

IMPRESSIONIST & MODERN ART

Wednesday May 17, 2017

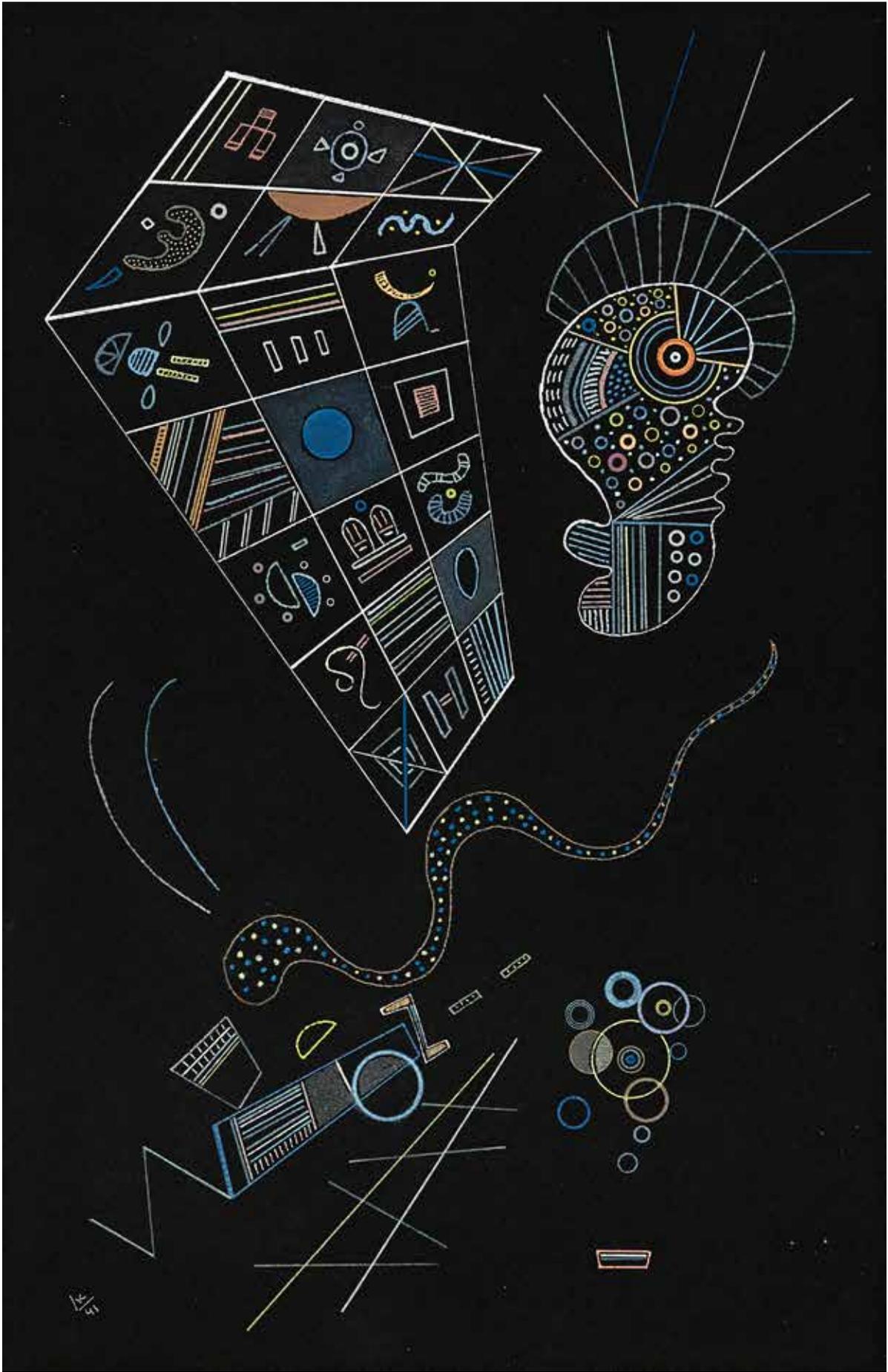


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IMPRESSIONIST & MODERN ART

Wednesday 17 May 2017 at 5pm
New York

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Friday May 12
10am to 5pm
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SALE NUMBER: 24044
Lots 1 - 41

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INQUIRIES

New York
William O'Reilly
+1 (212) 644 9135
william.oreilly@bonhams.com

Nathania Nisonson
+1 (917) 206 1617
nathania.nisonson@bonhams.com

Agnieszka Perche
+1 (917) 206 1603
a.perche@bonhams.com

Los Angeles

Alexis Chompaisal
+1 (323) 436 5469
alexis.chompaisal@bonhams.com

Kathy Wong
+1 (323) 436 5415
kathy.wong@bonhams.com

London

India Phillips
+44 20 7468 8328
india.phillips@bonhams.com

Business Development

Pamela Bingham
+1 (212) 644 9698
pamela.bingham@bonhams.com

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NATIONAL & INTERNATIONAL CONTACTS

UNITED STATES

ARIZONA

Terri Adrian-Hardy
+1 (480) 994 5362

CALIFORNIA - CENTRAL VALLEY

David Daniel
+1 (916) 364 1645

COLORADO

Julie Segraves
+1 (720) 355 3737

DISTRICT OF COLUMBIA/VIRGINIA

Gertraud Hechl
+1 (202) 333 1696

FLORIDA

Jon King
+1 (561) 651 7876, Palm Beach
+1 (305) 228 660, Miami
+1 (954) 566 1630, Ft. Lauderdale

GEORGIA

Mary Moore Bethea
+1 (404) 842 1500

ILLINOIS

Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

MASSACHUSETTS/BOSTON/

NEW ENGLAND

Amy Corcoran
+1 (617) 742 0909

NEW MEXICO

Michael Bartlett
+1 (505) 820 0701

NEVADA

David Daniel
+1 (775) 831 0330

OREGON

Sheryl Acheson
+1 (503) 274 9416

TEXAS

Amy Lawch
+1 (713) 621 5988

WASHINGTON

Heather O'Mahony
+1 (206) 218 5011

CANADA

TORONTO, ONTARIO

Jack Kerr-Wilson
+1 (416) 462 9004

MONTREAL, QUEBEC

David Kelsey
+1 (514) 341 9238

EUROPE

BELGIUM - BRUSSELS

Christine de Schaetzen
+32 273 65076

FRANCE - PARIS

Catherine Yaiche
+33 1 42 61 10 10

GERMANY - COLOGNE

Katharina Schmid
+49 221 2779 9650

GERMANY - MUNICH

Thomas Kamm
+49 89 2420 5812

GREECE - ATHENS

+30 210 3636 404

IRELAND - DUBLIN

Kieran O'Boyle
+353 1 602 0990

ITALY - MILAN

Luca Curradi
+39 02 4953 9020

ITALY - ROME

Emma dalla Libera
+39 06 485 900

NETHERLANDS - AMSTERDAM

Koen Samson
+31 20 670 9701

PORTUGAL - LISBON

Filipa Rebelo de Andrade
+351 91 921 4778

SPAIN - BARCELONA

Teresa Ybarra
+34 944 076 226

SPAIN - MADRID

Johann Leibbrandt
+34 91 578 1727

SWITZERLAND - GENEVA

Livie Gallone Moeller
+41 22 300 3160

SWITZERLAND - ZURICH

Andrea Bodmer
+41 44 281 9535

UNITED KINGDOM - LONDON

India Phillips
+44 20 7468 8328

UNITED KINGDOM - EDINBURGH

Chris Brickley
+44 131 240 2297

ASIA - PACIFIC

BEIJING

Yao Yao
+86 10 6528 0922

HONG KONG

Jennifer Tang
+852 3607 0033

MELBOURNE

Mark Fraser
+61 3 8640 4088

SINGAPORE

Bernadette Rankine
+65 6701 8038

SYDNEY

Merryn Schriever
+61 2 8412 2222

TAIPEI

Summer Fang
+886 2 8758 2895

TOKYO

Ryo Wakabayashi
+81 3 5532 8636

AFRICA

SOUTH AFRICA - JOHANNESBURG

Penny Culverwell
+27 71 342 2670

NIGERIA - LAGOS

Neil Coventry
+234 706 5 888 666

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**IMPRESSIONIST
& MODERN ART**

Lots 1 - 41



1

HENRI LE SIDANER (1862-1939)

Petite porte de Trianon

signed 'Le Sidaner' (lower right)

oil on canvas

28 3/4 x 23 5/8 in (73 x 60 cm)

Painted in 1926

US\$120,000 - 180,000

£97,000 - 150,000

€110,000 - 170,000

Provenance

Galleries George Petit, Paris, 1926 (inv. no. 9357).

Knoedler & Co., New York, 11 June 1926 (on consignment from the above; inv. nos. 16500 and 7775).

Brigadier-General Samuel McRoberts, The Ledges, New York, acquired from the above on 13 December 1926.

Sven Salen through Gotaas & Co., as part of the contents of The Ledges, 31 March 1948.

