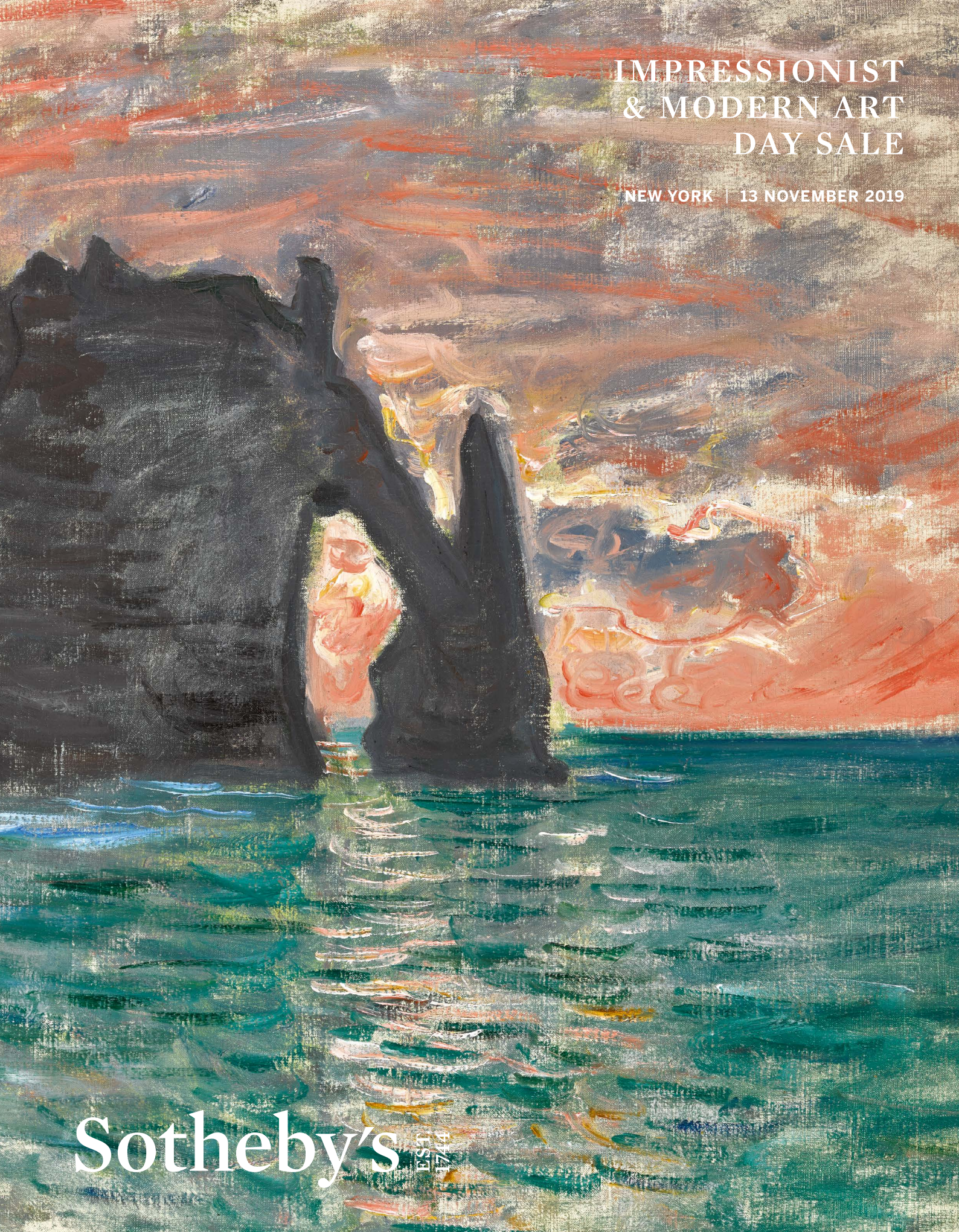

IMPRESSIONIST & MODERN ART DAY SALE

NEW YORK | 13 NOVEMBER 2019

Sotheby's

IMPRESSIONIST & MODERN ART DAY SALE

INCLUDING A MUSICAL FEAST: WORKS FROM THE COLLECTION OF MARINA PICASSO

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IMPRESSIONIST & MODERN ART DAY SALE

INCLUDING A MUSICAL FEAST: WORKS FROM THE COLLECTION OF MARINA PICASSO

AUCTION IN NEW YORK
13 NOVEMBER 2019
SALE N10148

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ESTHER SEET

RACHEL SHEN

PATTI WONG

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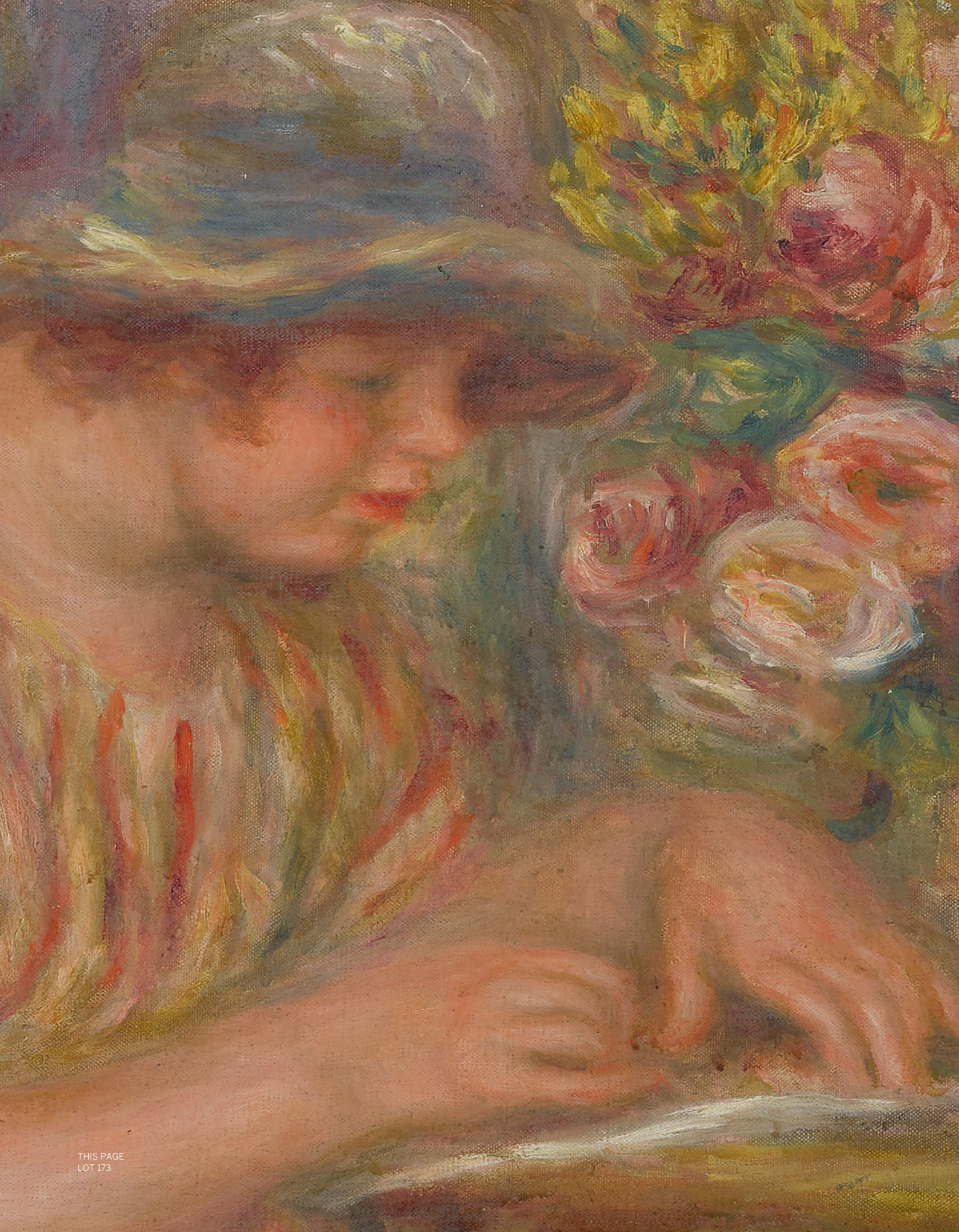

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SESSION ONE

NEW YORK
WEDNESDAY
13 NOVEMBER 2019
10AM

LOTS 101-272

101

PROPERTY FROM A
PRIVATE MIDWESTERN COLLECTION

HENRY MORET

1856 - 1913

Les Barques d'Audierne, Bretagne

Signed *-Henry Moret-* and dated *1907* (lower left)
Oil on canvas
25¾ by 36¼ in.; 65.4 by 92.1 cm
Painted in 1907.

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

PROVENANCE
Durand-Ruel, New York
Robert Holmes Elmendorf, New Jersey
(acquired from the above on January 18, 1932)
Thence by descent

$ 60,000-80,000

102

PROPERTY FROM A
PRIVATE COLLECTION, AUSTRALIA

HENRY MORET

1856 - 1913

Île d'Ouessant

Signed *Henry Moret.* and dated *1903* (lower right)
Oil on canvas
21¾ by 25¾ in.; 55.2 by 65.4 cm
Painted in 1903.

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

PROVENANCE
Durand-Ruel, Paris
Findlay Galleries, New York
Acquired from the above in October 1969

EXHIBITED
Brisbane, Queensland Art Gallery, 2004-08 (on loan)

$ 70,000-90,000

103

PROPERTY FROM THE ESTATE OF
MARCEL LINDENBAUM

MAXIME MAUFRA

1861 - 1918

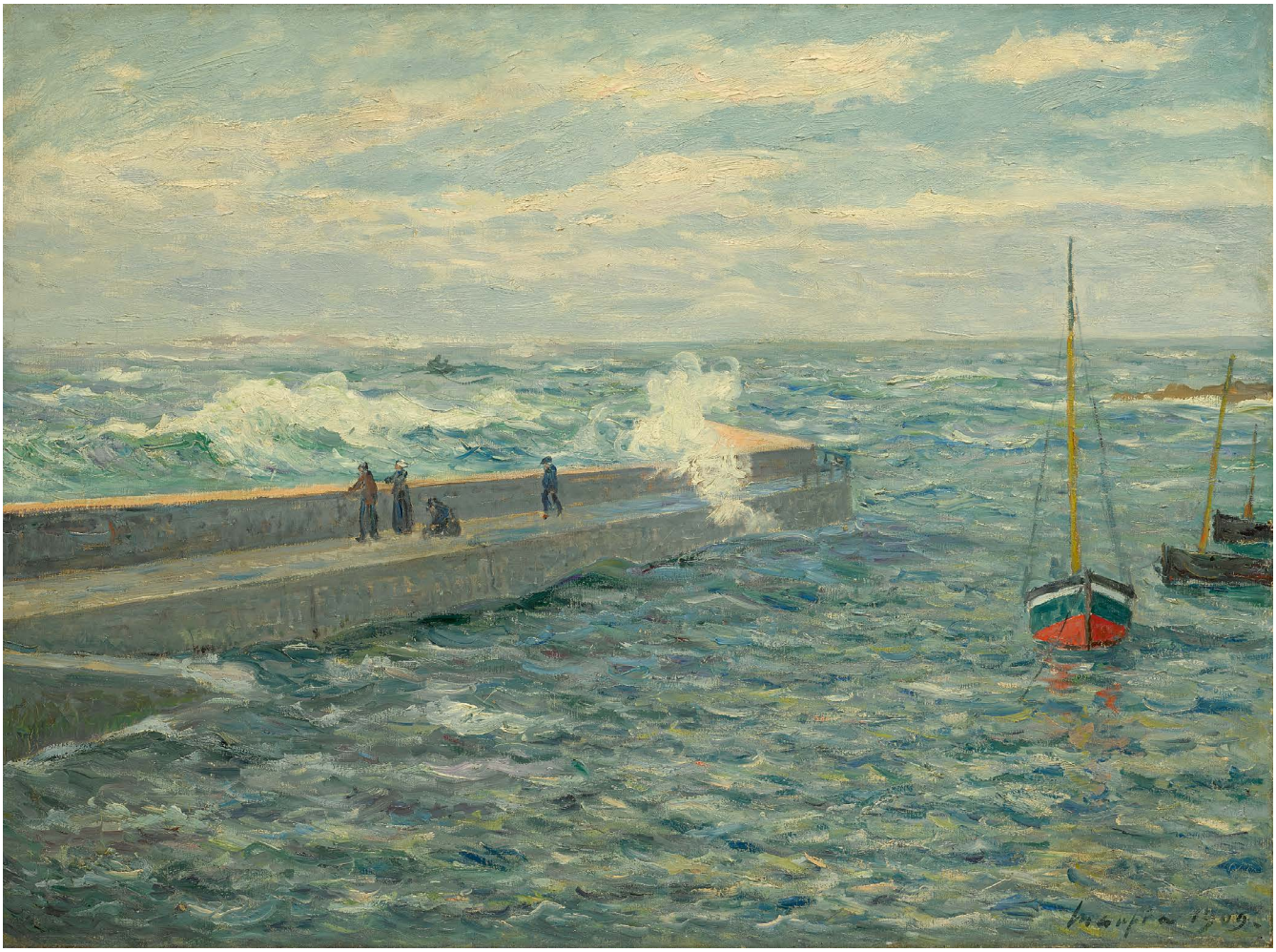
La Rentrée des bateaux de pêche

Signed *Maufra.* (lower right)
Oil on canvas
23⅝ by 28¼ in.; 60 by 71.8 cm

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

PROVENANCE
Private Collection, California (and sold: Sotheby's, New York, February 25, 1992, lot 10)
Acquired at the above sale

$ 30,000-40,000



104

PROPERTY FROM THE ESTATE OF
MARCEL LINDENBAUM

MAXIME MAUFRA

1861 - 1918

La Jetée de Portivy, Morbihan

Signed *Maufra* and dated *1909* (lower right)
Oil on canvas
23¾ by 32 in.; 60.3 by 81.2 cm
Painted in 1909.

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

PROVENANCE

Durand-Ruel, Paris (acquired from the artist on June 3, 1909)
Durand-Ruel, New York (acquired from the above on February 17, 1912)
Mrs. C.N. Senff, New York (acquired from the above on October 28, 1913)
Mr. Acampora, New York (and sold: Parke-Bernet Galleries, Inc., New York, May 22, 1943, lot 148)
Daniel C. Fox, New York (acquired at the above sale)
Private Collection, New Jersey (by descent from the above and sold: Sotheby's, New York, February 25, 1992, lot 5)
Acquired at the above sale

LITERATURE

Arsène Alexandre, *Maxime Maufra, Peintre marin et rustique,* Paris, 1926, illustrated p. 136

$ 30,000-40,000

105

HENRY MORET

1856 - 1913

L'Île de Groix

Signed *Henry Moret* (lower right)
Oil on canvas
29 by 36⅜ in.; 73.6 by 92.3 cm

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

PROVENANCE
Kunsthaus Bühler, Stuttgart
Sale: Baron Ribeyre & Associés, Paris, July 2, 2008, lot 178
Rehs Galleries, New York
Private Collection, United States
(acquired from the above and sold: Sotheby's, New York, May 10, 2016, lot 380)
Willow Gallery, London
(acquired at the above sale)
Acquired from the above by the present owner

$ 150,000-250,000

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

As a part of his military service Moret was stationed in Brittany in 1875 and became captivated by the rugged landscape, which also attracted other Impressionist and Post-Impressionist painters. By 1888, Moret had become well-acquainted with the artists working in Pont-Aven and was heavily influenced by their experimental technique. Around the turn of the century however, Moret began to shift away from Synthetism and adopted a more Impressionistic vocabulary to depict the raw beauty of Brittany.

The present work depicts Groix, a remote island off the coast, where the rocky cliffs and expanse of the Atlantic provide a backdrop that is dramatic even by Breton standards. Dominated by ravishing shades of greens, blues and oranges, it is a beautiful example of Moret's later output, when the development of his singular style had reached full maturity.

106

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

HENRY MORET

1856 - 1913

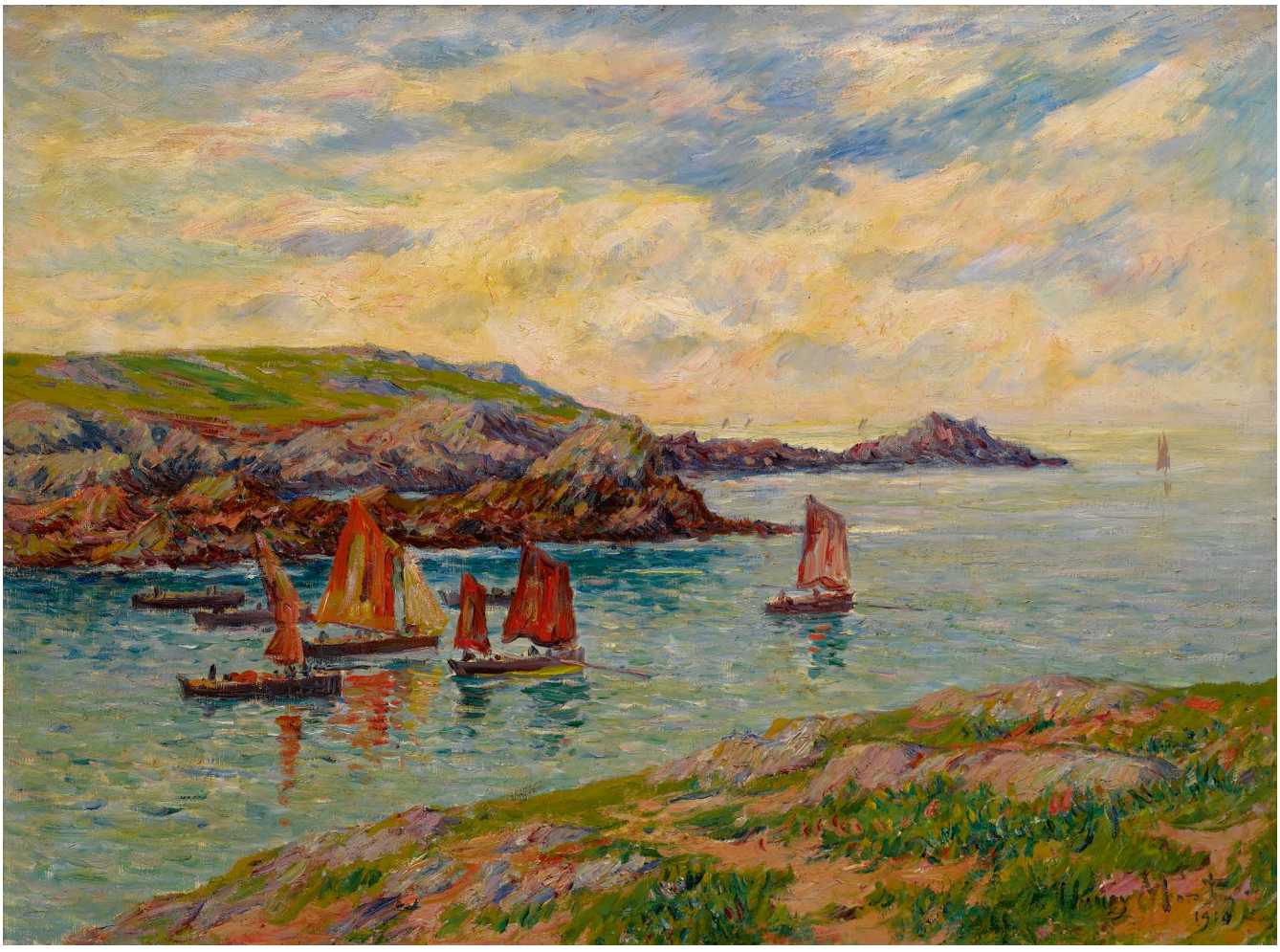
Les Sabotiers

Signed *Henry Moret* (on the stretcher)
Oil on canvas
18⅛ by 24 in.; 46 by 61 cm
Painted *circa* 1896.

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

PROVENANCE
Browse & Darby, London (and sold: Sotheby's, London, February 21, 1990, lot 9)
Acquired at the above sale

$ 30,000-40,000



107

PROPERTY FROM A PRIVATE NEW YORK COLLECTOR

HENRY MORET

1856 - 1913

Porspoder, Finistère

Signed *Henry Moret.* and dated *1910* (lower right)
Oil on canvas
21⅜ by 28⅞ in.; 54.3 by 73.3 cm
Painted in 1910.

$ 80,000-120,000

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

PROVENANCE

Durand-Ruel, Paris (acquired from the artist on March 11, 1911)
Durand-Ruel, New York (acquired from the above on October 19, 1911)
Brooks Reed Gallery, Boston (acquired from the above on August 3, 1915)
Galleries Maurice Sternberg, Chicago
Private Collection, Texas (acquired from the above and sold: Sotheby's, New York, May 12, 1994, lot 148)
Acquired at the above sale

108

PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Trouville, La Gouvernante

Signed *E. Boudin* (lower left); dated *'70* and inscribed *Trouville* (lower right)
Oil on cradled panel
5 by 8⅝ in.; 12.7 by 21.9 cm
Painted in Trouville in 1870.

PROVENANCE

Sale: Hôtel Drouot, Paris, February 28, 1878, lot 25
Émile Strauss, Paris (and sold: Hôtel Drouot, Paris, June 3, 1929, lot 28)
M. Knoedler & Co., New York (acquired at the above sale)
Private Collection, Canada (acquired from the above in 1929)
Thence by descent

LITERATURE

Robert Schmit, *Eugène Boudin 1824-1898,* vol. I, Paris, 1973, no. 510, illustrated p. 189

$ 80,000-120,000

The present work is an elegant early example of Boudin's favorite subject: the fashionably dressed figures on the beaches of Trouville. Having settled in Paris after his marriage in 1863, Boudin traveled to Trouville every summer in the ensuing decade. 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).

Trouville had become a fashionable summer retreat for the French middle classes, and their colorful costumes feature in Boudin's work throughout his career. Boudin often worked in quick, impressionistic brushstrokes highlighted by bright blue and red tones. The artist was fascinated by the contrast between these densely grouped men and women set against expanses of the sky. Boudin's interest in nature's fleeting effect on these well-dressed groups would provide inspiration for a young generation of Impressionists including Claude Monet and Pierre-Auguste Renoir.

Fig. 1 Eugène Boudin, *Scène de plage à Trouville*, 1870, oil on cradled panel, sold: Sotheby's, New York, May 15, 2019, lot 370 for $908,000

109

PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

EUGÈNE BOUDIN

1824 - 1898

Venise, Il Campanile, Le Palais ducal

Signed *E. Boudin*, dated *95.* and inscribed *Venise* (lower right); inscribed *Venise* (lower left)
Oil on canvas
19⅞ by 29¼ in.; 50.5 by 74.3 cm
Painted in Venice in 1895.

PROVENANCE
Durand-Ruel, Paris
Dr. Charles Abadie, Paris (and sold: Hôtel Drouot, Paris, April 17, 1913, lot 1)
Graat Collection, Paris (acquired at the above sale)
Baron Robert de Rothschild, Paris
Seized from the above by the Geheime Feldpolizei, Gruppe 540, in Paris between July and October 1940 and removed to the German Embassy at 82 rue de Lille, Paris
Restituted to Baron Maurice de Rothschild, October 17, 1947
Andre Weil, Paris (likely acquired from the above)
Rosenberg & Stiebel, New York (acquired from the above on November 6, 1956)
Galerie André Weil, Paris
Mrs. Margaret Thompson Biddle, New York & Paris (acquired from the above in 1956)
Private Collection, Canada (acquired from the above in 1956)
Thence by descent

$ 600,000-800,000

EXHIBITED
Montreal, Museum of Fine Arts (on loan)
Fredericton, New Brunswick, Hosmer Pillow Vaughan Gallery, 1969-71 (on loan)
Toronto, Art Gallery of Ontario, 1982 (on loan)

LITERATURE
Robert Schmit, *Eugène Boudin 1824-1898*, vol. III, Paris, 1973, no. 3398, illustrated p. 300

Venise, Il Campanile, Le Palais ducal is one of the seventy-five paintings and sketches Boudin produced during a two-month stay in Venice in 1895. The artist had visited on three occasions between 1892-94, but it was not until his return in 1895 that he devoted himself seriously to the challenge of painting the famous city. Venice felt northern to Boudin, and he was uncomfortable with artists such as Claude Monet, Pierre-Auguste Renoir and Paul Signac rendering the city's waterways, bridges and monuments in scintillating, golden hues (see fig. 1). Boudin wrote to his dealer Durand-Ruel in June 1895 that the city is "somewhat disguised by the artists who usually paint Venice, who have disfigured it by turning it into a city heated by the brightest and hottest sun. On the contrary, Venice, like all luminous cities, has a grey hue, the atmosphere is mild and misty and the sky arrays itself with clouds, just like the sky of our Norman and Dutch regions" (quoted in *Eugène Boudin* (exhibition catalogue), Musée Jacquemart-André, Paris, 2013, p. 210).

The characteristically low horizon allows Boudin to paint an animated cloudscape which vies for dominance within the composition. The lively brushwork deftly conveys the movement of the gondolas, while its overcast skies evoke the familiar scenes of Normandy. The work alludes to some of the artist's previous compositions of northern port cities such as Camaret, Trouville and Antwerp, yet in the present work clusters of gondola riders take the place of the fashionable groups of men and women populating the beaches of Boudin's earlier canvases.

Venise, Il Campanile, Le Palais ducal boasts distinguished provenance, having been in the collection of Mrs. Margaret Thompson Biddle. Mrs. Biddle was an American heiress who relocated to Paris after World War II and became a well-known society figure. Her memorable dinner parties hosted politicians, socialites and intellectuals who admired her vast collection of works by Renoir, Constable and Gauguin, among others.

Fig. 1 Pierre-Auguste Renoir, *Venise, Le Palais ducal*, 1881, oil on canvas, Sterling & Francine Clark Art Institute, Williamstown

110

PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

TSUGUHARU FOUJITA

1886 - 1968

Fillette au chapeau de paille

Signed *Foujita* (lower right)
Oil on canvas
7 by 5½ in.; 17.7 by 14 cm
Painted *circa* 1956.

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

PROVENANCE
Private Collection, Canada
Dominion Gallery, Montreal (acquired from the above in January 1957)
Private Collection, Canada (acquired from the above on November 20, 1959)
Thence by descent

$ 80,000-120,000

111

PROPERTY FROM A DISTINGUISHED CANADIAN COLLECTION

ODILON REDON

1840 - 1916

Coquelicots

Signed *Odilon Redon* (lower left)
Oil on board
10⅜ by 9¼ in.; 26.3 by 23.4 cm

PROVENANCE

E.J. van Wisselingh & Co., Amsterdam
Private Collection, Canada (acquired from the above on November 19, 1962)
Thence by descent

LITERATURE

Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné, fleurs et paysages*, vol. III, Paris, 1996, no. 1403, illustrated p. 46

$ 100,000-150,000

PROPERTY FROM THE COLLECTION OF
DR. EMIL HAHNLOSER

LOTS 112 & 113

Distinguished among Switzerland's rich history of collecting families, the Hahnloser name became synonymous with notable art collecting in the early twentieth century, spearheaded by the efforts of Emil Hanhloser, his brother Arthur and his sister-in-law Hedy.

The youngest of four brothers, Emil displayed a penchant for adventure from an early age, and in 1909 was dispatched to Alexandria to assist his siblings with the affairs of the family's cotton empire. While Egypt satisfied his adventurous spirit, Emil missed his former life in Zurich and kept in close touch with his family and friends in Europe. Especially attentive to the cultural endeavors of Arthur and Hedy, Emil was inspired to begin his own art collection in 1910, and used his frequent trips back to Europe to acquire contemporary works from local galleries and auction houses.

The Hahnlosers belonged to an elite, predominantly German-speaking, group of wealthy businessmen and technocrats who took collecting contemporary art seriously, quietly amassing collections almost unrivalled in other parts of Europe and America. Emil and his family filled their homes with works by Impressionist & post-Impressionist masters such as van Gogh, Renoir, Cézanne and Toulouse-Lautrec, and it was their taste for modern French art which had a profound impact on the cultural history of Switzerland in the twentieth century.

More than just collectors, the Hahnlosers were avid patrons of living artists, befriending many of the emerging painters whose work they admired like Bonnard, Matisse and Vallotton. The Hahnlosers' love of van Gogh

and Renoir never waned; for it was these particular artists who embodied the genius of French painting and served as indispensable inspiration for the generations of Modern masters which followed.

In his collecting efforts, Emil amassed works which not only stood as testaments to the evolving narrative of art history, but which also spoke directly to one another. It is Renoir's loose brushwork and light-infused palette, exemplified by his 1904 *Liseuse*, which informs still lifes by Vuillard like the resplendent *Pot de fleurs et papiers*. The directional brushwork and bold palette of van Gogh's *People Strolling in a Park in Paris* find resonance in Bonnard's later scenes of everyday life, including the quietly elegant *Pêches* of 1916.

The historic Villa Flora—the family home inherited from Hedy's grandfather—would serve as a backdrop for works of many of history's greatest painters, and who themselves frequented the residence. While many of the incomparable paintings from the family collection, including those owned by Emil, now belong to the Foundation inhabiting the family home, a distinguished few have found their way into museums and important private collections around the world. Presented in the following pages, the exquisite canvases by Vuillard and Bonnard chart the course of Modern art history and bear witness to the rise of some of the greatest masters of the twentieth century and their championship by one of the most eminent collecting families.

112

PROPERTY FROM THE COLLECTION OF
DR. EMIL HAHNLOSER

ÉDOUARD VUILLARD

1868 - 1940

Pot de fleurs et papiers

Signed *E Vuillard* (lower right)
Oil on board
16⅞ by 22¾ in.; 43 by 58 cm
Painted in 1904.

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist on October 1, 1904)
Maurice Gangnat, Paris (acquired from the above on November 22, 1904)
Jos Hessel, Paris (acquired by *circa* 1916)
Galerie Bernheim-Jeune, Paris (acquired from the above on May 30, 1923)
Galerie Druet, Paris (acquired from the above on June 20, 1923)
Dr. Emil Hahnloser, Zurich (acquired *circa* 1920s)
Thence by descent

$ 250,000-350,000

EXHIBITED

Winterthur, Kunstmuseum, *Austellung Französische Malerei*, 1916, no. 195
Basel, Kunsthalle, *Peinture française*, 1917, no. 127
Paris, Galerie Druet, *25 peintres contemporains,* 1925, no. 192 (titled *Fleurs sur la table)*
Zurich, Kunsthaus Zurich, *Pierre Bonnard. Édouard Vuillard*, 1932, no. 151 (titled *Fleurs sur la table* and dated 1905)
Zurich, Kunsthaus Zurich, *Ausländische Kunst in Zürich*, 1943, no. 726
Basel, Kunsthalle, *Édouard Vuillard, Charles Hug,* 1949, no. 170
Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections suisses de Manet à Picasso*, 1964, no. 157, illustrated in the catalogue
Paris, Orangerie des Tuileries, *Chefs-d'oeuvre des collections suisses de Manet à Picasso*, 1967, no. 142, illustrated in the catalogue

LITERATURE

Antoine Salomon & Guy Cogeval, *Vuillard, The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels,* vol. II, Paris, 2003, no. VIII-100, illustrated in color p. 878

As a founding member of the *Nabis* movement in the late 1880s, Vuillard was among those artists who celebrated pattern and ornament in art and he was ambitious in terms of incorporating decorative motifs into his canvases. As the son of a dressmaker he developed an appreciation for textiles early on, and his paintings reflect a fascination with all kinds of fabrics, particularly the rich colors of the wallpaper and carpets of the *haute bourgeoisie*. A bright vase of flowers set against muted floral decoration is a conceit he experimented with more than once (see fig. 1). In the present work the stack of papers on the worn wooden table and the earthy tones of the ceramic vase emphasize variation in surface texture, while the dynamic angle of the table is typical of Vuillard's intimate interiors which are often cropped abruptly to create a sense of immediacy.

Fig. 1 Édouard Vuillard, *Géraniums et boules-de-neige*, *circa* 1910, oil on board, sold: Sotheby's, New York, November 5, 2014, lot 252 for $425,000

PROPERTY FROM THE COLLECTION OF
DR. EMIL HAHNLOSER

PIERRE BONNARD

1867 - 1947

Pêches

Signed *Bonnard* (lower left)
Oil on canvas
20⅞ by 13⅜ in.; 53 by 34 cm
Painted in 1916.

PROVENANCE
Galerie Bernheim-Jeune, Paris (acquired from the artist in 1916)
Arte Moderne, Lucerne
Dr. Emil Hahnloser, Zurich (acquired *circa* 1920)
Thence by descent

EXHIBITED
Winterthur, Kunstmuseum, *Austellung Französische Malerei*, 1916, no. 13

LITERATURE
Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1906-1919,* vol. II, Paris, 1968, no. 882, illustrated p. 394

$ 600,000-800,000

Shortly after its execution, *Pêches* made its way into the collection of Dr Emil Hahnloser, one of Bonnard's most supportive patrons in the early twentieth century. The painting has remained with the Hahnloser family since its acquisition *circa* 1920, and this auction debut marks its first appearance on the market in 100 years.

Bonnard abandoned a promising career in the law to pursue painting at the Académie Julian and the École des Beaux-Arts in the early 1890s, where he met Édouard Vuillard, Odilon Redon and Maurice Denis. Together, these artists called themselves the Nabis, and developed an artistic vocabulary that sought to capture the spiritual essence of the mundane. For Vuillard and Bonnard in particular, interior scenes and still lifes became the primary vehicle of experimentation. Although painted over a decade after the dissolution of the Nabis group, the present work nonetheless evokes the powerful Intimist style that Bonnard perfected in the 1890s, while also looking forward to the light-filled domestic scenes that dominated the latter half of his career.

Bonnard's still lifes allude to two masters of this genre: Jean-Baptiste-Siméon Chardin, the eighteenth-century Salon painter whose approach would profoundly influence the trajectory of French painting, and Paul Cézanne, the Post-Impressionist master who inspired an intense following among many of Bonnard's contemporaries (see fig. 1).

Like Chardin, Bonnard positions the fruit against a dark background, relying on chiaroscuro to direct the viewer's attention to the subject (see fig. 2). The peaches are stacked in a pyramidal form, a technique evocative of Chardin's own experimentation with the architecture of individual forms. In a nod to Cézanne, Bonnard adds a flourish of color to the cloth at the canvas's left edge, which helps frame the vessel holding the fruit. This unorthodox cropping is a hallmark of the Intimist movement.

Bonnard was known to spend time with his subjects, observing them for weeks, months or even years before painting from memory. The artist's command of his imaginative palette is on full display in the present work. The subtle variations of yellows, oranges and purples on the surface of the fruit give them a convincing texture while the nearly abstract depictions of the background and table foreshadows the way Color Field artists would employ planes of color in their canvases.

On the power of Bonnard's still lifes, Dita Amory writes: "We can read and interpret Bonnard's still lifes in much the same way we do his figures, as not still at all, but quietly transient. A master of presence, Bonnard transformed discrete, often mundane moments of time...into timeless images... And yet, Bonnard was also a master of absence. We glean from many of the inanimate objects in his interiors a sense of those who have laid the table, moved a plate, or taken a fruit. The possibility of reentry—that someone who is absent will once again intrude into our field of vision, or into our mind's eye—is always left open" (Dita Amory, "The Present of Objects: Still Life in Bonnard's Late Paintings," in *Pierre Bonnard, The Late Still Lifes and Interiors* (exhibition catalogue), The Metropolitan Museum of Art, New York, 2009, p. 26).

Fig. 1 Maurice Denis, *Hommage à Cézanne*, 1900, oil on canvas, Musée d'Orsay, Paris

Fig. 2 Jean-Baptiste-Siméon Chardin, *A Bowl of Plums*, 1728, oil on canvas, The Phillips Collection, Washington, D.C.

114

PROPERTY FROM A NEW YORK PRIVATE COLLECTOR

PIERRE BONNARD

1867 - 1947

La Maison jaune

Signed *Bonnard* (lower center)
Oil on canvas
29 by 23⅝ in.; 74 by 60 cm
Painted *circa* 1923.

PROVENANCE

Pierre Matisse Gallery, New York
Mrs. Ralph Hines, New York
Sidney M. Schoenberg, St. Louis
M. Knoedler & Co., New York
Mr. Shirley Carter Burden, New York
(acquired from the above on June 15, 1959)
Thence by descent

LITERATURE

Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint, 1920-1939*, vol. III, Paris, 1973, no. 1162, illustrated p. 146

$ 600,000-800,000

The 1920s marked a turning point in Bonnard's style. Through his earlier involvement with the *Nabis*, Bonnard had long employed decorative elements such as flattened planes of color and bold contours. In his mature work, this technique would prove extraordinarily effective in conveying the nuanced variations in the terrain of the South of France. As Nicholas Watkins explains, "Bonnard's art was always very much based on reality, but a distinction can be made between his northern and southern landscapes: whereas in the former he was more concerned with capturing the transient effects of weather, in the latter the permanence of atmosphere drew him into an alternative Mediterranean vision of a classical Golden Age. Cézanne and Renoir, rather than Monet, became his mentors in the south" (Nicholas Watkins, *Bonnard*, London, 1994, p. 156). The present work, which showcases a verdant landscape and electric sunset, exemplifies the best of this production.

Fig. 1 Pierre Bonnard, *Paysage de Cannet, circa* 1925, oil on canvas, sold: Sotheby's, New York, May 14, 2017, lot 69 for $2,045,000

Bonnard

115

PROPERTY OF A PRIVATE COLLECTOR

EDGAR DEGAS

1834 - 1917

Paysage

Signed *Degas* (lower left); signed *Degas* (lower right)
Pastel over monotype on paper
10½ by 13½ in.; 26.6 by 34.2 cm
Executed *circa* 1890-92.

PROVENANCE
Durand-Ruel, Paris
McVeigh Collection (and sold: Parke-Bernet, New York, April 15, 1959, lot 36)
M. Knoedler & Co., Inc., New York (acquired at the above sale)
The Duke & Duchess of Windsor, England (and sold: Sotheby's, New York, February 19-27, 1998, lot 858)
Acquired at the above sale

EXHIBITED
Galerie Durand-Ruel, Paris, *Paysages de Degas*, 1892, n.n.

LITERATURE
Paul-André Lemoisne, *Degas et son oeuvre*, vol. III, Paris, 1946, no. 1036, illustrated p. 609
Eugenia Parry Janis, *Degas Monotypes: Essay, Catalogue and Checklist* (exhibition catalogue), Fogg Art Museum, Harvard University, Cambridge, 1968, no. 274, illustrated n.p.
Richard Kendall, *Degas Landscapes*, New Haven & London, 1993, fig. 167, illustrated in color p. 189

$ 250,000-350,000

The present work was featured in Degas' sensational exhibition at the Galerie Durand-Ruel in 1892—not only his first and only solo show, but an exhibition that would prove to be a breakthrough for the brand new process of color printmaking. Perhaps most surprising of all was the subject matter Degas chose to exhibit: landscapes, a pivot away from a reputation built on depictions of ballerinas, laundresses and nudes. In part because Degas publicized himself as the premier painter of the human figure, his production of landscapes has been largely overlooked.

In fact Degas produced landscapes throughout his career in a variety of media: "It was in the decade of the 1890s, however, that Degas' diverse encounters with the landscape bore the most spectacular fruit" (Richard Kendall, *op. cit.*, p. viii). While Degas described the vistas he portrayed as purely imaginary, *Paysage* was part of a suite of color monotypes begun in the Burgundy region in 1890 after a twenty-day carriage trip through the countryside with the artist's companion, the recently widowed artist Paul-Albert Bartholomé.

Speaking specifically about the present work, Richard Kendall explains that "The crisply applied forms of the monotype have been allowed to remain visible within the final composition, resembling brush-marks or sweeps of liquid colour. Where pastel has been applied, it reinforces or enhances a printed landscape feature, rather than attempting to change or conceal it. This is particularly evident in *Landscape*, where the contours of the original image have been faithfully followed its towns subtly extended by the pastel strokes" (quoted in *ibid.*, p. 190).

This series of works speaks to the immense influence of Japanese prints on Degas (see fig. 1). Verging on abstraction, the present work is a harbinger of the Color Field painters which would emerge in the United States following World War II (see fig. 2).

Fig. 1 Kawase Hasui, *Landscape*, *circa* 1940s, woodblock print, Private Collection

Fig. 2 Cecil Beaton, *The Duke and Duchess of Windsor*, 1937, gelatin silver print

Degas

116

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

ÉDOUARD MANET

1832 - 1883

Vaches au pâturage

Signed *Manet.* (lower right)
Oil on panel
4⅞ by 8½ in.; 12.4 by 21.6 cm
Painted in Berck in 1873.

PROVENANCE

Hoschedé Collection, Paris (and sold: Hôtel Drouot, Paris, June 5 & 6, 1878, lot 47)
Georges de Bellio, Paris (acquired at the above sale)
Donop de Monchy Collection, Paris
Galerie Bernheim-Jeune, Paris
Private Collection, Switzerland (acquired from the above)
Private Collection, Switzerland (by descent from the above and sold: Sotheby's, New York, November 5, 2008, lot 221)
Acquired at the above sale

$ 70,000-90,000

LITERATURE

Letter from General Loysel to Manet, April 12, 1876
Théodore Duret, *Histoire d'Édouard Manet et de son oeuvre, avec un catalogue des peintures et des pastels*, Paris, 1902, no. 287 (dated 1871)
Paul Jamot & Georges Wildenstein, *Manet, Catalogue Critique*, vol. I, Paris, 1932, no. 198; vol. II, illustrated p. 217
Adolphe Tabarant, *Manet, Histoire cartographique*, Paris, 1947, no. 200
Sandra Orienti, *The Complete Paintings of Manet*, New York, 1967, no. 170, illustrated p. 101 (with incorrect provenance)
Remus Niculescu, "Georges de Bellio, l'ami des Impressionistes," in *Revue roumaine d'histoire de l'art*, vol. I, Paris, 1970, no. 2, illustrated p. 266
Denis Rouart & Sandra Orienti, *Tout l'oeuvre peint d'Édouard Manet*, Paris, 1970, no. 170, illustrated p. 101
Denis Rouart & Daniel Wildenstein, *Édouard Manet, Catalogue raisonné*, vol. I, Paris, 1975, no. 198, mentioned p. 142; vol. II, pl. 462, illustrated p. 217 (dated 1871)
Manet, The Execution of Maximilian, Paintings, Politics and Censorship (exhibition catalogue), National Gallery of Art, London, 1992, n.n., illustrated pp. 35 & 82

From the mid-1860s, Manet and his family would spend several weeks each summer staying at Berck-sur-mer or another nearby town. Advertised as three short hours from Paris by train, these rural settings inspired some of Manet's most inventive works, including the present panel and *Sur la plage à Berck,* now in the collection of the Musée d'Orsay (see fig. 1). These respites—both personal and creative—allowed Manet to experiment more radically in advance of the first Impressionist Exhibition in 1874. *Vaches au pâturage* reflects Manet's technique of working *en plein air*, capturing an ephemeral moment with quick brushstrokes.

Fig. 1 Édouard Manet, *Sur la plage à Berck*, 1873, oil on canvas, Musée d'Orsay, Paris

PROPERTY OF A GENTLEMAN

GUSTAVE CAILLEBOTTE

1848 - 1894

Falaise en Normandie

Stamped *g. Caillebotte.* (lower left)
Oil on canvas
32 by 25⅝ in.; 81.2 by 65.2 cm
Painted *circa* 1880-81.

PROVENANCE
Estate of the artist
Private Collection, France (by descent from the above)
Acquired from the above

EXHIBITED
Lausanne, Fondation de l'Hermitage, *Caillebotte au coeur de l'impressionisme*, 2005, n.n.
Bremen, Kunsthalle Bremen; Copenhagen, Ordrupgaard & Madrid, Museo Nacional Thyssen-Bornemisza, *Gustave Caillebotte*, 2008-09, no. 31, illustrated in color in the catalogue (with incorrect dimensions)

$ 800,000-1,200,000

LITERATURE
Marie Berhaut, *La Vie et l'oeuvre de Gustave Caillebotte*, Paris, 1951, no. 115, illustrated n.p.
Marie Berhaut, *Caillebotte, Sa vie et son oeuvre: Catalogue raisonné des peintures et pastels*, Paris, 1978, no. 163, illustrated p. 137 (titled *Falaise à Villiers-sur-mer* and with incorrect dimensions)
Marie Berhaut, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels*, Paris, 1994, no. 177, illustrated p. 142 (with incorrect dimensions)

Falaise en Normandie is one of Caillebotte's earliest views of Normandy, an area he first visited in June 1880 and returned to every summer in subsequent years. A keen sailor, he participated in the regattas along the Channel and painted coastal views and holiday villas at Villers-sur-Mer, Trouville and Honfleur. Easily reached by train from Paris, Trouville had become a fashionable summer retreat for the French aristocracy by the late nineteenth century. Normandy's landscapes are almost synonymous with Impressionism's early years. By choosing this location for his subject matter, Caillebotte followed in the footsteps of Boudin, who painted there in the 1860s and 1870s. In his own work, however, Caillebotte turned away from the fashionably dressed visitors that dominated Boudin's compositions and, like his contemporary Monet, focused on the landscape of the region.

The colorful landscapes Caillebotte painted at this time resemble, in their spirit, the canvases Monet was painting at nearby Étretat and Pourville (see fig. 2). These paintings mark a shift in the artist's creative output, which perhaps coincided with the rift among the Impressionists when Caillebotte criticized Degas for not showing the paintings he had promised, and for allowing new recruits to show work Caillebotte felt was inferior. The crisp compositions he had painted in Paris are replaced by loose, nature-based landscapes. In the present work the animated brushwork highlighting the movement of the waterfall jetting from the cliff, in addition to the clearly fleeting weather conditions, manifest a truly Impressionist vision.

Fig. 1 Gustave Caillebotte with his dog Mama

Fig. 2 Claude Monet, *Sur la falaise à Pourville*, 1882, oil on canvas, sold: Sotheby's, New York, May 7, 2014, lot 10 for $8,229,000

118

PROPERTY FROM A PRIVATE COLLECTION

VINCENT VAN GOGH

1853 - 1890

Paysan brûlant de mauvaises herbes

Oil on canvas laid down on panel
12 by 15½ in.; 30.5 by 39.7 cm
Painted in Drenthe in October 1883.

The authenticity of this work has been confirmed by the Van Gogh Museum, Amsterdam.

$ 600,000-800,000

PROVENANCE

Anna C. van Gogh-Carbentus, Nuenen & Breda, The Netherlands (the mother of the artist)
Janus Schrauwen, Breda, The Netherlands (placed in storage by the above in 1889)
Jan. C. Couvreur, Breda, The Netherlands (acquired from the above on August 14, 1902)
Kees Mouwen, Jr. & Willem van Bakel, Breda, The Netherlands (acquired from the above circa 1902-03)
C. Mouwen, Breda, The Netherlands (and sold: Frederik Muller, Amsterdam, May 3, 1904, lot 12)
Kunsthandel Buffa, Amsterdam (acquired at the above sale)
Herman Gorter, Bussum, The Netherlands (acquired in 1905)
Kunstzaal d'Audretsch, The Hague (acquired in 1927)
D.G. van Beuningen, Vierhouten, The Netherlands (acquired in 1928)
With Jacques Goudstikker, Amsterdam
Looted by the Nazi authorities, July 1940
Sale: Frederik Muller, Amsterdam, October 8 & 9, 1940, lot 13
H.E. d'Audretsch, Amerongen, The Netherlands
Tjeerd Bendien, Almelo, Netherlands (acquired in 1941)
Bouke Bendien, Mayaguez, Puerto Rico (by descent from the above and sold: Christie's, New York, May 12, 1987, lot 22)
Private Collection, New York (and sold: Christie's, New York, November 15, 1989, lot 360)
Private Collection (acquired at the above sale)
Restituted to the heir of Jacques Goudstikker in 2019

EXHIBITED

Amsterdam, Municipal Museum, *Tentoonstelling van schilderijen en teekeningen door Vincent van Gogh,* 1905, no. 4
Amsterdam, E.J. van Wisselingh & Co., *Vincent van Gogh*, *Quelques oeuvres de l'époque 1881-1886*, 1956, no. 10
Otterlo, Rijksmuseum Kröller-Müller, 1970-83 (on loan)
Ponce, Puerto Rico, Museo de Arte de Ponce, 1983-87 (on loan)

LITERATURE

Jacob-Baart de la Faille, *L'Oeuvre de Vincent van Gogh,* vol. IV, Brussels, 1928, no. F20
Dr. Walther Vanbeselaere, *De Hollandsche periode (1880-1885) in het werk van Vincent van Gogh*, Amsterdam, 1937, mentioned pp. 238, 248 & 414
Marc Edo Tralbaut, *Vincent van Gogh in Drenthe*, Assen, 1959, no. 4, mentioned p. 224
Jacob Baart de la Faille, *The Works of Vincent van Gogh*, *His Paintings and Drawings*, Amsterdam, 1970, no. F.20, illustrated p. 49
Jan Hulsker, *The New Complete Van Gogh*, *Paintings*, *Drawings*, *Sketches*, *Revised and Enlarged Edition of the Catalogue Raisonné of the Works of Vincent Van Gogh*, New York, 1980, no. 417, illustrated pp. 96 & 98
Wout J. Dijk & Meent W. van der Sluis, *De Drentse tijd van Vincent van Gogh*, Groningen, 2001, illustrated p. 220
Leo Jansen, Hans Luijten & Nienke Bakkers, eds., *Vincent van Gogh, The Letters*, at http://vangoghletters.org/vg/ , letter 398, mentioned note 11 (accessed on September 21, 2019)

Fig. 1 Vincent van Gogh, Sketch relating to the present work in a letter to Theo van Gogh, October 16, 1883

Fig. 2 Jean-François Millet, *La Fin de la journée, effet du soir*, 1865-67, oil on canvas, Private Collection

Fig. 3 Vincent van Gogh, *Twee vrouwen in het veen (Women on the Peat Moor)*, 1883, oil on canvas, Van Gogh Museum, Amsterdam

In the fall of 1883, van Gogh left The Hague to spend three months in the rural Dutch province of Drenthe. It was a brief chapter in his early career as an artist, but the simplicity and apparent authenticity of peasant life made a deep impression. "You have seen Drenthe—from the train, in haste, long ago" he wrote to his brother, Theo, "but remotest Drenthe, if you come here, will make a very different impression on you, and even you will feel just as if you were living in the age of Van Goyen, Ruisdael, Michel; in short, in what one scarcely finds now even in *present-day* Barbizon. It seems to me that this is something important, because nature like this can sometimes awaken in a mind things that would otherwise *never* have woken" (Leo Jansen, Hans Luijten & Nienke Bakkers, eds., *op. cit.*, letter 401, (accessed on September 21, 2019)). Living amid the bargemen, ploughmen and field-workers, van Gogh felt as though he were suddenly "transported to the era 40 years ago, when things were as they were when Corot etc. were young" (*ibid.,* letter 401).

His correspondence over this period reflects a growing sense of relief as he rediscovered his vocation: "I've got something back of what I had years ago. That I'm again taking pleasure in windmills, for example, that particularly here in Drenthe I feel much as I did then, at the time when I first began to see the beauty in art" (*ibid.,* letter 394). The move to the countryside meant parting with his mistress, Sian Hoornik, a washerwoman with young children with whom he had lived in The Hague. The romance had strained a number of van Gogh's personal and professional relationships, and although he was still dogged by anxieties for her well-being and his own financial obligations, life away from the city had a transformative effect on his work. Once again he took pleasure in "finding the outdoor things beautiful, being calm enough to draw them, to paint them... Urban living is always the same," he wrote; for real change, and to become "better, newer, fresher...look for it on the heath" (*ibid.,* letter 394).

A related sketch for the present lot features in a letter written to Theo in mid-October, in which he describes the weed-burner and writes, "the vastness of the plain and the gathering dusk, and the small fire with the wisp of smoke is the only point of light" (*ibid.,* letter 398; see fig. 1). The effects of evening light fascinated him and he would often walk out at dusk to follow the ploughmen and watch the twilight transform the same figures and fields which had appeared "tedious" and "inhospitable" at midday, into sublime subjects: "The peasants and the women aren't always interesting, but if one is patient one will nonetheless really see the whole Millet-like quality" (*ibid.,* letter 387; see figs. 2 & 3). By the time he had enrolled at the Académie Royale des Beaux-Arts in 1880 van Gogh's walls were already tacked with dozens of prints by Jean-François Millet, whose portrayal of peasants influenced the direction he would take.

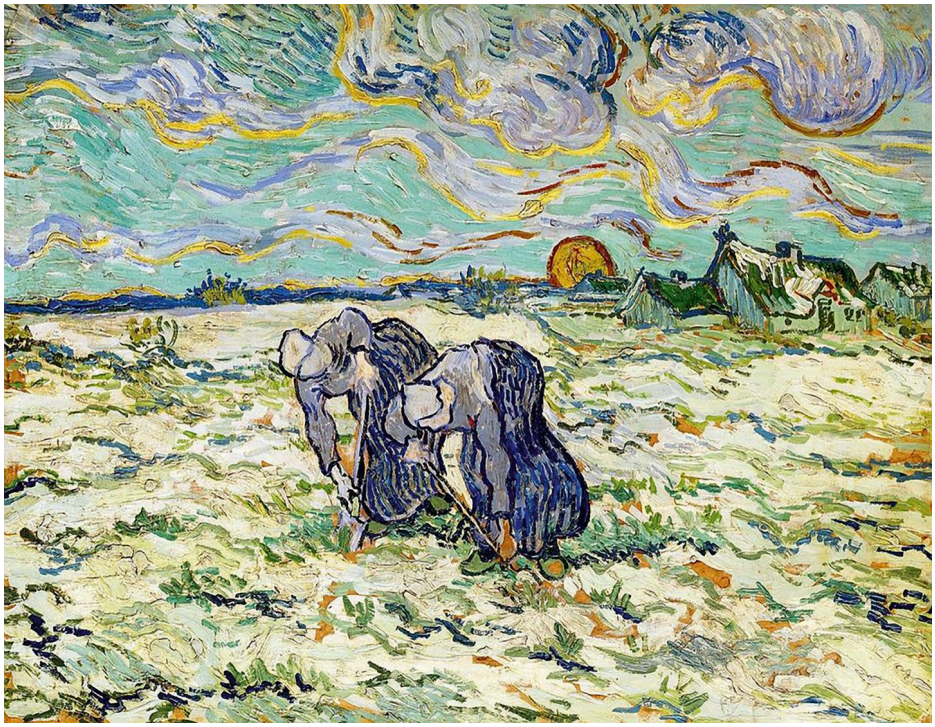


Fig. 4 Vincent van Gogh, *Two Peasant Women Digging in Field with Snow*, 1890, oil on canvas, Foundation E.G. Bührle, Zurich

The somber tone of *Paysan brûlant de mauvaises herbes* is characteristic of van Gogh's early work. The clear influence of the Dutch Old Masters shaped his palette and encouraged his choice of archaic subjects as a valid concern for modern art. Their work represented "a sense of the continuity of Dutch culture and a harking back to a truer, simpler world of shared values as opposed to the fragmented reality of modern, industrialized society. This was a utopian construct superimposed by van Gogh on the tradition as he perceived it. The tradition as he chose to understand it focused on several themes: the edifying portrait; the peasant wedded to the agrarian tradition of the land as a mainstay of the social order; representations of landscape showing mankind in harmony with nature; and a perceived naturalism that expressed the truth" (George S. Keyes, *Van Gogh Face to Face, The Portraits* (exhibition catalogue), Detroit Institute of Art, Detroit, 2000, p. 26).

"Painting with black" as he called it, was a skill that van Gogh had mastered the previous year while experimenting with drawing materials to make a series of lithographs (Leo Jansen, Hans Luijten & Nienke Bakkers, eds., *ibid.*, letter 402, (accessed on September 21, 2019)). Combinations of greasy, jet-black lithographic crayon, pencil and pen and ink made it possible to obtain various shades of black, an effect he worked to develop in oil paint in the peat bogs of Drenthe, where the black earth was "like soot" and the furrows a "lilac black" (*ibid.,* letter 402; see fig. 3). An account of Max Liebermann's subtle transitions from slate-grey to brown and yellow-grey tones piqued van Gogh's interest at this period: "I've never seen anything by him, but now that I see nature here I understand perfectly how reasonable it is that he arrives at it" (*ibid.*, letter 395). It is nonetheless remarkable how the relative lack of color in his surroundings did nothing to prevent van Gogh from seeing the hours from dawn to dusk as anything other than a "symphony," or the muddy landscape as "an exhibition of one hundred masterpieces" (*ibid.*, letter 402).

Van Gogh was reluctant to leave, such was the "calm passion for work" that the region inspired (*ibid.*, letter 402). "Drenthe is so beautiful, it absorbs and fulfills me so utterly that, if I couldn't stay here forever I would rather not have seen it at all. It's inexpressibly beautiful" (*ibid.*, letter 405). But financial necessity and an encroaching sense of loneliness prevailed, and on December 4, 1883 he set off for his parent's house in Nuenen where he would develop the rural themes which he had first encountered in the northeast.

Everything you can imagine is real

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

LOTS 119 - 145

They collect with their whole being: heart, mind and eye," writes the art historian James Stourton in Great Collectors of our Time. Inspirational collectors – those individuals who shape tastes and markets alike – are ecstatic and fixated. The concept of collecting – of acquiring, accruing, ordering and enjoying – requires both passion and an understanding beyond received wisdom, qualities represented in this remarkable group of works, assembled by one enlightened man and presented at Sotheby's as Everything You Can Imagine is Real.

This collection began to take shape in the 1980s, put together by a self-made entrepreneur who was inspired by the creative leaps of faith of earlier artists and dreamers. The extent to which the figures represented in this catalogue challenged the orthodoxy of their times cannot be overstated, and the sale title alludes to their audacity to continually reimagine the very meaning of their existence. The misconception that these words are Picasso's is an indication perhaps of the impact that he made on the course of twentieth-century consciousness, far beyond his artworks – a creator who reached such mythical status in our collective imagination that his name continues to generate mythical associations.

The collection represents the great reappraisal of Impressionist and Modernist art. Admiring this group of works – part of a larger collection – one is reminded of the words of the great French-American art collector Dominique de Menil: "All we can do is expose people to the art we believe in ourselves, the art we love, and let them absorb what they absorb. We can do no more than plant a seed and hope it will germinate. Let the plant grow and blossom."

In the 1980s there was a passing of a baton as the deaths of Joan Miró, Marc Chagall and Salvador Dalí marked the end of the Modern era – and the beginning of a critical reassessment. A small number of extremely discerning and highly imaginative collectors took a new tack, shifting the masterpiece market away from the ancient and antique, towards Modern viewpoints, towards the abstract, Surreal, even conceptual visions of the artists of the early 20th century. It was a move that echoed the creative one made by the artists.

This collection is built on audacity, intuition and invention. "If pictorial expression has changed, it is because modern life has necessitated it," remarked Fernand Léger, the farmer's son from Normandy who became the maestro of geometry. It was about feeling art rather than understanding it, Léger observed. The theatrically-minded Chagall agreed: "If I create from the heart, nearly everything works; if from the head, almost nothing," he said. And it is to this fundamentally avant-garde paradigm – which questions what art is and how it should be valued – that the collector of these works ascribed.

The collection shines a light on the "golden age" of Modernism. Major selections of paintings by Chagall and Léger emphasize two highly distinctive talents. Elsewhere, the viewer is transfixed by a swirling Picasso watercolor from 1932. This diligent collecting focus has been rewarded with iconic works by Magritte, Monet, Degas, Braque and Gris, oils and works on paper which are accompanied by important bronzes by Henry Moore, Rembrandt Bugatti, Jacques Lipchitz and Alberto Giacometti.

Assembled with both a fierce passion for art and intelligent connoisseurship, this selection represents one of the greatest and most renowned collections of a generation. This exciting occasion marks the first time these works have appeared at auction in over twenty years, a market freshness which positions the group as a highlight of Sotheby's Impressionist & Modern Art Evening & Day Sales.

"Great collecting extends our vision and can change our preconceptions," stated James Stourton. Picasso concurred, observing that "there is only one way to see things, until someone shows us how to look at them with different eyes." This collector had the courage to do just that. And now a new generation of collectors has the privilege of continuing that legacy.

ADDITIONAL LOTS TO BE OFFERED IN SOTHEBY'S IMPRESSIONIST & MODERN ART EVENING SALE ON 12 NOVEMBER 2019

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

(1) PABLO PICASSO

1881 - 1973

Homme enlevant une femme

Signed *Picasso* and dated *Cannes 10 Août XXXIII* (upper left)
Pen and brush and ink and watercolor on paper
13¼ by 17¾ in.; 33.5 by 45 cm
Executed in Cannes on August 10, 1933.

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

(2) GEORGES BRAQUE

1882 - 1963

Le Hachoir

Signed *G Braque* (lower left)
Oil on canvas
25⅜ by 31¾ in.; 64.5 by 80.5 cm
Painted in 1941.

$ 800,000-1,200,000

(3) JUAN GRIS

1887 - 1927

La Table du peintre

Signed *Juan Gris* and dated *25* (lower left)
Oil on canvas
23⅝ by 32 in.; 60 by 81 cm
Painted in June-August 1925.

$ 800,000-1,200,000

(4) HONORÉ DAUMIER

1810 - 1879

Un Défenseur habile

Signed h. Daumier (lower left)
Charcoal, pen and ink, watercolor and gouache on paper
5⅛ by 6¾ in.; 13.1 by 17.1 cm
Executed circa 1855-60.

$ 200,000-300,000

(5) FERNAND LÉGER

1881 - 1955

Nature morte à la pipe sur fond orange

Signed *F. Léger* and dated *28* (lower right); signed *F. Leger*, inscribed *Nature morte definitif* and dated *28* (on the reverse)
Oil on canvas
36¼ by 25½ in.; 92 by 64.8 cm
Painted in 1928.

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

(6) RENÉ MAGRITTE

1898 - 1967

Le Cicérone

Signed *Magritte* (lower right)
Oil on canvas
23½ by 19½ in.; 60 by 50 cm
Painted in 1948.

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

(7) MARC CHAGALL

1887 - 1985

Fleurs de St. Jean-Cap-Ferrat (Paysage Méditerranéen)

Signed Marc Chagall and dated 1956-7 (lower left)
Oil on canvas
51⅛ by 38¼ in.; 130 by 97 cm
Painted in 1956-57.

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

(8) FERNAND LÉGER

1881 - 1955

Paysage animé

Signed F. Leger, titled Paysage animé 1er état and dated 1921 (on the reverse)
Oil on canvas
25½ by 19⅞ in.; 65 by 50.7 cm
Painted in 1921.

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

119

CLAUDE MONET

1840 - 1926

Étretat, coucher de soleil

Stamped *Claude Monet* (lower right)
Oil on canvas
23¾ by 29 in.; 60.2 by 73.7 cm
Painted in 1883.

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

PROVENANCE

Ambroise Vollard, Paris
Durand-Ruel, Paris
Raphael Gérard, Paris
Jacques Blot, Paris
Jean Morin, Paris
Van Diemen Lilienfeld Galleries Inc., New York
Benny Goodman, New York
Institute of Fine Arts, New York University, New York
Private Collection, Switzerland (and sold: Sotheby's, London, June 25, 1991, lot 19)
Acquired at the above sale

LITERATURE

Daniel Wildenstein, *Claude Monet, Catalogue raisonné, Supplément aux peintures, dessins, pastels*, vol. V, Lausanne, 1991, no. 2011-818bis, illustrated p. 10

"Étretat is becoming more and more amazing. Now is the real moment: the beach with all its fine boats; it is superb."

Claude Monet

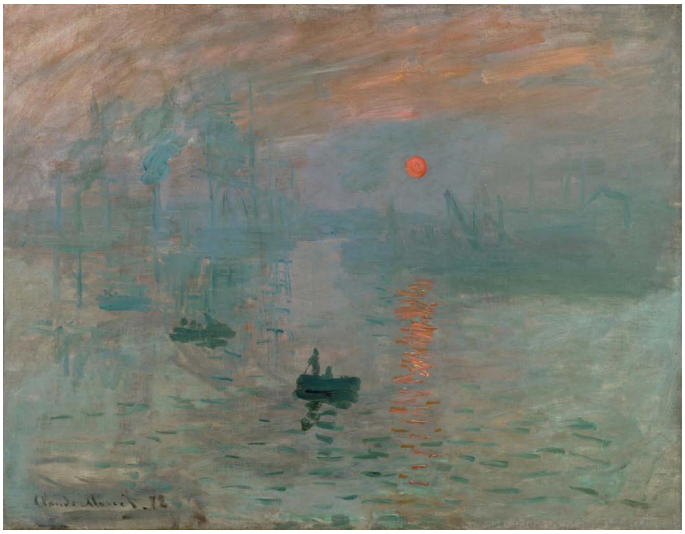


Fig. 1 Claude Monet, *Impression, soleil levant*, 1872, oil on canvas, Musée Marmottan, Paris

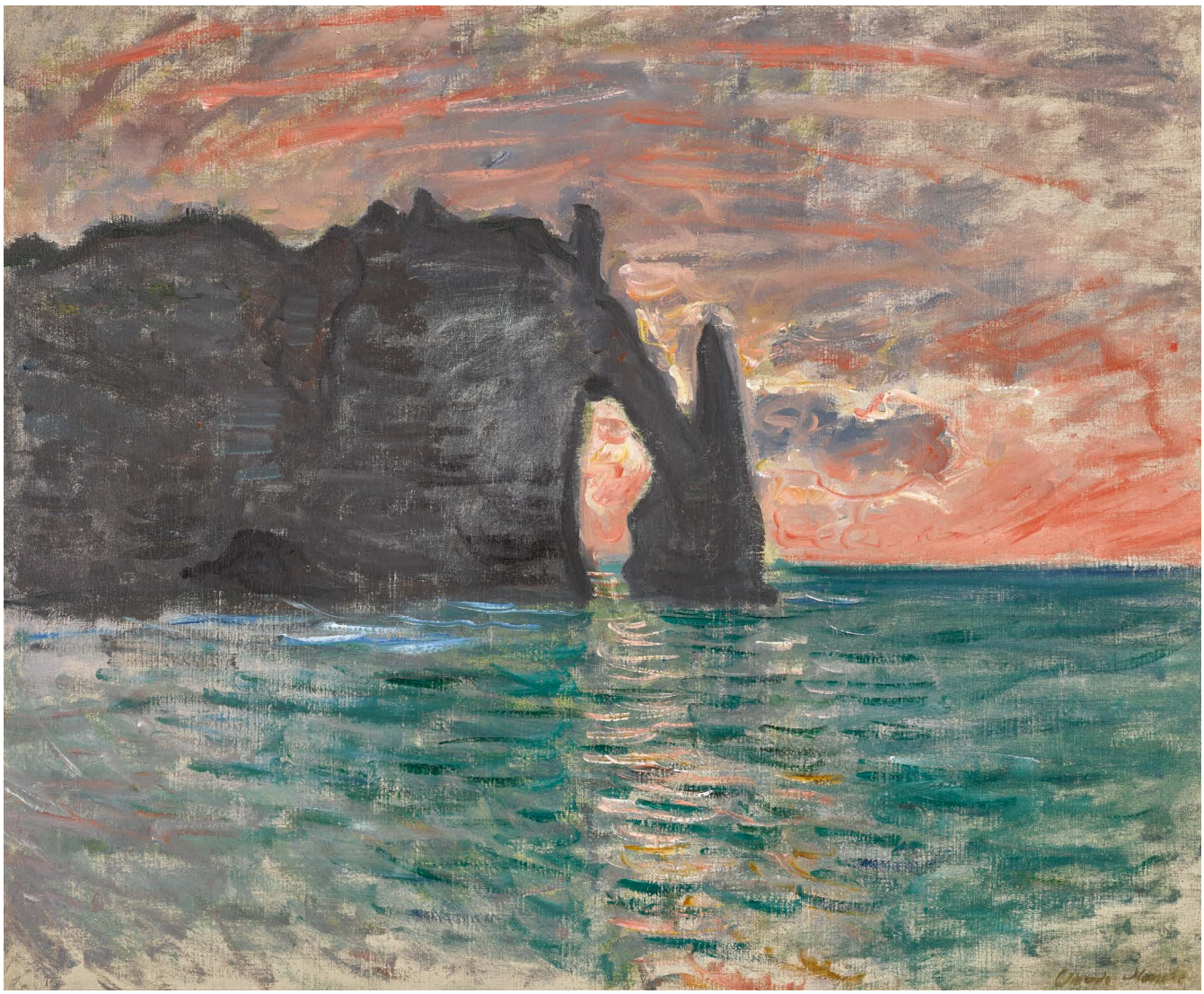


Fig. 2 The cliffs at Étretat, late nineteenth century

Fig. 3 Claude Monet, *Les Falaises à Étretat*, 1885, oil on canvas, The Sterling & Francine Clark Art Institute, Williamstown

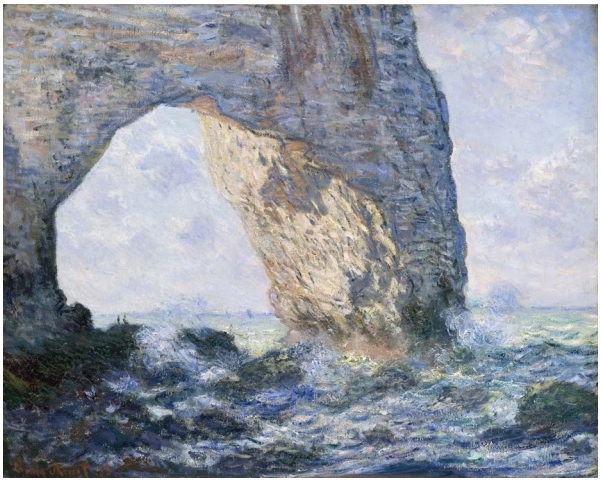


Fig. 4 Claude Monet, *Manneporte (Étretat)*, 1883, oil on canvas, The Metropolitan Museum of Art, New York

Fig. 5 Claude Monet, *La Plage (Étretat)*, 1883, oil on canvas, Musée d'Orsay, Paris

Claude Monet's lifelong affinity for the landscape of Normandy and its dramatic coastline can be traced back to his childhood. The son of a commercial officer who worked in the trading house in Le Havre, Monet spent his formative years surrounded by the region's rugged cliffs and powerful waves. His earliest sketches depict scenes from the coastal towns around Le Havre, where he met the landscape painter Eugène Boudin, who became his first teacher and taught him the techniques of painting *en plein air* that would become the foundation of Monet's career. At age 19, Monet moved to Paris to advance his career as an artist, but the charm and beauty of the Normandy landscape would lure him back often. Indeed, one of Monet's most iconic works—the likely namesake of the entire Impressionist movement itself—*Impression, soleil levant*, depicts an early morning view of Le Havre (see fig. 1). In its color palette, treatment of the sea, and dynamic brushwork, the present work embodies the very essence of this revolutionary artistic movement ignited in *Impression, soleil levant*.

While the Normandy coast contained no shortage of dramatic vistas, the town of Étretat was a focal point for artists and tourists alike, renowned for its breathtakingly majestic chalk cliffs, defined by patterned striations visible in the sedimentary rock face and three weathered arch formations that jut out into the sea resembling elephant trunks (see fig. 2). Here, against the backdrop of relentless waves, powerful tides, and salt-filled air, the landscape appears as a work of art sculpted by the processes of Mother Nature itself. The novelist Guy de Maupassant, who was a native of the region and became acquainted with Monet during the latter's frequent visits to Étretat, described the quality of light as the crucial advantage of the Normandy coastline: "I have seen so many other painters pass through this little valley, doubtlessly drawn to the quality of light, so unlike anywhere else! The daylight is as different to places just a few leagues away as the wines of the Bordelais. For here it is dazzling without being harsh; everything is bright but not startling and all imbued with a remarkable subtlety" (Guy de Maupassant, "La Vie d'un paysagiste," in *Gil Blas*, September 28, 1886; translated from French). This dazzling quality of light, in combination with the breathtaking juxtaposition of shore and sea, served as an irresistible inspiration for many artists in the mid- and late-nineteenth century, among them Boudin, Courbet, Loiseau, and Monet.

The present work depicts one of the three rock arches along the coast around Étretat, the Porte d'Aval, as the sun descends beneath the horizon. The contrast between the shimmering water in the

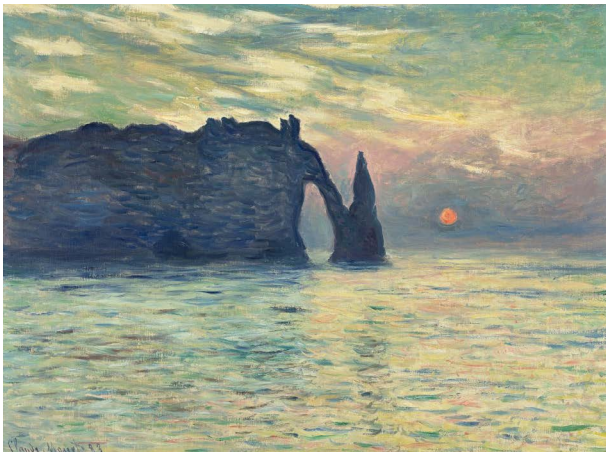


Fig. 6 Claude Monet, *Étretat, coucher de soleil*, 1883, oil on canvas, North Carolina Museum of Art, Raleigh

Fig. 7 Claude Monet, *Manneporte (Étretat)*, 1885, oil on canvas, Phildelphia Museum of Art, Philadelphia

Fig. 8 Claude Monet, *La Pluie (Étretat)*, 1886, oil on canvas, National Museum of Norway, Oslo

Fig. 9 Claude Monet, *Mer agitée à Étretat*, 1883, oil on canvas, Musée des Beaux-Arts de Lyon, Lyon

shallows and the golden highlights across the sky imbues the canvas with stunning luminosity. Unlike many of Monet's other canvases of this area, which depict sailboats, leisure seekers, or even commercial activity, *Étretat, coucher de soleil* is devoid of any sign of human presence. The focus in this work is squarely on the raw beauty of nature: the majesty of the cliffs, the serenity of the sea, the transcendent glow of a setting sun.

Monet first visited Étretat in 1869, but did not spend extended time there until early 1883, when he stayed in town for three months. Over the next three years, he returned to Étretat on numerous occasions and completed approximately 70 canvases featuring views of the coast (see fig. 3). In many examples from this series, as in the present work, Monet focused on the unique rock formations as the central subject, exploring myriad vantage points to heighten their drama and majesty and capturing the interplay of light upon the cliffs and waves during different seasons, times of day and under changing atmospheric conditions. In its repetition of motif and ingenuity in capturing variations in light, Monet's body of work from Étretat marks his most extensive series from the first half of his career. It also foreshadows his later, even more extensive serial campaigns of the Breton coast, the cathedral in Rouen, and of course, the nymphéas at Giverny. The present work dates from Monet's first visit to Étretat, and other paintings completed during this visit are found in the Impressionist collections of The Metropolitan Museum of Art, the Musée d'Orsay and the North Carolina Museum of Art (see figs. 4-6). Prominent examples from Monet's later visits from the series are housed at the Phildelphia Museum of Art, the National Museum of Norway and the Musée des Beaux-Arts de Lyon (see figs. 7-9).

The many hours Monet spent painting along the coast *en plein air* were not without adventure. The challenging weather conditions at Étretat often made for the most interesting and dramatic compositions. Writing to Alice Hoschédé of one such adventurous day in 1885, Monet recounted: "I was counting on a rewarding session at the Manneporte, but I had an accident... Completely absorbed, I didn't see an enormous wave that threw me against the cliff, then I tumbled into the foam with all my gear. For a moment I thought I was lost... finally I managed to crawl out, but, my God, in what a state! My boots, heavy socks, and coat were soaked. The palette in my hand had hit me in the face and my beard was covered with blue, yellow, etc... The worst of it was that I lost my canvas, which I got smashed up" (quoted in *Monet: Light, Shadow, and Reflection* (exhibition catalogue), Fondation Beyeler, Basel, 2017, p. 104).

120

EDGAR DEGAS

1834 - 1917

Danseuse à l'éventail

Signed *Degas* (lower right)
Pastel on paper
20⅞ by 14⅝ in.; 53 by 37.2 cm
Executed *circa* 1895-1900.

PROVENANCE
Ambroise Vollard, Paris
O'Hana Gallery, London
Private Collection, Europe
Sale: Trianon Palace, Versailles, June 6, 1963
Sale: Galerie Motte, Geneva, November 2, 1971, lot 27
Acquired at the above sale

EXHIBITED
Martigny, Foundation Pierre Gianadda, *Degas*, 1993, no. 67, illustrated in the catalogue
London, O'Hana Gallery, *Summer Exhibition of Paintings and Sculpture of the Nineteenth and Twentieth Centuries,* 1962, n.n.

LITERATURE
Ambroise Vollard, *98 Reproductions signées par Degas, peintures, pastels, dessins et estampes*, Paris, 1914, illustrated pl. XCIV
Paul-André Lemoisne, *Degas et son oeuvre*, vol. III, New York & London, 1984, no. 1225, illustrated p. 711

$ 300,000-500,000

Executed *circa* 1895-1900, *Danseuse à l'éventail* is a remarkable example of Degas' favorite subject: that of ballet dancers in the quiet moments either side of a performance. The artist's lifelong interest in dance developed in the 1860s, when as a young man he regularly attended the ballet and other performances such as the opera and the circus. Fascinated by spectacle and the excitement of public entertainment, Degas found an endless source of inspiration in the ballet and sketching performers first-hand. He also witnessed the behind-the-scenes preparation of the dancers by frequenting rehearsal rooms or attending dance classes and thus captured the casual, unguarded moments not seen by the public during grand performances. From his earliest treatments of this theme, Degas contrasted the stylized movements of public ballet performances with the informal situations around them.

Danseuse à l'éventail depicts a dancer caught unaware in a moment of rest backstage. Her pose recurs in examples in other media, such as in *Danseuse habillée au repos, les mains sur les reins, la jambe droite en avant*. This sculpture was likely modeled around the same time as the present work, *circa* 1895-1905 and cast at a later date from the wax original, which is presently in the Virginia Museum of Fine Arts, Richmond. Of the fourteen casts, four can be found in important museum collections: The Metropolitan Museum of Art, New York, Ny Carlsberg Glyptotek, Copenhagen, Musée d'Orsay, Paris and Museu de Arte de São Paulo, Brazil. The sculpture is a critical example within the artist's corpus because it is the only work aside from *Petite danseuse de quatorze ans* to have been modeled in a tutu (see fig. 1). Unlike other Degas sculptures, which highlight the artist's conceptual understanding of space, movement and the human form, this particular model contextualizes the figure within a performance space or backstage environment, much like the present work.

Degas' statuettes can truly be seen as three-dimensional displays of his exploration of the human form, complementing his two-dimensional studies on paper. In the present work, Degas experiments with the use of pastel by using the medium to imbue the sheet with all the energy and movement present in the backstage world of these ballet performances. Rendered in vibrant hues of pink, blue, green and yellow, Degas skillfully depicts the vigorous movement of the dancer's fan while also alluding to the flurry of colorful tutus behind the dancer through the quick, energetic application of pigment in the background.

Degas' pastels offer a chance to see his draftsmanship at its finest. His use of cross-hatching, shading and smudging capture the palpable energy and attention he dedicated to each work. An exquisite example of Degas' impressive mature works on paper, indeed *Danseuse à l'éventail* exudes the same color and energy present in the backstage world of the ballet, while illustrating the vital creative connection between the artist's two-dimensional and three-dimensional works that served as a defining feature of his career.

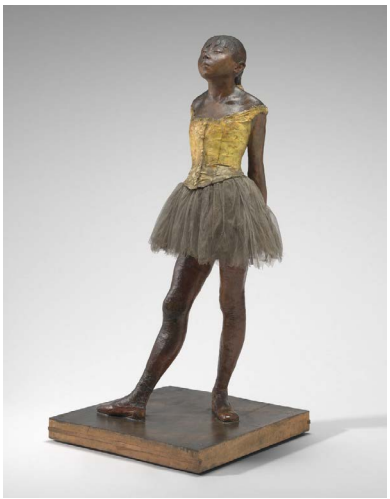


Fig. 1 Edgar Degas, *Petite danseuse de quatorze ans*, 1878-81, pigmented beeswax, clay, metal armature, rope, paint brushes, human hair, silk and linen ribbon, cotton faille bodice, cotton and silk tutu, linen slippers, on wooden base, National Gallery of Art, Washington, D.C.

Fig. 2 Edgar Degas, *Danseuse à l'éventail*, 1890-95, pastel and charcoal on paper, The Metropolitan Museum of Art, New York

Degas

121

MARC CHAGALL

1887 - 1985

Le Ciel embrasé

Signed *Marc Chagall* and dated *52-4* (lower right)
Oil and gouache on canvas
18¾ by 22¼ in.; 47.6 by 56.6 cm
Painted in 1952-54.

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

PROVENANCE
James Vigeveno Galleries, Los Angeles
Hammer Galleries, New York
Private Collection (and sold: Sotheby's, New York, November 16, 1983, lot 89)
Acquired at the above sale

$ 500,000-700,000

When Chagall returned to Paris from the United States in August 1948 he was met with adulation, celebrated as one of the country's great modern artists alongside Picasso and Matisse and granted a room of his own in the French Pavilion at the Venice Biennale of that year. The return also marked a lightening of tone in his work. With his exile over and the period of mourning for Bella drawing to a natural close, he decided to resettle in Saint-Paul-de-Vence where he bought a house overlooking the sea. Chagall found the light and color of the south irresistible, like so many artists before him, and it was to remain his principal home to the end of his life. Visitors to his studio would always remember the flowers.

As Chagall himself once stated, "As I got nearer to the Côte d'Azur, I experienced a feeling of regeneration, something I hadn't felt since childhood. The smell of flowers, a sort of new energy poured through me... Perhaps I am feeling the years, but anyway this place has become to me like my hometown Vitebsk. As if I was rejuvenated, and that I was waiting for something. And this flower-filled world colored my new life" (quoted in *Marc Chagall, Rétrospective 1908-1985* (exhibition catalogue), Musées Royaux des Beaux-Arts de Belgique, Brussels, 2015, p. 48).

Le Ciel embrasé and Chagall's iconic painting *Les Toits rouges* both use intense Mediterranean reds and yellows in a composition bisected by a diagonal band of Vitebsk rooftops with the figures of bride and groom lower right (see fig. 1). Contributing to the new impetus in his work at this time was his meeting with Varvara Brodsky in 1952, an energetic young Ukrainian whom he married a few months after executing the present work. The unusually poetic title is a testament to this period of contentment which was characterized in his work by a freer and more sensuous style, as Chagall acknowledged in a lecture delivered in 1958: "I had the vision of glowing colors, not decorative and screaming ones, and I rediscovered Claude Monet, with his natural source of colors. Now I feel the presence of a color which is the color of love" (quoted in Jacob Baal-Teshuva, *Chagall, A Retrospective,* New York, 1995, p. 181).

As a child, Chagall's instinct was to climb up walls or onto the rooftops to get a better view of his town. On encountering Impressionism, Fauvism and Cubism in the 1910s, he recognized immediately that all these conceptions were "too terrestrial" for him. His natural attraction to the celestial is evident throughout his career and *Le Ciel embrasé* is a superb mature example of this consistently spiritual approach: "Painting should have a psychical content. I destroy any decorative impulse... The psyche should get into the paint. You must work the painting with the thought that something of your soul penetrates it and gives it substance. A picture should be born and bloom like a living thing" (Marc Chagall & Charles Sorlier, eds., *Chagall by Chagall,* New York, 1979, p. 54).

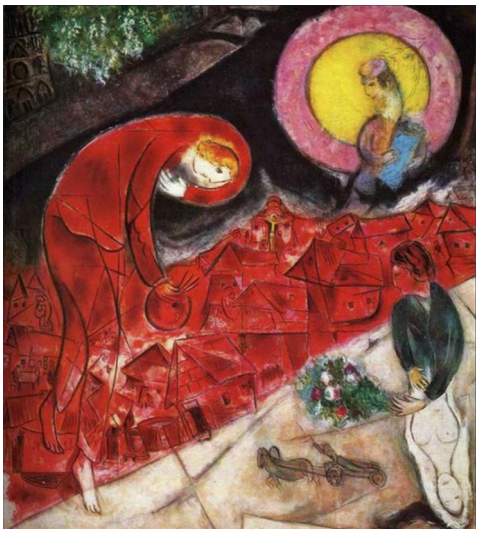


Fig. 1 Marc Chagall, *Les Toits rouges*, 1953, oil on paper mounted on canvas, Musée national d'art moderne, Centre Georges Pompidou, Paris

"I had the vision of glowing colors, not decorative and screaming ones, and I rediscovered Claude Monet, with his natural source of colors. Now I feel the presence of a color which is the color of love."

Marc Chagall

Marc
1952-4 Chagall

122

MARC CHAGALL

1887 - 1985

Le Peintre et son modèle

Signed *Marc Chagall* (lower left); dated *1980* (lower right); signed *Marc Chagall* and dated *1980* (on the *verso*)
Sanguine and crayon on paper
18¼ by 12⅝ in.; 46.3 by 32.1 cm
Executed in 1980.

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

PROVENANCE
Galerie Maeght, Paris
Private Collection, Switzerland (and sold: Sotheby's, London, April 1, 1987, lot 430)
Acquired at the above sale

$ 120,000-180,000

The artist at work is a motif that recurs frequently in Chagall's oeuvre, and he pursued it with vigor in his later years. By the time he executed *Le Peintre et son modèle*, Chagall had much to reflect on: Russia remained at the forefront of his mind—even more so following his emotional visit during the previous decade after an absence of over fifty years—yet at the same time he had been happily settled in Vence for many years. Commanding widespread acclaim, Chagall 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 Honor in 1977.

Fig. 1 Marc Chagall in his studio

MARC
CHAGALL
1980

123

MARC CHAGALL

1887 - 1985

Le Satyre et le passant

Signed *Marc Chagall* (lower right)
Gouache on paper
19⅞ by 16¼ in.; 50.4 by 41.3 cm
Executed *circa* 1926-27.

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

PROVENANCE
Ambroise Vollard, Paris
Galerie Bernheim-Jeune, Paris
J.B. Neumann, New York
Joseph H. Hirshhorn, New York (and sold: Parke-Bernet Galleries, New York, November 10, 1948, lot 26)
Dorothy Saidenburg, New York (acquired at the above sale)
James Vigeveno Galleries, Los Angeles
Mr. & Mrs. Harold M. English, Los Angeles (acquired by 1975)
Los Angeles County Museum of Art, Los Angeles (a gift from the above)
Gekkoso Gallery, Tokyo
Private Collection, Tokyo (and sold: Sotheby's, New York, November 12, 1987, lot 225)
Acquired at the above sale

$ 300,000-500,000

Fig. 1 Marc Chagall and his wife Bella *circa* 1920s

EXHIBITED
New York, Demotte Inc., *Paintings by Marc Chagall*, 1930, no. 15 (titled *Satyr and Passer*)
Berlin, Galerie Flechtheim, *La Fontaine van Marc Chagall*, 1930, no. 38
Brussels, Galerie Le Centaure & Paris, Galerie Bernheim-Jeune, *La Fontaine par Chagall*, 1930, n.n.
La Jolla, California, La Jolla Art Center, *Marc Chagall, 75th Anniversary Exhibition*, 1962, no. 14
Tokyo, National Museum of Western Art & Kyoto, Municipal Museum, *Chagall,* 1963, no. 148, illustrated in the catalogue
Toulouse, Musée des Augustins, *Chagall et le Théâtre*, 1967, n.n.
New York, Solomon R. Guggenheim Museum, *Marc Chagall, Works on Paper, Selected Masterpieces*, 1975, no. 22, illustrated in the catalogue
Ludwigshafen, Wilhelm Hack Museum, *Marc Chagall: Mein Leben-Mein Traum*, 1990, n.n.
Paris, Galerie Gerlad Piltzer, *Chagall: Vitebsk, St. Petersbourg, Paris,* 1993, illustrated in color in the catalogue
Ceret, Musée d'art moderne, *Chagall et les fables de La Fontaine*, 1995-96, n.n.

LITERATURE
André de Ridder, "La Fontaine vu par Chagall," in *Variétés*, vol. 11, Brussels, 1930, no. 10
Franz Meyer, *Chagall*, New York, 1961, no. 455, illustrated n.p.
Franz Meyer, *Marc Chagall, Life and Work*, 1963, no. 455, illustrated pp. 347-50
Franz Meyer, *Marc Chagall*, Paris, 1964, no. 455, illustrated n.p.
Jean Cassou, *Chagall*, London, 1965, no. 95, illustrated p. 157
Andrew Kagan, *Chagall, Modern Masters Series*, New York, 1989, no. 50, illustrated p. 57
"Figaroscope," in *Le Figaro*, March 3-9, 1993, illustrated in color on the front cover
Susan Compton, *Marc Chagall, My Life-My Dream*, Munich, 1990, no. 64, illustrated in color n.p.
Daniel Marchesseau, *Chagall, Ivre d'images,* Paris, 1995, illustrated p. 76
Jean de La Fontaine & Marc Chagall, *Marc Chagall, The Fables of La Fontaine*, New York, 1997, illustrated in color p. 91

The illustrations for La Fontaine's fables which Chagall began in 1926 are among his most imaginative works. The complete set of etchings derived from the gouaches was finished by 1930 and finally published in 1952.

The commission from Ambroise Vollard was prestigious and lucrative for Chagall, earning him almost 200,000 francs. Having left the constrained conditions of post-Revolutionary Russia only a few years previously, Chagall and his wife Bella enjoyed some of their happiest years together in Paris at this time, buoyed by their first real period of financial stability and his renewed sense of artistic purpose. Bella would read the fables aloud to her husband as he developed his designs, and his gouaches of this period owe much to their joint expeditions into the countryside where they reacquainted themselves with rural life.

A known champion of the avant-garde, Vollard was unfazed by the controversy surrounding his decision to appoint a foreigner, retorting to the French Chamber of Deputies: "Did La Fontaine himself not take these fables from Aesop, who wrote in Latin, to the best of my knowledge?" (Ambroise Vollard quoted in *Marc Chagall, Les Fables de La Fontaine*, Paris, 1995, p. 18). But it was Chagall's distinctive sense of the fabulous which had appealed to Vollard rather than any outsider status: "His aesthetic seems to me in a certain sense akin to La Fontaine's, at once sound and delicate, realistic and fantastic" (Ambroise Vollard, "De la Fontaine à Chagall," in *L'Intransigeant*, January 8, 1929, n.p.).

In La Fontaine's tale, a cold and hungry traveler seeks shelter with a satyr and his wife. They are impressed to learn that the traveler keeps warm by blowing on his fingers, but when the man blows on his soup and explains that this is to cool it down, the straightforward satyr drives him out of the cave for double-dealing. The fable had been popular for centuries among artists looking for a vehicle for political and social commentary, but Chagall's approach was altogether new. Any such message is secondary to his attempt to capture the tone of La Fontaine's texts, one in which levity and humor are interwoven with cruelty and melancholy. The vivid two-tone forms, saturation of color and vibrant highlights demonstrate Chagall's ability to manipulate the medium and recreate the carnivalesque world of folklore. His human figures are typically subsidiary to the mythical creature or animal which dominates the composition.

MARC
chagall

124

REMBRANDT BUGATTI

1884 - 1916

Petites antilopes goudou ou "caresse"

Inscribed *R Bugatti*, numbered *8* and stamped with the foundry mark *Cire Perdue A.A. Hébrard;* inscribed *8* (on the underside)
Bronze
Length: 20 in.; 51 cm
Conceived *circa* 1911 and cast in a numbered edition of 10 by the A.A. Hébrard Foundry, Paris.

This work is recorded in the archives of the *Rembrandt Bugatti Conservatoire*, Paris.

PROVENANCE

Bonabeau Collection, Paris (acquired in 1921)
Alain Delon, Paris (and sold: Sotheby's, London, April 4, 1990, lot 267)
Acquired at the above sale

LITERATURE

Andre Salmon, "Rembrandt Bugatti," in *Art et Décoration*, vol. 34, Paris, November 1, 1913, illustration of the original plaster
Jacques Chalom des Cordes & Véronique Fromanger, *Rembrandt Bugatti Catalogue Raisonné*, Paris, 1987, illustration of another cast pp. 266-67
Edward Horswell, *Rembrandt Bugatti, Life in Sculpture*, London, 2004, n.n., illustration of another cast pp. 154-55
Véronique Fromanger, *Rembrandt Bugatti, sculpteur, répertoire monographique*, Paris, 2009, no. 270, illustration of another cast p. 321
Véronique Fromanger, *Rembrandt Bugatti, sculpteur, répertoire monographique*, Paris, 2016, no. 273, illustration of another cast p. 355

$ 120,000-180,000

In an explosive career that spanned little more than a dozen years, Rembrandt Bugatti emerged as a singular figure whose distinct, powerfully modern vision bridged traditional sculptural and *animalier* devices with innovative methodologies. Bugatti was unique among modernist sculptors in his near-exclusive focus on animal imagery. Bugatti, like the great painters of animals George Stubbs and Eugène Delacroix, "would bring to this tradition his own vision, empathy with animals and truth to observation. He would surpass the genre of 'animal art' and resist all definition as an artist, other than as one who forged his own vision and style. He used animal subjects at once for their own sake and as vehicles for the expression of emotion and the celebration of aesthetic form. He remained aloof from both the avant-garde and the conservative trends of his time. The distinctive, deeply rewarding... oeuvre that he created remains unique in art history" (Edward Horswell, *Rembrandt Bugatti: Life in Sculpture*, London, 2004, p. 13). With his progressive stylization which balanced abstraction and figuration in a novel way, Bugatti's innate talents are displayed to superb effect in this intimate representation of two antelopes.

The renowned French actor Alain Delon began collecting art in earnest in the 1980s with a particular focus on the sculpture of Rembrandt Bugatti, an artist who held a special appeal for him. Delon was one of the great movie stars in the golden age of cinema, coming to international prominence for his role as Tom Ripley in the original 1960 adaptation by René Clément of Patricia Highsmith's novel, *The Talented Mr. Ripley.* He was the recipient of an honorary Palme d'Or at the Cannes Film Festival in 2019 for his lifetime achievements in the field.

DETAIL

125

JACQUES LIPCHITZ

1891 - 1973

La Gazelle

Inscribed *J. Lipchitz*, dated *12*, numbered *1/7* and stamped with the foundry mark *C. Valsuani cire perdue*
Bronze
Height: 17¾ in.; 45 cm
Conceived in 1911 and cast in 1912.

PROVENANCE
Private Collection (and sold: Christie's, London, December 1, 1981, lot 146)
Acquired at the above sale

LITERATURE
Abraham M. Hammacher, *Jacques Lipchitz,* New York, 1975, illustration of another cast pl. 61
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, vol. I, London, 1996, no. 8, illustration of another cast p. 37

$ 100,000-150,000

Created while studying at the Académie Julian in Paris, *La Gazelle* is one of the first sculptures Lipchitz ever conceived. Cast 2/7 from the edition was acquired directly from the artist by the Alfred C. Barnes in 1923 and now resides in the collection of the Barnes Foundation in Philadelphia (see fig. 2).

The work's graceful line and traditional subject matter are typical of the academic training Lipchitz would have received; at this stage the artist was more attuned to the traditional practice of sculpture than the modern and rule-breaking Cubist masterpieces he would soon create. To this simple and elegant sculpture, Lipchitz later added a nude and a second gazelle, which he submitted to the Salon d'Automne in 1913. When reflecting upon the impact *La Gazelle* and the subsequent *Femme et gazelles* had on his career, Lipchitz writes fondly: "At that time I was only about twenty years old, so that the success of the piece made a tremendous impression on me. The idea for the composition may have come from statements quoted by professor...saying that sculpture is 'a plate and chestnuts'... finally I understood that what [he] meant was that sculpture involved the contrast of planes and round volumes. This elementary idea was a revelation to me and immediately began to affect my own sculpture" (Jacques Lipchitz, *My Life in Sculpture,* New York, 1972, p. 7).

This group, according to Henry R. Hope, represents "an effort—eminently successful—to make the sculpture seem to turn, to compel the spectator to walk around it, to be aware of its existence in space. Seen in retrospect, this bronze contains many predictions of his later work" (Henry R. Hope, *The Sculpture of Jacques Lipchitz* (exhibition catalogue), The Museum of Modern Art, New York, 1954, p. 9). *Femme et gazelles,* and indeed the singular *La Gazelle* share "with Maillol's timeless nudes a feeling of classical calm" (Alan Wilkinson, *A Life in Sculpture* (exhibition catalogue), Art Gallery of Ontario, Toronto, 1989, p. 60).

Fig. 1 Lipchitz in his studio with a cast of *La Gazelle* in 1925.

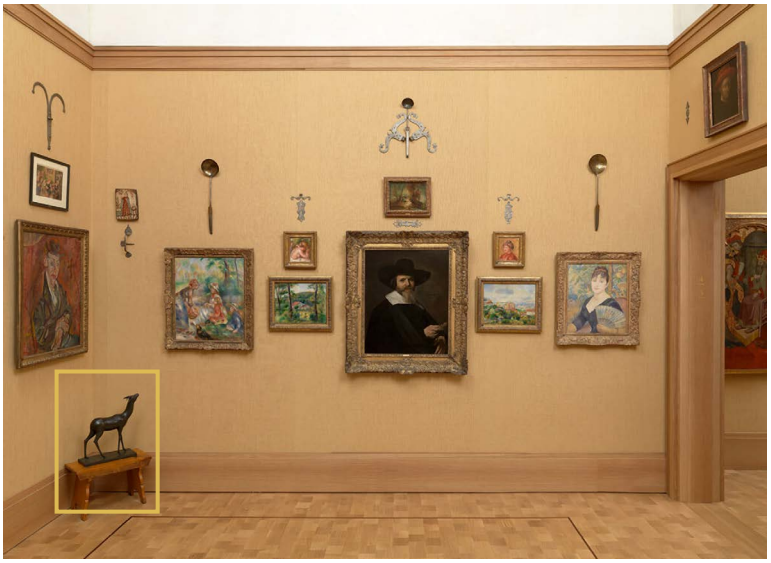


Fig. 2 Another cast from the edition in the collection of the Barnes Foundation, Philadelphia

126

ALBERTO GIACOMETTI

1901 - 1966

Dr. Fraenkel

Inscribed *Alberto Giacometti,* numbered *3/6* and stamped with the foundry mark *Susse Fondeur Paris*
Bronze
Height: 10⅞ in.; 27.5 cm
Conceived in 1956 and cast in bronze in 1961-62 in an edition of 4 by the Susse Foundry, Paris; this example cast in 1961.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD4138.

PROVENANCE
Pierre Matisse Gallery, New York (acquired from the artist in 1961)
Davlyn Gallery, New York (acquired from the above)
Acquired from the above *circa* 1982

$ 500,000-700,000

A practicing physician, Dr. Théodore Fraenkel was closely involved with members of the Dada and Surrealist movements active during the 1920s in Paris. Upon meeting André Breton in high school, the two bonded over their shared love of poetry and later attended medical school together. While not on active medical duty during World War I, Fraenkel would frequently collaborate with friends including the Dada artists Louis Aragon, Francis Picabia and Tristan Tzara (see fig. 1).

Fraenkel would become one of Alberto Giacometti's closest friends for over thirty years, as well as his trusted physician. Like many of Giacometti's intimate acquaintances, Dr. Fraenkel began sitting for the artist and often modeled for his paintings and sculptures. Writer James Lord explained "Fraenkel was exceptionally timid, and would sometimes sit for hours without uttering one word. Alberto gave him confidence, drew him out, enabled him to become expansive and talk about himself. The tonic effect was the basis of the friendship between the artist and the doctor, who was more than ready to repay the kindness with advice and medicine when necessary, which was rather often. Despite Fraenkel's failure in 1930 to have diagnosed an obvious case of appendicitis, Alberto continued to believe in his competence and proclaimed him the very best doctor in Paris. A perceptive observer might have concluded that such enthusiasm on Alberto's part could suggest that he was one of the worst!" (James Lord, *Giacometti, A Biography*, New York, 1983, p. 275).

As in many of the sculptures and painted portraits of his brother Diego and wife Annette which Giacometti executed at this time, *Dr. Fraenkel* exemplifies the artist's fascination with the emotive qualities of the sitter's face. The artist executed these works with the *matière pétrie*, or kneaded method, that heightened the expressiveness of the figure and subsequently enhanced the realism of the sitter's face by working with a knife. Nevertheless, the artist primarily worked with his hands, restlessly pinching and smoothing the surface—a physical act that hinted at the quiet intimacy Giacometti shared with his sitters not only in his private life but also during his constant reworking of these busts in the solitary darkness of his studio. Discussing the sculptures executed during this period, Yves Bonnefoy wrote: "These sculpted faces compel one to face them as if one were speaking to the person, meeting his eyes and thereby understanding better the compression, the narrowing that Giacometti imposed on the chin or the nose or the general shape of the skull. This was the period when Giacometti was most strongly conscious of the fact that the inside of the plaster or clay mass which he modeled was something inert, undifferentiated, nocturnal, that it betrays the life he sought to represent, and that he must therefore strive to eliminate this purely spatial dimension by constricting the material to fit the most prominent characteristics of the face" (Yves Bonnefoy, *Alberto Giacometti, A Biography of His Work*, Paris, 1991, pp. 432-36).

A superior example of the sculptural busts that are so emblematic of Giacometti's oeuvre, *Dr. Fraenkel* is distinguished by the artist's haunting rendering of a subject so cherished by the artist, as well as by the intimate and complex relationship the two individuals shared.

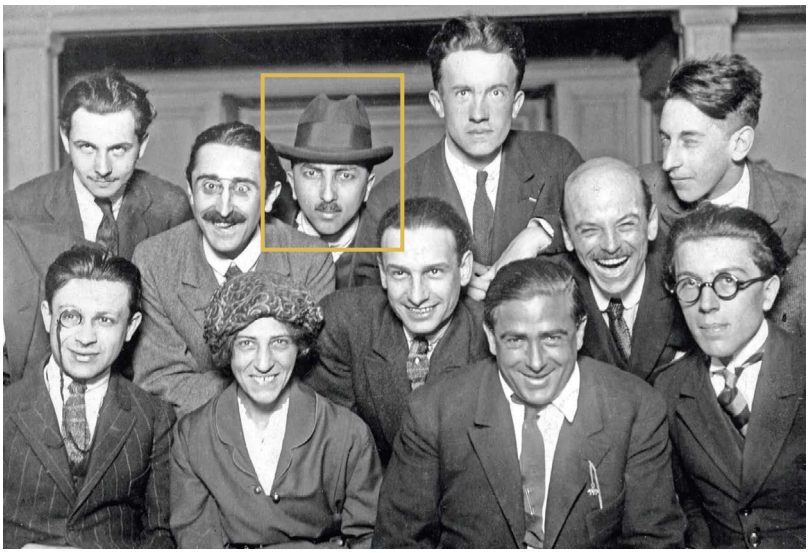


Fig. 1 From left to right, back row: Louis Aragon, Theodore Fraenkel, Paul Éluard, Emmanuel Fay; second row: Paul Dermée, Philippe Soupault, Georges Ribemont-Dessaignes; front row: Tristan Tzara (with monocle), Céline Arnauld, Francis Picabia, André Breton.

127

HENRY MOORE

1898 - 1986

Family Group

Bronze
Height: 5 in.; 12.7 cm
Conceived in 1945 and cast in an edition of 7 plus 1 artist's proof by the Gaskin Foundry, London.

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

PROVENANCE
Private Collection, United Kingdom (and sold: Sotheby's, London, June 23, 1993, lot 329)
Acquired at the above sale

LITERATURE
Ionel Jianou, *Henry Moore*, Paris, 1970, no. 226, p. 74
David Sylvester, ed., *Henry Moore, Sculpture and Drawings 1921-1948*, vol. I, London, 1988, no. 239, p. 15

$ 300,000-500,000

The theme of mother and child was one of two central motifs, along with the reclining woman, that obsessed Moore for the duration of his life. This theme assumed particular poignancy in the wake of World War II, when Moore's family groups became symbols of the domesticity and familial bonds which were damaged by the war. The family group also held a particularly personal resonance as Moore and his wife Irina had their first and only child, Mary, a much longed for addition to the family, in 1946 after many years of marriage. Conceived just one year before Mary's birth, the present work evokes the convergence of these forces, both patriotic and personal.

The 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 cultures, as well as classical antiquity for inspiration in his earliest stone carvings in the 1920s. The seventh of eight children in a coalmining family, Moore was born in the industrial town of Castleford in Yorkshire. While his father was strict, hard-working 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 nursed and cradled by their mothers to more abstract interpretations of two separate but related forms or even hollows with distinct elements held within an interior space. As the artist explained, "The idea of the family group crystallised before the war. Henry Morris, the Director of Education for Cambridgeshire, asked me to do a sculpture for the Impington Village College, the first of the modern schools in England. It had been designed by Walter Gropius. As the College was going to be used for adult education as well, the idea of connecting parents and children came into my mind. I think that the first family group drawings and maquettes were done in 1935-6, although I didn't actually make the full-size sculpture until later" (quoted in John Hedgecoe & Henry Moore, *Henry Moore*, New York, 1968, p. 163).

Fig. 1 Henry Moore, *Family Group*, conceived in 1945 and cast by 1947, bronze, sold: Sotheby's, London, November 20, 2018, lot 14 for $1,857,545

128

HENRY MOORE

1898 - 1986

Seated Figure on a Ledge

Inscribed *Moore* and numbered *1/4*
Bronze
Height: 10¼ in.; 25.7 cm
Conceived in 1957 and cast in bronze in 1977 in a numbered edition of 4.

PROVENANCE
James Kirkman, London
Private Collection, Japan (and sold: Sotheby's, London, April 1, 1981, lot 84)
Acquired at the above sale

LITERATURE
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1955-64,* vol. III, London, 1965, no. 432a, illustration of another cast p. 35

$ 100,000-150,000

Seated Figure on a Ledge belongs to a series of works from the late 1950s that Moore created while developing a commissioned sculpture for the UNESCO headquarters in Paris. Although Moore had experimented with seated—as opposed to reclining or standing—figures since the first part of the decade, the UNESCO project offered a very particular challenge: that of connecting figurative sculpture to its architectural surroundings. As art historian Herbert Read described: "the modern sculptor (and this includes Rodin) has an additional difficulty which arises from the lack of any unity of style in the artifacts of our contemporary civilization—the conflict between an architecture that is essentially functional and an art of sculpture that is still essentially symbolic (especially when it has a representative purpose) being a particularly acute instance" (quoted in Alan Bowness, *op. cit.*, p. 6).

While this question took Moore years to resolve, it ultimately led his sculpture in new and dynamic directions. At odds with the practice of completing a sculpture for an existing building as a simple enhancement to the architecture, Moore thought of his sculpted figures as independent works of art that needed to be seen from all angles and not as adornments positioned against a flat surface. Moore's solution was to create independent architectural elements for his sculptures—including walls, steps, chairs and ledges—to create self-contained and private settings for his figures. Although Moore eventually chose a reclining figure for the UNESCO project, he continued to expand his work on these individualized architectural settings for the remainder of the decade.

"This is what the sculptor must do. He must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head—he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand."

Henry Moore, 1937

129

HENRI MATISSE

1869 - 1954

Femme aux roses

Signed *Henri Matisse* (upper left)
Oil on canvas
16¼ by 13⅛ in.; 41.2 by 33.3 cm
Painted *circa* 1919.

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

$ 500,000-700,000

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist)
M Vignier, Paris
Marius de Zayas, New York
John Quinn, New York (acquired from the above on April 21, 1920)
Julia Quinn Anderson, New York (acquired from the estate of the above in 1926)
Mary Anderson Conroy, New York
Thomas F. Conroy, New York
Wildenstein & Co., Inc., New York
Mrs. Edward G. Robinson, Beverly Hills
Private Collection (and sold: Christie's, New York, November 15, 1988, lot 38)
Acquired at the above sale

EXHIBITED

New York, M. de Zayas Gallery, *Exhibition of Paintings by Courbet, Manet, Degas, Renoir, Cézanne, Seurat, Matisse*, 1919, no. 22
New York, M. de Zayas Gallery, *Paintings by Matisse*, 1920, n.n.
New York, The Metropolitan Museum of Art, *Loan Exhibition of Impressionist & Post-Impressionist Painting*, 1921, no. 65, illustrated in the catalogue
New York, Joseph Brummer Galleries, *Exhibition of Works by Henri Matisse*, 1924, no. 13
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *The Noble Buyer: John Quinn, Patron of the Avant-Garde*, 1978, no. 51, illustrated in the catalogue

LITERATURE

Henry McBride, *News and Comment in the World of Art*, November 23, 1919, sec. 7, mentioned p. 12
Henry McBride, "New Matisse on Exhibition," in *New York Herald*, December 12, 1920, sec. 3, mentioned p. 4
Estate of John Quinn, ed., *Catalogue of the Art Collection Belonging to Mr. Quinn,* New York, 1924, mentioned n.p.
John Quinn, 1870-1925: Collection of Paintings, Watercolours, Drawings & Sculpture, Huntington, 1926, illustrated p. 11
Benjamin Lawrence Reid, *The Man from New York: John Quinn and His Friends,* New York, 1968, illustrated p. 471

"The kind of order [Matisse] emulates...is indeed that of a Vermeer, or a Chardin, except that he shows us an unabashed sensuality quite foreign to any such earlier bourgeois vision."

John Elderfield

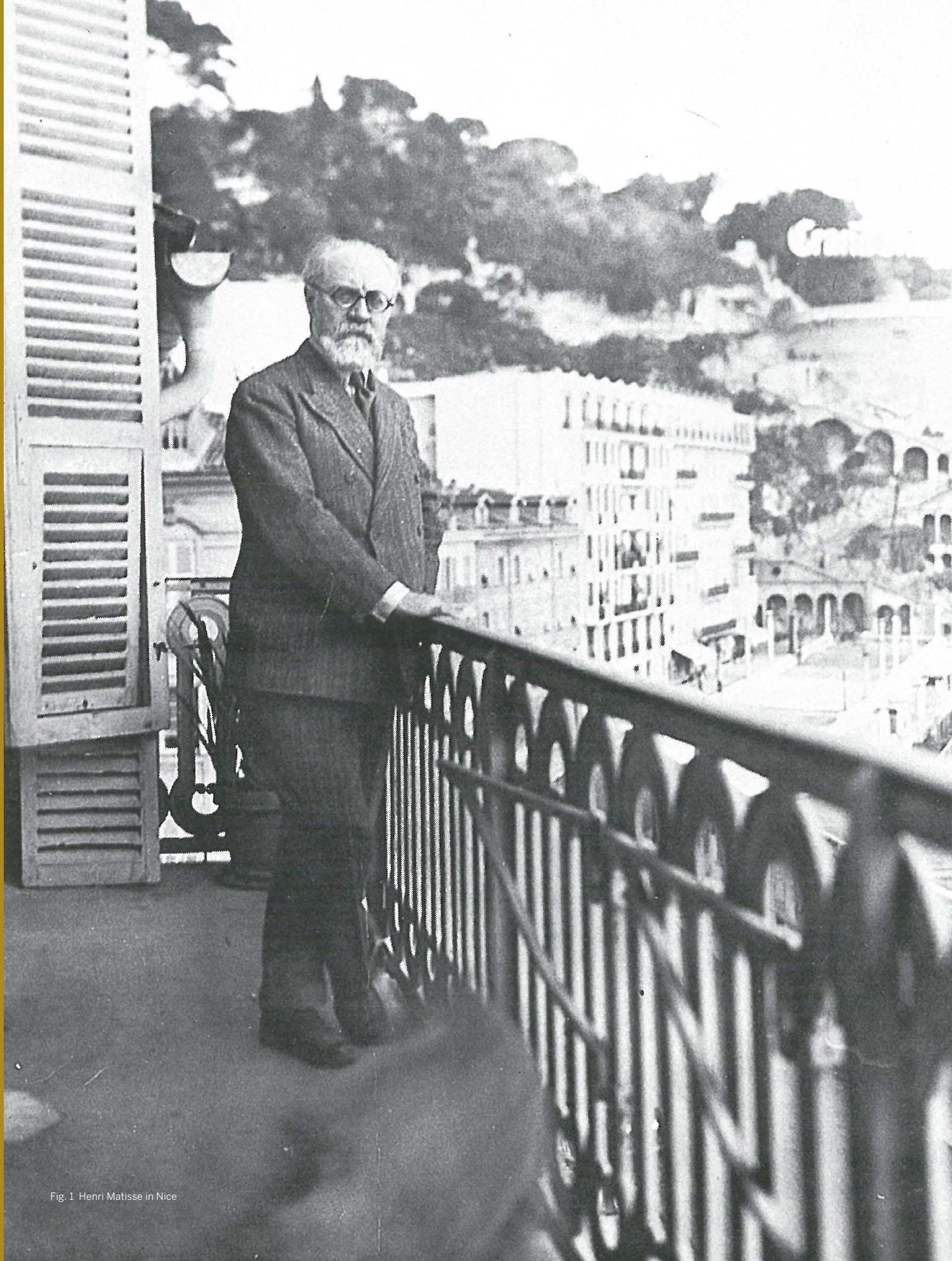


Fig. 1 Henri Matisse in Nice

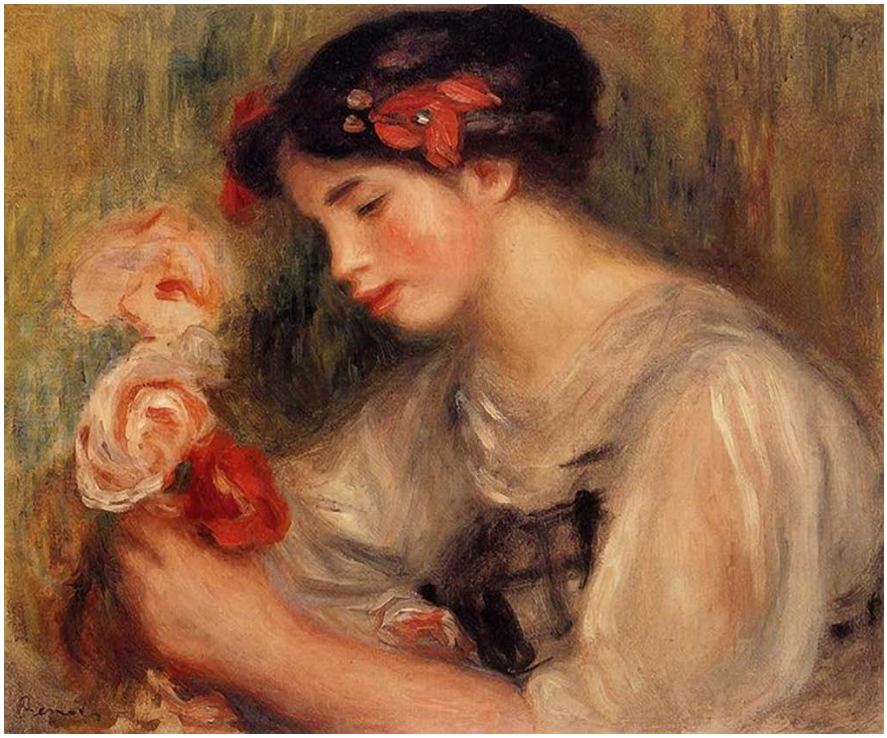


Fig. 2 Pierre-Auguste Renoir, *Portrait de Gabrielle*, oil on canvas, 1900, Private Collection

An intimate composition which allows for a close engagement with the lovely model, *Femme aux roses* is certainly one of the finest portraits from Matisse's Nice period. This splendidly painted work is a wonderful example of Matisse's sublime use of line which emphasizes the beautiful contours of his model's face. Its pared-down palette and linearity reflect a distinctive post-war sentiment with the sitter exuding a sense of purity and hopefulness. Painted around 1919 in Nice, this image represents a continuation of pictorial concerns initially explored during his first stay in 1917-18. His post-war years in Nice were marked by substantial and sometimes dazzling innovations; the unique quality of the light and relative isolation of the French Riviera provided the artist with the ideal environment in which to reengage with figurative elements in his painting.

