







IMPRESSIONIST AND MODERN ART

Thursday May, 7, 2015 at 11am New York

BONHAMS

580 Madison Avenue New York, New York 10022 bonhams.com

PREVIEW

Saturday May 2, 12pm to 5pm Sunday May 3, 12pm to 5pm Monday May 4, 10am to 5pm Tuesday May 5, 10am to 5pm Wednseday May 6, 10am to 1pm

BIDS

+1 (212) 644 9001 +1 (212) 644 9009 fax

To bid via the internet please visit www.bonhams.com/22394

Please note that telephone bids must be submitted no later than 4pm on the day prior to the auction. New bidders must also provide proof of identity and address when submitting bids. Telephone bidding is only available for lots with a low estimate in excess of \$1000.

Please contact client services with any bidding inquiries.

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

SALE NUMBER: 22394

Lots 1 - 48

CATALOG: \$35

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ILLUSTRATIONS

Front cover: Lot 43 Inside front cover: Lot 14 Facing page: Lot 42 Session page: Lot 20 Inside back cover: Lot 23 Back cover: Lot 43

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Magnus Renfrew

CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

- 1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$100,000 UP TO AND INCLUDING \$2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER \$2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.
- 2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for

- the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.
- 3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
- 4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.
- 5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.
- 6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.
- 7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.
- 8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

- 9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.
- 10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
- 11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.
- (c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:
- (i) the arbitration shall occur within 60 days following the selection of the arbitrator;

CONDITIONS OF SALE - CONTINUED

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco. California: and

- (iii) discovery and the procedure for the arbitration shall be as follows:
- (A) All arbitration proceedings shall be confidential;
- (B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
- (C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law:
- (D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
- (E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the BOLD TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY

REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the

period, culture and source or origin of the lot, as the case may be, as set forth in the BOLD TYPE heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the BOLD TYPE heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE. ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

SELLER'S GUIDE

SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 23550.

AUCTION ESTIMATES

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

CONSIGNING YOUR PROPERTY

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

PROFESSIONAL APPRAISAL SERVICES

Bonhams' specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate,

tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

ESTATE SERVICES

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

BUYER'S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserves

Unless indicated by the \square symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a A symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a o symbol next to the lot number.

Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/ us, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue. San Francisco, CA 94103.

Sales Tax

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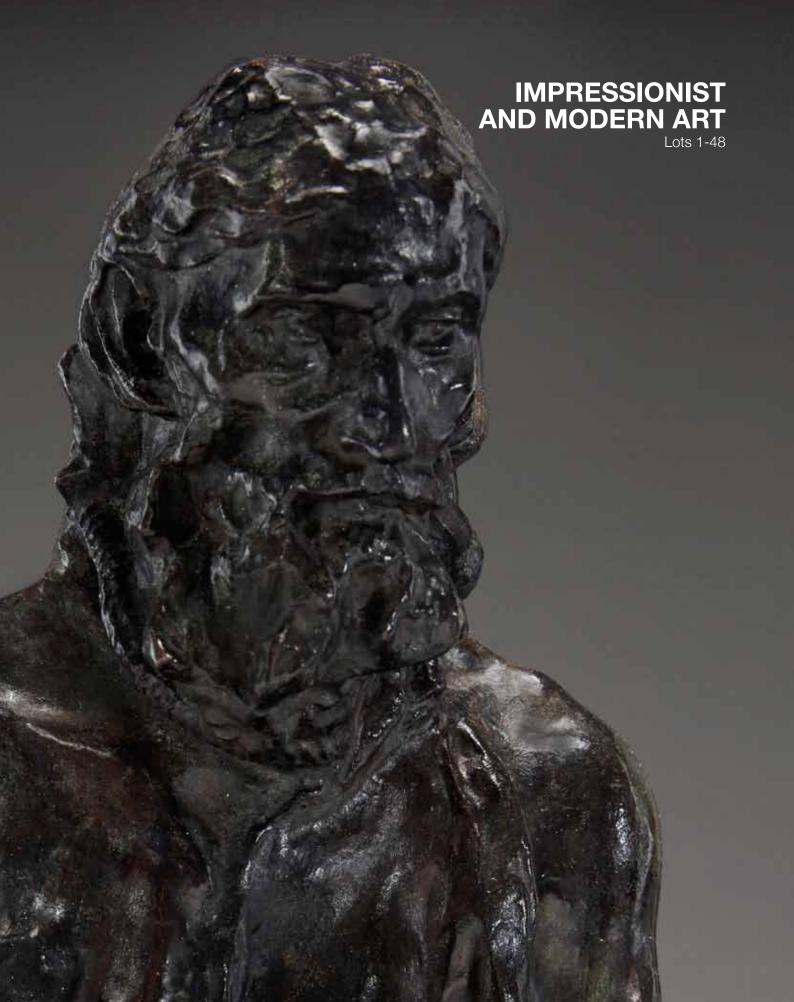
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PROPERTY FROM THE ESTATE OF THE HONORABLE AND MRS STANLEY STEINGUT

1

JEAN DUFY (1888-1964)

Cour de ferme signed and dated 'Jean Dufy 1922' (lower right) oil on canvas 23 1/4 x 27 7/8 in (59.2 x 70.8 cm) Painted in 1922 \$35,000 - 45,000

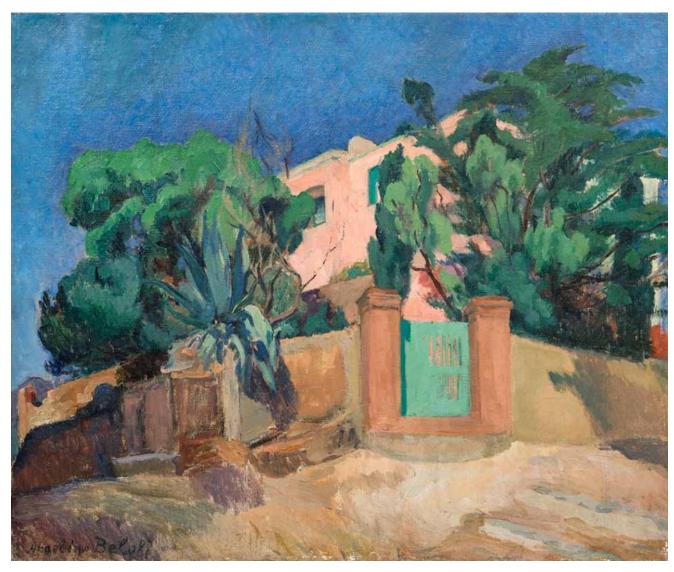
Provenance

Hirschl & Adler, New York, inv. no. 1218.

The Honorable and Mrs. Stanley Steingut (acquired from the above on 25 January 1954), and thence by descent to the present owner.

Jacques Bailly has confirmed the authenticity of this work and will include it in the next volume of the catalogue raisonné.





ANGELINA BELOFF (1884-1969)

La maison rose

signed 'Angelina Beloff' (lower left); signed and inscribed 'La maison rose, paysage, A. Beloff, no.3' (to the reverse) oil on canvas

21 x 24 3/4 in (53.4 x 63 cm)

Painted circa 1914

\$30,000 - 50,000

Provenance

The artist's studio, Paris, until 1932. Private collection, France.

Exhibited

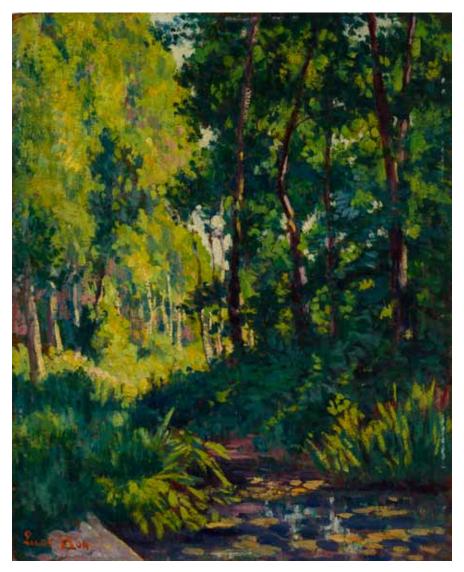
Chilleurs-aux-Bois, Château de Chamerolles, Femmes artistes: Passion, muses, modèles, 16 June-19 August 2012 (unnumbered).

Literature

S. Buisson, Femmes artistes: Passion, muses, modèles, Paris, 2012, p.105 (illustrated).

Angelina Beloff was born Angelina Petrovna Belovna in Saint Petersburg in 1879. Raised in a family of intellectuals she was encouraged to paint from an early age, and enrolled at the Saint Petersburg Academy of Arts. She moved to Paris in 1909, where she worked in the studio of Henry Matisse and later of Spanish painter Hermenegildo Anglada Camarasa. Her work matured during this period, encouraged by the fertile artistic environment, and she exhibited regularly at the Salon des Indépendents between 1912 and 1930. Paul Cézanne was perhaps most decisively influential to her style, an affinity clearly felt in the present work, particularly in her understanding of volume and structure and in her color palette.

Beloff met Diego Rivera in Brussels in 1909, and they married the same year. Their relationship was strained by the difficulties of living in Paris during World War I, and Beloff was forced to find work in order to support them both and to allow Rivera to continue painting. When Rivera returned to Mexico in 1921, he left Beloff behind and eventually filed for divorce. With the support of a number of Mexican friends she immigrated to Mexico City in 1932 and continued her artistic career there, exhibiting at the Galeria de Arte Mexicano and the Salón de la Plástica Mexicana among others. She worked in oil and watercolor, created book illustrations, was a master printer and designed stage sets and marionettes.



MAXIMILIEN LUCE (1858-1941)

Bords de la rivière dans un sous bois signed and dated 'Luce 1904' (lower left) oil on board 14 3/4 x 11 3/4 in (37.5 x 30.1 cm) Painted at Moulineux in 1904

\$40,000 - 60,000

Provenance

Paul Martin, his sale, Versailles, 2 June 1960, lot 72. Hammer Galleries, New York, 1966, inv. no. 19799. Trosby Galleries, Palm Beach.

Literature

D. Bazetoux, Maximilien Luce, catalogue raisonné de l'oeuvre peint, vol. II. Paris, 1986, p. 307, no. 1235.

PROPERTY FROM A CHARLESTON ESTATE

1

MAURICE UTRILLO (1883-1955)

Eglise Saint Pierre signed and dated 'Maurice, Utrillo, V. 1934.' (lower right) and inscribed 'Eglise Saint Pierre, Paris' (lower left) gouache and watercolor over pencil on paper 18 3/4 x 23 3/4 in (48 x 61 cm)
Painted in 1934
\$40,000 - 60,000

Jean Fabris has confirmed the authenticity of this work.





5 GEORGES D'ESPAGNAT (1870-1950)

Femme au jardin signed with the initials 'GdE' (lower right) oil on canvas 24 x 19 3/4 in (61.2 x 50.3 cm) \$10,000 - 15,000

Provenance

Galerie Durand-Ruel, Paris, inv. no. 5729 (acquired from the artist on 16 March 1900). Durand-Ruel Gallery, New York, by February 1901.

Desmond Fitzgerald, New York (acquired from the above on 8 February 1901).

Exhibited

Paris, Galerie Durand-Ruel, Exposition de Peintures de Georges d'Espagnat, 19 March – 7 April 1900, no. 23.

Jean-Dominique Jacquemond has confirmed the authenticity of this work.



The Musée Auguste Rodin at the Hôtel Biron, Paris.

THE SCULPTOR'S LEGACY: BRONZES CAST BY THE MUSÉE RODIN

Rodin was extremely fond of bronze as a medium for his sculpture, stating that it was 'always more flattering to my sculpture for it retains the modeling better.' (A. Le Normand-Romain, The Bronzes of Rodin, Catalogue of Works in the Musée Rodin, Paris, 2007, p. 18). Like many sculptors of the period he saw the process of creating bronze sculpture as a collaboration between artist, carver, caster and founder. He gave very strict instructions about the color and texture, and frequently requested adjustments to the patina until he was fully satisfied with the results. A flowering of interest in bronze sculpture in France in the second half of the nineteenth century meant that there were some one hundred and fifty-three active foundries, nearly thirty of which Rodin collaborated with. He was thus able to test out the quality and techniques offered by each firm and by 1904 he had settled on Eugène Rudier as his preferred partner, judging the quality of his work to be to his exacting standards. The Rudier foundry was established in 1874 by Eugène's father Alexis (d. 1897), and it was with the latter's name that these celebrated casts were marked until the 1950s when Eugène's nephew Georges took over. Eugène became a close friend of Rodin and cast almost five hundred bronzes for him between 1902 and the sculptor's death in 1917. Another factor which determined Rodin's choice of founder was the advice of Jean Limet, an exceptionally talented patinator who he had used almost exclusively since 1890. Limet took great care to produce pieces which satisfied Rodin's requirements and he found Rudier to produce the most consistent and reliable casts. As a result of his close relationship with Rodin, Rudier continued casting bronzes commissioned by the Musée Rodin after 1917 until his own death in 1952. After that date the museum eventually transferred projects to the Godard foundry, which they continue to use to the present day.

In 1916 Rodin donated his collections and the contents of his studio including his working casts and models to the French State to establish what became the Musée Rodin. The first director was Léonce Bénédite, who Rodin had originally met when he was assistant curator at the Musée du Luxembourg. Rodin personally appointed him as his representative and gave him total authority to manage and administer his estate. He further asked him to supervise the completion of certain works which he knew would not be finished in bronze at the time of his death. Rodin also specified 'I would like [my works] that exist only in plaster in Meudon to be cast in bronze in order to give my oeuvre an air of permanence.' (A.

Le-Normand-Romain, op. cit., p. 35). Under these terms the museum commissioned a series of bronzes, including some of plasters which had not been cast in the sculptor's lifetime such as The Gates of Hell.

On taking charge of the Musée Rodin, Bénédite examined the contracts which Rodin had with various foundries and took pains to sever them all so as to better control the output. He furthermore resolved that no plaster casts were to be sold or offered as gifts, except to public institutions. Crucially he made a clear distinction between commercial reproductions which the artist had produced in his lifetime, works such as reductions of The Thinker, The Age of Bronze and The Burghers of Calais and unissued works which were not created for commercial casting and sale.

Later directors approached the multifaceted duties of the museum in different ways. Georges Grappe who was director between 1925 and 1944 established a comprehensive system of stock management whereby various sculptures were filed under one of four different sections: works commissioned to be sold by the museum, to be exhibited at the museum, pieces which were paid for by the museum but delivered to a third party and finally pieces which were paid for by the buyers directly. A great deal of demand from the 1920s to the early 1940s substantially improved the museum's finances as well as helping to satisfy demand for the artist's work at public institutions and esteemed private collections throughout the world.

In 1986, France's Cour de Cassation, the highest court of appeal deemed it important to clarify the legal standing of bronze casts in the context of artists' *oeuvre*, stating that 'even if it is true that only the plaster or terracotta model is made by the sculptor in person, the bronze casts produced in limited editions from that model, on which their character as original works entirely depends, must nonetheless be considered the artist's handiwork.' (A. Le Normand-Romain, op. cit., p. 56). They further elaborated that 'the fact that the limited edition of bronze casts is made after the sculptor's death in no way affects the casts' character as original works and personal creations' (loc. cit.), thus asserting the right of the Musée Rodin to produce original editions. This ruling went hand in hand with a continued vigilance on the museum's part in the casting process as well as ensuring that unauthorized casts are clearly identified and taken out of the market for the protection of collectors and the artist's legacy.



Auguste Rodin (1840-1917), bas-relief from The Gates of Hell, before 1885, bronze, Rodin Museum, Philadelphia.