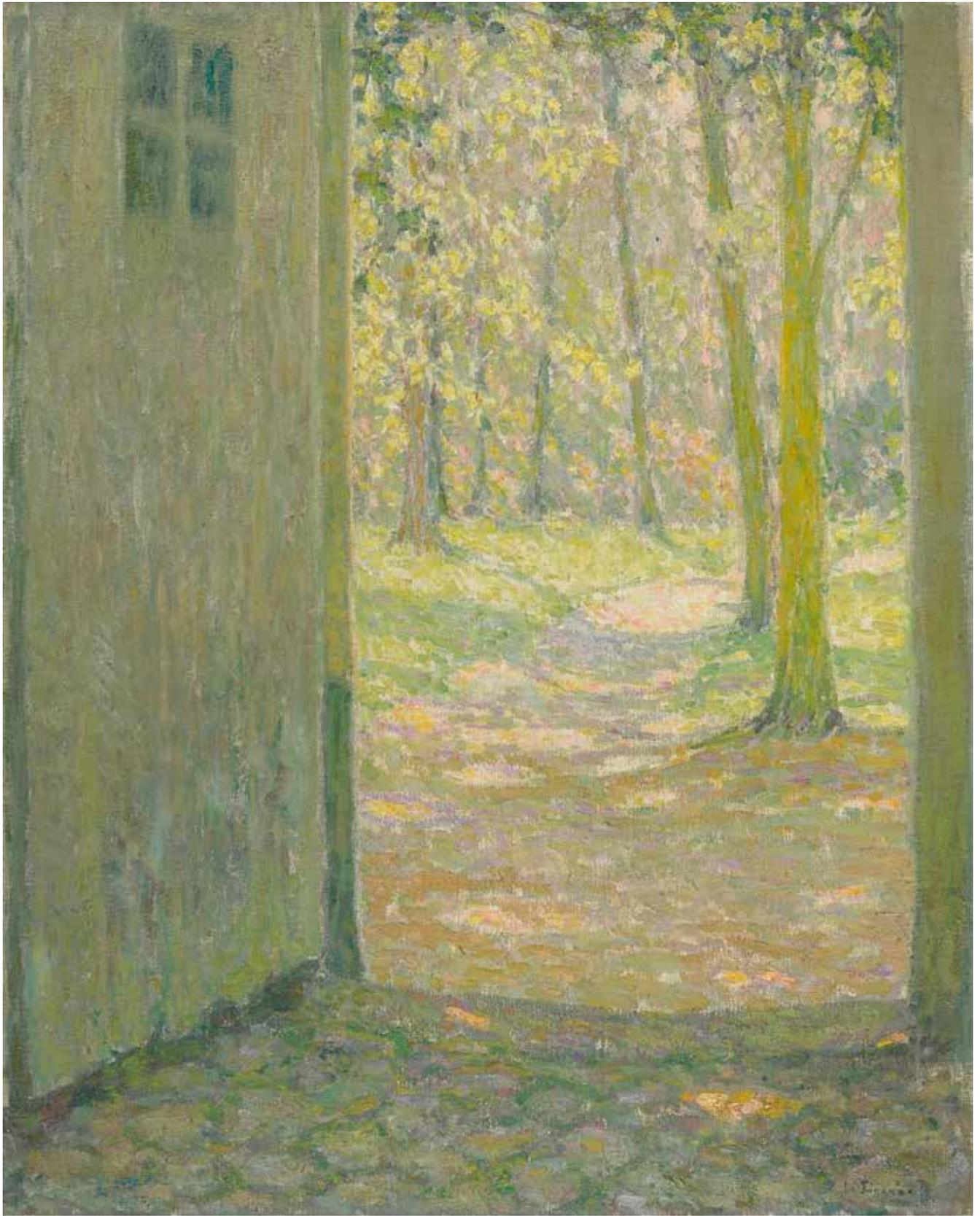
Presented by the above to the father of the present owner *circa* 1949.

Literature

Y. Farinaux-Le Sidaner, *Le Sidaner, L'oeuvre peint et gravé*, Milan, 1989, no. 583 (illustrated p. 218).

‘Effect was his overriding concern. As he would often point out to his students, no landscape was worth painting if it was not enhanced by some play of light’

- R. Le Sidaner, 'How I saw the painter Le Sidaner' in Y. Farinaux-Le Sidaner, *op. cit.*, p. 9



HENRI LE SIDANER

Petite porte de Trianon



Portrait of Henri Le Sidaner, circa 1910

Petite porte de Trianon, painted in 1926, demonstrates Le Sidaner's masterful depiction of light and form, and his talent for channeling the optical effects of color. 'Effect was his overriding concern. As he would often point out to his students, no landscape was worth painting if it was not enhanced by some play of light' (R. Le Sidaner, 'How I saw the painter Le Sidaner' in Y. Farinaux-Le Sidaner, *op. cit.*, p. 9).

Henri Le Sidaner began his studies at the Ecole des Beaux-Arts in Paris in 1882, but quickly rejected his academic training. While he was considered an Impressionist artist through his soft brushstrokes and his wonderful ability at capturing light and its changing effects, he never included himself in the movement. He developed his own techniques and a personal version of Impressionism to which he remained faithful, never departing from it until his death in 1939. According to his son, Rémy Le Sidaner, 'his painting technique changed very little after 1900 ... A number of art critics claimed that Henri Le Sidaner was unaware of the great changes that had occurred in European painting at the beginning of the twentieth century. That was not the case. He had found his way in life and had decided that he would not stray from it' (R. Le Sidaner, *op. cit.*, p. 17). Many art critics tried to categorize Le Sidaner's style only to realize that it was a combination of different approaches combined with a very personal sensibility. In 1924, Jacques Baschet commented that 'he is a pointilliste, but not the kind who decomposes tones and applies them unmixed, thereby letting our eyes reconstitute the colours on our retina. His palette is extremely varied and subtle. The oils bind and melt together in highly delicate harmonies. Nor is he the kind to enclose forms within a heavy brushstroke, as is the practice among the younger school of painters. With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet' (J. Baschet, *L'illustration*, 1924, quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 37). Le Sidaner's *Petite porte de Trianon* is a prime example of Baschet's analysis.

'His palette is extremely varied and subtle. The oils bind and melt together in highly delicate harmonies. [...] With him, contours seem to emerge from the interplay of light, and in this respect, he is similar to Claude Monet.'

- J. Baschet, *L'illustration*, 1924, quoted in Y. Farinaux-Le Sidaner, *op. cit.*, p. 37



Claude Monet, *Allée du jardin à Giverny*, 1902, Belvedere Museum, Vienna

Le Sidaner shared his love of painting gardens with Claude Monet, a close friend, and indeed was particularly fascinated by Monet's paintings at Giverny. This enthusiasm led him to purchase property in Gerberoy in 1901. On this property he designed a garden that was to become his inspiration for many of his paintings from that year on. As Paul Signac noted, Le Sidaner's 'entire work is influenced by a taste for tender, soft and silent atmospheres. Gradually, he even went so far as to eliminate from his paintings all human figures, as if he feared that the slightest human form might disturb their muffled silence' (P. Signac, quoted in Y. Farinaux-Le Sidaner, *op. cit.*, Milan, 1989, p. 31). This soft and tranquil atmosphere resonates from the canvas in *Petite porte de Trianon*. We enter the painting through the shade of a side door onto a mossy cobblestone floor. The shade creates a portal which directs our view to the tree-lined path in the distance. Light plays softly across the leaves reflecting onto the gravel path. Le Sidaner captures the luminosity of the sunlight, even with his soft pastel-toned palette, creating a bright reflection that appears to sparkle. Flashes of light shine through in the shade and are picked up in dappled patches on the cobblestones. The scene appears still save for the impression of Nature taking her part with a breeze filtering through the leaves

creating dancing plays of light. With this skill, Le Sidaner 'achieved different effects with the garden scenes. Here he would play with the sunlight filtering through the branches, the cool patches of shade and the delicate tones of the petals' (R. Le Sidaner, *op. cit.*, p. 9).

Petite porte de Trianon has a remarkable provenance. The work was painted in 1926 and immediately sent up to Galeries George Petit in Paris, who represented Le Sidaner from 1899 until 1933. It was placed on consignment with Knoedler & Co., agents for Georges Petit in New York, and was presumably shipped immediately to America. The Knoedler stock books, now at the Getty Research Institute, show that it was sold in December of that year to Brigadier-General Samuel McRoberts, a Vice President of the National City Bank of New York. McRoberts purchased the work for The Ledges, a mansion he had built at Mount Kisco, Westchester County. Following McRoberts' death in 1948 the estate and the entire contents of the mansion were bought by the Swedish shipping magnate Sven Salen, in the name of his compatriot Trygve Gotaas's holding company. Salen gave the Le Sidaner to a colleague as a gesture of thanks in 1949 and it has remained in his family ever since.

New York June 1926

Le Petit Paris June 11/1926

113
120

16599	H. Le Sidaner 7775	Maison du Jardinier ou Clair de lune	29 1/2 + 31 7/8	£	10000	
16500	H. Le Sidaner 7775	Les Petites de Trianon	23 7/8 + 28 5/8		6500	4 sub 210
16501	L. Giraud 7776	Pommes et Souffles	11 7/8 + 10 5/8			
16502	L. Giraud 7777	Anemones	10 3/8 + 11 7/8		1500	

C. Brunner London June 10/1926

94

16503	Wm. Hannon 7788	Hycombe Park	35 7/8 + 25 1/2			
16504	Wm. Hannon 7789	Hycombe Mansion	35 3/8 + 25 1/4	£	180	with 876
And 2 engravings of above pictures by W. Collett						

Crawford & Eckhart London July 1/1926

16505	L. Stuart 7791	Jean De la Toir, first Marquis of Waterford	25 + 30			
16506	L. Stuart 7792	Mrs Jean De la Toir	25 + 30	£	2000	
Commission to H. Sinclair					300	
Maylongue D. of G. No. 130					£ 2300	with 11190
					75	564.00
						1530

Lair Dubreuil June 19/1926
L. Mayan sub

107
131

16507	Courbat 7797	Le Medicin a Eau	23 3/8 + 28 3/4	£	26507.50	
16508	Ullow 7798	Rue de la Seine a Paris - Le Pont aux Change	21 1/2 + 18 7/8		15500	
16509	Pannini 7799	Ruins	29 1/8 + 21 1/8			
16510	Pannini 7799a	Ruins	29 1/8 + 21 1/8			
					72095	
					£ 115317.50	3229

J. Toth & Sons London July 1/1926

05
133

16511	A. W. Davis 7793	Adam Atkinson Esq. of Forbottle	22 1/2 + 30	£	190	with 92135
Signed E. L. A. W. Davis Calcutta 1789						

Rud Rosenberg Paris July 7/1926

101
121

16512	Maria Laurancin 7805	Port de femme		£	5000	
					36 7/8	with 17690

Dec 1926	Samuel H. McRoberts	City	379	£	650
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1
 1st. Term July 1926

May 1927	Martin B. Saportas	City	30	£	2200
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Nov 1926	E. J. Welch	City	371	£	20000
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Oct 1926	D. H. Carstairs	Philad.	367	£	1500
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July 1927	H. D. Keel	City	11	£	1500
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Sept 1926	Scott-Fowler	City	362	£	75
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2

RAOUL DUFY (1877-1953)

Toledé

signed and inscribed 'Toledé. Raoul Dufy' (lower right)

watercolor on paper

19 5/8 x 25 7/8 in (50 x 65.5 cm)

Painted in 1949

US\$40,000 - 60,000

£32,000 - 48,000

€38,000 - 57,000

Provenance

Galerie Louis Carré, Paris.

Exhibited

Copenhagen, Ny Carlsberg Glyptotek, *Raoul Dufy, Malerier, Akvareller og Tegninger*, 1953, no. 72.

Paris, Galerie Louis Carré, *Dufy, exposition au profit de la sauvegarde du Château de Versailles*, July-September 1953, no. 33.

Knokke-le-Zoute, Casino Communal, *Raoul Dufy*, 1954, no. 66.

Marseille, Musée Cantini, *Hommage à Raoul Dufy*, 1954-1955, no. 17.

