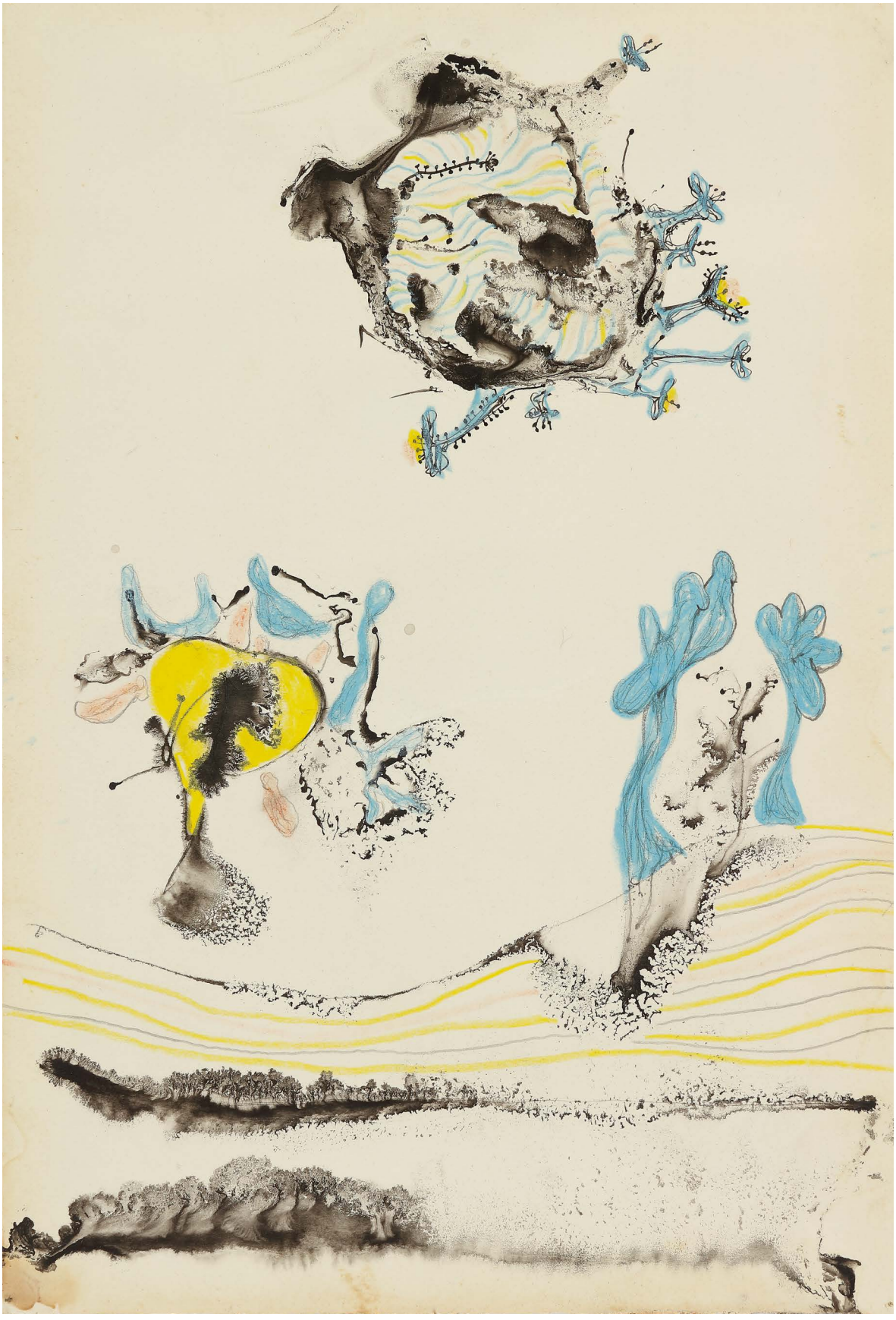
Paysage

Signed *Matta* (on the reverse)
Brush and ink, pastel and pencil on paper
11⅛ by 7½ in.; 28.3 by 19.1 cm
Executed *circa* 1940.

This work is included in the Archives de l'oeuvre de Matta.

PROVENANCE
Julien Levy, New York
Private Collection (and sold: Christie's, New York, February 25, 1981, lot 83)
Acquired at the above sale

$ 30,000-40,000



THE COLLECTION OF ELAINE ATTIAS

LOTS 191 & 192

Elaine Attias

Concern for social justice and support for the arts were central to the life of Elaine Attias. While she came from wealth, she had a remarkable ability to identify with the less fortunate in society. After obtaining her economics degree from the University of Chicago, she worked for the International Longshoremen's Union and legendary labor leader Harry Bridges. After raising two children, she resumed her education at UCLA where she received a graduate degree in Theater Arts and produced several documentary films, including "Italian-American," an early project by Martin Scorsese. She was a published journalist in several major newspapers, including the *Washington Post*, *The New York Times* and *Los Angeles Times*. She interviewed, among others, Indira Gandhi who at the time was the Prime Minister of India. Her social activism was the constant in her life, and she was honored to have been included on President Nixon's "enemies list" in the early 1970s. Throughout her life, she had a great reverence for art and for artists. She assembled her collection by relying on her instincts for works of deep emotion, integrity and beauty.

Additional works from Elaine Attias' collection will be offered in Sotheby's upcoming auctions of Contemporary Art and American Art.

191

THE COLLECTION OF ELAINE ATTIAS

JACQUES LIPCHITZ

1891 - 1973

Seated Bather

Inscribed *J Lipchitz* and numbered *1/7*
Terracotta
Height: 14¾ in.; 37.4 cm
Conceived in 1923.

PROVENANCE
Harold Diamond, New York
Acquired by 1964

$ 70,000-90,000

LITERATURE
Mathieu Raynal, *Jacques Lipchitz*, Paris, 1947, illustration of another terracotta version n.p.
Abraham Marie Hammacher, *Jacques Lipchitz*, New York, 1960, illustration of another terracotta version pl. XXXV
Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, no. 60, illustration of the bronze version pp. 76-77
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné, The Paris Years, 1910-1940*, vol. I, New York, 1996, no. 168, illustration of the bronze version p. 68
Kosmo de Barañano, *Jacques Lipchitz, The Plasters, A Catalogue Raisonné, 1911-1973*, Bilbao, 2009, no. 98, illustration of the plaster p. 178

192

THE COLLECTION OF ELAINE ATTIAS

JOAN MIRÓ

1893 - 1983

Femmes, oiseau, étoiles

Signed *Miró* (lower center); signed *Joan Miró,* titled, inscribed *Palma majorque* and dated *4-1942* (on the *verso*)
Gouache, watercolor and pen and ink on paper
12¼ by 9½ in.; 31.1 by 24.1 cm
Executed in Palma de Mallorca in April 1942.

ADOM has confirmed the authenticity of this work.

PROVENANCE
Pierre Matisse Gallery, New York
L.J. Greenfied, Seattle
Harold Diamond, New York
Acquired by 1964

$ 120,000-180,000

Executed at a time when Miró was rapidly gaining international acclaim, *Femmes, oiseau, étoiles* exemplifies the expressive power of the artist's pictorial lexicon. Employing a calligraphic language developed throughout his career, Miró strikes the balance between abstraction and symbolism. Through his exquisite use of line, Miró borrows from the symbolic vocabulary of his celebrated *Constellations* series by imagining and subsequently reimagining the figures of the woman, bird and stars in an infinite variety of combinations and technical experimentations.

Writing of Miró's production in 1942 and 1943, which consisted almost exclusively of works on paper, Jacques Dupin notes: "They are explorations undertaken with no preconceived idea—effervescent creations in which the artist perfected a vast repertory of forms, signs, and formulas, bringing into play all the materials and instruments compatible with paper. These works permit us to follow the alchemist at work, for errors and oversights are found side by side with the most unexpected triumphs and happy spontaneous discoveries. The object of all these explorations is to determine the relationship between drawing and the materials, the relationship between line and space. The artist is not so much interested in expressing something with appropriate technique, as in making the material express itself in its own way. Successively, on the same sheet, black pencil and India ink, watercolour and pastel, gouache and thinned oil paint, coloured crayons...are employed, and their contrasts and similarities exploited to the full, and not infrequently exploited beyond their capacities" (Jacques Dupin, *Joan Miró, Life and Work*, London, 1962, p. 372).

While the Spanish Civil War exiled Miró to France, World War II forced him to reconnect with his Spanish roots. Finding himself in Palma de Mallorca, where the present work was executed, Miró forged a style in the early 1940s which would define his paintings and drawings of later years. In the present work, Miró washes the sheet with same earthy tone used in his seminal work *La Ferme* (see fig. 1). In the process, he revisits his Catalonian heritage, contrasting fluid forms and phosphorescent colors with pure black and definitive lines that melodically transfigure the sheet.

Celebrating a lyricism and freedom of expression, *Femmes, oiseau, étoiles* is an energetic composition that typifies the artist's oeuvre. Using his repertoire of signs and formulas, Miró tested the bounds of his composition by liberating his materials, allowing them to take on a life of their own, to speak for themselves and to coalesce into masterful and lively compositions.

Fig. 1 Joan Miró, *La Ferme*, 1921-22, oil on canvas, National Gallery of Art, Washington, D.C.

miró

193

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

ARSHILE GORKY

1904 - 1948

Head

Signed *A. Gorky* (center left)
Oil on board mounted on canvas
30¼ by 11⅛ in.; 76.8 by 28.6 cm
Painted *circa* 1930-31.

This work is recorded in the Arshile Gorky Foundation Archives under number P087.

PROVENANCE

Armenian War Relief Benefit (donated by the artist in 1942)
Mr. Haroutune Hazarian, New York (acquired from the above)
Margit Chanin, Ltd., New York (acquired by 1962)
Sale: Parke-Bernet Galleries, New York, January 27, 1965, lot 155
Gallery Gertrude Stein, New York
M.A. Griben, Tarzana, California
Michael Long, United States (acquired by 1982)
Solomon & Co., New York
Acquired from the above

$ 200,000-300,000

EXHIBITED

New York, Art Students League of New York, *Art Exhibition for the Benefit of the Armenian War Relief,* 1942, no. 227
New York, The Museum of Modern Art & Washington, D.C., Washington Gallery of Modern Art, *Arshile Gorky,* 1962-63, no. 29 (titled *Untitled*)

LITERATURE

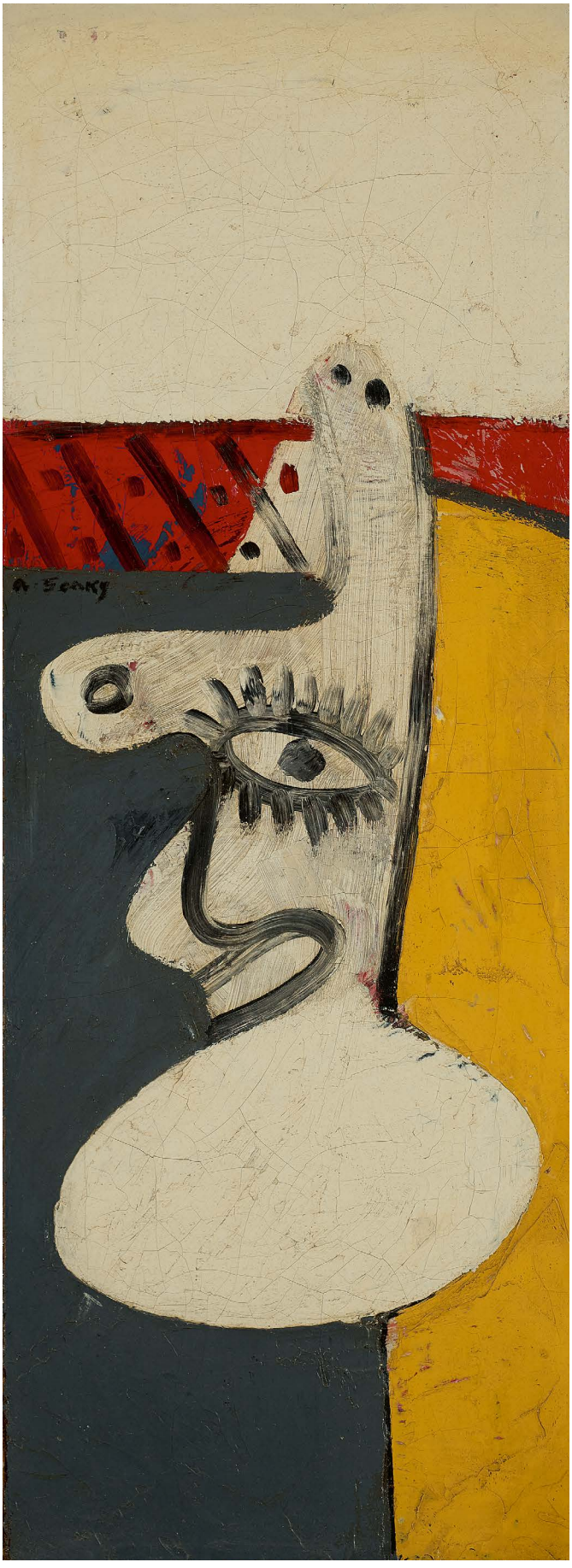
Harold Rosenberg, "Arshile Gorky His Art and His Influence," in *Art News Annual*, vol. V, 1961, illustrated p. 104
Jim Jordan & Robert Goldwater, *The Paintings of Arshile Gorky: A Critical Catalogue*, New York, 1982, no. 87, illustrated p. 87

Picasso's *Seated Woman* from 1927 was among the 100 or so modern works of art included in the 1930 exhibition *Painting in Paris* at New York's newly-established Museum of Modern Art. Gorky was familiar with the painting from an illustration in *Cahiers d'Art,* but seeing it first-hand moved him deeply and when it returned to the museum for a Picasso retrospective in 1939 he would apparently stand in front of it for an hour at a time. The present oil was painted during Gorky's early immersion into the world of the great Spanish painter. Its construction, evocative palette and looping curves point to the elements of *Seated Woman* that spoke to him so strongly, as well as Picasso's work more broadly—the narrow upright format for example, which is characteristic of Picasso's work of the late 1910s but unusual in Gorky's oeuvre. "I was *with* Cezanne for a long time" he said of this period, "and now naturally I am *with* Picasso" (quoted in Julien Levy, *Arshile Gorky,* New York, 1966, p. 56).

Stuart Davis was among the few at the time who recognized this approach for what it was: assimilation rather than imitation. Gorky underscored his position: "Has there in six centuries been better art than Cubism? No. Centuries will go past—artists of gigantic stature will draw positive elements from Cubism" (quoted in "Stuart Davis," in *Creative Art,* September 1931, p. 213). Gorky has long since been acknowledged as the vital link between European Modern art and American Abstract Expressionism and his early work was an important stage for his synthesis of the established with the revolutionary. As Diane Waldman writes, "Only after mastering this old language did he feel he could invent a new one" (Diane Waldman, *Arshile Gorky* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1981, p. 22). Gorky had arrived in the United States in 1920 with little formal artistic education, but he was a determined autodidact and rapidly absorbed the lessons of Post-Impressionism, Analytic Cubism and Surrealism. On meeting Gorky in New York, de Kooning wrote, "I came in 1926 [from Rotterdam] and in a way I had more legitimate schooling in Holland, but the things I was supposed to know he knew much better" (quoted in Karlen Mooradian, *The Many Worlds of Arshile Gorky,* Chicago, 1980, p.217).

In April 1930 Gorky took part in his first group exhibition at The Museum of Modern Art (misleadingly stating in the catalogue that he was born in Russia and had studied under Kandinsky), but it was an inauspicious time to be pushing the boundaries of non-representational art in the United States. The crash of 1929 had initiated a conservative climate, such that being an artist at all was considered somewhat frivolous and to be an abstract artist was even more suspect. The collapse of the American avant garde during the economic slump was more complete than it had been in Europe and the traditional aesthetic of the Provincialist schools was more in tune with the prevailing mood. Gorky was undeterred. Despite strained financial circumstances, he lived off coffee and doughnuts rather than compromise on materials, and contemporaries often remarked on the high quality of his paints and canvases and how freely he got through them. In 1930 he even took a studio at 36 Union Square at a time when most fellow New York artists were painting in their bedrooms for lack of better quarters.

Fig. 1 The present work *in situ* in the exhibition *Arshile Gorky* in 1962 at The Museum of Modern Art, New York



194

PABLO PICASSO

1881 - 1973

Composition aux formes géometriques (Pipes)

Oil on canvas
15 by 18 in.; 38 by 45.8 cm
Painted in 1918.

PROVENANCE

Estate of the artist
Paloma Picasso, Paris (the artist's daughter; by descent from the above)
Private Collection, Geneva (and sold: Sotheby's, London, June 26, 1990, lot 47)
Acquired at the above sale by the present owner

EXHIBITED

Paris, Galerie Claude Bernard, *Picasso: Peintures, 1901-1971*, 1980, no. 3, illustrated in color in the catalogue
Chicago, Richard Gray Gallery, *Picasso's Picassos,* 1985, no. 10, illustrated in color in the catalogue (titled *Pipe*)

LITERATURE

Christian Zervos, *Pablo Picasso, Oeuvres de 1917 à 1919*, vol. III, Paris, 1949, no. 147, illustrated pl. 52
Josep Palau i Fabre, *Picasso: From the Ballets to Drama (1917-1926)*, Barcelona, 1999, no. 233, illustrated in color p. 93

$ 800,000-1,200,000

Executed with sublime precision, the present work dates from the seminal year of 1918. Two years earlier, Picasso moved to Montrouge, located on the edge of Paris, where he maintained a studio until relocating to rue de la Boétie in the year of the present work's execution. During the time when he was living and working in Montrouge, his relationship with Olga Khokhlova flourished and he involved himself with the world of the ballet.

Picasso's Cubist still lifes are arguably his most inventive and original artistic manifestations. Stylistically, it is a complex period in his career because he worked in a variety of different manners simultaneously. Painting in various perspectival views simultaneously produced a diversity of volumetric figure studies and flattened still lifes. In these compositions, Picasso experimented with the deconstruction and reconstruction of form and the manipulation of space, nodding to his previous Cubist explorations while venturing into a style influenced by Neoclassical tenets.

The present work is a classic example of Synthetic Cubism, but it is also stylistically conservative. John Richardson suggests that "the development of this last great period of Synthetic Cubism can easily be followed through the Guéridons—still lifes on a pedestal table...which are a recurrent feature... No longer did Picasso feel obligated to investigate the intricate formal and spatial problems that preoccupied him ten years before. Instead he felt free to relax and exploit his cubist discoveries in a decorative manner that delights the eye... Never again did the artist's style recapture the air of magisterial calm that is such a feature of this last great phase of Cubism" (John Richardson, *Picasso, An American Tribut*e, New York, 1962, p. 52).

Commenting on Picasso's "stylistic Don Juanism," Brigitte Léal has observed that even as early as 1901, "Picasso was cheerfully, promiscuously mixing two very different forms of representation in a single work, the academic and the caricatural, for example (caricature being Picasso's antidote to the academic figurative norm). However, Picasso's stylistic flexibility took an unexpected turn during the turbulent period of 1915-20, becoming an exercise in self-liberation. During this period Picasso still worked at two different forms of representation—the other 'art about art'—but still life temporarily replaced caricature as a foil to academicism in his work. Realism applied to figure; Cubism applied to still life" (Brigitte Léal, "Picasso's Stylistic 'Don Juanism': Still Life in the Dialectic between Cubism and Classicism," in *Picasso and Things* (exhibition catalogue), Cleveland Museum of Modern Art, Cleveland & The Museum of Modern Art, New York, 1992, p. 30).

Pablo Picasso with his son Paulo in 1918 photographed by Jaume Sabartés

195

PROPERTY FROM THE COLLECTION OF JOHN M. & ELLY B. BEARD

ANDRÉ MASSON

1896 - 1987

Dominos et tabatière

Signed *andré Masson* (lower left)
Oil on canvas
10⅝ by 15¾ in.; 27 by 40 cm
Painted *circa* 1922-25.

EXHIBITED

Paris, Galerie Simon, *André Masson*, 1924, no. 44
London, Grosvenor Gallery, *Cubism and Its Influence*, 1965, no. 62

$ 50,000-70,000

PROVENANCE

Galerie Simon, Paris
Obelisk Gallery, London
Salome Estorick, London (and sold: Sotheby Parke Bernet Inc., New York, October 23, 1980, lot 234)
Acquired at the above sale

LITERATURE

Guite Masson, Martin Masson & Catherine Loewer, *André Masson, Catalogue raisonné de l'oeuvre peint 1919-1941*, vol. I, Paris, 2010, no. 1923*1938, illustrated p. 149

196

JUAN GRIS

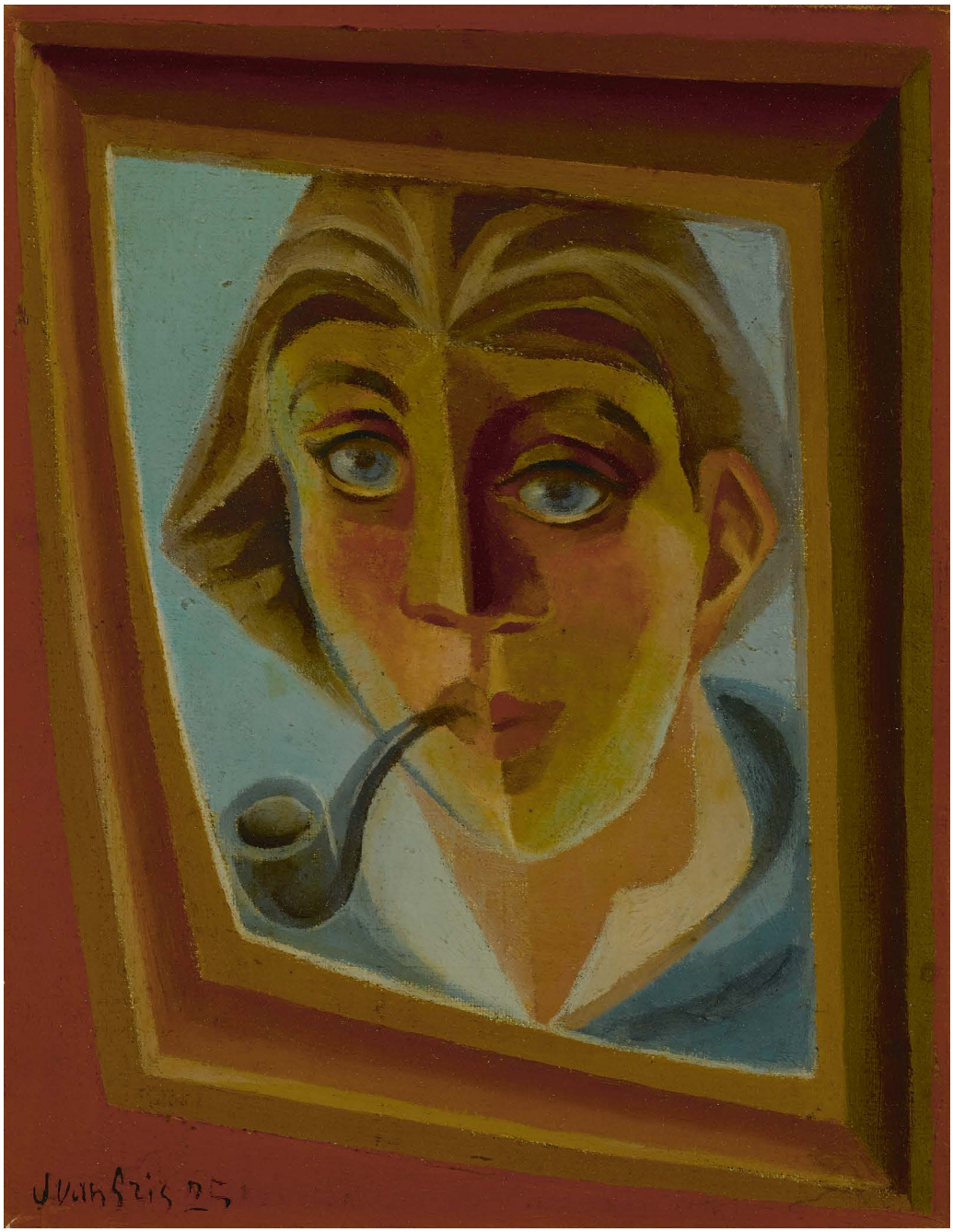
1887 - 1927

L'Homme à la pipe

Signed *Juan Gris* and dated *25* (lower left)
Oil on canvas
13¾ by 10¾ in.; 35 by 27.3 cm
Painted between January and July 1925.

This lot is offered pursuant to a settlement agreement between the heirs of Alfred Flechtheim and the current owner.

$ 120,000-180,000



PROVENANCE
Galerie Simon, Paris
Alfred Flechtheim, Berlin & London (his personal collection)
Daniel-Henry Kahnweiler, Paris (given by the above in part settlement of a trading debt in 1935)
Geoffrey Gorer, London
Richard Thune, Europe (and sold: Sotheby's, London, April 1, 1987, lot 184)
Acquired at the above sale by the present owner

EXHIBITED
Berlin, Galerie Flechtheim, *In Memoriam Juan Gris*, 1930, no. 46
Zurich, Kunsthaus, *Juan Gris*, 1933, no. 125 (lent by Alfred Flechtheim)
London, Leicester Galleries, *50 years of Portraits*, 1935, no. 116
London, Marlborough Fine Art, *Juan Gris Exhibition in Honour of Daniel-H. Kahnweiler*, 1958, no. 33
Sète, Musée Paul Valery, *Juan Gris, Rimes de la forme et de la couleur*, 2011, n.n.

LITERATURE
Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II., San Francisco, 1977, no. 508, illustrated p. 333
Ottfried Dascher, *Alfred Flechtheim, Sammler, Kunsthandler, Verleger, Nimbus Verlag*, 2013, mentioned p. 425
Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II., San Francisco, 2014, no. 508, illustrated p. 768

CHEZ DENOYER

THE COLLECTION OF A FRENCH TASTEMAKER

LOTS 197 & 198

Jean Denoyer arrived in New York City in 1965 at age 23 and immediately imprinted his influence onto the cultural fabric of Manhattan society. Intertwining fashion, restaurant and nightlife, he established numerous brands that became staples of a New York–Parisien axis in a casual, chic way. Each of his ventures brought a fresh perspective to New York's cultural landscape and owes its inspiration to French art and design. Mr. Denoyer's intuitively impeccable taste and cohesive visual aesthetic have established him as a quintessential New York tastemaker, influencer and visionary. A large selection of art and design from the Denoyer Collection, including works by Bernard Boutet de Monvel, Jean Lambert-Rucki and Emile-Jacques Ruhlmann, will be featured on May 23rd in Sotheby's Important Design auction in New York.

Bernard Boutet de Monvel, *New York (Wall Street Towards Federal Building), circa* 1928, oil on canvas, to be offered: Sotheby's, New York, May 23, 2019
Estimate: $ 200,000-300,000

197

ANDRÉ LHOTE

1885 - 1962

Le Peintre et son modèle

Signed *A. Lhote* (toward lower right)
Oil on paper mounted on canvas
38⅛ by 51⅛ in.; 96.8 by 130 cm
Painted in 1920.

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

$ 200,000-300,000

PROVENANCE

Estate of the artist
Simone Lhote, Paris (by descent from the above)
Suzanne Bermann, Paris (by descent from the above and sold by the estate: Ferri & Associés, Paris, June 4, 1999, lot 21)
Kristy Stubbs Gallery, Dallas
Barry Friedman, New York
Acquired from the above on April 18, 2002

EXHIBITED

Lyon, Palais des Beaux-arts, *Rétrospective André Lhote*, 1966, no. 24
Chartres, Chambre de commerce, *Hommage à André Lhote*, 1966, no. 15
Stuttgart, Galerie Rietzel, *Exposition André Lhote*, 1969, n.n.
Paris, Artcurial, Centre d'art contemporain, *Exposition André Lhote*, 1981, no. 23, illustrated p. 19

A.LHOTE

CHEZ DENOYER

THE COLLECTION OF A FRENCH TASTEMAKER

198

ROGER DE LA FRESNAYE

1885 - 1925

Eve

Inscribed *R. de la Fresnaye,* numbered *n. 10.* and stamped with the foundry mark *C. Valsuani Cire Perdue*
Bronze
Length: 17⅜ in.; 44.1 cm
Conceived in 1910-11; this bronze version cast *circa* 1950-55.

PROVENANCE
Private Collection, New York
Friedman & Vallois, New York (acquired from the above)
Acquired from the above

LITERATURE
Eberhard Nebelthau, *Roger de la Fresnaye*, Paris, 1935, illustration of the plaster n.p.

$ 12,000-18,000

199

PROPERTY FROM A PRIVATE COLLECTION

BALTASAR LOBO

1910 - 1993

Femme à la chevelure tressée

Inscribed *Lobo,* numbered *4/8* and stamped with the foundry mark *Bonvicini Fonderia Art. Campagna*
Bronze
Length: 20⅝ in.; 52.3 cm
Conceived between 1968-86 and cast in 1988 in a numbered edition of 8 plus 4 artist's proofs.

PROVENANCE
Galeria Freites, Caracas

LITERATURE
Gaston Diehl & Federica Palomero, *Baltasar Lobo, La Perennidad de la Escultura: un problema primordial*, Caracas, 2005, illustration of another cast p. 111

$ 30,000-50,000

200

PROPERTY FROM A NEW YORK COLLECTION

TAMARA DE LEMPICKA

1898 - 1980

Nu assis de profil

Stamped *T. de Lempicka* (upper right)
Oil on canvas
32 by 21¼ in.; 81.2 by 54 cm
Painted in Paris *circa* 1923.

PROVENANCE
Galerie du Luxembourg, Paris (acquired by 1970)
Private Collection, France (acquired by 1978)
Sale: Boisgirard, Paris, June 26, 1991, lot 73
Private Collection, France (acquired by 1993)
Barry Friedman, Ltd., New York (acquired from the above in 1996)
Sale: Phillips, New York, May 11, 2000, lot 137
Acquired at the above sale

$ 400,000-600,000

EXHIBITED
New York, Barry Friedman, Ltd., *Tamara de Lempicka,* 1996, no. 14 (titled *Nude with Black Hair*)
Tokyo, Shinjuku, Isetan Bijutsukan & traveling, *Tamara de Lempicka,* 1997, no. 4

LITERATURE
Alain Blondel, *Tamara de Lempicka, Catalogue raisonné, 1921-1979*, Lausanne, 1999, no. B.19, illustrated in color p. 95

Lempicka's sleek representations of the female nude are renowned as emblems of the Jazz Age. Painted around 1923 in Paris, the powerful female figure in the present work resembles an Amazonian goddess perched on a stool in the artist's studio. Her powerful limbs extend beyond the boundary of the picture and the mechanized appearance and sturdy curvature of her body call to mind the Purist figures in Léger's seminal *Le Petit déjeuner* (see fig. 1). Unlike the more sterile renderings of her contemporaries in the 1920s, Lempicka's nudes channeled an unapologetic brand of female sexuality that few before her had dared to attempt.

On the occasion of a recent retrospective of the artist's work, Gioia Mori wrote the following about the novelty of Lempicka's nudes of this period, "...the nudes presented at the various Salons all had a Rubensesque exuberance of flesh, from those by Derain to those by Ottmann, to mention just the most illustrated in the various reviews. The nudes of de Lempicka, though, have peculiarities that the critics did not fail to point out: the perspectival distortion and the renditions of the flesh that, as the reviewer of *Le Populaire* wrote, was masterly. Gigantism and smooth, solid flesh as though cut from marble were the result of de Lempicka's study of sculpture. Among the contemporary models, the female nudes of Maillol were the closest to her own sensibility, demonstrating clearly the groin, the perfect curves of the thighs, and the rounded belly" (Gioia Mori, *Tamara de Lempicka, The Queen of Modern* (exhibition catalogue), Complesso del Vittoriano, Rome, 2011, p. 160).

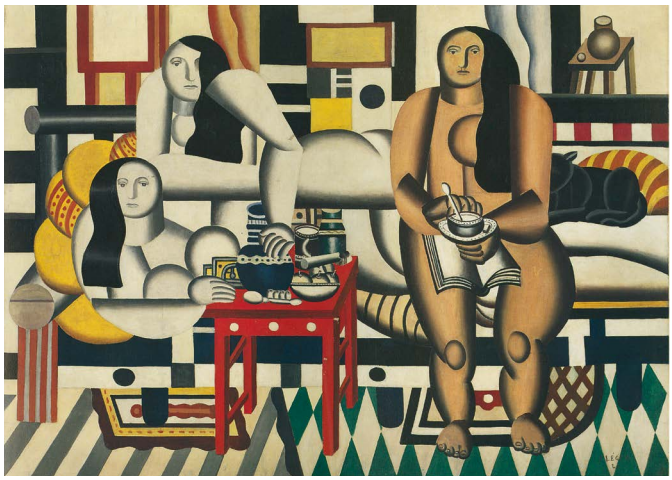
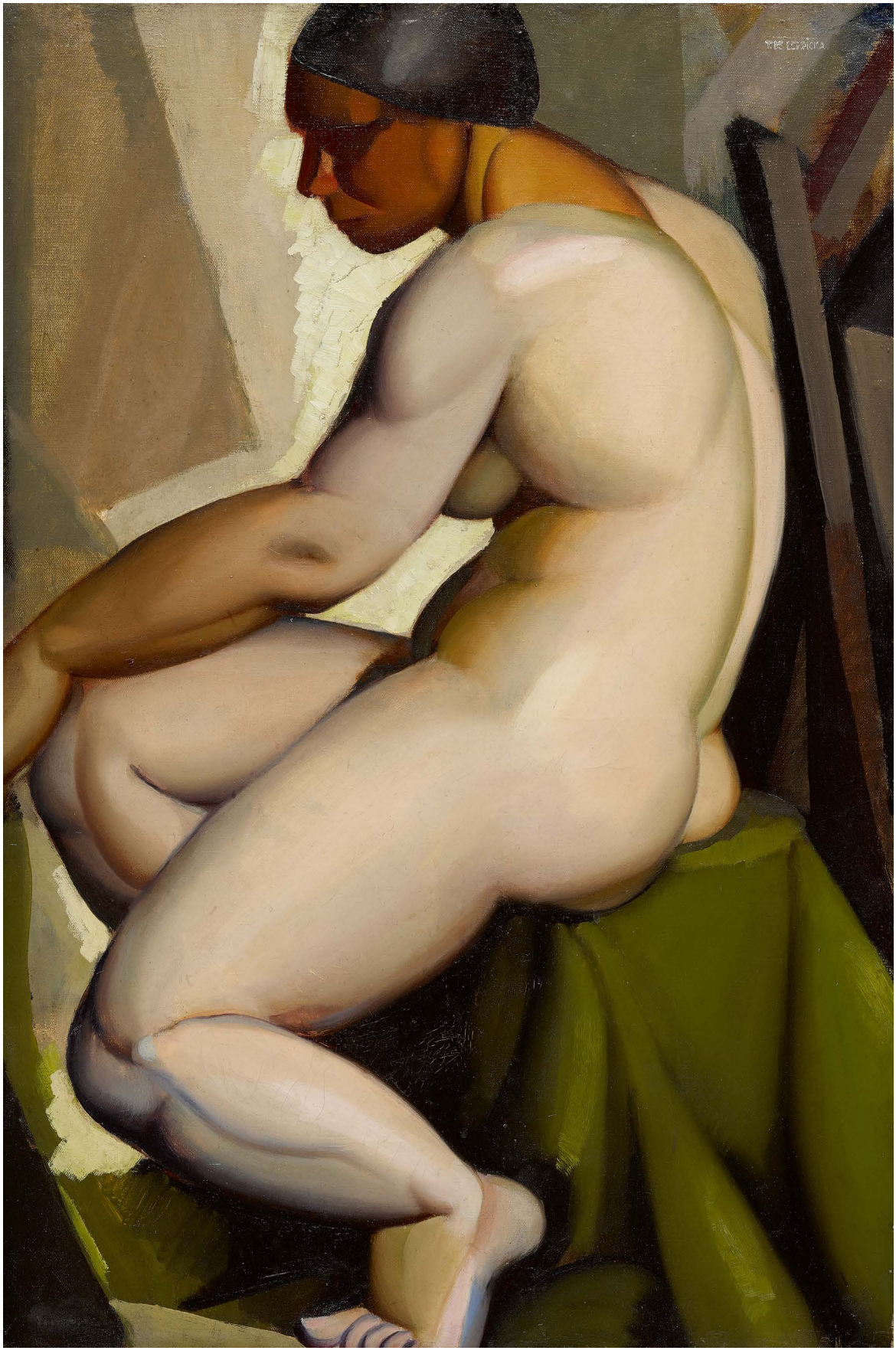


Fig. 1 Fernand Léger, *Le Petit déjeuner*, 1921, oil on canvas, The Museum of Modern Art, New York



201

PROPERTY FROM A WASHINGTON D.C. PRIVATE COLLECTION

ALEXANDER ARCHIPENKO

1887 - 1964

Femme se coiffant (Version B)

Inscribed *Archipenko*, dated *1915* and numbered *2/8 VI*
Bronze
Height: 21⅛ in.; 54.6 cm
Conceived in 1914; this example cast by the Modern Art Foundry, New York in 1962.

PROVENANCE
Estate of the artist
Frances Archipenko Gray, Woodstock
Acquired from the above in December 1966

LITERATURE
Donald Karshan, *Archipenko: Themes and Variations 1908-1963*, Daytona Beach, 1989, illustration of another cast p. 41
Alexander Archipenko Foundation, *Alexander Archipenko Catalogue Raisonné*, 2018, fig. S.15-08B, no. 3374, http://archipenkocr.org/ (accessed on March 29, 2019)

$ 120,000-180,000

This lifetime cast is an exceptional example of the revolution in sculpture triggered by Archipenko's intense period of creativity in the first half of the 1910s. It is easy to forget the extent to which the new vocabulary he established for sculpture, virtually single-handedly, was considered by many as either ridiculous or shocking. The journal *Le Bonnet Rouge* openly mocked his work with crude caricatures under the heading "Un scandale;" Apollinaire resigned from *L'Intransigeant* newspaper when the editor overruled his positive reviews in favor of a negative critique, and at the end of the decade the Patriarch of Venice even warned against visiting the Archipenko retrospective at the Biennale on the basis that the art "was an insult to Christian morality and common sense" (*Telegrafo Livorno*, June 11, 1920). Recognition overcame resistance however, and the range and inventiveness of the young Ukrainian émigré was the subject of no fewer than four monographs in the 1920s, and he was ranked by many alongside Picasso, Kandinsky and Chagall as a leader of the avant garde. As Donald Karshan comments, "The question is no longer which sculptor he influenced, as which sculptors he didn't influence" (Donald Karshan, *Archipenko, The Sculpture and Graphic Art,* Tubingen, 1974, p. 36).

Femme se coiffant demonstrates some of his innovations, notably experiments with negative space and concave and convex forms. The model shares the arm-enclosing-head motif that is also found in related sculptures, *Standing Figure Combing Hair* (1915) and *Standing Figure* (1916-17), where the densest concentration of mass and focus—the head—is also substituted for a hole, intensifying awareness of this element by its absence. The torso is still curvaceous but formed of hollow recesses where one would expect protuberances, while the sharp breaks at the waist and knees contribute to a sense of dynamism.

The first director of The Museum of Modern Art in New York, Alfred H. Barr Jr., considered Archipenko the first to seriously tackle Cubism in sculpture. The artist was more ambivalent, noting the "geometric character" of his works was "due to extreme simplification of form and not to Cubist dogma" (quoted in Katherine Michaelsen, *Archipenko, A Study of the Early Works 1908-1920,* New York, 1977, p. 41). But putting aside the vexed question as to whether a "Cubist sculpture" is an oxymoron, his early association with the inhabitants of La Ruche, and particularly Léger (who used to busk with him in the streets to earn money), was clearly invaluable to his programmatic reduction and streamlining of form. In the age of Rodin, when the emotional charge of a subject was paramount, he succeeded in changing the conversation entirely. Katherine Michaelsen notes Archipenko's semi-serious reply when asked in 1923 about his early reaction to the great French sculptor: "Archipenko minced no words: 'I hated Rodin, who was then fashionable. His sculptures reminded me of chewed bread that one spits on a base, or of the crooked corpses from Pompeii'" (Katherine Michaelsen, *ibid.*, p. 47). A woman brushing her hair could not be further from the tormented figures of the Gates of Hell and is typical of Archipenko's choice of understated subjects, his focus on the beauty of the quotidian and the new direction which he set for twentieth-century sculpture.

This work was conceived in early 1914 and created in two versions. There is only one known early cast *circa* 1914 of the first version. The present lot is the second, larger version which was cast in an edition of eight prompted by Archipenko's retrieval of the plaster model from a couple in Cannes in 1960. The head of the second version is pierced by a void, whereas a deep concave exists in the first. He may have inadvertently misdated the later cast 1915.

202

PROPERTY FROM THE JUNKUNC COLLECTION

HENRY MOORE

1898 - 1986

Upright Internal/External Form: Flower

Inscribed *Moore* and numbered *4/6*
Bronze
Height (including base): 30⅛ in.; 76.5 cm
Conceived in 1951 and cast in 1965 in an edition of 6 plus one artist's proof.

PROVENANCE
Sale: Christie's, New York, May 13, 1998, lot 416
Stephen Junkunc, III, Chicago (acquired at the above sale)
Thence by descent

LITERATURE
Robert Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, New York, 1971, no. 422, illustration of another cast n.p.
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1949-54,* vol. 2, London, 1986, no. 293b, illustration of another cast pp.34-35

$ 300,000-500,000

Fig. 1 Henry Moore, *Upright Internal/External Form*, 1952-53, bronze, Royal Botanic Gardens, Kew Gardens, London

"The sculpture which moves me most is full blooded and self-supporting, fully in the round, that is, its component forms are completely realised and work as masses in opposition, not being merely indicated by surface cutting in relief; it is not perfectly symmetrical, it is static and it is strong and vital, giving out something of the energy and power of great mountains. It has a life of its own, independent of the object it represents."

Henry Moore in *Henry Moore, On Being a Sculptor (Artist's Writings),* London, 2010, n.p.

203

PROPERTY FROM A WASHINGTON D.C. PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

Mother and Child - Arch

Inscribed *Moore* and numbered *0/6*
Bronze
Height (includiing base): 22 in.; 56 cm
Conceived in 1959 and cast in 1967.

PROVENANCE
Acquired in May 1970

LITERATURE
Alan Bowness, ed., *Henry Moore, Sculpture and Drawings, 1964-1973,* vol. 4, London, 1977, no. 453a, illustration of another cast p. 33
Henry Moore: Back to a Land (exhibition catalogue), Wakefield, Yorkshire Sculpture Park, 2015, illustrations of another cast pp. 122-23 & 153

$ 180,000-250,000

The theme of maternity was a central motif in Moore's art. Figures of mothers with their babies appear throughout his career in varied forms, and though many of his figures are dramatically abstracted, Moore consistently invested them with warmth and tenderness. Writing about the attraction of this subject matter for Moore, Gail Gelburd has stated: "The theme of the mother and child, not only refers to the paternal relationships but is about fertility, maternity, and growth—universal ideas. It evokes images of the egg, the womb, and the uncarved stone... The mother and child motif goes beyond the images to a primal motif based on the theme of life and birth, for Moore it means creativity. The art is reminiscent of some of the earliest primitive images due to its conceptual base. Moore's work is an attempt to get at the essential nature and to shape it from within" (*Mother and Child: The Art of Henry Moore* (exhibition catalogue), Hofstra University Museum & traveling, Hempstead, New York, 1987-88, p. 39).

The present work expands Moore's traditional representations of the mother and child motif in its arch-inspired shape. For Moore, such endeavors provided more of a conceptual challenge than a physical one: "The liking for holes came about from wanting to make space and three-dimensional form. For me the hole is not just a round hole. It is a penetration through from the front of the block to the back. This was for me a revelation, a great mental effort. It was having the idea to do it that was difficult, and not the physical effort" (quoted in *ibid.*, p. 34). The form of *Mother and Child - Arch* is equally defined by its negative spaces as by its solid, rounded shapes, which recall both the female form and the caves and cliffs near Moore's home in Hertfordshire. The artist writes, "The first hole made through a piece of stone is a revelation. The hole connects one side to the other, making it immediately more three dimensional... The mystery of the hole—the mysterious fascination of caves in hillsides and cliffs" (quoted in *ibid.*, p. 34).

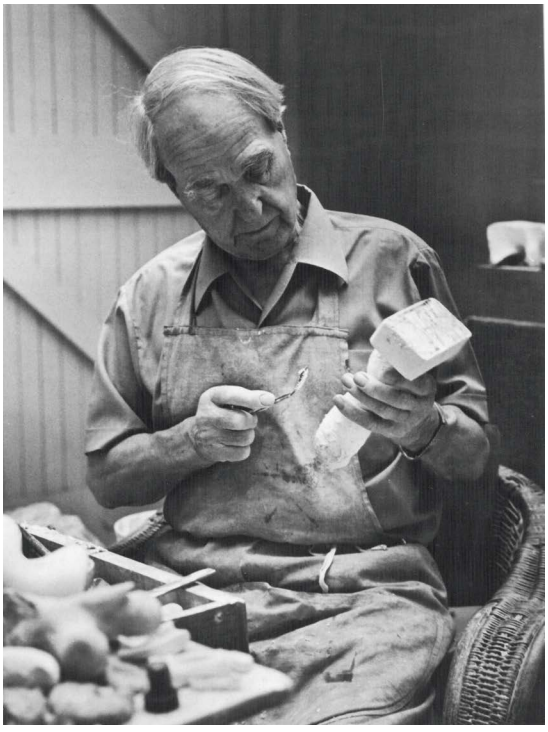


Fig. 1 Henry Moore working in his studio *circa* 1966

204

PROPERTY FROM A WASHINGTON D.C. PRIVATE COLLECTION

HENRY MOORE

1831 - 1895

Spindle Piece

Inscribed *Moore* and numbered *9/10*
Bronze
Height (including base): 33½ in.; 85 cm
Conceived in 1968 and cast in 1979.

PROVENANCE
Acquired from the artist in March 1979

$ 300,000-500,000

LITERATURE
Henry Moore Carvings and Bronzes 1961-70 (exhibition catalogue), Marlborough Gallery Inc. & Knoedler & Co. Inc., New York, 1970, no. 36, illustration of another cast n.p.
Robert Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, New York, 1971, no. 74, illustration of another cast p. 367
Alan Bowness, ed., *Henry Moore, Sculpture and Drawings, 1964-73*, vol. 4, London, 1977, no. 592, illustrations of another cast p. 54 & pls. 108-09
Henry Moore at the Serpentine (exhibition catalogue), Serpentine Gallery & Kensington Gardens, London, 1978, illustration of the larger version pls. 18-19
Henry Moore Sculptures, Drawings, Graphics 1921-1981 (exhibition catalogue), Palacio de Velázquez, Palacio de Cristal & Parque de El Retiro, Madrid, 1981, illustration of the larger version p. 215
Franco Russoli, *Henry Moore: Sculpture*, New York, 1981, illustration of the larger version p. 453
William S. Lieberman, *Henry Moore: 60 Years of His Art*, New York, 1983, illustration of another cast p. 102

Spindle Piece is a variation of an earlier sculpture entitled *Three Points* (1939-40), in which Moore explored the emotional and physical tension generated by nearly contiguous elements straining toward one another (see fig. 1). "Michelangelo used the same theme in his fresco on the ceiling of the Sistine Chapel, of God creating Adam, in which the forefinger of God's hand is just about to touch and give life to Adam. It is also like the points in the sparking plug of a car, where the spark has to jump across the gap between the points" (quoted in David Mitchinson, *Henry Moore: Sculpture*, London, 1981, p. 88).

Whereas the inwardly pointing conical spikes in *Three Points* create a sense of anticipation and anxiety, the present work conversely bursts with energy. "Here again the points are used to give action," explained Moore. "Inwards in the case of the *Three Points*, but here to give action outwards" (*ibid.*, p. 214).

Moore was a public art enthusiast and took a keen interest in how and where his pieces were sited. All seven casts of his *Large Spindle Piece* (1974) are on public view today, one outside King's Cross Station in London on loan from the Henry Moore Foundation and the remaining six on display in the United States, Japan and Saudi Arabia.

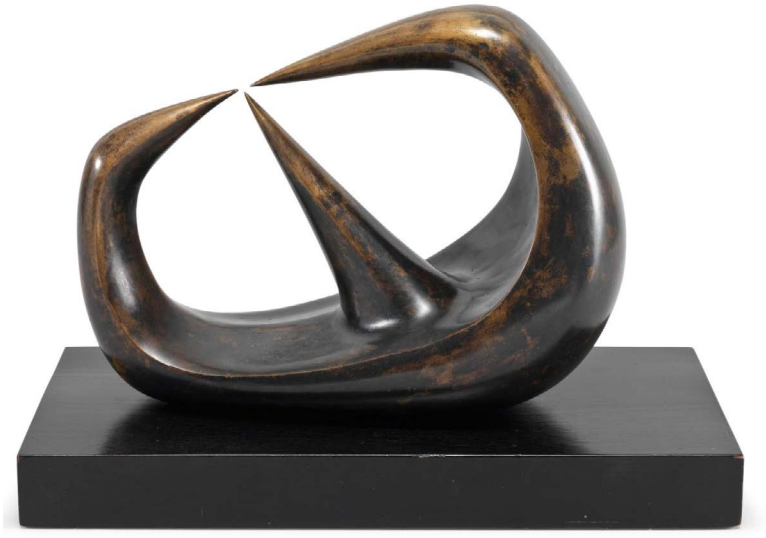


Fig. 1 Henry Moore, *Three Points*, 1939-40, bronze, Tate Modern, London

Chaïm Soutine, *La Femme en rouge, circa* 1923-24, oil on canvas,
to be offered: Sotheby's, New York, May 14, 2019, lot 26
Estimate: $6,000,000 - 8,000,000

PROPERTY FROM

THE BAKWIN COLLECTION

LOTS 205-209

In 1925, the New York-based pediatricians Dr. Ruth Morris and Dr. Harry Bakwin traveled to Paris, not only joining their lives in marriage, but also wedding their love of art. Posted at various times during the 1920s in Berlin and Vienna, the Drs. Bakwin spent their free time frequenting galleries and museums and traversing the continent in their cultural pursuits. The pair befriended dealers, art historians and art critics including Walter Pach and Ambroise Vollard, who provided guidance and advice as they began collecting. Perhaps more notably, the Drs. Bakwin developed personal relationships with many of the artists whose works they acquired, including Henri Matisse, Maurice Utrillo, Maurice de Vlaminck and Diego Rivera. The aesthetes lived and worked with their art, displaying their collection throughout their house and medical practices. In 1967 the Bakwins generously lent much of their collection to an exhibition at the Wildenstein Gallery, the proceeds of which were donated to a cause close to their hearts: The Association for Mentally Ill Children in Manhattan. In the introduction to this exhibition catalogue, Harry Bakwin addressed the question of how they started collecting and why they collected with such enthusiasm:

"Why did we pick these particular drawings, and why indeed did we later purchase the many works we now own? It seems to us that there are two basic philosophies behind an art collection: on the one hand, the investment aspect; on the other, the pleasure of living and growing with art. From these small beginnings of 12 drawings, we pursued the latter category, deciding to buy only the art objects that we loved and only the finest examples of works by the artist we came to admire."

Benefiting from the adventures of their parents, the Bakwin children had the opportunity to travel the world, meeting the artists from whom their parents collected and forming their own individual passions for the arts. Indeed, during their lifetime the Drs. Bakwin divided much of their collection among their four children, often gifting works at holidays and on birthdays, and many of the works subsequently found their way to major institutional collections, including Paul Cézanne's *Sous-bois* (Los Angeles County Museum of Art), Cézanne's *Jeune Italienne accoudée* (J. Paul Getty Museum) and Henri Matisse's *La Blouse bleue* (Kunstmuseum, Bern).

The present group belongs to E.M. "Pete" Bakwin, the eldest Bakwin child and a pioneer of the Chicago banking world. Pete was known widely as an adventurer and a gentleman. He lovingly preserved his parents' commitment to the arts and shared his collection with the world through various major museum exhibitions, providing the public with an opportunity to view and appreciate these historic works of art. Pete's collection represents the highest commitment to quality and the preservation of a family tradition of stewardship, and Sotheby's is honored to offer his works in our Impressionist & Modern Art Evening and Day Sales this spring.

"... it is the art itself that has given us the greatest enjoyment."

Harry Bakwin, M.D.

205

PROPERTY FROM THE BAKWIN COLLECTION

GEORGES BRAQUE

1882 - 1963

Nature morte: prunes

Signed *Braque* and dated *25* (lower right)
Oil and sand on canvas
12¾ by 16 in.; 32.8 by 40.6 cm
Painted in 1925.

PROVENANCE
Paul Rosenberg, Paris
The Drs. Bakwin, New York (acquired from the above in 1927)
Thence by descent

EXHIBITED
New York, Wildenstein & Co. Inc, *The Dr. and Mrs. Harry Bakwin Collection*, 1967, no. 2, illustrated in the catalogue

LITERATURE
George Isarlov, *Catalogue des oeuvres de Georges Braque*, Paris, 1932, no. 383
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, peintures 1924-1927*, Paris, 1962, illustrated p. 62
Gregory Selch, ed., *The Bakwin Collection, Paintings and Sculpture, 1925-1970, Collected by Drs. Ruth & Harry Bakwin*, New York, 2004, illustrated in color n.p.

$ 200,000-300,000

Braque's still lifes of the 1920s deftly combine French *nature morte* tradition with the new pictorial language of Cubism and arguably represent the apex of his oeuvre. Braque demonstrates his unaffected relish for the pleasures of simple bourgeois living by depicting unassuming objects of the everyday. Braque described his painterly goal as exploring "how far one can go in blending volume and color" (quoted in Jean Leymarie, *Georges Braque* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1988, p. 27). As in Cubist practice, the formal elements of the still life are rendered as flattened shapes that serve as "signs" for the objects they represent. As Isabelle Monod-Fontaine has written: "Nobody else succeeded as he did in transforming a table covered with objects into a mental space, a cerebral as well as a visual stimulus" (*Georges Braque: Order and Emotion* (exhibition catalogue), Museum of Contemporary Art, Andros, Greece, 2003, p. 19).

While Braque's pre-war output had been dominated by the revolutionary effects of Cubism, the post-war years fostered a period of dynamic stylistic change. In the wake of *rappel à l'ordre* and its pervading neoclassical influence, Braque found refuge in the centuries-old tradition of still life. Furthermore, an exhibition of his work at Léonce Rosenberg's Galerie de L'Effort Moderne in March 1919 established Braque as an independent artist whose work had evolved from the pre-war Cubist style. This sentiment was further bolstered by the Salon d'Automne dedication of a single room to Braque's work in 1922.

The present assortment of plums atop a white ground demonstrates the subtle mastery of palette which characterizes Braque's greatest canvases. Restrained in its use of color, *Nature morte: prunes* attests to the nuanced interplay of black, white and subtle planes of purple and green. It was in this period that Braque mastered the use of black in particular, imbuing his works with the pigment's psychological potency. As John Golding writes: "After the disruption of the War, black continued to appear in Braque's painting as a kind of 'balast,' balancing the other colours or, more frequently, as a shadowy background mixed with dust or sand from which the object merge surrounded by a faint white outline that gives them a ghostly presence... this was not an opaque black, admitting no colour; nor was it Manet's luminous black, adopted later by Matisse. The grainy texture of Braque's tactile black lends a nocturnal depth and density, like a nourishing medium, to the various objects it supports (fruit, dishes, baskets, skulls, pallets, birds); the items are tenderly held and surrounded, losing none of their mystery in the process" (*Braque: The Late Works* (exhibition catalogue), Royal Academy of Arts, London, 1997, p. 17).

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PROPERTY FROM THE BAKWIN COLLECTION

GEORGES BRAQUE

1882 - 1963

Nature morte avec citron et verre

Signed *G Braque* and dated *41* (lower left)
Oil on canvas
10⅜ by 25½ in.; 26.3 by 64.7 cm
Painted in 1941.

PROVENANCE
Rosenberg & Co., New York
The Drs. Bakwin, New York (acquired from the above)
Thence by descent

LITERATURE
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque, peintures 1936-1941*, Paris, 1962, illustrated p. 87

$ 200,000-300,000

Fig. 1 Pieter Claesz, *Still Life of Lemons and Olives, Pewter Plates, a Roemer and a Façon-de-Venise Wine Glass on a Ledge*, 1629, oil on panel, sold: Sotheby's, New York, January 30, 2019, lot 22 for $2,535,000

207

PROPERTY FROM THE BAKWIN COLLECTION

KEES VAN DONGEN

1877 - 1968

Portrait de femme

Signed *Van Dongen* (toward lower left)
Oil on canvas
31⅞ by 23¾ in.; 81 by 60.3 cm
Painted *circa* 1919.

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
The Drs. Bakwin, New York (acquired from the artist in 1927)
Thence by descent

$ 400,000-600,000

EXHIBITED
New York, Galerie Tamenaga, *Exposition Kees Van Dongen,* 1990, n.n.

LITERATURE
Gregory Selch, ed., *The Bakwin Collection, Paintings and Sculpture, 1925-1970, Collected by Drs. Ruth & Harry Bakwin*, New York, 2004, illustrated in color n.p.
Kees van Dongen (exhibition catalogue), Monaco, Nouveau Musée National; Montreal, Musée des Beaux-Arts & Rotterdam, Museum Boijmans Van Beuningen, 2008-09, illustrated *in situ* ill. 70

"All women have their beauty and charm which I glorify...big eyes...long eyelashes, satin-smooth or matte skin...pearls and brilliants... And the shimmer of satins and velvets, the softness and warmth of furs. You have to want to touch a painting, for it to be a pleasure for all the senses. A painting must be something which is exciting and glorifies life... the joy of our time is that you can mix everything, blend everything, blend everything: it is really the age of the cocktail."

Kees van Dongen, quoted in *All Eyes on Van Dongen* (exhibition catalogue), Museum Bojmans, Rotterdam, 2011, p. 152

Fig. 1 The present work photographed *in situ* in the artist's apartment in Paris

208

PROPERTY FROM THE BAKWIN COLLECTION

ANDRÉ DERAIN

1880 - 1954

Vieille femme

Oil on canvas
35½ by 21 in.; 90 by 53.3 cm
Painted *circa* 1912-13.

PROVENANCE
Galerie Kahnweiler, Paris
Private Collection, Cologne
John Quinn, New York
The Drs. Bakwin, New York (acquired from the estate of the above *circa* 1926)
Thence by descent

$ 70,000-100,000

EXHIBITED
Bern, Kusthalle Bern, *André Derain*, 1935, no. 18
Atlanta, Art Association Galleries & Birmingham, Museum of Art, *Painting, School of France*, 1955, no. 34
New York, Wildenstein & Co., Inc., *The Dr. and Mrs. Harry Bakwin Collection*, 1967, no. 15

LITERATURE
Michel Kellermann, *André Derain (1880-1954): Catalogue raisonné de l'oeuvre peint*, vol. I, Paris, 1992, no. 401, illustrated p. 248
Gregory Selch, ed., *The Bakwin Collection, Paintings and Sculpture, 1925-1970, Collected by Drs. Ruth & Harry Bakwin*, New York, 2004, illustrated in color n.p.

Fig. 1 André Derain, *Buste de jeune fille au châle blanc*, 1914, oil on canvas, Musée Picasso, Paris

209

PROPERTY FROM THE BAKWIN COLLECTION

MAURICE UTRILLO

1883 - 1955

Les Trois moulins

Signed *Maurice, Utrillo, V* and dedicted *À Monsieur Bakwin cordialement* (lower right); inscribed *-Montmartre,-* (lower center)
Oil on canvas
28⅞ by 36¼ in.; 73.3 by 92.1 cm
Painted *circa* 1935-38.

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

PROVENANCE
The Drs. Bakwin, New York (acquired from the artist in 1949)
Thence by descent

EXHIBITED
New York, Wildenstein & Co., Inc., *The Dr. and Mrs. Harry Bakwin Collection*, 1967, no. 53, illustrated in the catalogue

LITERATURE
Gregory Selch, ed., *The Bakwin Collection, Paintings and Sculpture, 1925-1970, Collected by Drs. Ruth & Harry Bakwin*, New York, 2004, illustrated in color n.p.

$ 200,000-300,000

Fig. 1 Maurice Utrillo in his studio

HÔTEL
DU MOULIN
DE
LA GALETTE
Montmartre,
à Monsieur Patrice
cordialement

210

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

CÂNDIDO PORTINARI

1903 - 1962

Menina

Signed *Portinari* and dated *944* (upper right)
Oil on canvas
28¾ by 23⅝ in.; 73 by 60 cm
Painted in 1944.

PROVENANCE
Private Collection, South America (acquired from the artist)
Thence by descent

LITERATURE
Danuza Leão, "De Paris: Talon haut," in *Jornal do Brasil*, June 15, 1998, discussed n.p.
João Cândido Portinari, et al., *Cândido Portinari Catálogo Raisonné*, vol. II, Rio de Janeiro, 2004, no. 2073 [FCO 3746], illustrated in color p. 470

$ 120,000-180,000

"I know of no greater tribute to the compelling sensuous loveliness of Portinari's art than the annihilation of the reasoning and critical faculties of the mind which, I believe, all undergo on seeing it. Color, and all that that in terms of harmony and dissonance and light and dark involves, is there; and all that light and shade and color make: a world of living beings... The world of Portinari: as compelled by it, in thought, we move about in it, with wonder..."

Rockwell Kent, *Portinari: His Life and Art*, Chicago, 1940, p. 7

PORTINARI
S.V.

211

PROPERTY FROM AN IMPORTANT LATIN AMERICAN COLLECTOR

RUFINO TAMAYO

1899 - 1991

Autorretrato

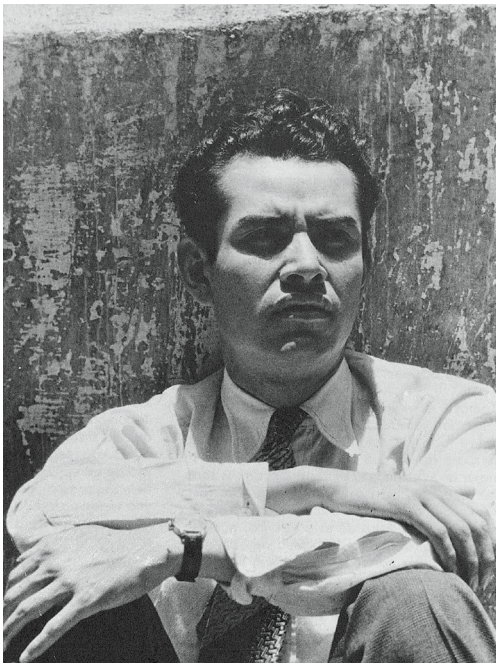
Signed *Tamayo* and dated *31* (upper right)
Oil on canvas
34 by 24⅞ in.; 86.3 by 63.2 cm
Painted in 1931.

PROVENANCE
Private Collection, New York (and sold: Sotheby's, New York, May 23, 2012, lot 27)
Acquired at the above sale

EXHIBITED
Mexico City, Instituto Nacional de Bellas Artes, *45 Autorretratos de pintores mexicanos siglos XVIII al XX: II Exposición del Museo Nacional de Artes Plásticas, Departamento de Artes Plásticas*, 1947, n.n., illustrated in the catalogue
Mexico City, Museo Nacional de Artes Plásticas, *50 obras de Tamayo, II Bienal Interamericana de Pintura, Escultura y Grabado de México*, 1960, no. 3, illustrated in the catalogue

LITERATURE
Robert Goldwater, *Rufino Tamayo*, New York, 1947, n.n., illustrated p. 49
Ceferino Palencia, *Rufino Tamayo*, Mexico City, 1950, no. 1, illustrated n.p.
Justino Fernández, *Arte Moderno y Contemporáneo de México*, Mexico City, 1954, no. 468, illustrated p. 407
Paul Westheim, "El Arte de Tamayo, Una Investigación Estética," in *Artes de México*, 1956, illustrated n.p.
Paul Westheim, *Tamayo: Una Investigación Estética*, Mexico City, 1957, illustrated n.p.
Xavier Moyssen, *Los Grandes Maestros de la Pintura Universal: Cinco Grandes de la Pintura Mexicana*, Milan, 1980, discussed p. 135, 141
Olav Munzberg, "Rufino Tamayo eine Mexicanishe Kontroverse," in *Bildende Kunst*, Berlin, 1986, n.n., illustrated n.p.
Judith Alanís, *Rufino Tamayo, Una Cronología, 1899-1987*, Mexico City, 1987, p. 25
Rufino Tamayo: del Reflejo al Sueño, 1920-1950 (exhibition catalogue), Centro Cultural/Arte Contemporáneo, Mexico City, 1995-96, no. 3, illustrated p. 13
Rita Eder, *El Espacio y la post guerra en la obra de Rufino Tamayo en XIX Coloquio Internacional de Historia del Arte*, Mexico City, 1997, n.n., illustrated p. 293
Raquel Tibol, *Nuevo realismo y posvanguardia en las Américas*, Mexico City, 2003, mentioned p. 51
Elena Horz de Sotomayor, *et al.*, *Artistas por artistas: Autorretrato de pintores Mexicanos Siglo XX*, Mexico City, 2013, illustrated in color p. 76
Juan Carlos Pereda, et al., *Del mural al caballete: El México de Rufino Tamayo y David Alfaro Siqueiros*, Mexico City, 2013, illustrated in color p. 105

$ 200,000-300,000



Rufino Tamayo, Photograph by Manuel Alvarez Bravo, 1926

"In his *Autorretrato* (Self-Portrait) of 1931, Tamayo emphasizes the rich darkness of his face, which is outlined by a strip of bare canvas that isolates it from the other elements of the painting and lends the image a certain oneiric quality. The background of the painting can be just barely discerned; it is an arid landscape scattered with tree stumps, on one of which rests a bird, possibly an evocation of music... Tamayo employed music and poetry in his work to combat what he considered an excessive dominance of narrative and literary subjects in the Mexican Muralist movement. In this way he also demonstrated an affinity for the Western twentieth-century idea that visual art should be lyrical like music, far from direct imitation of life, suggesting and immersing the viewer in its own inherent physical qualities."