AUGUSTE RODIN (1840-1917)

Masque de la Pleureuse, version au cou coupé à mi hauteur signed 'A.Rodin' (lower right) and with raised signature 'A.Rodin' (on the interior) bronze with dark brown patina 8 5/8 in (21.9 cm) (height)
Conceived circa 1885 and cast by the Alexis Rudier foundry between 1925 and 1935.

\$30,000 - 50,000

Provenance

Musée Rodin, Paris.

Anon. sale, Parke Bernet, New York, 26 October 1955, lot 51.

Jerome Taishoff (1900-1964), New York [The Mycalex Corporation of America], acquired at the above sale.

Private Collection, Colorado.

Literature

J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, pp. 176-180, nos. 14-16. (other variants illustrated).

J. de Caso and P.B. Sanders, *Rodin's Sculpture, A critical study of the Spreckels Collection, California Palace of the Legion of Honor*, San Francisco, 1977, nos. pp. 184-189, 30-32 (other variants illustrated). A. Lajoix, 'Auguste Rodin et les arts du feu', *Revue de l'art*, 1997 (CXVI), pp. 82-83 (another variant illustrated).

A. Le Normand-Romain in A. Le Normand-Romain (ed.), *Rodin en 1900. L'exposition d'Alma*, exhib. cat., Paris, Musée Rodin, 2001, no. 16 and p. 67 (another variant illustrated).

A. Le Normand-Romain, *Rodin. Le Porte de l'Enfer*, Paris, 2002, pp. 50-51. M.-P. Delclaux, *Eclats de vie*, Paris, 2003, p. 59 (another variant illustrated). A.E. Elsen in A.E. Elsen (ed.), *Rodin's Art: The Rodin Collection of the Iris and B. Gerald Cantor Center for Visual Arts at Stanford University*, New York, 2003, nos. 58-59 (other variants illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 596-598 (other variants illustrated).

This work will be included in the forthcoming Catalogue critique de l'Oeuvre Sculpté d'Auguste Rodin currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2011-3701B.

Rodin probably first conceived the *Masque de la Pleureuse* as part of the great outpouring of creativity that was occasioned by his preparations for *Les Portes de l'Enfer* [The Gates of Hell], commissioned by the French State in 1880 for the proposed Museum of Decorative Arts in Paris. This mask appears flanked by centaurs and mythological scenes at the center of one of two *bas-relief* panels that were originally placed at the bottom of the wings of an early arrangement for the Gates (bronze casts of these panels are now at the Musée Rodin, Paris, and the Rodin Museum, Philadelphia). These panels were probably removed from the arrangement in 1888-90, although a photograph of the plaster model taken in 1917 shows a circlular hole which suggests that one of the masks at least may have been reintroduced (A. Le Normand-Romain, *op. cit.*, p. 597).

Rodin seems to have been particularly pleased with this mask, and in his lifetime it was both carved in marble and cast in ceramic, terracotta and stoneware as well as bronze, with varying bases. The stark emotion of the face looks forward to the *têtes d'expression* of the Japanese actress Hanako that Rodin modeled at Meudon in 1906-07. The basis of the present work may indeed be a Japanese mask in his own collection (M.-P. Delclaux, *loc. cit.*).



AUGUSTE RODIN (1840-1917)

Nu féminin agenouillé en torsion

signed and numbered 'A. Rodin No8/8' (on the base to the right) and inscribed '© By Musée Rodin 1984' (on the right side of the base) and stamped with foundry mark 'Godard Fondeur' (on the reverse of the base)

bronze with black patina

23 1/2 in (59.7 cm) (height)

Conceived between 1882 and 1885, and cast by the Musée Rodin at the Emile Godard foundry in an edition of 10 between 1983 and 1985, the present bronze cast in December 1984-January 1985.

\$25,000 - 35,000

Provenance

Musée Rodin, Paris.

Gallery Z [Madame Zada], Beverly Hills (acquired from the above in September 1985). Acquired from the above and thence by descent to the present owner.

Literature

A. E. Elsen, *Rodin Rediscovered*, Washington, D.C., 1981, no. 6.45, p. 143 (plaster version illustrated).

C. Lampert, Rodin: Sculpture and Drawings, London, 1986, p. 20.

M. Laurent, Rodin, Paris, 1988, p. 91.

H. Marraud in C. Judrin (ed.), *Rodin et le Japon*, exhib. cat., Shizuoka, Contemporary Sculpture Center, 2001, no. 200.

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 554-555 (the museum cast illustrated, together with exhibition details of that version).

This work will be included in the forthcoming Catalogue critique de l'Oeuvre Sculpté d'Auguste Rodin currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2015-4602B.



AUGUSTE RODIN (1840-1917)

Buste de jeune fille au serpent

signed and numbered 'A. Rodin No5/8' (on the right side of the base), inscribed '© By Musée Rodin 1988' (on the reverse of the base) and stamped with foundry mark 'E. Godard Fondr' (on the left side of the base)

bronze with black patina

13 in (33 cm) (height, including the integral base); the bust 6 7/8 in (17.5 cm) (height) Conceived circa 1885, and cast by the Musée Rodin at the Emile Godard foundry in a numbered edition of 12 beginning in June 1988, the present bronze cast in August 1988.

\$15,000 - 25,000

Provenance

Musée Rodin, Paris.

Gallery Z [Madame Zada], Beverly Hills (acquired from the above in January 1991). Acquired from the above, and thence by descent to the present owner.

Literature

C. Lampert, *Rodin: Sculpture and Drawings*, London, 1986, no. 17 (plaster version illustrated p. 56, pl. 107).

A. Beausire, Quand Rodin exposait, exhib. cat., Paris, Musée Rodin, 1988, pp. 118 and 330.

N. Barbier (ed.), Rodin Sculpteur, exhib. cat., Paris, Musée Rodin, 1992, pp. 53-65.

A. Normand-Romain, in P. Durey and A. Le Normand-Romain (ed.), *Rodin. Les métamorphoses de Mme. F. Auguste Rodin, Maurice Fenaille et Lyon*, Lyon, 1998, no. 7.

A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, Paris, 2007, vol. II, pp. 465-467 (another cast illustrated pp. 466-7).

This work will be included in the forthcoming Catalogue critique de l'Oeuvre Sculpté d'Auguste Rodin currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2015-4599B.



AUGUSTE RODIN (1840-1917)

Minotaure, version à la base carrée

signed and numbered 'A. Rodin 8/8' (to the right of the base)and stamped with foundry mark 'Susse. .Fondeur. Paris Susse FP' (on the back of the base)

bronze with brown patina

22 in (55.9 cm) (height)

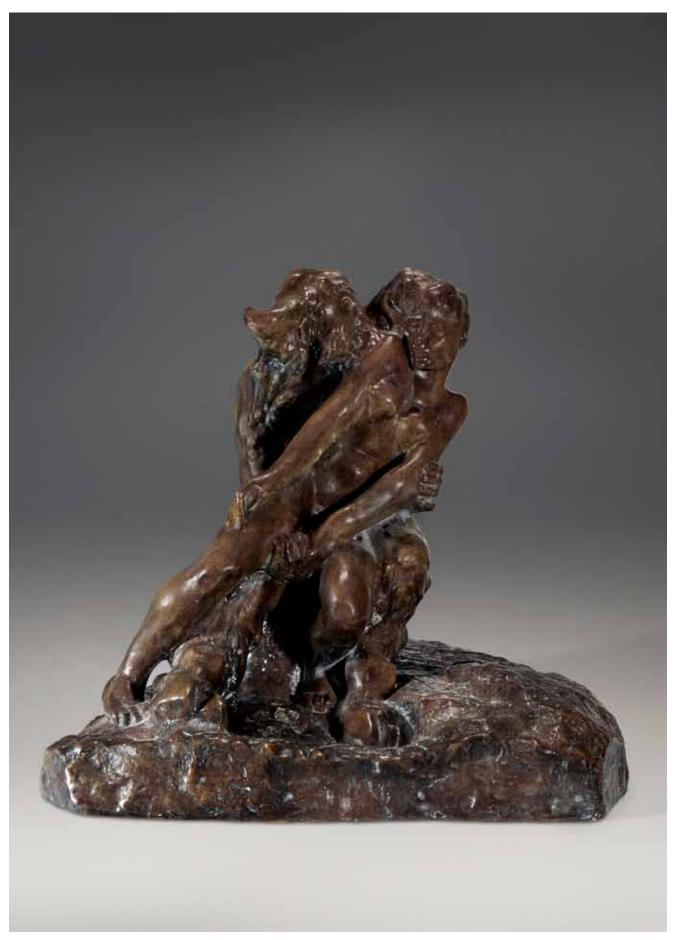
Conceived circa 1883-1885. This version in bronze taken from the marble in 1903 and cast at the Susse foundry in 2012

\$120,000-180,000

Literature

- L. Maillard, Etudes sur quelques artistes originaux, Auguste Rodin statuaire, Paris, 1899, p. 33 (marble version illustrated).
- F. Lawton, The Life and Work of Auguste Rodin, London, 1906, p. 134.
- P. Gsell, Auguste Rodin, l'art entretiens réunis, Paris, 1912, pp. 214-217 (marble version illustrated, p. 215; entitled Le faune et la nymphe).
- G. Grappe, Catalogue du Musée Rodin, Paris, 1927, p. 79, no. 207 (marble version illustrated). C. Goldscheider, Rodin, sa vie, son oeuvre, son héritage, Paris, 1962, p. 77 (another cast
- J.L. Tancock, The Sculpture of Auguste Rodin, Philadelphia, 1976, pp. 270-273, no. 41 (another cast illustrated, p. 271; a marble version illustrated p. 273, fig. 41-1).
- J. de Caso and P. Sanders, Rodin's Sculpture, A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor, San Francisco, 1977, pp. 105-108, no. 14 (another cast illustrated, p. 106; detail illustrated, p. 107; entitled Faune et Nymphe).
- C. Lampert, Rodin, Sculpture and Drawings, London, 1986, pp. 215-216, no. 119 (another cast illustrated p. 88, pl. 156).
- A.E. Elsen, Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, pp. 510-512, no. 157, and fig. 424 (other casts illustrated)
- A. Le Normand-Romain, (The Bronzes of Rodin, Catalogue of Works in the Musée Rodin, Paris, 2007, vol. II, p. 523 (another cast illustrated; a marble version illustrated, p. 525, fig. 3).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2012-4033B.





Raoul Dufy's studio in Perpignan.

RAOUL DUFY (1877-1953)

Intérieur à la console jaune signed 'Raoul Dufy' (lower right) oil on canvas 17 1/8 x 20 1/4 in (43.5 x 51.5 cm) Painted circa 1948 \$200,000 - 300,000

Provenance

Anon. sale, Galerie Motte, Geneva, 23 May 1964, lot 46. Galerie Taménaga, Tokyo. Anon. sale, Christie's, New York, 13 May 1999, lot 220.

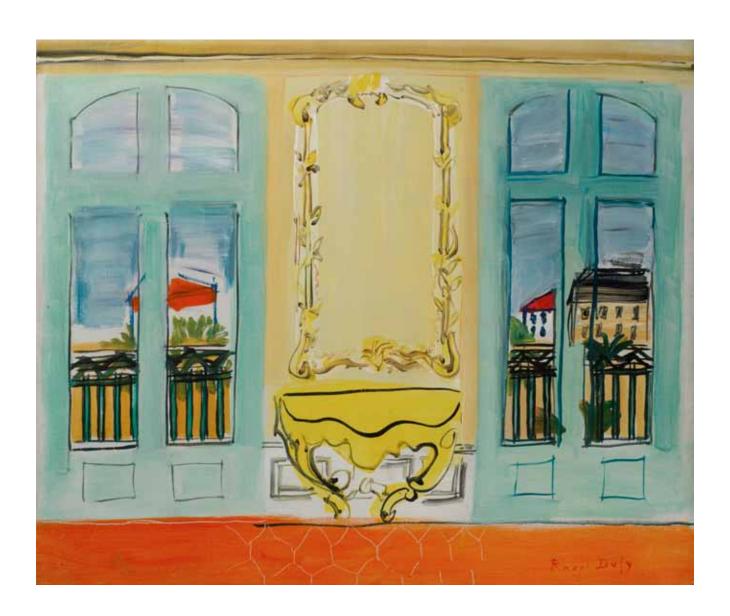
Literature

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1976, vol. III, p. 239, no. 1218 (illustrated).

Dufy lived in Perpignan between 1940 and 1949, interspersing his stay with visits to the nearby spa towns of Thuès-les-Bains, Font-Romeu, Amélie-les-Bains and Caldas de Montbuy. Like many artists he took refuge from the Occupation of Paris by heading south, but for Dufy there was also the desire to visit the Pyrenean spa towns to take the

waters as treatment for his rheumatoid arthritis; in Perpignan he was in the care of Dr Nicolau undergoing a treatment of gold salts. This period gave rise to the *Ateliers de Perpignan* series; unlike the depictions of his Paris *atelier* or earlier interiors, this series of studio paintings are imbued with a sense of a private and enclosed space, a retreat from the world, inhibited by the trauma of war and the limitations of his illness. The studio in the present lot is identifiable from contemporary photographs with its characteristic console table, situated between two windows under a mirror, and its striking terracotta floor tiles.

Despite the intense focus on an internal world and the private creative energy of the studio, Dufy succeeds in creating a sense of space through an emphasis on the apartment's large windows and the luminous warm Roussillon light filtering in from the outside world. *Interieur à la console jaune* employs a simple viewpoint squarely appraising the Louis XV carved wood console table. This composition is almost identical to that of similarly titled work in the collection of the Musée des Beaux-Arts in Nice, the palette serving as a differentiator between the two, in which the framework of the windows is reinforced by the grid of the balustrade outside, firmly situating the artist in his creative space.



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

1-

HENRY MOORE O.M., C.H. (1898-1986)

Two Figures signed and dated 'Moore 61.' (upper right) pencil, wax crayon, pastel, charcoal, watercolor and felt-tip pen on paper 11 1/2 x 9 3/8 in (29 x 23.8 cm)
Drawn in 1961

\$20,000 - 30,000

Provenance

Marlborough Fine Art, London.
Martin Gordon Gallery, New York.
Krasner Gallery, New York, 1976.
Anon. sale, Christie's, New York, 15 November 1989, lot 93.
ACA Galleries, New York.
Acquired from the above by the present owner.

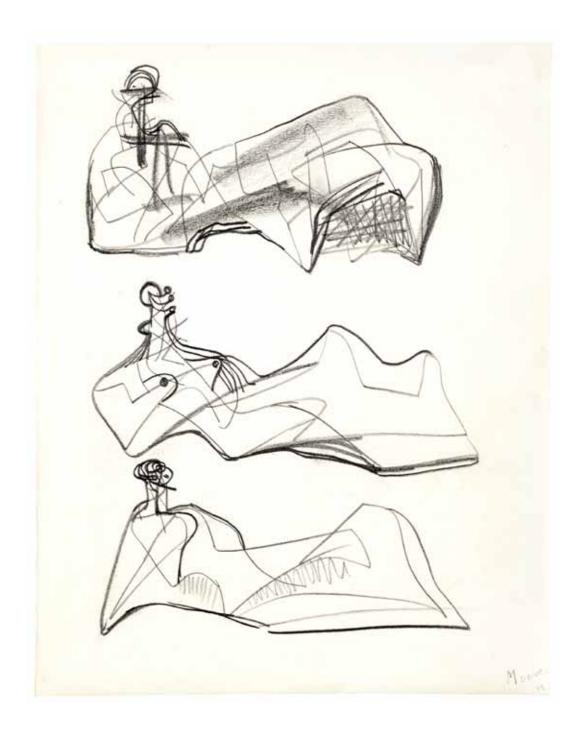
Exhibited

London, Marlborough Fine Art, Watercolours and Drawings by Oskar Kokoschka, Henry Moore, Graham Sutherland, September-October 1962, p. 40, no. 60.