In the year of 1919, Matisse also regularly visited the ailing Pierre-Auguste Renoir in Cagnes during the final months of his life. As a young man Matisse was a frequent guest in Renoir's studio, turning to the aging artist for professional advice and inspiration (see fig. 2). "Renoir's work saves us from the drying-up effect of pure abstraction" Matisse explained in an interview that same year (quoted in Hilary Spurling, *Matisse the Master, A Life of Henri Matisse, The Conquest of Colour*, London, 2005, p. 223). He believed that Renoir's art was an antidote to the stultifying impact of Cubism that he saw consuming his peers, and he struggled to reveal the plastic beauty of form and figuration. Throughout the war years, the artist had worked against the tide of the Parisian avant-garde, committing himself to a style of painting that was grounded in form and color. But at the beginning of 1919, his determination was at its most strident: "Work monopolized him from the start," writes Hilary Spurling of this period. "Throughout the first months of 1919, he complained that the road lay uphill, that he was toiling like a carthorse, that his labors exhausted him and made him despair. But he had no doubt that he was on to something. 'As for telling you what it will be like,' he wrote to his wife on January 9th of 1919, 'that I couldn't say since it hasn't happened yet, but my idea is to push further and deeper into true painting'" (*ibid.,* p. 223).

John Elderfield has compared Matisse's technique during this period to that of Vermeer, who also effectively preserved the serenity and lyrical intimacy of his models, "The kind of order he emulates…is indeed that of a Vermeer, or a Chardin, except that he shows us an unabashed sensuality quite foreign to any such earlier bourgeois vision. He looks also to Renoir and Courbet, and frankly enjoys the seductiveness with which he surrounds himself" (John Elderfield, "The Early Years of Nice," in *Henri Matisse: A Retrospective* (exhibition catalogue), The Museum of Modern Art, New York, 1992, p. 289).

By 1920 this portrait had found its way into the collection of the legendary American collector and patron of the arts John Quinn, whose other modernist masterpieces included Matisse's *Blue Nude* and Picasso's *Three Musicians* (see fig. 3). During World War I he provided funding for artists in France, writing in a 1915 letter to his friend Maud Gonne that "the world needs the artist and poet more than they need the world." Quinn later received the Legion of Honor for his service to the nation of France.

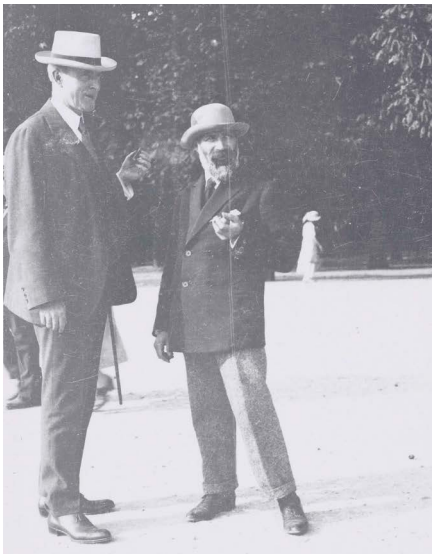


Fig. 3 Photograph of John Quinn with Constantin Brancusi

During the war, a future owner of the painting, Edward G. Robinson, served in the United States Navy. He went on to become a Hollywood actor, appearing in over 100 films during his long career, as well as earning a reputation for speaking out against the threat of fascism during the 1930s and funding political, cultural and educational projects.

130

JULIO GONZÁLEZ

1876 - 1942

Tête, double tête

Inscribed *Gonzalez*, numbered *8/9* and stamped with the foundry mark *E. Godard Cire Perdue*
Bronze
Height: 8¼ in.; 21 cm
Conceived *circa* 1934-36 and cast in bronze in a numbered edition of 9 by the E. Godard Foundry, Paris.

The authenticity of this work has been confirmed by Philippe Grimminger.

PROVENANCE
Galerie de France, Paris
Galerie Theo, Madrid
Acquired from the above on December 11, 1986

$ 30,000-50,000

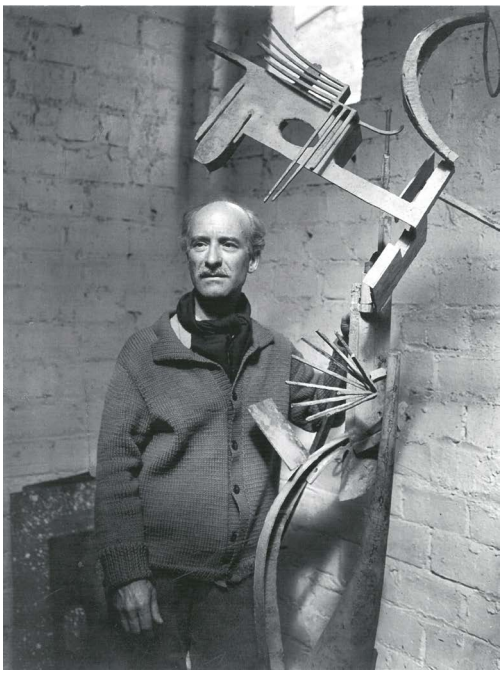


Fig. 1 Julio González in his studio

"In order to give the most power and beauty to his work, the sculptor must be aware of the exterior contour, in order to preserve its sense of mass. So it is in the center of this mass that he must concentrate all his effort, all his imagination and his science, so that its power won't be weakened."

Julio González

131

FERNAND LÉGER

1881 - 1955

Composition (La Danseuse au triangle jaune)

Signed *F.Léger* and dated *30* (lower right); signed *F.Léger,* titled and dated *30* (on the reverse)
Oil on canvas
25¾ by 21⅜ in.; 65.4 by 54.1 cm
Painted in 1930.

$ 400,000-600,000

PROVENANCE
Paul Rosenberg, Paris (inv. no. 2862)
Galerie Louis Carré, Paris
David Solinger, New York (and sold: Sotheby's, New York, November 1, 1978, lot 50)
Private Collection, New York (acquired at the above sale)
Private Collection (and sold: Sotheby's, London, December 3, 1980, lot 77)
Private Collection, Switzerland (acquired at the above sale and sold: Sotheby's, London, March 31, 1987, lot 56)
Acquired at the above sale

EXHIBITED
New York, Gallery Chalette, *Fernand Léger*, 1965, no. 11, illustrated in the catalogue
Tel Aviv Museum of Art, Tel Aviv, *Fernand Léger—Selected Works from a Private Collection*, 1994, n.n.

LITERATURE
Werner Schmalenbach, *Fernand Léger*, New York, 1975, no. 32, illustrated p. 34
Werner Schmalenbach, *Fernand Léger*, Paris, 1977, no. 32, illustrated p. 34
Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint 1929-1931,* Paris, 1995, no. 689, illustrated in color p. 145

The late 1920s and early 1930s marked Léger's departure from the rigid, mechanical vocabulary that characterized his earlier Purist work and the embrace of an organic aesthetic. This can be seen in the present work from 1930, which features quasi-abstract forms floating through space, unreliant on traditional forms of perspective. Rejecting classical visual representation, Léger freed his objects from the geometric structure of the painting. He aimed to extract the object from its conventional context and relationships, allowing it to exist for its own sake in a new isolated, revitalized state. As the artist once explained, "In painting, the strongest restraint has been that of subject matter upon composition, imposed by the Italian Renaissance. The effort towards freedom began with the Impressionists and has continued to express itself until our day... The feeling for the object is already in primitive pictures—in works of the high periods of Egyptian, Assyrian, Greek, Roman and Gothic art. The moderns are going to develop it, isolate it, and extract every possible result of it" (quoted in "The New Realism," in Edward F. Fry, ed., *Fernand Léger, Functions of Painting*, New York, 1973, p. 109).

The present work is also an early testament to the powerful influence of Surrealism on the artist's aesthetic around this time. Although he never aligned himself formally with the Surrealist group, Léger, ever at the forefront of the avant-garde, was drawn to the biomorphic imagery that pervaded the pictures of Miró and Dalí during these years (see fig. 1). The present composition is a fine example of how Léger incorporated the linear flourishes and amoeboid forms of Surrealist iconography into his work.

Fig. 1 Joan Miró, *Intérieur hollandais II*, 1928, oil on canvas, Peggy Guggenheim Collection, Venice

F.LÉGER
30

132

FERNAND LÉGER

1881 - 1955

Un Vase bleu, un tapis rouge

Signed *F. Leger* and dated *52* (lower right); signed *F. Leger*, titled and dated *52* (on the reverse)
Oil on canvas
21¼ by 25½ in.; 54 by 64.8 cm
Painted in 1952.

PROVENANCE
Galerie Louis Carré, Paris (acquired from the artist)
Theodore Schempp, New York
Lee Ault & Company, New York
Charles Zadok, Thessaloniki & New York
(and sold by the estate: Sotheby's, New York, May 11, 1988, lot 406)
Acquired at the above sale

EXHIBITED
Milwaukee, Milwaukee Art Institute & Cincinnati, Cincinnati Art Museum, *Still Life Painting,* 1956, n.n.

LITERATURE
Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint 1952-1953,* Paris, 2013, no. 1485, illustrated in color p. 49

$ 300,000-500,000

The genre of the still life, more than any other subject or motif, functioned as the vehicle for Léger's myriad metamorphoses as an artist. From dynamic Cubist compositions breaking down traditional perspectives to colorful Purist paintings emphasizing simplicity of line to the graphic works such as the present lot, which presages Pop Art, Léger leveraged the versatility of the still life genre to experiment with form, color and composition. The present work is culmination of these experiments painted near the end of Léger's life.

Léger's affinity for primary colors traces back to the principles of Purism, a movement that was a part of the broader *rappel à l'ordre* in the aftermath of World War I. Pivoting away from Cubism, Léger sought to strip down his art to the pure essence of things. Once dynamic still lifes devolved into forms with simple outlines. Flat planes of color took precedence over the dizzying deconstruction of perspective. Orderly arrangement of objects was prized above a faithful representation of reality.

In *Un Vase bleu, un tapis rouge* a painted vase and a potted plant stand side by side on an irregularly shaped red rug, their outlines marked in black against a flat background. Léger places the objects in harmonious combination with each other, depicting them volumetrically and letting their form and color assume expressive power.

The simplicity with which the artist has composed the picture is evocative of techniques associated today with the generation of Pop artists and street artists who followed Léger in their elevation of everyday objects. Traces of Léger's legacy as a still-life painter can be found in the works of such artists as Roy Lichtenstein, David Hockney and Jonas Wood (see fig. 1). James Rosenquist once said of the master: "Léger, I believe, was a colorist... I admired him greatly. I wish I could have met him" (quoted in *Fernand Léger, Paris-New York* (exhibition catalogue), The Fondation Beyeler, Basel, 2008, p. 148).

Fig. 1 Jonas Wood, *Duck Pot with Orchid*, 2012, oil and acrylic on canvas, sold: Sotheby's, New York, May 19, 2017

52
F.LEGER

133

FERNAND LÉGER

1881 - 1955

Nature morte au papillon

Signed *F.Léger* and dated *47* (lower right)
Oil on canvas
18⅛ by 15 in.; 46 by 38 cm
Painted in 1947.

PROVENANCE
Sale: Hôtel Drouot, Paris, March 18, 1986, lot 67
Nisenbaum Collection
Private Collection, Switzerland (and sold: Sotheby's, London, April 1, 1987, lot 216)
Acquired at the above sale

LITERATURE
Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint 1944-1948*, Paris, 2000, no. 1282, illustrated in color p. 197

$ 150,000-200,000

Painted shortly after Léger's return to Paris from his wartime sojourn in New York, *Nature morte au papillon* encapsulates Léger's emphasis on the key role of pure color in his paintings. The composition and subject recall Léger's output from the late 1930s, the last time when he was permanently settled in Paris, during which he painted a number of still lifes using images of the natural world, such as butterflies, flowers and underwater plants.

The sharply outlined geometric forms provide contrast to the wide sweeps of color, suggesting a sense of movement throughout the composition. Rather than depict a narrative or imitating nature, Léger was concerned with the primacy of painting and explored his visual language in its fullest and purest form, namely the elements of color and form. In 1950, Léger wrote: "The plastic life, the picture, is made up of harmonious relationships among volumes, lines and colors. These are the three forces that must govern works of art. If, in organizing these three elements harmoniously, one finds that objects, elements of reality, can enter into the composition, it may be better and may give the work more richness" (quoted in Carolyn Lanchner, *Fernand Léger*, New York, 1998, p. 247).

Fig. 1 Damien Hirst, *PRAY FOR US ALWAYS*, 2008, butterflies and household gloss on canvas, diptych, sold: Sotheby's, London, September 20, 2018, lot 2

47
F.LEGER

134

ANDRÉ MASSON

1896 - 1987

La Tour et les bateaux

Signed *André Masson* (lower right)
Oil on canvas
39⅞ by 32⅞ in.; 101.3 by 83.6 cm
Painted in 1946.

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

PROVENANCE
Galerie Simon, Paris
Galerie Louise Leiris, Paris
Buchholz Gallery (Curt Valentin), New York
Acquavella Galleries, New York
André Lefèvre, Paris (acquired by 1965)
Private Collection (and sold: Christie's, New York, May 13, 1987, lot 361)
Acquired at the above sale

EXHIBITED
Berlin, *Werke Franzosischen Meister der Genzenwart*, 1952, no. 34
Paris, Musée national d'art moderne, *Exposition: Collection André Lefèvre*, 1965, no. 186

$ 70,000-100,000

The present work was previously in the collection of André Lefèvre, a successful Parisian stockbroker who retired at the age of forty-four to devote himself fully to his art collection. Advised by the owner of Galerie Percier, André Level, he acquired several important Cubist canvases by Picasso, Léger, Braque and Gris, including Braque's *Man with Guitar* (1914) which sold for more than one million francs when sold after Lefèvre's death.

An extraordinarily agile artist, Masson created a diverse body of work that spans several movements including Cubism, Surrealism and Abstract Expressionism. While his early work expressed an interest in Cubism, he would soon develop his own unique visual vocabulary. During the 1940s when Masson lived in New York, he worked at Stanley William Hayter's famous "Atelier 17" alongside American artists including Jackson Pollock and Mark Rothko (see fig. 1).

"Everything must return to the eternal fire. Tempest of flames."
André Masson

Fig. 1 Jackson Pollock, *The Flame,* 1938, oil on canvas mounted on fiberboard, The Museum of Modern Art, New York

135

BALTHUS

1908 - 2001

Étude pour "Le Rêve I"

Signed *Balthus* and dated *54.* (lower left); signed with the initials *Bs* and dated *54* (on the reverse)
Oil on canvas
18¼ by 21¾ in.; 46 by 55.3 cm
Painted in 1954.

PROVENANCE
Pierre Matisse Gallery, New York (acquired from the artist)
Sale: Christie's, London, June 29, 1981, lot 61
Private Collection, New York
Acquired from the above on January 9, 1985

EXHIBITED
New York, Pierre Matisse Gallery, *Balthus,* 1957, no. 14
New York, Pierre Matisse Gallery, *Balthus, Paintings 1929-1961,* 1962, no. 9
Cambridge, Massachusetts Institute of Technology, The New Gallery, *Balthus*, 1964, no. 17

$ 250,000-350,000

LITERATURE
Jean Leymarie, *Balthus*, New York, 1982, p. 135
Balthus Retrospective (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou, Paris, 1983, no. 162, illustrated p. 366
Jean Leymarie, *Balthus*, Geneva, 1990, p. 137
Virginie Monnier & Jean Clair, *Balthus: Catalogue Raisonné of the Complete Works*, Paris, 1999, no. P.239, illustrated p. 168
Jean Clair, ed., *Balthus*, London, 2001, no. 2, illustrated p. 334

Étude pour "Le Rêve I" was painted in 1954, just one year after Balthus moved to the grandiose yet austere Château de Chassy in the Morvan region of France with his wife Antoinette de Watteville and their step-niece Frédérique Tison. The artist was extremely responsive to his new home which inspired some of Balthus' most poetic paintings. Dating from the fourteenth century and remodelled in the seventeenth, the château provided the perfect studio for the reclusive artist. In large part due to his contentment with his physical surroundings, Balthus was finally able to commence the ambitious series to which the present work belongs, addressing a number of themes which preoccupied him throughout his career including the nature of public observation, the privacy of the domestic space and the psychology of dreams. As noted by the French art historian and Balthus scholar Jean Leymarie, "During his Chassy period... he worked with unflagging energy, as intent as ever on a slowly achieved, highly wrought perfection" (Jean Leymarie, *Balthus*, Geneva, 1982, p. 65).

The present work is one of several compositions devoted to the theme of the dream. Featuring one of the artist's archetypal passive adolescents slumbering or daydreaming, who may have been modeled by Frédérique Tison, the two subjects of *Étude pour "Le Rêve I"* suggest both fortitude and vulnerability. While the languorous girls in a petit-bourgeois interior are presented as actors on stage, they are completely enveloped in their own world and unaware they are being observed. Slung over the sofa, the lack of tension of the reclining figure suggests deep sleep and the universal language of serenity. Jean Clair explains the ingenuity of the *Le Rêve* series in the context of the artist's practice and overall treatment of the theme: "Balthus often drew or painted young girls asleep, saying they were 'dreamers;' but for the first time he represents in these paintings at once the sleeper and the object of her dream... he places the conjured-up figure amidst the reassuring, familiar context of everyday reality" (*Balthus* (exhibition catalogue), Venice, 2001, p. 334).

Fig. 1 Balthus and his niece Frédérique Tison at the Château de Chassy in 1956, photograph by Loomis Dean

"...For the first time he represents in these paintings at once the sleeper and the object of her dream... he places the conjured-up figure amidst the reassuring, familiar context of everyday reality."

Jean Clair

Balthus 54.

"Pascin...has taken woman much as she is, sometimes with flaws, often lovely, and he has shown us that her body need be neither a mirror of divine perfection nor the object of humiliation and shame, but simply beautiful in the fact of its existence."

Tom L. Freudenheim

136

JULES PASCIN

1885 - 1930

Les Nouveaux modèles

Signed *Pascin* and stamped with the estate stamp (lower right)
Watercolor and brush and ink on paper
13¾ by 9⅜ in.; 34.9 by 23.8 cm
Executed *circa* 1912-15.

This work will be included in the forthcoming supplement to the catalogue raisonné being prepared by Abel and Gérard Rambert.

PROVENANCE
Estate of the artist
Lucy Krohg, Paris
Umeda Gallery, Tokyo (and sold: Sotheby's, London, April 2, 1981, lot 519)
Acquired at the above sale

$ 2,000-3,000

Fig. 1 Jules Pascin in his studio

137

GIACOMO MANZÙ

1908 - 1991

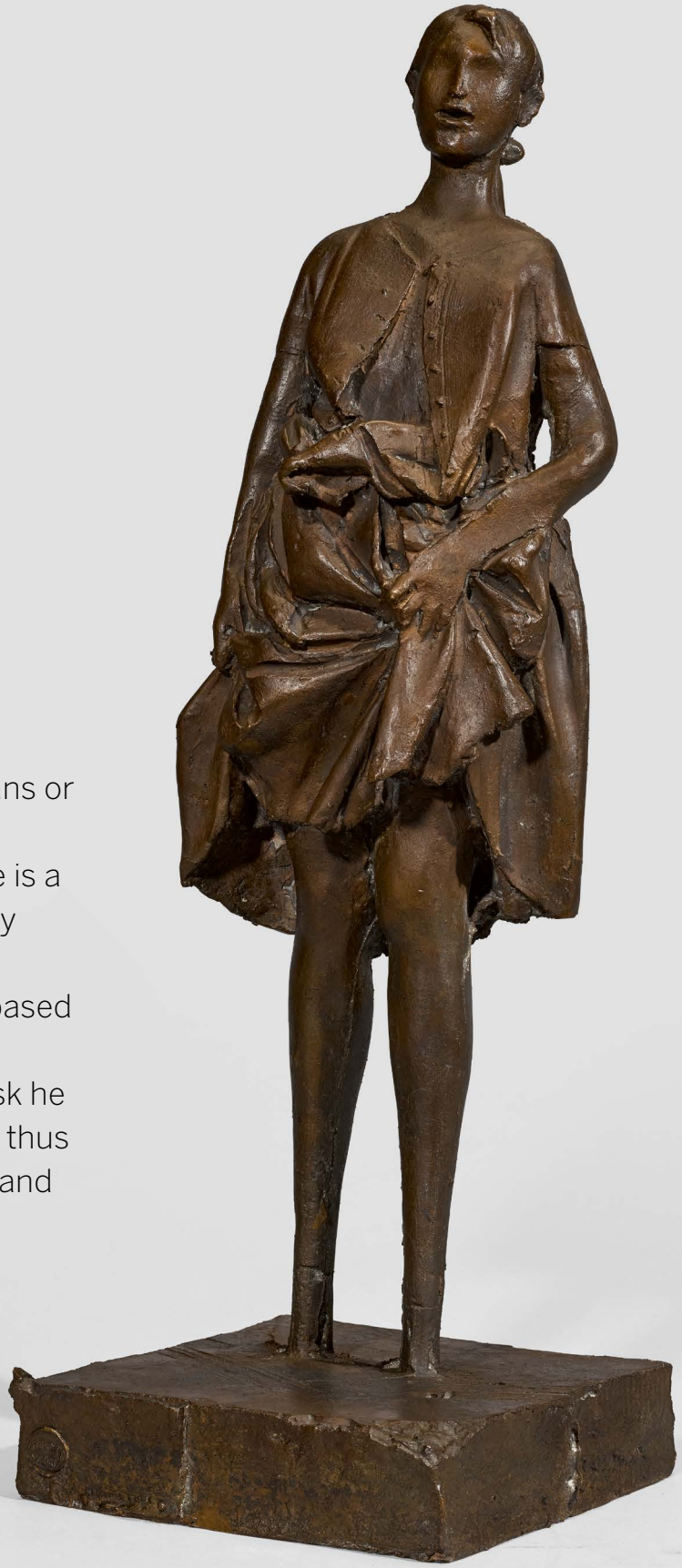
Striptease

Stamped *Manzù* and with the foundry mark *NFMM*
Bronze
Height: 24¾ in.; 63 cm
Conceived and cast in 1965; this work is unique.

The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

PROVENANCE
Alex Reid & Lefevre, London (acquired from the artist and sold: Sotheby's, London, April 1, 1981, lot 88)
Acquired at the above sale

$ 15,000-20,000

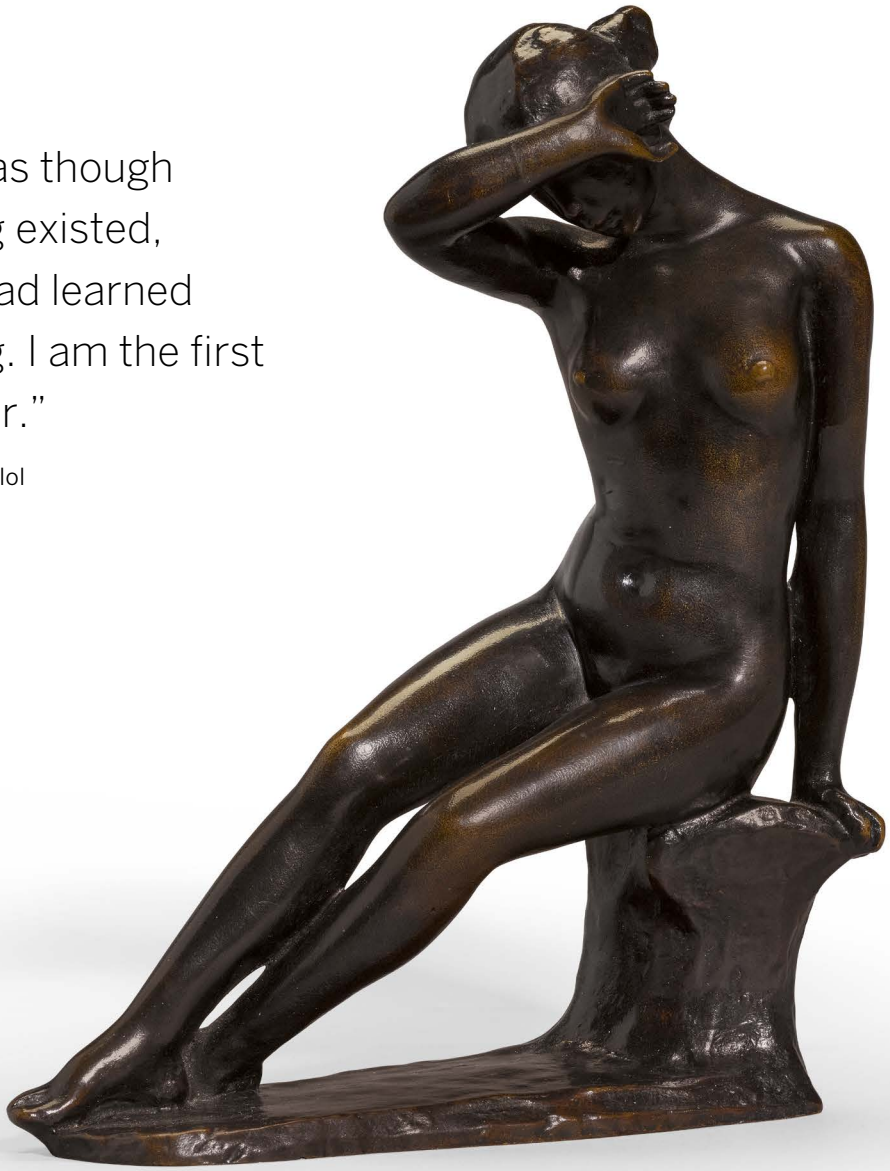


"When one watches Manzù in his new studio, talking about his plans or analyzing his work, one cannot escape the impression that here is a man who does not suffer at all by being completely dependent on himself. With a calm certainty, based on things already achieved, he dedicates himself to the only task he knows, namely to give form and thus permanence to his perceptions and slowly nurtured intentions."

John Rewald

"I work as though nothing existed, as if I had learned nothing. I am the first sculptor."

Aristide Maillol



138

ARISTIDE MAILLOL

1861 - 1944

Jeune fille se voilant les yeux

Inscribed *Aristide Maillol*
Bronze
Height: 8½ in.; 21.5 cm
Conceived in 1900; this example from the edition published by Ambroise Vollard.

We would like to thank Olivier Lorquin for kind inspection and information confirming the cast as a Vollard Edition.

PROVENANCE
John McDonnell, London
John Lowe, London (and sold: Christie's, London, December 1, 1981, lot 141)
Acquired at the above sale

LITERATURE
Alfred Kühn, *Aristide Maillol,* Leipzig, 1925, no. 22, illustration of the plaster cast
John Rewald, *Maillol*, Paris, 1939, nos. 114 & 115, illustration of the plaster cast
Waldemar George, *Aristide Maillol,* London, 1965, illustration of another cast pl. 138

$ 25,000-35,000

139

HENRI LEBASQUE

1865 - 1937

Petit modèle au cannet

Signed *Lebasque* (lower left)
Oil on canvas
16⅛ by 21⅝ in.; 40.1 by 54.9 cm
Painted in 1929.

PROVENANCE

Sale: Genin-Leseuil, Lyon, June 1, 1983
Galerie Vildrac, Paris
Sale: Ader, Paris, March 22, 1985, lot 47
Richard Green Fine Paintings, London (and sold: Sotheby's, London, April 1, 1987, lot 155)
Acquired at the above sale

LITERATURE

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 1048, illustrated p. 263

$ 40,000-60,000

140

MARC CHAGALL

1887 - 1985

L'Âne bleu

Signed *Marc Chagall* (lower right)
Gouache, pastel and watercolor on paper
31¼ by 23 in.; 79.3 by 58.3 cm
Executed in 1970.

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

PROVENANCE
Galerie Maeght, Paris
Private Collection, San Francisco (and sold: Sotheby's, New York, May 12, 1987, lot 208)
Acquired at the above sale

$ 150,000-200,000

L'Âne bleu showcases Chagall's distinctive visual vocabulary as well as his unique mastery of color. Here, the artist renders a loving couple overlooking a dreamscape of idiosyncratic symbols each central to Chagall's oeuvre. These familiar characters take center stage, including a rooster, a goat and the rooftops of his native Vitebsk. The rooster was of particular importance 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). In its ethereal application of watercolor, gouache and pastel, the present work evokes the oneiric state that envelops these two lovers, set against the backdrop of Chagall's treasured childhood memories.

The main symbolic elements of the present composition are also uniquely delineated in bright strokes of blue, red, green and yellow. The use of primary tones evokes Chagall's earlier work in stained glass while also alluding to the elementary, indispensable nature of the figurative components in the artist's oeuvre. This palette, like the array of familiar characters, constitute another fundamental pillar of Chagall's visual repertoire and the memories and emotions his images conjure would distinguish the artist's work from that of his contemporaries.

MARC CHAGALL

141

MARC CHAGALL

1887 - 1985

Le Colporteur

Signed *Marc Chagall* and dated *1911* (lower left)
Gouache on paper
12⅜ by 7¾ in.; 31.5 by 19.6 cm
Executed in 1911.

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

$ 100,000-150,000

PROVENANCE
Mrs. E. Solomon (and sold by the estate: Sotheby's, London, December 3, 1986, lot 429)
Private Collection, Paris (acquired at the above sale)
Private Collection, New York
Sale: Christie's, London, November 28, 1989, lot 132
Acquired at the above sale

EXHIBITED
London, Ben Uri Gallery, *Fortieth Anniversary Exhibition*, 1956, no. 13
Paris, Galerie Gerald Piltzer, *Chagall: Vitebsk, St. Petersbourg, Paris*, 1993, illustrated in color in the catalogue
Bern, Museum of Fine Arts, *Marc Chagall, 1907-1917*, 1995-96, no. 138, illustrated in color in the catalogue (titled *The Peddler*)

Following his studies in St. Petersburg, the young Chagall won a scholarship to Paris in 1910, and soon moved to *La Ruche*, one of the city's most extraordinary *Cités d'artistes*. Situated behind the abattoirs of Paris, this twelve-sided building with its hidden garden housed 140 studios which were filled with young painters, sculptors, poets and bohemians from all over the world. This was to prove a seminal experience in his artistic development, as his stay brought him into contact with luminaries such as Léger, Laurens, Soutine and Modigliani, and their wider circle of acquaintances, including the poets Blaise Cendrars, Max Jacob and Guillaume Apollinaire.

Despite his contact with these avant-garde artists, Chagall's work remained suffused with folkloric imagery from his childhood in Vitebsk. The figure of the peddler, with a sack full of wares on his back, is central among these. In this exceptional early gouache, Chagall employs his characteristic blocks of vivid color to create a charming image of the vendor. A few years later, Chagall would modernize the figure of the traditional Jewish peddler in his seminal work, *Le Marchand de journaux,* which served as an allegory for the sorrows of World War I (see fig. 1).

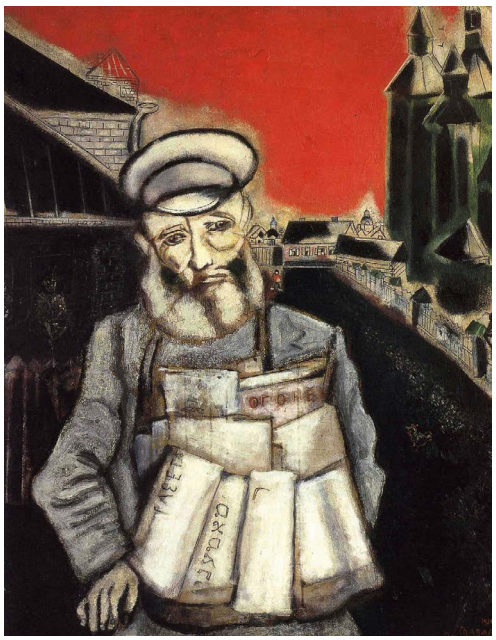
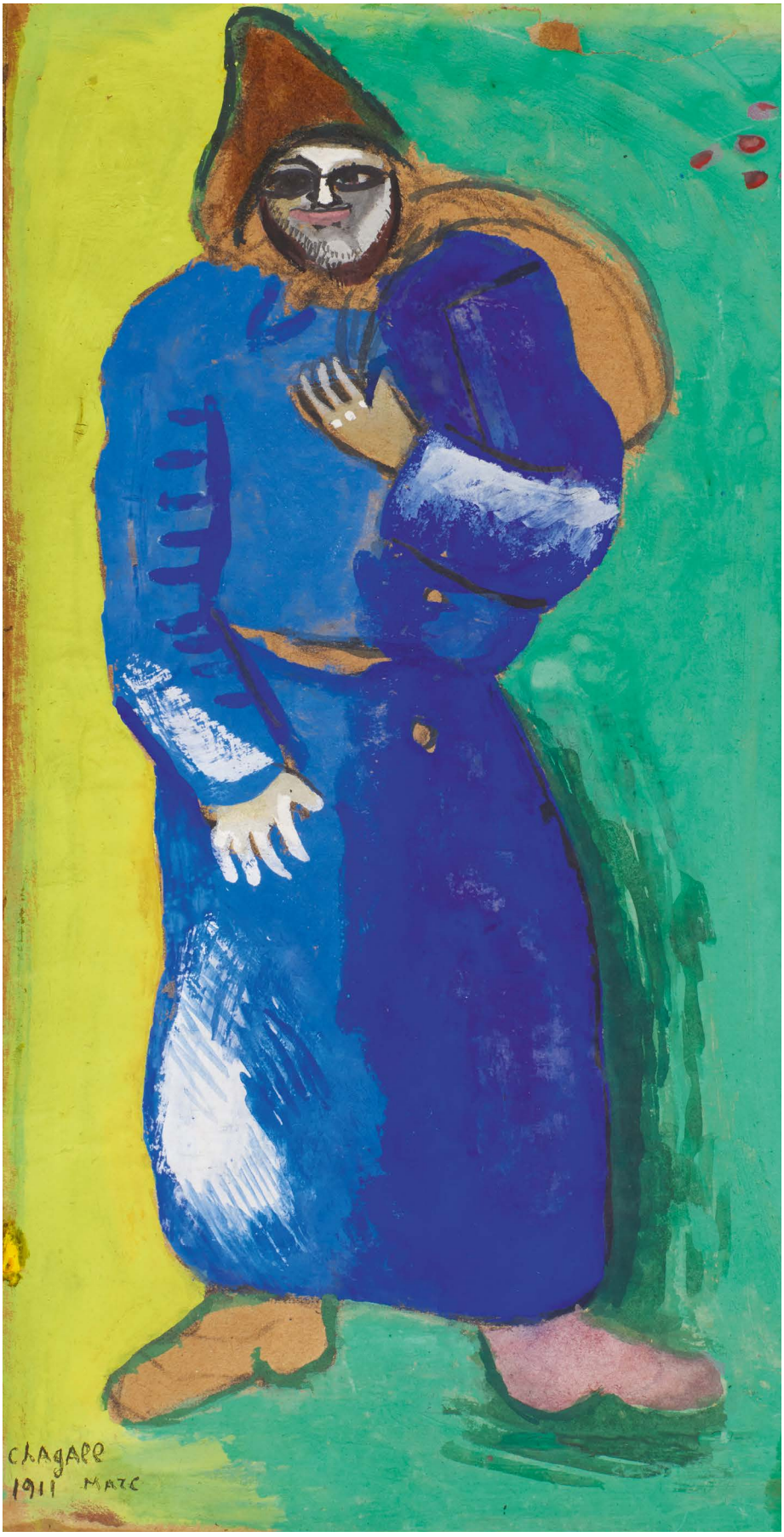


Fig. 1 Marc Chagall, *Le Marchand de journaux,* 1914, oil on canvas, Musée national d'art moderne, Centre Georges Pompidou, Paris

"Chagall's great lyrical breakthrough came around 1911. This is the moment when metaphor, with him alone, made its triumphal appearance in modern painting. In order to complete the deconstruction of spatial planes that had been prepared by Rimbaud and at the same time free the object from the laws of weight and gravity, breaking down the barrier between elements and kingdoms."

André Breton


CHAGALL
1911 MARC

142

PAUL SIGNAC

1863 - 1935

Le Port de Saint Malo

Stamped *P Signac,* inscribed *St Malo*, dated *Oct* 29 and stamped with the estate stamp (lower right); inscribed *Stella maris* and *Gagne Petit* (lower center)
Watercolor and black crayon on paper
12 by 17¾ in.; 30.2 by 44.7 cm
Executed in Saint Malo in October 1929.

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

PROVENANCE
Private Collection, Switzerland (and sold: Sotheby's, London, June 27, 1984, lot 320)
Acquired at the above sale

$ 15,000-20,000

143

RAOUL DUFY

1877 - 1953

Régates à Henley

Signed *Raoul Dufy* and inscribed *Hommage à Sisley* (toward lower center)
Watercolor on paper
19½ by 25¼ in.; 49.5 by 64.2 cm
Executed *circa* 1933.

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
Jean de la Minne, Paris
Sale: Christie's, London, June 28, 1988, lot 325
Acquired at the above sale

$ 50,000-80,000

Fig. 1 Alfred Sisley, *Les Régates à Molesley*, 1874, oil on canvas, Musée d'Orsay, Paris

144

JOHAN BARTHOLD JONGKIND

1819 - 1891

Bateaux sur la mer agitée

Signed *Jongkind* and dated *1863* (lower left)
Oil on canvas
13¼ by 17 in.; 33.7 by 43.2 cm
Painted in 1863.

PROVENANCE
Doig, Wilson & Wheatley, Edinburgh
Paul Harris, London (and sold: Sotheby's, London, April 4, 1990, lot 301)
Acquired at the above sale

LITERATURE
Adolphe Stein, Sylvie Brame, François Lorenceau & Janine Sinizergues, *Jongkind, Catalogue raisonné de l'oeuvre peintures*, vol. I, Paris, 2003, no. 312, illustrated in color p. 155

$ 20,000-30,000

"Jongkind is beginning to make us digest a kind of painting of which the hard outer skin hides an excellent and most tasty fruit. I too have profited by coming in the door which he already had forced, and I have begun, albeit timidly, to present my seascapes."

Eugène Boudin

145

STANISLAS LÉPINE

1835 - 1892

La Seine au Pont Solférino, vue prise du Pont de la Concorde

Signed *S. Lépine* and dated *62* (lower left)
Oil on canvas
17½ by 33 in.; 44.5 by 84 cm
Painted in 1862.

PROVENANCE
Alfred Daber, Paris
Sale: Sotheby's, Johannesburg, March 4, 1975, lot 11
British Rail Pension Fund, United Kingdom (acquired at the above sale and sold: Sotheby's, London, June 27, 1989, lot 1)
Acquired at the above sale

EXHIBITED
Paris, Galerie Alfred Daber, *Stanislas Lépine,* no. 1
Kent, Leeds Castle, 1977-88 (on loan)

LITERATURE
Robert & Manuel Schmit, *Stanislas Lépine 1835-1892, Catalogue raisonné de l'oeuvre peint*, Paris, 1993, no. 101, illustrated p. 42

$ 60,000-90,000

Fig. 1 Stanislas Lépine, *La Seine au Pont de Sèvres*, *circa* 1876-80, oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid

JOURNEY *of a* LIFETIME

PROPERTY FROM THE COLLECTION OF ANDREA KLEPETAR-FALLEK

LOTS 146 - 156

At age 98, Andrea Klepetar-Fallek published a book recounting her dramatic life story, highlighted by an escape from Nazi-occupied Vienna, escape from an Italian concentration camp, flight from Peronist Argentina and four marriages. The stunning art collection she amassed—including one of Monet's greatest London paintings and a strikingly modern Bonnard portrait, highlights of Sotheby's autumn auction season—represents a triumph over adversity emblematic of an entire generation that is now passing into history.

This November will mark the 81st anniversary of Kristallknacht, the infamous night and day of terror in Germany and Austria that signalled a deadly new phase in the Nazi campaign of Jewish persecution. The pogrom led the Samek family, affluent Jews from Eastern Europe who had lived in Vienna for two decades, to flee to Zagreb, Croatia, leaving their wealth behind. For 18-year-old Andrea, the younger of two Samek daughters, it would be the first of many dislocations and narrow escapes. Eighty years later, shortly before her death at age 99, Andrea published a memoir, *My Story*, which recounts the remarkable journey that began when she left Vienna a few months ahead of her family—coming quickly to rely on the resilience, independence and optimism that would characterize her long life.

Alone in Zagreb, Andrea, a dark-eyed beauty with long brown hair, took any work that came along, first as a governess and then as an office worker. Within a year, Andrea had leveraged her facility with languages to land a job in Montenegro, where she met her first husband, a handsome Sephardic Jew from Sarajevo named David Finci, who had recently graduated from university and was working as an engineer. In 1941, the couple moved to Belgrade, where, just weeks after their wedding, the city was bombed mercilessly by the Germans. "I fled through the streets with buildings burning on both sides, fuelled by the high winds from the bombings," she wrote. Traveling by foot for more than 80 miles to a train that would take them to Sarajevo, the couple arrived two days before the Germans took the city, then fled again, this time to Dubrovnik, which was under Italian occupation.

Soon, though, under pressure from their Nazi allies, the Italians began to systematically persecute Jews, and Andrea and her family were sent to a concentration camp on the Island of Rab in the north of Dalmatia, where they were held for several months. In September 1943, Italy was invaded by the Allies and, one month later, it switched sides in the war. This was an astonishing turn of events for the prisoners on Rab; the Italian guards abandoned the concentration camp and, as Andrea recounted, "the carabinieri killed the Capo . . . on account of the atrocities he committed." Seizing the moment during this chaotic period, Andrea and her family escaped.

David remained in the country, joining the Partisan forces fighting the Germans under Marshall Tito, while Andrea left the Dalmatian islands on a crowded sailboat. "We travelled by night and were hiding by day on one of the islands," finally arriving in territory controlled by the Allies. Eventually, she landed in Bari, Italy, where she received the tragic news that David had been killed in Bosnia. At age 24, she was already a widow.

Andrea spent the last year of World War II in Rome, where she was awakened to the power of art for the first time. There she met David's cousin Buba, "a highly cultured and educated man," from whom Andrea "learned so much about paintings and sculpture, architecture and history. . . .

We could lie on a bench in the Sistine Chapel looking at the ceilings for hours and always discovering something new."

One of the most momentous events after the war was the founding of Israel in 1948, and Andrea—now married to Buba—was among the first wave of European Jews to move to the Promised Land. The couple got back on their feet, and a year later they were on a boat to South America, where they would start a new life in Argentina.

A glamorous photo of the 29-nine-year old immigrant, taken shortly after her arrival in Buenos Aires, could be mistaken for a Hollywood studio portrait. Andrea's face appears in extreme close up, the lighting accenting her high cheek bones and perfectly formed lips and eyebrows; a simple strand of pearls fades into her black sweater. Andrea's deep, downward gaze provides the only hint of all that she had already gone through in her young life.

"I started immediately learning Spanish," Andrea wrote, and she and Buba began the hard work of beginning anew. Ironically, her first job, as a secretary, was working for a German-owned company. Buenos Aires, teeming with a wave of European immigrants displaced by the war, proved to be a place of creativity and opportunity, and Andrea was soon hired by a recent Hungarian arrival starting a company that, "in a very short time became the biggest art publishing house in South America." For Andrea, that meant financial security at last – along with deep exposure to great art and the scholarship behind it.

The marriage to Buba didn't endure, but before Andrea left Argentina in 1972, now unbearable under the Peronists, she had married a third time. Juan Klepetar, a top executive at Roche, provided Andrea a life of great comfort, filled with frequent travel to Europe, especially Switzerland, and "a big new house . . . in a beautiful suburb, the front facing the part where the President's residence was located." This happy phase would end with Juan's sudden death in 1970, and Andrea, now 50, assumed she would never marry again.

In a life filled with so many twists and turns it isn't surprising that nonetheless, seven years later she found romance again, this time with another Holocaust survivor: Fred Fallek, a German Jew, had arrived in America penniless during the war, but by the time he met Andrea had founded and sold a chemical import firm for $90 million. He had also, with his first wife, Erica—a pediatrician with a passion for art—amassed a magnificent collection of paintings by Matisse and Picasso, Renoir and Bonnard, which hung in their apartment on New York's Fifth Avenue. Their daughter, Jane Fallek Nathanson, now one of Los Angeles's leading art collectors and philanthropists (she was a founder of the Museum of Contemporary Art, and currently serves on the board of LACMA), recalls the excitement when a new work of art would arrive in her home and weekends spent in museums. Her father, she says, taught her "how to look at art, and how to talk about art."

The paintings the Falleks amassed remained with Erica after they divorced, and when Fred married Andrea the

newlyweds set about building a new collection together—but with a twist. "They decided that for each birthday or anniversary they would give each other a piece of art," says Jane. The couple, who moved into the Ritz Tower on Fifth Avenue, spent long periods in Europe, socializing with major dealers of the time, including Leo Castelli and Ernst Beyeler. It was from Beyeler that they purchased two works that would become cornerstones of their collection: Claude Monet's *Charing Cross Bridge* and Pierre Bonnard's *Femme se déshabillant*.

Andrea lived in the Ritz Tower with the collection for 36 years after Fred's death in 1983, the Monet always serving as the focal point of the living room. Near the end of her life, Andrea decided that after she died the collection would be sold, with proceeds going to the main charitable causes she supported, particularly the Weizmann Institute in Israel; over the years, Andrea had made several transformational gifts to the Institute in support of breast cancer research. This final gift adds yet another layer of meaning to a collection that represents so much more than an art-historical lesson. These beautiful artworks embody the journey of a lifetime.

146

Fig. 1 Edgar Degas, *Scène de Steeple-Chase (Aux cours, le jockey blessé)*, 1866, reworked 1880-81 and *circa* 1897, oil on canvas, National Gallery of Art, Washington, D.C.

○ 146

EDGAR DEGAS

1834 - 1917

Cheval échappé

Stamped *Degas* (lower right)
Charcoal on paper
8½ by 10¾ in.; 21.5 by 27.3 cm
Executed *circa* 1881.

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

PROVENANCE

Estate of the artist (and sold: Galeries Georges Petit, Paris, July 2-4, 1919, lot 245d)
Knoedler & Co., Paris (acquired at the above sale)
Private Collection, France
Neffe-Degandt, London
Acquired from the above in 1996

EXHIBITED

London, Browse & Darby, *Edgar Degas 1834-1917*, 1989, no. 8, illustrated in the catalogue
Washington, D.C., National Gallery of Art, *Degas at the Races*, 1998, no. 69, illustrated in the catalogue

The present work is a study for *Scène de Steeple-Chase (Aux cours, le jockey blessé)* now in the collection of the National Gallery of Art, Washington, D.C. (see fig. 1).

$ 80,000-120,000

147 (RECTO)

147 (VERSO)

○ 147

CAMILLE PISSARRO

1830 - 1903

Paysanne
(A Double-Sided Work)

Signed with the initials *C.P.* (toward lower right); signed with the initials *C.P.* (on the *verso*)
Charcoal and black crayon on paper
24½ by 18¾ in.; 62.2 by 47.6 cm
Executed *circa* 1890.

Dr. Joachim Pissarro can confirm that this work will be included in the forthcoming Catalogue Raisonné of Drawings by Camille Pissarro.

PROVENANCE

John Rewald, New York
M. Knoedler & Co., Gallery, New York
Hammer Gallery, New York
Private Collection, New York
William Pall Gallery, New York
Acquired from the above on February 15, 1985

$ 30,000-50,000

○ 148

CAMILLE PISSARRO

1830 - 1903

Upper Thames Street

Signed with the initials *C.P.* (lower left); inscribed *Upper Thames St* (lower right)
Watercolor, ink wash and pencil on paper
6⅞ by 5 in.; 17.5 by 12.7 cm
Executed in 1892.

Dr. Joachim Pissarro can confirm that this work will be included in the forthcoming Catalogue Raisonné of Drawings by Camille Pissarro.

PROVENANCE

JPL Fine Arts, London
Acquired from the above *circa* 1980s

$ 12,000-18,000

148

○ **149**

PIERRE-AUGUSTE RENOIR

1841 - 1919

Deux femmes en promenade

Signed *Renoir.* (lower right)
Oil on canvas
22¼ by 14⅞ in.; 56.5 by 37.7 cm
Painted *circa* 1900-05.

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

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir being prepared by Guy Patrice Dauberville and Floriane Dauberville.

$ 180,000-250,000

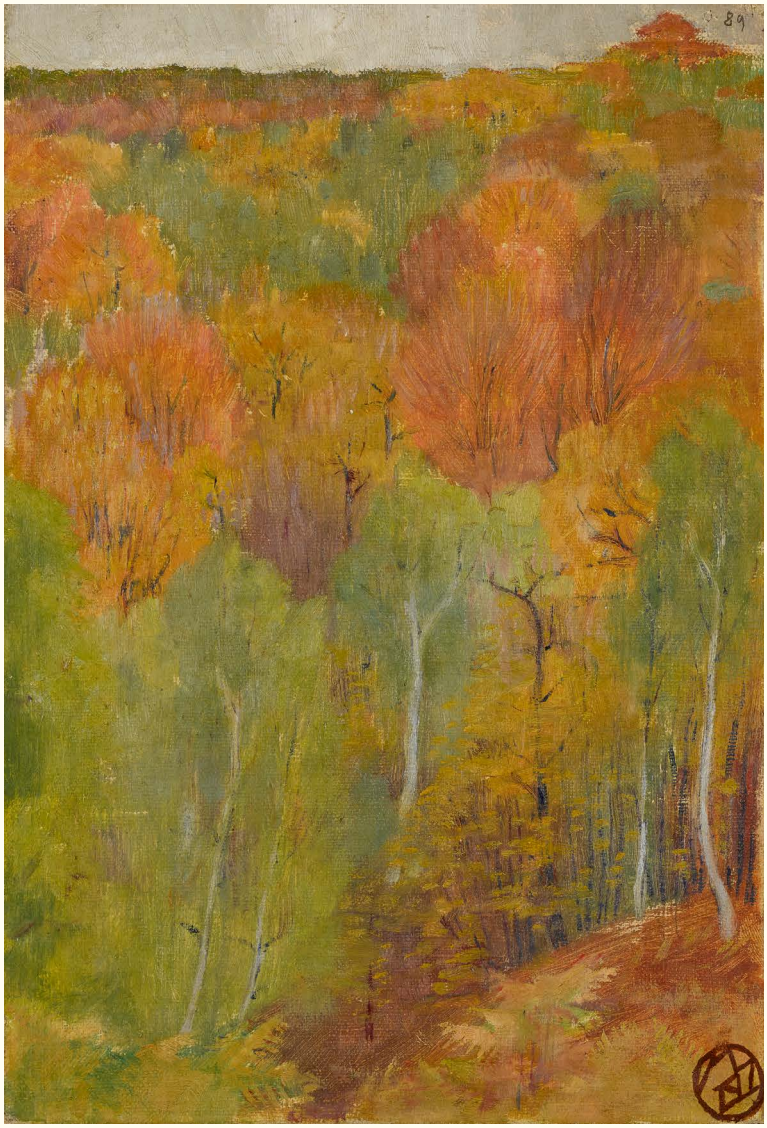
PROVENANCE

Ambroise Vollard, Paris (acquired from the artist in 1912)
Étienne Bignou, Paris
Mme Crotti, Paris
Private Collection, New York
Stephen Hahn Fine Art, New York
Acquired from the above on March 15, 1983

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre Auguste Renoir,* vol. II, Paris, 1918, illustrated pl. 95

Fig. 1 Pierre-Auguste Renoir, *La Promenade, circa* 1906, oil on canvas, Barnes Foundation, Philadelphia



○ **150**

MAURICE DENIS

1870 - 1943

Forêt d'automne

Signed with the artist's monogram (lower right); dated *O.89* (upper right); signed *Denis,* titled and inscribed indistinctly (on the reverse)
Oil on canvas
10⅝ by 7⅝ in.; 27 by 19.4 cm
Painted in October 1889.

To be included in the forthcoming Maurice Denis catalogue raisonné being prepared by Claire Denis and Fabienne Stahl.

PROVENANCE
Madeleine Follain, France
Emilio Bertonati, Munich
Galerie Sabine Helms, Munch
JPL Fine Arts, London
Neffe-Degandt, London
Acquired from the above on May 21, 1999

$ 7,000-10,000

○ **151**

ÉDOUARD VUILLARD

1868 - 1940

Vase de fleurs

Signed *E. Vuillard* (lower left)
Gouache and distemper on board
13 by 12¾ in.; 33 by 32.3 cm
Painted *circa* 1908-10.

This work will be included in the supplement to the catalogue raisonné of paintings and pastels by Édouard Vuillard in preparation by Mathias Chivot.

PROVENANCE
Neffe-Degandt, London
Acquired from the above on May 21, 1999

$ 40,000-60,000

○ **152**

CHARLES CAMOIN

1879 - 1965

Étude de sous-bois à Valflor

Signed *Ch Camoin* (lower left)
Oil on paper laid down on board
6⅜ by 8¼ in.; 16.1 by 20.7 cm
Painted in 1922.

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

PROVENANCE
JPL Fine Arts, London
Acquired from the above

$ 3,000-5,000

○ **153**

ARMAND GUILLAUMIN

1841 - 1927

Agay

Signed *Guillaumin* (lower left); signed *Guillaumin* (lower right)
Oil on canvas
29 by 39½ in.; 73.6 by 100.3 cm
Painted *circa* 1915.

PROVENANCE

Georges Seret, Paris
Sale: Christie's, New York, February 17, 1982, lot 34
Acquired at the above sale

LITERATURE

Giles Serret & Dominique Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 800, illustrated n.p.

$ 50,000-70,000

154

○ 154

EMIL NOLDE

1867 - 1956

Roten Dahlien (Red Dahlias)

Signed *Nolde.* (lower left)
Watercolor on paper
9 by 10⅞ in.; 22.9 by 27.6 cm
Executed between 1930-40.

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

PROVENANCE
The Norton Simon Foundation, Los Angeles
Fischer Fine Art, London
Acquired from the above on October 11, 1978

$ 60,000-80,000

○ 155

LYONEL FEININGER

1871 - 1956

Hästende Leute (Hurried People)

Signed *Feininger* and dated *Paris 07* (lower left); titled (lower center); stamped with the estate stamp (on the *verso*)
Watercolor, crayon and pen and ink on paper
10⅞ by 8½ in.; 27.6 by 21.6 cm
Executed in Paris in 1907.

Achim Moeller has kindly confirmed the authenticity of the work which is to be included in the archives of watercolors and drawings.

PROVENANCE
Serge Sabarsky Gallery, New York
Acquired from the above on February 2, 1977

This early work is likely related to a drawing Feininger executed for the Parisian magazine *Le Témoin*. Another of these drawings, *The White Man,* inspired an oil Feininger completed the following year that would propel his entry into the world of avant-garde painting. With this new medium, he was able to take greater compositional risks, creating striking tonal contrasts and using daring color combinations in a similar manner to the Fauves. But Feininger would never completely abandon his allegiance to draftsmanship and increasingly emphasized its importance in his oil compositions over the following years.

$ 100,000-150,000

Hastende Leute

○ **156**

JACQUES LIPCHITZ

1891 - 1973

Arlequin à la clarinette

Inscribed *JLipchitz*, numbered *7/7* and marked with the artist's thumbprint
Bronze
Height: 28½ in.; 72.4 cm
Conceived in 1919 and cast in a numbered edition of 7.

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

PROVENANCE
Marlborough Gallery, Inc., New York
Acquired from the above in 1978

EXHIBITED
New York, Marlborough Gallery, Inc., *Jacques Lipchitz Sculptures and Drawings from the Cubist Epoch*, 1977, no. 24, illustrated in the catalogue

LITERATURE
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné,* vol. I, London, 1996, no. 90, illustration of another cast p. 52

Conceived ten years after Lipchitz's arrival in Paris, *Arlequin à la clarinette* exemplifies his exploration of Cubism in a three-dimensional medium and the singular success the artist had in synthesizing the revolutionary artistic movement in sculptural form. Born in Lithuania, the young Lipchitz moved to Paris in 1909 to receive a traditional and highly academic artistic education at the École des Beaux-Arts and the Académie Julian. An encounter with Picasso, however, persuaded Lipchitz to abandon the classical representation of human form. In 1916, Lipchitz signed a contract with the dealer Léonce Rosenberg, who also represented Picasso, Braque, Gris and Rivera. This placed him in the pantheon of "true Cubists" and at the forefront of Cubist sculpture. Rosenberg arranged to pay Lipchitz three hundred francs a month and cover his expenses in exchange for his sculptural production. For the first time in his life, the artist had some sense of financial security; he was at liberty to work in stone and cast in bronze as well.

The artist's interest in the stock characters of the *Commedia dell'arte* reflected the trends of the early avant-garde in Paris. Cézanne invoked the Pierrot in important paintings of the late 1880s while both characters appear throughout Picasso's oeuvre, especially his masterworks of the Blue Period. As Lipchitz himself described: "We may have been attracted to them originally because of their gay traditional costumes, involving many different colored areas" (Jacques Lipchitz, *My Life in Sculpture*, New York, 1972, p. 58). Like many other artists during and immediately following World War I, Lipchitz was thinking in terms of a classicizing principle, the *rappel à l'ordre*. Among others, Jean Cocteau had influentially advocated a "return" during these years to the sculpturally solid forms found in classical art. The inspiration, Lipchitz maintained, came from eighteenth-century painting, and in particular that of Watteau whose celebrated painting of a Pierrot belongs to the Musée du Louvre in Paris.

The works that Lipchitz conceived during this period of intense creativity were the result of his wrestling with the problem of deconstructing form using a medium that was inherently solid. With their geometricized bodies twisting and turning in space, the present work and its companion sculptures exemplify the complexity of his task. His faceting of the planar elements in *Arlequin à la clarinette* is both highly technical and aesthetically nuanced. Yet the fragmented forms also build up the structure of the figure in a manner that is unambiguous, with the intricate staging of positive and negative shapes allowing for a remarkable play of light. We can identify the subject as a harlequin due to his distinctive costume, in particular the wide-rimmed collar that frames his face, his jaunty hat and the buttons that run diagonally down his bust.

$ 500,000-700,000

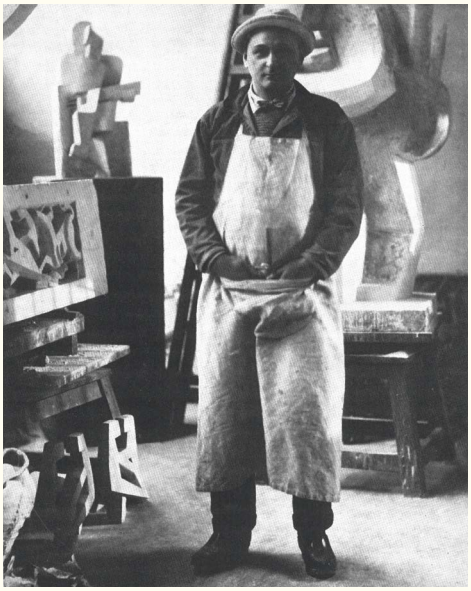


Fig. 1 Jacques Lipchitz in his Paris studio *circa* 1920

157

LYNN CHADWICK

1914 - 2003

Sitting Woman II

Inscribed *Chadwick* and numbered *8/9*
Bronze
Height: 35 in.; 89 cm
Conceived in 1987.

Sarah and Daniel Chadwick have kindly confirmed this cast is recorded in the artist's archives.

PROVENANCE

Berkeley Square Gallery, London
Private Collection (acquired from the above in 1995)
Acquired from the above by the present owner

LITERATURE

Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988*, Oxford, 1990, no. C63S, illustration of another cast p. 374
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. C63S, illustration of another cast p. 332
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. C63S, illustration of another cast p. 377
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. C63S, illustration of another cast p. 374

$ 120,000-180,000

Chadwick hoped to avoid a static quality in his sculpture, and a sense of tension and movement is apparent even in his sitting figures. It was by the presence or absence of rhythmic impulse rather than through conscious cerebral effort that he knew whether a work would be good or not: "If I were to analyse my feelings I should slow myself down. One's subconsciousness should be left in peace, which itself sustains the feelings themselves. If they had been analysed, my sculptures would seem lifeless" (quoted in *Chadwick, The Sculptor and His World,* Leiden, 1988, p. 5).

158

PROPERTY FROM A PRIVATE CANADIAN COLLECTION

LYNN CHADWICK

1914 - 2003

High Wind III

Inscribed *C115* and numbered *2/9*
Bronze
Height: 78 in.: 199 cm
Conceived and cast in an edition of 9 in 1990.

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

PROVENANCE
Elaine Baker Gallery, Boca Raton
Barry & Carol Kaye, Boca Raton
Scott White Contemporary Art, La Jolla
Acquired from the above

LITERATURE
Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue, 1947-1996*, Oxford, 1990, no. C115, illustration of another cast p. 409
Chadwick (exhibition catalogue), Leichtenstein, Galerie am Lindenplatz, 1991, illustration of another cast n.p.
Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor*, Oxford, 1997, no. C115, illustration of another cast p. 417
Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Aldershot, 2006, no. C115, illustration of another cast p. 416
Dennis Farr & Eva Chadwick, *Lynn Chadwick, Sculptor, With a Complete Illustrated Catalogue 1947-2003*, Surrey, 2014, no. C115, illustration of another cast pp. 31 & 407

∏ $ 600,000-800,000

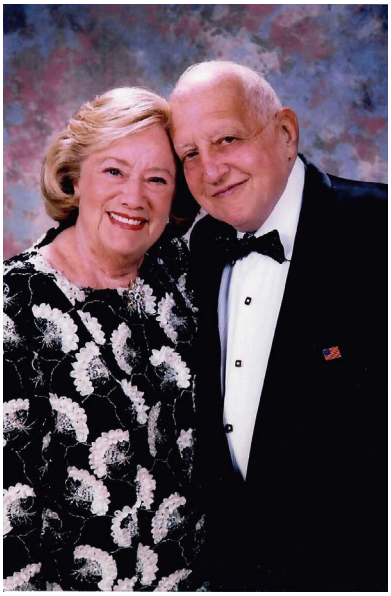
The concept of capturing motion fascinated Chadwick throughout his career. As the years progressed his walking sculptures became more vigorous: the wing-like forms previously stationed at the figures' sides became flowing sleeves, capes or full-length cloaks. The cloaks billowed behind the figures as they faced a strong headwind, enhancing the dynamism of their motion. As Herbert Read notes, "Chadwick is preoccupied with states of attention or alertness in the human figure or the animal. His aim is to incorporate a moment of maximum intensity, and this he does by the most direct means—the reduction of bodily attitudes to their magnetic lines of force" (quoted in Judith Collins, *Lynn Chadwick: The Collection at Lypiatt Park*, New York, 2006, p. 22).

Chadwick used his understanding of contradictory lines and shapes to create brilliant dynamism in an inherently stagnant moment. In the present work the artist heightens the tension and difficulty of movement by contrasting the amorphous billowing of the figure's hair with the linearity of the her skirts; the soft outline of the figure's limbs counterbalanced by the dramatic blowing of her adornments.

An example of *High Wind II* at Lypiatt Park, Gloucestershire

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

LOTS 159 - 171



This fall Sotheby's is honored to offer property from the collection of Arthur and Sara Jo Kobacker. Led by their unwavering commitment to philanthropy and passion for collecting, Arthur and Sara Jo leave behind a lasting impact on their communities in Columbus, Ohio and Boca Raton, Florida. Their eclectic collection serves as a celebration of these endeavors, as well as a reflection of the Kobackers' curiosity, knowledge, keen sense of humor and profound love of art.

Born in 1924 in Columbus, Ohio, Arthur served in the Navy during World War II and graduated from Yale in 1945. In 1949, Arthur married Sara Jo Borisky, a native of Chattanooga, Tennessee. At the outset of their 58-year marriage, Arthur focused his attention on growing his family's chain of department stores in Ohio and New York. He proved to be a gifted impresario and expanded a shoe business that he began in 1960 to include more than 700 stores by the 1990's. As Arthur's business interests prospered, the couple's commitment to social issues grew. Together they generously supported local charities aimed at improving the lives of the most disadvantaged and powerless members of society.

In additional to their civic engagement, Arthur and Sara Jo defined their lives by their love of collecting. Through their extensive travels around the globe, Arthur and Sara Jo developed an appreciation for a wide range of artistic styles and disciplines. Their sensitivity to the frailty of the human condition, as well as their optimism in the inherent goodness of humanity, is apparent throughout their personal collection. Beyond her own collection, Sara Jo kindly shared her knowledge and love of art with those in her communities, serving as Trustee of the Boca Raton Museum of Art and the Columbus Museum of Art.

Sotheby's is delighted to celebrate the legacy of Arthur and Sara Jo Kobacker across our Impressionist & Modern Art, Contemporary Art, Prints & Multiples, and Modern and Post-War British Art sales this fall.

159

GIACOMO MANZÙ

1908 - 1991

Tebe che cade (Falling Thebes)

Stamped *Manzu*
Bronze
Length: 63½ in.; 161.3 cm
Conceived and cast in 1985.

The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

∏ $ 100,000-150,000

PROVENANCE

Private Collection, Florida (acquired from the artist in 1987)
Acquired from the above in November 1999

EXHIBITED

Florence, Villa di Poggio Imperiale, *Manzù, retrospettiva*, 1986, n.n., illustrated in the catalogue
Milan, Palazzo Reale, *Retrospettiva Giacomo Manzù*, 1988-89, n.n.
Rome, Galleria L'Isola, *Manzù*, 1990-91, no. 7
Mexico City, Museo de Arte Moderno, *Retrospettiva Manzù*, 1991-92, no. 50
Monte Carlo, *IV Biennale de Sculpture*, 1993, no. 48

LITERATURE

Cesare Brandi & Carlo Giulio Argan, *Giacomo Manzù*, Florence, 1986, pl. 54, illustrated p. 129
Paolo Portoghesi & Fiorella Minervino, *Manzù*, Milan, 1988, no. 147, illustrated p. 178
Carlo Pirovano, *Scultura Italiana del Novecento*, Milan, 1993, illustrated p. 294

160

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

GIACOMO MANZÙ

1908 - 1991

Cardinale in piedi (Standing Cardinal)

Stamped *Manzù*
Bronze
Height (including base): 12⅝ in.; 32.1 cm
Conceived in 1943 and cast in an edition of 6.

The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

PROVENANCE

Jeffrey Loria, New York (acquired from the artist and sold: Sotheby Parke-Bernet, New York, May 17, 1978, lot 83)
Acquired at the above sale

LITERATURE

John Rewald, *Giacomo Manzù*, New York, 1966, illustrated pl. 106

This work is a study for the figure of St. Virgilius and St. Rupertus on the Door of Love, Salzburg Cathedral.

$ 30,000-50,000

161

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

GIACOMO MANZÙ

1908 - 1991

Busto di Giapponese (Bust of a Japanese Woman)

Stamped *Manzu*
Bronze
Height: 31⅛ in.; 79.1 cm
Conceived in 1980.

The Fondazione Giacomo Manzù has kindly confirmed the authenticity of this work.

PROVENANCE
Private Collection, Uruguay (and sold: Sotheby's, New York, November 11, 1999, lot 414)
Acquired at the above sale

$ 50,000-70,000

162

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

HENRY MOORE

1898 - 1986

Study for Head of the Queen No. 2

Inscribed *Moore* and numbered *1/9*
Bronze
Height: 9¼ in.; 23.5 cm
Conceived in 1952 and cast in a numbered edition of 9 plus 1 artist's proof in 1973.

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

LITERATURE

Gemma Levine & David Mitchinson, *With Henry Moore, The Artist at Work*, New York, 1978, illustration of the plaster version p. 59
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1949-54*, vol. 2, London, 1986, no. 349b, illustration of another cast p. 49
John Hedgecoe, *Henry Moore, A Monumental Vision*, Cologne, 2005, no. 324, illustration of another cast p. 217

$ 70,000-90,000

163

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

HENRY MOORE

1898 - 1986

Reclining Mother and Child II

Inscribed *Moore* and numbered *5/9*
Bronze
Length: 8½ in.; 21.5 cm
Conceived in 1979 and cast in a numbered edition of 9 plus 1 artist's proof by the Fiorini Foundry, London.

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

LITERATURE

Alan Bowness, ed., *Henry Moore Complete Sculpture, 1955-1964*, vol. 5, London, 1986, no. 778, illustration of another cast pl. 182

$ 80,000-120,000

Henry Moore, *King and Queen* in situ at Glenkiln Sculpture Park, Scotland

164

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

HENRY MOORE

1898 - 1986

Seated Figure

Bronze
Height: 8 in.; 20.3 cm
Conceived in 1952 and cast in an edition of 9 plus 1 artist's proof by the Gaskin Foundry London.

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

PROVENANCE
Dominion Gallery, Montreal
Private Collection, Canada
Thomas Gibson Fine Art Ltd., London
Acquired from the above on July 17, 1987

LITERATURE
Ionel Jianou, *Henry Moore*, Paris, 1968, illustration of another cast p. 78
Alan Bowness, ed., *Henry Moore: Complete Sculpture, 1949-1954*, vol. 2, London, 1986, no. 345, illustration of another cast p. 48

$ 120,000-180,000

165

165

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

HENRY MOORE

1898 - 1986

Seated Mother and Child

Inscribed *Moore* and numbered *4/9*
Bronze
12¾ by 9⅞ in.; 32.3 by 25 cm
Conceived in 1977 and cast in a numbered edition of 9 plus 1 artist's proof in 1977 by the Fiorini Foundry, London.

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

PROVENANCE
Raymond Spencer Co. Ltd., Much Hadham
Acquired from the above in 1980

LITERATURE
Alan Bowness, ed., *Henry Moore, Complete Sculpture, 1974-1980*, vol. 5, London, 1994, no. 727, illustrations of another cast p. 38 & pl. 133

$ 12,000-18,000

166

166

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

HENRY MOORE

1898 - 1986

Relief: Seated and Standing Mother and Child

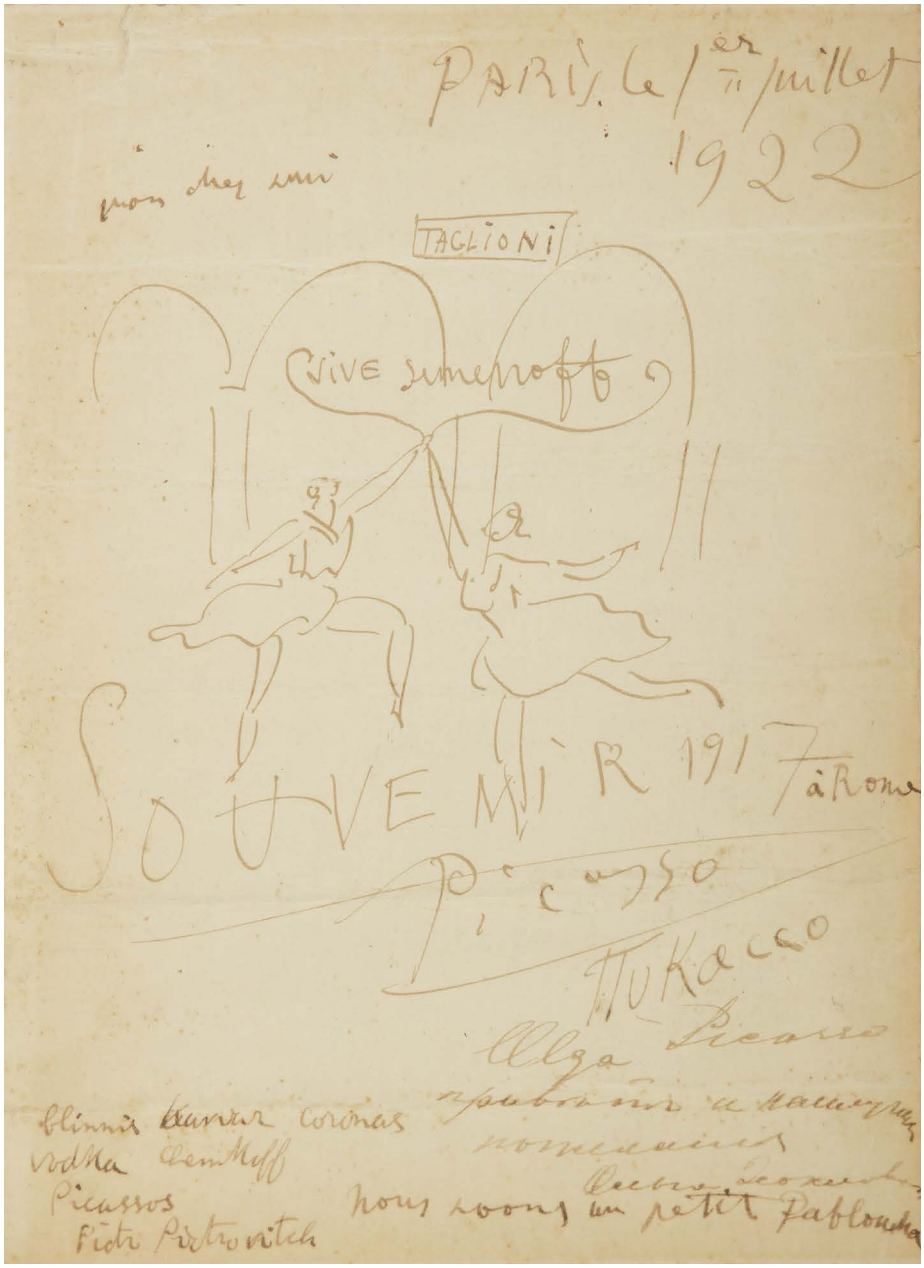
Inscribed *Moore* and numbered *8/9*
Bronze
15⅛ by 18½ in.; 38.4 by 47 cm
Conceived in 1977 and cast in a numbered edition of 9 plus 1 artist's proof in 1977 by the Fiorini Foundry, London.

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

PROVENANCE
Raymond Spencer Co. Ltd., Much Hadham
Acquired from the above in 1980

LITERATURE
Alan Bowness, ed., *Henry Moore, Complete Sculpture 1974-1980*, vol. 5, London, 1994, no. 726, illustrations of another cast p. 35 & pl. 132

$ 10,000-15,000



167

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

PABLO PICASSO

1881 - 1973

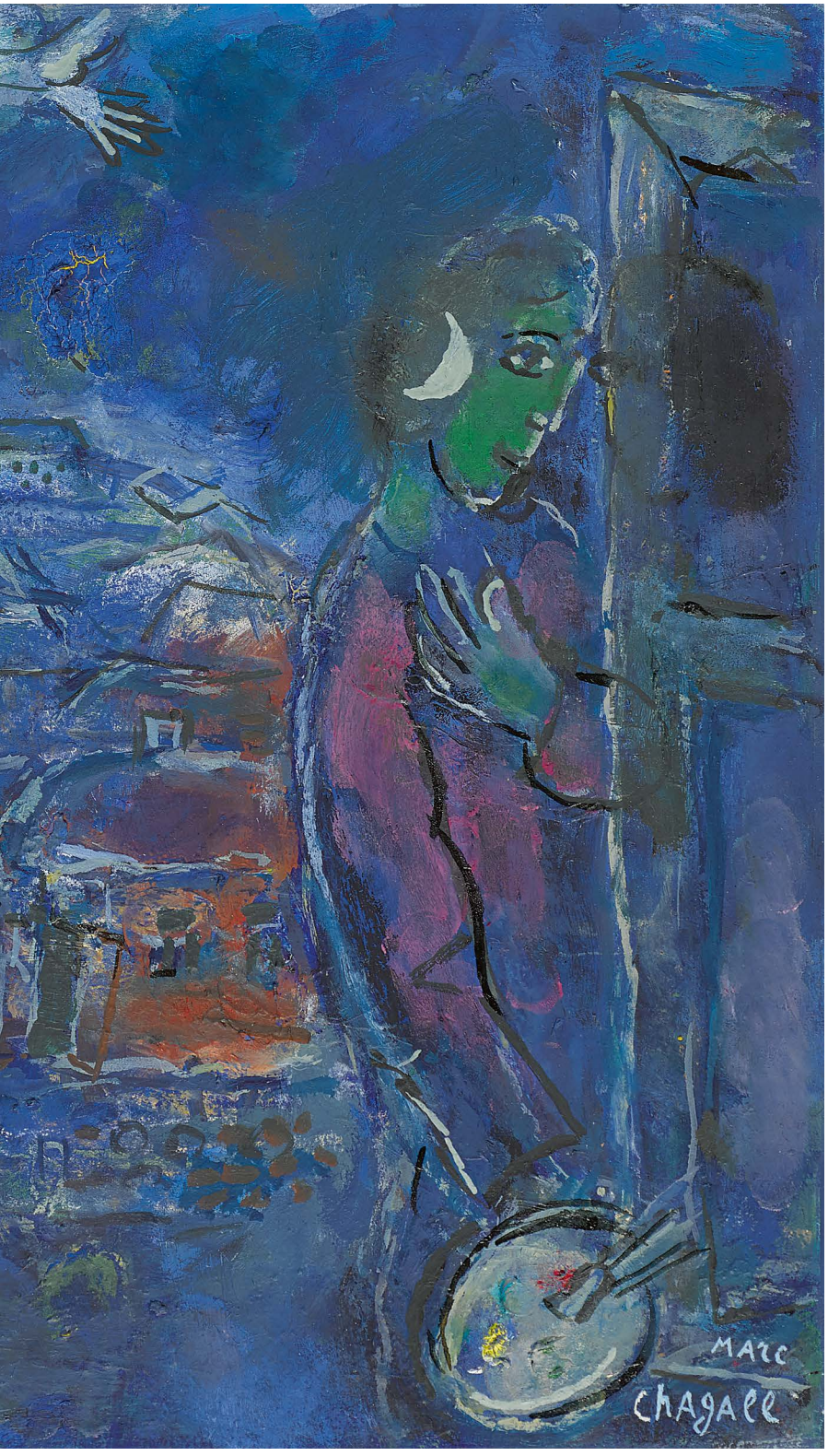
Souvenir de Rome

Signed *Picasso* (toward lower right); dated *Paris le 1er juillet 1922* (upper right); dedicated *mon cher ami Souvenir 1917 à Rome* (center)
Pen and ink on paper
13¼ by 9¾ in.; 33.7 by 24.8 cm
Executed on July 1, 1922.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
E. & A. Silberman Galleries, New York
Acquired from the above on April 9, 1964

$ 12,000-18,000



168

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

MARC CHAGALL

1887 - 1985

Bouquet dans la nuit

Signed *Marc Chagall* (lower right)
Oil and brush and ink on board
14⅞ by 22⅞ in.; 37.8 by 57.7 cm

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

PROVENANCE
Gallery Maeght, Paris
Stephen Hahn Fine Art, New York
Acquired from the above on February 19, 1969

Bouquet dans la nuit combines Chagall's most symbolic motifs with his passion for color. The artist observed an affinity between painting and dreaming, and he applied this concept to many of his most accomplished works. Rather than depict a rational still life, the present work is a whimsical collation of many of the artist's most iconic themes. In its distillation of Chagall's powerful visual vocabulary, *Bouquet dans la nuit* is a quintessential example of how the artist used expressive color and symbolism to capture the most memorable aspects of his life.

In 1924, while in Toulon in the South of France Chagall first began to admire the charm of flowers. He later claimed that he had not known of flowers in Russia, and they came to represent France for him. Writing on the subject of flowers in Chagall's work, Franz Meyer comments, "Many are simple still lifes with a bunch of red roses and white lilacs; in others, pairs of lovers and air-borne fiddlers gambol through space. The atmosphere encompasses and pervades the flowers like a magically light airy fluid, vibrant with their vitality" (Franz Meyer, *Marc Chagall*, New York, 1963, p. 369).

$ 350,000-450,000

169

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

EUGÈNE BOUDIN

1824 - 1898

Trouville, marché aux poissons

Signed *E. Boudin,* and dated *84* (lower left); inscribed *Trouville* (lower right)
Oil on panel
14¾ by 18 in.; 37.4 by 45.7 cm
Painted in Trouville in 1884.

PROVENANCE

Sale: Hôtel Drouot, Paris, April 19, 1888, lot 24
Raphael Gérard, Paris
Sam Salz, Inc., New York
Private Collection
Michael E. Drinkhouse (and sold: Sotheby Parke Bernet, Inc., New York, May 17, 1978, lot 8)
Stephen Hahn Fine Art, New York
Mrs. Gregory Hofmann (acquired from the above in 1975)
Acquired by 1989

EXHIBITED

London, Marlborough Fine Art, *Eugène Boudin,* 1958, no. 45

LITERATURE

Robert Schmit, *Eugène Boudin, Catalogue raisonné*, vol. II, Paris, 1973, no. 1876, illustrated p. 222

$ 40,000-60,000

170

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

EDGAR DEGAS

1834 - 1917

Danseuse se frottant le genou

Stamped *Degas* and with the foundry mark *Cire Perdue A.A. Hébrard* and numbered 39/J
Bronze
Height: 12¼ in.; 31.1 cm
Conceived *circa* 1882-95 and cast in bronze after 1919 in an edition of 20 numbered *A* to *T* plus 2 casts reserved for the Degas heirs marked *HER.D* and *HER* by the A.A. Hébrard Foundry, Paris.

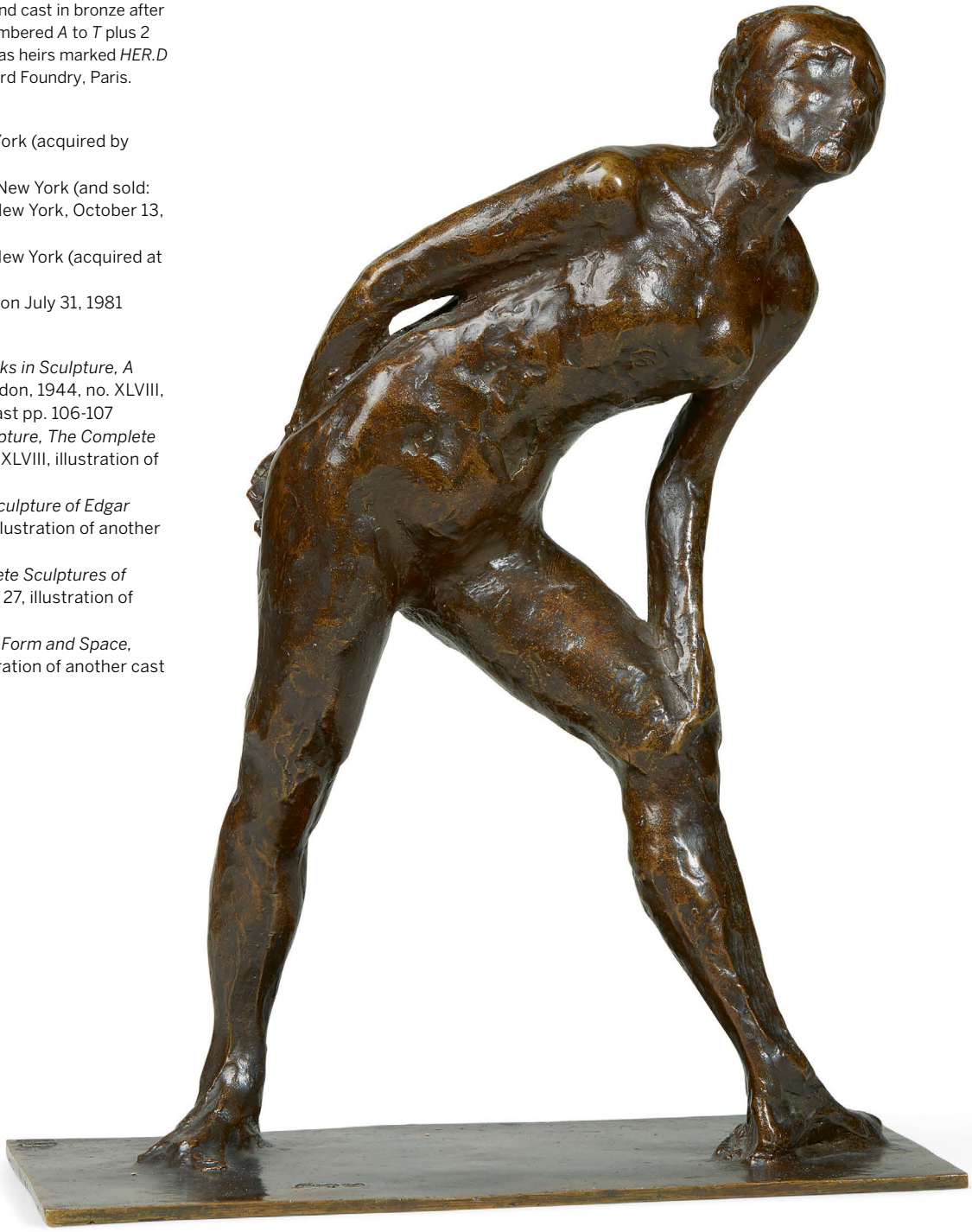
PROVENANCE

M. Knoedler & Co., New York (acquired by 1960)
Mr. & Mrs. Lester Avnet, New York (and sold: Parke-Bernet Galleries, New York, October 13, 1965, lot 43)
Stephen Hahn Fine Art, New York (acquired at the above sale)
Acquired from the above on July 31, 1981

LITERATURE

John Rewald, *Degas, Works in Sculpture, A Complete Catalogue*, London, 1944, no. XLVIII, illustrations of another cast pp. 106-107
John Rewald, *Degas Sculpture, The Complete Works*, London, 1957, no. XLVIII, illustration of another cast pl. 62
Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, illustration of another cast pl. 76
John Rewald, *The Complete Sculptures of Degas,* London, 1976, no. 27, illustration of another cast p. 46
Maurice Guillaud, *Degas, Form and Space,* Paris, 1984, no. 36, illustration of another cast fig. 161
Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 39, illustrations of another cast pp. 196-97
Sara Campbell, Richard Kendall, Daphne Barbour & Shelly Sturman, *Degas in the Norton Simon Museum, Nineteenth-Century Art*, vol. II, Pasadena, 2009, illustrations of another cast pp. 305-08

$ 80,000-120,000



171

PROPERTY FROM THE COLLECTION OF ARTHUR & SARA JO KOBACKER

PIERRE-AUGUSTE RENOIR

1841 - 1919

Claude Renoir enfant (Tête de Claude)

Stamped *Renoir.* (upper right)
Oil on canvas
16¾ by 12¼ in.; 42.5 by 31 cm
Painted *circa* 1903.

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
Germaine Leconte, Paris
Lord Rothschild, Cambridge
Marlborough Fine Art, London
Sale: Sotheby's, London, April 21, 1971, lot 20
Paul Pétridès, Paris (acquired at the above sale)
Sam Salz, New York
Acquired from the above on June 24, 1974

EXHIBITED
Paris, Galerie Durand-Ruel, *Renoir,* 1936, n.n.

LITERATURE
Bernheim-Jeune, ed., *L'Atelier de Renoir*, vol. II, Paris, 1931, no. 437, illustrated pl. 141
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, Paris, 2014, no. 4269, illustrated p. 380

$ 350,000-450,000

Portraiture was central to Renoir's aesthetic. Of all the Impressionists he was perhaps the one who most excelled at this genre and infused the artistic tradition with new force and vibrancy. Renoir's success gave him the financial security to be selective with his commissions and focus on themes of his own choosing. He thus turned his attention to depicting members of his family. This charming portrait of Claude, Renoir's third child born from his union with Aline Charigot whom he had married in 1890, is a lively depiction of one of the artist's favorite subjects: his children. Renoir had painted numerous commissioned portraits of children in the earlier phase of his career, but following the births of Pierre in 1885, Jean in 1894 and Claude in 1901 he frequently turned to his sons as a source of inspiration. Much like with Aline, whom Renoir depicted in a variety of settings and guises, it was through his children that he sought to capture their growth and transition from infants to young boys. This work provides insight into Renoir's artistic process and indeed bears testament to the importance of the family life he sought to capture in his work.

Fig. 1 Pierre-Auguste Renoir, *Claude et Renée, circa* 1902-03, oil on canvas, National Gallery of Canada, Ottawa

Renoir

△ 172

PIERRE-AUGUSTE RENOIR

1841 - 1919

Tête de jeune fille

Signed *Renoir.* (upper right)
Oil on canvas
16¼ by 13 in.; 41.3 by 33 cm
Painted *circa* 1890.

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

This work will be included in the second supplement to the Catalogue Raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir being prepared by Guy Patrice Dauberville and Floriane Dauberville.

PROVENANCE

Ambroise Vollard, Paris (acquired from the artist before 1919)
Georges Wildenstein, Paris (acquired from the estate of the above by 1947)
Wildenstein Arte S.A., Buenos Aires (acquired by 1948)
Private Collection, Argentina (acquired from the above in 1948 and thence by descent)
Acquired from the above

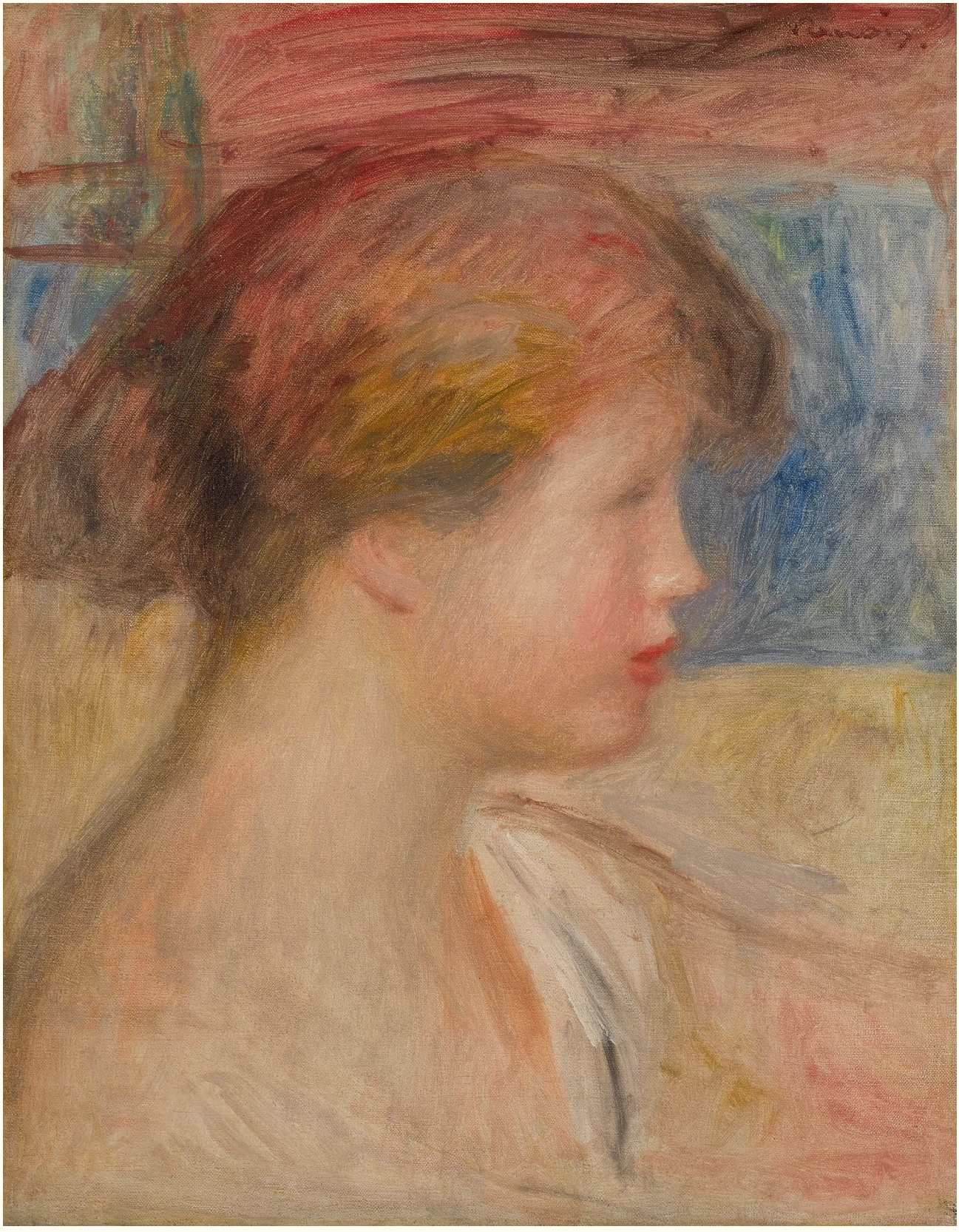
EXHIBITED

Buenos Aires, Wildenstein Arte S.A., *Renoir*, 1949, no. 5
Buenos Aires, Museo nacional de bellas artes, *El Impresionismo francés en las colecciones argentinas*, 1962, no. 2627
Buenos Aires, Wildenstein & Co., *Renoir*, 1974, n.n.

$ 300,000-500,000

Renoir dedicated as much attention to his informal portraits as to those commissioned by his wealthy patrons. His portraits of women received overwhelming praise from his contemporaries, and were admired for their docility and sensual, albeit innocent, allure. These stylized pictures 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 contrast to the formal portraits of Parisian socialites, Renoir's pictures of anonymous young women allowed him to take liberties in his manner of execution. These sitters were often of the working class—seamstresses, flower sellers, milliners, actresses and dancers—who agreed to pose in return for compensation. As he had no obligation to portray his sitters with a refined demeanor or in the fashionable clothes of the time, the artist was able to concentrate on their natural beauty and freely experiment with his brushwork. This is clearly evident in *Tête de jeune fille*, in which Renoir contrasts the feathery brushstrokes of the sitter's face with the bolder red and blue hues of her hair and the background. This ethereal handling of light creates a quintessentially impressionist aesthetic.



PROPERTY OF A LADY

PIERRE-AUGUSTE RENOIR

1841 - 1919

Femme à corsage à rayures jaune et rouge écrivant

Stamped *Renoir* (upper left)
Oil on canvas
17¾ by 21 in.; 45 by 53.3 cm
Painted in 1918.

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

LITERATURE

Albert André & Marc Elder, *Renoir's Atelier,* San Francisco, 1989, no. 648, illustrated pl. 202 (dated 1898)
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. V, Paris, 2014, no. 4049, illustrated p. 271

$ 700,000-1,000,000

PROVENANCE

Estate of the artist
Galerie Bernheim-Jeune, Paris (acquired from the above)
Private Collection, Paris (acquired from the above)
Paul Rosenberg, Paris (acquired from the above)
Placed by the above in the Banque Nationale pour le Commerce et l'Industrie, Giroude
Confiscated from the above by Walter Andreas Hofer acting on the orders of the Einsatzstab Reichleiter Rosenberg on September 14, 1941 (inv. no. P.R. 158)
Exchanged with Gustav Rochlitz for the Reichskanzlei, June 16, 1942
Stored at Muehlhofen/Meersburg until at least August 15, 1945
Repatriated to the French government and restituted to Paul Rosenberg on July 18, 1946
Paul Rosenberg & Co., New York (acquired from the above in 1952)
Private Collection, New York (acquired from the above in October 1961)
Private Collection, New York (by descent from the above in 1981)
Thence by descent

Painted in 1918, the present work displays extraordinary richness of tone and texture, the hallmarks of Pierre-Auguste Renoir's best work. The sitter is likely Andrée Heuschling, nicknamed Dédée, a local bakery girl who joined the Renoir household to help care for the aging artist and would become his last model. The year after the artist's death she married his son, the film director Jean Renoir, and acted in several of his films. Isabelle Gaëtan writes: "From her first meeting with Renoir (between 1915 and 1917 according to accounts), Andrée stood out among the regular visitors to Les Collettes, where she became the painter's favorite model. She married Jean Renoir in 1920, and four years later began a career as an actress under the name of Catherine Hessling, in one of the first films scripted by her husband" (Isabel Gaëtan in *Renoir in the 20th Century* (exhibition catalogue), Galeries Nationales, Paris; Los Angeles County Museum of Art, Los Angeles & Philadelphia Museum of Art, Philadelphia, 2009-10, p. 342). Dédée posed for some of Renoir's most celebrated late works, including *Femme à la mandoline* and *Le Concert*, now in the collection of the Art Gallery of Ontario in Toronto.

Writing of Renoir's last masterpiece *Les Baigneuses*, which reflects the artist's delight in painting this young model, John House comments: "According to Albert André, the beauty of this 'superb redhead' was the incentive he needed to undertake his last paintings" (John House in *Renoir* (exhibition catalogue), Hayward Gallery, London; Galeries Nationales du Grand Palais, Paris & Museum of Fine Arts, Boston, 1985-86, p. 288). *Femme à corsage à rayures jaune et rouge écrivant* ultimately stands as a testament to Renoir's superlative ability to capture youth in its prime.

The present work was with legendary dealer Paul Rosenberg until it was placed, along with 161 others, in a vault near Bordeaux for protection from air raids after the occupation of France in June 1940. Within a year, the vault was discovered and the Einsatzstab Reichleiter Rosenberg (ERR) seized its contents and moved them to the Jeu de Paume to await their next destination. Gustav Rochlitz, a dealer active in France described as a "chief participant in exchanges of paintings confiscated by the ERR," acquired this work through an exchange with the ERR in 1942 (ALIU intelligence list, WWII OSS Art Looting Investigation Reports, Final Report, p. 67). However, rather than transferring to the Göring collection as originally intended, this particular work was instead kept by Rochtlitz and stored at his private depot in Muhlofen-Meersburg until it was reclaimed by the Allies at the end of the war. Within a year of the war's end the painting returned to Paul Rosenberg, its rightful owner.

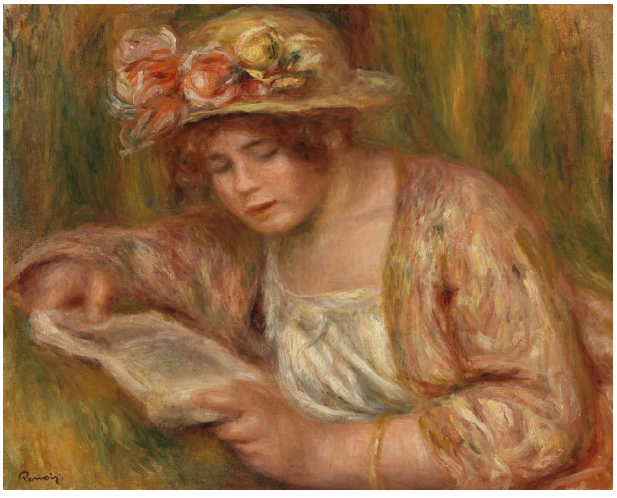
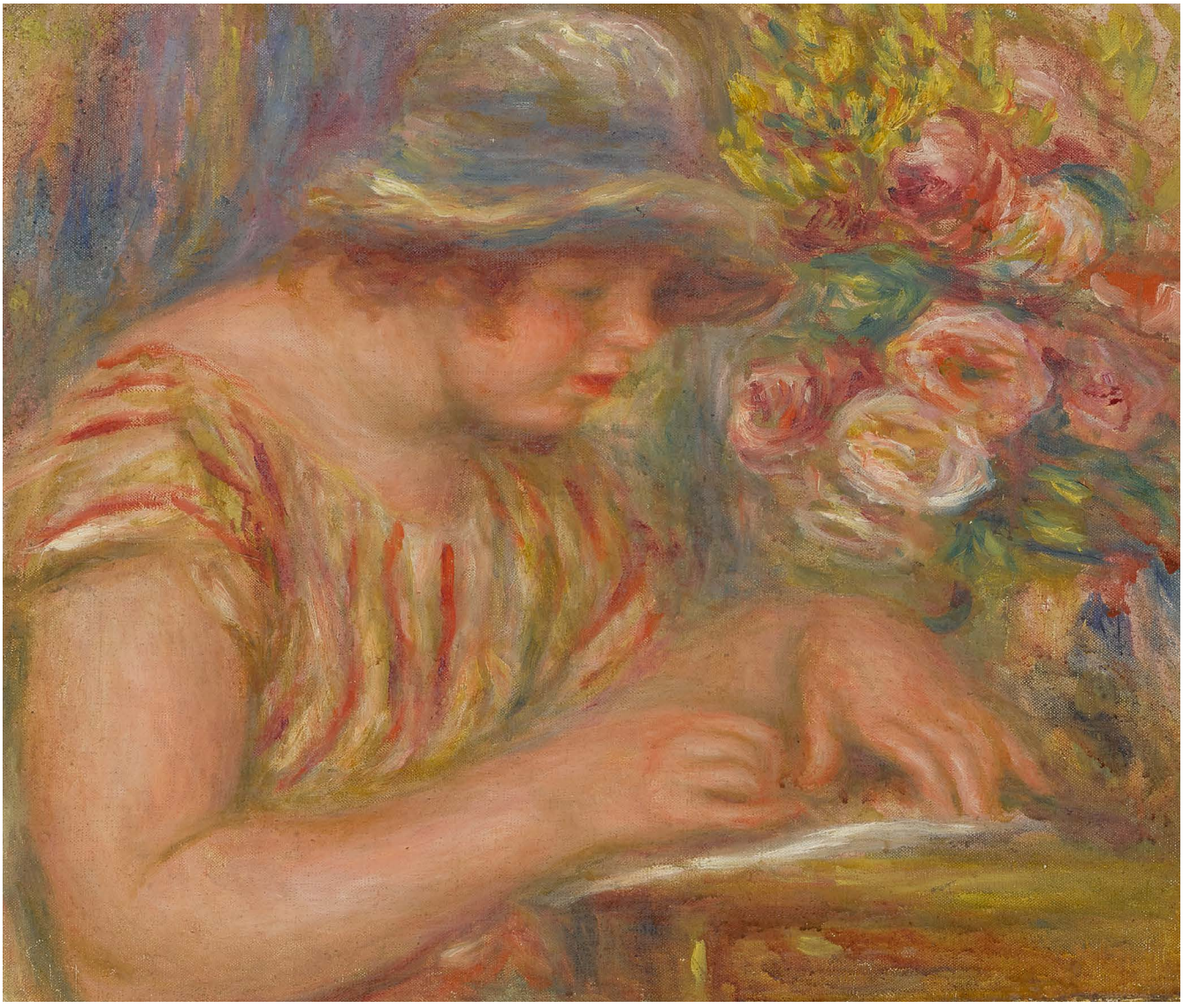


Fig. 1 Pierre-Auguste Renoir, *Andrée en chapeau, lisant*, *circa* 1918, oil on canvas, Barnes Foundation, Philadelphia



174

PROPERTY FROM A PRIVATE COLLECTION, CANADA

ALFRED SISLEY

1839 - 1899

La Seine au bas-Meudon

Signed *Sisley.* (lower right)
Oil on canvas
19¾ by 24 in.; 50 by 61 cm
Painted *circa* 1878-79.

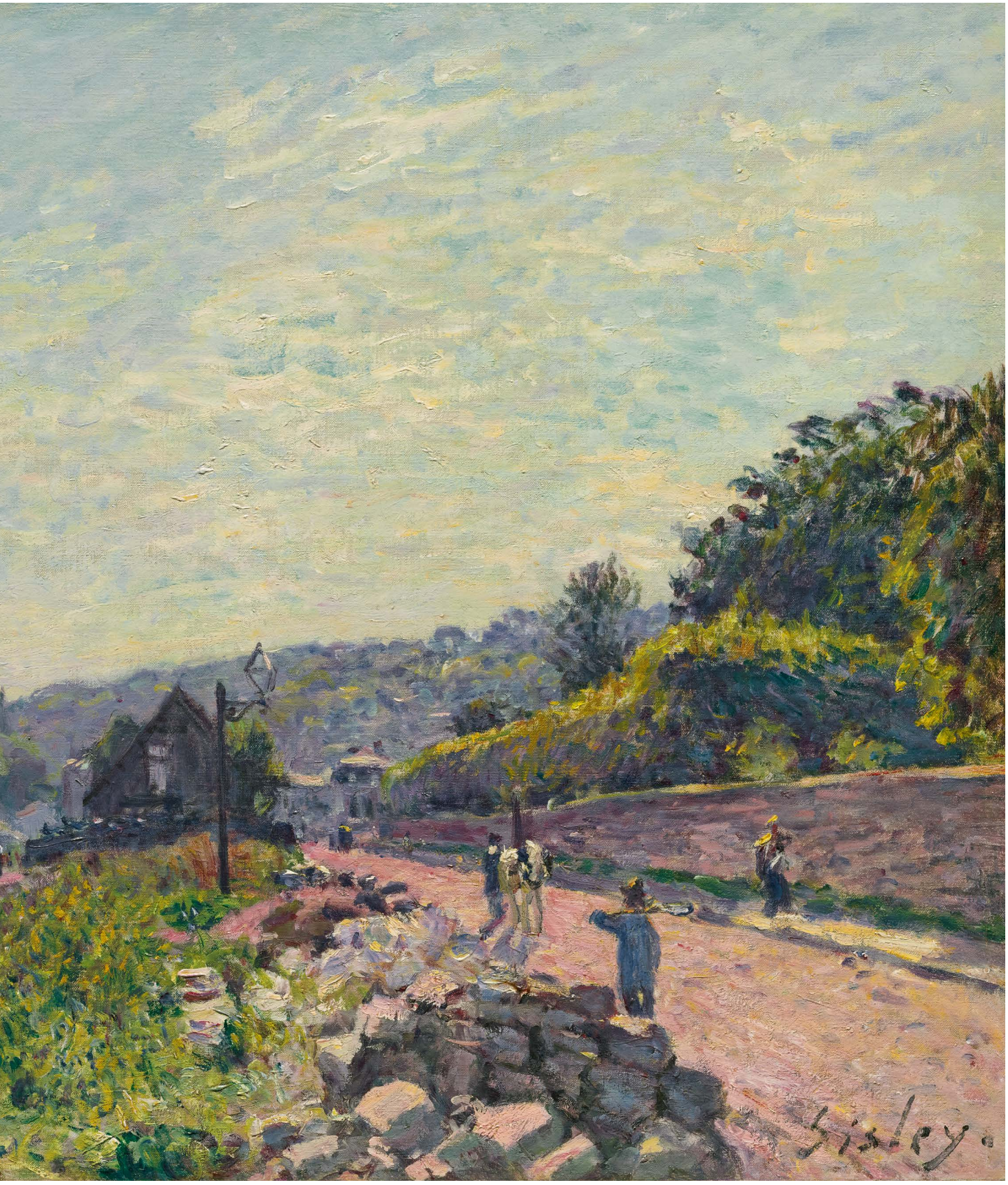
This painting will be included in the new edition of the Catalogue Raisonné of Alfred Sisley by François Daulte now being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.

PROVENANCE
François de Curel, Paris
Mlle de Curel, Paris (by descent from the above and sold: Palais Galliéra, Paris, June 21, 1961)
Jacques Guerlain, Paris
Sale: Palais Galliéra, Paris, November 23, 1965, lot 208
Galerie Pétridès, Paris
Private Collection, Paris
Wildenstein & Co., Inc., New York
Private Collection, Canada (acquired from the above on October 15, 1968)
Thence by descent

Sisley painted the present view of the Seine in the autumn of 1878 in Meudon, a suburb southwest of Paris. Painted at the height of his involvement with the Impressionist group, the scene possesses the hallmarks of a great Impressionist landscape, featuring abundant light reflecting off the water and filtering through the clouds. In his monograph on the artist, Richard Shone writes, "The landscape paintings of Alfred Sisley occupy an inviolable position in the history of early Impressionism. His depictions of the Thames at Hampton Court, the Seine in flood, the snow-bound suburbs of Paris are indispensable to an account of Impressionist landscape painting in the 1870s" (Richard Shone, *Sisley*, New York, 1992, p. 7).

The present work was part of the collection of Jacques Guerlain, whose family founded the eponymous Parisian perfume house. Jacques was a second generation parfumier and the most successful in the house's history, creating dozens of legendary fragrances in his storied career. Guerlain's collection also featured works by Sisley's peers including Claude Monet, Édouard Manet and Henri Fantin-Latour.

$ 600,000-800,000


Sisley

175

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,* no. 961, https://www.cezannecatalogue.com/catalogue/entry.php?id=838 (accessed on September 29, 2019)

$ 200,000-300,000

The theme of bathers preoccupied Cézanne from the 1870s onward 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 and proved crucial to the development of twentieth-century art.

According to Cézanne's new visual language, 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.

In the 1890s, Cézanne preferred to rely on his repertoire of studies of bathers 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's work had thus taken on a conceptual quality, 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

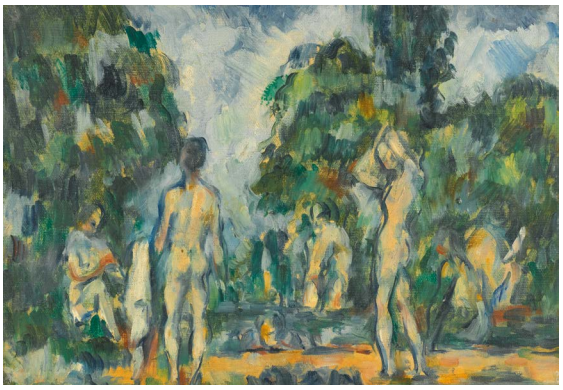
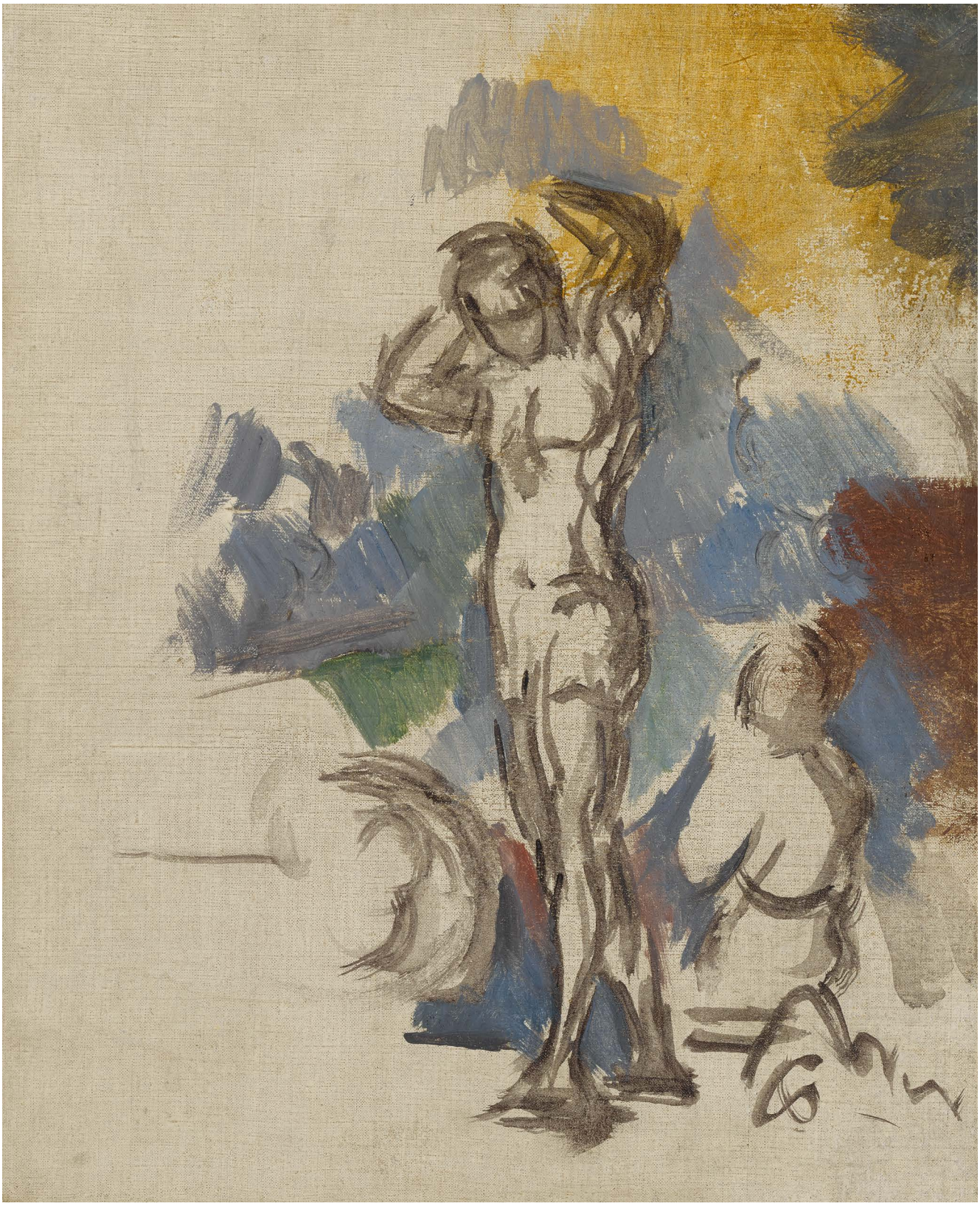


Fig. 2 Paul Cézanne, *Baigneurs, circa* 1890-95, oil on canvas, sold: Sotheby's, London, February 5, 2014, lot 48 for $5,981,161



PROPERTY OF A PRIVATE EAST COAST COLLECTOR

PAUL CÉZANNE

1839 - 1906

D'après Delacroix: La Barque de Dante

Oil on canvas
9¾ by 13 in.; 25 by 33 cm
Painted *circa* 1870.