Rita Eder, *El Espacio y la post guerra en la obra de Rufino Tamayo en XIX Coloquio Internacional de Historia del Arte*, Mexico City, 1997, p. 293

TAMAYO
31

PROPERTY OF THE TERRY & LIONEL BELL COLLECTION

Lives Well Lived could be the title of the nearly 70-year story that Terry and Lionel Bell shared together. They met and fell in love in college, married in 1948, and started a family in 1951. But that was just their beginning: with their mutual respect and support, they pursued their individual and shared interests.

Terry was among the first class of volunteer docents to lead public tours for the newly built Los Angeles County Museum of Art in the early 1960s, and became a gourmet cook. Lionel's business took him to New York City regularly, and Terry was happy to join him occasionally. It was on one of these trips that she fell in love with *Paysage de Paris en bleu* by Marc Chagall after seeing it at Perls Galleries. When she showed it to Lionel later that day, a purchase followed.

They later discovered African art after an exhibit at LACMA, and another part of their collection began. Terry and Lionel traveled to most corners of the world and their collection reflected it—from paintings to drawings to sculptures—many of which have been donated to LACMA, UCLA Fowler Museum and the Israel Museum of Art. Diversity was on display in their home and they were so very proud to donate many art pieces to various museums around the world.

Family and friends would enjoy Terry's homemade gourmet meals amidst works by Alexander Archipenko, Joan Miró, Pablo Picasso, Henri Matisse, Mikhail Larionov, Sam Francis and Dan Namingha and African masks and sculptures from Madagascar, Camaroon, Mali, Nigeria, Liberia and South Africa alongside Chinese sculptures from the Han and Tang dynasties.

Terry's culinary and leadership abilities as well as her volunteer talents were displayed at LACMA as she curated the menus for the exhibition opening events for many years before a full-time event planner was eventually hired. She was chair of both the Docent Council and Art Museum Council. She became a trustee and ultimately a lifetime trustee of LACMA.

The couple's shared Jewish community involvements led each to leadership positions. Terry chaired Vista Del Mar Child and Family Services, while Lionel chaired Wilshire Boulevard Temple and Jewish Community Centers Association of Greater Los Angeles. They were each past chairs of the Jewish Federation of Los Angeles.

Through it all, they both knew how very fortunate they were, and always enjoyed opening their home to their friends and community.

212

MARC CHAGALL

1887 - 1985

Paysage de Paris en bleu

Signed *Marc Chagall* (toward lower right); signed *Marc Chagall* (on the reverse)
Oil on canvas
25¾ by 21¼ in.; 65.4 by 54 cm
Painted in 1967.

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

PROVENANCE
Galerie Maeght, Paris
Perls Galleries, New York
Acquired from the above in 1969

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

The two great loves of Marc Chagall's life were undoubtedly Bella, his first wife with whom he passionately fell in love upon their first meeting in 1909, and Paris, his adopted city where he left an enduring legacy on the landscape of Modern art. Completed in 1967, more than two decades after his beloved Bella's death and at a time when Chagall enjoyed international fame as a painter, *Paysage de Paris en bleu* is replete with symbols that pay homage to both the lover and the city through the artist's iconic dreamscape style. Its dominant blue hues imbue the work with an overwhelming sense of yearning, the lovers depicted twice in the composition alongside the Eiffel Tower and other recognizable Parisian landmarks, a window, a bouquet of flowers and a floating ram and cock. In contrast to Chagall's more boldly colored and exuberant works from this period, one cannot help but feel the artist's nostalgia for a bygone era of his life.

Chagall first arrived in France in the summer of 1910 at the age of 23. Within his first two days in Paris, he visited the Salon des Indépendants and there he saw the work of a panoply of contemporary artists, including the Fauves and the Cubists. Paintings by Derain, Léger, Matisse and Picasso hung alongside the vibrant Orphist canvases of Robert Delaunay, who was to become the mentor of Paul Klee, August Macke and Chagall himself. Very soon he had moved into lodgings in the legendary block of studios known as *La Rûche* on the rue Vaugirard in Montparnasse, a building famed for its lively bohemian atmosphere and its cosmopolitan array of inhabitants.

Acquired from Perls Galleries shortly after its execution in the late 1960s, this work has not been seen on the market nearly half a century.

MARC CHAGALL

213

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le Clown au visage bleu

Stamped *Marc Chagall* (lower right)
Oil, gouache and pen and ink on board
8⅝ by 6¼ in.; 22 by 16 cm
Painted *circa* 1980.

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

PROVENANCE
Estate of the artist
Private Collection
Acquired from the above in 1996

$ 100,000-150,000

Painted *circa* 1980, *Le Clown au visage bleu* symbolizes Chagall's lifelong fascination with the circus. As a child, the artist was captivated by the acrobats in the streets of Vitebsk where he lived with his family. Later, in the 1920s, Chagall would share a box with Ambroise Vollard at *Le Cirque d'hiver Bouglione* in Paris. Chagall drew immense creative energy from these events, imbuing some of his most important canvases with fantastic depictions that exaggerate the pageantry of the circus. "It's a magic world, the circus," Chagall once wrote, "an age-old game that is danced, and in which tears and smiles, the play of arms and legs take the form of great art... The circus is the performance that seems to me the most tragic. Throughout the centuries, it has been man's most piercing cry in his search for entertainment and joy. It often takes the form of lofty poetry. I seem to see a Don Quixote in search of an ideal, like that marvelous clown who wept and dreamed of human love" (quoted in *Marc Chagall, Le Cirque* (exhibition catalogue), Pierre Matisse Gallery, New York, 1981, n.p.).

The circus performers in the picture also held personal significance for the artist. To him, they represented the many faces of man's emotional character, both fun-loving and tragic. He once remarked, "I have always considered the clowns, acrobats, and actors as being tragically human who, for me, would resemble characters from certain religious paintings. And even today, when I paint a Crucifixion or another religious painting, I experience again almost the same sensations that I felt while painting circus people, and yet there is nothing literary in these paintings, and it is very difficult to explain why I find a psycho-plastic resemblance between the two kinds of compositions" (quoted in *Marc Chagall* (exhibition catalogue), San Francisco Museum of Modern Art, San Francisco, 2003, p. 106).

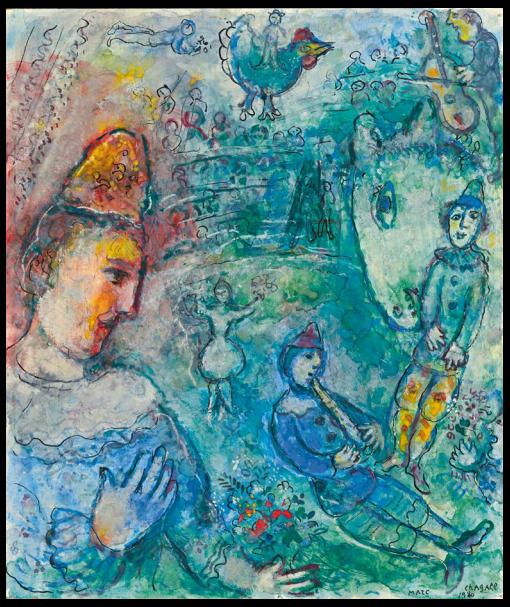


Fig. 1 Marc Chagall, *Le Clown au cirque*, tempera and pen and ink on board, 1980, sold: Sotheby's, New York, May 6, 2015, lot 146 for $874,000

Marc
Chagall

PROPERTY FROM THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT FUTURE ACQUISITIONS

GEORGES ROUAULT

1871 - 1958

Pierrot

Bears the signature *G. Rouault* (lower left)
Oil on paper mounted on canvas
39⅜ by 25⅝ in.; 100 by 65.1 cm
Painted in 1931-39.

PROVENANCE

Ambroise Vollard, Paris
Martin Fabiani (by descent from the above)
Albert Skira, Switzerland
Galerie Moos, Geneva
Buchholz Gallery (Curt Valentin), New York (acquired by 1946-49)
Perls Galleries, New York (acquired from the above on September 16, 1949)
Morton D. May, Saint Louis (acquired from the above in 1949)
A bequest of the above in 1983

$ 300,000-400,000

EXHIBITED

Los Angeles, Dalzell Hatfield Galleries, *Rouault,* 1940, no. 6
New York, Buchholz Gallery, *Painting and Sculpture from Europe,* 1947, no. 31, illustrated in the catalogue
New York, Perls Galleries, *Georges Rouault: Paintings,* 1949, no. 17, illustrated in the catalogue
Saint Louis, Saint Louis Art Museum, *Paintings from the Collection of Mr. and Mrs. Morton D. May,* 1960, no. 96, illustrated in the catalogue

LITERATURE

Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. II, Monaco, 1988, no. 2173, illustrated p. 198

Painted between 1931 and 1939, *Pierrot* is a superb example of one of Georges Rouault's most expressive and beloved series. Inspired by Ambroise Vollard, who had commissioned him to make etchings and woodcuts for the book *Cirque de l'étoile filante* (published in 1938), Rouault's interest in the world of the circus found its greatest outlet in his art during the 1930s. Rouault was particularly drawn to the clown Pierrot and his expressive potential as a subject for portraiture. A pensive and melancholy stock character from the *Commedia dell'Arte* who pines for the love of Columbine, in the 19th century the character of Pierrot was lifted out of this circumscribed world and into the larger realm of myth. Popularized in depictions by artists such as Pablo Picasso, Salvador Dalí, Max Beckmann, Paul Klee and Jacques Lipchitz, as well as Rouault, the figure of Pierrot became an alter-ego for the artist; an alienated, avant-garde philosopher fraught with existential anguish and scarred by amorous disappointments.

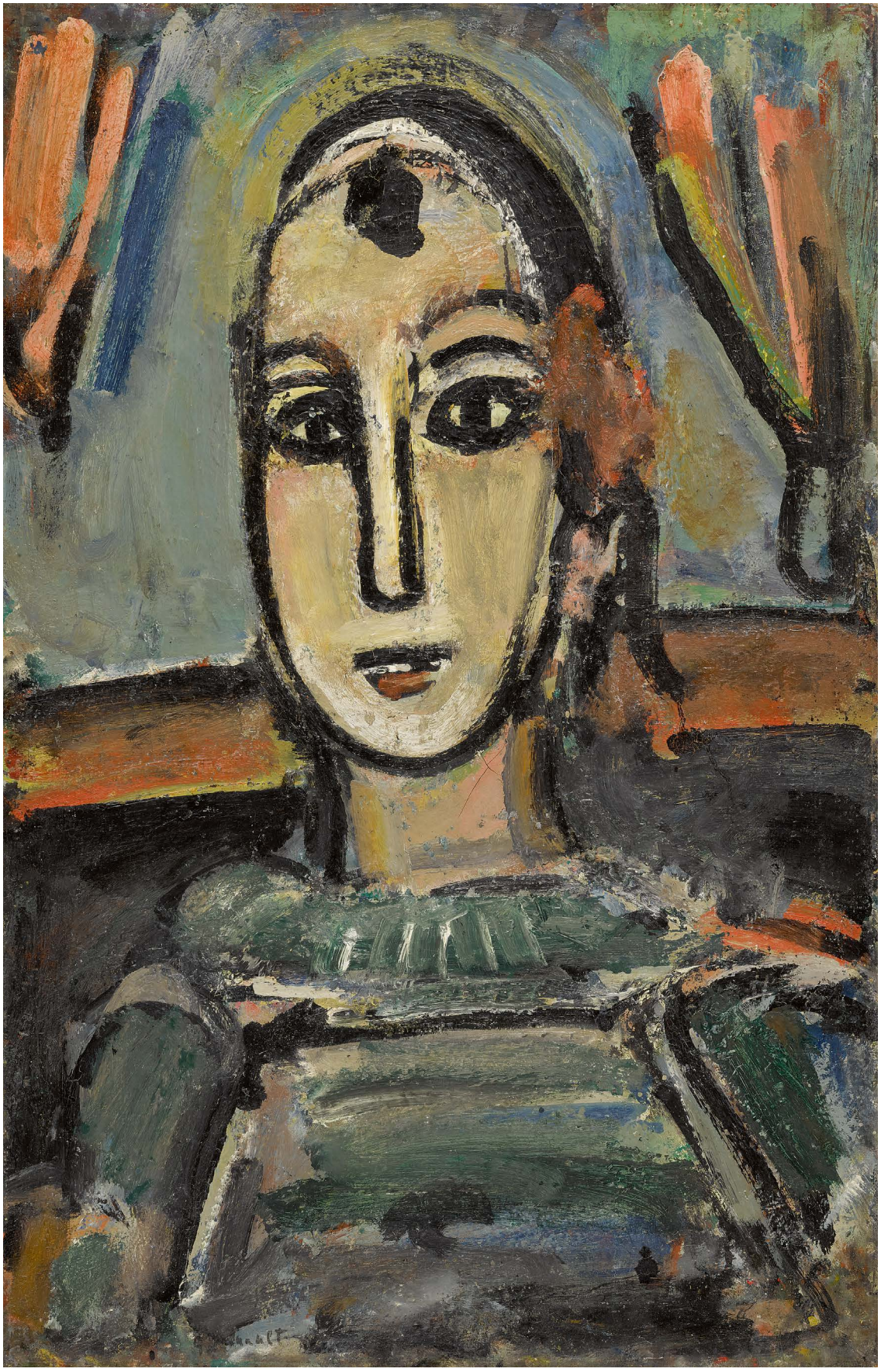
For Rouault, these nomadic clowns represented innocence, soulful sensitivity and naiveté, and were a release from his focus on the darker images of life. His series of *Pierrot* portraits is marked by an emotional immediacy that is unique both within his oeuvre and the spectrum of modern art. Lionello Venturi writes, "When he paints clowns, the grotesque becomes amiable, even lovable...colors grow rich and resplendent, almost as if the artist, laying aside his crusader's arms for a moment, were relaxing in the light of the sun and letting it flood into his work" (Lionello Venturi, *Rouault*, Lausanne, 1959, pp. 21 & 51).

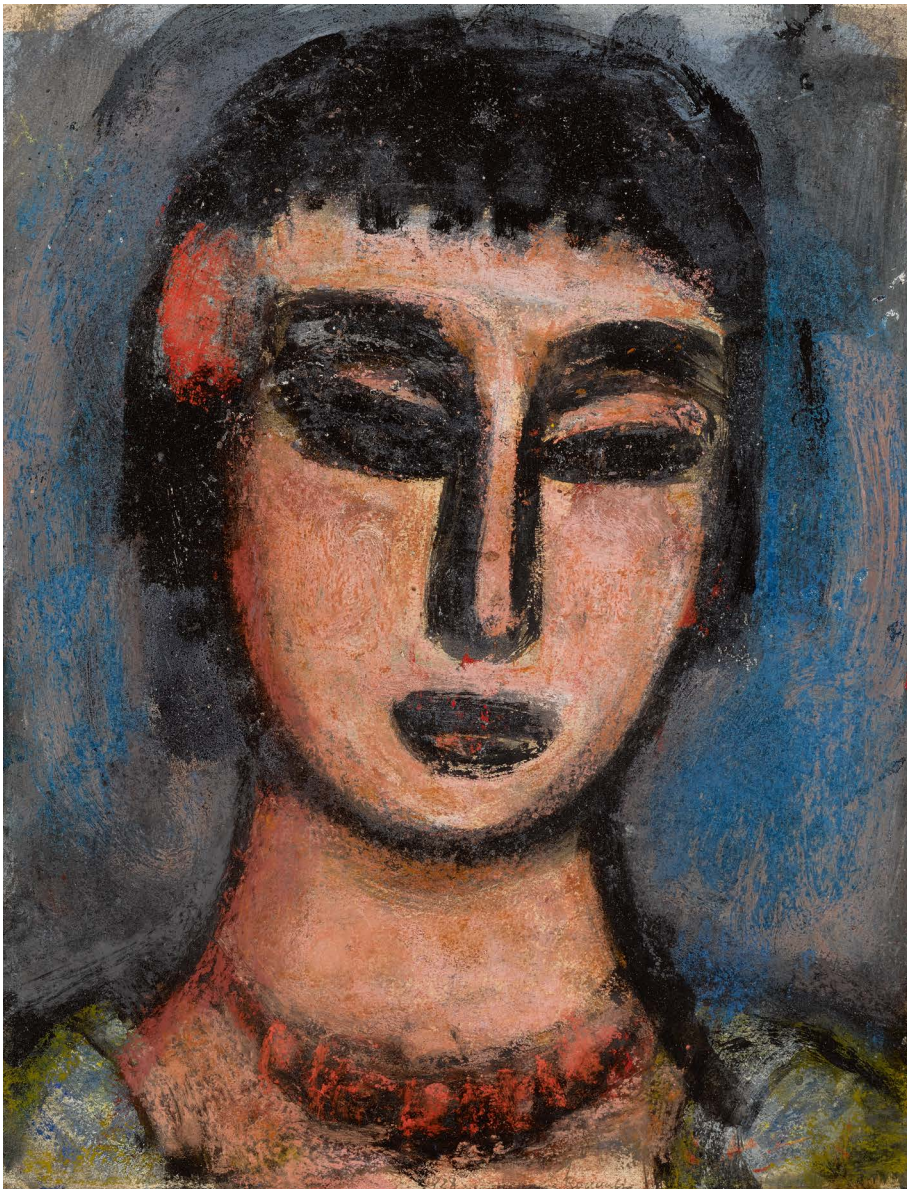
In the present work, Rouault combats the potential frivolity of the clown as a subject with a Cloisonnist style in which both the figure and the stage set with red curtains behind him are built up using thick sweeping strokes of impasto in jewel-like colors and delineated with bold black outlines. Evoking the imagery and feel of traditional stained glass, Rouault's *Pierrot* is thus imbued with a spiritual depth. Rouault employs boundless expressionist brushstrokes that add his quintessential texture and deconstruct forms to the very edge of abstraction.

The previous owner of this work was philanthropist and heir of the May Department Stores Company, Morton D. May, whose collection included masterpieces by German and French Expressionists. May served as a commissioner at the Saint Louis Art Museum for eight years, and upon his death bequeathed his collection to the museum.

According to a letter from Isabelle Rouault to a curator of the Saint Louis Art Museum in 1987, the signature on the present work was likely an addition by Ambroise Vollard when it was in his collection.

Fig. 1 Rouault in his studio, *circa* 1940





215

215

PROPERTY FROM THE SAINT LOUIS ART MUSEUM, SOLD TO BENEFIT FUTURE ACQUISITIONS

GEORGES ROUAULT

1871 - 1958

Solange

Signed *Rouault* and dated *1928* (lower center)
Oil on paper
11¼ by 8½ in.; 28.5 by 22 cm
Painted in 1928.

PROVENANCE
Galerie Bing et Cie., Paris
Valentine Gallery (Valentine Dudensing), New York (acquired by 1940)
Mr. Charles Marcus & Mrs. Margaret Nanette Rice, Saint Louis (acquired from the above in May 1940)
A bequest from the above in 1959

EXHIBITED
Saint Louis, Carroll-Knight Gallery, Inc., *Paintings by American, French and English Artists*, 1947 (possibly)

LITERATURE
Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. I, Monte-Carlo, 1988, no. 972, illustrated p. 291

$ 40,000-60,000

216

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

RAOUL DUFY

1877 - 1953

Portrait du poète François Berthault

Signed *Raoul Dufy* and dedicated *a François Berthault* (lower right)
Oil on paper laid down on canvas
31¾ by 25½ in.; 80.6 by 64.7 cm
Painted in 1925.

$ 30,000-40,000

216

PROVENANCE
François Berthault, Paris (a gift from the artist)
Perls Galleries, New York
Mr. & Mrs. Peter A. Rübel, New York (acquired by 1954)
The Museum of Modern Art, New York (a gift from the above in 1954 and sold: Christie's, New York, November 6, 2014, lot 344)
Acquired at the above sale

EXHIBITED
New York, Perls Galleries, *Raoul Dufy*, 1955, no. 14, illustrated in the catalogue
New York, The Museum of Modern Art, *Recent Acquisitions, Painting & Sculpture,* 1955-56, n.n.
Winston-Salem, The Arts Council & traveling, *Modern Portraits,* 1956-57, n.n.
New York, The Museum of Modern Art, *Portraits from the Museum Collection*, 1960
Minneapolis, Minneapolis Institute of Art, *Portraits from The Museum of Modern Art*, 1960-61, n.n.
New York, The Museum of Modern Art, *Art in a Changing World, 1884-1964, Painting and Sculpture from the Museum Collection*, 1966-68, n.n.

LITERATURE
Maurice Lafaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1337, illustrated p. 337

217

PROPERTY FROM A PRESTIGIOUS WEST COAST COLLECTION

MOÏSE KISLING

1891 - 1953

Portrait

Signed *Kisling* (upper right)
Oil on canvas
16⅛ by 13 in.; 41 by 33.1 cm
Painted in 1943.

To be included in Volume IV et Additifs aux Tomes I, II et III of the Catalogue Raisonné of Moïse Kisling currently in preparation by Marc Ottavi.

PROVENANCE

Private Collection, United States (acquired from the artist)
Private Collection, Massachusetts (by descent from the above and sold: Sotheby's, New York, May 10, 2007, lot 442)
Acquired at the above sale

LITERATURE

Jean Kisling, *Kisling, 1891-1953*, vol. III, Paris, 1995, no. XXVII, illustrated p. 110

$ 30,000-40,000

218

PROPERTY FROM A PRIVATE COLLECTION, SEATTLE

MOÏSE KISLING

1891 - 1953

Deux jeunes filles

Signed *Kisling* (lower left)
Oil on canvas
15½ by 19⅞ in.; 39.4 by 50.5 cm
Painted *circa* 1943-44.

To be included in Volume IV et Additifs aux Tomes I, II et III of the Catalogue Raisonné of Moïse Kisling currently in preparation by Marc Ottavi.

PROVENANCE
Eugenie Marron, Palm Beach (and sold by the estate: Sotheby's, New York, February 23, 2001, lot 191)
Acquired at the above sale

$ 20,000-30,000

219

MOÏSE KISLING

1891 - 1953

Jeune fille au foulard

Signed *Kisling* (upper right)
Oil on canvas
21½ by 14⅞ in.; 54.6 by 37.8 cm
Painted in 1939.

$ 60,000-80,000

To be included in Volume IV et Additifs aux Tomes I, II et III of the Catalogue Raisonné of Moïse Kisling currently in preparation by Marc Ottavi.

PROVENANCE
Private Collection, London
Private Collection, Spain
Private Collection, Florida (acquired after 1994 and sold: Sotheby's, New York, February 17, 1999, lot 121)
Acquired at the above sale by the present owner

LITERATURE
Jean Kisling, *Kisling, 1891-1953*, vol. III, Paris, 1995, no. 193, illustrated p. 166

220

PROPERTY FROM A PRIVATE COLLECTION, SEATTLE

TSUGUHARU FOUJITA

1886 - 1968

Portrait de Kiki de Montparnasse

Signed *Foujita* and in Japanese and dated *1925* (center right)
Oil on canvas
16¼ by 13 in.; 41.3 by 33 cm
Painted in 1925.

$ 80,000-120,000

This work will be included in the forthcoming catalogue raisonné by Sylvie Buisson.

PROVENANCE

Private Collection, Switzerland (acquired *circa* 2005 and sold: Sotheby's, New York, November 7, 2013, lot 192)
Acquired at the above sale

Kiki de Montparnasse, whose real name was Alice Prin, became famous during the 1920s as an artist, model and cabaret singer. She was the symbol of bohemian Paris during the *années folles*, when Montparnasse supplanted Montmartre as the epicenter of the art world. A native of Burgundy, she quickly became a favorite model for Foujita, Kisling and Picabia, amongst others. Later, her collaborations with her lover Man Ray would produce some of his most striking images of Surrealism including *Noire et blanche* and *Le Violon d'Ingres*.

221

MOÏSE KISLING

1891 - 1953

Liliums

Signed *Kisling*, dated *1948* and inscribed *Paris* (lower left)
Oil on canvas
28¾ by 23¾ in.; 73 by 60 cm
Painted in Paris in 1948.

To be included in the Volume IV et Additifs aux Tomes I, II, et III of the Catalogue Raisonné de l'Oeuvre de Moïse Kisling currently being prepared by Jean Kisling and Marc Ottavi.

PROVENANCE
A. de Léché, Paris
Schlisselman Collection, Paris
Galerie Daniel Malingue, Paris
Akram Ojjeh, Saudia Arabia & Paris (acquired from the above in 1983)
Sale: Christie's, New York, November 9, 1999, lot 204
Acquired at the above sale by the present owner

EXHIBITED
Paris, Galerie Daniel Malingue, *Maîtres impressionistes et modernes*, 1983, n.n., illustrated in color in the catalogue

LITERATURE
Joseph Kessel & Jean Kisling, *Kisling 1891-1953*, vol. I, Turin, 1971, no. 109, illustrated p. 201

$ 150,000-250,000

This lively composition of lilies in full bloom is a testament to Kisling's mastery of the still-life genre, specifically his ability to capture the brilliant yet subtle hues of flower buds. In the present work, the lilies spring forth from their stems with dynamic energy; each bud stretching as far out as it can from the stem in a display of radiance as if engaged in competition. Kisling's most successful and vibrant floral scenes illustrate the artist's painstaking attention to detail, in which he renders each blossom with botanical accuracy and captures the varied textures and behaviors of petals. In this effort Kisling draws inspiration from Dutch Golden Age artists such as Ambrosius Bosschaert,and achieved particular renown for the naturalistic vibrancy of his compositions (see fig. 1).

Kisling's link to the Old Masters extended beyond mere technical emulation. "Kisling professed a high conscience of the artist's duties with regard to the perfection of basic drawing, and the quality of subject matter. As a colorist, he did not set a fixed boundary when it came to juggling nuances, contrasts, or the connection between tonalities: he paid great attention to the quality of pigments. I can still hear him say: 'Do you find this beautiful?... Yes, but you will see in 300 years! One must paint for posterity. One must also allow for the viewer to read the joy that the painter felt upon the creation of the work'" (Jean Kisling, ed., *Kisling, 1891-1953*, vol. III, Germany, 1995, p. 51).

Fig. 1 Ambrosius Bosschaert the Elder, *Still Life with Flowers*, 1621, oil on canvas, National Gallery of Art, Washington, D.C.

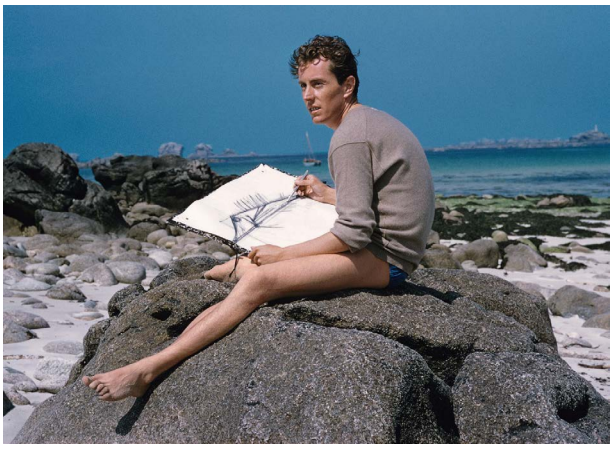
Kisling
Paris
1948

Bernard Buffet

LOTS 222–228

From the inception of his career to the present day, Bernard Buffet had been everything from an overnight millionaire, a popstar, an iconoclast and a recluse. His works have been called everything from challenging to kitsch, taboo to transformative, yet they have been celebrated, abandoned and celebrated once again. Whether Buffet's works are loved or hated, it is impossible to ignore the fierce response they evoke.

At once a traditional painter and unwitting member of the French avant-garde, Buffet's hand-crafted style and prolific output evoke an off-kilter alternative to the spectacular commercial serialism of Pop. The kind of popularity that Bernard Buffet experienced as a young painter in the 1950s is quite unparalleled in the twentieth-century visual arts in terms of both its intensity and its broad social reach. Buffet's art was, as the author Maurice Druon wrote as late as the mid-1960s, "on the street." It was to be found on the covers of magazines and LPs, on postcards, postage stamps, wall plates, giftwrap and plastic bags.



The artist *circa* 1960

222

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

BERNARD BUFFET

1928 - 1999

Le Coq rouge

Signed *Bernard Buffet* and dated *59* (center left)
Oil on canvas
45⅝ by 35 in.; 115.9 by 88.9 cm
Painted in 1959.

The authenticity of this work has been confirmed by Maurice & Ida Garnier.

$ 150,000-250,000

PROVENANCE

Galerie David et Garnier, Paris
Findlay Galleries, Chicago
Sale: Christie's, New York, October 2, 1990, lot 192
Private Collection (and sold: Christie's, London, February 7, 2013, lot 452)
Acquired at the above sale

EXHIBITED

New York, Luxembourg & Dayan, *César in Context*, 2016, n.n., illustrated in the catalogue
Hong Kong, Sotheby's Gallery, *Bernard Buffet: Infinite Jester,* 2016, n.n.
New York, Venus Over Manhattan, *Bernard Buffet: Paintings from 1956 to 1999*, 2017, n.n.

223

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

BERNARD BUFFET

1928 - 1999

Fleur de lis

Signed *Bernard Buffet* and dated *55* (upper right)
Oil on canvas
36¼ by 25½ in.; 92.1 by 64.8 cm
Painted in 1955.

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

PROVENANCE
Kirk Douglas & Anne Buydens, Los Angeles (acquired from the artist by commission in 1955 and sold: Christie's, New York, May 16, 1990, lot 317)
Acquired at the above sale

$ 60,000-80,000

224

PROPERTY FROM THE KLOTZ FAMILY COLLECTION, TEXAS

BERNARD BUFFET

1928 - 1999

Compotier aux fruits

Signed *Bernard Buffet* and dated *58* (upper center)
Oil on canvas
25½ by 18⅛ in.; 64.7 by 46 cm
Painted in 1958.

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

PROVENANCE

Galerie des États-Unis, Cannes
Private Collection, New York (and sold: Parke-Bernet Galleries, Inc., New York, March 27, 1963, lot 75)
A.I. Klotz, New York (acquired at the above sale)
Thence by descent

$ 50,000-70,000

225

PROPERTY FROM A PRIVATE COLLECTION, SEATTLE

BERNARD BUFFET

1928 - 1999

Le Manoir d'Apremont

Signed *Bernard Buffet,* inscribed *A Gany* and dated *55* (upper left)
Oil on canvas
27¾ by 53¼ in.; 70.5 by 135.2 cm
Painted in 1955.

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

$ 80,000-120,000

PROVENANCE

Sale: Eric Pillon Enchères, Versailles, March 15, 1998, lot 203
Private Collection, Japan
Private Collection (acquired from the above in 1998 and sold: Christie's, New York, May 7, 2008, lot 467)
Private Collection (and sold: Christie's, London, February 10, 2011, lot 534)
Acquired at the above sale

226

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

BERNARD BUFFET

1928 - 1999

Intérieur aux deux fauteuils

Signed *Bernard Buffet* (upper left); dated *1988* (upper right)
Oil on canvas
45 by 57½ in.; 114 by 146 cm
Painted in 1988.

$ 80,000-120,000

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

PROVENANCE
Acquired in Japan *circa* the 1990s

227

PROPERTY FROM A PRIVATE COLLECTION, SEATTLE

BERNARD BUFFET

1928 - 1999

Phare de Trieux

Signed *Bernard Buffet* and dated *68* (upper left)
Oil on canvas
38¼ by 51¼ in.; 97.2 by 130.1 cm
Painted in 1968.

The authenticity of this work has been confirmed by Maurice & Ida Garnier.

$ 80,000-120,000

PROVENANCE
Galerie David et Garnier, Paris
Wally F. Findlay Galleries, New York
Private Collection, New Jersey (and sold: Christie's, New York, October 9, 1986, lot 201)
Tateshina Open Air Museum, Japan (and sold: Christie's, New York, November 2, 2011, lot 410)
Acquired at the above sale

228

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

BERNARD BUFFET

1928 - 1999

Le Yacht

Signed *Bernard Buffet* and dated *68* (upper left)
Oil on canvas
21¼ by 25⅝ in.; 54 by 65 cm
Painted in 1968.

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

$ 50,000-70,000

PROVENANCE

Galerie Maurice Garnier, Paris
Findlay Galleries, Chicago
H. Neil Mecaskey, Jr., Kansas City (acquired from the above *circa* 1970 and sold by the estate: Christie's, New York, May 15, 1997, lot 461)
Acquired at the above sale

229

229

PROPERTY FROM AN ESTATE

MAURICE UTRILLO

1883 - 1955

Moulin de la Galette

Signed *Maurice. Utrillo. V,* (lower right)
Oil on board
13⅛ by 16⅛ in.; 33.3 by 41.2 cm
Painted *circa* 1919.

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

PROVENANCE
Galerie Max Kaganovitch, Paris
Abraham & Nadia Jaglom, New York (acquired from the above on September 10, 1958)
Thence by descent

$ 40,000-60,000

230

MAURICE UTRILLO

1883 - 1955

Rue Ronsard, Montmartre

Signed *Maurice, Utrillo, V, 1931,* (lower right); signed *Maurice, Utrillo. V,* dated *1931*, and inscribed *Montmartre en 1850, rue Saint-André, (aujourd'hui Rue Ronsard), au fond église Sainte-Marie, (d'après une eau-forte)* (on the reverse)
Oil on canvas
24 by 19¾ in.; 60.9 by 50.1 cm
Painted in 1931.

This work will be reproduced in the catalogue raisonné of the complete works of Maurice Utrillo.

$ 100,000-150,000

PROVENANCE
Henry Potez, Paris (acquired before 1940)
Sale: Hôtel Drouot, Paris, March 19, 1996, lot 10
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. 49, illustrated in the catalogue

230

231

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CONNECTICUT

HENRI MANGUIN

1874 - 1949

La Maison dans la forêt, Saint-Tropez

Signed *Manguin* (lower left)
Oil on canvas
19¾ by 24 in.; 50 by 60.9 cm
Painted in 1924.

$ 50,000-70,000

PROVENANCE

Galerie Georges Giroux, Brussels (acquired from the artist in February 1925)
Albert Hottat, Brussels (and sold: Palais des Beaux-Arts, Brussels, May 17, 1954, lot 88)
Private Collection, Belgium (acquired at the above sale in 1954 and sold: Sotheby's, London, February 6, 2002, lot 195)
Acquired at the above sale

EXHIBITED

Brussels, Galerie Georges Giroux, *Henri Manguin,* 1925, no. 145

LITERATURE

Marie-Caroline Sainsaulieu, *Henri Manguin, Catalogue raisonné de l'oeuvre peint*, Neuchâtel, 1980, no. 800, illustrated p. 269

232

PROPERTY OF A MONTREAL ESTATE

RAOUL DUFY

1877 - 1953

Le Manoir du Vallon

Signed *Raoul Dufy* and dated *1934* (lower right)
Oil on canvas
18¼ by 21¾ in.; 46.3 by 55.2 cm
Painted in 1934.

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

$ 70,000-90,000

PROVENANCE

Galeries Georges Petit, Paris
Alex, Reid & Lefevre, London (acquired from the above on July 10, 1936)
Scott & Sons, Montreal (acquired by 1938)
Huntly Redpath Drummond, Montreal (acquired in 1938)
Thence by descent

EXHIBITED

Paris, Galeries Georges Petit, *Oeuvres récentes de Raoul Dufy*, 1936, no. 27
London, Alex, Reid & Lefevre, *Raoul Dufy*, 1936, no. 32
London, Alex, Reid & Lefevre, *Oil Paintings and Watercolours, "The Chateaux of the Loire" by Raoul Dufy,* 1938, n.n.

The present work depicts the house of Étienne Bignou, the celebrated Parisian dealer who was Dufy's friend and agent. Bignou advised major American collectors on important acquisitions including those Chester Dale and Dr. Albert Barnes. Dufy visited Bignou's house in Vallon, Normandy several times between 1934-37 and would dedicate approximately ten canvases to the theme. In the present work, Dufy chose to depict the house from a three-quarter angle to highlight the Tudor-style architecture. The red flowers and blooming orchard surrounding the house are an ode to the natural beauty and abundance of the artist's native Normandy.

233

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

RAOUL DUFY

1877 - 1953

L'Allée

Signed *Raoul Dufy* (lower center)
Oil on canvas
14⅞ by 37⅝ in.; 37.8 by 95.6 cm
Painted *circa* 1940.

PROVENANCE
Galerie Max Kaganovitch, Paris
Pierre Levy, Paris (acquired from the above *circa* 1947)
Private Collection, London (and sold: Christie's, London, June 26, 2002, lot 157)
Private Collection, Israel (acquired at the above sale and sold: Sotheby's, London, February 6, 2007, lot 495)
Acquired at the above sale

EXHIBITED
Paris, Galerie Charpentier, *Jardins de France*, 1943, no. 328
Geneva, Musée d'art et d'histoire, *Raoul Dufy*, 1952, no. 75, illustrated in the catalogue
Munich, Haus der Kunst, *Raoul Dufy*, 1973, no. 42
London, Opera Gallery, *Raoul Dufy*, 2006, n.n., illustrated in color in the catalogue

LITERATURE
Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 987, illustrated p. 50

$ 150,000-250,000

Raoul Dufy

234

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

RAOUL DUFY

1877 - 1953

Courses à Ascot

Signed *Raoul Dufy*, titled *Ascot* and dated *18th June 1930* (lower left)
Watercolor on paper
19⅞ by 26 in.; 50.5 by 66 cm
Executed on June 18, 1930.

Fanny Guillon-Laffaille has kindly confirmed the authenticity of this work which will be included in her forthcoming supplement to the catalogue raisonné of Watercolors, Gouaches and Pastels currently in preparation.

PROVENANCE
Private Collection, Europe (acquired from the artist before 1931)
Private Collection, New York (by descent from the above and sold: Sotheby's, New York, November 8, 2007, lot 419)
Acquired at the above sale

EXHIBITED
Bucharest, Fondation Dalles, *La Peinture française moderne*, 1935, no. 24

$ 200,000-300,000

Dufy is famous for revisiting themes, but as Raymond Cogniat argues convincingly, these "pictures are not different versions of the same subject but another harmony, another combination of rhythms, of which the subject is only the starting point" (Raymond Cogniat, *Paintings and Drawings by Raoul Dufy* (exhibition catalogue), Tate Britain, London, 1954, n.p.). Dufy's approach could not be more different to that of Monet, who diligently recorded the atmospheric effects on a single subject, willingly submitting to "ideas dictated by circumstances of light or temperature, things outside himself, whereas Dufy imposes on a picture his individual and personal vision" (Raymond Cogniat, *ibid.*, n.p.). The present work is a case in point: torrential rain on June 18, 1930 flooded the course and caused the program to be abandoned for the rest of the day, with photographs recording the sea of umbrellas and press reports of lightning strikes. The clouds in the present work allude perhaps to inclement weather but it is the pace of the racehorses that drives the momentum of the characteristically bright composition.

If the Impressionists' fastidious attention to natural light did not interest him, the obsession with society and fashion at Ascot interested him even less. "Friends who accompanied Dufy on his earliest expeditions to the racecourse in the twenties...all speak of the way in which he was more interested in the horses' and jockeys' colours than he was in the people, smart or otherwise. Gradually, in Dufy's racecourse scenes...everything is again given up to the crisp, jaunty interaction between green turf, red brick buildings, white railings, multi-coloured crowds, green trees against blue sky with sprightly puffs of clouds" (Bryan Robertson, "An Introduction to Raoul Dufy," in *Raoul Dufy 1877-1953* (exhibition catalogue), Hayward Gallery, London, 1983, n.p.).

Fig. 1 Raoul Dufy, *Ascot*, 1930, oil on canvas, sold: Sotheby's, London, June 20, 2013, lot 416 for $375,038

Oaret 18th Juni 1930
Raoul Dufy

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PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

KEES VAN DONGEN

1877 - 1968

L'Horloge de la plage de Deauville

Signed *van Dongen.* (lower center); inscribed *l'Horloge* (on the reverse)
Oil on canvas
19⅞ by 25⅞ in.; 50.5 by 65.7 cm
Painted *circa* 1955.

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

Sale: Galerie Charpentier, Paris, June 14, 1957, lot 63
Paul Pétridès, Paris
Galerie Samy Chalom, Paris (possibly)
Sale: Galerie Charpentier, Paris, June 14, 1957, lot 63
Strong Foundation, New York (and sold: Sotheby's, New York, November 8, 1994, lot 38)
Private Collection, New York (acquired at the above sale and sold: Sotheby's, New York, May 8, 2002, lot 52)
Richard Green Fine Paintings, London
Private Collection, Europe (acquired from the above)
Private Collection, Europe (and sold: Sotheby's, New York, May 6, 2010, lot 323)
Acquired at the above sale

EXHIBITED

Monaco, Nouveau musée national, *Kees van Dongen*, 2008-09, no. 225, illustrated in color in the catalogue

$ 700,000-900,000

"In van Dongen's work we find everything that lives, sparkles and is luxurious," remarked a journalist in 1928 (quoted in *All Eyes on van Dongen* (exhibition catalogue), Museum Boijmans Van Beuningen, Rotterdam, 2010-11, p. 155). This statement is not only applicable to scenes of Paris. The fashionable summer resort of Deauville on the Normandy coast, the subject of the present work, attracted many leading artists from the mid-nineteenth through the early-twentieth centuries. Van Dongen's affinity for brilliant color and his swift eye for movement were well suited to the vitality of Deauville's aristocratic vacationers, as they congregated on the beach by the bathing tents or at the nearby racetrack.

In *L'Horloge de la plage de Deauville*, van Dongen deftly captures the exciting and fashionable summer social scene at Deauville: a place to see and be seen. Van Dongen was at the center of this lively world. The artist first visited Deauville in the summer of 1913, when he stayed with his collector friends the Desjardins. Seduced by the buzz and glamour of the place, he returned almost every year of his life.

In *L'Horloge de la plage de Deauville*, ominous gray clouds pour in overhead, while bright flags wave triumphantly in the accelerating wind, seeming to signify the beachgoers' resistance to the threatening weather ahead. Van Dongen was apparently just as resolute in his mission to capture this scene. Painting himself in the lower right corner as an inconspicuous figure, he appears preoccupied with representing the activity of the beach as storms loom after the joy of a warm summer afternoon.

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PROPERTY FROM A FLORIDA COLLECTION

KEES VAN DONGEN

1877 - 1968

Loulou

Signed *van Dongen.* (upper right)
Oil on canvas
21⅞ by 18¼ in.; 55.3 by 46.3 cm
Painted *circa* 1925.

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
Mme Perruchot, Blois, France
Private Collection, France
Sale: Guy Loudmer, Paris, May 24, 1992, lot 67
Acquired at the above sale

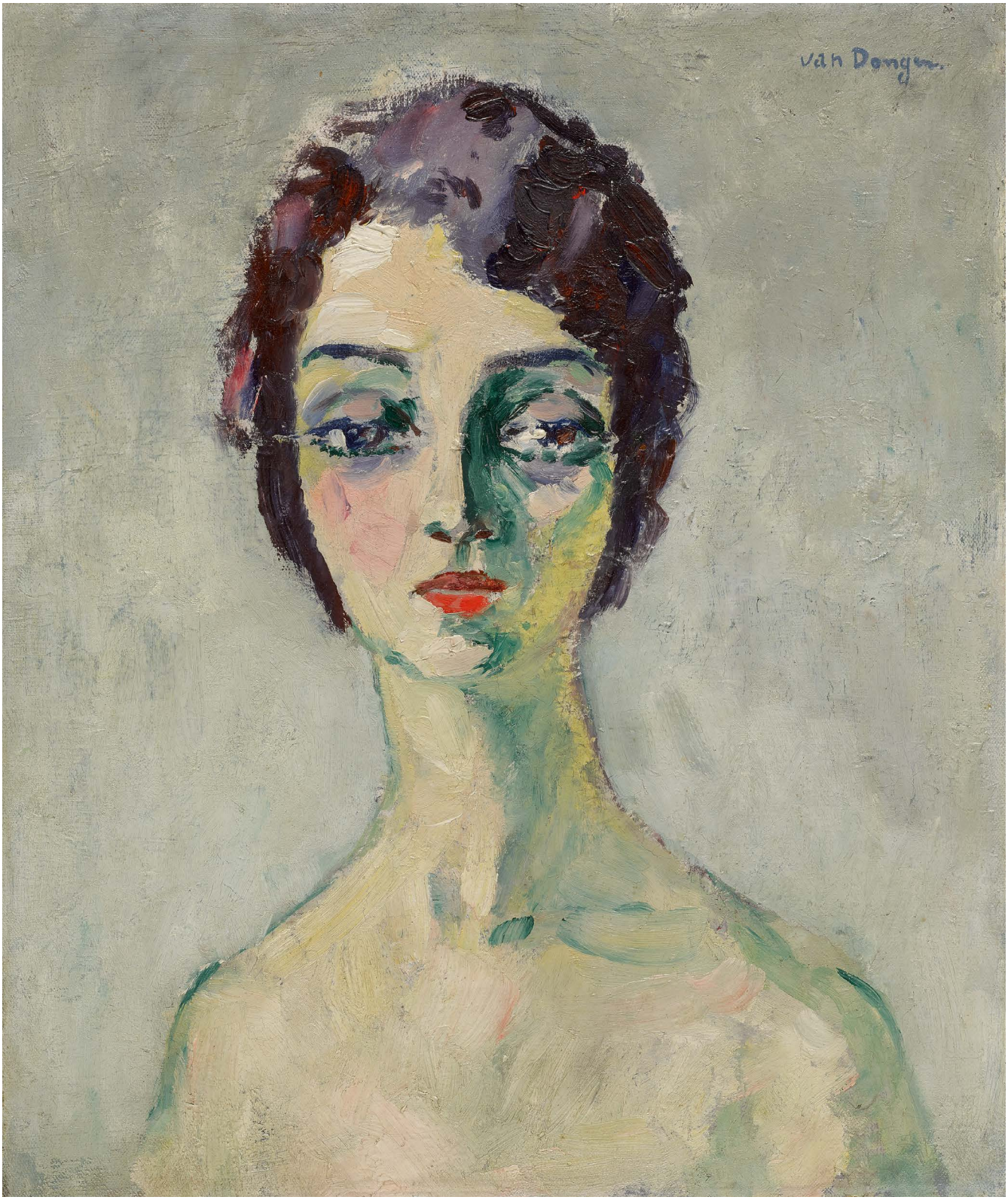
LITERATURE
Édouard des Courières, *Van Dongen*, Paris, 1925, illustrated pl. 37

$ 350,000-450,000

As a chronicle of his times, van Dongen's portraits of French society from the 1910s to the 1940s are of undeniable importance. Despite or perhaps because of the explicitly sexual nature of his early work and reputation for courting controversy, in the 1920s his images of gamine young women came to symbolize all that was fashionable. To have one's portrait painted by the notorious Dutchman became a coveted status symbol. "He was a frequent visitor to Deauville, where the smart world gathered, and to the cabarets and restaurants of Paris" (Denys Sutton in *Cornelius Theodorus Marie Van Dongen* (exhibition catalogue), University of Arizona Museum of Art Tucson, 1971, p. 46). His name was synonymous with celebrity.

But his psychological observations of women from the so-called "cocktail crowd" of the period are often framed simply in terms of a pitiless, caustic and sardonic critique. As one critic put it "van Dongen was the Juvenal of the age, not the Sargent" (Stuart Preston "Kees van Dongen, Paris," in *The Burlington Magazine*, vol. 132, no. 1047, 1990, p. 429). The artist's typical caricature is one of an elegant, androgynous woman dripping with pearls, "...a cigarette holder thirty centimeters long protrudes from lips painted a bloody purple; her cheeks are coated with powder, a blue-tinged halo encircles her eyes. With his cruel brush, van Dongen captures this androgynous figure for posterity" (Jacques Chastenet, *Quand le boeuf montait sur le toit,* Paris, 1958, pp. 124-25).

With *Loulou* however, the caricature does not apply: androgynous and flapper-like certainly, but although apparently nude she is hardly indecent or coquettish. Unlike other bare-shouldered models of his, she does not even wear a necklace. Far from being cruel, this is a tender if melancholy portrait in which the status of the sitter does not distract from van Dongen's extraordinary gift for color that was so apparent when he first emerged as an artist. The bold palette restates his ability to break down "the harmonies of the rosy skin, in which he discovers acid greens, orange reds, phosphorous yellows, vinous lilac, electric blues" (*Exposition Van Dongen* (exhibition catalogue), Galerie Bernheim-Jeune, Paris, 1908, n.p.).


van Dongen

237

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

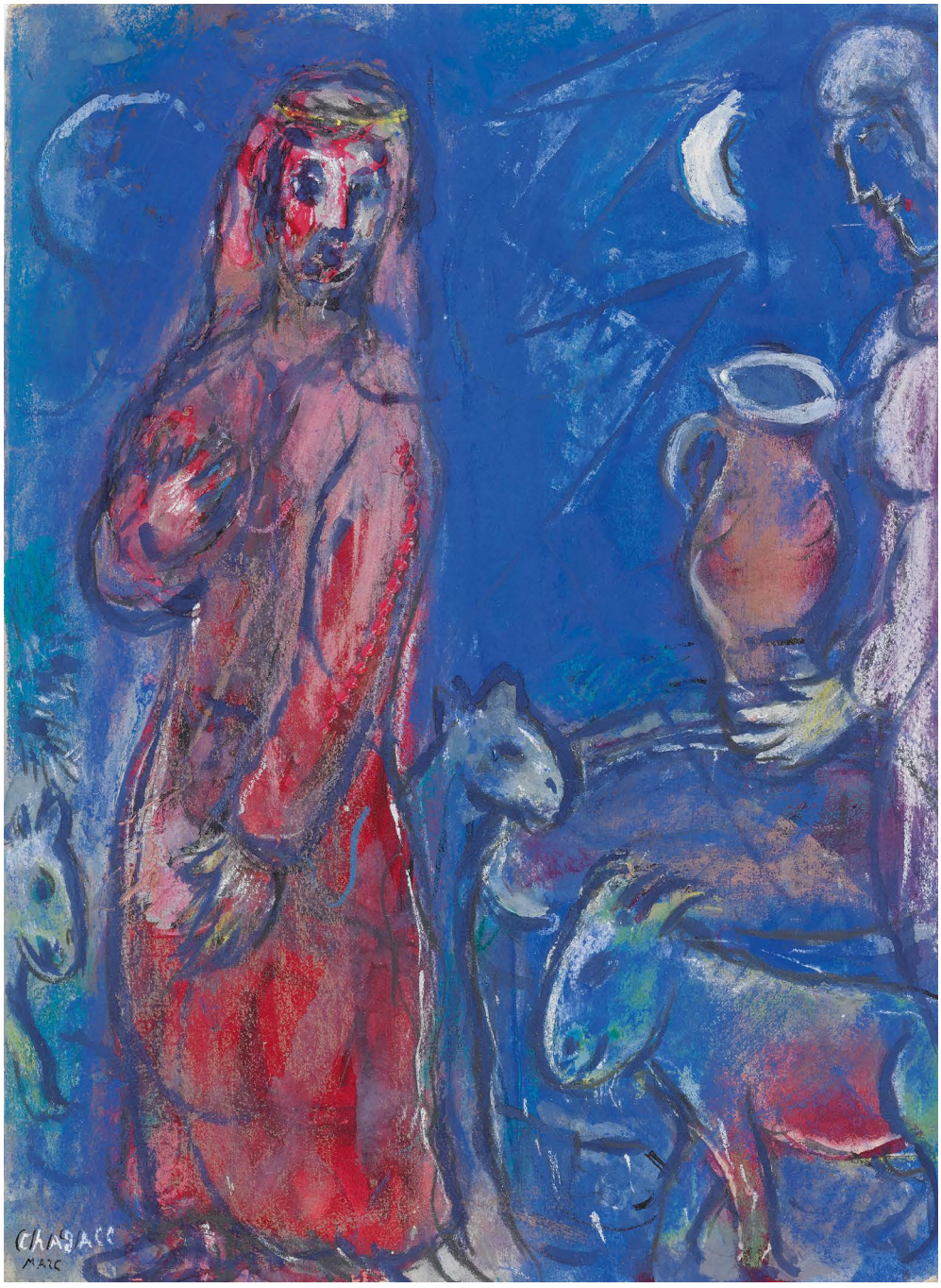
Le Roi David

Stamped *Marc Chagall* (toward lower left)
Oil, tempera, pen and ink and pastel on canvas
9½ by 6¼ in.; 24 by 16 cm.
Painted in 1980.

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

PROVENANCE
Estate of the artist
Private Collection
Acquired from the above in 1996

$ 60,000-80,000



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MARC CHAGALL

1887 - 1985

Rebecca à la fontaine

Signed *Marc Chagall* (lower left)
Gouache and pastel on paper
15 by 11 in.; 38.1 by 28 cm

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

PROVENANCE

Connaught Brown, London
Private Collection, Los Angeles (and sold: Sotheby's, New York, November 14, 1990, lot 173)
Acquired at the above sale by the present owner

$ 140,000-180,000

239

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

KAZIMIR MALEVICH

1879 - 1935

Two Peasant Women

Oil on canvas
24⅜ by 19⅜ in.; 62 by 49.2 cm
Painted *circa* 1928-30.

PROVENANCE
Alexei Gan & Esfir Shub, Moscow (a gift from the artist in the early 1930s)
Anna Konopleva, Russia (by descent from the above by 1959)
Selim Khan-Magomedov, Moscow (acquired from the above)
Private Collection, Paris (acquired from the above)
Acquired from the above in 2012

LITERATURE
Andréi Nakov, *Kazimir Malewicz, Catalogue raisonné*, Paris, 2002, no. F-238, illustrated p. 107

$ 800,000-1,200,000

The first owner of this painting was the avant-garde artist and graphic designer, Alexei Gan, a co-founder of the First Working Group of Constructivists alongside Alexander Rodchenko and Varvara Stepanova, with whom he collaborated on the Constructivist manifesto of 1922 (see fig. 1). Gan published and edited the journal *Kino-fot* (1922–23) and was a founding member of *October* (1928–32), a union of artists, designers and architects, which advocated Constructivist ideals for the advancement of the material culture of Soviet society. Malevich published articles in the 1928 edition of *Contemporary Architecture*, a journal which Gan co-edited. Gan's partner Esfir Shub was a prominent documentary filmmaker.

(continued)

Fig. 1 Photograph of Alexei Gan taken by Alexander Rodchenko *circa* 1924

Fig. 2 Jakob Hans Strub, *La Visitación,* 1505, oil on panel, Thyssen-Bornemisza Museum, Madrid

Fig. 3 Icon depicting the Birth of the Virgin, *circa* 1550, tempera and gold leaf on panel, Russian School, 16th century, Private Collection

The present work belongs to Malevich's second peasant cycle of the late 1920s. A densely painted and intense piece, *Two Peasant Women* synthesizes and condenses several features of Malevich's pioneering avant-garde activities over the preceding years. Thematically, it draws heavily on his first peasant cycle of the early 1910s which saw the young artist explore themes of rural life with scenes of peasants working or at rest.

An appreciation of the principles of icon painting is key to understanding the imagery of both Malevich's peasant cycles, but particularly the latter which he began in the late 1920s. In the present work two women are depicted full-height, front-on, their heads lightly inclined toward one another, matching exactly the poses of the saints in the Deësis of Orthodox churches. The background also draws on the conventions of icon painting: not only is the golden coloration typical, but the two-toned backdrop recalls the stylized representation of the ground at the bottom of a Russian icon, known as the *pozem,* and the dominance of a bright yellow tone in the lower tier versus rusty-red ochre above is a classic trope of iconography (see fig. 2). Scarves cover the heads of both women, just as the Mother of God and female saints are depicted in icons. The relationship conveyed is one of trust, prompting a natural association with the meeting of Mary and her cousin Elizabeth, one of the most popular scenes in religious art in Russia and Western Europe in which the pair of "blessed women" become aware that each holds in their womb the future saviors of the world, Jesus Christ and John the Baptist (see fig. 3).

The simplified, stylized clothing is painted in an entirely different tonal key to the background. Malevich uses contrasting red, white and dark colors which recall the domineering palette of his abstract oils and the Suprematist tricolor famously found in his earlier sequence: the black-and-white phase of *Black Square* (1915, The State Tretyakov Gallery, Moscow), the color phase of *Red Square* (1915, The State Russian Museum, Saint Petersburg) and the final white phase, of *White Square on a White Background* (1918, The Museum of Modern Art, New York). Nor does Malevich shy away from the geometry and simplification of form that he so cherished as a Suprematist. The shape of the blouse of the right-hand figure approaches that of a white square, the outline of the torso and lowered arms of the woman in red comes close to that of an oval, their heads form equally regular ovoids and the clearly delineated dark skirts tend towards distinctive trapeze and triangle shapes.

Malevich loved oil painting, or rather his "activities with oil" as he called them. He described his first childhood encounter with brush and paint and the feeling of intense pleasure with which he was left. The roof of the house was being repaired, and having waited

Fig. 4 Kazimir Malevich, *Woman with a Rake*, 1928-32, oil on canvas, The State Tretyakov Gallery, Moscow

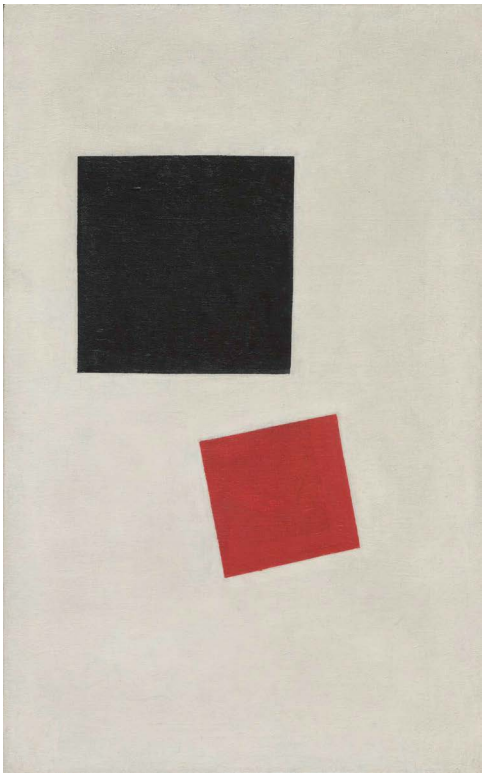

Fig. 5 Kazimir Malevich, *Black Square and Red Square*, 1915, oil on canvas, The Museum of Modern Art, New York

patiently for the workman to leave, Malevich "leapt onto the roof and began to paint the wood. It didn't bother me that nothing much came of it, it was simply the act of painting itself that I enjoyed so much—that lovely feeling of the brush and paint interacting" (Kazimir Malevich, *Autobiographical Notes, 1923-1925 / Malevich on Himself. Contemporaries on Malevich*, Moscow, 2004, p. 44).

The pleasure he derived from his "painting activities" comes across beautifully in the execution and texture of *Two Peasant Women.* The surface of the canvas has the unsettled and uneven quality of a relief, as though built up with the energetic strokes of an unerring and experienced hand. The depiction of the legs and feet of the peasants has a particular quality or bravura. The complexity of the palette and tonal spectrum is also striking since the apparently uniform patterns of paint are in fact interspersed by flashes of sharply contrasting color, and the yellow *pozem,* or ground, is broken up by unexpected glimpses of turquoise, green and pink.

Very unusually for a painting by Malevich, the present work has a corresponding sketch. In the drawing titled *Two Figures* we find the same central motif—the monumental frames of two village women leaning toward one another. The sketch at one point belonged to Nikolai Khardzhiev who later gave it to Ida Chagall, the daughter of Marc Chagall.

The powerful subtext of the present work, and indeed the whole of Malevich's second peasant cycle, relates to the fate of the rural inhabitants of Soviet Russia who fell foul of Stalin's politics and programs for the industrialization of the USSR. In his writings from this period Malevich glorified non-urban workers as the most important representatives of humanity, whose direct and durable link with the natural world ought to be revered. The bitter reality of contemporary policies would not have been lost on so sensitive an artist. In his second peasant cycle Malevich's village inhabitants become expressionless heroes who are doomed to exist in stifled, depopulated landscapes, and it is precisely this context which makes the featureless, blackened faces in *Two Peasant Women* so expressive and dramatic.

A multi-layered piece, *Two Peasant Women* draws together elements from both of Malevich's peasant cycles while incorporating the initial inspiration of icon-painting traditions and his subsequent experiments in geometric abstraction. It is a post-Suprematist work which marks Malevich's return to figurative painting but is nonetheless enriched by non-objective considerations. Above all, *Two Peasant Women* is indicative of Malevich's unwavering delight in the act of painting itself and that visceral pleasure which had long since marked out this great Russian avant-garde artist as a painter first and foremost.

We are grateful to Dr Alexandra Shatskikh for providing this essay.

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WASSILY KANDINSKY

1866 - 1944

Kochel—Gebirglandschaft Mit Tannen (Kochel—Mountains with Firs)

Signed *Kandinsky.* (lower right)
Oil on canvas
11⅝ by 17½ in.; 28.6 by 44.5 cm
Painted in 1902.

PROVENANCE
Private Collection
Galerie Resche, Paris (acquired between 1984-88)
Acquired in 1988 by the present owner

EXHIBITED
The Artist's handlist, no. 6 (as *Kochel gory s yelyami*)
Paris, Galerie des Tendences Nouvelles, *Les Tendences Nouvelles*, 1904, n.n.
Tokyo, The National Museum of Modern Art, *Kandinsky,* 1987, no. 4, illustrated in color in the catalogue
Tokyo, Fuji Television Gallery, *Kandinsky,* illustrated in color in the catalogue
Lugano, Museo Cantonale d'Arte, *Kandinsky nelle collezioni svizzere*, 1995, no. 3, illustrated in color in the catalogue

$ 250,000-350,000

LITERATURE
Hans K. Roethel & Jean K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil Paintings, 1904-1915*, vol. I, New York, 1982, no. 521
Christian Derouet & Jessica Boissel, *Kandinsky: Oeuvres de Vassily Kandinsky,* Paris, 1984, p. 177
Vivian Endicott Barnett, *Kandinsky Watercolors, Catalogue raisonné, 1900-1912*, vol. I, New York, 1992, no. 8, illustrated p. 51

In the summers of 1902 and 1903, Kandinsky arranged expeditions with his students into the foothills of the Bavarian Alps south of Munich where they could paint from nature (see fig. 1). The first trip was significant for the artist on a personal level as he developed a relationship with one of his students, Gabriele Münter, who would become his companion until 1916. Those years were critical for Kandinsky in other respects, as he began to search for a rapprochement between the two conflicting artistic strains in his mind and work: naturalistic Impressionism and lyric Symbolism (Jugendstil).

Artistic progression in his view was a logical process. "Kandinsky bases his theory about his own artistic development on the principle of 'natural' growth. On no account does he wish to give the impression that his art constitutes a radical break with tradition. And it is precisely his repeated assertion that all that is new in art must grow out of what went before which might also be the reason why Kandinsky, much later, during his Bauhaus years, was particularly delighted whenever he came across one of his own works from an earlier period" (Vivian Endicott Barnett & Helmut Friedel, *Vasily Kandinsky, A Colorful Life*, New York, 1996, p. 17).

Relative to his other *plein-air* oil studies from this period, the present landscape is larger than most in format but displays the same sensitive orchestration of color and free application of paint, with the palette knife as well as the brush (see fig. 2). "The colours are clearer and the paint handling more assured in the studies painted in Kochel in the summer of 1902 than in earlier works" (*ibid.*, p. 47), and indeed, "jewel-like" is the term most commonly applied to the best of these colorful early landscapes which hint at the artist's onward trajectory towards abstraction.