Albi, Musée Toulouse Lautrec, *Exposition Raoul Dufy*, 3 July-18

September 1955, no. 69.

Literature

F. Guillon-Laffaille, *Raoul Dufy Catalogue Raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, p. 144, no. 398.



3

RAOUL DUFY (1877-1953)

Boston Docks

signed 'Raoul Dufy' (lower center)

watercolor on paper

19 5/8 x 25 7/8 in (50 x 65.5 cm)

Painted in 1950

US\$35,000 - 45,000

£28,000 - 36,000

€33,000 - 43,000

Provenance

Louis Carré Gallery, New York.

Frank Perls Galleries, Beverly Hills.

Galerie Jacques Bailly, Paris.

Exhibited

New York, Louis Carré Gallery, *Raoul Dufy*, 18 January-3 February

1951, no. 16.

Pittsburgh, Carnegie Institute, 1951, no. 16.

Chicago, The Arts Club, *Raoul Dufy, Exhibition of Work in the USA*,

1951, no. 16.

Geneva, Musée d'Art et d'Histoire, *Raoul Dufy*, 14 June-28 September

1952, no. 136.

London, The Tate Gallery, *Raoul Dufy: an exhibition of paintings and*

drawings organized by the Arts Council of Great Britain and the

Association Française d'action artistique, 9 January-7 February 1954,

no. 86.

Basel, Kunsthalle, *Raoul Dufy*, 1954, no. 126.

Knokke-le-Zoute, Casino Communal, *Raoul Dufy*, 1954, no. 71.

Marseille, Musée Cantini, *Hommage à Raoul Dufy*, 1954-1955, no. 21.

Eindhoven, Stedelijk van-Abbe Museum, *Raoul Dufy*, 1955, no. 12.

Nancy, Musée des Beaux-Arts, *Raoul Dufy*, 1956, no. 31.

Vichy, Salle Majestic, *Deuxième festival de peinture et sculpture de*

Vichy. Hommage à Raoul Dufy, 1957, no. 23.

New York, Wildenstein Gallery, *Paintings, Watercolors and Drawings by*

Raoul Dufy, 1877-1953, 1962, no. 49.

Bièvres, Moulin de Vauboyen, *Raoul Dufy*, 1968-1969, no. 48.

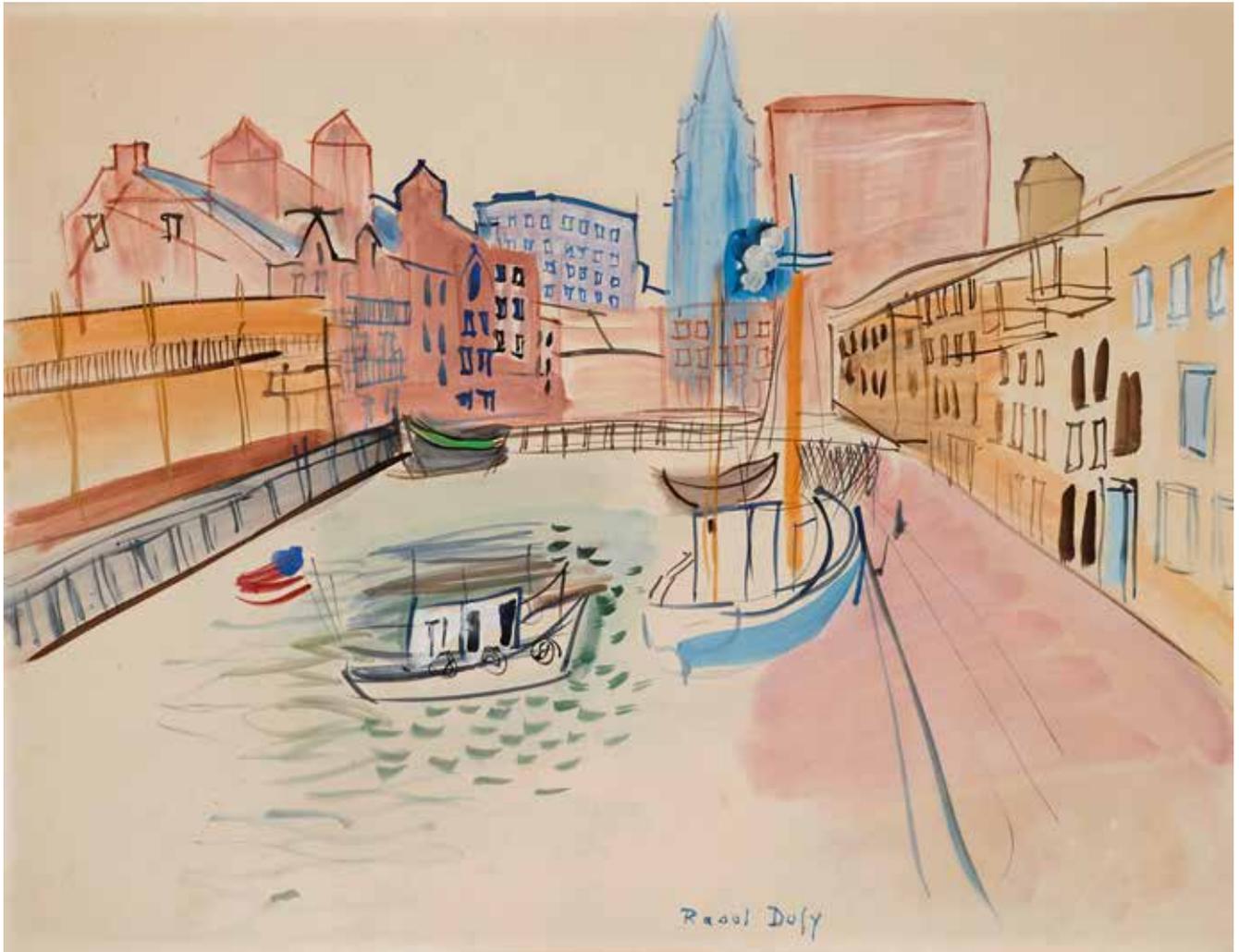
Bordeaux, Galerie des Beaux-Arts, *Raoul Dufy*, 30 April 1970-1

September 1970, no. 143.

Literature

F. Guillon-Laffaille, *Raoul Dufy Catalogue Raisonné des aquarelles, gouaches et pastels*, vol. I, Paris, 1981, p. 285, no. 781.

In this atmospheric watercolor, Dufy offers a depiction of Boston interpreted with his characteristic use of fine lines and liberated colors, with lively red brick buildings and the dominant blue Customs House Tower in the background. Dufy almost certainly painted Boston Docks on a visit to the city in April 1950 when he was treated with a revolutionary course of cortisone treatments for his polyarthritis administered by Dr Freddy T. Homburger at the Jewish Memorial Hospital and Rehabilitation Center.



4

ARMAND GUILLAUMIN (1841-1927)

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

signed 'Guillaumin' (lower left), inscribed and dated 'Verger à la lisière d'un bois a St. Cheron Juin 93' (to the stretcher)

oil on canvas

28 5/8 x 36 3/8 in (72.7 x 92.4 cm)

Painted in June 1893

US\$80,000 - 120,000

£65,000 - 97,000

€76,000 - 110,000

Provenance

Private collection (acquired *circa* 1965), and by descent; sale, Christie's, New York, 22 February 2005, lot 10.

Acquired at the above sale by the present owner.

This painting will be included in the forthcoming second volume of the catalogue raisonné of work of Armand Guillaumin currently being prepared by the Comité Guillaumin.

Verger à la lisière d'un bois à Saint-Cheron is a prime example of Armand Guillaumin's mastery at capturing the overall impression of a landscape using strong lighting and intense colors to create lyrical effects.

Guillaumin enrolled at the Académie Suisse in 1868, where he became friends with Camille Pissarro and Paul Cézanne, relationships which were to have a profound impact on his career. He shared lodgings with Pissarro at Pontoise in the 1870s, and from 1873 rented a room from Dr Gachet at Auvers-sur-Oise. Guillaumin was one of the founding members of the Impressionist movement, and exhibited in the majority of their eight canonical exhibitions from 1874. In the fifth exhibition in 1880 he exhibited more than twenty landscapes of the environs of Paris. Like his Impressionist contemporaries, Guillaumin set great store in painting *en plein air*. He set up his easel around Paris, the region around Les Adrets-de-l'Estérel and the region of the Creuse around the village of Crozant. He became a leading figure in the so-called École de Crozant, a group of painters who had a passion for painting the evocative local landscapes. This present work depicts Saint-Cheron, and is a remarkable example of his daring use of the energetic and bold colors for which he was well known. The luminous effect of the sunlight playfully highlight the pinks, yellows, greens, blues and violets in the flowers and grasses. Even with his use of a feverish color palette, Guillaumin creates a soothing and peaceful landscape scene.

Emil Zola reviewed the 1880 Impressionist Exhibition in the journal *Le Voltaire*: 'The true revolutionaries of form appear with Mr. Edouard Manet, with the impressionists Messrs. Claude Monet, Renoir, Pissarro, Guillaumin and others still. They propose to leave the atelier where painters have shut themselves up for so many centuries and to go and paint in open air, a simple fact with considerable consequences. In open air, light is not fixed, but rather multiple effects change and transform radically the appearance of things and beings. This study of light [...] is what has been more or less appropriately called impressionism, because the painting then becomes the impression of a moment perceived before nature [...] Messrs. Pissarro, Sisley, Guillaumin have followed Mr. Claude Monet's steps [...] they have applied themselves to representing the pockets of nature around Paris, under true sunlight, without balking at the most improbable effects of color.' (quoted in D. Riout, *Les écrivains devant l'impressionnisme*, Paris, 1989, p. 172-174).





5

ARMAND GUILLAUMIN (1841-1927)

La route des Chintres à Jouy

signed 'Guillaumin' (lower right)

oil on canvas

23 3/4 x 28 7/8 in (60.5 x 73.5 cm)

Painted circa 1900

US\$30,000 - 50,000

£24,000 - 40,000

€28,000 - 47,000

Provenance

Private collection, Paris.

Maxwell Galleries, San Francisco.

Anon. sale, Butterfields, San Francisco, 16 February 1984, lot 2113.