Literature

G.C. Argan, *Henry Moore*, New York, 1971, pl. 166.
D. Mitchinson, *Henry Moore*, *Unpublished Drawings*, New York, 1971, pl. 195.
A. Garrould, ed., *Henry Moore*, *Complete Drawings* 1950-76, Aldershot, 2003, vol. IV, p. 156, no. AG 61-62.8 (HMF 3033).





PROPERTY OF A PRIVATE NEW YORK COLLECTOR

12

HENRY MOORE O.M., C.H. (1898-1986)

Three Reclining Figures signed 'Moore' and with numbering '48' (lower right) pencil on paper 11 1/2 x 9 1/4 in (29 x 23.5 cm)
Drawn in 1956

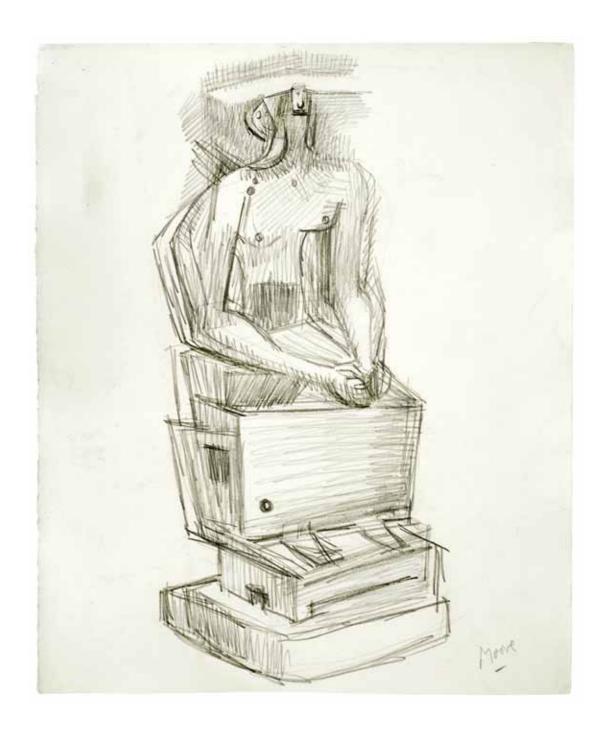
\$18,000 - 22,000

Provenance
Krasner Gallery, New York, 1974-75.
Anon. sale, Christie's, New York, 5 October 1989, lot 156.
ACA Galleries, New York.
Acquired from the above by the present owner.

Literature

A. Garrould, ed., *Henry Moore, Complete Drawings* 1950-76, Aldershot, 2003, vol. IV, p. 121, no. AG 56.49 (HMF 2943a).

This drawing was studied by David Mitchinson, curator of the Henry Moore Foundation, at the time of the 1989 sale. Mr Mitchinson noted the strong similarity with a drawing of *Three reclining figures* (HMF 2943) from 1956, and therefore proposed the redating of the present work.



PROPERTY OF A PRIVATE NEW YORK COLLECTOR

HENRY MOORE O.M., C.H. (1898-1986)

Seated Figure signed 'Moore' (lower right) pencil on paper 11 5/8 x 9 1/2 in (29.2 x 24 cm) Drawn in 1940

Provenance

\$14,000 - 18,000

Galerie Beyeler, Basel, inv. no. 5958 (acquired from the artist). Noah Goldowsky, New York. Spencer A. Samuels & Co., New York, 1973. Krasner Gallery, New York.

Anon. sale, Christie's, New York, 5 October 1989, lot 142. ACA Galleries, New York. Acquired from the above by the present owner.

Milan, Toninelli-Arte Moderna, June-July 1971.

Literature

A. Garrould, ed., Henry Moore, Complete Drawings 1940-49, Aldershot, 2001, vol. III, p. 37, no. AG 40.64 (HMF 1547).

MAXIMILIEN LUCE (1858-1941)

Le quai Saint-Michel signed and dated 'Luce 1900' (lower right) oil on canvas 18 1/8 x 21 5/8 in (46 x 55 cm) Painted in 1900 \$600,000 - 800,000

Provenance

Estate of the artist, and thence by descent to Georges Bouin, the artist's nephew, and thence by descent.

Private Collection, acquired from the above; Sotheby's, New York, 8 November 2006, lot 210.

Exhibited

Paris, La Maison de la Pensée Française.

Paris, Galerie Bernheim-Jeune, 50 ans de Peinture, M. Luce, 1-15 June 1929, no. 48.

Paris, Musée Marmottan, M. Luce, February-April 1983, no. 34.

Paris, Galerie H. Odermatt - Ph. Cazeau, Maximilien Luce, époque néo-impressionniste, 1987-1988.

Literature

- J. Sutter, Les Travaux et les Jours, Lausanne, 1971, p.23.
- P. Cazeau, M. Luce, Paris, 1982, p. 120, p. 208. (illustrated).
- D. Bazetoux, Maximilien Luce, Catalogue de l'oeuvre peint, vol. II, Paris, 1986, p. 81, no. 301.







Le Pont Saint-Michel, Paris, circa 1900.

Luce painted the present view from the window of a studio at 19 quai Saint Michel, Paris, which belonged to his friend and fellow Neo-Impressionist Albert Dubois-Pillet. The building was a popular location for artists' studios: both Matisse and Albert Marquet worked at the same location, likewise using the lofty perspective to paint Paris teeming with life.

Luce used this vantage point to great effect in a series of paintings in the late 1890s and early 1900s, by turns looking to the west along the Left Bank towards the Pont Saint-Michel and the Pont-Neuf, and to the east towards the façade of the Cathedral of Nôtre Dame. In a letter to Henri-Edmund Cross at the end of 1899 Luce recorded 'I am working at the moment from a window looking out on the quai Saint-Michel, Nôtre Dame, and the quai des Orfevres and it is harshly beautiful. I am making piles of studies and will use them for larger canvases.' (quoted in B. de Verneilh, 'Maximilien Luce et Notre-Dame-de-Paris', *L'Oeil*, March 1983, p. 24.) The resulting group of works are among the most ambitious and artistically refined paintings in his *oeuvre* and resonate with collectors to the present day.

Luce began his artistic career as a wood engraver, taking drawing and painting lessons while continuing his apprenticeship. In 1887 through his friendship with Camille Pissarro he was introduced to Georges Seurat and Paul Signac, both of whom encouraged him to approach the application of paint with a Divisionist technique.

He moved to the working-class district of Montmartre and became an increasingly significant member of the Neo-Impressionist group as well as a member of the Société des Artistes Indépendents. With only a few gaps he exhibited at the Salon des Indépendents every year from 1887 until his death in 1941. By the time he painted Quai Saint-Michel in 1900 his style had undergone a final transformation, taking some of the lessons of the stippled, Divisionist style of Neo-Impressionism and fusing it with an earlier, looser and less structured brushwork in the Impressionist idiom. The more spontaneous technique that emerged was perfectly suited to depicting the everyday spectacle of bustling life in fin-de-siècle Paris.

His virtuoso touch succeeds in creating a visually mesmerizing, shimmering tableau of Paris, very much in the painterly language of Monet and his close friend Pissarro. Both were primarily concerned with the play of light and shadow across surfaces, with atmospheric conditions and the 'process' of painting itself. Luce is attentive to these concerns and intently observes the precise turn of Paris's famously changeable weather. In the present painting, the gray clouds settling over the Seine have a palpable presence, flecked with deeper hues of purples and blues. The use of red is sparing but well judged, observed in the fashionable hat of the young girl in the right foreground, echoed in the skirt of the solitary female figure in the central foreground and subsequently repeated along the diagonal of the quay, leading the eye of the viewer deeper into the throng, the press of the crowd becoming ever more intense.



Andreas Gursky (b. 1955), Sha Tin, chromogenic color print, circa 1994.

Most of all however, Luce is interested in depicting Paris as a modern metropolis, a melting pot of young and old, rich and poor, the crowd jostling, seething, constantly moving. The sense of this agitation and excitement is clearly apparent in this scene. Carts, carriages and trolleybuses compete for space in the street with dogs, hawkers and running children. Loosely but with great care he describes the type of clothes his fellow Parisians are wearing - whether fashionable or drab, expensive or torn and falling apart. The Seine is also teeming with activity, with barges moored along the guay or moving down the river, transporting people and goods. The horizon is filled with smoke, which in turn rises towards the sky and blends with the rolling clouds. As a modern metropolis embracing the beginning of the new century, Paris was the location for the 1900 Exposition Universelle, the World's Fair. Exhibitors flocked from around the globe and the fair was visited by some fifty million people. Important recent inventions shown at the exhibition included the diesel engine, talking movies and escalators. Paris was positioning itself as the city of the future.

There is a palpable sense that the city is a living, breathing creature made up of individuals with different, and very modern concerns. This approach is firmly in line with Luce's political allegiances. He and Pissarro, like many in the Neo-Impressionist circle, were committed anarchists. He was a staunch champion of the working class, glorifying and championing proletarian causes. Luce and his contemporaries were particularly committed to portraving scenes from the life of the ordinary working man or woman, whether a

manual laborer in the city or a peasant working in the countryside. His paintings of the mining towns of the Pays Noir in Belgium, the tragic aftermath of the Paris Commune and the destruction caused by the rebuilding of rue Réaumur, the final part of Hausmann's project for rebuilding Paris, are all testament to this interest. A sense of solidarity and an impassioned commitment to the rights and concerns of the common man runs through Luce's work.

The tradition of the urban landscape and the study of the crowd as an examination of the Zeitgeist of the moment is one which contemporary artists have continued to embrace. Andreas Gursky's Sha Tin created almost a hundred years after Luce's painting uses another city of the future, Hong Kong, as its location. Spectators press against one another to get a better view of the famous racetrack of Sha Tin, situated north of Hong Kong island itself. Gursky juxtaposes the framework of horizontal and vertical lines of the manmade environment with the flowing organic lines of the hills beyond. Man is the master of his universe, reclaiming the landscape through building tall sky scrapers and erecting giant television screens against the green foliage of the trees. Commerce and leisure, two pivotal forces driving Hong Kong's booming economy are as central to this contemporary image as they were to Paris in Luce's day.



15

PAUL SIGNAC (1863-1935)

Port-Louis

signed 'P. Signac' (lower left) and inscribed 'Port-Louis.' (lower right) watercolor and conté crayon on paper laid down on card 10 x 13 in (25.3 x 34.2 cm)

Painted *circa* 1920

\$15,000 - 20,000

Provenance

Eugene Bondy, New York, and by descent until Anon. sale, Steenburgh & Bittner Auctions, Burlington, Vermont, 11 October 2014.

Private collection, New York.

Marina Ferretti has confirmed the authenticity of this work.

16

LESSER URY (1861-1931)

Windmühle auf Walcheren, Holland signed, inscribed and dated 'L. Ury 1912 Walcheren' (lower left) pastel on artists' board laid down on board 26 7/8 x 20 3/4 in (68.3 x 52.7 cm)
Drawn in 1912

\$15,000 - 20,000

Provenance

Paul Manes, Berlin (acquired directly from the artist in 1913). Lotte Manes Zary, Berlin and New York (by descent from the above), and thence by descent to the present owner.

Dr. Sybille Gross has confirmed the authenticity of this work.



PROPERTY FROM A PRIVATE BAY AREA COLLECTION

17

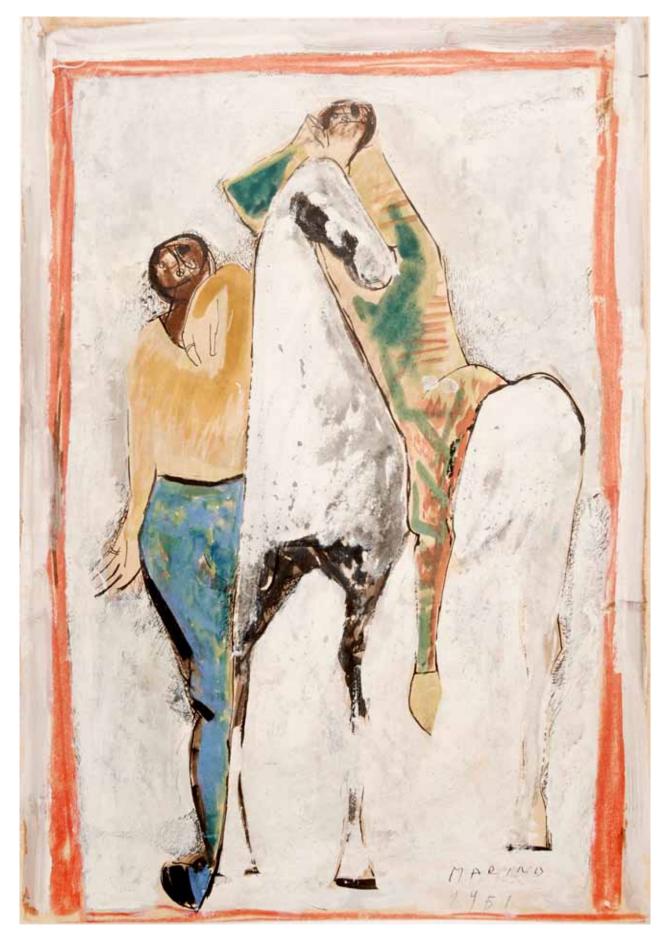
MARINO MARINI (1901-1980)

Cavallo e due cavalieri signed and dated 'Marino 1951' (lower right) gouache, pen and India ink, brush and gray wash on paper 24 1/2 x 16 7/8 in (62.2 x 43.1 cm)
Painted in 1951.

\$40,000 - 60,000

Provenance

Felix Landau Gallery, Los Angeles.
Fred Hudson and Bob Rissman, Los Angeles, acquired from the above.
Private Collection, California (a gift from the above), and thence by descent to the present owner.





PROPERTY FROM A PRIVATE COLLECTION, RANCHO MIRAGE, CALIFORNIA

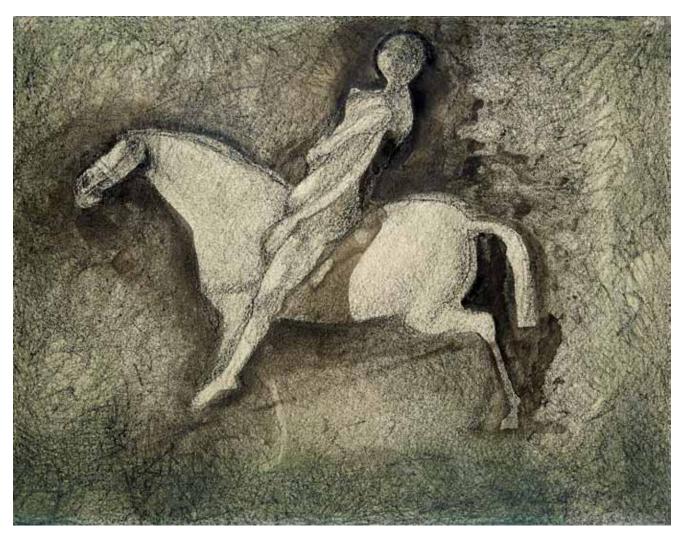
18

MARINO MARINI (1901-1980)

Senza titolo signed 'Marino' (lower left) gouache, ink, graphite and pastel on paper board 21 3/4 x 24 1/2 in (55.3 x 62.3 cm) \$25,000 - 35,000

Provenance

Anon. sale, Sotheby's, London, 26 June 1985, lot 405. Kate Ganz Limited, London (acquired at the above sale). Acquired from the above by the present owner in July 1985.