Fig. 1 Wassily Kandinsky with his students in Kochel, 1902

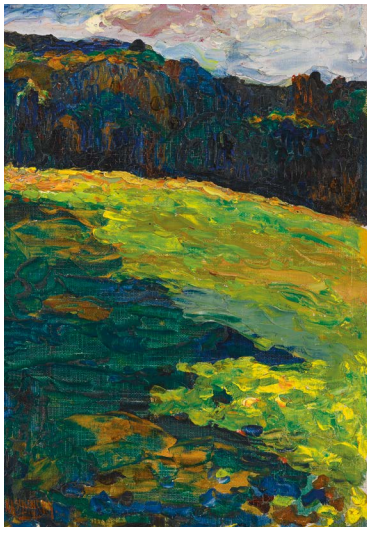


Fig. 2 Wassily Kandinsky, *Kochel—Bergwiese vor Waldrand (Kochel—Mountain Meadow at the Edge of the Forest)*, 1902, oil on canvasboard, sold: Sotheby's, London, June 22, 2016, lot 339 for $447,673

241

PROPERTY FROM THE ESTATE OF ROBERT PEYSER, NEW YORK

GABRIELE MÜNTER

1877 - 1962

Landstrasse Herbst (Country Road in Autumn)

Signed with the artist's monogram (lower right)
Oil on board
12⅞ by 16⅛ in.; 32.7 by 40.9 cm
Painted *circa* 1908.

This work is recorded in the Gabriele Münter archives and will be included in the forthcoming Münter Catalogue Raisonné being prepared by Dr. Isabelle Jansen.

$ 200,000-300,000

PROVENANCE
Estate of the artist
Dalzell Hatfield Galleries, Los Angeles
Richard Feigen Gallery, New York (and sold: Parke-Bernet Galleries, Inc., New York, November 19, 1969, lot 65)
Allan Rich Galleries, New York (acquired at the above sale)
Acquired from the above

Fig. 1 Edvard Munch, *Sommernatt (Summer Night)*, 1902, oil on canvas, sold: Sotheby's, New York, May 14, 2018, lot 36 for $11,292,200

242

PROPERTY FROM A PRIVATE TEXAS COLLECTION

MIGUEL COVARRUBIAS

1904 - 1957

Josef Stalin

Signed *Covarrubias* (lower left)
Colored pencil and pastel on paper
10¼ by 7¾ in.; 26 by 19.7 cm

PROVENANCE

Marian Nasso, Florida
Galería Windsor, Mexico
Latin American Fine Art, Brownsville, Texas
Acquired from the above

EXHIBITED

New York, Throckmorton Fine Art & Mexico City, Pablo Goebel Fine Art, *Recorriendo el mundo del chamaco Covarrubias*, 2017-18, n.n., illustrated in color in the catalogue

$ 30,000-40,000

243

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

GEORGE GROSZ

1893 - 1959

Schneeschipper Strassenszene im Winter, Berlin (Snow Shoveler and Street Scene in Winter, Berlin)

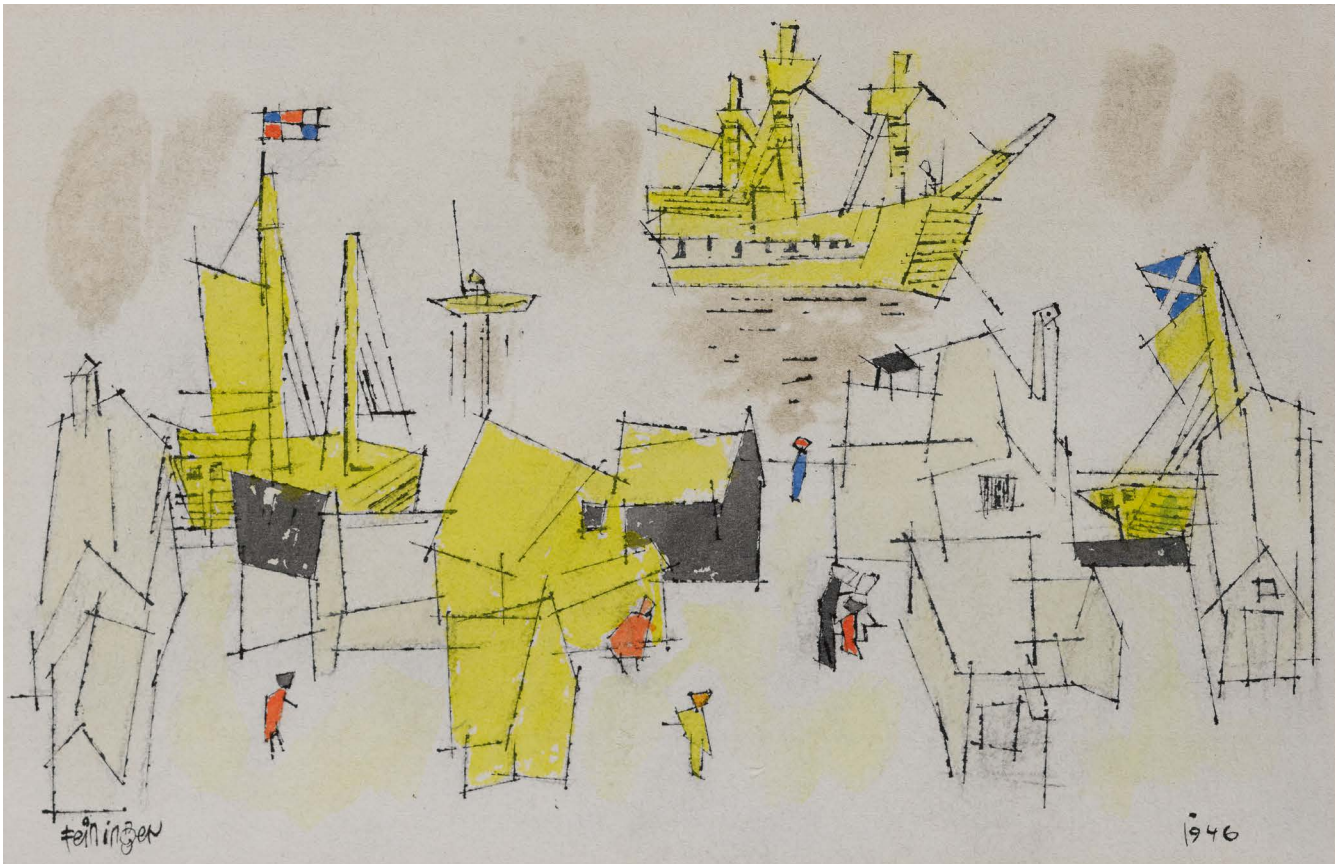
Signed *Grosz* and dated *1926* (lower right); inscribed *4 Schneeschipper* (lower left); stamped with the *Nachlass* mark (on the *verso*)
Gouache, watercolor and pen and ink on paper
23¼ by 18 in.; 59 by 45.7 cm
Executed in 1926.

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

PROVENANCE
Estate of the artist
Acquired *circa* 1980s

LITERATURE
Simplicissimus, Berlin, 1929, illustrated n.p.

$ 80,000-120,000



244

244

PROPERTY FROM A PRIVATE COLLECTION

LYONEL FEININGER

1871 - 1956

Wharf

Signed *Feininger* (lower left); dated *1946* (lower right)
Watercolor and pen and ink on paper
7½ by 11½ in.; 19.5 by 29 cm
Executed in 1946.

Achim Moeller has kindly confirmed the authenticity of the work which is to be included in the archives of watercolors and drawings.

PROVENANCE
Buchholz Gallery (Curt Valentin), New York
Acquired from the above

$ 15,000-20,000

245

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 cardboard
Sheet: 13⅝ by 7⅝ in.; 34.7 by 19.5 cm
Mount: 15⅓ by 9⅞ in.; 39 by 25 cm
Executed in 1923.

$ 35,000-45,000

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)
The 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 in 1985 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
Thence by descent

245

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, 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
Paul Klee: das graphische und plastische Werk: mit Vorzeichnungen, Aquarellen und Gemälden (exhibition catalogue), Wilhelm-Lehmbruck-Museum der Stadt, Duisburg, 1974-75, illustrated p. 55
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

246

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 cardboard
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 (acquired by 1932)
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 (and sold: Christie's, New York, November 14, 1984, lot 410)
Private Collection, New York (acquired at the above sale)
Thence by descent

$ 100,000-150,000

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, n.n.
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, Virginia Museum of Fine Arts, *Paul Klee, 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. 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, mentioned n.p.
Klee in America (exhibition catalogue), The Museum of Modern Art, New York, Museum of Art, Cleveland & Berner Kunstmuseum, 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

"Only abstraction of the transitory remained. The world was my subject, even though it was not the visible world. Polyphonic painting is superior to music in that, here, the time element becomes the spatial element."

Paul Klee, *On Modern Art*, London & Boston, 1979, n.p.

247

PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

EGON SCHIELE

1890 - 1918

Stehender Akt (Standing Female Nude)

Signed *Egon Schiele* and dated *1913* (upper center)
Watercolor and pencil on paper
17⅜ by 12⅛ in.; 44.2 by 30.9 cm
Executed in 1913.

$ 300,000-500,000

PROVENANCE

Sale: Christie's, New York, November 15, 1990, lot 129
Galerie Neher, Essen (acquired at the above sale)
Galerie St. Etienne, New York
Acquired from the above

EXHIBITED

Essen, Galerie Neher, *Klassiche Moderne: Gemälde, Aquarelle, Sklpturen*, 1991, n.n., illustrated in the catalogue
Düsseldorf, Westdeutsche Kunstmesse & Krefeld, Galerie Schönewald und Beuse, *Vom Espressionismus bis zur Gegenwart: Eine Auswahl*, 1996, n.n., illustrated on the invitation

LITERATURE

Jane Kallir, *Egon Schiele: The Complete Works,* London, 1998, no. 1238a, illustrated p. 670

Executed in 1913, the present work is a striking example of Egon Schiele's nudes, which characterize the early Expressionist period of his career and display his bold experimentation and innovation. Schiele explored the human figure in depth, creating highly charged compositions by depicting his subjects in variously contorted postures and exaggerating their physical features. *Stehender Akt (Standing Female Nude)* demonstrates the artist's skill as a draftsman and his obsession with the sensuous quality of the human form. Delineated in sharp contours of black pencil, the figure appears caught off guard by the viewer's gaze, her left arm shielding her breasts in a protective posture and her lack of facial features projecting a sense of anonymity.

Egon Schiele is often considered the Wunderkind of the early twentieth-century avant-garde for his candid pictorial explorations of the human body. The greater part of his remarkable oeuvre, mostly works on paper, was completed within the span of a decade before he died of the Spanish flu at the age of twenty eight. As a young art student working in Vienna in the first decade of the 1900s, he became a close acquaintance of Gustav Klimt, the celebrated painter of the Viennese Belle Époque. Klimt instantly recognized the younger artist's exceptional talent as a draftsman, and supposedly even regarded Schiele's skill as being far superior to his own. According to one account, Schiele had once shown some drawings to Klimt and asked for his criticism, to which Klimt allegedly responded, "But you already know more than I do" (quoted in Serge Sabarsky, *Egon Schiele, 1890-1918, A Centennial Retrospective* (exhibition catalogue), Nassau County Museum of Art, Roslyn Harbor, 1990, p. 13).

Fig. 1 Egon Schiele, *Sitzender Frauenakt mit geneigtem Kopf und erhobenen Armen,* 1910, gouache, watercolor and black crayon on paper, sold: Sotheby's, New York, November 12, 2018, lot 20 for $1,515,000

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

EGON SCHIELE

1890 - 1918

Erich Lederer, die Hände gefaltet (Erich Lederer with Hands Clasped)

Pencil on paper
18⅞ by 12⅛ in.; 48 by 31 cm
Executed in 1915.

PROVENANCE
August Lederer, Györ (the sitter's father; acquired from the artist)
Private Collection (by descent from the above and sold: Sotheby's, London, June 29, 1994, lot 184)
Acquired at the above sale
Thence by descent

$ 250,000-350,000

LITERATURE
Christian Nebehay, *Gustav Klimt, Egon Schiele und die Familie Lederer*, Bern, 1987, illustrated p. 111 (titled *Erich Lederer* and dated *circa* 1915-16)
Jane Kallir, *Egon Schiele: The Complete Works*, London, 1990, no. D1762, illustrated p. 553

The subject of the present work is the fifteen-year-old Erich Lederer, son of the wealthy industrialist and art collectors August and Serena Lederer. Schiele had been introduced to the Lederer family by Gustav Klimt in 1912. They had long been important patrons of the elder artist, whose celebrated portrait of Serena now hangs at the Metropolitan Museum of Art in New York, and Klimt was keen to draw Schiele into this circle. After first introductions, Schiele was invited to spend Christmas at the family's Hungarian estate; in letters to his mother during this stay he recalls the Lederers' amazement at his adroit draftsmanship and a commission to paint Erich's portrait followed shortly after (see fig. 1). It was during the sittings for this painting that Schiele and Erich came to be friends. Erich was also artistic and would often bring his own crayons and paper to work as he sat for his portrait, as Schiele recalled in another letter: "the boy I am painting is 15 years old, with a long aristocratic face. He is a born painter, and draws also" (quoted in Alessandra Comini, *Egon Schiele's Portraits*, Berkeley & London, 1974, p. 114).

Although Schiele never attempted another oil of Erich, he continued to draw him on occasion and the present work, executed some three years later, is testament to their enduring friendship. By comparison with the earlier drawings, in *Erich Lederer, die Hände gefaltet* the sitter has a new maturity, with Schiele deftly capturing a thoughtfulness and self-possession that is not apparent in his previous studies. The present work also reveals a new maturity on the part of the artist; with his characteristic acuity he renders his subject in just a few lines of pencil allowing detail to gather only in the face and hands. This emphasis on his sitter's features—common in Schiele—and the downward gaze of Erich combine to create a sense of intimacy that speaks to the close relationship of the two young men.

Fig. 1 Egon Schiele, *Bildnis Erich Lederer*, 1912, oil and gouache on canvas, Kunstmuseum Basel, Basel

249

PROPERTY FROM AN IMPORTANT NORTH AMERICAN COLLECTOR

GUSTAV KLIMT

1862 - 1918

Kauernder Halbakt in rückenansicht nach Rechts (Semi-nude Crouching Down Seen from the Back and Turned to the Right)

Stamped with the *Nachlass* mark (lower right)
Blue pencil on paper
22 by 14⅝ in.; 56 by 37 cm
Executed *circa* 1917-18.

$ 100,000-150,000

PROVENANCE

Annemarie Düringer, Vienna (acquired *circa* 1970s and sold by the estate: Sotheby's, London, June 25, 2015, lot 524)
Acquired at the above sale

EXHIBITED

Vienna, Christian M. Nebehay Company, *Gustav Klimt, 56 Zeichnungen,* 1967, no. 56, illustrated in the catalogue

LITERATURE

Alice Strobl, *Gustav Klimt, Die Zeichnungen 1912-1918*, vol. III, Salzburg, 1984, no. 3015, illustrated p. 221

In contrast to Klimt's earlier renditions of the female nude, the present depiction bears signs of his artistic sophistication and maturity of style. Explicitly erotic, without any assigned narrative, the model is presented as the viewer's object of desire. At the same time, the sitter's pose reflects the sharpness of the artist's eye as well as his natural sense of draftsmanship. Of these drawings, Rainer Metzger notes, "Klimt gives pride of his own gaze, the gaze of the artist and expert, the male and the master which is directed at the woman that he sketches. Accordingly, these women do not return the gaze... Klimt became nothing but an eye, nothing but a hand, purely from the feeling that moved and enraptured him, was in love with the nature of his subject and he let himself be carried away without restraint" (Rainer Metzger, *Gustav Klimt, Drawings and Watercolours,* London, 2005, p. 207).

GUSTAV
KLIMT
NACHLASS

250

PROPERTY FROM A PRIVATE FAMILY COLLECTION

GEORG KOLBE

1877 - 1947

Kniende (Kneeling Woman)

Inscribed with the initials *GK*, stamped *Made in Germany* and with the foundry mark *H. Noack Berlin Friedenau*
Bronze
Height: 20⅜ in.; 51.7 cm
Conceived in 1928 and cast between 1928 and 1929.

PROVENANCE

Anna Eugenia LaChapelle Clark & William Andrews Clark, New York
Adele Marié, New York (a gift from the above)
Milton B. Steinmann, New York (by descent from the above)
Thence by descent

LITERATURE

Rudolf G. Binding, *Georg Kolbe*, Berlin, 1933, n.n., illustration of another cast p. 12
Ursel Berger, *Georg Kolbe—Leben und Werk, mit dem Katalog-Plastiken im Georg-Kolbe-Museum*, Berlin, 1990, no. 115, illustrated p. 313

$ 40,000-60,000

251

PROPERTY FROM A PRIVATE FAMILY COLLECTION

GEORG KOLBE

1877 - 1947

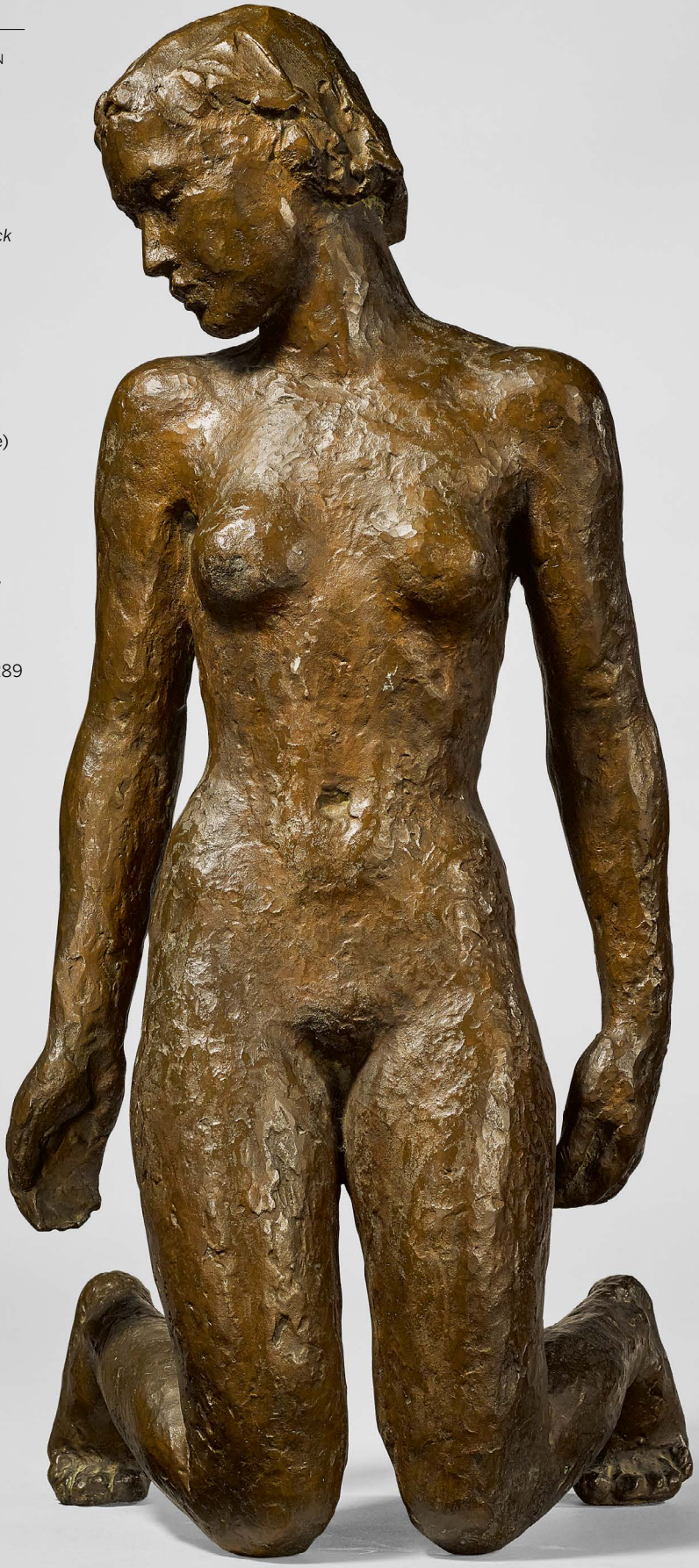
Kniende (Kneeling Woman)

Inscribed *G*, numbered *I*, stamped *Made in Germany* and with the foundry mark *H. Noack Berlin Friedenau*
Bronze
Height: 21½ in.; 54.6 cm
Conceived in 1926 and cast in the late 1920s.

PROVENANCE
Anna Eugenia LaChapelle Clark & William Andrews Clark, New York
Adele Marié, New York (a gift from the above)
Milton B. Steinmann, New York (by descent from the above)
Thence by descent

LITERATURE
Rudolf G. Binding, *Georg Kolbe*, Berlin, 1933, n.n., illustration of another cast p. 12
Ursel Berger, *Georg Kolbe—Leben und Werk, mit dem Katalog-Plastiken im Georg-Kolbe-Museum*, Berlin, 1990, no. 87, illustrated p. 289

$ 40,000-60,000



252

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION, FRANCE

ÁNGEL ZÁRRAGA

1886 - 1946

L'Été

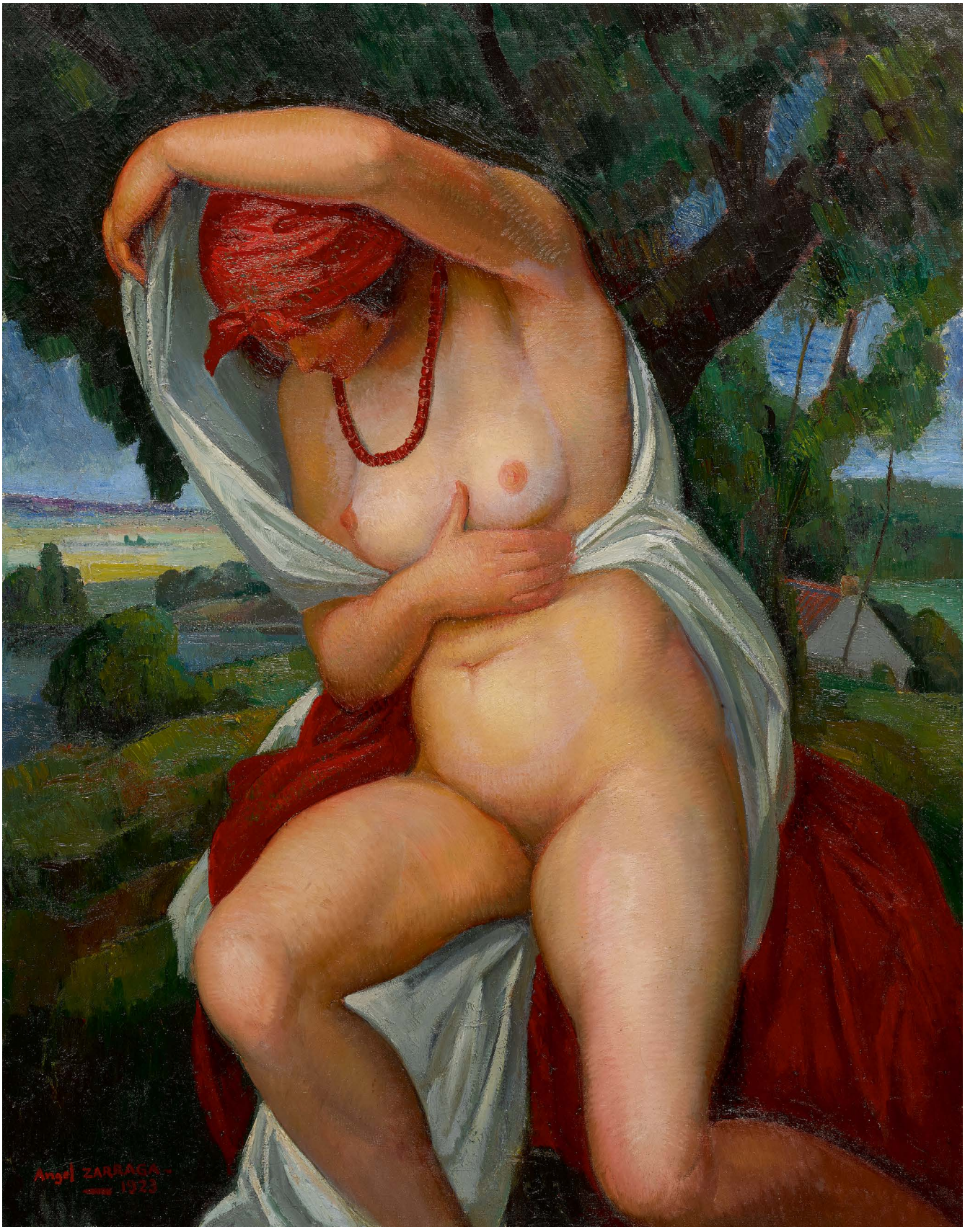
Signed *Angel Zárraga* and dated *1923* (lower left); signed *Angel Zárraga*, titled and dated *Paris 1923* (on the reverse)
Oil on canvas
57¾ by 45⅛ in.; 146.7 by 114.6 cm
Painted in Paris in 1923.

PROVENANCE
Collection Château d'Arènes, Saint-Christol-lès-Alès (acquired by 1923)
Acquired from the above in 1951

$ 250,000-350,000

Mexican-born Ángel Zárraga arrived in Europe shortly before the outbreak of World War I. His Parisian studio became a center of artistic interchange and innovation and he aligned his artistic philosophy with the Cubists. Artists and intellectuals such as Juan Gris, Pablo Picasso, Georges Braque, Louise Chardoné, André Salmon, Roger de la Fresnaye and the poet Guillaume Apollinaire would regularly gather there to both paint and have lively debates and discussions. Cubism for Zárraga became a vehicle of exploration and experimentation of color, tone, volume and dimensional plane. Innovative and masterful, Zárraga's Cubist works were exhibited by Léonce Rosenberg, the esteemed owner of Galerie de L'Effort Moderne, amongst artistic peers Diego Rivera, Georges Braque, Jacques Lipchitz, Fernand Léger and others. By 1918, however, Zárraga found the momentum and provocativeness of the Cubist movement distilled and monotonous, writing in *Le Bulletin de la vie artistique,* "Cubism has become nothing more than a decorative pastime, a trivial novelty" (quoted in Michele Greet, "Del Cubismo al muralism: Ángel Zárraga en Paris," in *El Sentido de la Creación, Angel Zárraga*, Mexico City, 2014, p. 79).

His 1920 exhibition at Galerie Bernheim-Jeune proclaimed the emergence of a new pictorial future. Definitively breaking away from Cubism, Zárraga's new paintings derived their foundation in the Neoclassicism that proliferated throughout artistic circles at the end of World War I: an exquisite investigation of the human body and form, ideal beauty and natural harmony. His wife Jeannette Ivanoff, a Russian-born soccer player and gymnast, became the model and muse for his most vivid paintings and drawings during this time. Profoundly sensual and elegantly sculptural, *L'Été* is exemplary of his new visual language. In its title, Zárraga alludes to the Greek goddess of summer, Theros. There is an intensity of sublime light and tender shadows that is cast upon the nude figure, as she disrobes against the lush green landscape, appearing almost monumental and otherworldly.


Angel ZARRAGA
1923

253

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

KÄTHE KOLLWITZ

1867 - 1945

Selbstbildnis (Self-Portrait)

Inscribed *Kollwitz* and stamped with the foundry mark *H. Noack Berlin*
Bronze
Height (not including base): 14 in.; 35.5 cm
Conceived in 1926-36 and cast in the 1970s.

Dr. Annette Seeler, Berlin, author of the recently published catalogue raisonné of Kollwitz' sculptures, has confirmed from photographs and other significant material that this bronze is an authorized posthumous cast.

$ 25,000-35,000

PROVENANCE
Acquired *circa* 1980s

LITERATURE
Annette Seeler, *Käthe Kollwitz: die Plastik Werkverzeichnis,* Munich, 2016, no. 26, illustration of another cast p. 103

254

PROPERTY FROM A PRIVATE COLLECTION

ARISTIDE MAILLOL

1861 - 1944

Jeune fille accroupie

Stamped with the artist's monogram and bears the foundry mark *A. Rudier. Fondeur. Paris.*
Bronze
Height: 7¾ in.; 19.7 cm

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE
Buchholz Gallery (Curt Valentin), New York
Betsey Cushing Whitney & John Hay Whitney, New York (acquired from the above on December 13, 1951)
Thence by descent

$ 50,000-70,000

According to Oliver Lorquin, this work was most likely cast by the Alexis Rudier Foundry, Paris and the foundry mark *A. Rudier. Fondeur. Paris.* was added at a later date.

(ACTUAL SIZE)

PROPERTY FROM THE COLLECTION OF JOHN M. & ELLY B. BEARD

AUGUSTE RODIN

1840 - 1917

Baigneuse accroupie, étude avec bras, Grand modéle

Inscribed *A. Rodin*, numbered *no. 5* and inscribed with foundry mark *.Georges Rudier.. Fondeur .Paris © by Musée Rodin 1967;* stamped with the raised signature *A. Rodin* (on the interior)
Bronze
Height: 12¾ in.; 32.3 cm
Conceived *circa* 1885; this example cast in 1967.

This work will be included in the forthcoming Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin being currently prepared by the Comité Rodin in collaboration with Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-5946B.

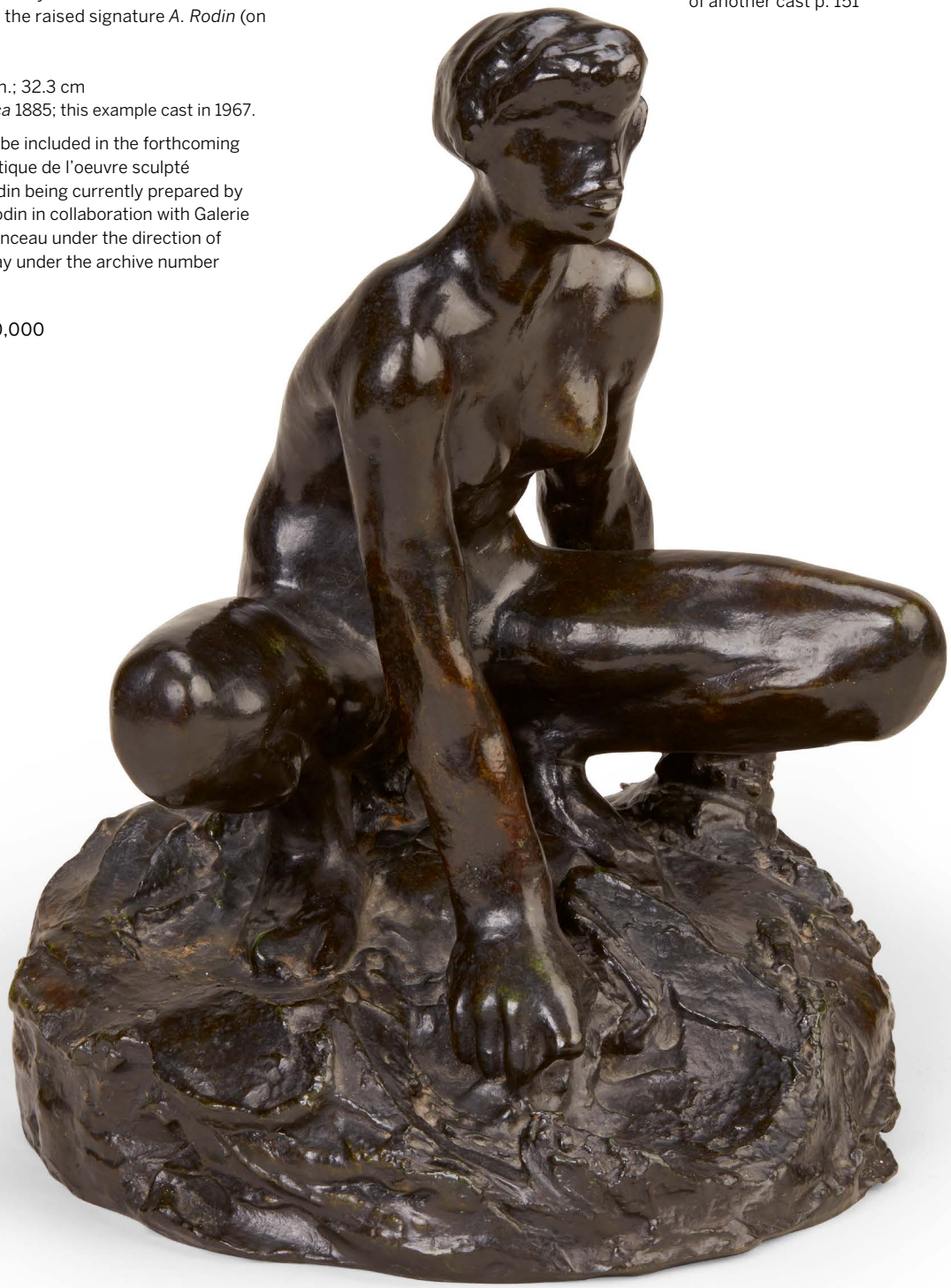
$ 40,000-60,000

PROVENANCE

Musée Rodin, Paris
Charles Slatkin Galleries, New York (acquired from the above in April 1967)
Private Collection, Canada
M.L. Bissell, United States (and sold: Sotheby's, New York, May 21, 1981, lot 607)
Acquired at the above sale

LITERATURE

Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, illustration of another cast
Albert Elsen, *Rodin's Art, The Rodin Collection of Iris & B. Gerald Cantor*, New York, 2003, no. 421, illustration of another cast p. 516
Pamela Kort & Max Mollein, *Rodin Beuys*, Dusseldorf, 2005, illustration of another cast p. 19
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of the Works in the Musée Rodin*, vol. I, Paris, 2007, no. S.643, illustration of another cast p. 151



256

PROPERTY FROM THE COLLECTION OF JOHN M. & ELLY B. BEARD

AUGUSTE RODIN

1840 - 1917

George Bernard Shaw

Inscribed *A. Rodin* and with the foundry mark *.Alexis. Rudier. .Fondeur. Paris.*; stamped with the raised signature *A. Rodin* (on the interior)
Bronze
Height (not including base): 14¼ in.; 39 cm
Conceived in 1906; this example cast in 1927 by the Alexis Rudier foundry, Paris.

This work will be included in the forthcoming Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin being currently prepared by the Comité Rodin in collaboration with Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-5960B.

$ 50,000-70,000

PROVENANCE

Musée Rodin, Paris
Galerie Bollag, Germany (acquired from the above in September 1927)
Geraldine Rockefeller Dodge, New York (and sold: Sotheby Parke Bernet, Inc., New York, October 22, 1975, lot 101)
M. Habib Sabet, New York & Paris (acquired at the above sale)
Sale: Sotheby's, New York, November 15, 1984, lot 314
Acquired at the above sale

LITERATURE

Georges Grappe, *Catalogue de Musée Rodin*, Paris, 1944, no. 354, illustration of another cast p. 119
Albert E. Elsen, *Rodin*, New York, 1963, illustration of another cast p. 124
Ionel Jianou & Cecile Goldscheider, *Auguste Rodin*, Paris, 1967, illustration of another cast p. 110
John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 94, illustration of another cast p. 537
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, illustration of another cast p. 651

257

PROPERTY FROM A FLORIDA ESTATE

EUGÈNE BOUDIN

1824 - 1898

Deauville, Le Bassin

Signed twice *E. Boudin* (lower right)
Oil on panel
12½ by 16⅛ in.; 32 by 41 cm
Painted *circa* 1880-85.

PROVENANCE
Galerie Charpentier, Paris (acquired by 1957)
M. Knoedler & Co., New York
Acquired from the above on November 11, 1981

$ 80,000-120,000

EXHIBITED
Paris, Galerie Charpentier, *Cent chefs-d'oeuvre de l'art français*, 1957, n.n.
Paris, Galerie Charpentier, *Cent tableaux d'Eugène Boudin: Trésors du musée de Caen et Boudin,* 1958, no. 62
New York, M. Knoedler & Co., *Eugène Boudin,* 1981, no. 19

LITERATURE
Robert Schmit, *Eugène Boudin, 1824-1898,* vol. II, Paris, 1973, no. 1415, illustrated p. 61

258

PROPERTY FROM A NEW ORLEANS COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Anvers, Le Port

Signed *E. Boudin* and dated *Anvers. 71* (lower left)
Oil on panel
11½ by 17⅜ in.; 29.2 by 44.1 cm
Painted in Antwerp in 1871.

PROVENANCE
Doctor Brocq, Paris
Arthur Tooth & Sons, Ltd., London
Pacific Heights Gallery, San Francisco
Acquired from the above

$ 50,000-70,000

EXHIBITED
Paris, École nationale des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin,* 1899, no. 4
Paris, Galerie Charpentier, *Cent tableaux d'Eugène Boudin: Trésors du Musée de Caen et Boudin,* 1958, no. 11

LITERATURE
Robert Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 663, illustrated p. 241

259

PROPERTY FROM A FLORIDA COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Portrieux, marée basse

Signed *E. Boudin* and dated *75.* (lower left)
Oil on canvas
12¾ by 18⅜ in.; 32.3 by 46.6 cm
Painted in 1875.

$ 70,000-90,000

PROVENANCE

Private Collection, Boston (and sold: Richard A. Bourne Co., Inc., Hyannis, March 19, 1977, lot 229)
Galerie Schmit, Paris
Acquired from the above in 1991

LITERATURE

Jean Selz, *Eugène Boudin,* Paris, 1991, illustrated p. 64
Robert Schmit, *Eugène Boudin 1824-1898, deuxième supplément*, Paris, 1993, no. 3917, illustrated p. 27

END OF SESSION ONE

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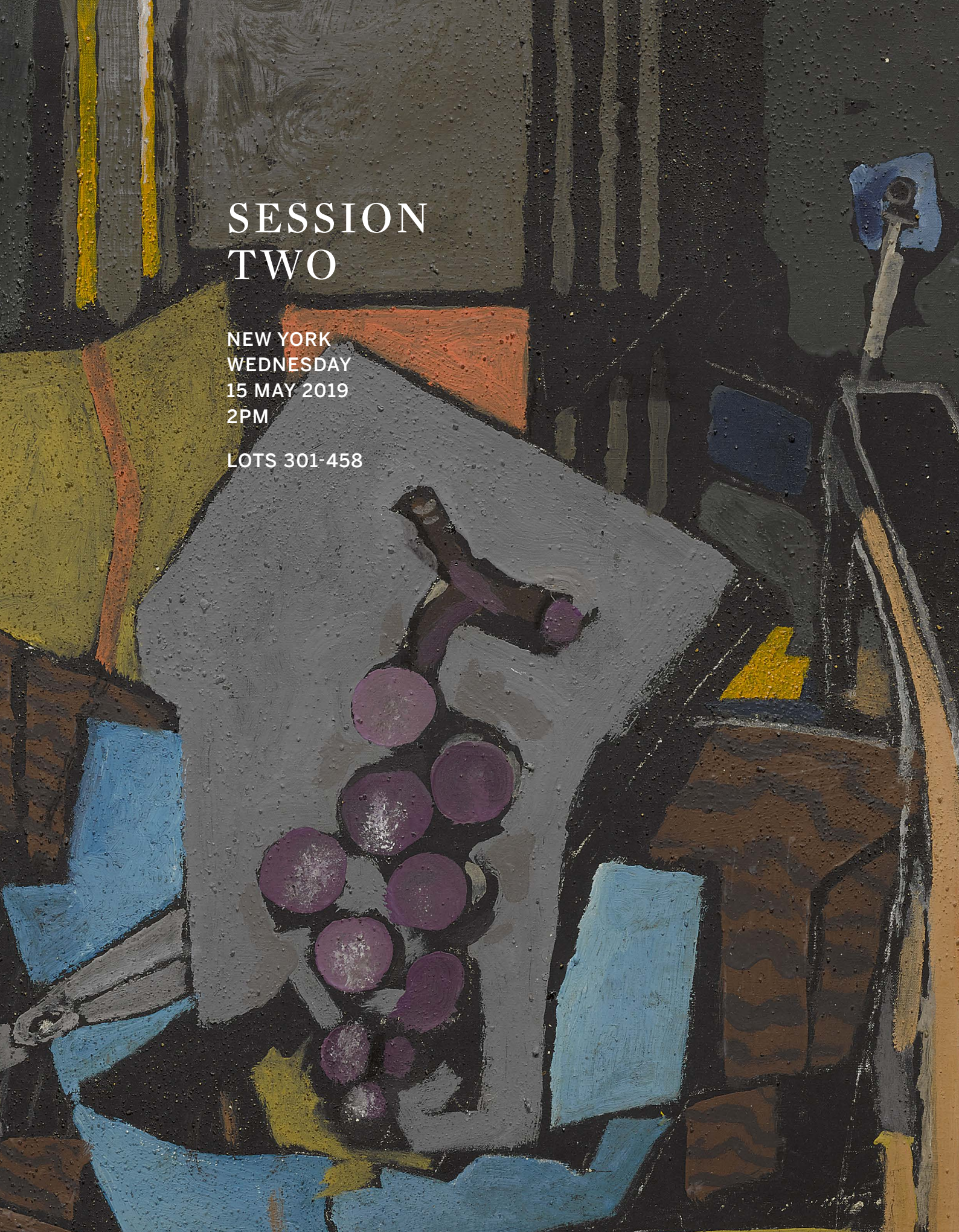


SESSION TWO

NEW YORK
WEDNESDAY
15 MAY 2019
2PM

LOTS 301-458

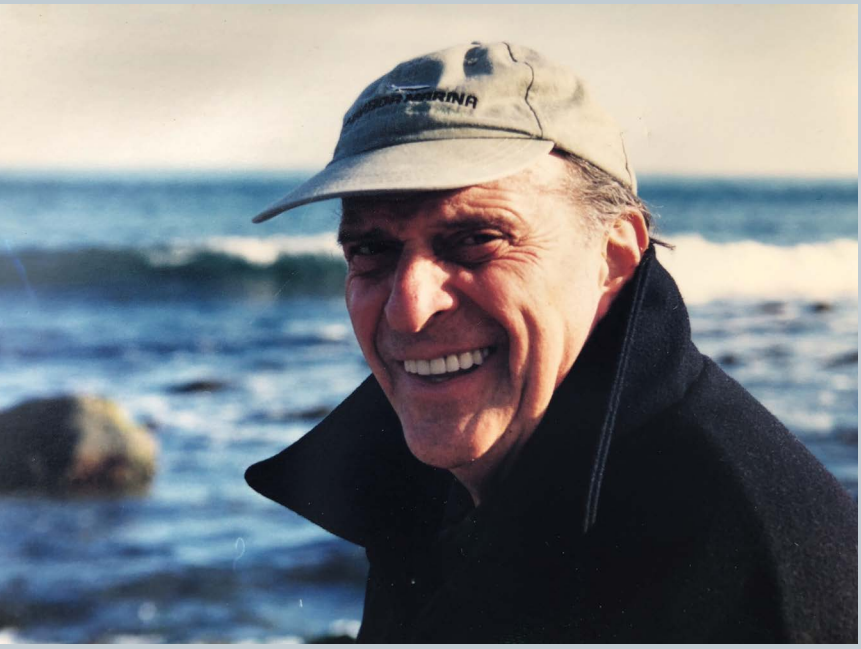
THE **GERALD L. LENNARD FOUNDATION** COLLECTION

Representing some of the most significant painters of the twentieth century, including Francis Bacon, Frank Auerbach, Max Beckmann, Willem de Kooning and Philip Guston, the Gerald L. Lennard Foundation Collection demonstrates the power of art to assert and reflect the power of human creativity. Gerald L. Lennard, known as Gerry, was born in 1930. A native New Yorker, Gerry completed his BA in Business Administration at Syracuse University in 1950 before going on to complete his service in the US Army in the Intelligence Division. While he started his career as an accountant, working for his father with whom he was very close, Gerry swiftly pivoted away from that path, joining one of his clients at the InterContinental Metals Company, a small, family run commodities business, where he found his true professional calling: metals trading.

In 1962, with support from his father and two close friends, Gerry founded his own eponymous company, Gerald Metals Inc., which specialized in trading aluminum and copper. Within the first five years, Gerald Metals grew to net sales of approximately $50 million and, by 1965, Gerry was able to buy back the majority of the stock to regain primary ownership. Under his dynamic and visionary leadership, Gerald Metals became one of the largest independently owned metals trading, brokerage and merchant banking services firms with offices worldwide covering Europe, Asia and Latin America. Gerald Metals became a clearing member of each of the major commodity markets, including the London Metal Exchange, where it was the first American owned company to become a Ring Dealing Member. Gerry was known as a risk taker and market leader in his field. Warren Gelman, an old friend who Gerry recruited to join him at Gerald Metals, described him as among the brightest, best informed and most innovative in the business. Gerry saw the value of leveraging multiple trade locations to expedite bi-coastal and international brokerage deals, and had the company adopt an integrated communications system to enhance its global market knowledge. Mike Madigson, a former CFO of Gerald Metals, describes how Gerry had the vision to establish two major divisions that were leaders in the recycling of materials containing nonferrous and precious metals, so that the reprocessed or refined materials could be used again in the manufacturing process. Various divisions were sold over time and, in 2003, Gerry decided to sell the company to management. Today the Gerald Group is reported to be the world's largest independent and employee-owned metal trading company, with 18 offices, employing over 200 professionals worldwide.

His longtime friend and business partner, Dick Zampiello, fondly remembers Gerry as a "brilliant, tough master trader." Gerry "participated thoroughly in whatever he did...follow through was a must....but he was a humble man with integrity and a zest for life."

Eventually, Gerry directed his singular eye, acumen and intelligence to what would become one of his most enduring passions: collecting and living with art. A clear reflection of his visionary nature, Gerry immediately gravitated towards artists who were confident in their practice and not distracted by market trends or current critical thought. To this end, Gerry fully embraced the vibrant New York art scene of the mid-1970s, forging deep and fruitful relationships with fellow collectors, gallerists and dealers. David Workman, a good friend and fellow collector, was one such influence. A formidable team, Gerry and David would move as one, discussing, assessing and acquiring the few works that met their exacting standards.



Left: Gerald Lennard, Wainscott, New York

Opposite: Francis Bacon, *Study for Portrait* installed in the home of Gerald L. Lennard

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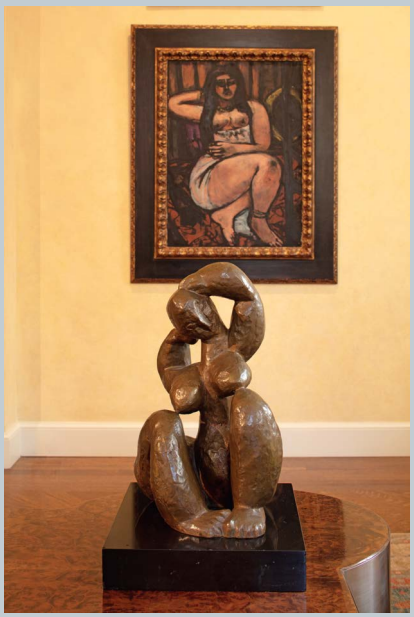
Gerry's relationships with various artworld professionals, especially David McKee and Xavier Fourcade, enabled him to have unique access to many of the greatest artists represented in the collection, a privilege that is reflected in the exceptional quality of works he ultimately acquired. As David McKee recalls, "It was a matter of pride for [Gerry] to spot a good picture.... then battle over the price! He wore me out....[it was] like a game and he loved it." In his collecting, Gerry was an "immediate responder –'that's a great picture.' And he was right. This was reflective of his personality, not afraid of tough paintings, that's what guided him." McKee also added that Gerry had a keen eye for strong material - an "impact buyer" – for whom Guston, Bacon, de Kooning and Beckmann resonated deeply. The artist and dean of the New York Studio School Graham Nickson, who Gerry met through Workman in the late 70s, echoed this sentiment as he recalled Gerry's implicit trust in his instincts, particularly towards challenging works of art such as Guston's figurative canvases which were considered highly controversial early on. "For me, anyone who loved Guston like [Gerry] loved Guston had to have something! [Guston's works] were powerful, strong, committed, he admired that."

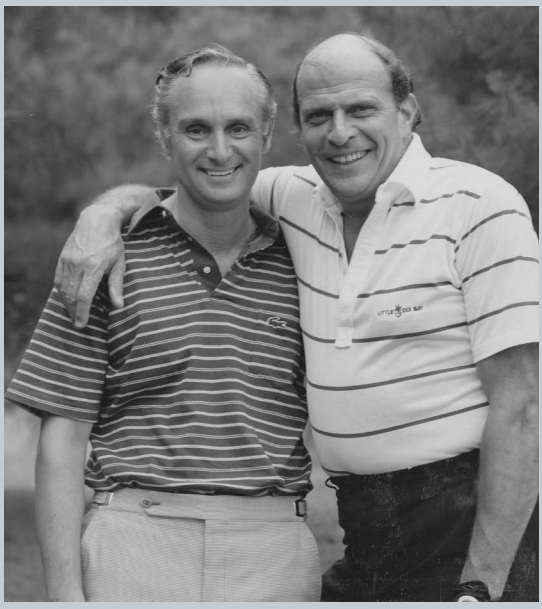
Top left: Philip Guston pictured with David and Renee McKee in his studio.

Top right: The New York Studio School, New York on 8 West Eighth Street.

Left: Max Beckmann *Reclining nude sharply foreshortened* and Henri Laurens, *La Chevelure* installed in the home of Gerald L. Lennard.

Right: David Workman and Gerald Lennard





Top right: Philip Guston, *Legs, Rug, Floor* and Willem de Kooning, *Untitled X* installed in the home of Gerald L. Lennard.
Art © 2019 The Estate of Philip Guston, Courtesy Hauser & Wirth.
Art © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Below right: Willem de Kooning, *Untitled X* and Jean Arp, *Nid enchanteur*, installed in the home of Gerald L. Lennard.
Art © 2019 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Throughout his life, Gerry's passion for the arts was matched by his commitment to community. He was a longtime supporter of fine art and cultural institutions, including the Metropolitan Museum of Art and the New York Philharmonic, and provided funding for Philip Guston's seminal 2003-2004 retrospective organized by the Modern Art Museum of Fort Worth. He was also a longtime supporter of the Studio School where he served on the board with Nancy Whitney and Wendy Vanderbilt Lehman. Gerry was first drawn to the school through his deep appreciation for Philip Guston, who had taught there, and found great pleasure in helping the students and in being surrounded by their art. Gerry was also an advocate for social justice and healthcare related causes. In November 1974, he was honored by the Metal and Metal Products Division of the Anti-Defamation League of B'nai B'rith with the Torch of Liberty award which was given in recognition and appreciation of distinguished service and inspiring leadership in preserving liberty, counteracting bigotry and advancing the cause of human rights, dignity and equal opportunity.

A devoted father and grandfather, Gerry took pride in sharing his passions with his family and surrounded himself with this collection in his Manhattan apartment and Wainscott beach house. The paintings were an integral part of his daily life and their presence enhanced his surroundings in immeasurable ways. It is no wonder he sold few works during his lifetime and chose to ensure that with his passing, his family would be entrusted with dedicating the proceeds from their sale to worthy causes. The works Gerry collected now belong to the Gerald L. Lennard Foundation which is committed to transforming lives through strategic initiatives that support the visual and performing arts, equitable education and healthcare, environmental sustainability and social justice.

301

JEAN ARP

1886 - 1966

Nid enchanteur

Inscribed *Arp* and with the foundry mark *E. Godard Fondr.* and numbered *1/5* (on the underside)
Bronze
Height: 24 in.; 60.9 cm
Conceived in 1963-65 and cast in an edition of 5 between 1972 and 1986. This example was cast in 1972 by the E. Godard Foundry, Paris.

PROVENANCE
Sidney Janis Gallery, New York
McKee Gallery, New York (acquired by 1981)
Private Collection, California (acquired by 1982)
McKee Gallery, New York
Acquired from the above on February 24, 1994

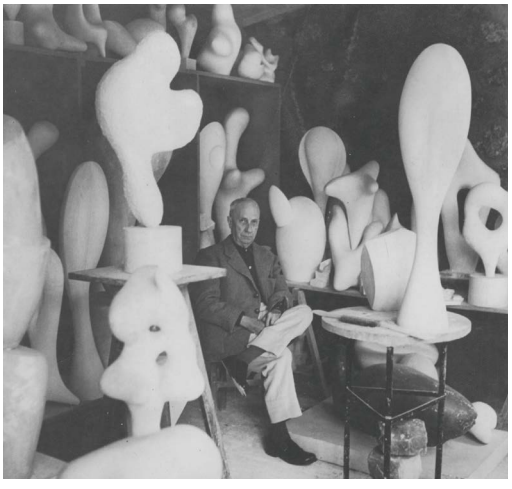
$ 250,000-350,000

LITERATURE
Eduard Trier, Marguerite Arp-Hagenbach & François Arp, *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, no. 360A, illustration of another cast p. 130
Ionel Jianou, *Jean Arp*, Paris, 1973, no. 360A, illustration of another cast p. 84
Serge Fauchereau, *Arp*, Paris, 1988, illustration of another cast p. 100
Arie Hartog & Kai Fischer, *Hans Arp, Sculptures, A Critical Survey*, Bonn, 2012, no. 360A, illustration of another cast p. 396

Nid enchanteur embodies the fully mature biomorphic forms for which Arp had become so renowned by the 1960s. A well-balanced and curvaceous form is puncuated by negative space, in which a small abstracted figure rests in the protective shadow of the bulb. The title of the work, *Nid enchanteur* or "Enchanting Nest", suggests that it is a symbol of transformation through nurture, the large rounded element creating an environment for the growth of the form within, much like a mother's womb or the human imagination.

"Art is a fruit that grows in man, like a fruit on a plant, or a child in its mother's womb. But whereas the fruits of the plant, of the animal, of the mother's womb assume autonomous and natural forms, art, the spiritual fruit of man, usually resorts to forms that are ridiculously like other things. Only in our time has plastic art freed itself from reproducing mandolins, presidents in cutaway suits, battles or landscapes. I love nature, but not its substitutes. Naturalistic, illusionist art is a substitute."

Jean Arp quoted in Carola Giedion-Welcker, *Jean Arp*, Stuttgart, 1957, p. XXVII



Jean Arp in his studio at Meudon in 1958

302

HENRY MOORE

1898 - 1986

Reclining Figure: Points

Inscribed *Moore* and numbered *8/9*
Bronze
Length: 6⅜ in.; 16.1 cm
Conceived in 1969 and cast in a numbered edition of 9 plus one artist's proof in in 1975 by the Fiorini Foundry, London.

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

PROVENANCE

Ruder Collection (acquired from the artist)
Weintraub Gallery, New York (acquired from the above)
Acquired from the above on December 12, 1981

LITERATURE

Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1964-73*, vol. 4, London, 1977, no. 603, illustration of another cast p. 57

$ 40,000-60,000

303

HENRY MOORE

1898 - 1986

Mother and Child: Arm

Inscribed *Moore* and numbered *8/9*
Bronze
Height: 5¼ in.; 13.3 cm
Conceived in 1979 and cast in a numbered edition of 9 plus one artist's proof by the Fiorini Foundry, London.

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

PROVENANCE

Weintraub Gallery, New York (acquired from the artist)
Acquired from the above on December 12, 1981

LITERATURE

Alan Bowness, ed., *Henry Moore, Complete Sculpture 1974-1980*, vol. 5, London, 1994, p. 46, no. 768, illustration of another cast p. 47

$ 40,000-60,000

(ACTUAL SIZE)

304

JACQUES LIPCHITZ

1891 - 1973

La Liseuse II

Inscribed *J Lipchitz*, dated *Sept 1919,* numbered *1/7* and marked with the artist's thumbprint
Bronze
Height: 29¾ in.; 75.5 cm
Conceived in 1919 and cast in an edition of 7.

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

PROVENANCE
Bernard J. Reis, New York (acquired from the artist)
McKee Gallery, New York
Acquired from the above on February 24, 1994

EXHIBITED
New York, Marlborough-Gerson Gallery, *Lipchitz: The Cubist Period 1913-1930*, 1968, no. 34, illustrated in the catalogue

LITERATURE
Maurice Raynal, *Jacques Lipchitz*, Paris, 1947, illustration of the stone version n.p.
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné,* vol. I, London, 1996, no. 97, illustrations of another cast pp. 53 & 161

$ 600,000-800,000

By 1919, when he executed the stone version of *La Liseuse II,* Lipchitz had developed an attuned sense of spatial composition influenced 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.

Fascinated by the unique sculptural challenge of representing the female figure in a Cubist manner, Lipchitz created a large number of sculptures based on the human form between the early 1910s and the end of the decade. The first of the series were strictly geometrical while others, like the present work, incorporated arabesques and curved features, giving them an irrepressibly human quality. The present work reflects the large, simplified planes and curved shadows in Gris' painting done two years earlier, *Portrait de Madame Josette Gris* (see fig. 1). The late 1910s were a period of important transition for the artist when he began to realize the importance of negative space, utilizing the void rather than the volume of the bronze to suggest the head or part of the torso.

Working alongside many of the key Cubist painters in Paris, Lipchitz was naturally drawn to their innovative spirit. Lipchitz's challenge was to develop a Cubist idiom that translated into three dimensions while retaining a sense of the graphic, non-literal style of representation that he so admired. Discussing his early achievements, Henry R. Hope wrote: "Lipchitz began to show his grasp of the cubists' analysis and penetration of form. His figures were represented as if seen from many angles and perspectives, often with a richly broken up surface of deep and shallow facets. Yet the subordination of parts to the whole, and the overall effect of agitated movement, conflicting with the sheer, static mass of stone gives these sculptures a quality that is unique in cubist art" (Henry R. Hope, *The Sculpture of Jacques Lipchitz* (exhibition catalogue), The Museum of Modern Art, New York, 1954, p. 11).

Other bronze examples of *La Liseuse II* reside in the collections of the Art Institute of Chicago, the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Sprengel Museum in Hanover, Germany. The stone version is in the collection of the Barnes Foundation in Philadelphia.

Fig. 1 Juan Gris, *Portrait de Madame Josette Gris,* 1916, oil on board, Museo nacional centro de arte Reina Sofía, Madrid

Fig. 2 Jacques Lipchitz, *Marin à la guitare,* 1917, bronze, sold: Sotheby's, New York, November 4, 2014, lot 41 for $2,165,000

305

PABLO PICASSO

1881 - 1973

Jeune homme au miroir, nu, joueur de flûte de Pan, enfant

Signed *Picasso* (lower right); dated *8-2-23 X* (on the *verso*)
Pen and ink on paper
9¾ by 12½ in.; 24.8 by 31.8 cm
Executed on February 8, 1923.

PROVENANCE

Sale: Christie's, London, December 2, 1986, lot 228
Stanley J. Seeger, United States & United Kingdom (and sold: Sotheby's, New York, November 4, 1993, lot 440)
Galerie Perrau-Saussine, Paris (acquired at the above sale)
Acquavella Galleries, New York
Richard Gray Gallery, Chicago (acquired from the above in June 1997)
Galerie Pels-Leusden, Berlin (acquired from the above in 1999)
Acquired after 2003

$ 150,000-250,000

EXHIBITED

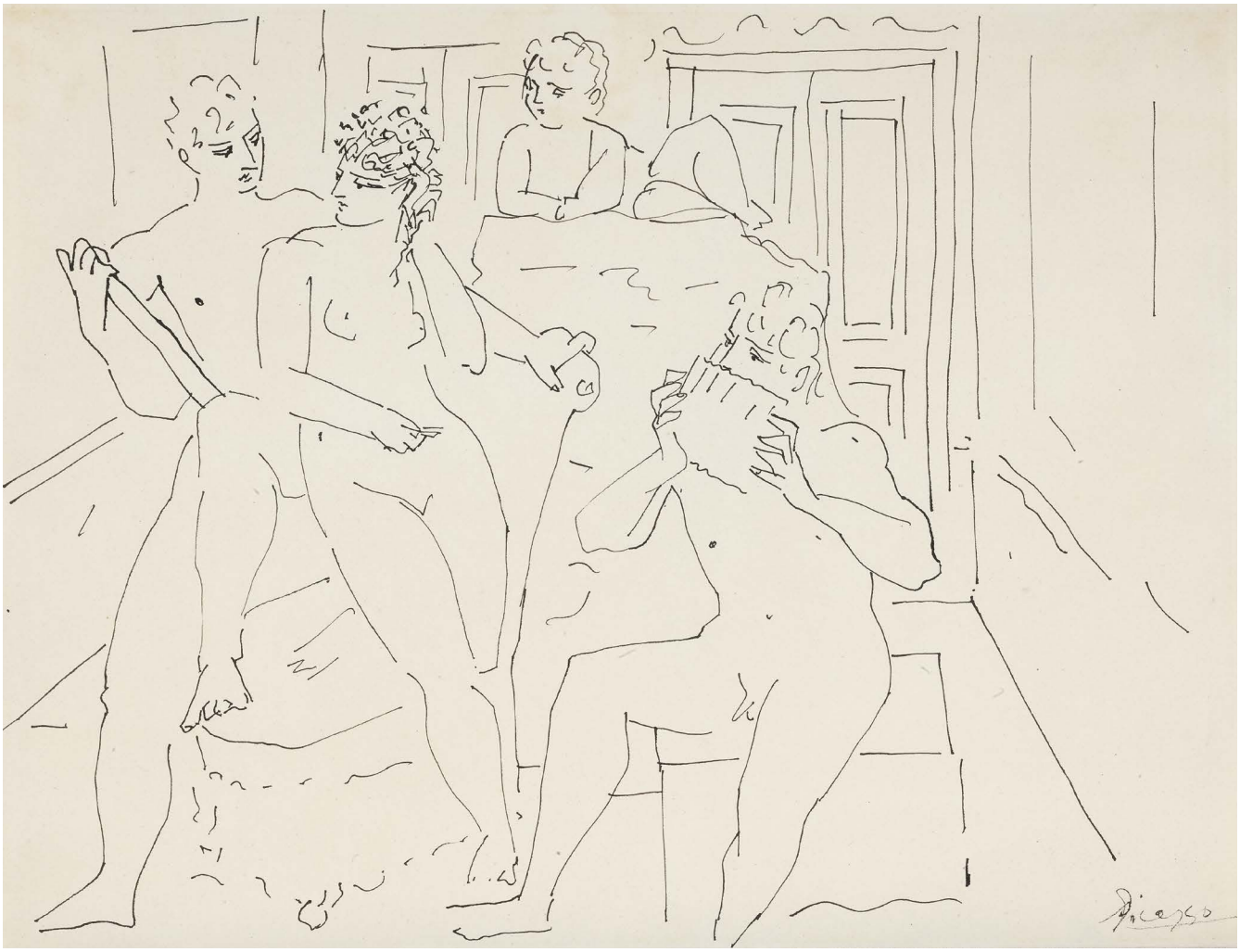
Arles, Musée Réattu, *Picasso: Dessins, gouaches, aquarelles, 1898-1957,* 1957, n.n.
Bielefeld, Kunsthalle Bielefeld, *Picasso Klassizismus, Werke 1914-1934*, 1988, no. 56E, illustrated in the catalogue
New York, Richard Gray Gallery, *Thirty-Five Drawings,* 2001, n.n., illustrated in color in the catalogue

LITERATURE

Christian Zervos, *Pablo Picasso: Oeuvres de 1923 à 1925*, vol. V, Paris, 1952, no. 118, illustrated pl. 60

The figure of Pan appears in several ink drawings by Picasso in early 1923. We find him in many iterations, both on his own and attending female bathers on the beach, as well as center-stage in the large-scale oil painting *La Flûte de Pan* (see fig. 1). The series of drawings gradually moves into an interior setting and develops into the multi-figure composition of the present lot. The dynamic between the male and female figures on the left alternates in the various studies though their classical *contrapposto* position does not change. Her reflection in the mirror draws the gaze of all except that of the male, who looks uncertainly at her face instead and that of the viewer from whom the mirror is hidden. The interaction between these figures grounds the focal point toward the center and balances the composition. The emergence of Picasso's Neoclassical style marked a dramatic shift from the uncompromising abstraction of his Cubist works executed not long before. The present drawing is a particularly elegant example of his draftsmanship.

Fig. 1 Pablo Picasso, *La Flûte de Pan*, 1923, oil on canvas, Musée Picasso, Paris



306

GINO SEVERINI

1883 - 1966

Joueur de guitare dans un cabaret parisien

Signed *G. Severini* and dated *1913* (toward lower right)
Charcoal, pastel and chalk on card
28¼ by 18⅜ in.; 71.8 by 46.7 cm
Executed in 1913.

This work will be included in the additional volume to the Catalogo Ragionato dell'Opera pittorica di Gino Severini, currently being prepared by Daniela Fonti and Romana Severini Brunori.