PROVENANCE

Joachim Gasquet, Aix-en-Provence
Xavier de Magallon, Aix-en-Provence
Alfred Gold, Paris
Eugène Blot, Paris (and sold: Hôtel Drouot, Paris, April 23, 1937, lot 52)
Storran Gallery, London
Lord & Lady Clark, Saltwood Castle, Kent (acquired by February 1939)
Private Collection, England
Adrian Ward-Jackson, Ltd., London (acquired on May 1, 1987)
E.V. Thaw, New York
Acquired from the above by 1988

EXHIBITED

Paris, Galerie Pigalle, *Exposition Cézanne, 1839-1906, Quelques souvenirs*, 1930, n.n.
London, Storran Gallery, *Paraphrases*, 1939, no. 51
Edinburgh, Royal Scottish Academy & London, Tate Gallery, *Paintings by Cézanne*, 1954, no. 1 (dated 1864)
London, Tate Gallery, *The Romantic Movement*, 1959, no. 52 (dated 1870-73)
London, Royal Academy of Arts, Paris, Musée d'Orsay & Washington D.C., National Gallery of Art, *Cézanne, The Early Years*, 1859-1872, 1988-89, no. 5, illustrated in the catalogue
Boston, Museum of Fine Arts, *Prized Possessions*, 1992, no. 22, illustrated in the catalogue
Paris, Musée du Louvre, Paris, *Copier Créer: de Turner à Picasso, 300 oeuvres inspirées par les les maîtres du Louvre*, 1993, no. 169, illustrated in the catalogue

LITERATURE

Joachim Gasquet, *Cézanne*, Paris, 1921, illustrated pl. 96 (titled *La Barque de Dante*)
Julius Meier-Graefe, *Cézanne und sein Kreis*, Munich, 1922, illustrated p. 93 (dated *circa* 1868 and titled *Copie nach der Dantebarke*)
Joachim Gasquet, *Cézanne*, Paris, 1926, illustrated pl. 29 (titled *La Barque de Dante*)
Nina Iavorskaia, *Cézanne*, Moscow, 1935, illustrated pl. 5
Lionello Venturi, *Cézanne, son art—son oeuvre*, vol. II, Paris, 1936, no. 125, illustrated n.p.
Sara Lichtenstein, "Cézanne's Copies and Variants after Delacroix," in *Apollo*, vol. CI, London, 1975, no. 156, illustrated n.p.
Pascal Bonafoux, *Cézanne: portrait,* Paris, 1995, illustrated p. 207
John Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, vol. I, London, 1996, no. 172, mentioned p. 138; vol. II, no. 172, illustrated p. 59
Walter Feilchenfeldt, Jayne Warman & David Nash, *The Paintings of Paul Cézanne: An Online Catalogue Raisonné*, no. 615, https://www.cezannecatalogue.com/catalogue/entry.php?id=179 (accessed on September 21, 2019)
Cézanne Metamorphoses (exhibition catalogue), Karlsruhe, Kunsthalle Karlsruhe & traveling, 2017, illustrated n.p.

$ 400,000-600,000

Delacroix's *The Barque of Dante* (1822) is now in the collection of the Louvre, a museum which Cézanne described in a 1905 letter as "the book from which we learn to read." Based loosely on Géricault's *The Raft of the Medusa*, the original painting by Delacroix broke conventions and marked an important shift away from the Neo-Classical tradition toward the burgeoning Romantic movement.

Cézanne saw in Delacroix a vital link between the art of his contemporaries and that of the Old Masters. He owned a number of engravings of Delacroix's work, but it was the strong color and dramatic tones which most appealed: "His remains the finest palette in France and nobody in our country has possessed at once such calm and pathos, such shimmering color. We all paint in him" (Cézanne quoted in Joachim Gasquet, *Cézanne, A Memoir with Conversations (1897-1906)*, London, 1991, p. 197). John Rewald's catalogue raisonné lists over 20 oil painting copies by Cézanne in styles which range from Neoclassicism, Rococo, Baroque, Mannerist and Impressionist, and particularly evident is his high regard for the colorists—Titian, Rembrandt and Delacroix—with works by Delacroix featuring most frequently. Cézanne's lifelong admiration was shared by one of his own patrons, Victor Chocquet, who was also a passionate collector of Delacroix. In 1895 Cézanne accepted a watercolor by Delacroix (which he promptly copied) in exchange for one of his own works from an exhibition.

The figures in the lower register of the present work show Cézanne's methods most clearly: the large square brushstrokes which model the arms for example, and the use of planes grouped together to create a sense of mass all point toward the distinctive style he would go on to develop. The first owner of the painting, Joachim Gasquet, was a poet, critic and friend whose 1921 book *Cézanne* is among the earliest appreciations of the artist's life and work. The subsequent owner, Xavier de Magallon was another poet, known for his classical translations into French.

Édouard Manet's copies of *La Barque de Dante* made in the 1850s and 1860s are in the collections of the Musée des Beaux-Arts, Lyon and the Metropolitan Museum of Art, New York (see fig. 1).

Fig. 1 Édouard Manet, *La Barque de Dante, circa* 1859, oil on canvas, The Metropolitan Museum of Art, New York

PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION

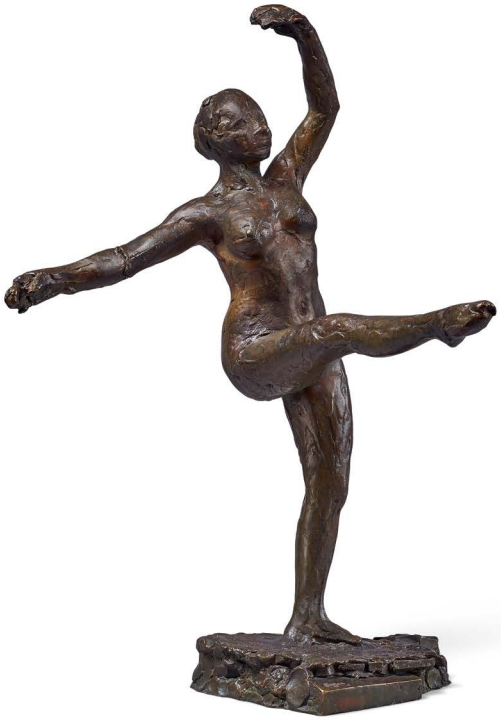
EDGAR DEGAS

1834 - 1917

Position de quatrième devant sur la jambe gauche

Stamped *Degas* and with the foundry mark *Cire Perdue A.A. Hebrard* and numbered *58/K*
Bronze
Height: 23¼ in.; 59 cm
Conceived *circa* 1885-90 and cast in bronze after 1919 in an edition of 20 numbered *A* to *T*, plus 2 casts reserved for the Degas heirs marked *HER.D* and *HER* by the A.A. Hébrard Foundry, Paris.

$ 400,000-600,000



Alternate view

PROVENANCE
Falk Simon, Sweden (acquired *circa* 1930s)
Thence by descent

LITERATURE
John Rewald, *Degas: Works in Sculpture, A Complete Catalogue*, New York, 1944, no. XLIII, illustration of another cast p. 98
Leonard Von Matt & John Rewald, *Degas: Sculpture*, Zurich, 1956, no. XLIII, illustration of another cast pls. 32, 43 & 44
Franco Russoli & Fiorella Minervo, *L'Opera completa di Degas*, Milan, 1970, no. S911, illustration of another cast p. 141
Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, catalogued pp. 24 & 106, illustration of another cast pl. 89
Late XIX and Early XX Century French Masters: The John C. Whitehead Collection, A Collection in Progress (exhibition catalogue), Achim Moeller Fine Art, New York, 1987, illustration of another cast p. 49
John Rewald, *Degas' Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, no. XLIII, illustrations of the wax version p. 124 & of another cast p. 125
Anne Pingeot, *Degas Sculptures*, Paris, 1991, no. 10, illustration of another cast p. 157
Sara Campbell, "Degas, The Sculptures: A Catalogue Raisonné," in *Apollo*, vol. CXLII, no. 402, August 1995, illustration of another cast p. 39
From Daumier to Matisse: Selections from the John C. Whitehead Collection (exhibition catalogue), Achim Moeller Fine Art, New York, 2002, illustration of another cast p. 6
Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 58, illustrations of another cast pp. 234 & 235
Susan Glover Lindsay, Daphne S. Barbour & Shelley G. Sturman, eds., *Edgar Degas Sculpture*, National Gallery of Art, Washington, D.C., 2010, no. 28, illustrations of the wax version pp. 191-92 & of another cast pp. 190 & 193
Sara Campbell, Richard Kendall, Daphne S. Barbour & Shelley G. Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena, 2009, no. 64, illustrations of another cast pp. 344-47

This auction marks the present work's first appearance on the open market. The sculpture was purchased shortly after its casting by Falk Simon, a Swedish banker and businessman who served on the board of a major Gothenburg-based transatlantic trading company and who amassed one of the greatest collections of silver objects in the early twentieth century. In 1934, Mr. Simon donated much of his silver collection to the Röhsska Museum in Gothenburg, but this bronze has been treasured by the family for over 80 years.

Of the forty Degas sculptures related to the dance which exist today, few better reflect his passionate search for movement and mass than those of the dancer in the fourth position; with her leg raised *en l'air* and arms perpendicular in a stark and dramatic pose built around right angles, the figure transmits a powerful sense of her next few steps. "It is the movement of things and people which amuses and even consoles me," wrote Degas to his friend Henri Rouart. "If the leaves of trees did not move, how sad the trees would be, and we too" (quoted in John Rewald, *op. cit.*, p. 23).

This key position is one practiced repeatedly in class exercises and while Degas must have seen it rehearsed often, his drawings only include studies of dancers in preparation for the pose, rather than holding it. The difficulty of capturing this supremely challenging and elegant moment of balance for the dancer without resorting to the illusions permitted by sketches was the very problem that had brought him to sculpture in the first place: "Truth is only obtained with the aid of sculpting, because it exercises a constraint on the artist which forces him not to neglect anything important" (quoted in "Degas portraitiste," in *Le Temps*, July 12, 1931, n.p.).

Degas notoriously made no concessions whatsoever to contemporary taste and had equal contempt for artistic conventions, to which the vigorously worked and highly expressive surfaces of the statuettes attest. The rough texture and the almost plastic quality of his molded forms is particularly true of this model, lending an impression of immediacy that makes these bronzes so fascinating.

178

PROPERTY OF A GENTLEMAN

AUGUSTE RODIN

1840 - 1917

Eve, petite modèle (modèle à la base carrée et aux pieds plats)

Inscribed *A. Rodin,* with the foundry mark *.Georges Rudier. .Fondeur. Paris.* and *© by musée Rodin 1967*; stamped *A. Rodin* (on the interior)
Bronze
Height: 29½ in.; 74.9 cm
Conceived in 1883 and cast in an edition of 6 between 1955-67 by the Georges Rudier Foundry, Paris; this example cast in 1967.

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 2007V1242B.

$ 600,000-800,000

PROVENANCE

Musée Rodin, Paris
Dominion Gallery, Montreal (acquired from the above in October 1967)
Private Collection, Montreal (acquired from the above in the early 1970s)
MK Fine Art, New York
Acquired from the above in 2010

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin*, Paris, 1929, no. 55, illustration of the marble version p. 41
Judith Cladel, *Auguste Rodin, sa vie glorieuse, sa vie inconnue*, Paris, 1936
Ionel Jianou & Cécile Goldscheider, *Rodin*, Paris, 1967, illustration of the plaster pl. 17
John L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, no. 8-5, illustration of another cast p. 154
Albert E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, no. 64, illustrations of another cast pp. 74-78
Raphäel Masson & Véronique Mattiusi, *Rodin*, Paris, 2004, illustration of another cast p. 39
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of the Works in the Musée Rodin*, vol. I, Paris, 2007, illustrations of other casts pp. 340 & 341

Conceived as part of Rodin's monumental portal *The Gates of Hell*, the present work is a sensual portrayal of the mother of humanity at the moment she becomes aware of her nakedness. The psychological effect of Eve's revelation is rendered through her striking pose, almost as if seeking shelter in her own embrace. The fullness of her figure and the beautifully modeled curve of her body reflect her strength as well as the vulnerability of this realization. Rodin's working model for this sculpture was a life-size plaster that he never finished, allegedly because his model was pregnant and could not endure the long hours of posing. The artist completed two versions of the sculpture at the present size, often referred to as *Petite Eve*.

The poet Rainer Maria Rilke described the work beautifully in 1903: "It shrivels like burning paper, it becomes stronger, more concentrated, more animated. That Eve [which] was originally to be placed over The Gates of Hell, stands with her head sunk deeply into the shadow of the arms that draw together over the breast like those of a freezing woman. The back rounded, the nape of the neck almost horizontal. She bends forward as though listening to her own body as a new future begins to stir. And it is as though the gravity of this future weighed upon the sense of the woman and drew her down from the freedom of life, into the deep, humble service of motherhood" (Rainer Maria Rilke, *Auguste Rodin*, New York, 1919, n.p.).

Examples of this model are included in the collections of the Musée des Beaux-Arts in Nice, Carnegie Museum of Art in Pittsburgh and the Iris & B. Gerald Cantor Foundation in Los Angeles.

Fig. 1 Another version of *Eve* in Rodin's studio at the Hôtel Biron, *circa* 1910. Photograph by Eugène Druet

179

PROPERTY OF A GENTLEMAN

ARISTIDE MAILLOL

1861 - 1944

Baigneuse debout les bras aux épaules

Inscribed Maillol, numbered *1/6* and with the foundry mark *A. Bingen eT Costenoble Fondeur Paris*.
Bronze
Height: 48½ in.; 123.2 cm
Conceived in 1900 and cast during the artist's lifetime.

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

PROVENANCE
Estate of the artist
Private Collection, France (acquired by 1984)
Sale: Ader-Picard-Tajan, Paris, December 7, 1989, lot 26b
Private Collection, Japan (and sold: Sotheby's, New York, May 8, 2002, lot 12)
Dina Vierny, Paris (acquired at the above sale)
Private Collection, Switzerland (acquired from the above)
Acquired from the above in 2010

EXHIBITED
Yamanashi, Musée Départmental des Beaux-Arts; Hiroshima, Musée Hiroshima des Beaux-Arts; Kumamoto, Musée Préfectoral des Beaux-Arts de Kumamoto; Kanazawa, Musée Préfectoral des Beaux-Arts, Ishikawa; Matsuyama, Musée Préfectoral des Beaux-Arts, Ehime; Kobe, Musée Préfectoral d'Art Moderne, Hyogo & Tokyo, Musée d'Isetan, *Exposition Maillol au Japon*, 1984, no. S-15, illustrated in the catalogue

$ 400,000-600,000

LITERATURE
John Rewald, *Maillol,* London, 1939, illustration of another cast p. 129
Marguette Bouvier, *Aristide Maillol*, Lausanne, 1945, illustration of another cast pl. 93
Waldemar George, *Aristide Maillol*, 1965, illustration of another cast p. 129
Paule-Marie Grand Chastel, *Aristide Maillol*, Milan, 1966, vol. 95, illustration of another cast pl. IV
Maillol: 1864-1944 (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1975, no. 26, illustration of another cast p. 51
Waldemar George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, illustration of another cast pl. 133
Exposition Maillol au Japon (exhibition catalogue), Yamanashi Prefectural Museum, Fuefuki, 1984, no. S. 15, illustration of another cast

The female body fascinated Maillol, and the present sculpture is one of his most idealized representations. Maillol's first rendering of this figure at the beginning of the twentieth century is emphatically avant-garde, characterized by a sleek linearity that would define the Modernist aesthetic. When Maillol turned his creative energy from tapestry to sculpture in 1898, the nude bather was one of the first motifs he explored, a subject steeped in the traditions of Western art history.

Bertrand Lorquin describes the true artistry at the heart of Maillol's work, "Maillol's sculpture achieves an ideal balance through the accuracy of its proportions as well as the harmony of its compositions. Paul Valéry once said that sculpture is an art full of surprises, and at each moment the sculptor chooses his viewpoint among an infinite array of possibilities. A Maillol statue is a perpetual revelation of the type of beauty which the sculptor invented" (Bertrand Lorquin, *Aristide Maillol*, London, 1995, pp. 102-03).

180

AUGUSTE RODIN

1840 - 1917

La Fuite

Inscribed *A. Rodin* and with the foundry mark *E. Godard Fondeur Paris © by Musée Rodin 1972* and numbered *N° 11*
Bronze
Height (including base): 9¼ in.; 23.5 cm
Conceived *circa* 1885-89 and cast in a numbered edition of 13 between 1969-72 by the Émile Godard Foundry, Paris; this example cast in 1972.

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 2019-6031B.

PROVENANCE
Musée Rodin, Paris
Galerie Claude Bernard, Paris (acquired from the above in June 1973)
Private Collection, Japan
Private Collection, France (and sold: Sotheby's, London, October 22, 1986, lot 40)
Acquired at the above sale by the present owner

LITERATURE
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, no. S. 649, illustration of another cast p. 383

$ 25,000-35,000

PROPERTY SOLD TO BENEFIT THE MCNAY ART MUSEUM

181

AUGUSTE RODIN

1840 - 1917

Étude pour "Le Secret"

Inscribed *A. Rodin* and with the foundry mark *A. Rudier Fondeur. Paris.*
Bronze
Height: 4¾ in.; 12.1 cm
Conceived in 1910; this example cast between 1949-52.

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 2019-6070B.

PROVENANCE

Musée Rodin, Paris
Private Collection, United States
Jeanne & Irving Mathews, San Antonio
A bequest from the above in 2010

LITERATURE

Rodin, The B. Gerald Cantor Collection (exhibition catalogue), The Metropolitan Museum of Art, New York, 1986, no. 68, illustration of another cast p. 150
Auguste Rodin, Camille Claudel (exhibition catalogue), Fondation Basil & Elise Goulandris, Musée d'art contemporain, Andros, 1997, no. 57, illustration of another cast n.p.
John L. Tancock, *Rodin in Mexico, Collection of European Sculpture from the XIX and XX Centuries* (exhibition catalogue), Museo Soumaya, Mexico City, 1997, no. 86, illustration of another cast n.p.
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, illustration of another cast p. 252

To depict the darker side of human expression, Rodin studied cadavers and patients in psychiatric wards, and to depict creativity he modeled the hands of musicians and fellow artists. His ability to convey the explosive emotion of the human form is seen in small scale in the graceful, delicate touch of these hands.

$ 40,000-60,000

SCULPTURE SOLD BY THE ART INSTITUTE OF CHICAGO

LOTS 182 & 183

182

EDGAR DEGAS

1834 - 1917

Tête, étude pour le portrait de Madame S. (Mathilde Salle)

Stamped *Degas* and with the foundry mark *Cire Perdue A.A. Hebrard* and numbered *27/D*
Bronze
Height: 10 in.; 25.4 cm
Conceived *circa* 1892 and cast in bronze after 1919 in an edition of 20 numbered *A* to *T* plus 2 casts reserved for the Degas heirs marked *HER.D* and *HER* by the A.A. Hébrard Foundry, Paris.

PROVENANCE

Walter Halvorsen, London (acquired by 1921)
Justin K. Thannhauser, Munich & New York (acquired from the above on August 12, 1929)
A bequest from the above in 1959

EXHIBITED

Amsterdam, Stedelijk Museum, *Rondom Rodin: Tentoonstelling Honderd Jaar Fransche Sculptuur*, 1939-40, no. 111
New York, Buchholz Gallery, *Edgar Degas: Bronzes, Drawings, Pastels*, 1945, no. 20
New York, Curt Valentin Gallery, *Sculptures by Painters*, 1951, no. 21
Chicago, The Art Institute of Chicago, *Degas in the Art Institute of Chicago*, 1984, no. 86

LITERATURE

John Rewald, *Degas: Works in Sculpture, A Complete Catalogue,* New York, 1944, no. 30, illustration of another cast p. 23
Edgar Degas, 1834-1917: Original Wax Sculptures (exhibition catalogue), M. Knoedler & Co., Inc., New York, 1955, no. 29
John Rewald, *Degas Sculpture: The Complete Works,* New York, 1957, no. 30, fig. 10, illustration of another cast p. 147
Charles W. Millard, *The Sculpture of Edgar Degas,* Princeton, 1976, fig. 117, illustrations of another cast pp. 10-11
Anne Pingeot, *Degas: Sculptures,* Paris, 1991, no. 70, illustration of another cast p. 186
Sara Campbell, "A Catalogue of Degas' Bronzes," in *Apollo*, vol. CXLII, London, no. 402, August 1995, no. 27, illustration of another cast p. 24
Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes,* Memphis, 2002, no. 27, illustrations of another cast pp. 174-75
Sara Campbell, Richard Kendall, Daphne S. Barbour & Shelly G. Sturman, *Degas in the Norton Simon Museum,* vol. II, Pasadena, 2009, no. 102, illustration of another cast p. 490 & of the clay version p. 489

$ 15,000-20,000

183

AUGUSTE RODIN

1840 - 1917

Maquette préparatoire pour le bas-relief du “Poète et la Muse”

Inscribed *A. Rodin*
Bronze
Height: 4½ in.; 11.4 cm
Conceived by 1905; this example cast in 1923 by the Alexis Rudier Foundry, Paris.

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 2019-6032B.

PROVENANCE
Musée Rodin, Paris
Melle Roullier, Chicago (acquired from the above in January 1925)
Kate L. Brewster, Chicago
A bequest from the above in 1950

EXHIBITED
New York, The Museum of Modern Art, *Rodin*, 1963, no. 70

$ 15,000-20,000

184

PROPERTY OF A PRIVATE COLLECTOR

AUGUSTE RODIN

1840 - 1917

L'Éternel printemps, second état, quatrième réduction

Inscribed *Rodin* and with the foundry mark *F. Barbedienne.Fondeur*; stamped *S* (on the underside)
Bronze
Height: 10 in.; 25.4 cm
Conceived in 1884, this reduction conceived in 1898 and cast in an edition between 63-69 between 1898-1918 by the Barbédienne Foundry, Paris; this example cast between 1910-18.

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 2019-595BB.

$ 120,000-180,000

PROVENANCE

Private Collection, United States (and sold: Sotheby's, New York, September 30, 1999, lot 1)
Acquired at the above sale

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, 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

L'Éternel printemps was one of Rodin's most celebrated sculptures of the 1880s. For the figure of the woman Rodin used the highly sensual *Torse d'Adèle*, 1882, which was named after the model who posed for the sculptor. This form was first used to the left of the tympanum of the *Gates of Hell* and again later in *La Chute d'un ange*, but it gained its greatest fame when united with the youthful male in the present work.

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

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

Fig. 1 The plaster version of *L'Éternel printemps* in Rodin's studio, *circa* 1880. Photograph by Charles Bodmer, Musée Rodin, Paris

185

MARC CHAGALL

1887 - 1985

Le Songe

Signed *Chagall Marc* (lower left); signed *Marc Chagall* and dated *1978* (on the reverse)
Tempera on canvas
25⅝ by 21¼ in.; 65 by 53.9 cm
Painted in 1978.

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

PROVENANCE
Pierre Matisse Gallery, New York
Private Collection, Japan
Acquired from the above by the present owner

LITERATURE
Jacob Baal-Teshuva, ed., *Chagall, A Retrospective*, New York, 1995, illustrated in color p. 312
Jacob Baal-Teshuva, *Marc Chagall, 1887-1985*, Cologne, 1998, n.n., illustrated in color p. 215

$ 600,000-800,000

The two great influences on Marc Chagall's work were undoubtedly Bella, his first wife with whom he fell passionately 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 decades after Bella's death and at a time when Chagall enjoyed international fame as a painter, *Le Songe* is replete with symbols that pay homage to both the lover and the city through the artist's iconic dreamscape style. Its dominant blue and red hues imbue the work with an overwhelming sense of yearning, the lovers float alongside the Eiffel Tower and other recognizable symbols from Chagall's oeuvre. 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 cosmopolitan inhabitants. Chagall lodged in the room next to Modigliani; Soutine also lived in the building during this time. The poets Apollinaire, Cendrars and Canudo frequently visited. In this milieu of spontaneity and rich cultural exchange, Chagall began his first period of painting in Paris which he would return to with clear nostalgia in his later years.

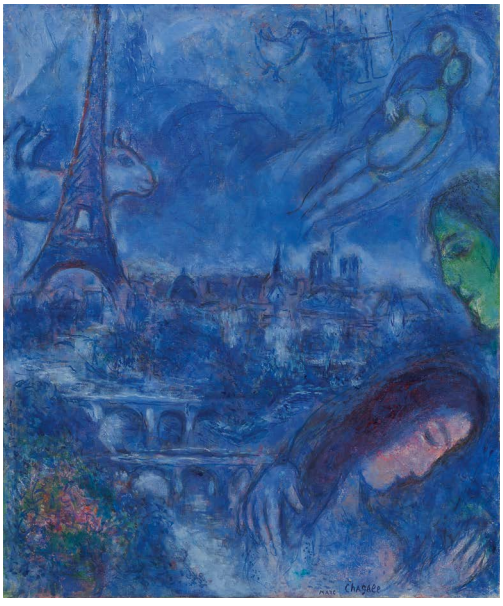


Fig. 1 Marc Chagall, *Paysage de Paris en bleu*, 1967, oil on canvas, sold: Sotheby's, New York, May 15, 2019 for $1,340,000

CHAGALL MMIS

186

MARC CHAGALL

1887 - 1985

Amoureux au repos

Inscribed *Chagall*
Marble relief
11¼ by 15⅞ in.; 28.5 by 40.3 cm
Executed in 1968-69; this work is unique.

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

PROVENANCE
Estate of the artist
Paul Lombard, Paris
Sale: Artcurial, Paris, October 10, 2017, lot 66
Acquired at the above sale by the present owner

Chagall's move to Vence in 1949 saw a corresponding diversity in his choice of medium. Prompted perhaps by Matisse and Picasso whom he saw more frequently, Chagall tried his hand at stained glass, ceramics, engraving and sculpture. He is known to have used stone from the local southern quarries at Rognes and Gard as well as marble from Carrara. These unique sculptures are exceptionally rare and *Amoureux au repos* is one of a very limited number to have appeared on the market. A small group of marble pieces were included in the 2017 exhibition *Chagall sculptures* at the Marc Chagall National Museum in Nice.

$ 100,000-150,000

CHAGALL

187

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

MOÏSE KISLING

1891 - 1953

Nu allongé sur tapis fleuri

Signed *Kisling* and dated *Paris 1935* (upper right)
Oil on canvas
27¼ by 39½ in.; 69.2 by 100 cm
Painted in Paris in 1935.

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

Dr. Bergeret, Paris
Private Collection, France (acquired from the above in 1974 and sold: Sotheby's, London, February 6, 2008, lot 522)
Acquired at the above sale

LITERATURE

Jean Kisling, *Kisling, 1891-1953,* vol. I, Turin, 1971, no. 63, illustrated p. 335

$ 300,000-500,000

Kisling's incredibly sensual nudes reflect the painter's love of the female form. In 1937, Louis Chéronnet wrote of the artist's exhibition at the Gertrude Stein Gallery: "Kisling is a sensual materialist with a taste for the sumptuous who focuses carefully on technique... What voluptuous lines and colors! All of Kisling's forms are characteristically elongated and graceful as a dancer in an arabesque. And over a seemingly inalterably prepared canvas colors spread, raw, shimmering, and unctuous" (quoted in Jean Kisling, *op. cit.*, p. 43).

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

The delicate shading and intense gaze of the sitter reflect the sensitivity to form, feeling and pictorial essence that only Kisling could achieve. Her almond-shaped eyes—a trademark of Kisling's portraiture as well as Modigliani's—and the energy of color reflect the enthusiasm that these subjects inspired in him. As the artist once stated, "A beautiful girl in the nude fills me with joy, the desire to love, to be happy, and I would make the piece of cloth, the backdrop on which she poses, an expression of my delight" (quoted in *ibid.*, p. 37).

Fig. 1 Amedeo Modigliani, *Nu couché*, *circa* 1920, oil on canvas, The Museum of Modern Art, New York

188

MOÏSE KISLING

1891 - 1953

Bouquet de fleurs

Signed *Kisling* (lower left)
Oil on canvas
28⅝ by 21¼ in.; 73 by 54 cm

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

$ 150,000-200,000

Fig. 1 Vincent van Gogh, *Nature morte, vase aux marguerites et coquelicots,* oil on canvas, sold: Sotheby's, New York, November 4, 2014, lot 17 for $61,765,000

189

PROPERTY FROM A PRIVATE COLLECTOR

MOÏSE KISLING

1891 - 1953

Roses rouges dans un vase

Signed *Kisling* and dated *Paris 1947* (upper right)
Oil on canvas
28¾ by 23½ in.; 73 by 60 cm
Painted in Paris in 1947.

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
Galerie d'Elysée, Paris
Private Collection, New York (and sold: Sotheby's, New York, November 6, 2003, lot 287)
Acquired at the above sale

$ 50,000-70,000

190

PROPERTY FROM A NEW YORK COLLECTION

TSUGUHARU FOUJITA

1886 - 1968

Portrait d'enfant au chat

Signed *Foujita* and dated *1952* (lower right)
Oil on paper laid down on canvas
9½ by 7⅝ in.; 24.1 by 19.4 cm
Painted in 1952.

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

PROVENANCE
Paul Pétridès, Paris
Private Collection, New York (acquired from the above on April 21, 1953)
Thence by descent

$ 60,000-80,000

191

BERNARD BUFFET

1928 - 1999

Roses roses au vase bleu

Signed *Bernard Buffet* (toward lower left); dated *1979* (toward lower right)
Oil on canvas
28¾ by 21½ in.; 73 by 54.6 cm
Painted in 1979.

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

PROVENANCE
Private Collection, Japan
Acquired from the above by the present owner

$ 80,000-120,000

192

PROPERTY FROM AN ASIAN PRIVATE COLLECTOR

BERNARD BUFFET

1928 - 1999

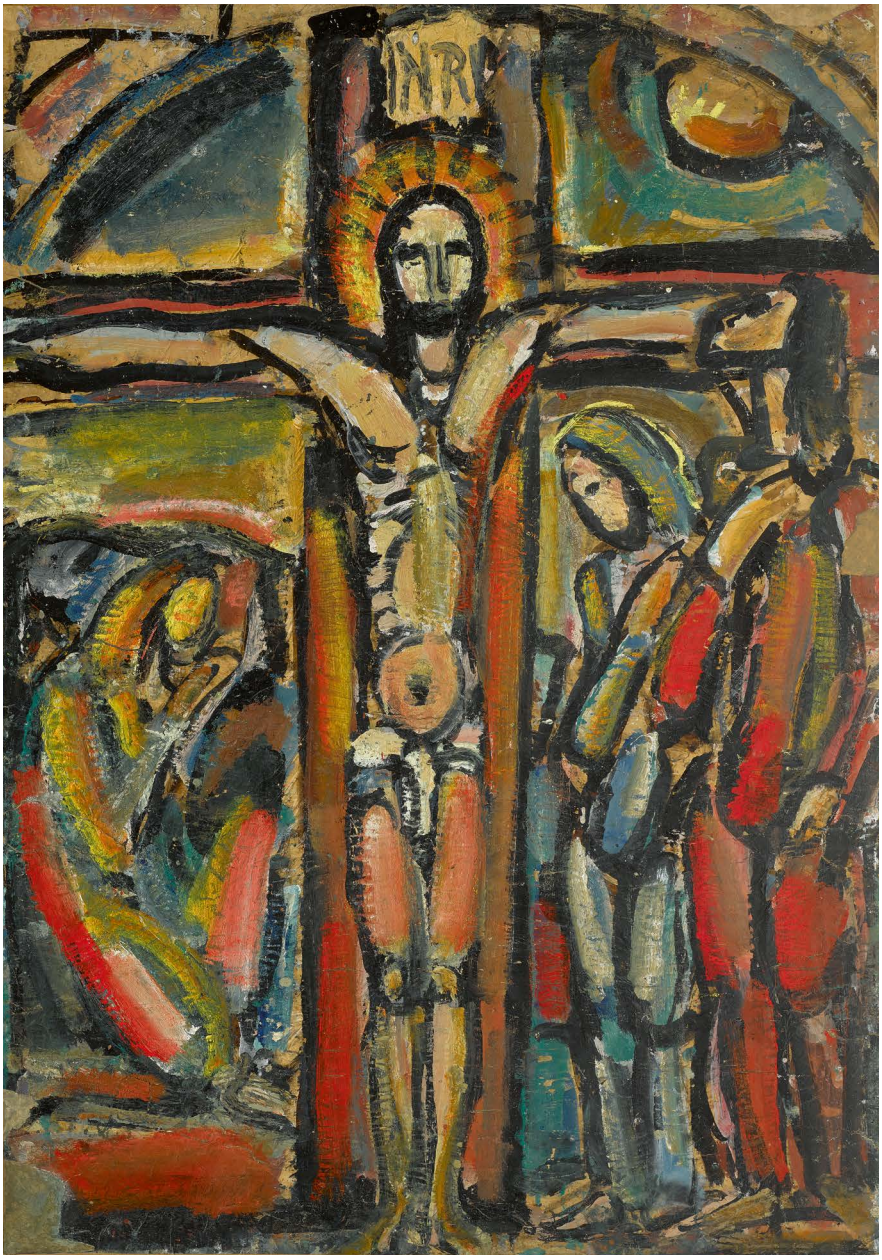
Melon et pot de cyclamens sur une table

Signed *Bernard Buffet* (upper left); dated *1989* (upper right)
Oil on canvas
39⅜ by 31⅞ in.; 100 by 81 cm
Painted in 1989.

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

PROVENANCE
Galerie Maurice Garnier, Paris
Private Collection, Japan
Private Collection, Hong Kong
Acquired from the above in 2016

$ 100,000-150,000



193

GEORGES ROUAULT

1871 - 1958

Crucifixion

Oil and gouache on paper laid down on paper mounted on canvas
41¾ by 29½ in.; 106 by 75 cm
Painted *circa* 1935-40.

The Fondation Georges Rouault has kindly confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Thence by descent to the present owner

EXHIBITED
Paris, Grand Palais, *Le Biennale de Paris,* 2017, n.n.
Kitakyushu, Kitakyushi Municipal Museum of Art, *Georges Rouault L'Oeuvre magnifié l'art sacré et la modernité,* 2019, no. 25, illustrated in color in the catalogue

Much of Rouault's work remained indebted to his apprenticeship with glaziers as a teenager. The artist retained an enduring passion for this craft, and the juxtaposition of the vibrant greens, yellows and reds and the use of heavy contours resembling lead tracery reflect his early training. Rouault returns to the craft with the present work, a design for a stained-glass window executed by Jean Herbert-Stevens in 1939.

$ 80,000-120,000

Fig. 1 Marie Laurencin in her studio in Paris

194

PROPERTY FROM A BOSTON ESTATE

MARIE LAURENCIN

1885 - 1956

Trois danseuses aux marguerites

Signed *Marie Laurencin* (lower right)
Oil on canvas
39¼ by 31⅞ in.; 100 by 81 cm

PROVENANCE
Galerie Benezit, Paris (acquired in the 1950s)
Private Collection, Paris (acquired from the above)
Private Collection, Paris (by descent from the above)
Sale: Christie's, New York, May 15, 1997, lot 407
Hilde Gerst Gallery, New York
Acquired from the above on October 24, 2005

LITERATURE
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. II, Tokyo, 1999, no. 1626, illustrated p. 250

$ 120,000-180,000

195

GEORGES ROUAULT

1871 - 1958

Paysage biblique, dit aussi “Paysage au palmier”

Signed *G Rouault* (toward lower right)
Oil on paper mounted on cradled panel
13 by 16⅛ in.; 33 by 41 cm
Painted *circa* 1949.

PROVENANCE
Estate of the artist
Thence by descent to the present owner

EXHIBITED
Paris, Grand Palais, *De la Bible à nos jours 3000 ans d'art,* 1985, no. 289, illustrated in color in the catalogue
Jerusalem, Israel Museum & Marseille, Musée Cantini, *Peindre dans la lumière de la Méditerranée,* 1987, no. 83, illustrated in color in the catalogue
Strasbourg, Musée d'art moderne et contemporain, *Georges Rouault*, 2006-07, no. 121
Paris, Galerie Schmit, *Georges Rouault, Rétrospective,* 2008, n.n., illustrated in color in the catalogue

LITERATURE
Pierre Courthion, *Georges Rouault,* Paris, 1962, illustrated in color p. 482
Pierre Courthion, *Rouault,* Paris, 1971, no. 47, illustrated in color n.p.
Hiroatsu Takata & Geneviève Nouaille-Rouault, *Rouault: The Book of Great Masters,* vol. XXX, Tokyo, 1979, no. 13, illustrated in color n.p.
Pierre Courthion, *Georges Rouault,* Cologne, 1980, no. 47, illustrated in color p. 149
Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. II, Monte Carlo, 1988, no. 2506, illustrated p. 275

$ 60,000-80,000

196

GEORGES ROUAULT

1871 - 1958

Hindenburg

Oil, gouache and brush and ink on paper laid down on canvas
19¼ by 14⅞ in.; 48.8 by 37.9 cm
Painted *circa* 1930.

The Fondation Georges Rouault has kindly confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Thence by descent to the present owner

EXHIBITED
Morestel, Maison Ravier, *Rouault, Vision sur la condition humaine,* 2015, n.n.
Miyagi, The Miyagi Museum of Art, *Georges Rouault and the Expressionists: Painters of Passion, Adventures in Passion by Kandinsky, Rouault and Their Contemporaries,* 2017, no. 23, illustrated in color in the catalogue

$ 50,000-70,000

❖ 197

PROPERTY FROM A PRIVATE COLLECTION

DIEGO RIVERA

1886 - 1957

Mujer Mexicana

Signed *Diego Rivera* and dated *27* (upper left)
Oil on canvas
19¾ by 15¾ in.; 50 by 40 cm
Painted in 1927.

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

PROVENANCE
Enrique Martínez Moreno, Mexico City
Thence by descent

LITERATURE
Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, ed., *Diego Rivera: Catálogo General de Obra de Caballete*, Mexico City, 1989, no. 736, illustrated p. 100

$ 180,000-250,000

❖ 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.

Classically trained at the renowned Academia de Bellas Artes de San Carlos in Mexico City, Diego Rivera's regard for the precepts of Italian art is palpable in the immediacy of his portraiture. As a young artist traveling in Europe, Rivera was introduced early on to the glorious achievements of Renaissance fresco painting, a practice he professed as more authentic and direct than any other. Years later, upon his return to Mexico in 1928 after an eight-month sojourn in Moscow, Rivera formally incorporated Italian fresco painting into his own mural practice, a medium that ultimately propelled him as an international celebrity and one of the twentieth century's greatest artists.

Painted in 1928, the same year he met his future wife Frida Kahlo, *Mujer mexicana* portrays the artist's lifelong commitment to *mexicanidad*, a re-assessment and a re-appreciation of Mexico and its cultures (see fig. 1). It is well known that Rivera was not a mimetic portraitist. Rivera often exaggerated or avoided the physical traits of his sitters for qualities he perceived to be more truthful. At times, he used expressionist motifs to enlarge certain body parts purely for impact. A particular affinity for Mexican exuberance is present in his easel portraits, particularly those he painted during the 1940s. In them, sumptuous dresses and accessories are treated with venerable affection. Executed in a smaller and more intimate format, the present painting differs greatly from this later production by revealing the quiet and dignified elegance of a young woman in demure clothing and candid disposition—an idealized testament to the people who would become the foundation of his work.

Fig. 1 Frida Kahlo, 1930 (Edward Weston) © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F.

Diego Rivera 27

198

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

GEORGES ROUAULT

1871 - 1958

Pierrot

Signed *G. Rouault* (lower right)
Oil on gold paper mounted on metallic paper
14 by 10½ in.; 35.5 by 26 cm
Painted in 1937.

PROVENANCE

Pierre Matisse Gallery, New York
Samuel S. White, III, Ardmore, Pennsylvania (acquired by 1947)
Philadelphia Museum of Art, Philadelphia (and sold: Sotheby's, New York, November 15, 1984, lot 380)
Acquired at the above sale

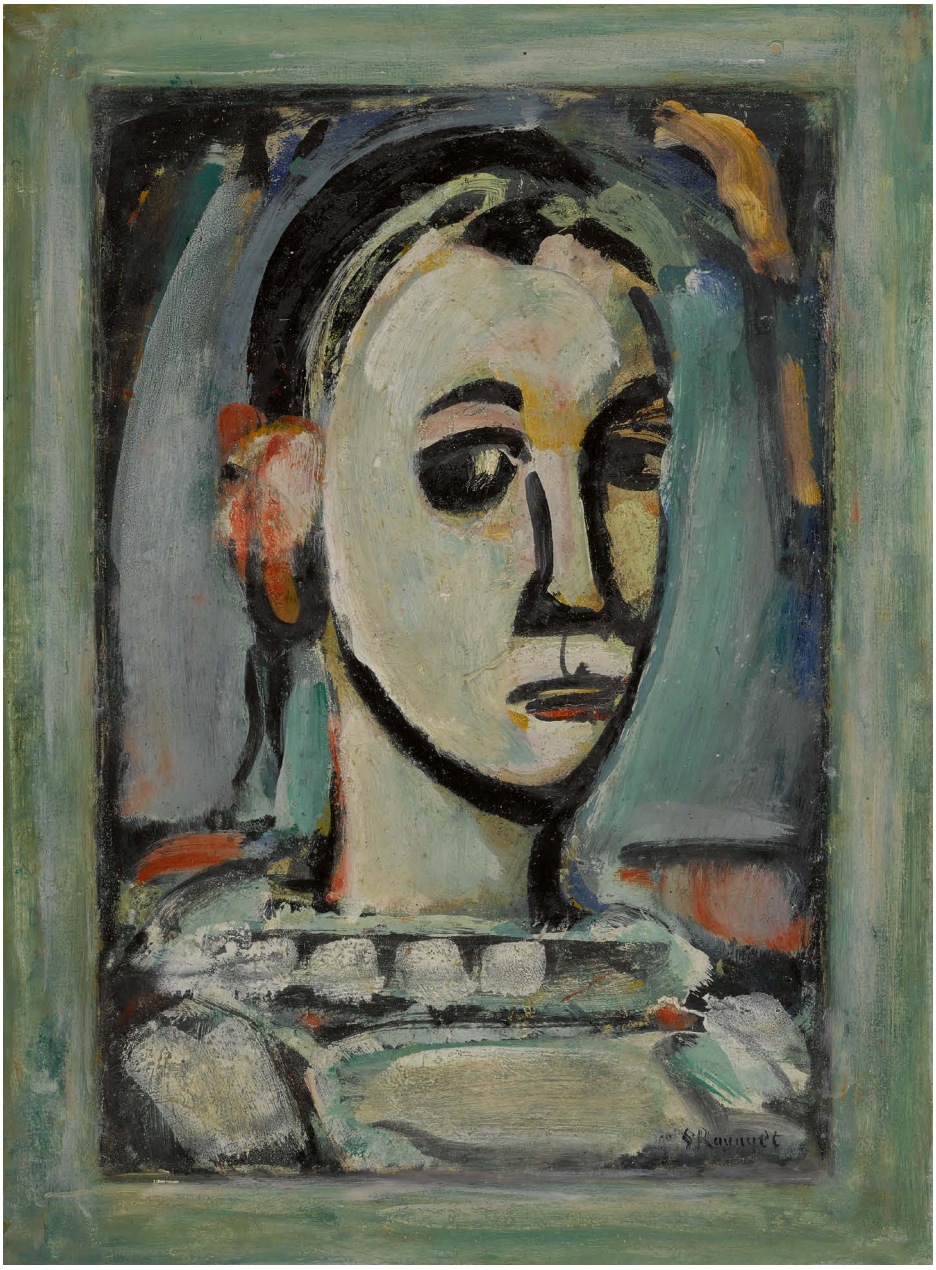
EXHIBITED

Philadelphia, Philadelphia Museum of Art, *Masterpieces of Philadelphia Private Collections*, 1947, no. 96 (titled *Head of a Clown*)

LITERATURE

Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. II, Monte Carlo, 1988, no. 1992, illustrated p. 171

$ 50,000-70,000



199

PROPERTY FROM A PROMINENT EAST COAST COLLECTION

GEORGES ROUAULT

1871 - 1958

Pierrot

Signed *G Rouault* (lower right)
Oil on paper mounted on canvas
24¼ by 18 in.; 61.5 by 45.7 cm
Painted in 1939.

PROVENANCE
Galerie Daniel Malingue, Paris
Acquired *circa* 1980s

LITERATURE
Bernard Dorival & Isabelle Rouault, *Rouault, L'Oeuvre peint*, vol. II, Monte Carlo, 1988, no. 1968, illustrated p. 167

$ 80,000-120,000

200

MARIO CARREÑO

1913 - 1999

Mujeres en la mesa

Signed *Carreño* and dated *-46* (lower left)
Oil on canvas
30⅛ by 36⅛ in.; 76.5 by 91.8 cm
Painted in 1946.

We wish to thank the Fundación Mario Carreño for confirming the authenticity of this work.

PROVENANCE
John Stephan, Connecticut
Private Collection, Richmond
Acquired from the above by the present owner

EXHIBITED
Washington, D.C., Pan American Union, *Carreño*, 1947, no. 14, illustrated in the catalogue

$ 250,000-350,000

"Mario Carreño is the most versatile, learned, and courageous of the new generation."

Alfred H. Barr

Like fellow Cuban painter Wifredo Lam, Mario Carreño's work reflects a cross cultural dialogue between vanguard modernist practices of the first half of the twentieth century with a unique subject matter rooted in the Caribbean's rich synthetic cultural heritage. The precocious Carreño entered Havana's prestigious Academia de San Alejandro at the age of twelve. His education continued as he traveled extensively throughout most of the 1930s and early 1940s, spending brief sojourns in Spain, Mexico, France, Italy, and later New York shortly after the start of World War II. As a member of Cuba's second generation of vanguard painters—including such noted figures as René Portocarrero, Mariano Rodríguez, and Cundo Bermúdez—Carreño shared his contemporaries' interest in adapting and infusing the new international style with aspects of their personal and regional circumstances. In their quest to create an art that straddled both of these worlds and a nascent sense of national identity constructed around notions of *afrocubanismo*, these artists borrowed from a number of sources including European modern art (best exemplified by Picasso's primitivism), contemporary Cuban literature and music, and Cuban colonial and nineteenth-century art.

In *Cuban Women*, Carreño renders a placid interior scene wherein two female figures appear to enjoy the domesticity surrounding the daily ritual of a mid-afternoon tea. Synthesizing European modernist influences and traditional depiction of women in Cuban society, the scene is painted in Carreño's characteristic color palette of the mid-1940s; a rich harmony of warm pinks, salmon tones and luscious greens applied in a singular impasto technique. Both the diamond-shaped background and the intricate stylized hatching on the back of the chair serve to connect Carreño to the European avant-garde: namely Picasso's experimentation with Synthetic-Cubism through his use of collage masterly achieved in *Still-Life with Chair Caning* (1912). Carefully delineated in black and sufficiently abstracted to reveal a multitude of potential readings, the composition anticipates Carreño's eventual geometrization of the 1950s where he would lead the ascent of Concretism in Cuba to international recognition.

201

PROPERTY FROM A PRIVATE COLLECTION

CARLOS ENRÍQUEZ

1900 - 1957

Caballos con paisaje

Signed *CEnriquez* and dated *54* (lower left)
Oil on board
20 by 20¼ in.; 50.8 by 51.4 cm
Painted in 1954.

This work is included in the *Catálogo de Obras de la Fundación Arte Cubano* under catalogue number *ENR-010*.

PROVENANCE
Private Collection, Havana
Acquired from the above

LITERATURE
Frank R. Padron, *Cuban Art Past & Present*, vol. I, Miami, 2016, illustrated in color p. 69

$ 50,000-70,000

202

VÍCTOR MANUEL

1897 - 1969

Tres mujeres

Signed *Victor Manuel* (upper right)
Oil on canvas
24 by 20 in.; 61 by 50.8 cm

We wish to thank Dr. Ramón Vázquez of the Fundación Arte Cubano for his kind assistance in confirming the authenticity of this work. This work is accompanied by a certificate of authenticity from the Fundación Arte Cubano signed by Dr. Ramón Vázquez and dated *15 de octubre de 2018*.

PROVENANCE

Private Collection, Miami (acquired by 1998)
Mari Mola, Mexico (acquired from the above in 1985)
Narcizo Díaz, Cuba (acquired from the above)
Acquired from the above by the present owner

$ 30,000-40,000

❖ 203

PROPERTY FROM A PRIVATE COLLECTOR

DIEGO RIVERA

1886 - 1957

Paisaje

Signed *D. Rivera* (lower right); signed with the initials *DMR* and dated *19* (on the reverse)
Oil on canvas
14¾ by 17¾ in.; 37.5 by 45 cm
Painted in 1919.

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

$ 80,000-120,000

PROVENANCE

Galería de Arte Mexicano, Mexico City
Harry H. Enders, New York (acquired from the above)
Private Collection, Connecticut (by descent from the above and sold: Sotheby's, New York, November 15, 1994, lot 16)
Private Collection, Colombia (acquired at the above sale)
Acquired from the above

LITERATURE

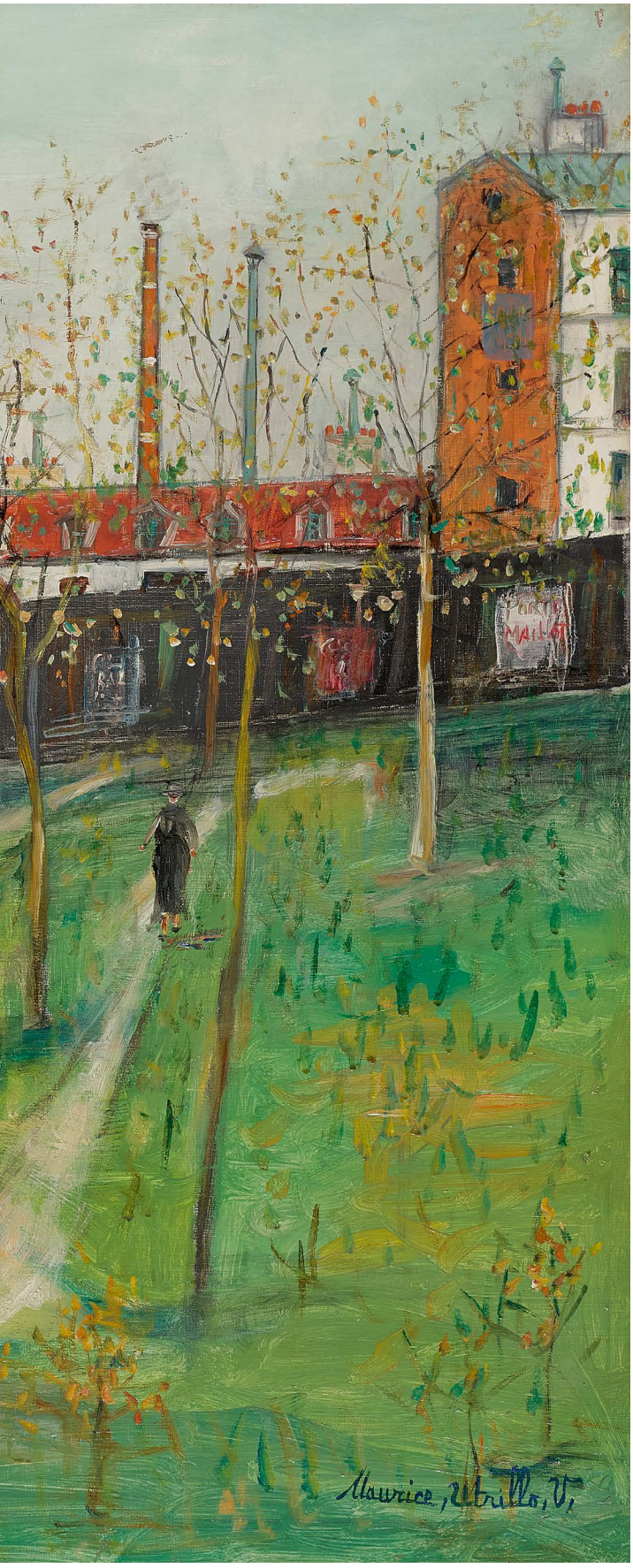
Consejo Nacional para la Cultura y las Artes, Instituto Nacional de Bellas Artes, ed., *Diego Rivera: Catálogo General de Obra de Caballete*, Mexico City, 1989, no. 303, illustrated p. 46

❖ 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.

"In June 1911 Diego returned to Paris, settled in Montparnasse and became modern, a pointillist, but around 1912 the first cubist features are perceptible in his paintings... His cubist works, at first, sought the group's approval: Diego manufactured them 'in the European manner.' But little by little he pierced the 'style' and began to make it his own. During a voyage he made to Mallorca in 1914, he slaked himself with the colours of his memory. He suddenly abandoned the cubist still life to try his hand again at landscape... Breaking with strictly cubist forms, he rediscovered color. The luminosity of the small island, flooded with sunlight and bathed by a limpid and dazzling sea under the summer light bursts into his pictures: a new phase which contrasts with the grey and misty skies of Paris."

Juan Coronel Rivera

HÔTEL DES TERNES
LUNA PARK
Les Fortifications à Paris



204

PROPERTY FROM A PRIVATE COLLECTION, GREENWICH, CONNECTICUT

MAURICE UTRILLO

1883 - 1955

Les Fortifications à Paris

Signed *Maurice, Utrillo, V,* (lower right); titled (lower left)
Oil on canvas
32 by 39¼ in.; 81.3 by 100 cm
Painted *circa* 1933.

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

PROVENANCE
Paul Pétridès, Paris
Private Collection, Switzerland (and sold: Sotheby's, New York, May 4, 2006, lot 367)
Acquired at the above sale

EXHIBITED
Tokyo, Tokyo Central Museum of Art & traveling, *Maurice Utrillo*, 1967, no. 97, illustrated in the catalogue (dated *circa* 1942)
Tokyo, Daimaru Museum & traveling, *Maurice Utrillo*, 1992, no. 64, illustrated in color in the catalogue
Fukuyama, Fukuyama Art Museum & traveling, *Maurice Utrillo*, 1996, no. 33, illustrated in color in the catalogue
Oita, Oita Prefectural Art Museum & traveling, *Maurice Utrillo*, 1998, no. 65, illustrated in color in the catalogue

LITERATURE
Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 1475, illustrated p. 79

$ 200,000-300,000

205

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

MAURICE UTRILLO

1883 - 1955

Moulin de la Galette sous la neige, Montmartre

Signed *Maurice, Utrillo. V.* (lower right)
Oil on canvas
15 by 18¼ in.; 38.1 by 46.4 cm
Painted in 1950.

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

PROVENANCE
Svensk-Franska Konstgalleriet, Stockholm
Galerie Ferrero, Nice
Michel Seyssel, Sion, Switzerland
Private Collection (acquired from the above and sold: Christie's, New York, November 9, 2006, lot 485)
Acquired at the above sale

$ 70,000-90,000

206

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

MAURICE DE VLAMINCK

1876 - 1958

Nature morte

Signed *Vlaminck* (lower left)
Oil on canvas
29 by 36½ in.; 73.7 by 92.7 cm

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

PROVENANCE
Galerie Taménaga, Paris & Tokyo
Acquired from the above *circa* 1980s

$ 50,000-70,000

207

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

MAURICE UTRILLO

1883 - 1955

Castel du Philosophe et le Moulin de la Galette

Signed *Maurice, Utrillo, V.* (lower right)
Oil, gouache, watercolor and crayon on paper laid down on canvas
14¾ by 21½ in.; 37.5 by 54.6 cm

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

PROVENANCE
Alexander Kahan Fine Arts Ltd., New York
Acquired from the above on April 20, 2006

$ 40,000-60,000

208

PROPERTY FROM A PRIVATE COLLECTION,
GREENWICH, CONNECTICUT

LOUIS VALTAT

1869 - 1952

Madame Valtat au jardin

Signed *L.Valtat* (lower right)
Oil on canvas
21¼ by 25⅝ in.; 54 by 65.1 cm
Painted *circa* 1905.

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

PROVENANCE

Galerie René Drouet, Paris
Private Collection, California (acquired from the above in 1971 and sold: Sotheby's, New York, May 9, 2007, lot 244)
Acquired at the above sale

$ 60,000-80,000

209

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

ARMANDO REVERÓN

1889 - 1954

Cocoteros

Signed *Reverón* (lower right)
Oil and tempera on canvas
17 by 22 in.; 43.2 by 55.9 cm
Painted *circa* 1941.

PROVENANCE
Francisco Narváez, Caracas (acquired from the artist)
Private Collection, North America (by descent from the above)
Acquired from the above

LITERATURE
Juan Calzadilla, *Armando Reverón*, Caracas, 1991, no. 258, illustrated in color p. 220

$ 80,000-120,000

"In Reverón's paintings of the exhausting light of the shore where... perhaps only the sea rests with the mountains' shadows and the calcined trees—the artist confronts us with the limits of seeing and of what is seen: of seeing what is not seen; of seeing where nothing can be seen; of seeing what we see... His compositions are always on the margins of day: at dawn, vesperal or nocturnal, when things lose their edge. Even situated at the center of light, his paintings mirror the violent tropical brightness of the sun that is so intense it cannot be looked at."

Luis Pérez-Oramas

210

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

MAURICE DE VLAMINCK

1876 - 1958

Fleurs

Signed *Vlaminck* (lower left)
Oil on canvas
21¾ by 14⅞ in.; 55.2 by 37.8 cm

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

PROVENANCE
Private Collection, Japan
Acquired from the above in 2019

$ 50,000-80,000

211

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Bouquet de fleurs

Signed *Vlaminck* (lower left)
Oil on canvas
28⅞ by 21⅜ in.; 73.3 by 54.3 cm
Painted in 1936.

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

PROVENANCE
Paul Kantor Gallery, Beverly Hills
Private Collection, United States (acquired *circa* 1970s)
Thence by descent

$ 30,000-40,000

212

PROPERTY FROM A EUROPEAN PRIVATE COLLECTOR

AUGUSTE HERBIN

1882 - 1960

Rue en Corse

Signed *Herbin* (lower right)
Oil on canvas
25⅝ by 19⅝ in.; 65 by 50 cm
Painted in 1907.

PROVENANCE

Private Collection, Europe (acquired from the artist *circa* 1937-38)
Thence by descent

EXHIBITED

Le Cateau-Cambrésis, Musée départemental Matisse, *Herbin*, 2012-13, n.n., illustrated in the catalogue
Le Cateau-Cambrésis, Musée départemental Matisse, 2013-19 (on loan)

$ 200,000-300,000

Rue en Corse was painted at the zenith of Herbin's Fauve practice in 1907, infusing this Corsican street scene with vibrancy through strategic use of saturated blocks of color (see figs. 1 & 2). Having first developed an Impressionist and then Divisionist style, Herbin fully embraced Fauvism by 1906 and exhibited his work alongside André Derain, Georges Braque and Maurice de Vlaminck at the 1907 Salon des Indépendants.

The present work is one of fifteen sun-drenched Fauve images that the artist painted during a trip to Corsica in 1907 as the guest of Wilhelm Uhde, a German art collector, dealer, author and critic. This visit to Corsica not only led Herbin to experiment with light to a fuller degree, recalling Raoul Dufy's most iconic works, but also introduced him to Erich Mühsam, the talented German-Jewish anarchist essayist, poet and playwright. Such rich artistic and intellectual milieu, combined with the serenity of the Corsican coast, provided the ideal setting for Herbin to push the boundaries of figurative representation.

Rue en Corse has been in the possession of the family of the owner since it was acquired from the artist in the late 1930s. It was included in a 2012-13 exhibition organized by Mrs. Geneviève Claisse, the author of the artist's catalogue raisonné. The director of the Musée départemental Matisse attested on March 11, 2019 that Mrs. Claisse confirmed the authenticity of the work and approved its inclusion in this exhibition. After the exhibition, the work was on long-term loan to the museum and remained on view in its galleries until early 2019.

Fig. 1 Rue de Bastia in the present day

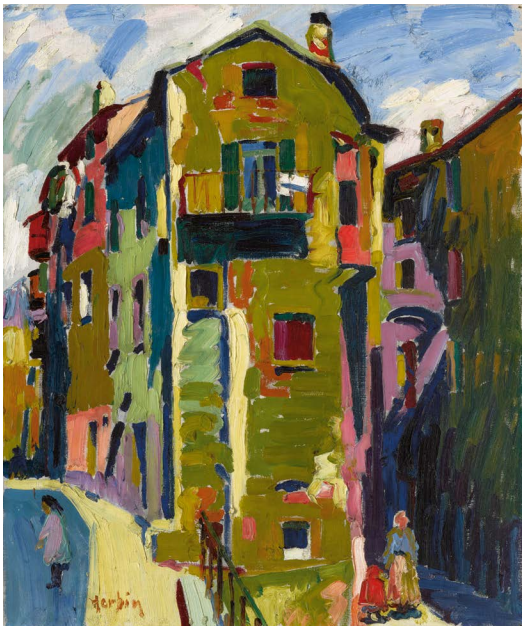


Fig. 2 Auguste Herbin, *La Place Maubert*, 1907, oil on canvas, sold: Sotheby's, New York, May 15, 2018, lot 115 for $687,000

213

PAUL SIGNAC

1863 - 1935

La Bonne mère, Marseille (étude)

Signed *P. Signac* (lower left)
Oil on canvasboard
10½ by 14 in.; 26.7 by 35.6 cm
Painted in 1907.

PROVENANCE
Galerie Marseille, Paris
Georgette Geismar, Paris (acquired in the 1920s)
Private Collection, France (by descent from the above)
Acquired from the above by the present owner

LITERATURE
Françoise Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 463, illustrated p. 286

$ 150,000-250,000

La Bonne Mère was the local name for the thirty-foot gilded statue of the virgin which rises from the top of Notre Dame de la Garde, the basilica in the background of the present work. The view is taken from the north bank of the old harbor of Marseille, which afforded one of the best perspectives of the steep limestone banks opposite. Signac had an affinity for the majestic and towering coastal architecture of La Rochelle, Mont Saint-Michel, Constantinople and Marseille, where the topography allowed him to build a sense of crescendo into his compositions. An oil painting of this vista dating from the previous year is in the collection of The Metropolitan Museum of Art in New York (see fig. 1).

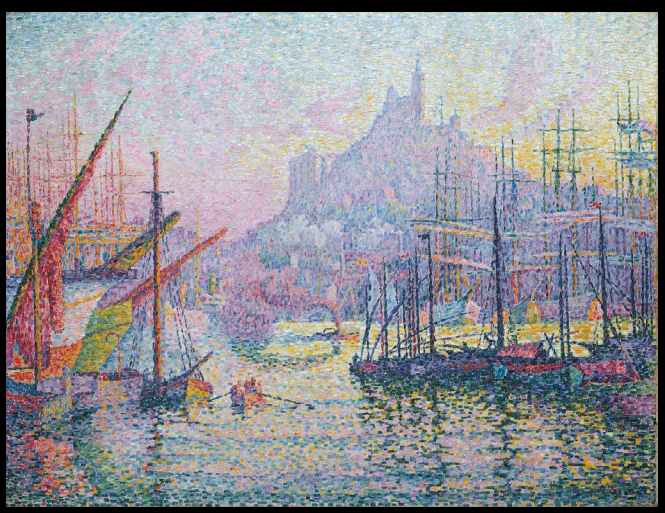
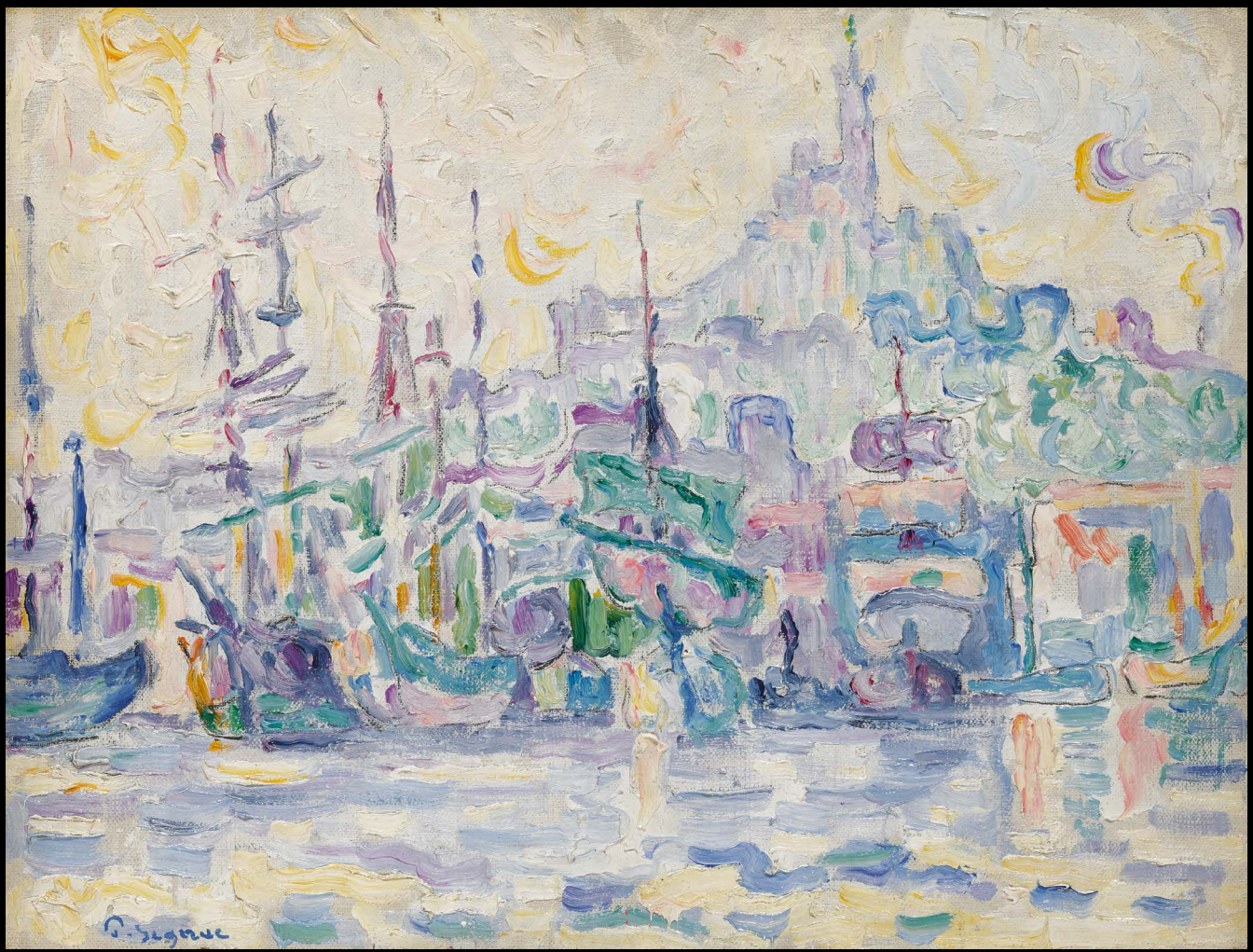


Fig. 1 Paul Signac, *Notre-Dame-de-la-Garde (La Bonne mère), Marseille*, 1905-06, oil on canvas, The Metropolitan Museum of Art, New York



214

RAOUL DUFY

1877 - 1953

Marine

Signed *R Dufy* (toward lower right)
Oil on canvas
21¼ by 25⅝ in.; 54.1 by 65 cm
Painted *circa* 1905.

Fanny Guillon-Laffaille has kindly 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.

PROVENANCE
Wilhelm Speth, Belgium (acquired *circa* 1920)
Private Collection, Belgium (by descent from the above)
Acquired from the above by the present owner

$ 350,000-450,000

Dufy believed that the decisive turning point in his career occurred at the Salon d'Automne of 1905, where he saw Matisse's Fauve masterpiece *Luxe, calme et volupté.* At that point Dufy claimed: "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 color and drawing" (quoted in Jacques Lassaigne, *Dufy*, New York, 1954, p. 22). Dufy began incorporating the bright hues favored by the Fauves, but softened his palette with pastel shades of pink, pale blue, lavender and yellow. The year following this encounter proved seminal for Dufy, who exhibited in both the Salon des Indépendants and the Salon d'Automne, in addition to holding his first solo show at the gallery of Berthe Weill in Paris.

As Alvin Martin and Judi Freeman write: "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 Norman Fauves found irresistible the full-blown Fauve manner of painting, characterized by 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" (Alvin Martin & Judi Freeman, "The Distant Cousins in Normandy: Braque, Dufy and Friesz," in *The Fauve Landscape*, New York, 1990, pp. 221-22).

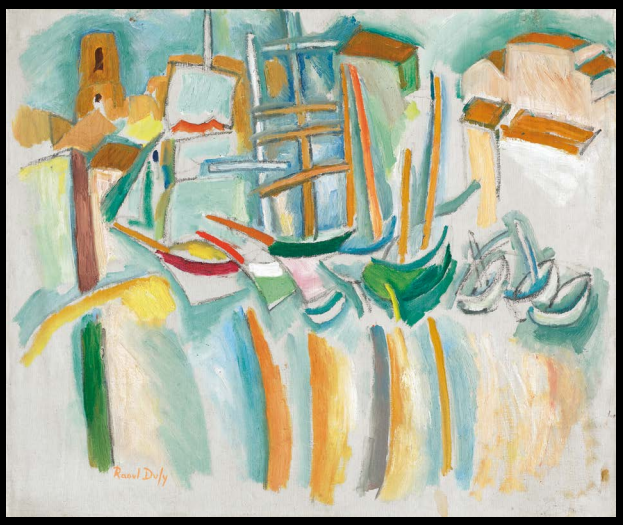


Fig. 1 Raoul Dufy, *Bateaux et barques aux Martigues*, 1907, oil on canvas, sold: Sotheby's, London, February 6, 2014, lot 349 for $881,795

R. Dufy

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

215

ANDRÉ DERAIN

1880 - 1954

La Danse

Stamped *a. Derain* (lower right)
Watercolor and pencil on paper
18⅜ by 25 in.; 46.7 by 63.5 cm
Executed *circa* 1905-06.

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

PROVENANCE
Sale: Hôtel des ventes mobilières, Enghien-Les-Bains, November 18, 1979, lot 89
Private Collection, Europe (acquired at the above sale and sold: Koller Auktionen AG, Zurich, December 7, 2007, lot 3218)
Acquired at the above sale

$ 150,000-250,000

Fig. 1 André Derain, *La Danse*, 1906, oil and tempera on canvas, The Courtauld Gallery, London

216

ALBERT MARQUET

1875 - 1947

Pont de Blackfriars, Londres

Signed *marquet* (lower right)
Oil on canvas
19⅝ by 23⅞ in.; 49.8 by 60.6 cm
Painted in 1907.

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.

$ 150,000-250,000

PROVENANCE
Galerie Druet, Paris (acquired from the artist in February 1908)
Private Collection, France
Galerie Druet, Paris (acquired in 1911)
Jean-Albert Grégoire, Switzerland
Sale: Guy Loudmer, Paris, June 21, 1993, lot 34
Acquired at the above sale by the present owner

EXHIBITED
Paris, Salon d'Automne, 1907, no. 1748
Paris, Galerie Druet, *Marquet,* 1910, no. 48

LITERATURE
Marcel Giry, *Le Fauvisme,* Neuchâtel, 1981, illustrated p. 202

Unusual among his contemporaries, Albert Marquet was actively encouraged by his family to pursue a career in painting. He enrolled in the École national des arts décoratifs in 1892 where he became acquainted with Henri Matisse. Later, during his time at the École des Beaux-Arts, he met Henri Manguin and Charles Camoin. Together these artists would go on to form the Fauve movement, which took the Parisian art world by storm at the 1905 Salon d'Automne, where critic Louis Vauxcelles' disapproving description of their daringly colorful work as the output of "les fauves"—wild beasts—gave the group their revolutionary moniker.

Painted at the height of Marquet's Fauve period, *Pont de Blackfriars, Londres* is one of a series of London cityscapes that he made throughout his career. Marquet's serial exploration of views of the city directly echoes the Impressionists' atmospheric urban landscapes. His interest in depicting the Thames, in particular, is illustrative of his lifelong affinity for bodies of water. During his well-traveled career, Marquet and his easel regularly gravitated toward such locations, from the ports of Rotterdam to the coastlines of North Africa to settlements along the Bosphorus.

Fig. 1 Albert Marquet, *Paris, quai du Louvre, soleil d'hiver*, 1907, oil on canvas, sold: Sotheby's, New York, November 13, 2018, lot 179 for $795,000

marquet

217

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

ANDRÉ DERAIN

1880 - 1954

Nu assis

Signed *a derain* (lower right)
Oil on canvas
23⅝ by 19¾ in.; 60 by 50.2 cm
Painted *circa* 1922-23.

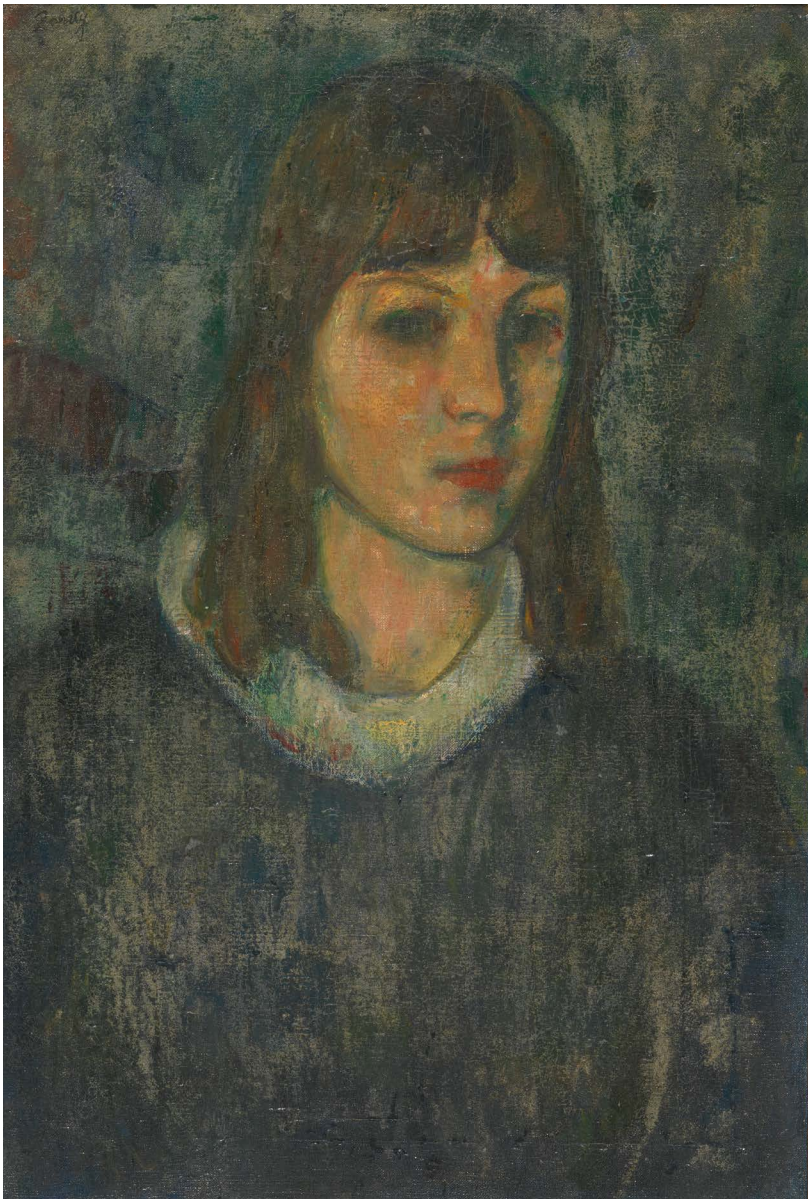
$ 20,000-30,000

PROVENANCE

Dr Albert Soubies, Paris (and sold by the estate: Hôtel Drouot, Paris, June 14, 1928, lot 36)
Private Collection, Europe
Galerie Taménaga, Paris & Tokyo
Acquired from the above *circa* 1980s

LITERATURE

Adolphe Basler, *Derain*, Paris, 1931, illustrated p. 4
Pierre Cabanne, *A. Derain*, Paris, 1990, illustrated p. 93
Michel Kellermann, *André Derain, Catalogue raisonné de l'oeuvre peint, 1915-1934*, vol. II, Paris, 1996, no. 907, illustrated p. 147



218

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

ARSHILE GORKY

1904 - 1948

Portrait of a Girl

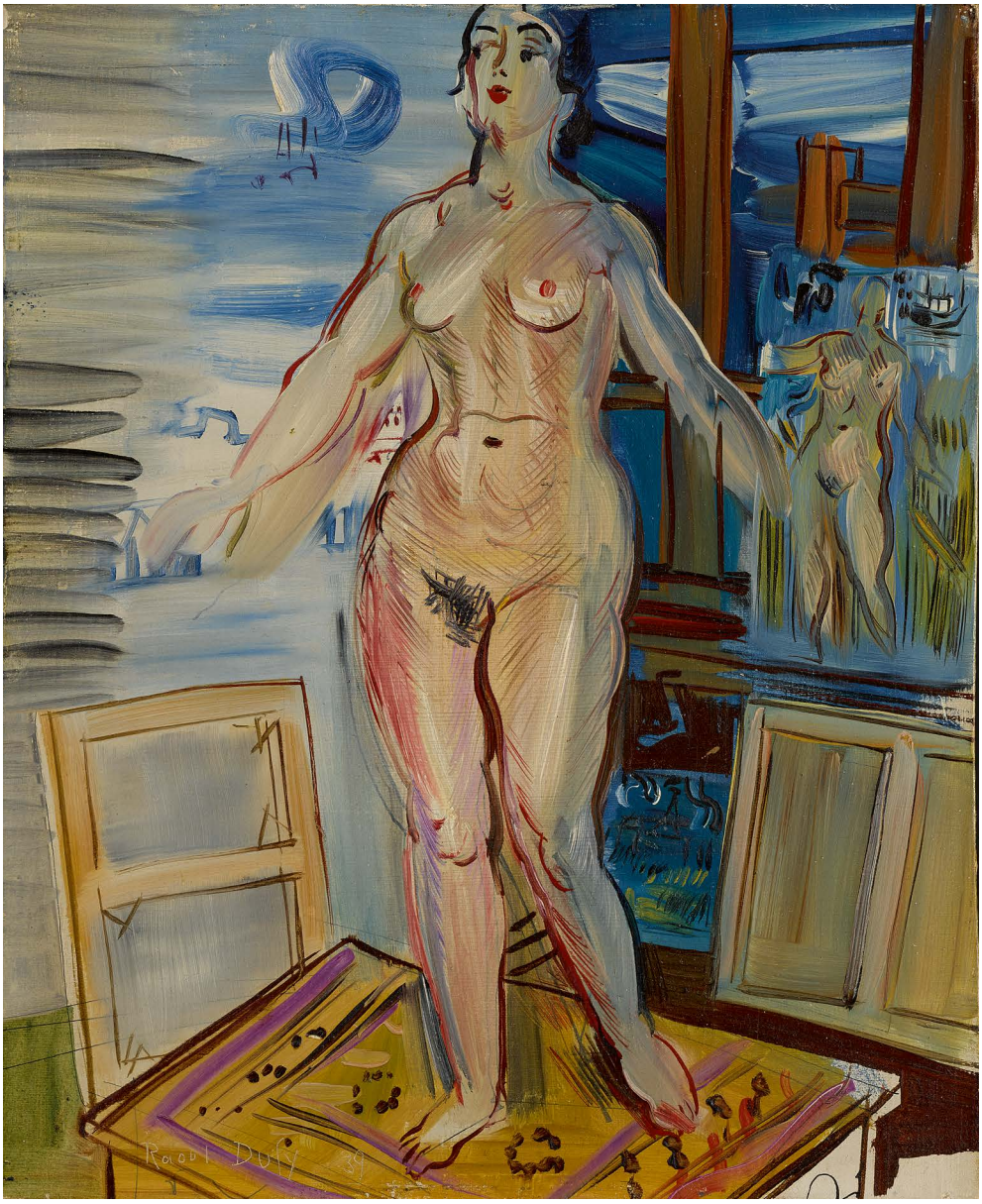
Signed *Gorky* (upper left)
Oil on canvas
24 by 16½ in.; 61 by 40.6 cm.
Painted *circa* 1927.

This work is catalogued in the Arshile Gorky Foundation Archives as number *P24.*

$ 50,000-70,000

PROVENANCE
Private Collection, New York (acquired from the artist)
Private Collection, New York
Thence by descent

LITERATURE
Jim M. Jordan & Robert Goldwater, *The Paintings of Arshile Gorky, A Critical Catalogue*, New York, 1982, no. 24, illustrated p. 150



219

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

RAOUL DUFY

1877 - 1953

Nu debout dans l'atelier

Signed *Raoul Dufy* and dated *39* (lower left); dated *13 juin 1939* (on the reverse)
Oil on panel
16⅛ by 13⅛ in.; 41 by 33.3 cm
Painted on June 13, 1939.

$ 30,000-40,000

PROVENANCE

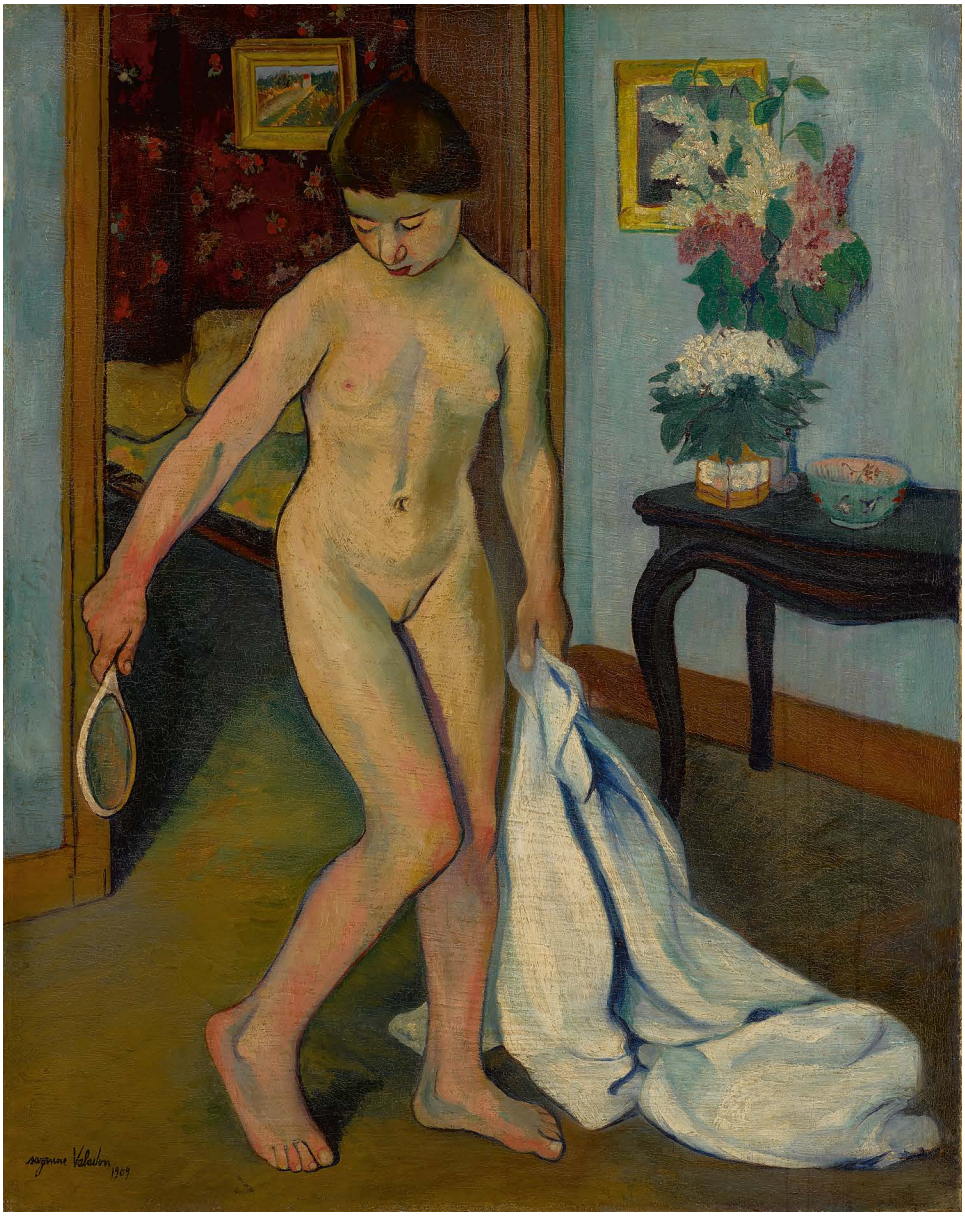
Perls Galleries, New York
Peter & Elisabeth Rübel, New York (acquired by 1957)
Sale: Palais Galliéra, Paris, March 30, 1965, lot 244
Galerie Taménaga, Paris & Tokyo
Acquired from the above

LITERATURE

Maurice Lafaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1140, illustrated p. 174

EXHIBITED

San Francisco, San Francisco Museum of Art & Los Angeles, Los Angeles County Museum of Art, *Raoul Dufy*, 1954, no. 63, illustrated in the catalogue
Zurich, The Swiss Institute for Art Research, *Maîtres de la première génération du XXe siècle: A Group of Paintings in the Collection of Peter and Elizabeth Rübel*, 1957, no. 21, illustrated in the catalogue



220

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

SUZANNE VALADON

1865 - 1938

Nu au miroir

Signed *Suzanne Valadon* and dated *1909* by another hand (lower left)
Oil on canvas
35⅜ by 28 in.; 90 by 71 cm
Painted in 1916-17.

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

$ 25,000-35,000

PROVENANCE

Werner Drücker, Dusseldorf
Eugène Hirsch, Paris
Max Model, Amsterdam (acquired from the above *circa* 1923)
Frank P. Model, New York (by descent from the above)
Thence by descent

EXHIBITED

Martigny, Foundation Pierre Gianadda
Martigny, *Suzanne Valadon,* 1996, no. 6, illustrated in color in the catalogue

LITERATURE

Robert Rey, *Suzanne Valadon*, Paris, 1922, illustrated p. 23
Paul Pétridès, *L'Oeuvre complet de Suzanne Valadon*, Paris, 1971, no. P16, illustrated n.p.
Jeanine Warnod, *Suzanne Valadon*, New York, 1985, illustrated in color n.p.
Johanna Brade, *Suzanne Valadon*, Stuttgart & Zurich, 1994, illustrated p. 77

❖ 221

PROPERTY FROM THE SUÁREZ Y SUÁREZ COLLECTION

DAVID ALFARO SIQUEIROS

1896 - 1974

Retrato de Señora Teresita Álfaro Siqueiros de Prieto

Signed *Siqueiros*, dedicated *Para Teresita con el amor de su Tío* and dated *50* (lower right)
Pyroxylin on Masonite
82⅝ by 48 in.; 210 by 122 cm
Painted in 1950.

EXHIBITED
Manuel Suárez, Mexico City
(acquired from the artist)
Thence by descent

LITERATURE
David Alfaro Siqueiros, *Siqueiros por la via de una pintura neorrealista,* Mexico City, 1951, no. 197, illustrated n.p.
Philip Stein, *Siqueiros: His Life and Works*, New York, 1994, illustrated pl. 49

Please note that this work has kindly been requested for the upcoming exhibition, *De Aviesa Intención – Homenaje a la Dra. Teresa Del Conde,* to be held at the Museo de Arte Moderno, Mexico City, December 5, 2019 - May 24, 2020.

$ 150,000-200,000

❖ 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.

"About 77 years ago, a man was born who would give reason and meaning to the story of my life, linked closely to mine from the beginning: a life of ambition, fights, and glory, in which I have been both witness and participant. All the vocabulary of my life was written by his side. From my earliest consciousness, I have been his little helper, his little grand defender, and his little confidante."

Teresa Siqueiros

PARA TENESITA
CON EL AMOR DE
SU TIO
SIQUEIROS
50

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

KEES VAN DONGEN

1877 - 1968

Alicia Alanova (Jeune fille aux pieds nus)

Signed *Van Dongen.* (lower left); signed *van Dongen.*, numbered *30* and inscribed *75. Rue de Courcelles Paris* (on the reverse)
Oil on canvas
64 by 51¼ in.; 162.5 by 130.7 cm
Painted *circa* 1931.

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.

$ 120,000-180,000

PROVENANCE

Collection of the artist, Monte Carlo (by 1959)
Galerie Taménaga, Paris & Tokyo
Acquired from the above *circa* 1980s

EXHIBITED

Paris, 5, rue Juliette-Lamber, 30 ans de peinture, *Exposition Van Dongen,* 1931, no. 62 (possibly; titled *Alanova*)
Pittsburgh, Carnegie Institute, *Thirtieth International Exhibition of Paintings,* 1931, no. 185 (possibly; titled *Miss Alanova*)
Paris, *Société Nationale des Beaux-Arts*, Salon, 1932, no. 1972 (titled *Mlle Alanova*)
Amsterdam, Frans Buffa & Zonen, *Exposeeren nieuwe werken door Kees van Dongen,* 1935, no. 3
Paris, Galerie des Champs-Elysées, *Société du Salon d'automne. Catalogue des ouvrages de Peinture, sculpture, dessin, gravure, architecture et art décoratif exposés au Grand Palais des Champs-Elysées du 1er novembre au 8 décembre 1935,* 1935, no. 1481
Paris, Galerie Charpentier, *La Femme et les peintres et les sculpteurs contemporains,* 1941-42, no. 34
Paris, Galerie Charpentier, *Van Dongen,* 1942, no. 107 (titled *Femme assise*)
Musée de Bordeaux, Bordeaux, *Van Dongen,* 1943-44, no. 39, illustrated in the catalogue
Paris, Galerie Charpentier, *Van Dongen, Oeuvres de 1890 à 1948,* 1949, no. 136, illustrated in the catalogue
Geneva, Musée Rath, *Van Dongen,* 1959, no. 69 (dated 1925)
Nice, Musée des Beaux-Arts Jules Chéret, *Hommage à Kees Van Dongen,* 1977, no. 14
Toyko, Galerie de Isetan, *Van Dongen,* 1978, no. 38

LITERATURE

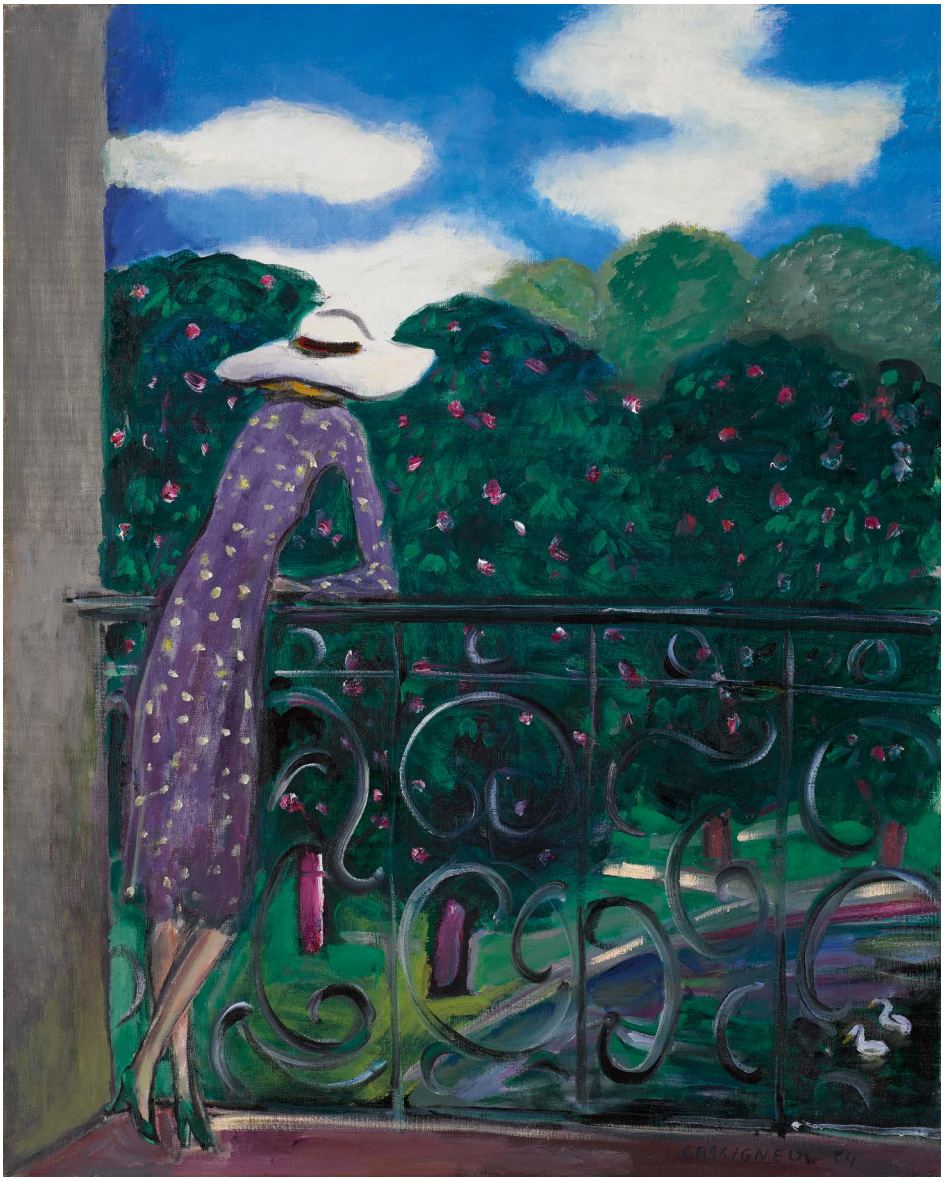
"Kees van Dongen," in *Algemeen Handelsblad,* no. 35225, Amsterdam, March 1935, illustrated p. 4
H.v.C., "Kunst in de hoofdstad, Schilderkunst, Tentoonstelling van werken door Kees van Dongen in den Kunsthandel-Buffa te Amsterdam," in *Gooi- en Eemlander,* no. 55, Amsterdam, March 1935, illustrated p. 5
Philippe Diole, "Le Salon d'Automne," *Beaux-arts, Chronique des arts et de la curiosité,* no. 148, November 1935, illustrated p. 1
Pierre du Colombier, "Les Expositions, Van Dongen," in *Les Beaux-Arts Le Journal des Arts,* no. 84, November 1942, illustrated p. 8
Louis Chaumeil, *Van Dongen: l'homme et l'artiste, la vie et l'oeuvre,* Geneva, 1967, mentioned p. 228

Alicia Alanova is an outstanding example of van Dongen's fashionable portraits and epitomizes all that was chic and desirable during the 1920s. The present work depicts the glamorous Russian-American ballet dancer and actress Alicia Alanova (1902-1965). Known as the principle portraitist among the Fauve artists, van Dongen executed portraits inspired by his visits to the cabarets and cafés where dancers performed in exotic costumes, as well as those of members of the high society.

Writing about this period of van Dongen's career, Denys Sutton comments: "During the 1920s, Van Dongen became one of the most talked of figures in the French art world and it is only necessary to run through the volume of press cuttings belonging to [his daughter] to be aware of the fact that his name was news. He was a frequent visitor to Deauville, where the smart world gathered, and to the cabarets and restaurants of Paris. What appealed to him about the *années folles* were their movement and gaiety. He once said: 'I passionately love the life of my time so animated, so feverish! Ah! Life is even more beautiful than painting'" (*Cornelius Theodorus Marie Van Dongen* (exhibition catalogue), Tucson, 1971, p. 46).

Fig. 1 A photograph of Alicia Alanova

van Dongen



223

PROPERTY FROM A PRIVATE COLLECTION, JAPAN

JEAN-PIERRE CASSIGNEUL

b. 1935

À la fenêtre

Signed *Cassigneul* and dated *64* (lower right)
Oil on canvas
36⅛ by 28⅝ in.; 91.8 by 72.8 cm
Painted in 1964.

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

PROVENANCE
Private Collection, Japan (acquired *circa* 1980s)
Acquired from the above in 2019

$ 40,000-60,000

224

JEAN-PIERRE CASSIGNEUL

b. 1935

Rendezvous de Frangony

Signed *Cassigneul* (lower left); titled (on the stretcher)
Oil on canvas
51⅛ by 38⅛ in.; 130 by 97.3 cm

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

PROVENANCE
Private Collection, Japan
Acquired from the above by the present owner

$ 70,000-90,000

225

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

KEES VAN DONGEN

1877 - 1968

Polo à Alexandria

Signed *van Dongen* (lower right);
titled (on the stretcher)
Oil on canvas
14¾ by 21½ in.; 37.7 by 54.8 cm

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
Collection of the artist, Monte Carlo (by 1962)
Sale: Drouot Richelieu, Paris, June 4, 1999, lot 83
Private Collection, Amsterdam (acquired at the above sale and sold: Sotheby's, New York, November 8, 2006, lot 472)
Acquired at the above sale

$ 200,000-300,000

Van Dongen established himself as a mainstay of the aristocratic *beau-monde,* with a reputation for enjoying night life, cabarets and the leisure activities of the wealthy. He visited Italy, Spain, Morocco and the South of France, where he fully immersed himself in the favorite pastimes of the upper class. As one journalist quipped, "In van Dongen's work we find everything that lives, sparkles and is luxurious" (quoted in *All Eyes on van Dongen* (exhibition catalogue), Museum Boijmans Van Beuningen, Rotterdam, 2010-11, p. 155). Van Dongen's affinity for brilliant color and swift movement were ideally suited to polo and the races. Taking on a sporting subject favored by nineteenth-century painters, van Dongen presents his Fauve palette at its richest in the present work, combining burnished yellows, pale greens and pinks.

Fig. 1 Van Dongen enjoying a day at the races

226

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

HENRI MATISSE

1869 - 1954

Tête de Marguerite

Stamped with the raised signature *HM* and with the foundry mark *C. Valsuani Cire Perdue* and numbered *0/10*
Bronze
Height: 12⅝ in.; 32.1 cm
Conceived in 1915 cast in bronze in a numbered edition of 11 between 1930-54; this example cast *circa* 1930 by the Valsuani Foundry, Paris.

PROVENANCE
Estate of the artist
Edward Tyler Nahem Fine Art, New York
Acquired from the above in May 2002

EXHIBITED
Brussels, Palais des Beaux-Arts, *Henri Matisse: Dessins et sculpture,* 1975, no. 203, illustrated in the catalogue

$ 250,000-350,000

LITERATURE
Alfred H. Barr, *Matisse, His Art and His Public*, New York, 1951, illustration of another cast p. 401
Mario Luzi & Massimo Carrà, *L'Opera di Matisse, dalla Rivolta Fauve all'Intimismo*, Milan, 1971, no. S17, illustration of another cast p. 108
Albert E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, illustrations of another cast pp. 136 & 137
Isabelle Monod-Fontaine, *The Sculpture of Henri Matisse*, London, 1984, no. 51, illustration of another cast p. 147
Jack Flam, *Matisse, The Man and His Art, 1869-1918*, New York, 1986, illustration of another cast p. 189
Claude Duthuit, *Henri Matisse: Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 58, illustrations of another cast pp. 164-65 & 167

Matisse was open about his lack of preference when it came to medium. He liked to sculpt as much as to paint and thought highly of his work in bronze to the extent that sculptures often outnumbered the framed works hanging on the walls of his exhibitions. The discoveries he made working in clay would often help to inform his painting, and indeed, even Alfred Barr believed that if Matisse were survived only by his sculptures, their quality would assure his standing as a major artist.

In the present portrait of his twenty-one year-old daughter, Marguerite, the narrow face and bust that turns into a truncated stele have prompted comparisons with the iconic bronzes of Giacometti, though the sculpture pre-dates Giacometti's attenuated pieces by thirty years. Interestingly, these narrow proportions are not reflected in the two painted portraits of Marguerite done in 1916 and 1917, both frontal studies, suggesting perhaps that sculpture allowed a greater examination of profile and animated modeling. "Viewing the sculpture from both sides suggests that Matisse was making two profile studies of his daughter; one with the right eye closed, the other with the left eye open," writes Albert Elsen. "Asymmetry was a crucial means for individualizing his subjects in portraiture, and in *The Head of Marguerite* it also gives him the opportunity of presenting his subject in two different moods" (Albert Elsen, *The Sculpture of Henri Matisse,* New York, 1972, p. 136).

Alternate view

227

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

HENRI MATISSE

1869 - 1954

Buste de femme avec blouse à carreaux

Signed *Henri Matisse* and dated *4/39* (lower right)
Brush and ink on paper
24⅞ by 19⅝ in.; 63.2 by 59.9 cm
Executed in April 1939.

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

PROVENANCE
Jacques Dubourg, Paris
Lionel Prejger, Paris
Galerie Beyeler, Basel
Nicola Jacobs Gallery, London
The Waddington Galleries, London
Acquavella Galleries, Inc., New York
Acquired from the above

EXHIBITED
Tokyo, Yayoi Gallery, *European Art of the 18th, 19th, 20th Centuries,* 1974, n.n.
Paris, Berggruen & Cie., *Matisse, Dessins au pinceau,* 1983, no. 8, illustrated in the catalogue
Basel, Galerie Beyeler, *Aquarelle, Gouachen, Zeichnungen,* 1988, no. 66, illustrated in the catalogue
London, The Waddington Galleries, *Henri Matisse—Edgar Degas,* 1989, no. 44

$ 150,000-250,000

Fearing the threat of German invasion, Matisse fled Paris for the Hôtel Régina in 1939, returning to the grand rooms which had been his home and studio in Nice. Fascinated by textile decoration and ornamentation, he transformed the space with paintings, mirrors, curtains, wallpaper and decorative screens, creating a theatrical setting in which to depict his models. Although he suffered intermittently from ill health and was at times confined to bed, Matisse produced some of his most life-affirming compositions during this period. Amid the exotic splendors of tropical plants, exotic textiles and a stream of bird-song issuing from his aviary, Matisse executed a series of drawings which were among his final great accomplishments before he devoted himself to his cut-outs. *Buste de femme avec blouse à carreaux* illustrates Matisse's ability to capture the complexities of the female form in a few simple lines, while also showcasing the checkered pattern that adorned both subjects and backgrounds in his work in Nice. Alfred Barr characterized Matisse's work at this time as a "complete synthesis after fifty years of study and ceaseless research in which academic, impressionist, quasi-primitive, arbitrarily abstract and comparatively realistic styles were all put to the test" (Alfred H. Barr, Jr., *Matisse, His Art and His Public,* New York, 1951, p. 237).

Henri Matisse 4/39

228

PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

HENRI MATISSE

1869 - 1954

Deux femmes lisant

Signed *H. Matisse* and dated *mai 47* (lower right)
Pen and ink on paper
15 by 22 in.; 38.1 by 55.8 cm
Executed in May 1947.

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

PROVENANCE
Galerie Maeght, Paris
Acquired from the above *circa* 1950s

$ 80,000-120,000

Between 1946 and 1948, Matisse concentrated on a series of large-scale drawings that closely relate to paintings of the same period. The present work is a wonderful example from this series, serving as a study for *Deux fillettes, fond jaune et rouge,* in the collection of the Barnes Foundation in Philadelphia (see fig. 1). While immersed in an exploration of color through his cut outs, Matisse simultaneously reached a new level of intensity in his investigation of positive and negative space through drawing. Capturing the immediate world around him in his bedridden state, Matisse "arranged for the array of objects that had followed him from studio to studio for more than forty years to be brought from Nice. These were simple, commonplace objects of no particular value, sometimes exotic artefacts he had brought back from his journeys to Morocco or Algeria, items one could see in any bourgeois household of the time: a water jug, a coffee pot, an Alsatian wine glass, brightly patterned fabrics, a wrought-iron pedestal table ashtrays, shells, Fez pottery, Chinese porcelain, English china" (Marie-France Boyer, *Matisse at Villa Le Rêve, 1943-1948*, London, 2004, p. 9).

Fig. 1 Henri Matisse, *Deux fillettes, fond jaune et rouge,* 1947, oil on canvas, Barnes Foundation, Philadelphia

H. Matisse mai 47

All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

229

HENRI MATISSE

1869 - 1954

Portrait de femme

Signed *Henri Matisse*, dated *11/42* and dedicated *à Albert Skira bien cordialement* (lower right)
Sanguine on board
20½ by 15¼ in.; 50.2 by 38.7 cm
Executed in November 1942.

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

PROVENANCE
Albert Skira, Lausanne (acquired from the artist)
Evelyn Aimis Fine Art, Florida
Acquired from the above on February 11, 2010

$ 180,000-250,000

Albert Skira founded Editions Skira in Lausanne in 1928 with a grandiose ambition—to commission great artists to illustrate the best in literature. Henri Matisse was involved with one of the earliest publications in 1932, producing 29 etchings for Stéphane Mallarmé's *Poésies*. In the 1930s Skira opened an office in Paris, which became a hub for the city's leading artists and the Surrealists in particular. During World War II Skira's activity inevitably dipped, but in 1948 the publisher celebrated its twentieth anniversary and Matisse designed the cover of its corresponding catalogue: the head of a woman that would later become Skira's unofficial logo (see fig. 1). Skira's vision of quality reproductions and scholarly essays saw the publisher's fine art books achieve successes internationally and the company today still produces catalogues across the world.

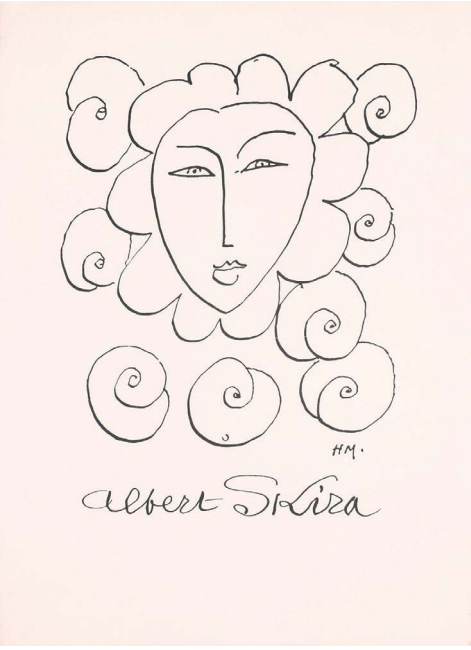


Fig. 1 The cover of *Albert Skira, Vingt ans d'activité*, designed by Henri Matisse in 1948

à Albert Skira
bien cordialement
Henri Matisse
11/42

All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

230

MARC CHAGALL

1887 - 1985

Les Amoureux aux bouquets rouges

Signed *Marc Chagall* (lower right)
Tempera, brush and ink and pencil on board
18¼ by 15 in.; 46.4 by 38.1 cm
Executed in 1980.

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

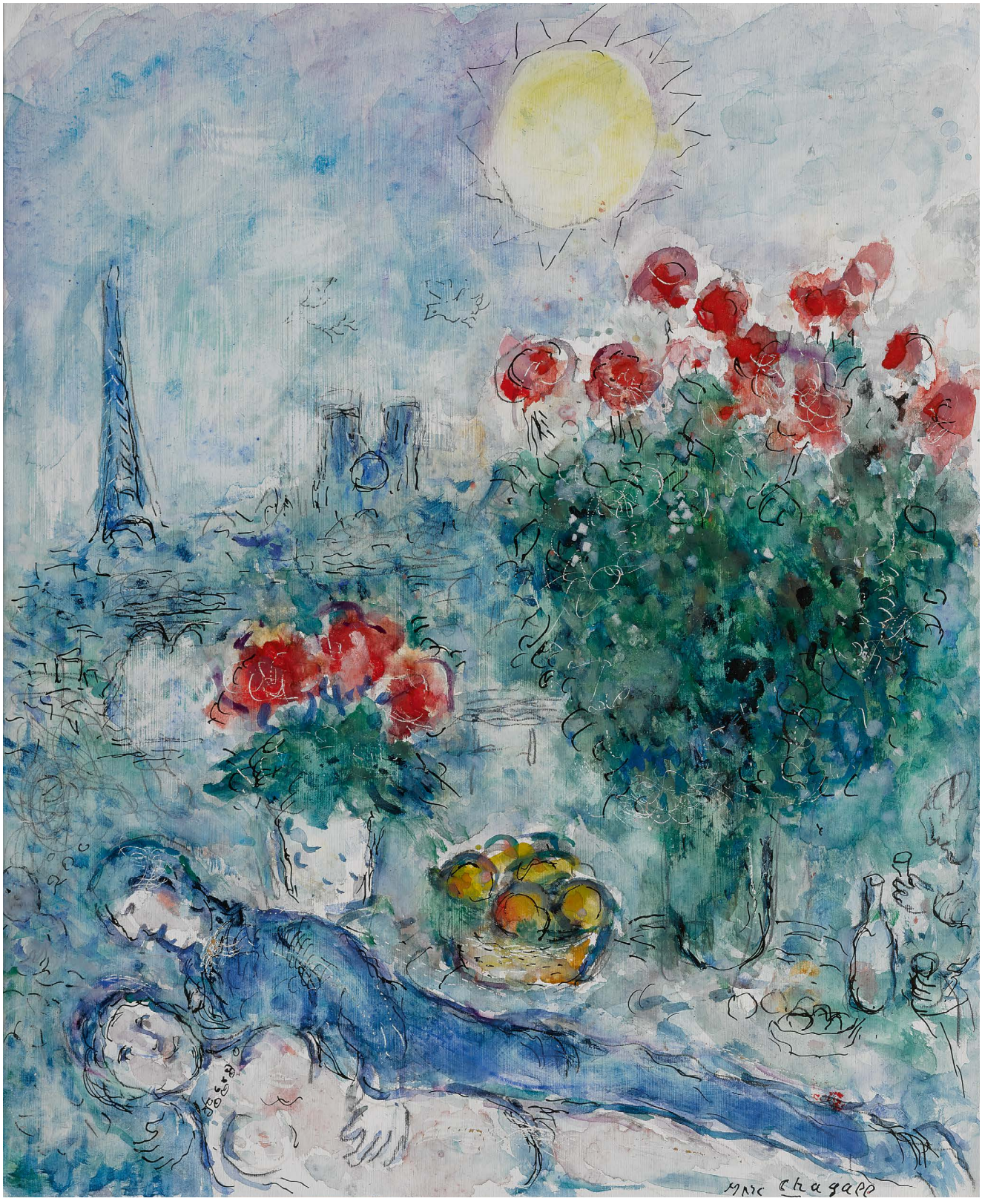
PROVENANCE

Private Collection, Japan (and sold: Sotheby's, New York, November 13, 1997, lot 467)
Evelyn Aimis Fine Art, Florida (acquired at the above sale)
Acquired from the above

$ 250,000-350,000

The present composition depicts a young couple floating below several bouquets of flowers. Set against the Eiffel Tower and Notre Dame, the vista recalls his life in Paris with his first wife Bella, with whom he had lived in Paris. In juxtaposing this Parisian imagery with the lush Mediterranean bouquet, *Les Amoureaux aux bouquets rouges* combines Chagall's two lovers: Bella and Vava. With its free-flowing style and bright, translucent colors, the present work is a magnificent example of the effect that the South of France had on Chagall's art. "The Southern French landscape had astonished Chagall with its wealth of colours and its lyrical atmosphere, had captivated him with the beauty of its flowers and foliage. These impressions found their way into his paintings of that period, refined their peinture and lent them a hitherto unknown radiance" (Walter Erben, *Marc Chagall*, London, 1957, p. 134).

In reference to Chagall's output from this period, the artist's biographer Franz Meyer writes, "The light, the vegetation, the rhythm of life all contributed to the rise of a more relaxed airy, sensuous style in which the magic of colour dominates more and more with the passing years. At Vence he witnessed the daily miracle of growth and blossoming in the mild, strong all-pervading light—an experience in which earth and matter had their place" (Franz Meyer, *Marc Chagall*, London, 1964, p. 519).


Marc Chagall

All Things Beautiful

PROPERTY FROM
AN AMERICAN
PRIVATE COLLECTION

231

HENRY MOORE

1898 - 1986

Reclining Figure in Red and Green

Signed *Moore* and dated *72.* (lower left)
Gouache, watercolor, colored crayon and pen and ink on paper
11¼ by 14¼ in.; 28.5 by 36.1 cm
Executed in 1972.