MARINO MARINI (1901-1980)

Composizione equestre signed 'MARINO' (lower right); signed and dated 'MARINO 1944' (verso) watercolor, black crayon and grey wash with white gouache on paper 11 3/4 x 15 1/4 in (29.8 x 38.6 cm) Painted in 1944

\$20,000 - 30,000

Provenance

Dominion Gallery, Montreal (acquired from the artist in June 1970). Private collection, Edmonton (acquired from the above in January 1974), and thence by descent to the present owner.



A PROPORTION OF THE PROCEEDS FROM THIS LOT WILL BENEFIT THE BUCKMINSTER FULLER INSTITUTE

Founded in 1983, The Buckminster Fuller Institute (BFI) strives to catalyze transformative problem solving capacities through design science education. By facilitating convergence across the disciplines of art, science, design and technology, BFI's work extends the profoundly relevant legacy of R. Buckminster Fuller. Located in Brooklyn, NY, BFI is a 501(c)3.

PROPERTY FROM A PRIVATE COLLECTION, NORTHERN CALIFORNA

20

AUGUSTE RODIN (1840-1917)

L'un des Bourgeois de Calais: Eustache de Saint-Pierre, vêtu, réduction signed 'A. Rodin' (on the reverse of the base), with raised signature 'A. Rodin' (on the underside) and stamped with the foundry mark 'Alexis.Rudier / Fondeur.PARIS' (on the reverse edge) bronze with green-brown patina

18 3/4 in (47.7 cm) (height)

Conceived between 1887 and 1895, and in this reduced size in 1902-03. This version was cast by the Alexis Rudier foundry in June 1945.

\$200,000 - 300,000

Provenance

Musée Rodin, Paris, inv. no. 369.

Acquired from the above on 24 June 1954, and thence by descent to the present owner.

Literature

- G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, pp. 51-53, nos. 110-115 (complete monumental plaster version illustrated, p. 52).
- B. Champigneulle, *Rodin*, London, 1967, pp. 69-102, no. 21 (complete monumental version illustrated).
- R. Descharnes and J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, pp. 106-117 (complete monumental bronze version illustrated, p. 114).
- I. Jianou and C. Goldscheider, $\it Rodin$, Paris, 1967, p. 97 (complete monumental bronze version illustrated, pl. 41).
- L. Goldscheider, *Rodin Sculptures*, London, 1970, p. 119 (monumental plaster version illustrated, pl. 38).
- J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 390, fig. 67-69-13 (another cast illustrated).
- J. de Caso and P.B. Sanders, *Rodin's Sculpture, A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor*, San Francisco, 1977, no. 43 (another cast illustrated p. 222).
- A.E. Elsen, Rodin's Art, The Rodin Collection of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University, New York, 2003, pp. 103-104, no. 15 (another cast illustrated p. 103, fig. 81).
- A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of works in the Musée Rodin*, Paris, 1997, vol. I, p. 230 (with exhibition details of the other casts, another of which is illustrated).

This work will be included in the forthcoming Catalogue critique de l'Oeuvre Sculpté d'Auguste Rodin currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under archive number 2007-1705B.





D. Freuler, Eustache de Saint Pierre (bronze) at the Salon de la Société Nationale des Beaux-Arts, 1895 (Musée Rodin, Paris).

The poet Rainer Maria Rilke, who served as Rodin's secretary, considered the *Monument des Bourgeois de Calais* to be among the sculptor's greatest triumphs. In a 1903 essay, almost certainly informed by close conversation with the master, he describes the development of the project:

The most supreme instance of Rodin's power of exalting a past event to the height of the imperishable, whatever historical subjects or forms demand to live again in his art, is found perhaps in the *Monument des Bourgeois de Calais.* ... He felt immediately that there was a moment in this story when something portentious took place, something independent of time and place, something simple, something great'. (R.M. Rilke (trans. J. Lemont and H. Trausil), *Auguste Rodin*, London, 2006, pp. 79-83).

He goes on to discuss Rodin's intentions in building the composition: 'Gestures rose before him, gestures of renunciation, of farewell, of resignation. Gestures over gestures. He gathered them together and gave them form. They thronged about him and out of the fullness of his knowledge, a hundred heroes rose in his memory and demanded to be sacrificed. And he concentrated this hundred into six. ... Thus Rodin made each of these men live again the last concentrated moment of life. Each figure is majestic in its simple greatness. They bring to mind Donatello and, perhaps, Claus Sluter and his prophets in the Chartreuse of Dijon' (R.M. Rilke, op. cit., pp. 83-85).

The commission for the *Bourgeois de Calais* was initiated by the city council of Calais in 1884 as an affirmation of the historic city's identity as it was undergoing a program of modernization that involved demolishing the ancient ramparts and amalgamating with the neighboring township of St. Pierre (the ancestral home, ironically, of Eustache de Saint-Pierre). The commission commemorated one of the most famous stories from the city's past, an episode from the 100 Years War in which a group of citizens put themselves forward as hostages to raise the siege of the city by King Edward III of England. Rodin was inspired by the story, colorfully if scantily described by the chronicler Jean Froissart, and began to model even before he won the commission in 1885.

The council intended a traditional heroic statue of Eustache de Saint-Pierre, leader of the group and the first citizen to volunteer. For Rodin, Eustache was certainly the focal point of the project, endowed with all the power and emotion of the story. The sculptor told Delia Austrian 'The figure in the center is Eustache de Saint-Pierre, his bowed head with venerable hair attracting attention. ... He is not afraid, he walks steadily with his eyes closed in Holy Communion' (D. Austrian, 'Rodin as I knew him', International Studio, 68 [September 1919], pp. li-lii). The model for Eustache was said to be Pignatelli, a 42 year old Italian, who also posed for the St Jean-Baptiste prêchant. To this central anchoring figure Rodin added the other five hostages, not as a narrative group but as a collective expression of their sacrifice. Early models placed the group on a triumphal arch, or a tower, but notably one proposal set the figures close to ground level, a radical idea that set the present day citizens almost at eye level with their illustrious forbears, seeming to walk among them.

The commissioning committee was understandably nervous at this break from tradition, but circumstances and Rodin overcame their objections. Each figure was initially modeled naked, and at actual size, before being clothed in rough tunics and with the ropes of their captivity around their necks. The group was assembled and exhibited for the first time at Rodin's joint exhibition with Monet at Galerie Georges Petit in June 1889.

The sculpture was cast in 1894-95 and installed on the site of historical event itself in the market square of Calais in June 1895. The records of the réducteur-agrandisseur Henri Lebossé indicate that work on casting reductions began immediately, with the Jean d'Aire and Pierre de Wiessant being cast in 1895, Jean de Fiennes in 1899, Andrieu d'Andres in 1900 and Eustache de Saint-Pierre in 1902-3 (Jacques de Wiessant was never cast in the reduced size: it has been suggested that Rodin did not want the sculptural group to be recreated in anything other than his original format).

The monumentality of the figure of Eustache de Saint-Pierre is gained in part by the dynamism of his pose. The flowing folds of his garment, rising apparently straight from the earth, drive forward through his torso until they collide with the angle of his shoulders, which bear the great weight of his responsibility. As Antoinette Le Normand-Romain notes, 'by rejecting the descriptive style of conventional public monuments in order to portray what real people felt in a situation in which we might find ourselves - one which some people, moreover, experienced during the Second World War - [Rodin] created one of the masterpieces of a period that focused on man and his inner world' (op. cit., p. 214). This heroic, elemental conception marks Rodin as godfather to the explorations of later sculptors as they addressed personal and universal expressions of the human condition.

The pose of Eustache de Saint-Pierre is strikingly similar to one of the masterpieces of twentieth century sculpture, Willem de Kooning's Clamdigger, created almost 80 years later, which is likewise notable for its focus on interiority. The link between the two sculptors was noted by Claire Stoullig (C. Stoullig, 'The Sculptures of Willem de Kooning', Willem de Kooning: Drawings - Paintings - Sculpture, exhib. cat., Whitney Museum of American Art, and elsewhere, 1983, p. 242), and it is particularly apparent in this pairing. Rodin's rippling draperies, unhindered by strict representation, are echoed in the agglomeration of gouged contours of de Kooning's figure. That sculpture was an expression of the artist's own outlook, and in some ways a self-portrait, but it also has an eternal quality, a heroism and a self-possessed power, qualities for which Rodin was also always striving himself.



Willem de Kooning (1904-1997), Clam Digger, 1972.



21 BERNARD BUFFET (1928-1999)

Torero

signed and dated 'Bernard Buffet 58' (lower right) crayon, brush and India ink over pencil on paper 29 7/8 x 22 1/4 in (76 x 56 1/2 cm)
Drawn in 1958

\$30,000 - 50,000

Provenance

Galerie E. David et M. Garnier, Paris.

This work is recorded in the Bernard Buffet Archives at Galerie Maurice Garnier.



22

VU CAO DAM (1908-2000)

L'Enfant en bleu signed and dated 'Vu cao dam 63' (lower right) oil on canvas 28 3/4 x 23 3/4 in (73 x 60.3 cm) Painted in 1963 \$12,000 - 18,000

Provenance

Wally Findlay Galleries, New York. Acquired from the above by the present owner.

This work will be included in the upcoming catalogue raisonné being compiled by the Findlay Institute, Inc.

RAOUL DUFY (1877-1953)

Vence signed 'Raoul Dufy' (lower left) oil on canvas 25 1/8 x 31 7/8 in (65 x 81 cm) Painted in 1922 \$300,000 - 400,000

Provenance

Anon. sale, Hôtel Drouot, Paris, 10 June 1996, lot 46.
Anon. sale, Hôtel Drouot, Paris, 11 June 1997, lot 94.
Eric A. Smulders van Heer Janspolder (acquired at the above sale).
Anon. sale Christie's New York, 10 May 2001, lot 429, where acquired by the present owner.

Exhibited

Martigny, Fondation Pierre Gianadda, *Raoul Dufy, Séries et séries noires*, January-June 1997, p. 192, no. 19 (illustrated p. 43)

Literature

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, Geneva, 1973, vol. II, no. 548, p. 116 (illustrated).





Raoul Dufy in his studio.

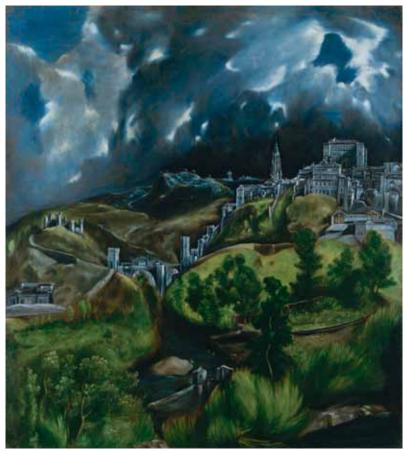
Dufy first encountered the spectacular landscape around the medieval walled village of Vence in 1908, when he was inspired to experiment with a new spatial and pictorial language under the influence of Paul Cézanne. He returned to the South of France regularly in the early 1920s, creating works which examine the ancient village both in close up and from a distance in its setting among the rolling Provençal hills. The series sees the artist exploring different atmospheric conditions and with various artistic objectives, at times with a greater focus on Fauve color and at others more fascinated by the delineation of space created by a high vantage point, playing with perspective. He was endlessly mesmerized by the dynamic architectural forms, winding medieval ramparts and the ancient olive groves outside the city walls. In the present work he creates a sense of drama and movement through the use of short, parallel brush strokes, clearly intent on depicting the town in more elemental forms, foregoing particular details, in effect barring the viewer's entry into the pictorial space. This near-aerial view also allows him to experiment by tilting the pictorial plane forward towards the viewer, once again in the manner of Cézanne, particularly in his tabletop still lifes.

The visually stimulating subject matter of Vence precipitated the emergence of Dufy's mature style, characterized by a distillation of form, retaining only the essential elements of his composition. He

declared: 'I will apply myself to the search for dynamic traits within the elements of nature, those which are imperceptible at first glance... the mysterious elements which are slower to reveal themselves, and which, once sensed, reappear in every aspect of the same climate, the same region, the same environment. I shall neglect, therefore, the immediate appearance of things in favor of their deeper faces. I adhere myself to that which is true, to the point at which the credible elements alone remain.' (Martigny, Fondation Pierre Gianadda, *Raoul Dufy, Séries et séries noires*, January-June 1997, p. 38, translated from the French).

Indeed the foliage of the trees in the present work has been transformed into comma-like arches, the roof tiles and paving stones are denoted by a dense network of energetic parallel brushstrokes. The artist's experience of working with woodcuts is palpable in his use of line, disengaged from color, in order to contour shapes and make them more schematic. His bravura brushstrokes speak with the clarity of Fauve color informed by the light of the South.

Dufy had painted in his native Le Havre for the first ten years of his career, depicting its cool northern light in the muted pastel tones of the Impressionist idiom. His turning point, as for so many of his contemporaries, was the revolution of color and light in Matisse's



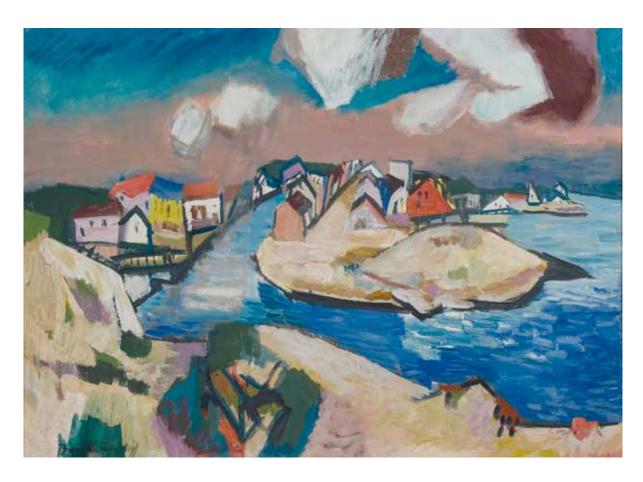
Domenikos Theotokopoulos, called El Greco (1541-1614), View of Toledo, oil on canvas, circa 1598-1599 (Metropolitan Museum of Art, New York).

Luxe, Calme and Volupté (Musée d'Orsay, Paris), exhibited at the Salon des Indépendents in 1905, the result of the artist's discoveries in the South of France the previous summer. Dufy was immediately struck by Matisse's bold and expressive use of color. He admitted 'I looked at this miracle of creative imagination at work in color and line. I immediately grasped the mechanics of art.' (M. Giry, Fauvism: Origins and Development, New York, 1982, p. 135). Dufy began to re-examine his approach to representation, and increasingly started to use pure and unmodulated pigments until he was painting in a completely Fauve manner by 1906. Interestingly he did not immediately follow his fellow Fauves Matisse and Derain to the South but remained in Le Havre and its environs, painting with Albert Marguet in the new palette. It was not until he actually painted in the Midi, in the luminous Mediterranean light, that his work completed its transformation. He asserted 'la lumière est l'âme de la couleur... sans la lumière la couleur est sans vie [light is the soul of color... without light, color is without life] ' (quoted in Martigny, loc. cit.).

Whilst some of the compositions from the Vence series depict a dark stormy sky or clouds gathering at the high horizon, the present work finds the town basking in a clean fresh light. The entire series is in the great European tradition of emblematic city views, conveying the general idea of the place rather than accurately illustrating the town

in detail. The treatment of an elevated medieval town seen from an even higher, bird's eye viewpoint, playing with perspective and pictorial space, and indeed even the sharp, almost hallucinogenic green tones, is deeply evocative of El Greco's emblematic View of Toledo (Metropolitan Museum of Art, New York) painted more than three hundred years earlier. Here the radical Greek artist also uses artistic license to simplify the forms depicted, portraying and interpreting the essence of the city, rather than recording its actual appearance. As with Dufy's Vence, the simplified forms of Toledo's medieval walls, roads and terraced landscape lead the eye into the composition, whilst the spirited use of heightened vibrant color is proto-Fauve in its intensity and power.