PROVENANCE
Galerie Jeanne Bucher, Paris (acquired by 1946)
Private Collection, Europe
Galerie Cazeau-Béraudière, Paris
Acquired from the above on May 23, 2005

EXHIBITED
Aix-en-Provence, Galerie d'art du Conseil des Bouches-du-Rhone, *"Jean Moulin" dit Romanin, artiste, resistant, marchand de tableaux*, 2000, n.n., illustrated in color the catalogue

$ 500,000-700,000

Gino Severini moved to Paris in November 1906, and by 1908 had firmly established himself as the French outpost of the Italian Futurist movement. Declaring war on the past, Filippo Tommaso Marinetti, Giacomo Balla, Umberto Boccioni and other proponents were among those who celebrated the energy and activity of modern technology and industry in their work. Central to this was their understanding of action as dynamic movement. Initially realized through the depiction of cars, trains and airplanes, this concept came to further encompass the idea of the movement—or dynamism—within an object. The group argued that there is no fixed object, but only the perception of an object within a constantly shifting framework of color and light (see fig. 1). Established in 1908, they proclaimed: "Comrades! We declare that the triumphant progress of science has brought about changes in humanity so profound as to dig an abyss between the docile slaves of the past and us who are free, us who are confident in the shining splendour of the future" ("Technical Manifesto of Futurist Painting," in *Poesia*, Milan, April 11, 1910, n.p.).

Less enthralled with mechanical subjects than his counterparts, Severini preferred to apply Futurist theory to the café culture of his Parisian surroundings. The young artist had actively immersed himself in the culture of Montmartre and Montparnasse, and was a constant diplomatic force between the bombastic Futurists and the French avant garde. As Bernard Dorival wrote, "He was—and this was his originality even, doubtless, his greatness—he was the bridge between Futurism and Cubism" (quoted in *Futurism* (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou, 2009, p. 242).

This culminated in the Futurist's crucial introduction to Cubism at the Salon d'Automne in 1911. As a letter from Boccioni to Severini attests, the Futurists were intrigued with the nascent movement of Cubism even before their arrival: "Get all the information you can about the Cubists, and about Braque and Picasso. Go to Kahnweiler's. And if he's got photos of recent works (produced after I left), buy one or two. Bring us back all the information you can" (quoted in *ibid.*, p. 242). The group was stunned by Picasso and Braque's work, which presented new possibilities for the way that light and motion could be used to overcome concrete form (see fig. 1). Executed just two years later, the present work depicts a performer typical of the Montmartre cabarets Severini frequented in Paris. *Joueur de guitare dans un cabaret parisien* integrates the dynamism of Futurism and the dimensionality of Cubism, underscoring Severini's role as a bridge between the two movements.

While 1913 would bring an unprecedented level of political rhetoric to the Futurist movement, it also brought Severini to the brink of critical success. At the age of just 30, the Italian held his first solo exhibitions at the Marlborough Gallery in London and at Der Sturm in Berlin. Yet these achievements would prove tenuous in light of the impending conflict brewing across Europe. While the Futurists were initially fervent supporters of the war, it would soon claim the lives of many of its members, thus throwing into question the once-glorified concepts of progress, technology, impending war and revolution.

Fig. 1 Pablo Picasso, *Girl with a Mandolin (Fanny Tellier)*, 1910, oil on canvas, The Museum of Modern Art, New York

Fig. 2 Gino Severini in 1913

Fig. 3 The cover of Filippo Tommaso Marinetti's *Zang Tumb Tumb: Adrianopoli Ottobre 1912: Parole in Libertà,* published in 1914

G. Severini 1913

THE **GERALD L. LENNARD FOUNDATION** COLLECTION

307

CLAUDE VENARD

1913 - 1999

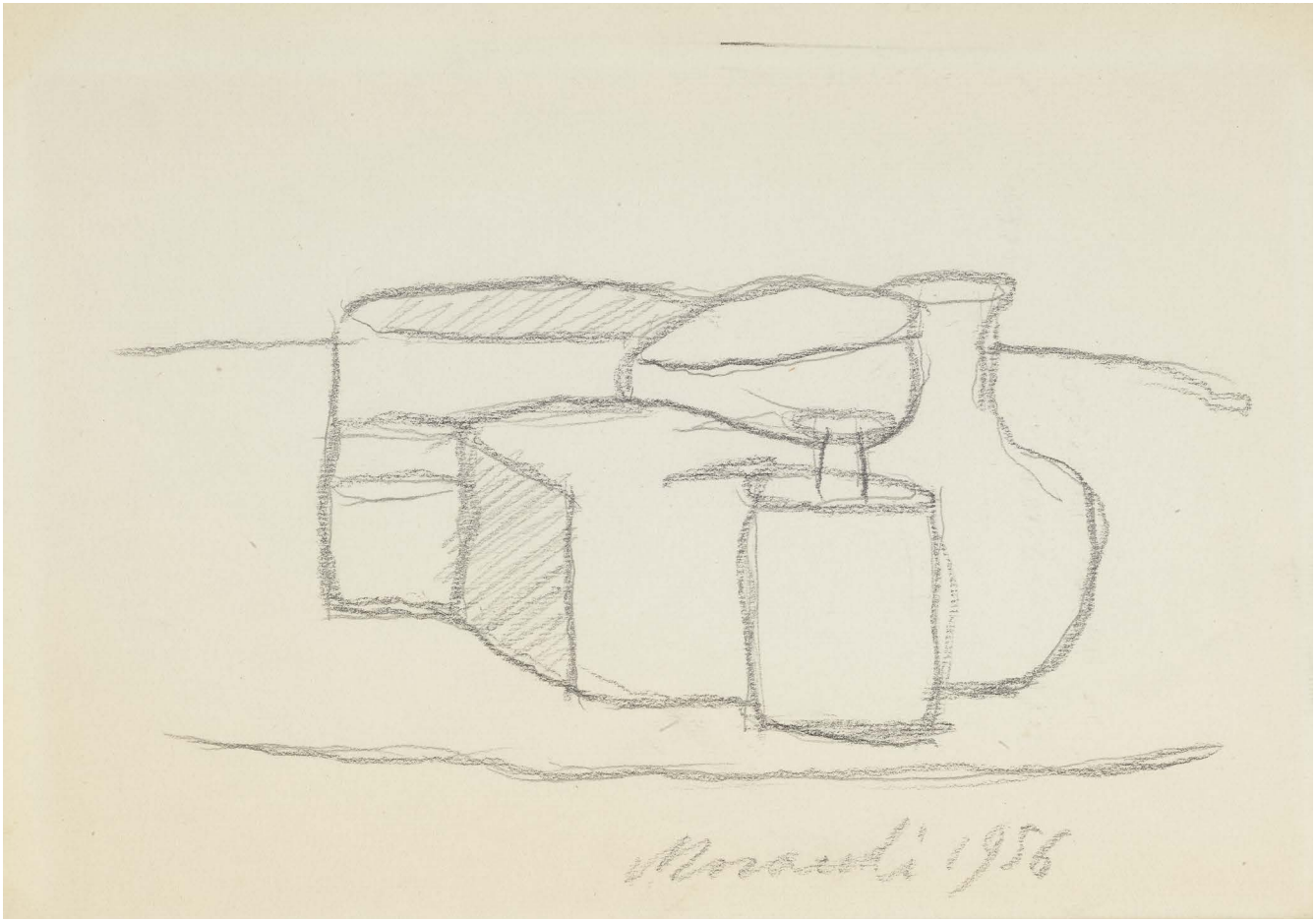
Le Pique nique

Signed *C. Venard* (lower right)
Oil on canvas
39¼ by 39¼ in.; 99.7 by 99.7 cm

$ 10,000-15,000

The authenticity of this work has been confirmed by Galerie Félix Vercel.

PROVENANCE
Galerie Felix Vercel, New York
Acquired from the above on May 24, 1969



308

PROPERTY FROM THE ESTATE OF HARRIET GRIFFIN WHITELAW

GIORGIO MORANDI

1890 - 1964

Natura morta (Still Life)

Signed *Morandi* and dated *1956* (lower right)
Pencil on paper
6⅝ by 9⅜ in.; 16.8 by 23.8 cm
Executed in 1956.

$ 8,000-12,000

PROVENANCE

Galleria del Milione, Milan
Franklin H. Kissner, New York (and sold: Christie's, New York, November 15, 1988, lot 166)
Acquired at the above sale

LITERATURE

Marilena Pasquali, *Giorgio Morandi, Catalogo generale, Opere catalogate tra il 1985 e il 2016*, Pistoia, no. D 1956/4, illustrated p. 258

309

GIORGIO MORANDI

1890 - 1964

Paesaggio (Landscape)

Signed *Morandi* and dated *1943* (on the reverse)
Oil on canvas
12 by 20¾ in.; 30.4 by 52.8 cm
Painted in 1943.

PROVENANCE
John J. Mayers, Bronxville, New York (acquired by 1957)
Galleria Falsetti, Prato
Galleria Gissi, Turin
N. Mobilio, Florence
Private Collection, Milan
Acquired before 1990 by the present owner

EXHIBITED
New York, World House Galleries, *Giorgio Morandi, Retrospective 1912-1957*, 1957, no. 2
Cortina d'Ampezzo, Centro d'Arte Dolomiti, *Omaggio a Giorgio Morandi*, 1969-70, n.n., illustrated in the catalogue

LITERATURE
Lamberto Vitali, *Morandi, Dipinti, Catalogo generale*, vol. I, Milan, 1983, no. 468, illustrated n.p.

$ 180,000-250,000

Known primarily as a painter of still lifes, Giorgio Morandi also held a strong affinity for landscape painting, a genre he explored frequently throughout his career. He generally depicted the countryside around Bologna, specifically around Grizzana, a small town where he spent his summers and to which he retreated during World War II. The present work was painted in 1943 and is a perfectly executed example of the artist's supreme faithfulness to light, shadow and his characteristically monochrome palette, all of which contribute to a prevailing sense of tranquility. Compositionally similar to many of his still lifes, *Paesaggio* explores the spatial relationship between two central structures and the surrounding foliage, foreground and hazy distance. In both landscape and still life, Morandi was consistently guided by his concern to bring together space, light, color and form, and his great achievement was reconciling traditional genres with the abstracted aesthetic of his own time.

Morandi was arguably the most successful Italian painter of his generation and, like other painters of the period, he viewed the Italian Renaissance Art with fresh eyes, simultaneously conscious of the legacy of tradition as well as the regional and rustic aspects of his cultural heritage. Morandi's unique aesthetic is also indebted to the legacy of Paul Cézanne, whose individual way of seeing encouraged Morandi to discover the simple geometric solidity of everyday objects and spaces. By pursuing an aesthetic beyond the limitations of place and time, Morandi became heir to a "classical" purist tradition of Italian painting.

310

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION, CHICAGO

MARINO MARINI

1901 - 1980

Cavallo e Cavaliere (Horse and Rider)

Signed *Marino* and dated *1952* (lower left)
Pastel and brush and ink on paper
23 by 16½ in.; 58.4 by 41.9 cm
Executed in 1952.

The authenticity of this work has been confirmed by the Fondazione Marino Marini.

PROVENANCE
Holland-Goldowsky Gallery, Chicago
Private Collection, Chicago (acquired from the above on August 8, 1961)
Thence by descent

$ 40,000-60,000

311

Creating a Stage
THE COLLECTION OF MARSHA AND ROBIN WILLIAMS

MARINO MARINI

1901 - 1980

Cavallo (Horse)

Signed *Marini* (lower center); dated *1956* (lower right)
Tempera on board
24½ by 17 in.; 62.2 by 43.2 cm
Painted in 1956.

The authenticity of this work has been confirmed by the Fondazione Marino Marini.

PROVENANCE
Private Collection, Switzerland (acquired from the artist)
Private Collection, Amsterdam
Arij Gasiunasen Fine Art of Palm Beach, Inc., Palm Beach
Acquired from the above on March 14, 1995

LITERATURE
Lorenzo Papi, *Marino Marini Paintings*, Los Angeles, 1989, illustrated in color on the back cover

$ 40,000-60,000

312

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION, CHICAGO

MARINO MARINI

1901 - 1980

Piccolo Cavaliere (Small Rider)

Stamped with the initials *M.M*
Bronze, hand-chiseled by the artist
Height: 19½ in.; 49.5 cm
Conceived in 1951 and cast in an edition of 6.

The authenticity of this work has been confirmed by the Fondazione Marino Marini.

PROVENANCE

Curt Valentin Gallery, New York
Muriel Newman, Chicago
Holland-Goldowsky Gallery, Chicago
Private Collection, Chicago (acquired from the above on November 7, 1960)
Thence by descent

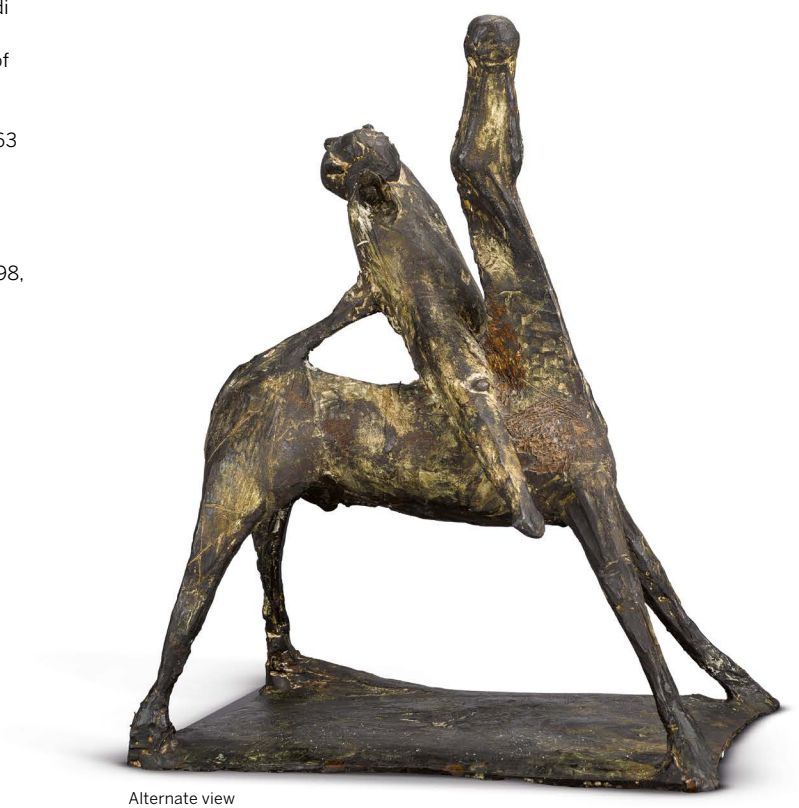
LITERATURE

Sculpture of the 20th Century (exhibition catalogue), The Museum of Modern Art, New York, 1953, illustration of another cast n.p.
Marino Marini (exhibition catalogue), Kunsthus, Zurich, 1962, no. 60, illustration of another cast p. 60
Herbert Read, Patrick Waldberg & Gualtieri di San Lazzaro, *The Complete Works of Marino Marini*, New York, 1970, no. 279, illustration of another cast p. 365
Carlo Pirovano, *Marino Marini scultore*, Milan, 1972, no. 285, illustration of another cast p. 163
Marco Meneguzzo, *Marino Marini, Cavalli e cavalieri*, Milan, 1997, no. 60, illustration of another cast p. 220
Fondazione Marino Marini, ed., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 359B, illustration of another cast p. 253

$ 300,000-400,000

A dominant theme of Marini's art, the subject of horse and rider underwent a number of stylistic transformations throughout the decades; from the simple, rounded forms of the early 1940s to the highly stylized, almost abstract manner of his late works. Having lived in Switzerland during the second half of the war, Marini returned to Milan in 1946 and immediately started working, developing some of his favored motifs into highly sophisticated and refined images. As Carlo Pirovano wrote: "When he returned to Milan after the war... Marino began to work again with great enthusiasm. He seemed to be possessed by an uncontrollable creative drive that expressed itself not so much in the formulation of new themes or the proposal of refined narrative motifs as in the sophisticated formal variation of compositions that were apparently banal and predictable in their subject matter" (Carlo Pirovano in *Marino Marini, Mitografia* (exhibition catalogue), Galleria dello Scudo, Verona, 1994-95, p. 52).

Marini's role as a leading sculptor on the Italian and international scene was reaffirmed at the Venice Biennale of 1948, where he was elected as one of the jury members and assigned an exhibition room for his work. His renderings of the horse and rider theme during this period are characterized by a sense of tranquility, with both man and animal appearing unperturbed, unlike the more dramatic, falling figures that dominated Marini's sculpture of the 1950s. The link between horse and rider became nearly spiritual, with Pirovano observing: "The interaction between the two protagonists increased in intensity, with ever-closer links creating interdependence that was emotional rather than merely functional (in the sense of the use of the animal simply as a means of transport)" (*ibid*., p. 54).



Alternate view

313

313

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

RODOLFO NIETO

1936 - 1988

Sin título

Signed *Nieto* (upper center); signed *Nieto* and dated *-58* (on the reverse)
Oil on canvas
18½ by 32⅝ in.; 47 by 82.9 cm
Painted in 1958.

PROVENANCE
Galería López Quiroga, Mexico City
Acquired from the above

$ 25,000-35,000

314

PROPERTY FROM THE JUNKUNC COLLECTION

PEDRO CORONEL

1923 - 1985

Sin título

Signed *Pedro Coronel* and dated *Paris 80* (on the reverse)
Oil on canvas
31½ by 27½ in.; 80 by 69.9 cm
Painted in Paris in 1980.

PROVENANCE
Private Collection, Mexico City (and sold: Christie's, New York, November 19, 2008, lot 55)
Acquired at the above sale

$ 60,000-80,000

314

315

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

RUFINO TAMAYO

1899 - 1991

Dos personajes

Signed *Tamayo* and dated *O-70* (lower right); titled (on the reverse)
Oil and sand on canvas
38 by 50⅞ in.; 96.5 by 129.2 cm
Painted in 1970.

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

PROVENANCE
Perls Galleries, New York
Steve Jacobson, New York (acquired from the above)
Sid Deutsch Gallery, New York
Acquired from the above in 1977

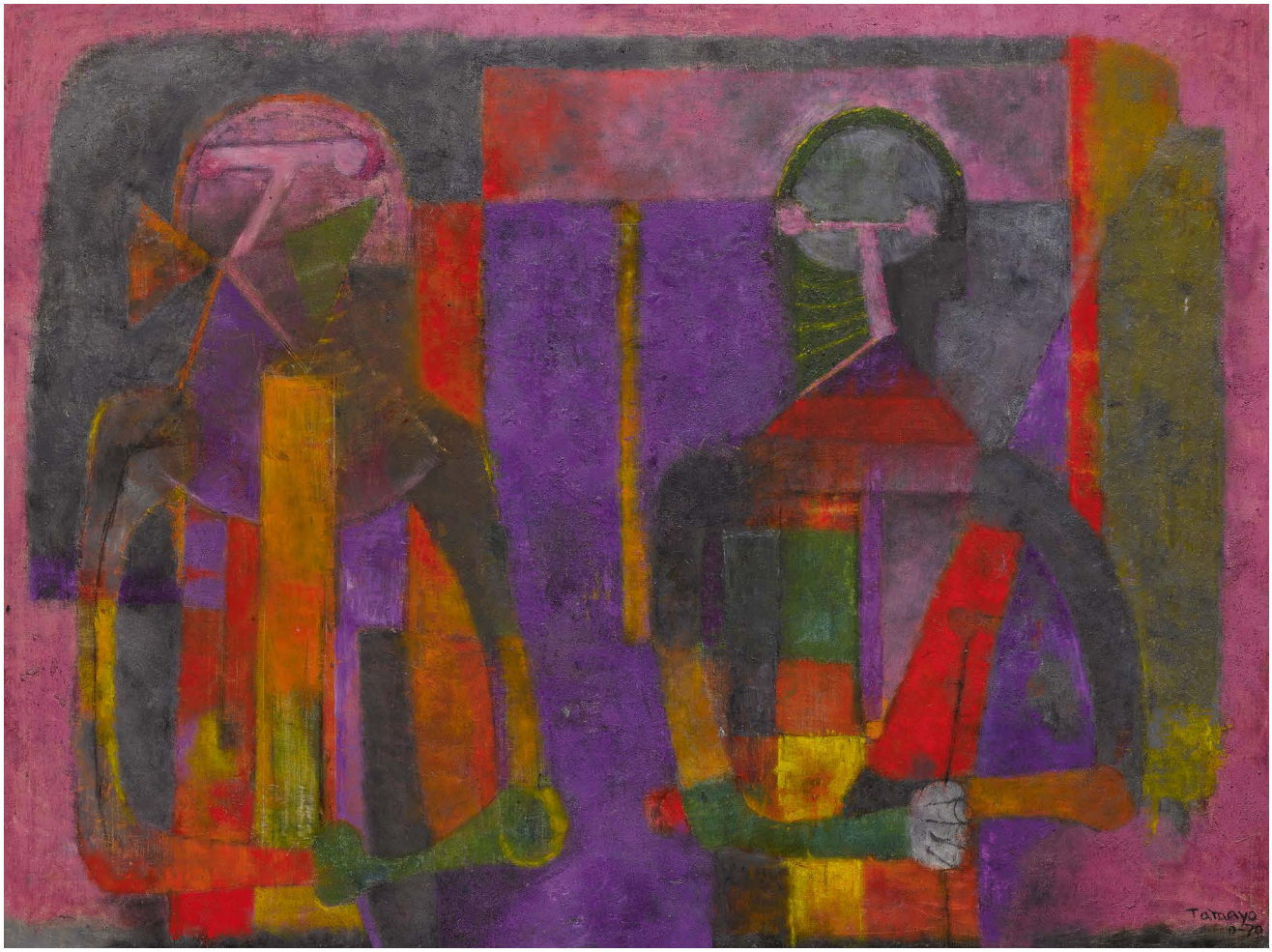
EXHIBITED
New York, Center for Inter-American Relations, *Looking South: Latin American Art in New York Collections*, 1971, no. 36, illustrated in color in the catalogue
Santa Ana, The Modern Museum of Art, *Rufino Tamayo*, 1987, no. 31
Long Beach, California, The Museum of Latin American Art, *Tamayo: La Búsqueda de la esencia (A Search for the Essence)*, 2004-05, n.n., illustrated in color in the catalogue

LITERATURE
Rufino Tamayo: 70 Años de Creación (exhibition catalogue), Museo de Arte Contemporáneo Internacional Rufino Tamayo & Museo del Palacio de Bellas Artes, Mexico City, 1987-88, n.n., illustrated in color n.p.

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

"A painter of painting, not of the metaphysics of painting. At the opposite extreme from a Mondrian or, speaking of his contemporaries, from a Barnett Newman. On the same side as a Bonnard. Reality for Tamayo is corporal, visual. Yes, the world exists—his reds and purples, the irridescence of his gray, the smudge of charcoal proclaim it; the smooth surface of this stone, the triangle and the octagon, the dog and the beetle proclaim it. Sensations proclaim it."

Octavio Paz, "Un arte de transfiguraciones," in *Rufino Tamayo: Myth and Magic* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1979, p. 22


Tamayo
0-78

Rufino Tamayo, *Tres personajes,* oil and sand on canvas, 1970 (another work from the same period)

Tamayo's extraordinary treatment of color and texture—arguably his most talented gift as a "painter of painting"—creates poignant emotions, tensions, and indescribable moods. As a master colorist, Tamayo's painting technique developed through a systematic approach to the application of paint which he favored as the most direct means for expressing universal themes.

When compared to earlier compositions painted at the inception of Tamayo's career in the late 1920s and 1930s, one discerns a dramatic evolution in *Dos personajes*. Initially, Tamayo's approach to color was somber and exceedingly darker likely the result of a formal experimentation with Cezannesque and Cubist precepts. By the 1940s however, his surfaces reveal deeper and more intense hues of bright reds, purples, yellows and blues. More than any other Mexican artist, Tamayo's treatment of color reflects his years of residence abroad. Having attained international stature in New York throughout the 1940s, the Tamayos moved to Paris in 1949 where they were well received by artistic and intellectual circles. In the pursuit of a greater simplicity, Tamayo's painting became increasingly de-materialized; by the the late 1960s, his work had evolved to become almost entirely atmospheric, a process which allowed him to emphasize the textural quality of his semi-abstract compositions.

Dos personajes' exuberant and luminous atmosphere is achieved by the vital contrasts between the purple saturated

Pierre Bonnard, *Grande salle à manger dans le jardin,* oil on canvas, 1934-35, Collection of the Minneapolis Institute of Art

background and the various shades of greens, crimson and golden ochres emanating from the quadrilateral geometry of two frontal figures. Tamayo's chosen palette of predominantly ceramic tones, enlivened with fragments of deep amethyst and fiery touches of reds are emblematic of Mexican crafts. The present painting also reveals Tamayo's high regard for certain technical aspects used in Color Field painting: vast expanses of pure amorphous or geometrical color which enveloped the spectator when seen at close quarters. Unlike his North American counterparts Mark Rothko or Clyfford Still, Tamayo accentuated his canvases through the vigorous expressiveness of his textures. This last resource, employed by the painter since the forties—and whose use was strengthened during his stay in Paris where he was deeply influenced by Jean Dubuffet—is further enhanced by his own experiments with coarse materials which he produced by mixing fresh pigment with sand.

Dos personajes conveys the origin of a synthetic period where the anatomy and physiognomy of Tamayo's characters undergo a rigorous purification. Such economy of forms is surprisingly balanced with opulent Oaxacan color. Masterly achieved by the application of superimposed layers of subtle halftone glazes, Tamayo's palette reveals his virtuosity as one of the greatest colorists of the twentieth-century.

316

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

PEDRO CORONEL

1923 - 1985

El Cántar de oro

Oil on canvas
31¾ by 37½ in.; 80.6 by 95.3 cm
Painted in 1964.

PROVENANCE
Galería de Arte Mexicano, Mexico City
Private Collection, California (acquired from the above in 1964)
Thence by descent

$ 40,000-60,000

317

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

CARLOS MÉRIDA

1891 - 1984

Huichol 18

Signed *Carlos Mérida* and dated *1964* (lower center)
Petroplastic and sand on paper
22½ by 31 in.; 57.2 by 78.7 cm
Executed in 1964.

PROVENANCE
Galería de Arte Mexicano, Mexico City
Private Collection, California (acquired from the above in 1964)
Thence by descent

$ 30,000-40,000

318

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

RICARDO MARTÍNEZ

1918 - 2009

Personaje

Signed *Ricardo Martínez* and dated *85* (lower right)
Oil on canvas
39½ by 59⅛ in.; 100.3 by 150.2 cm
Painted in 1985.

We wish to thank the Fundación Ricardo Martínez for their kind assistance in confirming the authenticity of this lot.

PROVENANCE
Galería de Arte Moderno Central Misrachi, Mexico City
Acquired from the above in 1997

$ 150,000-250,000

Born the thirteenth of sixteen children in 1918 in Mexico City, Ricardo Martínez grew up in a crowded, creative family; several of his siblings went on to become actors, sculptors and architects. As a student, he held strong artistic inclinations but lasted only a short time in the heavily regimented environment of Mexico City's famed Academía de San Carlos. From his teenage years onward, he was largely self-taught as a painter. Through his involvement in conservation of the frescoes of José Clemente Orozco he was drawn into Mexico City's flourishing artistic milieu in the late 1930s and early 1940s, becoming particularly close with the sculptor Francisco Zúñiga, and important painters and critics including Carlos Mérida and Luis Cardoza y Aragón. Among this circle was Inés Amor of the Galería de Arte Mexicano, who organized his first solo exhibition there in 1944 and would continue to support Martínez until her death in 1978.

Although he was deeply involved in Mexico City's creative and intellectual circles from the 1940s onward, Ricardo Martínez synthesized a broader vocabulary of influences in his painting, and in developing his signature plastic style separated himself from the more ideologically driven movements around him (ranging from state-sponsored muralism to the Surrealism imported by European exiles like Wolfgang Paalen). Like many Mexican artists of his generation, he was an avid collector of pre-Columbian art. He also closely followed avant-garde movements in Europe and the United States, ranging from the psychological landscapes of Giorgio de Chirico and the architectonic figures of Henry Moore to the aching color field painting of Mark Rothko. By the mid-1970s, Martínez had fully crystallized his artistic vocabulary, in which mysterious volumetric figures emerge from clouds of atmospheric *sfumato*. In the present work, a seated figure leans out toward the viewer from an acidic crimson cloud; while his posture echoes seated figures made by the Colima culture of ancient Mexico and the foreshortening of his limbs recalls Mannerist figures. The immersive, vaporous veil of glowing red against the stark contrast of the rich, dark figure presents an apt comparison to Rothko's somber works of the late 1950s (see fig. 1). Martínez's singular mastery of color and form led him to create works that "seem to talk about a past yearned for, not as something lost, but as a promise..." (María Fernanda Matos Moctezuma, "Artistic Production, 1980-2009," in *Ricardo Martínez, a 100 años de su nacimiento*, Mexico City, 2018, p. 301).

Fig. 1 Mark Rothko, *Light Red Over Black,* oil on canvas, 1957, Tate Modern, London

319

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

AGUSTÍN CÁRDENAS

1927 - 2001

Sans titre

Inscribed with the artist's monogram and dated *89*
Marble
Length: 42 in.; 106.7 cm
Executed in 1989.

PROVENANCE
Galería Durban Segnini, Caracas
Acquired from the above

$ 50,000-70,000

PROPERTY
FROM THE ESTATE OF
BERNARD CHAPPARD

320

FRANCISCO NARVÁEZ

1905 - 1982

Guaiquerí (Desnudo con hoja de Cambur)

Inscribed *Narváez*, numbered *7/8* and stamped with foundry mark *Suisse Fondeur*
Bronze
Height: 31½ in.; 80 cm
Conceived *circa* 1930; cast by *Suisse Fondeur* in 1980-81.

PROVENANCE
Private Collection, Venezuela (and sold: Sotheby's, New York, May 28, 1985, lot 14A)
Acquired at the above sale

LITERATURE
Alfredo Boulton, *Narváez*, Milan, 1981, n.n., illustration of another cast pp. 36-39 and on the back cover

$ 50,000-70,000

321

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

FRANCISCO NARVÁEZ

1905 - 1982

Sin título

Inscribed with the initial *N* and numbered *1/4 E/A* (on the base)
Bronze
Width: 30 in.; 76.2 cm
Cast in 1975, this work is the first artist's proof from an edition of 8 plus four artist's proofs.

PROVENANCE
Galería Durban Segnini, Caracas
Acquired from the above

LITERATURE
Axel Stein, et al. *Narváez: Figures, Forms and Volumes*, Caracas, 2015, no. 123, illustration of another cast in color p. 129

$ 20,000-30,000

322

PROPERTY OF A GENTLEMAN

ALBERTO GIACOMETTI

1901 - 1966

Petite figurine

Signed *A Giacometti* and dated *1944* (on the underside)
Plaster and wire
Height: 2⅞ in.; 7.3 cm
Executed in 1944.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD4111.

PROVENANCE
Private Collection, New York (acquired before 1975)
A gift from the above

$ 40,000-60,000

(ACTUAL SIZE)

Fig. 1 Busts and figurines photographed by Brassaï in Giacometti's studio in Paris, January 1948

PROPERTY OF A PRIVATE COLLECTION, SWITZERLAND

BALTASAR LOBO

1910 - 1993

Pièce d'eau

Inscribed *Lobo,* numbered *6/6* and stamped with the foundry mark *Susse Fondeur Paris*
Bronze
Length: 80 in.; 203 cm
Conceived in 1971 and cast between 1972-73 by the Susse Foundry, Paris in an edition of 6 plus 3 artist's proofs.

PROVENANCE
Galerie Nathan, Zurich (acquired from the artist by April 1985)
Acquired from the above on July 24, 1986

EXHIBITED
Zurich, Galerie Nathan, *Lobo—Skulpturen und Zeichnungen*, 1985, no. 45, illustrated in the catalogue

∏ $ 300,000-500,000

LITERATURE
Españoles universales siglo XX (exhibition catalogue), Galeria Theo, Madrid, 1975, illustration of another cast p. 27
Baltasar Lobo, Marmor, Stein, Bronzen, Zeichnungen (exhibition catalogue), Galerie Nathan, Zurich, 1975, illustration of another cast n.p.
Verena Bollmann-Müller & Joseph-Emile Müller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, Lausanne, 1985, no. 354, illustration of another cast n.p.
Susse fondeur & les maîtres du bronze, 150 ans au service de la sculpture (exhibition catalogue), Orangerie de Bagatelle, Paris, 1987, illustration of another cast n.p.
Lobo (exhibition catalogue), Galerie Daniel Malingue, Paris, 1988, illustration of another cast in color n.p.
Lobo (exhibition catalogue), Museo de Arte Contemporáneo, Caracas, 1989, illustration of another cast in color p. 45
Lobo, Skulpturen, Zeichnungen (exhibition catalogue), Kunsthalle Tübingen, Tübingen, 1992, illustration of another cast in color p. 15
Baltasar Lobo: 1910-1993 (exhibition catalogue), Fundación Cultural Mapfre Vida, Madrid, 1997, illustration of another cast p. 28
El silencio del escultor, Baltasar Lobo (1910-1993) (exhibition catalogue), Junta de Castilla i León, Bolaños, 2000, illustration of another cast p. 223
Gaston Diehl & Federica Palomero, *Baltasar Lobo, La Perennidad de la escultura: un problema primordial,* Caracas, 2005, illustration of another cast p. 13
Garten (exhibition catalogue), Galerie Thomas, Munich, 2000, illustration of another cast n.p.

Pièce d'eau exemplifies Lobo's fundamental fascination with the feminine form. Born in the small Zamora village of Cerecinos de Campos in 1910, he fled his home country in 1939 following the Spanish Civil War. Moving to Montparnasse, he soon formed close friendships with Pablo Picasso as well as fellow sculptors Jacques Lipchitz and Henri Laurens. Lobo became particularly close with Laurens, who offered him a job working in his studio and provided Lobo with his own space.

Working alongside Laurens and his reclining nudes, Lobo discovered his affinity for the female figure. This was an interest further inspired by the Iberian and Cycladic sculpture he first encountered on a visit to the Archaeological Museum in Madrid. Lobo parted from Laurens in the 1950s and transitioned toward his uniquely elegant and refined style inspired by the work of Constantin Brancusi and Jean Arp. The present work, with its soft curves and abstracted minimal form exemplifies the most desirable qualities of twentieth-century sculpture.

Other casts of this work are included in the collections of the Museo Español de Arte Contemporáneo in Madrid and the Museo de Arte Contemporáneo, Caracas.

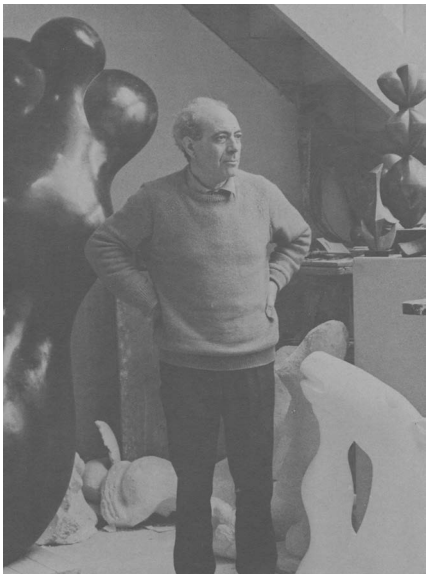


Fig. 1 Baltasar Lobo in his studio

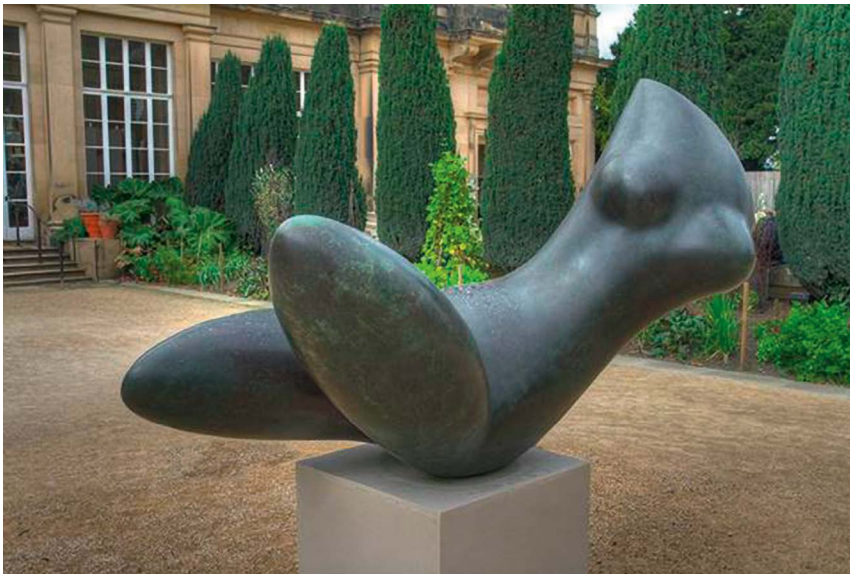


Fig. 2 Another cast of *Pièce d'eau*, installed at the exhibition *Beyond Limits* at Chatsworth House in 2014

324

PROPERTY FROM A PRIVATE COLLECTOR

MATTA

1911 - 2002

Le Fabricoeur d'univers

Oil on canvas
48⅞ by 67¾ in.; 124 by 172 cm
Painted in 1951.

This work is included in the Archives de l'oeuvre de Matta.

PROVENANCE
Professor Jean Dausset, Paris
(acquired from the artist *circa* 1952)
Mme Jean Dausset, Paris (by descent from the above and sold: Sotheby's, Paris, December 10, 2015, lot 31)
Acquired at the above sale

EXHIBITED
Paris, Galerie du Dragon, *Matta*, 1952, n.n.

$ 220,000-280,000

325

PROPERTY FROM THE JUNKUNC COLLECTION

JEAN ARP

1886 - 1966

Groupe méditeranée

Bronze
Height: 6¾ in.; 17.2 cm
Conceived in 1941-42; this example is number 3 of the edition of 5 and was cast in 1957 by the Susse Foundry, Paris.

$ 50,000-70,000

PROVENANCE

Sidney Janis Gallery, New York
Eleonor S. & John M. Schoenberg, St. Louis (acquired from the above in 1958 and sold: Christie's, New York, May 13, 1998, lot 299)
Stephen Junkunc, III, Chicago (acquired at the above sale)
Thence by descent

LITERATURE

Carola Giedion-Welcker, *Contemporary Sculpture, An Evolution in Volume and Space,* New York, 1955, illustration of another cast p. 137
Carola Giedion-Welcker, *Hans Arp*, Stuttgart, 1957, no. 66, illustration of another cast p. 69
Herbert Read, *The Art of Jean Arp*, New York, 1968, no. 48, illustration of the marble version p. 56
Arie Hartog & Kai Fischer, *Hans Arp, Sculptures, A Critical Survey,* Ostfildern, 2012, no. 66, illustration of another cast p. 265

326

PROPERTY FROM THE JUNKUNC COLLECTION

JEAN ARP

1886 - 1966

La Sirène

Bronze
Height: 17⅝ in.; 44.7 cm
Conceived in 1942; this example is number 5 from an edition of 5 and was cast in 1968 by the E. Godard Foundry, Paris.

$ 100,000-150,000

PROVENANCE

Sidney Janis Gallery, New York (acquired in 1968)
Boris Leavitt, Palm Beach (acquired from the above in 1972 and sold: Christie's, New York, November 14, 1996, lot 230)
Stephen Junkunc, III, Chicago (acquired at the above sale)
Thence by descent

EXHIBITED

Washington, D.C., The Holocaust Memorial Museum, *Assignment: Rescue,* 1993-95, n.n.

LITERATURE

Carola Giedion-Welcker, *Hans Arp*, Stuttgart, 1957, no. 71, illustration of another cast p. 57
Arie Hartog & Kai Fischer, *Hans Arp, Sculptures, A Critical Survey,* Ostfildern, 2012, no. 71, illustration of another cast p. 268

327

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

MATTA

1911 - 2002

Sans titre

Oil on canvas
32 by 39⅜ in.; 81.3 by 100 cm
Painted in 1957.

This work is included in the Archives de l'oeuvre de Matta.

PROVENANCE
Mme. Bourdon, Paris
Private Collection, Europe (acquired from the above and sold: Sotheby's, London, June 24, 1993, lot 5)
Acquired at the above sale

$ 150,000-250,000

"Matta's discovery of the 'open cube' is of the greatest importance. Opening up the reality one wants to represent like a cube allows one to understand that what we perceive of the physical world is 'enclosed' and contradicts what we think. We are the crossroads of space. The paintings [Matta] produced with this procedure...compare and oppose perspective, reveal the violent and creative contrast between 'what one sees' and 'what one thinks.'"

Alain Jouffroy, "Interview with Matta," in *Matta* (exhibition catalogue), Palacio de Cristal, Madrid, 1983, n.p.

PROPERTY FROM THE COLLECTION OF FRED AND NINA LEWIN MEYER, NEW YORK

MATHIAS GOERITZ

1915 - 1990

The Prophet

Wood and metal
Height: 103¾ in.; 263.5 cm
Executed in 1954.

PROVENANCE
Private Collection, New York
(gift from the artist in 1956)
Thence by descent

EXHIBITED
Mexico City, Galería Proteo, *Mathias Goeritz,* 1955, no. 5, illustrated in the catalogue
New York, Carstairs Gallery, *Mathias Goeritz*, 1956, no. 8

LITERATURE
Hans Hauf, "Gergen die Metaphysik der Leere Transcendenz und Religion bei Mathias Goeritz," *Mathias Goeritz 1915-1990, El Eco: Bilder, Skulpturen, Modelle, Akademie der Künste* (exhibition catalogue), Berlin, 1992, n.n., illustrated p. 99

$ 80,000-120,000

On October 15, 1956, New York City's Carstairs Galley opened a solo exhibition of twenty-seven unique wood sculptures by the German artist Mathias Goeritz. It was a triumphant American debut for the already notorious artist, having spent the entirety of 1955 traveling back and forth to New York from Mexico (his adopted home) preparing for the opening. Elegant in their refined and purposeful selection of materials—nails, wood and iron—the sculptures revealed Goeritz's urgent, decade-long artistic development fueled by his own 1953 manifesto *Arquitectura Emocional (Emotional Architecture)*. He had given each sculpture an esoteric and cryptic title: *The Open Mind, The Wounded Animal, The Crucified, Moses, The Bride.* Among them, *The Prophet*, executed in 1954, is the most profoundly personal and most representative of Goeritz's daring and innovative vision of Cold War Modernism.

Fig. 1 Nina Lewin Meyer and Mathias Goeritz, *circa* 1950s

Born in Danzig, Germany in 1915, Goeritz trained as an art historian at Berlin's Humboldt University. Geopolitical and sociocultural events, however, would propel his reinvention as a Modern artist. Living as a Jewish citizen under the Third Reich for the entirety of World War II, Goeritz escaped Nazi persecution in 1941 by taking a teaching role as an art history professor at the Deutsche Akademie in Spanish-controlled North Africa. As the end of World War II gave way to the beginning of the Cold War, the international avant-garde re-emerged on both sides of the Atlantic. Art production and aesthetic debate consequently loomed large in the public eye, becoming front-page topic—as culture became crucial and provocative capital in "the Cold War that was waged between the United States, the Soviet Union, and their respective allies... Realism and the academic tradition became increasingly associated with communism and totalitarianism, abstraction with capitalism and democracy" (Jennifer Josten, *Mathias Goertiz: Modern Art and Architecture in Cold War Mexico,* New Haven, 2018, p. 4). In 1945 Goeritz along with his wife, the photographer and journalist Marianna Gast, found temporary haven in Southern Spain. There, Goeritz co-founded La Escuela de Altamira—an artistic movement concerned with approaching abstraction in a way that "would bring about *el hombre nuevo* (new man)" (*ibid.,* p. 3). At La Escuela de Altamira, Goeritz would not only use his art as a means to confront the moral crisis carried by him for the entirety of his life (the guilt of surviving World War II), but more importantly to develop a greater vision and purpose for abstraction. Spain was ground zero for the development of his 1953 manifesto *Arquitectura Emocional*. The underpinning ethos of the entirety of his artistic production, in it he called for artists and architects to subsume their individual interests, vanity and ego for the greater end of creating art as a service and vehicle of shared, transcendent experience.

By the end of 1949 Goeritz left Spain for Mexico—a country undergoing an explosive boom period of economic reorientation and rapid infrastructure development. Goeritz's arrival was anticipated by titans Diego Rivera and David Alfaro Siqueiros, who had granted him the controversial reputation of being the oppositional force to the "highest traditions" of Mexican Realism. His advent signaled a new, progressive commitment to an experiential, personal and emotional art. The tone of his works from this point onward "formed part of a coherent artistic strategy that was premised on the aspiration to serve a larger, [ethical]" agenda (*ibid.,* p. 2). Drawing upon local material sources and pre-Columbian and colonial artistic traditions, he expanded his artistic production to new media and scales—including sculpture, photography, gilding and architectural commissions.

Goeritz's wooden sculptures of the 1950s assert a "formal discursive means with which [he was able] to articulate a journey in total abstraction via faith" (*ibid.,* p. 159). Orienting these works within a richly complex web of art historical references and shrouding them with Judeo-Christian character, Goeritz pushed the boundaries and possibilities of materials and form to create an art of spiritual experience. A looming structure that rises 103 inches in height, *The Prophet* is a significant symbol of Goeritz's new approach to twentieth-century Modernism. Both Goeritz's sensibility of design and form are fully expressed here. An assemblage of nineteen wooden blocks, each geometrically-shaped and irregularly-sized, evokes the awesome vertical movement of Constantine Brancusi's *Endless Column*—both sculptures rising without effort, unobtrusively and harmoniously. (Hans Hauf, "Gergen die Metaphysik der Leere Transcendenz und Religion bei *Mathias Goeritz," in Mathias Goeritz, El Eco Bilder Skulpturen Modelle* (exhibition catalogue), Akademie der Künste, Berlin, 1992, p. 99) Goeritz reduces the human figure, in this instance an Old Testament character of a prophet, to complete abstraction, providing us with only the fundamental essence of man. With *The Prophet,* Goertiz "presents a reality and express experience in way that recaptures the spiritual dimension" for us, writing in the introduction to his Carstairs Gallery exhibition catalogue:

"A human being is for me the most essential unit. It has been possible to split the atom, but not the man. Sometimes I try to understand him as a compound of many pieces. But then again I feel him as a block. I would have many blocks standing, enormous, like buildings, in a desert landscape, so that people could see them from far away." (Mathias Goeritz, in *Mathias Goeritz,* (exhibition catalogue), Carstairs Gallery, New York, 1956, n.p.)

Immediately following the closing date of his Carstairs exhibition, Goeritz installed The Prophet in the Upper West Side apartment of his lifelong friend, Nina Lewin Meyer, where it has remained until today. A fellow German émigré, Meyer and Goeritz first met in Berlin as teenagers at the Akademie der Künste. The onset of the Third Reich drove Meyer and her family to relocate to Paris, where she studied painting under André Lhote at the Académie de la Grande Chaumière and exhibited alongside de Chirico and Vlaminck. Eventually, Meyer moved to New York City where she founded her own textile design firm. Many of her designs were exhibited by The Museum of Modern Art throughout the 1950s and 60s.

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

JULIO GONZÁLEZ

1876 - 1942

Personnage dit “Femme au miroir”

Inscribed *J. Gonzalez* © and with the foundry mark *E. Godard Fondr* and numbered *6/8*
Bronze
Height (not including base): 19¾ in.; 50 cm
Conceived in iron *circa* 1934 and cast in bronze in an edition of 8 casts numbered *1/8 - 8/8* plus 4 marked *0, 00, EA* and *HC*.

The authenticity of this work has been confirmed by Viviane Grimminger and Carmen Martinez.

PROVENANCE
Galerie de France, Paris
Acquired from the above in 1988

LITERATURE
Transition, no. 26, Paris, 1937, illustration of another cast p. 159
Wolfgang Sauré, “Die Zeichnung im Werk von Julio González,” in *Weltkunst*, March 1976, illustration of another cast p. 383
Klaus Colberg, “Das Lebenswerk eines Vaters der Modernen Metallskulptur, Starrer Schwung,” in *Nürnberger Zeitung*, July 21, 1983, illustration of another cast n.p.
Julio González: A Retrospective (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1983, no. 144, illustration of the iron version p. 129
Jörn Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, no. 151, illustration of the iron version p. 150

$ 500,000-700,000

Fig. 1 Pablo Picasso, *La Femme au jardin,* circa 1930-32, welded bronze, Museo nacional centro de arte Reina Sofía, Madrid

Fig. 2 David Smith, *Large Circle (Voltri)*, 1962, welded steel, sold: Sotheby's, New York, May 12, 2009, lot 19 for $2,602,500

The present work was originally conceived in iron in 1934, at the height of González' creative output: an elegant construction of abstract geometric forms that plays on the disparity between the mechanistic abstraction of the piece and its figurative subject.

Personnage dit "femme au miroir" is a distillation of the classical theme of a woman at her toilette. It also draws on the myth of Narcissus, which held a particular fascination for González, as it did for his contemporary and friend Constantin Brancusi, who would create at least two sculptures on the theme. In Greek mythology, Narcissus' striking beauty caused some to commit suicide when he disdained them. Ironically, González' interpretation of this "beauty" distilled into a few sparse iron elements. He reduces the woman's figure to metal lines, illustrating the term "drawing in space" that would come to define his sculptures in the 1930s. The lines of *Personnage dit "Femme au miroir"* are concentrated around a vertical axis with sweeping arcs, used to describe the outer contours of an otherwise absent but undeniably present form.

Born into a family of metalsmiths, González' work was not by any means revolutionary over the first thirty years of his career, in which he produced traditional, albeit beautiful, metalwork. In 1918, González worked at the Renault factory where he learned the technique of autogenous welding which he would later use in his celebrated iron sculptures. It was only in 1928, when Picasso asked González' advice on welding a sculpture, that González would bring together Cubism and industrial welding—a departure from the solid mass of traditional sculpture. This led to four years of close collaboration between the two Spanish artists, and the development of a new visual lexicon for González. He created work that was not completely naturalistic nor totally abstract, with a playfulness that lent life to otherwise inert metals. The effect on Picasso's work was equally important: sculpture came into its own in the artist's oeuvre, no longer simply an extension of his painting (see fig. 1).

González work shirks the label of any art historical movement, synthesizing the two supposedly opposing movements of Constructivism and Surrealism. Discussing González' remarkable accomplishments, Margit Rowell commented: "González transformed the face of twentieth century sculpture from an art of representational images to an art of invention: an art of formally self-referential objects evoking ideas. A subway was no longer a model to be imitated but a theme on which to compose autonomous formal variations. A material was no longer a medium in the literal sense but the basic determinant of form. A technique was no longer relegated to the hands of a master craftsman or technician but remained in the hands of the artist alone. In fact, it was through the artist's direct realization of his work—the direct forging of metals—that the new vision of sculpture as we know it today was born" (Margit Rowell in *Julio González, A Retrospective Exhibition* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1983, p. 30).

Connections can be made between González' revolutionary work and that of his artistic contemporaries Alexander Calder, David Smith and Picasso, and he was surely greatly influenced by these artists (see fig. 2). Recognized as the "master of the torch" by David Smith, the synthesis that González achieved was surely based on his unique knowledge of the medium, was his alone.

Julio González & Hans Hartung in the studio at Arceuil in 1938-39

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PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Constructivo a cinco tonos

Signed with the initials *JTG* (lower right); dated *43* (upper right)
Oil on cardboard
16¾ by 21⅛ in.; 42.5 by 53.7 cm
Painted in 1943.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1943.23.

PROVENANCE

Estate of the artist
Horacio Torres, Montevideo
(acquired from the above)
Rose Fried Gallery, New York
(acquired from the above)
Adolfo M. Maslach, Caracas
(acquired from the above)
Thence by descent

EXHIBITED

Caracas, Museo de Bellas Artes, *La Colección de Adolfo Maslach—Visión de una Poética Constructiva,* 1997, no. 36
Bogotá, Biblioteca Luis Ángel Arango, *Joaquín Torres-García: armonías y resonancias,* 1999, n.n.

LITERATURE

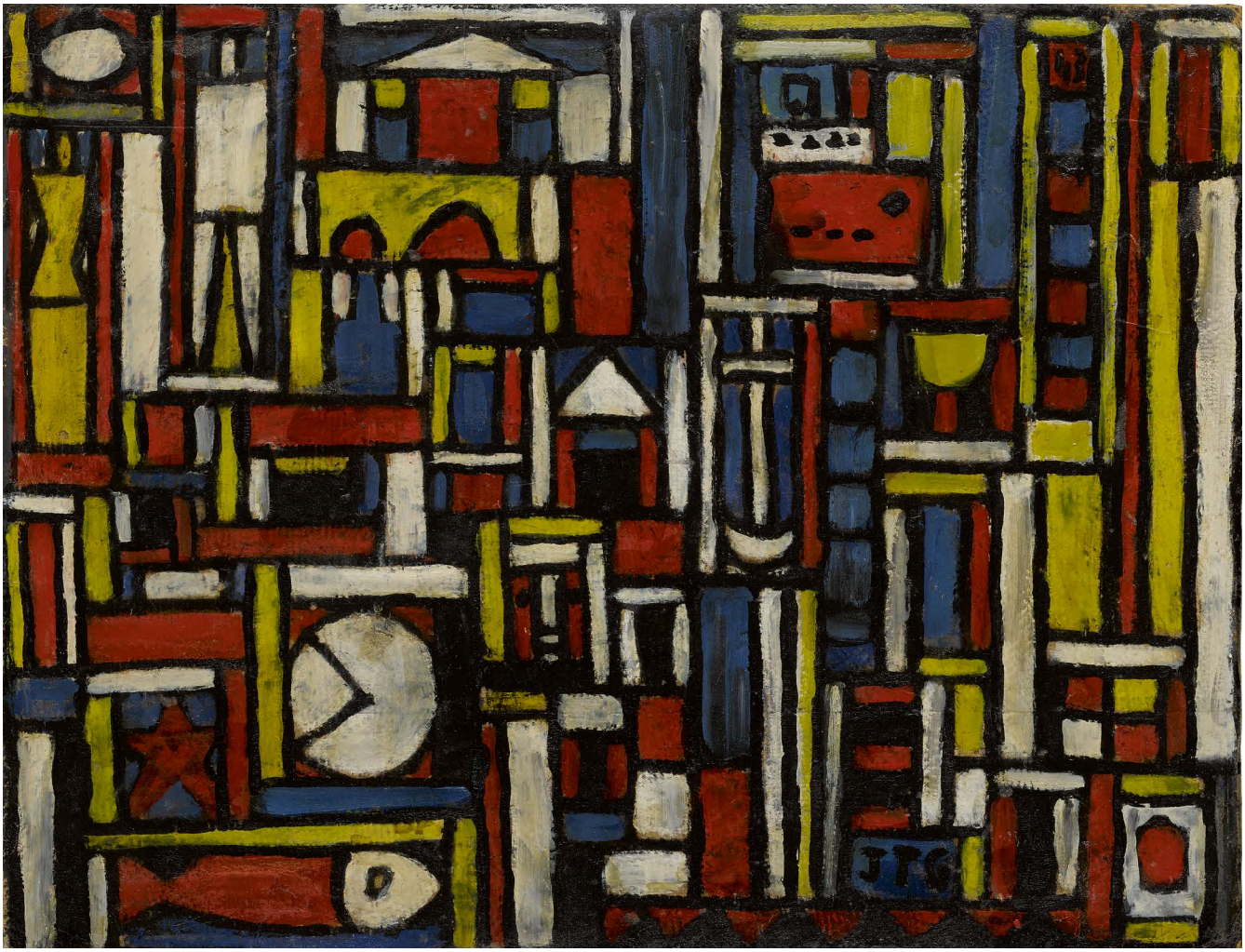
Adolfo Maslach, *Joaquín Torres-García: sol y luna del arcano,* Caracas, 1998, n.n., illustrated in color p. 591

$ 200,000-300,000

Painted in 1943, the same year he established the Taller Torres-García (TTG) in Montevideo to build a school dedicated to his aesthetic language, *Constructivo a cinco tonos* is an emblematic example of Torres-García's artistic philosophy of Universal Constructivism.

This language of pictograms and symbols is built upon what European artists found to be an uneasy harmony, at once "a geometric grid system based on the Golden Section [Ratio]... [yet] too figurative, too humanistic, too emotional" (Margit Rowell, "Order and Symbol: The European and American Sources of Torres-García's constructivism," in *Torres-García, Grid-Pattern-Sign: Paris-Montevideo 1924-1944*, Hayward Gallery, London, 1985-86, p. 9). Having moved to Barcelona from Montevideo at 18, Torres-García spent the majority of his early career between Spain, Italy, New York, and most critically the French capital of Paris. There, in 1926 he encountered geometric abstraction, and in 1930 founded (alongside Michel Seuphor) the influential group and publication *Cercle et carré*, dedicated to a utopian approach to geometric abstraction. He built a close, albeit contentious relationship with Theo van Doesburg, whose restriction to primary colors and severe "reduction of objects and figures to their essential contours, axes and relationships" inspired him and echoed his own search for harmony and order, but whose calculated and rational compositional approach conflicted with Torres-García's belief in the centrality of balance between intellect and emotion in artmaking (*ibid.*, p. 12). As Torres-García later built his pictorial language of Universal Constructivism, in which he embeds a universally legible series of symbols drawn from diverse realms of human experience within a perfectly balanced grid, he continued to employ van Doesburg's strategy of reduction and purity.

In *Constructivo a cinco tonos*, Torres-García's Universal Constructivism is fully realized. A tightly knit grid of figures, symbols representing time and the cycle of death, alongside many other icons, it presents an infinite number of potential readings. The geometric and architectonic harmony of this vibrant grid is emblematic not only of the influence of Mondrian and van Doesburg, but also of Inca masonry, which is based on certain spiritual and architectural principles that allowed architects to build complex, massive structures able to withstand earthquakes using only perfectly cut stones. "The grid is neither rigorous nor systematic. On the contrary, the gridded forms and geometric configurations appear intuitive and expressive" *(ibid.,* p. 15). The marriage of rational geometry and ancient resonances found in *Constructivo a cinco tonos* embody the utopian spirit of Universal Constructivism and represent the work of a modern visionary at the height of his career.



THE BLEMA AND H. ARNOLD STEINBERG COLLECTION STANDS AS ONE OF THE GREAT PRIVATE CURATORIAL ACHIEVEMENTS of the latter Twentieth Century, and a multitude of epithets aptly serve its description: sophisticated, comprehensive, and visionary being foremost among them. The extraordinary breadth and depth of the Collection was comprised over more than half a century and summates a vision that consistently embraced innovation and challenged the status quo. Moreover, that vision was in fact a reflection of the wider achievements of two truly exceptional philanthropic leaders, who devoted much of their lives to spearheading educational, cultural and public health reform.

From the 1950s onwards, Arnold Steinberg excelled in the eponymous family business of Quebec's primary grocery store chain, which had been founded by his grandmother Ida Steinberg in 1917. His eminent career paralleled a tremendous altruism and passion for public health: he was co-chairman of the Capital Campaign for the Montreal Children's Hospital; a founder of the National Food Distribution Centre for the Treatment of Metabolic Diseases; a founding trustee of the Inter-Service Clubs Council Foundation; a founding member and chairman of Canadians for Health Research; an executive committee member of the Canada Council; an officer of Federation CJA of Montreal; and board chairman of Canada Health Infoway. In 1993 he was made a Member of the Order of Canada. He also devoted his considerable energies to his alma mater, McGill University, serving as chairman of the board of governors of the McGill University–Montreal Children's Hospital Research Institute; founding chairman of the board of the McGill University Health Centre; as well as a member of the board of governors and later governor emeritus. In 2009 he was bestowed the great honor of becoming Chancellor of McGill.

Blema Steinberg attained her PhD also at McGill and was appointed a professor in its Political Sciences department in 1961, where she would teach for forty years and become Professor Emerita in 2001. She was comparably philanthropic, and with Arnold established the University's Steinberg Centre for Simulation and Interactive Learning. She also practiced psychoanalysis, including helping disadvantaged patients through the Henry Kravitz Psychoanalytic Psychotherapy Clinic.

Having married in 1957, Blema and Arnold's love for art was truly a shared passion. Extensive travel - first to Paris, then to New York and later to Hong Kong – provided enthralling museum and gallery visits and close-hand exposure to the most exciting international artistic developments. Subsequently they became great connoisseurs and unprecedented patrons: by the mid 1980s more than 1,500 works by young Canadian artists adorned Steinberg offices in Quebec and Ontario. Their remarkable love for art extended for the entirety of their extraordinary lives, until the passing of Arnold in 2015 and of Blema in 2017. The Blema and H. Arnold Steinberg Collection, which Sotheby's is profoundly honored to present across multiple auctions in 2019, is testament to their limitless spirit of enquiry.

Within certain semantic parameters, an individual artwork is defined not only by its conceptual ambition and aesthetic characteristics, but also as the material vestige and objectified legacy of a cultural history. The Steinberg Collection represents an immensely complex narrative tapestry and in total, this prodigious, singular narrative provides an imperative distinguishing identity. The revolutionary artistic innovation that took place across North America in the post-war decades, spanning diverse strains of Abstract Expressionist, Lyrical Expressionist, Color Field, Hard Edge, and Minimalist movements, defines the very heart of the Collection. The revelatory interrelationships presented here between the enduringly sublime Mark Rothkos; the instinctive gestures of Robert Motherwell and Adolph Gottlieb; the immersive color of Helen Frankenthaler and Sam Francis; the boundary interrogation of Kenneth Noland and Jack Bush; and the reductive minimalism of Ad Reinhardt and Agnes Martin, underscores just how restrictive

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THE BLEMA AND H. ARNOLD

Steinberg Collection

LOTS 331-339

and insufficient traditional categories can be.

Of course, none of these post-war developments could have been possible without developments of the preceding half-century, and the Collection provides a panorama of cross-generational correspondence. Cornerstone exemplars of Modernism are represented in works by such titans as Henri Matisse, Pablo Picasso, Alberto Giacometti, Georges Braque and Fernand Léger, punctuating the evolution of figurative art advanced by the École de Paris. The storied provenance tells yet another story through the past century. From Vincent van Gogh's physician, Dr. Paul Gachet to Gertrude Stein; from the champion of Dada, Richard Hulsenbeck to Vincent Melzac, one of the foremost patrons of the Washington Color School: fabled past ownership further attests to the Collection's exceptional quality. Even beyond the Twentieth Century, the Steinberg's collecting interests invigorate wider appreciation in the cause and effect of artistic influence. The Collection includes a superlative assemblage of immaculate Chinese monochrome ceramics from the Qing Dynasty, whose meticulous embodiment of form, color and boundary affords powerful resonance with the Color Field masterpieces.

Ultimately, the defining narrative of the Blema & H. Arnold Steinberg Collection is precisely its singularity. There is no other account that provides this art historical prism through which to celebrate and reevaluate some of the past century's most revered artists. There are distinct dialogues between artists that have variously been addressed before: the parity of existential solitude between Giacometti and Rothko; the influence of Eastern philosophy on Martin and Francis; the subjugation of perspective initiated by Picasso and Braque and extended by David Hockney; the visceral wrestling of the human form by Henry Moore and Lucian Freud. But it is unique to be simultaneously confronted with these, and so many more, all at once. Informed by rare intelligence, dedicated research, and a discerning eye, the Collection represents a pioneering spirit and an inimitable portrayal of the recent History of Art.

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JEAN ARP

1886 - 1966

Bannière IV

Signed *Arp* (on a label on the reverse)
Painted wood relief
47⅛ by 17 in.; 119.7 by 43.2 cm
Executed in 1961-62.

PROVENANCE
Richard Huelsenbeck, New York (and sold: Sotheby Parke-Bernet, New York, May 12, 1965, lot 64)
Acquired at the above sale

LITERATURE
Bernd Rau, *Hans Arp, die Reliefs: Oeuvre-Katalog,* Stuttgart, 1981, no. 691, illustrated p. 334
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 1, illustrated in color p. 10

$ 200,000-300,000

The present work is the last in a series of four wood relief "banners" of identical heights which Arp began in 1961. Arp's reliefs often prompt analogies with the activity of writing and with language systems: "There is in me a certain need for communicating with human beings. Black and white equals writing" (the artist quoted in Eric Robertson, *Arp, Painter, Poet, Sculptor,* New Haven, 2006, p. 150). Many of his later reliefs employ black and white, or as in this case white and grey, while the semi-abstracted biomorphic shapes recall any number of inverted proto-alphabetic inscriptions such as indented cuneiform tablets.