Literature

G. Serret and D. Fabiani, *Armand Guillaumin, 1841-1927: catalogue raisonné de l'œuvre peint*, Paris, 1971, no. 473.



**PROPERTY FROM THE ESTATE OF CECILE C. BARTMAN,
LOS ANGELES, CALIFORNIA**

6

MAURICE DE VLAMINCK (1876-1958)

Château au bord de la rivière

signed 'Vlaminck' (lower left)

watercolor and gouache on artists' board

17 1/2 x 21 1/8 in (44.5 x 53.5 cm)

US\$15,000 - 20,000

£12,000 - 16,000

€14,000 - 19,000

Provenance

Mr. and Mrs. William Preston Harrison, on loan to the Los Angeles
County Museum of Art, 1951.

By descent from the above to the present owner.

This work will be included in the critical catalogue of Maurice de
Vlaminck, currently being prepared by the Wildenstein Institute.

**PROPERTY FORMERLY IN THE COLLECTION OF
SIDNEY FRANK**

7

PIERRE-AUGUSTE RENOIR (1841-1919)

Les fruits

signed 'Renoir' (upper right)

oil on canvas

5 5/8 x 8 3/8 in (14 x 21 cm)

US\$150,000 - 200,000

£120,000 - 160,000

€140,000 - 190,000

Provenance

Galerie Durand-Ruel, Paris (acquired from the artist on 15 August 1916; inv. no. 10880).

Galerie Georges Bernheim, Paris (acquired from the above on 24 October 1916).

Anon. sale, Paris, 7 November 1946, lot 90.

Private collection, Paris, New York and Palm Beach, Florida.

James Goodman Gallery, New York (acquired from the above).

Acquired by Sidney Frank from the above in 2003.

This work will be included in the catalogue critique being prepared by the Wildenstein Institute from the François Daulte, Durand-Ruel, Venturi, Volland and Wildenstein archives.

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

‘Pale shadows, light as a breath
of air, faintly ripple across the
perishable jewel of a ripe fruit.
Renoir reconciles extreme
discretion with extreme richness,
and his full-bodied density is made
up, it would seem, of colored air.’

- C. Sterling, *Still life in Painting from Antiquity to the Present Time*, Paris, 1959, p. 100





Jean-Baptiste Chardin, *Pêches et prunes*, circa 1764, Musée des Beaux-Arts, Angers

PIERRE-AUGUSTE RENOIR

Les fruits

Renoir painted few still lifes in the early part of his career, perhaps in reaction to the repetitive decorative work he had endured as an apprentice in a porcelain factory. It is only from the 1880s onward that he really allowed himself to address the genre, and from the turn of the century that his more comfortable means meant that he could explore the possibilities at leisure. Nevertheless he was certain of the important role that this most traditional of modes played in an artist's training. His student Julie Manet, niece of the painter, reported in 1898: 'Monsieur Renoir said that one must do still lifes in order to learn to paint quickly. He has just done some superb ones' (R. de Boland Roberts and J. Roberts, *Growing up with the Impressionists: The Diary of Julie Manet*, London, 1987, p. 146).

Renoir regarded the genre as a means of investigating the play of light and color on various objects and surfaces, of exploring composition and method – a belief that was in accord with his view of the Impressionist movement as a whole: 'For Renoir, the decisive criterion of Impressionist aesthetics in its highest form was that it liberated the artist from theme. 'I can paint flowers, and I need only call them 'flowers'; they do not need a story' (G. Adriani, *Renoir*, Cologne, 1996, p. 20). He told his biographer Albert André, that it was in his small scale still-lifes such as the present work that 'he put the whole of himself, that he took every risk' (A. André, *Renoir*, 1928, p. 49).

Still lifes were also a very good commercial proposition, as Professor John House noted: 'Still lifes were one of the Impressionists' most readily saleable commodities. Durand-Ruel bought many still lifes from both Renoir and Monet when he began to purchase their work regularly in the early 1880s; from the late 1880s onwards still life became a regular part of Renoir's stock-in-trade, sometimes in the form of elaborated, fully worked compositions, ... but often with more casual informal studies' (J. House, in *Renoir*, exhib. cat., Hayward Gallery, London, and elsewhere, 1985, p. 255).

Renoir was always immensely aware of the grand tradition of French painting. Watteau and Fragonard showed him the way for landscapes and figures, while the grace and delicacy of Chardin appears evident in the still lifes. Charles Sterling addressed this connection: 'Nurtured on the traditions of eighteenth-century French painting, Renoir ... carried on the serene simplicity of Chardin. Pale shadows, light as a breath of air, faintly ripple across the perishable jewel of a ripe fruit. Renoir reconciles extreme discretion with extreme richness, and his full-bodied density is made up, it would seem, of colored air. This is a lyrical idiom hitherto unknown in still life, even in those of Chardin. Between these objects and us there floats a luminous haze through which we distinguish them, tenderly united in a subdued shimmer of light (C. Sterling, *Still Life in Painting from Antiquity to the Present Time*, Paris, 1959, p. 100). Renoir himself was less willing to acknowledge the debt, when pressed by Ambroise Vollard: 'Chardin makes me sick. He has done some pretty still lifes, perhaps...' (A. Vollard (trans. H.L. van Doren and R.T. Weaver), *Renoir, An intimate portrait*, New York, 1925, p. 7).



Portrait of Pierre-Auguste Renoir, *circa* 1885



8

HENRI LEBASQUE (1865-1937)

Nu assis

signed 'Lebasque' (lower right)

oil on canvas

15 x 18 1/8 in (38.1 x 46 cm)

Painted circa 1934-1935

US\$25,000 - 35,000

£20,000 - 28,000

€24,000 - 33,000

Provenance

Galerie Seijusha, Tokyo, 1936.

Private collection (acquired circa 1960); sale, Christie's, New York, 7 November 2007, lot 404.

Private collection, United Kingdom.

Exhibited

Tokyo, Galerie Seijusha, *Exposition de tableaux occidentaux*, March-April 1936, no. 70.

Literature

D. Bazetoux, *Henri Lebasque, Catalogue Raisonné*, vol. I, Neuilly-sur-Marne, 2008, no. 1073 (illustrated p.269).



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

g^{ra}

OCTAVE-DENIS-VICTOR GUILLONET (1872-1967)

Les baigneuses

signed and dated 'ODV. Guillonet 25' (lower right)

oil on canvas

23 3/4 x 28 7/8 in (60.5 x 73.3 cm)

US\$4,000 - 6,000

£3,200 - 4,800

€3,800 - 5,700

Provenance

Anon. sale, Christie's, London, 16 June 2004, lot 32.

Acquired at the above sale by the present owner.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

10

CAMILLE PISSARRO (1830-1903)

Paul-Emile écrivain

stamped with initials 'C.P.' (lower left)

oil on canvas

18 1/8 x 15 1/8 in (46 x 38.3 cm)

Painted *circa* 1894

US\$220,000 - 280,000

£180,000 - 230,000

€210,000 - 260,000

Provenance

Estate of the artist.

Julie Pissarro, the artist's wife, 1904.

Paul-Emile Pissarro, the artist's son, by deed of gift, 1921.

Acquavella Galleries, Inc., New York.

Mrs. Lloyd S. Gilmour; Christie's, New York, 13 May 1980, Lot 31.

Norma and Seldon Ring, Los Angeles.

Montgomery Gallery, San Francisco.

Acquired from the above by the present owner in April 1998.

Exhibited

Jerusalem, The Israel Museum, and New York, The Jewish Museum, *Camille Pissarro: Impressionist Innovator*, 11 October 1994–9 January 1995, no. 123.

New York, The Jewish Museum, *Camille Pissarro: Impressionist Innovator*, 26 February–16 July 1995, no. 123.

Literature

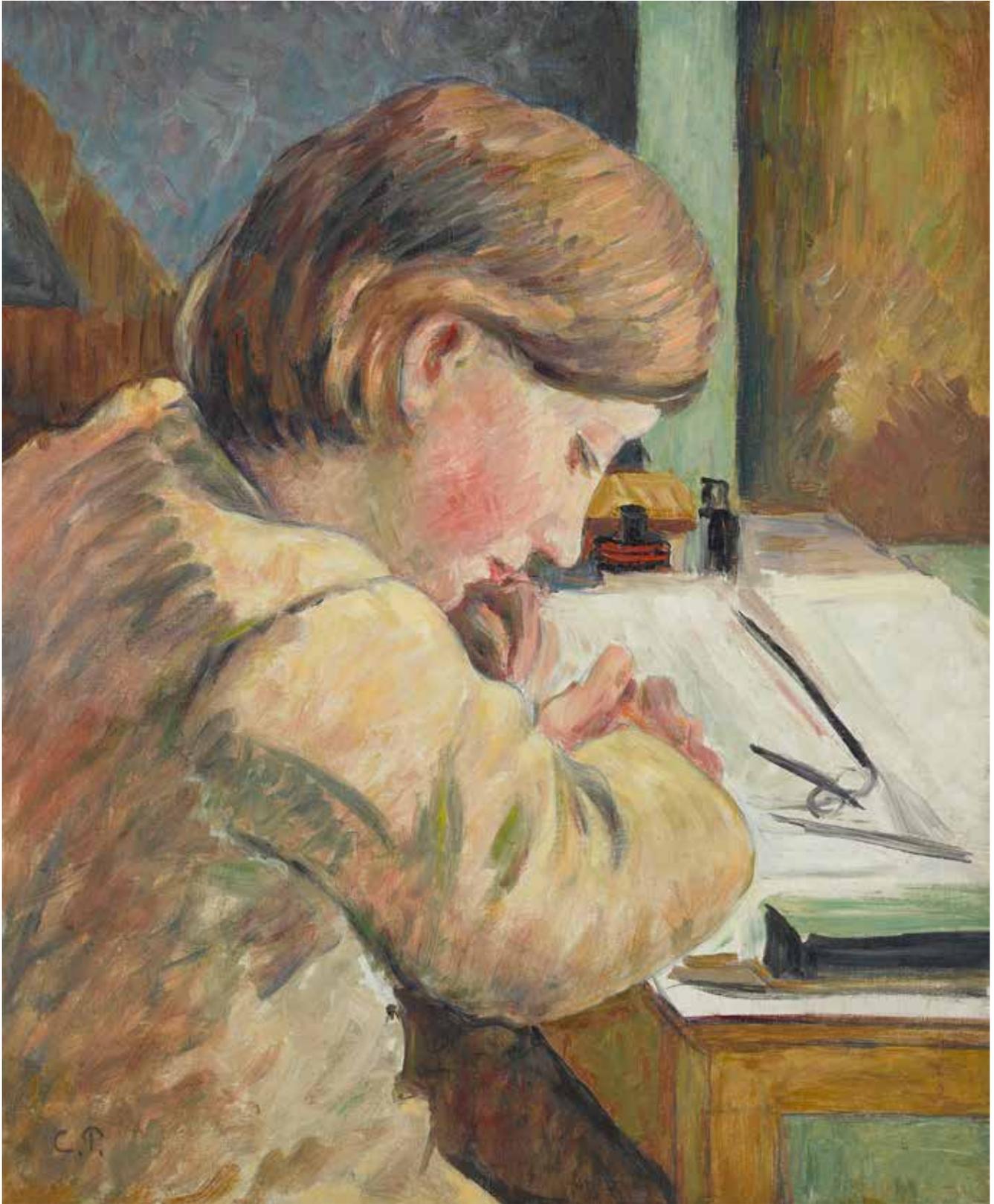
L.-R. Pissarro and L. Venturi, *Camille Pissarro, Son art – Son oeuvre*, Paris 1939, p. 201, no. 866 (illustrated vol. II, pl. 176).