The early 1920s were an important time for Dufy not only in terms of the crystallization of his mature style but also in terms of his professional realization. In April 1920 he signed a contract with Galerie Bernheim-Jeune in Paris, which gave him a one-man exhibition in 1921. The artist began to achieve wider recognition which resulted in numerous public and private commissions.



24

BRUNO KRAUSKOPF (1892-1960)

Village in Long Island

signed 'BrunoKrauskopf' (lower left); signed again 'B.Krauskopf' (on the reverse, and again on the back of the frame), and numbered 'Nr.6' (on the stretcher) oil on canvas

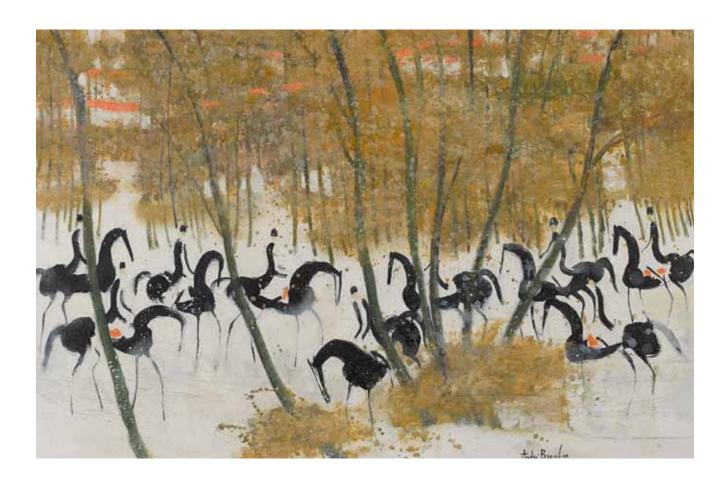
25 7/8 x 36 in (66 x 91.8 cm)

\$5,000 - 7,000

Provenance

Feigl Gallery, New York, inv. no. 829.

Dr Henry and Dr Yela Lowenfeld, by 2 January 1986, and thence by descent to the present owner.



ANDRÉ BRASILIER (BORN 1929)

Cavaliers sur la neige signed 'André Brasilier' (lower right) oil on canvas 23 3/4 x 36 1/4 in (60.3 x 92.1 cm) Painted in 1970 \$25,000 - 35,000

Provenance

Galerie de Paris, Paris. Private Collection, Oregon (acquired from the above in 1972).

Alexis Brasilier has confirmed the authenticity of this painting.



26

JEAN (HANS) ARP (1886-1966)

Coeur d'un monument bronze with gold patina 5 1/4 in (13.5 cm) (height)

Conceived 1963, this piece was cast in bronze by Clementi in the spring of 1964 and is number 3 in an edition of 5.

\$30,000 - 40,000

Provenance

Dominion Gallery, Montreal (acquired directly from the artist). Waddington Galleries, London, by 19 January 1973. Private Collection, Canada.

Literature

E. Trier, *Jean Arp, Sculpture, His Last Ten Years*, New York, 1968, p. 122, pl. 299 (marble version illustrated).

A. Hartog (ed.), *Jean Arp, Sculptures, A Critical Survey*, Ostfildern, 2012, p. 331, no. 299 (marble version illustrated).

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

27

HENRY MOORE O.M., C.H. (1898-1986)

Sculptural Form signed and numbered 'Moore 2/9' (on the side of the base) bronze with dark green patina 6 7/8 in (16 cm) (height) (excluding base)
Cast in 1962
\$50,000 - 70,000

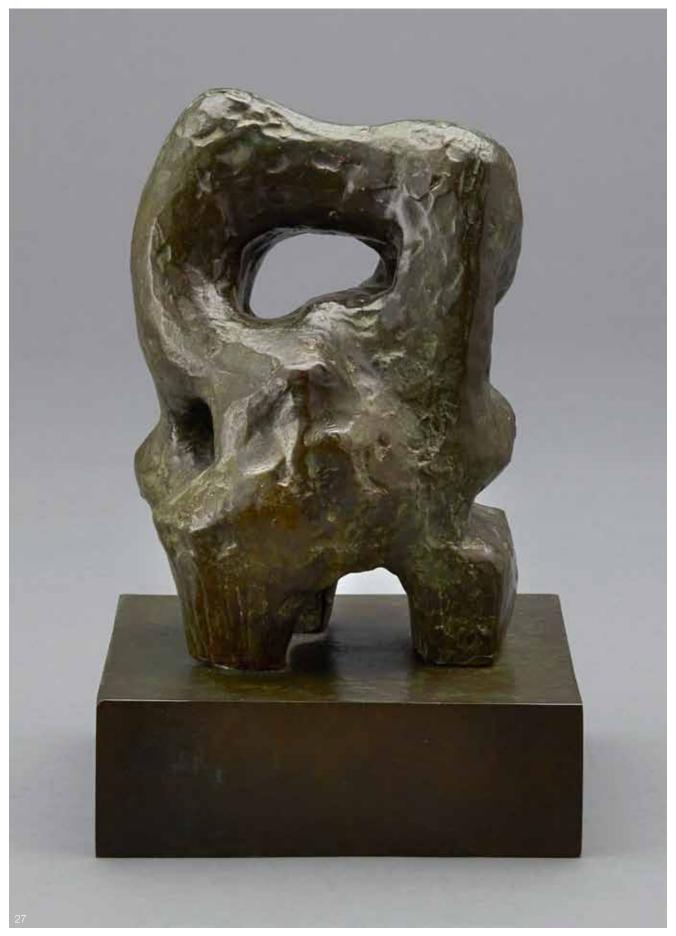
Provenance

Marlborough Gallery, London.

Acquired from the above, and thence by descent to the present owner.

Literature

A. Bowness, *Henry Moore, Complete Sculpture, 1980-1986*, London, 1999, vol. III, p. 57, no. 505b (another cast illustrated).



28

GEORGE GROSZ (1893-1959)

Shoe Shine, New York signed 'grosz' (lower right) reed pen and ink, watercolor, grey and brown wash on paper 18 7/8 x 25 in (48 x 63.5 cm)
Painted in 1933
\$15,000 - 20,000

Provenance

Studio of the artist, Bayside, Long Island, 1933. Dr Henry and Dr Yela Lowenfeld, by 2 January 1986, and thence by descent to the present owner.

Ralph Jentsch has confirmed the authenticity of this work.

In 1932, the year before the present work was made, Grosz accepted an invitation to teach the summer semester at the Art Students League of New York. This voyage to the New World was a culmination of his life-long passion for the mythology of the United States, derived from the influence of authors such as Karl May and James Fenimore Cooper who he had read in his youth. He was immediately fascinated by the teeming modern metropolis. The rise of German nationalism and subsequently Nazism, coupled with his admiration for the United States, precipitated his decision to emigrate the following year. He arrived in New York on January 23 1933, shortly before Hitler came into power, eventually becoming an American citizen in 1938. He continued to teach at the Art Students League intermittently until 1955, and also opened a private art school in his home in Bayside, New York.

On his arrival in the city Grosz lodged in hotels and in a house in Greenwich Village, before settling on Long Island. His time in New York allowed him to roam free, exploring the dynamic city by day and night, walking and drawing in his sketchbook, much as he had done in Berlin in the 1920s. He would then work the sketches into larger drawings and watercolors when he returned to his room. *Shoe Shine, New York* is an example of the larger works that he created from these wanderings. It depicts two workers at rest, one young, one old. The detail of their faces etched with experience and *ennui* is rendered effortlessly and quickly. The melancholy of the scene tells of the devastating consequences of the Crash of 1929 and the subsequent depression which peaked in the US in 1932 and early 1933, before the enactment of Roosevelt's New Deal.



GEORGE GROSZ (1893-1959)

Liebespaar

signed 'grosz', with the number and title 'No 7 Liebespaar' (lower left) and with the inscription '7284...18 cm breit' (lower center); inscribed 'simpl 32' (verso)

brush, reed pen and India ink and pencil on paper

23 1/2 x 18 1/4 in (59.8 x 45.9 cm)

Drawn in 1932

\$15,000 - 20,000

Provenance

Studio of the artist, Berlin, 1932.

George Grosz Estate, 1959, (with the Estate stamp and number 3-113-2 verso)

Art Fair Gallery, New York, 1973.

Private collection, Connecticut (acquired from the above by the present owner).

Engraved

Munich, Simplicissimus, 24 April 1932, 37. Jahrgang, No. 4, p. 44.

Ralph Jentsch has confirmed the authenticity of this work.

Liebespaar, executed in the early 1930s, continues the themes of satire and sharp social observation explored in Grosz's *Ecce Homo* portfolio of 1923, the grotesque depiction of Berlin life for which he was put on trial for obscenity and blasphemy. The present lot depicts a young house maid, seemingly having abandoned her duties and attempting the seduction of the older head of the household. In his defense at a later obscenity trial in 1928, Grosz explained:

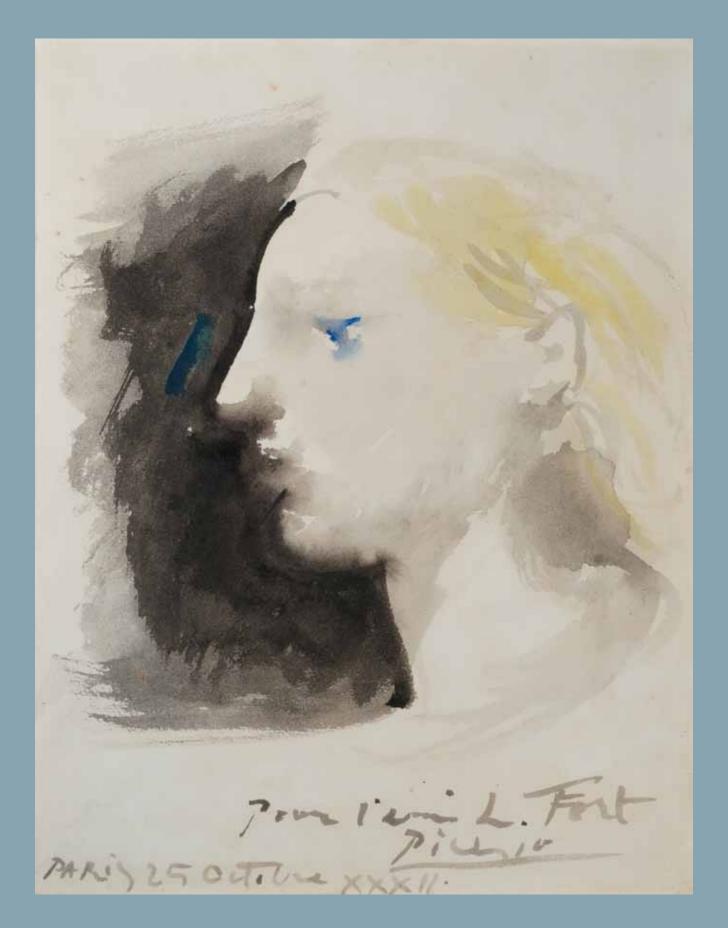
'It is a document of those inflationary years with their vices and immorality. Its effect is as brutal as the time that inspired it in me and if you ask about the effect, then it really is intimidating but in no way encourages lewd behavior. This is how all my works originated that have led to me being prosecuted. They are inconceivable without these times and if I am accused then this time is accused, its atrocity, depravity, anarchy and injustice.'

Liebespaar was submitted, together with a group of other works, for publication by the satirical magazine Simplissimus in Munich in February 1932. The publication's highly political agenda was well suited to Grosz' own subject matter and it had been publishing his drawings since 1926. It continued to do so until the title was taken over by the Nazis in 1933. This drawing was published under the title Philosophie, with the caption 'Siehste Engelchen, det is nu mal das kurze Jlück der Lieve: mit Scherzen fängste an, und mit Alimenten hörste uffl.' a transliteration of the thickly inflected Berlin dialect which translates as 'Look, little angel, this is how the short luck of love goes: it starts with pleasantry and it ends with maintenance.'



PABLO PICASSO (1881-1973)

Marie-Thérèse de profil
signed, inscribed and dated 'pour l'ami L. Fort/Picasso/Paris 25 octobre XXXII' (lower center)
watercolor on paper
12 3/8 x 9 5/8 in (31.5 x 24.5 cm)
Painted on 25 October 1932
\$250,000 - 350,000

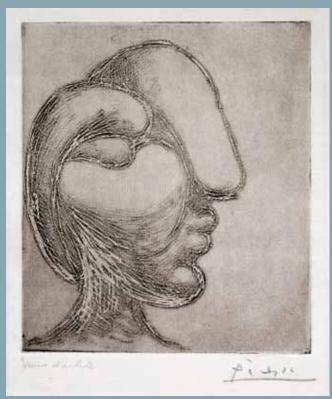


The present work, painted in 1932 on the day of Picasso's fifty-first birthday, is dedicated to Louis Fort, a master printer and close friend. Picasso first met Fort through Ambroise Vollard, probably when the latter commissioned him to print the 1914 edition of Picasso's landmark *Saltimbanques* suite. The three continued to collaborate on projects until the *Chef d'oeuvre inconnu* series in 1931, shortly before Fort retired. Picasso continued their friendship and often stayed in Fort's house in the South of France. He purchased his printing press and remarked to a friend with great reverence: 'It's beautiful isn't it? ...Almost a museum piece...It used to belong to Louis Fort, the printer...I loved this press, so I bought it.' (D. Wye, *A Picasso Portfolio: Prints from the Museum of Modern Art*, exhib. cat., New York, Museum of Modern Art, 2010, p. 14).

This watercolor was subsequently in the collection of Alexandre and Odile Loewy. Loewy was a well known and highly respected bookdealer of Hungarian descent who opened a shop in Paris in the late 1920s and quickly established a reputation for specializing in illustrated books. He would have undoubtedly moved in the same circles as Fort who at the time was the printer of choice for a range of artist's books and portfolios. The Loewys were passionate and discerning collectors, primarily of works on paper and sculpture, focusing on contemporary artists many of whom they would have known personally.



Marie-Thérèse Walter, passport photograph, circa 1930.



Pablo Picasso (1881-1973), Sculpture, Profil de Marie-Thérèse aquatint, 12 March 1933.

The subject of the present watercolor is immediately recognizable as Marie-Thérèse Walter, Picasso's young model and lover, who he met in January 1927. She was seventeen and he was forty-five. Picasso was mesmerized by her statuesque figure, her fair beauty and her 'Greek' profile, in distinct contrast to the fashionable flapper silhouette and particularly to Picasso's own wife Olga Khokhlova who was a slim, dark-haired Russian ballet dancer. The young woman was charmed by the artist she had never heard of and later professed: 'He told me that I had saved his life, but I had no idea what he meant.' (J. Richardson et al, Picasso and Marie-Thérèse: l'amour fou, exhib. cat., Gagosian Gallery, New York: 2011, p. 13).

What followed was an extraordinary period of creativity which decisively steered Picasso's aesthetic in new directions, re-establishing his deep interest in sculpture and forging a new pictorial language which remains among his most popular and sought-after, as exemplified by the celebrated paintings *Le Rêve* of January 1932 (Private Collection) and *Femme nue*, *feuille et buste*, 1932 (Private Collection). Guggenheim curator Robert Rosenblum asserted, 'there is no doubt that 1932 marks the peak of feverpitch intensity and achievement, a year of rapturous masterpieces that reach a new and unfamiliar summit in both his painting and his sculpture' (*Picasso and Portraiture*, exhib. cat., The Museum of Modern Art. New York, 1996, p. 361).