Alongside the rigorously reduced color palette, the associations between Arp's abstract pictorial vocabulary and written communication are further reinforced by his titles. His malleable "Object-language" which stems directly from his involvement with Dada stimulates the viewer's natural instinct to interpret signs. There is nothing unintentional or "chance" about a banner so one cannot help but look for a message. "His titles are evidence of his playfulness and his attraction to the poetic qualities of the words as they allow him to extend the visual response to his work into the verbal and mental realm" (Janet Landay, "Between Art and Nature: The Metamorphic Sculpture of Jean Arp," in *Bulletin of the Detroit Institute of Arts,* 1984, p. 14).

The more organic the forms, the more complex the chains of association. Are the figures in *Bannière IV* sequential or unrelated? Rising or falling? Or has the elongated rectangle implied a misplaced sense of gravity? As one contemporary remarked, the non-objective shallow relief sculptures of this period are "a kind of architecture applied to a wall, where it does not require a helicopter to be fully seen" (George Rickey, *Constructivism: Origins and Evolution,* New York, 1967, n.p.). In the spirit of the Dada movement, Arp was committed throughout his career to continual exploration of metamorphosis and the synthesizing of unlike things, and in his wood reliefs it is the series of binary oppositions which he sets up—white/dark, raised/flat, figure/ground—that lend these objects their ludic qualities.

Fig. 1 Richard Huelsenbeck, Hans Richter and Jean Arp in New York in 1949

"Will the unreal world of progress
founder and go down?
A dream-cloud
drops from infinity.
One dream-cloud after another
rises toward infinity."

Jean Arp, *Gislebertus of Autun*, 1962

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FERNAND LÉGER

1881 - 1955

Étude pour "Les Constructeurs"

Signed with the initials *F.L.* and dated *52.* (lower right)
Gouache, watercolor and pencil on paper
18¼ by 22⅞ in.; 46.3 by 58.1 cm
Executed in 1952.

PROVENANCE
Estate of the artist, Paris
Galerie Louise Leiris, Paris
Stephen Hahn Gallery, New York
Acquired from the above on June 5, 1969

LITERATURE
Jean Cassou & Jean Leymarie, *Fernand Léger: Drawings and Gouaches*, London, 1973, p. 180, no. 269
Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches, nouvelle édition*, 2012, no. 15-101, http://www.legerdessinsetgouaches.com/tableaux/etude-pour-les-constructeurs-1/ (accessed on February 27, 2019)
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 78, illustrated in color p. 76

$ 300,000-400,000

Léger's series of gouaches and oils on the theme of construction workers is one of his best-known projects of the 1940s and early 1950s. The present study is taken from the upper section of the large-scale *Les Constructeurs* (1951) in the collection of the Pushkin Museum of Fine Arts in Moscow. As Brian Petrie comments, the gouache reductions and variations of the *Constructeurs* seem to lie outside our terms of reference for Léger, "somewhere between the requirements of easel-painting, ornamental and 'architectural' painting, as Léger conceived them. Perhaps they are the closest that Léger came to that *'Peinture d'accompagnement'* which he imagined on the analogy of Satie's musical ideas" (Brian Petrie, "Léger at the Waddington Galleries," in *The Burlington Magazine*, vol. 112, 1970, p. 409).

The cult of the skyscraper and by extension the architect (Léger's original profession until he transitioned to painting seriously in his mid-20s), is one that captivated writers and artists on every side of the political and social divide, from Ayn Rand's novel *The Fountainhead* (1943) to Andy Warhol's film *Empire* (1964), and *Lunch atop a Skyscraper* (1932) remains an iconic photograph of Manhattan even today (see fig. 1). Léger had spent time in the United States in the 1930s and 1940s, including visits to New York City, but it was seeing men swaying on steel girders high above him on a French construction site that famously inspired this series. "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" (Fernand Léger quoted in Werner Schmalenbach, *Fernand Léger*, New York, 1976, p. 158).

This contrast of materials is evident in the present work, but the scale and dizzying perspective which had initially inspired him is notably absent: man is emphatically not flea-sized. Instead we find those "massive figures, with calm expressions, which are, in fact, veritable painted sculptures" that Kahnweiler identified in his paintings of the 1920s onward and it is in fact the humanity of the *Constructeurs* which is most often commented on (Daniel-Henry Kahnweiler, *The Burlington Magazine*, vol. 92, 1950, p. 68). To an extent this can be ascribed to intensification of his socialist views in the wake of the war, but his positive sense of the dignity of the individual in the mechanized age was not new. By 1913 Léger had already identified specialization as a characteristic of modern life. Rather than lament the onset of automation however, he believed that confining each man to the pursuit of a single aim only intensified the character of his achievement. With his trademark disassociated color planes and flattened perspective, Léger shifts the focus in *Les Constructeurs* away from the inhumanity of monolithic structures to the inventiveness of man and the central role of the worker.

Fig. 1 *Lunch Atop a Skyscraper*, 1932

FL. 52.

THE BLEMA AND H. ARNOLD

Steinberg Collection

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GEORGES BRAQUE

1882 - 1963

Vase, prunes et couteau

Signed *G Braque* and dated *25* (lower left)
Oil and sand on canvas
12¼ by 25½ in.; 31.1 by 64.8 cm
Painted in 1925.

PROVENANCE

Galerie Jeanne Bucher, Paris
Mary S. Higgins, Worcester (and sold by the estate: Parke-Bernet Galleries, New York, April 10, 1971, lot 18)
Stephen Hahn Gallery, New York (acquired at the above sale)
Acquired from the above

$ 250,000-350,000

EXHIBITED

Paris, Galerie Paul Rosenberg, *Oeuvres de Braque*, 1926, n.n.
Cambridge, Cambridge Art Association, 1952 (on loan)
Worcester, Worcester Art Museum, 1967 (on loan)
Montreal, Musée d'art contemporain de Montréal, *L'Oeil du collectionneur*, 1996-97, n.n., illustrated in the catalogue

LITERATURE

Georges Isarlov, *Catalogue des oeuvres de Georges Braque*, Paris, 1932, no. 377
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque: Peintures 1924-1927*, Paris, 1968, illustrated pl. 56
Massimo Carrà, *Tout l'oeuvre peint de Braque, 1908-1929*, Paris, 1973, no. 274, illustrated pl. 98
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 9, illustrated in color p. 18

"I would find it hard to say whether Braque is the most inventive or versatile artist of our time. But if the great painter is the one who gives at once the most acute and the most nourishing idea of painting, then without doubt it is Braque who I take as master."

Jean Paulhan quoted in Alex Danchev, *Georges Braque, A Life*, New York, 2005, pp. 153-54

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CAMILLE PISSARRO

1830 - 1903

Paysannes à l'herbe

Signed with the initials *C.P.* (lower right)
Watercolor and brush and ink on paper
15½ by 11⅞ in.; 39.4 by 30.2 cm
Executed *circa* 1887-88.

$ 20,000-30,000

Dr. Joachim Pissarro can confirm that this work will be included in the forthcoming Catalogue Raisonné of Drawings by Camille Pissarro.

PROVENANCE
Dina Vierny, Paris
A gift from the above

LITERATURE
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 104, illustrated in color p. 101

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HENRI MATISSE

1869 - 1954

Les Deux odalisques

Signed *Henri. Matisse* and dated *27* (lower right)
Pencil on paper
15 by 21¾ in.; 38.1 by 55.3 cm
Executed in 1927.

The authenticity of this work has been confirmed by Georges Matisse.

$ 120,000-180,000

PROVENANCE

Galerie Berggruen, Paris (acquired by 1963)
Galerie Dina Vierny, Paris (acquired by 1967)
Acquired from the above

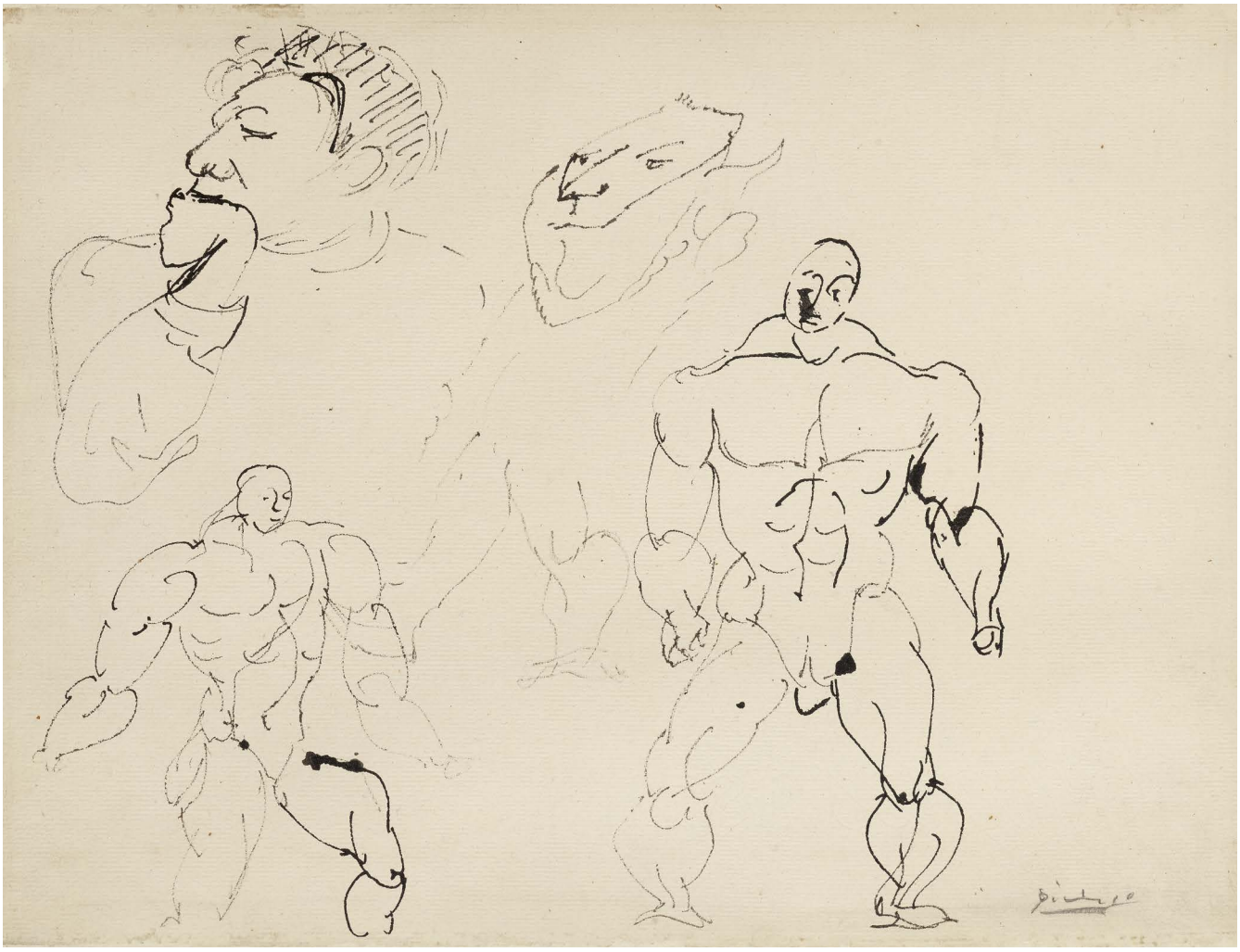
EXHIBITED

Munich, Galerien Thannhauser, *Henri Matisse,* 1930, no. 133, illustrated in the catalogue
Montreal, Musée d'art contemporain de Montréal, *L'Oeil du collectionneur,* 1996-97, n.n., illustrated in the catalogue
Montreal, Montreal Museum of Fine Arts, *All for Art! Our Great Private Collectors Share Their Works*, 2007-08, n.n.

LITERATURE

Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 87, illustrated in color p. 85

Les Deux odalisques was made in preparation for a series of large, daringly colored canvases of one or more languorously reclining or seated women in various states of undress. This drawing bears the closest resemblance to a 1928 painting of two odalisques in the Moderna Museet, Stockholm.



STANDARDS OF EXCELLENCE

THE BLEMA AND H. ARNOLD

Steinberg Collection

336

PABLO PICASSO

1881 - 1973

Portrait de Picasso et nus

Signed *Picasso* (lower right)
Pen and ink and pencil on paper
9½ by 12½ in.; 24 by 31.8 cm
Executed in 1905.

$ 40,000-60,000

PROVENANCE

Leo & Gertrude Stein, Paris (acquired from the artist *circa* 1905)
Alice B. Toklas, Paris (by descent from the above in 1946)
Galerie Louise Leiris, Paris (acquired by 1954)
Berggruen Gallery, Paris
Acquired from the above *circa* 1968

EXHIBITED

New York, The Museum of Modern Art, *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, 1970-71, n.n., illustrated in the catalogue
Paris, Réunion des Musées Nationaux-Grand Palais, *Matisse, Cézanne, Picasso... L'Aventure des Stein*, 2011-12, n.n.

LITERATURE

Gertrude Stein, *Picasso*, London, 1938, illustrated on the title page
Christian Zervos, *Pablo Picasso, Supplément aux volumes 1 à 5,* vol. VI, Paris, 1954, no. 666, illustrated pl. 81
The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde (exhibition catalogue), San Francisco, San Francisco Museum of Modern Art; Paris, Musée National-Grand Palais & New York, The Metropolitan Museum of Art, 2011-12, no. 305
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 103, illustrated in color p. 100

STANDARDS OF EXCELLENCE

THE BLEMA AND H. ARNOLD

Steinberg Collection

337

LYUBOV POPOVA

1889 - 1924

Untitled (Seated Nude)

Pencil on paper
10⅝ by 8⅛ in.; 27 by 20.6 cm
Executed *circa* 1914.

PROVENANCE

Dmitri Sarabianov, Moscow
Dr. Istvan Schlegel, Zurich
Galerie Gilles Gheerbrandt, Montreal
Acquired from the above on March 7, 1987

$ 15,000-25,000

LITERATURE

Larissa Alekseevna Zhadova, ed., *Tatlin*, London, 1988, no. 59, illustrated n.p.
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 105, illustrated in color p. 102

In the spring of 1914, Popova returned to Moscow from Paris where she had been studying Cubism at *Académie La Palette* under the instruction of Henri Le Fauconnier and Jean Metzinger. She quickly earned Metzinger's praise, as fellow student Natalia Udaltsova noted in her diary (not without a tinge of jealousy). Neither Tatlin or Malevich had the funds to travel to Paris however, and there was nowhere in Russia which taught these pioneering methods. Tatlin's solution was to transform his studio on Ostozhenka street into an imitation Paris academy, soon dubbed "Tatlin's Tower," which served as a hub for debating Cubism as well as practicing the art, allowing students to club together to pay for models. Popova's abstract drawings from this period are powerful, and stand out for their maturity, finished sculptural qualities and superb shading. Tatlin was impressed and rumor had it that he wanted to pay good money for private lessons on Cubism from Popova. The present work is a prime example of the Cubist works she produced in "Tatlin's Tower" at this critical early juncture for the Russian avant-garde.

We are grateful to Dr Aleksandra Shatskikh for providing this catalogue note.

THE BLEMA AND H. ARNOLD

Steinberg Collection

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HENRY MOORE

1898 - 1986

Maquette for Fallen Warrior

Bronze
Length: 10⅝ in.; 27 cm
Conceived in 1956.

PROVENANCE
E.V. Thaw, New York
Acquired from the above

$ 120,000-180,000

LITERATURE
William Grohmann, *The Art of Henry Moore*, London, 1960, illustrations of another cast pls. 166-67
Henry Moore, 80th Birthday Exhibition (exhibition catalogue), Bradford Art Galleries and Museums, Cartwright Hall & Lister Park, Bradford, 1978, illustration of another cast n.p.
80/80 (exhibition catalogue), Thomas Gibson Fine Art, Ltd., London, 1978, illustration of another cast p. 27
David Mitchinson, *Henry Moore Sculpture*, London, 1981, illustration of another cast p. 138
Moore Mexico: Escultura, Dibujo, Grafica de 1921 a 1982 (exhibition catalogue), Museo de Arte Moderno, Mexico City, 1982, illustration of another cast p. 58
Alan Bowness, ed., *Henry Moore, Complete Sculpture: 1955-64,* vol. 3, London, 1986, no. 404, illustration of another cast pl. 23
Henry Moore (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1989, illustration of another cast p. 180
Henry Moore: Sketch Models and Working Models (exhibition catalogue), South Bank Centre, London, 1990, illustrations of another cast pp. 18-19
Henry Moore 1898-1986 (exhibition catalogue), Art Gallery of New South Wales, Sydney, 1992, illustration of another cast p. 126
Henry Moore Sculpting the 20th Century (exhibition catalogue), Dallas Museum of Art, Dallas, 2001, illustration of another cast p. 199
Henry Moore: In the Light of Greece (exhibition catalogue), Basil & Elise Goulandris Foundation Museum of Contemporary Art, Andros, 2000, illustration of another cast p. 93
Henry Moore: Heads, Figures and Ideas (exhibition catalogue), Musée des Beaux-Arts, Valenciennes, 2002, illustration of another cast p. 63
Cubism and Its Legacy: The Gift of Gustav and Elly Kahnweiler (exhibition catalogue), London, 2004, illustration of another cast p. 85
David Mitchinson, ed., *Celebrating Moore*, Los Angeles, 1998, illustrations of another cast pp. 251-52
Henry Moore (exhibition catalogue), Tate Gallery, London, 2010, illustrations of another cast pp. 196 & 214
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 92, illustrated in color p. 89

"A carving might be several times over life size and yet be petty and small in feeling—and a small carving only a few inches in height can give the feeling of huge size and monumental grandeur, because the vision behind it is big. Example, Michelangelo's drawings or a Masaccio madonna."

Henry Moore, "The Sculptor Speaks," in *Listener,* August 18, 1937, p. 338

THE BLEMA AND H. ARNOLD

Steinberg Collection

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LYNN CHADWICK

1914 - 2003

Encounter VI

Inscribed *Chadwick* and with the foundry mark *Morris Singer,* dated *56* and numbered *214 3/4*
Bronze
Height: 60 in.; 152.4 cm
Conceived in 1956.

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

PROVENANCE

James Goodman Gallery, New York
Marion Benedek, United States (acquired from the above and sold: Christie's, New York, May 16, 1980, lot 15)
Acquired at the above sale

$ 250,000-350,000

The artist in his studio

LITERATURE

Josef Paul Hodin, *Chadwick*, London, 1961, n.n., illustration of another cast pl. 10
Alan Bowness, *Lynn Chadwick*, London, 1962, n.n., mentioned n.p.
Abraham Marie Hammacher, *Modern English Sculpture*, New York, 1967, mentioned p. 112
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. 214, illustration of another cast p. 115
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. 214, illustration of another cast p. 119
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. 214, illustration of another cast p. 127
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 214, illustration of another cast p. 141
The Studio, London, June 1959, mentioned p. 167
Karen Thomson, ed., *The Blema and H. Arnold Steinberg Collection*, Montreal, 2015, no. 20, illustrated in color p. 28

A relative newcomer to sculpture and aged only 41, nobody was more astonished than Lynn Chadwick himself when he was awarded the international prize for sculpture at the 1956 Venice Biennale—an award which Alberto Giacometti was widely expected to win on the basis of his lifetime achievements. Chadwick had been surprised even to be selected: "Being included in the Venice Biennale was a shock. I was really, in my own mind, not ready for such a thing. When I was told [by the British Council] that I was going to represent Britain, I said 'Wouldn't it be better if I shared it with someone else?'' (quoted in Edward Lucie-Smith, *Chadwick*, Gloucestershire, 1997, p. 26).

At a time when the Council had been under attack by the press for "wasting taxpayers" money on "ridiculous" modern art, the overwhelmingly positive response to the exhibition was a vindication: "Lynn Chadwick has been one of the revelations of the Biennale. Quite apart from the distinguished and highly original quality of his imagination, it is the beauty and sensitivity of execution that impresses. He may make use of the 'creative accident,' but the very sureness of his control makes most modern sculpture looks simply incompetent by the side of his work. This Biennale award marks the emergence of Lynn Chadwick as a figure of international artistic importance" (Alan Bowness, quoted in Dennis Farr, *Lynn Chadwick*, London, 2003, p. 44).

But to close observers of the younger generation of British sculptors to which Chadwick belonged, the surprise may not have been so universal; of the 19 sculptures he exhibited in Venice several were lent by important international public museums who had already bought his work for their permanent collections and saw him as a natural successor to his more established compatriots Henry Moore and Barbara Hepworth, both of whom had also achieved considerable successes in post-war Venice exhibitions.

Encounter VI was conceived in this pivotal year in Chadwick's career and is one of ten sculptures in a series he completed between 1955 and 1959. It has been almost 30 years since a cast of this model last appeared on the open market.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

HENRY MOORE

1898 - 1986

Family Group

Bronze
Height: 5⅝ in.; 14.2 cm
Conceived in 1944 and cast in an edition of 9.

PROVENANCE

Edgar B. Young & Jane White Young, New York (acquired from the artist on November 26, 1965)
Acquired from the above in 2002

LITERATURE

David Sylvester, ed., *Henry Moore, Complete Sculpture,* vol. 1, London, no. 231, illustration of the terracotta version p. 146
David Mitchinson et al., *Celebrating Moore, Works from the Collection of The Henry Moore Foundation*, London, 1998, no. 143, illustration of another cast p. 209
John Hedgecoe, *Monumental Vision: The Sculpture of Henry Moore*, London, 1998, no. 234, illustration of the terracotta version n.p.

$ 400,000-600,000

Henry Moore's *Family Group* represents the zenith of sustained and involved investigation by the artist into the motif of parenthood. Historically significant and representative of a seminal moment in Moore's artistic development, the sculpture is nonetheless pertinently personal and intimate. *Family Group* is a testament to Moore's unparalleled achievements in sculpture: "Sculpture for me must have life in it, vitality... It must have a feeling for organic form, a certain pathos and warmth" (Henry Moore quoted in Ross Erikson, *Dialogues on Art*, Santa Barbara, 1980, p. 195).

The mother and child was one of the two central motifs, along with the reclining woman, that obsessed Moore for the duration of his life. This image of the primal maternal bond was redolent with religious connotations of the Madonna and Child, but its appeal was also secular and universal. Moore looked to ancient art, Mexican and Sumerian art, as well as to classical antiquity, for inspiration in his earliest stone carvings in the 1920s. The seventh of eight children of a coalminer and a coalminer's daughter, Moore was born in the industrial town of Castleford in Yorkshire. While his father was strict, industrious and ambitious, his mother was "feminine, womanly, motherly... She was to me the absolute stability, the whole thing in life that one knew was there for one's protection" (Henry Moore quoted in Norbert Lynton, "The Humanity of Moore," in *Henry Moore: The Human Dimension*, London, 1991, p. 21).

Moore explored the mother and child motif in more and less direct guises throughout the 1920s and 1930s: from babies suckled and cradled by their mothers to more abstract interpretations of two separate but related forms or hollows with distinct elements held within an interior space. During World War II, Moore was commissioned to carve a stone Madonna and Child for St. Matthew's Church in Northampton but, even more pertinently to the increased complexity of the family group motif, as an Official War Artist, Moore produced numerous drawings of civilians huddled in underground stations, sheltering from the bombing raids over London. These figures, clinging together for comfort and warmth, and draped in blankets, held fundamental significance for Moore's creative development of the family group scene and demonstrated the political bearing of his universal motifs. The artist described how "the scenes of the shelter world, static figures asleep—reclining figures—remained vivid in my mind. I felt somehow drawn to it all. Here was something I couldn't help doing" (Henry Moore quoted in James Johnson Sweeney, "Henry Moore," in *Partisan Review*, New York, 1947, p. 184).

Turning again to the family group immediately after the war was a creative progression both political and personal. Seen in the light of the post-war period, the family became a symbol of hope and love, of the intransigence of human bonds of support, compassion and care, and of turning to domestic and inner life in the face of immense and universal experiences of trauma. The family group also had a particularly personal resonance as Moore and his wife, Irina, had their first and only child, Mary, in 1946 after many years of marriage. She was a much-loved and longed for addition to the family, and thus the household grouping in Moore's sculpture took on a new and even greater significance after this time.

Fig. 1 Henry Moore with his wife Irina and daughter Mary in June 1948

(ACTUAL SIZE)

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PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

LYNN CHADWICK

1914 - 2003

Sitting Figures

Inscribed *Chadwick* and numbered *786 6/6*
Bronze
Height of male: 71⅝ in.; 181.9 cm;
Height of female: 72½ in.; 184.2 cm
Conceived in 1979-80 and cast in an edition of 6.

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

PROVENANCE
Acquired from the artist's studio in 1989

LITERATURE
Recent Sculpture by Lynn Chadwick (exhibition catalogue), Marlborough Fine Art, London, 1984, illustration of another cast n.p.
The Burlington Magazine, November 1984, illustration of another cast p. XLI
Nico Koster & Paul Levine, *Lynn Chadwick: The Sculptor and His World; The Artist and His Work*, Leiden, 1988, illustration of another cast in color p. 106
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. 786, illustration of another cast p. 302
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. 786, illustration of another cast p. 326
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. 786, illustration of another cast p. 334
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 786, illustration of another cast p. 340

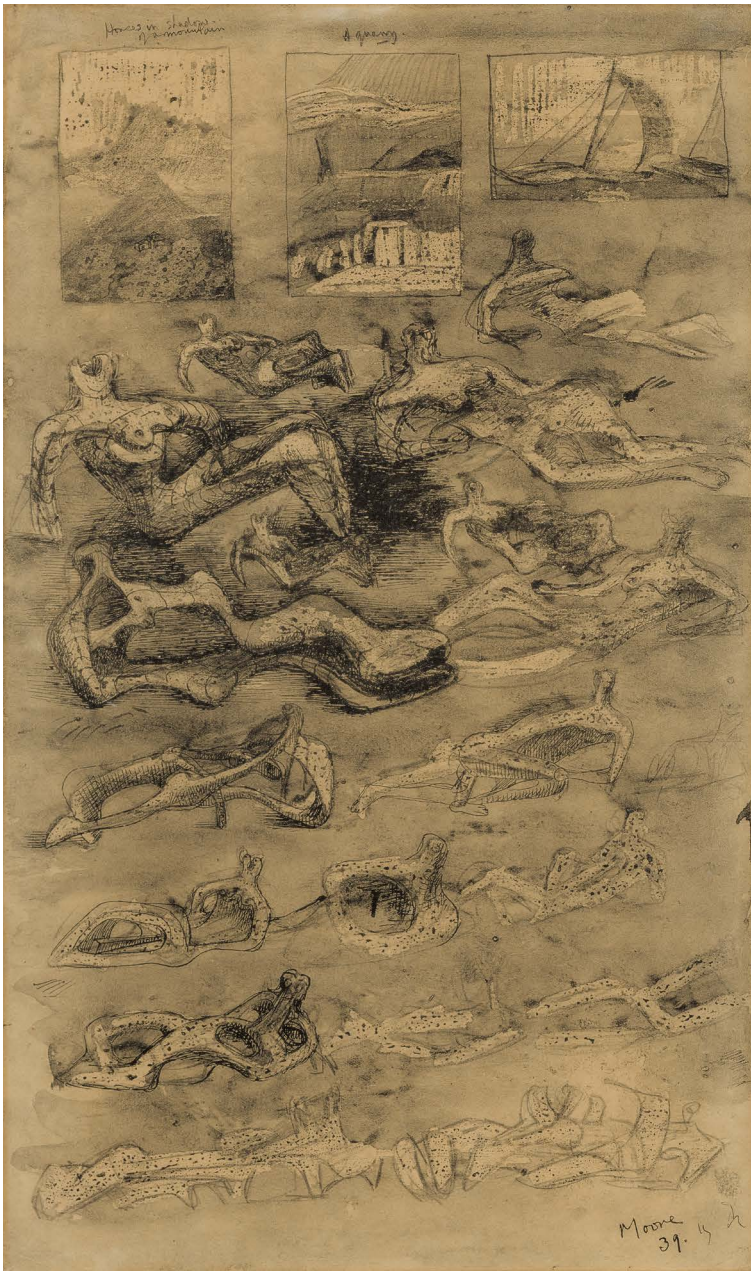
∏ $ 600,000-800,000

Chadwick's figurative sculptures of the 1970s revert to his earlier themes with a new sense of versatility and authority. As his sculptures became more anthropomorphic the artist seemed to consolidate his earlier work, "having established his formal language, as it were, he needed to refine and enrich it" (Dennis Farr, *Lynn Chadwick,* London, 2003, p. 76).

In formal terms, the heavily draped figures of this period with their sweeping contours and delicately angled planes could not feel more different from his contorted insect figures of the 1950s or block-like shapes of the 1960s, and yet there is an impressive consistency to his work: his hallmark focus remains just as sharp on what he termed "attitude," that is the carefully calculated stances, angles and distances between his figures which he saw as essential to their character. "If you can get their physical attitudes right," Chadwick explained, "you can spell out a message" (quoted in Michael Bird, *Lynn Chadwick,* Farnham, 2014, p. 147).

In *Sitting Figures* there is a companionable sense of paused conversation and shared attention which is characteristic of so many of his contented double-figure compositions—even his monumental pieces remain distinctively personal in this respect. Farr also notes a new tenderness in his work of this period, for example in the delicate modeling of the woman's breasts and nipples naturalistically described, as we find in the present model. There is softness to the female forms which had previously been distinguished in his oeuvre principally by their triangular heads.

The relation between Chadwick's male and female figures is often expressed in terms of balance: "In the mobiles you have the arm, and you balance two things on it like scales—you have a weight at one end and an object at the other end. If you have a heavy weight close to the fulcrum then you can have a light thing at the other end. So you can [similarly] balance the visual weight of two objects. And so it was interesting to balance male with female. To me, I was balancing them, I suppose, psychologically, or whatever it was" (Lynn Chadwick quoted in *ibid*., p. 98).



342

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

HENRY MOORE

1898 - 1986

Ideas for Lead Sculpture: Reclining Figures

Signed *Moore* and dated *39.* (lower right)
Crayon, ink wash, pen and ink and pencil on paper
16⅞ by 10 in.; 42.9 by 25.4 cm
Executed in 1939.

$ 40,000-60,000

PROVENANCE

Mr. & Mrs. Andrew Ritchie, Bridgeport
Private Collection, Canada (acquired by 1998)
Jeffrey Loria, New York
Acquired from the above

LITERATURE

Ann Garrould, ed., *Henry Moore: Complete Drawings 1930-1939,* vol. 2, London, 1998, no. AG 39-40.27, illustrated p. 236

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PROPERTY FROM A DISTINGUISHED ESTATE

LYNN CHADWICK

1914 - 2003

Sitting Couple on Base V

Stamped *Chadwick,* stamped with the artist's monogram, dated *75* and numbered *702 5/8*
Bronze
Height: 7½ in.; 19 cm
Conceived in 1975.

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

$ 25,000-35,000

PROVENANCE

Sale: Christie's, London, November 10, 1998, lot 61

LITERATURE

Lynn Chadwick (exhibition catalogue), Court Gallery, Copenhagen, 1975-76, illustration of another cast n.p.
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. 702, illustration of another cast p. 300
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. 702, illustration of another cast p. 300
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. 702, illustration of another cast p. 308
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 702, illustration of another cast p. 314

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PROPERTY FROM A PROMINENT EAST COAST COLLECTION

LYNN CHADWICK

1914 - 2003

Maquette II Sitting Couple on Bench

Bench, male & female figures: inscribed *C9*, numbered *4/9* and dated *1984*
Bronze
Height: 12¾ in.; 32.4 cm
Conceived in 1984 and cast in an edition of 9.

$ 80,000-120,000

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

PROVENANCE
Lypiatt Foundry, Gloucestershire, England
Acquired *circa* 1990s

LITERATURE
Lynn Chadwick (exhibition catalogue), Marlborough Fine Art, London, 1984, illustration of another cast n.p.
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. C9, illustration of another cast p. 314
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. C9, illustration of another cast p. 342
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. C9, illustration of another cast p. 350
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. C9, illustration of another cast p. 350

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PROPERTY FROM A PROMINENT EAST COAST COLLECTION

LYNN CHADWICK

1914 - 2003

Walking Couple III

Stamped with the artist's monogram and with the foundry mark *PE* and numbered *C61S 9/9*
Bronze
Height: 16⅞ in.; 42.8 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
Acquired *circa* 1990s

LITERATURE
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. C61S, illustration of another cast p. 332
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. C61S, illustration of another cast p. 367
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. C61S, illustration of another cast p. 375
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. C61S, illustration of another cast p. 373

$ 60,000-80,000

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PROPERTY FROM A PROMINENT EAST COAST COLLECTION

LYNN CHADWICK

1914 - 2003

Pair of Sitting Figures VII

Each stamped *Chadwick* and with the Burleighfield foundry mark and numbered *653S 4/8*
Bronze
Height of male figure: 22⅜ in.; 56.8 cm; Height of female figure: 23⅛ in.; 58.7 cm
Conceived in 1973 and cast in an edition of 8; this example cast by the Burleighfield Foundry, England in the 1980s.

$ 70,000-90,000

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

PROVENANCE
Acquired *circa* 1990s

LITERATURE
Lynn Chadwick (exhibition catalogue), Galería Freites, Caracas, 1981, illustration of another cast n.p.
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. 653S, illustration of another cast p. 259
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. 653S, illustration of another cast p. 278
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. 653S, illustration of another cast p. 287
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. 653S, illustration of another cast p. 294

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PROPERTY FROM A PROMINENT EAST COAST COLLECTION

BALTASAR LOBO

1910 - 1993

Jeune fille à genoux

Inscribed *Lobo,* numbered *EA 4/4* and stamped indistinctly with the foundry mark
Bronze
Height: 41 in.; 104.1 cm
Conceived between 1967 and 1968 and cast in an edition of 8 plus 4 artist's proofs by the Valsuani Foundry in Paris.

$ 80,000-120,000

PROVENANCE
Acquired *circa* 1990s

LITERATURE
Joseph-Émile Muller, *Lobo, Catalogue raisonné de l'oeuvre sculpté*, Lausanne, 1985, no. 258, illustration of another cast n.p.

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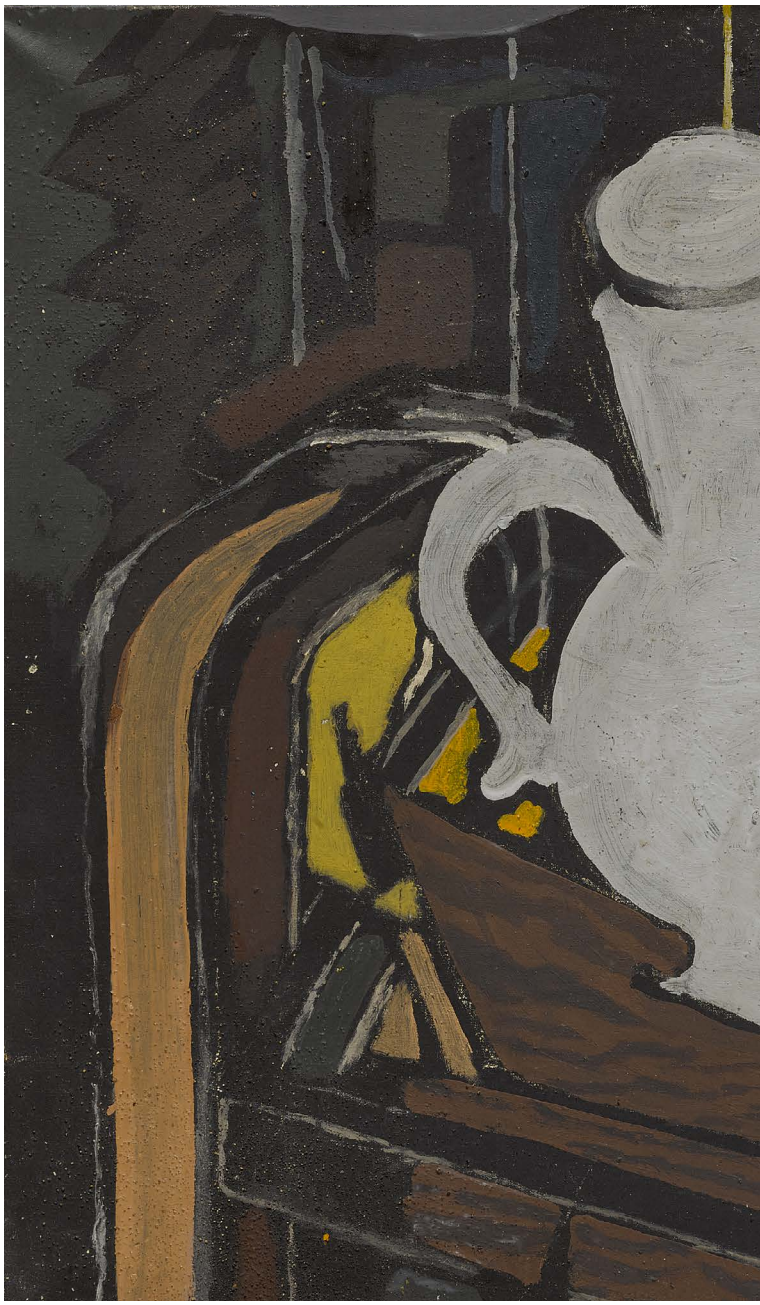
PROPERTY FROM A PROMINENT EAST COAST COLLECTION

GEORGES BRAQUE

1882 - 1963

Le Pot blanc

Oil and sand on canvas
17 by 28¾ in.; 43.2 by 73 cm
Painted in 1943.



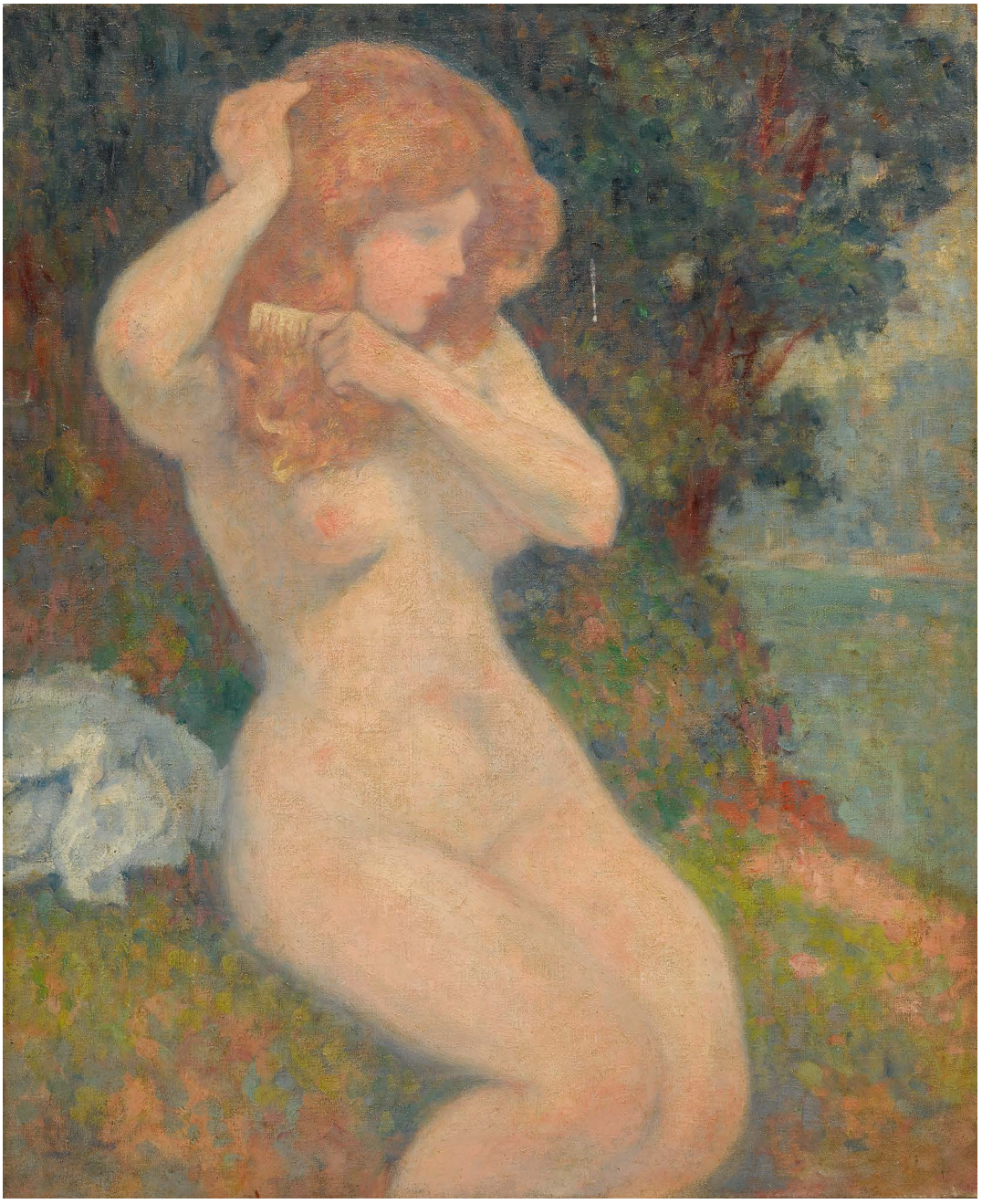
PROVENANCE
Claude Laurens, Paris
Galerie Louise Leiris, Paris
R.S. Johnson Fine Art, Chicago
Mr. & Mrs. Thomas H. Dittmer, Chicago (and sold: Sotheby's, New York, May 14, 1986, lot 262)
Acquired at the above sale

The still life was a theme to which Braque returned consistently throughout his long career. In every phase, beginning with the Fauve period and culminating in the majestic interiors of his last years, Braque found the arrangement of a limited number of objects on a tabletop or in an interior to be the most appropriate subject for his investigations of the formal and tactile qualities of painting. In the decades following the invention of Cubism, Braque continued to refine and re-examine the expressive possibilities of his still lifes: "You see, I have made a great discovery. I no longer believe in anything. Objects don't exist for me except in so far as a rapport exists between them or between them and myself. When one obtains that sense of peace, which makes everything possible and right. Life then becomes a perpetual revelation. That is true poetry" (quoted in John Golding, *Braque, The Late Works* (exhibition catalogue), The Menil Collection, Houston, 1997, p. 10).

World Wars I and II would have great impact on Braque's output. The paintings from the 1940s share with his 1920s pictures a return to naturalism; however, the tone of these later pictures stands in stark contrast to the restrained splendor of the earlier ones. During the Nazi Occupation, Braque was forced to flee in 1940 to the Limoges region and later to the Pyrenees. When he returned to Paris he withdrew to his studio and lived in isolation through the remainder of the war. He was remarkably productive during this period, though his resulting output is striking in its austerity and its focus on basic foods, for example loaves of bread or bowls of fruit, which underscore the severe deprivation he experienced.

In 1943, the year the present work was painted, Braque publicly exhibited new works in occupied Paris for the first time since the outbreak of the war, and was honored with a special room at the Salon d'Automne. Braque considered the artist to be removed from the political world, which is likely one of the reasons he was selected as a featured artist. Karen Butler argues that "it is precisely their insistent lack of political engagement that one can locate the historical specificity of Braque's still-life paintings. They are about the war precisely by not being about the war, by creating a kind of parallel universe that is nonetheless reliant on an imagined and tactile experience of space" (Karen K. Butler, "The Known and Unknown Worlds," in *Georges Braque and the Cubist Still Life 1928-1945* (exhibition catalogue), The Phillips Collection, Washington, D.C., & Mildred Lane Kemper Art Museum, St. Louis, p. 29).

$ 500,000-700,000



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PROPERTY FROM A PROMINENT EAST COAST COLLECTION

GEORGES D'ESPAGNAT

1870 - 1950

Nu dans un paysage

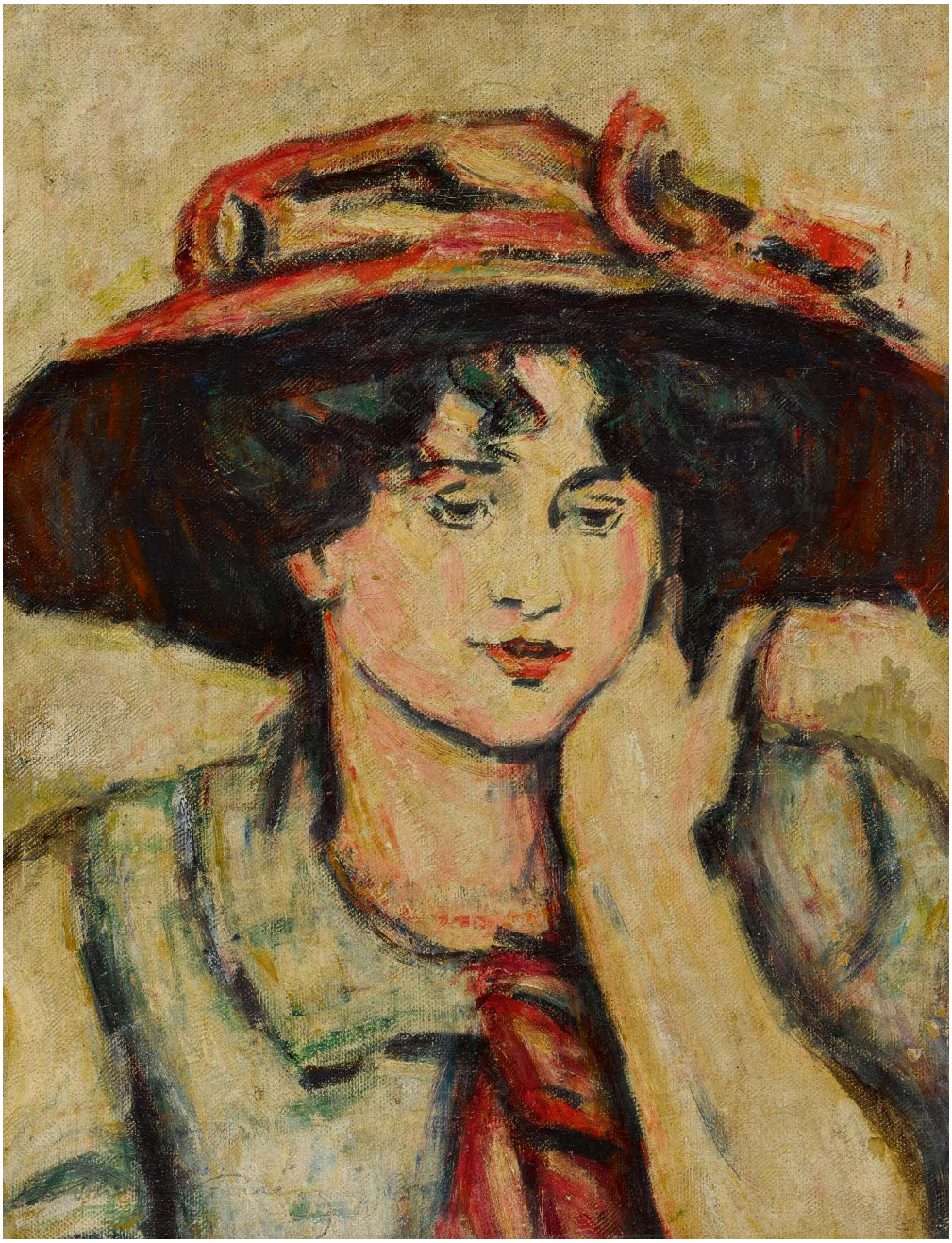
Signed with the initials *G.dE* (lower left)
Oil on canvas
28⅞ by 23⅝ in.; 73.3 by 59.9 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Jean-Dominique Jacquemond.

PROVENANCE
Acquired *circa* 1990s

EXHIBITED
Cannes, Galerie du Carlton, *G. D'Espagnat, Exposition rétrospective (1870-1950),* 1972, n.n.

$ 15,000-20,000



350

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

ÉMILE-OTHON FRIESZ

1879 - 1949

Au chapeau

Signed *E. Othon Friesz* (lower left)
Oil on canvas
17⅞ by 14 in.; 45.4 by 35.6 cm

PROVENANCE
Acquired *circa* 1990s

EXHIBITED
Cannes, Galerie du Carlton, *E. Othon Friesz, Exposition rétrospective (1879-1949),* 1972, n.n.

$ 20,000-30,000

351

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Jean Renoir en médaillon

Signed *Renoir.* (center right)
Oil on canvas
11⅛ by 9½ in.; 28.3 by 24.1 cm
Painted in 1895.

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
François Pacquement, Paris
Acquired *circa* 1990s

EXHIBITED
Paris, Galerie Schmit, *Lumières sur la peinture, XIXe-XXe siècles*, 1983, no. 75

LITERATURE
Bernheim-Jeune, ed., *L'Atelier de Renoir,* vol. I, Paris, 1931, no. 137, illustrated pl. 46
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1895-1902*, Paris, 2007, no. 2391, illustrated p. 398

$ 120,000-180,000

The present portrait of Renoir's second son Jean is an insightful example of one of the artist's favorite subjects: his children. While Renoir completed numerous commissions of children's portraits during the early part of his career, the birth of his three sons at the turn of the century presaged a more considered and detailed approach to his figure painting. Executed in 1895 when Jean was only one year old, *Jean Renoir* exhibits the artist's ability to render Impressionist portraits with an enchanting intimacy and distinct charm.

Renoir frequently turned to his sons for inspiration, seeking to capture their transition from infants to young boys. By using a constellation of soft, feathery brushstrokes, Renoir skillfully conveys the tangibility of the baby's plump cheeks, drawing inspiration from the art of Titian, Peter-Paul Rubens and Diego Velázquez. He captures the nuances of color across Jean's face in a delicate interplay of pale tones, achieving the distinctly soft surface of a baby's skin. Jean was one of Renoir's most obedient sitters, who was willing to sit quietly for hours on end with only a rattle to keep him amused.

In 1888, Renoir wrote to his dealer Georges Durand-Ruel (who later would become Jean's godfather) about his latest efforts: "I have taken up again, never to abandon it, my old style, soft and light of touch. This is to give you some idea of my new and final manner of painting—like Fragonard, but not so good" (quoted in John House, *Renoir in the Barnes Foundation,* New Haven, 2012, p. 121). The present work epitomizes Renoir's intentions in its joyous simplicity. This "new and final manner" that Renoir described to Durand-Ruel was an immediate success, bringing long-awaited fame for the artist in the 1890s. 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 was born in September 1894 when the family was living in the Château des Brouillards in Montmartre, which is most likely where this oil was executed. Jean went on to have a successful artistic career in his own right as a celebrated film-maker and his memoirs, *Renoir, My Father* (1962), along with Renoir's own paintings of his children, are the most affectionate record of the family's domestic happiness (see fig. 1).

Fig. 1 Jean Renoir filming T*he Grand Illusion* in Chamonix in 1936

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PROPERTY FROM A PROMINENT EAST COAST COLLECTION

ARISTIDE MAILLOL

1861 - 1944

La Nymphe

Inscribed with the artist's monogram and with the foundry mark *.Alexis Rudier. .Fondeur--Paris.* and numbered *3/6*
Bronze
Height: 53 in.; 134 cm
Conceived in 1930.

The authenticity of this work has been confirmed by Olivier Lorquin.

PROVENANCE
Acquired *circa* 1990s

LITERATURE
Waldemar George, *Aristide Maillol,* London, 1965, illustrations of another cast pp. 190 & 193

$ 400,000-600,000

The beauty of the female form inspired Maillol throughout his career, and the present sculpture is one of his most idealized representations. The sculpture, rendered with naturalistic approach, is a medley of formal quotations that call to mind some of the greatest sculpture of the classical age (see fig. 1).

Working at the turn of the twentieth century, Maillol believed that the natural contours and essential beauty of the feminine form were best communicated through the use of simple, elegant lines. 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" (*Aristide Maillol* (exhibition catalogue), Paul Rosenberg & Co., New York, 1958-60, pp. 6 & 7).

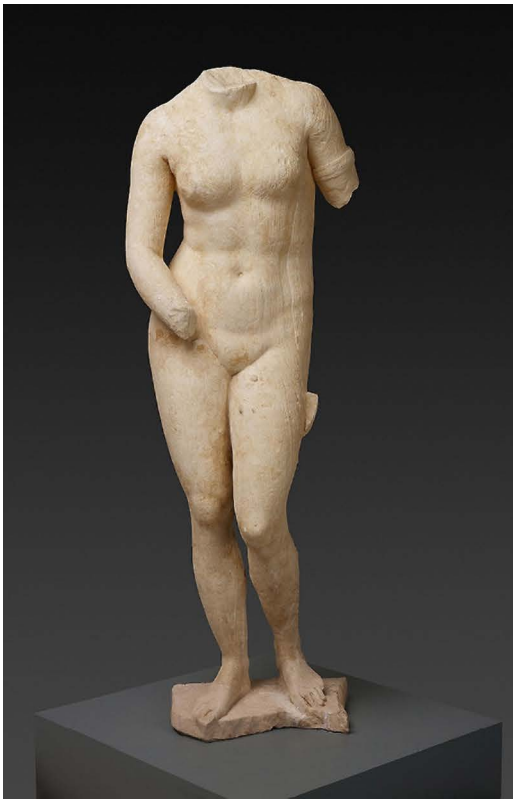
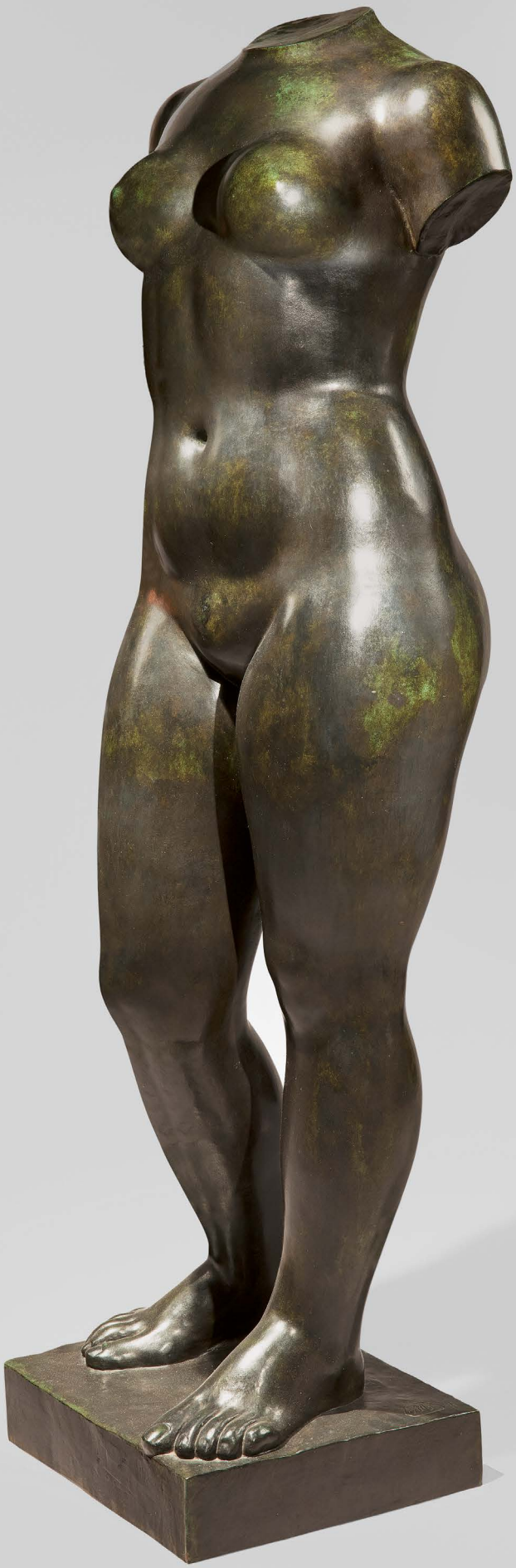


Fig. 1 Roman copy of the Aphrodite of Knidos, 2nd century C.E., marble, The Art Institute of Chicago, Chicago



353

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

RAOUL DUFY

1877 - 1953

Ascot, La Course

Signed *Raoul Dufy* (toward lower left); signed *Raoul Dufy* and dated *30* (lower center)
Oil on canvas
21¼ by 25½ in.; 54 by 64.7 cm
Painted in 1930.

PROVENANCE

Dr. Alexandre Roudinesco, Paris (and sold: Sotheby Parke Bernet, New York, October 10, 1968, lot 39)
Hokin Gallery, Palm Beach (acquired at the above sale)
Arthur Rheinhold, Florida (and sold: Sotheby Parke Bernet, New York, May 15, 1984, lot 70)
Dr. Bernard Segal (acquired at the above sale)
Acquired *circa* 1990s

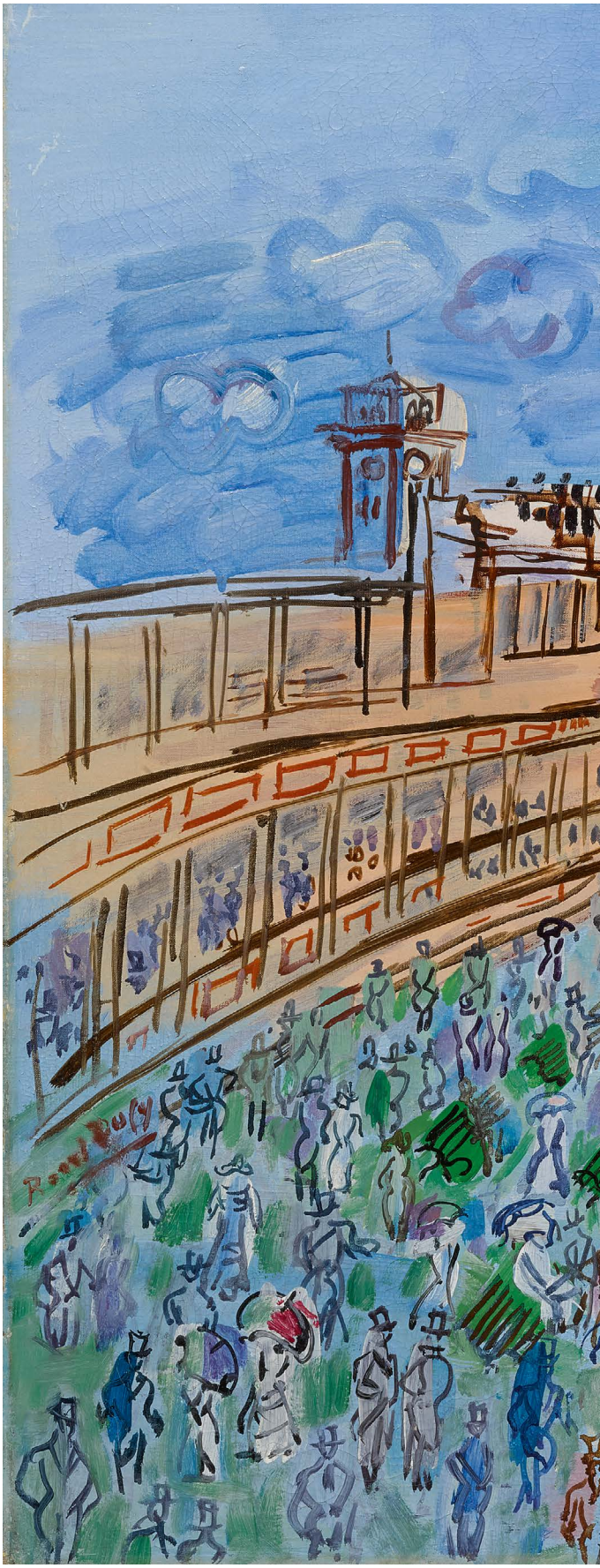
EXHIBITED

Basel, Kunsthalle Basel, *Vlaminck, R. Dufy, Rouault,* 1938, no. 83
Paris, Galerie Charpentier, *Chevaux et cavaliers,* 1948, no. 55
Paris, Galerie Bernheim-Jeune-Dauberville, *Chefs-d'oeuvre de Raoul Dufy,* 1959, no. 17
London, Hayward Gallery, *Raoul Dufy,* 1983-84, no. 87, illustrated in the catalogue

LITERATURE

Marcel Brion, *Raoul Dufy, Peintures et aquarelles*, Cologne, 1959, illustrated in color p. 50
Marcelle Berr de Turique, *Chefs-d'oeuvres de l'art grands peintres, #23: Raoul Dufy*, Paris, 1966, illustrated in color p. 9
Maurice Lafaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Paris, 1976, no. 1298, illustrated p. 307

$ 200,000-300,000



PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

MAURICE DE VLAMINCK

1876 - 1958

Vase de fleurs

Signed *Vlaminck* (lower right)
Oil on canvas
25½ by 21¼ in.; 64.8 by 54 cm
Painted in 1908.

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

PROVENANCE
William C. Kennedy, New York
Reader's Digest, New York (acquired from the above on November 26, 1956 and sold: Sotheby's, New York, November 16, 1998, lot 26)
Private Collection, Switzerland (acquired at the above sale and sold: Sotheby's, New York, May 9, 2007, lot 248)
Acquired at the above sale

$ 300,000-500,000

EXHIBITED
New York, M. Knoedler & Co., Inc., *The Reader's Digest Collection*, 1963, n.n., illustrated in the catalogue
Tokyo, Palaceside Building, *Forty Paintings from The Reader's Digest Collection*, 1966, no. 38
New York, Wildenstein & Co., Inc. & traveling, *Selections from The Reader's Digest Collection*, 1985-86, n.n., illustrated in the catalogue
Auckland, Auckland City Gallery, *The Reader's Digest Collection: Manet to Picasso*, 1989, n.n., illustrated in the catalogue

Vlaminck gained notoriety as an artist when he exhibited at the Salon d'Automne in 1905. The critic Louis Vauxcelles had seen a small Florentine style sculpture surrounded by the work of Camoin, Derain, Marquet, Matisse and Vlaminck in room 7 and wrote that it was like seeing a Donatello surrounded by wild beasts, or "fauves." These artists further advanced the color experimentation and the simplification of form of their Post-Impressionist predecessors, creating compositions that were shocking in their radiance and dynamic in their liveliness of brushwork. Color, in short, was completely set free and moved from a vehicle of naturalistic representation to a mode of emotive expression.

Strongly influenced by van Gogh, whom he venerated, Vlaminck's Fauve canvases were stridently colored and boldly executed to such an extent that in 1907, the year of his first solo exhibition at the Galerie Vollard, he was christened "the wildest of the Fauves." Shortly afterward, however, Vlaminck would abandon the excesses of his Fauve manner in favor of a more subdued approach strongly influenced by Cézanne. The master of Aix was, of course, a major source of inspiration for many artists at the time. Rather than follow Cézanne's innovations to their logical conclusions, Vlaminck used Cézanne's example as a restraining device, reigning in the gestural audacities and coloristic excesses of his Fauve years. Painted at this very moment, the present picture is thus a transitional work, highlighting the vibrancy of the artist's Fauve palette in the color flower buds against a muted Cézannian backdrop.

Vase de fleurs once formed part of the Reader's Digest Collection, begun in the early 1940s by Lila Acheson Wallace, who co-founded the magazine with her husband, DeWitt, in 1922. Committed to creating a more visually pleasing and intellectually stimulating work environment, Mrs. Wallace acquired over 8,000 French Impressionist and early Modern works to form one of the first corporate collections in the world.

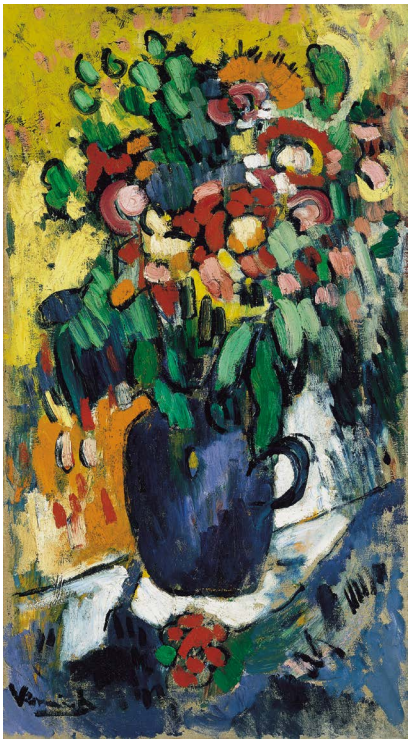


Fig. 1 Maurice de Vlaminck, *Vase bleu avec fleurs*, *circa* 1906, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid

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PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

RAOUL DUFY

1877 - 1953

Le Marché aux poissons

Signed *R Dufy* (lower right)
Oil on canvas
18⅛ by 21¾ in.; 46 by 55.2 cm
Painted *circa* 1905.