J. Pissarro and S. Rachum, *Camille Pissarro – Impressionist Innovator*, Jerusalem, 1994, p.222, no. 123 (illustrated in color).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Milan, 2005, p. 663, no. 1033 (incorrectly listed as retouched, as confirmed by Dr. Pissarro in 2017).

‘Paul-Emile is beginning to make outlandish compositions; sometimes he spends the entire day in the studio, singing, whistling and painting some extraordinarily comical things!’

- Camille Pissarro to his son Lucien





Camille Pissarro, *Paul-Émile Pissarro*, circa 1890, Private Collection

CAMILLE

PISSARRO

Paul-Émile écrivant

Paul-Émile was Camille and Julie Pissarro's fifth son and their eighth and last child, born on 22 August 1884. Known to the family as 'Pitou', 'Tiolo' or 'Guingasse', he grew up in the same intensely artistic environment as his siblings at a time when his father was already very well established as a painter; Claude Monet was his godfather. He appeared first in his father's work at the age of three in *Femme étendant du linge, Éragny* of 1887 (J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, no. 854), and made regular appearances thereafter.

Camille Pissarro and his family moved to Éragny in the Vexin, 40 miles north of Paris, shortly before Paul-Émile's birth. This period saw the artist steadily develop his Pointillist period, but by 1894, the year of the present painting, he had declared 'dots are finished' and was returning once again to Impressionism. The delicate cross-hatching and the subtle handling of composite tones in this portrait of his youngest child speak of Pissarro's meditative contentment as he returns in this domestic scene to a style of which he was an undisputed master.

Unsurprisingly given his upbringing, drawing came as second nature to Paul-Émile. Writing to his elder son Georges in 1889, Camille Pissarro reported that 'Paul-Émile makes spider's legs, which in his imagination become coaches, horses, cabbies, Cocotte [his sister], birds, etc., etc.' (quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, p. 577). His mother Julie was less impressed that all her sons were becoming painters,

writing to Camille in about 1895 to reproach him 'for being so stupid and so indifferent to his boys that [he] encourages them to do nothing but this rotten profession for down-and-outs.' (quoted in A. de Buffévent, 'A Painter and His Age: Biography and Critical Reception' in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, p. 257).

Octave Mirabeau, influential critic and a supporter of Pissarro, took a more positive view: 'What a marvelous family, reminiscent of the heroic age of art! An old age still young and revered, surrounded by five sons, all artists and all different! Each one follows his own nature. The father doesn't foist his own theories and doctrines, his own ways of seeing and feeling on them. He lets them grow according to their own vision and intelligence ... in each he nurtures the flower of their own individuality.' (6 December 1897; quoted in J. Pissarro and C. Durand-Ruel Snollaerts, *op. cit.*, under no. 277).

Following his father's death, Julie Pissarro got her way, as Paul-Émile (he preferred his name unhyphenated) took up practical trades including as an automobile mechanic and test driver. He returned to painting shortly before the First World War, becoming a successful Post-Impressionist artist enjoying a lasting rapport with contemporaries such as Kees van Dongen, Maurice de Vlaminck and Raoul Dufy. He continued to paint and exhibited regularly, including a first one-man show in the United States in 1967 five years before his death.



Paul-Emile Pissarro in his father's studio at Éragny, circa 1894

**PROPERTY SOLD TO BENEFIT
A PRIVATE CHARITABLE FOUNDATION**

11

PABLO PICASSO (1881-1973)

Etude (mandoline)

signed 'Picasso' (lower right)

graphite on buff paper

4 5/8 x 6 7/8 in (11.8 x 17.5 cm)

Drawn in 1925

US\$40,000 - 60,000

£32,000 - 48,000

€38,000 - 57,000

Provenance

Galerie Simon, Paris (inv. no. 547).

Rose Fried Gallery, New York.

Acquired from the above by the present owners *circa* 1958.

Literature

C. Zervos, *Pablo Picasso, Oeuvres de 1923 à 1925*, Paris, 1952, vol. V, p. 165, no. 403 (illustrated).

The Picasso Project (ed.), *Picasso's Paintings, Watercolors, Drawings and Sculpture: Toward Surrealism, 1925-1929*, San Francisco, 1996, p.37, no. 25-112 (illustrated).

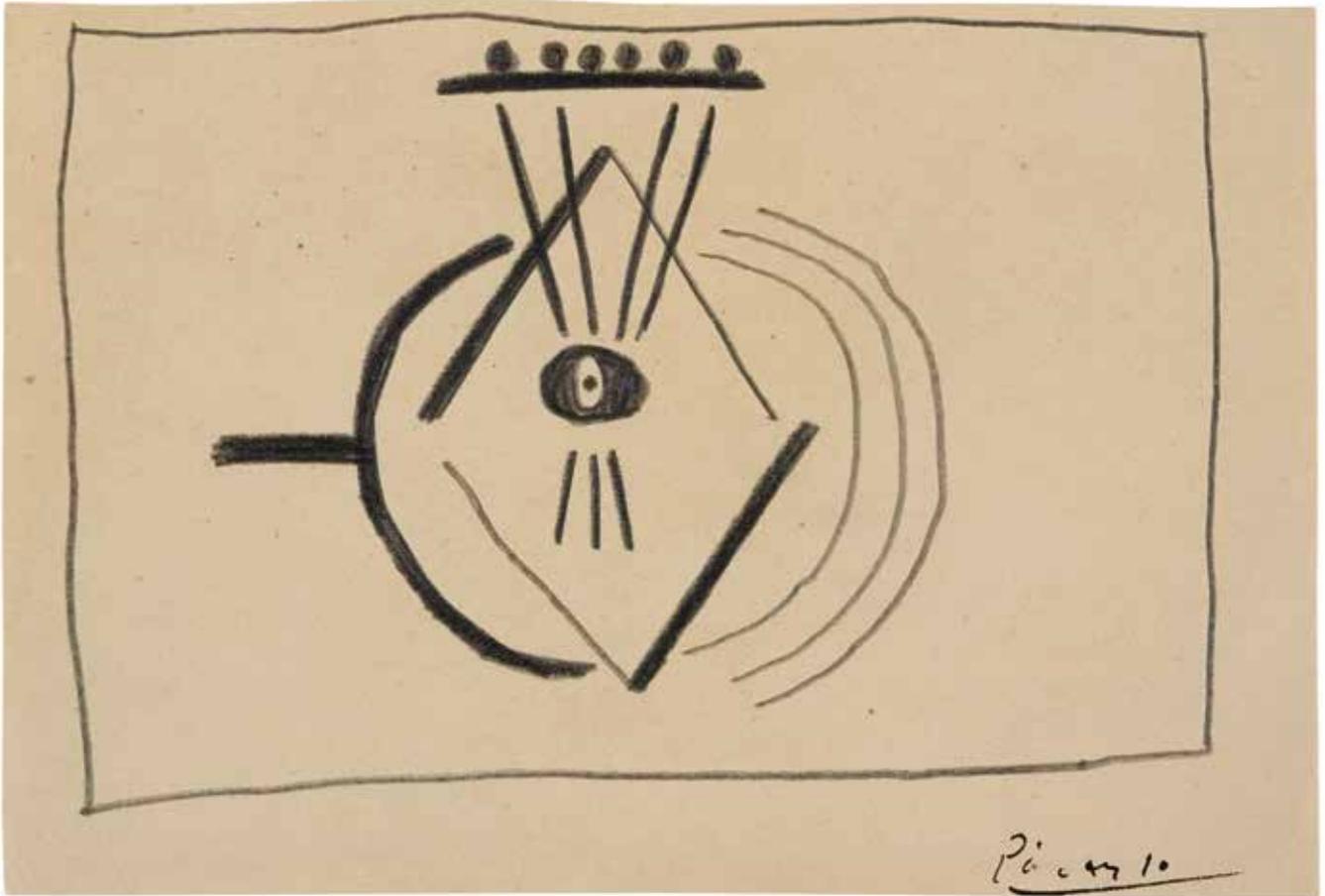
Etude (mandoline) was drawn in 1925, a year that marks yet another shift in Picasso's mercurial career. Having successfully mined the rich seams of his past endeavor he was ready to stake his next claim. As ever it is in drawings such as the present example that we can watch the development of his fertile mind. Picasso sense of adventure may also have had a familiar cause: his relationship with Olga had fundamentally collapsed and he was on the lookout for a mistress. He was not to meet Marie-Therèse Walter for another 18 months.