PROVENANCE

Jeffrey Loria, Inc., New York
Sale: Christie's, New York, May 10, 2007, lot 188
Evelyn Aimis Fine Art, Florida
Acquired from the above on February 11, 2010

LITERATURE

Anne Garrould, ed., *Henry Moore Complete Drawings 1950-76*, vol. 4, Much Hadham, 2003, no. AG 72.57, illustrated p. 246

$ 10,000-15,000

232

MARC CHAGALL

1887 - 1985

Couple et bouquet vert

Signed *Chagall* and *Marc Chagall* (lower right)
Watercolor, brush and ink and ink wash on paper
15¼ by 12 in.; 38.7 by 30.5 cm
Executed *circa* 1960.

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

PROVENANCE

Private Collection, Colorado (and sold: Sotheby's, New York, May 14, 1998, lot 296)
Evelyn Aimis Fine Art, Florida (acquired at the above sale)
Acquired from the above on July 27, 1998

$ 60,000-80,000

233

BALTASAR LOBO

1910 - 1993

Femme assise main croisées grande taille

Inscribed *Lobo*, numbered *1/8* and stamped with the foundry mark *Fonderia Art. F.lli Bonvicini Somma Campagna*
Bronze
Height: 75½ in.; 192 cm
Conceived in 1968, this enlargement conceived in 1991; this example cast in 1993.

PROVENANCE
Acquired from the studio of the artist by the present owner

LITERATURE
Lobo (exhibition catalogue), Galería Freites, Caracas, 1993, no. 41, illustration of another cast n.p.
Baltasar Lobo (exhibition catalogue), Galería Freites, Caracas, 1999, illustration in color of another cast on the cover of the catalogue
Baltasar Lobo: Esculturas Monumentales (exhibition catalogue), Plaza de Zorrilla y Acera de Recoletos, Valladolid & traveling, 2007-10, illustration in color of another cast p. 49
Baltasar Lobo (exhibition catalogue), Galería Freites, Caracas, 2010, illustration in color of another cast p. 35
Baltasar Lobo (exhibition catalogue), Instituto valenciano de arte moderno, Valencia, 2011, illustration in color of another cast n.p.
Baltasar Lobo, 1910-1993 (exhibition catalogue), University of Zaragoza, Zaragoza, 2011, illustration in color of another cast n.p.

∏ $ 250,000-350,000

Femme assise main croisées grande taille exemplifies Lobo's fascination with the feminine form. Born in the small Zamora village of Cerecinos de Campos in 1910, Lobo fled his home country in 1939 following the Spanish Civil War. On moving to Montparnasse he formed 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 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 is a classic example of twentieth-century sculpture.

234

BALTASAR LOBO

1910 - 1993

Contemplative à genoux

Inscribed *Lobo* and with the foundry mark *Susse Fondeur Paris* and numbered *8/8*
Bronze
Height: 38½ in.; 97.8 cm
Conceived in 1991 and cast in bronze in a numbered edition of 8 plus 4 artist's proofs; this example cast in 1995 by the Susse Foundry, Paris.

PROVENANCE
Acquired from the studio of the artist by the present owner

LITERATURE
Baltasar Lobo (exhibition catalogue), Galería Freites, Caracas, 1993, no. 39, illustration of another cast n.p.
Baltasar Lobo (exhibition catalogue), Galería Freites, Caracas, 1999, no. 50, illustration in color of another cast p. 91
Baltasar Lobo, Escultures (exhibition catalogue), Galerie Hopkins-Custot, Paris, 2010, no. 21, illustrations in color of another cast pp. 50 & 51
Baltasar Lobo (exhibition catalogue), Galería Freites, Caracas, 2010, illustration of another cast p. 132
Baltasar Lobo (exhibition catalogue), Instituto valenciano de arte moderno, Valencia, 2011, illustration in color of another cast no. 108
Baltasar Lobo 1910-1993 (exhibition catalogue), Paraninfo de la Universidad de Zaragoza, Zaragoza, illustration in color of another cast p. 86

$ 70,000-90,000

235

BALTASAR LOBO

1910 - 1993

Torse à la draperie sur socle

Inscribed *Lobo* and with the foundry mark *Susse Fondeur Paris* and numbered *EA. 2/3*
Bronze
Height: 13¾ in.; 34.9 cm
Conceived in 1972-81 and cast in an edition of 8 plus 3 artist's proofs and 1 *hors commerce* proof; this example cast in 1989 by the Susse Foundry, Paris.

PROVENANCE
Acquired from the studio of the artist by the present owner

LITERATURE
Lobo (exhibition catalogue), Galerie Daniel Malingue, Paris, 1988, illustration of another cast n.p.
Baltasar Lobo (exhibition catalogue), Museo de arte contemporáneo de Caracas, Caracas, 1989-90, illustration of another cast n.p.

$ 30,000-40,000

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

CONSTANTIN BRANCUSI

1876 - 1957

Nu

Signed *C Brancusi* (lower right)
Gouache and pencil on paper laid down on board
25⅜ by 18¾ in.; 64.5 by 47.6 cm
Executed *circa* 1925-26.

The authenticity of this work has kindly been confirmed by Margit Rowell.

PROVENANCE

Mr. & Mrs. R. Sturgis Ingersoll, Pennsylvania (acquired from the artist in 1928 and sold: Sotheby's, New York, May 2, 1974, lot 124)
Achim Moeller Ltd., London (acquired at the above sale)
Private Collection, United Kingdom (acquired from the above *circa* 1974)
Simon C. Dickinson, Ltd., London
Acquired from the above on March 15, 2007

$ 400,000-600,000

EXHIBITED

New York, Brummer Gallery, *Brancusi*, 1926, n.n.
Chicago, The Arts Club of Chicago, *Exhibition of Sculpture by Brancusi*, 1927, n.n.
Philadelphia, Philadelphia Museum of Art, *A Loan Exhibition of Contemporary Painting and Sculpture from the Collection of Miss Anna Warren Ingersoll and Mr. and Mrs. R. Sturgis Ingersoll*, 1933, no. 5, illustrated in the catalogue
New York, Solomon R. Guggenheim Museum, *Constantin Brancusi*, 1955-56, n.n., illustrated in the catalogue
Philadelphia, Philadelphia Museum of Art; New York, Solomon R. Guggenheim Museum & Chicago, Art Institute of Chicago, *Constantin Brancusi 1876-1957, A Retrospective Exhibition*, 1969-70, n.n.
London, Tate Gallery, 1981-2006 (on loan)

LITERATURE

Sidney Geist, *Brancusi, The Sculpture and Drawings*, New York, 1975, illustrated p. 21
Brancusi & Duchamp, The Art of Dialogue (exhibition catalogue), Paul Kasmin Gallery, New York, 2018, illustrated in color p. 14

The present drawing was included in the seminal Brancusi exhibition at the Arts Club of Chicago in 1927, one of only two occasions during which Brancusi selected works on paper to exhibit alongside his sculpture. The following year it was purchased from the artist by R. Sturgis Ingersoll, the Philadelphia-based patron who was one of the foremost proponents of modern European art in the United States in the early twentieth century. Ingersoll's backing helped introduce Brancusi to Philadelphia collectors and many works into the collections of institutions in and around the city. Ingersoll later served as the president of the Philadelphia Museum of Art for 16 years starting in 1948. It was one of just ten drawings shown at the artist's retrospective at the Solomon R. Guggenheim Museum in 1955.

Although Brancusi worked primarily as a sculptor, the artist completed a limited number of works on paper, many of which he made for his friends or patrons when they visited his studio. According to Brancusi scholar Margit Rowell, this body of work numbers between 150-200, though examples as complete as the present work are rare within this group.

In contrast to the process of sculpting in marble or wood, drawing provided Brancusi with more immediacy of expression and encouraged a freer exploration of form, yet the change in medium did not deter him from his primary goal: to strip down detail and focus on line. Dr. Friedrich Teja Bach, another leading scholar on Brancusi, explains: "Simplicity is thus the outcome of the artist's effort to resolve the complexity of natural forms. But there is more to resolution than mere elimination: it is also the preservation, even the generation, of form... Essential form in Brancusi is not reductive but productive. It is defined not by the precision of geometry but by the (in every sense) pregnant concision of life" (*Constantin Brancusi: 1876-1957* (exhibition catalogue), Musée national d'art moderne, Centre Georges Pompidou, Paris & Philadelphia Museum of Art, Philadelphia, 1995, p. 23).

Nu is divided into three horizontal sections in a softly gradated palette to suggest a sense of depth. The model's limbs are outlined with the aid of negative space where Brancusi has left the ground unworked. The clean lines and restraint of the present gouache suggest that his works on paper deserve the same level of critical attention as his work in stone or metal. As Rowell writes, "In his drawings...Brancusi provides significant clues as to his vision and his priorities... [His drawings bear] witness to an approach entirely consistent with his vision of the world and his approach to form" (*ibid.,* pp. 287 & 88).

Fig. 1 Self-portrait of the artist in his Paris studio with his dog Polaire

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PROPERTY OF ROBERT A. BERNHARD, A DESCENDANT OF MAYER LEHMAN

GEORGES BRAQUE

1882 - 1963

Compotier, fruits, verre et branche

Signed *G. Braque* and dated *27* (lower left)
Oil and sand on canvas
16¾ by 36½ in.; 42.5 by 92.7 cm
Painted in 1927.

$ 500,000-700,000

PROVENANCE

Paul Rosenberg, Paris (acquired by 1932)
Templeton Crocker, San Francisco (acquired by 1940)
Mr. & Mrs. David E. Bright, Los Angeles
Sale: Christie's, New York, June 27, 1972, lot 40
Thomas Gibson Fine Art, London
Acquired from the above in October 1984

LITERATURE

George Isarlov, *Catalogue des oeuvres de Georges Braque*, Paris, 1932, no. 455
Galerie Maeght, ed., *Catalogue de l'oeuvre de Georges Braque,* vol. I, Paris, 1968, no. 101, illustrated in color n.p.

EXHIBITED

San Francisco, San Francisco Museum of Art, *Fifth Anniversary*, 1940, no. 49, illustrated in the catalogue
San Francisco, California Palace of the Legion of Honor, *French Painting S.F.*, 1948, n.n.
Munich, Haus der Kunst, *Georges Braque*, 1963, no. 76
Fort Worth, Kimbell Art Museum (on extended loan)

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).

The present assortment of pears arranged in a silvery fruit bowl perched atop a white cloth, accompanied by a leafy branch and a bifurcated glass, demonstrates the subtle mastery of palette and command of form which characterizes Braque's greatest canvases. Restrained in its use of color, *Compotier, fruits, verre et branche* attests to the nuanced interplay of black, white and subtle highlights of green and yellow. It was in this period that Braque mastered the use of black in particular, imbuing his works with the pigment's psychological potency.

238

FERNAND LÉGER

1881 - 1955

Étude pour "La Grande parade"

Signed *F. Leger*, dated *24 Août 48* and dedicated *Vive la Sainte Jeanne! Affectueusement ton père normand* (lower right)
Gouache, watercolor, brush and ink and pencil on paper laid down on card
12½ by 19⅝ in.; 32.5 by 49.9 cm
Executed on August 24, 1948.

PROVENANCE

(Probably) Jeanne-Augustine Lohy, Paris (the wife of the artist)
Private Collection, Florida (and sold: Sotheby's, New York, May 17, 1990, lot 198)
Private Collection, Switzerland (acquired at the above sale)
Sale: Christie's, New York, November 7, 2007, lot 212
Howard Russeck Fine Art, Palm Beach (acquired at the above sale)

LITERATURE

Jean Cassou & Jean Leymarie, *Fernand Léger, Drawings and Gouaches*, London, 1973, no. 299, illustrated p. 199
Jean Cassou & Jean Leymarie, *Fernand Léger, Dessins et gouaches, nouvelle édition*, 2012, no. 16-147, http://www.legerdessinsetgouaches.com/tableaux/etude-pour-la-grande-parade-1/ (accessed on September 11, 2019)

$ 250,000-350,000

Étude pour "La Grande parade" is a preparatory work for Léger's monumental masterpiece of 1954, *La Grande parade*, now in the collection of the Solomon R. Guggenheim Museum in New York (see fig. 1). The present work is a superb example of Léger's fascination with the expressive potential of color and geometric technique, both hallmarks of his work. Léger renders the pictorial elements of the current study using vivid planes of color for the background while outlining the figures' contours with bold, black lines. The colors, in keeping with his works of this period, are bold and fully saturated.

The preparatory series for *La Grande parade* includes clowns, acrobats, musicians and dancers performing together in a colorful mass. For Léger, the circus was a passion: "If I have drawn circus people, acrobats, clowns, jugglers, it is because I have taken an interest in their work for thirty years... A year elapsed between the first state of *La Grande parade* and its final state. This interval corresponds to a lengthy process of elaboration and synthesis. The slightest transformation was long pondered and worked up with the help of new drawings. A local alteration often involved changing the entire composition because it affected the balance of the whole" (quoted in Werner Schmalenbach, *Fernand Léger*, London, 1991, p. 126).

Fig. 1 Fernand Léger, *La Grande parade*, 1954, oil on canvas, Solomon R. Guggenheim Museum, New York

239

AUGUSTE HERBIN

1882 - 1960

Azalées

Signed *Herbin* (lower right)
Oil on canvas
22⅞ by 22⅞ in.; 58 by 58 cm
Painted *circa* 1905.

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

PROVENANCE
Galerie Neupert, Zurich
Acquired from the above by the present owner

$ 35,000-45,000

240

PROPERTY OF AN IMPORTANT PRIVATE COLLECTOR

ANDRÉ LHOTE

1885 - 1962

Le Port de Marseille

Signed *A. Lhote.* and dated *23* (upper right); signed *A.Lhote* and titled (on the reverse)
Oil on canvas
36 by 25½ in.; 92 by 65 cm
Painted in 1923.

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

PROVENANCE

Sale: Christie's, London, February 7, 2006, lot 339
Private Collection, United Kingdom (and sold: Sotheby's, London, February 6, 2013, lot 330)
Acquired at the above sale

$ 60,000-80,000

241

ALEXANDER ARCHIPENKO

1887 - 1964

Small Reclining Figure

Inscribed *Archipenko*, dated *1913* and numbered *12/12F*
Bronze
Length: 12 in.; 30.4 cm
Conceived in 1913; this example cast in 1969 by the Sheldow Foundry, Kingwood, West Virginia.

PROVENANCE

Archipenko Associates, Woodstock
Frances Archipenko Gray, Woodstock (acquired from the above in 1972)
Private Collection, Palm Beach (acquired by 1978)
Irving Galleries, Palm Beach
Private Collection, Florida (acquired from the above in 2002 and sold: Sotheby's, New York, May 10, 2016, lot 321)
Acquired at the above sale by the present owner

LITERATURE

Donald Karshan, *Archipenko, The Sculpture and Graphic Art, including a Print Catalogue Raisonné*, Tubingen, 1974, illustration of another cast p. 69
Katherine Jánszky Michaelsen, *Archipenko, A Study of the Early Works, 1908-1920*, New York, 1977, illustration of the plaster cast pl. 44
Donald Karshan, *Archipenko, Sculpture, Drawings and Prints 1908-1963*, Danville, Kentucky, 1985, no. 15, illustration of another cast p. 53
Alexander Archipenko Foundation, *Alexander Archipenko Catalogue Raisonné*, 2018, fig. S.13-12, no. 764, http://archipenkocr.org/ (accessed on September 25, 2019)

$ 30,000-40,000

242

HENRI LAURENS

1885 - 1954

Guitare

Inscribed with the initials *HL* and with the foundry mark *.Georges Rudier. .Fondeur. Paris.* and numbered *3/6*
Bronze
59½ by 36 in.; 151.1 by 91.4 cm
Conceived in 1926 and cast in a numbered edition of 6 by the Georges Rudier Foundry, Paris.

PROVENANCE
Sale: Cornette de Saint Cyr, Paris, June 6, 2002, lot 10
Acquired at the above sale by the present owner

$ 50,000-70,000

243

PROPERTY FROM A WASHINGTON, D.C.
PRIVATE COLLECTION

JACQUES LIPCHITZ

1891 - 1973

The Promise

Inscribed *J Lipchitz* and marked with the artist's thumbprint
Bronze
Height: 18¼ in.; 46.3 cm
Conceived and cast in 1942; this work is unique.

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

PROVENANCE
Mary Callery, New York (acquired in 1942)
Private Collection, Washington, D.C. (acquired in May 1960)
Thence by descent

EXHIBITED
New York, Buchholz Gallery, *Jacques Lipchitz*, 1943, n.n., illustrated in the catalogue

LITERATURE
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, vol. II, New York, 2000, no. 362, illustrated p. 30

$ 30,000-40,000

244

PROPERTY FROM A WASHINGTON, D.C.
PRIVATE COLLECTION

JACQUES LIPCHITZ

1891 - 1973

The Bone

Inscribed *J Lipchitz* and marked with the artist's thumbprint
Bronze
Height: 25⅝ in.; 65.1 cm
Conceived and cast in 1958-59; this work is unique.

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

PROVENANCE
Private Collection, Washington, D.C. (acquired from the artist in November 1959)
Thence by descent

EXHIBITED
New York, Fine Arts Associates, *Jacques Lipchitz, Fourteen Recent Works, 1958-1959, and Earlier Works, 1949-1959*, 1959, no. 12, illustrated in the catalogue

LITERATURE
Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné*, vol. II, New York, 2000, no. 564, illustrated p. 75

$ 15,000-20,000

PROPERTY FROM AN IMPORTANT
EAST COAST COLLECTION

PABLO PICASSO

1881 - 1973

Femme debout

Bronze
Height (including base): 19 in.; 48.2 cm
Conceived in wood in Fall 1930 and cast in bronze in an edition of 3 in 1937.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Maya Widmaier-Picasso, Paris (the artist's daughter; acquired from the above)
Private Collection, New York
Private Collection, California
Danese, New York
Acquired from the above in September 2000

LITERATURE
Harriet & Sidney Janis, *Picasso, The Recent Years, 1939-1946*, New York, 1946, illustrated in the artist's studio pl. 129
Roland Penrose, ed., *Portrait of Picasso,* New York, 1957, no. 259, illustrated in the artist's studio p. 88
Werner Spies, *Sculpture by Picasso*, New York, 1971, no. 87, illustration of another cast p. 275
Brassaï/Picasso, Conversations avec la lumière (exhibition catalogue), Musée Picasso, Paris, 2000, illustration of another cast p. 234
Picasso and Greece (exhibition catalogue), Basil & Elise Goulandris Foundation, Museum of Contemporary Art, Andros, 2004, illustrated in the artist's studio p. 64

EXHIBITED
Milan, Palazzo Reale, *Pablo Picasso 1898-1972: 200 Masterpieces*, 2001-02, no. 80, illustrated in color in the catalogue

In the late summer of 1930, Picasso created a series of slender statuettes carved out of wood. These sculptures were more compressed in form than any he had ever attempted, marking a return to his early rough-hewn carvings of the 1900s as well as a sudden change of direction from the metal welded collaborations made with Julio González in the late 1920s. Whittled out of fragments of stretchers in his studio in Boisgeloup, these elongated figures have proportions that give the impressions of giantesses. As Roland Penrose notes, "This ability to give scale to small objects so that they appear to be colossal is present throughout his work" (Roland Penrose, *The Sculpture of Picasso*, New York, 1967, p. 25).

A photograph of Picasso's studio taken in 1943 by the French photographer Brassaï shows several of the figurines on display on the top shelf of a glass vitrine (see fig. 1). Picasso admired Brassaï because of his ability to convey the monumentality of his sculptures and he was always eager to see the latest set of pictures to have been developed since they allowed him to look at his own work from without. "Read this book if you want to understand me" he said of Brassaï's photo-chronicle *Conversations with Picasso* (1964).

In 1930, the magazine *Documents* published an essay illustrated with Etruscan bronzes from the Louvre and the Villa Giulia in Rome. "With all due caution in postulating a direct influence on Picasso, the parallels visible here—hieratic verticals from which only the arms slightly project—can hardly be coincidental," writes Werner Spies. "The Etruscan bronzes seem to arrest movement and gesture. The eccentric shape of the wood from which Picasso carved most of his figures placed limitations on non-vertical movement" (Werner Spies, *Picasso, The Sculptures*, New York, 2000, p. 157).

This extraordinary and limited group of figurines was produced in a short burst of creativity before Picasso moved on to very different forms of expression with his bulbous bust sculptures of Marie-Thérèse the following year. They made a lasting impression, however, on Alberto Giacometti who met Picasso in 1931 and saw him regularly for the next twenty years. On first acquaintance the two artists were incredibly close and Picasso's elongated forms in sculptures such as *Femme debout* were almost certainly the basis of the younger sculptor's earliest experiments in attenuation with *Femme qui marche*. It is impossible to understand Giacometti's 'Surrealist period' without keeping in mind all that Picasso's art offered him at this time. Given the bearing which Giacometti's sculpture had on the course of twentieth-century art it is difficult to overestimate the importance of the daring group of figurines by Picasso which inspired him.

$ 400,000-600,000

Fig. 1 A glass cabinet in Picasso's Paris studio, photograph by Brassaï in 1943

Fig. 2 Brassaï, *Sculptures by Picasso 20,* contact sheet 20, 1946-69, Seventeen gelatin silver prints pasted on cardboard, Musée national d'art moderne, Centre Georges Pompidou, Paris

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

LOTS 246 - 252

Sotheby's is honored to present the Collection of Luce & Arthur Klein, which includes works lovingly selected by the couple during their time in France and New York. Luce and Arthur met in a jeep on their way to Lyon in 1945 to attend the rededication of the synagogue which had been desecrated by the Nazis. Arthur served as an intelligence officer in the U.S. Army Signal Corps, decoding German messages. Luce was working in the French Resistance finding homes for Jewish children. The two shared a passion for the dramatic arts and literature, collaborating on articles in French and English on drama, translating plays, as well as directing, acting and producing several theatrical performances which toured Europe. In 1956, after living several years abroad, Luce and Arthur Klein channeled their passions into founding Spoken Arts, Inc. in New Rochelle, New York. As one of the first spoken word recording companies, its mission was "to encourage a revival and reevaluation of the importance of the spoken word." In the ensuing years, Spoken Arts, Inc. became well-known for its recordings of twentieth-century authors and poets reading their own works, including Arthur Miller, Dorothy Parker, Langston Hughes and James Baldwin, among others. The company's archives are now housed at Yale University, New Haven.

246

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

SONIA DELAUNAY

1885 - 1979

Rythme couleur

Signed *Sonia Delaunay* and dated *71* (lower right)
Gouache on paper
30½ by 22⅛ in.; 77.5 by 56.2 cm
Executed in Paris in 1971.

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

PROVENANCE
Acquired from the artist in 1971

$ 50,000-70,000

247

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

PABLO PICASSO

1881 - 1973

Femme debout

Numbered *8/10* and stamped with the foundry mark *C Valsuani Cire Perdue*
Bronze
Height: 8¾ in.; 22.2 cm
Conceived in 1945 and cast in a numbered edition of 10 plus 1 unnumbered cast by the Valsuani Foundry, Paris.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Galerie Louise Leiris, Paris
Acquired from the above *circa* 1970s

LITERATURE
Werner Spies, *Picasso: Das plastische Werk*, Stuttgart, 1983, no. 315, illustration of another cast p. 385

$ 70,000-90,000

248

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

PABLO PICASSO

1881 - 1973

Femme debout

Numbered *8/10*
Bronze
Height (not including base): 5⅜ in.; 13.7 cm
Conceived in 1945 and cast in a numbered edition of 10 plus 1 unnumbered cast by the Valsuani Foundry, Paris.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Galerie Louise Leiris, Paris
Acquired from the above *circa* 1970s

LITERATURE
Werner Spies, *Picasso: Das plastiche Werk*, Stuttgart, 1983, no. 306, illustration of another cast p. 345

$ 40,000-60,000

249

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

PABLO PICASSO

1881 - 1973

Tête de femme

Inscribed *Picasso*
Bronze
Height: 4¾ in.; 12 cm
Conceived in 1906-07 and cast in an edition of at least 3.

Claude Picasso has confirmed the authenticity of this work.

$ 150,000-250,000

PROVENANCE
Acquired in Paris *circa* 1970s

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1912 à 1917*, vol. II**, Paris, 1942, no. 574, illustration of another cast pl. 266
Brassaï & Daniel-Henry Kahnweiler, *Les Sculptures de Picasso*, Paris, 1949, illustration of another cast pl. 3
Werner Spies, *Sculpture by Picasso*, London, 1971, no. 12, illustration of another cast p. 40
Mare-Besnard Bernadec, Michèle Richet & Hélène Seckel, *The Picasso Museum, Paris*, New York, 1986, no. 278, illustration of another cast p. 151
Werner Spies, *Picasso: The Sculptures. Catalogue Raisonné of the Sculptures*, Stuttgart, 2000, no. 12, illustration of another cast p. 346

This extraordinarily compact, block-like sculpture was conceived in Paris in the winter of 1906-07 and is one of Picasso's most important early bronzes. The group of works made between the autumn of 1906 and 1909 posed new questions hitherto unknown in European sculpture, putting them on a par with Picasso's work as a painter and draftsman. Reduced to the essentials, the schematic treatment of the almond-shaped eyes, the smooth surface and the symmetrical features of this piece create the impression of perfect serenity.

"This mask-like object is the sculptural consequence of a radical transition in Picasso's pictorial and graphic work from a portrait-like conception of the head to a form of expressive stylization" writes Werner Spies. "For the first time, Picasso obtains a sculptural representation in which dependence on received patterns and an interest in autonomous, compositionally abstract formative media counterbalance one another" (Werner Spies, *Sculpture by Picasso*, London, 1971, pp. 21 & 23).

Fig. 1 Hemba-Niembo Statue of the Ancestor Kalala Lea, Democratic Republic of the Congo, *circa* 19th century, wood, sold: Sotheby's, New York, November 13, 2017 (detail)

250

250

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

GEORGES ROUAULT

1871 - 1958

Paysage biblique

Signed *G Rouault* (lower right)
Oil on paper mounted on canvas
10⅜ by 7 in.; 26.3 by 17.8 cm
Painted in 1940-48.

The Fondation Georges Rouault has kindly confirmed the authenticity of this work.

PROVENANCE
Galerie Bosquet, Paris
Acquired from the above in 1948

$ 25,000-35,000

251

251

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

ANDRÉ LHOTE

1885 - 1962

Dans l'entrée de la maison de Gordes

Signed *A. Lhote.* (lower left)
Oil on canvas
24 by 18 in.; 60.9 by 45.7 cm
Painted *circa* 1941.

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

PROVENANCE
Acquired in Paris *circa* 1970s

$ 30,000-50,000

252

PROPERTY FROM THE COLLECTION OF LUCE & ARTHUR KLEIN

TSUGUHARU FOUJITA

1886 - 1968

Le Couple à l'oiseau

Signed *T. Foujita* and in Japanese, dated *1917* and inscribed *-Paris-* (lower right)
Watercolor and brush and ink on paper
10¼ by 8½ in.; 26 by 21.5 cm
Executed in Paris in 1917.

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

PROVENANCE
Acquired in Paris *circa* 1970s

$ 40,000-60,000

252

PROPERTY FROM AN AMERICAN PRIVATE COLLECTOR

FRANÇOISE GILOT

b. 1921

Applause (Blue Acrobats)

Signed *F. Gilot.* and dated *1973.* (lower left)
Oil on canvas
45⅛ by 62¾ in.; 114 by 160 cm
Painted in 1973.

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

PROVENANCE
Acquired from the artist

EXHIBITED
Collegeville, Pennsylvania, Ursinus College, Philip and Muriel Berman Museum of Art; Oceanside, California, Oceanside Museum of Art & Riverside, Riverside Museum of Art, *Transitions, Works by Françoise Gilot*, 2012, n.n.

LITERATURE
Françoise Gilot, *The Painter and the Mask*, Fresno, 1975, no. 8, illustrated p. 65 (titled *The Acrobats*)
Françoise Gilot Painting—Malerei (exhibition catalogue), Kunstsammlungen Chemnitz Museum, Chemnitz, 2003, no. 16, illustrated in the catalogue

$ 80,000-120,000

Gilot's use of color was influenced by Matisse, whom she admired greatly and who became a close friend through Pablo Picasso, with whom Gilot had a long term relationship as well as two children, Claude and Paloma. Gilot described how "Matisse was the king of color. I first met him in February 1946 with Picasso, when he was living at his house, Villa le Rêve, in Vence. I expected his house to be bright, but the shutters were pulled shut so as to let in just the smallest amount of light. It was a complete surprise, this darkness. In the first room, when we entered, there was a big cage of birds. I thought, 'Poor little birds that are not allowed to see the sun.' The opposite of what you expect is always interesting. I began to understand. Matisse had been afraid at one point that he was going blind. He was therefore protecting his eyesight. And strangely enough, it is in almost complete darkness that you see things best because you see them one by one as they emerge" (quoted in "Françoise Gilot Reminisces About Henri Matisse," in *The Wall Street Journal*, October 27, 2014).

During her visits with the bedridden Matisse throughout the 1940s, Gilot observed him creating his famed cut outs using cut and pasted paper. In 1947, Matisse published the groundbreaking artist's book *Jazz,* the illustrations for which were created using pochoir from these original cut-out maquettes (see fig. 1). Matisse's distinctive visual vocabulary continued to influence Gilot throughout her career, as is clearly evidenced in the present work painted almost thirty years later.

This animated composition is as analogous to the daring of the acrobats as it is to that of the artist. The clapping hands encircling the perimeter allude to the enthusiasm of the public encouraging the death-defying high wire act of the acrobats. Yet the composition holds their precarious success and security of mid-air contact in anxious suspension. Vibrant reds and blues sharply contrast with orange, black and white as Gilot reinforces the element of danger through her arrangement of complementary colors.

Fig. 1 Henri Matisse, *Icare* (from *Jazz*), 1947, pochoir, The Museum of Modern Art, New York

254

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

CARLOS MÉRIDA

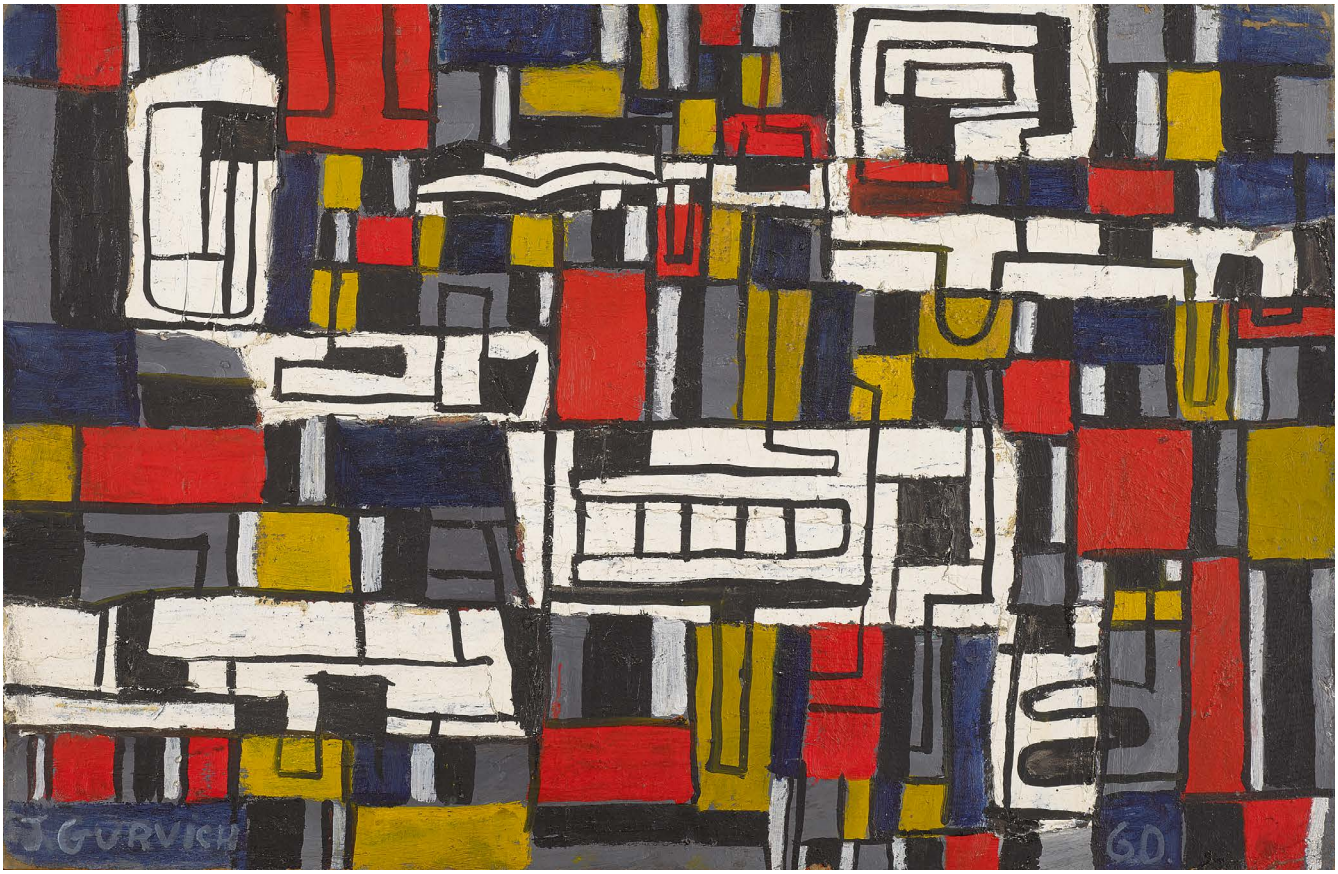
1891 - 1984

Ciro en el cuadrado

Signed *Carlos Mérida* and dated *1974* (lower center)
Gouache, brush and ink and pen and ink on paper
30 by 22¼ in.; 76.2 by 56.5 cm
Executed in 1974.

PROVENANCE
Galería de Arte Mexicano, Mexico City
Acquired from the above by the present owner

$ 18,000-22,000



255

PROPERTY FROM AN IMPORTANT COLLECTION, SPAIN

JOSÉ GURVICH

1927 - 1974

Constructivo con colores puros

Signed *J. Gurvich* (lower left); dated *60* (lower right)
Oil on cardboard
18 by 27¾ in.; 45.7 by 70.5 cm
Painted in 1960.

PROVENANCE
Estate of the artist
Sammer Gallery, Miami
Acquired from the above in 2013

$ 30,000-40,000

256

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

JOAQUÍN TORRES-GARCÍA

1874 - 1949

Constructif avec navire

Signed *J.Torres-Garcia* (lower center); dated *31* (lower left); dated *1 Juillet 1931* (on the reverse)
Oil on canvas
18 by 15 in.; 43 by 38 cm
Painted on July 1, 1931.

This work is included in the Joaquín Torres García Online Catalogue Raisonné (www.torresgarcia.com) as no. 1931.06.

PROVENANCE
Estate of the artist
Ifigenia Torres, Montevideo
(by descent from the above)
Private Collection, Buenos Aires
Adolfo M. Maslach, Caracas
(acquired from the above)
Thence by descent

EXHIBITED
New York, Sidney Janis Gallery; Zurich, Gimpel & Hanover Gallery & London, Gimpel Fils Gallery, *Paintings, Reliefs & Drawings by J. Torres-García,* 1977-78, no. 11
Caracas, Museo de Bellas Artes, *La Colección de Adolfo Maslach—Visión de una Poética Constructiva,* 1997, no. 21, illustrated in color in the catalogue
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, no. XLIV, illustrated in color p. 368

$ 200,000-300,000

By 1931, having spent nearly a decade in Paris' avant-garde circles, Uruguayan painter Joaquín Torres-García reached a critical tipping point in his career. Unmoved to join either of Paris' battling schools of Surrealism and Abstraction, he instead synthesized their influences alongside myriad others to build his own distinct plastic language: Universal Constructivism.

While shaping the influential but short-lived abstraction-centric *Cercle et carré* movement along with Michel Seuphor just the year before, he discovered two key fonts of visual and spiritual inspiration: European Medieval art, and pre-Columbian art. He longed to rekindle the link between the human and the divine was intrinsic to the art of these periods, which he felt was lost during the shift towards rationalism that characterized the Enlightenment in Europe. Where the Surrealists also sought to recapture this ephemeral mysticism and groups like the Bauhaus and De Stijl were dedicated to pure, rational abstraction, Torres-García believed that only at the intersection of these philosophies could true, meaningful art be made.

In Torres-García's work from 1931 onwards, the balance of spiritual and rational is made manifest in his visual vernacular of Universal Constructivism. Characteristic of this period, *Constructif avec navire*'s composition is constructed upon an orthogonal grid, in which a dense network of geometric figures and symbols are suspended. "By 1930-31, Torres-García's repertory of symbols was fairly well defined and included precise references to the cosmos (the sun), the ideal pentameter (the number five), human emotions (the heart and the anchor, representing hope)...the paintings of 1931 also contain familiar references to a modern context (boats, clocks, motors, skyscrapers) and generalized symbols of the world of nature (leaves, snails, fish)" (Margit Rowell, "Order and symbol: the European and American sources of Torres-García's constructivism," in *Torres-García: Grid-Pattern-Sign* (exhibition catalogue), London, Hayward Gallery, 1985, p. 16). In *Constructif avec navire*, symbols of the domestic world (the house, the broom, the ladder, the key) are placed in dialogue with universal icons of inspiration and emotion (the star, the heart). Perhaps here the inclusion of the ship alongside the heart and the anchor presages Torres-García's return to his native Montevideo three years later where he would go on to found the influential Taller Torres-García, actualizing his vision for a Universal Constructivist school.

PROPERTY FROM A PRIVATE TEXAS COLLECTION

GUNTHER GERZSO

1915 - 2000

Untitled

Signed *Gerzso* and dated *57* (lower right); signed *Gerzso*, dated *57* and dedicated *A Pierre Comte* (on the reverse)
Oil and sand on board
39¾ by 29⅞ in.; 101 by 76 cm
Painted in 1957.

PROVENANCE
Pierre Comte, France
Private Collection, France (acquired in Mexico *circa* 1959 and sold: Millon & Associés, Paris, June 27, 2007, lot 139)
Acquired at the above sale

$ 200,000-300,000

1950 proved to be a watershed year for Gunther Gerzso as it "set the course of his career as Mexico's premier abstract painter with his first solo exhibition at the revered Galería de Arte Mexicano," founded by dealer Inés Amor (Diana C. Du Pont, "Gerzso: Pioneering the Abstract in Mexico," in *Risking the Abstract: Mexican Modernism and the Art of Gunther Gerzso,* Mexico City, 2003, p. 83). Gerzso's approach signaled the advent of a new direction not only in Mexican painting by challenging the artistic and political dominance of Muralism, but also paralleled the dominant international trends of Abstract Expressionism and geometric Color-Field painting that immediately followed World War II. These early-mature paintings articulated a uniquely personal vision of abstraction. Void of unnecessary detail and filled with a poetic and spiritual ease, the influential underpinnings of Gerzso's aesthetic ethos were vividly outlined—his unconventional upbringing, pre-Columbian architecture, and the landscape of his homeland—and led him to create an "American art par excellence" (*ibid.*, p. 114).

Painted in 1957, *Untitled* reveals an energized crystallization of Gerzso's decade-long synthesis of myriad influential sources. Born in Mexico to a Hungarian father and a German mother, his affinity for the sensibilities of abstraction were first marked as a teenager while living in Lagos, Switzerland with his uncle, Hans Wendland. A prominent art dealer and collector who filled his Swiss home with works by Pierre Bonnard, Eugène Délacroix and Paul Cezanne, among others, Wendland gifted Gerzso with a copy of Le Corbusier's 1923 polemic book, *Vers une architecture nouvelle* (*Towards a New Architecture)*. In this foundational book, the modernist architect celebrates geometry as the building block for the construction of the new modern city, awakening Gerzso to the realm of abstraction. While he eventually worked as a costume and set designer, most prominently in the United States at the Cleveland Play House during the 1930s, it was not until Gerzso's permanent return to Mexico in 1941 that he would fully dedicated himself to painting. Gerzso's homecoming fell in tandem with the advent of the Surrealist exiles of Europe, among them Benjamin Péret (the surrealist Poet and husband of Remedios Varo) and Wolfgang Paalen (the founder of *DYN* magazine and husband of Alice Rahón) who were the most influential in encouraging and promoting Gerzso's early development as a painter. Gerzso's predisposition to the aesthetics of Surrealism fueled a brief but intense two-year period throughout 1944 and 1945 where he "studied and experimented with styles of most all the major first generation Surrealists, from the illusionism and of Tanguy to the abstract biomorphism of Masson" (*ibid.*, p. 98).

Gerzso's interest in Surrealism was eclipsed by his predilection for abstraction, in this case a desire for an architectural structure that Surrealism was unable to provide. Traveling throughout Mexico, he found abundant inspiration in the ruins of Chichén Itzá in Mexico's Yucatán Peninsula and Teotihuacán just outside of Mexico City, continuing his travels to Bolivia and Peru to explore Tiahuanaco and Machu Picchu respectively. In the meanwhile, he was filling his personal library with the writings of pioneer archeologists and ethnographers such as Alfonso Caso, Miguel Covarrubias and Maud Worcester Makemson. Fascinated by these ancient and mystical sites, Gerzso would use "the tropical landscape, pre-Columbian architecture and figures as a point of departure the same way the Cubists used African art or Matisse used Persian miniatures" to usher in a new strategy for his version of Abstraction (*ibid.*, p. 110).

As seen in *Untitled*, Gerzso reoriented his paintings by the mid-1950s to a vertical format, layering small and large squares (harkening advanced pre-Columbian masonry techniques) to manipulate multiple planes of perspective, creating moments of light and shadow. His paintings became uneasy and mysterious narratives. While appearing to have a connection to "Paul Klee's fusion of Surrealism and Constructivism, his method of transforming impressions of nature into poetic abstract equivalents represented by prismatic squares" (*ibid.*, p. 123; see fig. 1), Gerzso's paintings, unlike Klee's, are subjected to "architectonic principles" where deliberately precise and sensibly precarious squares create heightened rhythmic drama and evoke an imagined landscape of ancient ruins (*ibid.*, p. 123).

Gerzso's intention for his recontextualized version of Abstraction, one that poetically explores a hidden emotional experience, is seen in *Untitled*. Enlarged blue and green prisms reveal themselves behind a cascading shower of small, golden-hued squares. This precise, rhythmic succession of multi-sized forms coupled with a juxtaposition of cold and warm tones of blue, green, yellow and red reveal a majestic and overwhelming structure. As described by Octavio Paz, "in all Gerzo's pictures there is a secret...his paintings indicate its existence behind the canvas... they allude to what lies on the other side" *(ibid.*, p. 123).

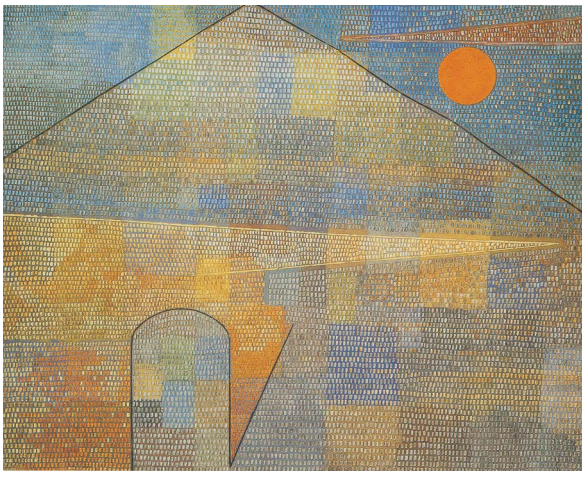


Fig. 1 Paul Klee, *Ad Parnasum,* 1932, oil on canvas, Kunstmuseum Bern, Society of Friends of the Kunstmuseum Bern, Switzerland

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

LÉOPOLD SURVAGE

1879 - 1968

Nice

Signed *L. Survage.* (lower left)
Oil on canvas
39½ by 31⅞ in.; 100 by 81 cm
Painted in 1916.

PROVENANCE
Estate of the artist, Paris
Acquired from the above in 1972

EXHIBITED
Paris, Galerie Bongard, *Peintures de Léopold Survage*, 1917, n.n.
Cologne, Kölner Kunstverein, *Leopold Survage Retrospective*, 1960, n.n.
Paris, Galerie Lucie Weill, *Survage*, 1965, n.n.
Paris, Musée Galliéra, *Rétrospective Survage*, 1966, no. 26
Lyon, Musée des Beaux-Arts de Lyon, *Survage*, 1968, no. 11
Paris, Salon Comparaisons, *Survage Jean Eve*, 1969, n.n.

LITERATURE
Jeanine Warnod, *Survage*, Brussels, 1983, illustrated p. 51

$ 100,000-150,000

The young Russian artist Leopold Survage arrived in Paris in 1908, drawn by the Modern French painting he had discovered in the Shchukin collection and during his studies at the School of Fine arts in Moscow. In France he followed the teachings of Matisse whilst assimilating the influence of Cézanne and the Cubists with whom he exhibited at the *Salon des Indépendants* in 1911.

Survage rapidly developed his own style in which he schematized figurative elements and inscribed them within a system of contradictory perspectives. The painter did not enlist in World War I due to health problems and in 1915 left for the South of France with his mistress the Baroness Hélène d'Oettingen. In Nice, as other artists had before him, he discovered with shock the beauty of Mediterranean light. The painting *Nice* is bathed in sunlight while the bright blue sky mingles with the sea in the background. The silhouettes of the figures that appear within the various perspectival planes of the buildings give this work a mysterious quality that seems to anticipate the Surrealist aesthetic. It was Guillaume Apollinaire, a close friend of the painter and of Hélène d'Oettingen, who organized Survage's first exhibition in Paris in 1917 at the Bongard Gallery where the artist exhibited 32 paintings, including the present work, and for which Apollinaire wrote a foreword in the form of one of his famous *calligrammes*.

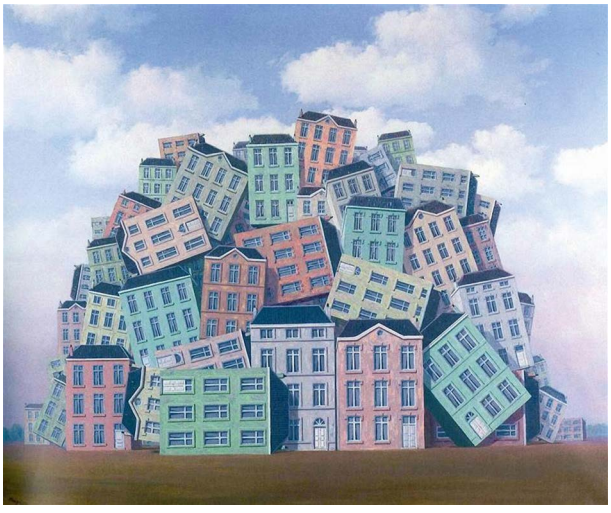
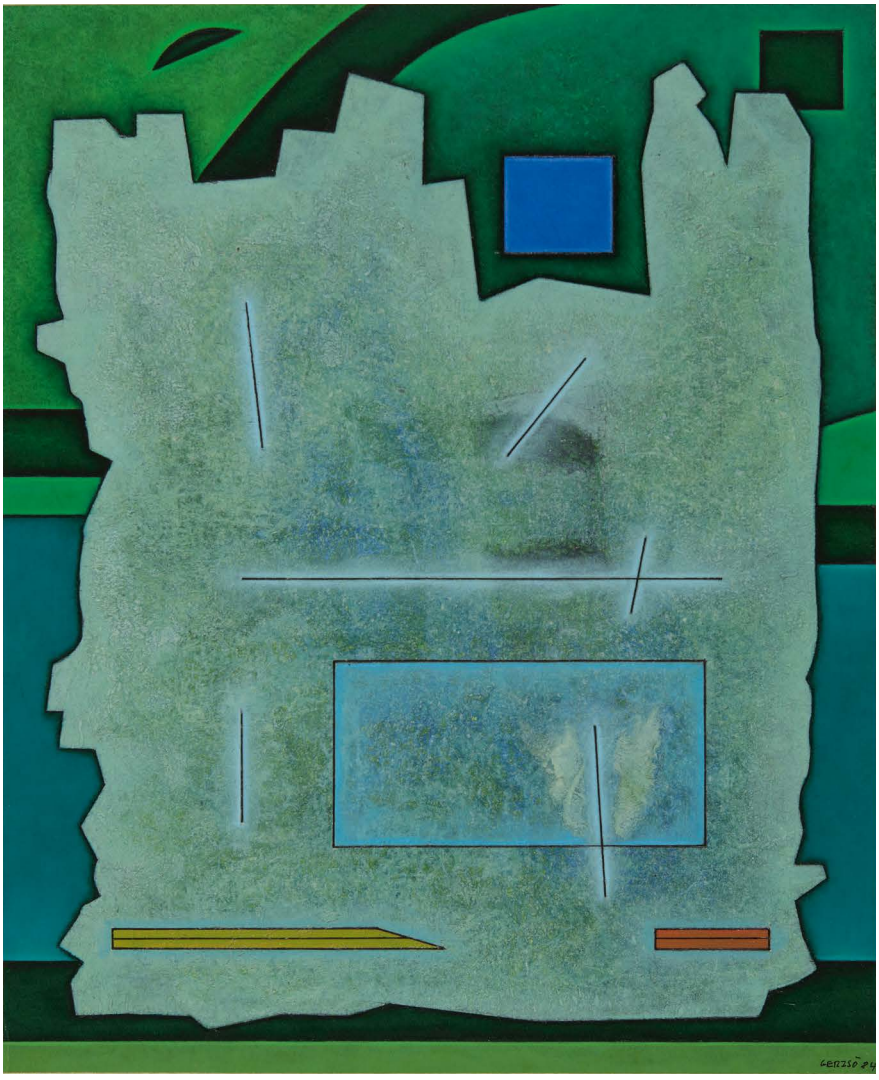


Fig. 1 René Magritte, *La Poitrine*, 1961, oil on canvas, Private Collection

"No one, before Survage, has been able to put an entire city with the interiors of its houses into one sole painting."

Guillaume Apollinaire



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PROPERTY FROM A PRIVATE COLLECTION, GEORGIA

GUNTHER GERZSO

1915 - 2000

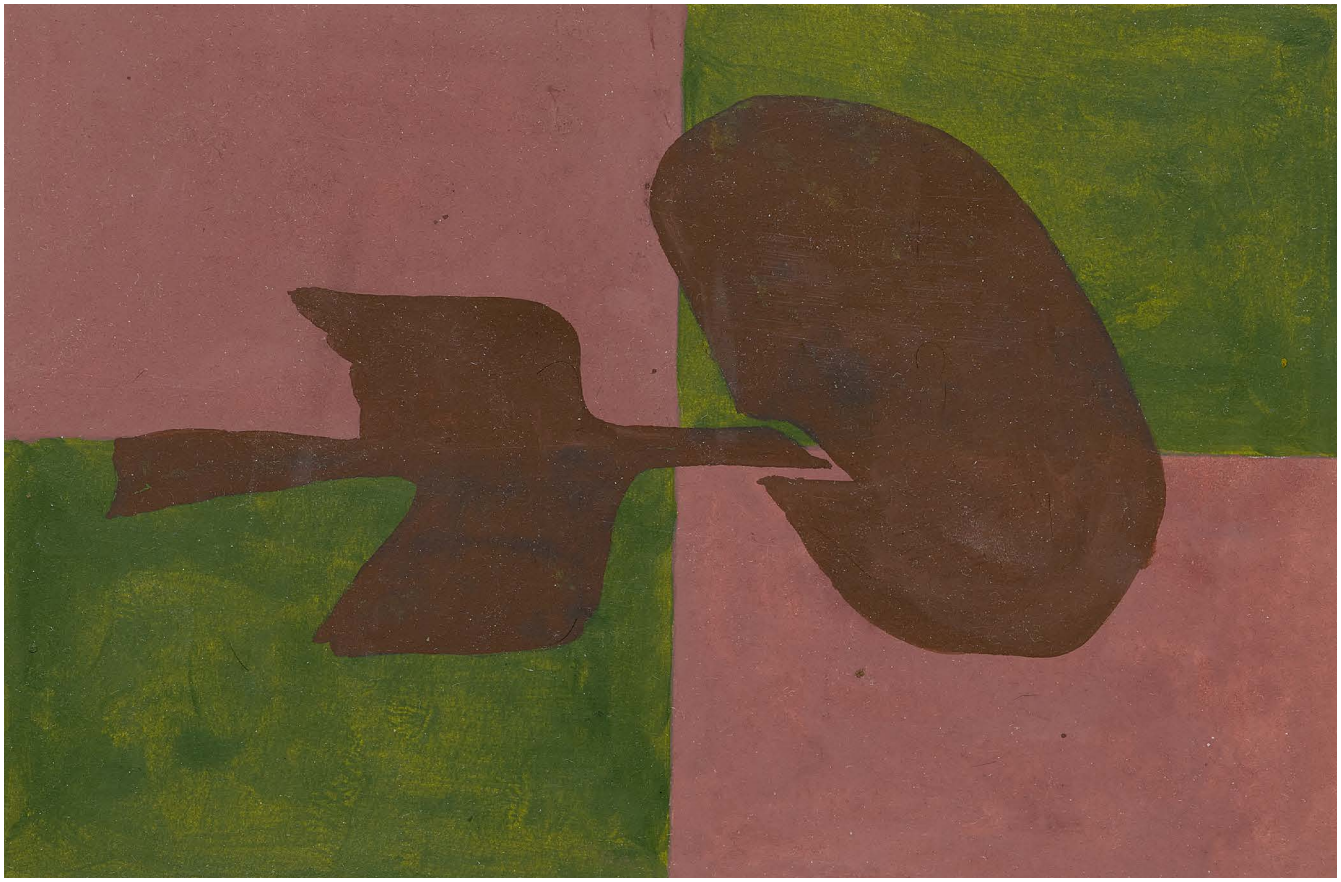
Microcosmos

Signed *Gerzso* and dated twice *84* and *Abril 1981 - Dic 7, 1984* (lower right); titled (lower left)
Oil and pen and ink on paper mounted on card
Sheet: 15¼ by 13 in.; 38.7 by 33 cm
Image: 13 by 10¾ in.; 33 by 27.3 cm
Painted between April 1981 - December 7, 1984.

PROVENANCE

Teresa Feibelmann, Mexico City (acquired from the artist)
Private Collection, Cascade, Colorado (acquired from the above)
Mary-Anne Martin Fine Art, New York (acquired from the above)
Acquired from the above in 2004

$ 20,000-30,000



260

GEORGES BRAQUE

1882 - 1963

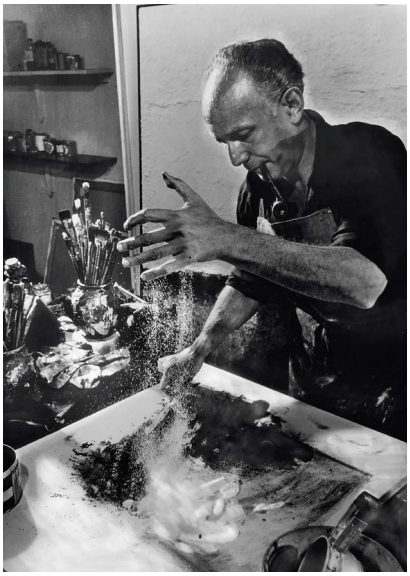
À Tire-d'aile

Gouache on paper
7⅜ by 11⅛ in.; 18.7 by 28.3 cm
Executed in 1954.

PROVENANCE
Galerie Louise Leiris, Paris
Art Point Inc., Tokyo
Private Collection, Japan
Acquired from the above by the present owner in May 2019

$ 30,000-40,000

PROPERTY FROM THE COLLECTION OF ENRICO DONATI, NEW YORK



Enrico Donati at work in his studio *circa* 1954

in America, Enrico Donati's legacy as an artist and cultural leader has been enriched by his activities as a collector. In line with many of his Surrealist colleagues and friends, such as André Breton, Max Ernst and William N. Copley, Donati (1909-2008) built an exceptionally eclectic collection of art and artifacts from across the globe. Over the course of several decades, he amassed an enviable collection of masterworks by Picasso, Matisse, Kandinsky, Brauner, Sage and Gorky, among others. A pioneer in many ways, in leaving his native Italy for the United States Donati was one of the first to take a route followed by many of his contemporaries, including fellow Surrealists Marcel Duchamp, Max Ernst and Yves Tanguy. His radical approach to painting and his tireless promotion of Surrealism in America is part of an important chapter in the history of Modern art that saw a collaboration and exchange of ideas between Europe and the United States. The art that Donati collected is an important part of this story and illustrates the power of art to transcend cultural borders.

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ARSHILE GORKY

1904 - 1948

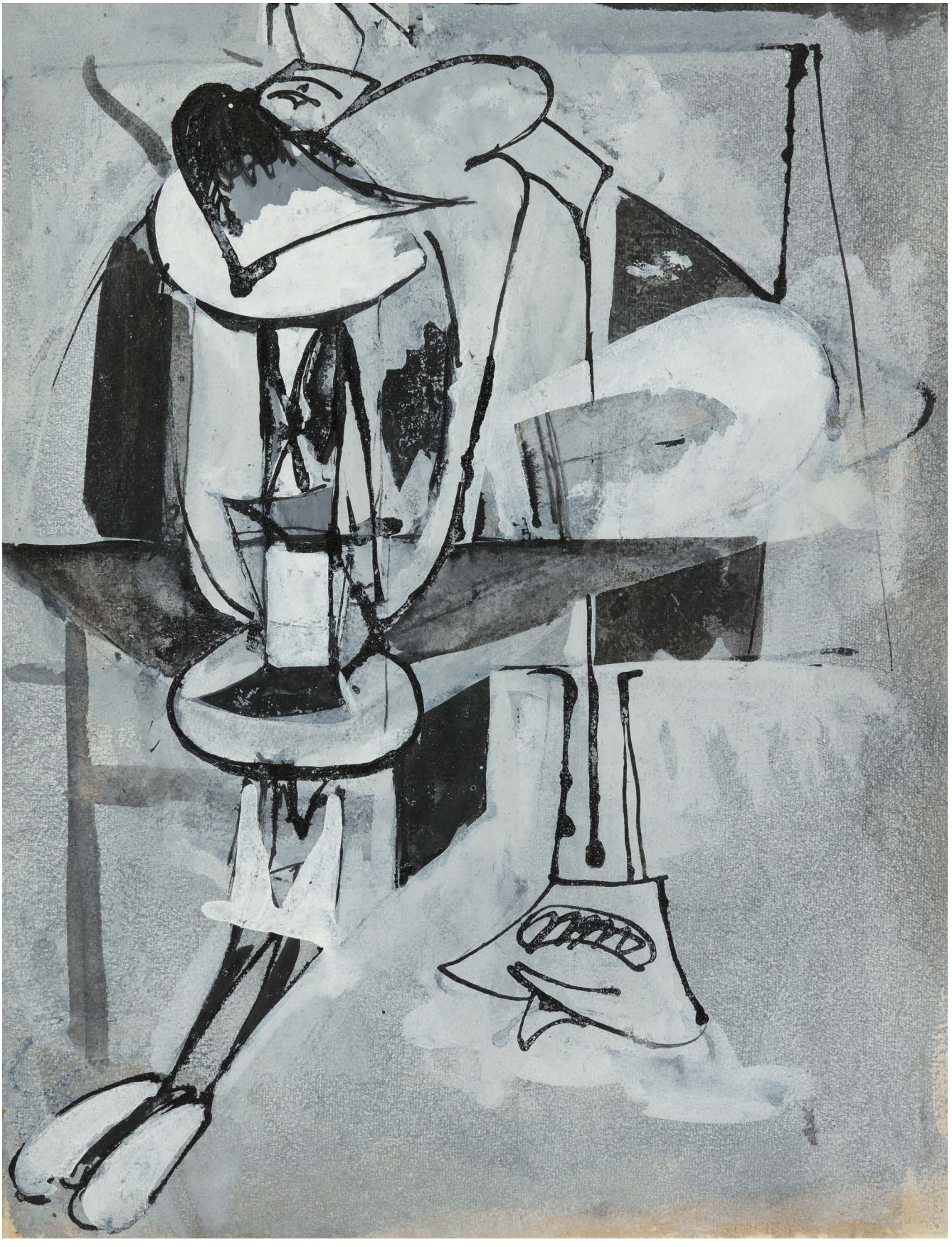
Study for "Agony"

Gouache and brush and ink on paper
12¾ by 9⅝ in.; 32.4 by 24.4 cm
Executed *circa* 1946-47.

This work is recorded in the Arshile Gorky Foundation Archives under number D1352.

PROVENANCE
Jeanne Reynal, New York
Enrico Donati, New York (acquired from the above)
Thence by descent

$ 70,000-90,000



PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

WASSILY KANDINSKY

1866 - 1944

Montée des grilles

Signed with the artist's monogram and dated *39* (lower left)
Gouache on black paper
19½ by 13¾ in.; 50 by 35.5 cm
Executed in 1939.

$ 180,000-250,000

PROVENANCE
Nina Kandinsky, Paris (the artist's wife)
Galerie Maeght, Paris
Sidney Janis Gallery, New York (acquired by 1949)
Galerie Maeght, Paris
Acquired from the above

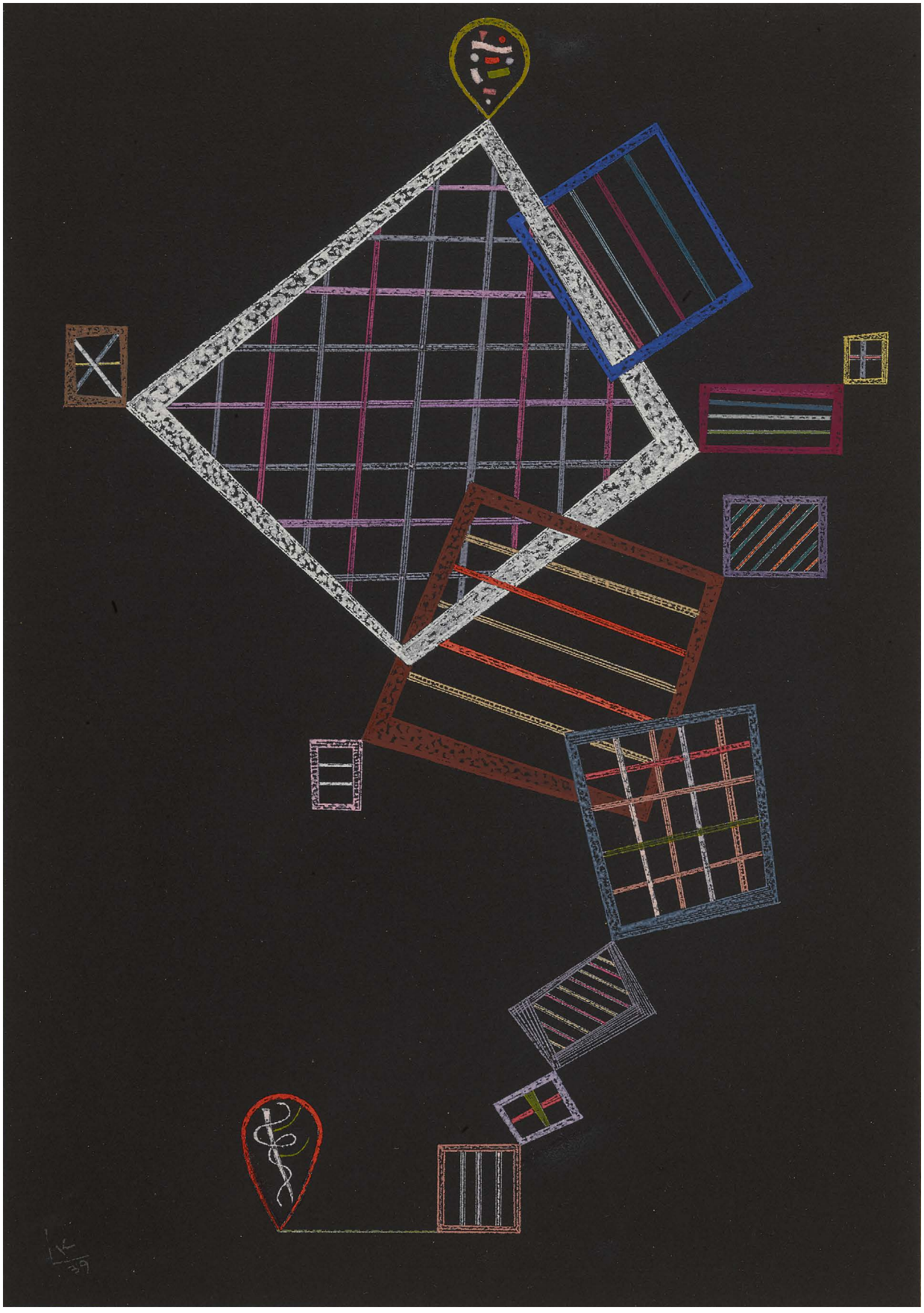
EXHIBITED
Paris, Galerie l'Esquisse, *Peintures abstraites, compositions de matières: Domela, Kandinsky, Magnelli, de Staël,* 1944, n.n.
Zurich, Kunsthaus Zurich, *Georges Braque, Wassily Kandinsky 1866-1944, Pablo Picasso,* 1946, no. 118
New York, Sidney Janis Gallery, *Kandinsky,* 1949, n.n.

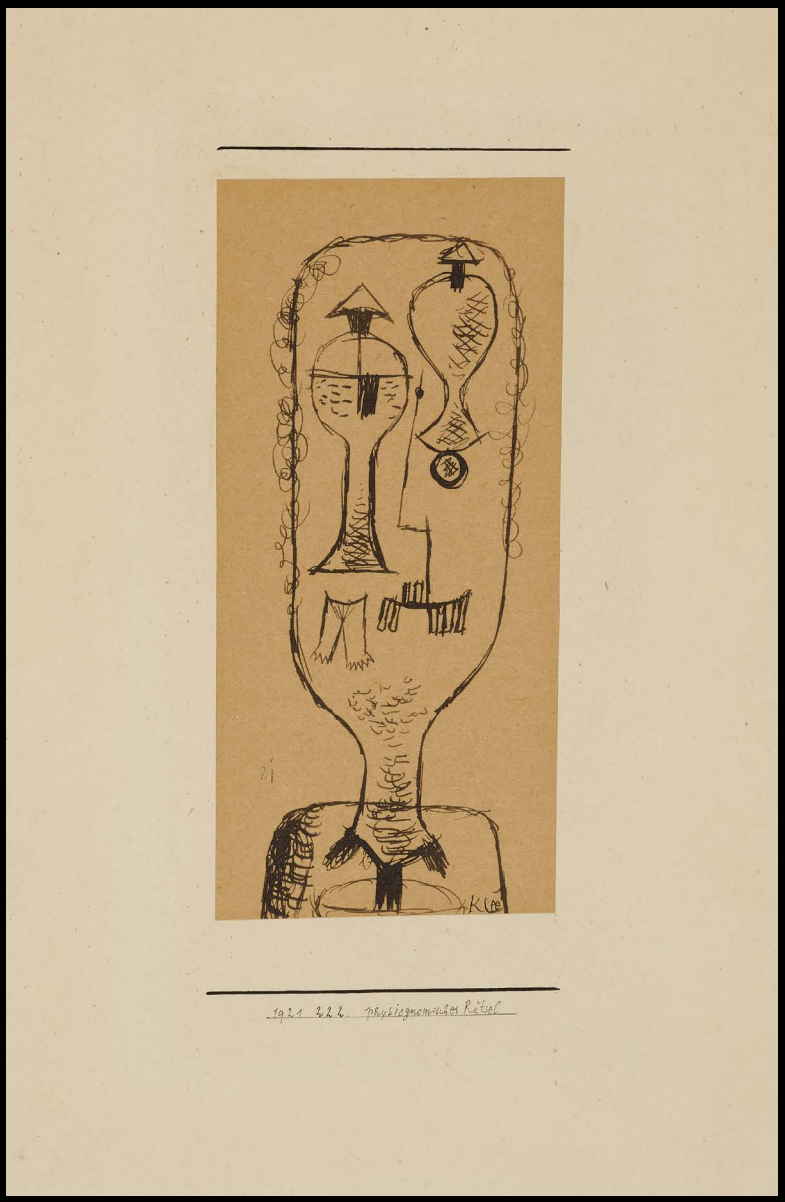
LITERATURE
The artist's handlist, no. 632
"Kandinsky's Exhibition at Janis," in *Art News,* vol. XLVIII, no. 8, December 1949, illustrated p. 45
Art News Annual, vol. XX, New York, 1951, illustrated p. 139
Will Grohmann, *Kandinsky, Life and Work,* New York, 1958, no. 747, illustrated p. 411
Vivian Endicott Barnett, *Kandinsky Watercolours, Catalogue Raisonné, 1922-1944*, vol. II, London, 1994, no. 1267, illustrated p. 465

While his development was strongly influenced in the 1920s by his Bauhaus colleague Paul Klee, whose watercolors and oil paintings of these years demonstrate similar artistic predilections, Kandinsky's production in Paris took a different direction. The stimulation of Surrealist Paris inspired a shift from primary colors to pastels. Although Kandinsky was well aware of Surrealism—he had exhibited with the proto-surrealist Dada group in Zurich in 1916 and the Surrealists in Paris in 1933—he never identified as one. Their emphasis on automatic writing and the unconscious was far from his concept of "inner necessity" which drew him instead toward ideas of nature and natural growth.

"The Paris imagery typically reflects an accommodation between the geometry of preceding years," writes Vivian Endicott Barnett, "and a new vocabulary of organic forms. The triangles, circles and squares that were the basis of Kandinsky's Bauhaus grammar do not completely disappear but are still alluded to in irregular, fantastic biomorphic shapes. They ultimately assume an independent pictorial life and endow the paintings and gouaches of Kandinsky's late years with their unique character" (Vivian Endicott Barnett, *Kandinsky at the Guggenheim*, New York, 1983, pp. 16-17).

Fig. 1 The artist in his studio in 1936





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PROPERTY FROM AN IMPORTANT NEW YORK COLLECTOR

PAUL KLEE

1879 - 1940

Physiognomisches rätsel (Physiognomic Riddle)

Signed *Klee* (lower right); dated *1921*, numbered *222* and titled (on the artist's mount)
Brush and ink on paper mounted on card
Sheet: 6⅝ by 3¼ in.; 17 by 8.2 cm
Mount: 10¾ by 7⅜ in.; 27.3 by 18.7 cm
Executed in 1921.

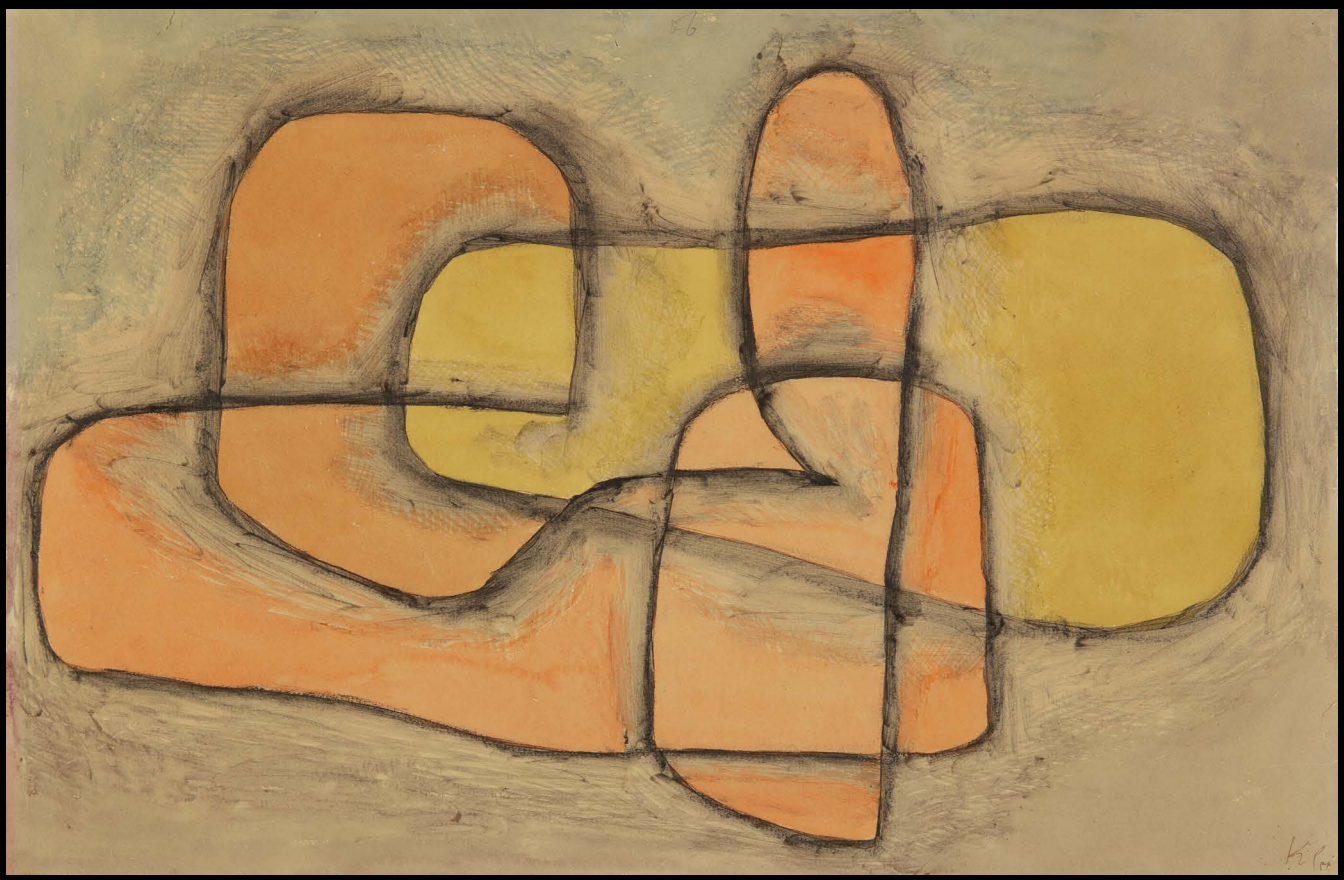
PROVENANCE

Werner Allenbach, Bern (acquired by 1956)
Berggruen & Cie, Paris (acquired in 1956)
The Hanover Gallery Ltd., London (acquired by 1957)
The Redfern Galley, London
Acquired from the above

LITERATURE

Will Grohmann, *Paul Klee, Handzeichnungen*, Potsdam & Berlin, 1934, no. 82
The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee Catalogue Raisonné, 1919-1922*, vol. III, Bern, 1999, no. 2813, illustrated p. 357

$ 30,000-50,000



264

PROPERTY FROM A PRIVATE COLLECTION

PAUL KLEE

1879 - 1940

Gelagert (Layered)

Signed *Klee* (lower right)
Watercolor and charcoal on paper
12½ by 18⅞ in.; 31.8 by 48 cm
Executed in 1937.

PROVENANCE

Daniel-Henry Kahnweiler, Paris (acquired in 1937)
Buchholz Gallery (Curt Valentin), Berlin & New York (acquired in 1938)
Lynne Thompson, Blue Hill, New York
Kleemann Galleries, New York
Thomas A. & Nathalie T. Lewis, New York
Sale: Luper Auction Galleries, Richmond, November 19, 2011, lot 50
Acquired at the above sale

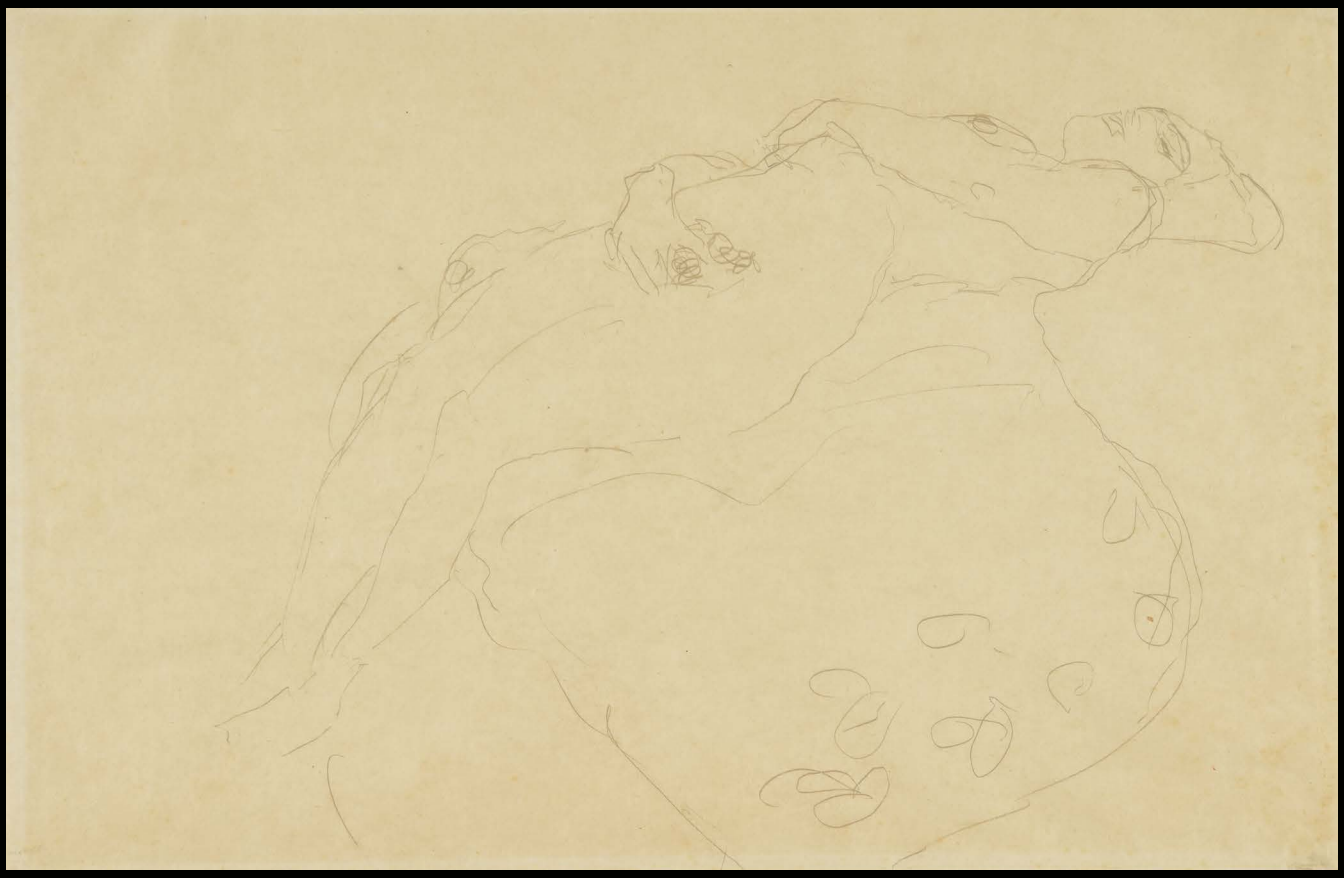
EXHIBITED

Paris, Galerie Simon, *Paul Klee, Oeuvres récentes,* 1938, no. 25
New York, Buchholz Gallery, *Paul Klee,* March-April 1938, no. 74
New York, Buchholz Gallery, *Paul Klee,* November 1938, no. 31
New York, Buchholz Gallery, *Paul Klee, André Masson & Some Aspects of Ancient and Primitive Sculpture,* 1943, no. 23
New York, Buchholz Gallery, *Paul Klee,* 1948, no. 11
Palm Beach, Society of the Four Arts, *Paintings by Paul Klee,* 1951, no. 65

LITERATURE

The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee, Catalogue Raisonné*, vol. VII, Bern, 2003, no. 7033, illustrated p. 247

$ 100,000-150,000



265

PROPERTY FROM A PRIVATE COLLECTION

GUSTAV KLIMT

1862 - 1918

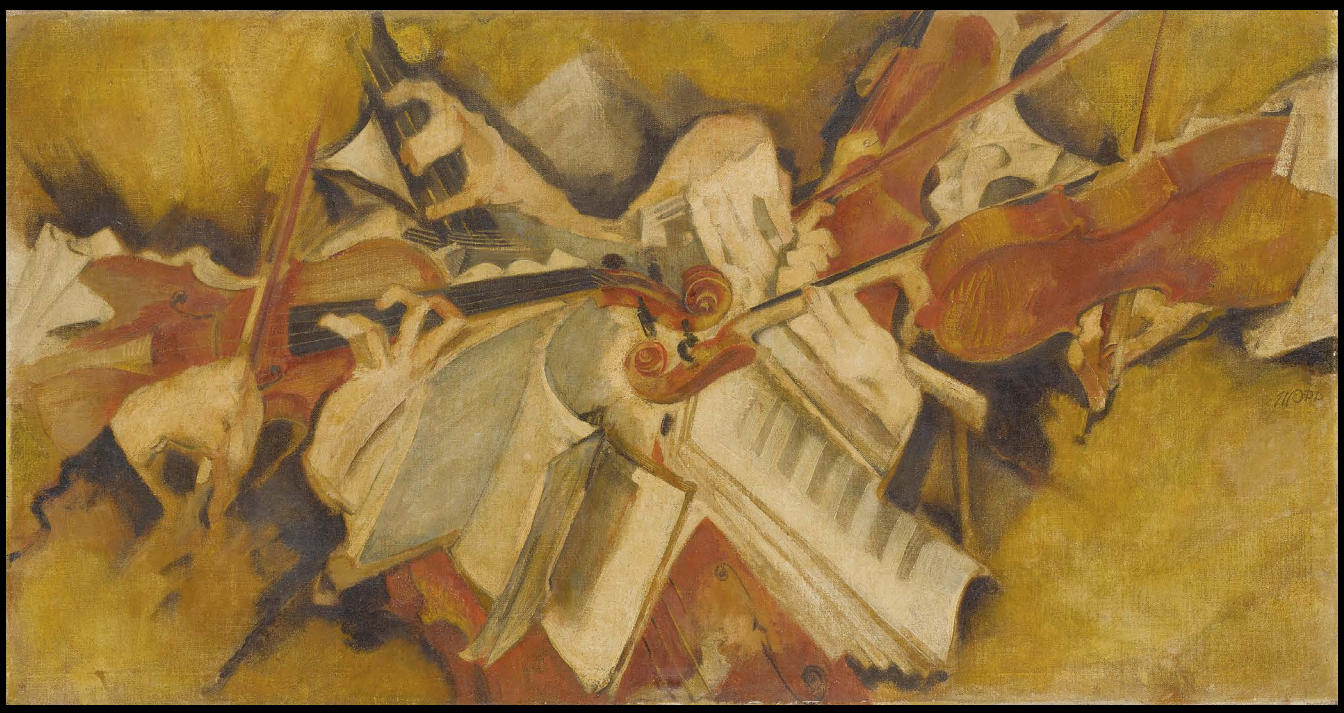
Liegender Akt nach rechts (Nude Reclining to the Right)

Pencil on paper
14⅜ by 22 in.; 36.5 by 55.9 cm
Executed in 1914.

PROVENANCE
Galerie Ariadne, Vienna
Friedrich Grohe, Echandens
Sale: Dorotheum, Vienna, May 19, 1953, lot 240
Private Collection (and sold: Dorotheum, Vienna, June 15-18, 1971, lot 295)
Sale: Galerie Wolfgang Ketterer, Munich, May 27, 1975, lot 925
Galerie Welz, Salzburg
Private Collection, Austria (acquired from the above and sold: Christie's, London, February 10, 2011, lot 234)
Acquired at the above sale

LITERATURE
Alice Strobl, *Gustav Klimt: Die Zeichnungen, 1912-1918*, vol. III, Salzburg, 1984, no. 2450, illustrated p. 81

$ 50,000-70,000



266

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

MAX OPPENHEIMER

1885 - 1954

Streichquartett (String Quartet)

Signed *MOPP* (center right)
Oil on canvas
20¼ by 38⅛ in.; 51.4 by 97.5 cm
Painted in 1948.

Dr. Marie-Agnes von Puttkamer has confirmed the authenticity of this work.

PROVENANCE
Edith Goldman Cooper, New York (acquired from the artist in 1948)
Thence by descent

A dynamic example of Oppenheimer's iconic compositions featuring the Vienna Philharmonic, the present work was acquired from the artist by the grandmother of the present owner, Edith Cooper. It has remained in the same family since and this sale marks its first appearance at auction. In 1935, Edith Cooper, based in Hollywood, California, established a Jewish relief fund to assist artists, writers and other intellectuals under threat of Nazi persecution. In 1938, she aided Max Oppenheimer's departure from Germany to Switzerland and his onward journey to the United States and remained in contact with him throughout his years in New York.

Born in Vienna, Oppenheimer was a prolific member of the Austrian avant-garde in the early 1900s and shared a studio with his friend Egon Schiele (see fig. 1). Music became a predominant theme in his works by 1914 and he completed many compositions of members of the Vienna Philharmonic before his departure from Europe. During this time, Oppenheimer was heavily influenced by both Cubism and Futurism, two radical movements sweeping across neighboring France and Italy. The dynamic brushwork characteristic of these movements are plainly evident in *String Quartet*.

$ 80,000-120,000

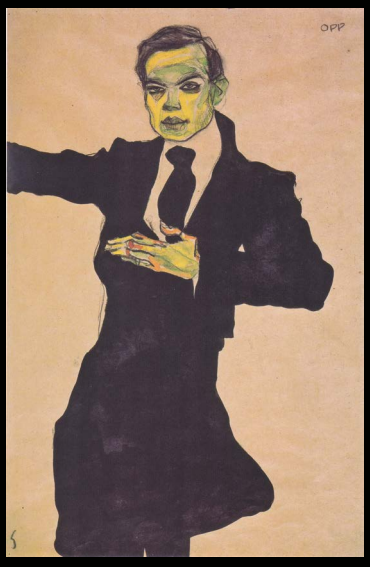


Fig. 1 Egon Schiele, *Der Maler Max Oppenheimer*, 1910, watercolor, black chalk and pen and ink on paper, The Albertina Museum, Vienna

267

ALEXEI JAWLENSKY

1864 - 1941

Abstrakter Kopf (Abstract Head)

Signed with the initials *A.J.* (lower left); signed *A.v jawlensky*, dated *Wiesbaden 20 Nov. 28* and dedicated *Für Fräulein Mela Escherich in tiefster Verehrung* (on the reverse)
Oil on canvasboard
10⅜ by 8¼ in.; 26.3 by 21 cm
Painted *circa* 1927.

PROVENANCE

Mela Escherich, Wiesbaden (acquired from the artist on November 20, 1928)
Galerie Thomas, Munich (acquired by 1976)
Private Collection, Baden-Wurttemberg, Germany
Private Collection, Switzerland
Sale: Grisebach, Berlin, November 27, 2014, lot 49
Private Collection, Cologne (and sold by the estate: Native Auctions, Brussels, January 27, 2018, lot 117)
Private Collection, Brussels
Acquired from the above by the present owner

LITERATURE

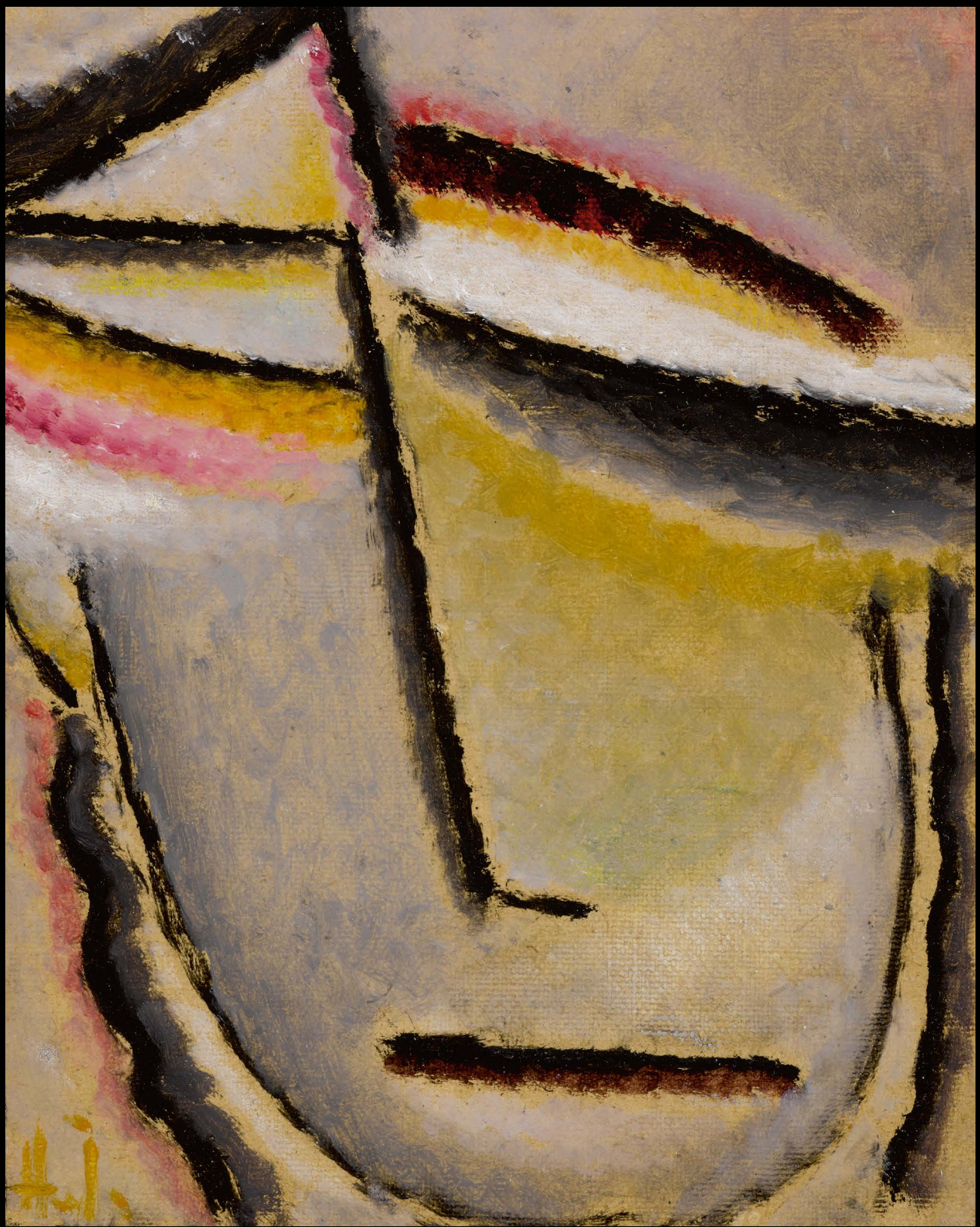
Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky, *Alexej von Jawlensky, Catalogue raisonné of the Oil Paintings 1914-1933*, vol. II, London, 1992, no. 1271, illustrated p. 405

$ 150,000-250,000

Mela Escherich, to whom the present work is dedicated, was an art historian based in Wiesbaden, the town where Jawlensky settled in the early 1920s and began work on his seminal series of Abstract (or Constructivist) heads. Escherich championed Jawlensky in her 1926 treatise on Russian artists in Germany, characterizing him as "one of those distinguished figures whose art touches us like a breath from a better world" (Mela Escherich, "Russische Kunst in Deutschland," in *Osteuropa*, Berlin, 1926, p. 461).

Jawlensky is unusual among modern artists in the consistency with which he pursued a single theme. Taking the strict format of the human face, an unbroken line of artistic development can be traced from his Fauve period through to the abstract faces of the 1920s and the glowing "Meditations" of his final years. The extraordinarily rich range within this series has been compared to a sort of abstract calendar for the artist, marking his interior responses to changing states of mind, emotions, weather and seasons: "For me the face is not just a face but the whole universe" (quoted in Clemens Weiler, *Jawlensky, Heads, Faces, Meditations,* London, 1971, n.p.).

As the present work attests, the application of paint in this series is so fine that extremely delicate nuances of tone were possible. Jawlensky modified the construction of these compositions slightly, but his prime means of expression was through color—the linear features have meaning only as a framework to support this color. The parallels to icon painting have inevitably been drawn, not least because the artist himself pointed to the importance of his spiritual heritage in his writings: "Every artist works in a tradition. Some take their tradition from the art of the Greeks, others from that of the Renaissance. I am Russian-born. As such my heart and soul have always felt close to old Russian art, to Russian icons, to the art of Byzantium, the mosaics of Ravenna, Venice and Rome and the art of the Romanesque period" (*ibid.,* p. 11).



268

WASSILY KANDINSKY

1866 - 1944

Schwacher Bogen (Weak Arc)

Signed with the artist's monogram and dated *29* (lower left); signed with the artist's monogram, titled, numbered *no. 335* and dated *1929* (on the *verso*)
Watercolor and pen and ink on paper mounted on card
19⅝ by 10¼ in.; 50 by 26 cm
Executed in February 1929.

PROVENANCE
Anatole Jakovski, Paris (acquired in February 1935)
Fernand Graindorge, Liège
Heinz Berggruen, Paris (acquired in 1955)
Kleeman Galleries, New York (acquired in 1956)
Dr. Robert Schnell, Zurich
Sale: Klipstein & Kornfeld, Bern, May 24, 1962, lot 80
Galerie Berggruen, Paris
Nantenshi Gallery, Tokyo
Acquired from the above by the present owner

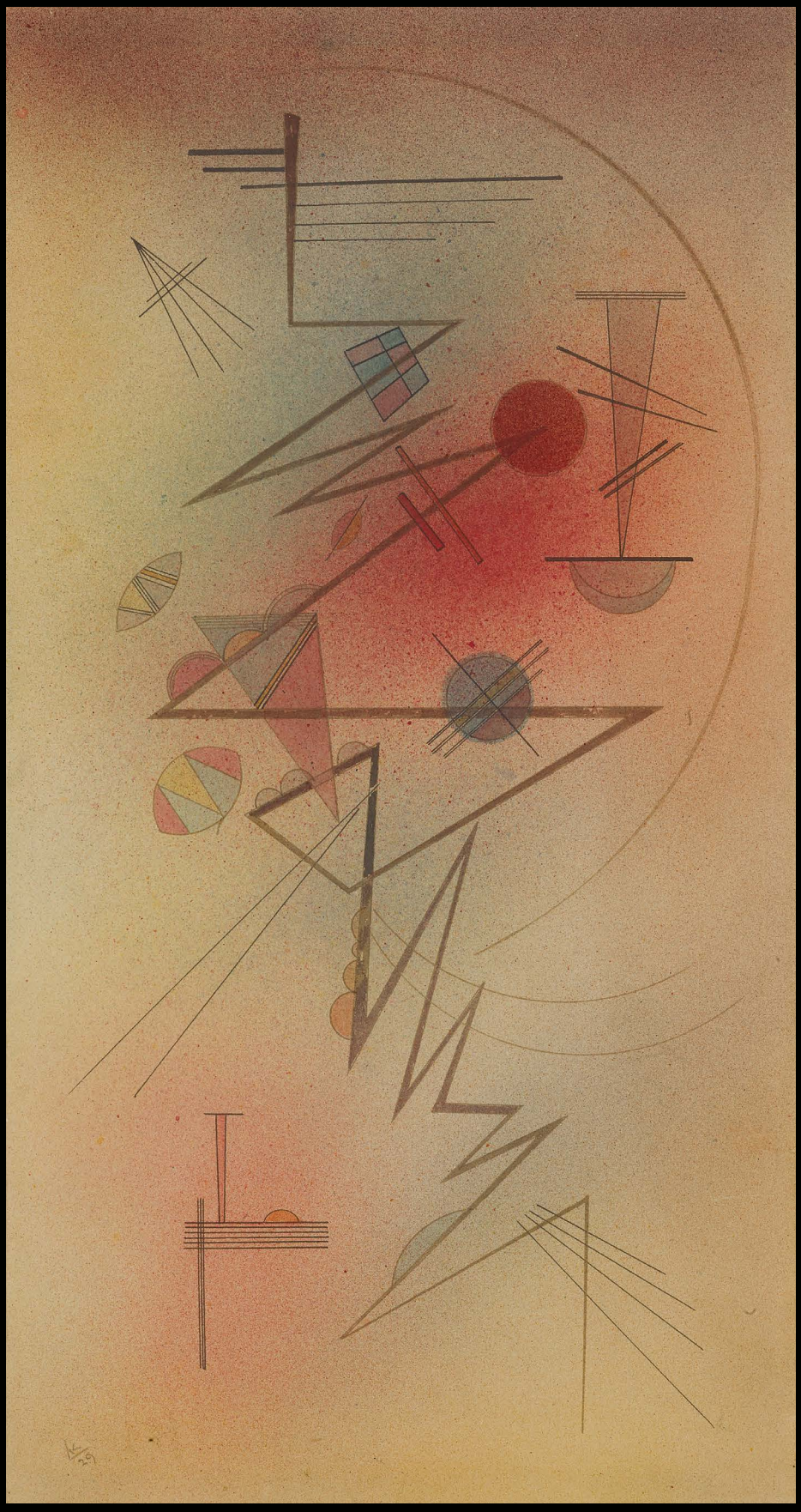
EXHIBITED
Halle, Roter Turm, Hallischer Kunstverein & Städtisches Museum, *Alte Garnisonskirche and Roter Turm,* 1929, n.n.

LITERATURE
The artist's handlist, no. 335
Vivian Endicott Barnett, *Kandinsky Watercolours, Catalogue Raisonné, 1922-1944*, vol. II, London, 1994, no. 926, illustrated p. 246

$ 250,000-350,000

Kandinsky was probably introduced to the use of the spray technique in his watercolors by Klee, his close friend and neighbor at the Bauhaus. First used in 1927, it was a technique that characterized most of Kandinsky's works on paper from 1928-30. Vivian Endicott Barnett has written of the spray technique "the elements begin to hover and glide, become transparent, and seem even more immaterial than other works of the Bauhaus period" (Vivian Endicott Barnett, *op. cit.*, p. 28).

Barnett writes further of Kandinsky, "Both in Russia and at the Bauhaus he set out...to furnish his own conception of art with what he regarded as a scientific basis, one that was transferable as a model to other arts. There were bound to be conflicts; and one of the reasons for Kandinsky's failure in Moscow was that the younger artists, such as Rodchenko and Stepanova, did not share his approach. The Bauhaus was very different: expressionist, theosophical, socioromantic, and oriental ideas played a major part in the prehistory and immediate origins of the institution. But above all, Kandinsky was not alone in Weimar and Dessau. There was his evident affinity with Klee, who...also regarded art as an analogy of creation itself" (Vivian Endicott Barnett & Armin Zweite, *Kandinsky, Watercolors and Drawings*, Munich, 1992, p. 28).



269

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CHICAGO

PAUL KLEE

1879 - 1940

Gewalt des Riesen (Power of the Giant)

Signed *Klee* (upper left); dated *1933,* inscribed *HI* and titled (on the artist's mount)
Watercolor on paper laid down on board
17 by 12½ in.; 43.2 by 31.8 cm
Executed in 1933.

PROVENANCE

Daniel-Henry Kahnweiler, Paris (until 1938)
Karl Nierendorf, Cologne & New York (acquired in 1938)
Eric Ponder (until 1962)
Berggruen & Cie, Paris (acquired in 1962)
James Wise, Geneva & New York (acquired in 1962)
Sale: Galerie Motte, Geneva, July 10, 1970, lot 98
Galeria de Arte Portobello (and sold: Parke-Bernet Galleries, Inc., New York, May 27, 1971, lot 49)
Maurice Perea (acquired at the above sale)
Sale: Christie's, New York, November 20, 1980, lot 167
Sale: Christie's, New York, May 16, 1985, lot 165
Sale: Christie's, New York, November 20, 1986, lot 167
Acquired at the above sale

EXHIBITED

New York, Nierendorf Gallery, *Paul Klee,* 1941, no. 21
New York, Nierendorf Gallery, *Works by Klee,* 1945, no. 44
Palm Beach, Society of the Four Arts, *Paintings by Paul Klee,* 1951, no. 29
Geneva, Galerie George Moos, *Paul Klee,* 1963, no. 23

LITERATURE

The Paul Klee Foundation & Museum of Fine Arts, Bern, eds., *Paul Klee Catalogue Raisonné 1931-1933,* vol. VI, Bern, 2002, no. 6287, illustrated p. 396

$ 40,000-60,000

270

PROPERTY FROM A PRIVATE COLLECTION

EMIL NOLDE

1867 - 1956

Selbstporträt mit Hat (Self-portrait with Hat)

Signed *Nolde.* (lower right)
Watercolor and pencil on paper
11 by 8½ in.; 27.9 by 21.6 cm
Executed *circa* 1910.

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

PROVENANCE

Walter Bareiss, Greenwich, Connecticut
New Gallery, New York (and sold: Parke-Bernet Galleries, Inc., New York, November 30, 1960, lot 11)
Private Collection, United States (acquired at the above sale)
Thence by descent

$ 60,000-80,000

271

PROPERTY FROM A PRIVATE MIDWESTERN COLLECTION

EMIL NOLDE

1867 - 1956

Rotgelbe Sonnenblume und Sommerblumen (Red Yellow Sunflower and Summer Flowers)

Signed *Nolde* (lower left)
Watercolor on paper
9⅛ by 13¼ in.; 23.2 by 33.7 cm

PROVENANCE
Private Collection, United States (acquired in the 1960s)
Thence by descent

$ 50,000-70,000

272

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

LESSER URY

1861 - 1931

Strassenszene

Signed *L. Ury* (lower left)
Pastel on board
19¾ by 14 in.; 50 by 35.5 cm

To be included in the forthcoming Ury catalogue raisonné being prepared by Dr. Sibylle Gross.

PROVENANCE
Mr. & Mrs. Frederick O. Fleming, Berlin & New York
Thence by descent

$ 30,000-40,000

END OF SESSION ONE

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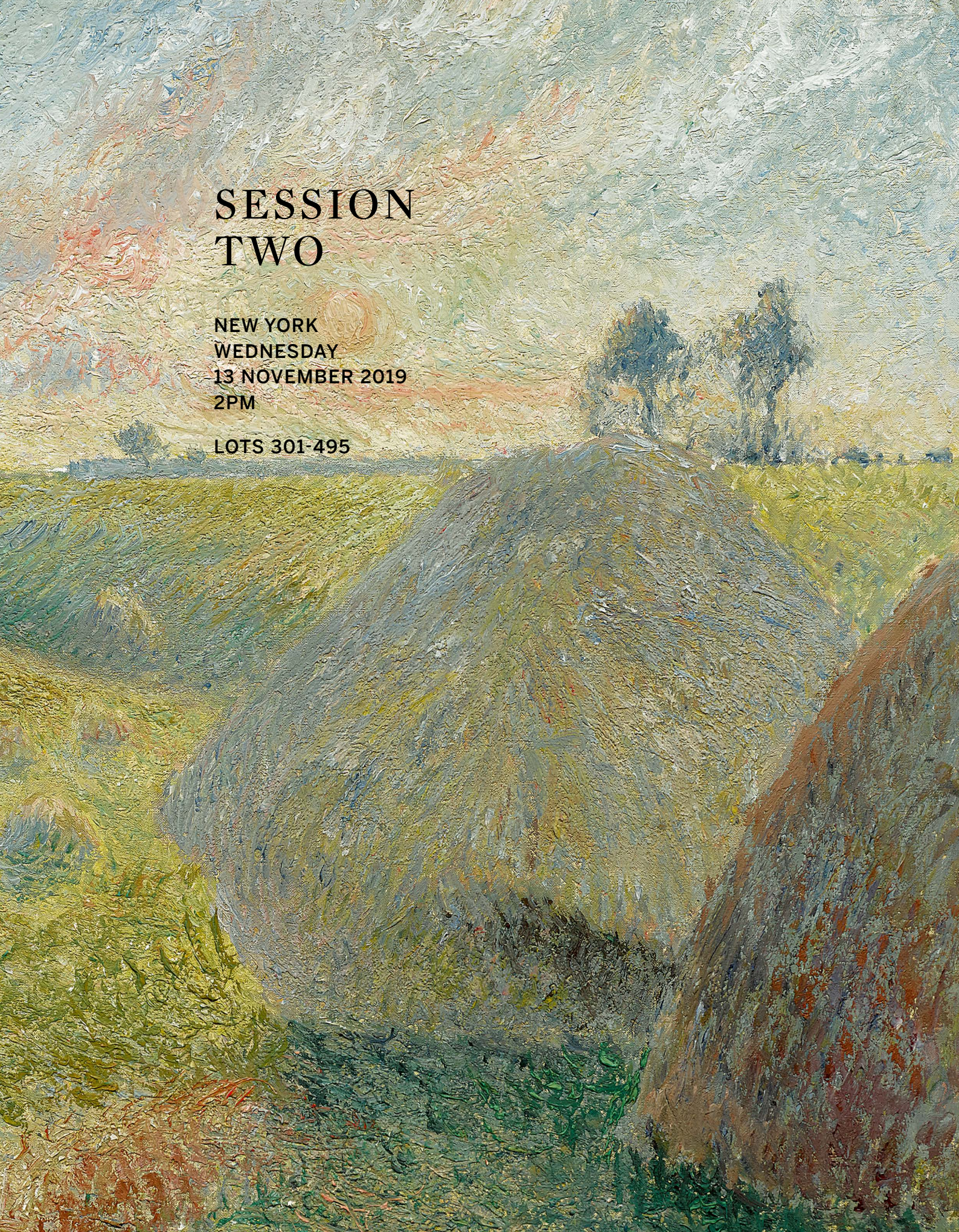
LOT 436



SESSION TWO

NEW YORK
WEDNESDAY
13 NOVEMBER 2019
2PM

LOTS 301-495

A MUSICAL FEAST

WORKS FROM THE COLLECTION OF MARINA PICASSO

When he was at school, Picasso claimed, he used to misbehave in the classroom in order to get himself banished to a little room "with whitewashed walls and a bench to sit on. I liked it there, because I took along a sketchpad and drew incessantly... I was isolated and no one bothered me—drawing, drawing, drawing. I could have stayed there forever drawing without a stop." Picasso's habit of drawing—something he did practically every day throughout his long career—underpinned all his artistic achievements, even the most radical, in every medium. The training that he received at art schools he attended in his native Spain—in Málaga, La Coruña and Barcelona—further emphasized traditional skills in drawing. At the academy in La Coruña, for example, he was taught to draw after plaster casts and also to make copies from the popular "cours de dessin" by Charles Bargue, a portfolio of drawings that was available to French and Spanish students alike at the end of the nineteenth century.

The present group of 46 lots comes to auction from the personal collection of Pablo Picasso's granddaughter, Marina, who inherited them upon his death in 1973. The group includes works on paper and sculpture Picasso made as a young artist in Paris, Cubist drawings from the 1910s, mature designs and a superb selection of unique ceramics. Titled *A Musical Feast*, the selection is themed around Picasso's depictions of instruments, performers, dancers and musicians, bacchanalian figures, animals, banqueting and entertainment. "If you are lucky enough to have lived in Paris as a young man" wrote Ernest Hemingway, "then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast."

The drawings in the Marina Picasso collection include early sketches and a wide variety of later works on paper that mark important stages in Picasso's development as a mature artist. The rich variety of drawings allows us to trace the artist's traditional and, at times, non-traditional use of drawing techniques and different materials, and to follow his working methods as his artistic approach evolved. Of special interest are a significant number of Cubist drawings, in which the complexities of representation and perspective are given new expression. Some of these works on paper relate to paintings, while others were done to elaborate ideas—including variations on still life compositions—or take them further in terms of inventiveness.

The other notable component of this collection is a substantial group of ceramics, which date from Picasso's activity at the Madoura Pottery in Vallauris from the late 1940s to the artist's last years. Like the drawings, these objects remained with Picasso all his life and, in this context, they held a special meaning for him. When he took up ceramics in earnest at Madoura, he discovered that working in fired clay offered him a new avenue of artistic experimentation, and, at the same time—like other aspects of his art in his later years—revived his identification with the Mediterranean region and its artistic traditions. Picasso not only used the familiar techniques of drawing, painting, printmaking and modeling that he used in other media, but he also experimented with mysteries of the ceramic process itself, in which aspects of the object, including its coloring, change when fired in the kiln. Ceramics also evoked memories of Picasso's native Spain, and certain subjects such as the bullfight, are explored in fired clay with great wit, inventiveness and, it could be said, a sense of nostalgia.