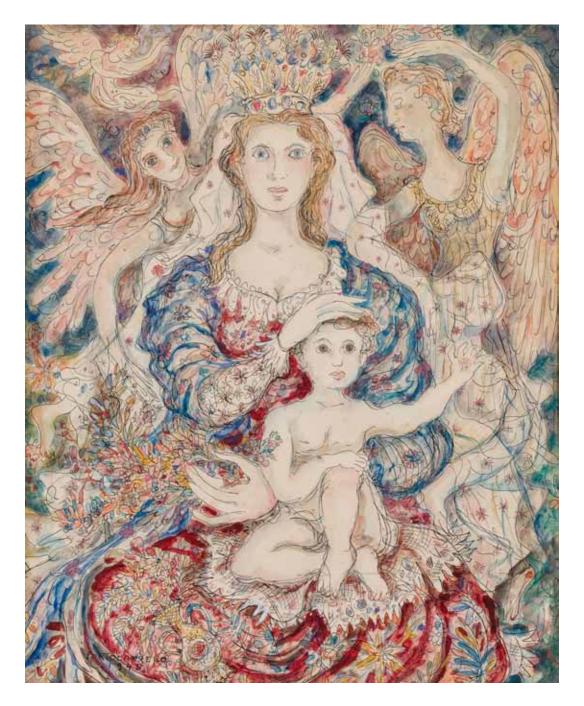
All this was precipitated by Picasso's obsessive artistic and sexual relationship with Marie-Thérèse. Françoise Gilot's remarks on meeting her in Vallauris in 1949 go some way towards helping us understand her influence on the master's life and work: 'I found her fascinating to look at. I could see that she was certainly the woman who had inspired Pablo plastically more than any other. She had a very arresting face with a Grecian profile... She was very athletic; she had that high-color look of glowing good health one often sees in Swedish women. Her form was very sculptural, with a fullness of volume and a purity of line that gave her body and her face an extraordinary perfection' (F. Gilot and C. Lake, Life with Picasso, London: Virago Press, 1964, p. 224).

Her appearances in Picasso's work were initially coded so as to hide her existence from Olga. Marie-Thérèse's influence was instantly palpable however in the increasingly sculptural aspect of his paintings. It would eventually manifest itself fully in the proliferation of images either of luxuriant sleeping nudes or strong active figures: nymphs emerging from the water; Daphne appearing from a thicket (*Femme au jardin*, Museo Nacional Centro de Arte Reina Sofia); or monumental athletic figures disporting themselves on a beach. Marie-Thérèse loved to be outdoors and was an enthusiastic athlete.

Picasso purchased the Château de Boisgeloup in 1931 as a refuge from the bourgeois surroundings of his Paris apartment. It gave him space to work on a larger scale and importantly a secret haven to meet with Marie-Thérèse. Boisgeloup had enough space for the artist to set up a sculpture studio in the large stables, as well as Louis Fort's printing press which was installed in the adjacent space. Interestingly, four months after he painted *Marie-Thérèse de Profil* and dedicated it to Louis Fort, Picasso created a series of drypoint etchings entitled *Sculpture, Tête de Marie-Thérèse*. Their composition is closely linked to the present lot. This body of work clearly shows the evolution of his compositions from drawing to sculpture to printmaking and emphasizes the central role the young woman played in the process.

Boisgeloup saw the creation of Picasso's celebrated series of monumental sculptural plaster busts of Marie-Thérèse of 1931, which are closely related to the present work. They are marked by a remarkable sense of presence as well as sexual energy. The volumes of his lover's head are built up with forms derived from sexual organs, a device often used in Neolithic and Oceanic art and something Picasso continued to employ most overtly in his paintings, for example in *Le Rêve* of 1932. That summer saw his first retrospective at Galerie Georges Petit, co-curated by Paul Rosenberg and Georges Wildenstein. The great canvases of his young lover were shown alongside earlier work, making it impossible for his wife to ignore





31

RENÉ PORTOCARRERO (1912-1986)

Virgen y el Niño

signed and dated 'PORTOCARRERO/ 1945' (lower left) watercolor with traces of gouache and pen and ink on paper 22 1/4 x 17 5/8 in (56.5 x 44.8 cm)
Painted in 1945

\$10,000 - 15,000

The Fundación Arte Cubano has confirmed the authenticity of this work.



RENÉ PORTOCARRERO (1912-1986)

Santa Barbara

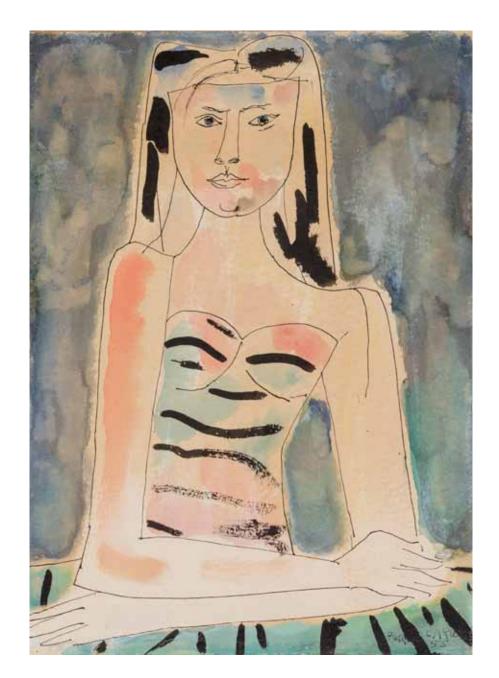
signed and dated 'PORTOCARRERO 1963' (center right) gouache, brush and ink, and gray wash on heavy card 13 5/8 x 13 1/2 in (34.6 x 34.4 cm) Painted in 1963

\$10,000 - 15,000

Provenance

Cernudo Arte, Coral Gables, Florida, inv. no. 500. Private collection, New York (acquired from the above on 31 December 2004), and thence by descent to the present owner.

The Fundación Arte Cubano has confirmed the authenticity of this work.



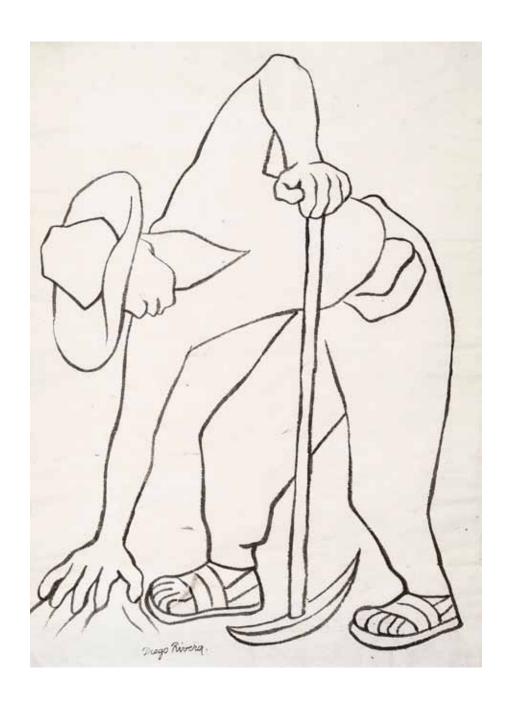
33

RENÉ PORTOCARRERO (1912-1986)

Mujer con los brazos cruzados signed and dated 'PORTOCARRERO 55' (lower right) watercolor, gouache, pen, brush and India ink on paper 14 1/4 x 10 1/4 in (37.7 x 27.4 cm)
Painted in 1955

\$5,000 - 7,000

The Fundación Arte Cubano has confirmed the authenticity of this work.



34 DIEGO RIVERA (1886-1957)

Trabajador signed 'Diego Rivera' (lower left) India ink on rice paper 15 1/4 x 11 1/4 in (38.7 x 28.5 cm) \$10,000 - 15,000

PROPERTY FROM A PRIVATE SOUTHERN ARIZONA COLLECTION

35

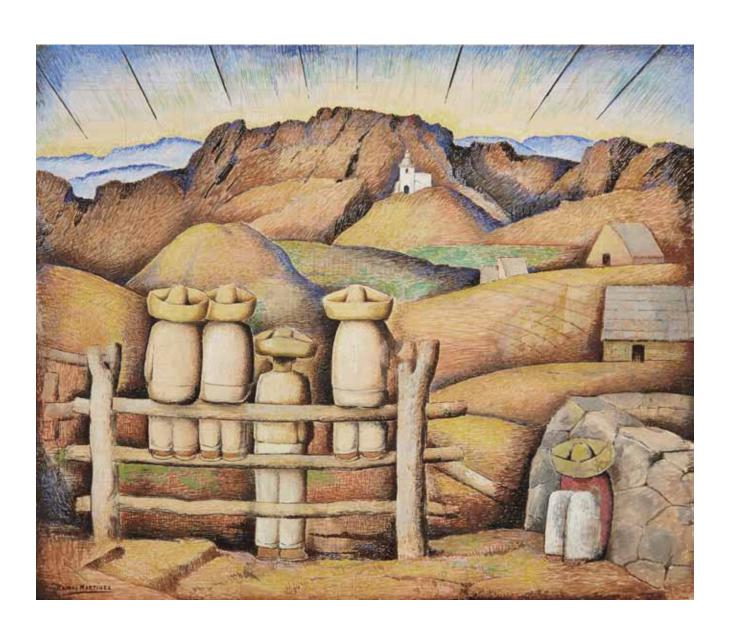
ALFREDO RAMOS MARTÍNEZ (1871-1946)

La puesta del sol signed 'Ramos Martinez' (lower left) gouache, conte crayon and pencil on paper 22 1/2 x 27 3/8 in (57.2 x 69.5 cm) \$30,000 - 40,000

Provenance

Riva Yares Gallery, Scottsdale. Acquired from the above by the present owner.

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné of the artist's works on paper to be published by the Alfredo Ramos Martinez Research Project.



BERNARD BUFFET (1928-1999)

Pigeon gris et pigeon paon signed 'Bernard Buffet' (upper right) and dated '1987' (upper left) oil on canvas 28 5/8 x 39 1/2 in (72.7 x 100.3 cm) Painted in 1987 \$120,000 - 180,000

Provenance

Galerie Taménaga, Tokyo. Anon. sale, Christie's, New York, 1 March 2006, lot 78. Purchased at the above sale by the present owner.

This work is recorded in the Bernard Buffet Archives at Galerie Maurice Garnier.





PROPERTY FROM A PRIVATE NEW YORK COLLECTION

37

JULES PASCIN (1885-1930)

Nu au fauteuil signed 'pascin' (lower left) pastel, charcoal, and gouache on paper 25 3/8 x 19 3/4 in (64.4 x 49.9 cm) Drawn in Paris circa 1927-1929 \$3,000 - 5,000

Provenance

Galerie Bernheim-Jeune, Paris.

Dr Henry and Dr Yela Lowenfeld, by 2 January 1986, and thence by descent to the present owner.

Literature

A. Rambert, Y. Hemin, G. Krogh and K. Perls, *Pascin, catalogue raisonné*, vol. I, Paris, 1984, p. 364, no. 766.



PROPERTY FROM A PRIVATE CHICAGO COLLECTION

WILLY JAECKEL (1888-1944)

Sitzender weiblicher Akt signed 'W. Jäckel.' (lower left) oil on canvas 47 1/4 x 47 1/4 in (120 x 120 cm) \$10,000 - 15,000

Provenance

Ella Lerner Gallery, New York.

Acquired from the above in March 1969, and thence by descent to the present owner.



WILHELM WACHTEL (1875-1952)

Blick auf Akko

signed, inscribed and dated 'WIL-WACHTEL/ACCO 1932' (lower right) oil on panel

19 3/4 x 21 7/8 in (50 x 55.7 cm)

Painted in 1932

\$3,000 - 4,000

Provenance

Acquired from the artist, and thence by descent until Private collection, New York.

Wilhelm Wachtel was born in Lvov, at the time part of the Hapsburg Empire, and studied at the Cracow School of Fine Arts and the Academy of Fine Arts in Munich. He travelled throughout Europe and in the 1930s to British Mandate Palestine, where he settled for several years. After the outbreak of World War II he immigrated to America, remaining for the rest of his life. This view shows Akko, the ancient walled port city of Acre, in Israel.

WILHELM WACHTEL (1875-1952)

Blick auf Akko (Studie)

signed, inscribed and dated 'WIL-WACHTEL / ACCO 1932' (lower right); inscribed 'Acco' (verso)

watercolor and gouache over colored pencils and graphite on paper laid down on card

16 3/8 x 19 in (41.6 x 48.3 cm)

Painted in 1932

\$1,800 - 2,500

Provenance

Acquired from the artist, and thence by descent until Private collection, New York.

WILHELM WACHTEL (1875-1952)

Am Strand

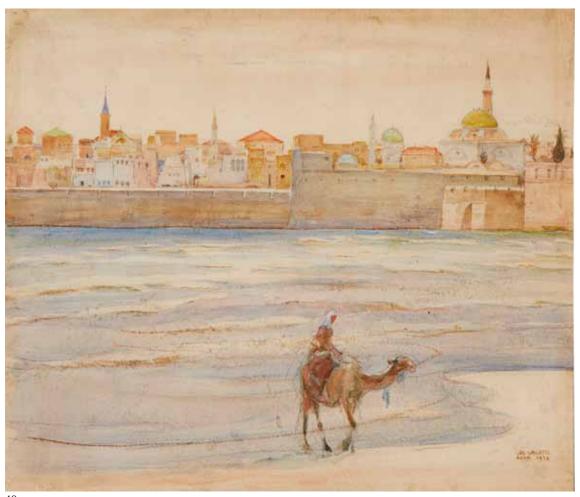
signed and dated 'WIL-WACHTEL/1949' (lower right) pastel and graphite on grey paper 13 5/8 x 18 3/4 in (34.3 x 47.7 cm)

Drawn in 1949

\$1,800 - 2,500

Provenance

Acquired from the artist, and thence by descent until Private collection, New York.







Salvador Dali (1904-89) *Madonna of Port Lliga*t, 1949 / Marquette University Fine Art Committee, Milwaukee, WI.

SALVADOR DALÍ (1904-1989)

Le Jour de la Vierge

signed, inscribed and dated 'Jour de la Vierge [4, possibly amended to 7] Septembre pour L'ovivone de Port Lligat plus d'amour que jamais de son Salvador Dali de Figueras 1947' (lower right) pen and ink and watercolor on paper $24 \times 18 \ 7/8 \ in \ (60.9 \times 48.1 \ cm)$

Painted in September 1947

\$120,000 - 180,000

PROVENANCE

Ralph Aquino, New York (acquired from the artist). Anon. sale, Christie's, New York, 5 November 1981, lot 417, where acquired by the present owner.

This work is recorded in the Descharnes archives; the authenticity has been confirmed by Nicolas Descharnes.