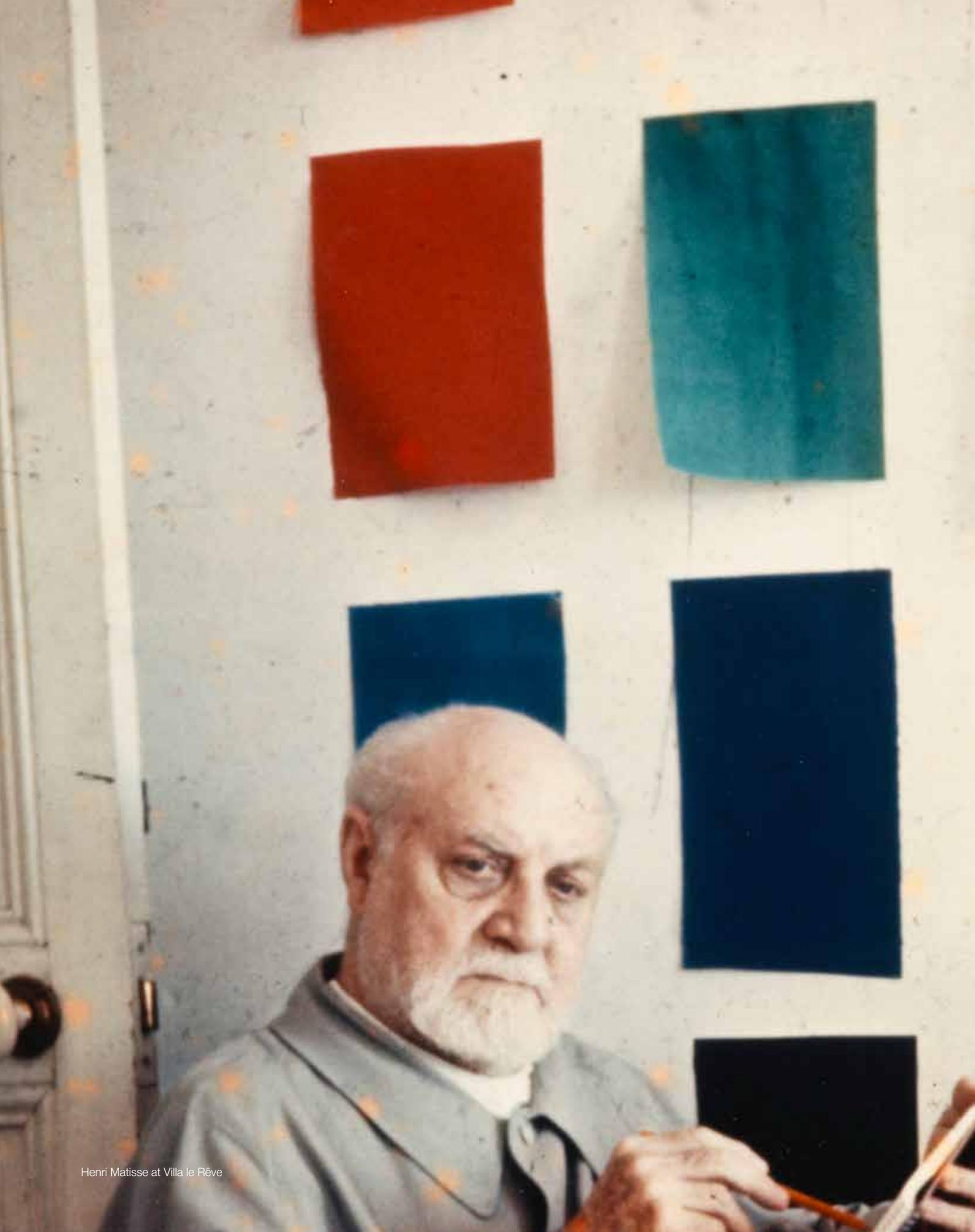
As so often, in order to push forward Picasso stepped back to a familiar theme, in this case the still life, recalling both the Spanish *Bodegón* tradition and his own great Cubist still lifes with musical instruments of 1907-11. In the series of drawings of which the present work is a particularly refined example he strips back the image to its essentials, almost as if he is trying to find what it is that makes it 'work'. Elements of the mandolin shift and start to take on a life of their own. The strings begin to radiate from the central sound hole rather than lying neatly in parallel lines. The bridge becomes oriented along the top edge of the instrument as opposed to the lower edge and in time appears to morph into a set of angry needles. The treatment of lines which stand for the abbreviated elements of the instrument begin to resemble celestial constellations.

The esoteric form which results from this development was seized on by André Breton as evidence of Picasso's Surrealist tendencies. Despite Breton's entreaties, Picasso was wary of joining anyone else's artistic movement and did not put his name to the Surrealist manifesto. Instead he took the hieratic signs that evolved from the still life drawings of 1925 and, once happily inspired by his relationship with Marie-Therèse, drew on them in the simple yet searingly-powerful works of the next phase of his evolution.

‘Surprisingly, none of these beautiful little croquis ended up as a painting. In his zeal to constantly renew cubism, Picasso would periodically come up with a batch of sketches filled with enough ideas for a lifetime. He also needed to keep his cubist hand in, just as he used virtuoso displays of draftsmanship to keep his Ingresque hand in.’

- J. Richardson, *A Life of Picasso The Triumphant Years, 1917-1932*, New York, 2010, p. 302.





Henri Matisse at Villa le Rêve

ARBRE DE NEIGE
BY HENRI MATISSE



12

HENRI MATISSE (1869-1954)

Arbre de neige

signed 'H. Matisse' (lower right)

gouache and découpage on paper

16 x 10 1/4 in (40.5 x 26.3 cm)

Created in 1947

US\$800,000 - 1,200,000

£650,000 - 970,000

€760,000 - 1,100,000

Provenance

The artist's studio, Vence, France.

Galerie Berggruen et Cie., Paris (on consignment from the artist).

Theodor Ahrenberg, Stockholm, Sweden and Chexbres, Switzerland (acquired through Berggruen *circa* 1953); his sale, Sotheby's, London, 3 July 1968, lot 89 (to O. Adler for Galerie Agnès Lefort).

Galerie Agnès Lefort, Montreal.

Private collection, Québec (acquired from the above in November 1968).

By descent from the above to the present owner.

Exhibited

Paris, Musée National d'Art Moderne, *Henri Matisse, Oeuvres récentes 1947 - 48*, June-September 1949, no. 7.

Paris, Galerie Berggruen et Cie., *Henri Matisse, papiers découpés*, 27 February-28 March 1953 (illustrated in color).

Stockholm, Nationalmuseum, *Moderne utländsk konst ur Svenska privatsamlingar*, 12-30 November 1954, no. 53.

Possibly Helsinki, Helsingin Taidehalli, *Henri Matisse, Apollon, Theodor Ahrenbergin kokoelma*, 10 December 1957-6 January 1958.

Liège, Musée des Beaux Arts, *Henri Matisse—Apollon, Collection Theodor Ahrenberg*, 3 May-31 July 1958, no. 3.

Zurich, Kunsthaus, *Henri Matisse Des Plastische Werk, Sämtliche Plastiken des Meisters sowie Zeichnungen, Graphik und Collagen als Leihgaben der Sammlung Ahrenberg*, Stockholm, 15 July-12 August 1959, no. 74.

Gothenburg, Konsthallen, *Henri Matisse ur Theodor Ahrenberg's Samling*, 16 March-10 April 1960, no. 3.

Literature

J. Cassou, 'Matisse va présenter au public ses papiers découpés', in *France Illustration*, no. 383 [14 February 1953], pp. 234-235 (illustrated).

J. Cowart and J.D. Flam, *Henri Matisse, Paper Cut-Outs*, New York, 1977, no. 75, p. 144 (illustrated).

K. Buchberg *et al.*, *Henri Matisse: The Cutouts*, exhib. cat., London, Tate Modern, and New York, Museum of Modern Art, 2014, p. 130 and p. 272, note 30.

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



HENRI MATISSE

Arbre de neige

The work I am doing today is in step with the future

Henri Matisse's series of gouaches on cut paper, known variously as cutouts or *découpages*, are now among his most recognizable and arguably most profound works. Created largely in the last ten years of his life they can be seen as the summation of his artistic endeavor. The artist himself felt that he was crossing an exciting threshold into an entirely new art form rich with possibility. He was confident that he had opened a door to the future, a verdict which the impact of the cutouts on later twentieth century art has certainly borne out. As he declared to his friend the artist and critic André Verdet:

'The technique of cutout gouaches literally lifts me to the heights of passion. The passion to paint, because by entirely renewing myself, I believe I have discovered one of the major points of artistic inspiration and fixation today. By creating these colored paper cutouts, it seems to me that I am happily anticipating things to come. I don't think that I have ever found such balance as I have in creating these paper cutouts. But I know that it will only be much later that people will realize to what extent the work I am doing today is in step with the future.' (quoted in P. Deparpe, (ed.), *Matisse: La couleur découpée, une donation révélatrice*, Paris, 2013, p. 14).

Arbre de Neige dates from Matisse's first major series of finished works in this new medium. The group comprised approximately fifteen compositions pinned to the wall of his studio at the Villa Le Rêve in Vence. The exact number is uncertain since contemporary photographs show elements constantly being reconfigured across the wall. Their inception can be dated to after his return from Paris to Vence in April 1947. By 22 February 1948 he wrote to André Rouveyre 'The walls of my bedroom are covered in cutouts ... I do not yet know what I will do with [them] ... The result is of more importance than it would seem.' (K. Buchberg *et al.*, *op. cit.*, p. 17).

On 5 April 1948 he wrote to his son Pierre in New York 'J'ai parfait mon mur de *découpages*.' ['I have perfected my wall of cutouts'], reporting that he had been approached by a shipping magnate who wanted to buy the entire wall to decorate the bar of his cruise ship *Le Génie Français*. Hiding behind concerns that humidity in the Far East would damage the delicate elements, he admitted that he would rather keep them and frame them as motifs for his own inspiration.

Arbre de Neige remained pinned to the wall at Villa Le Rêve until 1949 when Matisse moved back to Nice. In that year, his secretary and amanuensis Lydia Delectorskaya, together with his studio assistants, carefully removed the cutouts from the wall and lightly spot-glued the cut elements in place. Each panel was framed simply under glass for exhibition at the Musée National d'Arte Moderne in Paris in June of that year: *Arbre de Neige* appears to have been kept in that same frame until 2017.

Drawing with scissors

Matisse seems to have known instinctively that his cutouts showed a new way, an art form that he set at the same rank as painting, sculpture or drawing. They had the scale and chromatic impact of painting, the three-dimensional presence of sculpture and the immediacy and fluency of drawing. In his text for the *Jazz* series, his first extended use of the new medium albeit in support of a printed project, he muses that he is 'drawing with scissors. Cutting directly into vivid color reminds me of the direct carving of the sculptors.' (J. Flam, *Matisse on Art*, Berkeley, 1995, p. 172).

Matisse was certainly the supreme colorist, and from his Fauve days it was in the investigation of color that he made his most profound advances. Yet he was also an unparalleled master of pure line, matching austerity of means to a luxurious contour. With the cutout process he was able to move past a conflict that dated back to the Renaissance between the primacy of line and the power of color. As the scissors cut through paper prepared with pure pigment, the contour and internal shape are formed simultaneously with a line as precise as a pen stroke. As he explained to Verdet, 'by drawing with scissors on sheets of paper colored in advance, one movement [links] line with color, contour with surface.' (quoted in J. Flam, *op. cit.*, p. 216).

John Hallmark Neff gives a deeply felt analysis: 'In his cutouts, Matisse limited illusion primarily to the edges, or the contours, of his colored shapes, the contour itself a condensation of sculptural mass in line. ... Matisse's cutouts are, by definition, half-real and half-illusion – physical forms rendered in pictorial terms.' (J. Hallmark Neff, 'Matisse, His Cut-Outs and the Ultimate Method' in J. Cowart and J.D. Flam, *op. cit.*, p. 27).