— Adapted from an essay by Marilyn McCully

301

PABLO PICASSO

1881 - 1973

Danseur et musicien

Dated *19.2.57.* and *21.3.57.* and stamped *Madoura plein feu* (on the reverse)
Painted and glazed ceramic; round plate
Diameter: 9 in.; 22.9 cm
Executed on February 19, 1957 and reworked on March 21, 1957; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 18,000-25,000

302

PABLO PICASSO

1881 - 1973

Poisson

Dated *30.5.63.* (on the reverse)
Painted and glazed ceramic; round plate
Diameter: 9⅞ in.; 25.1 cm
Executed on May 30, 1963; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 15,000-20,000

303

PABLO PICASSO

1881 - 1973

Nature morte à la tranche de pastèque

Stamped *Madoura plein feu* (on the reverse)
Painted and glazed ceramic; *plat long* with crimped edges
Length: 15 in.; 38.1 cm
This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-50,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO

304

PABLO PICASSO

1881 - 1973

Acrobates et cheval

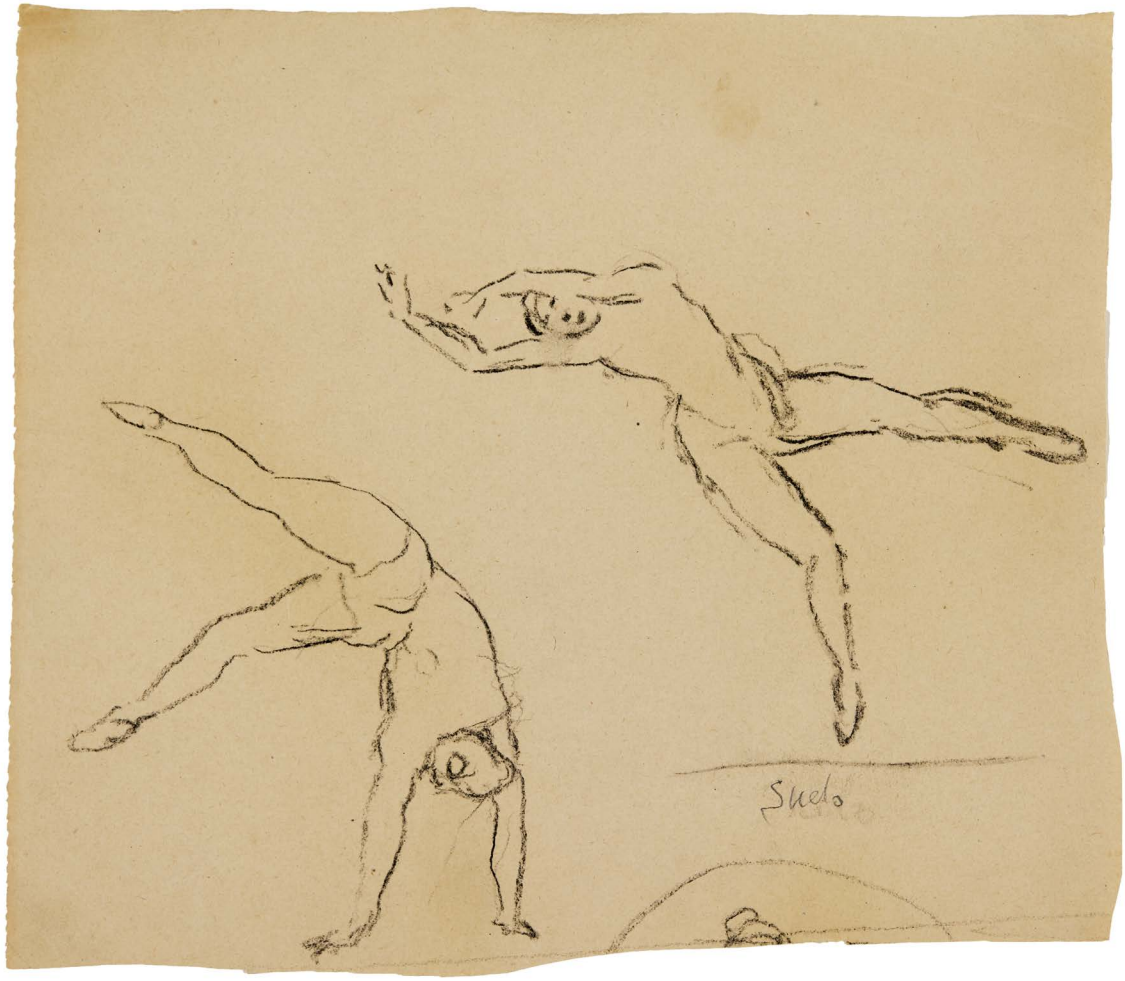
Charcoal and pencil on paper
12¼ by 7¾ in.; 31.1 by 19.7 cm
Executed in Paris in 1905.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

EXHIBITED
Barcelona, Museu Picasso, *Picasso 1905-1906, De la época rosa a los ocres de Gósol*, 1992, no. 64
Martigny, Fondation Pierre Gianadda, *Picasso et le cirque*, 2007, no. 60

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux volumes 1 à 5,* vol. VI, Paris, 1954, no. 698, illustrated pl. 85

$ 18,000-25,000



305

PABLO PICASSO
1881 - 1973

Acrobates

Charcoal on paper
9⅜ by 10⅞ in.; 23.8 by 27.6 cm
Executed in 1905.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

EXHIBITED
Barcelona, Museu Picasso, *Picasso 1905-1906, De la época rosa a los ocres de Gósol*, 1992, no. 62
Martigny, Fondation Pierre Gianadda, *Picasso et le cirque*, 2007, no. 68

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1903 à 1906*, vol. XXII, Paris, 1970, no. 240, illustrated pl. 87

$ 18,000-25,000

306

PABLO PICASSO

1881 - 1973

Les Comédiens (Études pour "Les Noces de pierrette")

Inscribed extensively in Spanish
Charcoal on paper
9¾ by 13 in.; 24.8 by 33 cm
Executed in Paris in 1905.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 12,000-15,000

307

PABLO PICASSO

1881 - 1973

Couple de danseurs

Pencil on paper
12¼ by 9½ in.; 31.1 by 24 cm
Executed in 1919.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

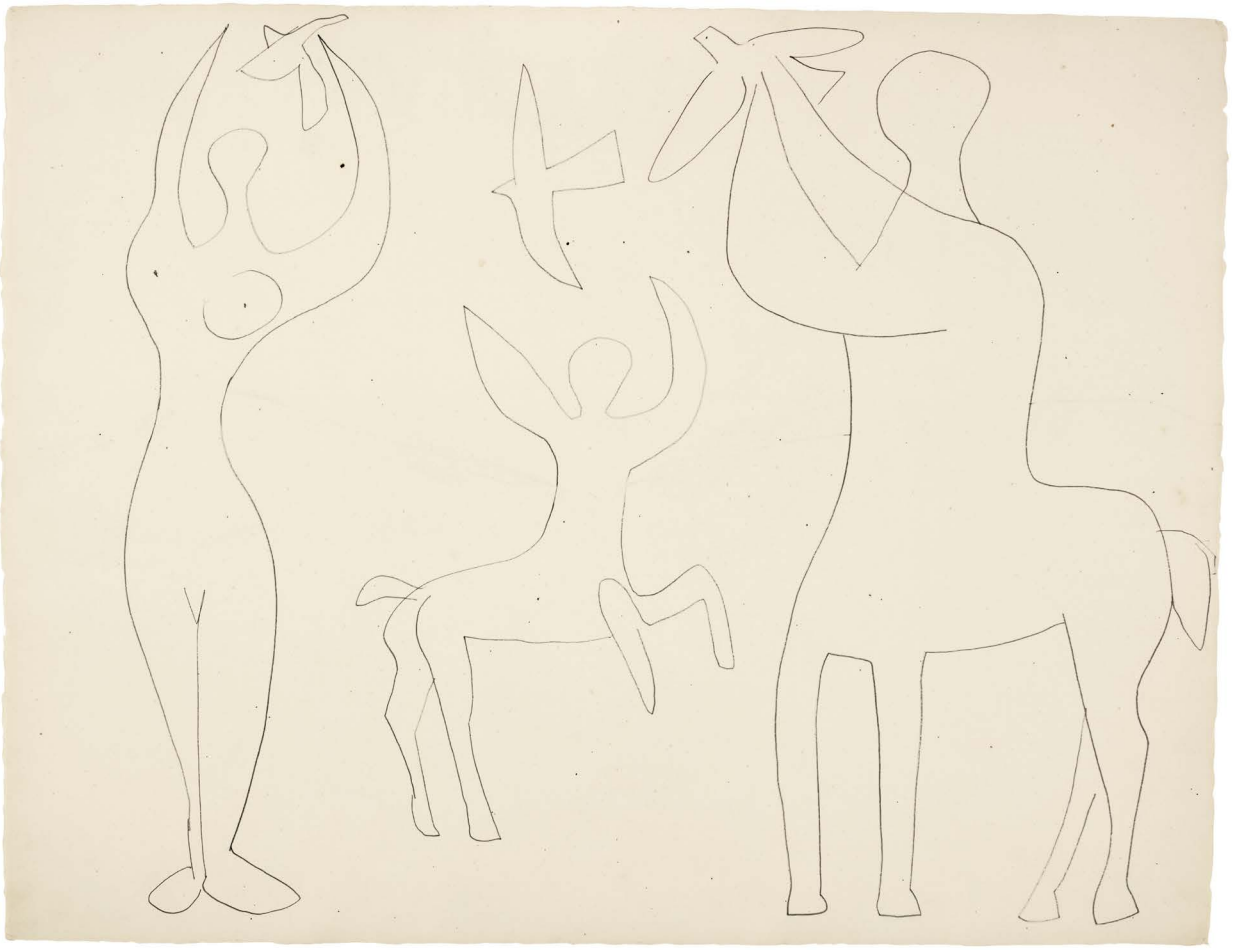
EXHIBITED
Barcelona, Museu Picasso, *Picasso de la caricatura a las metamorfosis de estilo*, 2003, no. 108, illustrated in the catalogue
Frankfurt, Schirn Kunsthalle, *Picasso und das Theater*, 2006-07, no. 99, illustrated in color in the catalogue

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1917 à 1919*, vol. III, Paris, 1949, no. 341, illustrated pl. 114
Douglas Cooper, *Picasso, Theater*, New York, 1987, illustrated p. 151
Josep Palau i Fabre, *Picasso, Des Ballets au drame (1917-1926)*, Barcelona, 1999, no. 389, illustrated p. 133

$ 18,000-25,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO



308

PABLO PICASSO

1881 - 1973

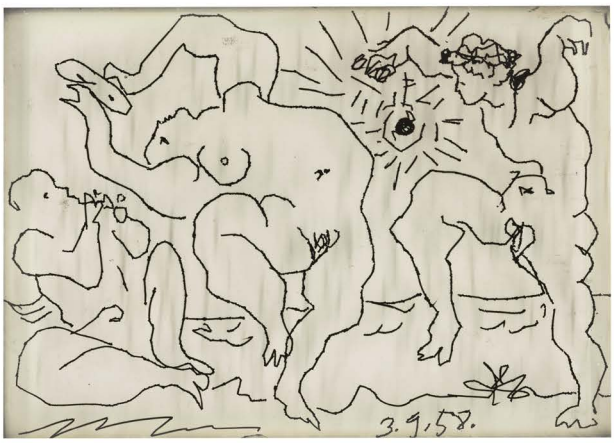
Personnages et oiseaux

Dated *antibes 5 novembre 46 VII* (on the *verso*)
Pencil on paper
19⅞ by 25¾ in.; 50.5 by 65.4 cm
Executed in Antibes on November 5, 1946.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1944 à 1946*, vol. XIV, Paris, 1963, no. 276, illustrated pl. 131

$ 50,000-70,000



309

PABLO PICASSO

1881 - 1973

Danseurs; Faune et joueur de diaule; Bacchanale I and II (Four Unique Works)

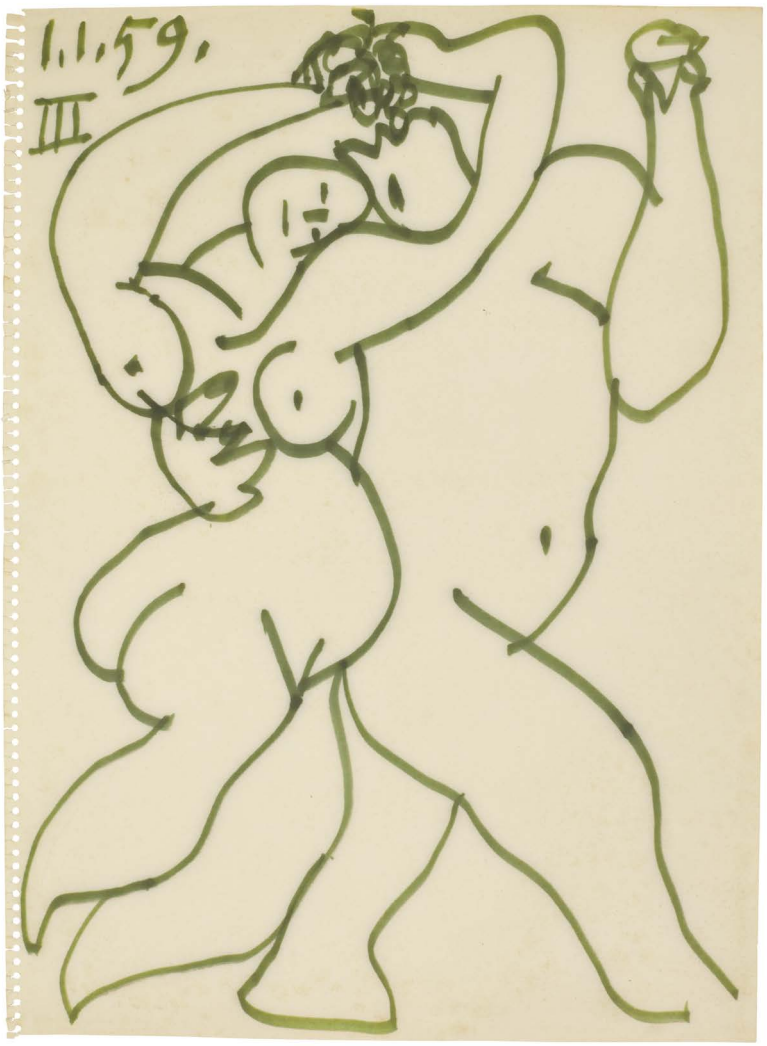
Dated *3.9.58* (on *Danseurs* and *Bacchanale I* and *II*)
Four experimental plates, each with a unique design
Danseurs: ink on glass plate
Faune et joueur de diaule: incised plexiglass plate with photographic transfer
Bacchanale I and II: incised glass plates with ink

Each plate: 2½ by 3½ in.; 6.4 by 8.8 cm
Executed in Cannes on September 3, 1958.

Claude Picasso has confirmed the authenticity of these works.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 50,000-70,000



310

PABLO PICASSO

1881 - 1973

Couple enlacé

Dated *1.1.59. III* (upper left)
Felt-tip pen and ink on paper
14½ by 10⅝ in.; 36.8 by 27 cm
Executed on January 1, 1959.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 35,000-45,000

311

PABLO PICASSO

1881 - 1973

La Rencontre (trois personnages)

Dated *7.8.56.* (upper right)
Painted and glazed ceramic; nine square tiles
Overall: 12 by 12 in.; 30.5 by 30.5 cm
Executed on August 7, 1956; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 50,000-70,000

312

PABLO PICASSO

1881 - 1973

Visage masque en losange

Dated *13.10.47.* and stamped *Madoura plein feu* (on the reverse)
Painted, glazed and incised ceramic; *plat long* with crimped edges
Length: 15 in.; 38.1 cm
Executed on October 13, 1947; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

EXHIBITED
Schwerin, Staatliches Museum, *Pablo Picasso, Der Reiz der Fläche/The Appeal of Surface*, 1999, no. 50, illustrated in color in the catalogue

$ 30,000-50,000

313

PABLO PICASSO

1881 - 1973

Masque de faune

Dated *18.10.47 III* and stamped *Madoura plein feu* (on the reverse)
Painted and glazed ceramic; *plat long* with crimped edges
Length: 15 in.; 38.1 cm
Executed on October 18, 1947; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 20,000-30,000

314

314

PABLO PICASSO

1881 - 1973

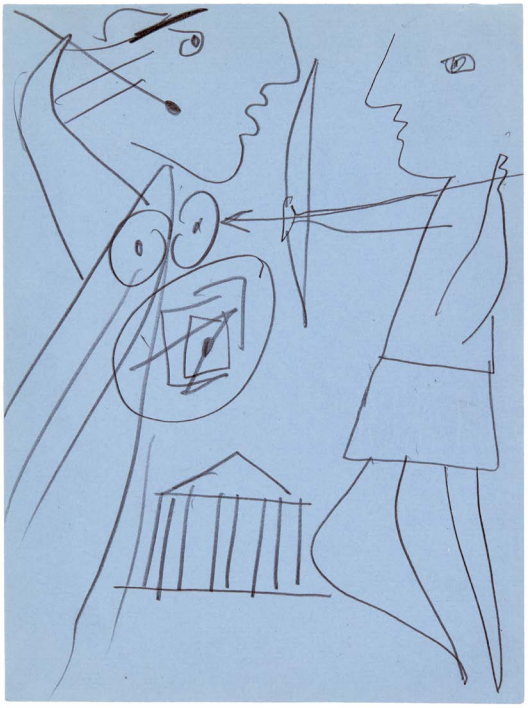
Étude pour “Lysistrata”

Pencil on paper
10½ by 7⅛ in.; 26.7 by 18.1 cm
Executed in 1933.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 18,000-25,000



315

315

PABLO PICASSO

1881 - 1973

Étude pour “Lysistrata” (Divers personnages)

Numbered *XV 47* (on the *verso*)
Pencil on paper
7 by 5¼ in.; 17.8 by 13.3 cm
Executed in 1933.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 15,000-20,000

316

PABLO PICASSO

1881 - 1973

Étude pour "Lysistrata" (Divers personnages)

Dated *(IX) Paris 30 novembre XXXIII* (on the *verso*)
Pencil on paper
8 by 10½ in.; 20.3 by 26.7 cm
Executed in Paris on November 30, 1933.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-50,000

317

PABLO PICASSO

1881 - 1973

Scène de tauromachique

Painted and glazed ceramic; *plat long* with crimped edges
Length: 15 in.; 38.1 cm
This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-50,000

318

PABLO PICASSO

1881 - 1973

Visage masque en creux

Stamped *Madoura plein feu* and *Empreinte originale de Picasso* (on the reverse)
Painted and partially glazed ceramic; large round plate
Diameter: 16⅝ in.; 42.2 cm
This is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 40,000-60,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO

319

PABLO PICASSO

1881 - 1973

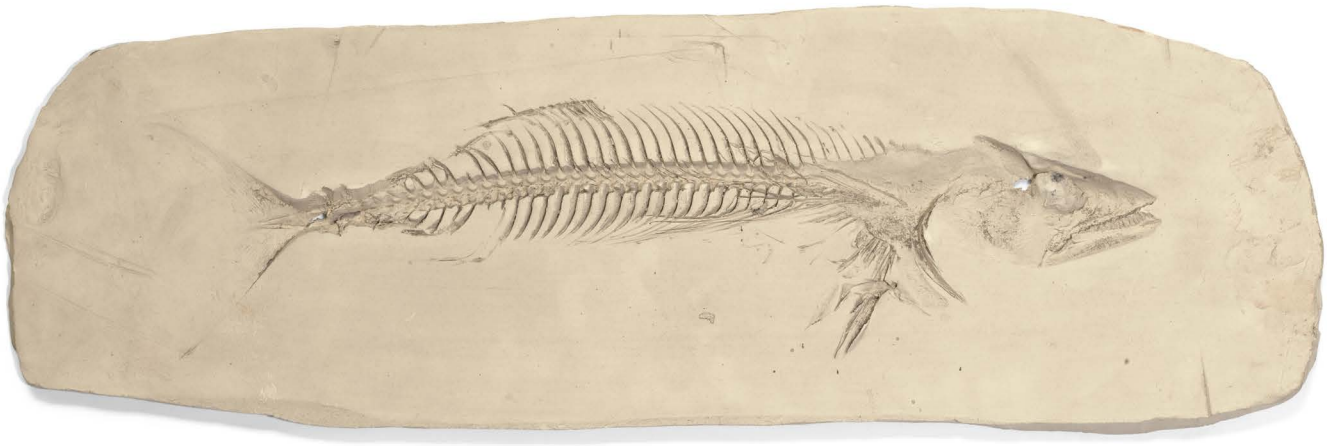
Poisson

Incised ceramic
Length: 8¾ in.; 22.2 cm
This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 15,000-20,000



320

PABLO PICASSO

1881 - 1973

Empreinte de squelette de poisson

Molded ceramic
Length: 23⅜ in.; 59.4 cm
This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 20,000-30,000

321

PABLO PICASSO

1881 - 1973

Tête de chèvre de profil avec feuillage

Stamped *Madoura plein feu* and *Empreinte originale de Picasso* (on the reverse)
Painted and partially glazed ceramic; square round plate
Diameter: 9⅞ in.; 25.1 cm
This is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 18,000-25,000

322

PABLO PICASSO

1881 - 1973

Poisson en relief

Stamped *Madoura plein feu* and *Empreinte originale de Picasso* (on the reverse)
Painted and glazed ceramic; oval platter
Length: 16⅜ in.; 41.6 cm
This is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-40,000

323

PABLO PICASSO

1881 - 1973

Pied de verre

Painted wood
Height: 4⅝ in.; 11.8 cm
Executed in Paris in 1914; this work is unique.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1912 à 1917*, vol. II**, Paris, 1942, no. 833, illustrated pl. 356
Werner Spies, *Picasso, The Sculptures, Catalogue Raisonné of the Sculptures*, Ostfildern & Stuttgart, 2000, no. 37, illustrated p. 349

$ 12,000-18,000

Alternate view

324

PABLO PICASSO

1881 - 1973

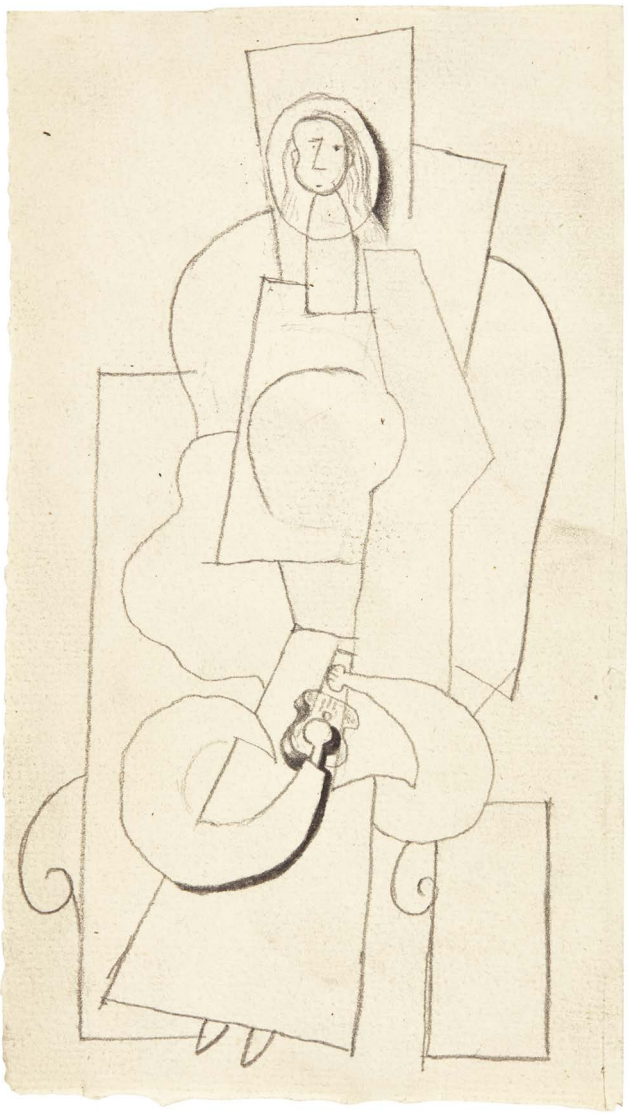
Étude pour une grappe de raisins

Brush and ink and pencil on paper
20½ by 9¼ in.; 52.1 by 23.5 cm
Executed in Paris in 1914.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1912 à 1917*, vol. II**, Paris, 1942, no. 818, illustrated pl. 350

$ 25,000-35,000



325

PABLO PICASSO

1881 - 1973

Femme assise à la guitare

Pencil on paper
6⅞ by 3⅞ in.; 17.5 by 9.8 cm
Executed in 1914.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1914 à 1919*, vol. XXIX, Paris, 1975, no. 7, illustrated pl. 4
Josep Palau i Fabre, *Picasso Cubism 1907-1917*, New York, 1990, no. 1282, illustrated p. 430

$ 35,000-45,000

326

PABLO PICASSO

1881 - 1973

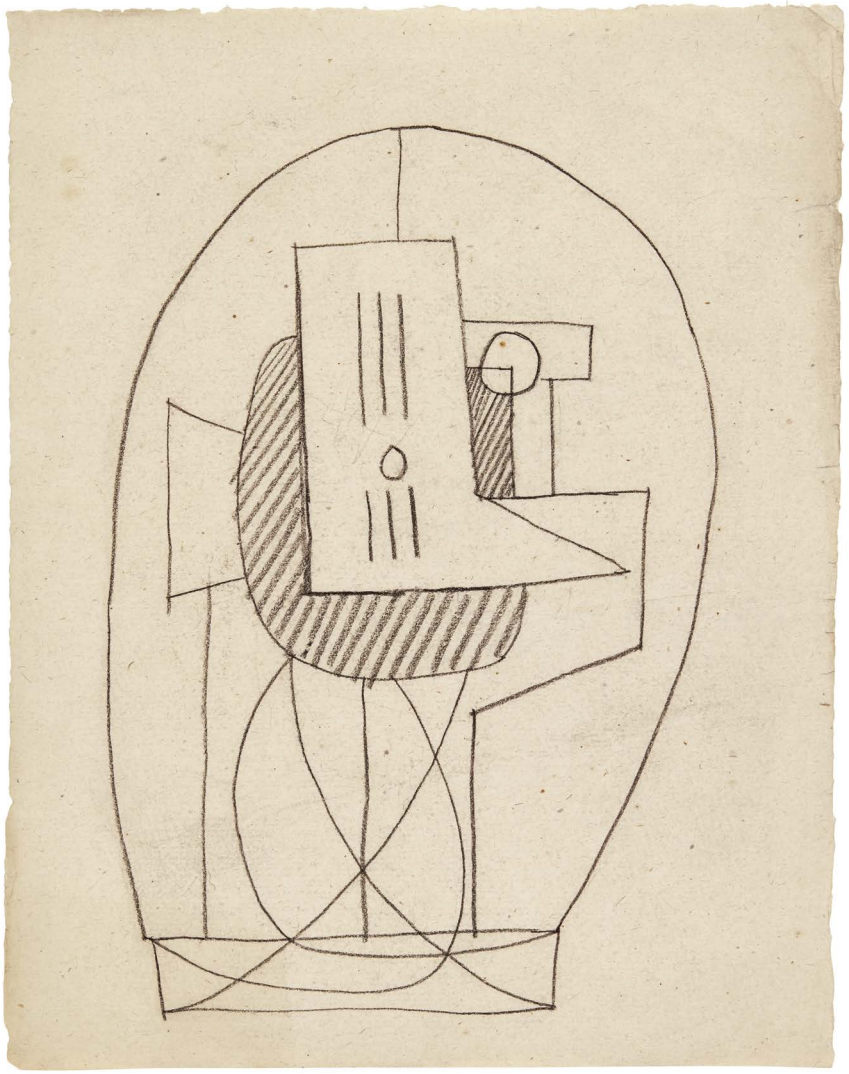
Guitare et compotier sur un guéridon

Dated *13-7-20-* (upper left)
Pencil on paper
10½ by 8¼ in.; 26.7 by 21 cm
Executed on July 13, 1920.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-50,000



327

PABLO PICASSO

1881 - 1973

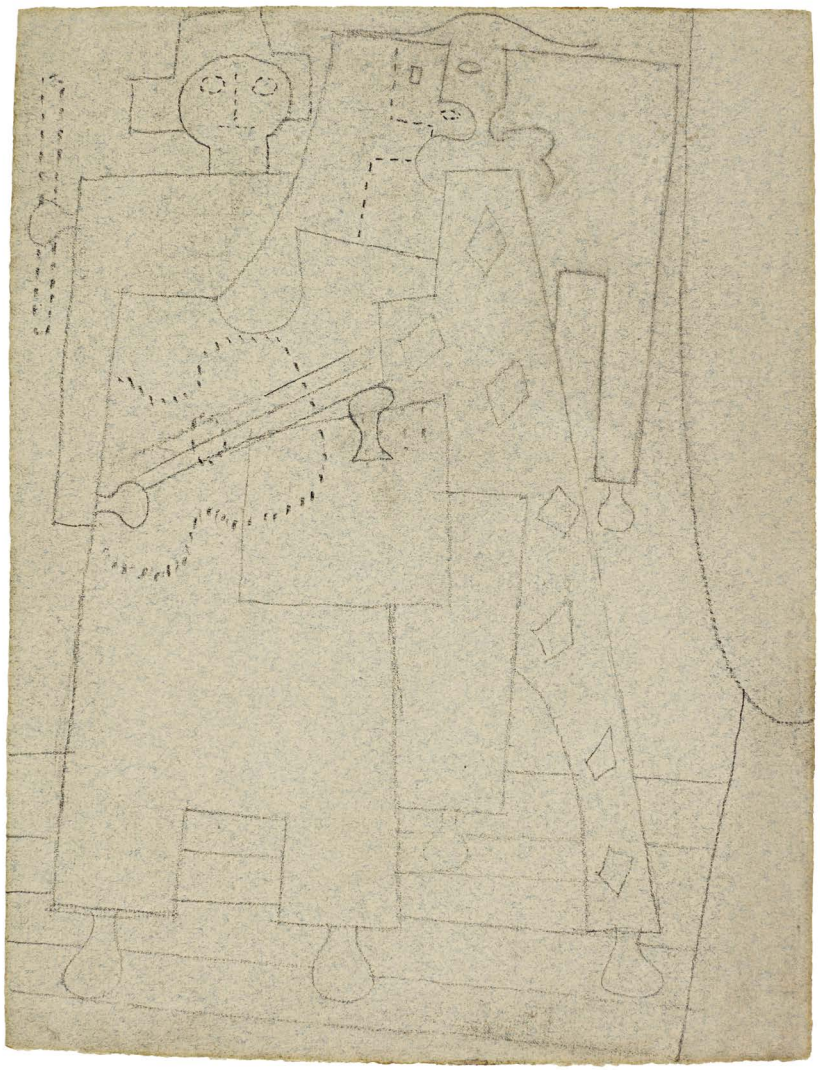
Nature morte sur un guéridon

Black crayon on paper
10⅝ by 8⅜ in.; 27 by 21.3 cm
Executed in 1922.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1920 à 1922*, vol. XXX, Paris, 1975, no. 382, illustrated pl. 124

$ 30,000-50,000



328

PABLO PICASSO

1881 - 1973

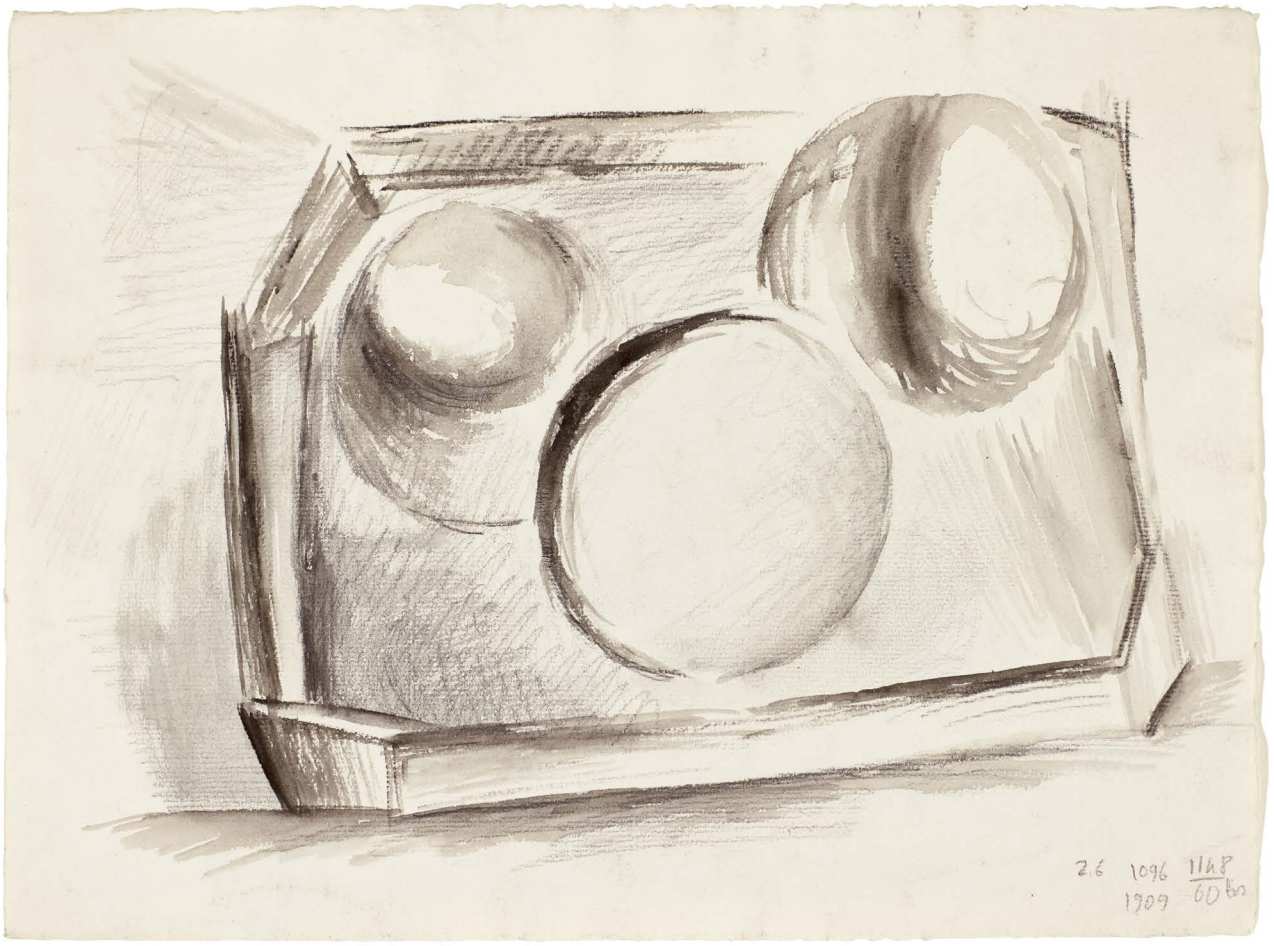
Pierrot et arlequin

Pencil on paper
12⅜ by 9⅜ in.; 31.4 by 23.8 cm
Executed in 1920.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1920 à 1922*, vol. XXX, Paris, 1975, no. 99, illustrated pl. 42

$ 35,000-45,000



329

PABLO PICASSO

1881 - 1973

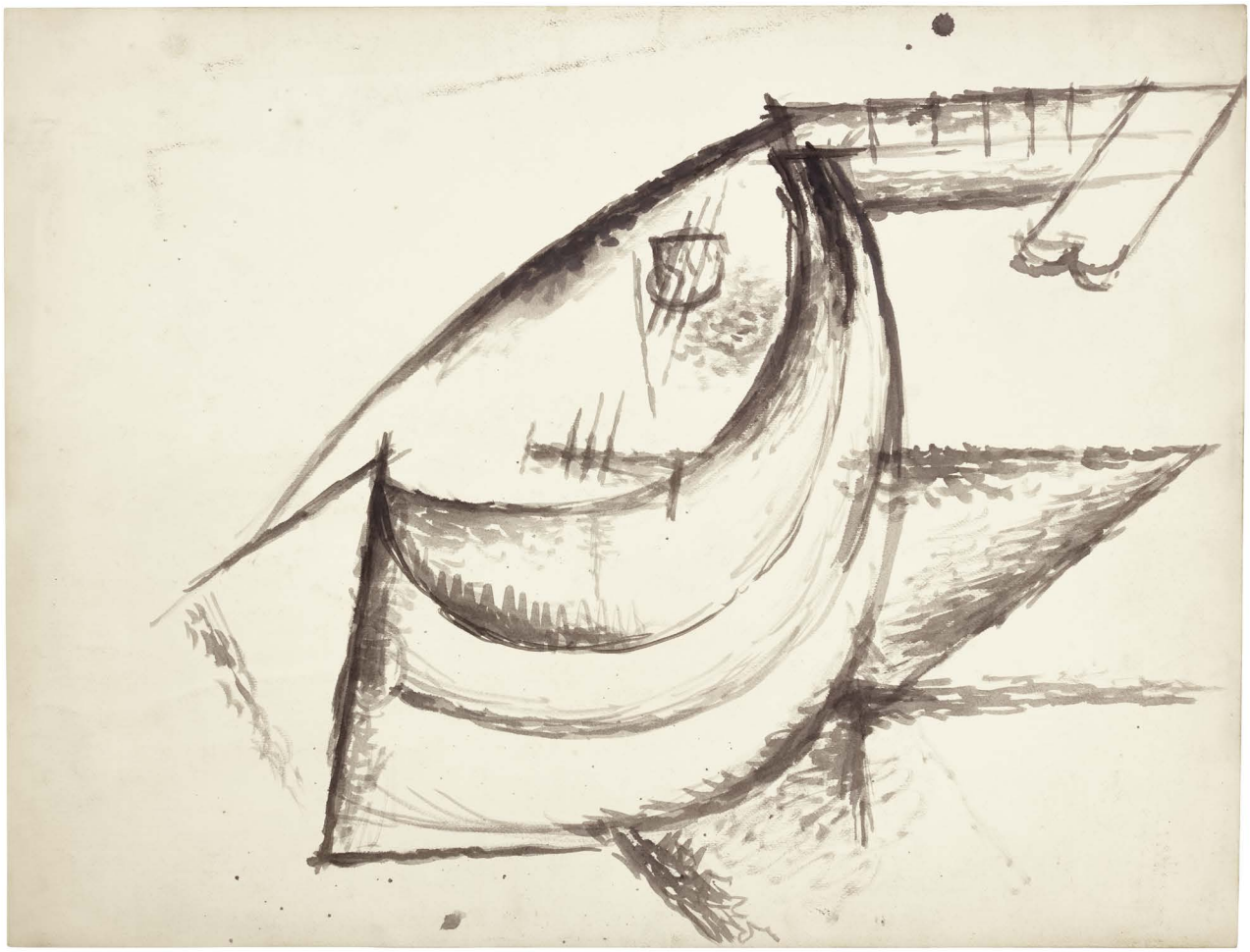
Trois pommes sur un plateau & Composition abstraite (A Double-Sided Work)

Signed *Picasso* (on the *verso*)
Ink wash and pencil on paper
9⅛ by 12½ in.; 23.2 by 31.8 cm
Executed in 1909.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux volumes 1 à 5*, vol. VI, Paris, 1954, no. 1096. illustrated pl. 132
Josep Palau i Fabre, *Picasso Cubism 1907-1917*, New York, 1990, no. 453, illustrated p. 160

$ 20,000-30,000



330

PABLO PICASSO

1881 - 1973

Mandoline

Brush and ink on paper
18⅞ by 24¾ in.; 47.9 by 62.9 cm
Executed in Cadaquès in Summer 1910.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1910 à 1913*, vol. XXVIII, Paris, 1974, no. 7, illustrated pl. 4
Josep Palau i Fabre, *Picasso Cubism 1907-1917*, New York, 1990, no. 509, illustrated p. 182

$ 60,000-80,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO

331

PABLO PICASSO

1881 - 1973

Potiche avec couvercle

Inscribed *.2.118* (on the underside)
Painted and glazed ceramic; wide-bellied vase with lid
Height: 16¼ in.; 41.3 cm
Executed *circa* 1952; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-50,000

Alternate view

332

PABLO PICASSO

1881 - 1973

Face lunaire

Incribed *2.5* (on the underside)
Painted and partially glazed ceramic; gothic pitcher
Height: 13⅜ in.; 34 cm

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 50,000-70,000

333

PABLO PICASSO

1881 - 1973

Deux poissons

Incised *Vallauris; d*ated *11.8.50 VII* and inscribed *Vallauris* (on the underside)
Painted and partially glazed ceramic; *pignate* (cooking vessel)
Height: 7⅜ in.; 18.8 cm
Executed in Vallauris on August 11, 1950; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 25,000-35,000

334

PABLO PICASSO

1881 - 1973

Trois masques

Dated *13.11.52.*; stamped *Madoura plein feu* (on the underside)
Painted and partially glazed ceramic; jug
Height: 12⅞ in.; 32.7 cm
Executed on November 13, 1952; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-50,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO

335

PABLO PICASSO

1881 - 1973

Visage en creux, soleil

Dated *17.1.65.* (in reverse in the *empreinte*); dated *10.2.65.* and stamped *Madoura plein feu* and *Empreinte original de Picasso* (on the reverse)
Painted and glazed ceramic; large round plate
Diameter: 16 in.; 41.9 cm
Executed on January 17, 1965 and reworked on February 10, 1965; this is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 30,000-40,000

336

PABLO PICASSO

1881 - 1973

Visage masque en relief

Dated *8.4.55.* and stamped *Madoura plein feu* (on the reverse)
Painted and glazed ceramic; *plat ovale*
Length: 15⅝ in.; 39.7 cm
Executed on April 8, 1955; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 40,000-60,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO

337

PABLO PICASSO

1881 - 1973

Nature morte au couvert et à la pomme

Stamped *Madoura plein feu* (on the reverse)
Painted and partially glazed ceramic; large round plate
Diameter: 13⅝ in.; 34.6 cm
This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 25,000-35,000

338

PABLO PICASSO

1881 - 1973

Oiseau

Stamped *Madoura plein feu* (on the reverse)
Painted and glazed ceramic; small oval platter
Length: 12 in.; 30.5 cm
This work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 15,000-20,000

A MUSICAL FEAST

WORKS FROM
THE COLLECTION OF
MARINA PICASSO

339

PABLO PICASSO

1881 - 1973

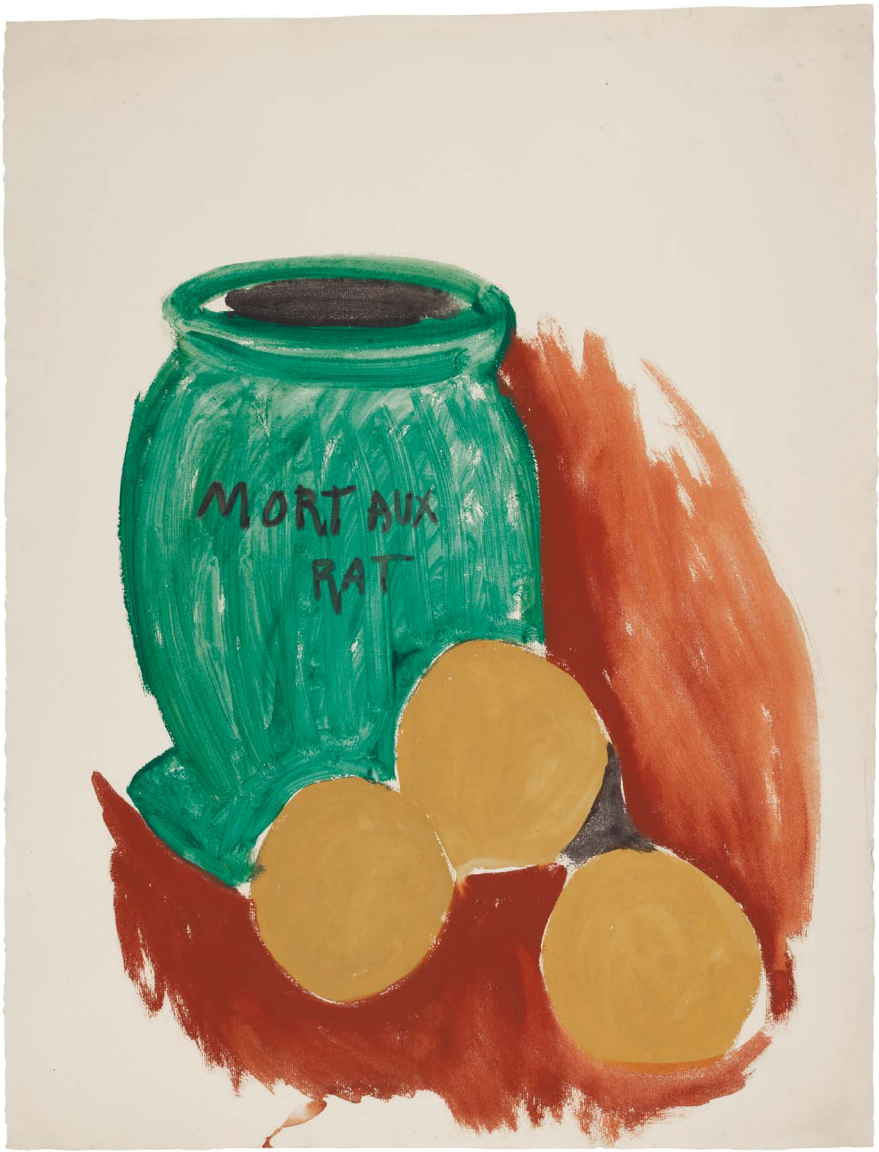
Masque de faune

Dated *18.10.47.V* (on the reverse)
Painted and glazed ceramic; *plat long* with crimped edges
Length: 15 in.; 38.1 cm
Executed on October 18, 1947; this work is unique.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 20,000-30,000



340

PABLO PICASSO

1881 - 1973

Pot et fruits (Mort aux rat)

Watercolor on paper
24¾ by 18¾ in.; 62.9 by 47.6 cm
Executed in Spring 1908.

PROVENANCE

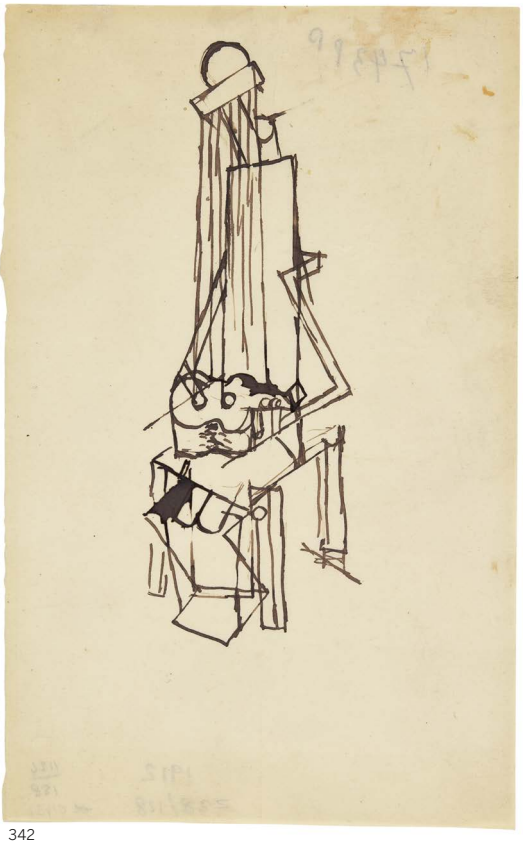
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE

Christian Zervos, *Pablo Picasso, Supplément aux années 1907 à 1909*, vol. XXVI, Paris, 1973, no. 360, illustrated pl. 120
Josep Palau i Fabre, *Picasso Cubism 1907-1917*, New York, 1990, no. 197, illustrated in color p. 81

$ 25,000-35,000

341



342

341

PABLO PICASSO

1881 - 1973

Homme jouant de la guitare
(Projet pour une sculpture)

Pencil on paper
10¾ by 8⅜ in.; 27.3 by 21.3 cm
Executed in 1913.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1910 à 1913*, vol. XXVIII, Paris, 1974, no. 352, illustrated pl. 139

$ 15,000-20,000

342

PABLO PICASSO

1881 - 1973

Homme à la guitare (Étude pour une sculpture)

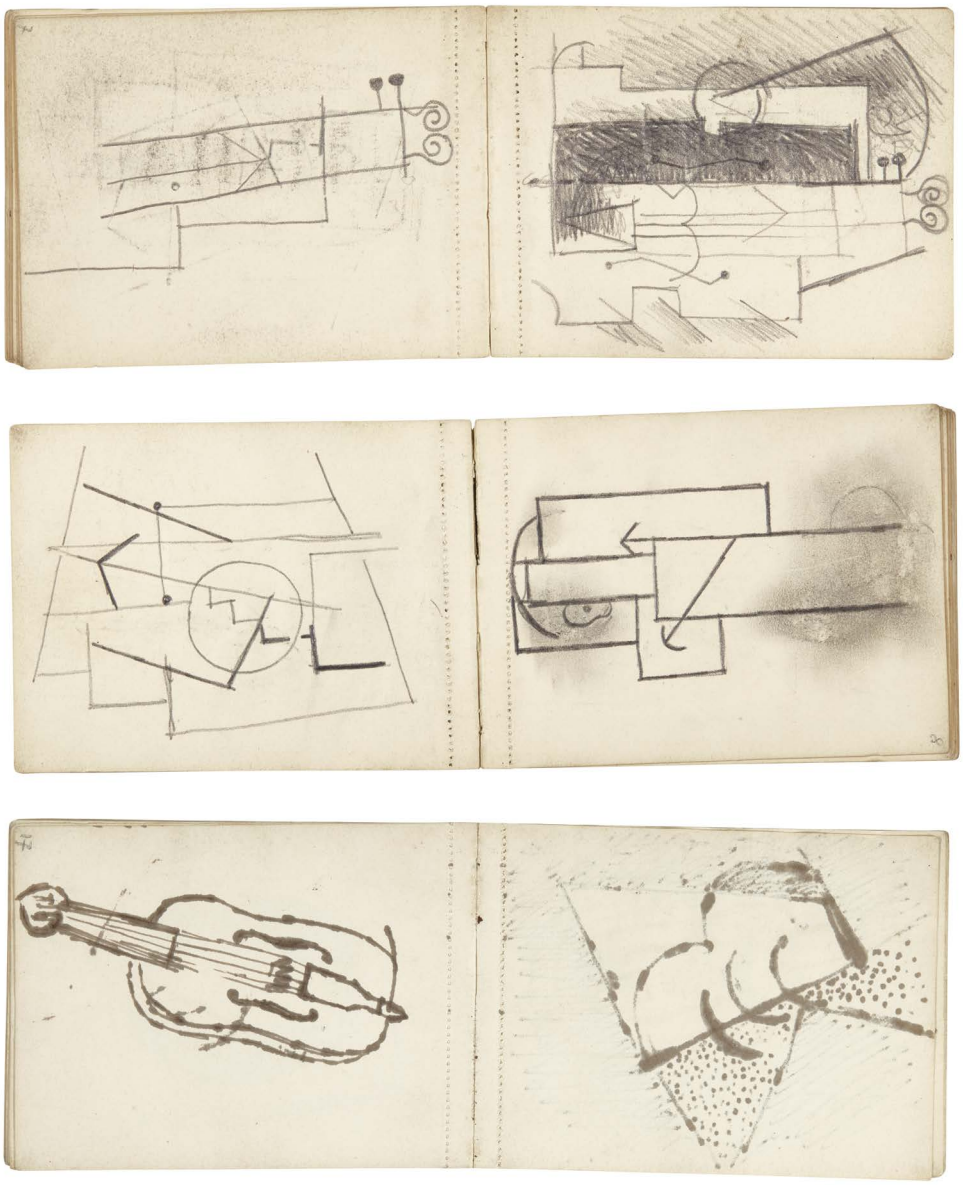
Pen and ink on paper
8¼ by 5¼ in.; 21 by 13.3 cm
Executed in 1912.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

EXHIBITED
Venice, Centro di Cultura di Palazzo Grassi, *Picasso, Opere dal 1895 al 1971 dalla Collezione Marina Picasso*, 1981, no. 98
Munich, Haus der Kunst & traveling, *Collection Marina Picasso*, 1981-82, no. 82
Tokyo, National Museum of Modern Art & Kyoto, Municipal Museum, *Picasso: Masterpieces from Marina Picasso Collection and from Museums in U.S.A. and U.S.S.R.*, 1983, no. 69, illustrated in the catalogue
Barcelona, Fundació Caixa de Barcelona, *Picasso Cubista 1907-1920, Colección Marina Picasso*, 1987, no. 38, illustrated in the catalogue
New York, Jan Krugier Gallery, *Cubist Works from the Marina Picasso Collection,* 1987, no. 29, illustrated in the catalogue
Tokyo, Seibu Art Forum & Ohtsu, Seibu Hall, *Pablo Picasso, Collection Marina Picasso,* 1990-91, no. 37, illustrated in the catalogue
Schwerin, Staatliches Museum, *Pablo Picasso, Der Reiz der Fläche/The Appeal of Surface,* 1999, no. 31, illustrated in the catalogue
New York, The Museum of Modern Art, *Picasso Guitars 1912-1914*, 2011, no. 59, illustrated in the catalogue

LITERATURE
Christian Zervos, *Pablo Picasso, Supplement aux années 1910 à 1913*, vol. XXVIII, Paris, 1974, no. 128, illustrated pl. 66
Josep Palau i Fabre, *Picasso Cubism 1907-1917*, New York, 1990, no. 781, illustrated p. 279
Picassos Surrealismus, Werke 1925-1937 (exhibition catalogue), Kunsthalle Bielefeld, Bielefeld, Germany, 1991, no. 56a, illustrated p. 331
Picasso Sculptor/Painter (exhibition catalogue), Tate Gallery, London, 1994, no. 19, illustrated p. 190

$ 20,000-30,000



343 (SELECT PAGES ILLUSTRATED)

343

PABLO PICASSO

1881 - 1973

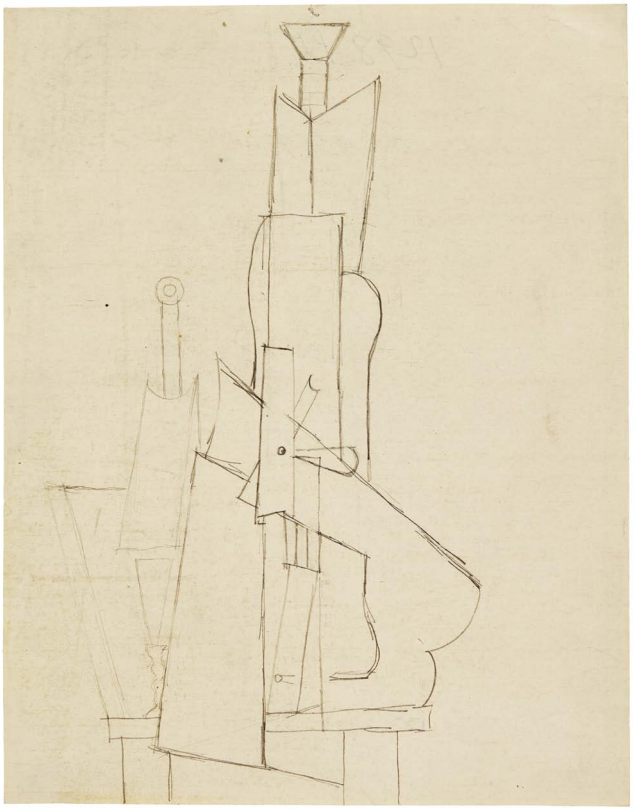
Carnet no. 26 (Étude de violons et instruments de musique)

Pen and ink and pencil on paper on 22 pages bound in a notebook
Each sheet: 3⅜ by 4⅜ in.; 8.6 by 11.1 cm
Executed *circa* 1915-16.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

$ 35,000-45,000



344

344

PABLO PICASSO

1881 - 1973

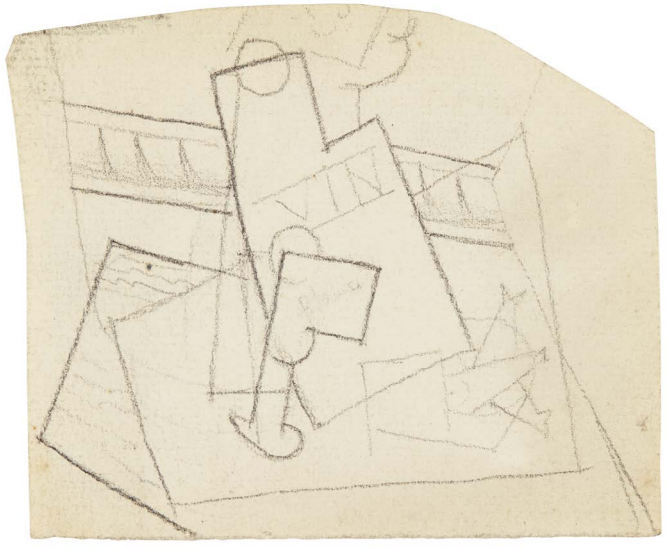
Guitare, bouteille et verre sur une table carrée (Projet pour une sculpture)

Pencil on paper
10⅞ by 8½ in.; 27.6 by 21.6 cm
Executed in 1913.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1910 à 1913*, vol. XXVII, Paris, 1974, no. 323, illustrated pl. 131

$ 25,000-35,000



345

345

PABLO PICASSO

1881 - 1973

Bouteille et verre

Pencil on paper
3¼ by 3¾ in.; 8.3 by 9.5 cm
Executed in 1914.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1914 à 1919,* vol. XXIX, Paris, 1975, no. 57, illustrated pl. 23

$ 18,000-25,000

346

PABLO PICASSO

1881 - 1973

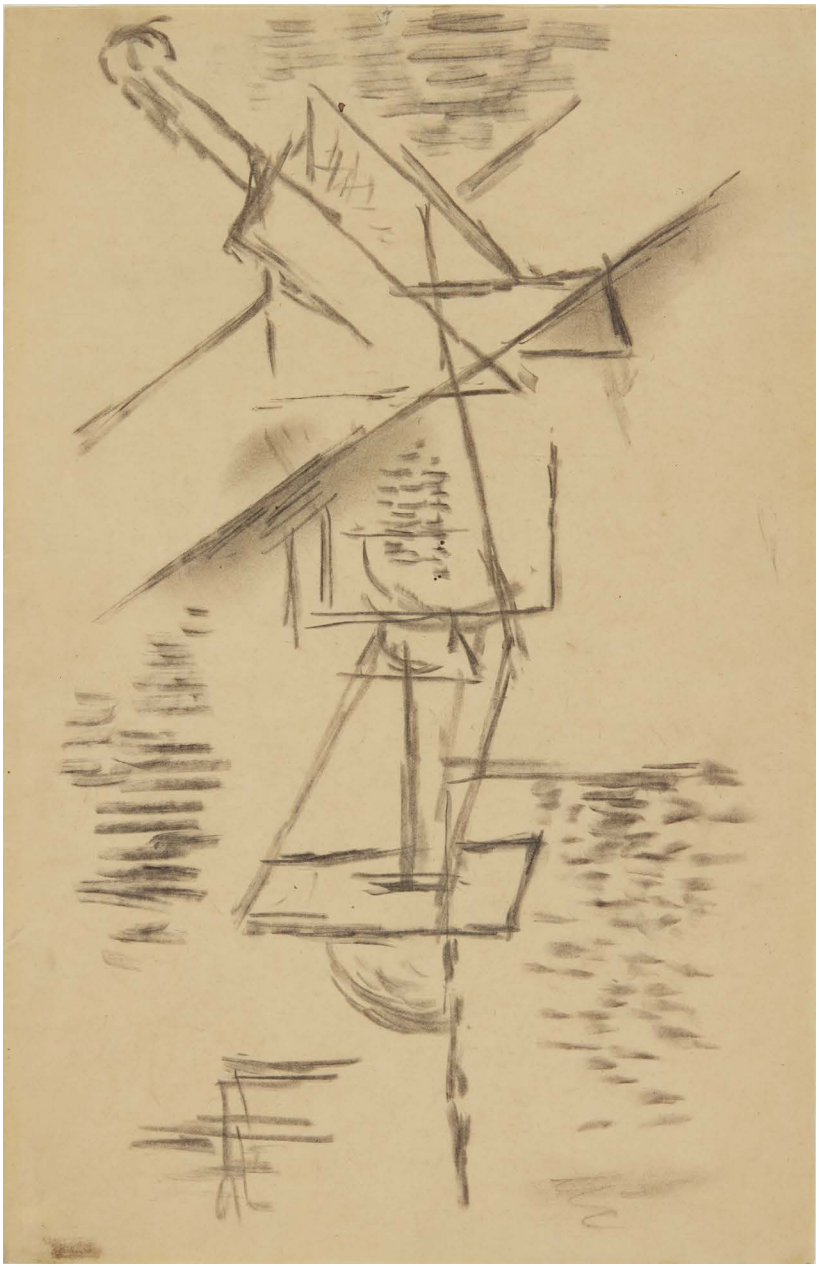
Verre d'absinthe et cuillère

Charcoal on paper
12⅛ by 7¾ in.; 30.8 by 19.7 cm
Executed in 1912.

PROVENANCE
Estate of the artist
Marina Picasso (the artist's granddaughter; acquired from the above)

LITERATURE
Christian Zervos, *Pablo Picasso, Supplément aux années 1910 à 1913*, vol. XXVIII, Paris, 1974, no. 50, illustrated pl. 22

$ 25,000-35,000



347

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Poisson en profil

Stamped *Madoura plein feu* and *Empreinte original de Picasso* (on the reverse)
Painted and glazed ceramic; oval plate
Length: 12⅝ in.; 32.1 cm
Executed in 1951; this is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Sale: Doyle, New York, April 28, 2010, lot 488
Acquired at the above sale

EXHIBITED
Fayetteveille, North Carolina, McCune Gallery, Methodist University & traveling, *Picasso, 25 Years of Edition Ceramics from the Rosenbaum Collection*, 2014, n.n., illustrated in color in the catalogue

The present work is the unique ceramic, created by Picasso, which the potters in Madoura used as a basis for a later edition.

$ 30,000-40,000

(REVERSE)

(REVERSE)

348

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Poisson en profil

Stamped indistinctly *Madoura plein feu* and *Empreinte original de Picasso* (on the reverse)
Painted and glazed ceramic; oval plate
Length: 12⅝ in.; 32.1 cm
Executed in 1951; this is a unique version of the *empreinte*.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE
Mrs. Jacob Freidus, New York
David Gould, London
Private Collection, California
Acquired from the above in 2010

EXHIBITED
Fayetteville, North Carolina, McCune Gallery, Methodist University & traveling, *Picasso, 25 Years of Edition Ceramics from the Rosenbaum Collection*, 2014, n.n., illustrated in color in the catalogue

The present work is the unique ceramic, created by Picasso, which the potters in Madoura used to create a later edition of 25 examples.

$ 50,000-70,000

JOAN MIRÓ & JOSEP LLORENS ARTIGAS

Personnage au nez rouge

Signed *Miró Artigas* (on the reverse)
Painted and partially glazed assembled ceramic
17⅛ by 13 in.; 43.5 by 33 cm
Executed in 1956.

PROVENANCE
Galerie Maeght, Paris
Mr. & Mrs. Morton Neumann, Chicago
Howard Russeck Fine Art, Palm Beach (acquired in 2010)

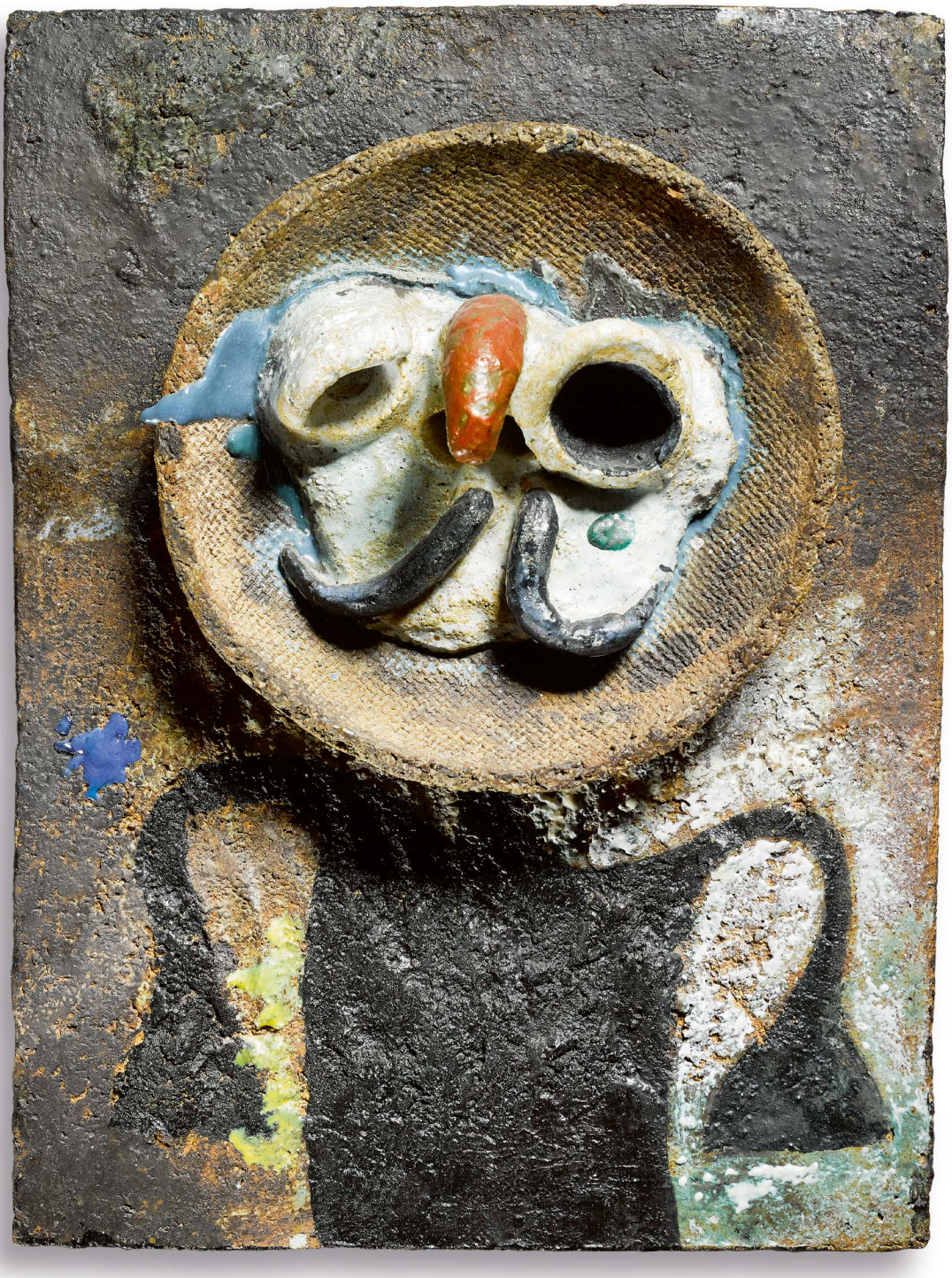
LITERATURE
José Pierre & José Corredor-Matheos, *Céramiques de Miró et Artigas,* Paris, 1974, no. 222, illustrated p. 96
Francesc Miralles, *Llorens Artigas*, Barcelona, 1992, no. 768, illustrated p. 307
Daniel Lelong & Successió Miró, *Miró-Artigas, Ceramics, Catalogue Raisonné, 1941-1981*, Le Coudray, 2007, no. 258, illustrated p. 216

$ 200,000-300,000

The Spanish ceramicist Josep Llorens Artigas overlapped with Miró in Barcelona and Paris as a young man, but it was not until 1944 that they began their long and productive collaboration. Their partnership was renewed in 1953 in Artigas' ceramic workshop in the remote village of Gallifa outside Barcelona where they created their so-called *terres de grand feu* or firestones. The painted ceramics were signed by both artists and shown in a joint exhibition at the Pierre Matisse Gallery in New York in 1956. Artigas continued to work with Miró throughout the 1970s until his health required that his son Joan Gardy Artigas to take over the studio.

Confronting the fantastical and inexplicable three-dimensional forms Miró created, his biographer, Jacques Dupin, writes, "Miró was the drunken sculptor who staggered but did not fall, who pursued his tight-rope dance among malicious spirits taking form, and answering to his step. It was just a game, but a game in which all the danger lay—in this similar to the delirium of sleep, where minuscule creatures take on gigantic dimensions... And the only way we may face them is to submit them to our own personal whims or to submit to theirs: this is the rule of reciprocity of these works. Each partner is vulnerable, each awaiting that the other affirm his existence" (Jacques Dupin, *Miró*, Barcelona, 1993, p. 382).

Fig. 1 Joan Miró and Josep Llorens Artigas creating ceramics in Gallifa, *circa* 1955



350

PROPERTY FROM A LONG ISLAND COLLECTION

JOAN MIRÓ

1893 - 1983

Personnage et oiseau

Inscribed *Miró*, numbered *N. 2* and stamped with the foundry mark *Clementi Cire Perdue*
Bronze
Length: 26½ in.; 67.3 cm
Conceived in 1970 and cast in an edition of 6 by the Fonderie T. Clementi, Meudon, Paris.

$ 150,000-250,000

PROVENANCE
Galerie Maeght, Paris
Sylvie Baltazart-Eon, Paris
Waddington Galleries, London
Sale: Christie's, New York, May 15, 1997, lot 458
Acquired at the above sale

LITERATURE
Alain Jouffroy & Joan Teixidor, *Miró Sculptures*, Paris, 1980, no. 178, illustration of another cast p. 237
Fundació Joan Miró, ed., *Obra de Joan Miró*, Barcelona, 1988, illustration of another cast p. 432
Pere Gimferrer, *The Roots of Miró*, Barcelona, 1993, illustration of another cast p. 407
Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró: Sculptures Catalogue Raisonné 1928-1982*, Paris, 2006, no. 208, illustration of another cast p. 207

"I've been interested in sculpture since I was nineteen years old... my taste for sculpture picked up at that time, and it was stimulated when I made ceramics with Artigas. Making sculpture is a passionate experience for me, and I'm dedicating myself to it more and more."

Joan Miró; translated from the French

JOAN MIRÓ

1893 - 1983

Femme V

Signed *Miró* (lower right); signed *Miró.*, dated *12/IX/69* and inscribed *V Femme* (on the reverse)
Oil on canvas
16¼ by 10⅝ in.; 41.3 by 27 cm
Painted on September 12, 1969.

PROVENANCE
Pierre Matisse Gallery, New York
Mary & Leigh B. Block, Chicago
Richard Gray Gallery, Chicago
Private Collection
Howard Russeck Fine Art, Palm Beach

EXHIBITED
Paris, Galeries Nationales du Grand Palais, *Joan Miró*, 1974, no. 94, illustrated in the catalogue

LITERATURE
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue Raisonné, Paintings, 1969-1975*, vol. V, Paris, 2003, no. 1351, illustrated in color p. 27

$ 400,000-600,000

With its bold, energetic brushstrokes and dense colors, the present work is typical of the expressiveness and spontaneity of Miró's late work in which figuration vies with abstraction. During the late 1960s and early 1970s, Miró was primarily focused on reducing his distinctive pictorial language to its barest essentials. "Through this rarefaction and seeming lack of prudence," explains his biographer Jacques Dupin, "the canvas' pictorial energy was in fact magnified, and his painting strikingly reaffirmed. This process also seemed like a breath of fresh air, or an ecstatic present from which new signs, colors, and the full freedom of gesture surged forth. By limiting the colors of his palette, Miró's enduring themes yielded works of various sizes, proportions, rhythms, and resonances" (Jacques Dupin, *Miró*, Barcelona, 1993, pp. 337-38).

The gestural quality and automatism of the present work undoubtedly reflect the influence of American post-war painting. Miró initially came in contact with the work of the American school of Abstract Expressionism in New York during the summer of 1947 while visiting Alexander Calder, Marcel Duchamp and Yves Tanguy. During this time he became acquainted with Jackson Pollock and Lee Krasner, and later described the effect of seeing their work "as a blow to the solar plexus." This generation of younger artists had long heralded Miró as a source of inspiration to their explosive practice, yet after this visit it was Miró who 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).

Fig. 1 Joan Miró, *Femme, oiseau,* 1969-74, oil on canvas, sold: Sotheby's, New York, May 16, 2018, lot 9 for $9,260,000

Miró

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PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

JOAN MIRÓ

1893 - 1983

Personnages, oiseau

Signed *Miró* (lower right); signed *Joan Miró*, titled, numbered *X*, inscribed *Barcelone* and dated *23-10-1942.* (on the *verso*)
Pastel and watercolor on paper
19⅝ by 21½ in.; 50 by 65 cm
Executed in Barcelona on October 21, 1942.

PROVENANCE:
Galerie Maeght, Paris
Galerie Koller, Zurich
Private Collection, Switzerland (and sold: Sotheby's, New York, May 10, 1989, lot 196)
Private Collection, Switzerland (acquired at the above sale)
Private Collection, Europe (acquired from the above *circa* 1996 and sold: Christie's, New York, June 24, 2004, lot 427)
Private Collection, Monaco
Acquired from the above in 2008

LITERATURE
Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings*, vol. II, Paris, 2010, no. 997, illustrated in color p. 109

$ 400,000-600,000

Celebrating a lyricism and freedom of expression, *Personnages, oiseau* 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.

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).

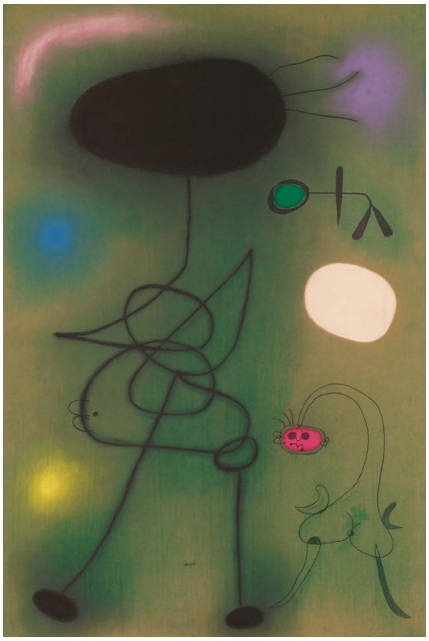


Fig. 1 Joan Miró, *Femmes et oiseau devant le soleil,* 1942, pastel, gouache, ink and pencil on velvet paper laid on cardboard, sold: Sotheby's, Paris, June 1, 2011, lot 13 for $3,326,237

353

FRANCISCO TOLEDO

1940 - 2019

Mother and Child

Signed *Toledo* and dated *Paris 63*
(on the reverse)
Oil and sand on canvas
32 by 25¾ in.; 81.3 by 65.4 cm
Painted in Paris in 1963.

PROVENANCE
Galerie Karl Flinker, Paris
Private Collection (acquired from the above and sold: Bonhams, New York, November 7, 2011, lot 40)
Acquired from the above by the present owner

$ 150,000-200,000

"Toledo is not a painter, a sketcher, a ceramicist or a sculptor, he probably isn't even an artist—in the usual sense of the word. He is a universe of shapes and traditions that are incessantly being transformed, and that also transform everything within their reach."

Evodio Escalante

354

PROPERTY FROM A PRIVATE COLLECTION

RUFINO TAMAYO

1899 - 1991

Juego de niños

Signed *Tamayo* and dated *O-60* (lower left)
Oil and sand on canvas
53¼ by 76¾ in.; 135 by 195 cm
Painted in 1960.

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

PROVENANCE
Private Collection (acquired from the artist)
Thence by descent (and sold: Christie's, New York, November 17, 2004, lot 35)
Acquired at the above sale

EXHIBITED
Paris, Musée d'Art Moderne de la ville de Paris, *Tamayo Transfiguration, Tamayo Peintures 1960-1974*, 1974-75, no. 8, illustrated in the catalogue
Florence, Palazzo Strozzi, *Personaggi che Giocano*, 1975, no. 5, illustrated in the catalogue

LITERATURE
José Corredor-Matheos, *Tamayo*, New York, 1987, no. 48, illustrated in color n.p.

$ 800,000-1,200,000

"What we could, with many reservations, call Tamayo's Expressionism, has certain affinities with that of Willem de Kooning, and from another point of view, with the painting of Jean Dubuffet. Furthermore, he is linked to the former as much by his obsession with the mythic, great mother goddess quality of woman's body as by the generous violence of color. He has a dual affinity with the latter also: the savagery of the line, fury at and against the humane figure, and also his predilection for and preoccupation with textures and their physical properties, be they tactile or visual."

Octavio Paz

Rufino Tamayo's painting underwent a radical transformation in the 1960s. Most notable among these stylistic changes is the vigorous synthesis endured by the human figure 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.

Painted at the inception of this new period in 1960, *Juego de niños (Child's Play)* contains the aesthetic paradox so characteristic of Tamayo's painting: the simultaneous representation of abundance and scarcity on canvas. His chosen palette of predominantly ceramic tones, enlivened with fragments of deep yellows and fiery touches of pinks are emblematic of Mexican crafts. The present painting also reveals Tamayo's high regard for certain technical aspects used in Abstract Expressionism: a dizzying gestural brushwork and a vigorous graffito that ply the painted surface of the picture. The expressiveness of his textures, however, a resource employed by the painter since the forties—and whose use was strengthened during his stay in Paris where he met Jean Dubuffet—is further enhanced by his own experiments with coarse materials which he produced by mixing fresh pigment with sand.

Likewise, this decade marks the introduction of an innovative spatial relationship. For the first time, pictorial space appears not as a neutral scenario but a crowded field of opulent atmospheres inspired by the technical resources of the Abstract Expressionists: drippings, a gestural and looser brushwork as well as a powerful and dynamic sgraffito. Also apparent is a drastic reduction in the use of color in lieu of a more complex tonal range: a prodigious technical innovation in form and composition which would solidify Tamayo's pictorial maturity at the dawn of a new decade.

355

VICTOR BRAUNER

1903 - 1966

Interconnaissance

Signed *Victor Brauner* and dated *1961.* (lower right); signed *Victor Brauner*, dated *1961.*, titled and numbered *5.* (on the reverse)
Oil on canvas
39¼ by 32 in.; 99.6 by 81.2 cm
Painted in 1961.

Samy Kinge has kindly confirmed the authenticity of this work.

PROVENANCE
Alexander Iolas Gallery, New York
Sale: Dorotheum, Vienna, May 23, 2012, lot 804
Acquired at the above sale by the present owner

$ 70,000-100,000

356

RUFINO TAMAYO

1899 - 1991

Cara de luna (Moon Face)

Signed *Tamayo* and dated *O-72* (lower left); titled and dated *1972* (on the reverse)
Oil and sand on canvas
19¾ by 15⅝ in.; 50.2 by 39.7 cm
Painted in 1972.

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

PROVENANCE

Bernard & Edith Lewin, Palm Springs
Los Angeles County Museum of Art (a gift from the above)
Latin American Masters, Santa Monica
Acquired from the above by the present owner

LITERATURE

Bernard Lewin Galleries, *Rufino Tamayo* (exhibition catalogue), Beverly Hills, 1983, illustrated in color n.p.

$ 120,000-180,000

"If we consider the two poles that define Tamayo's painting—plastic rigorousness and the imagination that transfigures the object—we will at once see that his encounter with pre-Columbian art was a truly momentous one. The immediate and surprising qualities of pre-Columbian sculpture are the strict geometry of its conception, the solidity of its volumes and its admirable fidelity to its materials. These were qualities that impressed modern artists and critics from the start. And Tamayo's attitude follows the same reasoning: like modern painting, Meso-American sculpture is principally a logic of forms, lines and volumes."

—Octavio Paz

357

RUFINO TAMAYO

1899 - 1991

Sandías

Signed *Tamayo* and dated *O-58* (lower right)
Oil and sand on canvas
23½ by 28¾ in.; 59.7 by 73 cm
Painted in 1958.

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

PROVENANCE

Galleria Il Millione, Milan
Private Collection, Italy (acquired from the above)
Acquired from the above by the present owner

EXHIBITED

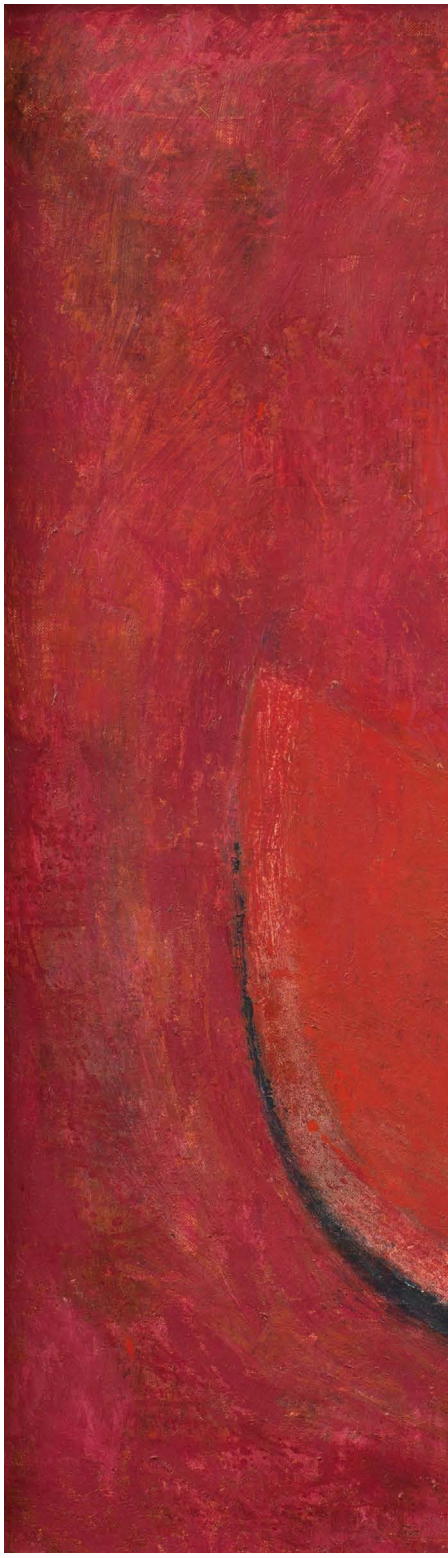
Milan, Galleria Il Millione, *Mostra Tamayo*, 1958-59, n.n.
Turin, Galeria Civica D'Arte Moderna, *Pittura moderna straniera nelle collezioni private italiane*, 1961, no. 157

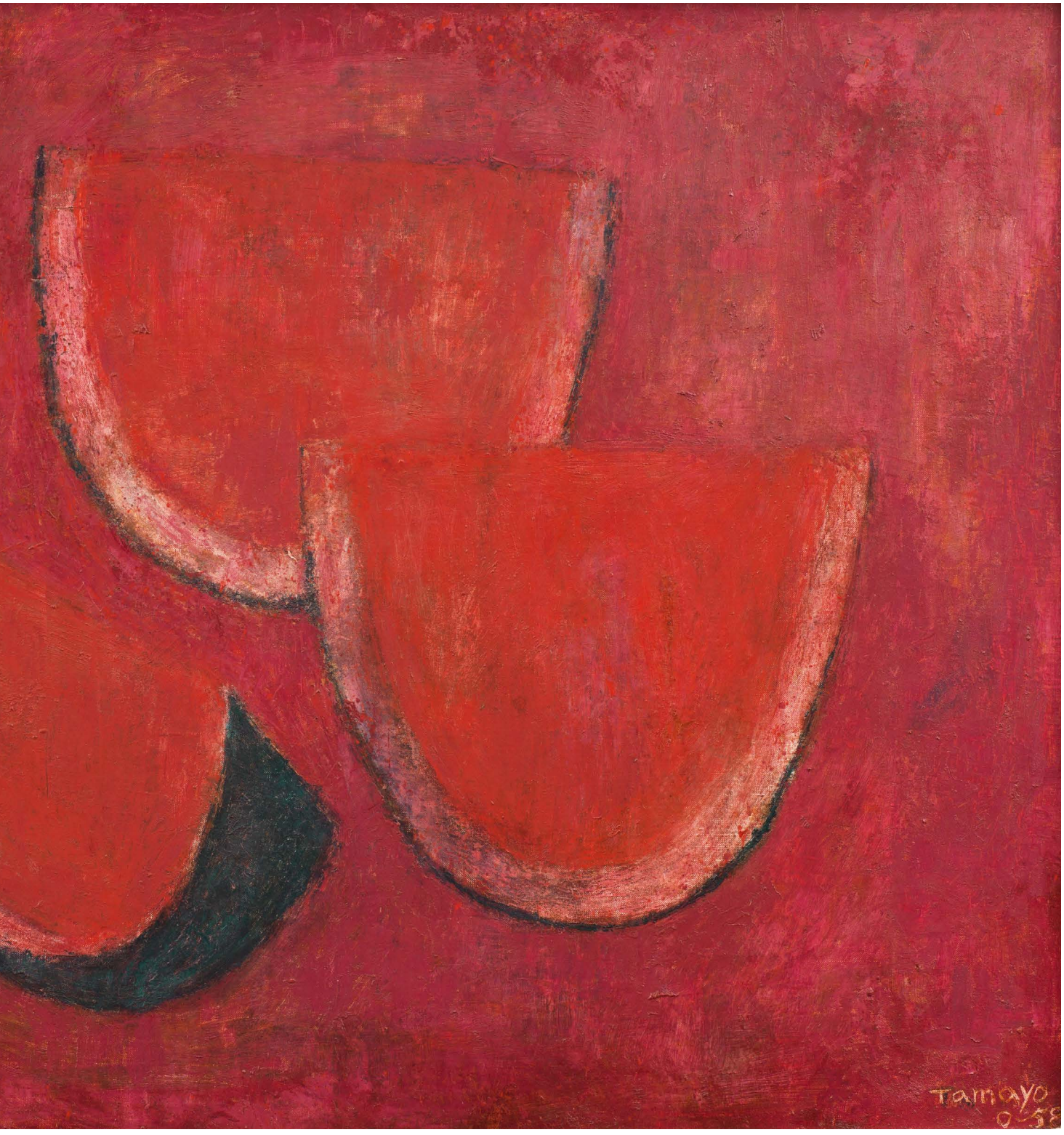
$ 600,000-800,000

Following a period of dark, contemplative painting immediately surrounding World War II, Rufino Tamayo narrowed his creative focus dramatically. Abandoning the emotive narrative compositions of the previous decade, in the 1950s he began to paint radically simplified scenes in which the few subjects are subsumed by atmospheric color, imbuing the psychological power of his earlier work into glittering galaxies of oil and sand.

This shift bears close relationship not only to his interchanges with his contemporaries similarly engaged with material, such as Jean Dubuffet, but with his study of pre-Columbian art, in which he admired "the strict geometry of its conception, the solidity of its volumes and its admirable fidelity to its material" (Octavio Paz, *Rufino Tamayo*, Barcelona, 1995, p. 21). Where Western painting of the mid-twentieth century strove to untangle itself from anthropocentrism, Tamayo found in pre-Columbian traditions a pictorial vocabulary already free of this burden, one in which geometric forms could invoke meaning and emotive power. In much of pre-Columbian sculpture, "The plastic object is a high-frequency transmitter that sends out a plurality of meanings and images. The lesson of pre-Hispanic art is a double one: firstly, it teaches fidelity to the material and the form... then that this sculpted stone is a metaphor of stone—geometry and transfiguration" (*ibid*., pp. 21-22).

Sandías of 1958 embodies these principles in its remarkable economy of form and color; three tantalizing wedges of ripe, weighty watermelon seem to materialize from an ether of pure color before the viewer. Two hang in impossible relief, collaged against one another; a third drives outward through the fourth wall, suspended just out of our reach. Acidic waves of magenta devour the space around them and seem to coalesce around us. Fractions of tonal difference demarcate the fruit from its rich environment; Tamayo prized these subtle distinctions, having said that "As the number of colors we use decreases, the wealth of possibilities increases. From the pictorial point of view, it is more worthwhile to exhaust the possibilities of a single color than to use an unlimited variety of pigments" (*ibid.,* p. 12). Steeped in layers of resonance, Tamayo's *Sandías* invoke his childhood years spent selling fruit in the market, the colors of the Mexican flag, the languorous and intoxicating pleasure of cold, sticky, sweet fruit on a blistering afternoon.




Tamayo
0-58

358

PROPERTY FROM A PRIVATE TEXAS COLLECTION

PEDRO CORONEL

1923 - 1985

El ajolote

Signed *Pedro Coronel,* titled and dated *Mexico 59* (on the reverse)
Oil on canvas
23¼ by 72½ in.; 58.9 by 184.3 cm
Painted in Mexico in 1959.

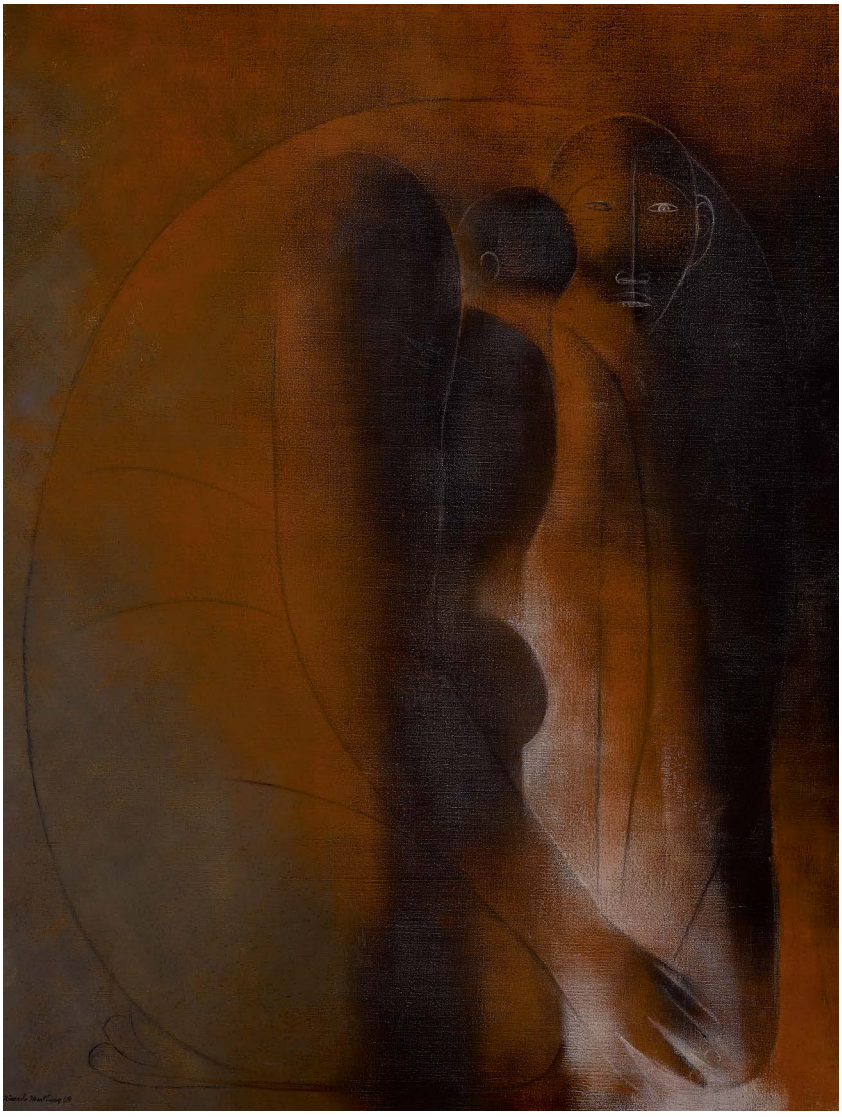
This work is accompanied by a certificate of authenticity signed by Martín Coronel Ordiales.

PROVENANCE
Inverarte Gallery, San Antonio
Latin American Fine Art, Brownsville, Texas
Acquired from the above

$ 150,000-200,000

"Painting and poetry, for Coronel, serve as self-expression. The relationship between this artist and painting is...amorous in the sense that he recognizes the existence of the work as an autonomous reality. The work would not exist without Coronel, but without the work, Coronel would not exist. The work gives him (gives us) a new existence. If the spectator seeks to delve into the painting of Coronel, they must reproduce this relationship of constant creation. The secret of a work resides as much in the work itself as in the spectator's mind."

Octavio Paz



359

359

PROPERTY FROM A PRIVATE COLLECTION

RICARDO MARTÍNEZ

1918 - 2009

Paternidad

Signed *Ricardo Martínez* and dated *69* (lower left)
Oil on canvas
41¼ by 31½ in.; 104.8 by 80 cm
Painted in 1969.

We wish to thank the Fundación Ricardo Martínez for their kind assistance in confirming the authenticity of this lot.

PROVENANCE
Private Collection, California (acquired from the artist and sold: Sotheby's, New York, November 25, 2014, lot 169)
Acquired at the above sale

$ 40,000-60,000

360

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

RICARDO MARTÍNEZ

1918 - 2009

Mujer con fruta

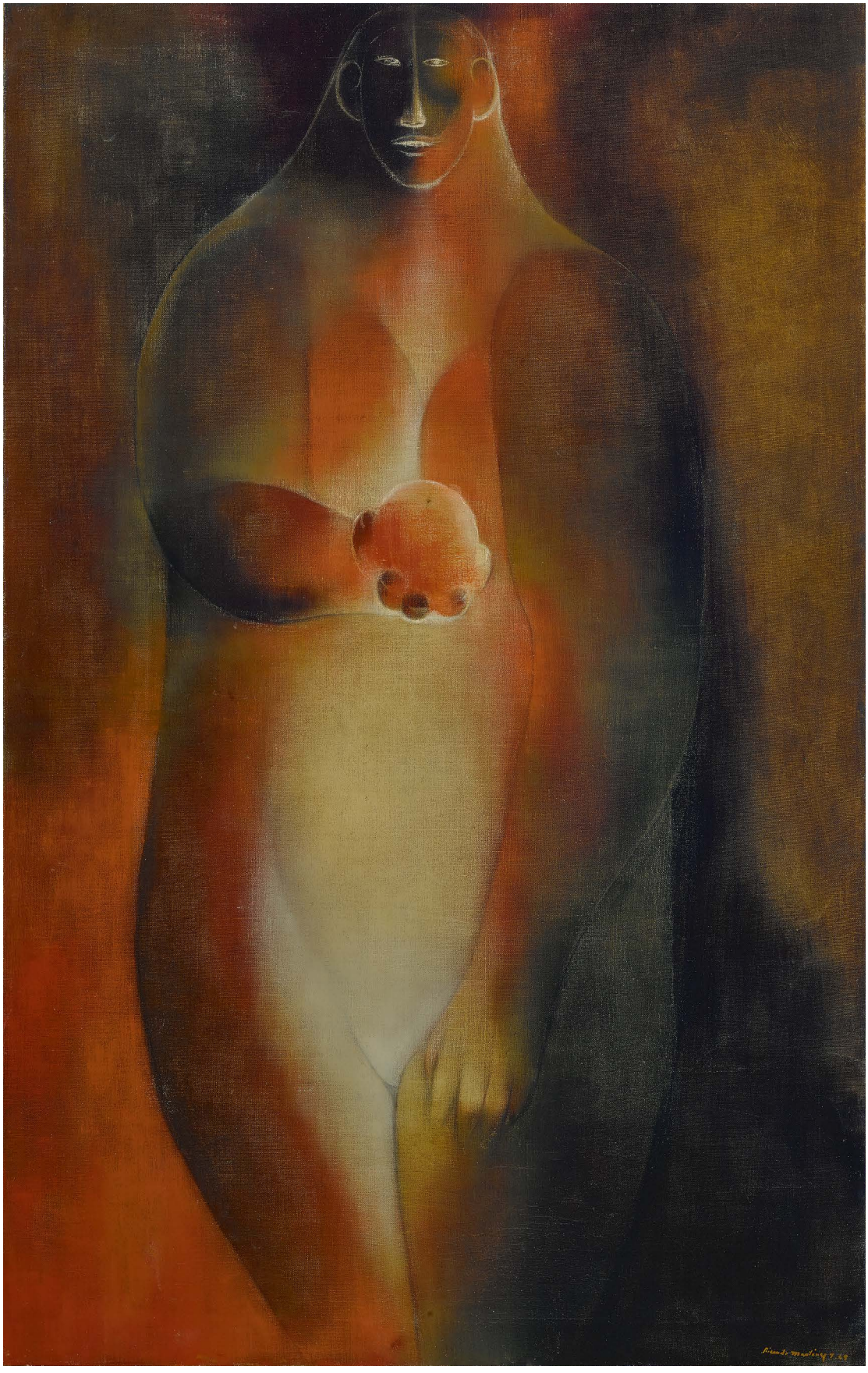
Signed *Ricardo Martínez* and dated *4.65* (lower right)
Oil on canvas
59 by 37½ in.; 149.9 by 95.3 cm
Painted in April 1965.

We wish to thank the Fundación Ricardo Martínez for their kind assistance in confirming the authenticity of this lot.

PROVENANCE
Galería López Quiroga, Mexico City
Private Collection, Mexico
(acquired from the above)
Thence by descent

LITERATURE
Luis Cardoza y Aragón, *Ricardo Martínez*, Mexico City, 1981, no. 30, illustrated in color n.p.

$ 120,000-180,000



361

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

FRANCISCO TOLEDO

1940 - 2019

A Meu Xubi

Signed *Toledo* four times and titled (on the reverse)
Oil and sand on canvas
39⅜ by 57 in.; 100 by 145 cm
Painted in 1973.

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

EXHIBITED
Mexico City, Museo Nacional de la Historia, *Premio Nacional de Ciencias y Artes, 60 Años de Historia plástica*, 2005, no. 54

LITERATURE
Teresa del Conde *et al*., *Francisco Toledo*, Mexico City, 1981, illustrated in color p. 93

$ 700,000-900,000

Francisco Toledo, from his earliest to his final works, has entranced us with vast visions of a universe in flux. Born to Zapotec parents in Mexico City in 1940 but raised in Juchitán, in the heart of the famed isthmus of Tehuantepec, his artistic talent was recognized early; by 19 he had his first solo exhibition in the United States, and by he 20 had won a scholarship to work and study in Paris. There he worked for five years in the atelier of master printmaker Stanley William Hayter, under whose tutelage he gained mastery across print media. He dedicated his free time there to painting, and also came under the wing of a more established Oaxacan painter living in Paris—Rufino Tamayo—as well as Nobel laureate poet Octavio Paz. Toledo recalled "It was wonderful; Tamayo invited me to his house and he started to sell my paintings. When the collectors would come to visit him, he'd say, 'Here is a young painter whose paintings are much cheaper than you can buy mine for'." (quoted in Christopher Goodwin, " His name is Francisco Toledo, but everyone calls him El Maestro," *The Guardian*, May 28, 2000, n.p.)

The immense productivity and commercial success of his Parisian sojourn allowed Toledo to return to Mexico a small celebrity. In 1965 he settled first in Juchitán, and later in Oaxaca City. Renowned for its biological diversity and distinct culture, Toledo's native Tehuantepec has been for thousands of years a site of convergence and cultural abundance, with visitors and invaders ranging from nearby indigenous groups to Spanish conquistadors, enslaved and free Africans and migrants from Asia. The Isthmus became a locus of Mexico's cultural imagination and identity-forming in the early twentieth century, its most famous export being from the Tehuana costume prized by Frida Kahlo. The impact of this abundant environment is fundamental to Toledo's work; "For Toledo, then, to be Zapotec meant to be immersed in a tight, hammock-like web of community ties in which the whole life cycle from birth to death was choreographed in ritual and celebrated in song, folktale and belief" (Howard Campbell, "Francisco Toledo: Mesoamerican Artist and Activist," in *El Maestro Francisco Toledo, Art from Oaxaca 1959-2006* (exhibition catalogue), Stanlee and Gerald Rubin Center for the Visual Arts at The University of Texas at El Paso, 2007, p. 32).

Upon return to Mexico, Toledo expanded his production to include media from painting and printmaking to ceramics, tapestry, painted turtle shells, magazine covers, bronzes, polaroids, book illustrations, digital collages, wall paintings, and ephemeral adobe reliefs. Immersed in the culture of his childhood, he synthesized the diverse influences of the Paris years (including the work of Paul Klee, Jean Dubuffet, Francisco Goya, and James Ensor) with the rich natural world and Zapotec myths and tales that surrounded him. His works are characterized, like *Meu Xubi*, by swirling galaxies of animal and human life and activity; iguanas, dogs, cats, fish, cows, deer, rabbits, people, scorpions, centipedes and turtles are born, die, copulate and transform into one another in an endless cycle. Toledo's probing at the intersection of human and animal has multiple origins. It is directly traceable to the Mesoamerican tradition of the Nagual, a human endowed with the power to shift into animal form, but also to the work of Goya and Kafka, in which blurred lines between animal and human forms to speak to the ambiguity and ambivalence of our deeper nature. "In Toledo's pictures, that exchange of identities happens in uncountable disguises, ranging from indigenous symbolism to metaphor to fable" (Joachim Homann, "Francisco Toledo: The History of the Eye," in *ibid.,* p. 20).

In *Meu Xubi,* roiling rivers of scorpions carry along patterned turtles whose shells morph into sexual organs; lavender clouds rise from the surface of the canvas with a glittering intensity that derives from the sand embedded in Toledo's pigment. The rich, generative energy of these sexual forms hangs in precarious balance with the fatal, destructive power of the scorpions, threatening yet transfixingly rendered in forms that echo the sign for infinity. Eternal battles between opposing forces of life and death, good and evil unfold before us in a vision of collective energy; "Individuality explodes, it rips, it actually multiplies, by the powerful push of the chain of life. [In Toledo's work] The body may open itself up to cosmic space like a radar, it belongs to both the stars and to the stones" (Verónica Volkow, *Francisco Toledo*, Mexico City, 2002, p. 48).

Toledo's artistic praxis was expansive and regenerative not only in his imagery and mastery across media but in his activism. While in some ways harkening the democratic intent of *Los Tres Grandes* of

Mexico's Muralist movement (Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros), Toledo's political work has always been more personal than performative; one of his most memorable acts was to halting the sale of a seventeenth-century Oaxacan church by the Mexican government to a hotel chain by placing "For Sale" signs in all of the city's historic churches. Over his 79 years, Toledo established a network of thriving artistic institutions in Oaxaca City, including the Instituto de Artes Gráficas of Oaxaca, Centro Fotográfico Manuel Alvarez Bravo, Biblioteca Jorge Luis Borges, Museo de Arte Contemporáneo de Oaxaca, Fábrica de Papel de San Agustín Etla, Ediciones Toledo, Centro Cultural Santo Domingo and the cultural-environmental preservationist group Patronato pro Defense y Conservation del Patrimonio Cultural y Natural de Oaxaca, leading the city to claim its place as one of Mexico's foremost cultural, artistic, and political hubs. Beyond the prodigious impact of his artistic production, these institutions and the legacy of his life's dedication to the people and culture of Oaxaca are indelible, and embodied the spirit first expressed by Pieyre de Mandiargues in a 1964 review: "Wherever he is, at any time, forms emerge from his hands and he imposes a renewed freshness upon all objects that pass through his fingers, as if he could not bear the weariness an stress of today's world, and as if he would breathe life into the tired or dead things that are our daily existence" (Pieyre de Mandiargues, "Toledo," in *XXe Siècle*, December 1964, n.p.).

362

PROPERTY FROM A PRIVATE COLLECTION, BOSTON

DORIS LINDO LEWIS

1909 - 1995

Blue Prayer

Signed *Lewis* (lower right)
Oil on canvas
26⅞ by 19 in.; 68.3 by 48.3 cm
Painted *circa* early 1930s.

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

$ 15,000-20,000

363

PROPERTY FROM A DISTINGUISHED SPANISH COLLECTION

OSWALDO GUAYASAMÍN

1919 - 1999

Las manos

Signed *Guayasamín* (lower left)
Oil on canvas
51¼ by 32⅛ in.; 130.2 by 81.6 cm
Painted in 1973.

PROVENANCE
Xavier Busquets, Barcelona
Acquired from the above

EXHIBITED
Vitoria, Hotel Manila, *Guayasamín*, 1973, n.n., illustrated on the cover of the catalogue
Paris, Musée d'art moderne de la ville de Paris, *Oswaldo Guayasamín*, 1973-74, n.n., illustrated in the catalogue (titled *Manos y rostro*)

LITERATURE
"Murales de Guayasamín," in *Diario de Barcelona*, Barcelona, December 27, 1973, illustrated p. 4
José Camón Aznar, *Oswaldo Guayasamín*, Barcelona, 1981, no. 190, illustrated p. 131

$ 60,000-80,000

MAX ERNST

1891 - 1976

Remous

Signed *max ernst* (lower right)
Oil on canvas
25⅝ by 21¼ in.; 65.1 by 54 cm
Painted in 1925.

Dr. Jürgen Pech has confirmed the authenticity of this work.

PROVENANCE
Galerie Daniel Malingue, Paris (acquired by 1982)
Private Collection, Paris
Private Collection, Monaco
Sale: Guy Loudmer, Paris, June 21, 1993, lot 32
Acquired at the above sale by the present owner

EXHIBITED
Brühl, Max Ernst Museum, *Schausammlung im Wechsel,* 2006, n.n.
Sète, Musée Paul Valéry, *Max Ernst-Yves Tanguy: Deux visions du surréalisme*, 2016, n.n., illustrated in color in the catalogue

LITERATURE
Sarane Alexandrian, *Max Ernst,* Paris, 1986, illustrated in color p. 119

$ 400,000-600,000

The present work is part of the *La Mer* series which Ernst painted around 1925 in the seaside town of Pornic in Brittany, which inspired the marine aesthetic of the series. It was here that Ernst developed his technique of *frottage,* one of the most consequential inventions of his career. As Werner Spies explained, "Max Ernst himself, in his essay 'Au-delà de la peinture', has traced the origin of the frottage technique to a definite time and place. It was the well-worn floorboards of a small hotel in Pornic on the Atlantic coast of France, where he was staying in 1925, that provided him with a basic pattern richly textured and lending itself to further development. He laid sheets of paper over the floorboards and rubbed them with a soft black pencil, so that the underlying pattern showed through. Thanks to the combination of the most varied textures with distinct relief effects, he enriched this fund of forms and worked them up into well-defined drawings. In addition to boards, the elements employed include straw-plaiting, stale bread, twine, cherry stems, leaves and bark" (Werner Spies, *Max Ernst Frottagen*, Stuttgart, 1968, n.p.; translated from German). This technique resulted in fantastical images through what Ernst called his "voyages of discovery," and incorporated elements of chance and automatism, key concepts in Surrealist thought. In the subsequent years, Ernst would expand his *frottage* technique into the use of oil paint, which would come to visually define his oeuvre in works such as *Forêt et colombe* (see fig. 1).

Fig. 1 Max Ernst, *Forêt et colombe,* 1927, oil on canvas, Tate Modern, London

max ernst

❖ 365

PROPERTY FROM THE SUÁREZ Y SUÁREZ COLLECTION

DAVID ALFARO SIQUEIROS

1896 - 1974

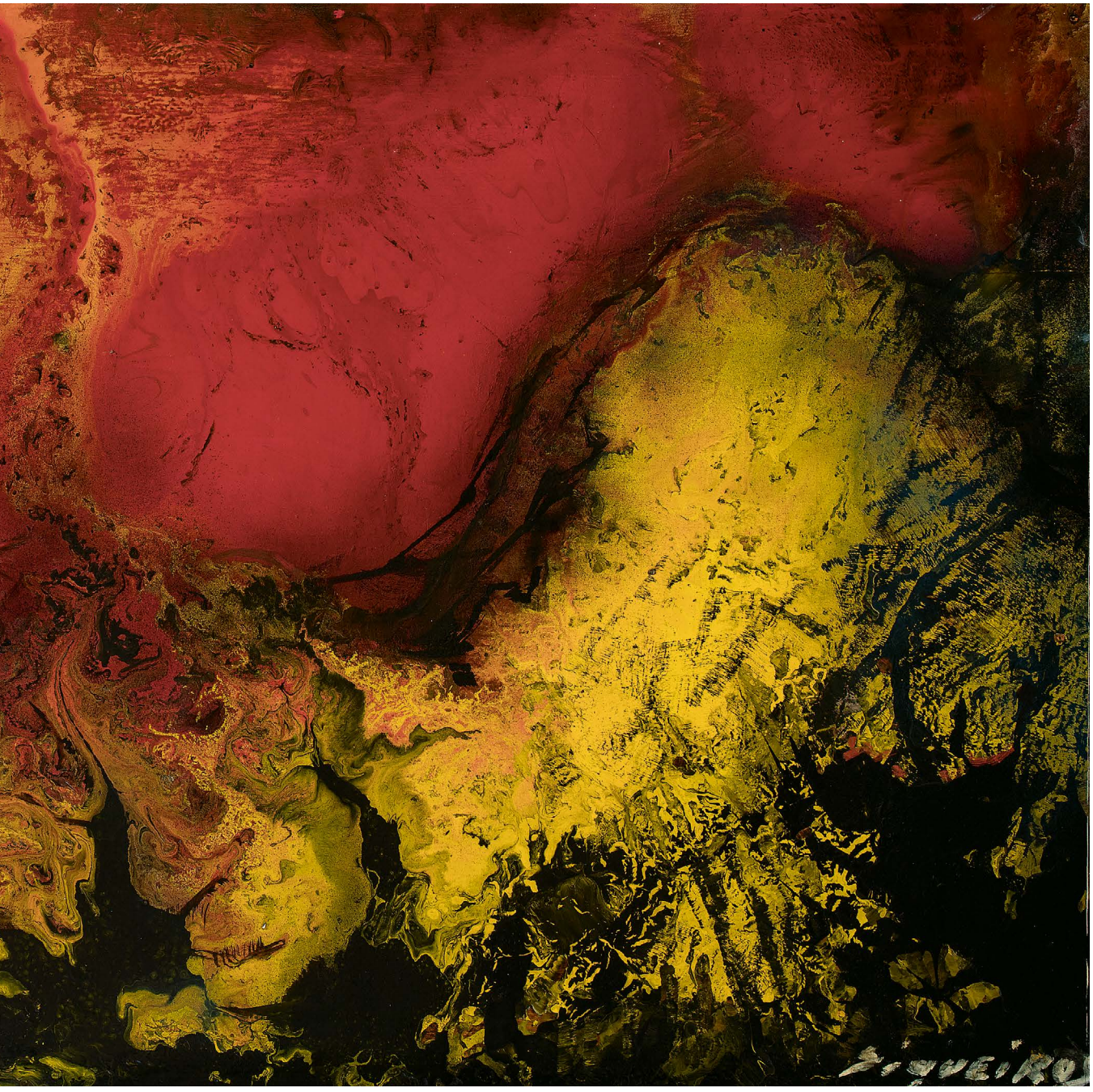
Paisaje rojo (Abstracción)

Signed *Siqueiros* (lower right)
Pyroxylin and acrylic on Masonite
35¼ by 73.6 in.; 89.6 by 187 cm
Painted *circa* 1979.

PROVENANCE
Manuel Suárez, Mexico City
(acquired from the artist)
Thence by descent

❖ This painting is part of the National Heritage of Mexico and cannot be permanently exported from the country. Accordingly, it is offered for sale in New York from the catalogue and will not be available in New York for inspection or delivery. The painting will be released to the purchaser in Mexico in compliance with all local requirements. Prospective buyers may contact Sotheby's representatives in Mexico City and Monterrey for an appointment to view the work.

$ 250,000-350,000



366

366

MAX ERNST

1891 - 1976

Forêt

Signed *max ernst* (lower right)
Oil on paper
9⅛ by 12⅜ in.; 23.2 by 31 cm
Painted *circa* 1934-35.

PROVENANCE
Jessica Hardwick Hensley Parker, Houston
(a gift from the artist)
Private Collection, New York
Acquired from the above by the present owner

LITERATURE
Werner Spies, *Max Ernst, Oeuvre-Katalog, Werke 1929-1938*, Cologne, 1979, no. 2165, illustrated p. 312

$ 50,000-70,000

367

FEDERICO CASTELLÓN

1914 - 1971

The Harem Favorite

Signed *Castellon* (lower right)
Oil on canvas
23¼ by 16⅛ in.; 59 by 41 cm
Painted *circa* 1940.

PROVENANCE
Dr. Raymond Rizutti, New York (acquired directly from the artist)
Michael Rosenfeld Gallery, New York
Acquired from the above by the present owner

$ 60,000-80,000

368

TAMARA DE LEMPICKA

1898 - 1980

Les Deux amies V

Signed *Lempicka* (lower left)
Oil on canvas
26¾ by 15 in.; 68 by 38.2 cm
Painted *circa* 1974.

PROVENANCE

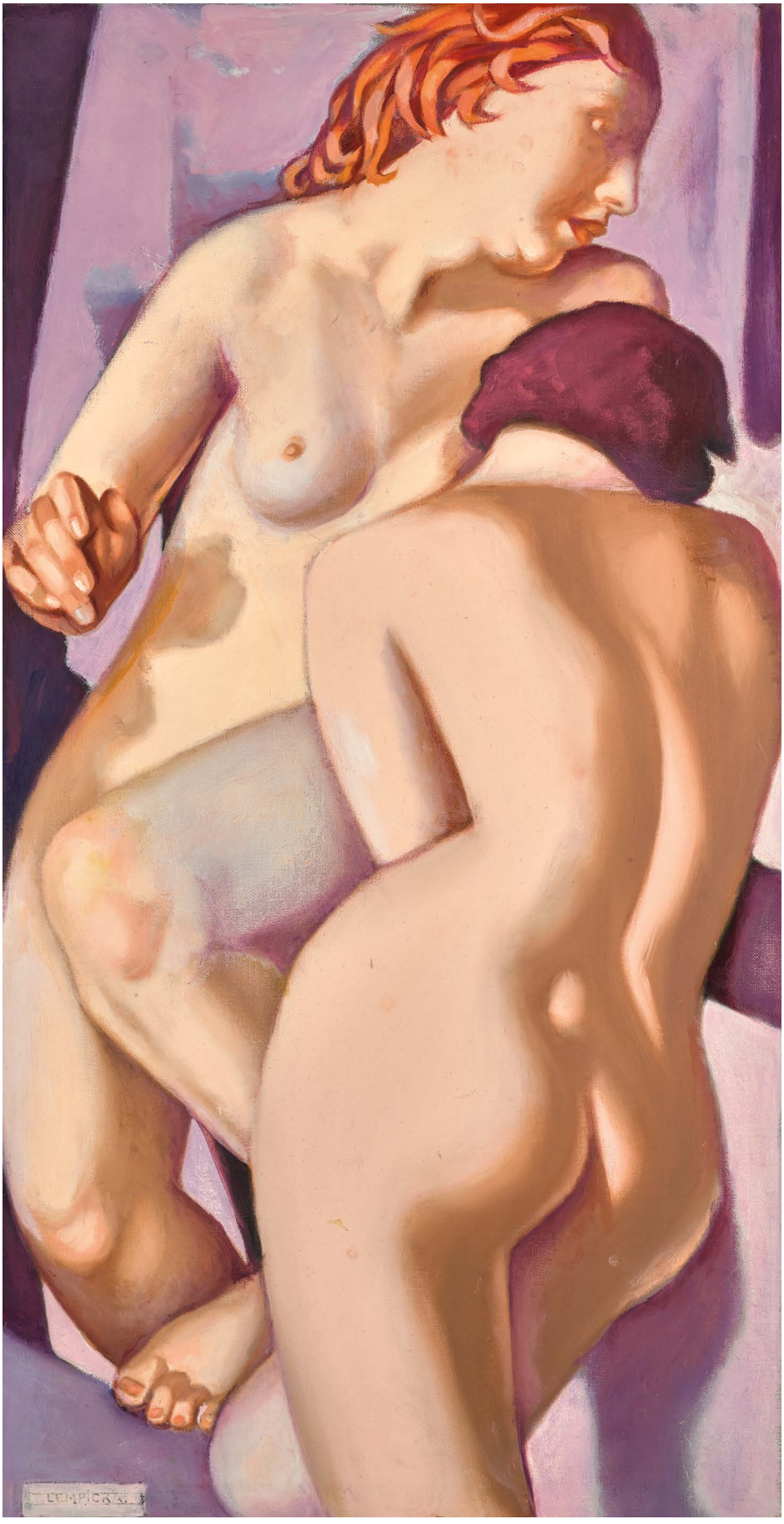
Galerie Domberg, Stuttgart
Private Collection (acquired from the above in 1990)
Sale: Christie's, New York, May 5, 2005, lot 396
Private Collection
Sale: Aguttes, Paris, April 2, 2010, lot 110
Acquired at the above sale by the present owner

LITERATURE

Joanne Harrison, "A Portrait of the Artist," in *Houston City Magazine*, Houston, August 1978, illustrated p. 41
Alain Blondel, *Tamara de Lempicka, Catalogue Raisonné,* Lausanne, 1999, no. B489, illustrated in color p. 417

$ 400,000-600,000

In pioneering her own distinct style, Lempicka absorbed a variety of elements from the avant-garde movements of her time—the geometric aesthetic and fragmented perspective of Cubism, the vibrant color palette of the Fauves, the proportionality of Neo-Classicism, the dynamic lines of the Futurists, the dream-like spatial logic of Surrealism and the razor-sharp draftsmanship and hyper-realism of the *Neue Sachlichkeits* in central Europe—blending these styles and influences with her love of the Italian Old Masters to extraordinary effect. As Magdeleine Dayot writes, the paintings are a "curious blend of extreme modernism and classical purity that attracts and surprises, and provokes, perhaps even before conquering completely, a sort of cerebral struggle where these very different tendencies fight with each other until the moment the gaze grasps the great harmony that reigns in these opposites" (quoted in Gioia Mori, *Tamara de Lempicka: The Queen of Modern*, Milan, 2011, p. 21).



WORKS FROM THE COLLECTION OF

MARC JACOBS

LOTS 369 - 372

Photograph by Victoria Stevens

Few individuals have exerted such broad an influence on the trends of fashion and contemporary art as Marc Jacobs. Considered one of the most important couturiers of the last three decades, Jacobs's unrelenting commitment to his creative vision has earned him immense appreciation, as both head designer of his eponymous fashion label and formerly as creative director of Louis Vuitton between 1997 and 2013. It is of little surprise therefore, that Jacobs's discerning eye and fastidious taste for exceptional quality is reflected in his esteemed collection of contemporary art, which brings together an iconoclastic and eclectic host of works that testifies to the extraordinary character of its ensemblier

While Jacobs was primarily a patron of contemporary artists, his collection contains a few beautiful examples of modern art that testify to his astute eye. From a portrait in gouache of Greta Garbo by Francis Picabia to a study of Giacometti's iconic head motif, Jacobs' selection of modern art fit seamlessly into his stylish home. Other works from the Collection of Marc Jacobs will be offered in the Contemporary Art Evening and Day Sales on 14 & 15 November.