PROVENANCE

Germaine Dufy, Paris (the artist's sister)
Private Collection, France (acquired from the above)
Private Collection, France (by descent from the above and sold: Sotheby's, London, June 20, 2007, lot 328)
Acquired at the above sale

EXHIBITED

Honfleur, Société des artistes honfleurais, *Hommage à Raoul Dufy*, 1954, n.n.
Hamburg, Kunstverein & Essen, Museum Folkwang, *Raoul Dufy*, 1967-68, no. 10, illustrated in the catalogue
Le Havre, Musée d'art moderne André Malraux, *Pissarro dans les ports, Rouen, Dieppe, Le Havre*, 2013, no. 20

LITERATURE

Maurice Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. I, Geneva, 1972, no. 105, illustrated p. 99

$ 150,000-250,000

Executed *circa* 1905, *Le Marché aux poissons* is a fine example dating from the early years of Dufy's Fauve period. That seminal year in the history of modern art also proved to be a defining one for Dufy's career. After visiting the Salon des Indépendants in Paris, where he saw Matisse's masterpiece *Luxe, calme et volupté*, Dufy said, "I understood the new *raison d'être* of painting and impressionist realism lost its charm for me as I beheld this miracle of the creative imagination at play, in colour and drawing" (quoted in Jacques Lassaigne, *Dufy*, New York, 1954, p. 22). Matisse's influence was soon apparent in Dufy's output, as the latter began to incorporate the same bright hues that the former pioneered, while at the same time personalizing his own style by incorporating softer colors such as pale pink, turquoise and yellow.

The setting for this composition is undoubtedly one of the many ports on the Normandy coast, where Dufy was born and spent his formative years, for he seems intimate with the type of daily fish markets that took place on the quay after the boats had come in. The group of figures, stall holders and customers alike, some standing and talking, some turned away, form a crowd of passersby that infuse the composition with movement and energy. Typical of Dufy's Fauve period, the work has a highly stylized approach to color and form, with large areas covered with strong, unmodulated pigment (see fig. 1).

As Alvin Martin and Judi Freeman wrote, "what distinguished the work of the Fauves from Le Havre (Dufy, Friesz and Braque) from that of Matisse and company was the treatment of surface and color. Whereas the Norman artists have been steadfastly loyal to the Impressionist approach to painting, Matisse, Derain, Vlaminck and the others borrowed extensively from the far more audacious generation that succeeded the Impressionists. The highly saturated color and the laying in of brilliant tones side by side, and they inevitably responded to it in their own work, produced back in their native Normandy. Dufy championed the Fauve cause most assiduously of the three artists, while continuing to paint his familiar motifs. His paintings seem to be invigorated with color, no doubt the product of having experienced the sensational Fauve salon" (quoted in *The Fauve Landscape* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1990, pp. 221-22).

Fig. 1 Raoul Dufy, *La Foire aux oignons*, 1907, oil on canvas, sold: Sotheby's, London, February 5, 2007 for $7,941,112

R Dufy

PROPERTY OF JANET TRAEGER SALZ

LOTS 356–364

Portrait of Janet Traeger Salz

Sotheby's is delighted to offer a selection of works from the collection of Janet Traeger Salz, the widow of preeminent art dealer Sam Salz.

Sam Salz was born in 1894 in Austria-Hungary. In 1894, he traveled to Vienna to study at the Academy of Fine Arts, but his studies were interrupted when he was called to serve in the Austrian army during World War I. Upon completion of his military service, Salz traveled to Paris to continue his fine art and art historical studies. Quickly abandoning his own fine art practice, Salz ensconced himself in the commercial art market in Paris, becoming a close friend of Gaston Bernheim-Jeune and working for the legendary Ambroise Vollard.

In the 1920s, Salz moved to Cologne where he established a gallery championing Modern painters including Chagall, Ensor, Braque, Bonnard and Vuilllard among many others. Salz left Germany for New York in 1938 where his gallery flourished as he began to focus more on championing the work of the Impressionists. He placed countless works of art in the most important American collections including those of Albert C. Barnes, Henry Ford, Paul Mellon and David Rockefeller.

Janet Traeger Salz was not only the beloved wife of Sam Salz, but also his business partner and an art dealer in her own right.

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MAURICE DE VLAMINCK

1876 - 1958

Les Canotiers à Chatou

Signed *Vlaminck* (lower right); signed *Vlaminck* and titled (on the reverse)
Oil on canvas
23½ by 29 in.; 58.4 by 73.7 cm
Painted in 1904-05.

PROVENANCE

Ambroise Vollard, Paris
Sale: Christie's, New York, October 21, 1980, lot 224
Perls Galleries, New York (acquired at the above sale)
Acquired after 1991

EXHIBITED

Los Angeles, Los Angeles County Museum of Art; New York, The Metropolitan Museum of Art & London, The Royal Academy of Art, *The Fauve Landscape: Matisse, Derain, Braque and Their Circle*, 1990-91, no. 11, illustrated in color in the catalogue

LITERATURE

Niamh O'Laoghaire, *The Influence of Van Gogh on Matisse, Derain and Vlaminck, 1898-1908*, Toronto, 1992, illustrated n.p.
Maïthé Vallès-Bled, *Vlaminck, Critical Catalogue of Fauve Paintings and Ceramics*, Paris, 2008, no. 23, illustrated in color p. 93

The present work depicts the 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. It was at 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 jocular manner, that the 'School of Chatou was created'" (John Klein, *The Fauve Landscape* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1990, p. 123).

Vlaminck and Derain eventually shared a studio, and over the following years regularly painted together, often depicting the same views. Unlike Derain's portrayals of the Chatou landscape, which were more radical in composition, "Vlaminck would generally set up a firm but unobtrusive structure that imposed further order on a landscape already highly mediated by suburban development. Such a solid...approach to composition enabled him to organize and make legible his arbitrary treatment of colour and abrupt, summary brushwork" (*ibid*., p. 124; see fig. 1). Vlaminck rarely left this region during his Fauve years, preferring its surroundings along the Seine over the landscapes of the South of France favored by Matisse, Derain and Braque.

For all the Fauves, color was the means of expressing emotion. But Vlaminck was perhaps one of the most vocal about the trans-sensory impact of a vibrant palette. He would frequently use musical and visual qualifiers interchangeably in his descriptions of his art, enabling him to express the powerful, multi-sensual experience he attempted to convey in his paintings.

John Elderfield has written about the painter's artistic approach to color: "Vlaminck's concern with the immediate led him to base his painting around a combination of the three primary colors, especially the cobalts and vermilions with which, he said he wanted 'to burn down the Ecole des Beaux-Arts,' and 'to express my feelings without troubling what painting was like before me'" (John Elderfield, *The Wild Beasts: Fauvism and Its Affinities* (exhibition catalogue), The Museum of Modern Art, New York, 1976, p. 71).

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

357

PROPERTY OF JANET TRAEGER SALZ

ALBERT MARQUET

1875 - 1947

Brume sur les coteaux d'Alger

Signed *marquet* (lower right); titled, dated *45* and indistinctly signed (on the reverse)
Oil on canvas
24 by 31⅞ in.; 61 by 81 cm
Painted *circa* 1944-45.

$ 80,000-120,000

PROVENANCE

Mme Albert Marquet, Paris (by descent from the artist)
Alex Maguy, Paris (acquired from the above in 1969)
Charles H. Cunliff, New York
Acquired from the above on September 15, 1993

LITERATURE

Jean-Claude Martinet & Guy Wildenstein, *Marquet, L'Afrique du nord, catalogue de l'oeuvre peint*, Paris, 2001, no. I-396, illustrated in color p. 302

358

PROPERTY OF JANET TRAEGER SALZ

GEORGES DE FEURE

1868 - 1943

Femme dans la neige (Élégante au petit chien)

Signed *de Feure* (lower right)
Oil on canvas
76⅞ by 45⅛ in.; 195.4 by 114.6 cm
Painted in 1908-10.

The authenticity of this work has been kindly confirmed by Ian Millman.

PROVENANCE
Collection Bardou-Job, France
Sale: De Quay & Lombrail, Paris, March 29, 1995, lot 22
Hazlitt, Godden & Fox, London
Acquired from the above on May 17, 1996

EXHIBITED
Tokyo, Odakyu Grand Gallery & Osaka, Daimaru Museum, Umeda, *Georges de Feure*, 1990, no. 53, illustrated in color in the catalogue

LITERATURE
Ian Millman, *Georges de Feure, Maître du symbolisme et de l'art nouveau*, Paris, 1992, illustrated in color p. 224

A talented painter, illustrator and decorative arts designer, Georges de Feure was born in Paris to a Dutch architect father and a Belgian mother. In 1886, he was admitted to the Rijkscademie voor Beeldende Kunsten in Amsterdam, but de Feure shunned the rigidity of academic artistic training for the bohemian neighborhoods of Paris. By the mid-1890s, he became a professor of decorative arts at the École des Beaux-Arts and worked in a distinctive Art Deco style that contained traces of *japonisme*. Around this time, de Feure had an advocate in Samuel Bing, an influential art dealer who operated a successful import-export business between Japan and France and owned the Maison de l'Art Nouveau gallery. After Bing's death and as Art Deco gradually went out of vogue, de Feure moved to England to design theater sets.

It is likely that de Feure's model for *Femme dans la neige (Élégante au petit chien)* was none other than the artist's companion Julienne Raskin, whom he went on to marry in London in 1915.

$ 70,000-90,000

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PROPERTY OF JANET TRAEGER SALZ

PIERRE-AUGUSTE RENOIR

1841 - 1919

Deux femmes

Signed *Renoir* (upper right)
Oil on canvas
9½ by 7½ in.; 24.2 by 19.1 cm
Painted *circa* 1903.

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.

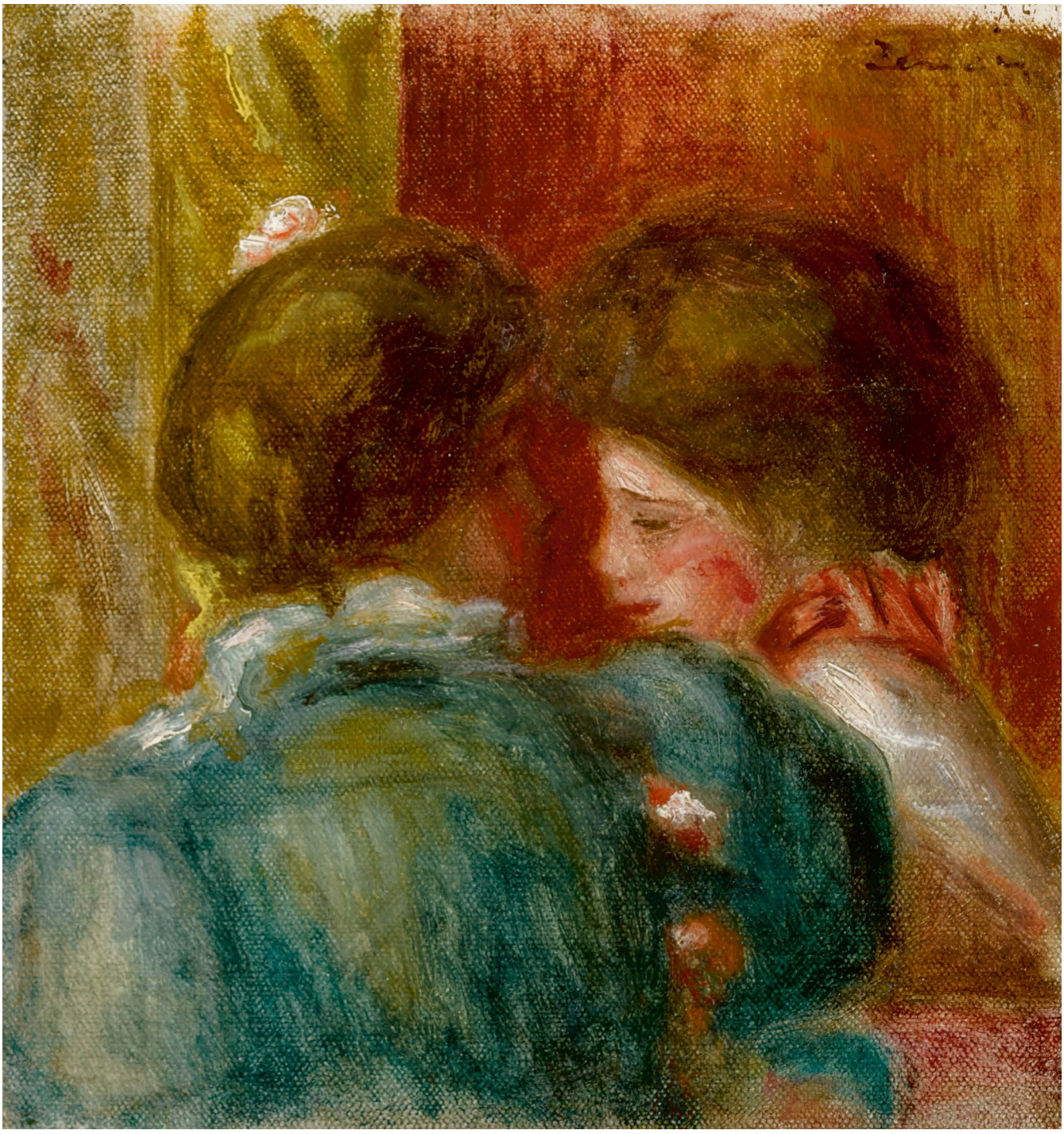
PROVENANCE
Estate of the artist
Sale: Drouot-Montaigne, Paris, November 24, 1988, lot 41
Sale: Christie's, London, April 2, 1990, lot 25
Acquired at the above sale

LITERATURE
Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. I, Paris, 1931, no. 272, illustrated pl. 84
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, Paris, 2012, no. 3140, illustrated p. 270

$ 150,000-250,000

Deux femmes brings to light Renoir's new and liberated style which increasingly blurred the boundaries between portraiture and depictions of social settings. A contemporary critic wrote that "Renoir's beautifully smooth curves are not spread out in measureable depth, but roll on top of one another, balanced and superimposed like luminous globes" (quoted in Claudia Einecke & Roger Benjamin, *Renoir in the 20th Century* (exhibition catalogue), Los Angeles County Museum of Art, Los Angeles, 2010, p. 136). Focusing less on a precise rendering of the sitters' features within the present work, Renoir concentrates instead on capturing a mood, an ephemeral ambiance. By using warm pink and red tones and soft sweeping brushstrokes, he draws the viewer into the warm and intimate environment of the loge. The theme of the theater box allowed Renoir to explore the world of Parisian entertainments and to celebrate modern social settings. The theater glorified the world of appearances, social position and aspirations, enabling the viewer to enter a mysterious space where figures personify the theater's ambiguous mood.

As the artist once stated: "Granted our craft is difficult, complicated; I understand the soul-searchings. But all the same, a little simplicity, a little candour, is necessary. As for me I just struggle with my figures until they are a harmonious unity with their landscape background, and I want people to feel that neither the setting nor the figures are dull and lifeless" (quoted in Auguste Renoir & Rachel Barnes, *Renoir by Renoir*, Virginia, 1990, p. 50).



360

PROPERTY OF JANET TRAEGER SALZ

EDGAR DEGAS

1834 - 1917

Danseuses à la barre

Stamped *Degas* (lower left)
Pastel and charcoal on paper laid down on card
12½ by 19½ in.; 32 by 49.5 cm
Executed *circa* 1883-85.

PROVENANCE

Estate of the artist (and sold: Galeries Georges Petit, Paris, Atelier Edgar Degas, 1ère vente, May 6-8, 1918, lot 323)
Monteux Collection, Paris
Galerie Brame & Lorenceau, Paris
Private Collection, Europe (acquired from the above)
Acquired after 1992

LITERATURE

Lilian Browse, *Degas Dancers*, London, 1949, no. 49a, illustrated p. 355 (titled *Plié à la seconde à la barre (deux danseurs)* and dated *circa* 1880)
Paul-André Lemoisne, *Degas et son oeuvre*, vol. III, New York & London, 1984, no. 758, illustrated p. 431

$ 200,000-300,000

For Degas, the classrooms of the Paris Opéra Garnier functioned as his studio and mainstage for his depictions of the ballet. His practice ran parallel with the ballerinas' rehearsals: as they laced their slippers, he sharpened his pencils; when they would dance, Degas would draw. He practiced and followed their movements with the very same precision and diligence with which the ballerinas executed their *pliés* and *rond de jambes* at the barre.

Danseuses à la barre is also emblematic of Degas' continued interest in the Opéra's stage and its spacious classrooms. In his drawing, Degas slants the floor plane on a diagonal and crops the ballerina by the frame while her limbs and gestures remain comfortably contained with the picture, absorbed in her craft. Without narrative, the viewer's focus is drawn directly to the dancers' movements and gestures. We thus find ourselves at the periphery of a rehearsal, watching the dancers practice from a distance. Ultimately, Degas' oeuvre captures what Eunice Lipton has called "'the demystification of the dance,' a matter-of-fact engagement with long hours in class and rehearsal room, where youthful physiques were tuned for their fleeting roles in the footlights" (quoted in Richard Kendall, ed., *Degas and the Dance* (exhibition catalogue), Detroit Museum of Arts, Detroit, 2003, p. 137). For Lipton, Degas fed into the enigmatic character and charm of the ballet, blurring the boundaries between theater and reality.

Fig. 1 Edgar Degas, *The Rehearsal, circa* 1874, oil on canvas, The Burrell Collection, Glasgow

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PROPERTY OF JANET TRAEGER SALZ

ÉDOUARD VUILLARD

1868 - 1940

Madame Vuillard cousant à côté de la fenêtre

Stamped *E. Vuillard* (lower right)
Distemper on paper mounted on canvas
25⅝ by 19¾ in.; 65.1 by 50.2 cm
Executed *circa* 1910.

PROVENANCE

The artist's studio
Hallsborough Gallery, London
Sale: Christie's, New York, December 12, 1968, lot 63
Allan Rich Gallery, New York
Sale: Christie's, New York, May 10, 1978, lot 78
Galerie de la Présidence, Paris
Acquired by 1994

EXHIBITED

London, Hallsborough Gallery, *Exhibition from Butinone to Chagall: Fine Paintings and Drawings of Six Centuries*, 1965, no. 35

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-30, illustrated in color p. 1045

$ 50,000-70,000

362

PROPERTY OF JANET TRAEGER SALZ

EDGAR DEGAS

1834 - 1917

Danseuse en cinquième position

Inscribed *à la 5e* (upper right); inscribed *revoir le pied* (lower left)
Charcoal on paper
14½ by 9 in.; 36.8 by 22.9 cm
Executed *circa* 1885.

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

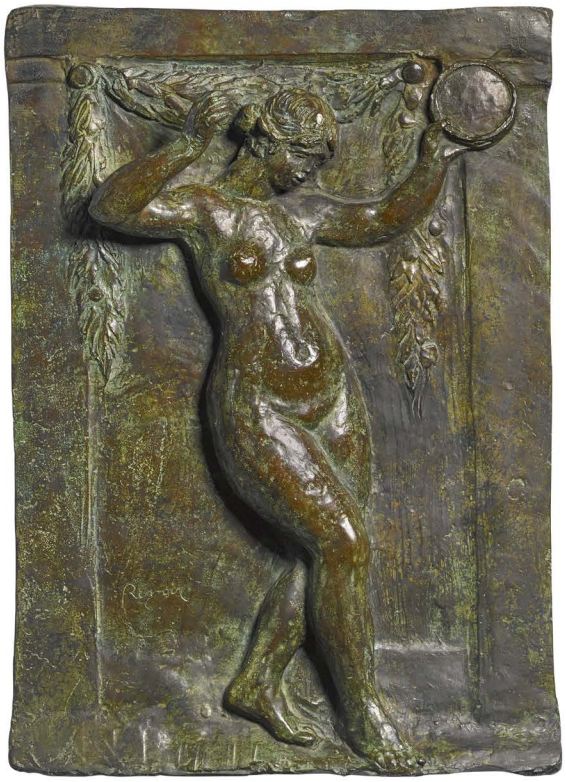
PROVENANCE

Jeanne Fèvre, Nice (the artist's niece; and sold: Galerie Charpentier, Paris, June 12, 1934, no. 98)
Acquired by 2002

EXHIBITED

New York, American Federation of Arts; Detroit, Detroit Institute of Arts & Philadelphia, Philadelphia Museum of Art, *Degas and the Dance*, 2002-03, no. 160, illustrated in the catalogue

$ 100,000-150,000



363

PROPERTY OF JANET TRAEGER SALZ

PIERRE-AUGUSTE RENOIR & LOUIS MOREL

Danseuse au tambourin I

Inscribed *Renoir.*, numbered *H/3* and stamped with the foundry mark C. *Valsuani, Cire Perdue*
Bronze
Height: 24¼ in.; 61.6 cm
Conceived in 1918 and cast in bronze in 1950 in an edition of 20 plus 3 artist's proofs.

PROVENANCE
Estate of the artist
Sale: Christie's, New York, November 4, 1981, lot 25
Acquired at the above sale

LITERATURE
Paul Haesaerts, *Renoir Sculptor*, New York, 1947, no. 22, illustration of the terracotta version pl. XLIV

In 1918, after the departure of Richard Guino, with whom he had collaborated on several sculptures, Renoir engaged the services of the young sculptor Louis Morel. Together they created three terracotta reliefs on Dionysian themes, including the present subject. As Guino had done before him, Morel modeled the reliefs from drawings by Renoir, whose hands were arthritic and incapable of modeling even the most malleable materials. As Paul Haesaerts notes: "It is a moving fact that the very last sculptures of this old man, who was paralyzed and not far from his end, evoked music and dance" (*op. cit.*, p. 33).

$ 15,000-20,000

364

PROPERTY OF JANET TRAEGER SALZ

CHARLES DESPIAU

1874 - 1946

Suzanne au chignon haut

Inscribed *C. Despiau* and stamped with the foundry mark *C. Valsuani, Cire Perdue*
Bronze
Height: 24 in.; 61 cm
Conceived in 1922 and cast in an edition of 5.

This work will be included in the Catalogue critique de l'oeuvre sculpté de Charles Despiau being prepared by the Galerie Malaquais under the direction of Élisabeth Lebon with the number 2019-1B.

PROVENANCE
Acquired *circa* 1990s

$ 15,000-20,000

365

PROPERTY FROM A PRIVATE COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Saule au bord d'une mare

Signed *Renoir.* (lower left)
Oil on canvas
9½ by 12 in.; 24.1 by 30.5 cm
Painted *circa* 1874.

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.

$ 80,000-120,000

PROVENANCE

Durand-Ruel, Paris (acquired from the artist in August 1916)
Sale: Galerie Charpentier, Paris, April 4, 1957, lot 67
Robert Damond, Paris (acquired at the above sale)
Private Collection, France (by descent from the above and sold: Christie's, Paris, May 28, 2013, lot 32)
Private Collection (acquired at the above sale and sold: Christie's, New York, May 16, 2017, lot 368)
Acquired at the above sale

EXHIBITED

New York, Durand-Ruel Gallery, *Recently Imported Works by Renoir*, 1919, no. 13

LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* vol. I, Paris, 2012, no. 104, illustrated p. 10

366

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

PAUL CÉZANNE

1839 - 1906

Baigneurs

Oil on canvas
10⅝ by 8⅞ in.; 27 by 22 cm
Painted *circa* 1900.

PROVENANCE
Ambroise Vollard, Paris
Georges Moos, Geneva
Private Collection, Sweden
Paul Haim, Paris
Jacques Lipchitz, New York & Paris
Mitchell-Innes & Nash, New York
Acquired from the above by 2008

EXHIBITED
Humlebaek, Louisiana Museum of Art, *Cézanne & Giacometti: Paths of Doubt,* 2008, no. 50, illustrated in color in the catalogue

LITERATURE
John Rewald, *The Paintings of Paul Cézanne, Catalogue Raisonné*, New York, 1996, vol. I, no. 863, catalogued p. 515; vol. II, no. 863, illustrated p. 303
Walter Feilchenfeldt, Jayne Warman & David Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné,* www.cezannecatalogue.com, no. 961 (accessed April 11, 2019)

$ 200,000-300,000

Baigneurs, painted *circa* 1900, is an exquisite work representing one of the preeminent subjects of Cézanne's art. The image of bathers preoccupied Cézanne from the 1870s onwards and, as the most important consistently recurring theme in his oeuvre, provided a focus for his creative energy. This groundbreaking group of works revolutionized the traditional concept of representing the human figure by modulating it according to the picture's structure and color planes. As such this series proved crucial to the development of twentieth-century art.

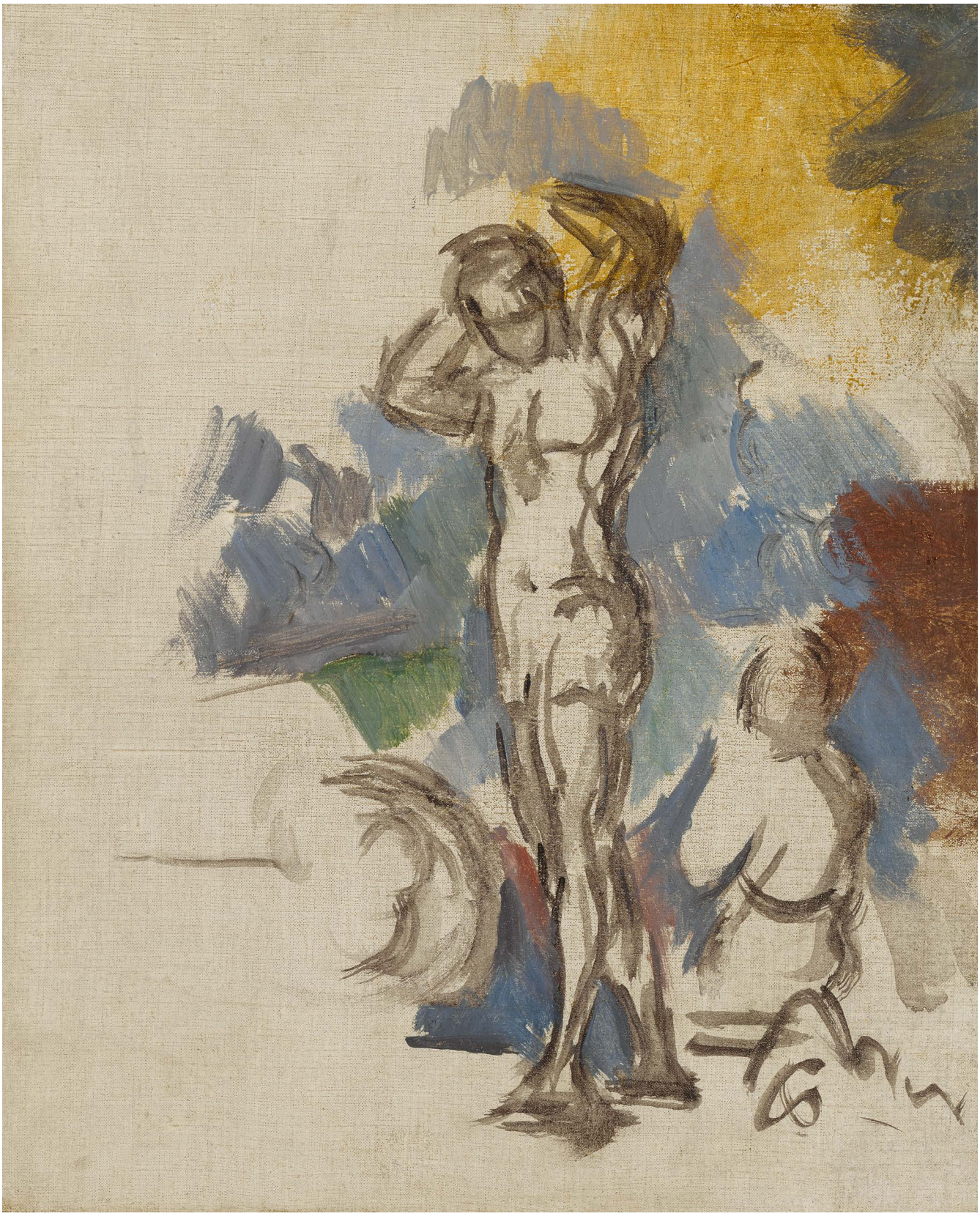
The present picture epitomizes Cézanne's development towards a new visual language, which presupposes a fundamental difference between painting and reality in nature. The human body, far from aspiring to the classical ideal so long pursued by European artists since Antiquity, becomes the result of a pictorial process of construction, increasingly integrated into the picture's context.

While working on this and other bather pictures of the 1890s, Cézanne preferred to rely for his source on the repertoire of studies and pictures from earlier periods. When Francis Jourdan visited him in 1904, Cézanne indicated that he had long stopped asking his models to remove their clothes: "the painting... is in here, he added, beating his brow" (quoted in Gottfried Boehm, "A Paradise created by Painting," in *Paul Cézanne, The Bathers*, Basel, 1989, p. 18). Cézanne had thus taken on a conceptual quality as he worked towards resolutions of bather subjects, based on reality only in the loosest sense.

The compositional origins for the present picture stretch back to Cézanne's Zola-inspired figurative works of 1868-70, such as *La Tentation de Saint Antoine* and *Déjeuner sur l'herbe* (see fig. 1). The standing nude appears in several important paintings from this series, and the pose of the twisted body clearly held a fascination for the artist (see fig. 2). The vivid blue coloration and dynamism of its execution distinguish this work from other related studies.

Fig. 1 Paul Cézanne, *La Tentation de saint Antoine, circa* 1874, oil on canvas, Kasama Nichido Museum of Art, Kasama

Fig. 2 Paul Cézanne, *Baigneurs, circa* 1890-95, oil on canvas, sold: Sotheby's, London, February 5, 2014, lot 48 for $5,981,161



367

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Danseuse

Signed *Degas* (lower left)
Charcoal and pastel on paper
11⅞ by 9½ in.; 30 by 24.1 cm
Executed *circa* 1880.

PROVENANCE

Jeanne Fèvre, Nice (the artist's niece; and sold: Galerie Charpentier, Paris, June 12, 1934, no. 100)
Private Collection (acquired *circa* the 1950s)
Thence by descent

LITERATURE

Paul-André Lemoisne, *Degas et son oeuvre*, vol. II, Paris, 1946, no. 604, illustrated p. 343

$ 200,000-300,000

Degas made several studies of dancers in groups of three around 1880, depicting his subject from both front and behind. The figure in the present work features on the right-hand side of the large-scale pastel, *Trois Danseuses,* and in terms of her unconventional beauty or *jolie-laide* qualities, bears similarities to his famous sculpture of *La Petite danseuse de quatorze ans,* also conceived *circa* 1880 (see fig. 1).

Far from traditional portraits or voyeuristic studies, Degas' dancers are in a canon of their own. Generally depicted away from the stage during informal moments, the dancers are often portrayed in contorted postures or from an unexpected vantage point. Degas firmly objected the classification as "the painter of dancing girls", explaining that his chief interest lay in rendering the dancer's movements rather than the women themselves, irregardless of whether they were elegantly poised or precariously balanced.

Degas managed to capture the world of the ballet so successfully that few painters have dared to revisit the theme since, and nowhere is his meticulous intensity more evident than in the preparatory studies. "No art is less spontaneous than mine. Everything I do is the outcome of long reflection, of my study of the masters and more besides. A matter of inspiration, temperament, dogged observation" (the artist quoted in *Degas* (exhibition catalogue), Wildenstein & Co., Inc., New York, 1960, n.p.).

The 1934 sale of works on paper belonging to Jeanne Fèvre, the artist's niece, has furnished the collections of museums across the world, from The Metropolitan Museum of Art to the National Gallery of Canada and the Fitzwilliam Museum in Cambridge.

Fig. 1 Edgar Degas, *Trois danseuses*, *circa* 1880, pastel on paper, Private Collection

Degas

PROPERTY FROM A PRIVATE COLLECTION, CANADA

MARY CASSATT

1844 - 1926

Mr. Robert S. Cassatt on Horseback

Signed *Mary Cassatt* (lower left)
Pastel on paper
36 by 29 in.; 91.4 by 73.6 cm
Executed in 1885.

This work is included as no. 137 in the Cassatt Committee's revision of Adelyn Dohme Breeskin's catalogue raisonné of the works of Mary Cassatt.

PROVENANCE

Gardner Cassatt, Pennsylvania (the artist's brother; acquired from the artist *circa* 1885)
Mrs. Eugenia Cassatt Madeira, Berwyn, Pennsylvania (the artist's niece; acquired from the above by 1960)
Private Collection, United States (by descent from the above)
Coe Kerr Gallery, New York (acquired in 1982)
Private Collection (acquired from the above on November 8, 1984)
Adelson Galleries, New York (acquired in 1991)
Acquired from the above on July 15, 1991

EXHIBITED

Philadelphia, Philadelphia Museum of Art, *Mary Cassatt,* 1960, n.n. (titled *Robert Simpson Cassatt on Horseback)*
New York, M. Knoedler & Co., *The Paintings of Mary Cassatt,* 1966, no. 17, illustrated in the catalogue (titled *Robert Simpson Cassatt on Horseback)*
Southampton, The Parrish Art Museum, *Miss Mary Cassatt,* 1967, no. 14, illustrated in the catalogue (titled *Robert Simpson Cassatt on Horseback)*
New York, Wildenstein & Co., Inc., *Faces from the World of Impressionism and Post-Impressionism*, 1972, no. 6, illustrated in the catalogue
New York, Coe Kerr Gallery, *Mary Cassatt: An American Observer*, 1984, no. 20, illustrated in the catalogue
New York, Adelson Galleries, *Inaugural Exhibition: One Hundred Years of American and European Art,* 1990, no. 10, illustrated in the catalogue

$ 300,000-500,000

LITERATURE

Adelyn Dohme Breeskin, *Mary Cassatt: A Catalogue Raisonné of the Oils, Pastels, Watercolors, and Drawings*, Washington, D.C., 1970, no. 137, illustrated p. 79
Nancy Hale, *Mary Cassatt,* Garden City, New York, 1975, illustrated n.p.
David Lowe, "Mary Cassatt," in *American Heritage*, no. 25, 1973, illustrated p. 17 (titled *Robert S. Cassatt riding the artist's mare*)
Nancy Hale, *Mary Cassatt,* Garden City, New York, 1975, illustrated n.p.
Nancy Matthews, *Cassatt and Her Circle: Selected Letters*, New York, 1984, illustrated p. 196
Alison Effeny, *Cassatt: The Masterworks,* New York, Portland House, 1991, illustrated p. 87
Griselda Pollock, *Mary Cassatt*, New York, 1998, illustrated n.p. (titled *Robert Cassatt on Horseback*)

Born into a family of land speculators that had settled in the Pittsburgh area, Robert Simpson Cassatt earned his fortune as a mercantile investor in his twenties and thirties. By the time Mary was born, the fourth surviving child of Robert and his wife Katherine, the Cassatts were living in Allegheny City, a wealthy town just across the Allegheny River from industrial Pittsburgh. When Mary was four years old, the family moved to Lancaster, Pennsylvania, where they resided comfortably in one of the most opulent mansions in the entire state. By the time Mary was eleven, Robert had moved his family several more times, first to Philadelphia, then across the ocean for sojourns in England, France and Germany. As an adult, Mary continued to travel often between America and Europe, and Robert and Katherine joined her permanently in France in 1877. The present work is one of only a handful of works Cassatt executed featuring a sole male subject, an important example of her aptitude beyond her deeply psychological portraits of motherhood.

Much like her mentor Edgar Degas, Cassatt was a master of pastel as an artistic medium, a skill on full display in the present work. The softness of the medium was particularly suited for Cassatt's tender style and subject matter. As a female artist painting in the nineteenth century, especially one who was well-educated and well-heeled, many of the colorful subjects and settings that provided inspiration for her male counterparts remained off-limits for Cassatt. As such, domestic themes formed the focus of the artist's oeuvre and her family and friends served as her primary models. When she was not painting mothers and children, Cassatt portrayed her brothers, nephews, and very occasionally, her father. In the present work, Mr. Cassatt is mounted on a horse facing away from the viewer, ready to embark on a ride. The verdant foliage of these trees and the dirt road are depicted with a modern handling of the medium, the looseness of the pastel providing a soft background in contrast to the more refined horse and figure. With her command of shading, Cassatt beautifully renders the subtle textures of the coat of both her father and the horse. Similar to some of her most iconic mother and child compositions, Cassatt flattens the perspective of the scene ever so slightly with the intention of focusing the viewer's attention on her subjects, a pioneering technique that pushed the boundaries of Impressionism to which the post-Impressionist generation owed a significant debt.

Although she made her first foray into the Parisian art scene in 1867, Cassatt's career witnessed a meteoric rise in production, quality and critical reception in the 1880s. Her output increased dramatically from only three pictures in 1877 to a record twenty-nine in 1880. At the Sixth Impressionist Exhibition in 1881, she even received several glowing comments from the critic Albert Wolff in *Le Figaro*. Wolff, who was typically harsh and unsympathetic to the Impressionists, singled her out with special praise: "...Mlle Cassatt is a veritable phenomenon; in more than one of her works she is on the point of becoming a considerable artist, with an extraordinary feeling for nature, penetrating powers of observation, and an ability to subordinate herself to the model which is characteristic of the greatest artists..." (quoted in F. E. Wissman, "Realists among the Impressionists," in *The New Painting: Impressionism 1874-1886*, Geneva & San Francisco, 1986, p. 349). The critic Elie de Mont claimed that Cassatt and her other female colleague, Berthe Morisot, were the only interesting artists exhibiting that year. Gauguin, however, was drawn to Cassatt's entries in particular: "Miss Cassatt has as much charm, but she has more power [than Morisot]" (quoted in E. John Bullard, *Mary Cassatt, Oils and Pastels*, Washington, D.C., 1972, p. 15).

369

PROPERTY FROM A PRIVATE COLLECTOR,
NEW YORK

HENRI FANTIN-LATOUR

1836 - 1904

Dahlias

Signed *Fantin.* and dated *72* (upper left)
Oil on canvas
17½ by 14⅝ in.; 44.5 by 37.2 cm
Painted in 1872.

This painting will be included in the catalogue raisonné of Fantin-Latour's paintings and pastels by Galerie Brame & Lorenceau now in preparation.

PROVENANCE
H. Graves, London
F. & J. Tempelaere, Paris
H.J. Laroche, Ghent
M. Knoedler & Co., New York
Private Collection, Switzerland (acquired from the above in 1947 and sold: Sotheby's, New York, May 3, 2006, lot 4)
Acquired at the above sale

LITERATURE
Madame Fantin-Latour, *Catalogue de l'oeuvre complet de Fantin-Latour*, Paris, 1911, no. 646

This lovely bouquet of dahlias was completed by Fantin-Latour just as he was gaining international recognition as a painter of still lifes. Although he began exhibiting his floral still-life paintings in London at the Royal Academy in 1864, it was not until the 1870s that he solidified his reputation as the key painter of this genre. The paintings of the 1870s were marked by a purity and simplicity of composition, whereas those of the following decade were constructed with a more complex and detailed arrangement. Urged forward by the example of James McNeill Whistler, Fantin began experimenting in the subtlest possibilities of chromatic harmonies, thus simplifying the structure of his pictures. He ultimately abandoned his earlier, more ambitious compositions in favor of more understated flower compositions, particularly appreciated by English collectors in the 1880s.

In his review of the Salon of 1889, Zola described the artist's work as follows: "The canvases of M. Fantin-Latour do not assault your eyes, they do not leap at you from the walls. They must be looked at for a length of time in order to penetrate them and their conscientiousness, their simple truth—you take these in entirely, and then you return" (quoted in Edward Lucie-Smith, *Henri Fantin-Latour*, New York, 1977, p. 37).

$ 300,000-500,000

370

PROPERTY FROM A PRIVATE AMERICAN FUND

EUGÈNE BOUDIN

1824 - 1898

Scène de plage à Trouville

Signed *E. Boudin* and dated *.70* (lower right); inscribed *Trouville* (lower left)
Oil on cradled panel
11½ by 18¾ in.; 29.2 by 47.7 cm.
Painted in Trouville in 1870.

PROVENANCE
Jean Ventadour, Paris (and sold: Hôtel Drouot, Paris, April 11, 1874, lot 11)
N.G. Stevens, Europe (and sold: Christie's, London, June 14, 1912, lot 97)
M. Tempelaere, Paris (acquired at the above sale)
Mlle. Hecht, Paris
Bernheim-Jeune, Paris (acquired from the above on April 5, 1929)
Elwood B. Hosmer, Montreal (acquired from the above on June 7, 1929)
Private Collection
Private Collection, London (by descent from the above and sold: Sotheby's, London, February 3, 2004, lot 31)
Richard Green Fine Paintings, London (acquired at the above sale)
Acquired from the above

EXHIBITED
Roslyn, New York, Nassau County Museum of Art, *The Sea Around Us*, 2010, n.n.

LITERATURE
Robert Schmit, *Eugène Boudin*, vol. I, Paris, 1973, no. 507, illustrated p. 188

$ 700,000-1,000,000

Born in Honfleur and the son of a sailor, Boudin was drawn to the ports and coastline of northern France. The artist's practice of painting largely *en plein air,* enabled him to endow his works with an energetic immediacy and freshness. As Boudin inscribed in one his notebooks, "Beaches. Produce them from nature as far as is possible... things done on the spot or based on a very recent impression can be considered as direct paintings" (quoted in Gustave Cahen, *Eugène Boudin, Sa vie et son oeuvre*, Paris, 1900, p. 183). Boudin's art was an important source of inspiration for the next generation of artists, particularly the Impressionists. He was both a friend and mentor of Claude Monet, and is credited with having first shown him the importance of painting in the open air (see fig. 1).

The present work is a beautiful early example of Boudin's favorite subject, fashionably dressed figures on the beaches of Trouville. Having settled in Paris after his marriage in 1863, in the ensuing decade, Boudin traveled every summer to Trouville, where he had found the inspiration to paint endless variations on the themes most dear to him. Jean Selz wrote: "What fascinated Boudin at Trouville and Deauville was not so much the sea and ships but the groups of people sitting on the sand or strolling along the beach: fine ladies in crinolines twirling their parasols, pompous gentlemen in top hats, children and little dogs playing on the sand. In the harmony of the colors of the elegant clothes he found a contrast to the delicacy of the skies" (Jean Selz, *Eugène Boudin*, New York, 1982, p. 57).

By the second half of the nineteenth-century Trouville had become a fashionable summer retreat for the French aristocracy, and their colorful costumes provided a subject to which Boudin returned throughout his career. Captivated by the picturesque dress of these elegant society figures, Boudin rendered them in quick, impressionistic brushstrokes highlighted by bright blue and red tones. What fascinated the artist was the contrast between these densely grouped men and women and the expanses of the sky against which they are depicted. Boudin's interest in capturing the fleeting effects of sunlight on sumptuous fabrics and the effect of a windy day on the flowing garments, so masterfully explored in the present painting, was to have a profound influence on the Impressionist.

Fig. 1 Claude Monet, *Sur les planches de Trouville,* 1870, oil on canvas, Wadsworth Atheneum Museum of Art, Hartford

Detail of the present lot

E. Boudin '70

371

PROPERTY FROM A NEW ORLEANS COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Camaret

Signed *E. Boudin-* (lower right); titled and dated *70* (lower left)
Oil on canvas
17¾ by 25¾ in.; 45 by 65.4 cm
Painted in Camaret in 1870.

$ 100,000-150,000

PROVENANCE

Allard et Noël, Paris
Dr. William Gardner, Montreal (acquired by 1898 and sold by the estate: Fraser Bros., Montreal, January 1927, lot 16)
A. Browning, Montreal (acquired at the above sale)
Blair Laing, Toronto
Private Collection, Toronto (acquired from the above before 1954)
Private Collection, Toronto (by descent from the above and sold: Sotheby's, New York, May 12, 1993, lot 109)
Acquired at the above sale

EXHIBITED

Montreal, Art Association of Montreal, 1896, no. 5 (titled *Marine*)
Montreal, Art Association of Montreal, 1912, no. 12 (titled *Le Havre*)
Montreal, Art Association of Montreal, *The Collection of Dr. William Gardner*, 1926, no. 16

LITERATURE

"Late Dr. Gardner's Art Collection is Sold at Auction," in *The Star*, Montreal, January 17, 1927, n.n.
Robert Schmit, *Eugène Boudin, 1824-1898, premier supplemént*, Paris, 1981, no. 3692, illustrated p. 17

372

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Juan Les Pins, La Baie et le rivage

Signed *E. Boudin,* dated *93.* and inscribed *Juan-les-Pins* (lower left); dated *6 mai 93.* (lower right)
Oil on canvas
21⅞ by 35½ in.; 55.6 by 90.2 cm
Painted on May 6, 1893.

$ 80,000-120,000

PROVENANCE

M de R. Collection, France (and sold: Hôtel Drouot, Paris, April 26, 1918, lot 8)
Tédesco Frères, Paris
Wildenstein & Co., Inc., New York
Private Collection, San Marino, California
Thence by descent

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 3083, illustrated p. 187

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

JEAN-BAPTISTE-CAMILLE COROT

1796 - 1875

Portrait de jeune femme

Signed *Corot* (upper right)
Oil on canvas
12⅞ by 9½ in.; 32.7 by 24.1 cm

We would like to thank Martin Dieterle and Claire Lebeau for kindly confirming the authenticity of this lot.

PROVENANCE

Boussod, Valadon et Cie., Paris (acquired by *circa* 1868)
Georges Dorival, Paris (acquired by *circa* 1890)
Jourdier, Paris (acquired *circa* 1889)
H. Bloomfield, Paris
Knoedler & Co., Paris (acquired from the above in June 1921)
Paul Watkins, Winona, Minnesota (acquired from the above in December 1922)
Henri Matisse, Paris (acquired by 1928-29)
Dr. F. H. Hirschland, New York (acquired by 1930)
Salander-O'Reilly Galleries, New York (acquired by 1997)
Acquired from the above in 1997

$ 300,000-500,000

EXHIBITED

Paris, Galerie Knoedler, 1921, n.n.
New York, The Museum of Modern Art, *Corot, Daumier: Eighth Loan Exhibition*, 1930, no. 33
Northampton, Smith College Museum of Art, n.d. (on loan)
New York, Wildenstein & Co., *The Serene World of Corot: An Exhibition in Aid of the Salvation Army War Fund*, 1942, no. 43
Philadelphia, Philadelphia Museum of Art, *Corot 1796-1875*, 1946, no. 57
New York, Acquavella Galleries, *XIX & XX Century Master Paintings and Sculptures,* 1997, n.n.

LITERATURE

Julius Meier-Graefe, *Corot,* Berlin, 1930, n.p., illustrated pl. CXXIV
Pierre Schneider, Klaus Schrenk, Reinhold Hohl, Margrit Hahnloser-Ingold & Franz Meyer, eds., *Henri Matisse* (exhibition catalogue), Kunsthaus, Zürich & Städische Kunsthalle, Düsseldorf, 1982-83, illustrated p. 57 (in a black and white photo of Matisse's atelier)
John Walker, *Experts' Choice, 1000 Years of Art Trade, Seventh International C.I.N.O.A. Exhibition* (exhibition catalogue), Virginia Museum of Fine Arts, Richmond, 1983, illustrated p. 168
Pierre Dieterle, Martin Dieterle & Claire Lebeau, *Corot: Cinquième supplement à l'oeuvre de Corot par A. Robaut et Moreau-Nélaton,* Paris, 2002, no. 96, illustrated p. 99

While Corot's landscape practice served as the foundation of his critical and commercial success, his portrait practice remains much more obscure. According to Martin Dieterle, Corot's first serious attempt at portraiture came in the late 1820s after a trip to Italy, where he painted several studies of the Italian people. When Corot returned to France, this newly discovered interest in depicting the human form prompted a series of portraits, primarily completed in the early 1830s. This newfound interest also confirmed to his first sitters—mainly family and friends—that Corot was now "tout à fait peintre", or a full-fledged painter (Étienne Moreau-Nélaton, *Corot: Raconté par lui-même,* vol. I, Paris, 1924, p. 27). As important as these portraits were to the artist, Corot's figure paintings do not seem to have been intended for public exhibition or consumption, with only four portraits exhibited during his lifetime. It is believed that the artist showed his figure paintings only to his closest friends and colleagues, but otherwise kept them hidden in a cabinet in his studio. While the market for these pictures was limited, a select group of patrons recognized the psychological rigor and painterly skill of these works.

Portrait de jeune femme ranks among Corot's most penetrating portraits of women. Alfred Robaut writes in his notes that Corot's sitters were professional models—often Italian or Jewish—living on the rue Mouffetard or in the Marais and the Place des Vosges in Paris. There was even a *marché aux modèles* near the rue Saint-Antoine, which provided Corot and other artists with many of their most intriguing faces. These young models were transformed into "souvenirs", a word traditionally used to describe Corot's landscapes, but which was just as apt for his paintings of women.

One of the early owners of the present work was Henri Matisse, a painter equal to Corot in his mastery of the portrait. However, unlike Corot, Matisse's ebullient, color-filled portraits make up much of his oeuvre. For each artist, the sitter was the primary inspiration for a work both compositionally and emotionally, with Matisse writing of his models: "They are the principal theme of my work... The emotional interest aroused in me by them does not appear particularly in the representation of their bodies, but often rather in the lines or special values distributed over the whole canvas or paper, which form its complete orchestration, its architecture" (quoted in John Elderfield, *The Drawings of Henri Matisse,* London, 1984, p. 117).

Fig. 1 Matisse painting the model Zita at 1 Place Charles-Félix, Nice, 1928

COROT

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

FRÉDÉRIC BAZILLE

1841 - 1870

Thérèse lisant dans le parc de Méric

Signed *F.Bazille* and dated *67* (lower left); signed with the initials *F.B,* dated *67,* dedicated *à Thérèse* and inscribed *Méric* (on the reverse)
Oil on canvas
36¼ by 23¼ in.; 92 by 59.2 cm
Painted in 1867.

Michel Shulman has confirmed the authenticity of this work.

PROVENANCE

Thérèse des Hours, France (acquired from the artist)
Henriette Blanche Auriol, France (by descent from the above)
Général Jules René Henry Cazalis, France (by descent from the above)
Galerie Eugène Blot, Paris (acquired from the above)
Ernst Horndasch, Munich (acquired from the above in 1923)
Private Collection, Europe
Thence by descent

LITERATURE

Michel Schulman, *Frédéric Bazille, 1841-1870, Catalogue raisonné supplément 2*, Paris, 2016, no. 5, illustrated p. 10

$ 200,000-300,000

Thérèse des Hours is the subject of many of Bazille's best-known canvases, including *La Robe rose* and his masterpiece *Réunion de famille,* the latter painted during the same summer as the present work (see figs. 1 & 2). Thérèse was a cousin of the artist and the two families would spend long vacations together at their Méric estate near Montpellier, the gardens of which serve as the backdrop for some of his most important Impressionist paintings, including the aforementioned *Réunion de famille.*

As Paul Perrin writes, "Fréderic Bazille, who was killed before reaching the age of twenty-nine, painted only just over sixty pictures in less than eight years. During his lifetime, he sold not a single one and exhibited only five at the Salon. His early demise prevented him from taking part in the flourishing of Impressionism and sharing the success of his friends Monet and Renoir, and any attention his paintings, nearly all kept at his parents' home in Montpellier, were getting was exclusively from his family and their visitors. Everything seemed to be conspiring to condemn the artist to the limbo of art history, and yet, a hundred and fifty years on, we find Bazille's work in the world's most famous museums, and being celebrated once more" (Paul Perrin, "Frédéric Bazille's Fame has Only Just Begun," in *Frédéric Bazille (1841-1870) and the Birth of Impressionism* (exhibition catalogue), Musée Fabre, Montpellier, Musée d'Orsay, Paris & National Gallery of Art, Washington, D.C., 2016-17, p. 203).

Bazille gave up his medical studies in Paris in the early 1860s in order to devote himself entirely to painting, enrolling in the studio of the academician Charles Gleyre, where his fellow students included Monet, Renoir and Sisley. Being of relatively comfortable means, Bazille was generous to his less fortunate artist friends; he would often let his colleagues use his studio in Batignolles and borrow his materials. Fellow residents included the poet Stéphane Mallarmé and Édouard Manet. Renoir would move in with Bazille around 1868 and later so would Monet. As Bazille described in a letter to his mother: "Monet has popped up out of nowhere with a collection of magnificent canvases... With Renoir, that makes two hard-up painters I am putting up. It's quite an infirmary here" (quoted in Michel Schulmann, *Frédéric Bazille, 1841-1870, Catalogue raisonné: peintures, dessins, pastels, aquarelles; sa vie, son oeuvre, sa correspondence*, Paris, 1995, p. 354, translated from French).

Bazille's rooms on the rue de la Condamine are immortalized in one of his most famous paintings, now also in the collection of the Musée d'Orsay, depicting himself with Renoir, Zola, Manet and Monet engaged in an intense discussion about a canvas.

Fig. 1 Frédéric Bazille, *La Robe rose,* 1864, oil on canvas, Musée d'Orsay, Paris

Fig. 2 Frédéric Bazille, *Réunion de famille,* 1867, oil on canvas, Musée d'Orsay, Paris

PROPERTY FROM A DISTINGUISHED EAST COAST COLLECTION

PIERRE-AUGUSTE RENOIR

1841 - 1919

Baigneuse assise

Signed *Renoir.* (lower right)
Oil on canvas
15 by 12½ in.; 37.5 by 30.5 cm
Painted *circa* 1915.

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

Alfred Daber, Paris (acquired *circa* 1954)
Wildenstein & Co., Paris
Private Collection, United States (acquired from the above in 1962)
Thence by descent

EXHIBITED

Paris, Alfred Daber, *Pour mon plaisir: tableaux, acquarelles, dessins d'Ingres à Vuillard*, 1954, no. 22, illustrated in the catalogue
Vevey, Switzerland, Musée Jenisch, *Auguste Renoir*, 1956, no. 82, illustrated in color in the catalogue

LITERATURE

Ambroise Vollard, *Tableaux, pastels & dessins de Pierre-Auguste Renoir*, vol. I, Paris, 1918, no. 204, illustrated p. 51
Denis Rouart, *Renoir*, Geneva, 1954, illustrated p. 105
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, Paris, 2014, no. 4318, illustrated p. 412

$ 700,000-1,000,000

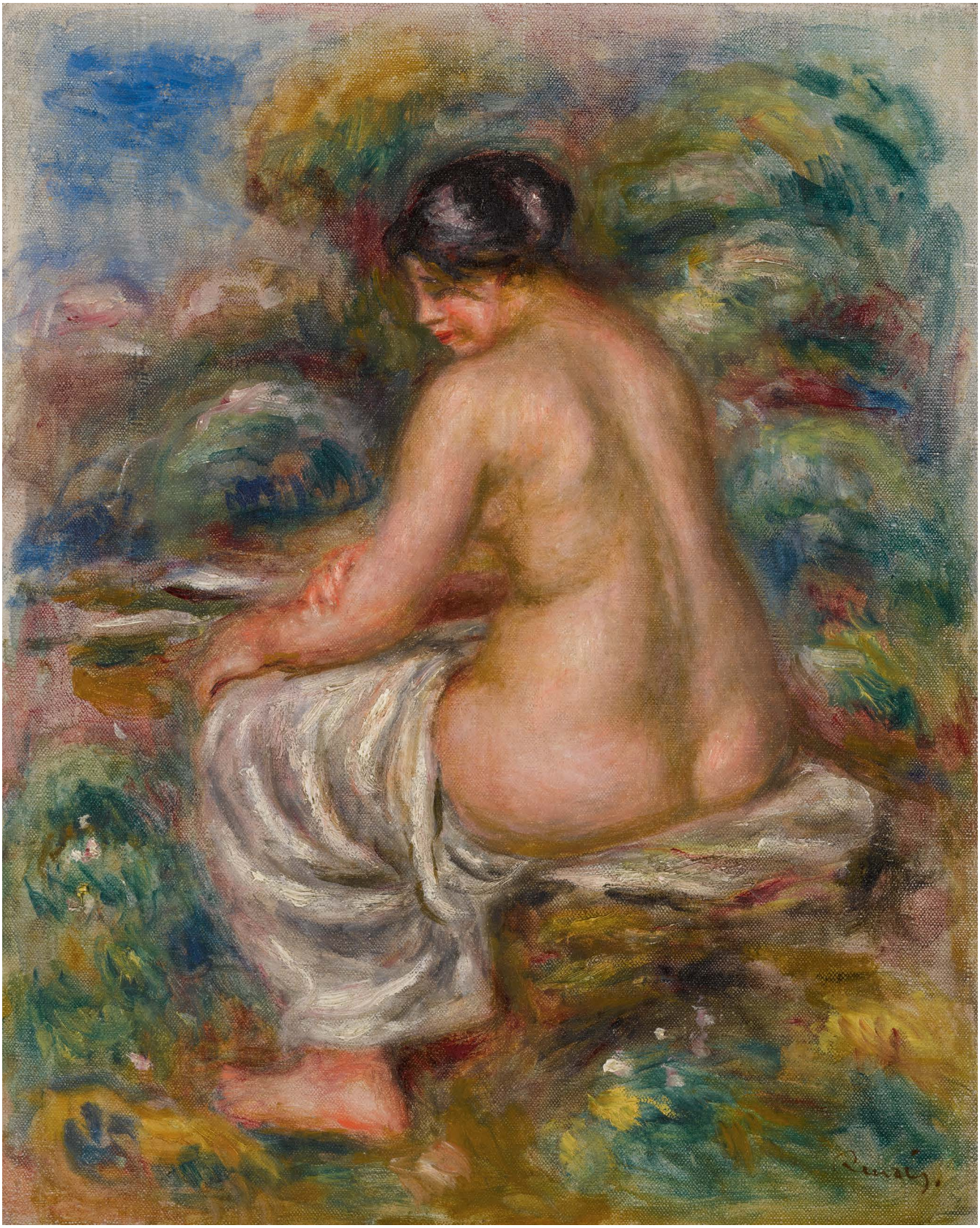
Nu assis is an exceptional example of Renoir's key subject: the female nude in a landscape. More than any other avant-garde painter of the late nineteenth century aside from Degas, Renoir focused his energy on the subject of the female nude, and the results he achieved were both unique and striking.

The development of Renoir's style in depicting nudes draws from both his early experience as an Impressionist painter and the influence of a trip he took to Italy in 1881, when he went to see works by Raphael and other Renaissance masters. Renoir's approach to this subject underwent a series of transformations in the 1870s and 1880s, creating an aesthetic that would become the epitome of Renoir's art. In *Nu assis*, a seated female bather sits in profile with her legs carefully draped in a billowy sheet, with her eyes either partially or fully closed. The outdoor setting is ambiguous, allowing the figure to fully dominate the composition. The cloth harkens back to the casually yet artfully draped cloths which populate Renaissance art.

When Renoir began painting with other Impressionist artists, he favored quick, loose brushstrokes, illustrating the effects of *plein-air* painting and natural light. Over the course of his career, Renoir began to stray from his emphasis of color over line after seeing the precision of forms and subtle coloration in the works of the Renaissance masters and the palette of the French Rococo artists. Émile Verhaeren, a contemporary poet and art critic of Renoir, highlighted the quality of Renoir's stylistic details in the present work, writing "Here...is an utterly new vision, a quite unexpected interpretation of reality to solicit our imagination. Nothing is fresher, more alive and pulsating with blood and sexuality, than these bodies and faces as he portrays them. Where have they come from, those light and vibrating tones that caress arms, necks, and shoulders, and give a sensation of soft flesh and porousness? The backgrounds are suffusions of air and light; they are vague because they must not distract us" (quoted in Gerd Muesham, ed., *French Painters and Paintings from the Fourteenth Century to Post-Impressionism: A Library of Art Criticism*, New York, 1970, pp. 511-12).

John House writes the following on Renoir's fascination with the subject of the female nude in outdoor settings: "On his travels Renoir painted many landscapes and informal outdoor subjects, but his more serious efforts were reserved for themes which tread the borderline between everyday life and idyll-themes with obvious echoes of eighteenth century art. He painted a long series of nudes, mainly young girls in outdoor settings, whom in a letter he called his 'nymphs.' Mainly single figures at first, he brought them together in groups around 1897 in several pictures of girls playing which translate the subject of the 1887 *Bathers* into a fluent informality very reminiscent of Fragonard's *Bathers* (see fig. 1) (John House in *Renoir* (exhibition catalogue), The Hayward Gallery, London, 1985, pp. 250-51).

Fig. 1 Jean Honoré Fragonard, *Diana and Endymion,* 1753-56, oil on canvas, National Gallery of Art, Washington, D.C.



376

PROPERTY FROM A PRIVATE COLLECTOR, NEW YORK

ÉDOUARD VUILLARD

1868 - 1940

Nature morte avec Leda

Signed *E Vuillard* (lower left)
Oil on board mounted on cradled panel
23½ by 31¼ in.; 60 by 79.5 cm
Painted *circa* 1902.

PROVENANCE

Bernheim-Jeune, Paris (acquired directly from the artist on October 17, 1903)
Albert Bernier, Paris (acquired from the above on October 11, 1904 and sold: Hôtel Drouot, Paris, November 23, 1910, lot 57)
Galerie E. Druet, Paris
Baron Napoléon Gourgaud, Paris (acquired *circa* 1938)
Jacques Dubourg, Paris
Jacques Lindon, Paris
David Findlay Galleries, New York (acquired *circa* 1957)
Private Collection, Texas (acquired in 1965)
Private Collection, Texas (by descent from the above and sold: Sotheby's, New York, May 3, 2006, lot 1)
Acquired at the above sale

$ 350,000-450,000

EXHIBITED

Paris, Musée des Arts Décoratifs, *E. Vuillard,* 1938, no. 67
New York, David Findlay Galleries, *XIXth and XXth Century French Masters*, 1957, no. 36

LITERATURE

Jean Messelet, "L'Exposition Vuillard au musée des arts décoratifs," in *Bulletin des Musées de France 10*, no. 4, Paris, May 1938, illustrated p. 67
Claude Roger-Marx, *Vuillard et son temps*, Paris, 1946, mentioned p. 78
Claude Roger-Marx, "Edouard Vuillard 1867-1940," in *Gazette des Beaux-Arts 29*, no. 952, June 1946, illustrated p. 366
Claude Roger-Marx, *Vuillard*, Paris, 1948, illustrated pl. 34
Emilie Daniel, *Vuillard, l'espace de l'intimité*, Paris, 1984, fig. 98, illustrated p. 261
Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels,* vol. II, Paris, 2003, no. VII-269, illustrated p. 673

An object that Vuillard frequently depicted in his paintings was the small plaster figurine, *Leda*, which had been a gift from the sculptor Aristide Maillol. Sometimes this piece would appear in the background of depictions of the artist's apartment on the Rue Truffaut, usually set on the mantel over the fireplace. But in this still life from around 1902, Vuillard has placed the sculpture at the center of the composition, alongside a vase of flowers.

Antoine Salomon and Guy Covegal have provided the following description for this work: "Maillol's *Leda*, a white figurine shading into ochre, stands on the table of woven Spanish grass. Next to it is a bouquet of mauve, pink and white sweet peas and mauve asters flecked with yellow in a brown stoneware jug. The delicately shaded greys in the background are offset by the black metal hooks fixing an antique *bas-relief* to the wall above the table" (Antoine Salomon & Guy Cogeval, *op. cit.*, p. 673).

Fig. 1 Aristide Maillol, *Leda*, terracotta, *circa* 1900, Kunsthal Rotterdam, Rotterdam

E. Vuillard

377

PROPERTY FROM A PRIVATE SPANISH COLLECTION

WIFREDO LAM

1902 - 1982

Cuenca

Signed *W. Lam* and dated *Castilla 1928* (lower right)
Oil on canvas
34 by 27⅞ in.; 86.4 by 70.8 cm
Painted in Castilla in 1928.