The act of cutting is inherently sculptural, but with the cutout process the scissors cleave positive form from negative, creating two matched but opposing images. Matisse occasionally used both elements in a composition, but more often he used the tension between positive and negative space to give the composition movement. This is particularly true in *Arbre de Neige* since the white element, which is an optically negative 'void', is actually the raised cut section, set against the visually dominant but physically passive fuchsia ground. While the lightly glued elements articulate the surface with shadow and areas of low relief it is this dynamic optical effect of 'slippage' that gives the cutout its vibrant sense of movement, seeming to cycle between positive and negative elements.

As Matisse explained to Verdet in 1952: 'here is not a brush winding and gliding on canvas, but scissors cutting through stiff paper and color. The procedural conditions are completely different. The shape of the figure springs from the action of the scissors, which give it the motion of organic life. This tool, you see, does not modulate; it does not brush onto but cuts into – a point that should be emphasized., for it makes the criteria of observation completely different.' (quoted in J. Flam, *op. cit.*, pp. 292-293).



Michel Sima, Matisse's studio in Villa le Rêve, Vence, May 1948



Henri Matisse, *Oceania, the Sea; Océanie, la mer*, 1946-1947 (screenprint on linen)

Colors win you over more and more

Through his intense investigation of color, line, space and texture Matisse was able to open up new vistas. He was often criticized by his contemporaries, particularly partisans of Picasso, for the apparent ease of his works. His much misunderstood suggestion that his art should be as relaxing as a good armchair was balanced by his own angst at the prospect of creation. As he explained in an aside to Georges Charbonnier 'I believe my role is provide calm, because I myself have need of peace' (quoted in J. Flam, *op. cit.*, p.193). His facility masked a deeply mystical sensibility, driven not by theory but by passion. He realized that through color he was able to directly address his viewers' innermost thoughts: 'Colors win you over more and more. A certain blue enters your soul. A certain red has an effect on your blood pressure. A certain color has a tonic effect. It's the concentration of timbres. A new era is opening.' (Matisse to Verdet in J. Flam, *op. cit.*, p. 211).

Lydia Delectorskaya was present at every step of the evolution of the cutouts. Her memories are particularly vivid: 'He took color itself and decided the amount of it that would be harmonious for the drawing he was making with scissors. He subordinated color to drawing and drawing to color. ... He would look at orange on a sheet of paper, for example, and ask himself whether it 'did' anything, whether it spoke to him, whether it sang?' (quoted by D. Szymusiak in E. de Chassesey, *Il s'ont regardé Matisse*, Montreuil, 2009, p. 217).

The whole wall was filled with his compositions, right up to the ceiling

Lydia marshalled the studio assistants with an iron will, ensuring that Matisse always had on hand piles of stiff paper carefully prepared in a rainbow of pure color. On his nightstand were a range of implements from delicate embroiderer's scissors to the enormous shears with

which he would have been familiar from his youth among the textile workers and pattern cutters in Le Cateau-Cambrésis. To one side were the boxes of pins with which the assistants would attach the cut elements to the wall at the master's direction. Contemporary photographs show that the elements were often rearranged. The walls of Matisse's principal rooms at Villa Le Rêve had been prepared with softwood panels to allow the pins to be moved easily.

Sometimes Matisse made drawings in preparation for his compositions, but he didn't directly refer to them. Rather in the creation of a new work he allowed his subconscious to work on the memory of his drawing. Often indeed it was enough to make a 'drawing' with his finger in thin air as a preparation for picking up the scissors, rather as an athlete develops 'muscle memory' while preparing for an event. Matisse's biographer Hilary Spurling relates this to his early artistic training at the Académie Julian: 'Drawing with scissors effectively abolished the frontiers between thought, feeling and expression. It allowed him to concentrate on overall effect rather than component parts, a knack perfected in more traditional ways of drawing where he no longer worried about inessentials.' H. Spurling, *Matisse the Master*, London, 2005, p. 429).

Lydia Delectorskaya recalled the significance that Matisse placed in the cutouts as inspiration: '[he] would keep his eyes glued to his paper cutouts all day, and at night he would wake up and they would still be there. Sometimes the whole wall was filled with his compositions, right up to the ceiling' (quoted in E. de Chassesey, *op. cit.*, p. 217).

It was just perfect. It all closed in, achieving instantaneous unity

The great innovation that Matisse had achieved with his cutouts was at first greeted coolly by critics, but his fellow artists were immediately aware of their power. Picasso, his close friend and intense rival of more than 40 years, immediately recognized their importance. Picasso and Françoise Gilot spent their summers in the late 1940s not far from Vence, and were frequent visitors. Madame Gilot writes movingly of watching the old magician Matisse in action in the autumn of 1947:

'When we arrived, we found Matisse armed with a huge pair of scissors, carving boldly into sheets of paper painted all kinds of bright colors. Each one had been painted in a flat tone according to his instructions. Delicately holding the piece that suited his purpose in his left hand, he wound it and turned it while his right hand skillfully cut the most unpredictable shapes. Women, vegetation, birds, dancers, bathers, starfish, abstractions – a complete world emerged from his hands, full of strength and vitality.

It was fascinating to watch him work, carving in pure color.'

Matisse then makes a cutout abstract 'portrait' of Françoise:

'It was just perfect. It all closed in, achieving instantaneous unity. With enough balance but not too much, with enough tension and enough rest, enough feeling of danger and of elation, enough zest and respite – a complete satisfaction for the being, for the mind, for the senses. A fragile masterpiece was there in front of us, defying eternity.

In the impressive silence that followed, Lydia, armed with pins, managed to attach the five forms to the background without displacing them. We sat like stones, slowly emerging from a trance. We had traveled with him all the way, in complete empathy with his every movement and decision.'

F. Gilot, *Matisse and Picasso*, New York, 1990, pp. 71-73.



Philipp Otto Runge (1777-1810), *Cayenne Pepper*, collage on paper, Hamburger Kunsthalle, Hamburg, Germany

A luminous environmental art capable of evoking the calm, untroubled ambiance

Matisse had addressed his studio as a subject and as a source of inspiration from early in his career. Although the motif is common from the Renaissance onward, in his hands it becomes a thrilling battleground for his Modernist experimentation. Two paintings from 1911, *The Pink Studio* (now Moscow, Pushkin Museum) and *The Red Studio* (now New York, Museum of Modern Art), show the studio as protagonist, free of figures but with a dynamic arrangement of form and pattern gyrating in space. The latter work in particular was to have a profound effect on later artists, especially in America. As William C. Agee explains, 'For artists in America, it might well be called the *Demoiselles d'Avignon* of color art. It is certainly the father of Color Field painting...' (W.C. Agee, 'How *The Red Studio* shaped American Art', in J. Cauman and G. Stavitsky, *Matisse and American Art*, Montclair, 2017, p. 58).

Matisse developed these ideas in the Nice interiors of 1917-30, but it is with the cutouts in Vence that he reached the logical target that he had predicted in 1911. The composition bursts out from the canvas and spreads across the wall, the studio goes from being the subject to being the support, a precursor of installation and conceptual art. Working on the scale of a mural he created a total environment, especially powerful since the sculptural elements of the cutouts added extra depth and movement. Lightly pinned in place, the organic forms would ripple in the breeze and react to the shifting Provençal light. Gardens had long been one of his inspirations. Following complications from a medical procedure in 1941 he was now often restricted to his bed: the Vence cutouts brought the garden into his studio.



Henri Matisse, *Le lanceur de couteaux*, plate 15 from *Jazz*



Robert Motherwell, *Wall Painting*, 1950, Fogg Art Museum, Cambridge

As John Hallmark Neff notes 'he was far beyond the discovery of merely a more pure equivalent of easel painting. He had recognized in his cutouts a means to something more comprehensive and fundamental to his aspirations as an artist; a luminous environmental art capable of evoking the calm, untroubled ambiance he had always sought to create. The paper cutouts were not his ultimate method but a beginning.' (J. Hallmark Neff, *op. cit.*, p. 33).

For me the paper cutouts represent a creation parallel to oil painting

Matisse used cut and painted elements to compose oil paintings from at least 1912, but in a manner very different from the contemporary collages of Picasso and Braque. Where collage often used found elements and played with incongruous juxtapositions for an often provocative effect, Matisse's cutouts are constructive. The antecedents for the technique can perhaps be seen more clearly in the 18th Century tradition of silhouette portraits or the mysterious cutouts of Philipp Otto Runge. Equally he came from family long associated with the textile industry, so he would have been familiar with the possibilities of a pattern cutter's shears from an early age,

Through the 1910s and 20s, Matisse continued to use the cutout technique as a practical means of developing compositions, for example in his designs for Massine's *Le Chant de Rossignol* (1919), before using it extensively in preparation for the great mural composition for Dr Alfred Barnes in Merion (1932-33). The 1930s saw Matisse turning increasingly to cutouts as a means of expression, for example in the cover designs for the journals *Verve* and *Cahiers d'Art* (1936), but it was with the evolution of the Jazz portfolio that they really took flight.

Jazz grew out of an initial idea from the publisher Tériade, who had intended them as designs for *Verve* before realizing that they stood as a complete portfolio of astonishing power. The compositions were largely completed in 1943-44 when Matisse was in isolation in wartime France recovering his health after the crises of 1941. They stand as an intensely personal visual autobiography, and so it is telling that he chose his new and very powerful medium to express it. The cutouts were used to layout the pochoir prints for the portfolio, but in Matisse's view the results were a failure since they lacked the three-dimensionality which had given life to the originals. Returning to the technique in 1946 he declared to Lydia that *The Lyre* was his first

'There is no break between my older canvases and my cutouts, it is just that with more absoluteness, more abstraction, I have reached a shape that is pared down to the essential.'

successful 'free-standing' cutout composition (K. Buchberg *et al.*, *op. cit.*, no. 49). That summer in Paris he worked on his two enormous compositions of white cutouts mounted on buff canvas, *Oceania, the Sky and Oceania, the Sea*, inspired by his memories of Tahiti (K. Buchberg *et al.*, *op. cit.*, nos. 52-53). The fronds of South Sea vegetation that waft across the almost hallucinatory depths of these two compositions are the immediate precursors of the optical effect of *Arbre de Neige*.

Once he had inhabited the technique, it's influence was found in every element of his art, as for example in the strong decorative effects in *Interieur au rideau egyptien*, among his last great paintings (1948; Phillips Collection, Washington DC). It is telling that he used the technique in the designs for the Dominican Chapel of the Rosary, Vence (1948-51), notably for the stained glass windows since in both processes he felt he was sculpting with light.