○ **369**

FRANCIS PICABIA

1879 - 1953

Greta Garbo

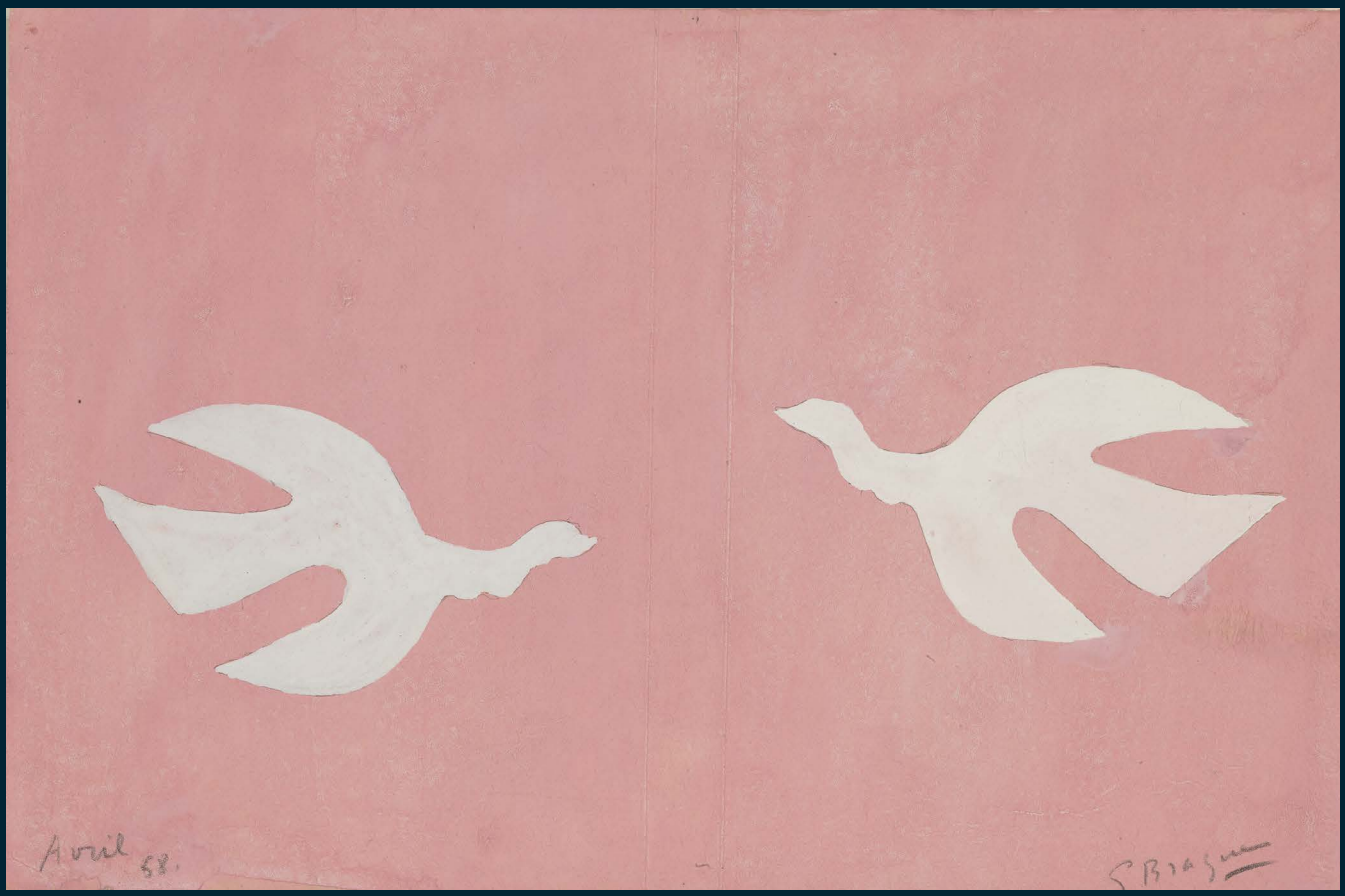
Signed *Francis Picabia* (lower right)
Gouache, charcoal and pencil on paper
10½ by 8¼ in.; 26.6 by 21 cm

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

PROVENANCE

Private Collection, France (and sold: Sotheby's, Olympia, March 20, 2003, lot 186)
Galerie Hauser & Wirth, Zurich (acquired at the above sale)
Acquired from the above on June 26, 2006

$ 50,000-70,000



○ **370**

GEORGES BRAQUE

1882 - 1963

Le Tir à l'arc

Signed *G Braque* (lower right); dated *Avril 58.* (lower left)
Gouache and pencil on paper
8¾ by 13 in.; 22.2 by 33 cm
Executed in April 1958.

PROVENANCE

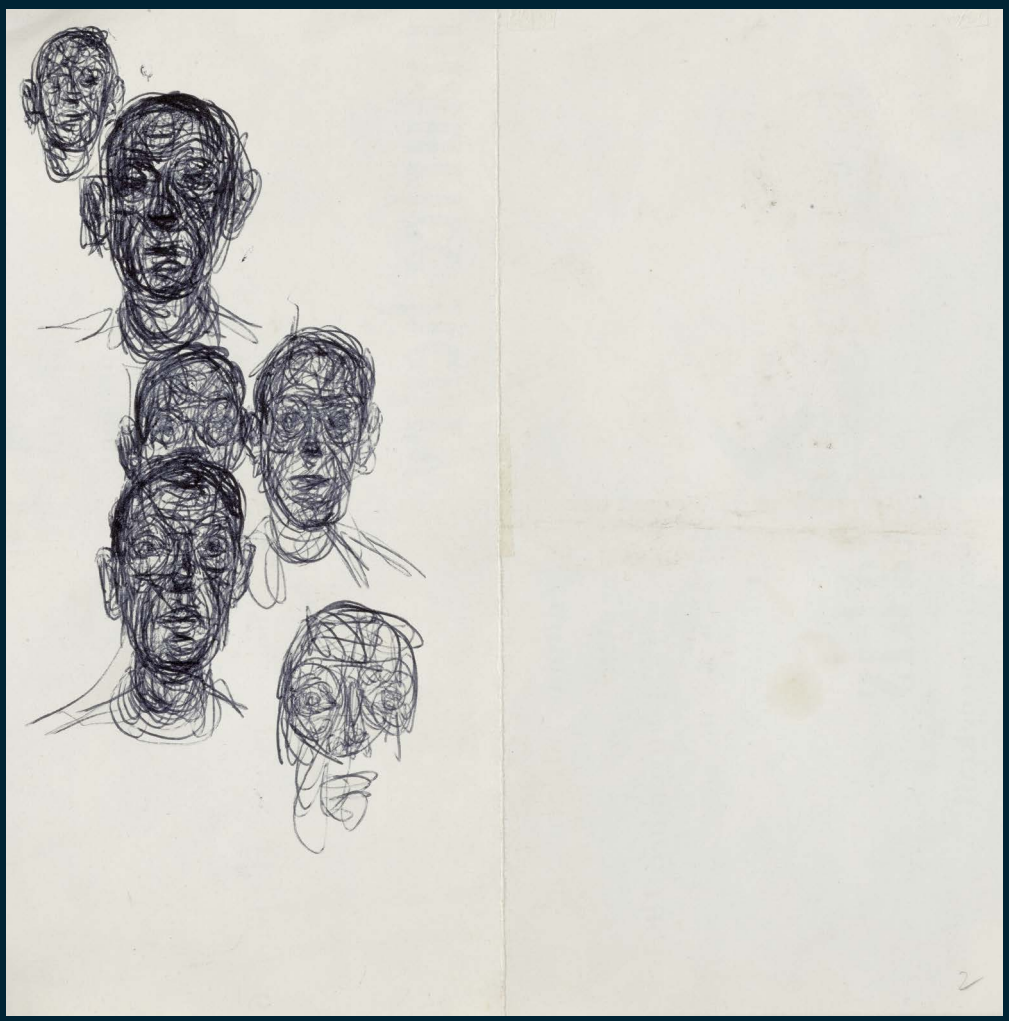
Private Collection, France
Simon C. Dickinson, Ltd., New York
Galerie Berès, Paris (acquired from the above in 2000)
Acquired from the above on September 18, 2006

EXHIBITED

New York, Simon C. Dickinson, Ltd., *19th and 20th Century Works on Paper,* 2000, n.n., illustrated in color in the catalogue

The present lot is the maquette for the cover of *Le Tir a l'arc*, an illustrated book with eight lithographs and one etching and aquatint published by Louis Broder in 1960.

$ 20,000-30,000



○ **371**

ALBERTO GIACOMETTI

1901 - 1966

Six têtes

Pen and ink on paper
8⅛ by 8 in.; 20.6 by 20.3 cm
Executed in November 1961.

The authenticity of this work has been confirmed by the Comité Giacometti and it is recorded in the Alberto Giacometti database as AGD 2765.

PROVENANCE
Galerie Flak, Paris
Private Collection, Paris (and sold: Christie's, Paris, October 9, 2013, lot 17)
Acquired at the above sale

$ 30,000-40,000

○ **372**

FRANCIS PICABIA

1879 - 1953

Ève

Signed *Francis Picabia* (lower right)
Oil on canvas laid down on board
16⅛ by 13 in.; 41 by 33 cm
Painted *circa* 1934.

PROVENANCE

Daher Collection, Paris (acquired *circa* 1964-65)
Private Collection, Paris (acquired by 1998)
Galerie Le Chanjour, Nice (acquired by 2000)
Aurel Scheibler, Cologne
Acquired from the above on September 18, 2005

EXHIBITED

Santiago de Compostela, Museo de Pobo Galego, *Francis Picabia o soño español*, 1996, no. 42, illustrated in color in the catalogue
Vence, Galerie Beaubourg, *Francis Picabia, classique et merveilleux*, 1998, n.n., illustrated in color in the catalogue

LITERATURE

Michel Sanouillet, *Picabia*, Paris, 1964, illustrated p. 120
Maria Lluïsa Borràs, *Picabia*, Paris, 1985, no. 844, illustrated n.p.
William A. Camfield, Beverly Calté, Candace Clements, Arnaud Pierre & Pierre Calté, *Francis Picabia, Catalogue Raisonné*, vol. III, New Haven & London, 2019, no. 1287, illustrated in color p. 304

$ 50,000-70,000

373

PROPERTY FROM A PRIVATE COLLECTION,
UNITED STATES

SALVADOR DALÍ

1904 - 1989

Cavalier, rose et nu

Signed *Dalí* and dated *1959* (lower center)
Watercolor, pen and ink and pencil on paper
22 by 17 in.; 55.8 by 43 cm
Executed in 1959.

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

PROVENANCE
Vala Byfield, New York (and sold by the estate: Parke-Bernet Galleries, New York, December 16, 1970, lot 59)
Acquired at the above sale

$ 60,000-80,000

374

DOROTHEA TANNING

1910 - 2012

Un Pont brûlé

Signed *Dorothea tanning* (lower right); signed *Dorothea tanning,* titled and dated *1965* (on the reverse)
Oil on canvas
12⅞ by 16⅛ in.; 32.7 by 41 cm
Painted in 1965.

We are grateful to The Dorothea Tanning Foundation for their assistance in cataloguing this work.

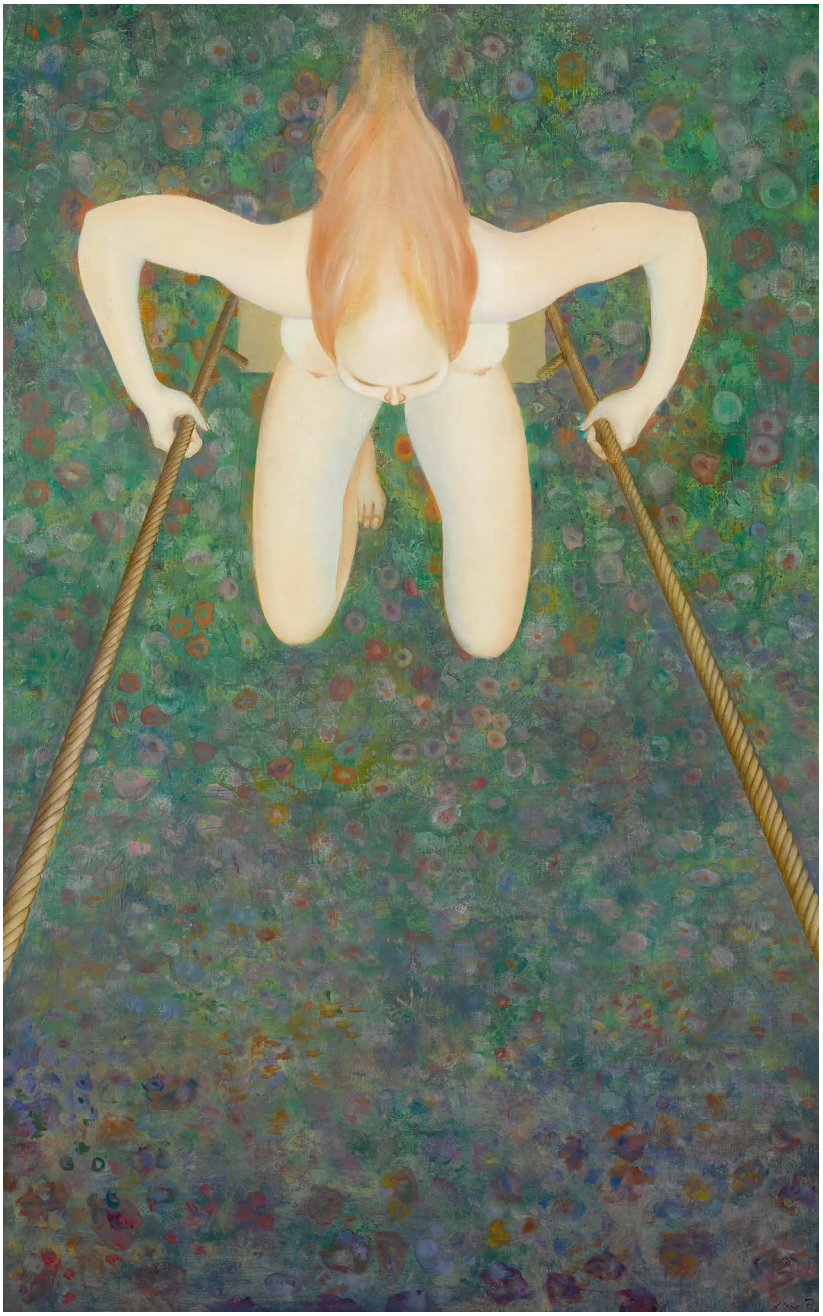
PROVENANCE

Kent Belenius, Stockholm
Dr. Olle Asplund, Stockholm (and sold: Sotheby's, Olympia, October 23, 2002, lot 782)
Gallery of Surrealism, New York (acquired at the above sale)
Acquired from the above by the present owner

EXHIBITED

Basel, Galerie d'art moderne, *Dorothea Tanning*, 1966, no. 15
Knokke-le-Zoute, Belgium, Casino Communal, *Dorothea Tanning*, 1967, no. 71
Vence, Galerie Alphonse Chave, *Dorothea Tanning*, 1967, no. 5
Geneva, Galerie Alexandre Iolas, *Dorothea Tanning*, 1969, no. 15
Paris, Centre national d'art contemporain, *Dorothea Tanning: Oeuvre*, 1974, no. 54, illustrated in the catalogue

$ 20,000-30,000



375

LEONOR FINI

1908 - 1996

L'Escarpolette III

Signed *Leonor Fini* (lower right)
Oil on canvas
45¾ by 28⅞ in.; 116.2 by 73.3 cm
Painted in 1970.

This work will be included in the forthcoming Catalogue Raisonné being prepared by Richard Overstreet.

PROVENANCE

Private Collection, United Kingdom (and sold: Sotheby's, London, December 2, 1987, lot 266)
Private Collection, Belgium (acquired at the above sale)
Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Verrière, *Leonor Fini*, 1971, n.n.
Tokyo, Seibu Museum of Art, *Leonor Fini,* 1972, no. 36, illustrated in color in the catalogue

$ 40,000-60,000

376

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

REMEDIOS VARO

1908 - 1963

L'École buissonnière (Haciendo novillos)

Signed *R. Varo* (lower right)
Oil on Masonite
15¾ by 11¾ in.; 40 by 30 cm
Painted in 1962.

$ 800,000-1,200,000

PROVENANCE

Juan Martín, Mexico
Private Collection
Acquired from the above

EXHIBITED

Mexico City, Galería Juan Martín, *Óleos recientes de Remedios Varo*, 1962, n.n.
Mexico City, Museo Nacional de Arte Moderno, Palacio de Bellas Artes, *La obra de Remedios Varo*, 1964, no. 30, illustrated in the catalogue
Mexico City, Museo Nacional de Arte Moderno, *Obra de Remedios Varo 1913/1963*, 1971, no. 62

LITERATURE

"Surrealismo poético," in *El Tiempo*, Bogotá, June 25, 1962, discussed n.p.
"El fenómeno de Remedios Varo," in *Novedades Magazine*, Mexico City, September 27, 1964, illustrated n.p.
Margarita Nelken, "Arte y Artistas. Retrospectiva de Remedios Varo," in *Revista Internacional y Diplomática*, Caracas, September 7, 1964, illustrated n.p.
Justino Fernández, *Catálogos de las exposiciones de arte*, Mexico City, 1965, mentioned p. 103
Roger Callois *et al.*, *Remedios Varo*, Mexico City, 1966, no. 30, illustrated in color n.p.
Justino Fernández, *Catálogos de las exposiciones de arte*, Mexico City, 1972, mentioned p. 123
Edouard Jaguer, *Remedios Varo*, Paris & Mexico City, 1980, illustrated in color p. 52
Lourdes Macluf, "El delicado onirismo de Remedios Varo," in *Geografía Universal*, Mexico City, March, 1985, illustrated in color n.p.
Lourdes Andrade, "Remedios y la alquimia," in *México en el Arte*, Mexico City, Autumn 1986, discussed, n.p.
Janet A. Kaplan, *Unexpected Journeys: The Art and Life of Remedios Varo*, New York, 1988, illustrated p. 164
Edward J. Sozanski, "Revealing the Art and Lives of Two Female Talents in Mexico," in *Philadelphia Enquirer*, Philadelphia, December 18, 1988, illustrated n.p.
Édouard Jaguer *et al.*, *Art Vivant*, Tokyo, 1989, illustrated in color n.p.
Emmanuel Guigon, "Imágenes y textos en la obra de Remedios Varo," in *Remedios Varo. Arte y Literatura*, Teruel, 1991, mentioned p. 19
Walter Gruen & Ricardo Ovalle, *Remedios Varo: Catálogo Razonado*, ed. IV, Mexico City, 2008, no. 342, illustrated p. 374

R.VARO

Fig. 1 Hieronymus Bosch, *The Forest that Hears and the Field that Sees,* 1450-1516

"All that we see is a dream within a dream."

Edgar Allan Poe

The remarkable creativity evidenced in the work of Remedios Varo stands as some of the most significant contributions to the story of Surrealism. The complex matrix of influences that serve as the foundational architecture and iconography for her paintings—from medieval history and Greek mythology to scientific reason and alchemy, nature and pagan practices—is uniquely her own. While Varo's reality is abundant with fantasia, she presents her fantastic pictorial universe within the sobering realities of her past. The outpouring of works she produced during the "last ten years of her life presents a coherent study of her preoccupations in those years: as an émigré uprooted and exiled from her homeland of Spain, she embarked on a pilgrimage, both psychological and spiritual, to establish deeper, more reliable roots and to seek control by creating a world of her own design" (Janet A. Kaplan, *Unexpected Journeys, The Art and Life of Remedios Varo*, New York, 1988, p. 147).

Executed in 1962, *L'École buissonnière (haciendo novillos)* is an essential example of Varo's complex visual lexicon. Grounding the extraordinary into the ordinary, she invites viewers into a world within the context of daily experience, filling her paintings with self-referential characters who are abstracted, metaphoric, ironic. "Placed in a variety of situations—some related to her life experience, others purely invented—they become symbolic equivalents of the artist herself" (*ibid.*, p. 147). Varo had a strict and traditional Catholic upbringing, receiving her education in a convent school run by strict nuns in Madrid. Unsatisfied by this world of routine and religious convention, the young Varo sought out acts of rebellion, indulging her fascination with the occult by secretly writing to a Hindu yogi and collecting magic plants. Her interest in the fanciful was further spurred by trips to the Prado Museum with her father, where she would obsess over the entrancing painting of Hieronymous Bosch. At first awed by his macabre sense of humor, she later took careful note of the devices the Flemish master used to create a world so absurd yet to strangely plausible (*ibid.*, p. 193). Later on as a young, unmarried woman in 1920s Spain, she found herself restricted by the conservative social codes of Spanish society of the time. As a consequence, she turned her physical restlessness toward spiritual pursuits, studying mystic disciplines and reading metaphysical texts such as the writings of G.I. Gurdjieff, P.D. Ouspensky and Helena Blavastky among others. Eventually, while a student at Madrid's prestigious Academia de San Fernando, the wave of the Surrealist movement from France was beginning to seep into the intellectual and artistic rhythms of Spain. Varo was immediately allured by the Surrealist ethos of the omnipotence of the dream. Surrealism for her offered the ultimate physical escape, a bohemian lifestyle of adventure she longed for, eventually marrying the surrealist poet Benjamin Péret moving to Paris and then settling in Mexico City.

L'École buissonnière (haciendo novillos) embodies Varo's lifelong pursuit for freedom and ascension to a world of special, divine knowledge. Literally translating to "school in the bush," and colloquially as "playing hooky," Varo presents us with a youth who has snuck away to the forest in pursuit of accessing the secret connections between the human and otherworldly. Creating a scene of extraordinary subtlety, Varo utilizes elements of the natural world to harken cultural traditions of initiatory ceremonies to mark a child's transition to adulthood. Specifically here she likely refers to those of the indigenous tribes of the Northwest Coast of British Columbia intensely studied by fellow Surrealist émigrés Wolfgang Paalen, Alice Rahon and Kurt Seligmann, that begin with the separation of children from their families and enter the sacred forest where candidates are instructed in the secrets of their tribe. As is commonplace in her *oeuvre,* Varo sets this scene in a quiet, undisturbed place, in this instance a secluded enclave of the forest—a location often used in occult ceremonies, and here by Varo as an active protagonist for the ceremonial practice to come. The child encounters a looming monumental tower, where an owl, fox and raven await as otherworldly messengers and guides; composing a striking resemblance to Bosch's *The Tree has Ears and the Field has Eyes* (executed *circa* 1500; see fig. 1) The quest of the child suddenly becomes a journey of mystical revelation and spiritual awe.

PROPERTY FROM THE COLLECTION OF

Mercedes & Gabriel García Márquez

Sotheby's is honored to present an important work from the Collection of Mercedes and Gabriel García Márquez. A Nobel laureate in literature, García Márquez is considered the master of magical realism: fiction in which fantastical events come to pass in otherwise realistic settings, in which the line between the real and the possible is erased. García Márquez's celebrated novels transport us to complex universes tangled with miracles and nightmares, love and violence, death and resurrection.

García Márquez often stated that he wrote "about the reality of Latin America," the only reality he truly knew. "I cannot escape my own ideology when I interpret reality in my books; it's inseparable." In a 1982 article in The New York Times, the author stated that, as a Latin American writer, it was his duty to be politically active. "The problems of our societies are mainly political, and the commitment of a writer is with the reality of all of society, not just with a small part of it," he explained. "If not, he is as bad as the politicians who disregard a large part of our reality. That is why authors, painters, writers in Latin America get politically involved." Such conviction and idealism—qualities shared with his contemporaries: Mario Vargas Llosa, Pablo Neruda, Carlos Fuentes, Victor Jara, Isabel Allende and many others—thrust the Colombian author into the politics of a volatile, unstable and increasingly violent corner of the world. Throughout his most famous works (among them, *Autumn of the Patriarch*, *Chronicle of a Death Foretold*, *Love in the Time of Cholera* and *The General in his Labyrinth*), García Márquez uses the uncanny and supernatural as a lens through which to reflect the upheavals and absurdities of daily life in the second half of the twentieth century.

Among García Márquez's greatest literary achievements is *Cien años de soledad (One Hundred Years of Solitude)*. Considered his magnum opus, it remains widely acclaimed as one of the most significant works in the global literary canon. The Chilean poet Pablo Neruda called it "the greatest revelation in the Spanish language since 'Don Quixote.'" The novelist William Kennedy hailed it as "the first piece of literature since the Book of Genesis that should be required reading for the entire human race." Published in 1967, *Cien años de soledad* narrates a multi-generational saga of the trials and tribulations of the Buendía family in the mythical South American town of Macondo. As the web of their family tree unravels over the course of the novel, they navigate surreal adversities and absurdities that encapsulate the social, economic and political conditions of the continent.

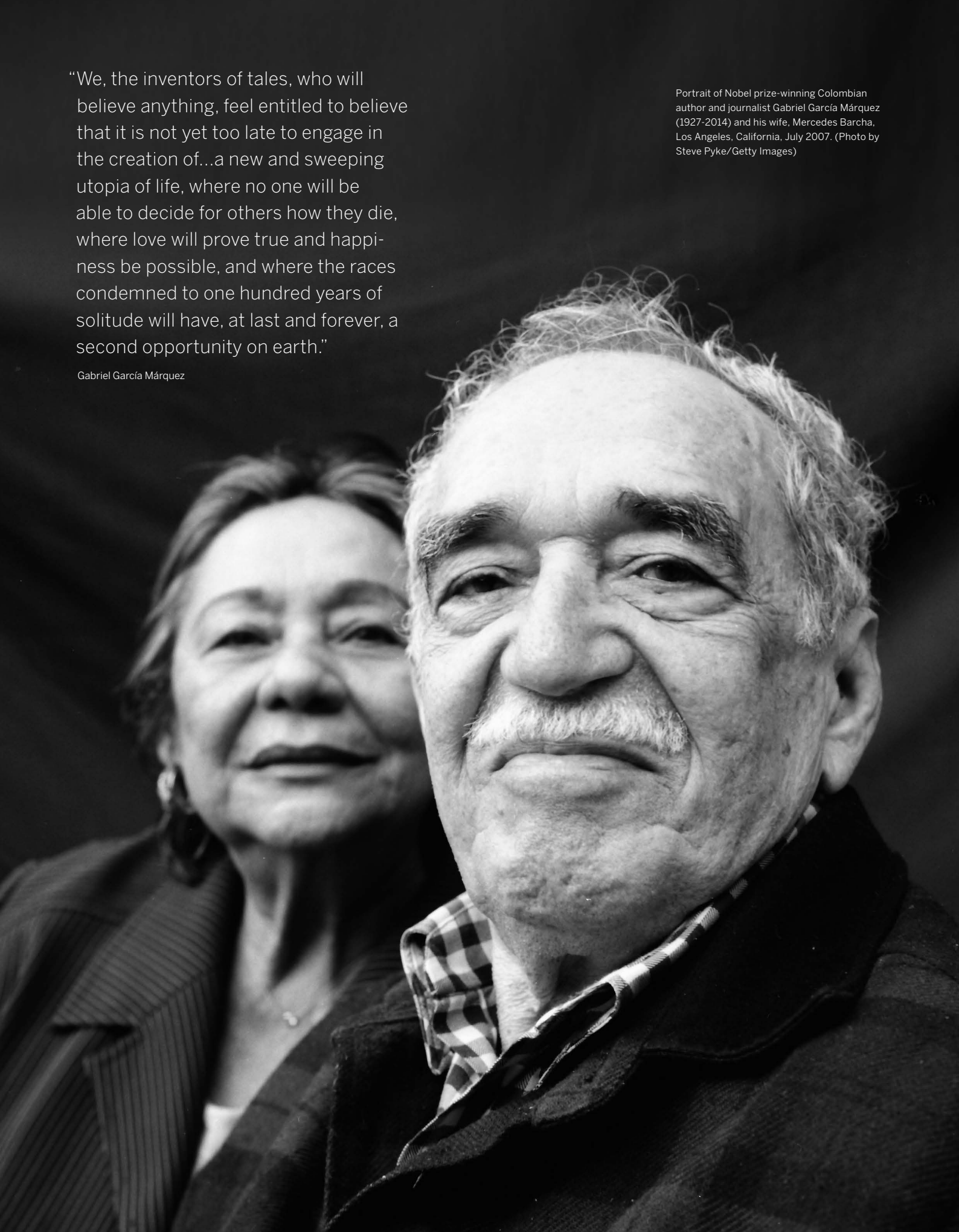
Cien años de soledad would go on to sell tens of millions of copies, win the *Prix du Meilleur Livre Étranger* in France in 1969 and Italy's *Premio Chianciano* the same year. Today, the novel has been published in 23 countries, and has sold over 47 million copies worldwide; printed in Spanish 21 times since Editorial Sudamericana in Buenos Aires first published it, it has been translated into more than 40 languages.

Throughout his life, García Márquez maintained close friendships with some of Latin America's most revered visual artists, among them Wifredo Lam and fellow Colombians Fernando Botero and Alejandro Obregón. Perhaps it was with the surrealist painting of Wifredo Lam that he felt the closest affinity, as both surrealism and magical realism describe the realm between dreams and reality on the borderline of the possible. Lam also collaborated with the author, illustrating a portfolio of engravings for *El último viaje del buque fantasma*, a short story published in 1976.

García Márquez's enduring influence in Latin American literary circles cannot be overstated. Three decades after the publication of *Cien años de soledad*, he was still the titan with whom every serious Latin American writer needed to reckon. Ultimately, he forged Latin America's most contagious and original style. He wrote its most influential and popular books about the motives of tyrants and the endurance of love. And he explained what connects his perennial themes: "You know, old friend, the appetite for power is the result of an incapacity for love."

"We, the inventors of tales, who will believe anything, feel entitled to believe that it is not yet too late to engage in the creation of...a new and sweeping utopia of life, where no one will be able to decide for others how they die, where love will prove true and happiness be possible, and where the races condemned to one hundred years of solitude will have, at last and forever, a second opportunity on earth."

Gabriel García Márquez



Portrait of Nobel prize-winning Colombian author and journalist Gabriel García Márquez (1927-2014) and his wife, Mercedes Barcha, Los Angeles, California, July 2007. (Photo by Steve Pyke/Getty Images)

PROPERTY FROM THE COLLECTION OF

Mercedes & Gabriel García Márquez

377

WIFREDO LAM

1902 - 1982

Femme avec un oiseau

Signed *Wifredo Lam* and dated *1949* (lower right)
Oil on canvas
49 by 43 in.; 127 by 111 cm
Painted in 1949.

PROVENANCE
Private Collection, Havana
Acquired from the above *circa* 1980

LITERATURE
Max Pol Fouchet, *Wifredo Lam,* Barcelona & Paris, 1976, no. 408, illustrated p. 238
Max Pol Fouchet, *Wifredo Lam,* Barcelona & Paris, 1989, no. 440, illustrated p. 254
Lou Laurin-Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I 1923-1960,* Lausanne, 1996, illustrated pl. 49.06

$ 800,000-1,200,000

As opposed to Picasso and the surrealists, his European contemporaries who often appropriated elements of African art into the formal innovations of modern art, "Lam's enduring contribution to world art history was the reclamation of an African identity within mainstream art history." —Lowery Stokes Sims

Femme avec un oiseau (1949) portrays the seductive figure of a *femme cheval*, the avatar of female power largely considered the cornerstone motif in Lam's work. (Lowery Stokes Sims, "Lam's Femme Cheval: Avatar of Beauty," in *Lam in North America* (exhibition catalogue), Milwaukee, Patrick and Beatrice Haggerty Museum of Art, 2007, p. 28.) As a formal archetype, the *Femme cheval* embodies the Africanized forms, modernist hybridization and anatomical disjuncture first consolidated in *The Jungle* (1943), Lam's preeminent masterpiece in the collection of The Museum of Modern Art in New York. Acquired by the Museum in 1945, *The Jungle* (Fig. 1) anticipates the gradual emergence of the physiognomic character evident in the *femme cheval*: "helmet heads with prominent noses and Egyptesque prosthetic beards and heads from which a fall of hair flows." (*ibid.,* p. 29) A deeper study within this particular series that compares the individual representations of *femme chevals* reveals that the shape of their heads vary: the version here is typical of the elongated "trumpet" type with protruding sharp "knives" that sustains an air of semi-ferocity integral to our reading of these figures as the "collective mythical virgin-beast, a timeless symbol of carnality." (Holliday T. Day and Hollister Sturges, *Art of the Fantastic: Latin American Art, 1920-1978* (exhibition catalogue), Indianapolis Museum of Art, Indianapolis, 1987, n.p.) Above all, the *femme cheval* represents the devotees of the Afro-Cuban religion Lucumí, said to become the *caballo/cheval/*horse, "ridden" by the deity or *orisha* during ritual possession.

Lam's artistic evolution was ferocious upon his return to Cuba. "I decided that my painting would never be the equivalent of that pseudo-Cuban music for nightclubs. I refused to paint cha-cha-cha. I wanted with all my heart to paint the drama of my country, but by thoroughly expressing the Negro spirit, the beauty of the plastic art of the blacks." (Wifredo Lam, quoted in Max-Pol Fouchet, *Wifredo Lam*, Barcelona & Paris, 1989, pp. 188-189.) By 1942, his approach to painting, composition and imagery was one tasked with a renewed spirit and distinct direction. In re-encountering his native country's lush, natural landscape and reviving his interest in *Santería* practices, an unprecedented, inventive aesthetic style emerged. Executed in 1949, *Femme avec un oiseau* is a prime example of Lam's new visual vocabulary—a masterful expression where "reality and the dream world become confused." (Elizabeth T. Goizueta, "Wifredo Lam's Poetic Imagination and the Spanish Baroque," in *Wifredo Lam: Imagining New Worlds* (exhibition catalogue), Boston, McMullen Museum of Art, 2014, p. 16)

In the present work, Lam presents us with a maturely stylized *femme-cheval,* a solitary gentle being in a portrait-like format lovingly engaged with the figure of a young bird which she tenderly holds in her hand. Lam's isolation of the figure itself, void of a recognizable background—allows for an unobtrusive and personal interaction with the viewer. A seemingly maternal subject, Lam renders the painting as both a seductive confrontation and a mysterious apparition. Set in an empty, hazy space he utilizes delicate, pastel tones of grays, blues, and tints of lavender that create a dream-like revelation and recession by this double-faced, hybrid figure.

In the late 1940s, Lam had shifted from the colorful palette of his 1942-45 paintings to a more limited range of blacks, browns and beiges, and as his palette changed so did his way of dealing with the spatial organization of his figures. His compositions of 1942-45 are characterized by complex interactions between the figural elements and their environments; they intrude into each other's forms and space. By contrast, the post-1946 works show a flattening of the shapes into silhouettes set against a neutral background. The variations of form and design become seemingly endless throughout Lam's investigation of this character, with no less than 30 representations of the hybrid female-horse character dominating his paintings from 1950.

By the end of 1949, Wifredo Lam's artistic might had advanced throughout Europe and the Americas; he was at this point an artistic *tour-de-force* within the art establishment: he was preparing his fifth solo exhibition at Pierre Matisse Gallery, and his works were regularly featured in group and solo exhibitions organized by Galerie Maeght, Paris, the Institute of Contemporary Art London, and Sidney Janis Gallery. Almost a decade before, in 1938, Wifredo Lam arrived in Paris. During his tenure there, he studied with Picasso and met leading Surrealist poets and writers like André Bréton. Early exposure to these creatives resulted in outstanding collaborations to the twentieth-century poetic and artistic canon. In 1976, Lam conceived a series of twelve lithographs to accompany the short story *El ultimo viaje del buque fantasma* (The Last Journey of the Ghost Ship) by Gabriel García Márquez. Lam deeply admired his poet contemporaries and commented "I have never created pictures in terms of a symbolic tradition, but always on the basis of a poetic excitation. I believe in Poetry. For me it is the great conquest of mankind." (*ibid.,* p. 17).

1949

378

378

MATTA

1911 - 2002

Ans Word

Signed with the artist's monogram (lower right)
Oil on canvas
39½ by 34⅞ in.; 100.3 by 88.6 cm
Painted in 1976.

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

PROVENANCE
Riva Yares Gallery, Scottsdale
Private Collection, Arizona
Acquired from the above by the present owner

$ 30,000-40,000

379

379

PROPERTY FROM THE ESTATE OF
HARRIET GRIFFIN WHITELAW

IVAN TOVAR

b. 1942

La Rage de convaigre

Signed *Tovar* and dated *74* (lower right); signed *Tovar*, titled and dated *Paris 1974* (on the reverse)
Oil on canvas
51½ by 38¾ in.; 130.8 by 98.4 cm
Painted in Paris in 1974.

PROVENANCE
Acquired from the artist

$ 20,000-30,000

380

PROPERTY OF A GENTLEMAN

ALICIA PENALBA

1913 - 1982

Sans titre

Inscribed *APenalba*, numbered *Ep. d'art* and stamped with the foundry mark *A. Valsuani Cire Perdue*
Bronze
Length: 31 in.; 78.7 cm
Executed *circa* 1970.

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

$ 40,000-60,000

381

PROPERTY FROM A PRIVATE COLLECTION

MATTA

1911 - 2002

Conduite intérieure

Signed with the artist's monogram (lower right)
Oil on canvas
73½ by 83⅛ in.; 186.6 by 211.1 cm
Painted in 1969.

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

PROVENANCE
Matthew Carone, Florida (acquired from the artist in 1969 and sold: Sotheby's, New York, November 20, 2006, lot 38)
Acquired at the above sale

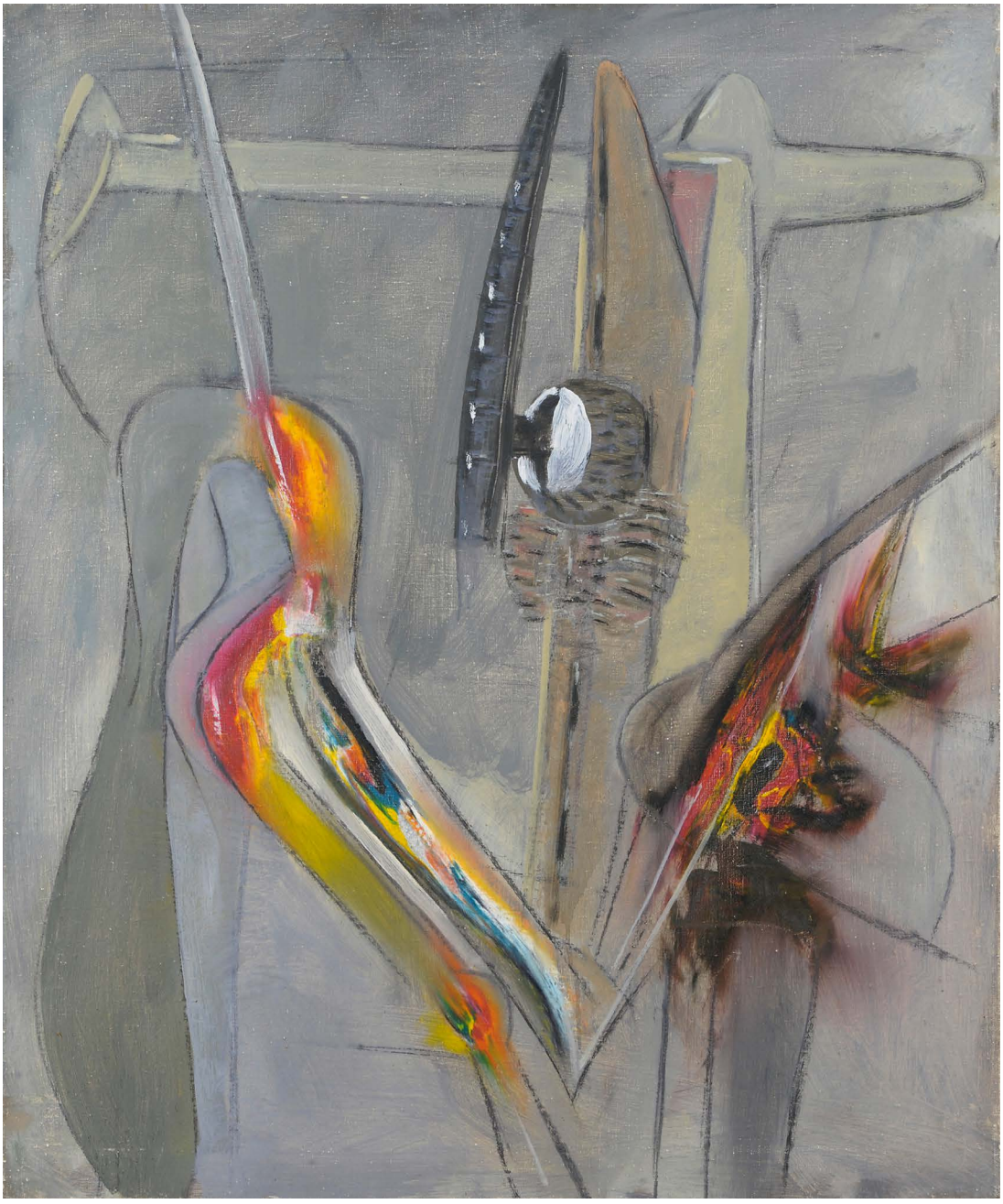
EXHIBITED
Fort Lauderdale, Museum of Art, *Matta: Paintings from South Florida Collections*, 1983, n.n.
Boca Raton, Boca Raton Museum of Art, *Matta: Re-Generation*, 1997, n.n.

$ 300,000-400,000

Conduite intérieure and other paintings from this series were inspired by the 1960s dining room of Matta's Parisian home. The walls and ceiling of which were painted throughout creating a box-like effect that transported the viewer into Matta's universe.

A hallmark of Matta's oeuvre has been the challenge of creating the illusion of three-dimensionality within the flat pictorial surface. Matta first explored the concept of images on a cube in several prints, including: *I want to see it to believe it* (1947) and *Cessation d'état et at it* (1949). The artist further explored this theme in the exhibition The Open Box at the Kunstmuseum, Lucerne in 1965. The central feature of these works is the unfolded parts of a box which have been flattened.

Conduite intérieure is closely related to *Abrir el cubo y encontrar la vida* (1969), a work in the collection of the Museo Nacional de Bellas Artes, Santiago, Chile.



382

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

MATTA

1911 - 2002

Horror is Not Truth

Oil on canvas
35 by 29 in.; 89 by 73.6 cm
Painted in 1948.

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

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Gallery, New York
Private Collection (acquired from the above and sold: Christie's, New York, November 17, 2009, lot 24)
Weinstein Gallery, San Francisco (acquired at the above sale)
Acquired from the above

EXHIBITED

New York, Pierre Matisse Gallery, 1948
Munich, Kunsthalle der Hypo-Kulturstiftung & Vienna, Kunsthaus, *Matta*, 1991-92, no. 29, illustrated in color in the catalogue
Yokohama, Yokohama Museum of Art, *Masson et Matta, Les Deux Univers*, 1994, no. 29, illustrated in color in the catalogue

$ 80,000-120,000

383

PROPERTY FROM A PRIVATE COLLECTION, GERMANY

WOLFGANG PAALEN

1905 - 1959

L'Oméga

Signed with the initials *WP* and dated *53* (lower right)
Oil on canvas
36¼ by 25⅝ in.; 92 by 65 cm
Painted in 1953.

We wish to thank Dr. Andreas Neufert for his kind assistance in the cataloguing of this work.

PROVENANCE
Obelisk Gallery, London
Private Collection, Paris
Acquired from the above

$ 70,000-90,000

PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

LOTS 384 - 398

Photograph by Gloria Baker Photography

Sotheby's is privileged to offer works from the William Louis-Dreyfus Foundation and Family Collections. Amassed by Louis-Dreyfus over fifty years, the collection is a reflection of William's extraordinary foresight, compassion and dedication. A zealous yet thoughtful collector, a passionate supporter of artists, a published poet and a lover of trees, William defied labels. Generosity was at the core of his belief system and he was relentlessly committed to the underprivileged.

William was born in 1932 outside of Paris to the Frenchman Pierre Louis-Dreyfus and the American-born Dolores Neubauer, who was of Mexican-Brazilian descent. After escaping Nazi-occupied France and moving to the United States, William attended Duke University in 1954 where he received a degree in English and later graduated from the university's law school. Louis-Dreyfus went on to practice law at Dewey Ballentine in New York City, and from 1969 to his retirement in 2006 he was the chief executive officer of the Louis Dreyfus Group, an international organization of diversified companies that had been wholly owned by the Louis-Dreyfus family since its foundation in 1851. Under his tutelage, he transformed the business into one of the leading global commodities trading platforms, in part because of his strategic recruiting, profit sharing compensation programs and subsequent talent retention.

Louis-Dreyfus' diverse collection re-contextualizes the output of known artists while giving a voice to those whom he felt were unjustly underrepresented. He has been called unpretentious, charming, modest and self-deprecating; guided solely by aesthetics, an artist's "notoriety" was of no consequence to William.

The William Louis-Dreyfus Foundation and Family Collections span time periods and continents, spurring observations on the universal nature of aesthetics and the human condition. He took a particular interest in artists that captured political and social comedy including George Grosz, Honoré Daumier and Raymond Mason as well as those who relished in the amorphous and non-objective, including Jean Dubuffet, Joan Miró and Wassily Kandinsky. By following his instincts and building personal relationships with artists, he built what is arguably one of the most diverse and progressive collections in the United States.

In addition to his love of art, William had immense respect for the natural world and in particular loved trees. He felt a certain spiritual connection with trees, which he described in his poem "Adjusting:" "I have a passion for the look of trees, their fixedness, their ecstasy in rising out of ground, arms up in praise of heaven and below, their random symmetry, the light they make that brings the seasons on, their contained thickness that accumulates frail, feckless Time. Where else is Time more materially revealed." He planted hundreds of new trees in the land surrounding his

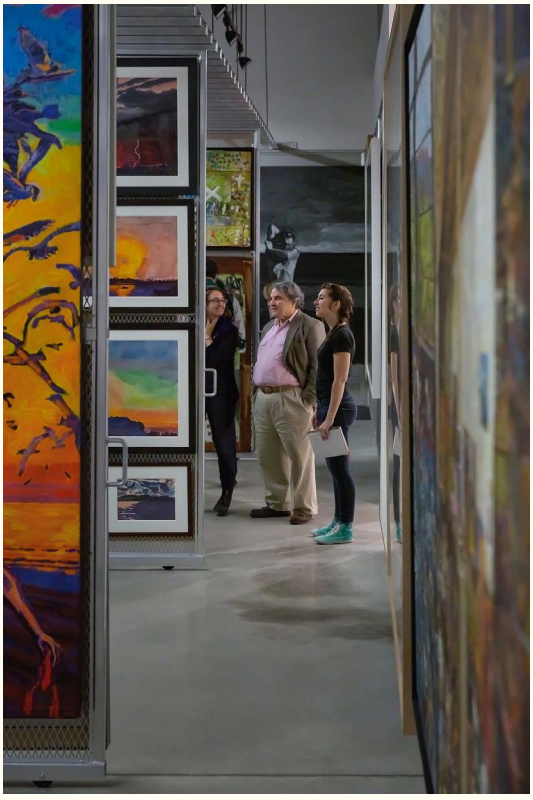
William Louis-Dreyfus at the Foundation; photograph by Shaun Allen

home in Mount Kisco, New York, and often hosted the public at his beautiful orchard and gardens.

A published poet and an essayist, Louis-Dreyfus also served as the chairman of the Poetry Society of America from 1998 to 2008. In 2014, he was awarded the Robert Mills Architect medal by The Smithsonian American Art Museum and the Advancement of American Art award from the National Academy Museum and School. His lifetime work in poetry, *Letters Written and Not Sent*, was published posthumously in 2019.

A defender of social justice, William especially sought to improve the lives of people of color through philanthropy and was dedicated to educational initiatives including the Harlem Children's Zone, a pioneering nonprofit organization committed to ending generational poverty in Central Harlem. Part of the proceeds of sale for these works will go to support the Harlem Children's Zone and its work.

William Louis-Dreyfus died on September 16, 2016.



William Louis-Dreyfus at the Foundation; photograph by Shaun Allen

PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

384

YVES TANGUY

1900 - 1955

Sans titre

Signed *Yves Tanguy* and dedicated *à F. Alquié, son ami/ Yves Tanguy* and dated *36* (lower right)
Gouache on paper
3½ by 10⅞ in.; 8.9 by 27.6 cm
Executed in 1936.

At this time it is the intention of the Tanguy Committee to include this work in the forthcoming revised Yves Tanguy Catalogue Raisonné.

PROVENANCE

Ferdinand Alquié, Paris (a gift from the artist)
Galerie A.F. Petit, Paris
Heinz Berggruen, Paris
William Louis-Dreyfus, Mt. Kisco, New York (acquired from the above in 1993)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

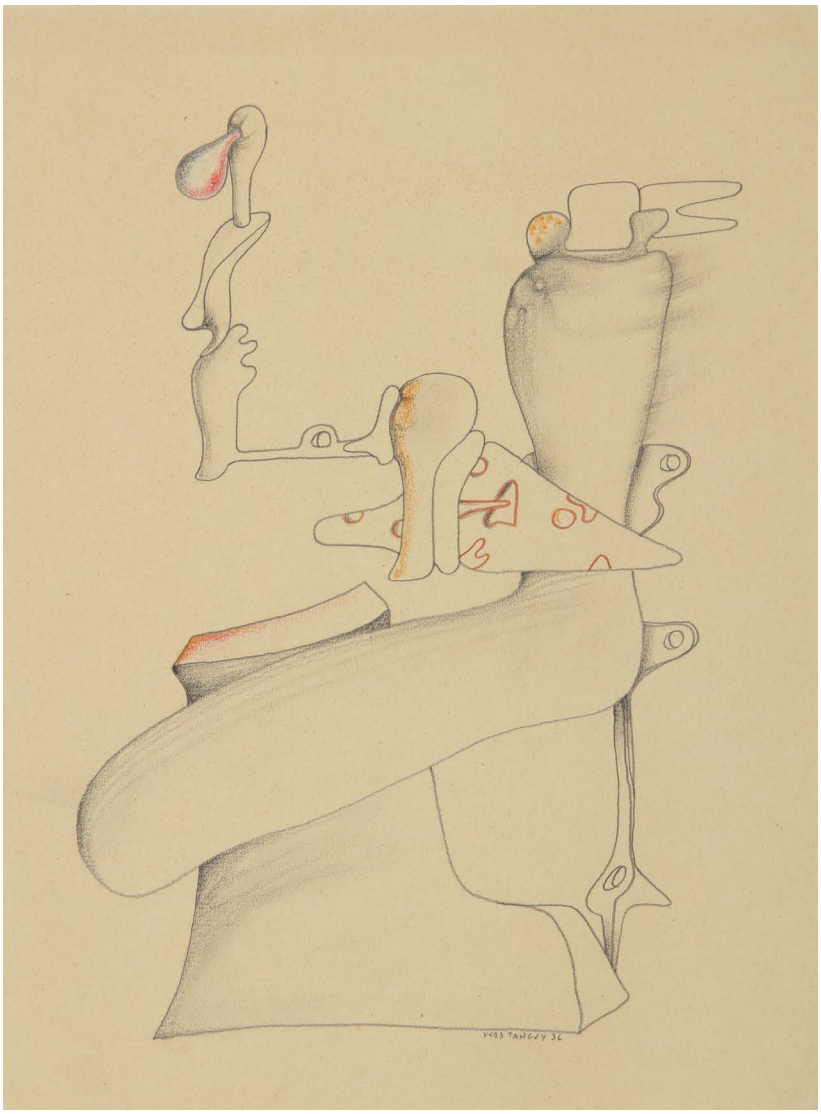
EXHIBITED

Paris, Galerie A.F. Petit, *Bellmer, Brauner, Dalí, Delvaux, Ernst, Magritte, Tanguy,* 1962, n.n.

LITERATURE

Pierre Matisse, *Yves Tanguy, Un recueil de ses oeuvres*, New York, 1963, no. 184, illustrated p. 98

$ 100,000-150,000



385

YVES TANGUY

1900 - 1955

Sans titre

Signed *Yves Tanguy* and dated *36* (lower right)
Colored pencil and pencil on paper
12¼ by 9⅜ in.; 31.1 by 23.8 cm
Executed in 1936.

PROVENANCE
Hans Berggruen, Paris
Private Collection, London (and sold: Sotheby's, London, April 16, 1975, lot 111)
William Louis-Dreyfus, Mt. Kisco, New York (acquired at the above sale)
A gift to the William Louis-Dreyfus Foundation in 2016

$ 80,000-120,000

PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

386

JULIO GONZÁLEZ

1876 - 1942

Personnage allongé II

Inscribed *J. Gonzalez* © and with the foundry mark *E. Godard Fondr* and numbered *8/8*
Bronze
Length: 14½ in.; 36.8 cm
Conceived *circa* 1936 and cast in a numbered edition of 8 plus 2, plus 1 *épreuve d'artiste* and 1 *hors commerce* cast.

PROVENANCE

Private Collection, Paris
Galerie de France, Paris (acquired by 1987)
Paco Rebés, Barcelona
Private Collection, Europe (and sold: Christie's, London, February 8, 2012, lot 444)
Acquired by William Louis-Dreyfus for the Louis-Dreyfus Family Collections at the above sale

LITERATURE

Vincente Aguilera Cerni, *Julio González*, Rome, 1962, illustration of another cast pl. LVI
Vicente Aguilera Cerni, *González, Itinerario de una dinastía*, Barcelona, 1978, illustration of the iron version p. 281
Josephine Withers, *Julio González, Sculpture in Iron*, New York, 1978, illustration of the iron version p. 82
Jörn Merkert, *Julio González, Catalogue raisonné des sculptures*, Milan, 1987, no. 208, illustration of the iron version p. 226

$ 120,000-180,000

Born into a family of metalsmiths in Barcelona, González began an apprenticeship at the age of 15. González's artistic output was limited to decorative works until fellow Catalan Pablo Picasso sought his help in executing six large-scale sculptures between 1928-31. During this time, González not only taught Picasso the basic techniques of working with metal, but began to explore the application of these methods in his own artistic practice using the skills of a craft with which he was so familiar.

It is thus no understatement that González, more so than any artist, fundamentally altered the trajectory of modern metal sculpture. Since Antiquity, sculptors in the Western tradition had to first mold their idea in a malleable material such as plaster or wax and then enlist the help of a professional foundry to transform their model into a more permanent medium. González realized the aesthetic possibilities afforded by directly manipulating the form of metals, paving the way for artists such as David Smith and John Chamberlain.

Personnage allongé II dates from one of the most productive periods of González's career, when he produced a series masterpieces in iron following his collaboration with Picasso. The present work is an elegant construction of abstract geometric forms that plays on the disparity between the mechanistic abstraction of the material and its figurative subject.

Despite his artistic breakthroughs and stunning creations, González was never interested in pursuing commercial success. He remained committed to providing for his family and was a quiet, religious man. He allowed very limited access to his studio, though he held optimistic beliefs of what artists could achieve with iron: "The age of iron began many centuries ago, by producing (unhappily) arms—some very beautiful. Today it makes possible the building of bridges, railroads. It is high time that this metal cease to be a murderer and the simple instrument of an overly mechanical science. Today, the door is opened wide to this material to be at last forged and hammered by the peaceful hands of artists" (quoted in *Julio González, A Retrospective* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1993, p. 15)

PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

387

WASSILY KANDINSKY

1866 - 1944

Hartweich (Hard Soft), No. 390

Signed with the artist's monogram and dated *30* (lower left); titled, numbered *No. 390* and dated *1930* (on the *verso*)
Watercolor and brush and ink on paper mounted on card
Sheet: 19½ by 16½ in.; 49.5 by 42 cm
Mount: 22⅜ by 19 in.; 56.8 by 48.2 cm
Executed in September 1930.

PROVENANCE

Karl Nierendorf, New York (acquired in December 1933)
Rudolf Bauer, Berlin (acquired by 1938)
Museum of Non-Objective Painting, Solomon R. Guggenheim Foundation, New York (acquired in 1938 and sold: Sotheby's, New York, October 20, 1971, lot 39)
Berggruen & Cie., Paris (acquired at the above sale)
William Louis-Dreyfus, Mt. Kisco, New York (acquired from the above in 1975)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

$ 500,000-700,000

EXHIBITED

New York, Museum of Non-Objective Painting, Solomon R. Guggenheim Foundation, *Art of Tomorrow*, 1939, no. 322
Chicago, Chicago Arts Club, *Wassily Kandinsky Memorial Exhibition*, 1945, no. 31
New York, Museum of Non-Objective Painting, Solomon R. Guggenheim Foundation, *Wassily Kandinsky Memories*, 1945, no. 161
Paris, Berggruen & Cie, *Kandinsky, Aquarelles et dessins*, 1972, no. 38
London, The Lefevre Gallery, *Oil Paintings and Watercolours by Wassily Kandinsky*, 1973, no. 27

LITERATURE

The artist's handlist, no. 390
Vivian Endicott Barnett, *Kandinsky Watercolors, Catalogue Raisonné, 1922-44*, vol. II, 1994, no. 983, illustrated p. 284 & in color p. 258

Executed in 1930 while he was teaching at the Bauhaus, Walter Gropius' school of avant-garde art and architecture, the present work embodies the aesthetic principles Kandinsky promoted to his students. The Bauhaus relocated to Dessau from Weimar in 1925, and Kandinsky found the living and working conditions extremely favorable in this new environment. Radical examples of modern architecture were constructed for workshops and faculty residences, and Kandinsky shared a house with Paul Klee that overlooked the park. Kandinsky's served as a professor alongside Lyonel Feininger and László Moholy-Nagy, and provided the students with mandatory introductory courses in art and design, as well as lectures on the most innovative artistic theories of the day (see fig. 1).

During his time at the Bauhaus, Kandinsky's mode of artistic expression underwent significant change, and his experience with the Russian avant-garde and the Revolution had a particularly profound impact on his art. While he never committed himself to the Constructivist cause, his former role at the Department of Visual Arts (IZO) within the People's Commissariat of Enlightenment had brought him into close contact with their ideas and aesthetic. Works executed during this time are therefore considered to be created in a manner honed by a period of experimenting with geometric forms and pure abstraction (see fig. 2).

Kandinsky developed his theories about the spiritual aspect of art while at the Bauhaus, and his ideas found a fresh expression in the paintings and watercolors from this period. In 1926, he published his book *Punkt und Linie zu Fläche* (*Point and Line to Plane*), which outlined his theories of the basic elements of artistic composition, evident in the dynamic contrast of color and form in the present work. Most notably, he developed his *Theory of Correspondences*, which emphasized a systematic study of pictorial elements, both in combining the forms of triangle and circle, considered by the artist to be "the two primary, most strongly contrasting plane figures" (quoted in *Kandinsky, Bauhaus and Russian Years* (exhibition catalogue) Kunsthaus Zürich, Zurich & Bauhaus-Archiv, Museum für Gestaltung, Berlin, 1984, p. 52). This theory is perhaps no more elegantly expressed than in *Hartweich (Hard Soft), No. 390*.

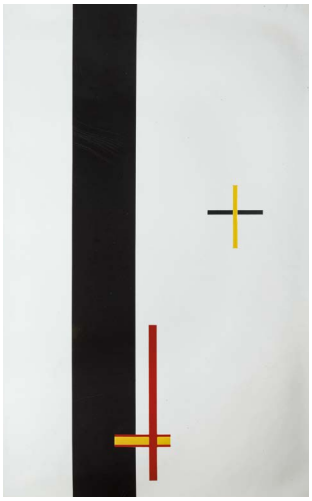


Fig. 1 László Moholy-Nagy, *EM 1 Telephonbild*, 1923, porcelain enamel on steel, sold: Sotheby's, New York, November 14, 2016, lot 5 for $6,087,500

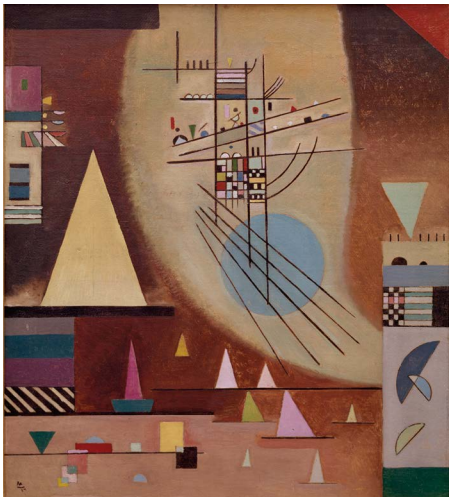
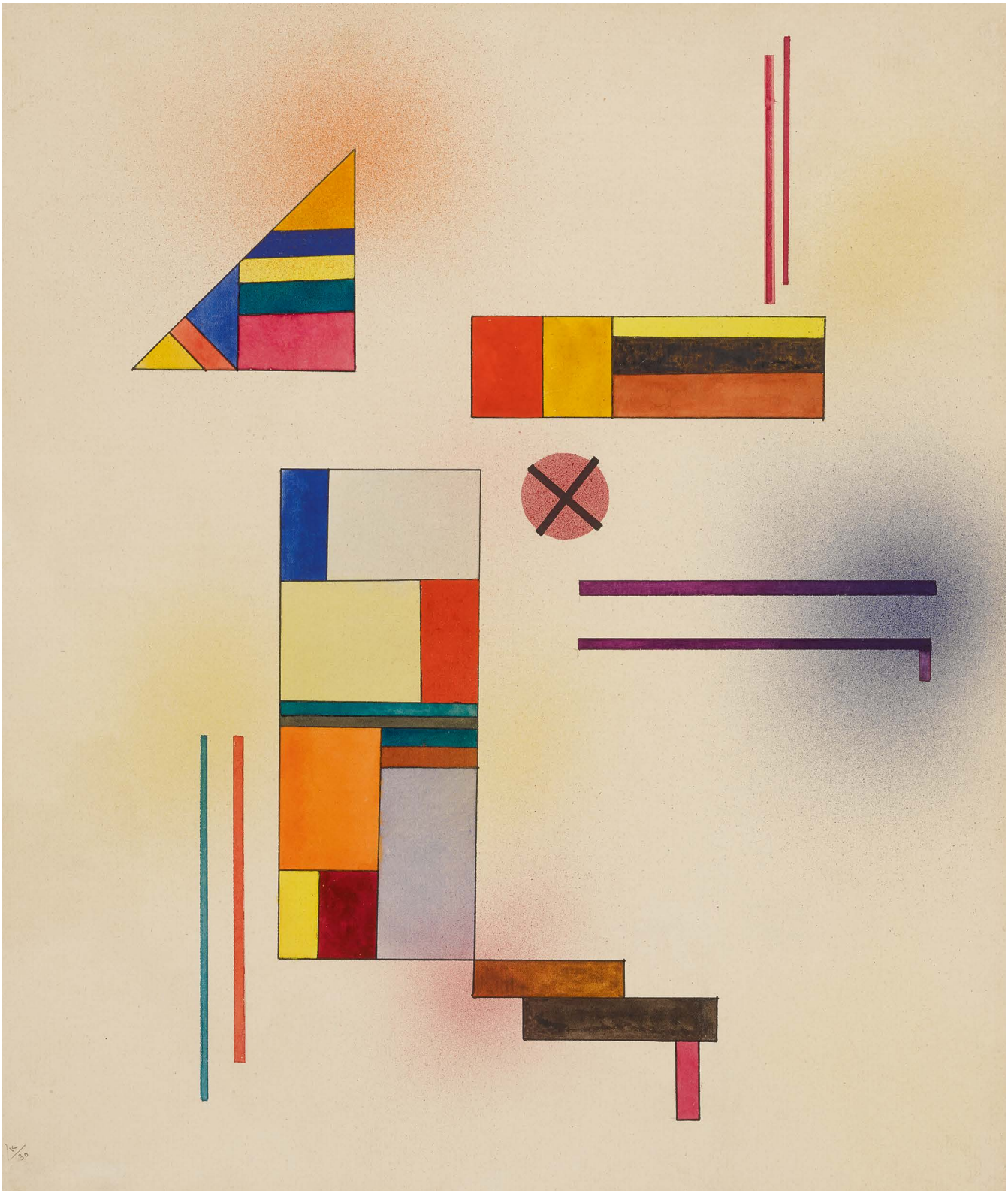


Fig. 2 Wassily Kandinsky, *Mute*, 1924, oil on canvas, Museum Boijmans Van Beuningen, Rotterdam



388

WASSILY KANDINSKY

1866 - 1944

La Forme blanche

Signed with the artist's monogram and dated *39* (lower left)
Gouache on black paper laid down on board
12⅝ by 19⅝ in.; 32 by 49.8 cm
Executed in 1939.

PROVENANCE
Nina Kandinsky, Paris (the artist's wife)
Kleemann Galleries, New York (acquired *circa* 1957)
Harold Straus, New York (and sold: Parke-Bernet Galleries, Inc., New York, May 2, 1974, lot 148)
William Louis-Dreyfus, New York (acquired at the above sale)
Private Collection, New York (and sold: Sotheby's, London, June 19, 2012, lot 22)
Acquired by William Louis-Dreyfus for the Louis-Dreyfus Family Collections at the above sale

$ 400,000-600,000

EXHIBITED
Paris, Galerie René Drouin, *Kandinsky, gouaches, aquarelles, dessins,* 1947, no. 61
Liège, Association pour le progrès intellectuel et artistique de la Wallonie, *Kandinsky, gouaches & dessins,* 1947, no. 60
New York, Kleemann Galleries, *Wassily Kandinsky 1866-1944,* 1957, no. 17, illustrated in the catalogue
Dusseldorf, Kunstsammlung Nordrhein-Westfalen & Stuttgart, Staatsgalerie, *Kandinsky, Kleine Freuden, Aquarelle und Zeichnungen,* 1992, no. 168, illustrated in color in the catalogue

LITERATURE
The artist's handlist, no. 620
Vivian Endicott Barnett, *Kandinsky Watercolors, Catalogue Raisonné, 1922-44*, vol. II, 1994, no. 1255, illustrated p. 459 & in color p. 437

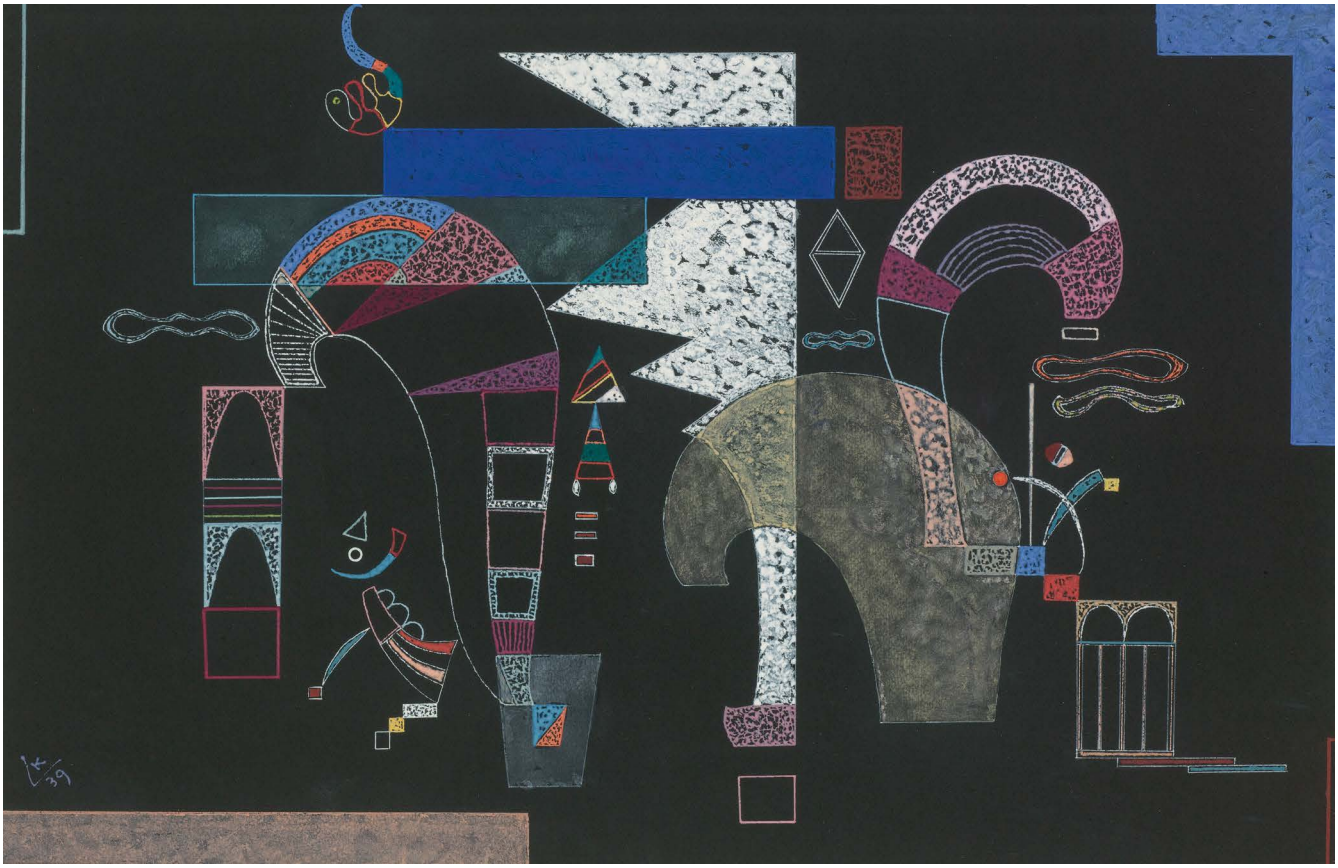
La Forme blanche inhabits the realm of pure aesthetic expression. Kandinsky and his wife Nina left Germany in 1933 and settled in Neuilly-sur-Seine, a wealthy inner suburb of Paris, where he was to live out the remainder of his life (see fig. 1). In 1934, Kandinsky wrote to Jawlensky: "We don't want to leave Germany permanently (we've got deep roots there!), but we'd like to stay in Paris for a couple of years... Our flat's on the sixth floor, with a great view of the Seine, the hills behind it, and a huge expanse of sky. The Bois de Boulogne is a couple of minutes away" (quoted in Jelena Hahl Koch, *Kandinsky,* London, 1993, p. 322).

Kandinsky's years in Paris resulted in works that many consider the crescendo of his artistic ideology. While his development was strongly influenced in the 1920s by his Bauhaus colleague Paul Klee, whose watercolors and oil paintings of these years demonstrate similar artistic predilections, Kandinsky's production in Paris took a different direction. Paris at the time was culturally dominated by the Surrealists. The stimuli of Surrealist Paris inspired dramatic manifestations of color and form, most notably the shift from primary colors to pastels. Sharp textural and color contrasts characterize many works from his period, evoking a distinctive "musicality."

Although Kandinsky was well aware of Surrealism—he had exhibited with the proto-surrealist Dada group in Zurich in 1916 and the Surrealists in Paris in 1933—he was never a Surrealist. Their emphasis on automatic writing and the unconscious was from his concept of "inner necessity." Rather he became interested in the idea of nature and natural growth. The new motifs that were incorporated into his paintings in 1934 were biological: images particularly related to zoology and embryology (see fig. 2). The sources for many of Kandinsky's biological forms from this period can be found in the encyclopedia *Die Kultur der Gegenwart*, whose volumes were in the artist's library and marked in many instances with references to illustrations which in turn can be found in specific canvases from the period. Kandinsky also clipped photographs from scientific articles on deep-sea life, such as algae, sea-polyps and plankton. Vivian Endicott Barnett suggests that "Kandinsky's images of amoebas, embryos and marine invertebrates convey spiritual meaning of beginning, regeneration and a common origin of all life. Because of his spiritual beliefs and his ideas on abstract art, Kandinsky would have responded to the meanings or rebirth and renewal inherent in the new imagery of his Paris pictures" (Vivian Endicott Barnett in *Kandinsky in Paris* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1985, p. 87).

Fig. 1 Wassily Kandinsky in his studio in Neuilly-sur-Seine

Fig. 2 Wassily Kandinksy, *Rayé*, 1934, oil on canvas, Solomon R. Guggenheim Museum, New York



PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

389

WASSILY KANDINSKY

1866 - 1944

Linien (Lines)

Signed with the artist's monogram and dated *39* (lower left); titled, dated *1939* and numbered *No628* (on the *verso*)
Watercolor and tempera on black paper mounted on card
Image: 10¼ by 19½ in.; 26 by 49.6 cm.
Mount: 14⅛ by 23⅜ in.; 36 by 59.5 cm
Executed in May 1939.

$ 120,000-180,000

PROVENANCE

Nina Kandinsky, Paris (the artist's wife; until 1972)
Galerie Beyeler, Basel (acquired in 1972)
Pace Gallery, New York (acquired in 1973)
Joseph Seraphin, New York (and sold: Sotheby Parke-Bernet, New York, May 16, 1979, lot 69b)
Wendell Dennison (acquired at the above sale)
Sale: Christie's, New York, May 20, 1983, lot 159
Galerie Beyeler, Basel (acquired by 1984)
The Elkon Gallery, New York (from 1987)
Private Collection, Tokyo (acquired by 1992 and sold: Sotheby's, New York, November 17, 1998, lot 376)
Private Collection, Israel (acquired at the above sale)
Sale: Kunsthaus Lempertz, Cologne, June 7, 2000, lot 7
Private Collection, Switzerland (acquired *circa* 2000 and sold: Sotheby's, London, June 24, 2014, lot 348)
Acquired by William Louis-Dreyfus for the Louis-Dreyfus Family Collections at the above sale

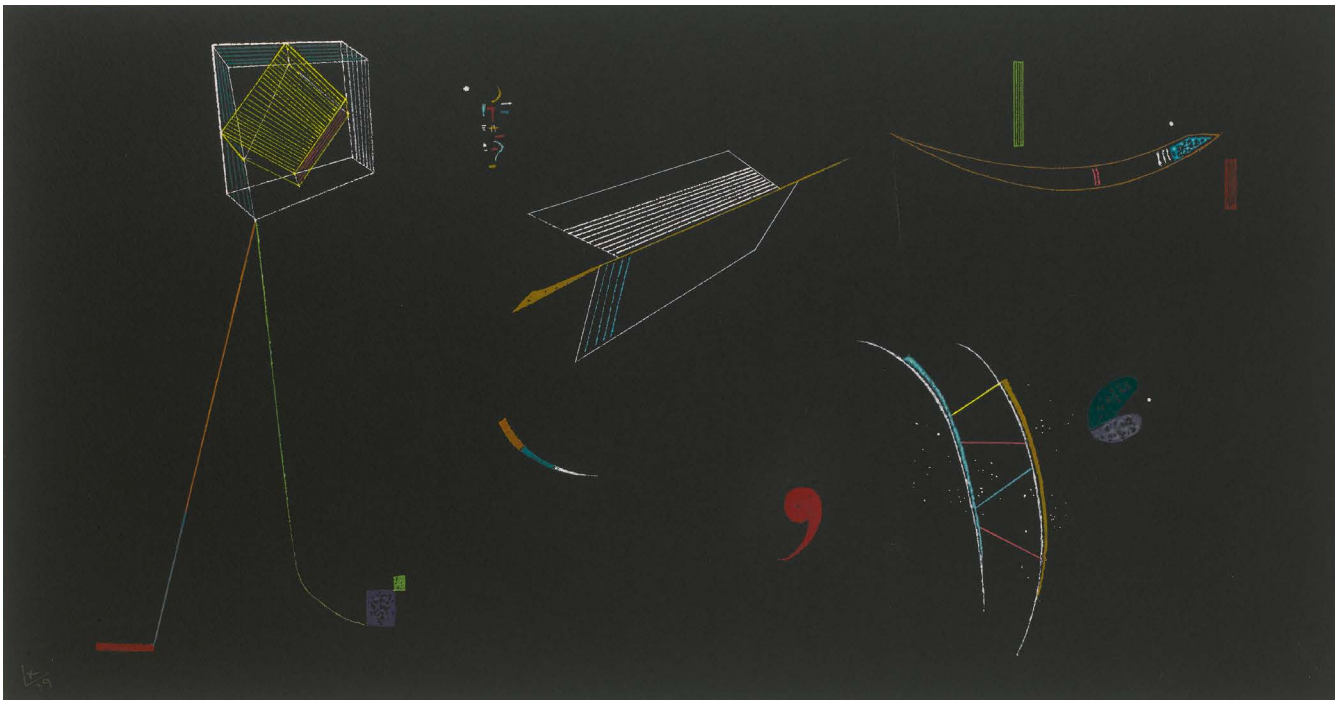
EXHIBITED

Paris, Galerie Maeght, *Kandinsky, Aquarelles et gouaches, collection privée de Madame W. Kandinsky*, 1957, no. 47
Nantes, Musée des Beaux-Arts, *Aquarelles et gouaches de W. Kandinsky*, 1959, no. 30
New York, The Museum of Modern Art & traveling, *Kandinsky Watercolors,* 1969-71, no. 36
Bern, Kunstmuseum, *Wassily Kandinsky, Aquarelle und Gouachen*, 1971, no. 56
Basel, Galerie Beyeler, *Kandinsky Aquarelle und Zeichnungen,* 1972, no. 71, illustrated in color in the catalogue
Atlanta, Olympia Galleries, *Abstract Art*, 1976, n.n.
New York, The Elkon Gallery, *Masters of the XXth Century*, 1987, n.n., illustrated in color in the catalogue,
Dusseldorf, Kunstsammlung Nordrhein-Westfalen & Stuttgart, Staatsgalerie Stuttgart, *Wassily Kandinsky Aquarelle und Zeichnungen,* 1992, no. 170, illustrated in the catalogue

LITERATURE

The artist's handlist, no. 628
Vivian Endicott Barnett, *Kandinsky Watercolors, Catalogue Raisonné, 1922-44*, vol. II, 1994, no. 1263, illustrated p. 464

Fig. 1 Wassily Kandinsky, *Composition X*, 1939, oil on canvas, Kunstsammlung Nordrhein-Westfalen, Dusseldorf



PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

390

WASSILY KANDINSKY

1866 - 1944

Étude pour "Contrastes reduits"

Signed with the artist's monogram and dated *41* (lower left)
Gouache on black paper laid down on board
12½ by 19½ in.; 32 by 49.6 cm
Executed in 1941.

PROVENANCE

Nina Kandinsky, Paris (the artist's wife)
Galerie Karl Flinker, Paris (acquired in 1977)
Private Collection, New York
Private Collection (acquired from the above and sold: Sotheby's, London, June 19, 2012, lot 25)
Acquired by the William Louis-Dreyfus for the Louis-Dreyfus Family Collections at the above sale

$ 400,000-600,000

EXHIBITED

Paris, Galerie Karl Flinker, *Kandinsky, peintures, dessins, gravures, éditions, oeuvres inédites,* 1972, no. 12
Cologne, Galerie Bargera, *Wassily Kandinsky, 1866-1944, Gouachen, Aquarelle, Ölbilder und Zeichnungen,* 1973, no. 69, illustrated in color in the catalogue
Paris, Galerie Karl Flinker, *Kandinsky, 82 oeuvres sur papier de 1902 à 1933,* 1977, no. 38
Dusseldorf, Kunstsammlung Nordrhein-Westfalen & Stuttgart, Staatsgalerie Stuttgart, *Wassily Kandinsky Aquarelle und Zeichnungen,* 1992, no. 188, illustrated in color in the catalogue

LITERATURE

The artist's handlist, no. 721
Will Grohmann, *Wassily Kandinsky, Life and Work,* New York, 1958, no. 751, illustrated p. 412
Vivian Endicott Barnett, "Kandinsky Watercolors," in *Kandinsky Watercolors, A Selection from the Solomon R. Guggenheim Museum and the Hilla von Rebay Foundation* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1981, mentioned p. 18
Hans K. Roethel & Jean K. Benjamin, *Kandinsky Catalogue Raisonné of the Oil-Paintings, 1916-1944,* vol. II, London, 1984, mentioned p. 1015
Vivian Endicott Barnett, *Kandinsky Watercolors, Catalogue Raisonné, 1922-44*, vol. II, 1994, no. 1356, illustrated p. 523 & in color p. 478

Étude pour "Contrastes réduits" is an intricate gouache from Kandinsky's mature Parisian period that underscores a radical change from his Bauhaus output: "At the same time as his palette approached Art Nouveau delicacy, Kandinsky reverted to a technique that won attention for his first entries at the *Salon d'Automne* at the beginning of the century: black backgrounds. On black paper or paper colored black, he used tempera to deposit a few spots of color—and this was enough to make the whole surface vibrate immediately with phosphorescent spots and filaments" (Christian Derouet in *Kandinsky in Paris* (exhibition catalogue), Solomon R. Guggenheim Museum, New York, 1985, p. 33).

Relieved from his duties as a professor at the Bauhaus, Kandinsky used the relative freedoms afforded by his time in Paris to concentrate wholly on his art. The artist's wife, Nina, noted: "Certainly in his Parisian period Kandinsky is wholly present. We discover there a Kandinsky who remembers everything that during the course of his work he appears to have forgotten only in order to concentrate the essence and to give us, in this dazzling final firework, the ultimate and thrilling images" (quoted in *Kandinsky, Parisian Period 1934-1944* (exhibition catalogue), M. Knoedler & Co., New York, 1969, p. 25).

Amid the fraught political atmosphere of the early twentieth century, Kandinsky's works rose above the competing schools of artistic thought and thoroughly altered the course of art history. Myriad artistic manifestations derived from his exploration of abstraction have flourished, emerging in great variety. He has influenced countless generations of artists, including the Black Mountain College colorist Josef Albers and the Contemporary Japanese artist Takashi Murakami (see figs. 1 & 2).

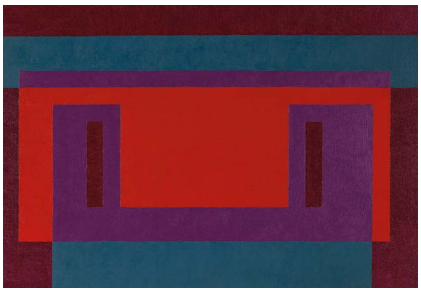


Fig. 1 Josef Albers, *Red Wall*, 1947-56, oil on board, sold: Sotheby's, New York, March 2, 2017, lot 116

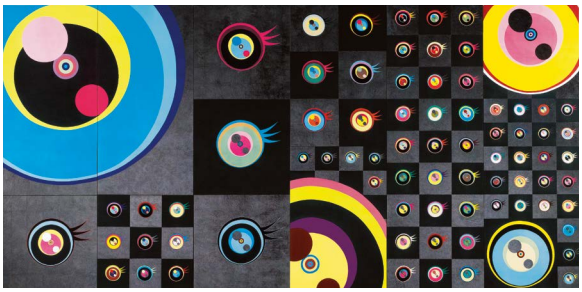
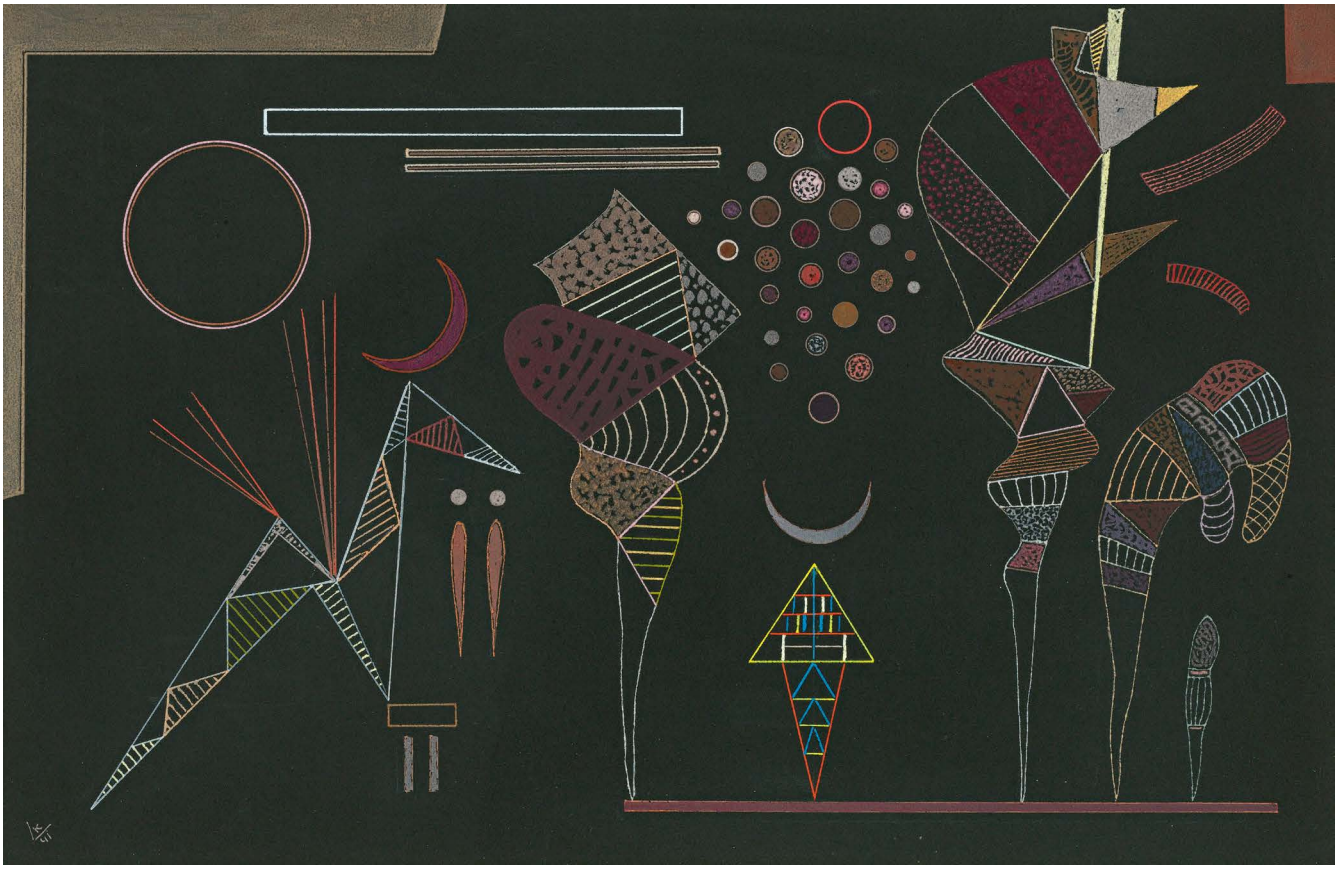


Fig. 2 Takashi Muakami, *Superflat jellyfish eyes 1*, 2003, silk, aluminium and wood, sold: Sotheby's, London, June 29, 2011, lot 40



PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

391

JOAN MIRÓ

1893 - 1983

Sans titre

Signed *Miró* and dated *1950* (on the *verso*)
Color lithograph with pencil on paper
14¾ by 10⅞ in.; 37.5 by 27.5 cm
Executed in 1950.

PROVENANCE

Pierre Matisse Gallery, New York
William Louis-Dreyfus, Mt. Kisco, New York
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

LITERATURE

Jacques Dupin, *Miró*, Paris, 2004, no. 311, illustrated p. 289
Jacques Dupin & Ariane Lelong Mainaud, *Joan Miró, Catalogue Raisonné, Drawings*, vol. II, Paris, 2012, no. 1239, illustrated p. 210 (with incorrect medium)

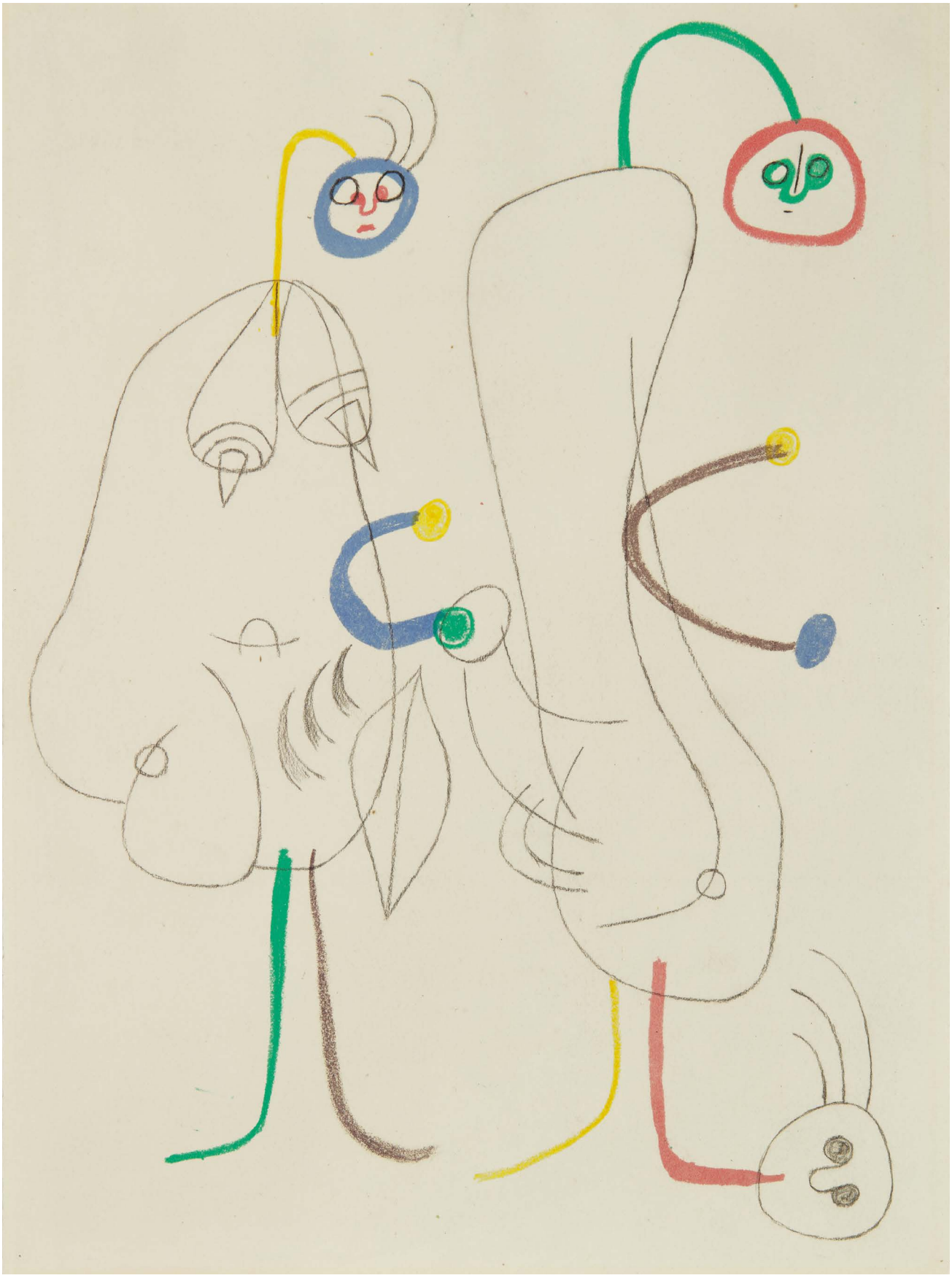
$ 70,000-90,000

"The older I get and the more I master the medium, the more I return to my earliest experiences. I think that at the end of my life I will recover all the force of my childhood."

Joan Miró

Fig. 1 Joan Miró, *Libellule aux ailerons rouges à la poursuite d'un serpent glissant en spirale vers l'étoile-comète*, 1951, oil on canvas, Museo Nacional Centro de Arte Reina Sofía, Madrid

Fig. 2 Joan Miró, *L'Oiseau encerclant d'or étincelant la pensée du poète*, 1951, oil on canvas, sold: Sotheby's, New York, May 5, 2015, lot 10 for $9,770,000



PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

392

GEORGE GROSZ

1893 - 1959

John der Frauenmörder (John the Murderer of Women)

Signed *Grosz* and dated *Oktober 1918* (lower left)
Watercolor and brush and ink on paper
13¼ by 9¾ in.; 33.6 by 24.7 cm
Executed in 1918.

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

PROVENANCE

Sale: Stuttgarter Kunstkabinett, Stuttgart, May 3, 1961, lot 100
Private Collection (and sold: Sotheby's, London, November 29, 1989, lot 445)
William Louis-Dreyfus, Mt. Kisco, New York (acquired at the above sale)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

EXHIBITED

New York, New York Studio School, *George Grosz: Works on Paper, 1913-1925*, 2013, illustrated in the catalogue

LITERATURE

Hans Hess, *George Grosz*, London, 1974, no. 63, illustrated p. 80

The present watercolor is a study for a painting of the same title and date (see fig. 1). In 1917, Grosz began to draw satirical drawings reflecting the emotions he felt on witnessing the political situation ensuing in Germany. As described by the George Grosz scholar Hans Hess: "During 1918...the subject which occupied Grosz most was the slayer of woman—at least three different versions were painted. The Hamburg picture is a coherent and wholly original composition which marks Grosz as a master of twentieth-century painting. He shares with Chagall a deliberate, naïve sophistication, a dream-like floating recollection. But there the similarity ends, though the bouquet of flowers is a touch of Chagall. Where ideal love floats through Chagall, in Grosz, fear, death and destruction have found their colours and shapes. A mechanical figurine quality is shared by the articulated victim and the propelled murderer. The deed is suspended between heaven and earth" (Hans Hess, *op.cit.*, p. 74).

$ 60,000-80,000

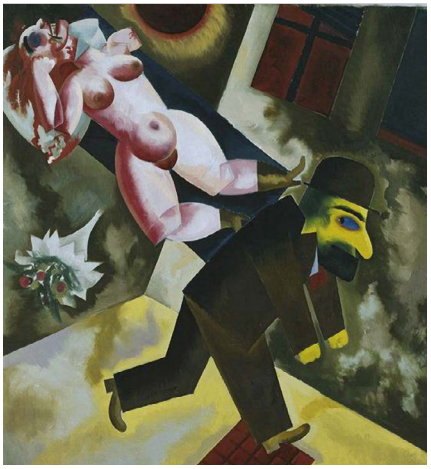
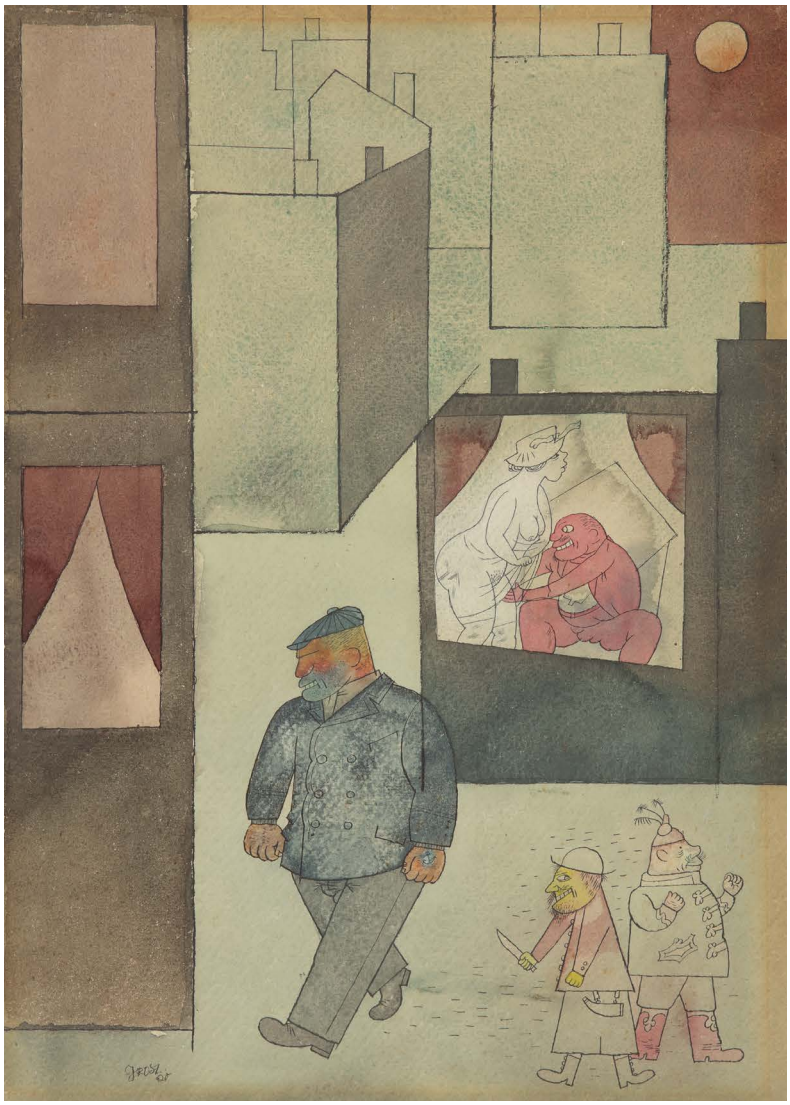


Fig. 1 George Grosz, *John the Murderer of Women*, 1918, oil on canvas, Musée des Beaux-Arts, Hamburg



393

GEORGE GROSZ

1893 - 1959

Licht aus, Messer raus! (Light Out, Knife Out!)

Signed *Grosz* and dated *20* (lower left)
Watercolor and pen and ink on paper
16½ by 11¾ in.; 41.9 by 28.5 cm
Executed in 1920.

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

PROVENANCE

Galerie Nierendorf, Berlin (acquired *circa* 1952-53)
Sale: Stuttgarter Kunstkabinett, Stuttgart, May 3, 1962, lot 130
Salander-O'Reilly Galleries, New York
Private Collection (and sold: Sotheby's, London, November 29, 1989, lot 444)
William Louis-Dreyfus, Mt. Kisco, New York (acquired at the above sale)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

EXHIBITED

New York, New York Studio School, *George Grosz: Works on Paper, 1913-1925*, 2013, n.n., illustrated in the catalogue

LITERATURE

Hans Hess, *George Grosz*, London, 1974, no. 74, illustrated p. 91

$ 80,000-120,000

PROPERTY FROM

THE **WILLIAM LOUIS-DREYFUS**

FOUNDATION & FAMILY COLLECTIONS

394

GEORGE GROSZ

1893 - 1959

Nachtlokal (Nightclub)

Signed *Grosz* (lower right); titled (lower left)
Watercolor, brush and ink and pen and ink on paper
18⅛ by 23 in.; 46 by 58.4 cm
Executed *circa* 1925.

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

PROVENANCE

Billy Rose Foundation, New York
Alan Polkes, United States (and sold: Parke-Bernet Galleries, New York, May 6, 1970, lot 39)
Harold Jacobs, United States (acquired at the above sale)
Sale: Christie's, New York, May 16, 1990, lot 132
William Louis-Dreyfus, Mt. Kisco, New York (acquired at the above sale)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

EXHIBITED

New York, New York Studio School, *George Grosz: Works on Paper, 1913-1925*, 2013, n.n., illustrated in the catalogue

$ 80,000-120,000

395

HONORÉ DAUMIER

1810 - 1879

Têtes de deux hommes

Pen and ink on paper
5⅞ by 7¾ in.; 14.9 by 19.7 cm

PROVENANCE
Eugène Blot, Paris
Jacques Blot, Paris (acquired from the above)
Jacques Lindon, New York
John Rewald, New York (acquired by 1959 and sold: Sotheby's, London, July 7, 1960, lot 23)
Heinz Berggruen, Paris
Matthew & Erna Futter, New York (acquired by 1968)
Private Collection, New York (by descent from the above)
Sale: Bonham's, New York, May 6, 2014, lot 27
Acquired by William Louis-Dreyfus for the Louis-Dreyfus Family Collections at the above sale

EXHIBITED
Middletown, Wesleyan University, Davidson Art Center, *Symposium on the Graphic Arts*, 1955, n.n., illustrated on the cover of the catalogue
Los Angeles, Municipal Art Gallery, *The Collection of Mr and Mrs John Rewald*, 1959, no. 22, illustrated in the catalogue
London, Tate Gallery, *Daumier, Paintings and Drawings*, 1961, no. 135, illustrated in the catalogue

LITERATURE
Karl Eric Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings,* vol. II, London, 1968, no. 138, illustrated pl. 25

$ 12,000-18,000

396

HONORÉ DAUMIER

1810 - 1879

L'Avocat pathétique

Signed with the initials *h.D* (lower right)
Charcoal, pen and ink, brush and ink and pencil on paper
8¾ by 6⅛ in.; 22.2 by 15.6 cm
Executed *circa* 1850-55.

PROVENANCE
Henry Marcel, Paris
Jos Hessel, Paris
Étienne Bignou, Paris
Private Collection, The Netherlands (acquired by 1924)
Private Collection, Switzerland (and sold: Sotheby's, London, June 22, 2004, lot 412)
Jan Krugier & Mary-Anne Poniatowsky, Geneva (acquired at the above sale and sold: Sotheby's, London, June 24, 2014, lot 388)
Acquired by William Louis-Dreyfus for the Louis-Dreyfus Family Collections at the above sale

$ 100,000-150,000

LITERATURE
Martine Marotte & Charles Martine, *Dessins de mâitres français, Honoré Daumier*, vol. IV, Paris, 1924, no. 30, illustrated n.p.
Eduard Fuchs, *Der Maler Daumier*, Munich, 1930, n.n., illustrated p. 24
Karl Eric Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings,* vol. II, London, 1967, no. 633, illustrated pl. 238

Henry James compared Daumier's work to the highest form of journalism: "Many people would tell us that journalism is the greatest invention of our Age... Journalism is criticism of the moment *at* the moment, and caricature is that criticism at once simplified and intensified by a plastic form" (Henry James, "Daumier Caricaturist," in *Century Magazine,* New York, 1890, n.p.). Daumier himself had experienced the sharp end of French justice, having been charged with sedition for his contemptuous portrayal of Louis-Philippe in 1832 for which he served six months in jail. There is an argument to be made that Daumier sought to draw attention to the vulnerable of society who suffered most from the flaws in the system, but his superb drawings and paintings of court-scenes and lawyers—the majority of which date from between 1850 and 1864—often have a lighter satirical touch. In the best of these it is the energy and the drama of proceedings which seem to be the principal subject. The present work is among the most vigorous, with a penumbra of lively pencil lines clearly visible around the subject's outstretched arms. The frenzied outrage which Daumier was trying to capture is apparent in his animated sketches on this theme (see figs. 1 & 2).

It is no coincidence that Daumier's family lived across from the Palais de Justice in Paris. After his marriage in 1846, Daumier moved to Île Saint-Louis, but was still a short distance away from the courts, allowing him ample opportunity to observe daily proceedings in the corridors, stairways and halls of the Palais, sometimes penetrating the inner courts. From a draftsman's perspective, the black and white of the robes and wigs must have been irresistible to Daumier who was a skilled lithographer, and though he could not have anticipated how little the garb of court has changed over the subsequent centuries, the scenes he recorded with such insight and originality are remarkably timeless.

Fig. 1 Honoré Daumier, *Avocat plaidant,* pen and ink wash on paper, Private Collection

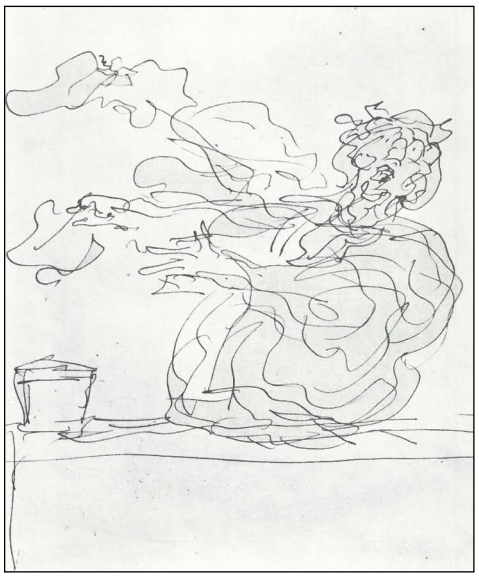


Fig. 2 Honoré Daumier, *Avocat plaidant,* pen and ink on paper, Private Collection

397

HONORÉ DAUMIER

1810 - 1879

Trois spectateurs

Watercolor and pen and ink on paper
4 by 4⅞ in.; 10.2 by 12.4 cm
Executed *circa* 1850-60.

PROVENANCE
Sale: Hôtel Drouot, Paris, November 18, 1946, lot 5
Sale: Galerie Charpentier, Paris, March 24, 1952, lot 4
Private Collection, Paris (acquired by 1968)
Private Collection, Paris (and sold: Sotheby's, London, June 29, 1988, lot 305)
Private Collection, United Kingdom (acquired at the above sale)
William Louis-Dreyfus, Mt. Kisco, New York (acquired in 2009)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

LITERATURE
Karl Eric Maison, *Daumier Drawings*, London, 1960, no. 101, illustrated n.p.
Karl Eric Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolours and Drawings*, vol. II, London, 1967, no. 489, illustrated pl. 167

$ 60,000-80,000

398

PAUL GAUGUIN

1848 - 1903

Petit breton

Charcoal, red chalk and pastel on paper
8 by 7⅞ in.; 20.3 by 20 cm
Executed *circa* 1888.

PROVENANCE

Wildenstein & Co., Inc., New York
Mr. & Mrs. George N. Richard, New York (acquired by 1958)
Sale: Christie's, New York, May 13, 1987, lot 103
William Louis-Dreyfus, Mt. Kisco, New York (acquired at the above sale)
Acquired by the Louis-Dreyfus Family Collections by inheritance from the above in 2016

EXHIBITED

New York, Wildenstein & Co., Inc., *Drawings Through Four Centuries*, 1949, no. 59
Chicago, The Art Institute of Chicago & New York, The Metropolitan Museum of Art, *Gauguin*, 1959, no. 77
New York, Solomon R. Guggenheim Museum, *Gauguin and the Decorative Style*, 1966, n.n.
New York, The Metropolitan Museum of Art, *The Lure of the Exotic: Gauguin in New York Collections*, 2002, no. 14

LITERATURE

John Rewald, *Gauguin Drawings*, New York, 1958, no. 9, illustrated p. 24
Ronald Pickvance, *The Drawings of Gauguin*, London, 1970, pl. 17, illustrated p. 22
Daniel Wildenstein, *Gauguin: A Savage in the Making, Catalogue Raisonné of the Paintings (1873–1888)*, vol. II, Paris, 2002, illustrated p. 413

$ 35,000-45,000

399

GIORGIO MORANDI

1890 - 1964

Fiori (Flowers)

Signed *Morandi* (lower right)
Oil on canvas
10 by 12 in.; 25.4 by 30.5 cm
Painted in 1962.

PROVENANCE

José Luis & Beatriz Plaza, Caracas
(acquired from the artist in 1963 and sold: Sotheby's, London, December 9, 1997, lot 325)
Private Collection, United States (acquired at the above sale and sold: Sotheby's, New York, May 4, 2005, lot 248)
Acquired at the above sale by the present owner

EXHIBITED

Caracas, Fundación Mendoza, *Omaggio a Giorgio Morandi*, 1965, no. 26, illustrated in the catalogue
Caracas, Fundación Mendoza, *Giorgio Morandi, Un Homenaje,* 1986, no. 29
Caracas, Fundación Mendoza, *Homenaje a José Luis Plaza,* 1991, no. 23

LITERATURE

Lamberto Vitali, *Morandi Dipinti, Catalogo generale, 1948/64*, vol. II, 1977, Milan, no. 1259, illustrated n.p.

$ 500,000-700,000

The still life remained central to Morandi's output throughout his career, guided by his concern to bring together space, light, color and form, reconciling a traditional genre with the abstract aesthetic of his own time. Focusing his artistic efforts on a limited range of subjects, Morandi was able to pursue these pictorial concerns to their purest expression.

Painted in 1962, the present example depicts a single vase containing a floral bouquet. The simplicity of the scene contrasts the artist's earlier works, which feature multiple wares in a variety of arrangements. The work invites a feeling of tranquility, urging the viewer to contemplate a single object and its surroundings at length.

Like other painters of his generation, Morandi looked to the early Renaissance for inspiration, conscious of this artistic tradition as well as the regional and rustic aspects of his Italian cultural heritage. Additionally vital was the legacy of Paul Cézanne, whose intense focus on an individual way of seeing encouraged Morandi to discover the simple geometric solidity of everyday objects.

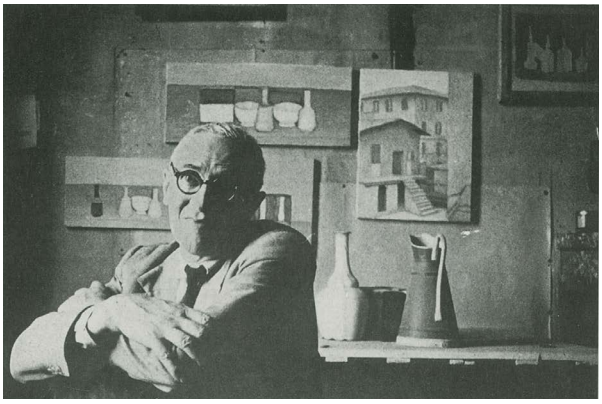


Fig. 1 Morandi at his studio in Bologna, 1953. Photograph by Herbert List

Morandi

400

GIORGIO DE CHIRICO

1888 - 1978

Pomeriggio del filosofo (Piazza d'Italia) (Afternoon of the Philosopher)

Signed *g. de Chirico* and dated *1934* (lower left)
Oil on canvas
16 by 19⅞ in.; 40.4 by 50.4 cm
Painted *circa* 1974.

The authenticity of this work has been confirmed by the Fondazione Giorgio e Isa de Chirico.

$ 200,000-300,000

One of the iconic images in de Chirico's oeuvre, the present work depicts an enigmatic, desolate urban setting, its eerie atmosphere characteristic of the artist's metaphysical paintings. Born in Greece to Italian parents, de Chirico was surrounded by images of antiquity since early childhood. Classical mythology, history and architecture provided a font of inspiration for the artist, who often incorporated these subjects into a contemporary setting.

The work incorporates the primary motifs of this series of paintings depicting Italian *piazze*: the empty porticoes, the train sweeping through the background of the scene and the solitary sculpture dominating the center of the composition. While de Chirico never divulged the identity of this sculpture, it is believed to be based on the monument to journalist Giovanni Battista Bottero in Turin's Largo IV Marzo piazza, as the painter visited the city in 1911 (see fig. 1).

Quoting the artist's own writing, James Thrall Soby explains how this general premise of melancholy, central to de Chirico's metaphysical paintings, was derived from the writing of Friedrich Nietzsche: "As to the derivation of the Italian squares or 'memories of Italy,' the artist gives due credit to Nietzsche by describing in his autobiography what seems to him to have been the German philosopher's most remarkable innovation: 'This innovation is a strange and profound poetry, infinitely mysterious and solitary, based on Stimmung (which might be translated...as atmosphere), based, I say, on the Stimmung of an autumn afternoon when the weather is clear and the shadows are longer than in summer, for the sun is beginning to be lower...' There is no reason to doubt that Nietzsche's prose played a key part in stimulating the painter's interest in creating a poetic reconstruction of the dream-lit piazzas of Italy" (James Thrall Soby, *Giorgio de Chirico*, New York, 1955, pp. 27 & 28).

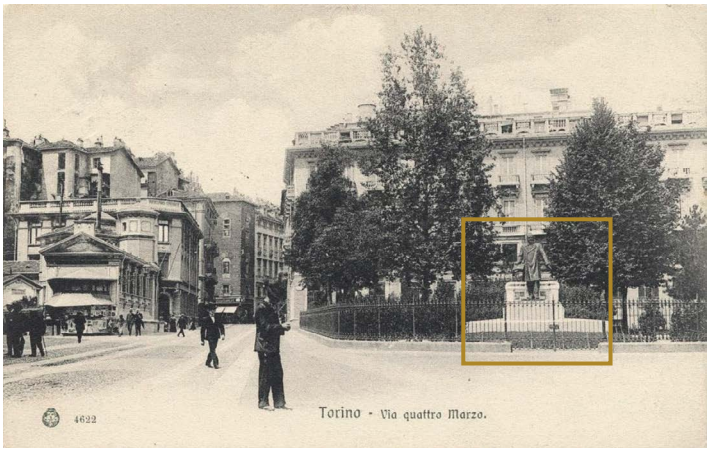


Fig. 1 A postcard of Largo IV Marzo in Turin featuring the monument to Giovanni Battista Bottero at right

G. de Chirico
1934

401

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

GIORGIO DE CHIRICO

1888 - 1978

Le Sibille

Inscribed *G. de Chirico* and *Le Sibille,* numbered *IV/VII* and stamped with the foundry mark *Fonderia Bonvicini di Verona* and with the estate stamp
Bronze
Height (including base): 20⅛ in.; 51.1 cm
Conceived in 1970 and cast after the artist's lifetime in an edition of 7 plus 2 artist's proofs by the Fonderia Bonvicini, Sommacampagna,Verona.

The authenticity of this work has been confirmed by the Fondazione Giorgio e Isa de Chirico.

PROVENANCE
Sale: Christie's, New York, May 1, 1996, lot 394
Acquired at the above sale

LITERATURE
Claudio Bruni Sakraischik, *Giorgio de Chirico, catalogo generale, volume secondo, opere dal 1951 al 1971*, vol. II, Venice, 1972, no. 304/3, illustration of another cast p. 120
Giovanna Dalla Chiesa, *De Chirico Scultore*, Milan, 1988, illustration of another cast p. 85
Achille Bonito Oliva, *Giorgio de Chirico, Superfici replicanti, la ripetizione irrepitibile*, Milan, 1998, illustration of another cast p. 85

$ 15,000-20,000

402

SALVADOR DALÍ

1904 - 1989

Femme à la tête de roses

Inscribed *Dalí*, numbered *5/8* and stamped with foundry mark *Fonderia Bonvicini Verona Italia*
Bronze and plexiglass
Height: 77⅛ in.; 196 cm
Conceived in 1981 and cast by 1987 by the Fonderia Bonvicini, Sommacampagna, Verona.

PROVENANCE

Private Collection (acquired from the artist by 1987)
Acquired from the above in 1998 by the present owner

LITERATURE

Robert & Nicolas Descharnes, *Dalí, Sculptures & Objects, The Hard and the Soft, Spells for the Magic of Form*, Paris, 2003, no. 685, illustration of another cast p. 267

Π $ 150,000-250,000

403

JOAN MIRÓ

1893 - 1983

Maquette de l'arc de la Fondation Maeght

Inscribed *Miró* and numbered *E.A. 4/4*
Bronze
Height: 16½ in.; 41.9 cm
Conceived in 1962 and cast in a numbered edition of 8 plus 5 artist's proofs and 1 nominative cast by the Susse Fondeur, Paris.