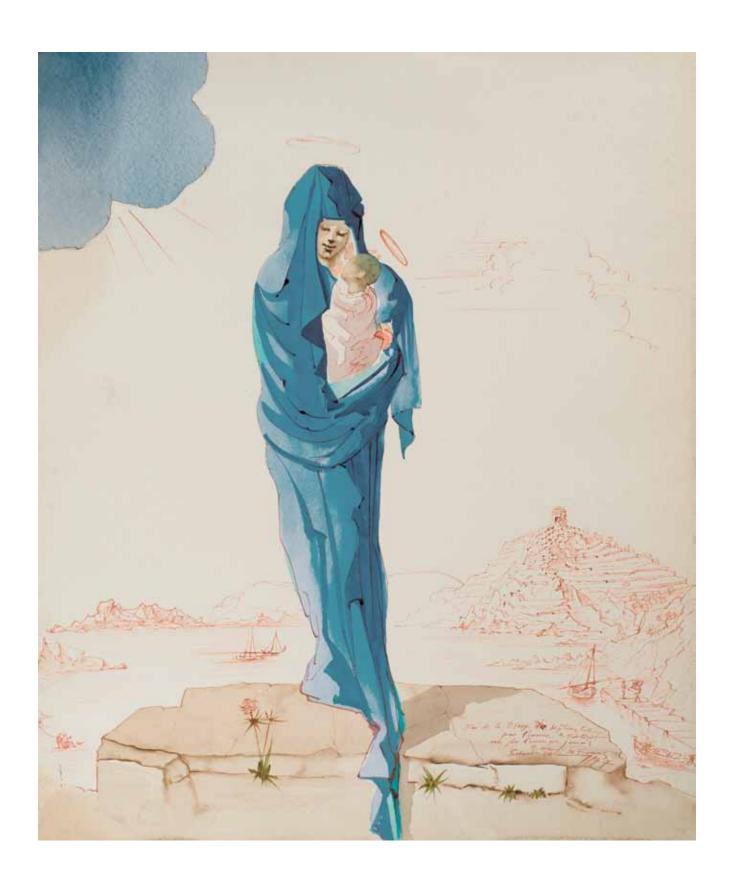
Le Jour de la Vierge is dedicated by Dali to his wife Gala 'with more love than ever', using the pet name 'ovivone' (often written as 'olivone'). Dali identifies himself, with uncharacteristic modesty, as simply a native of his hometown of Figueras, and Gala as mistress of Port Lligat, their house on the Catalan coast. The dating may also be significant: it appears to read 4 September, amended to 7 September, but then blotted: 7 September was Gala's fifty-third birthday. Dali and Gala had left Europe in 1940 on the same ship as Marcel Duchamp, and didn't return until July 1948. This watercolor shows the coastline at Cadaqués with the distinctive ruined tower on a terraced hill: together with the references to Figueras and Port Lligat this work may be a reflection Dali's desire to return to Europe.

The meaning of the pet name 'ovivone' is obscure, perhaps intentionally as so often with Dali, but it is certainly cognate with the Spanish, French and Catalan words for both egg and olive. As Dali wrote in his *Fifty Secrets of Master Craftsmanship*, published in the same year as the present watercolor, 'You must know, then, that oil painting fell in love with Gala at first sight, and that she became from that moment her constant and exclusive model and was henceforth called her olive, because of the color and volume of the oval of her face, which resembles that of a Mediterranean olive as two drops of oil resemble each other' (S. Dali, *Fifty Secrets of Master Craftsmanship*, New York, 1947, p. 80).

Gala Dali (1894-1982) was born Elena Ivanovna Diakonova in the Kazan province of the Russian Empire, and trained initially to be a teacher. In 1912, while undergoing treatment for tuberculosis in Switzerland, she began an affair with the poet Paul Eluard. She fled Russia in 1916 and married Eluard in Paris the following year. Her introduction into the Surrealist circle had a profound effect, and she attracted, inspired and confounded many artists including Max Ernst and André Breton. In 1929 Gala and Eluard travelled to Spain to meet Dali, and the two formed an immediate and powerful relationship. They married in 1934. Gala was muse, model and more to Dali, and he often signed his works with her name.

In the later 1940s Dali was profoundly affected by the revelation of the atom bomb detonations at Hiroshima and Nagasaki. The dawn of this new age, with the possibilities of immense and mysterious power, coincided with his own reversion to a more mystical idiom in a development from his previous self-styled 'paranoiac-critical method'. In this he reconnected with the Old Masters, particularly Leonardo da Vinci and Vermeer, and with the mystical Catholicism of his native Spain. The wiry lines of the landscape with its elaborate geology clearly recall the background of paintings by Leonardo (notably the Mona Lisa), while the blue-swathed attenuated Madonna looks back to Spanish masters such as Bartolome Murillo and Alonso Cano.

Dali developed these themes in the two versions of *La Madonne de Port Lligat* (1949 and 1950) in which Gala overtly takes the role of the Renaissance Madonna, set against the same rocky coast, and again reprises the background, with the same motif of a figures at a quay, in the lower register of his great mystical painting *Christ of St John of the Cross* (1951).









Herbert Bayer (1900-1985), *lonely metropolitan*, 1932, photomontage (Private Collection).

The present work dates from 1936, when Herbert Bayer was working in Berlin immersed equally in photography and painting. Although he is most widely known in the fields of design and photography, he himself held painting paramount: 'I consider myself to be primarily a painter, and painting is the continuous link connecting various facets of my work. If one is born to paint, one has to paint.' (Bayer quoted in G.F. Chanzit, from bauhaus to aspen, herbert bayer and modernist design in America, Denver, 2005, p. 33). The distinctive composition presents archaic agricultural paraphernalia in anthropomorphic forms suggestive of Yves Tanguy's visual vocabulary. The raking light throws these objects into stark relief, while beyond fluffy clouds are seen through an opening. In feeling and intent Bayer is working in a surreal vocabulary close to the contemporary experiments of Giorgio de Chirico and René Magritte in exploring the depths of dream worlds and the unconscious.

mauerbild (gelb) is from a series of paintings and fotoplastiken (photographs of assembled objects rather than true photomontages) that Bayer made in recollection of his upbringing in rural Austria: 'of special interest were the barns and stables into which were cut windows of various ornamental shapes, which are probably of baroque origin. these 'windows' serve as vents for the hay stored in the barns and are called dunstlöcher. against those walls are leaning or hanging on hooks all sorts of implements ... shovels, rakes, harrows, threshing clubs, ladders, hooks, poles to hang the hay to dry

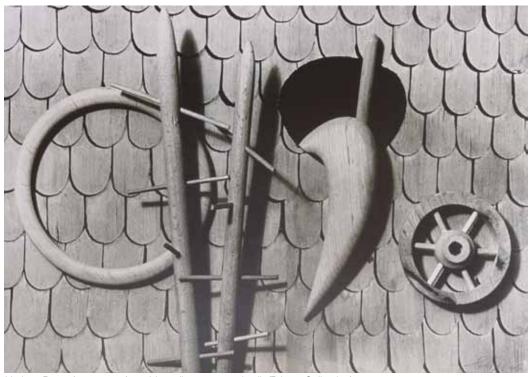
in the fields, ropes, etc.' (herbert bayer, a total context, Denver, 1973, p. 18, quoted in G.F. Chanzit, op. cit., p. 54).

Bayer was among the most influential and longest active exponents of the teachings of Bauhaus School, first in Germany and after 1938 in America. His activity across a multiplicity of media and his insistence on 'total art', combining among other disciplines painting, photography, architecture, typography and industrial design, set him as perhaps the most active apostle of Walter Gropius, the Bauhaus' first director. Bayer was a student of the original school in Weimar from 1921, returning in 1924 at Gropius' invitation to take up the position of Master of Typography and Graphic Design. While he was certainly influenced by the Color Theory of fellow Master Wassily Kandinsky, perhaps the greatest impact was his relationship with the Hungarian designer and avant-garde photographer László Moholy-Nagy, who joined as a master in the same year. Bayer and Moholy-Nagy became known for their elegant sans serif typeface designs which emphasized clarity and impact. Indeed Bayer went as far as to proclaim the inefficiency of upper case letters, a belief he espoused for the rest of his life (although he later occasionally relented in the case of the first person pronoun).

It was in the field of photography, particularly in the use of the photomontage technique, that Bayer became an important inspiration to artists throughout Europe in the 1920 and 1930s. He made several iconic works in this period, including the *self-portrait* (1932), a seamless surrealist image of collaged negatives in which he seems to dissect his right arm. In another important photomontage, *lonely metropolitan* (1932) he combines disparate images: a pair of eyes superimposed on the palms of disembodied hands as they cast their shadow over the grimy architectural backdrop of the metropolis, a striking evocation of the isolation and introspection of the modern city.

In 1928 Bayer moved to Berlin together with several members of the Bauhaus staff including Gropius, Moholy-Nagy and Marcel Breuer. He found work as a freelance graphic designer, particularly with German *Vogue*, under its art director Agha. When the latter returned to Paris, Bayer joined the staff full time, and also worked increasingly with Dorland, the magazine's principle advertising agency. It was in the period from 1928 to his emigration to America in 1938 that he developed his unique vision as an artist, combining a strongly modernist aesthetic sense with a rare ability to convey meaning clearly and directly. This seamless combination of art, craft and design mark Bayer as true prophet of Bauhaus theories.

Bayer followed Gropius to America in 1938, and set his breadth of skills to work later that year in designing the landmark *Bauhaus 1918-1928* exhibition at the Museum of Modern Art. Bayer flourished in New York as a designer and architect, but it was his meeting with the industrialist Walter Paepcke in 1946 that allowed him to harness his concepts of 'total design' to the postwar boom. Paepcke was developing Aspen as a cultural and intellectual destination, and found in Bayer the perfect collaborator. Bayer was designer, educator and indeed architect for Paepcke's Aspen Institute for Humanistic Studies (later The Aspen Institute), which promulgated the very Bauhaus project to encourage cooperation between art and industry and the role of the arts in society. From 1965 he fulfilled a similar role in advising Robert O. Anderson, chairman of the Atlantic Richfield Company.



Herbert Bayer (1900-1985), stable wall, 1936, fotoplastik (Private Collection).

HERBERT BAYER AND PETER NORTON

mauerbild (gelb) comes from the collection of Lady Noel E. Norton (1891-1972), a leading British collector and dealer in contemporary art from the 1930s until her death in 1972, who usually went by the nickname of 'Peter' Norton. The wife of a British ambassador (Sir Clifford Norton), Peter Norton was a passionate supporter of modern art, and made close friendships with a number of major artists through her long collecting career - from Paul Klee, Wassily Kandinsky, and Fernand Leger in her early years to Henry Moore, John Craxton, Nico Ghika and Yves Klein in her later years. She fell under the spell of the Bauhaus after meeting two of its members during a skiing holiday in Austria in the 1920s, and went on to became a close friend of Walter Gropius and a lifelong friend of Herbert Bayer. In 1936 with the help of Roland Penrose she opened the London Gallery in Cork Street, a high profile modern art gallery. There she exhibited works by Klee, Kandinsky, Leger, Magritte, Ernst, and Moore, among others. During World War II, her husband's diplomatic career took her away from London, so she handed the gallery over to E.L.T. Mesens. She nevertheless continued to support, collect and encourage artists all her life. She was a founder member of the ICA (Institute for Contemporary Arts) in London, and also remained a close friend to Herbert Bayer, even after he had moved to America. He gave her this painting as a gift. He gave a similar painting from that period to Walter Gropius (now in the Gropius House, Lincoln, Massachusetts).



Interior of the Gropius House, Lincoln, Massachusetts, showing Bayer's Stable tools (1936).

ENRICO DONATI (1909-2008)

Istrumento di suono signed 'Donati' (lower right); with title 'istrumento di suono' (on the reverse) oil on canvas 31 1/8 x 29 7/8 in (80 x 76 cm) Painted circa 1948 \$30.000 - 50.000

Provenance

Galleria Schettini, Milan (inv. nos. 1271 and FS 1078).
Galleria d'Arte Bergamo, Bergamo.
Massimo Marin Collection, Montebello Vicentino (acquired from the above on 23 January 2004).
Private collection, Italy.

Exhibited

Milan, Banca Cesare Ponti, Pont'900, Enrico Donati, 21 October 2002-17 January 2003.

Donati used these new relationships to help him establish his career. In particular he collaborated with Duchamp on the key *Exposition Internationale du Surréalisme* at Galerie Maeght in Paris in 1947, which marked both the return of Surrealism to Europe after the war and the dawn of a new era. There is little doubt that the working lives of Duchamp and Donati were intertwined at the time *Istrumento di suono* was painted.

Donati's work in 1947-49 presents a turning point in his output. Instead of forging further into automatism, Donati moved toward the greater sense of precision and geometry seen in the present work. Given his closeness to the surrealists at this period and his ability to tap into his unconscious, this progression is noteworthy. The divergence also illustrates the division that was taking place in both America and Europe after the Second World War: some painters would remain tethered to abstraction while others, like Donati, would create a new realism and order.

By taking several objects and amalgamating them into a unified vision, Donati became known for a distinctive process that was paired with geometric precision. Beginning with small objects and shapes, he would layer veils of color over small descriptive passages. At the center of the present composition the suggestion of a cog and other mechanical elements can be made out. These objects seem reminiscent of Duchamp's visual vocabulary especially the 'precision optics' resembling optical discs made in Paris in 1913 as well as several objects related to the important work *The Large Glass* of 1915. Among these elements are passages of ethereal color providing a wonderful example of Donati's unique vision as a painter.

Enrico Donati settled in New York in 1940, but it was not until an exhibition of his work at the New School for Social Research in 1942 that he caught the attention of the artistic community. The critic Lionello Cavallo introduced him to André Breton, who immediately recognized the importance of his work. Breton had gathered around him a coterie of emigré painters including Marcel Duchamp and Max Ernst together with earlier arrivals such as Arshille Gorky. In this circle, which largely continued the strands of Surrealism that had been cut short in Paris after the Occupation, Donati's facility with abstract painting and his ability to craft a sense of mystery and ambiguity was immediately welcomed. As the critic Maurice Nadeau noted '[Donati] restores to Surrealism its primal vigor which was perpetual conquest and liberation, and to its revolution he adds a spiral unwinding the infinite' (M. Nadeau, 'Enrico Donati', Cahiers d'Art, 1946, p.418).

For Breton, Enrico Donati was a vital force capable of mediating between the competing tendencies towards Illusionism and Abstraction within the Surrealist movement. Donati had come late to painting and so his approach was largely insulated from the bitter infighting that had characterized the movement since the 1920s. As Donati later recalled, Breton exclaimed 'You are one of us.' The group met regularly at Larré's French Restaurant, opposite André Breton's apartment at 45 West 56th Street, Manhattan. Whether in the city or at the home of Kay Sage and Yves Tanguy in the sprawling countryside of Woodbury, Connecticut, these artists continued at work and leisure the games, arguments and advances that defined Surrealism on both sides of the Atlantic.



LEON KELLY (1901-1982)

Still Life signed 'Leon Kelly' (lower left) oil on panel 13 x 15 3/4 in (33 x 40 cm) \$10,000 - 15,000

Provenance

Richard Lipton, Washington, DC. Private collection, Oregon.



PIERRE ROY (1880-1950)

Sans titre signed 'P. Roy' (lower right) oil on canvas 19 7/8 x 15 7/8 in (50.6 x 40.3 cm) Painted circa 1940 \$25,000 - 35,000

Provenance

Anon. sale, Christie's, New York, 28 August 2012, lot 7. Acquired at the above sale by the present owner.

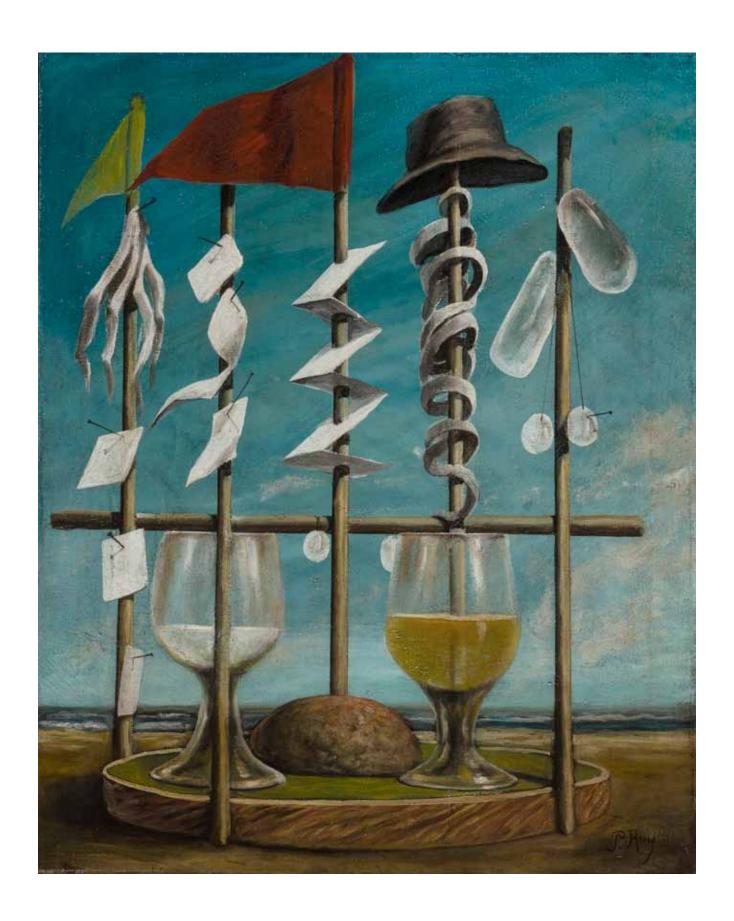
Cécile Bréhant has confirmed the authenticity of this work.