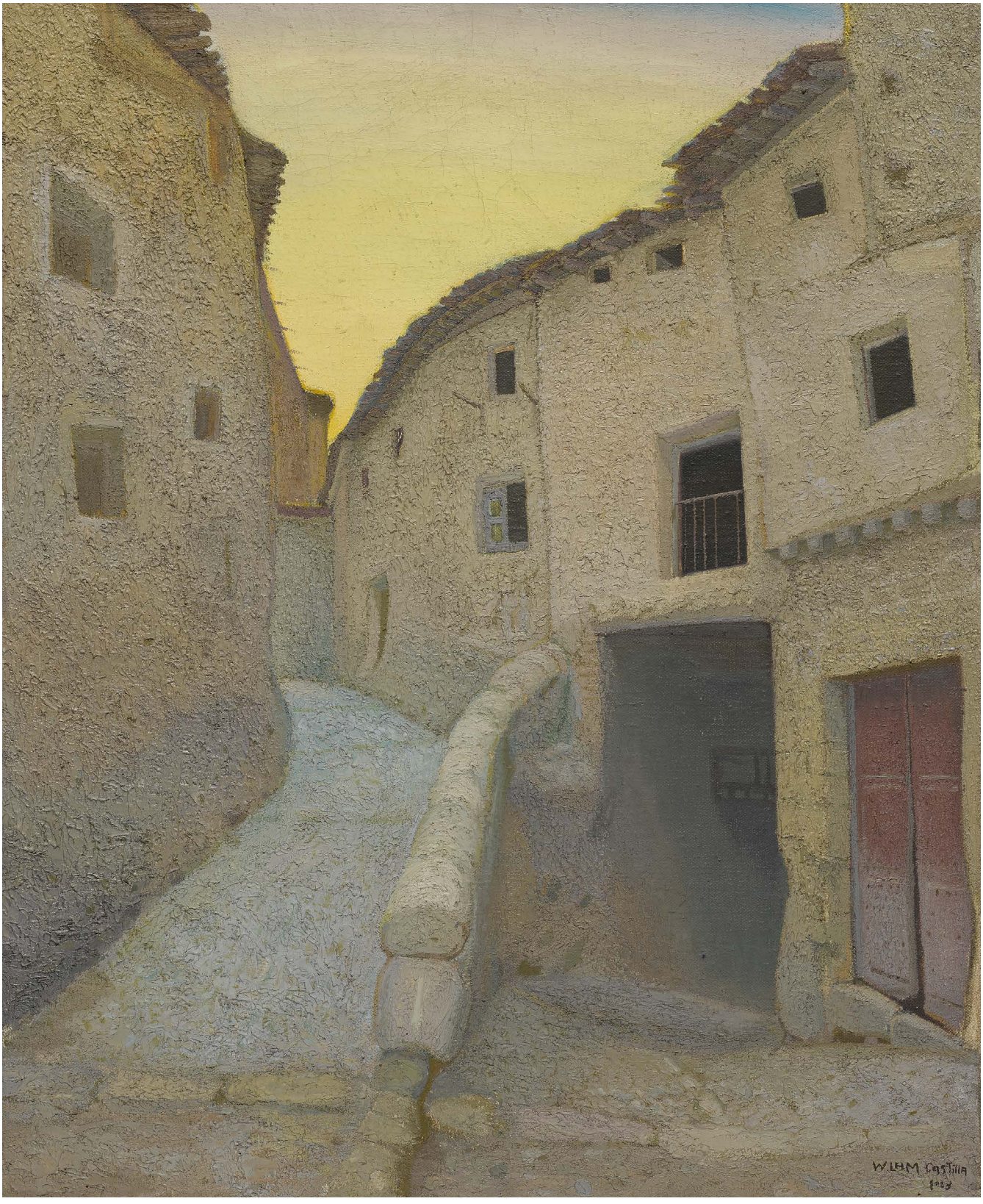
This work is accompanied by a certificate of authenticity signed by Lou Laurin-Lam and dated 28-12-2009.

PROVENANCE
Private Collection, Europe (and sold: Sotheby's, New York, May 27, 1998, lot 145)
Private Collection, Miami (acquired at the above sale)
Private Collection, Spain (acquired from the above)
Thence by descent

$ 80,000-120,000

"Lam took pleasure in painting several aspects of a single place when its landscape particularly struck his attention... It was the streets of Cuenca, with their famous *casas colgadas* (suspended houses) that truly attracted Lam. He painted them several times over, attempting to capture the very essence of Spain: its inscrutible austerity, rigidity and faith."

Maria-Luïsa Borràs, "Lam in Spain," in *Wifredo Lam: Catalogue Raisonné of the Painted Work*, vol. I, Paris, 1996, p. 23


WLHM Castilla

378

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

HENRI LE SIDANER

1862 - 1939

Les Pilliers

Signed *Le Sidaner* (lower left)
Oil on canvas
23½ by 32 in.; 59.5 by 81.3 cm
Painted in 1901.

PROVENANCE

Galeries Georges Petit, Paris
M. Newman Ltd., London (and sold: Sotheby's, London, May 28, 1986, lot 7)
Galleries Maurice Sternberg, Chicago (acquired at the above sale)
Dr. & Mrs. Randal J. Williams, Hickory, North Carolina (and sold: Christie's, New York, May 12, 1988, lot 240)
Private Collection (and sold: Christie's, New York, November 6, 2014, lot 413)
Acquired at the above sale

LITERATURE

Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Milan, 1989, no. 116, illustrated p. 80
Yann Farinaux-Le Sidaner, *Henri Le Sidaner, Paysages intimes*, Saint-Rémy-en-L'Eau, 2013, illustrated in color p. 199

$ 80,000-120,000

379

PROPERTY FROM A SOUTH AMERICAN PRIVATE COLLECTION

HENRI MARTIN

1860 - 1943

Binage dans un jardin à Labastide-du-Vert

Signed *Henri Martin* (lower right)
Oil on canvas
26 by 34¾ in.; 66 by 88.3 cm
Painted *circa* 1895.

This work will be included in the forthcoming catalogue raisonné currently being prepared by Marie-Anne Destrebecq-Martin.

PROVENANCE
Contini Gallery, Caracas
Acquired from the above on September 27, 1980

$ 60,000-80,000

380

PROPERTY FROM A PRIVATE COLLECTION

HENRI MARTIN

1860 - 1943

Vue des toits de Labastide-du-Vert en été

Signed *Henri Martin* (lower left)
Oil on canvas
35½ by 32½ in.; 90.2 by 82.3 cm
Painted *circa* 1930.

The authenticity of this work has been confirmed by the late Cyrille Martin.

PROVENANCE
Kaplan Gallery, London
Hammer Galleries, New York
Maurice Sternberg Galleries, Chicago
Private Collection, Michigan (acquired from the above and sold by the estate: Christie's, New York, May 5, 2004, lot 276)
Acquired at the above sale

EXHIBITED
Beverly Hills, Anderson Galleries & New York, Hammer Galleries, *Eden Close at Hand: The Paintings of Henri Martin (1860-1943)*, 2005, no. 27, illustrated in color pp. 94-95

$ 150,000-250,000

In 1900 Henri Martin purchased the home known as Marquayrol overlooking the village of Labastide-du-Vert, not far from his native Toulouse. Martin would produce many of his most memorable paintings in these environs. The ancient arched bridges, charming stone buildings and poplar trees along the banks of the river would become to Henri Martin what Giverny was to Claude Monet: an enthralling source of inspiration, wonder and beauty.

Martin's early works were devoted to poetic and allegorical themes reflecting his training at the École des Beaux-Arts in Toulouse. After winning the Grand Prix, he moved to Paris in 1879 to study at the École des Beaux-Arts under Jean-Paul Laurens. Martin exhibited at the Salon des Artistes Français in Paris from 1880, winning a medal at the 1883 Salon.

A visit to Italy in 1885 brought a new lyrical freedom to his work. Upon his return to Paris in 1889, he turned almost exclusively to landscape painting. In the 1890s he was an associate of the Symbolists and exhibited at the acclaimed Salon de la Rose Croix in 1892. Under the influence of Georges Seurat and Paul Signac, Martin adopted the Pointillist technique that characterized his most successful works. He was named Chevalier of the Legion of Honor in 1896, and in 1900 won the grand prize at the Exposition Universelle. Martin was named Commander of the Legion of Honor in 1914, and became a member of the Institut in 1918.

381

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

HENRI MARTIN

1860 - 1943

L'École et le pont sur le vert à Labastide-du-Vert

Signed *Henri Martin* and dated *35* (lower right)
Oil on canvas
28⅜ by 33 in.; 72 by 84 cm
Painted in 1935.

The authenticity of this work has been confirmed by the late Cyrille Martin.

PROVENANCE
Marcel Bernheim & Cie., Paris
Private Collection (acquired by 1961 and sold: Sotheby's, London, June 27, 1990, lot 129)
Sale: Christie's, New York, November 19, 1998, lot 165
Richard Green Fine Paintings, London
Acquired from the above in 1999

$ 180,000-250,000

Henri Martin falls into that rare category of artists whose mature style best defines their work. In his case, Martin developed a unique synthesis of a broadly Impressionistic approach combined with Pointillist brushwork. At the age of forty he bought a seventeenth-century house above the village of Labastide-du-Vert in the South-West, which, as Claude Juskiewenski has noted, brought Martin "his equilibrium, his personal and artistic fulfillment" (*Henri Martin*, exhibition catalogue, Musée de Cahors, Cahors, 1993, p. 103). If Baudelaire (whom he admired) aimed to highlight in his writing the ephemeral experience of life in an urban metropolis, Martin lived out the truth of it by retreating from Paris to a rural idyll annually during the summer and early autumn where his work centered on the exact opposite: the timelessness of man's harmonious co-existence with nature.

Confronted by changeable natural light, at times brilliant and then diffuse, Martin noted the challenges presented by diverse atmospheric effects. But although his technical solutions and softened contours are masterful, what set Martin apart from contemporaries is his ability to combine both a human and spiritual dimension in his landscapes. Martin's bucolic views of the valley are unmistakably populated and cultivated. The bridge of the present work, for example, is a recurring motif, and his perspectives are never sublime in the sweeping Romantic sense. But as Jacques Martin-Ferrières has correctly pointed out, his scenes are nonetheless deeply sensitive and poetic, his palette "an enchantment" (Jacques Martin-Ferrières, *Henri Martin*, Paris, 1967, p.35), and indeed his entire vision has an enchanted air. Man is ever-present, but with Martin's increasingly sophisticated use of Pointillist techniques, the weighty human forms and buildings in his later paintings such as *The Mowers* (1905) paradoxically feel more ethereal than the ostensibly mythical figures of his Symbolist paintings of 1890s for the portentous Salon de la Rose+Croix exhibitions. In the words of another poet who inspired some of Martin's more straightforwardly allegorical work as a young man, it is "the garden of the Everlasting Gardener" that is gently evoked in his elysian views of La-Bastide-du-Vert and the pagodas and pools of Marquayrol (Dante, *Paradiso*, Canto XXVI, lines 55–56).

382

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

GUSTAVE LOISEAU

1865 - 1935

Marché à Pont-Aven

Signed *G. Loiseau* and dated *22* (lower left)
Oil on canvas
28¾ by 23⅝ in.; 73 by 60 cm
Painted in 1922.

$ 70,000-90,000

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

PROVENANCE
Durand-Ruel, Paris
Private Collection, Switzerland (and sold: Sotheby's, New York, November 11, 1999, lot 264)
Acquired at the above sale

383

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

HENRI LEBASQUE

1865 - 1937

Le Bords de la Marne près de Montévrain

Signed *Lebasque* (lower left)
Oil on canvas
20 by 29¼ in.; 51 by 74.5 cm
Painted in 1900-04.

$ 70,000-90,000

PROVENANCE

Private Collection, Paris (acquired by the 1950s)
Private Collection, Paris (and sold: Sotheby's, London, June 24, 2003, lot 138)
Acquired at the above sale

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 192, illustrated p. 97

384

PROPERTY FROM A PRIVATE EAST COAST COLLECTION

FRANCIS PICABIA

1879 - 1953

Effet d'automne au bord du Loing, Saint-Mammès

Signed *Picabia* (lower right); signed *F. Picabia* and titled (on the reverse)
Oil on board
24 by 17⅞ in.; 61 by 45.5 cm
Painted *circa* 1905.

PROVENANCE
Galeries Georges Petit, Paris
Sale: Hôtel Drouot, March 24, 1958, lot 176
Maurice & Laure Montet, Paris (acquired by 1965)
Didier Imbert Fine Arts, Paris (acquired by 1990)
Sale: Christie's, London, June 26, 2001, lot 188
Acquired at the above sale

EXHIBITED
Paris, Galeries Georges Petit, *Francis Picabia*, 1909, no. 15 (probably)
Paris, Galerie de Paris, *La Cage aux Fauves du Salon d'Automne 1905*, 1965, no. 57
Paris, Palais de Congrès, *Picabia, Dandy et Héraut de l'Art du XXe siècle*, 1980-81, no. 13
Paris, Didier Imbert Fine Arts, *Picabia*, 1990, no. 1, illustrated in color in the catalogue

$ 100,000-150,000

LITERATURE
William A. Camfield, Beverley Calté, Candace Clements, Arnauld Pierre & Pierre Calté, *Francis Picabia, Catalogue Raisonné, 1898-1914*, vol. I, New Haven & London, 2014, no. 172, illustrated in color p. 217

Effet d'automne au bord du Loing, Saint-Mammès dates from Picabia's early years—a period marked by eager exploration of the Impressionist style and indicative of his technical dexterity as a painter. These early paintings of the French countryside, ranging from the outskirts of Paris to the northern shores of Normandy, were typical of the evolving Impressionist aesthetic at the turn of the century. During this time, Picabia deftly and confidently transitioned from Impressionism to Neo-Impressionism to Fauvism at a rapid clip, demonstrating a commitment to constant exploration and evolution that would prefigure his significant future contributions to Cubism, Surrealism and the Dada movement, all the while defying any consistent categorization of his output.

While Picabia's Impressionist works are extraordinary in method, only recently have they been re-evaluated and contextualized. As William Camfield writes: "Picabia's image has been so dominated by his Dada activities that even some friends have found it difficult to believe that he once was an Impressionist. Their surprise notwithstanding, virtually every artist who contributed to 'modern' art during the first decade of the twentieth century passed through an Impressionist or Neo-impressionist phase early in his career; Picabia is exceptional only in the fact that for him Impressionism was not merely a passing phase but a major period" (William Camfield, *Francis Picabia: His Art, Life and Times*, New York, 1979, p. 8).

Interestingly, many of Picabia's works from this period were not painted *en plein air*, the preferred mode of the early Impressionists, but rather from his studio. He painted a number of them from photographs and even printed postcard reproductions of works by other artists, in essence producing copies of copies and establishing an early foray into appropriation and proto-Dada technique.

Fig. 1 Francis Picabia, *Les Pins, effet de soleil à Saint-Honorat (Cannes)*, 1906, oil on canvas, sold: Sotheby's, New York, November 7, 2013, lot 352 for $1,565,000

385

PROPERTY FROM THE COLLECTION OF ANN & GORDON GETTY

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 transparence*, 1961, no. 9 (possibly)
Paris, Galerie Furstenberg, *Francis Picabia 1879-1953*, 1964, no. 3 (possibly)
Leverkuse, Städtisches Museum & traveling, *Picabia*, 1967, no. 5 (possibly)

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

$ 250,000-350,000

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). Initially a painter in the image of Sisley and Pissarro, Picabia shirked the profitable trajectory of his nascent Impressionist career, exploring such aesthetics as those 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, Arnauld 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, who searched for a new spiritual reality at Murnau (see fig. 1). Returning to the locations of his bucolic earlier works, Picabia repainted these sites through the lens of a vast stylistic evolution. Works such as the simply titled *Paysage* were his first to draw from Neo-Impressionism and Fauve 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 genre of landscape painting that would propel him into the world of abstraction. In *Paysage*, Picabia paints the French countryside as geometric forms, building a landscape from a repertoire of green, red and navy shapes. These simplified, solid forms are 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 constraints of direct 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

MAX ERNST

1891 - 1976

La Forêt

Signed *max ernst* (lower right)
Oil on canvas
21¾ by 18⅛in.; 55 by 46 cm
Painted in 1925.

PROVENANCE

Marie Cuttoli, Paris
Galerie de l'Île-de-France, Paris (acquired by 1972)
Galerie Cazeau-Béraudière, Paris
Private Collection, United States (acquired from the above and sold: Christie's, New York, May 9, 2013, lot 322)
Acquired at the above sale by the present owner

EXHIBITED

Caen, Maison de la culture, *Mars autour du Surréalisme*, 1965, n.n.
Basel, Galerie Beyeler, *Collection Marie Cuttoli, Henri Laugier*, 1970, no. 24 (dated 1926)
Krefeld, Krefelder Kunstverein, *Max Ernst, Frottagen und Collagen*, 1972, no. 32, illustrated in the catalogue
Rome, Museo del Corso, *Max Ernst e i suoi amici surrealisti*, 2002, n.n., illustrated in the catalogue
La Coruña, Fundación Pedro Barrié de la Maza, *Surrealismo, Max Ernst y sus amigos surrealistas*, 2004, illustrated in the catalogue (dated 1926)

$ 180,000-250,000

LITERATURE

*Surrealismo (*exhibition catalogue), Levi Arte Moderna, Milan, 1974, no. 13, illustrated in color n.p.
Werner Spies, Sigrid & Günter Metken, *Max Ernst, Werke 1925-1929*, Cologne, 1976, no. 931, illustrated p. 72
Suzanne Slesin, *Over the Top, Helena Rubenstein, Extraordinary Style, Beauty, Art, Fashion, and Design*, New York, 2003, illustrated *in situ* p. 167

Painted in 1925, *La Forêt* belongs to one of the most creative periods in Max Ernst's oeuvre, marked by a constant stream of technical experimentation and invention. It was during these years that the artist established his visual universe of themes and images that were to become central to his entire career. One of Ernst's key subjects was the forest, and it was in the series of *Forêt* paintings of the 1920s that Ernst first explored his newly developed *grattage* technique. His experimentation with the application of pigment onto the surface had resulted in the discovery of *frottage* earlier in the year: fascinated by the rich texture of floorboards, Ernst would place sheets of paper onto their surface and rub over them with graphite. This would result in various relief-like forms that suggested particular images to the artist, and with a few strokes added by hand he would arrive at fantastic and unexpected compositions.

Using the same formal principles as *frottage*, Ernst created the *grattage* technique utilizing oil and canvas. Werner Spies explains, "Adapting this technique to the medium of oil painting, Ernst would cover the canvas with layers of paint and place it over an uneven surface or an object. He would then scrape the pigment off the surface, and complex patterns would emerge. Spies further elucidates how Ernst would lay "his canvas over various objects with raised textures—pieces of wood and string, grates, textured glass panes—and, drawing the paint over them with a palette knife, brought forth the most vivid effects. In the course of the following years—years which William Rubin has called the 'heroic epoch of Surrealist painting'—this technique, known as *grattage*, led to astonishingly innovative imagery" (Werner Spies, *Max Ernst: A Retrospective* (exhibition catalogue), Tate Gallery, London, 1991, p. 148).

This early treatment of wood evokes Ernst's childhood in Brühl near the expansive Kottenforst while also expressing an affinity for the German Romantics. In 1956 Ernst's biographer Patrick Waldberg first argued that the artist's link with his predecessors was not so much in the actual work as it was in his attitude toward life and the problems of creativity. Scholar Karin von Maur observes how "in the 1920s it is again not so much direct references to German Romanticism as a certain affinity of mood that is found in Max Ernst's work. This is most apparent in the 'Forest' paintings, if for no other reason than that they have recourse to a motif with a long and rich tradition in Germany...This tradition, replete with mystical meanings and tied to notions of German nationhood, had been appropriated by a wave of cloying, patriotic neo-Romantic painting, and it took an artist of Ernst's unencumbered, Dadaist frame of mind to revive a motif so burdened with significance" (Karin von Maur, "Max Ernst and Romanticism," in *Max Ernst: A Retrospective* (exhibition catalogue), Tate Gallery, London, 1991, pp. 342-43).

Fig. 1 Max Ernst, *Forêt et soleil*, 1926, oil on canvas, sold: Sotheby's, London, February 28, 2018, lot 36 for $1,179,176

Max Ernst

387

PROPERTY FROM A PRIVATE COLLECTION, EUROPE

RENÉ MAGRITTE

1898 - 1967

La Malédiction

Bears the signature *Magritte* (lower right)
Oil on panel
5⅛ by 5⅛ in.; 12 by 12 cm
Painted in 1936 or 1937.

PROVENANCE
Private Collection, Belgium
Leon Charles de Mol, Belgium
Acquired from the above in the 1980s

EXHIBITED
Knokke-Heist, Casino Knokke, *Exposition Magritte*, 2001, n.n.
Brussels, Musée Magritte Museum, *Magritte retrouvé*, 2012, n.n.

LITERATURE
David Sylvester, *René Magritte, Catalogue raisonné*, vol. II, London, 1993, no. 424, illustrated p. 233

$ 200,000-300,000

La Malédiction is one of at least eight square-shaped paintings of clouds floating across the sky that Magritte completed around 1936 or 1937. These works vary slightly in size and, according to Magritte scholar David Sylvester, were very likely done around the same time. At least one was sold directly to a collector by the artist himself. The motif of fluffy white clouds drifting against blue sky is one that appears in Magritte's work as early as 1929. Like many other motifs from Magritte's pre-war oeuvre, the artist would go on to revisit the sky with endless variation in the 1940s, 50s and 60s and incorporated it into some of his best-known canvases (see fig. 1).

Magritte's career witnessed a turning point around 1937, when he spent several weeks in London working on a major commission of three monumental canvases for the Wimple Street home of the foremost patron of Surrealist art of the day, Edward James. Magritte had met James the year before at the International Surrealist Exhibition at New Burlington Galleries in London and the two immediately struck up a friendship. As Stephanie D'Alessandro describes, the James commission represented "a major artistic opportunity...to garner attention on a grand scale for the skill and intellect with which Magritte approached his art" and "offered the promise of a much-needed new market for the artist" (*Magritte, The Mystery of the Ordinary* (exhibition catalogue), The Museum of Modern Art, New York, 2013, p. 195). Magritte reinterpreted three earlier paintings for the James commission, adapting *Le Modèle rouge*, *La Jeunesse illustrée* and *Au Seuil de la liberté* for installation in James' spacious ballroom. The last of these three works depicts a World War I-style cannon pointed toward the back wall of a room subdivided into squares, each featuring one enigmatic motif that the artist had explored, including a panel of sky very similar to the present work (see fig. 2).

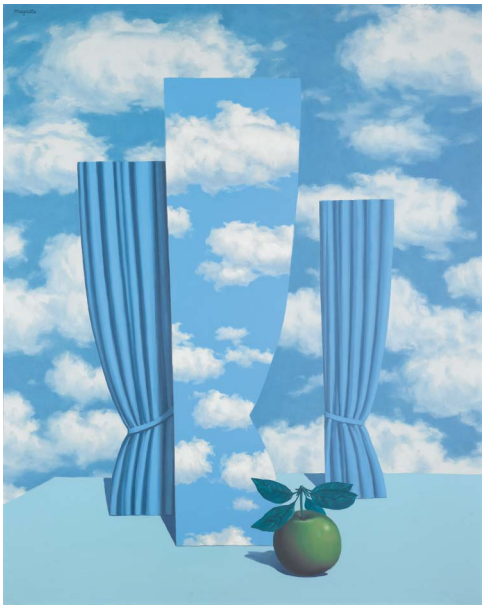


Fig. 1 Réné Magritte, *Le Beau monde*, 1962, oil on canvas, sold: Sotheby's, London, February 5, 2014, lot 63 for $12,917,821

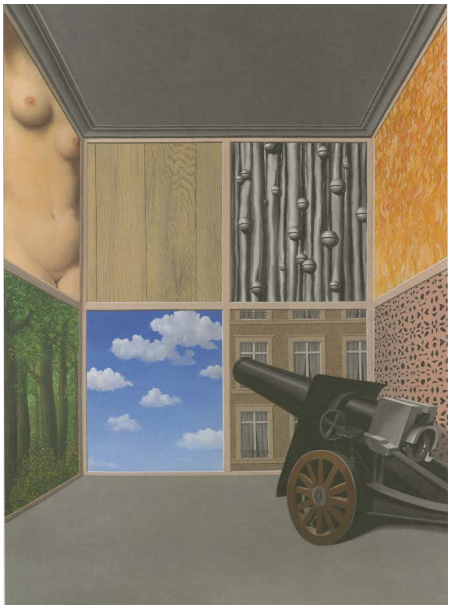


Fig. 2 Réné Magritte, *Au Seuil de la liberté*, 1937, oil on canvas, The Art Institute of Chicago, Chicago

(ACTUAL SIZE)

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR

GIORGIO DE CHIRICO

1888 - 1978

Le Muse inquietanti

Signed *G de Chirico* (lower left); signed *giorgio de Chirico* and inscribed *Questa pittura metafisica: "Le Muse inquietanti," è opera autentica da me eseguita e firmata.* (on the reverse)
Oil on canvas
35¾ by 27¾ in.; 90.8 by 70.5 cm
Painted *circa* 1950-55.

PROVENANCE
Contemporary Art Gallery, New York
Jan Woodner, New York
Sale: Christie's, New York, May 8, 1991, lot 47
Robert C. Guccione, New York (acquired at the above sale)
Nancy Whyte Fine Arts, New York
Acquired from the above in 2004

EXHIBITED
Roslyn Harbor, Nassau County Museum of Art, *From Botticelli to Matisse, Masterpieces of the Guccione Collection*, 1994, n.n., illustrated in the catalogue

LITERATURE
Claudio Bruni Sakraischik, *Catalogo Generale Giorgio de Chirico, volume quarto, opere dal 1951 al 1972,* Milan, 1974, no. 489, illustrated n.p. (dated 1955)
Claudio Bruni Sakraischik, *Catalogo Generale, Giorgio de Chirico, terzo volume, opere dal 1931 al 1950,* Milan, 1973, no. 287, illustrated n.p. (dated 1950)

$ 400,000-600,000

Le Muse inquietanti is an image of immense power, saturated with many of de Chirico's most important and celebrated themes: melancholy, absence, time, nostalgia, memory and the enigma of existence. It also features many of the key elements of the artist's metaphysical iconography, among them the piazza, the mannequin, the architecture of Ferrara, the classical statue, the chimney, the shadow and the tangible atmosphere of disquiet that pervades all of the artist's most successful works. First conceived in 1917 and reinterpreted again in 1925, the imagery of the present work continued to haunt and obsess the artist throughout the many decades of his career. Such was the importance and originality of this unsettling vision that James Thrall Soby described the first version as "possibly the greatest painting of de Chirico's entire career." The present work marks the artist's return to the image during his New Metaphysical period, its unresolved mystery as unsettling more than thirty years later.

De Chirico's paintings represent an overlapping of reality and memory, vision and daydream. The Castello Estense in the background tells us we are in Ferrara but the artist's concept of place is never quite that simple, and the influence of Classical Greece finds its form in the Doric column of the mannequin's body, as well as in the overarching sense of grandeur and theatricality of the scene. The mannequins, the unsettling muses of the title, exemplify de Chirico's blurring between reality and memory, a hybrid of modest Italian shop-window model and majestic sculpture. Thrall Soby described their impact to great effect, remarking upon the way in which "they perch like angry phantoms amid the bric-à-brac of de Chirico's dream world; they are menacing and ferocious, rather than lyrical in conception. Their knob-like heads were probably inspired by those used on clothing store dummies... They evoke the terror unconsciously associated with automata, or with any effigy which may come inexplicably to life and lumber relentlessly in pursuit of its creators. The seated figure, with its unholy torso and amorphous legs, has a sinister implacable energy; one feels that it will presently rise to a towering height and proclaim a horrendous doom. The figure on the column is also an oracle of disaster, announcing a time of torpor and long waiting in a land of nightmare from which there is no escape" (James Thrall Soby, *The Early de Chirico*, New York, 1969, pp. 71-72).

Le Muse inquietanti invites the viewer into a cityscape devoid of human life, the theme of absence lying at the heart of de Chirico's oeuvre. Everything is still and quiet, and the only sign of movement may be found in the flags at the top of the Castello Estense. This silence, and sense of time having been suspended, is enough in itself to unsettle the viewer, and the atmosphere of impending doom is further amplified by the presence of the looming mannequins and their exaggerated shadows. The distortion of perspectival lines adds to the stage-set feel of this theatrical image, contributing to feelings of vertigo and claustrophobia, in contrast to the reassuring illusion of receding space usually found in cinquecento linear perspective. The bold palette and overstated contrasts add to the dreamlike character of the work. De Chirico confuses us with his disorientating sense of time and place, confronting us with a scene where classical sculpture and medieval architecture exist alongside the chimneys of the industrial revolution, recognizable Italian monuments and commonplace dummies. As de Chirico himself proclaimed at the bottom of his first known self portrait in 1911: "What shall I love if not the enigma?"

Fig. 1 Giorgio de Chirico, *Le Muse inquietanti*, 1925, oil on canvas, Galleria Nazionale d'Arte Moderna, Rome

Fig. 2 Andy Warhol, *Disquieting Muses (after de Chirico)*, 1982, acrylic and serigraphic ink on canvas, Private Collection

G. de Chirico

389

PROPERTY FROM A PRIVATE COLLECTOR

JOAN MIRÓ

1893 - 1983

Sans titre

Signed *Miró* and dedicated *per a Elvira i Joan Gaspar* (on the *verso*)
Gouache, watercolor, brush and ink and wash on paper
26 by 40⅛ in.; 66 by 102 cm
Executed in 1972.

PROVENANCE

Elvira & Joan Gaspar (Sala Gaspar), Barcelona (acquired from the artist)
Private Collection, Europe (by descent from the above and sold: Sotheby's, London, June 23, 2010, lot 301)
Private Collection (acquired at the above sale and sold: Sotheby's, London, June 20, 2012, lot 312)
Private Collection (and sold: Sotheby's, London, March 1, 2017, lot 49)
Private Collection (acquired at the above sale)
Acquired from the above

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. III, Paris, 2012, no. 2423, illustrated in color p. 350

$ 300,000-500,000

390

JOAN MIRÓ

1893 - 1983

Hommage à Edgar Varèse II

Signed *Miró* (lower right); signed *Miró.,* dated *14/IX/59.* and titled (on the reverse)
Oil on canvas
25 by 18⅛ in.; 63.5 by 46 cm
Painted on September 14, 1959.

PROVENANCE

Louise & Edgar Varèse, New York (acquired from the artist)
Sale: Butterfields, San Francisco, March 27, 1991, lot 4177
Acquired at the above sale by the present owner

LITERATURE

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings, 1959-1968,* vol. IV, Paris, 2002, no. 1054, illustrated p. 47

$ 600,000-800,000

Hommage à Edgar Varèse II is a seminal work within the oeuvre of Joan Miró, marking a shift from spatial Surrealism into a mature form of abstraction, inspired by the New York School that would come to define his late work. Amongst Miró's most successful compositions, *Hommage à Edgar Varèse II* synthesizes his remarkable visual vocabulary, striking a perfect balance between abstraction and figuration.

The title of the present work alludes to Miró's close relationship with the French émigré composer Edgar Varèse. Varèse's radical approach to musical composition matched that of Miró's approach to things visual. Known for his pioneering use of electronic instruments and creation of "sound-masses," Varèse sought to bring classical composition into the twentieth century, embracing the manifestos of Dada and Surrealism. Through his experimentation with Surreal composition, Varèse entered the artistic circle of Miró, eventually writing the score for Thomas Bouchard's 1955 film *Around and About Joan Miró*. In its poetic lyricism and semiotic complexity, the present work reflects the artist's admiration for the great composer.

Joan Miró initially came into contact with the work of the Abstract Expressionists in New York during the summer of 1947, while visiting his friends Alexander Calder, Marcel Duchamp and Yves Tanguy. During his time there Miró became acquainted with Jackson Pollock and Lee Krasner, and he later described the effect of seeing their work "as a blow to the solar plexus." Pollock and the "Ab Ex" artists had long heralded Miró as a great source of inspiration to their explosive practice, however following the summer of 1947 it was Miró's art that drew inspiration from the nascent American School. He stated, "it showed me the liberties we can take, and how far we can go, beyond the limits. In a sense, it freed me" (quoted in Jacques Dupin, *Miró*, New York, 1993, p. 303). Miró reiterated this feeling in an interview with the historian and writer Margit Rowell in 1970: "[American painting] showed me a direction I wanted to take but which up to then had remained at the stage of an unfulfilled desire. When I saw these paintings, I said to myself, you can do it, too: go to it, you see, it is O.K.! You must remember that I grew up in the school of Paris. That was hard to break away from" (quoted in "Interview with Margit Rowell," in Margit Rowell, ed., *Joan Miró Selected Writings and Interviews*, London, 1987, p. 219).

Miró's second trip to America in 1959, on the occasion of his retrospective at The Museum of Modern Art in New York, came at a crucial juncture in his career. He had not painted since 1955 and was concentrating primarily on printmaking and ceramics, while getting accustomed to a new studio that had been designed for him in Calamayor, Majorca. After Miró returned to Europe, his renewed vigor created an abundance of work which continued throughout the 1960s. *Hommage à Edgar Varèse II* captures his determination to explore the possibilities of abstraction derived from his experience in America. Jacques Dupin sums up his work from this period in his 1993 monograph on the artist, "These paintings disclose affinities—which Miró did not in the least attempt to deny—with the investigations of a new generation of painters. In these new realms, Miró was in fact, more so than any other painter, an innovator. Many of these painters, notably Robert Motherwell and Jackson Pollock, acknowledged their debt to Miró who, in turn, displayed lively interest in their work and never missed an opportunity to encourage and support them" (Jacques Dupin, *Miró*, New York, 1993, p. 304).

391

MATTA

1911 - 2002

Le Menducateur

Oil on canvas
39⅜ by 31½ in.; 100 by 80 cm
Painted in 1950.

This work is included in the Archives de l'Oeuvre de Matta and is accompanied by a certificate of authenticity signed by Germana Matta Ferrari.

PROVENANCE
Collection Cardazzo, Venice
Collection Accetti, Milan
Acquired from the above by the present owner

EXHIBITED
Venice, Galleria del Cavallino di Venezia, *Pitture di Matta*, 1954, n.n.
Trieste, Museo del Castello di San Giusto, *Arte Fantastica*, 1964, no. 48
Turin, Galleria Civica d'Arte Moderna, *Le Muse inquietanti Maestri del Surrealismo*, 1967-68, n.n., illustrated in the catalogue

$ 100,000-150,000

"The anthropomorphic and biomorphic elements in Matta's dreamy landscapes unfold, forming sensorial sanctuaries before exploding into complete universes. This cosmos grows from the earth and the plants. These primary beings and places reappear throughout his work like erotic metaphors of a potential way of life. For Matta, the analysis of chaos, both interior and exterior, forms a necessary and imminent revolution that may possibly transform that considered as real..."

María Berrios, "Humanized Architectures: Matta, Architect," in *Matta: Centenario 11.11.11* (exhibition catalogue), Centro Cultural Palacio La Moneda, Santiago de Chile, 2011, p. 193

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

RUFINO TAMAYO

1899 - 1991

Niña atleta

Signed *Tamayo* and dated *O-81* (upper right); titled and dated *1981* (on the reverse)
Oil and sand on canvas
51¼ by 37½ in.; 130 by 95 cm
Painted in 1981.

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

PROVENANCE
Marlborough Gallery, New York
Private Collection (acquired from the above and sold: Christie's, New York, November 21, 1989, lot 31)
Private Collection, Mexico (acquired at the above sale)
Acquired from the above

LITERATURE
Christina Souza, "Rufino Tamayo: los artistas no somos prácticos," in *Buenhogar*, ed. 17, no. 14, Mexico City, June 30, 1982, illustrated p. 8

$ 400,000-600,000

Rufino Tamayo's mastery of color and prodigious innovations in form and composition are clearly evidenced in *Niña atleta*. A dynamic example of the artist's mature style, *Niña atleta* is exquisitely painted in oscillating shades of violet and green, enrobed in a halo of magenta and earth-red tones that seem to lift her out of the picture plane and into our world. Tamayo's glowing hues create a sense of optimism and jubilation that are infectious; her mask-like face gives her an aura of mystery and universality, rendering her a joyful and eternal icon of youth.

The artist frequently revisited this theme of blissful childhood in his later years, perhaps in a nostalgic reminiscence of his early career as a teacher at the Dalton School in New York. The visual economy of *Niña atleta*, which is comprised entirely of squares, circles and triangles, both relates to the geometric foundations Tamayo passed on to his students and signifies "the essence of Tamayo's strived-after universality...which can be traced back to his early (and continued) fascination with pre-hispanic art. The Maya, Aztecs and other indigenous peoples of Mexico were geniuses at expressing the essential qualities of a human figure...with a few lines" (Edward Sullivan, "Paths of Light: The Art of Rufino Tamayo," in *Tamayo: Recent Paintings*, New York, 1990, p. 9). The gracefully bowed arms and architectonically harmonious forms of Colima figural sculpture clearly influenced Tamayo's *Niña* (see fig. 1). Tamayo masterfully combines pre-Columbian aesthetic sensitivities with a modernist treatment of texture and color to monumentalize his youthful heroine.

Fig. 1 Colima Seated Figure, Protoclassic, *circa* 100 BC-AD 250 to be offered at Sotheby's May 13, 2019, Art of Africa, Oceania and the Americas, $10,000-$15,000 USD

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393

PROPERTY FROM THE COLLECTION OF LEONARD S. LEVINE, KATONAH, NEW YORK

JAN LEBENSTEIN

1930 - 2000

Figure no. 116

Signed *Lebenstein* and dated *61* (lower right); signed *Jan Lebenstein*, titled, dated *1961* and inscribed *tonal 120F* (on the reverse)
Acrylic on canvas
76¾ by 51⅛ in.; 195 by 129.9 cm
Painted in 1961.

PROVENANCE
Galerie Chalette, New York
Acquired from the above in 1962

EXHIBITED
New York, Galerie Chalette, *Jan Lebenstein,* 1962, no. 19

$ 25,000-35,000

394

PROPERTY FROM A PRIVATE COLLECTOR

SALVADOR DALÍ

1904 - 1989

Arabes

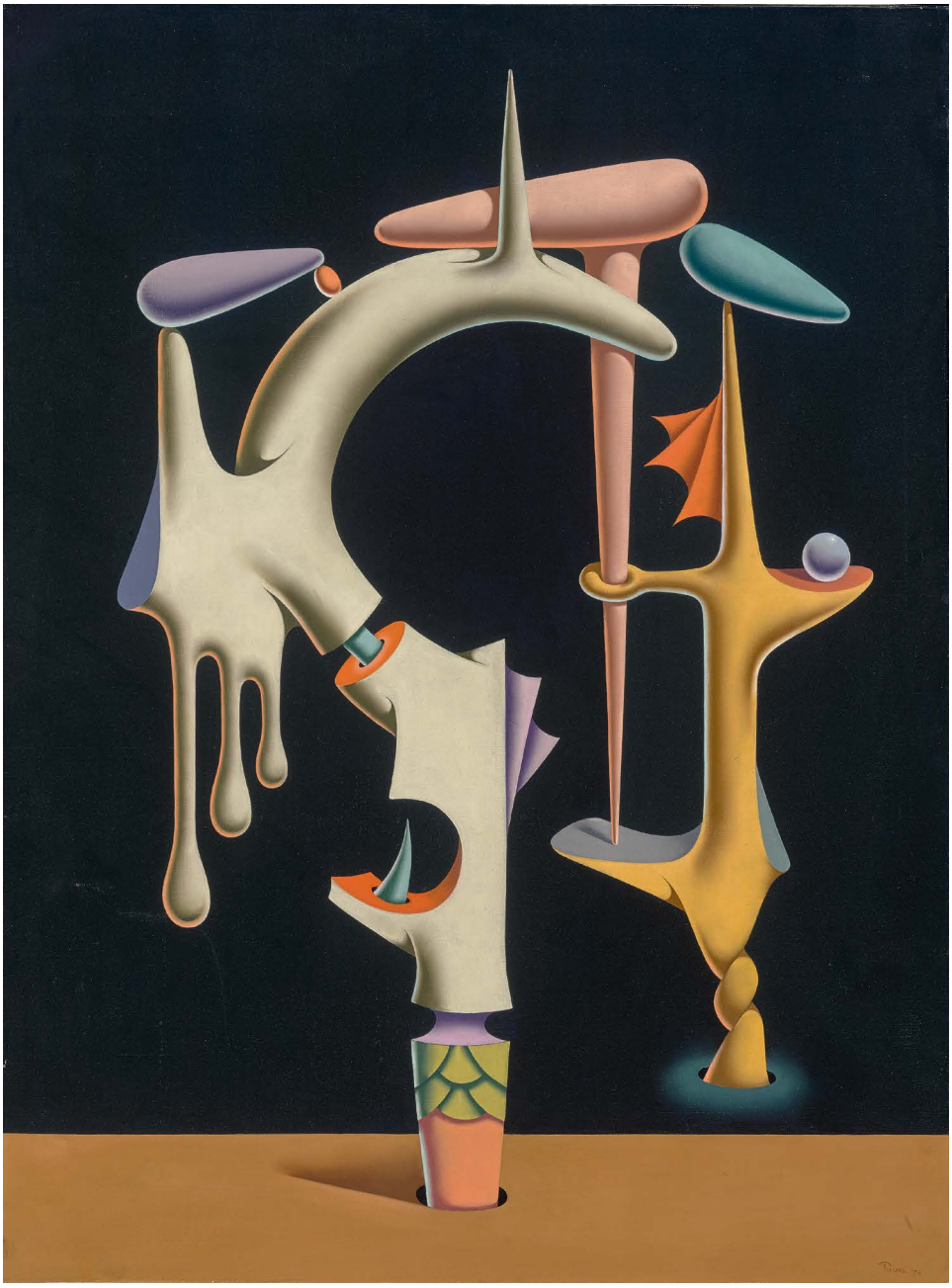
Signed *Dalí* (upper left)
Mixed media on panel
6⅜ by 8⅝ in.; 16 by 22 cm
Painted in 1980.

PROVENANCE
Carlos Galofre, Europe
Pierre Marcand, Europe
Acquired in 1990

EXHIBITED
Barcelona, Palau Reial de Pedralbes & traveling, *400 obras de Salvador Dalí de 1914 a 1983,* 1983, no. 384

LITERATURE
Robert Descharnes & Gilles Néret, *Salvador Dalí, 1904-1989. L'Oeuvre peint, Les Peintures, 1946-1989*, vol. II, Cologne, 1993, no. 1522, illustrated in color p. 680

$ 50,000-70,000



395

PROPERTY FROM THE ESTATE OF HARRIET GRIFFIN WHITELAW

IVAN TOVAR

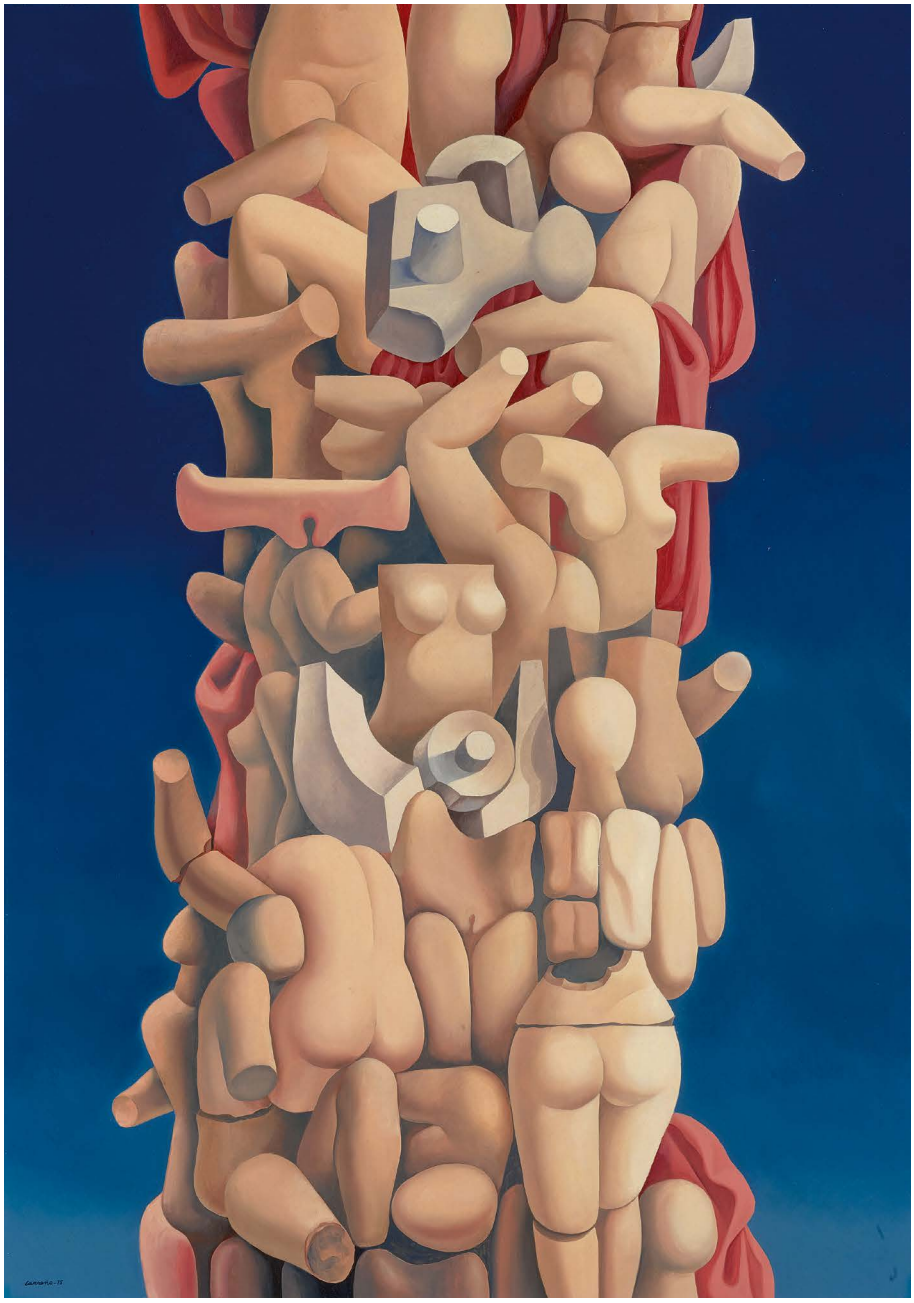
b. 1942

La Gorge du refus

Signed *Tovar* and dated *74* (lower right); signed *Tovar*, titled and dated *1974 Paris* (on the reverse)
Oil on canvas
51⅜ by 38½ in.; 130.5 by 97.8 cm
Painted in Paris in 1974.

PROVENANCE
Acquired from the artist

$ 20,000-30,000



396

PROPERTY FROM AN IMPORTANT FLORIDA COLLECTION

MARIO CARREÑO

1913 - 1999

Columna del tiempo inmóvil

Signed *Carreño* and dated *-75* (lower left)
Oil on canvas
47¼ by 33 in.; 120 by 83.8 cm
Painted in 1975.

PROVENANCE
Galería Adler/Castillo, Caracas
Acquired from the above

EXHIBITED
Santiago de Chile, Galería Imagen Skriba, *Carreño*, 1976, no. 15, detail illustrated in color in the catalogue

LITERATURE
Guillermo de Zéndegui, "El cosmos luminoso de Mario Carreño," in *Américas*, vol. 29, Washington, D.C., 1977, no. 5, illustrated p. 9

$ 40,000-60,000

397

VICTOR BRAUNER

1903 - 1966

Accouplement d'éléments

Signed *Victor Brauner*, dated *1962* (lower right); titled (lower left)
Oil on canvas
31⅞ by 25½ in.; 81 by 65 cm
Painted in 1962.

$ 50,000-70,000

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE
Alexander Iolas, New York
Galleria L'Attico, Rome
Dino Fabbri, Milan
Private Collection, Europe
Acquired from the above by the present owner in June 1990

398

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MIAMI, FLORIDA

MATTA

1911 - 2002

Acerantes

Signed with the artist's monogram (lower right)
Oil and pastel on paper laid down on linen
60¾ by 51⅝ in.; 154.3 by 131.1 cm
Executed in 1995.

$ 60,000-80,000

This work is accompanied by a certificate of authenticity signed by Germana Ferrari Matta and is included in the Archives de l'oeuvre de Matta under archive number 95/4.

PROVENANCE
Galería Durban Segnini, Caracas
Acquired from the above

EXHIBITED
Milan, Galleria del Credito Valtellinese Refettorio delle Stelline, *Matta...Etcetera*, 1996, no. 34, illustrated in color in the catalogue p. 52
Reykjavík, Municipal Museum of Reykjavík, *Matta,* 1996, n.n.
New York, Maxwell Davidson Gallery, *Matta, Paradise Now*, 1997, n.n., illustrated in color in the catalogue
Bolzano, Fondazione Museion, *Matta—Gli elementi etc.*, 1997, no. 62, illustrated in color in the catalogue
Caracas, Galería Durban, *Matta, quando me da la gana*, 1998, no. 6, illustrated in color in the catalogue
Santa Fe, Riva Yares Gallery, *Matta*, 1998, n.n.

399

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

MAN RAY

1890 - 1976

Figures on Black Background

Signed *Man Ray,* dated *-45* and numbered *II* (lower right)
Gouache and watercolor on paper
24 by 18⅛ in.; 61 by 46 cm
Executed in Hollywood in 1945.

$ 50,000-70,000

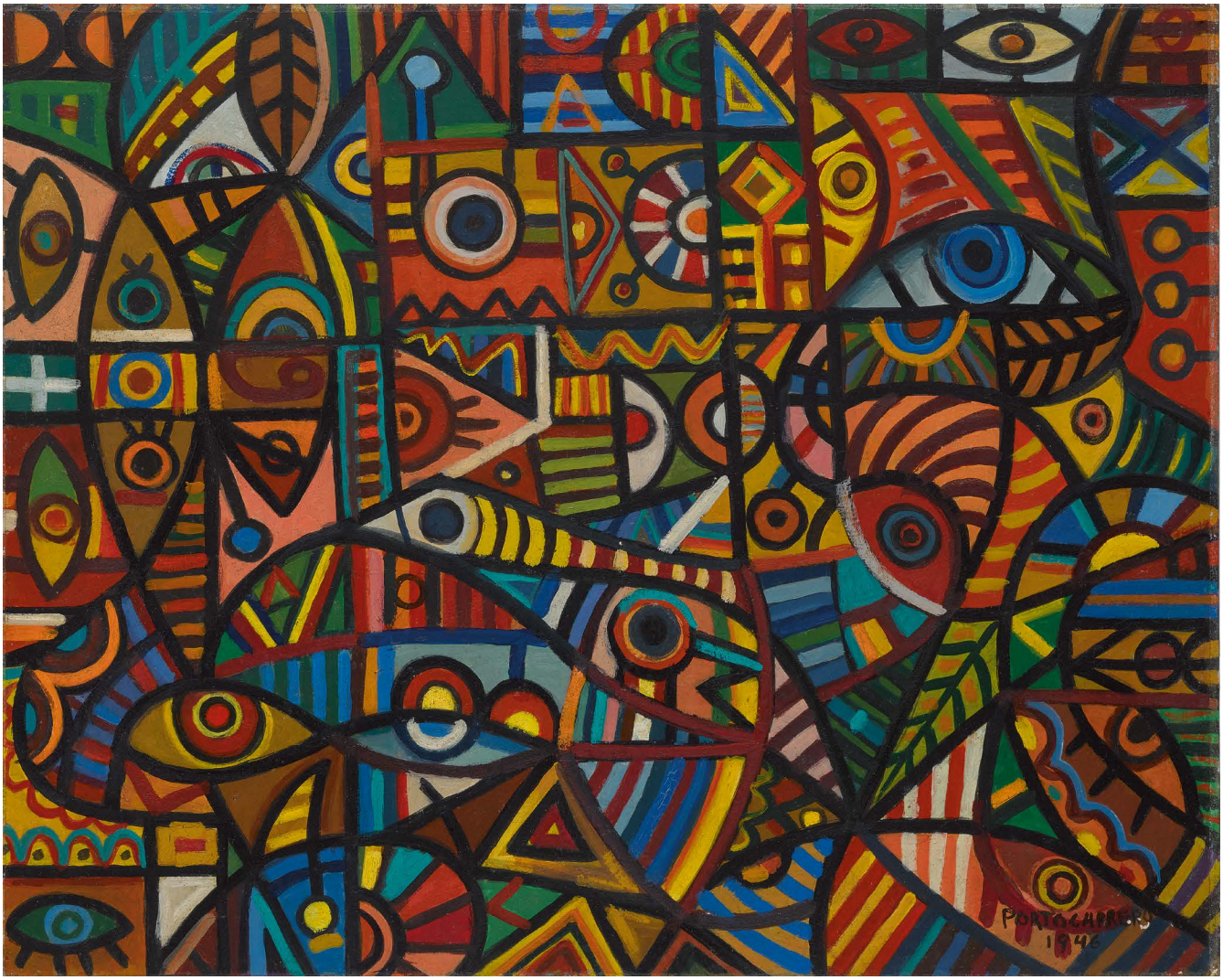
Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the Catalogue of Works on Paper of Man Ray, currently in preparation.

PROVENANCE

Andrew J. Crispo Gallery, New York (and sold: Sotheby's, New York, March 11, 1998, lot 113)
Dr. Martin & Francey Gecht, Chicago (acquired at the above sale)
Thence by descent

EXHIBITED

Baden-Baden, Staatliche Kunsthalle, *Amerikanische Zeichner d. 20 Jhs*, 1975, no. 41
New York, The Solomon R. Guggenheim Museum, *20th Century American Drawings*, 1975, no. 48
Miami, Frances Wolfson Art Gallery, *The Spirit of Paper*, 1982, n.n.
Kansas City, Smith Kramer Art Connections, *American Works on Paper*, 1984-85, no. 53



400

RENÉ PORTOCARRERO

1912 - 1985

Gestáltica

Signed *Portocarrero* and dated *1946* (lower right)
Oil on cardboard
16 by 19⅞ in.; 40.5 by 50.5 cm
Painted in 1946.

This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Ramón Vázquez in Madrid.

$ 60,000-80,000

PROVENANCE

Dr. Maria Teresa Oliver, Havana
(a gift from the artist)
Private Collection, Palm Beach
(acquired from the above)
Acquired from the above by the present owner

401

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le Baiser

Signed *Chagall* (lower center)
Oil on canvas
39¼ by 28⅝ in.; 99.7 by 72.7 cm
Painted *circa* 1981.

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

PROVENANCE
Estate of the artist
Acquired from the above

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

Le Baiser 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 of the artist's pictorial iconography: symbols of his agrarian roots and domesticity and a landscape evoking both the villages of his childhood home in Vitebsk and the Mediterranean coastal towns in the South of France. In this tender portrayal of a young couple caught in a loving embrace, the lovers are enveloped in wildly varying bright blocks of color. Chagall frequently portrayed lovers floating in an oneiric state through fluid spaces often replete with dream-like imagery from his symbolic cosmos of male and female figures, animals and objects.

The sharply delineated sections recall the aesthetic of stained glass, a medium that occupied much of Chagall's time during the 1960s (see fig. 1). Moreover, the prevailing blue tones emphasize the sense of reflection and nostalgia that characterizes many of his later works. By 1981 Chagall had much to reflect on and Vitebsk remained at the forefront of his mind. Yet he had been happily settled in Vence in the South of France for many years. Widely acclaimed and commercially sought after, he could reflect in comfort on his artistic success, a position consolidated in the 1970s by the opening of the Musée National Message Biblique Marc Chagall in Nice in 1973 and by the presentation of the Grand Cross of the Legion of Honour in 1977.

The couple is depicted with extraordinary sincerity, a tenderness compounded by the presence of the artist's favored motifs: vibrant flowers, a shining moon, a chicken and his beloved hometown, the shtetls of Vitebsk.

Fig. 1 Marc Chagall, *La Tribu de Gad,* 1960-61, stained glass, Hadassah-Hebrew University Medical Center, Jersualem

chagall

402

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

Nature morte puriste—Verrerie

Signed *Ozenfant* and dated *22* (lower left)
Pastel, chalk and pencil on paper
12¾ by 10¼ in.; 32.3 by 26 cm
Executed in 1922.

This work will be registered in the supplement to the catalogue raisonné of works on paper and paintings, currently being prepared by Mr. Pierre Guénégan.

PROVENANCE
Acquired in 1986

$ 35,000-45,000

403

PROPERTY FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

AMÉDÉE OZENFANT

1886 - 1966

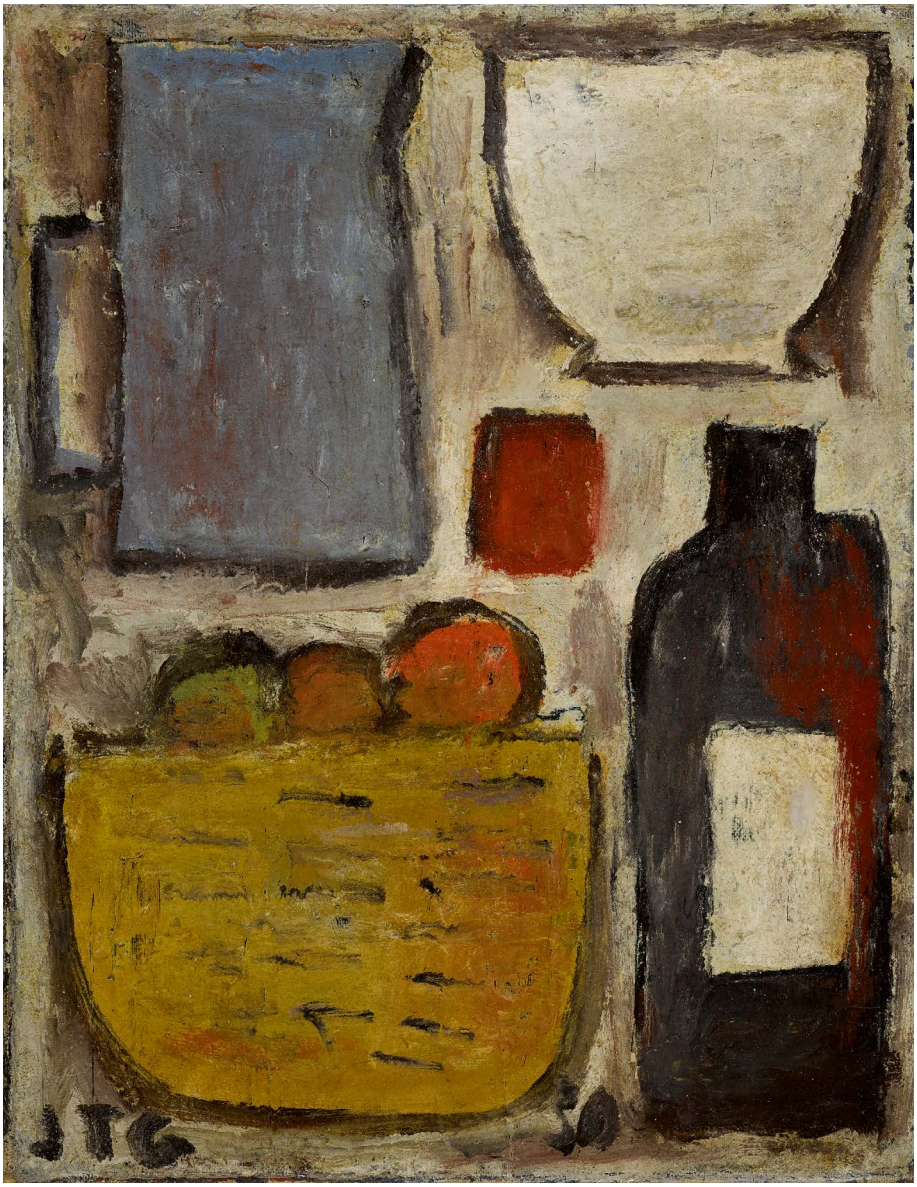
Nature morte—verres et bouteilles

Signed *Ozenfant.* and dated *21* (lower right)
Pastel and pencil on paper
23¾ by 19¼ in.; 60.3 by 48.8 cm
Executed in 1921.

This work will be registered in the supplement to the catalogue raisonné of works on paper and paintings, currently being prepared by Mr. Pierre Guénégan.

PROVENANCE
Galerie Berr-Lardy, Paris
Acquired from the above on June 10, 1975

$ 70,000-90,000



PROPERTY
FROM THE ESTATE OF
BERNARD CHAPPARD

404

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Panier aux fruits

Signed with the initials *JTG* (lower left); dated *30* (lower center)
Oil on canvas
14 by 10¾ in.; 35.6 by 27.3 cm
Painted in 1930.

$ 50,000-70,000

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1930.44.

PROVENANCE

Estate of the artist
Manolita Piña de Torres-García, Montevideo (by descent from the above)
Galería Der Brucke, Buenos Aires (and sold: Sotheby's, New York, November 19, 1990, lot 7)
Acquired at the above sale

405

PROPERTY FROM A PRIVATE COLLECTION, CANADA

ARMANDO MORALES

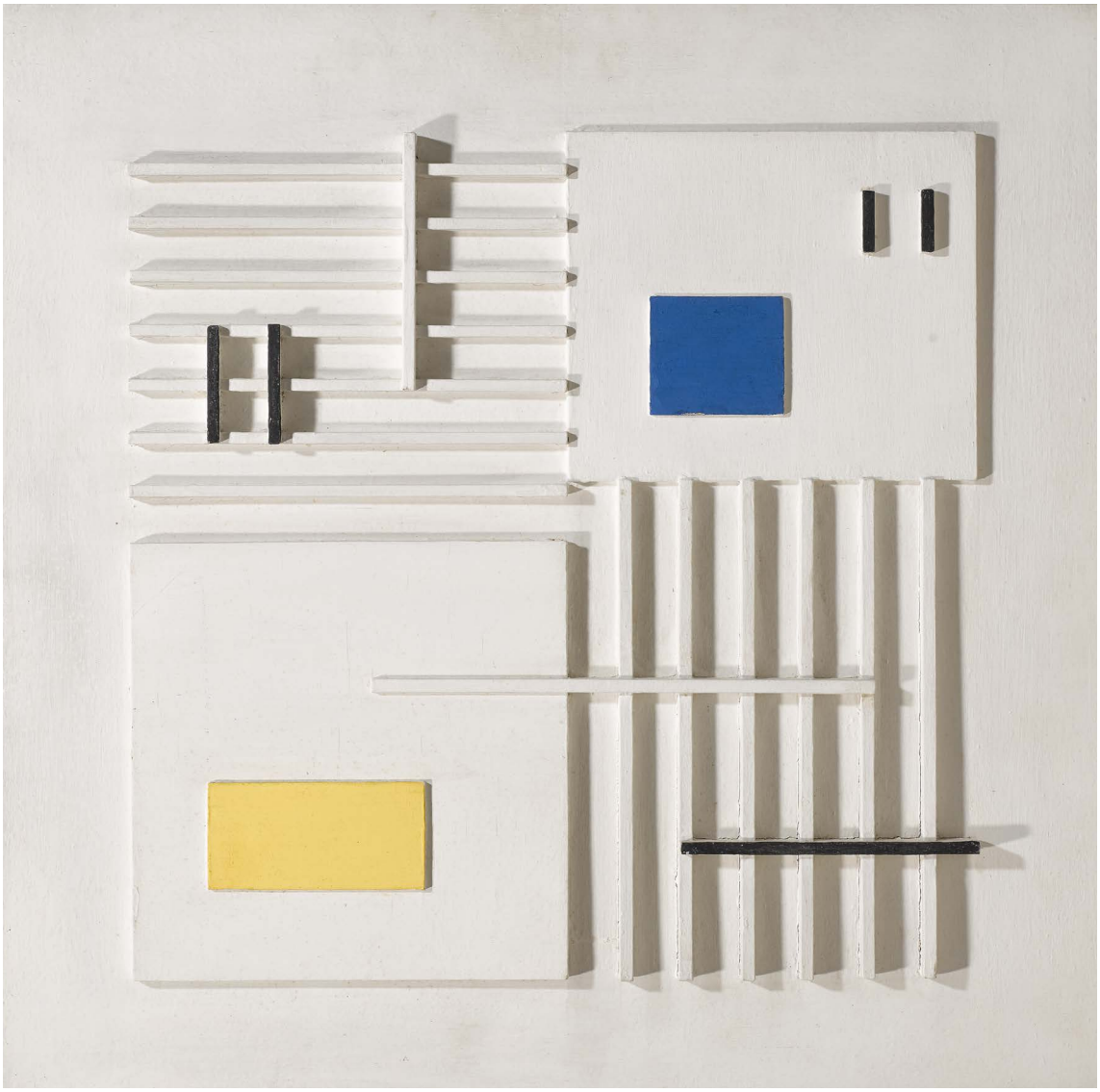
1927 - 2011

Seascape

Signed *A Moraless* and dated *60* (lower right)
Oil on canvas
29 by 41 in.; 73.7 by 104.1 cm
Painted in 1960.

PROVENANCE
Sale: Ritchie's, Toronto, June 8, 2006, lot 3083
Acquired at the above sale

$ 25,000-35,000



406

406

PETER STROUD

1921 - 2012

White Relief in Black, Yellow and Blue

Signed *Peter Stroud*, titled, dated *1956* and extensively inscribed (on the reverse)
Emulsion on constructed board
23 by 23 in.; 58.4 by 58.4 cm
Executed in 1956.

PROVENANCE

Willard Vine Clerk, Princeton
Acquired from the above by the present owner

$ 5,000-7,000

407

AUGUSTE HERBIN

1882 - 1960

Mer I

Signed *herbin* and dated *1945* (lower right); inscribed *"mer"* (lower left)
Oil on canvas
31⅞ by 23⅝ in.; 81 by 60 cm
Painted in 1945.