PROVENANCE

Private Collection, Paris (and sold: Christie's, New York, November 7, 2007, lot 459)
Howard Russeck Fine Art, Palm Beach

$ 200,000-300,000

LITERATURE

Alain Jouffroy & Joan Teixidor, *Miró Sculptures*, Paris, 1980, illustration of another cast p. 195
Miró in Montreal (exhibition catalogue), Montreal Museum of Fine Arts, Montreal, 1986, illustration of another cast p. 239
Miró (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1997, illustration of another cast p. 149
Joan Miró: Métamorphoses des formes, Collection de la Fondation Maeght (exhibition catalogue), Fondation Maeght, Saint-Paul-de-Vence, 1991, illustration of another cast p. 58
Joan Miró: In the Orbit of the Imaginary (exhibition catalogue), Museum of Contemporary Art, Basil & Elise Goulandris Foundation, Andros, 2002, illustration of another cast n.p.
Emilio Fernández Miró & Pilar Ortega Chapel, *Joan Miró, Sculptures, Catalogue Raisonné 1928-1982*, Paris, 2006, no. 59, illustration of another cast in color p. 73

Between 1962 and 1964, Miró focused on creating the *Labyrinthe Miró* at the Fondation Maeght in Saint-Paul-de-Vence. The monumental version of *L'Arc (de triomphe,* according to Aimé Maeght), for which the present work is a maquette, is cast from concrete and considered among the most impressive pieces in this sculpture garden—a synthesis of classical, Catalan and animalistic features that characterize the artist's unique brand of Surrealism (see fig. 1). The opening of the Fondation Maeght in 1964 saw the establishment of the first institution dedicated to contemporary art in France.

Fig. 1 Joan Miró, *L'Arc*, 1963, concrete, Fondation Marguerite et Aimé Maeght, Saint-Paul-de-Vence

404

PROPERTY FROM THE ESTATE OF PATRICK MCCARTHY

HENRY MOORE

1898 - 1986

Three Piece Reclining Figure: Maquette No. 2

Inscribed *Moore* and numbered *3/9*
Bronze
Length: 8⅜ in.; 21.2 cm
Conceived in 1962.

PROVENANCE

Private Collection, United States (and sold: Sotheby's, New York, June 12, 1997, lot 72)
Acquired at the above sale

LITERATURE

Alan Bowness, ed., *Henry Moore: Complete Sculpture, 1955-64*, vol. 3, London, 1965, no. 501, illustration of another cast p. 55
Robert Melville, *Henry Moore, Sculpture and Drawings 1921-1969*, New York, 1970, no. 639, illustration of another cast n.p.

$ 60,000-80,000

405

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

JEAN ARP

1886 - 1966

L'Oiseau caravelle

Stamped with the raised artist's monogram and numbered *0/V* (on the interior)
Bronze
Height: 25 in.; 63.5 cm
Conceived in 1965 and cast in an edition of 5 plus 2 artist's proofs; this example cast in 1976 by the Georges Rudier Foundry, Paris.

PROVENANCE

Galerie Philadelphia, Paris (acquired from the artist)
Edward Loeb, Paris
Private Collection, Philadelphia
Edward Tyler Nahem Fine Art, New York
Acquired from the above in August 2003

LITERATURE

François Arp, *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, no. 338, illustration of the marble version p. 126
Arie Hartog & Kai Fischer, *Hans Arp, Sculptures. A Critical Survey,* Ostfildern, 2012, no. 338, illustration of another cast p. 208

The present work is an extraordinary example of Arp's ability to take inspiration from natural forms, while also managing to transcend the realm of the tangible. Although he developed a highly abstract pictorial vocabulary, Arp's output always retained a connection to the figurative, hinting at the beauty hidden in everyday forms. *L'Oiseau caravelle*'s elegant, compact silhouette evokes both a bird's wings and the sails of a caravel—a small sailing ship used by fifteenth-century Portuguese and Spanish fleets. This poetic juxtaposition is underscored by the contrast of forms in the present work. The rounded base transforms into sharp edges and a smooth plane as the piece extends upwards, evoking both a sailboat's bow breaking the water and a bird about to take flight. Like the works of his early Surrealist practice, Arp invites the viewer to marvel with fresh eyes at the forms that surround us: objects that acquire a previously unexplored meaning when presented in an unfamiliar combination.

$ 100,000-150,000

406

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

HENRY MOORE

1898 - 1986

Maquette for Seated Woman

Bronze
Height (not including base): 6⅝ in.; 16.8 cm
Conceived in 1956 and cast in an edition of 9.

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

PROVENANCE
Waddington Galleries, London
Irving Galleries, Palm Beach
Acquired from the above

LITERATURE
Alan Bowness, ed., *Henry Moore Sculpture and Drawings, Sculpture 1955-64*, vol. 3, London, 1965, no. 434, illustrated p. 26

$ 120,000-180,000

The human figure was Henry Moore's abiding passion and the primary subject of his art. *Maquette for Seated Woman*, conceived in 1956, is model of one of his most important works, belonging to a series of sculptures of women that Moore created in the 1950s that occupy a key position in his oeuvre.

The seated figure as a theme emerged as part of Moore's commission to make a sculpture to sit outside UNESCO's headquarters. The project presented Moore with a particular sculptural conundrum that he initially tried to solve using his usual configurations of family groups or solo female figures. While he found the eventual solution in the highly abstracted form of a reclining female figure, numerous maquettes show that he had seriously considered using a seated figure such as the present work.

Discussing *Seated Woman*, Moore recalled a memory of his own mother: "*Seated Woman*, particularly her back view, kept reminding me of my mother, whose back I used to rub as a boy when she was suffering from rheumatism. She had a strong, solid figure, and I remember, as I massaged her with some embarrassment, the sensation it gave me going across her shoulder blades and then down and across the backbone. I had the sense of an expanse of flatness yet within it a hard projection of bone" (quoted in Will Grohmann, *The Art of Henry Moore*, London, 1960, p. 329).

407

LYNN CHADWICK

1914 - 2003

Spiral II

Stamped with the artist's monogram and with the foundry mark and numbered *C131S* and numbered *4/9*
Bronze
Height: 28¾ in.; 73 cm
Conceived in 1991 and cast in a numbered edition of 9.

Sarah and Daniel Chadwick have kindly confirmed this cast is recorded in the artist's archives.

$ 120,000-180,000

PROVENANCE
Galería Freites, Caracas (acquired from the artist in 1993)
Private Collection, Miami (acquired in 1993)
Private Collection, Caracas (acquired in 2018)
Acquired from the above by the present owner

LITERATURE
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996*, Oxford, 1997, no. C131S, illustration of another cast pp. 420-21
Lynn Chadwick (exhibition catalogue), Buschlen Mowatt Gallery, Vancouver, 2000, illustration of another cast n.p.
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. C131S, illustration of another cast pp. 428-29
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. C131S, illustration of another cast p. 417

EXHIBITION
Caracas, Galería Freites, *Chadwick*, 1993, no. 20, illustrated in the catalogue

Well dressed, well formed but unthinking is how Chadwick described the figures in his small series of staircase sculptures of the 1990s: "They pass on the stairs, but do not see each other" (quoted in Judith Collins, *Lynn Chadwick: The Collection at Lypiatt Park*, New York, 2006, p. 188). This explicit absence of interaction is unlike almost all of his earlier multi-figured sculptures, which hinge on the reciprocation between figures, or as Chadwick termed it "attitude," whereby his subjects acknowledge their shared space. Whether marching in step or sitting together on a bench the relationship is often endearing, or at least companionable. A shared bench comes with an awareness of proximity, even between strangers, whereas stairways are unusual in providing a space where two figures come into close contact while preserving their anonymity. The two women in *Spiral II* recall the unconnected figures of M.C. Escher's staircase designs in which the inhabitants are so far removed from one another that they exist in separate gravity wells (see fig. 1).

Chadwick had begun to experiment with this theme of stairways as early as 1988, but it was not until 1990 that the first bronzes were cast. The series includes only two works with a spiral staircase: *Spiral I* was conceived in 1990 and is half the height of *Spiral II,* conceived the following year.

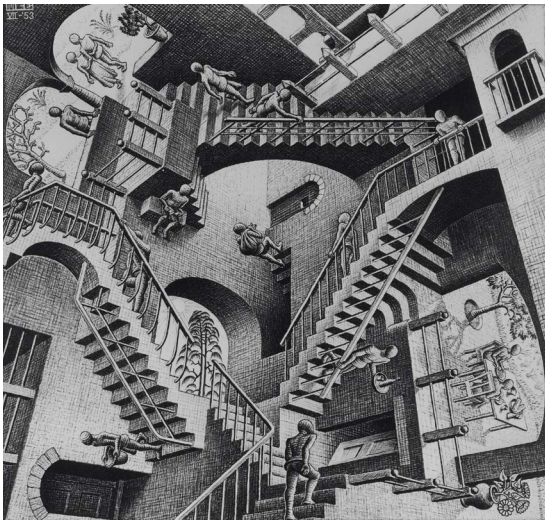


Fig. 1 M.C. Escher, *Relativity*, 1953, lithograph, Brigham Young University Museum of Art, Provo, Utah

408

PROPERTY FROM A PRIVATE COLLECTION

LYNN CHADWICK

1914 - 2003

Sitting Woman in Robes IV

Stamped *C 62S* and numbered *4/9*
Bronze
Height: 34⅝ in.; 88 cm
Conceived in 1987 and cast in a numbered edition of 9.

Sarah and Daniel Chadwick have kindly confirmed this cast is recorded in the artist's archives.

PROVENANCE

Berkeley Square Gallery, London
Walker Fine Art, Ltd., San Diego (acquired from the above on January 20, 2004)
Acquired from the above

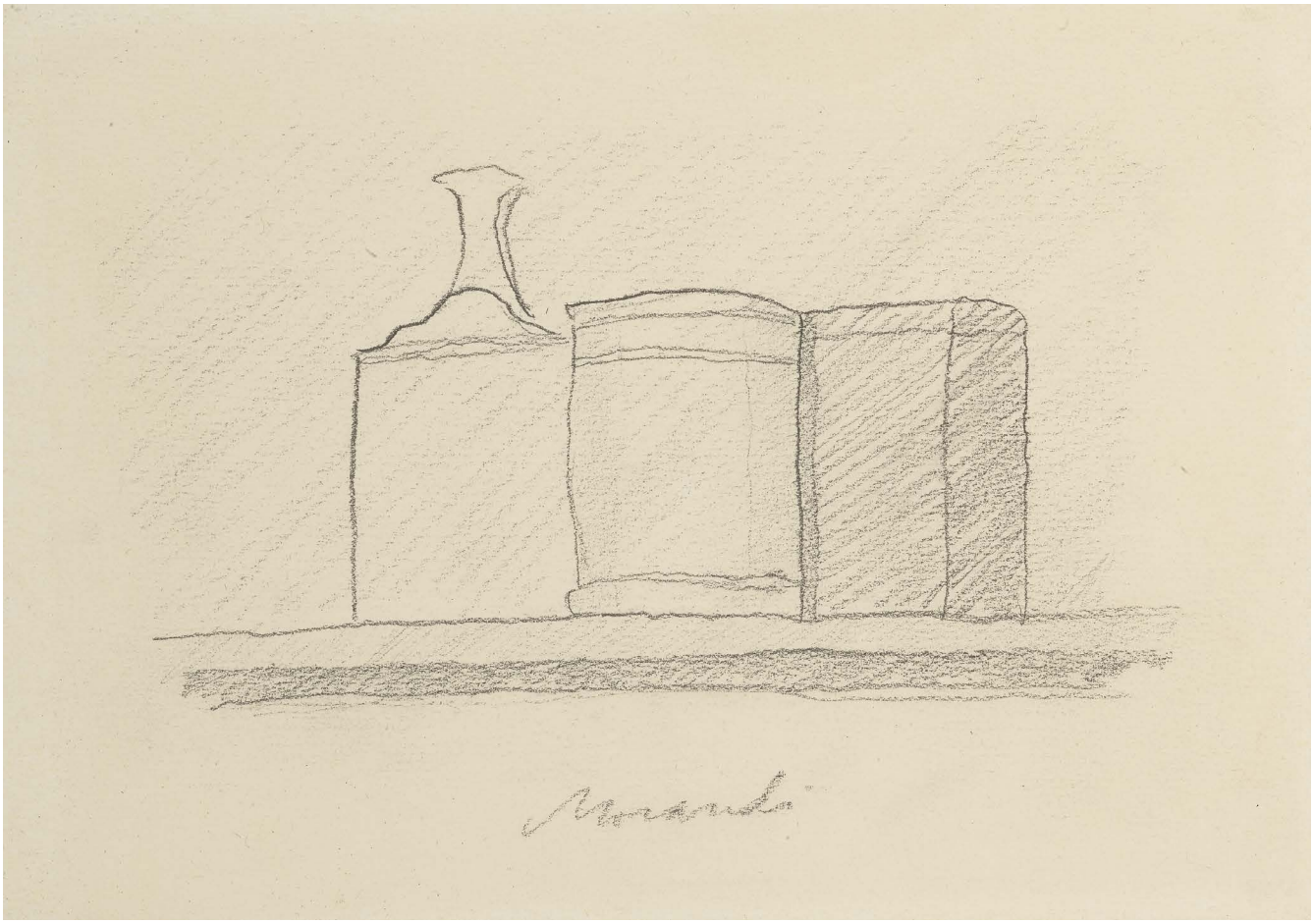
$ 250,000-350,000

LITERATURE

Lynn Chadwick, Galería Freites, Caracas, 1988, no. 26, illustration of another cast n.p.
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1988,* Oxford, 1990, no. C62S, illustration of another cast p. 332
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-1996,* Stroud, 1997, no. C62S, illustration of another cast p. 366
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Aldershot, 2006, no. C62S, illustration of another cast p. 373
Dennis Farr & Eva Chadwick, *Lynn Chadwick Sculptor, With a Complete Illustrated Catalogue 1947-2005*, Farnham, 2014, no. C62S, illustration of another cast p. 373

"I would call it attitude, you know, the way that you can make something almost talk by the way the neck is bent, or the attitude of the head; you can actually make these sculptures talk."

Lynn Chadwick



409

GIORGIO MORANDI

1890 - 1964

Natura morta (Still Life)

Signed *Morandi* (lower center)
Pencil on paper
6⅞ by 9¾ in.; 17.5 by 24.8 cm
Executed in 1953.

PROVENANCE
Valerio Zurlini, Rome
Private Collection, Rome
Galerie di Meo, Paris
Acquired from the above on November 23, 2001 by the present owner

EXHIBITED
Rome, Galleria Il Gabbiano, *Giorgio Morandi*, 1980, no. 6, illustrated in the catalogue
Sasso Marconi, La Casa dell'Arte, *Giorgio Morandi*, 1981, n.n., illustrated in the catalogue

LITERATURE
Efrem Tavoni, *Morandi, Disegni*, vol. I, Sasso Marconi, 1981, no. 141, illustrated p. 150
Giorgio Morandi, "Un'esperienza totalizzante," in *Il Messaggero,* May 15, 1984, illustrated n.p.
Efrem Tavoni, *Giorgio Morandi, Disegni, Catalogo generale*, Pistoia, 2016, no. D 1953/18, illustrated p. 125

$ 10,000-15,000

410

PROPERTY FROM A PRIVATE COLLECTION

BARBARA HEPWORTH

1903 - 1975

Touchstone

Signed *Barbara Hepworth* and dated *1966* (lower right); signed *Barbara Hepworth*, titled and dated *1966* (on the reverse)
Oil and pencil on board
41 by 18 in.; 104 by 45.7 cm
Painted in 1966.

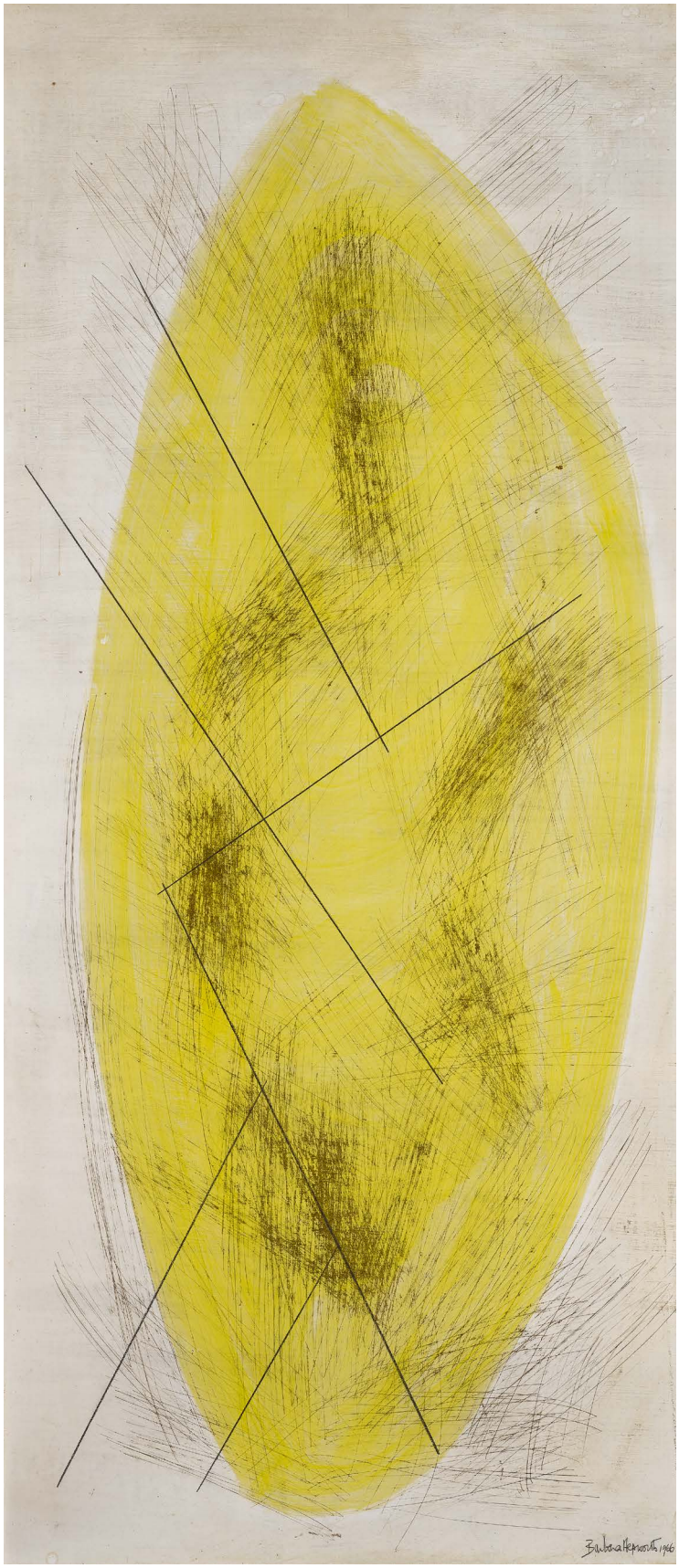
This work will be included in the revised catalogue raisonné of Hepworth's work being prepared by Dr. Sophie Bowness under the catalogue no. D 497.

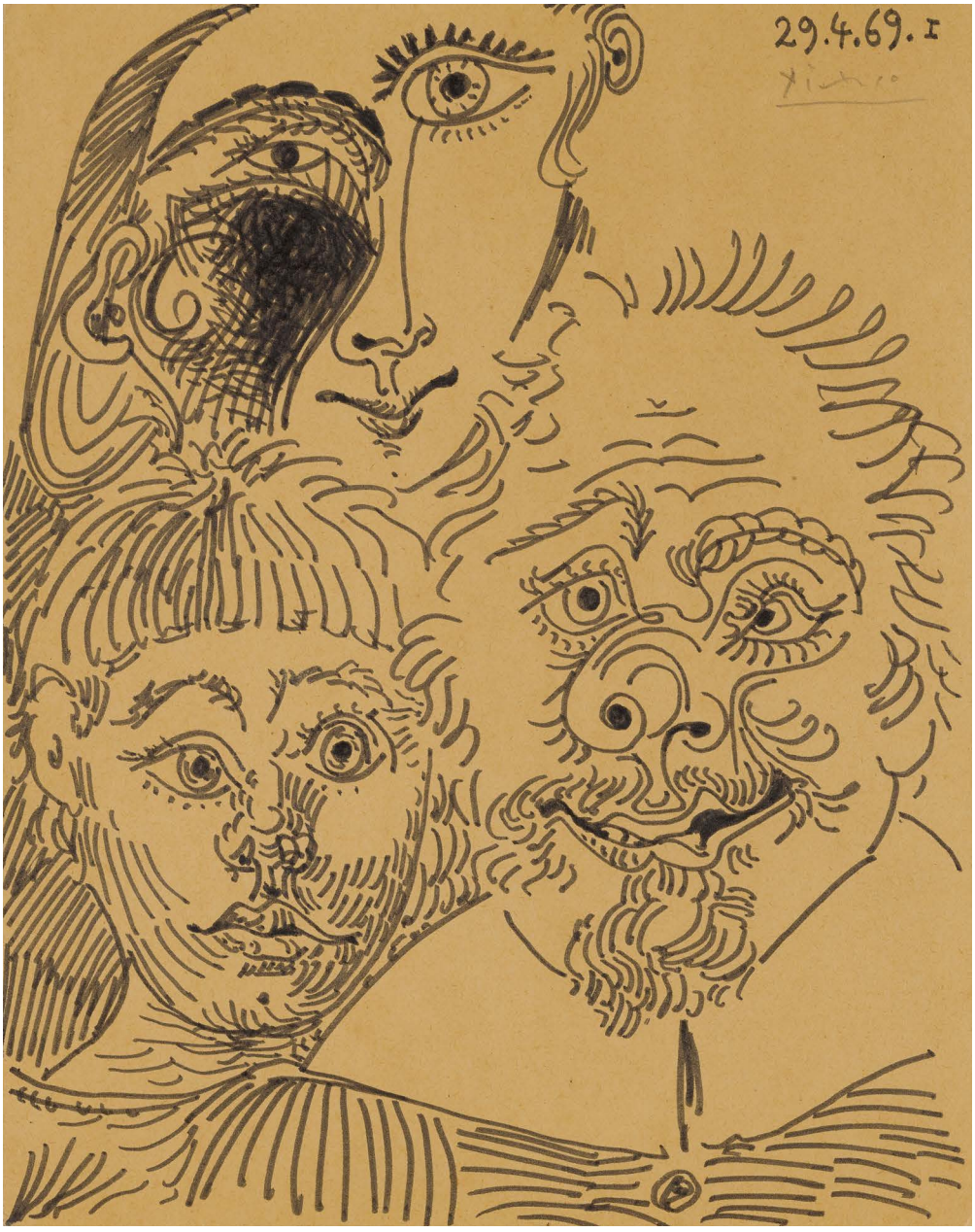
PROVENANCE
Marlborough Fine Art, London
Mitsukoshi Ltd., Tokyo
Private Collection, United States (acquired from the above in October 1969)
Thence by descent

EXHIBITED
London, Gimpel Fils, *Barbara Hepworth*, 1966, n.n.
London, Tate Gallery, *Barbara Hepworth Retrospective*, 1968, no. 222
London, Marlborough Fine Art, *Barbara Hepworth Recent Work: Sculpture, Paintings, Prints*, 1970, no. 41

LITERATURE
"Herbert Read (1893-1968), A Memorial Symposium," in *The Malahat Review*, Victoria, Canada, no. 9, January 1969, illustrated n.p.

$ 60,000-80,000





411

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

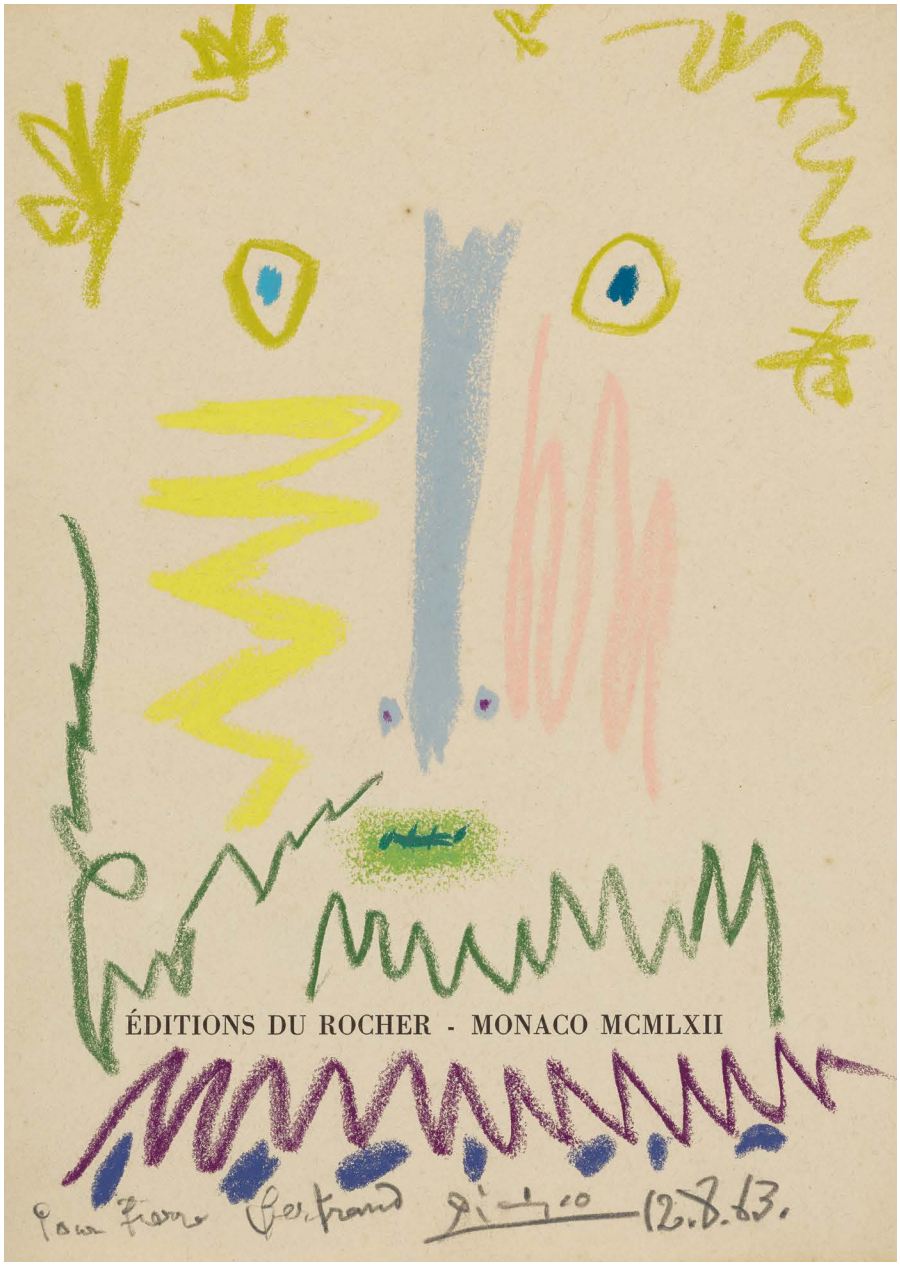
Trois têtes

Signed *Picasso* and dated *29.4.69 I* (upper right)
Felt-tip pen and ink on card
10⅝ by 8½ in.; 27 by 21.5 cm
Executed on April 29, 1969.

PROVENANCE
Brewster Gallery, New York
Acquired from the above in 1981

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1969*, vol. XXXI, Paris, 1976, no. 160, illustrated p. 52

$ 60,000-80,000



412

PABLO PICASSO

1881 - 1973

Homme

Signed *Picasso,* dedicated *pour Pierre Bertrand* and dated *12.8.63.*
Pastel on paper
14½ by 10¾ in.; 36.8 by 27.3 cm
Executed on August 12, 1963.

Claude Picasso has confirmed the authenticity of this work.

PROVENANCE

Pierre Bertrand, Paris (a gift of the artist on August 12, 1963)
Kornfeld & Klipstein, Bern
Shillitos & Co., Cleveland
Nancy Reals, New York (and sold: Parke-Bernet Galleries, New York, March 10, 1966, lot 22)
Belmont Corn, Jr., New York (acquired at the above sale)
Private Collection, Palm Beach
Acquired from the above by the present owner

$ 30,000-50,000

413

PROPERTY FROM AN EXCEPTIONAL PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Homme accoudé à une table

Signed *Picasso* (lower right)
Watercolor and ink wash on paper
12¼ by 9¼ in.; 31.1 by 23.5 cm
Executed in 1915.

PROVENANCE

Galerie Kahnweiler, Paris (acquired by 1932)
Dr. & Mrs. Allan Roos, New York (acquired by 1942 and sold: Parke-Bernet, New York, May 1, 1946, lot 37)
Valentine Gallery (Valentine Dudensing), New York (acquired at the above sale)
Mr. & Mrs. Richard K. Weil, St. Louis
Private Collection, United States
Thomas Ammann Fine Art, Zurich
Acquired from the above in 1988

$ 400,000-600,000

EXHIBITED

Fort Worth, Fort Worth Art Center & Dallas, Dallas Museum of Fine Arts, *Picasso, Two Concurrent Retrospective Exhibitions*, 1967, no. 172
New York, The Museum of Modern Art & Basel, Kunstmuseum, *Picasso and Braque: Pioneering Cubism*, 1989-90, n.n., illustrated in color in the catalogue (dated 1914)
Basel, Galerie Beyeler, *Aus privaten Sammlungen,* 1986, no. 46, illustrated in color in the catalogue
Los Angeles, Los Angeles County Museum of Art, *Picasso and Rivera: Conversations Across Time,* 2016-17, n.n., illustrated in color in the catalogue (dated 1914)

LITERATURE

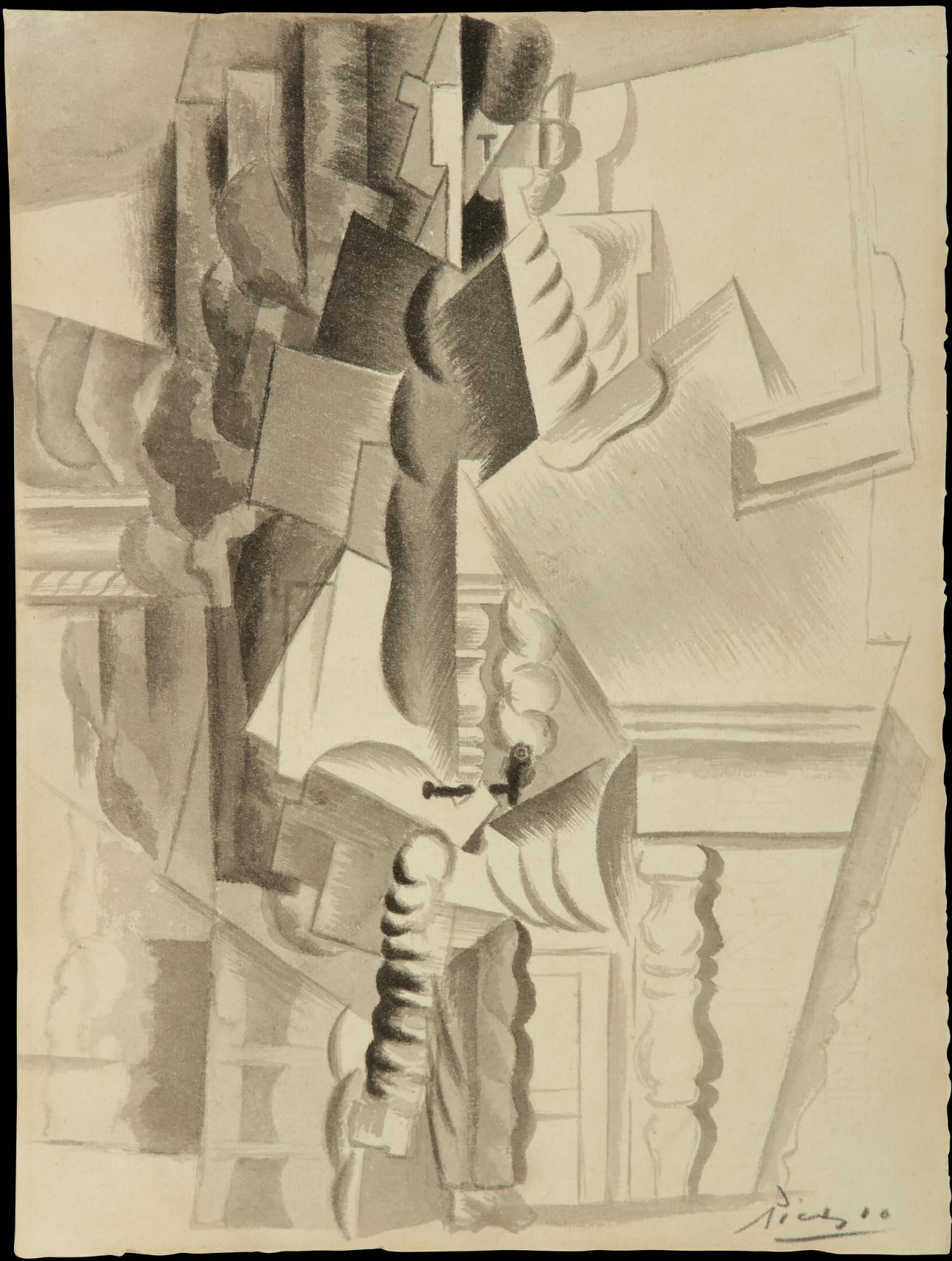
Christian Zervos, *Pablo Picasso, Oeuvres de 1912 à 1917*, vol. II**, Paris, 1942, no. 566, illustrated pl. 262
Françoise Cachin, *Tout l'oeuvre peint de Picasso, 1907-1916,* Paris, 1977, no. 867, illustrated p. 127
Pierre Daix & Joan Rosselet, *Le Cubisme de Picasso, Catalogue raisonné de l'oeuvre peint 1907-1916*, Neuchatel, 1979, no. 840, illustrated p. 347

Homme accoudé à une table is a testament to Picasso's extraordinary draftsmanship. Executed in 1915, the work displays the motifs of Picasso's Cubist output to superb effect. The rippling lines and textures are wonderfully varied, and it is this variation that renders the work so visually stimulating.

Albeit a year of significant productivity, 1915 was also a particularly trying one for Picasso. His lover Eva Gouel, whom he had met through Louis Marcoussis four years earlier, was dying of tuberculosis in a suburban Parisian hospital after many happy months with Picasso in Avignon. Perhaps unsurprisingly, Picasso was already seeing Gaby Depeyre Lespinasse who would shortly become his new lover. Pierre Daix noted: "Picasso's painting had become baroque. He was experiencing an evident pleasure in painting, in exploring every available decorative possibility, urged on by perhaps those whose Cubism he had inspired, like Juan Gris or Severini—but Eva was once again the queen of this flowering, which, with a sequence of still lifes dedicated to *Ma Jolie* and an explosion of color, combines the most intense lyricism and humor. This will later be called Rococo Cubism, a particularly ill-chosen term. It is, in fact, amorous Cubism" (Pierre Daix, *Picasso, Life and Art*, New York, 1987, p. 137).

While these amorous endeavors played out visually in Picasso's work, World War I played out violently across Europe. The Battle of the Somme claimed over one million lives between May and November 1915. Many of Picasso's friends and peers had left for the front including Apollinaire, Breton, Léger and Braque. Having seen Braque off to war at the Avignon station in August 1914, Picasso effectively closed the door on an incredibly fruitful artistic relationship. As William Rubin describes: "...their friendship flourished in a near Eden possible only in that mood of prelapsarian optimism which characterized the vanguard in the years preceding 1914. With the advent of World War I, that ambiance, which has been compared to that of the Renaissance, was to vanish" (*Picasso and Braque, Pioneering Cubism* (exhibition catalogue), The Museum of Modern Art, New York, 1989, p. 53). It is in such a period of emotive turmoil, introspection and creative frenzy that Picasso was also at his most inventive.

Fig. 1 Pablo Picasso, *Femme à la guitare dans un fauteuil,* 1915-16, watercolor and pencil on paper, sold: Sotheby's, New York, November 5, 2015, lot 105 for $1,150,000



PROPERTY FROM AN EXCEPTIONAL PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Fumeur assis à une table

Signed *Picasso* (lower right)
Pen and ink and brush and ink on paper
12⅞ by 9¾ in.; 32.5 by 24.5 cm
Executed in Avignon in 1914.

PROVENANCE

Dr. Ingebort Eichmann, Zurich
Dr. H. Kesser, Basel (a gift from the above *circa* 1936)
Galerie Rosengart, Lucerne (acquired from the above in 1949, stock no. 2226)
Private Collection
Thomas Ammann Fine Art, Zurich
Acquired from the above in 1988

EXHIBITED

Bergamo, Palazzo della ragione, *Mostra Internazionale del Disegno Moderno,* 1950, no. 61
Bielefeld, Kunsthalle Bielefeld, *Zeichnungen und Collagen des Kubismus,* 1979, n.n., illustrated pl. 122
New York, The Museum of Modern Art & Basel, Kunstmuseum, *Picasso and Braque, Pioneering Cubism,* 1989-90, n.n., illustrated in the catalogue

$ 200,000-300,000

LITERATURE

Christian Zervos, *Pablo Picasso, Supplément aux volumes 1 à 5,* vol. VI, Paris, 1954, no. 1243, illustrated pl. 149
Frank Elgar, *Picasso,* Paris, 1955, mentioned p. 89
Maurice Jardot, *Picasso Zeichnungen,* Stuttgart, 1959, illustrated pl. 39
Arthur Miller, *The Drawings of Picasso,* Los Angeles 1961, n.n.

The present work was executed in the summer of 1914, immediately prior to the outbreak of World War I, when Picasso and his lover Eve Gouel stayed for a few months in the medieval city of Avignon. The period leading up to this had been tumultuous for Picasso. In 1911, his first lover Fernande Olivier began an affair with a young Futurist artist, Ubaldo Oppi, and by the following year they were separated. Soon after Fernande began her affair Picasso and Gouel, who were then living with fellow cubist Louis Marcoussis, became romantically involved. In 1913 Picasso and Gouel traveled to Catalonia to visit his family with the intention of discussing marriage. In May of that year however, Picasso's father passed away and Gouel contracted tuberculosis soon after. Picasso and Gouel traveled to Avignon partially due to the latter's ultimately fatal diagnosis.

During his stay in Avignon, Picasso continued his experimentation with Cubism, executing sketches such as *Fumeur assis à une table*, which broke down the form of the sitter into a multitude of perspectives, as well as more finished brightly colored oils (see fig. 1). The incorporation of such a colorful palette into his Cubist canvases from this period was a departure from Picasso's mostly monochromatic works of 1908-12. These changes signify further evolution of the Cubist movement from a purely analytic style into a synthetic one as well as the influences of collage and papier collé, with which Picasso had been intensely occupied over the preceding two years.

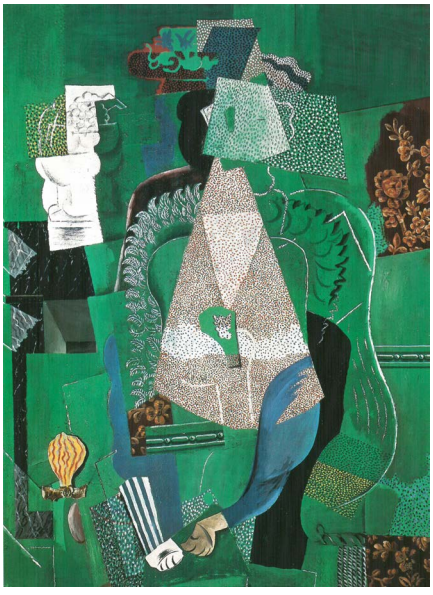
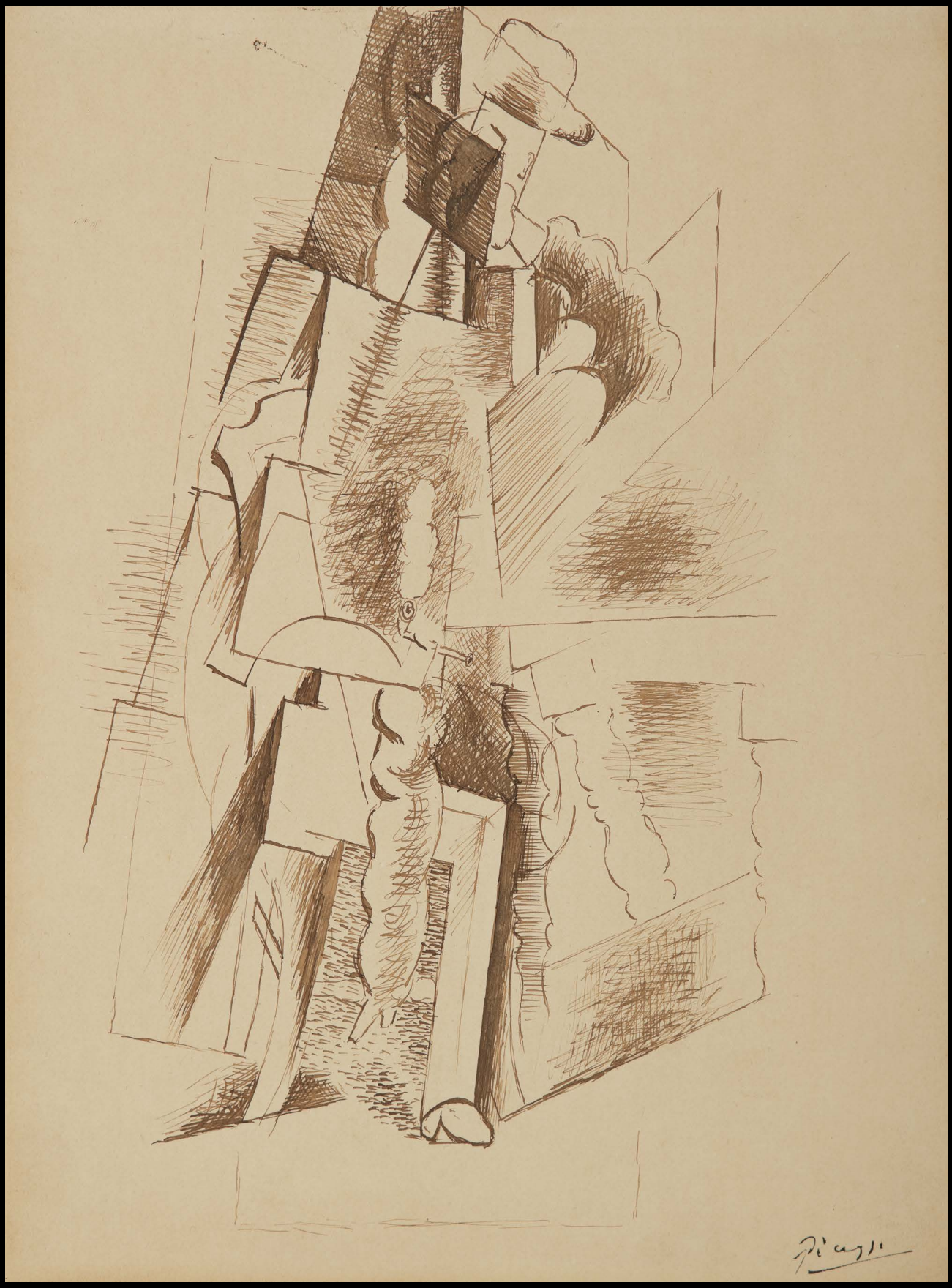


Fig. 1 Pablo Picasso, *Portrait de jeune femme*, summer 1914, oil on canvas, Musée national d'art moderne, Centre Georges Pompidou, Paris



415

PROPERTY FROM AN EXCEPTIONAL PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Nu assis et deux personnages

Signed *Picasso* and dated *14.12.68.I* (upper left)
Brush and ink and ink wash on paper
12¼ by 17⅜ in.; 31 by 44.4 cm
Executed on December 14, 1968.

PROVENANCE
Private Collection, United States
Richard Gray Gallery, Chicago
Private Collection
Thomas Ammann Fine Art, Zurich
Acquired from the above in 1987

$ 100,000-150,000

EXHIBITED
Chicago, The Art Institute of Chicago, *Picasso in Chicago, Paintings, Drawings and Prints from Chicago Collections,* 1968, no. 67, illustrated in the catalogue
Paris, Berggruen & Cie., *Picasso, gouaches, lavis et dessins,* 1966-1972, Paris, 1981, no. 9, illustrated in the catalogue
Cambridge, Fogg Art Museum, Harvard University, Chicago, The Art Institute of Chicago & Phildelphia, Philadelphia Museum of Art, *Master Drawings by Picasso,* 1981, no. 30, illustrated in color on the cover of the catalogue
Chicago, Richard Gray Gallery, *Picasso's Picassos, Paintings, Drawings & Sculpture from the Artist's Estate,* 1985, no. 34, illustrated in the catalogue p. 33
Zurich, Thomas Ammann Fine Art, *Picasso: Drawings, Watercolors, Pastels,* 1988, no. 24, illustrated in the catalogue

LITERATURE
Franco Russoli & Fiorella Minervico, *L'Opera completa di Picasso cubista,* 1972, Milan, no. 38, illustrated p. 89
Françoise Cachin & Fiorella Minervino, *Tout l'oeuvre peint de Picasso,* 1977, Paris, no. 38, illustrated p. 90
Pierre Daix & Joan Rosselet, *Le Cubisme de Picasso, Catalogue raisonné de l'oeuvre peint,* 1907-1916, Neuchâtel, 1979, no. 50, illustrated p. 200
IAC Quarterly, Spring 1981, The Art Institute of Chicago, Chicago, illustrated n.p.
Christian Zervos, *Pablo Picasso, Oeuvres de 1967 et 1968,* vol. XXVII, Paris, 1973, no. 388, illustrated pl. 168

Fig. 1 Picasso and Jacqueline at the entrance of Notre-Dame-de-Vie, *circa* 1962, photograph by Edward Quinn

"To draw is to take possession of the world and, very directly, of the women we have loved... One must keep in mind this exploratory role in order to capture the reach of these drawn works belonging to the last six years of the artist's work."

Pierre Daix

16.12.68.
I

416

PROPERTY FROM AN EXCEPTIONAL PRIVATE COLLECTION

PABLO PICASSO

1881 - 1973

Nu couché

Signed *Picasso* and dated *11.8.69.I* (upper left)
Pencil on paper
20 by 25⅝ in.; 50.8 by 65.1 cm
Executed on August 11, 1969.

$ 400,000-600,000

PROVENANCE
Galerie Louise Leiris, Paris
Saidenberg Gallery, New York
Marlborough Gallery, Inc., New York
Galerie Beyeler, Basel (acquired by 1971)
Galerie Le Clos de Sierne, Geneva
Private Collection, New York
Thomas Ammann Fine Art, Zurich
Acquired from the above in 1987

EXHIBITED
Basel, Galerie Beyeler, *Ausstellung Picasso—90 Zeichnungen,* 1971-72, no. 75
Basel, Galerie Beyeler, *Picasso 1881-1981*, 1981, no. 112
Basel, Galerie Beyeler, *Nudes—Nus—Nackte*, 1984, no. 87
Basel, Galerie Beyeler, *Picasso, der Maler und seine Modelle*, 1986, no. 93
Zurich, Thomas Ammann Fine Art, *Picasso, Drawings, Watercolors, Pastels*, 1988, n.n.

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1969*, vol. XXXI, Paris, 1976, no. 366, illustrated pl. 108

The present work was executed in 1969 when, at almost 90, Picasso's own physical stamina had inevitably waned, yet his focus on erotic subjects in his paintings and drawings only intensified. Rendered with a confident and free-flowing line, this image of a reclining nude is one of pure sensuality and takes the odalisque paintings of Ingres and Matisse as clear references. The figure reclines languorously and her contortions evoke some of Picasso's most sensual depictions of the voluptuous Marie-Thérèse from the 1930s while also recalling the drama of his masterpieces like *La Femme qui pleure* with the figure's gnarled fingers and contorted head. It is Picasso's innate ability to combine his dream-like, voluptuous imagery with the energetic confrontation of his strong line which makes *Nu couché* a master example of his late work.

Fig. 1 Pablo Picasso, *Femme nu au collier,* 1968, oil on canvas, Tate Gallery, London

11.8.69.I

417

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

PABLO PICASSO

1881 - 1973

Femme nue couchée

Signed *Picasso* and dated *1er Decembre 54 III* (upper left)
Pen and ink on paper
13¾ by 17 in.; 35 by 43 cm
Executed on December 1, 1954.

$ 200,000-300,000

PROVENANCE
Galerie Louise Leiris, Paris
Galerie Beyeler, Basel (acquired on September 19, 1969)
Hirschl & Adler Galleries, New York (acquired on December 23, 1987)
Acquired from the above

EXHIBITED
Minneapolis, The Minneapolis Institute of Art; Houston, Sarah Campbell Blaffer Gallery, University of Houston & San Francisco, San Francisco Museum of Modern Art, *Picasso, Braque, Léger: Masterpieces from Swiss Collections*, 1975-76, n.n.
Paris, Galerie Marwan Hoss & London, 12 Duke Street Gallery, *Faces and Nudes: Drawings by Sculptors*, 1982, no. 15
Basel, Galerie Beyler, *Nudes—Nus—Nackte*, 1984, no. 71

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1953 à 1955*, vol. XVI, Paris, 1965, no. 340, illustrated p. 122

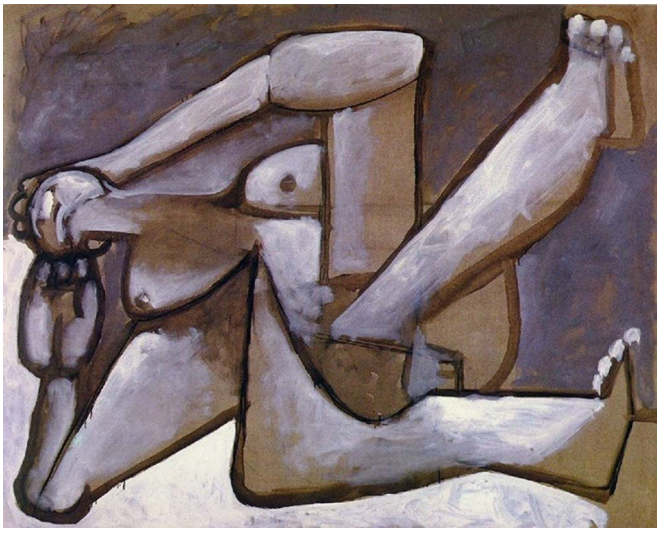


Fig. 1 Pablo Picasso, *Nu couché (étude pour "Les Femmes d`Alger")*, 1954, oil on canvas, Private Collection

per il Decembre 54

418

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

WIFREDO LAM

1902 - 1982

Au commencement de la nuit (Bonjour Monsieur Lam)

Signed *Wifredo Lam* and dated *1959* (lower right); titled and dated *1959* (on the reverse)
Oil on burlap
29½ by 59¼ in.; 74.9 by 150.5 cm
Painted in 1959.

$ 700,000-900,000

PROVENANCE

Collezione Furstenburg, Milan
I. Salomon, Paris
J. Krebs, Brussels
Private Collection, Italy (and sold: Sotheby's, London, December 3, 1992, lot 3)
Galería Freites, Caracas
Private Collection, Tel Aviv (and sold: Christie's, New York, November 16, 1994, lot 71)
Private Collection, New York
Private Collection (acquired from the above and sold: Sotheby's, New York, November 16, 2011, lot 12)
Acquired at the above sale

EXHIBITED

Milan, Galleria Pagani del Grattacielo, *Opere Recenti di Lam*, 1959, no. 13
Paris, Galerie La Cour d'Ingres, *Wifredo Lam,* 1961, n.n.
Basel, Kunsthalle; Hannover, Kestner-Gesellschaft; *Wifredo Lam Malerei, Vic Gentils Bildhauerei*, 1966-1967, no. 53
Amsterdam, Stedelijk Museum; Stockholm, Moderna Museet & Brussels, Palais des Beaux-Arts, *Wifredo Lam*, 1967, n.n.
Roslyn Harbor, Nassau County Museum of Art, *Surrealism*, 2000-01, n.n., illustrated in color in the catalogue
Roslyn Harbor, Nassau County Museum of Art, *The Latin Century: Beyond the Border*, 2002, n.n., illustrated in color in the catalogue
Oakdale, New York, The Anthony Giordano Gallery, Dowling College, *Visiones: 20th Century Latin Art*, 2003, n.n., illustrated in the catalogue
Roslyn Harbor, Nassau County Museum of Art, *A Collector's Insight: Latin Visions*, 2004-05, n.n.
Roslyn Harbor, Nassau Country Museum of Art, *Latin Masters*, 2007, n.n.

LITERATURE

Michel Leiris, *Lam*, Milan, 1970, illustrated p. 128
Max Pol Fouchet, *Wifredo Lam*, Barcelona & Paris, 1976, no. 475, illustrated p. 239
Lou Laurin-Lam & Eskil Lam, *Wifredo Lam: Catalogue Raisonné of the Painted Work, Volume I, 1923-1960,* Lausanne, 1996, no. 59.01, illustrated p. 472

La Rencontre (The Encounter) is perhaps the most famous composition of nineteenth-century French painter Gustave Courbet. It was exhibited in Paris at the 1855 Exposition Universelle where it was at once a critical flop and a broad public success. Press mockingly referred to the work as *Good Morning Mr. Courbet,* in reference to the casual and self-referential subject matter. Roughly one hundred years later, Wifredo Lam painted *Au Commencement de la Nuit* (At the Beginning of the Night), also known by its allusive nickname: *Bonjour Monsieur Lam*.

Like *La Rencontre,* in which Courbet depicts himself meeting friend and collector Alfred Buyas and his valet, M Calas, on the road, *Au Commencement de la Nuit (Bonjour Monsieur Lam)* also incorporates self-portraiture. Painted in 1959, at the height of the artist's mature period, it represents an exegesis of a critical moment from the artist's early childhood in which he was awoken in the night by a bat darting through his room in a flash of light. He later recounted: "Rays of light from the exterior... penetrated every crack, creating shadows, changing the space into a magic lantern and reversing all the images" (Lowery Stokes Sims, *Wifredo Lam and the International Avant-Garde, 1923-1982,* Austin, 2002, p. 98). For Lam, this formative incident marked the moment of his understanding of human consciousness and the passage of time. Here, as flora, fauna and human forms arise entangled in the dark of night before the viewer, the artist heralds the integration of his intricate mystical iconography with symbols of deep personal significance.

A testament to Lam's technical mastery, this work executed on burlap exhibits the rich darkness and rhythmic composition characteristic of his mature period. During this period Lam often worked directly on his prepared canvases in charcoal, later reinforcing his compositions in oil but rarely revising them; Max-Pol Fouchet describes this extraordinary draftsmanship as "heightened plastic decisiveness, a handwriting endowed with clarity and dynamism" (*ibid.,* p. 122) Lam's crisp, sweeping lines contribute to a quality of understated elegance in this mysterious composit ion, rendered in rich blacks. This flattening of the picture plane and clarity of the image underscores its emotive power, a technique Lam drew partially from the art of Oceanic cultures, which he began to collect eagerly in the 1940s. Here, Lam harnesses the full power of his complex pictorial vocabulary to create an image with powerful psychic presence.

In Lam's *Au Commencement de la Nuit (Bonjour Monsieur Lam),* the artist depicts himself within the mythical and fantastic world of his imagery, stalking across the composition on horseback. He seems arrested in motion and, like Courbet, turns bearded head toward the spectator, breaking the wall of the picture plane and inviting the viewer into a world beyond. Nestled amongst the snarl of limbs is another figure; the iconic image of a *Femme-cheval,* a woman-horse, emerges. Further to the right, Lam rises above her as a geometric second head with two prominent horns, eyes wide open and staring up toward his two arms and hands that close the composition on the right side with a protective gesture. A mysterious long shape with ribs or spines crosses the painting in parallel to the creature's body: its presence echoes and accentuates the angular and fleshless qualities of these limber, linear beings.

This image of Lam riding the *Femme-cheval* relates closely to his study of Santería. In devotional practices, participants become vessels for and are "ridden" by the Orisha (god or goddess) summoned, bridging the barrier between the divine and the mortal. Here, Lam embodies the Orisha Eleguá, the god of the crossroads, who holds the keys to the past, present and future. Where Courbet presents us a moment in time, Lam presents an encounter with eternity.

419

419

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

RUFINO TAMAYO

1899 - 1991

Woman at the Market

Signed *Tamayo* and dated *39* (lower left)
Gouache on paper
16¾ by 13⅞ in.; 42.5 by 35.3 cm
Executed in 1939.

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

PROVENANCE
Private Collection, Florida
Thence by descent

$ 30,000-40,000

420

PROPERTY FROM A PRIVATE COLLECTION

FRANCISCO ZÚÑIGA

1912 - 1998

Juchiteca de pie

Inscribed *Zúñiga* and dated *1985*
Marble
Height: 43¼ in.; 110 cm
Executed in 1985.

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

$ 100,000-150,000

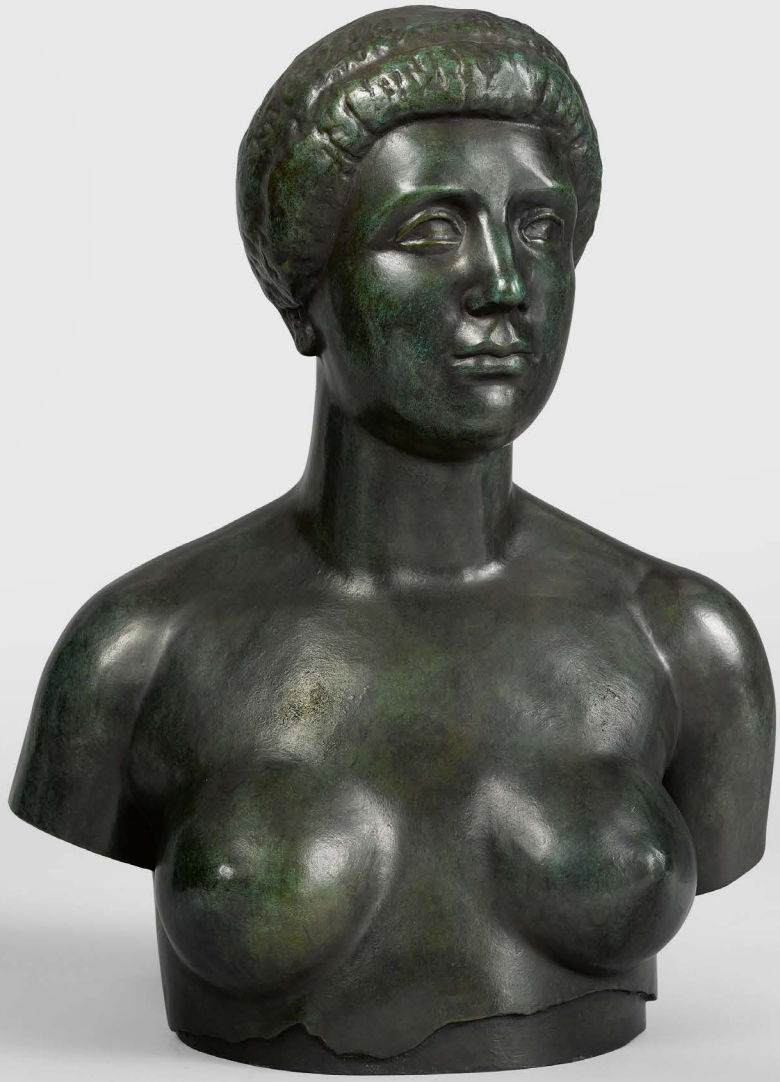
PROVENANCE
Galerie Charpentier, Paris
Private Collection (acquired from the above and sold: Christie's, New York, May 18, 1988, lot 28)
Private Collection (acquired from the above and sold: Christie's, New York, November 16, 1994, lot 38)
Private Collection, Mexico
Acquired from the above

EXHIBITED
Paris, Galerie Charpentier, *Francisco Zúñiga, Sculptures et dessins*, 1986, no. 21, illustrated in the catalogue

LITERATURE
Fundación Zúñiga, *Francisco Zúñiga, Catálogo Razonado/Catalogue Raisonné, Volumen I/ Volume I, Escultura/Sculpture*, Mexico City, 1991, no. 460, illustrated p. 285

Francisco Zúñiga, originally from Guatemala, found in Mexico City the cultural heart of the region, an epicenter of modern life built on top of the greatest ancient city in North America, the Aztec capital Tenochtitlan. Although he admired and studied the technical achievements of nineteenth- and twentieth-century masters, particularly Rodin and Moore, in his mature production he pivoted away from the dominant influence of the Western sculptural canon, looking instead to pre-Columbian sculpture for inspiration. He described his entrancing experiences upon arriving in Mexico in a letter to a friend: "I spent most of my days in the Museum of History and Archaeology; I went to the museum every day to study and draw. I was enraptured by the works in stone, with something akin to fear and enchantment, and I began to study them one by one ...In those days, I could touch the works, differentiating every texture. Today, you cannot do this. I studied every porous stone, the highly polished textures, their forms; they had the coldness of steel" (Sheldon Reich, *Francisco Zúñiga, Sculptor: Conversations and Interpretations*, Tucson, 1980, p. 14). This formative, mystical experience awakened Zúñiga's desire to connect to the past through careful observation of nature, to seek timeless beauty in the eternal medium of bronze. He would go on to monumentalize not the lithe athletes of classical antiquity, but the strength of Mexico's indigenous women.

In *Juchiteca de pie*, the influence of both Henry Moore's sleek, modern bodies and the angular, reverently gleaming forms of Olmec sculpture are evident. The soft, realistic details in her face however suggest that, characteristically of this period, *Juchiteca de pie* is sculpted from life; Zúñiga selected models not only for beauty but for their vitality. At once a naturalistic, emotive portrait and an icon of indigenous strength, this timeless figure gazes stoically ahead to the future. Zúñiga monumentalizes "hieratical... mestiza women—beings whose nation has lived and continues to live between greatness and misery, between hope and despair, people who... believe in... the breath of life that animates them and in the elementary realities of human existence: children, bread, the sun that touches the skin" (Francisco Zúñiga & Carlos Echeverría, *Francisco Zúñiga,* Mexico City, 1980, p. 25).



421

PROPERTY FROM A DISTINGUISHED COLLECTION

ARISTIDE MAILLOL

1861 - 1944

Buste de la baigneuse

Inscribed with the artist's monogram, numbered *3/6* and inscribed with foundry mark *E. Godard Fondeur Paris*
Bronze
Height: 23¼ in.; 59 cm
Conceived in 1921 and cast in a numbered edition of 6 by the Émile Godard Foundry, Paris.

This work will be included in the forthcoming Catalogue raisonné de l'oeuvre d'Aristide Maillol currently being prepared under the supervision of Olivier Lorquin.

$ 70,000-90,000

PROVENANCE
Marlborough Gallery, Inc., New York
Acquired from the above in 2005

EXHIBITED
New York, Marlborough Gallery, Inc., *Maillol and America*, 2004, no. 18, illustrated in color in the catalogue

LITERATURE
Aristide Maillol (exhibition catalogue), Palais des Congrès, Perpignan, 2000, illustration of another cast p. 94
Aristide Maillol (exhibition catalogue), Institut Valencia d'Art Modern, Valencia, 2002, illustration of another cast p. 88

422

PROPERTY FROM A PRIVATE WEST COAST COLLECTION

ARISTIDE MAILLOL

1861 - 1944

Jeune fille couchée (Étude pour "Le Monument à Paul Cézanne")

Inscribed *A Maillol,* numbered *1/2* and stamped with the foundry mark *C.Valsuani Cire Perdue*
Bronze
Length: 12¼ in.; 31.1 cm
Conceived in 1919.

The authenticity of this work has been confirmed by the late Dina Vierny.

PROVENANCE
Dina Vierny, Paris
C&M Arts, Inc., New York
Acquired from the above in 2000

LITERATURE
Waldemar George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1964, illustration of another cast p. 171

$ 40,000-60,000

CAMILLE CLAUDEL

1864 - 1943

L'Implorante, petit modèle

Inscribed *C. Claudel*, numbered *49* and with the foundry mark *Eug Blot Paris*
Bronze
Height: 11½ in.; 29.2 cm
Conceived in 1900; this example cast between 1900-05.

The authenticity of this work has been confirmed by Reine-Marie Paris.

PROVENANCE

Private Collection, Japan (acquired *circa* 1990s)
Thence by descent to the present owner

LITERATURE

Cécile Goldscheider, *Camille Claudel* (exhibition catalogue), Musée Rodin, Paris, 1951, no. 26, illustration of another cast p. 15
Anne Delbée, *Une femme*, Paris, 1982, illustration of another cast n.p.
Anne Rivière, *L'Interdite, Camille Claudel 1864-1943*, Paris, 1983, no. 23, illustration of another cast p. 76
Camille Claudel (1864-1943) (exhibition catalogue), Musée Rodin, Paris & Musée Sainte-Croix, Poitiers, 1984, no. 20b, illustrations of another cast pp. 56 & 57
Reine-Marie Paris, *Camille Claudel*, 1984, illustrations of another cast pp. 362 & 363
Camille Claudel-Auguste Rodin (exhibition catalogue), Kunstmuseum, Bern, 1985, no. 51, illustrated n.p.
Camille Claudel (exhibition catalogue), National Museum of Women in the Arts, Washington, D.C., 1988, no. 27, illustration of another cast p. 23
Reine-Marie Paris, *Camille Claudel*, Paris, 1988, illustration of another cast pp. 274 & 75
Camille Claudel 1864-1943 (exhibition catalogue), Galerie H. Odermatt-Ph. Cazeau, Paris, 1988-89, no. 3, illustration of another cast n.p.
Camille Claudel (exhibition catalogue), Fondation Pierre Gianadda, Martigny, 1990-91, no. 69, illustration of another cast p. 107
Camille Claudel (exhibition catalogue), Musée Rodin, Paris, 1991, no. 73, illustration of another cast n.p.
Camille Claudel (exhibition catalogue), Musée des Jacobins, Morlaix, 1993, illustration of another cast p. 52
Camille Claudel (exhibition catalogue), Cercle Municipal, Luxembourg, 1995, no. 36, illustration of another cast n.p.
Gérard Bouté, *Camille Claudel. Le Miroir et la nuit*, Paris, 1995, illustrations of another cast pp. 146, 148 & 151 & 152
François Duret-Robert, "L'Affaire Claudel," in *Connaissance des Arts*, Paris, no. 523, 1995, illustration of another cast p. 115
Anne Rivière, Bruno Gaudichon & Danielle Ghanassia, *Camille Claudel. Catalogue raisonné*, Paris, 1996, no. 43.6b, illustrations of another cast pp. 116 & 117
Camille Claudel (exhibition catalogue), Museo del Palacio de Bellas Artes, Mexico City, 1997, p. 98, illustration of another cast p. 99
Camille Claudel (exhibition catalogue), Pinacoteca do Estado, São Paolo, 1997, no. 33, illustration of another cast p. 151
Anne Rivière, Bruno Gaudichon & Danielle Ghanassia, *Camille Claudel, Catalogue raisonné*, Paris, 2001, no. 44.9, illustration of another cast p. 141

Camille Claudel showed a precocious talent for sculpture—at an early age she would model figures out of clay, convincing her siblings to sit for her, and the family cook to fire the figures in the oven. Her father encouraged her talent and sought advice from Alfred Boucher, a native of Nogent-sur-Seine where the family was then based. The Claudel children moved with their mother to Paris in 1882, and Camille began her studies at the Académie Colarossi, as the École des Beaux-Arts did not yet admit women. During this time she also worked alongside other female sculptors in a studio at 117, rue Notre-Dame-des-Champs. Alfred Boucher visited the studio every Friday to advise the students and correct their mistakes. In 1883 Boucher left Paris for an Italian tour and asked fellow sculptor Auguste Rodin to take over the classes. Claudel's work impressed the master and she joined his studio as a *practicienne* in 1885, becoming Rodin's muse, lover and collaborator. The two artists worked closely together, referencing each other's sculpture in an extraordinary period of symbiotic creativity. The romantic relationship began to disintegrate in 1890 when Rodin refused to break with his long-term mistress, Rose Beuret, with whom he had lived since 1864. Claudel exhibited no sculpture during the following two years, perhaps due to tensions in her personal life.

Claudel's *L'Implorante* is a figure taken from her masterpiece *L'Age mûr* (see fig. 1). The group depicts a young female figure kneeling in entreaty in front of a male figure led away by an old woman. The autobiographical references are obvious. Claudel's brother Paul later described the "almost terrifying sincerity" of the group, identifying the kneeling figure as "My sister Camille. Imploring, humiliated, on her knees and naked." The extracted female figure was exhibited in 1894, before the entire group, in a variant of *L'Implorante* entitled *Le Dieu envolé.* Separated from the group setting, the figure encompasses themes of loss and desperation as part of the human condition.

$ 120,000-180,000

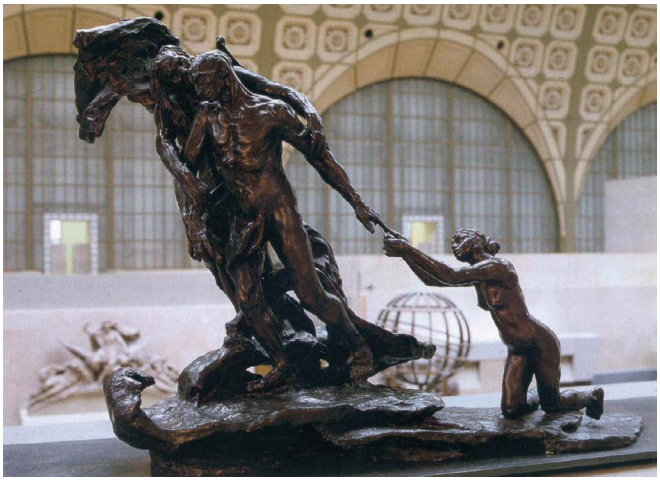


Fig. 1 Camille Claudel, *L'Age mûr, circa* 1902, bronze, Musée d'Orsay, Paris

PROPERTY FROM THE COLLECTION OF RUTH SHARP ALTSHULER

AUGUSTE RODIN

1840 - 1917

Esculape dit aussi Ex Voto

Inscribed *A. Rodin, A Esculape* and *La Goulette*, numbered *No. 1* and inscribed with the foundry mark *Alexis. Rudier Fondeur. Paris*; stamped with the raised signature *A. Rodin* (on the interior)
Bronze
Height: 27 in.; 68.2 cm
Conceived *circa* 1903 and cast in an edition of 2 by the Alexis Rudier foundry, Paris; this example cast in April 1931.

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

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

$ 250,000-350,000

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

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

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

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

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

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

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

425

PROPERTY OF A PRIVATE COLLECTOR

AUGUSTE RODIN

1840 - 1917

Le Baiser, quatrième réduction ou petit modèle

Inscribed *Rodin* and with the foundry mark *Alexis.Rudier Fondeur.Paris*; inscribed with the raised signature *A. Rodin* (on the interior)
Bronze
Height: 10 in.; 25.4 cm
Conceived in 1886, this reduction conceived in 1898 and cast in an edition of 21 between 1920-46 by the Alexis Rudier Foundry, Paris; this bronze version cast in 1944.

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 2019-5957B.

PROVENANCE

Musée Rodin, Paris
Eugène Rudier, Paris (acquired from the above in December 1944)
Private Collection, New York
Private Collection, New York (and sold: Christie's, New York, November 14, 1996, lot 119)
Guggenheim Asher Associates, Inc., New York (acquired at the above sale)
Acquired from the above in 1996

$ 250,000-350,000

LITERATURE

Georges Grappe, *Catalogue du Musée Rodin,* Paris, 1927, illustration of the marble version p. 47
Georges Grappe, *Le Musée Rodin,* Paris, 1947, illustration of the marble version pl. 71
Cécile Goldscheider, *Rodin, Sa vie, son oeuvre, son héritage*, Paris, 1962, illustration of the marble version
Albert E. Elsen, *Rodin,* London, 1963, illustration of another cast p. 63
Bernard Champigneulle, *Rodin,* London, 1967, illustration of the marble version pp. 162 & 163
Robert Descharnes & Jean François Chabrun, *Auguste Rodin,* Lausanne, 1967, illustration of the marble version pls. 54 & 55
Ionel Jianou & Cécile Goldscheider, *Rodin,* Paris, 1967, illustration of the marble version pls. 54 & 55
Ludwig Goldscheider, *Rodin Sculptures,* London, 1970, illustration of the marble version p. 121
John L. Tancock, *The Sculpture of Auguste Rodin,* Philadelphia, 1976, illustration of the marble version p. 77
Jacques de Caso & Patricia Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection,* California Palace of the Legion of Honor, San Francisco, 1977, illustration of another cast p. 150
Nicole Barbier, *Marbres de Rodin, collection du musée,* Paris, 1987, illustrations of the marble version pp. 185 & 187
Antoinette Le Normand-Romain, *Le Baiser de Rodin/The Kiss by Rodin,* Paris, 1995, illustration of another cast n.p.
Antoinette Le Normand-Romain, *Rodin,* Paris, 1997, illustration of the terracotta version p. 48
Albert E. Elsen, *Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University,* New York, 2003, illustrations of another cast pp. 214 & 215
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* vol. I, Paris, 2007, no. S. 2393, illustration of another cast p. 162

Le Baiser is one of Rodin's best-known and most highly regarded sculptures. Originally intended for the left side of the *Gates of Hell*, the present work portrays a scene from Dante's *La Commedia*. These are the ill-fated lovers, Paolo and Francesca, who were murdered by Francesca's husband and Paolo's brother, Vanni Malatesta. Banished for their adulterous passion, the two lovers were doomed to spend eternity in an embrace. Among all the love stories in Dante's *La Commedia*, this forbidden liaison, so reminiscent of courtly love, had the greatest resonance for a late nineteenth-century audience and appeared in seminal works by artists such as Gustave Doré. Unlike more austere, contemporaneous variations of this subject, *Le Baiser* depicts the lovers in the throes of a passionate kiss.

The combination of sensuality and tenderness, has made *Le Baiser* one of the most celebrated images in Western art. Albert E. Elsen describes the novelty of the sculpture, "In *The Kiss* Rodin was still trying to show the official art world that he could compose with the best of the Prix de Rome winners. In fact, he not only outdid them in the sincerity of the lovers' expressions of mutual awareness and love, he even revived an old gesture of sexual appropriation by having the more assertive Francesca sling her leg over that of the hesitant Paolo" (Albert E. Elsen, *The Gates of Hell by Auguste Rodin*, Palo Alto, 1985, p. 78).

The poet Rainer Maria Rilke wrote of this work, "The spell of the great group of the girl and the man that is named 'The Kiss' lies in this understanding distribution of life. In this group waves flow through the bodies, a shuddering ripple, a thrill of strength, and a presaging of beauty. This is the reason why one beholds everywhere on these bodies the ecstasy of this kiss. It is like a sun that rises and floods all with its light" (Rainer Maria Rilke, *Rodin*, London, 1946, p. 26).

426

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Femme s'étirant

Stamped *Degas* and with the foundry mark *Cire Perdue A.A. Hébrard* and numbered *53/I*
Bronze
Height: 14¼ in.; 36.2 cm
Conceived between 1882-91 and cast in bronze after 1919 in an edition of 20 numbered *A* to *T* plus 2 casts reserved for the Degas heirs marked *HER.D* and *HER* by the A.A. Hébrard Foundry, Paris.

$ 80,000-120,000

PROVENANCE
O'Hana Gallery, London
Mr. & Mrs. Maurice Harris, Geneva
Sale: Christie's, London, December 5, 1978, lot 118
Acquired at the above sale

EXHIBITED
Tokyo, *Degas*, 1976, no. 93, illustrated in the catalogue

LITERATURE
John Rewald, *Degas, Works in Sculpture, A Complete Catalogue*, London, 1944, no. LXIV, illustration of another cast p. 166 & of the wax version p. 167
Sara Campbell, "A Catalogue of Degas' Bronzes," in *Apollo*, vol. CXLII, London, no. 402, August 1995, no. 53, illustration of another cast p. 36
Joseph Czestochowski & Anne Pingeot, *Degas Sculptures: Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 53, illustrations of another cast pp. 224 & 225
Sara Campbell, Richard Kendall, Daphne S. Barbour & Shelly G. Sturman, *Degas in the Norton Simon Museum*, vol. II, Pasadena, 2009, no. 95, illustrations of another cast pp. 465 & 466

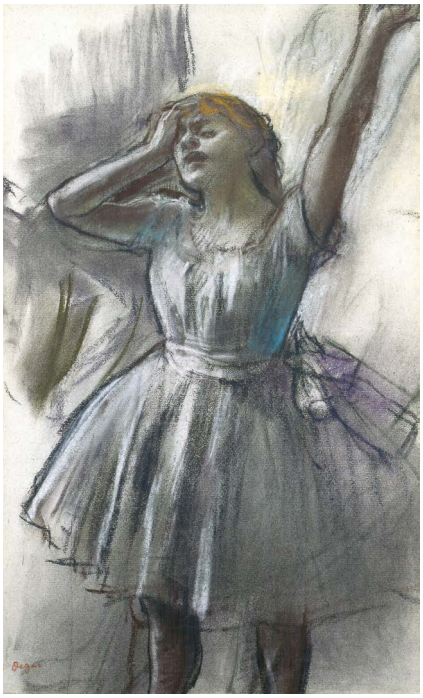


Fig. 1 Edgar Degas, *Danseuse s'étirant, circa* 1882-85, pastel on paper, Kimbell Art Museum, Fort Worth, Texas

427

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

EUGÈNE BOUDIN

1824 - 1898

Trouville, Le Port

Signed *E. Boudin* and dated *-85.* (lower left); indistinctly inscribed (lower right)
Oil on panel
13¾ by 10¼ in.; 35.9 by 26 cm
Painted in Trouville in 1885.

PROVENANCE

Cyrus J. Lawrence, New York
Durand-Ruel, New York (acquired from the above on January 22, 1898)
Dr. E.F. Traub, New York (acquired from the above on December 12, 1932)
Durand-Ruel, New York (acquired from the above on May 24, 1937)
Cary Grant, Hollywood (acquired from the above on April 14, 1944)
Los Angeles County Museum of Art, Los Angeles (a gift from the above in 1972 and sold: Sotheby's, New York, November 3, 2005, lot 118)
Acquired at the above sale

EXHIBITED

New York, Galerie Durand-Ruel, *Eugène Boudin*, 1898, no. 20
New York, Galerie Durand-Ruel, *Eugène Boudin*, 1929, no. 14
New York, Galerie Durand-Ruel, *Eugène Boudin*, 1933, no. 3

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. II, Paris, 1973, no. 1922, illustrated p. 237

$ 80,000-120,000

428

PROPERTY FROM A NEW ORLEANS COLLECTION

EUGÈNE BOUDIN

1824 - 1898

La Seine à Quillebeuf

Signed *E. Boudin.,* dated *93* and inscribed *Quillebeuf* (lower right)
Oil on canvas
19¾ by 29 in.; 50 by 73.6 cm
Painted in Quillebeuf in 1893.

PROVENANCE

Galeries Georges Petit, Paris
Sale: Paul Graupe, Berlin, October 12, 1935, lot 162
Gillou Fenwick, Paris (and sold: Palais Galliéra, Paris, December 3, 1964, lot 6)
Djahanguir Riahi, Paris
Private Collection, Geneva (and sold: Sotheby's, New York, November 9, 1994, lot 106)
Private Collection, France (acquired at the above sale)
Pacific Heights Gallery, San Francisco
Acquired from the above

LITERATURE

Robert Schmit, *Eugène Boudin, 1824-1898*, vol. III, Paris, 1973, no. 3210, illustrated p. 233

$ 100,000-150,000

429

PIERRE-AUGUSTE RENOIR

1841 - 1919

Orange et fruits sur une nappe blanche (Nature morte)

Signed *Renoir.* (lower right)
Oil on canvas
11¾ by 15⅜ in.; 29.5 by 38 cm
Painted in 1900.

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

Ambroise Vollard, Paris
Georges Lurcy, New York (and sold: Sotheby's, New York, November 7, 1957, lot 9)
Mr. D. Rosenthal, New York (acquired at the above sale)
Sale: Christie's, New York, November 14, 1984, lot 510
Ichiryo Gallery, Toyko
Corporate Collection, Toyko (acquired from the above in 1988)
Acquired from the above by the present owner

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir,* vol. II, Paris, 1918, no. 1049, illustrated p. 68
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles 1895-1902*, vol. III, Paris, 2010, no. 1724, illustrated p. 38

$ 200,000-300,000

Renoir increasingly rendered still lifes beginning in the early 1880s; the motif would further flourish as Renoir found financial success, freeing him from the dependency of client commissions so he could paint as he wished. With feathery brushwork and a vibrant palette, he would transform commonplace items into objects of beauty, redefining the age-old genre with his mastery of Impressionist technique. He once told Albert André that it was in these small works with their informal compositions that "he put the whole of himself, that he took every risk" (Albert André, *Renoir*, Paris, 1928, p. 49). *Nature morte*, which depicts a vibrant arrangement of fruits over a rippling cloth, exemplifies the artist's profound skill at capturing the voluptuous volume of objects.

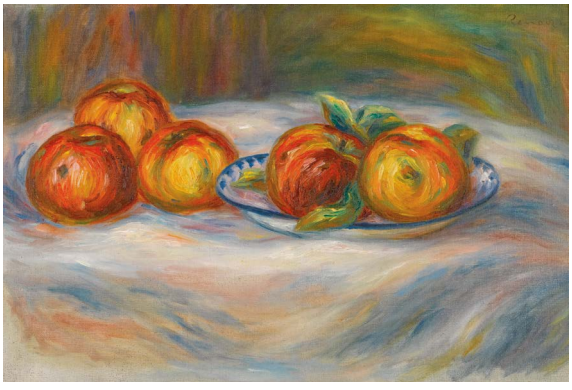


Fig. 1 Pierre-Auguste Renoir, *Nature morte aux pommes*, *circa* 1905, oil on canvas, sold: Sotheby's, New York, November 4, 2014, lot 59 for $1,109,000

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

CAMILLE PISSARRO

1830 - 1903

Paysage avec meules, Osny

Signed *C. Pissarro* and dated *1883* (lower right)
Oil on canvas
18 by 21⅝ in.; 45.7 by 55 cm
Painted in 1883.

PROVENANCE

Paul Gauguin, Paris
Galerie Bernheim-Jeune, Paris
Mme Bérend, Paris
Durand-Ruel, Paris (acquired from the above on April 2, 1912)
Mme Belval, Paris (acquired from the above on February 8, 1941)
Mr. & Mrs. S. Samuels, United Kingdom (acquired *circa* 1954 and sold by the estate: Sotheby's, London, April 2, 1979, lot 26)
Acquired at the above sale

EXHIBITED

Basel, Galerie Château d'Art, *Tableaux français: Bonnard, Degas, Gauguin, Matisse, Monet, Picasso, Redon, Soutine, Utrillo, Vlaminck und andere*, 1953, no. 14
London, O'Hana Gallery, *Three Generations of Pissarros (1830-1954)*, 1954, no. 7

LITERATURE

Ludovic Rodo Pissarro & Lionello Venturi, *Camille Pissarro, Son art, son oeuvre*, vol. I, Paris, 1939, no. 589, catalogued p. 165; vol. II, no. 589, illustrated pl. 122
Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 718, illustrated in color p. 478

$ 700,000-1,000,000

Paysage avec meules, Osny was purchased by Paul Gauguin, a keen collector of Impressionist painting before he gave up his job as a stockbroker. He was particularly drawn to Pissarro's work and known to have lent three Pissaro paintings to the Impressionist exhibition of 1879. Pissarro became a close friend and mentor, painting with his younger protégé during the summer and providing support when Gauguin wrote to inform him in October 1883 that he had decided to become a professional artist. Pissarro was an encouraging example since he had also given up a career in business to become an artist. Their biographies otherwise read in reverse: Pissarro grew up in the Caribbean and only moved to Paris aged 25, whereas Gauguin famously would leave France in order to explore Martinique and Tahiti, inspired perhaps by his mentor's accounts of an exotic childhood.

Camille Pissarro was arguably the most complex of all the Impressionists. He was the only artist of that loosely defined group to exhibit at all eight Impressionist exhibitions between 1874 and 1886, and he even drew up the provisional charter at the outset, yet the diversity of styles with which he experimented during that time was also perhaps the most wide-ranging. Painted in the same year as his first one-man show, this stunning view of haystacks in late afternoon sun reveals some of the important stylistic shifts that his work underwent in the early 1880s.

As Christopher Lloyd and Anne Distel note of his work from this period: "Regarding the compositions, there is less emphasis on recession and spatial depth. The basic elements—foreground, middle distance and background—tend to be flattened, so that the design reads upwards as a series of horizontal bands" (*Camille Pissarro, 1830-1903* (exhibition catalogue), Hayward Gallery, London, 1980, p. 116). The tessellating triangular sections of the present work demonstrate this new departure; the winding road that often leads the viewer's eye to the vanishing point in Pissarro's earlier work is absent, and a traditional aerial view or any sense of height is replaced by a modern sense of spatial ambiguity.

His technique evolved in favor of small, evenly distributed and heavily loaded brushstrokes, anticipating his association with the Neo-Impressionists in the second half of the 1880s. The parallel brushstrokes in the fields and the haystacks of the present work combined with the vibrancy of the palette creates an iridescent effect that is highly characteristic of this period, though it is easy to forget that divisionism was still unchartered territory for many artists of the avant-garde and he was well ahead of his contemporaries in this regard, boldly exploring the individuated dashes of color that created these arresting effects.

Self-doubts about the direction of his art are movingly recorded in his letters, and in view of the vigorous analysis to which he subjected his work there is little doubt that these effects were deliberately sought. Nor can there be any doubt as to their sensational impact. In 1887 a landscape by Pissarro was temporarily removed from a Georges Petit exhibition on account of someone being offended by its luminosity—testament to just how radical his paintings appeared at the time—and the present glorious view is among the most luminous to appear on the open market. *Paysage avec meules, Osny* prefigures the celebrated series which Claude Monet painted in 1891 neighboring Giverny (see fig. 1), but whereas Monet's composition is tightly focused, Pissarro painted a more expansive scene, giving the viewer a broad perspective of the terrain beyond.

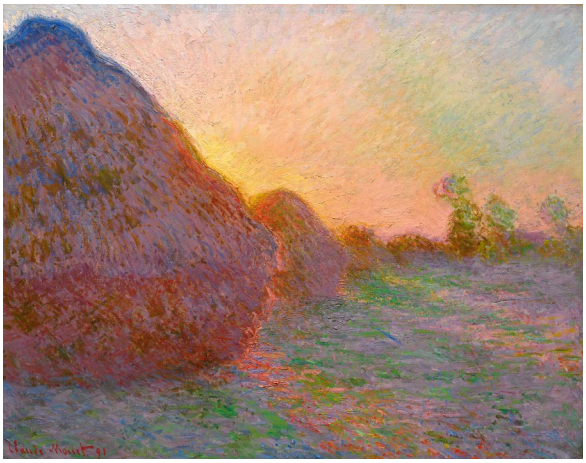


Fig. 1 Claude Monet, *Meules*, 1890, oil on canvas, sold: Sotheby's, New York, May 14, 2019 for $110,747,000

431

CAMILLE PISSARRO

1830 - 1903

La Mère Jolly raccommodant

Signed *C. Pissarro.* and dated *1874* (lower left)
Oil on canvas
39½ by 31⅝ in.; 100.3 by 80.3 cm
Painted in 1874.

PROVENANCE

Estate of the artist (and sold: Galeries Georges Petit, Paris, December 3, 1928, lot 29)
Gabriel Picard, Paris (acquired at the above sale and until at least 1936)
M Hinderling, Switzerland
Galerie Schmit, Paris (acquired from the above)
Private Collection, United States (acquired from the above in 1971)
Acquavella Galleries, New York
Mr. & Mrs. Josef Rosensaft, New York (acquired from the above in 1973 and sold: Sotheby Parke Bernet, New York, March 17, 1976, lot 9)
Sir Charles Clore, London (acquired at the above sale)
Alan Clore, London (by descent from the above and sold: Christie's, London, June 27, 1988, lot 79)
Private Collection, New York (acquired at the above sale)
Private Collection, Japan (acquired from the above in 1989)
Private Collection, Japan (acquired *circa* 2000)
Sale: Christie's, New York, November 7, 2001, lot 130
Galerie Fabien Boulakia, Paris
Acquired from the above on February 22, 2002

$ 700,000-1,000,000

EXHIBITED

Paris, Galerie Manzi-Joyant, *Exposition rétrospective d'oeuvres de Camille Pissarro*, 1914, no. 6
Paris, Galerie Marcel Bernheim, *Les Premières Époques de Camille Pissarro (1858-84)*, 1936, no. 16
Paris, Galerie André Weil, *Pissarro*, 1950, no. 8, illustrated in the catalogue
Tokyo, Isetan Museum; Osaka, Daimaru Museum; Fukuoka, Mitsukoshi Gallery; Mie, Mie Prefectural Art Museum & Yamaguchi, Yamaguchi Prefectural Museum of Art, *Camille Pissarro and the Pissarro Family*, 1998, no. 25, illustrated in color in the catalogue

LITERATURE

La Renaissance de l'art français, no. 12, Paris, December 1928, illustrated p. 502
Le Figaro artistique, Paris, January 10, 1929, p. 221
Ludovico Rodo Pissarro & Lionello Venturi, *Camille Pissarro, Son art, son oeuvre*, vol. I, Paris, 1939, no. 271, catalogued p. 118; vol. II, illustrated pl. 54
Jean Bloch Rosensaft, *L'Oeil*, Paris, February 1974, p. 55
Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, vol. I, Paris, 1980, p. 95
Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, no. 368, illustrated in color p. 281

Upon receiving an invitation from his dear friend Ludovic Piette to the rural enclave of Montfoucault, Pissarro embarked upon what would become a three-year investigation of "the true countryside" (Janine Bailly-Herzberg, *op. cit.*, p. 95). Looking to the pastoral landscape of northwestern France, as well as to the work of Millet—whom the artist respected as one of the few serious painters of such scenes—Pissarro found himself gravitating to the peasants and farmhands of the estate (see fig. 1). Works from this time witness maids, sowers, plowmen and other servants diligently at work under cheery skies or within domestic enclaves on the farm, despite his hesitations taking on such a well-mastered subject. In a letter to Duret, Pissarro discusses his progress and misgivings, stating "I haven't worked badly here. I have been tackling figures and animals. I have several genre pictures. I am rather hesitant about going in for a branch of art in which first-rate artists have so distinguished themselves. It is a very bold thing to do, and I am afraid of making a complete failure of it" (*ibid.*, p. 95).

A triumph of composition, structure and volume, *La Mère Jolly raccommodant* and Pissarro's other work from his time in Montfoucault mark a turning point for the artist, who previously had not studied the human figure in such depth or with such grace. According to leading scholar Richard R. Brettell, "the paintings of 1874 show ample evidence of a change in both style and iconography. Pissarro's facture became more dense and brushstrokes broader... His attention turned from distantly viewed landscapes to the concentrated space of the barnyard populated with figures and defined by complex arrangements of form... The sheer physicality of form—its weight, mass and proximity—became Pissarro's overriding concern in the Montfoucault period and that reality was expressed in a manner matched in the period only by Cézanne" (Richard R. Brettell, *Pissarro and Pontoise*, London, 1990, pp. 162-64). Hailing from one of the most focused and grounded periods in Pissarro's oeuvre, this distinguished genre scene offers rarely afforded insight not only into pre-industrialized French life, but also into that of the master painter himself.

Fig. 1 Jean-François Millet, *Les Glaneuses*, 1857, oil on canvas, Musée d'Orsay, Paris

C. Pissarro
1874

432

PROPERTY FROM A PRIVATE COLLECTION,
UNITED STATES

EDGAR DEGAS

1834 - 1917

Groupe de quatre danseuses

Bears the signature *Degas* (lower right)
Charcoal on paper
24 by 19 in.; 61 by 48.2 cm
Executed *circa* 1905-08.

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

PROVENANCE
Private Collection, New York
Private Collection, New York (by descent from the above)
R.M. Thune, Greenwich, Connecticut
Acquired from the above in 1996

$ 150,000-250,000

As an upper class Parisian, Degas was a member of an elite club called the *abonnés*, which enjoyed unfettered access to performances at the Palais Garnier. By the late 1870s and into the 1880s, he was well-known among the members of the company as he consorted with the working class women of the stage, often sketching them while they stretched or practiced in classrooms. Degas was particularly interested in capturing the preparation and tension prior to performance, and the more relaxed moments that followed. At the ballet, Degas found a world that excited both his taste for classical beauty and his eye for modern realism.

In *Groupe de quatre danseuses*, the impromptu moment of the girl bending down to tie her *pointe* shoes contrasts the stylized positions of the two figures behind her. Degas was drawn to the ballet as a form of physical expression because of its ever-changing nature; the ideal subject matter for his obsession of rendering the human body in movement from every conceivable angle and level. Broadly and rapidly executed in charcoal with the immediacy of a snapshot, this drawing encapsulates each dancer's immersion in her individual preparation.

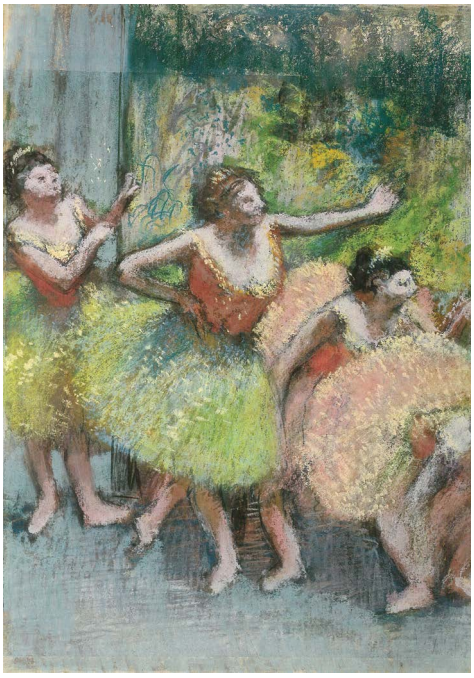


Fig. 1 Edgar Degas, *Danseuses vertes et jaunes, circa* 1903, pastel and charcoal on tracing paper, mounted to paperboard, Solomon R. Guggenheim Museum, New York

Degas

433

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

EDGAR DEGAS

1834 - 1917

Femme assise s'essuyant le côté gauche

Stamped *Degas* and with the foundry mark *Cire Perdue A.A. Hébrard* and numbered *46/O*
Bronze
Height: 13⅝ in.; 34.6 cm
Conceived in 1896-1911; this example cast in or after 1938.

PROVENANCE
Svensk-Franska Konstgalleriet, Stockholm (possibly)
Mr. & Mrs. Gustaf Söderlund, Sweden (acquired *circa* 1948)
Thence by descent

EXHIBITED
Stockholm, Liljevalchs Konsthall, *Cézanne till Picasso, fransk konst i svensk ägo*, 1954, no. 420

$ 180,000-250,000

LITERATURE
John Rewald, *Degas Works in Sculpture, A Complete Catalogue*, London, 1944, no. LXIX illustration of the wax version pl. 134; illustration of another cast pl. 135
Jacques Lassaigne & Fiorello Minervino, *Tout l'oeuvre peint de Degas*, Paris, 1974, no. S67, illustration of another cast p. 145
Charles W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, illustration of another cast pl. 133
John Rewald, *Degas Works in Sculpture*, San Francisco, 1990, no. LXIX, illustration of another cast pp. 176-77 & in color p. 200
Sara Campbell, "Degas: The Sculpture, A Catalogue Raisonné," in *Apollo*, August 1995, no. 46, illustration of another cast p. 33
Joseph S. Czestochowski & Anne Pingeot, eds., *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 46, illustrations of other casts pp. 211-12

The present work was previously in the collection of Mr. & Mrs. Gustaf Söderlund, prominent Swedish collectors who amassed works by Matisse, Léger, Renoir and Chagall, among others. Gustaf Söderlund was a successful banker and served as director of the Scandinavian Bank for many years (see fig. 1).

Fig. 1 Mr. Gustaf Söderlund, *circa* 1950

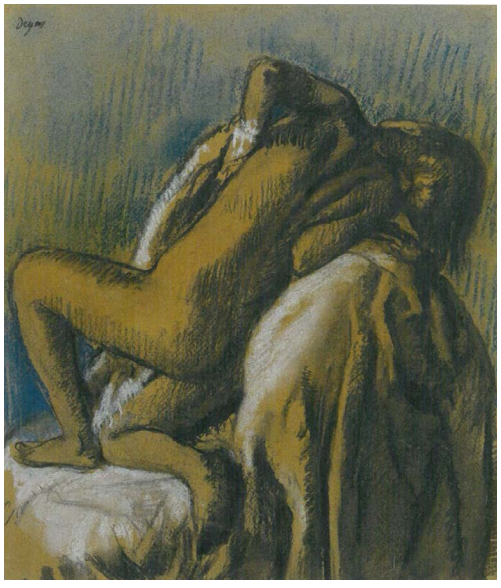


Fig. 2 Edgar Degas, *Le Repos après le bain, circa* 1896, pastel on paper, Private Collection

434

PIERRE-AUGUSTE RENOIR

1841 - 1919

Maria au repos (Gabrielle assise)

Signed *Renoir.* (upper left)
Oil on canvas
16¾ by 11⅜ in.; 42.5 by 29 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.

$ 600,000-800,000

PROVENANCE

Galerie Bernheim-Jeune, Paris
Maurice Gangnat, Paris (and sold: Hôtel Drouot, June 24-25, 1925, lot 95)
Henri Kapferer, Paris (acquired at the above sale)
Sam Salz, New York (acquired from the above by 1939)
Rebecca Shulman, Connecticut (acquired from the above on April 5, 1940)
Private Collection, United States (and sold: Sotheby's, New York, May 21, 1981, lot 528)
Private Collection, Europe (acquired at the above sale)
Sale: Habsburg, Feldman S.A., Geneva, November 24, 1987, lot 38
Sale: Hôtel Drouot, Paris, March 25, 1994, lot 44
Acquired at the above sale by the present owner

EXHIBITED

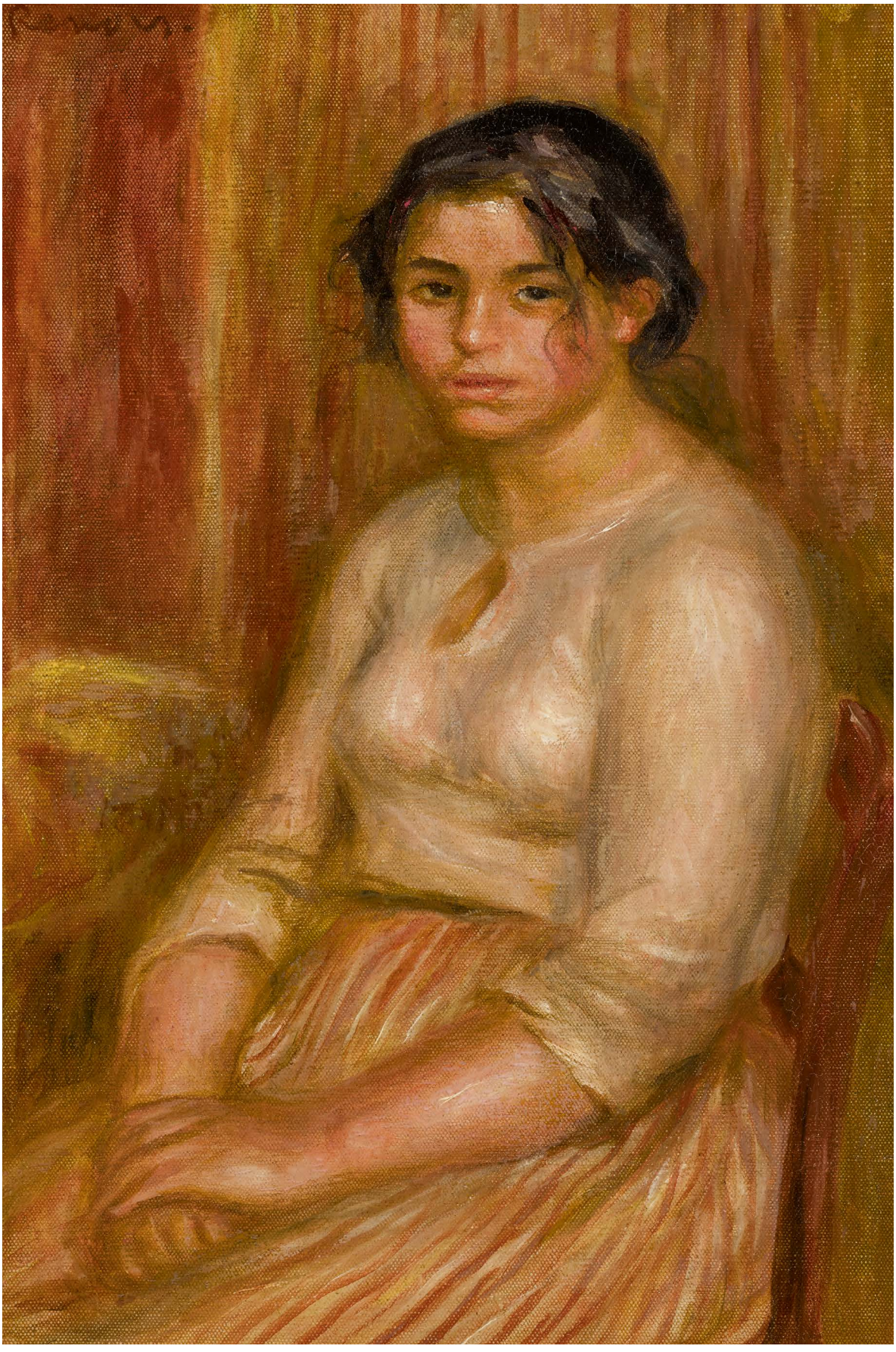
Paris, Galerie Paul Rosenberg, *Dix dernières années de Renoir*, 1934, no. 27
Los Angeles Museum, Los Angeles, *The Development of Impressionism*, 1940, no. 65 (titled *Marie* and dated *circa* 1896)
Philadelphia, Philadelphia Museum of Art, *Summer Loan Exhibition*, 1972, n.n.
Kyoto Takashimaya, Kyoto, *Renoir/Picasso/ Laurencin*, 1983, no. 19, illustrated in color in the catalogue (titled *Gabrielle*)
New York, Hammer Galleries, *Renoir, Paintings from 1870-1914*, 1984, n.n., illustrated in color in the catalogue
Hiroshima, Hiroshima Prefectural Art Museum & Tokyo, The Bunkamura Museum of Art, *Monet and Renoir: Two Great Impressionist Trends*, 2004, no. 76, illustrated in color in the catalogue

LITERATURE

Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. IV, Paris, 2012, no. 3292, illustrated p. 362

Portraiture was the dominant form of Renoir's output during the first few of decades of his career. In the 1860s and 1870s he accepted numerous paid commissions as he sought to establish himself as an artist, yet this most traditional of genres was also the means through which he began to develop his distinctive artistic idiom. As Colin Bailey writes, "Whereas the pose and presentation of Renoir's sitters might be conservative or appropriated, the paintings themselves look nothing like the conventional portraiture of the last decade of the Second Empire and the early Third Republic. What distinguishes them from those of Renoir's Salon contemporaries is the extraordinary light with which they are imbued" (Colin Bailey, *Renoir's Portraits: Impressions of an Age* (exhibition catalogue), National Gallery of Canada, Ottawa, 1997, p. 21).

It has been suggested that the subject of the present work may be Gabrielle Renard, was Renoir's housemaid and governess to his children in addition to being one of the artist's most celebrated sitters. The artist began featuring her in several group portraits with his sons Coco and Jean at the turn of the century. The present depiction of Gabrielle captures Renoir's burgeoning sense of intimacy and affection for his subject. As her relationship with the family became more familiar, she began posing for Renoir in the nude. Gabrielle left the Renoir household in 1914, shortly before she was to marry the painter Conrad Slade. It has been suggested that her departure was at the behest of Madame Renoir, who was jealous of her husband's attention to Gabrielle, evidenced by the numerous depictions of her that he completed throughout her employment.



435

PIERRE-AUGUSTE RENOIR

1841 - 1919

Théière et tasse

Signed *Renoir.* (upper left)
Oil on canvas
11¾ by 12⅛ in.; 29.9 by 30.8 cm

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

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir being prepared by Guy Patrice Dauberville and Floriane Dauberville.

$ 180,000-250,000

PROVENANCE

Durand-Ruel, Paris (acquired from the artist on January 17, 1912)
Moderne Galerie, Munich
Galerie Moos, Geneva
Sogo Department Store, Tokyo
Private Collection, Japan (acquired from the above in 1988-89)
Acquired from the above in 2018 by the present owner

EXHIBITED

Paris, Galerie Durand-Ruel, *Exposition de Tableaux par Renoir,* 1912, no. 56
Berlin, Paul Cassirer, *Kollektionen von Edgar Degas, Paul Cézanne. Werke von Joseph Block, Camille Pissarro, Auguste Renoir, Eva Veit-Simon. Zeichnungen von Delacroix, Géricault, Guys, Rodin,* 1913, no. 45

LITERATURE

Bernhard Echte & Walter Feilchenfeldt, eds., *Kunstsalon Paul Cassirer*, vol. 6, Wädenswil, Switzerland, 2016, no. 45, illustrated p. 505
Focus, Tokyo, 1989, illustrated n.p.

Fig. 1 The present work on display as illustrated in *Focus* magazine, 1989

436

CLAUDE MONET

1840 - 1926

Nymphéas (Fragment)

Oil on canvas
40¾ by 23 in.; 103.4 by 58.4 cm

PROVENANCE
Estate of the artist
Michel Monet, Paris (the artist's son; acquired from the above)
Galerie Granoff, Paris
Private Collection, Japan (acquired in the 1980s)
Private Collection, Asia
Acquired from the above by the present owner

LITERATURE
Daniel Wildenstein, *Claude Monet, Catalogue raisonné*, S*upplément aux peintures, dessins, pastels*, vol. V, Lausanne, 1991, illustrated p. 180

$ 600,000-800,000

Claude Monet's *Nymphéas* are among the most iconic and celebrated Impressionist motifs and their profound impact on the evolution of Modern art marks them as Monet's greatest achievement. The artist's famous lily pond in his garden at Giverny provided the subject matter for most of his major later works, paintings whose significance in forging the path for subsequent artists is now fully recognized. The theme of waterlilies, that became Monet's most celebrated series of paintings, recorded the changes in his style and his constant pictorial innovations.

By 1890, Monet was able to buy the house and a large garden at Giverny which he had rented since 1883. With enormous vigor and determination, he swiftly set about transforming the gardens and creating a large pond for waterlilies. Upon their maturation, these waterlilies offered a wealth of inspiration that Monet went on to explore for the rest of his life (see fig. 1).

His carefully designed garden served as a microcosm in which he could observe and paint the changes in weather, season and time of day, as well as the ever-changing colors and patterns (see fig. 2). John House wrote: "The water garden in a sense bypassed Monet's long searches of earlier years for a suitable subject to paint. Designed and constantly supervised by the artist himself, and tended by several gardeners, it offered him a motif that was at the same time natural and at his own command—nature re-designed by a temperament. Once again Monet stressed that his real subject when he painted was the light and weather" (John House, *Monet, Nature into Art*, New Haven, 1986, p. 31).

The present *Nymphéas* fragment is recorded in the fifth volume of Daniel Wildenstein's catalogue raisonné as a document of Monet's process.

Fig. 1 Claude Monet's waterlily pond at Giverny

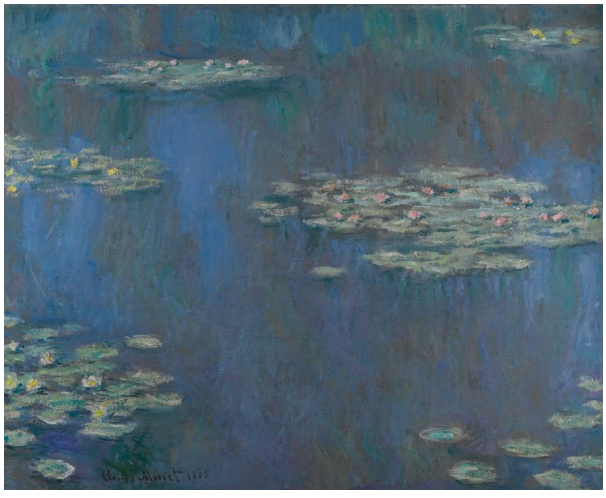


Fig. 2 Claude Monet, *Nymphéas*, *circa* 1905, oil on canvas, sold: Sotheby's, New York, May 5, 2015, lot 30 for $54,010,000

ODILON REDON

1840 - 1916

Vase de fleurs avec branches de pommiers en fleurs

Signed *Odilon Redon* (lower left)
Oil on canvas
51⅛ by 26½ in.; 130 by 67.5 cm
Painted *circa* 1905.

PROVENANCE

Marcel Kapferer, Paris (acquired from the artist)
Wildenstein & Co., Inc., New York (acquired from the above in 1944)
Mr. & Mrs. William Goetz, Los Angeles (acquired from the above in 1947 and sold: Sotheby's, London, October 14, 1970, lot 13)
Paul Mellon, Upperville, Virginia (acquired at the above sale)
Sale: Christie's, New York, November 15, 1983, lot 28
Doris Duke, New Jersey (acquired at the above sale)
The Doris Duke Charitable Foundation, New York (a bequest from the above and sold: Christie's, New York, May 4, 2004, lot 11)
Private Collection, United States (acquired at the above sale and sold: Christie's, New York, November 13, 2015, lot 1286)
Acquired at the above sale by the present owner

$ 400,000-600,000

EXHIBITED

Los Angeles, University of Los Angeles Art Gallery, *Los Angeles Collectors*, 1953, n.n.
San Francisco, The California Palace of the Legion of Honor, *The Collection of Mr. and Mrs. William Goetz*, 1959, no. 49, illustrated in the catalogue (titled *Flowers*)
Richmond, The Virginia Museum of Fine Arts, *French Paintings from the Collection of Mr. and Mrs. Paul Mellon*, 1973, n.n.

LITERATURE

Klaus Berger, *Odilon Redon, Phantasie und Farbe*, Cologne, 1964, no. 276, illustrated p. 201
"Conseils aux acheteurs, Les Premiers chefs d'oeuvre vendus cette année," in *World Collector's Annuary*, vol. XXII, no. 226, Delft, 1970, illustrated p. 135
Peter Mitchell, *European Flower Painters*, London, 1973, no. 298, illustrated p. 209
Robin Gibson, *Flower Painting*, Oxford, 1976, illustrated in color pl. 46
Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, vol. III, Paris, 1996, no. 1397, illustrated p. 43

Odilon Redon's floral compositions are the apogee of his oeuvre. While these still lifes were thematically and technically less obscure than Redon's *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 and branches in undefined, dream-like spaces, constituting a strikingly new approach for the artist.

This work boasts distinguished provenance, having passed through several of the greatest American art collections of the twentieth century. Between 1947-70, the work was owned by William Goetz, a Hollywood producer who co-founded the company now known as 20th Century Fox. Upon its sale in 1970, the work entered the collection of Paul Mellon, then at the height of amassing his unparalleled collection. In 1983, the work was purchased at auction by Doris Duke, the sole heiress to the Duke family's tobacco fortune, who was also one of the earliest philanthropists giving financial support to HIV/AIDS research.

438

HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Femme de maison

Signed *H.T. Lautrec* (upper left)
Peinture à l'essence on board
19⅛ by 13⅜ in.; 48.5 by 34 cm
Painted in 1894.