Pierre Roy is noted for the mastery of his metaphysical *trompe l'oeil* works painted between 1919 and 1946. These paintings stand as a response to the work of Giorgio de Chirico, particularly in their use of imaginative compositions set in timeless landscapes. The present painting exemplifies the artist's ability to juxtapose emotive objects to show them in an unexpected light.

Roy was initially welcomed into the community of Fauve painters in 1910 following his training at the Académie Julien and was included in several of their exhibitions. Thanks in part to Guillaume Apollinaire he found his true inspiration with poets such André Salmon and Max Jacob who were associated with what was to become the Surrealist movement; yet unlike some of his contemporaries Roy chose to remain independent of the group, preferring to concentrate on notions of metaphysical space rather than the movement's political tendencies.

Roy was introduced to de Chirico in 1913 by the latter's brother, the poet and composer Alberto Savinio. Both artists had an unusual perspective as painters. De Chirico came from a noble family and his father was an architectural engineer, while Roy had trained in an architect's office and was particularly taken with painting in a precise and exacting realist style. The two artists exhibited together at the *Salon des Indépendents* of 1914 and the relationship influenced Roy's *oeuvre* greatly.

Perhaps the greatest proponents of Pierre Roy during his lifetime were the dealers Joseph and Irence Brummer and Carstairs Gallery. Brummer Gallery opened in Paris in 1906 and moved to New York in 1914. In 1930 and again in 1933 the Brummers gave Roy solo exhibitions which introduced his work to an entirely new generation of connoisseurs. Abby Aldrich Rockefeller was an early collector: one of Roy's most important paintings, *Danger dans l'escalier or Danger on the Stairs* (painted *circa* 1927-28) is in the collection of the Museum of Modern Art through her gift. The esteemed film maker and art collector Billy Wilder owned at least four very fine still lifes by the artist as well as an interior study closely connected to the MoMA picture.



GEORGE J. MARINKO (1908-1989)

Revolt on Mount Olympus signed 'MARINKO' (lower right) oil on artist's board 24 5/8 x 30 1/2 in (62.5 x 77.7 cm) Painted circa 1934

\$35,000 - 45,000

Provenance

Dr and Mrs Robert Lowman, New Haven. Francis Naumann Fine Arts. New York.

Exhibited

Dallas, Dallas Museum of Art, *American Contemporary Still life and Flower Paintings*, 24 January-24 February, 1935, catalogue untraced.

Literature

"Waterbury man's work "steals show" at Texas exhibition', Waterbury Republican. 27 February 1935.

Although Marinko's painting style is evocative of the American illustrator and painter Norman Rockwell, he came to be one of the few American-born surrealists. He trained at the Waterbury Art School and briefly studied at Yale University under Lewis York, who was influential in the artist's introduction to mural painting. Marinko produced a small mural early in his career as part of the Works Progress Administration's Federal Arts Program, established by Franklin Delano Roosevelt as a work relief program in the mid-1930s. This program gave many American artists steady work during the Depression, leading to the creation of some 2,566 murals across the nation. Marinko's best known work, *Orpheus and Agony* was exhibited at the World's Fair in New York in 1939, a seminal moment in America's prominence between the World Wars. This lead to other commissions in and around the artist's home in Waterbury, Connecticut - a region that was rich with artistic promise with the artists Yves Tanguy, Kay Sage and Pavel Tcheltichew all living nearby.





DORA MAAR (1909-1997)

Montagne signed 'Dora Maar' (lower right) oil on canvas 6 1/4 x 9 1/2 in (15 x 24 cm) Painted in 1958 \$4,000 - 6,000

Provenance

Helene S. Thompson. Sara Zwart, New York. Acquired from the above by the present owner.

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FERNAND LÉGER (1881-1955) AND THOMAS BOUCHARD (1895-1984)

Le nouveau realisme de Fernand Léger en Amerique An extensive archive of correspondence, manuscripts, photographs, ephemera and original painted cut-outs as filmed with Léger to demonstrate his process of composition. Comprises:

- 1. 11 Autograph Letters Signed ("F leger"), totaling 15 pp, 4to and 8vo, to Thomas Bouchard, February 17, 1944 to October 8, 1952, mostly with original envelopes and several with typed copied of Bouchard's replies.
- 2. 9 Autograph Postcards Signed ("F leger") and a Typed Telegram, to Thomas Bouchard, one with an added DRAWING on the image side of the postcard (faded), July 4, 1943 to c.1954, one postcard worn, the telegram with Bouchard's manuscript pencil notes pertaining to the film on verso.
- 3. Multiple manuscript and typed drafts of the narration of the film, in various hands including those of Fernand Léger (1 full page), Thomas Bouchard, and apparently Edgard Varèse (who composed the score) and Diane Bouchard; plus a few storyboard sketches, title card details, annotated interview transcripts, notes for introducing the film, etc. Over 150 pages.
- 4. Miscellaneous correspondence pertaining to the film, including some of Bouchard's copy correspondence and letters pertaining to screenings and notes on a Léger lecture given by James J. Sweeney.

Approximately 70 pages.

- 5. Fernand Léger. La forme humaine dans l'espace. Montreal, 1945. SIGNED AND INSCRIBED BY LÉGER for Thomas Bouchard. Plus 3 other books, miscellaneous invitations and ephemera.
- 6. 9 Photographs, including some stills from the film, some annotated on the versos.
- 7. ORIGINAL PAINTED CUT-OUTS, being the constituent "objects" of Léger's painting "La Fôret" (New Hampshire), 1942, as depicted in the film. About 25 pieces, variously on canvas, sheet tin and Masonite, the assemblage measures over 4 feet tall. Paint often flaking, canvas rolled and creased.

THE LÉGER-BOUCHARD ARCHIVE ON THE DOCUMENTARY FILM OF 1945, INCLUDING THE ORIGINAL PROPS. The present archive documents a particularly fecund and transitional period of Léger's work, the war years from 1940-1945 which he spent in America. Léger at one point rented studio space in the same building as Thomas Bouchard, a film maker and photographer of dancers and artists. Léger befriended both Bouchard and his daughter, Diane, who was a student at NYU around this time and acted as her father's assistant. The resultant short film, shot on 16mm and completed in 1945 with a score by Edgard Varèse, is highly sympathetic to

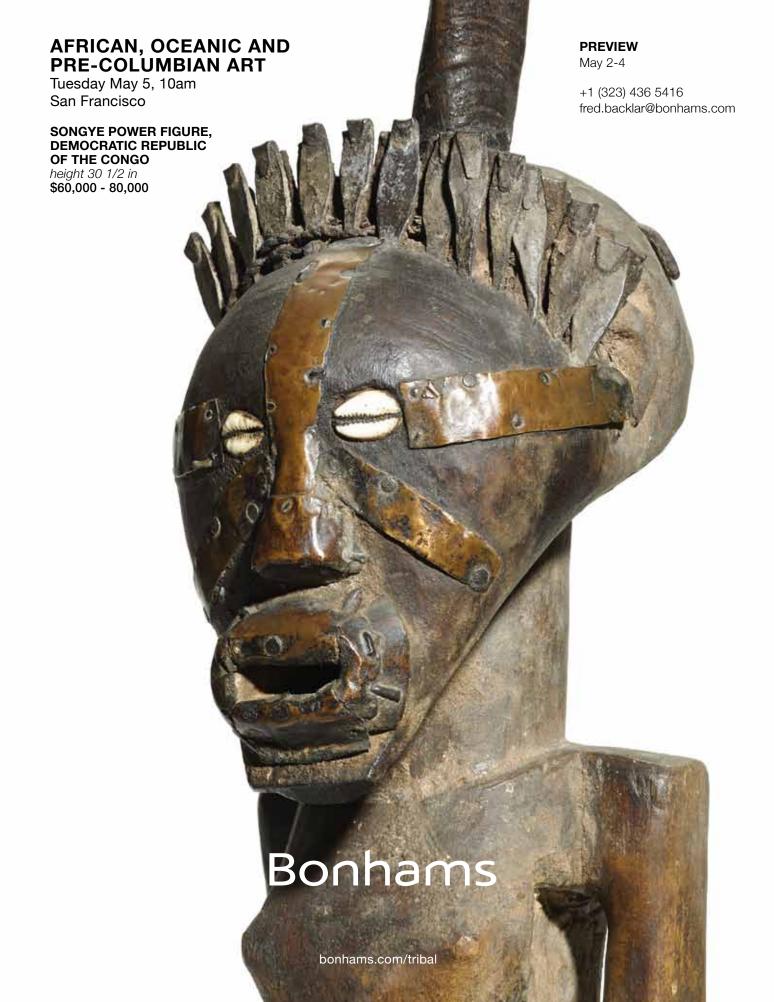


Léger's powerful lyricism. Bouchard's experience as a photographer of dancers is in good evidence throughout and in particular in the choreographic sequence which shows Léger composing "La Fôret." This is the climactic scene in which Léger places about 25 objects on a backdrop to recreate the composition of his painting. To quote his narration (in translation): "You're about to participate in an absolutely new experience. That is, the de-composition or breaking up into details of the painting you are about to see. This has an instructive purpose; it may be a bit elementary, but it's quite necessary. Having said that a modern painting is composed of objects, we shall proceed to show you how it is constructed. Naturally such a demonstration could not be made with a subject-picture. The issue between the old schools and the moderns is thus very clear-abandonment of the subject for the enhancement of the object. Paintings are always composed of objects-note that it's never completely abstract. The object and its component parts are always what predominates.."

In the very first letter from Léger to Thomas Bouchard, he anticipates "working hard" on the film. He discusses delivery of "La Fôret" to Bouchard amidst a reference to the important surrealist films Ballet m[ecanique], Entracte, and Chien Andalou. In part, "Je n'ai pas eu une minute la semaine pour m'occuper de prendre 'la Foret' chez les

Raymond ... Vous series un ange de passer chez Raymond ... La toile ne pèse pas lourd-allez-y avec un papier grand-g'que punaises et prenez ca sous votre bras ... Je retourne NY la semaine prochaine. Alors je pourrais aller directement chez vous, et on travaillera durs." The painting, now at the Centre Georges Pompidou, was apparently in the home of Léger's friends Antonin and Noémi Raymond. One of the exhibition catalogs present in the archive described this work as follows: "Again ... Léger abandons all classicism and produces crowded, free moving compositions where color has the blinding clarity of American light. In The Forest burgeoning foliage and swooping birds become symbols for an entire landscape. The artist has traveled far from the dark mechanized world of over thirty years ago when he painted Nudes in the Forest. As if in preparation for his later sculpture he here introduces arbitrarily shaped openings which allow intervening space to become as positive as three-dimensional form ... The Forest is the most joyous of the entire group" (Koh, Léger, 1950, p 58).

Also of great interest is the closely written one-page manuscript by Léger describing his idea of the "new realism" and the modern primacy of the object over the subject. There is also a group of later correspondence and notes by Diane Bouchard giving further details. \$30,000 - 50,000





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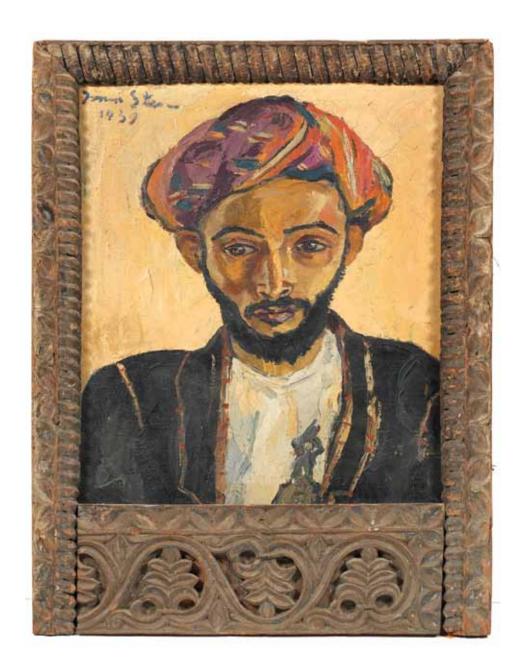
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Page 17: View of the museum grounds with Call to Arms by Auguste Rodin, Musee Rodin, Paris, France. Photo © Boltin Picture Library / Bridgeman Images.

Lot 6: Auguste Rodin (1840-1917), bas-relief from The Gates of Hell, before 1885, bronze, Rodin Museum, Philadelphia, Bequest of Jules E. Mastbaum, 1929, photo courtesy of the Philadelphia Museum of Art.

Lot 14: Andreas Gursky (b. 1955), Sha Tin, chromogenic color print, circa 1994. © 2015 Andreas Gursky / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Artwork: Courtesy Matthew Marks Gallery, New York and Monika Sprüth / Philomene Magers, Cologne/Munich. Digital image: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Lot 20 D. Freuler, Eustache de Saint Pierre (bronze) at the Salon de la Société Nationale des Beaux-Arts, 1895 (Musée Rodin, Paris). Photo: © Paris, Musée Rodin, Ph.264.

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Lot 23 Raoul Dufy executing a large decorative panel about electricity. 1937. Photo by François Kollar (1904-1979). Photo credit: © Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY.

Lot 23: Domenikos Theotokopoulos, called El Greco (1541-1614), View of Toledo, oil on canvas, circa 1598-1599, (Metropolitan Museum of Art, New York). Photo credit: © Metropolitan Museum of Art, New York, USA / Bridgeman Images.

Lot 30: Marie-Thérèse Walter, passport photograph, circa 1930. Photo credit: Apic courtesy of Getty Images

Lot 30: Pablo Picasso (1881-1973), Sculpture, Profil de Marie-Thérèse, aquatint, 12 March 1933. Photo credit: Private Collection / Bridgeman Images © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Lot 30: Brassaï, Female Bust (Marie-Thérèse) and Female Head (plaster, 1931) by Picasso, Boisgeloup. December 1932, silver print. Photo credit: Artwork: © 2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © ESTATE BRASSAÏ – RMN-Grand Palais/Art Resource NY.

Lot 42: Salvador Dali, Madonna of Port Lligat © Salvador Dalí, Fundació Gala-Salvador Dalí, Artists Rights Society (ARS), New York 2015

Lot 43: Herbert Bayer, Ionely metropolitan, 1932, silverprint photomontage (Private Collection). Photo credit: Bridgeman Images © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Lot 43: Herbert Bayer, stable wall, 1936, silverprint fotoplastik (Private Collection). Photo credit: Bridgeman Images © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

Lot 43: Interior of the Gropius House, Lincoln, Massachusetts, showing Bayer's Stable tools (1936). Accession Number: 1984.309. Bequest of Ise Gropius. Courtesy of Historic New England © 2015 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.

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