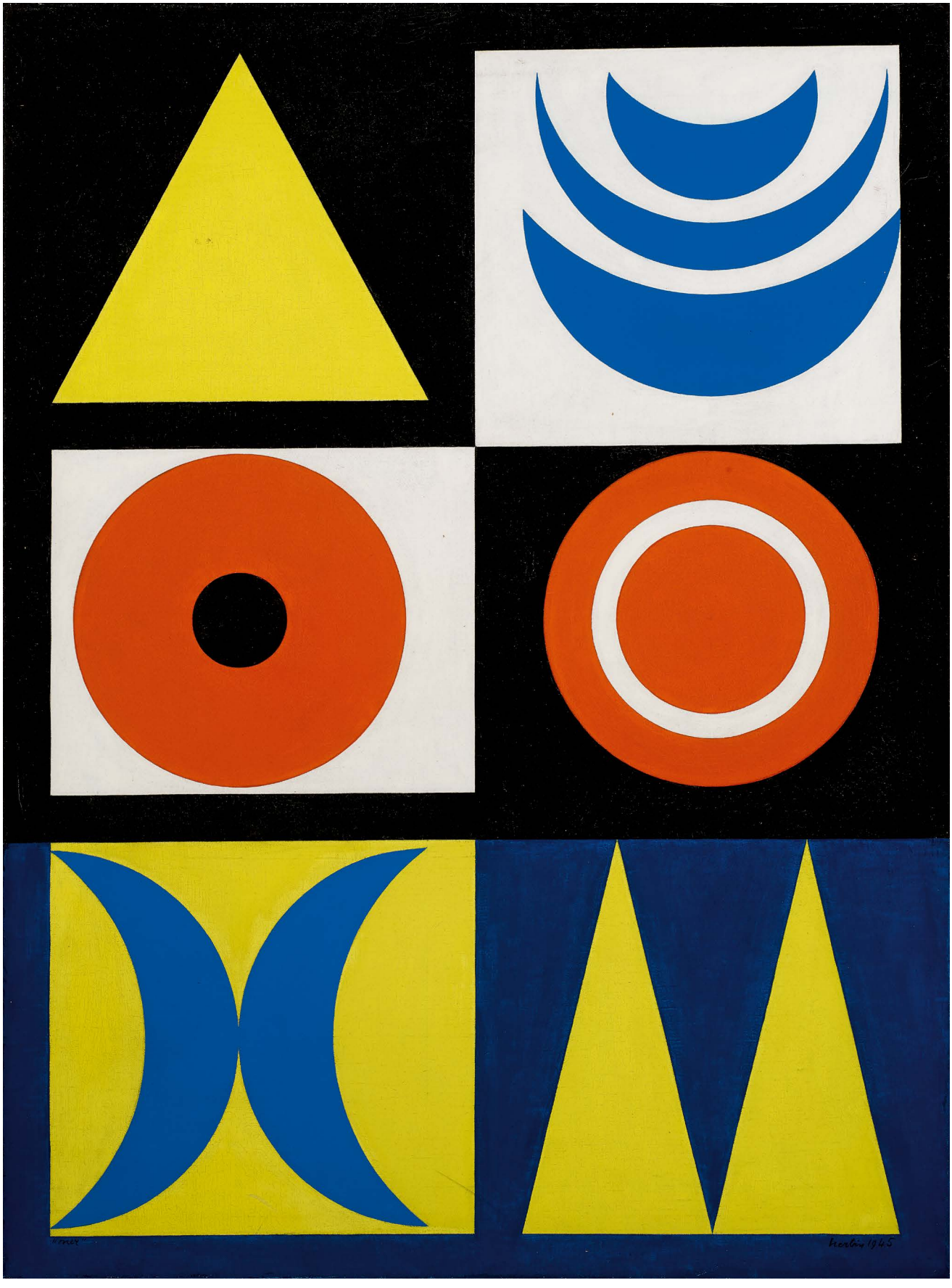
PROVENANCE

Galerie Louis Carré & Co., Paris
Sale: Artcurial, Paris, December 10, 2002, lot 235
Acquired at the above sale by the present owner

LITERATURE

Art d'aujourd'hui, Paris, October 1951, no. 8, illustrated n.p.
Geneviève Claisse, *Catalogue raisonné de l'oeuvre peint d'Auguste Herbin*, Paris, 1993, no. 840, illustrated p. 428

$ 50,000-70,000



408

PROPERTY FROM A PRIVATE COLLECTOR

FERNAND LÉGER

1881 - 1955

L'Équipe

Signed with the initials *F.L* and dated *44* (lower right)
Gouache on tracing paper laid down on card
14 by 20 in.; 35.6 by 50.8 cm
Executed in 1944.

PROVENANCE

Louis Carré, New York
Doris Rubin, New York (acquired from the above in 1966 and sold by the estate: Sotheby's, New York, May 8, 2008, lot 161)
Private Collection (acquired at the above sale and sold: Sotheby's, Paris, June 3, 2015, lot 18)
Private Collection, Europe (acquired at the above sale)
Acquired from the above

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches, nouvelle édition*, 2012, no. 10-612, http://www.legerdessinsetgouaches.com/tableaux/l-equipe (accessed on March 30, 2019)

$ 150,000-250,000

The present work is one of a series of studies Léger created around 1944 for his work *La Belle Equipe*. The inspiration behind this subject was a film by the French director Julien Duvivier, which was released in 1936 and shared the same title. The socialist message of the film centers around cooperative workers who transcend their individual interests to create a harmonious and effective community.

This work is a representation of this vision of communal harmony, the relaxed poses and easy interaction between the figures suggesting a mutually supportive social order. Léger believed art was a progressive influence on the evolution of society, and sought to project a vision of an idealized society in which the individual has embraced an egalitarian social order. The interlocking composition of this work, in which the spokes of cycles, the limbs of the figures and the branches of the trees seem intertwined, is symbolic of the integration of nature, the individual and industrialized society in Léger's progressive, socialist future.

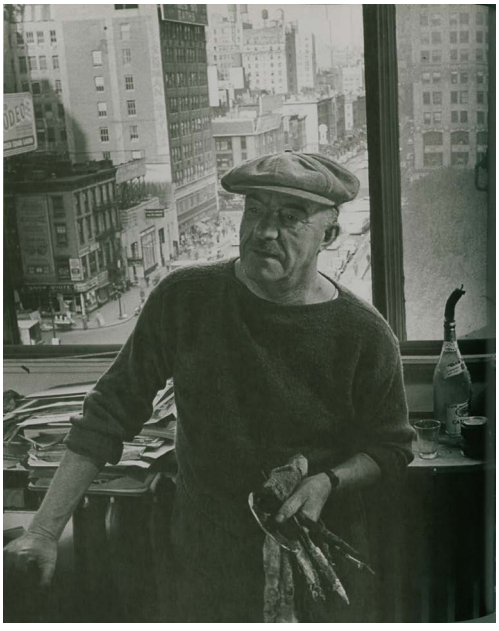


Fig. 1 Fernand Léger in his New York City studio, *circa* 1945

F.L. 44

409

PROPERTY FROM A PRIVATE COLLECTOR

FERNAND LÉGER

1881 - 1955

Étude pour "La Partie De Campagne"

Signed *F.L.* and dated *54* (lower right)
Gouache on paper
25⅝ by 19¾ in.; 65 by 50 cm
Executed in 1954.

PROVENANCE

Signor Monti, Milan
Private Collection, Milan (acquired from the above *circa* the late 1970s)
Private Collection, Milan (by descent from the above and sold: Sotheby's, Paris, June 3, 2015, lot 45)
Private Collection, Europe (acquired at the above sale)
Acquired from the above

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches*, Paris, 1972, no. 287, illustrated p. 192

$ 350,000-450,000

Fig. 1 Fernand Léger, *La Partie de Campagne*, 1952-1953, oil on canvas, sold: Sotheby's, New York, November 6, 2013, lot 18 for $5,653,000

F.L.54

410

PABLO PICASSO

1881 - 1973

Nu et homme debout

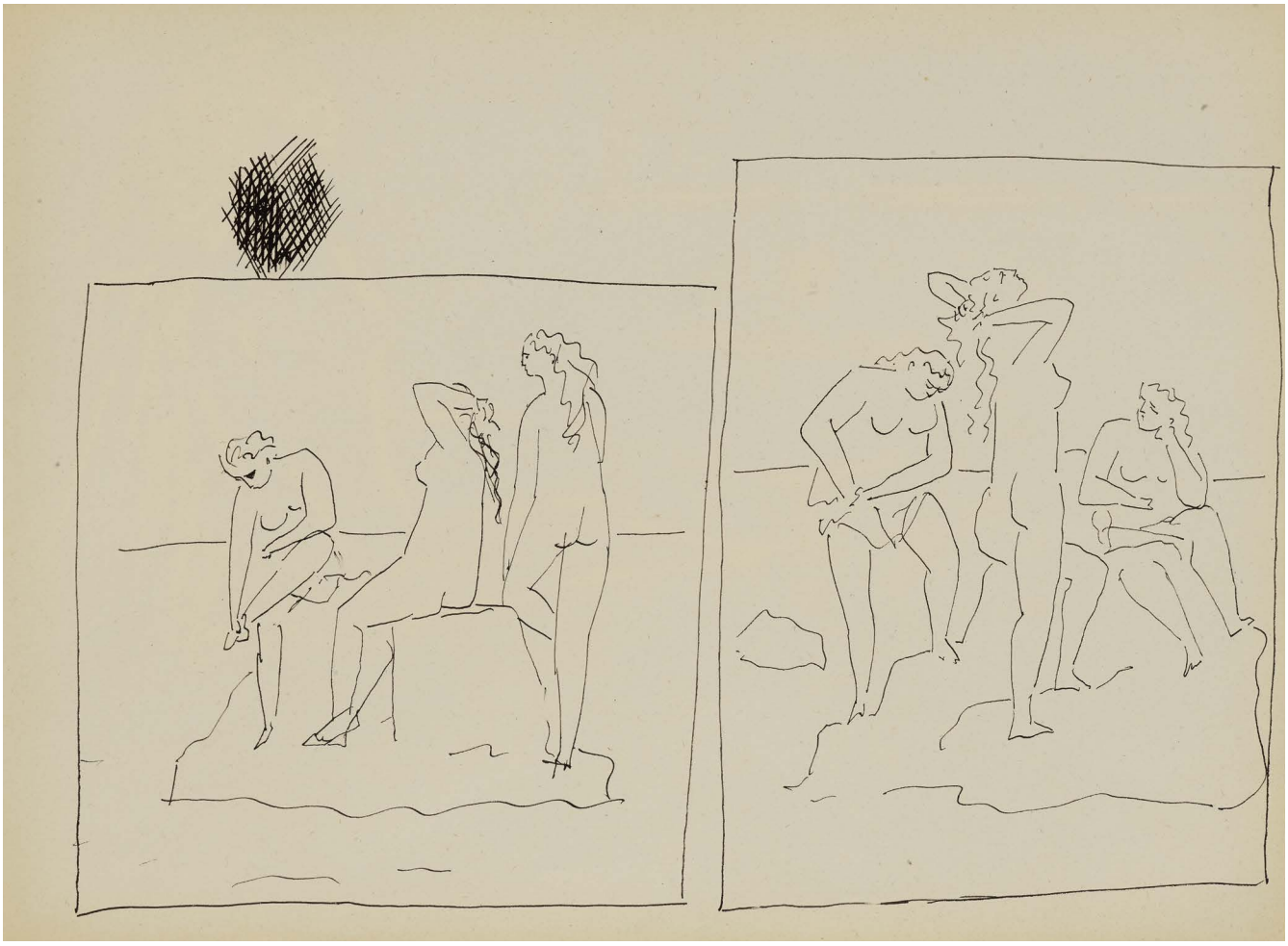
Signed *Picasso,* dated *25.11.71.* and inscribed *Ste Catherine.* (upper left)
Pencil on paper
14¾ by 10½ in.; 37.5 by 26.7 cm
Executed on November 25, 1971.

PROVENANCE
Sale: Christie's, New York, May 13, 1998, lot 149
Private Collection, United States (acquired at the above sale)
Sale: Christie's, Paris, March 31, 2016, lot 77
Acquired at the above sale by the present owner

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1971 à 1972*, vol. XXXIII, Paris, 1978, no. 241, illustrated pl. 83

$ 100,000-150,000

25.11.71. Picasso
Ste Catherine.



411

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Études, Groupes de baigneuses, from carnet no. 67

Pen and ink on paper
10¼ by 13¾ in.; 26 by 34.9 cm
Executed *circa* 1923.

$ 50,000-70,000

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above and sold: Sotheby's, New York, May 18, 2017, lot 63)
Acquired at the above sale

EXHIBITED
Munich, Haus der Kunst; Cologne, Josef-Haubrich-Kunsthalle; Frankfurt, Städtische Galerie im Städelschen Kunstinstitut & Zurich, Kunsthaus, *Pablo Picasso, Eine Ausstellung zum hundertsten Geburtstag, Werke aus der Sammlung Marina Picasso,* 1981-82, no. 138, illustrated in color in the catalogue

LITERATURE
Arnold Glimcher & Mark Glimcher, eds., "Je suis le cahier: The Sketchbooks of Picasso," in *The Atlantic Monthly Press*, New York & Boston, 1985, no. 81

412

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION, CHICAGO

BALTHUS

1908 - 2001

Seated Figure (Study for the Turkish Room)

Signed with the initials *BT* (toward lower right)
Pencil on paper
24¾ by 17¾ in.; 62.9 by 45.1 cm
Executed in 1963.

$ 80,000-120,000

PROVENANCE
B.C. Holland Inc., Chicago
Dr. Martin & Francey Gecht, Chicago (acquired from the above)
Thence by descent

(I)

(II)

413

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Quatre visages (I) & Visage de face (II): A Pair

(I) Dated *31.8.50.III* (lower right)
(II) Dated *31.8.50.* (upper left); numbered *V* (lower right)
Pencil on graph paper
Each: 8¼ by 10⅝ in.; 20.9 by 26.9 cm
Executed on August 31, 1950.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above and sold: Sotheby's, New York, May 18, 2017, lot 111)
Acquired at the above sale

EXHIBITED
Munich, Galerie Thomas, *Picasso bei Thomas*, 1986, n.n., illustrated in the catalogue (*Visage de face* only)

$ 60,000-80,000

414

PROPERTY FROM A PRIVATE COLLECTOR, FLORIDA

MIGUEL COVARRUBIAS

1904 - 1957

Picasso at His Easel

Signed *Covarrubias* (lower right); dated *30* (center)
Pen and ink and brush and ink on paper
16 by 12 in.; 40.6 by 30.5 cm
Executed in 1930.

PROVENANCE
Private Collection, United States (and sold: Sotheby's, New York, May 29, 1997, lot 123)
Acquired at the above sale

This work is an original illustration executed for *Vanity Fair,* published July 1930.

$ 25,000-35,000

Picasso 30
COVARRUBIAS

415

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b. 1921

Le Repaire

Signed *F.Gilot* (lower right); titled, dated *mars 62* and numbered *XXXIII* (on the stretcher)
Oil on canvas
36⅛ by 28¾ in.; 91.8 by 73 cm
Painted in London in March 1962.

$ 30,000-40,000

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

Gilot frequently explored the Greek myth of Theseus and the Minotaur. As Theseus ventures into the den—or *le repaire*—of the Minotaur, he began to see that the quest is a journey to one's own self-discovery. Françoise Gilot's choice of title for the present work, a reference to Theseus' journey, could be seen as potentially autobiographical.

Picasso often portrayed himself as a Minotaur in paintings, drawings and etchings, and this period marked a revisiting of this life-altering relationship for Gilot. During the early 1960s, Gilot alternated her days between painting and working on the manuscript for *Life with Picasso,* which was published in 1964. In the process of writing such a figurative book exploring her decade-long relationship with Picasso, Gilot likely required interludes of abstraction for balance while revisiting their tumultuous relationship.

416

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b. 1921

Little Sunflowers

Signed *F. Gilot* (lower right); titled and dated *1960* (on the stretcher)
Oil on canvas
25½ by 21⅜ in.; 64.7 by 54.2 cm
Painted in 1960.

$ 25,000-35,000

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

PROVENANCE
Sale: Weschler's Auctioneers & Appraisers, Washington, D.C., May 22, 1999, lot 129
Acquired at the above sale

LITERATURE
Françoise Gilot, *Françoise Gilot, Monograph 1940-2000*, Lausanne, 2000, illustrated in color p. 26

During the early 1960s, Gilot returned frequently to London to visit Kew Gardens, enchanted by the quality of the muted light filtering through the paint-washed glass of the greenhouses there. Paintings of flowers remain an important leitmotif in Gilot's work, as a sort of homage to her father, who was a noted agronomist. Furthermore, *Little Sunflowers* is an homage to van Gogh, one of the painters of the previous generation whom Gilot most admired for his bold use of color to create form.

417

PROPERTY FROM A PRIVATE COLLECTOR, SPAIN

OSWALDO GUAYASAMÍN

1919 - 1999

Caballo

Signed *Guayasamín* (lower right)
Oil on canvas
21¼ by 24 in.; 54 by 61 cm
Painted in 1960.

PROVENANCE
Paco de Lucía, Spain
Diego de Morón, Spain
Acquired from the above

$ 30,000-40,000

418

PROPERTY FROM A PRIVATE COLLECTION, FRANCE

OSWALDO GUAYASAMÍN

1919 - 1999

Quito gris

Signed *Guayasamín* (lower left)
Oil on canvas
46 by 45⅞ in.; 116.8 by 116.5 cm

PROVENANCE
Acquired from the artist

LITERATURE
Jacques Lassaigne, *Oswaldo Guayasamín*, Barcelona, 1977, no. 14, illustrated in color n.p.

$ 60,000-80,000

419

PROPERTY FROM A PRIVATE COLLECTION,
NORTH AMERICA

MIGUEL COVARRUBIAS

1904 - 1957

Mujer en el río (Balinesa)

Signed *Covarrubias* (lower left)
Oil on paper laid down on board
19⅛ by 15 in.; 48.6 by 38.1 cm
Painted in 1947.

PROVENANCE
Galería de Arte Moderno Central Misrachi, Mexico City
Acquired from the above in 1974

$ 150,000-250,000

"Covarrubias' stay in Bali profoundly transformed his creative aspirations. A lover of beauty 'at first sight,' Miguel fell deeply in love with the lush exuberance of the island, with its women, its dances, its music, and its theater; and with the beauty of its inhabitants...In his studies, drawings, notes, and research, he attempted to capture the essence of the beauty of Balinese culture...Miguel made Bali his own as no one else had ever done, the Bali of an aesthete obsessed with taking possession of beauty itself."

Selva Hernández, "A Marco Polo in New York," in *Miguel Covarrubias: 4 Miradas / 4 Visions*, Mexico City, 2005, p. 75

420

PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

HENRI MATISSE

1869 - 1954

La Blouse roumaine

Signed *H. Matisse* and dated *8/42* (upper left)
Pen and ink on paper
20⅝ by 16 in.; 52.5 by 40.8 cm
Executed in August 1942.

The authenticity of this work has been confirmed by Georges Matisse.

PROVENANCE
Pierre Matisse Gallery, New York
Mrs. Atherton Richards (acquired from the above on June 30, 1946)
Bernard Danenberg Gallery, New York (and sold: Sotheby Parke Bernet, New York, December 17, 1969, lot 73)
Private Collection, United States (acquired at the above sale)
Thence by descent

$ 120,000-180,000

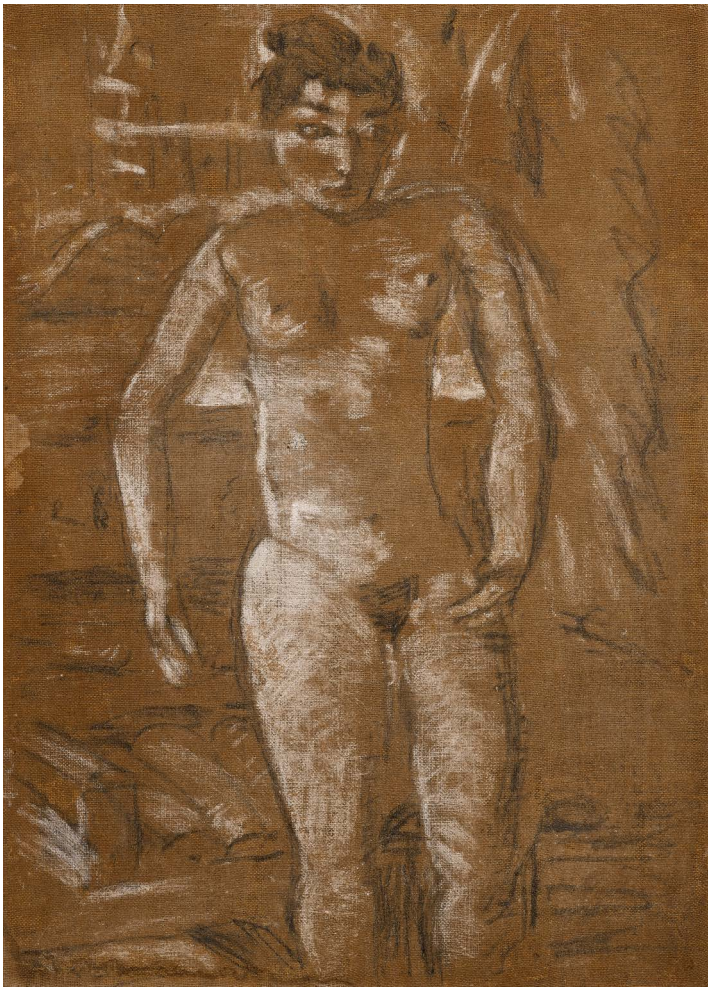
A sensuous example of Matisse's mature drawing style, *La Blouse roumaine* is characterized by graceful lines. The present work demonstrates the artist's delight in depicting arabesques and floral motifs found in textiles and patterned clothing used to adorn his models. In this case, it was a Romanian garment that fascinated him, and it would go on to be the subject of several drawings and a major oil (see fig. 1).

Matisse commented that for him drawing did "not depend on forms being copied exactly as they are in nature or on the patient assembling of exact details, but on the profound feeling of the artist before the model that he has chosen, on which his attention is focused, and whose spirit he has penetrated" (quoted in Jack Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 179).

The interplay between the white space of the sheet and the drawn lines was one that preoccupied Matisse greatly, and something he often addressed in his theoretical writings at this time. He described the role of his models in relation, explaining that they were "never just 'extras'" in an interior. They are the principal theme of my work... The emotional interest aroused in me by them does not appear particularly in the representation of their bodies, but often rather in the lines or special values distributed over the whole canvas or paper, which form its complete orchestration, its architecture" (quoted in John Elderfield, *The Drawings of Henri Matisse*, London, 1984, p. 117).

Fig. 1 Henri Matisse, *La Blouse roumaine*, 1940, Musée national d'art moderne, Centre Georges Pompidou, Paris

H. Matisse
5/42



PROPERTY
FROM THE ESTATE OF
BERNARD CHAPPARD

421

ARMANDO REVERÓN

1889 - 1954

Figura

Charcoal and chalk on burlap
31½ by 22⅞ in.; 80 by 58.1 cm
Painted in 1949.

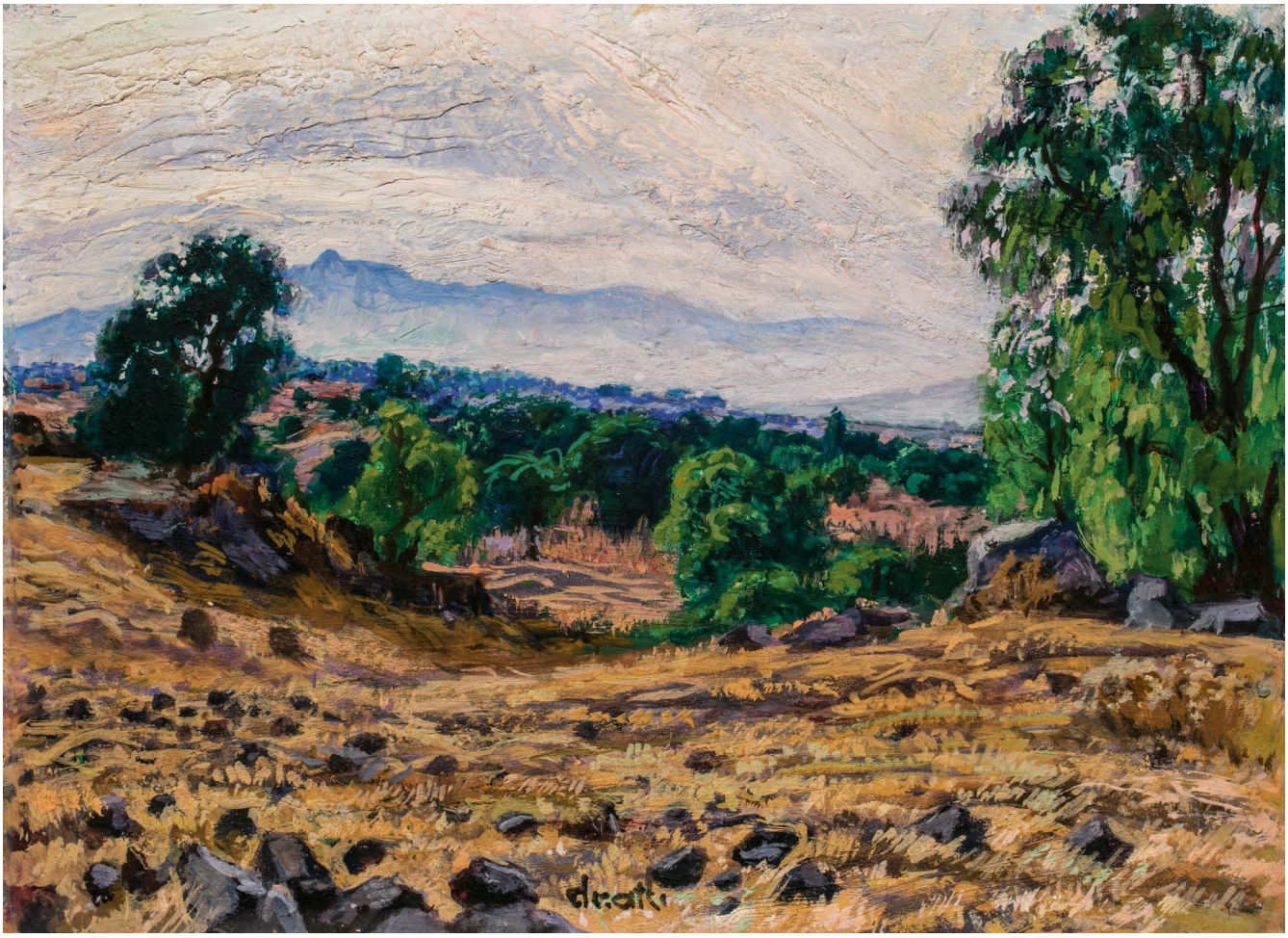
We wish to thank Proyecto Reverón for their kind assistance in the cataloguing of this work.

$ 70,000-90,000

PROVENANCE
Eva de Benaím, Venezuela
Estudio Actual, Caracas (acquired from the above in 1979 and sold: Sotheby Parke Bernet and Estudio Actual, Caracas, June 12, 1979, lot 15)
Acquired at the above sale

EXHIBITED
Caracas, Galería de Arte Nacional, *Armando Reverón: Exposición Iconográfica y documental en el centenario de su nacimiento*, 1989, n.n.
Caracas, Galería de Arte Nacional, *El lugar de los objetos,* 2001, n.n., illustrated in color in the catalogue
Biarritz, Espace Bellevue, *Passion et raison d'un esprit construcfit: une conquête de l'art d'Amérique Latine, oeuvres de la Fundación Daniela Chappard*, 2006, no. 15, illustrated in color in the catalogue
New York, The Museum of Modern Art, *Armando Reverón*, 2007, n.n., illustrated in color in the catalogue
Badajoz, Museo Extremeño y Iberoamericano de Arte Contemporáneo de Badajoz, *Explorando el sur: El universalismo constructivo y otras tendencias en América Latina*, 2009, n.n., illustrated in color in the catalogue

LITERATURE
Juan Calzadilla, *Armando Reverón*, Caracas, 1991, no. 295, illustrated p. 320



❖ 422

MASTERWORKS OF MEXICAN MODERNISM: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

DR. ATL

1875 - 1964

Paisaje

Signed *dr. atl* (lower center)
Oil on board
9½ by 13½ in.; 24 by 34.3 cm
Painted *circa* 1960.

This work is accompanied by a certificate of authenticity signed by Andrés Blaisten and dated October 1, 2018.

$ 40,000-60,000

❖ 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.

423

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

WIFREDO LAM

1902 - 1982

Sin título (Baño de sol)

Oil on canvas
31½ by 37½ in.; 80 by 95 cm
Painted *circa* 1923.

This work is accompanied by a certificate of authenticity signed by Eskil Lam and dated Paris le 21 décembre 2018.

PROVENANCE
Sarah Isabel Vázquez & Juan Castillo Castillo, Cuba (gift from the artist *circa* 1929)
Thence by descent

$ 80,000-120,000

Upon his arrival to Madrid from Havana in late 1923, Wifredo Lam's first project was to seek out Fernando Alvarez de Sotomayor, the newly appointed director of the Prado museum and Madrid's leading portraitist. Under Sotomayor's tutelage, he spent weeks studying and copying Dutch and Spanish masters ranging from Velásquez and Goya to Breughel the Elder. Lam was particularly fascinated by Bosch and El Greco, whose work he not only copied but analyzed in minute detail, seeking to understand their compositional strategies and the mechanics of their painting on a profound level.

During this time, Lam's own work began to veer from strictly academic portraits and landscapes to lush, Symbolist-influenced works like *Baño de sol (Sunbathing)*. Synthesizing the techniques of the masters with the work of Spanish Symbolists like Néstor, Lam reveled in rich patterning and luxuriant colors in these rare early paintings. Here, a softly smiling nude figure in a vibrant garden rests on an opulently embroidered garment as a couple in seventeenth-century Dutch dress serenade and fan her. Only about four paintings from this period remain extant, as Lam's extreme poverty and high standards for his work led him to lose, sell cheaply or burn most of his early paintings. Sotheby's is honored to present *Baño de sol,* which emerges for the first time since the mid-twentieth century from a collection closely connected to the artist himself.

424

FRANÇOISE GILOT

b. 1921

Le Grand Canal à L'Academia

Signed *F.Gilot.* and dated *1955* (lower right)
Oil on canvas
28⅝ by 36¼ in.; 72.7 by 92 cm
Painted in Venice in 1955.

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

PROVENANCE

Galerie Louise Leiris, Paris
Nancy Ann Chandler, Texas (acquired *circa* 1990 and sold by the estate: Christie's, New York, May 16, 2018, lot 461)
Acquired at the above sale by the present owner

$ 20,000-30,000

Françoise Gilot, pictured left, painting the present work while on her honeymoon with Jean-Luc Simon in 1955

425

ALBERT MARQUET

1875 - 1947

Audierne, les tonneaux

Signed *marquet* (lower left)
Oil on canvas
19⅝ by 24 in.; 49.8 by 61 cm
Painted in 1928.

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

$ 70,000-90,000

PROVENANCE

Mme Albert Marquet, Paris (by descent from the artist)
Sale: Marc-Arthur Kohn, Paris, December 17, 1997, lot 33
Guy Heytens, Monaco (acquired at the above sale and sold: Sotheby's, London, June 28, 2000, lot 154)
Private Collection, Connecticut
Sale: Christie's, New York, May 10, 2007, lot 302
Acquired at the above sale by the present owner

426

426

MARIE LAURENCIN

1885 - 1956

Jeunes filles et cavalière dans un parc

Signed *Marie Laurencin* and dated *1950* (lower left); stamped with the initials *m.L.* (lower right)
Oil on canvas
8 by 15¾ in.; 20.3 by 40 cm
Painted in 1950.

PROVENANCE
Estate of the artist
Acquired before 1998 by the present owner

$ 40,000-60,000

427

MARIE LAURENCIN

1885 - 1956

Femme au caniche

Signed *Marie Laurencin* (toward upper right)
Oil on canvas
18 by 15 in.; 46 by 38 cm

PROVENANCE
Galerie Taménaga, Paris
Sale: Shinwa Art Auction, Tokyo, January 28, 2017, lot 95
Acquired at the above sale by the present owner

$ 40,000-60,000

427

428

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

ANDRÉ BRASILIER

b. 1929

Les Poneys de l'automne

Signed *Andre Brasilier* (lower right); signed with the initials *A.B.*, titled and dated *1990* (on the reverse)
Oil on canvas
38 by 57½ in.; 96.5 by 146 cm
Painted in 1990.

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE
Acquired in Japan *circa* 2008

$ 50,000-70,000

429

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

ANDRÉ BRASILIER

b. 1929

Bouquet de lys

Signed *Andre Brasilier* (lower right); signed with the initials *A.B.* and titled (on the reverse)
Oil on canvas
38¼ by 57½ in.; 97 by 146 cm
Painted in 1988.

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE
Galerie Étienne Sassi, Paris
Acquired in Japan *circa* 1990

$ 35,000-45,000

430

PROPERTY FROM A PRIVATE COLLECTION, MONTREAL

JEAN DUFY

1888 - 1964

Paris, Quai de Javel

Signed *Jean Dufy* and dated *27* (lower right)
Oil on canvas
23⅝ by 28¾ in.; 60 by 73 cm
Painted in 1927.

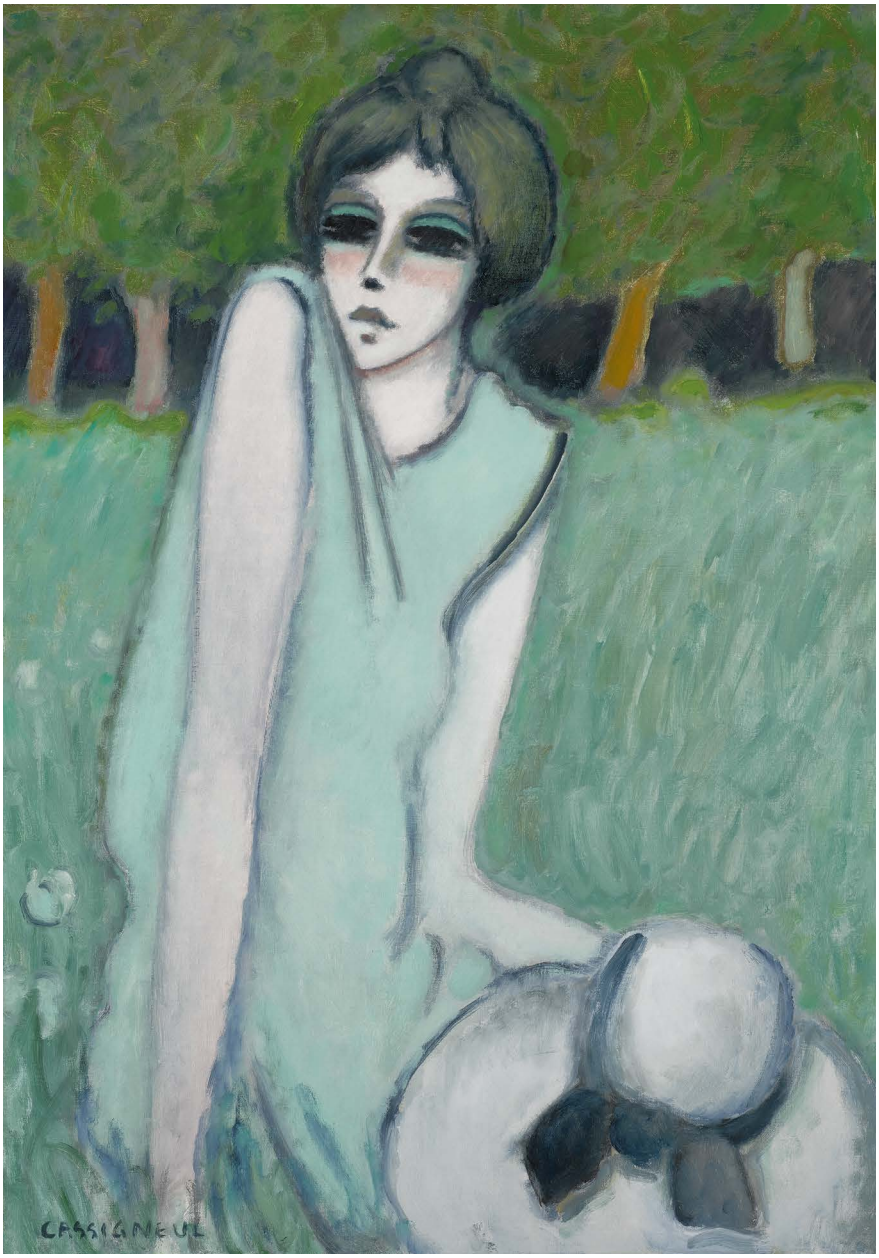
$ 35,000-45,000

PROVENANCE

Galerie Matignon Saint-Honoré, Paris
Private Collection, Vancouver
Walter Klinkhoff Gallery, Montreal (acquired from the above in January 1987)
Acquired from the above in April 1987

LITERATURE

Jacques Bailly, *Catalogue raisonné de l'oeuvre de Jean Dufy*, vol. I, Paris, 2002, no. B.263, illustrated p. 195



431

JEAN-PIERRE CASSIGNEUL

b. 1935

Dans l'herbe

Signed *Cassigneul* (lower left); signed *Cassigneul* and titled (on the stretcher)
Oil on canvas
36⅛ by 25½ in.; 91.8 by 64.6 cm
Painted in 1969.

$ 60,000-80,000

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

PROVENANCE
Private Collection, Japan
Sale: Christie's, New York, May 16, 2017, lot 326
Acquired at the above sale by the present owner

EXHIBITED
Tokyo, Mitsukoshi Department Store, *Exposition Internationale du Figuratif*, 1969, n.n.

432

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

JEAN DUFY

1888 - 1964

Baie de Lisbonne

Signed *Jean Dufy* and inscribed *Lisboa* (toward lower right)
Oil on canvas
19⅝ by 24 in.; 49.9 by 61 cm
Painted in Lisbon *circa* 1959-60.

$ 50,000-70,000

PROVENANCE
Theodore Kramer, United States
Marble Arch Gallery, New York
Alexander Kahan Fine Arts, New York
Acquired from the above on April 20, 2006

EXHIBITED
New York, Marble Arch Gallery, *Jean Dufy First Memorial Show*, 1964, n.n.

LITERATURE
Jacques Bailly, *Catalogue raisonné l'oeuvre de Jean Dufy,* vol. I, Paris, 2002, no. B 729, illustrated in color p. 360

433

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

L'Offrande au soleil rouge

Stamped *Marc Chagall* (lower center)
Oil and pen and ink on canvasboard
8⅝ by 6¼ in.; 22 by 16 cm
Painted *circa* 1978.

$ 100,000-150,000

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

PROVENANCE
Estate of the artist
Private Collection
Acquired from the above in 1996

434

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Conversation dans le pré

Signed *Marc Chagall* (lower left)
Oil on paper mounted on canvas
19⅛ by 25 in.; 48.6 by 63.5 cm
Painted *circa* 1955-60.

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

PROVENANCE
Estate of the artist
Acquired from the above

$ 400,000-600,000

Conversation dans le pré is a profoundly emotive and poignant illustration of Marc Chagall's meditative imagery. The artist communicated his psychology through powerful recurring motifs, and such themes manifest the framework of the composition. At once haunting and beguiling, nostalgia fills the present work and lends to its engaging charm. The couple suggests Chagall himself and his beloved wife Bella, whose death in 1944 had a profound effect on the artist. Chagall depicts his hometown of Vitebsk with its shtetls and rural character which continually served as a source of inspiration for the artist, who referred to it as "the soil that nourished the roots of my art" (quoted in Jacob Baal-Teshuva, *Marc Chagall: 1887-1985,* New York, 1998, p. 19). Even though the artist would never return to his hometown, Vitebsk remained vivid in his mind following his departure for Paris in 1922, and became intrinsically bound to Chagall's memories of his youth.

Images of Vitebsk took on a new significance to the artist in his work of the post-war years, as evidenced in this work from 1955, after his beloved hometown was effectively destroyed during the German invasion. Chagall's memories of his distant past, the vanished way of life of his homeland and his loss of identity continued to provide artistic inspiration for the rest of his life, emerging in dream-like, magical scenes. Together, the highly emotive and deeply personal iconography of his most fond subjects are harmoniously combined in the present work.

Marc
Chagall

435

MARC CHAGALL

1887 - 1985

Le Musicien

Signed *Chagall* (lower right)
Watercolor, pen and ink, brush and ink and ink wash on paper
8⅜ by 6¾ in.; 21.2 by 17.2 cm
Executed *circa* 1930.

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

PROVENANCE
Celina Witzenheusen-Wijnberg, Amsterdam (acquired after 1933)
Sale: Mak van Waay, Amsterdam, January 19, 1965, lot 73
Dr. Anton C.R. Dreesmann, Amsterdam (acquired at the above sale and sold: Christie's, London, April 9, 2002, lot 90)
Acquired at the above sale by the present owner

$ 40,000-60,000

436

PROPERTY FROM THE KLOTZ FAMILY COLLECTION, TEXAS

MARC CHAGALL

1887 - 1985

Étude pour "Le Cheval vert" ou Composition

Signed *Marc Chagall* (lower left); dated *1956* (lower right)
Pastel, brush and ink, ink wash and pencil on paper mounted on canvasboard
25½ by 19¾ in.; 64.9 by 50.2 cm
Executed in 1956.

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

PROVENANCE
Galerie Beyeler, Basel
Private Collection, New York (acquired from the above and sold: Parke-Bernet Galleries, Inc., New York, March 27, 1963, lot 82)
A.I. Klotz, New York (acquired at the above sale)
Thence by descent

EXHIBITED
Frankfurt, Karmeliterkloster, *Beitrag der Russen zur Modernen Kunst*, 1959, no. 17

$ 90,000-120,000

437

PROPERTY FROM THE COLLECTION OF A MIDWEST PRIVATE COLLECTOR

MAURICE UTRILLO

1883 - 1955

La Cour Colbert et l'Ancienne Chapelle, Paris

Signed *Maurice, Utrillo, V,* dated *1937* (lower right); inscribed *-La Cour Colbert et l'Ancienne Chapelle,- Paris (Les Gobelins)-* (lower left)
Oil, gouache and pencil on paper
18¾ by 25⅝ in.; 47.6 by 65 cm
Painted in 1937.

$ 30,000-50,000

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

PROVENANCE
Private Collection, United States (acquired *circa* the 1950s)
Thence by descent

438

PROPERTY FROM THE COLLECTION OF JOHN M. & ELLY B. BEARD

MAURICE UTRILLO

1883 - 1955

Montmartre

Signed *Maurice, Utrillo, V,* (lower right)
Oil and gouache on paper mounted on canvas
15⅜ by 22⅜ in.; 39 by 57 cm
Painted *circa* 1954.

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

$ 18,000-25,000

PROVENANCE

Maurice Poplin, Villemonde
Sale: Parke-Bernet Galleries, Inc., New York, November 17, 1954, lot 90
Jacob Goldschmidt, New York (acquired at the above sale)
Nacib Lechin (and sold: Sotheby's, New York, October 23, 1980, lot 383)
Acquired at the above sale

LITERATURE

Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. IV, Paris, 1974, no. AG 538, illustrated n.p.

439

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Maison

Signed *Vlaminck* (lower right)
Gouache, watercolor and brush and ink on paper
18½ by 21¾ in.; 47 by 55.2 cm

$ 15,000-20,000

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

PROVENANCE
Sale: Christie's, South Kensington, February 7, 2014, lot 129
Acquired at the above sale

440

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CONNECTICUT

MAURICE DE VLAMINCK

1876 - 1958

Le Moulin à vent

Signed *Vlaminck* (lower right)
Oil on canvas
21¼ by 25¾ in.; 54 by 65.4 cm

$ 50,000-70,000

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

PROVENANCE

Private Collection (acquired *circa* 1955)
Private Collection (by descent from the above and sold: Christie's, New York, September 12, 2007, lot 130)
Acquired at the above sale

441

PROPERTY FROM A PRIVATE COLLECTION

OSWALDO GUAYASAMÍN

1919 - 1999

Flores

Signed *Guayasamín* (lower right)
Oil on canvas
35½ by 27½ in.; 90 by 70 cm
Painted in 1982.

PROVENANCE
Galería de Arte Luber, Santander
Acquired from the above

$ 50,000-70,000

442

PROPERTY FROM A PRIVATE COLLECTION, UNITED STATES

HENRI MANGUIN

1874 - 1949

Dahlias

Signed *Manguin* (lower right)
Oil on canvas
25½ by 21⅛ in.; 64.8 by 53.7 cm

$ 30,000-40,000

PROVENANCE
Werner Herold, Lausanne (acquired from the artist in December 1915)
Thence by descent

LITERATURE
Claude & Lucile Manguin, *Henri Manguin, Catalogue raisonné de l'oeuvre peint,* Neuchâtel, 1980, no. 521, illustrated p. 195

443

PROPERTY FROM THE MOSCAHLAIDIS FAMILY COLLECTION

LOUIS VALTAT

1869 - 1952

Le Pot de muguet

Stamped with the initials *L.V* (lower left)
Oil on canvas
15⅛ by 18½ in.; 38.4 by 47 cm

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

PROVENANCE
Galerie Romanet, Paris
Wally Findlay Galleries, New York
Acquired from the above on April 13, 1974

$ 18,000-25,000

444

LOUIS VALTAT

1869 - 1952

Vase avec bouquet de fleurs

Signed *L. Valtat* (lower right)
Oil on canvas
21⅞ by 18¼ in.; 55.6 by 46.3 cm

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

PROVENANCE

Sale: Tajan, Paris, June 24, 1999, lot 33
Acquired at the above sale by the present owner

$ 30,000-40,000

445

PROPERTY FROM A PRIVATE COLLECTION, TEXAS

GEORGES D'ESPAGNAT

1870 - 1950

Le Repos

Signed *Georges d'Espagnat* (lower right)
Oil on canvas
51⅛ by 63¾ in.; 130 by 162 cm
Painted *circa* 1892.

The authenticity of this work has been confirmed by Jean-Dominique Jacquemond.

PROVENANCE
Private Collection, France (and sold: Sotheby's, New York, November 8, 2006, lot 176)
Acquired at the above sale

EXHIBITED
(Possibly) Paris, *Salon des Indépendants,* 1892, no. 441

Independent from a young age, Georges d'Espagnat shunned the traditional art establishments of his day. Finding the conservative teaching methods and aesthetic principles of these institutions to be too restrictive, he left his studies at the École des Arts Decoratifs and the École des Beaux-Arts shortly after he began them in 1888, preferring instead to study works in the Louvre and attend classes at the more modern Académie Colarossi. This headstrong scorn for tradition ultimately led d'Espagnat to debut his work at the Salon des refusés in 1891. He would go on to exhibit at the first Salon d'Automne in 1903, which was founded as a reaction to the traditionalism of the official Paris Salon. In 1935, d'Espagnat was elected Vice President of the Salon d'Automne and ironically joined the teaching staff at the École des Beaux-Arts around the same time, continuing to teach there until the 1940s. An influential painter, he also worked as an illustrator and theater designer.

Painted not long after he abandoned his formal studies, *Le Repos* bears witness to d'Espagnat's independent aesthetic. Though he was undoubtedly familiar with the work of the Impressionists, counting Renoir, Signac, Denis, Bonnard and Vuillard among his close friends, d'Espagnat chose to add his own unique touch to the prevailing style of the time. In *Le Repos*, d'Espagnat deploys the energetic hues and expressive application of paint typical of Impressionist compositions, but the effect is one more of shocking dissonance than soothing harmony. The contrast between the daringly bright colors of the background, which anticipate the vivid palette of the Fauve artists, and the soft subtlety of the foreground makes for a visually striking composition.

$ 100,000-150,000

Georges d'Espagnat

446

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

FERDINAND DU PUIGAUDEAU

1864 - 1930

Le Manège de nuit et fête foraine

Signed *F. du Puigaudeau* (toward lower center)
Oil on canvas
25½ by 36 in.; 64.7 by 91.5 cm
Executed *circa* 1890.

$ 60,000-80,000

PROVENANCE

Sale: Douillard-Sanson, Nantes, June 17, 1987
Sale: Christie's, South Kensington, June 22, 2000, lot 36
Galerie du Post-Impressionnisme, Paris
Acquired from the above on September 20, 2007

LITERATURE

Antoine Laurentin, *Catalogue raisonné des peintures de Ferdinand du Puigaudeau*, vol. I, Paris, 1989, no. 1, illustrated p. 250

EXHIBITED

Pont-Aven, Musée des Beaux-Arts de Pont-Aven, *Exposition Ferdinand du Puigaudeau,* 1998, no. 16, illustrated in the catalogue
Morlaix, France, Musée des Jacobins, *Ferdinand du Puigaudeau,* 1998, no. 16, illustrated in the catalogue
New York, Hammer Galleries, *Ferdinand du Puigaudeau*, 2002, n.n., illustrated in the catalogue
Paris, Galerie La Cymaise, *Deux peintres bretons de l'école de Pont-Aven,* 2003, n.n., illustrated in the catalogue

447

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

FERDINAND DU PUIGAUDEAU

1864 - 1930

14 Juillet, fête forain

Signed *F du Puigaudeau* (lower right)
Oil on canvas
25¾ by 31¾ in.; 65 by 80.6 cm
Painted *circa* 1895-98.

$ 50,000-70,000

This work will be included in the second volume of the catalogue raisonné of the artist's work being prepared by Antoine Laurentin.

PROVENANCE
Schiller & Bodo, New York
Acquired from the above in 2006

448

449

448

PROPERTY FROM THE COLLECTION OF JOHN M. & ELLY B. BEARD

FERDINAND DU PUIGAUDEAU

1864 - 1930

Printemps autour du Croisic

Signed *F. du Puigaudeau,* (lower left)
Oil on canvas
29 by 23¾ in.; 73.7 by 60.3 cm

This work will be included in the second volume of the catalogue raisonné of the artist's work being prepared by Antoine Laurentin.

PROVENANCE
Sale: Christie's, New York, April 13, 1983, lot 32
Acquired at the above sale

$ 25,000-35,000

449

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

LOUIS VALTAT

1869 - 1952

Paysage du Midi

Signed with the initials *L.V.* and dated *1904* (lower right)
Oil on canvas
23½ by 28¾ in.; 59.6 by 73 cm
Painted in 1904.

PROVENANCE
Ambroise Vollard, Paris (acquired from the artist)
Private Collection, Europe (and sold: Sotheby's, New York, October 9, 2013, lot 28)
Acquired at the above sale

LITERATURE
Jean Valtat, *Louis Valtat, Catalogue raisonné de l'oeuvre peint*, vol. I, Paris, 1977, no. 463, illustrated p. 52

$ 40,000-60,000

450

450

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

PIERRE-EUGÈNE MONTÉZIN

1874 - 1946

Effet de neige

Signed *Montezin* (lower right)
Oil on canvas
23⅝ by 28¾ in.; 60 by 73 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

PROVENANCE
Galerie Jean de Ruaz, Paris
Private Collection, France (and sold: Sotheby's New York, May 4, 2006, lot 220)
Acquired at the above sale

EXHIBITED
Paris, Galerie Jean de Ruaz, *Exposition Montezin,* 1974, n.n.

$ 25,000-35,000

451

451

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

PIERRE-EUGÈNE MONTÉZIN

1874 - 1946

Quai à Saint-Mammes

Signed *Montezin* (lower right)
Oil on canvas
23¾ by 32 in.; 60.4 by 81.3 cm

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

PROVENANCE
Durand-Ruel, Paris
Private Collection, France (and sold: Sotheby's, New York, May 4, 2006, lot 204)
Acquired at the above sale

$ 25,000-35,000

452

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

ALBERT MARQUET

1875 - 1947

Crans-sur-Sierre

Stamped *marquet* (lower right)
Oil on cradled panel
12⅞ by 16¼ in.; 33 by 41 cm
Painted in 1936.

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

PROVENANCE

Mme Albert Marquet, Paris (by descent from the artist)
Wildenstein & Co., Inc., New York
Acquired from the above in 2007

EXHIBITED

Tokyo, Seibu Museum; Kyoto, National Museum & Fukuoka, Cultural Center, *Exposition Albert Marquet*, 1973-74, no. 42, illustrated in color in the catalogue
Geneva, Galerie des Granges, *Albert Marquet*, 1974, no. 24, illustrated in color in the catalogue
Paris, Artcurial, *Albert Marquet*, 1981, n.n.
Lausanne, Fondation de l'Hermitage, *Albert Marquet: 1875-1947*, 1988, no. 93, illustrated in color in the catalogue
New York, Wildenstein, *Albert Marquet: Paintings*, 1998, n.n.
Lodève, Musée de Lodève, *Marquet*, 1998, no. 64, illustrated in the catalogue

LITERATURE

Jean-Claude Martinet, *Albert Marquet*, New York, 1985, illustrated p. 66

$ 40,000-60,000

□ **453** SOLD WITHOUT RESERVE

PROPERTY FROM A PRIVATE SOUTHERN COLLECTION

LOUIS VALTAT

1869 - 1952

Les Chênes de Dodone

Stamped *L. Valtat* (lower right)
Oil on canvas
98¼ by 115½ in.; 250 by 293 cm
Painted in 1893.

PROVENANCE
Musée de Petit Palais, Geneva
Private Collection (acquired from the above when deaccessioned)
Private Collection, New York (acquired from the above in 2001)
Acquired in 2014

EXHIBITED
Paris, Palais des arts liberaux, *Salon des Artistes Independents*, 1897, no. 1156
Geneva, Petit Palais, *Louis Valtat, rétrospective centenaire (1869-1969),* 1969, no. 1, illustrated in the exhibition catalogue
Montrouge, Centre culturel et artistique de Montrouge, *Louis Valtat*, 1987, no. 3, illustrated in the catalogue
Bordeaux, Musée des Beaux-Arts, *Louis Valtat (1869-1952), exposition rétrospective,* 1995, pl. I, no. 5, illustrated in the catalogue

LITERATURE
Dominique Lobstein, *Dictionnaire des Independants*, vol. III, Dijon, 2003, listed p. 1697 (dated 1897)
Dossier de presse: Louis Valtat à l'aube du fauvisme (exhibition catalogue), Musée Fleury, Lodève, 2011, illustrated p. 17
Valtat: Independant et Precurseur (exhibition catalogue), Musée Paul Valéry, Sète, 2011, illustrated p. 194

Π $ 30,000-40,000

454

MASTERWORKS OF MEXICAN MODERNISM: PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

JOAQUÍN CLAUSELL

1866 - 1935

Bosque en el otoño

Oil on canvas
19¾ by 35¾ in.; 50.2 by 90.8 cm

PROVENANCE
Acquired in 1965

$ 50,000-70,000

455

MAURICE DE VLAMINCK

1876 - 1958

Cour de ferme

Signed *Vlaminck* (lower left)
Oil on canvas
23¾ by 29 in.; 60.4 by 73.7 cm

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

PROVENANCE
Private Collection, Monaco
Acquired before 2008 by the present owner

EXHIBITED
Seoul, Seoul Arts Center & traveling, *Vlaminck*, 2017, n.n.

$ 50,000-70,000

456

MAURICE DE VLAMINCK

1876 - 1958

Rue de village en hiver

Signed *Vlaminck* (lower right)
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 Vlaminck digital database, being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

PROVENANCE

Private Collection, Monaco
Sale: Christie's, London, December 3, 1996, lot 331
Acquired at the above sale by the present owner

EXHIBITED

Seoul, Seoul Arts Center & traveling, *Vlaminck*, 2017, n.n.

$ 60,000-80,000

457

RENÉ PORTOCARRERO

1912 - 1985

Figura de comparsa

Signed *Portocarrero* and dated *62* (lower left); signed *Portocarrero*, titled and dated *1962* (on the reverse)
Oil on canvas
20⅛ by 16⅛ in.; 51.1 by 41 cm
Painted in 1962.

$ 25,000-35,000

We wish to thank Dr. Ramón Vázquez and the Fundación Arte Cubano for their kind assistance in confirming the authenticity of this work.

PROVENANCE
María Teresa Boulton, Caracas
Private Collection (acquired from the above)

458

MAURICE UTRILLO

1883 - 1955

Rue sous la neige

Signed *Maurice, Utrillo, V,*, dated *janvier 1923* and dedicated *Amicalement à Marien Presetaux* (lower left)
Gouache and watercolor on paper mounted on board
10¼ by 14¼ in.; 26 by 36.2 cm
Executed in January 1923.

This work will be reproduced in the catalogue raisonné of the complete works of Maurice Utrillo.

$ 40,000-60,000

PROVENANCE
Marien Près, Paris
Galerie Motte, Geneva
Mr. A. Klaus, Munich (acquired from the above in 1970 and sold: Sotheby's, London, April 5, 1989, lot 349)
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. 31, illustrated in color in the catalogue

LITERATURE
Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. IV, Paris, 1974, no. AG102, illustrated p. 147

END OF SALE

Sotheby's EST. 1744

HENRI LE SIDANER
Maisons Blanches, le Soir, Quimperlé, 1919
Estimate £120,000–180,000

Impressionist & Modern Art Day Sale

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Georgie Arce No. 2, 1955
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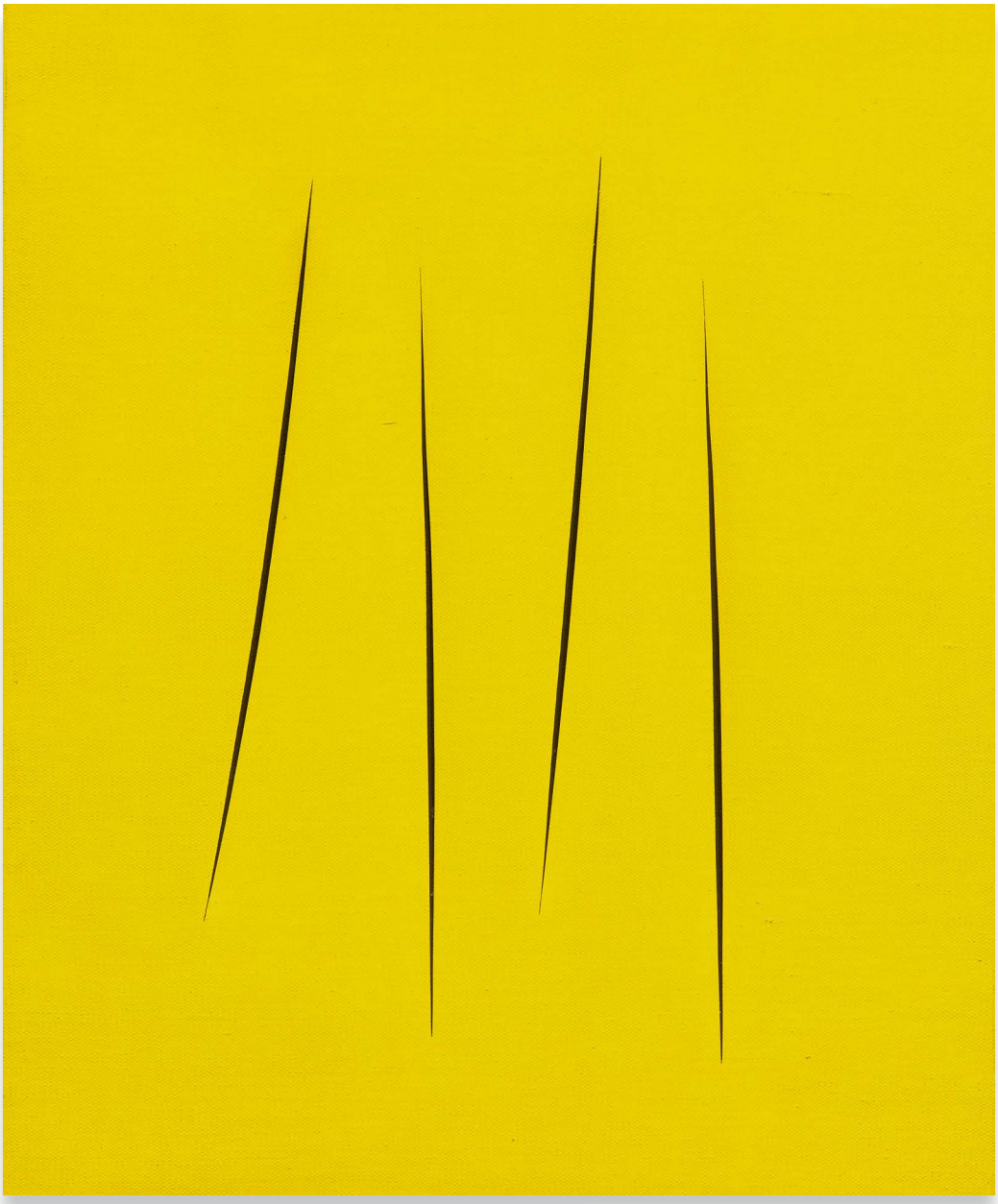

LUCIO FONTANA
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Estimate $800,000–1,200,000

Contemporary Art Day

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Sotheby's EST. 1744

Property from a Private French Collection
MARY CASSATT
Portrait of Agnès, Age Six (detail), 1910
Estimate $400,000–600,000

American Art

AUCTION NEW YORK 21 MAY

EXHIBITION FREE AND OPEN TO THE PUBLIC 18–20 MAY

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Sotheby's EST. 1744

ALBERTO GIACOMETTI
Pair of Andirons, *circa* 1938
gilt bronze, iron
Estimate $250,000–350,000

Important Design

AUCTION NEW YORK 23 MAY

EXHIBITION FREE AND OPEN TO THE PUBLIC 3–22 MAY

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CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. **As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. **Buyer's Premium** 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 is 25% of the hammer price up to and including $400,000, 20% of any amount in excess of $400,000 up to and including $4,000,000, and 13.9% of any amount in excess of $4,000,000.

4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

By participating in the sale, you represent and warrant that:

(a) The bidder and/or purchaser is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)");

(b) Where acting as agent (with Sotheby's prior written consent), the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s); and

(c) The bidder and/or purchaser undertakes that none of the purchase price will be funded by any Sanctioned Person(s), nor will any party be involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. 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 may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot,

or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will hold and process your personal information and may share it with its subsidiaries and affiliates for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale. Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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 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 payments in the form of cash or cash equivalents.

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 (a) personal checks and (b) certified, banker's draft and cashier's checks drawn in US Dollars with a face amount of over $10,000 (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.

Please note that 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
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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 either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such 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: Alabama, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington, Wisconsin and Wyoming. 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.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices @sothebys.com to start your collection process.

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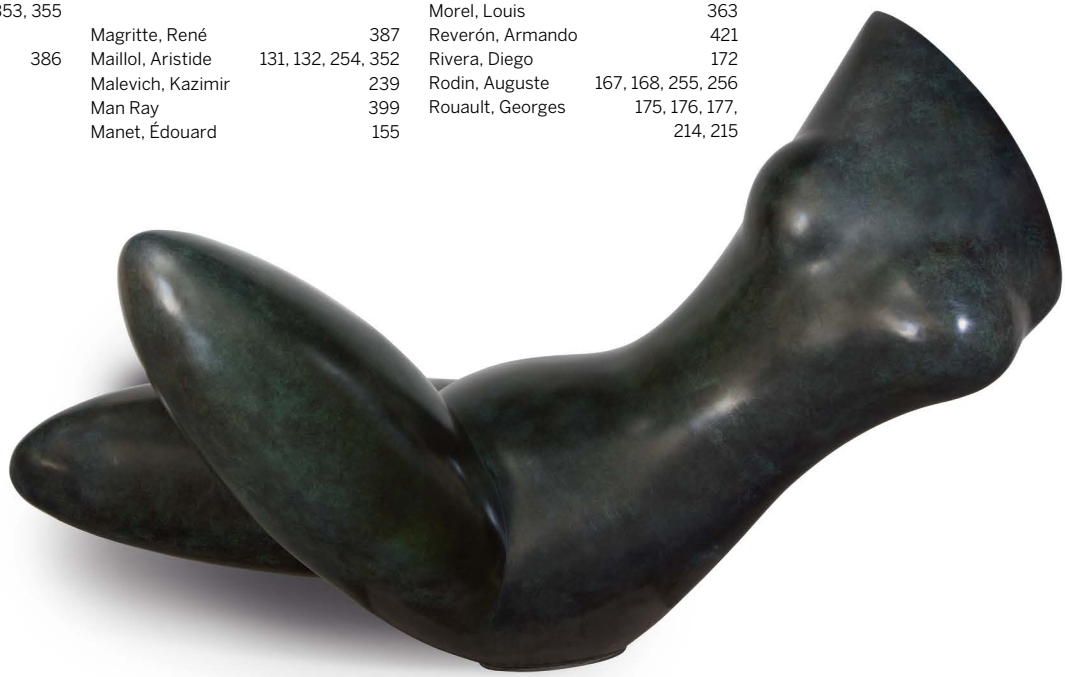

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