PROVENANCE

Baumgarten Collection, Paris
Maurice Joyant, Paris
M.G. Dortu, Le Vésinet (acquired from the above *circa* 1930 and until at least 1959)
Private Collection, Geneva
Acquired from the above on January 13, 2006

$ 700,000-1,000,000

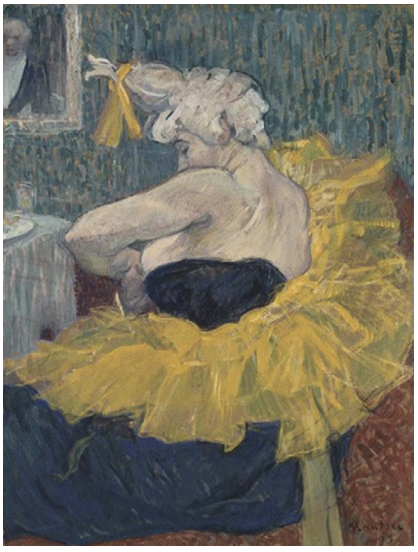


Fig. 1 Henri de Toulouse-Lautrec, *The Clown Cha-U-Kao*, oil on card, 1895, Musée d'Orsay, Paris

EXHIBITED

Paris, Galerie Manzi-Joyant, *Exposition retrospective de l'oeuvre de H. de Toulouse-Lautrec, 1864-1901*, 1914, no. 77, illustrated in the catalogue
Paris, Musée des arts décoratifs, *Exposition H. de Toulouse-Lautrec, au profit de la Societé des Amis du Musée d'Albi*, 1931, no. 111
London, M. Knoedler & Co., *Toulouse-Lautrec, Paintings and Drawings, France,* 1938, no. 25
Paris, Galerie M. Knoedler & Cie., *Toulouse-Lautrec, 1864-1901*, 1938, no. 24
Amsterdam, Stedelijk Museum, *Henri de Toulouse-Lautrec*, 1947, no. 35 (titled *Vrouwenkop*)
Brussels, Palais des Beaux-Arts, *Toulouse-Lautrec, 1864-1901*, 1947, no. 35 (titled *Tête de femme*)
Albi, Musée de la Berbie, *Toulouse-Lautrec, ses amis et ses maîtres, commémoration par le Musée d'Albi du cinquantième anniversaire de la mort du peintre*, 1951, no. 142
Paris, Musée Jacquemart-André, *Chefs-d'oeuvre de Toulouse-Lautrec appartenant au Musée d'Albi et à des collections françaises,* 1959, no. 141

LITERATURE

Arsène Alexandre, "Exposition rétrospective de l'oeuvre de H. de Toulouse-Lautrec," in *Les Arts,* no. 152, Paris, August 1914, illustrated p. 13
Maurice Joyant, *Henri de Toulouse-Lautrec, Peintre*, Paris, 1926, p. 285
Pierre Cabanne, *Toulouse-Lautrec, lecture pour tous*, 1959, illustrated p. 22
Raymond Charmet, *Arts*, March 11, 1959, mentioned p. 16
Giorgio Caproni & G.M. Sugana, *L'Opera completa di Toulouse-Lautrec*, Milan, 1969, no. 378a, listed p. 111 (titled *Ospite di una "casa"*)
M.G. Dortu, *Toulouse-Lautrec et son oeuvre,* vol. III, New York, 1971, no. P.540, illustrated p. 333

Painted in 1894, *Femme de maison* belongs to a period of intensive study for Lautrec, who found his greatest subjects in the *demi-monde* of performers and prostitutes. The last years of the artist's life were spent frequenting the *maisons closes* of Paris, often residing for weeks at a time in the established brothels of the Rue des Moulins, Rue Joubert and Rue d'Ambroise. Despite his aristocratic lineage and privileged upbringing in the south of France, Lautrec found himself drawn to the fringes of popular society after moving to the capital city, and quickly assimilated into the bohemian circles of artists, writers and their muses. Perhaps due to his own physical limitations—traits inherited from the intermarriage of his pedigreed family—Lautrec found solace and understanding in the company of such marginalized characters, and in turn observed his friends and subjects with a keen eye and lack of judgement.

Lautrec's sketches and paintings from this time reveal naturalistic and unidealized accounts of working women who are frequently depicted in between engagements, casually leaning on couches, adjusting their clothing, or talking among themselves. These accounts of Parisian brothels and their employees do not aim to tantalize; rather these calm and quotidian scenes lend a sense of normalcy to the women's profession and reflect a candor which Lautrec found lacking in typical artists' models (see fig. 1). An anonymous portrait, the present work depicts one such *femme de maison* in a poised and quiet setting. The profile view, often used by Lautrec in his sketches and preliminary studies, here is employed in the service of a fully rendered painting, in effect elevating the standing of his subject by the more formal means of portraiture.

First recorded in the Baumgarten collection, *Femme de maison* later belonged to Maurice Joyant, a close personal friend of the artist and major proponent of his work. After Lautrec's untimely death in 1901, Joyant directed the artist's estate and helped establish the Musée Toulouse-Lautrec in his hometown of Albi.

439

HENRI DE TOULOUSE-LAUTREC

1864 - 1901

Chasse à courre

Oil on board
16 by 12⅝ in.; 41 by 32 cm
Painted *circa* 1881.

PROVENANCE
George Collection, France
Private Collection, France
Acquired from the above by the present owner

LITERATURE
M.G. Dortu, *Toulouse-Lautrec et son oeuvre,* vol. II, New York, 1971, no. P. 143, illustrated p. 65

$ 100,000-150,000

Chasse à courre is one of Lautrec's earliest finished oil paintings. As a young boy he was an inveterate sketcher, with drawings of horses and animals filling the margins of his exercise books. Due to poor health he was taken out of school to live in the country, where riding and drawing became his two greatest passions. Horses, hunting and a relatively conservative sporting culture were a normal part of family life.

Lautrec suffered from a rare bone disease and after two falls in the late 1870s which fractured his legs it became clear that he would struggle to walk again, let alone ride, and his dedication to drawing has sometimes been interpreted as a compensation for his forced immobility. René Princeteau was taken on as a tutor for the teenage artist—"our budding Michelangelo"—as his mother called him in a letter to her sister in 1882. A friend of Lautrec's father, Princeteau was an accomplished painter of horses and hunting scenes whose brilliant brushwork suited Lautrec's manner, which even at this early stage showed hints of the energetic, lively lines of his later work.

As Anne Roquebert notes, 1879 sees a marked change in the development of Lautrec's style: "Freer, with a more vigorous touch and a lighter palette, it was now better adapted to his equestrian subjects... He worked harder and harder, admitting to having a 'furia' for painting and already talking like a professional, using phrases such as 'me, my palette and my brush' or 'Sainte Palette'" (Anne Roquebert, "Early Work," in *Toulouse-Lautrec,* London, 1991, p. 65). Galloping horses are characteristic of paintings from this period and his work soon surpassed that of his teacher. Thanks to his upbringing, Lautrec's depictions of horses are well-informed but never static, a quality to which the traditional genre of equestrian art was prone.

Fig. 1 Edgar Degas, *Départ pour la chasse,* 1864-68, oil on canvas, Private Collection

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PROPERTY FROM A PRIVATE COLLECTOR

ÉMILE BERNARD

1868 - 1941

Chemin de Bretagne, avec gardien de vache

Signed *E. Bernard* and dated *1890* (lower right)
Oil on canvas
40½ by 34 in.; 102.8 by 86.3 cm
Painted in 1890.

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

PROVENANCE
Private Collection, New York
America-Israel Cultural Foundation, Inc., New York (a gift from the above and sold: Parke-Bernet Galleries, Inc., New York, May 16, 1962, lot 93)
Hammer Galleries, New York (acquired at the above sale)
Private Collection, Geneseo, New York
Acquired from the above *circa* 1980s

$ 150,000-250,000

Dating from the most important period of Bernard's output, the present work has not been seen at auction for over half a century. In 1886, Bernard set off on a *voyage à pied* along the coast of Brittany. 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 was 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. Bernard's affinity with Paul Gauguin in his Breton works and their subsequent falling out was perhaps one of the more public artistic relationships at this time, nonetheless the quality of Bernard's work clearly benefited from his collaboration with the master colorist (see fig. 1).

Fig. 1 Émile Bernard, *La Moisson,* 1888, oil on canvas, Musée d'Orsay, Paris

441

ÉMILE BERNARD

1868 - 1941

Nature morte aux oranges à l'éventail

Signed *Emile Bernard* and dated *1895* (toward lower left)
Oil on canvas
23⅞ by 33 in.; 60.6 by 83.8 cm
Painted in 1895.

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

PROVENANCE
Mme. Andrée Bernard-Fort, Paris (the artist's widow)
Galerie La Cave, Paris
Private Collection, Europe
Acquired from the above *circa* 2009 by the present owner

EXHIBITED
Dallas, Valley House Gallery, *Émile Bernard*, 1962, no. 19, illustrated in the catalogue

LITERATURE
Jean-Jacques Luthi, *Émile Bernard, Catalogue raisonné de l'oeuvre peint*, Paris, 1982, no. 493, illustrated p. 75

$ 150,000-250,000

Bernard proved himself to be a precocious student who absorbed new ideas quickly, but his work up until the mid-1880s was still fairly tentative. In the spring of 1887 however, partly with the aim of creating a visual equivalent to literary Symbolism, he and Louis Anquetin began to develop a style inspired by Japanese *Ukijo-e* woodblock prints and stained glass, with flat areas of color surrounded by bold outlines, and to produce fully resolved paintings.

Over precisely the same period, Paul Cézanne's fascination with the genre of still life was evolving and arguably reached its pinnacle in the late 1880s and early 1890s, when he began to move away from dense networks of impasto and strict frontality in favor of more complex and dramatic spatial arrangements. Bernard first encountered the older artist's work in 1886 at the Parisian paint supply shop run by Julien-François Tanguy and recalled the astonishing impression that Cézanne's still lifes made on him: "apples round as if done with compasses, triangular pears, crooked bowls, abundantly folded napkins" (quoted in "Paul Cézanne," in *Les Hommes d'aujourd'hui*, Paris, 1890, n.p.).

The influence of Cézanne on Bernard's still lifes was an enduring one, and the two artists maintained a warm correspondence. Almost thirty years Cézanne's junior, Bernard continued to benefit from the older artist's technical advice as well as his teasing reprovals: "For us men, nature has more depth than surface," Cézanne wrote to him 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 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 Émile Bernard, *Nature morte au pichet et aux fruits sur une serviette déployée*, 1890, oil on canvas, sold: Sotheby's, New York, November 13, 2018, lot 168 for $405,000

Emile Bernard 1915

JAMES ENSOR

1860 - 1949

Le Coquillage rose

Signed *Ensor* and dated *1914* (lower right)
Oil on panel
14⅛ by 16½ in.; 36 by 41.9 cm
Painted in 1914.

This work will be included in the next edition of the Catalogue raisonné of the paintings of James Ensor being prepared by Xavier Tricot.

PROVENANCE

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

EXHIBITED

Amsterdam, Kunsthandel Huinck & Scherjon, *James Ensor*, 1930, no. 12 (titled *Nature morte (coquillage)*)
(Possibly) Ostend, Belgium, Kursaal Oostende, *Oeuvres de James Ensor,* 1931, no. 27 (titled *Nature morte*)

$ 150,000-250,000

Le Coquillage rose is a stunning example of the primacy of color in the work of an artist who holds a prominent place in the development of Expressionism. "A correct line cannot inspire lofty sentiments; it demands neither sacrifice nor profound admixture," Ensor once wrote to the critic Pol du Mont, "It is the enemy of genius, incapable of expressing passion, disquiet, struggle, pain, enthusiasm or poetry—any of those fine and grand feelings—not any firmly held principle... In the distortion that light inflicts upon the line, I saw the immensity waiting to be explored and a new vision to be established" (quoted in Anna Swinburne, *James Ensor,* New York, 2009, p. 18).

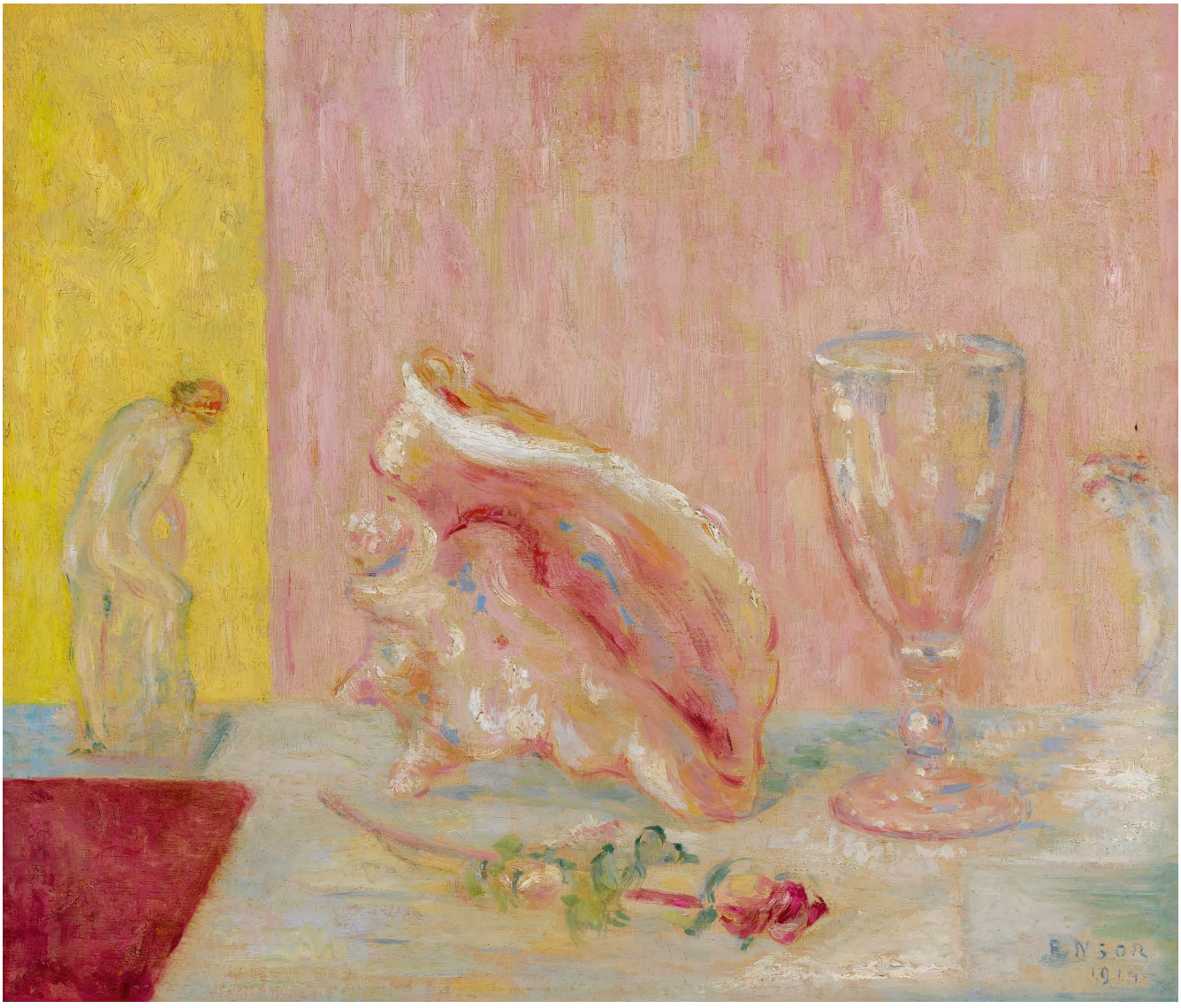
While he initially included objects traditional to the still-life genre, such as fruit and vegetables, more esoteric items like fans and chinoiserie, rare stuffed fish or shells appear with greater frequency in his mature works. The iridescent glow of the shells in his grandmother's curiosity shop caught his imagination as a young boy, and large conches were often used as the centerpieces of his still lifes.

Famously reclusive, Ensor remained in Ostend throughout the war and the present work is one of only a handful paintings which he produced in 1914. His studio was in the attic of the narrow family house which had large windows at street level to display the shop's exotic wares that hung from transparent threads. "To some extent, the future of modern painting was determined in that attic" (Paul Haesaerts, *Ensor,* New York, 1959, p. 50).

A description of this strange setting was provided by the writer Stefan Zweig, whose account of a visit in 1914 is recorded by Volker Weidermann: "Zweig went in. Yes, he was told, her son was upstairs, why didn't he just go up. A dark, narrow hallway and stairs carpeted in red, maliciously smirking masks lining the stairwell. He passed a tiny kitchen, red-enameled pots on the stove, dripping faucet. Up on the third floor a man wearing a flat cap was sitting at the piano playing quietly to himself, apparently oblivious to everything around him... A round table displayed a large armful of dusty grasses in a vase, painted, Chinese, acting as the base for a laughing, toothless skull, wearing a woman's hat stuck with dried flowers. The man at the piano kept playing to himself and humming. Stefan Zweig stood for a while as if paralyzed, then he turned around and ran down the stairs, through the shell shop and onto the street, in the sun, back into the daylight. He wanted to get away from here, back to being carefree, have something to eat, regain his composure" (Volker Weidermann, *Ostend, Stefan Zweig, Joseph Roth, and the Summer Before the Dark*, London, 2016, n.p.).

The mottled but clearly delineated planes in the present work anticipate the color combinations of mid-century artists such as David Hockney or Mark Rothko (see fig. 1).

Fig. 1 Mark Rothko, *White Center (Yellow, Pink and Lavender on Rose),* 1950, oil on canvas, Private Collection


ENSOR
1914

443

PROPERTY OF A EUROPEAN COLLECTOR

LOUIS VALTAT

1869 - 1952

Suzanne Valtat au renard

Signed *L. Valtat* and dated *1902* (lower right)
Oil on canvas
39⅜ by 31⅞ in.; 100 by 81 cm
Painted in 1902.

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

PROVENANCE
Private Collection, France
Sale: Christie's, New York, November 9, 2000, lot 209
Sale: Christie's, London, June 23, 2004, lot 185
Acquired at the above sale

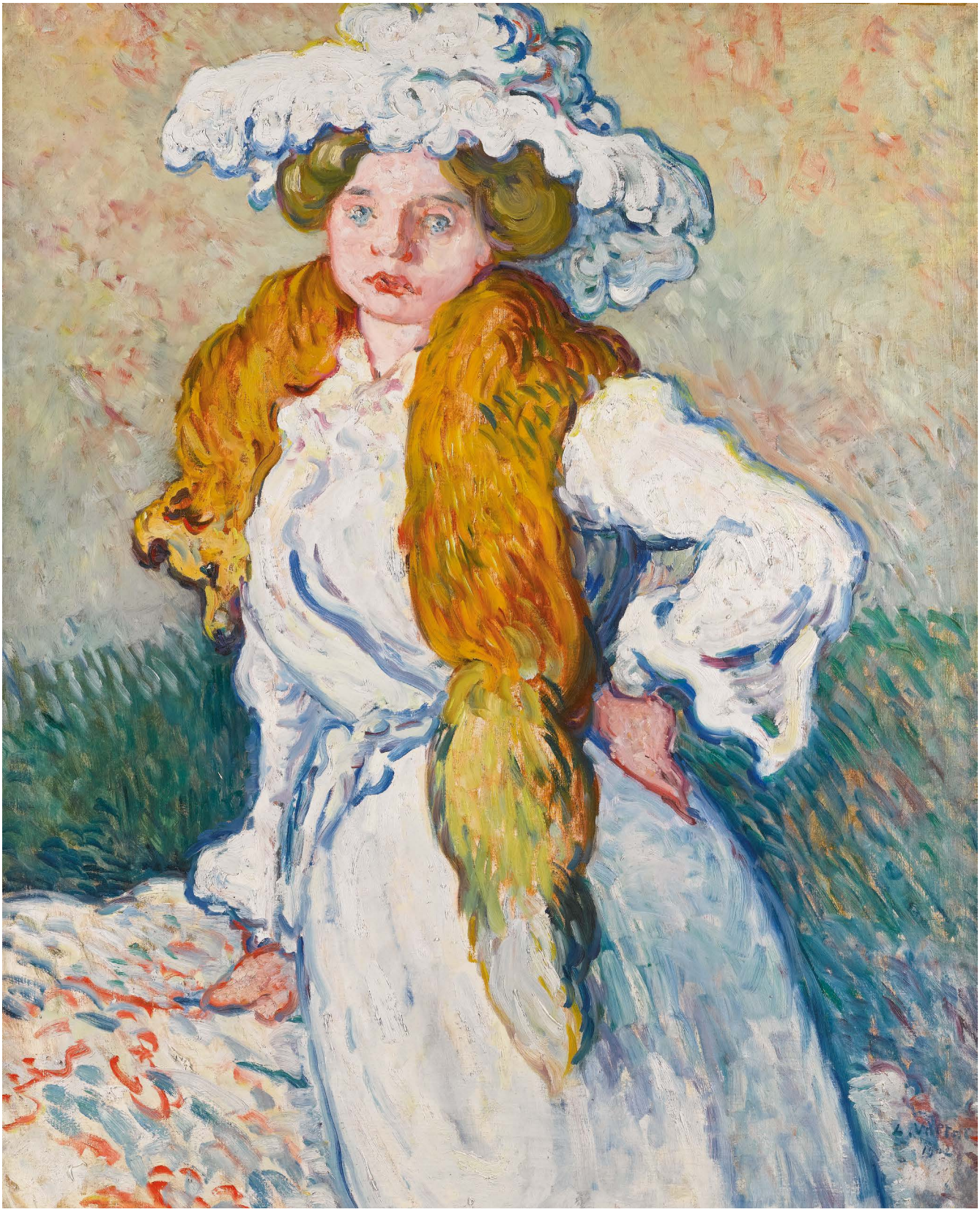
EXHIBITED
Roslyn Harbor, Nassau County Museum of Art, *La Belle Epoque and Toulouse-Lautrec*, 2003 (dated 1907)
Lodève, Musée de Lodève, *Louis Valtat, à l'aube du fauvisme*, 2011, no. 84, illustrated in color in the catalogue

$ 180,000-250,000

Best known for his resplendent landscapes and vivid flower compositions, Louis Valtat was also a highly talented portrait painter of the Post-Impressionist period. Having absorbed the chief tenets of classical Impressionism and Pointillism in the 1890s, Valtat was both intrigued and influenced by the work of his burgeoning Fauve contemporaries such as Matisse, Marquet, Camoin, Manguin, Vlaminck, Derain and Dufy with whom he exhibited at the famous *Salon d'Automne* of 1905. The present work illustrates Valtat's beautiful young wife, Suzanne Nöel, posing confidently in an immaculate white dress and a shock of orange fur draped around her neck. Painted in 1902, three years prior to the 1905 exhibition that launched the Fauve movement, the present work not only demonstrates Valtat's love for Suzanne but also his instrumental role in the development of a Fauve vocabulary.

For Valtat, the turn of the century was a time of radical experimentation with brushstroke. Describing the technique of Valtat and his fellow avant-garde friends, Cogniat writes: "They laid on the pigment thickly...in strokes that resembled vivid scars and which no longer had anything in common with the hatchings of Impressionism" (Raymond Cogniat, *Louis Valtat,* Paris, 1963, p. 23). Yet in spite of the artist's heavy application of paint, the airy subject matter maintains integrity of its own thanks to the stunning Fauve potpourri of floral tones. As Sarah Whitfield notes, "Louis Valtat, whose color appears to float on the surface of the canvas, is another painter somewhat loosely bracketed with the Fauves. Both Valtat, who like Matisse was born in 1869, and Seyssaud, who was two years older, belonged to the generation of painters who understood the picture surface to be primarily a flat piece of canvas covered with areas of paint" (Sarah Whitfield, *Fauvism*, London, 1991, p. 28). These "areas of paint" were charged with evocative color in an attempt to enliven the canvas and seduce the spectator. A stunning synthesis of simplicity of form and exuberant luminosity, the present work is one of the most poignant pre-Fauve examples that looks forward to this important movement.

Fig. 1 Suzanne Valtat in the garden of her house "Le Roucas Rou" *circa* 1907



444

PIERRE BONNARD

1867 - 1947

Femme à la rose

Signed *Bonnard* (upper left)
Oil on paper laid down on canvas
24⅞ by 18⅞ in.; 63.2 by 47.9 cm
Painted in 1908.

PROVENANCE

Galerie Bernheim-Jeune, Paris (acquired from the artist on May 11, 1908)
Heinrich Thannhauser, Munich (acquired from the above in 1909)
Sam-Lévy Simons (acquired by 1968)
Private Collection (and sold: Christie's, New York, November 4, 2010, lot 388)
Acquired at the above sale by the present owner

LITERATURE

Gustave Coquiot, *Bonnard*, Paris, 1922, mentioned p. 54
André Fontainas, *Bonnard, 24 phototypies*, Paris, 1928, no. 20, illustrated n.p. (titled *Jeune fille au bouquet*)
Jean & Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1968, no. 518, illustrated p. 135

$ 300,000-500,000

The stylized Nabis aesthetic runs deeply throughout Bonnard's work, but by the turn of the century his paintings began to have more in common with those of Edgar Degas and Pierre-Auguste Renoir. "When we discovered Impressionism a little later," Bonnard stated, "it came as a new enthusiasm, a sense of revelation and liberation. Impressionism brought us freedom" (quoted in Timothy Hyman, *Bonnard*, London 1998, p. 65). The rich patterning and coloration in *Femme à la rose* reflect his stated intention to pick up where the Impressionists left off and to go even further. The characteristically dense black of the sitter's skirt underscores the daringly free and broken brushwork of her chemise. Without departing from the premise of realism, Bonnard integrated a new atmosphere of light into his works. As Line Clausen Pedersen comments: "He had the luxury of looking back and forward at the same time, allowing him to draw from the legacy of Impressionism and, by stepping away from any romantic notion of nature, to choose his subjects and painterly technique devoid of any pre-set agenda. The result is highly idiosyncratic, somehow echoing Impressionism at first glance, yet anything but an immediate sharing of impressions" (Line Clausen Pedersen, "Painting Applied, The Dining Room, Vernon," in *Pierre Bonnard, The Colour of Memory,* London, 2019, p. 45).

Bonnard was aware of what Matisse was doing with color and the Cubists with space, but his genius was to absorb their discoveries on his own terms, finding subjects where these abstract concepts could be treated in a seemingly naturalistic way. "Faced with the overtly decorative style of Matisse, who had assumed the leadership of the avant-garde, he went in the opposite direction, his art becoming more atmospheric and naturalistic, his settings resolutely French" (Nicholas Watkins, *Bonnard*, London, 1994, p. 85). Bonnard had followed the footsteps of several contemporaries and made a trip to the South of France in early 1906, and two years later traveled further to Algeria and Tunis, but he did not feel the same need to translate the sensations of his travels into explosive and disruptive color combinations. His restraint almost feels like a conscious decision. "A sequence of marks which join together and end up forming the object, the fragment over which the eye wanders without a hitch" was how he described painting, a summation which downplays the increasing subtlety of design and arrangement of space which is among the most attractive and revolutionary aspects of his work (quoted in *ibid.,* p. 134).

Bonnard cast aside traditional notions of perspective, as we see in *Femme à la rose* where he plays with flattened planes and geometric alignments, years before it became common practice to build a composition so flagrantly around squares, lines and angles. The effect he sought was "to show what one sees when one enters a room all of a sudden," that sense of uncertain depths before one has brought into focus or identified the various details (quoted in Marcel Arland & Jean Leymarie, *Bonnard dans sa lumière*, Paris, 1978, p. 21).

Radical in execution, this intimate scene is a classic example of the manner in which Bonnard's best work feels both traditional and completely modern at the same time. The year after it was painted, *Femme à la rose* was acquired by the legendary gallerist Heinrich Thannhauser, whose Munich exhibitions included the work of some of the most notable French Post-Impressionists and artists who would later come to define the avant-garde.

PROPERTY FROM THE COLLECTION OF PHYLLIS & C. DOUGLAS DILLON

The Honorable C. Douglas Dillon was known for countless achievements over his lifetime. Among these one might wish to highlight are his service as Ambassador to France under President Eisenhower and his tenure as Secretary of the Treasury under Presidents John F. Kennedy and Lyndon B. Johnson. Subsequently, Mr. Dillon was Chairman of the Rockefeller Foundation, President of the Harvard Board of Overseers, Chairman of the Brookings Institution and Vice Chairman of the Council on Foreign Relations. In 1989, he was presented with the Presidential Medal of Freedom by President George H. W. Bush, who noted that "the brilliant achievements of Douglas Dillon raise the nobility of public service to new heights." The achievements of his first wife, Phyllis, were no less impressive. A recipient of many honors throughout her life, she had the distinction of being the first Ambassador's wife ever to be presented with the French Légion d'honneur in 1957.

Together, the Dillons were great patrons of the arts with a particular focus on helping and elevating the museums in New York City. Mrs. Dillon served as a Trustee of the Museum of Modern Art. Mr. Dillon served as a Trustee, then President and finally Chairman of the Metropolitan Museum of Art. They amassed a world-class collection which resulted in very significant gifts of Impressionist paintings, Chinese paintings, and porcelain to the Metropolitan Museum of Art. The paintings in the following section constitute a part of this esteemed private collection.

Phyllis & C. Douglas Dillon

C. Douglas Dillon with President John F. Kennedy, under whom he served as Secretary of the Treasury

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PIERRE BONNARD

1867 - 1947

Panier d'oranges et roses

Stamped *Bonnard* (lower left)
Oil on canvas
9⅛ by 11 in.; 23.2 by 27.9 cm
Painted *circa* 1924.

$ 120,000-180,000

PROVENANCE
Estate of the artist
Bowers Collection
Acquavella Galleries, New York
Acquired from the above in November 1965

EXHIBITED
New York, Acquavella Galleries Inc., *Bonnard*, 1965, no. 11, illustrated in color in the catalogue

LITERATURE
Jean & Henry Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint, 1920-1939*, vol. III, Paris, 1973, no. 1243, illustrated p. 203

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PROPERTY FROM THE COLLECTION OF PHYLLIS & C. DOUGLAS DILLON

CAMILLE PISSARRO

1830 - 1903

Gardeuse d'oies au bord de l'Epte

Signed *C. Pissarro.* and dated *89* (lower left)
Gouache and pencil on linen
10⅛ by 12⅜ in.; 25.7 by 31.4 cm
Executed in 1889.

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

PROVENANCE
Kraushaar Gallery, New York
Joseph Winterbotham, Burlington, Vermont
Harriott Lee Winterbotham, Burlington, Vermont (by descent from the above and sold by the estate: Parke-Bernet Galleries, New York, October 15, 1969, lot 11)
Acquired at the above sale

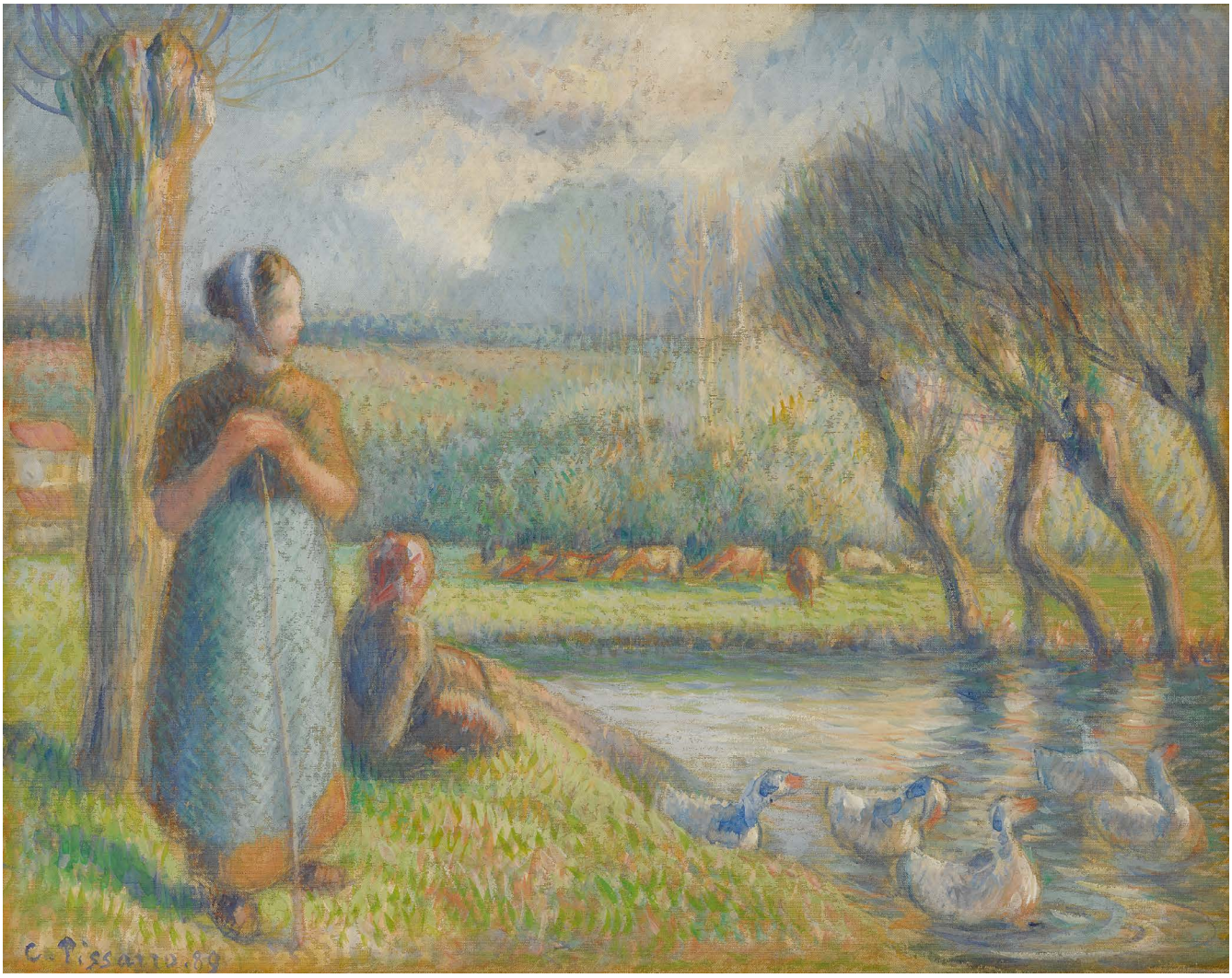
$ 180,000-250,000

LITERATURE
Ludovic Rodo Pissarro & Lionello Venturi, *Camille Pissaro, Son art, son oeuvre*, 1989, vol. I, Paris, 1939, no. 1435, catalogued p. 279; vol. II, no. 1435, illustrated pl. 279

Gardeuse d'oies au bord de l'Epte has been part of the Dillon Collection since 1969, when it was acquired from the sale of the estate of Harriott Lee Winterbotham. This sale marks the work's first appearance on the market in half a century.

Executed in 1889, *Gardeuse d'oies au bord de l'Epte* is a charming example of Pissarro's lifelong interest in capturing rural life and bucolic scenes. Pissarro's ability to render the serene sun-drenched atmosphere of the French countryside is well described by a contemporary critic, Gustave Geffroy in the forward to an exhibition catalogue the following year: "With this artist in love with living light, with the heavy heat of afternoon and whom the critics of yesterday sometimes treated as excessive and fanatical about it, there is delicacy which knows the charm of rustic life and which expresses it in a language of nuances" (quoted in Ralph E. Shikes & Paula Harper, *Pissarro, His Life and Work*, 1980, New York, p. 250).

Fig. 1 Pissarro with a specially designed rolling easel *circa* 1895


C. Pissarro. 89

447

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

EUGÈNE BOUDIN

1824 - 1898

Le Crotoy, port de pêche et rivage

Signed *E. Boudin.* and dated *90-* (lower right)
Oil on panel
14⅝ by 18⅛ in.; 37 by 46 cm
Painted in 1890.

PROVENANCE
Durand-Ruel, Paris
Private Collection
Private Collection (acquired *circa* 1950s)
Thence by descent

LITERATURE
Robert Schmit, *Eugène Boudin 1824-1898*, vol. III, Paris, 1973, no. 2604, illustrated p. 21

$ 80,000-120,000

"To swim in the open sky. To achieve the tenderness of clouds. To suspend these masses in the distance, very far away in the grey mist, make the blue explode. I feel all this coming, dawning in my intentions. What joy and what torment! If the bottom were still, perhaps I would never reach these depths. Did they do better in the past? Did the Dutch achieve the poetry of clouds I seek? That tenderness of the sky which even extends to admiration, to worship: it is no exaggeration."

Boudin in his diary on December 3, 1856

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PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

PIERRE-AUGUSTE RENOIR

1841 - 1919

La Promenade

Signed with the initial *R* (toward lower right)
Black crayon on paper
19 by 12½ in.; 48.2 by 31.7 cm
Executed *circa* 1890.

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

Ambroise Vollard, Paris (acquired from the above)
Jacques Zoubaloff, Paris (and sold: Galeries Georges Petit, Paris, June 16 & 17, 1927, lot 52)
Wildenstein & Co., Inc., New York (acquired in 1930)
Robert Goldman, New York (acquired from the above in November 1933)
Henry Goldman, New York (by descent from the above and sold: Parke Bernet Galleries, Inc., New York, February 28, 1948, lot 92)
Private Collection (acquired at the above sale)
Thence by descent

LITERATURE

Ambroise Vollard, *La Vie et l'oeuvre de Pierre Auguste Renoir,* Paris, 1919, illustrated p. 66
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* vol. II, Paris, 2009, no. 1484, illustrated p. 498

$ 60,000-80,000

449

PROPERTY FROM THE ESTATE OF SUSAN S. DILLON

PIERRE-AUGUSTE RENOIR

1841 - 1919

La Promenade en barque, Madame Renoir et Pierre

Watercolor, pen and ink and gouache on paper laid down on card
10½ by 9 in.; 26.6 by 22.8 cm
Executed *circa* 1886.

This work will be included in the second supplement to the Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir being prepared by Guy Patrice Dauberville and Floriane Dauberville.

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
Family of the artist
Lucas Lichtenhan, Basel
Lefevre Gallery, London
Private Collection (and sold: Sotheby's, London, November 29, 1967, lot 45)
Prandato Collection (acquired at the above sale)
Private Collection (acquired *circa* 1950s)
Thence by descent

EXHIBITED
Paris, Galerie Durand-Ruel, *Aquarelles, Pastels et Dessins par Renoir,* 1921, no. 4
Basel, Kunsthalle, *Impressionisten,* 1949, no. 35

LITERATURE
Albert André, *Auguste Renoir,* Paris, 1928, illustrated pl. 99
François Daulte, *Pierre-Auguste Renoir, Watercolors, Pastels and Drawings in Colour,* London, 1959, illustrated in color pl. 12

$ 80,000-120,000

450

PROPERTY FROM THE COLLECTION OF PHYLLIS & C. DOUGLAS DILLON

MARIE LAURENCIN

1885 - 1956

Femme au chapeau

Signed *Marie Laurencin* and dated *1927* (lower right)
Oil on canvas
21⅝ by 18¼ in.; 55 by 46.3 cm
Painted in 1927.

PROVENANCE
Armand Lowengard, Paris (acquired from the artist)
Galerie Paul Rosenberg, Paris
Segal Collection, New York (acquired in 1947)
Acquired by 1977

LITERATURE
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint*, vol. I, Paris, 1986, no. 421, illustrated p. 128

$ 60,000-80,000

451

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Le Bouquet vert et l'oiseau dans le ciel du village

Stamped *Marc Chagall* (lower center)
Oil, tempera, and brush and ink on canvasboard
9½ by 7½ in.; 24 by 19 cm
Painted *circa* 1977.

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

$ 80,000-120,000

452

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

La Femme-poisson, étude

Stamped *Marc Chagall* (lower left)
Oil and brush and ink on panel
10 by 15 in.; 25.4 by 38 cm
Painted in 1957-58.

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

$ 200,000-300,000

Fig. 1 Marc Chagall, *Siréne au pin*, 1960, gouache, watercolor and pastel on paper, sold: Sotheby's, London, June 22, 2016, lot 330 for $1,028,915

MARC
CHAGALL

453

ANDRÉ BRASILIER

b. 1929

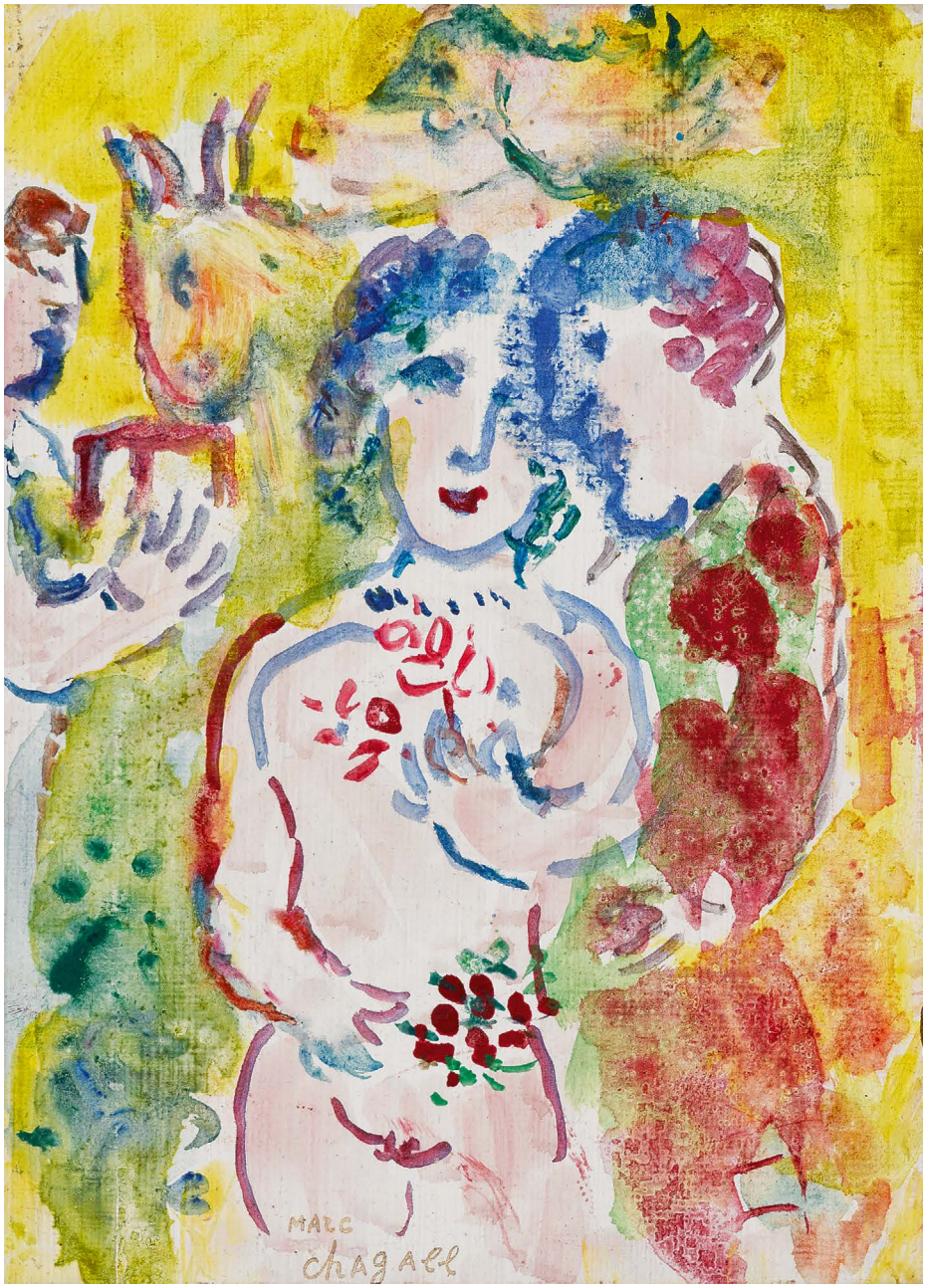
Courses à Auteuil

Signed *André Brasilier* (lower center); signed *André Brasilier*, dated *1972* and titled (on the reverse)
Oil and charcoal on canvas
38¼ by 51¼ in.; 97 by 130 cm
Painted in 1972.

Alexis Brasilier has confirmed the authenticity of this work.

PROVENANCE
Private Collection, Tokyo (acquired from the artist)
Sale: Christie's, New York, November 17, 2016, lot 1259
Acquired at the above sale by the present owner

$ 60,000-80,000



454

PROPERTY FROM A PRIVATE COLLECTION

MARC CHAGALL

1887 - 1985

Autour du nu sur fond jaune

Stamped *Marc Chagall* (lower center)
Oil, gouache and watercolor on board
10½ by 7½ in.; 26.8 by 19 cm
Painted *circa* 1971.

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

PROPERTY OF A PRINCE

LOTS 455 - 464

455

MARIE LAURENCIN

1885 - 1956

La Réception des jeunes filles

Signed *Marie Laurencin* and dated *1932* (upper left)
Oil on canvas
22¾ by 60 in.; 57.8 by 129.5 cm
Painted in 1932.

PROVENANCE

Galleria del Milione, Milan
Galleria Silvano Lodi, Milan
Riccardo Juncker, Milan (possibly acquired from the above *circa* 1954)
Galerie Daniel Malingue, Paris
Private Collection, Paris (acquired from the above in 1979)
Thence by descent

LITERATURE

Daniel Marchesseau, *Marie Laurencin,* Tokyo, 1980, no. 78, illustrated in color p. 107
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre peint,* vol. I, Tokyo, 1986, no. 550, illustrated p. 242

$ 80,000-120,000

456

PROPERTY OF A PRINCE

LOUIS VALTAT

1869 - 1952

Vase de pivoines

Signed *L. Valtat* (lower right)
Oil on paper laid down on canvas
17⅛ by 15⅜ in.; 43.5 by 39 cm
Painted *circa* 1909.

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

PROVENANCE
Marlborough Fine Art, London
Acquired from the above in 1979

$ 30,000-40,000

457

PROPERTY OF A PRINCE

ALBERT MARQUET

1875 - 1947

Femme assise sous les arbres à Samois

Stamped *marquet* (lower right)
Oil on canvas
24 by 19⅝ in.; 61 by 50 cm
Painted in 1917.

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

Estate of the artist
Private Collection, France (by descent from the above)
Wildenstein & Co., London
Acquired from the above in 1980

EXHIBITED

Paris, Galerie Katia Granoff, *Les Marquets sans eau*, 1956, n.n.
Paris, Galerie Montmorency, *Marquet, fenêtres et jardins*, 1957, n.n.
Tokyo, Bridgestone Museum of Art, *Albert Marquet*, 1960, no. 22, illustrated in the catalogue
Amsterdam, Rijksakademie van Beeldende Kunsten, *Albert Marquet*, 1962, no. 26
London, Somerset House, *Somerset House Art Treasures Exhibition*, 1979, no. P38

$ 25,000-35,000

458

PROPERTY OF A PRINCE

PIERRE-AUGUSTE RENOIR

1841 - 1919

Paysage, maison de la poste

Signed *Renoir* (lower right)
Oil on canvas
7½ by 12¾ in.; 19.2 by 32 cm
Painted *circa* 1910-12.

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

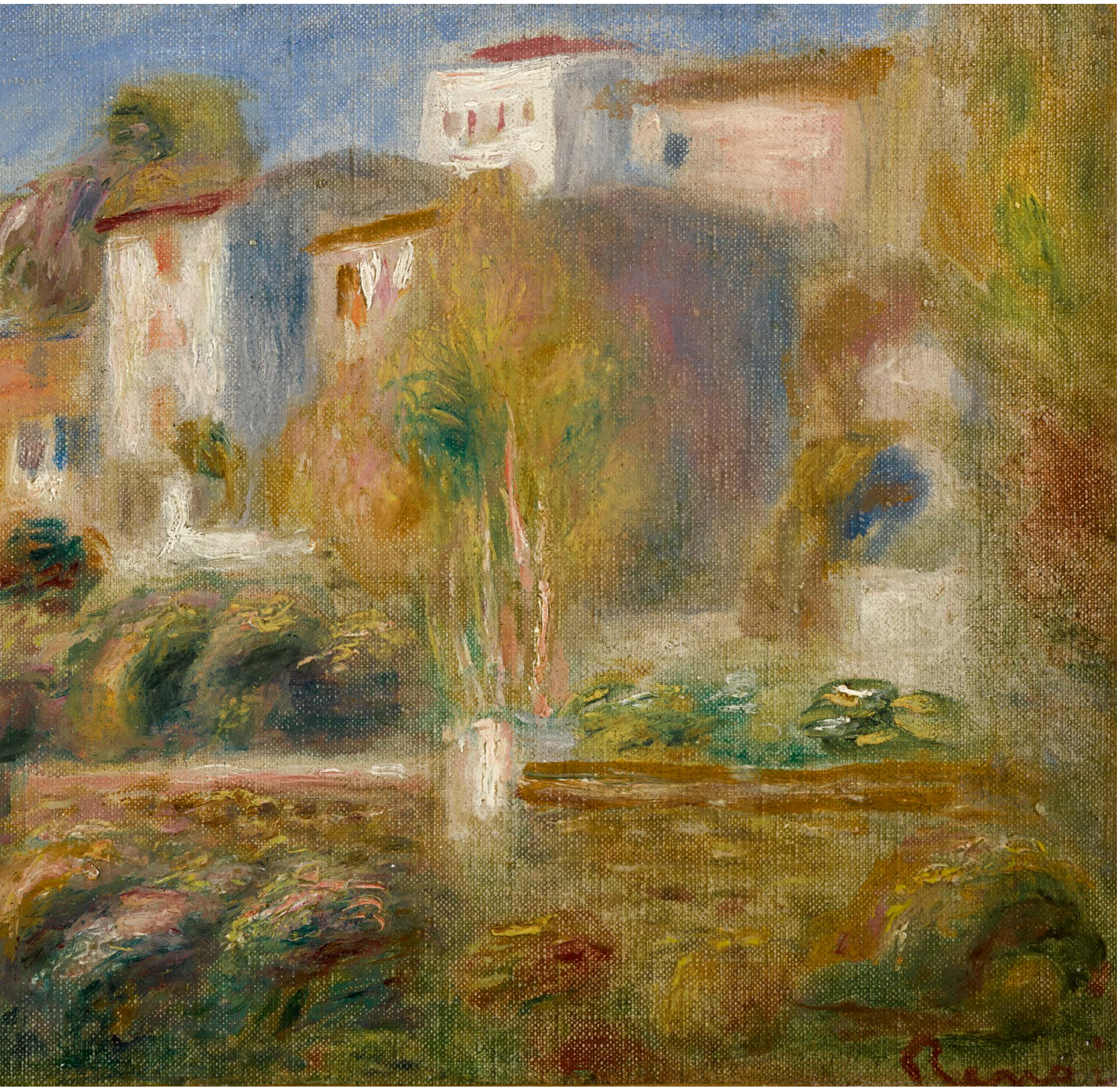
Ambroise Vollard, Paris (acquired from the artist before 1919)
Private Collection, Switzerland (and sold: Sotheby's, London, June 29, 1994, lot 117)
Acquired at the above sale

LITERATURE

Ambroise Vollard, *Tableaux, pastels et dessins de Pierre-Auguste Renoir*, vol. II, Paris, 1918, illustrated pl. 135
Ambroise Vollard, *Pierre-Auguste Renoir, Paintings, Pastels and Drawings,* San Francisco, 1989, fig. 1474, illustrated p. 303
Guy-Patrice & Michel Dauberville, *Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1911-1919*, vol. V, Paris, 2014, no. 3944, illustrated p. 186

In 1907, Renoir settled in Cagnes where he bought an old farm called *Les Collettes* situated in an olive grove, where he moved into with his family in 1908. He was to remain in *Les Collettes* for the rest of his life. Views of the Mediterranean and mountainous landscapes beyond provided the artist with infinite inspiration. The Cagnes landscape consequently played an important role in Renoir's work during these years, as John House notes, "the estate provided him with his principal subjects for landscape; he focused sometimes on the panoramic view of it from the coast and the old town of Cagnes, sometimes on its ancient, twisting olive trees, and often on the old farmhouse on the estate" (John House, *Renoir* (exhibition catalogue), Hayward Gallery, London, 1985, p. 276). In a 1918 interview with the art critic René Gimpel the artist commented: "The olive tree, what a brute! If you realize how much trouble it has caused me. A tree full of colours. Not great at all. Its little leaves, how they've made me sweat! A gust of wind, and my tree's tonality changes. The colour isn't on the leaves, but in the spaces between them. I know that I can't paint nature, but I enjoy struggling with it. A painter can't be great if he doesn't understand landscape" (quoted in *ibid.,* p. 277).

$ 150,000-250,000



459

PROPERTY OF A PRINCE

AUGUSTE RODIN

1840 - 1917

Vénus, moyen modèle, dit aussi "Aphrodite, moyen modèle"

Inscribed *A. Rodin*, dated *1979*, numbered *no. 12*, inscribed *© by Musée Rodin* and with the foundry mark *E. Godard Fondr.*
Bronze
Height: 38 in.; 97 cm
Conceived *circa* 1885-89 and cast in bronze between 1973-79 in a numbered edition of 13 by the Emile Godard Foundry, Paris; this example cast in 1979.

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under no. 2018-5673B.

PROVENANCE
Museé Rodin, Paris
Acquired from the above in March 1979

LITERATURE
Homage to Rodin: Collection of B. Gerald Cantor (exhibition catalogue), Los Angeles, Los Angeles County Museum of Art, 1967, no. 37, illustration of another cast n.p.
John L. Tancock, *Rodin in Mexico, Collection of European Sculpture from the XIX and XX Centuries* (exhibition catalogue), Mexico City, Museo Soumaya, 1997, no. 25, illustration of another cast n.p.
Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, n.n., illustration of another cast p. 134

$ 60,000-80,000

460

PROPERTY OF A PRINCE

HENRI MATISSE

1869 - 1954

Portrait de Lydia & Les Bras croisés (A Double-Sided Work)

Signed with the initials *HM* (lower right); signed with the initials *HM* and dedicated *à L.D.* (on the *verso*)
White chalk on black paper
9⅞ by 7⅞ in.; 25 by 20 cm
Executed in 1936.

The authenticity of this work has been confirmed by Georges Matisse.

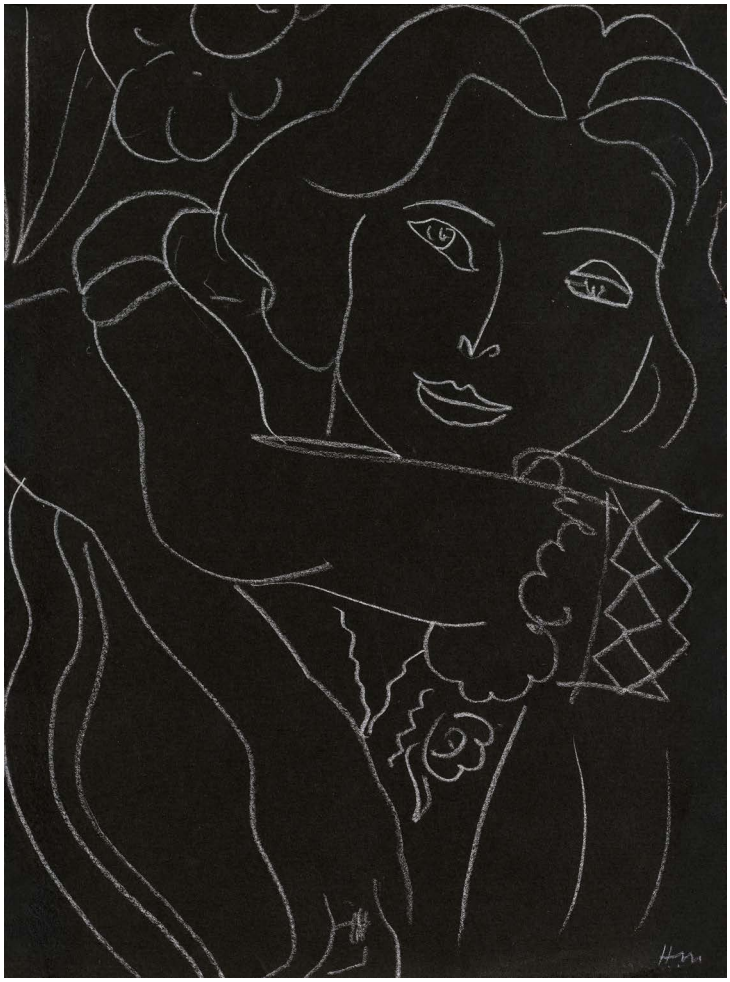
PROVENANCE

Lydia Delectorskaya, France (the sitter; a gift from the artist)
Charles Sorlier, Paris (a gift from the above)
Private Collection, France (by descent from the above and sold: Sotheby's, London, June 29, 1994, lot 245)
Acquired at the above sale

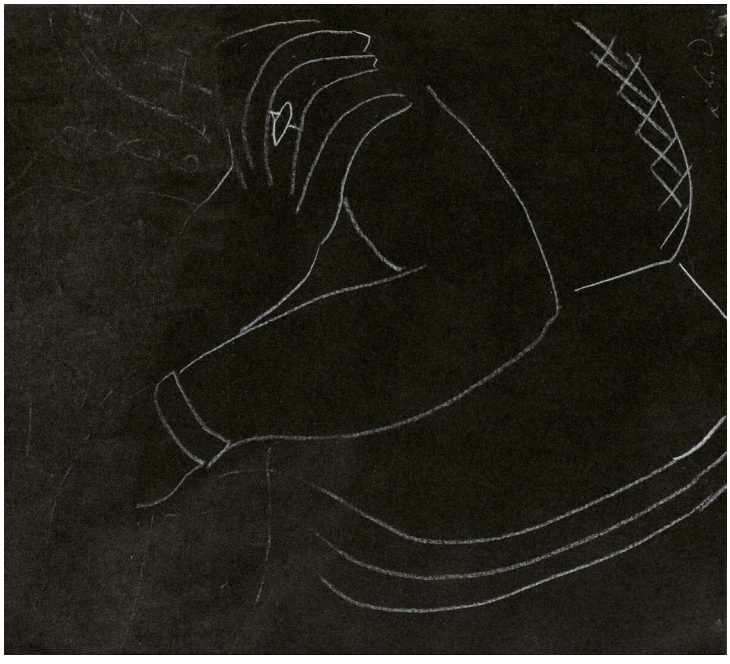
LITERATURE

Charles Sorlier, *Mémoires d'un homme de couleurs*, Saint-Armand-Montrond, 1985, p. 151
Lydia Delectorskaya, *L'Apparente facilité*, Paris, 1986, illustrated p. 195
Lydia Delectorskaya, *Henri Matisse, Contre vents et marées, peintures et livres illustrés de 1939 à 1943*, Paris, 1996, no. 12, illustrated p. 229 (titled *Blouse brodée*)

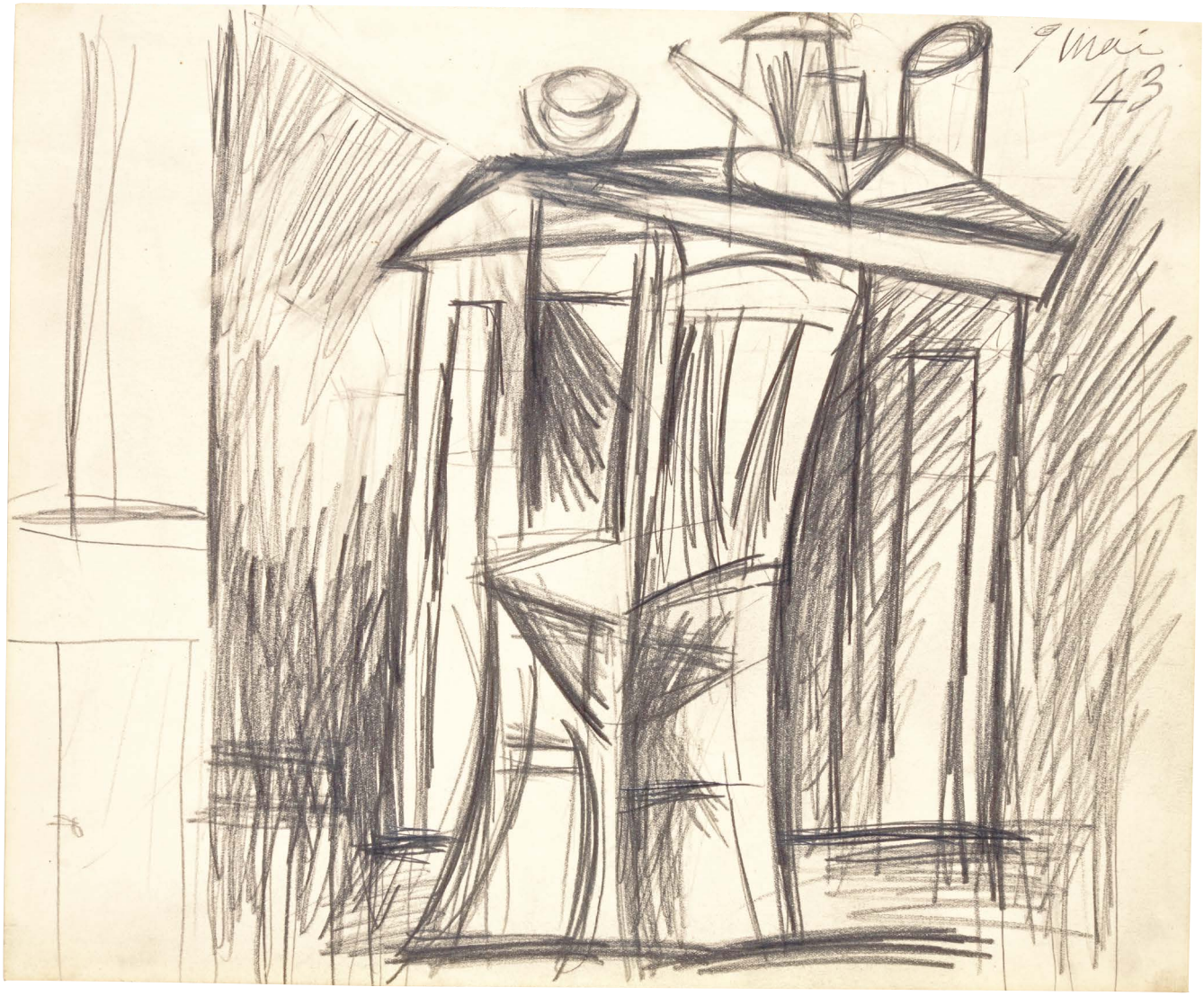
$ 50,000-70,000



(RECTO)



(VERSO)



461

PROPERTY OF A PRINCE

PABLO PICASSO

1881 - 1973

Étude (Intérieur)

Dated *9 mai 43* (upper right)
Pencil on paper
12¼ by 14½ in.; 31 by 37cm
Executed on May 9, 1943.

PROVENANCE
Estate of the artist
Marie-Thérèse Walter, Paris (acquired from the above)
Private Collection, France (and sold: Sotheby's, London, June 29, 1994, lot 401)
Acquired at the above sale

EXHIBITED
Geneva, Galerie Jan Krugier, *Une Collection Picasso, Oeuvres de 1937 à 1946*, 1973, no. 29, illustrated in the catalogue

LITERATURE
Christian Zervos, *Pablo Picasso, Oeuvres de 1943 et 1944*, vol. XIII, Paris, 1962, no. 13, illustrated pl. 5

$ 30,000-40,000

462

PROPERTY OF A PRINCE

KARL HOFER

1878 - 1955

Am Morgen (In the Morning)

Signed with the initials *CH.* (lower right)
Oil on canvas
29½ by 33½ in.; 75 by 85 cm
Painted *circa* 1913.

PROVENANCE

Hedwig & Wilhem Buller, Duisburg
Private Collection, Germany (and sold: Sotheby's, London, June 29, 1994, lot 203)
Acquired at the above sale

EXHIBITED

Berlin, Paul Cassirer, *Sonderausstellung Karl Hofer*, 1914, no. 23
Dusseldorf, Kunstverein für die Rheinlande und Westfalen, *Sammlung Wilhelm Buller*, 1955, no. 122 (titled *Erwachendes Paar* and dated before 1924)

LITERATURE

Karl Scheffler, "Karl Hofer," in *Kunst und Künstler*, Berlin, 1913, illustrated p. 461
Jaroslaw Leshko, "Oskar Kokoschka's 'The Tempest,'" in *Arts Magazine*, New York, 1977-78, no. 5, illustrated fig. 22
Karl Hofer 1878-1955 (exhibition catalogue), Staatliche Kunsthalle, Berlin & Badischer Kunstverein, Karlsruhe, 1978, illustrated p. 75
Theodor Reinhart, *Karl Hofer/Theodor Reinhart. Maler und Mäzen*, Berlin, 1989, illustrated p. 343
Karl Bernhard Wohlert & Markus Eisenbeis, *Karl Hofer, Werkverzeichnis der Gemälde*, vol. II, Cologne, 2007, no. 289, illustrated in color p. 56

$ 70,000-90,000

463

PROPERTY OF A PRINCE

ARMAND GUILLAUMIN

1841 - 1927

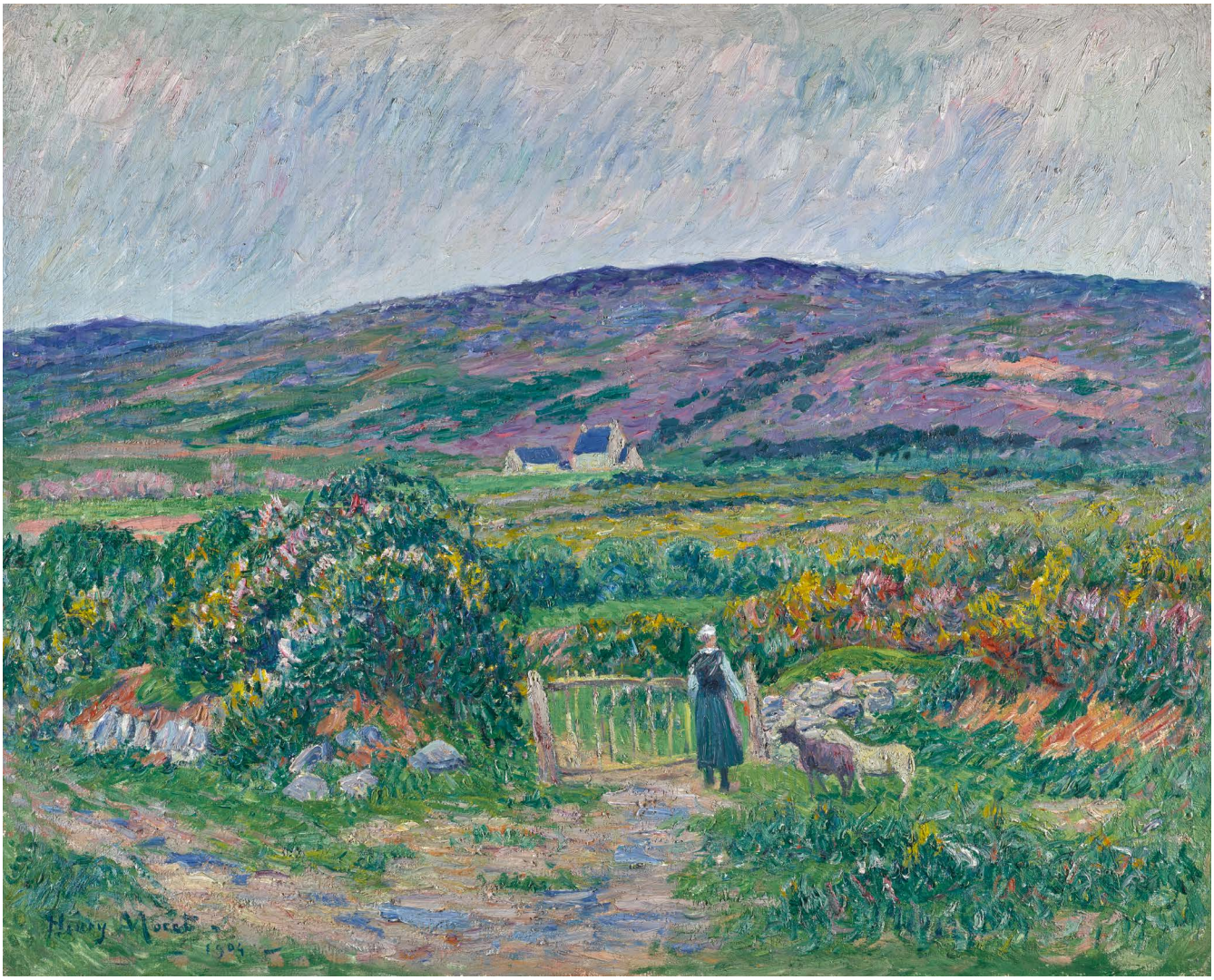
Le Puy Barriou et la vallée de la Creuse

Signed *Guillaumin* (lower left); inscribed *1er Avril ...matin* (on the reverse)
Oil on canvas
19¾ by 24 in.; 50 by 61 cm
Painted *circa* 1910.

PROVENANCE
Private Collection (acquired by 1971)
Wildenstein & Co., Inc., New York
Acquired from the above

LITERATURE
Georges Serret & Dominique Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 724, illustrated n.p.

$ 20,000-30,000



464

PROPERTY OF A PRINCE

HENRY MORET

1856 - 1913

Avant l'orage en Bretagne

Signed *Henry Moret* and dated *1904* (lower left)
Oil on canvas
25¾ by 31⅞ in.; 65.5 by 81.1 cm
Painted in 1904.

The authenticity of this work has been confirmed by Jean-Yves Rolland.

PROVENANCE
Durand-Ruel, Paris & New York
Wildenstein & Co., Paris & New York
Acquired from the above

EXHIBITED
Geneva, Galerie des Granges, *Les Post-Impressionnistes de la Galerie Durand-Ruel*, 1973, no. 50

$ 50,000-70,000

465

GUSTAVE CARIOT

1872 - 1950

Chemin le soir, près de Wiesbaden

Signed *G. Cariot* and dated *1919* (lower right)
Oil on canvas
23⅞ by 32 in.; 60.6 by 81.3 cm
Painted in 1919.

PROVENANCE
Private Collection, France
Acquired from the above by the present owner

$ 15,000-20,000

466

BLANCHE HOSCHEDÉ-MONET

1865 - 1947

Bord de mer

Signed *B Hoschédé Monet* and dated *32* (lower left)
Oil on canvas
19⅝ by 25½ in.; 50 by 64.7 cm
Painted in 1932.

The authenticity of this work has been confirmed by Philippe Piguet.

PROVENANCE
Private Collection, France
Acquired from the above by the present owner

$ 20,000-30,000

467

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTOR

JEAN-FRANÇOIS RAFFAËLLI

1850 - 1924

A Sunlit Port

Signed *J.F Raffaëlli* (lower left)
Oil on canvas
21¼ by 29 in.; 53.9 by 73.7 cm

We are grateful to Galerie Brame & Lorenceau and the Comité Raffaëlli for confirming the authenticity of this work. The work will be included in their digital Raffaëlli Catalogue critique, now in preparation.

PROVENANCE
Hammer Galleries, New York
J.H. Whitney & Co., New York (and sold: Sotheby's, New York, February 28, 1990, lot 67)
Private Collection, California (acquired at the above sale)
Galerie Michael, California
Private Collection, Italy
Sale: Christie's, New York, January 26, 2011, lot 230
Acquired from the above sale

$ 70,000-90,000

468

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CHICAGO

MAXIMILIEN LUCE

1858 - 1941

Notre-Dame de Paris

Signed *Luce* and dated *99* (lower right)
Oil on board
14¾ by 10⅞ in.; 37.4 by 27.6 cm
Painted in 1899.

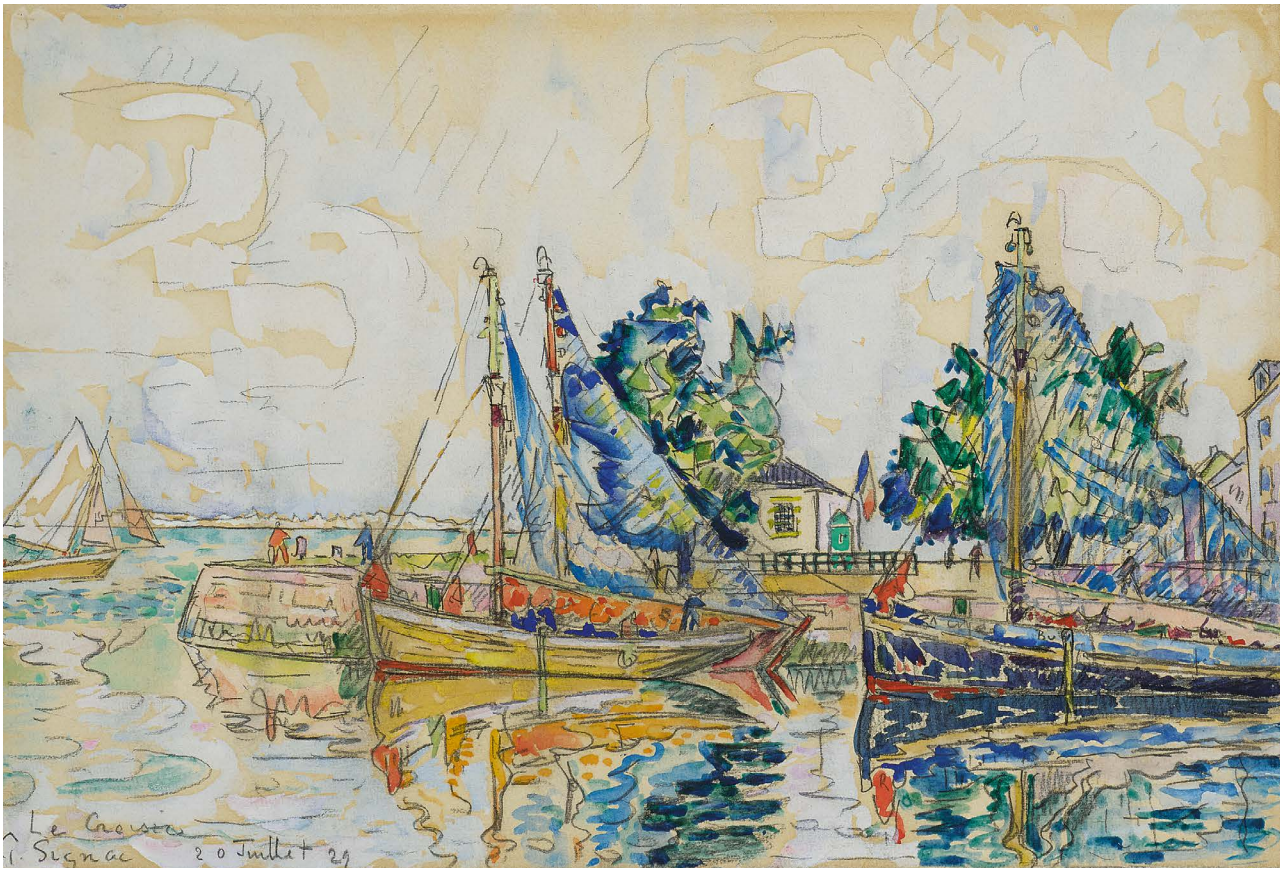
PROVENANCE

Sale: Guy Loudmer, Paris, November 22, 1993, lot 38
Sale: Christie's, New York, November 10, 1994, lot 159
Acquired at the above sale

LITERATURE

Denise Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. III, Paris, 2005, no. 33, illustrated p. 60

$ 30,000-50,000



469

470

469

PAUL SIGNAC

1863 - 1935

Le Croisic

Signed *P. Signac*, dated *20 Juillet 29* and titled (lower left)
Watercolor and pencil on paper
11½ by 17⅛ in.; 29.2 by 43.5 cm
Executed on July 20, 1929.

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

PROVENANCE
Richards H. Emerson, Lakeville, Connecticut (and sold by the estate: Sotheby's, New York, May 15, 1980, lot 288)
Acquired at the above sale by the present owner

$ 20,000-30,000

471

□ **470** SOLD WITHOUT RESERVE

CAMILLE PISSARRO

1830 - 1903

Les Paysans

Signed with the initials *C.P.* (lower right)
Charcoal, crayon and pen and ink on paper
8 by 6½ in.; 20.3 by 16.5 cm

Dr. Joachim Pissarro can confirm that this work will be included in the forthcoming *Catalogue Raisonné of Drawings by Camille Pissarro*.

PROVENANCE
Fujikawa Gallery, Osaka
Private Collection, Japan
Acquired from the above by the present owner

$ 3,000-5,000

471

PROPERTY FROM A PRIVATE COLLECTION

HENRI LE SIDANER

1862 - 1939

Le Perron, soleil

Signed *Le Sidaner* (lower left)
Oil on canvas
28⅞ by 23⅜ in.; 73.3 by 59 cm
Painted in Gerberoy in 1904.

PROVENANCE
Galeries Georges Petit, Paris
Private Collection
J.J. Gillespie Co., Pittsburgh
Armstrong World Industries, Lancaster
Excel Productions, New York
Acquired from the above

EXHIBITED
London, Goupil Gallery, *Le Sidaner*, 1905, no. 25
Paris, Salon de la Société Nationale des Beaux-Arts, 1918, no. 809
Paris, Galeries Georges Petit, *Société nouvelle*, no. 92

LITERATURE
Yann Farinaux-Le Sidaner, *Le Sidaner, L'Oeuvre peint et gravé*, Paris, 1989, no. 179, illustrated p. 96

$ 80,000-120,000

472

GUSTAVE LOISEAU

1865 - 1935

Le Pont Corneille, Rouen

Signed *G Loiseau* (lower right)
Oil on canvas
23¾ by 28¾ in.; 60.4 by 73 cm
Painted in 1927.

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

PROVENANCE
Durand-Ruel, Paris
Galerie Commeter, Hamburg
Private Collection, Germany
Private Collection, Germany (by descent from the above and sold: Christie's, New York, November 14, 2017, lot 426)
Acquired at the above sale by the present owner

$ 70,000-90,000

473

PROPERTY FROM A PRIVATE COLLECTION, LONDON

GUSTAVE LOISEAU

1865 - 1935

L'Avant-port de Dieppe

Signed *G. Loiseau* (lower right)
Oil on canvas
21¼ by 28¾ in.; 54 by 73 cm
Painted *circa* 1929.

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

PROVENANCE

Private Collection, Philadelphia (and sold: Sotheby's, New York, February 18, 1988, lot 13)
Private Collection, United Kingdom (acquired at the above sale)
Sale: Morelle & Marchandet, Paris, October 29, 1999, lot 41
Sale: Christie's, New York, May 9, 2000, lot 180
Acquired at the above sale

$ 35,000-45,000

474

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

MARIE LAURENCIN

1885 - 1956

Deux jeunes filles et deux chiens

Signed *Marie Laurencin* (upper right)
Oil on board
8½ by 10⅜ in.; 21.6 by 26.3 cm

PROVENANCE
Galerie Walter Klinkhoff, Montreal
Acquired from the above

LITERATURE
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre,* vol. I, Tokyo, 1999, no. 1242, illustrated p. 502

$ 20,000-30,000

475

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

MARIE LAURENCIN

1885 - 1956

Deux danseuses et un cavalière devant un pont

Signed *Marie Laurencin* (upper right)
Oil on canvas
18⅛ by 21¾ in.; 46 by 55.3 cm

PROVENANCE
Galerie Walter Klinkhoff, Montreal
Acquired from the above

EXHIBITED
Montreal, Galerie Walter Klinkhoff, *Suzanne Valadon, Marie Laurencin*, 1981, no. 37

LITERATURE
Daniel Marchesseau, *Marie Laurencin, Catalogue raisonné de l'oeuvre,* vol. I, Tokyo, 1999, no. 1224, illustrated p. 495

$ 40,000-60,000

476

476

ALFREDO RAMOS MARTÍNEZ

1871 - 1946

The Tamal Makers

Signed *Ramos-Martínez* (lower right)
Pen and ink, brush and ink and charcoal on paper laid down on board
14½ by 16⅞ in.; 36.8 by 42.9 cm
Executed *circa* 1935.

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné of works on paper, to be published by the Alfredo Ramos Martinez Research Project.

PROVENANCE
Margaret Cassidy, Los Angeles (acquired from the artist)
Private Collection (by descent from the above and sold: John Moran Auctioneers, Monrovia, California, May 5, 2019, lot 132)
Acquired at the above sale by the present owner

$ 18,000-22,000

477

477

PROPERTY FROM THE SURF POINT FOUNDATION

RUFINO TAMAYO

1899 - 1991

Sin título (Mujer dormida)

Signed *Tamayo* and dated *38* (upper right)
Watercolor and brush and ink on paper
11 by 8⅛ in.; 28 by 20.6 cm
Executed in 1938.

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

PROVENANCE
Mary-Leigh Call Smart, Maine (acquired in Mexico)
A gift from the above

$ 30,000-40,000

478

PROPERTY FROM A PRIVATE COLLECTOR

ALFONSO X. PEÑA

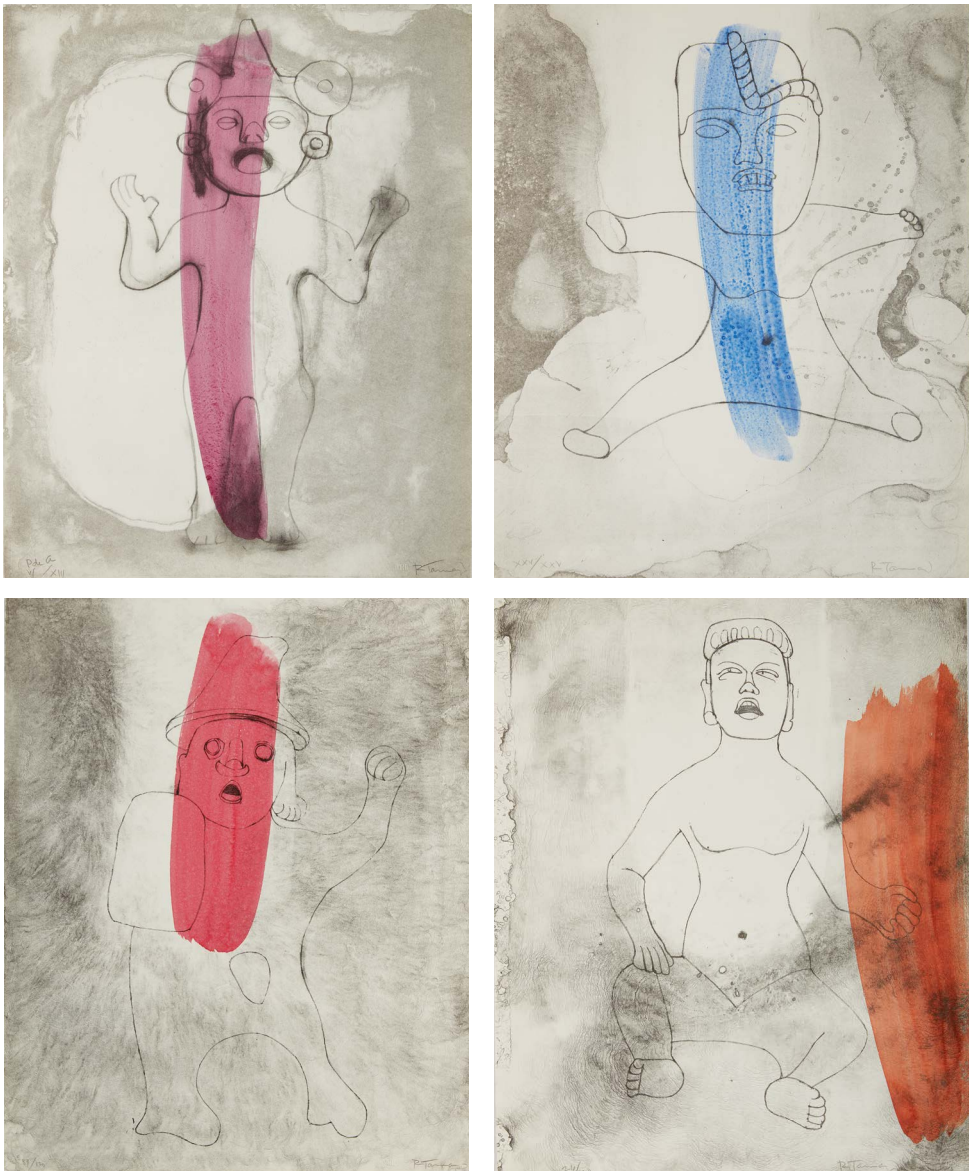
1903 - 1964

Vendedora de flores

Signed *A. X. Peña* and dated *Mex. 1953.* (lower left)
Oil on canvas mounted on panel
53⅛ by 81¼ in.; 134.9 by 206.4 cm
Painted in Mexico in 1953.

PROVENANCE
Private Collection, Mexico
Private Collection, North America (by descent from the above and sold: Sotheby's, New York, November 20, 2015, lot 91)
Acquired at the above sale

$ 40,000-60,000



479

PROPERTY FROM THE FUNDACIÓN OLGA Y RUFINO TAMAYO

RUFINO TAMAYO

1899 - 1991

Ídolos precolombinos

Each: Signed *R Tamayo* (lower right); numbered (lower left)
12 lithographs on *Rives BFK* paper, each with a watercolor brushstroke
Each: 22 by 18¼ in.; 56 by 46 cm
Printed in 1976 at Kyron Ediciones Gráficas Limitadas in Mexico City, these works are each from an edition of 100 with 25 artist's proofs, 1 bon à tirer, 3 workshop proofs and 1 printer's proof.

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

PROVENANCE
Acquired from the artist

LITERATURE
Juan Carlos Pereda, *Rufino Tamayo: Catalogue Raisonné Gráfica (Prints) 1925-1991*, Mexico City, 2004, nos. 206-17, illustrated in color pp. 174-177

For the edition numbers and images of each sheet, please visit www.sothebys.com.

$ 20,000-30,000

i.

ii.

480

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

MIGUEL COVARRUBIAS

1904 - 1957

Nias Ancestral Figure from Indonesia and Ancestral Figure from Malekula, New Hebrides, A Pair

i. Signed with the initials *MC* (lower right), inscribed *Gowe in dem vonn van een voorouderbeeld, te Hiligowe (moro'o). (Schroeder)* (upper left)
10⅞ by 8 in.; 27.6 by 20.3 cm
Watercolor and brush and ink on paper
Executed *circa* 1938.

ii. Signed with the initials *MC* (lower right); inscribed *Memorial figure made of clay and spiber webbs* [sic] *on a bamboo frame. New Hebrides. About 50" high. Chicago Museum of Natural History #133108* (on the reverse)
11½ by 8¾ in.; 29.2 by 22.2 cm
Watercolor, gouache and pencil on paper
Executed *circa* 1946.

PROVENANCE

Private Collection, United States (and sold: Sotheby's, New York, June 13, 2000, lot WIR)
Acquired at the above sale

LITERATURE

ii. "Art of the South Seas," in *Vogue*, New York, February 1, 1946, illustrated in color p. 130

Image i. appears in the mural *Art and Culture of the Pacific* painted by Covarrubias in 1938 as one of a cycle of six murals featuring maps of the Pacific region entitled *Pageant of the Pacific,* commissioned for the 1940 Golden Gate International Exposition in San Francisco, California. Five of these murals survive and are held in the collection of the De Young Museum in San Francisco.

$ 30,000-40,000

481

MIGUEL COVARRUBIAS

1904 - 1957

Who Called the Fish Fish

Signed *Covarrubias* (lower right)
Brush and ink on paper
17¼ by 14 in.; 43.8 by 35.6 cm
Executed *circa* 1925.

PROVENANCE

Valentine Dudensing, New York (and sold: Parke-Bernet Galleries, New York, April 11, 1962, lot 32)
Private Collection
Private Collection, Paris (and sold: Christie's, New York, June 2, 1999, lot 17)
Galerías A. Cristóbal, Mexico City
Acquired from the above by the present owner

EXHIBITED

Mexico City, Museo Mural Diego Rivera, *Geografía de un ilustrador,* 2004-05, no. 171
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

LITERATURE

Adriana Williams, "Miguel Covarrubias and the Emerging Image of Harlem," in *Miguel Covarrubias: Four Visions*, Madrid, 2005, no. 171, illustrated in color p. 65

$ 25,000-35,000

482

PROPERTY FROM A PRIVATE TEXAS COLLECTION

MIGUEL COVARRUBIAS

1904 - 1957

Admiral Richard E. Byrd

Signed *Covarrubias* (lower left)
Watercolor and colored pencil on paper
10¼ by 8½ in.; 26 by 21.6 cm
Executed *circa* 1934.

This work is accompanied by a certificate of authenticity signed by Adriana Williams.

PROVENANCE

Marian Nasso, Florida
Galería Windsor, Mexico
Latin American Fine Art, Brownsville, Texas
Acquired from the above

EXHIBITED

Mexico City, Pablo Goebel Fine Arts Gallery & New York, Throckmorton Gallery, *Recorriendo el mundo del chamaco Covarrubias*, 2017-18, n.n., illustrated in color in the catalogue (titled *El conquistador, que no llegó a la Antártida)*

LITERATURE

Beverly J. Cox & Denna Jones Anderson, *Miguel Covarrubias Caricatures*, Washington, D.C., 1985, illustration of another version p. 105

This work is a second version of a gouache published in *Vanity Fair* in December 1934, now held in the collection of the United States Library of Congress.

$ 30,000-40,000

483

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

BERNARD BUFFET

1928 - 1999

Clown au chapeau pointu

Signed *Bernard Buffet* (upper right)
Gouache, brush and ink, colored crayon, colored pencil and pencil on paper
17⅝ by 13¼ in.; 45.1 by 33.7 cm
Executed *circa* 1965.

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

PROVENANCE
Galerie Rienzo, New York
Acquired *circa* 1980s

$ 80,000-120,000

484

PROPERTY FROM A PRIVATE COLLECTION,
NEW YORK

BERNARD BUFFET

1928 - 1999

Saint-Maur-Les-Fossés, l'église et le cloître

Signed *Bernard Buffet* (upper right); dated *1976* (upper left)
Watercolor and brush and ink on paper
19¾ by 25½ in.; 50.2 by 64.8 cm
Executed in 1976.

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

PROVENANCE
Galerie Rienzo, New York
Acquired *circa* 1980s

$ 20,000-30,000

485

PROPERTY FROM AN ASIAN PRIVATE COLLECTOR

BERNARD BUFFET

1928 - 1999

Nature morte au poisson

Signed *Bernard Buffet* (upper center); dated *1980* (upper left)
Oil on canvas
21¼ by 28⅝ in.; 54 by 72.7 cm
Painted in 1980.

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

PROVENANCE
Private Collection, Hong Kong
Acquired from the above in 2016

$ 40,000-60,000

486

PROPERTY FROM A PRIVATE JAPANESE COLLECTOR

BERNARD BUFFET

1928 - 1999

Bouteille de vin et bananes

Signed *Bernard Buffet* (upper center); dated *1989* (upper left); titled and inscribed *89D* (on the reverse)
Oil on canvas
21¼ by 28¾ in.; 54 by 73 cm
Painted in 1989.

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

PROVENANCE
Galerie Maurice Garnier, Paris
Acquired in Japan *circa* 1990s

$ 60,000-80,000

487

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, CHICAGO

BERNARD BUFFET

1928 - 1999

Église de village

Signed *Bernard Buffet* (upper right)
Oil on canvas
25⅝ by 19¾ in.; 65.1 by 50.2 cm
Painted in 1980.

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

PROVENANCE
Galerie Maurice Garnier, Paris
Galerie Malaval, Lyon
Private Collection, Paris (and sold: Sotheby's, New York, February 21, 2002, lot 152)
Acquired at the above sale

$ 40,000-60,000

Fig. 1 Château d'Azay-le-Rideau, present day

488

PROPERTY FROM A WEST COAST COLLECTION

RAOUL DUFY

1877 - 1953

Château Azay-le-Rideau

Signed *Raoul Dufy* and dated *Azay le Rideau 1937* (toward lower left)
Gouache and watercolor on paper
19¾ by 25½ in.; 50 by 64.8 cm
Executed in Azay-le-Rideau in 1937.

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
Bignou Gallery, New York
Georges & Alice Lurcy, New York & High Point, North Carolina (acquired from the above on October 28, 1940)
Thence by descent

$ 40,000-60,000

489

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MAURICE UTRILLO

1883 - 1955

Rue de Mont-Cenis à Montmartre

Signed *Maurice, Utrillo, V,* and dated *1923.* (lower left)
Oil on board laid down on canvas
29 by 24½ in.; 73.6 by 62.2 cm
Painted in 1923.

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

PROVENANCE
Edward Speelman Ltd, London
Galerie Walter Klinkhoff, Montreal
Acquired from the above

LITERATURE
Paul Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. V, Paris, 1974, no. 2708, illustrated p. 232

$ 80,000-120,000

490

MAURICE UTRILLO

1883 - 1955

Eglise, Crémieux (Isère)

Signed *Maurice, Utrillo, V,* and dated *1934* (lower right); titled (lower left)
Oil on canvas
24 by 18⅛ in.; 61 by 46 cm
Painted in 1934.

The authenticity of this work has been confirmed by the late Jean Fabris.

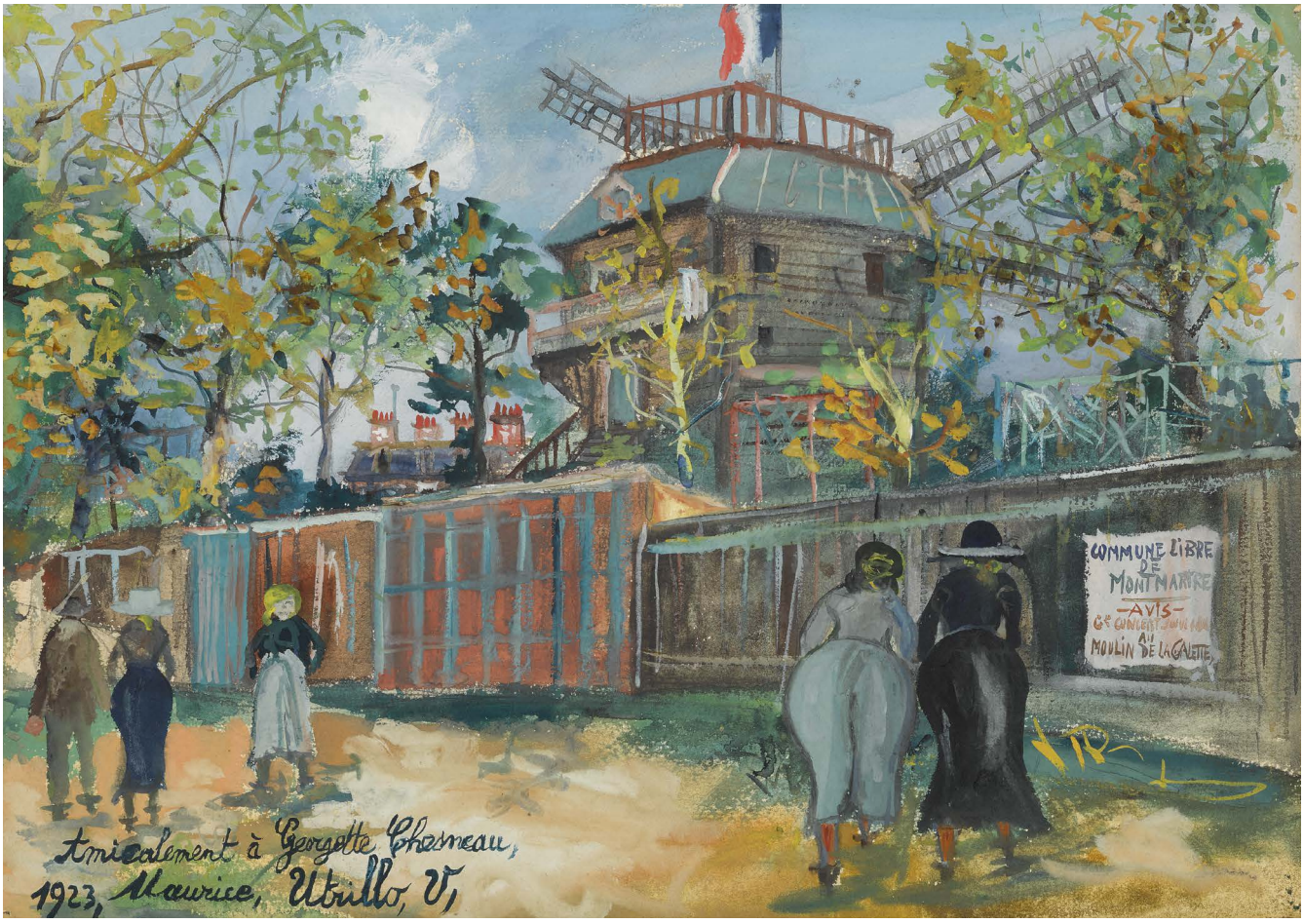
PROVENANCE

Sale: Hotel George V, Paris, June 22, 1988, lot 120
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. 55, illustrated in the catalogue

$ 60,000-80,000



491

MAURICE UTRILLO

1883 - 1955

Moulin de la Galette, Montmartre

Signed *Maurice, Utrillo, V,* dated *1923*, and dedicated *Amicalement à Georgette Chesneau* (lower left)
Gouache and watercolor on paper
10⅝ by 14¾ in.; 27 by 37.4 cm
Executed in 1923.

The authenticity of this work has been confirmed by the late Jean Fabris.

PROVENANCE

Georgette Chesneau, Paris (acquired from the artist in 1923)
Sale: Ader, Tajan, Paris, March 20, 1990, lot 17
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. 33, illustrated in color in the catalogue

$ 40,000-60,000

492

PROPERTY FROM A PRIVATE COLLECTION

BENITO QUINQUELA MARTÍN

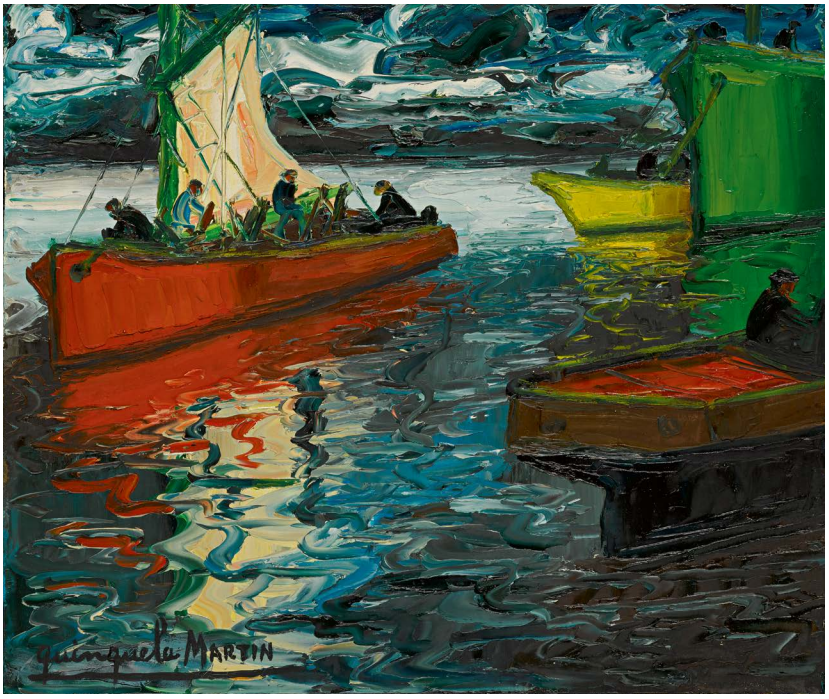
1890 - 1977

Tormenta con Sol

Signed *quinquela martín* (lower left)
Oil on board
19 by 23½ in.; 48.5 by 59.5 cm
Painted in 1969.

PROVENANCE
Private Collection, Vancouver Island (acquired from the artist in 1969)
Private Collection, Vancouver Island (by descent from the above and sold: Maynards, Vancouver, November 9, 2011, lot 53)
Acquired at the above sale

$ 15,000-20,000



492

493

PROPERTY FROM A PRIVATE COLLECTOR

MAURICE UTRILLO

1883 - 1955

Le Mont Saint-Michel

Signed *Maurice, Utrillo, V,* and dated *1922.* (lower left); signed *Maurice, Utrillo, V,* dated *1922*, titled and inscribed *Manche* (on the reverse)
Oil on canvas
18⅛ by 24 in.; 46 by 61 cm
Painted in 1922.

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

PROVENANCE
Sale: Christie's East, New York, November 14, 1996, lot 187
Private Collection, New York (and sold: Sotheby's, New York, May 11, 2000, lot 331)
Private Collection, New York (acquired at the above sale)
Thence by descent

$ 50,000-70,000

493

494

PROPERTY FROM THE BAKWIN COLLECTION

MAURICE DE VLAMINCK

1876 - 1958

Paysage

Signed *Vlaminck* (lower left)
Oil on canvas
21¼ by 25⅝ in.; 53.9 by 65.2 cm
Painted in 1947.

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

PROVENANCE
Methey Gallery, Paris
The Drs. Bakwin, New York (acquired from the above in 1949)
Thence by descent

EXHIBITED
Chicago, Marshall Field & Company (on loan by November 13, 1979)

$ 40,000-60,000

495

MAURICE DE VLAMINCK

1876 - 1958

Nature morte au panier, bouteille et fruits

Signed *Vlaminck* (lower right)
Oil on canvas
25¾ by 32 in.; 65.5 by 81 cm

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

PROVENANCE

Private Collection, Switzerland (and sold by the estate: Sotheby's, London, June 28, 1995, lot 297)
Acquired at the above sale by the present owner

$ 40,000-60,000

END OF SALE

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MARC CHAGALL
Fleurs de St. Jean-Cap-Ferrat (Paysage Méditerranéen), 1956-57

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PIERRE-AUGUSTE RENOIR
Jeune fille près d'une fontaine, 1885
Estimate £350,000–450,000*

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JEAN DUBUFFET
Pendule III (brouilleuse d'heure), 1966

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American Art

AUCTION NEW YORK 19 NOVEMBER

Property of Robert A. Bernhard,
a Descendant of Mayer Lehman
STUART DAVIS
Rue Vercingétorix, 1928
Estimate $700,000–1,000,000

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STUART DAVIS

Sotheby's EST. 1744

HARALD SOHLBERG
Ripe Fields, 1898
Estimate £1,000,000–1,500,000 *

19th Century European Paintings

AUCTION LONDON 11 DECEMBER

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Upcoming Auctions and Events in Hong Kong

Zhang Daqian: The Master
Exhibition 12 October – 9 November

Watches Online
19–26 November

Jewels Online
20–27 November

Chinese Art, including Snuff Bottles and Jades from an Old Hong Kong Family Collection
Auction 28–29 November

Mr. Doodle Invades Sotheby's
Selling Exhibition 6–19 December

Property from an Asian private collection

A rare Dingyao 'peony' washer, Northern Song dynasty
Estimate HK$280,000–380,000

An exceptionally large moulded Dingyao dish, Northern Song dynasty
Estimate HK$300,000–400,000

A rare drum-shaped Yaozhou box and cover, Northern Song dynasty
Estimate HK$400,000–600,000

To be offered during the Chinese Art sale, 28–29 November

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Magnificent Jewels
and Noble Jewels
Auction Geneva 13 November
Magnificent Jewels
Auction New York 10 December
Fine Jewels
Auction New York 9 December
Property from An Important
Asian American Collection
Sapphire and diamond bracelet, Cartier, 1927
Estimate CHF 2,000,000–3,000,000
to be sold in Magnificent Jewels and Noble Jewels
Pair of diamond ear clips, Cartier
Estimate CHF 125,000–175,000
to be sold in Magnificent Jewels and Noble Jewels
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Dreaming in Glass: Masterworks by Tiffany Studios

AUCTION NEW YORK 12 DECEMBER

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Property from the Collection of Jeep and Carla Harned, Durango, Colorado
TIFFANY STUDIOS *"Wisteria"* Table Lamp, *circa* 1905 Estimate $500,000–700,000

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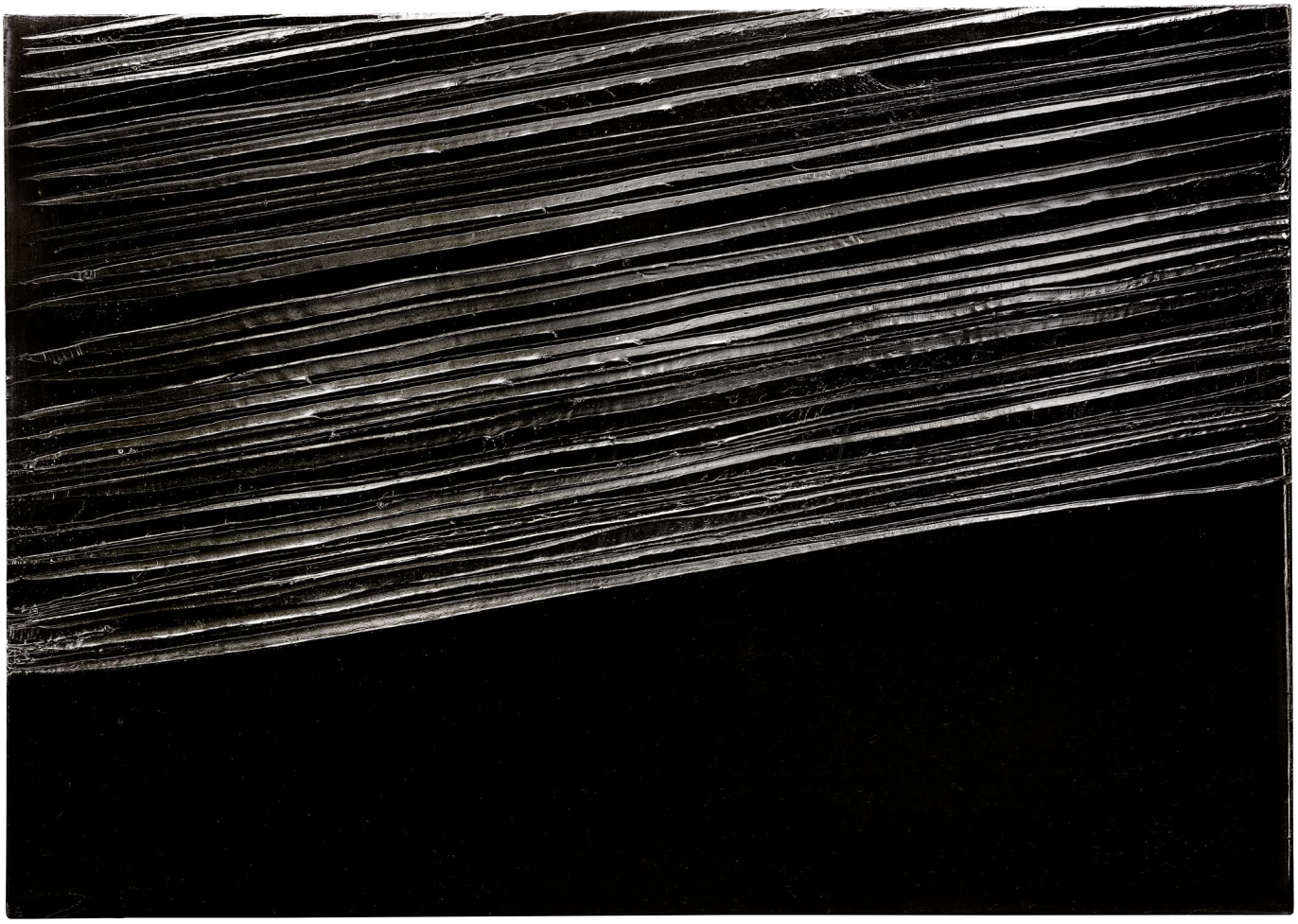
PIERRE SOULAGES
Peinture 157 x 222cm, 25 octobre 2006
Estimate €900,000–1,300,000



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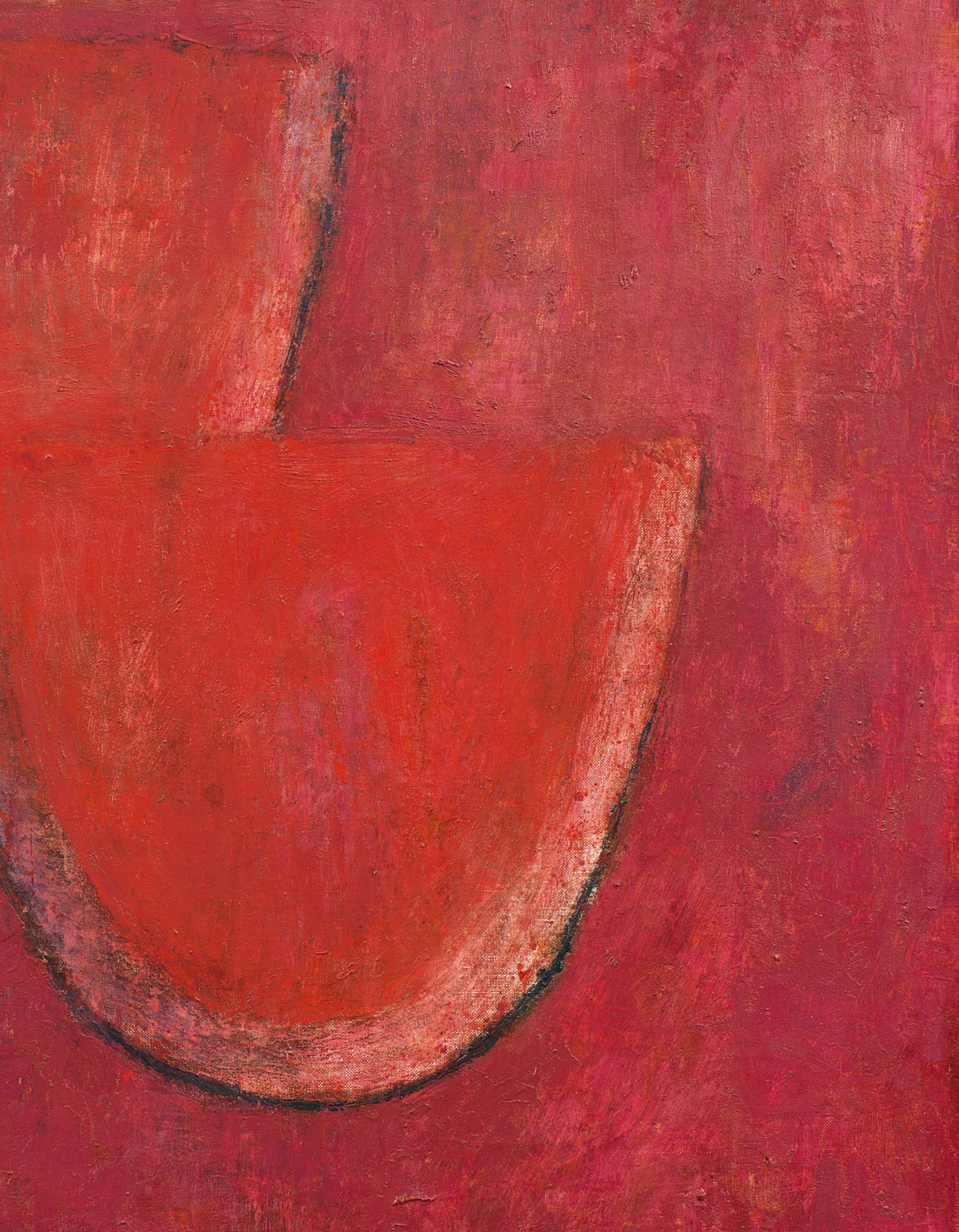

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Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

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
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation 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, Arizona, Arkansas, California, Colorado, Connecticut, District of Columbia, Florida, Georgia, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Tennessee, Texas, Utah, Vermont, Virginia, 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 All property that is sold, has bought in, or is to be returned to the consignor will remain at 1334 York Avenue forcollection. Exceptions to this policy may include property considered to be oversized and monumental works of art. Invoices and statements will indicate your property's location. Refer to our Property Collection information at www.sothebys.com/pickup.

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 Where applicable, 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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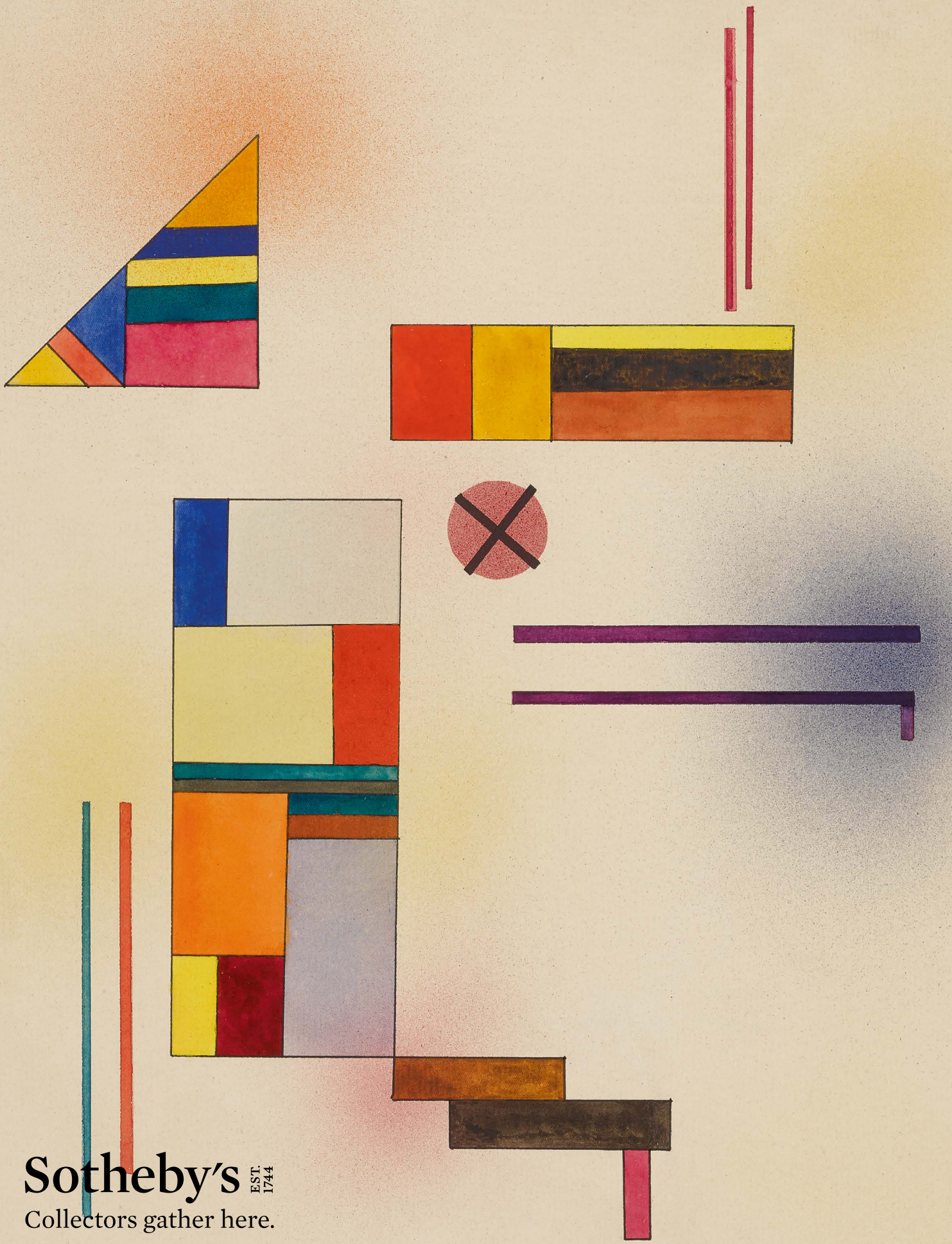

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