We ought to rejoice occasionally that we live in the same age as Matisse

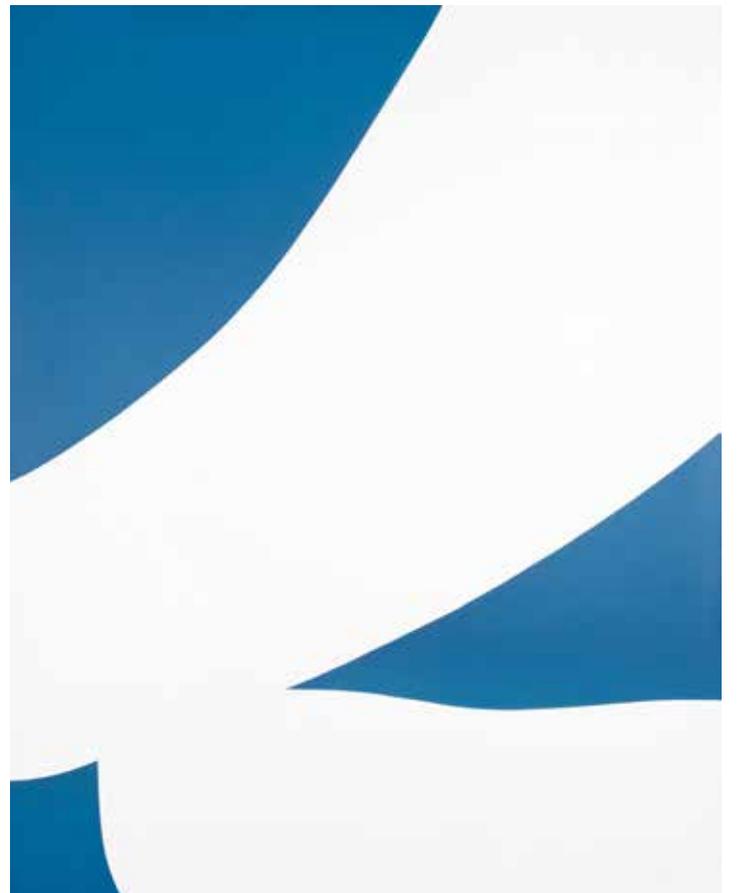
In his lifetime, Matisse's most recent work was shown regularly in the United States, from the first exhibition of *The Red Studio* at the 1913 Armory Show, through to Pierre Matisse's presentation of ten of his father's cutouts in 1949 and the great retrospective at the Museum of Modern Art in 1951-52. As John Cauman notes, 'in the late 1940s Matisse was at once a modern master with a body of canonical work and a contemporary artist turning out works of power and originality.' (J. Cauman and G. Stavitsky, *op. cit.*, p. 51). Clement Greenberg, quoted above, was confident in the profound influence of Matisse on American Art, and specifically the New York School of which he was a propagandist. The cutouts in particular seemed to prefigure the concerns of his pivotal essay 'The crisis of the easel picture' (April 1948), which advocated the reduction of fictive depth and the arrival of 'all-over painting', concerns which were to characterize the Color Field painters. Three artists exemplify the extent of this influence: Ellsworth Kelly, Robert Motherwell and Stuart Davis.

Ellsworth Kelly first experienced Matisse in Paris in the 1940s, and continued to commune with the work on his return to the United States. For Kelly, painting in the prewar period was about surface and form, as a development of the traditional concept of a painting as window, a concentration on the space 'behind' the canvas. In his own work he wanted operate in the space between the painting and the viewer. The cutouts were a bridge to this new conception, and Kelly was fully aware of their importance: 'the cutouts were where his whole lifework was leading: to the freeing of color and form from a ground' (Ellsworth Kelly quoted in J. Cauman and G. Stavitsky, *op. cit.*, p. 115).

Motherwell, meanwhile, first saw first Matisse's paintings at the home of Sarah and Michael Stein in California, and returned often to the artist's work, describing him as his 'favorite painter of the century'. He declared that it was from Matisse that he learnt how to 'construct a painting using broad areas of color' and to use 'colors as independent forces' (quoted in J. Cauman and G. Stavitsky, *op. cit.*, p. 174). The strong silhouettes of the cutouts are reflected often in his compositions, and it comes as little surprise that Motherwell himself owned *La danseuse*, one of the cutouts from circa 1949 (J. Cowart and J.D. Flam, *op. cit.*, no. 99).



Stuart Davis, *Town and Country*, 1959, Vilcek Foundation, New York



Ellsworth Kelly, *White Blue*, 1960, Art Gallery of Ontario, Toronto



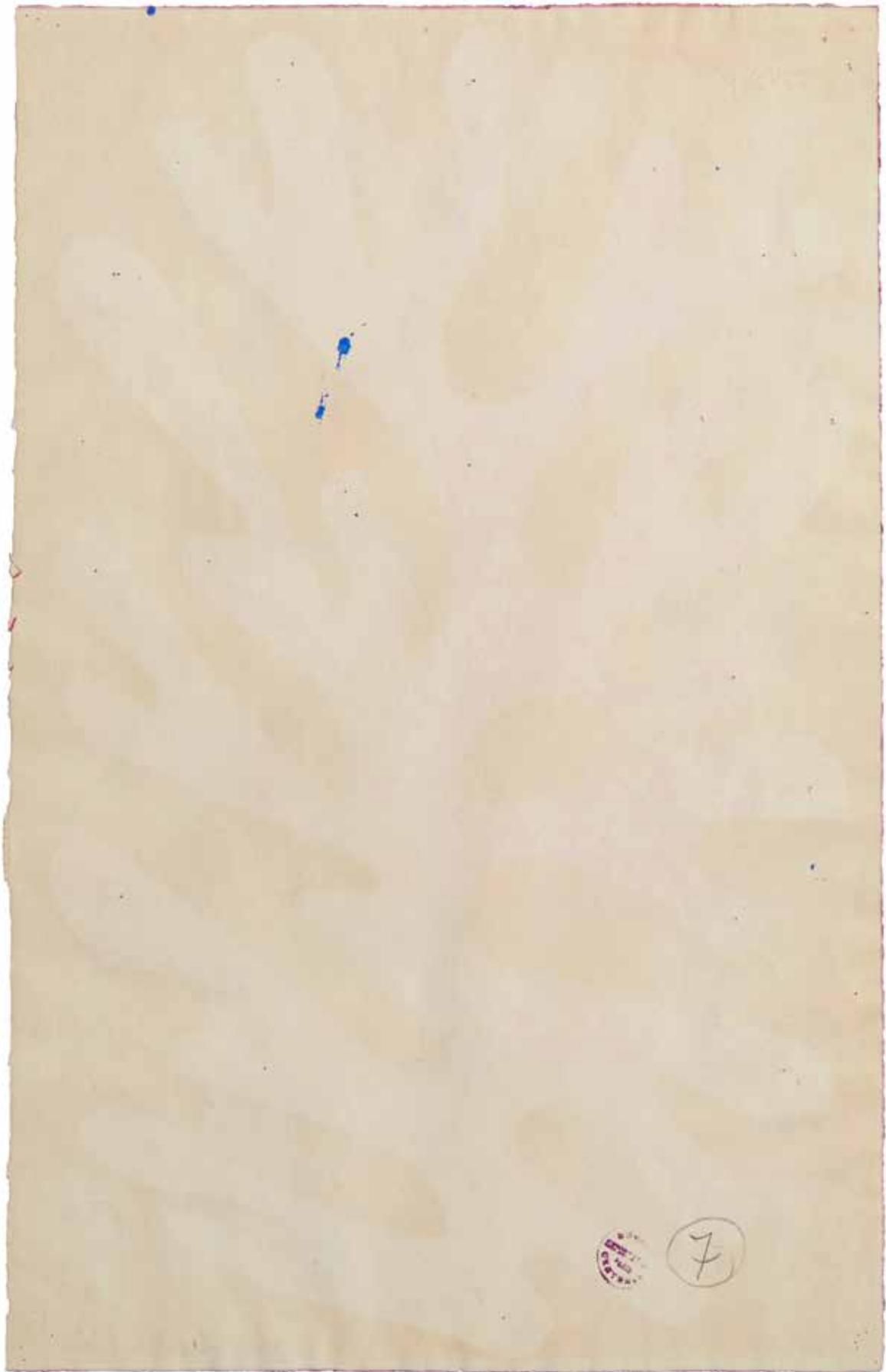
Henri Matisse working on his papiers découpés, 1948

‘By creating these colored paper cutouts, it seems to me that I am happily anticipating things to come. But I know that it will only be much later that people will realize to what extent the work I am doing today is in step with the future.’

Of the older generation of American modernists, Matisse’s influence can be most deeply felt in the work of Stuart Davis. As William C. Agee notes ‘The renewed intensity and boldness in Davis’s use of color after 1950 suggest the influence of Matisse’s late cutouts ... Furthermore, besides the rich color, the way Davis’s compositions are constructed with each shape having its own, autonomous identity and position – as if placed *in* as well as *on* the canvas – also brings to mind Matisse’s cutouts.’ (W.C. Agee, ‘Stuart Davis in the 1960s: ‘The Amazing Continuity’’, in L. Stokes Sims, *Stuart Davis, American Painter*, exhib. cat., New York, Museum of Modern Art, 1991-92, pp. 93-94).

The absolute summation of Matisse’s work

The exhibition of the majority of Matisse’s cutouts at Tate and the Museum of Modern Art in 2014-15, sadly not including *Arbre de Neige* which at the time was untraced, brought these astonishing works back to the center of the artist’s oeuvre and to the notice of a new generation of artists. As the critic Jerry Saltz remarked in his review of the exhibition, ‘the cutouts are a new form of poetry that comes at us like a flotilla of visionary barges on an imaginary Nile’ (<http://www.vulture.com/2014/10/moma-henri-matisse-review-dont-miss.html>; accessed 11 April 2017). In the exhibition catalogue, curator Nicholas Cullinan sums up the group’s impact, describing the cutouts ‘as the absolute summation of Matisse’s work and a life spent exploring the expressive possibilities of both contour and color, not to mention one of the most unique and indeed greatest late periods in any artist’s career.’ (N. Cullinan in K. Buchberg *et al.*, *op. cit.*, p. 29).



13

FRANÇOISE GILOT (BORN 1921)

Composition with Antagonistic Forces

signed and dated 'F. Gilot. 1945' (lower left)

oil on canvas

10 3/4 x 14 in (27.3 x 35.6 cm)

Painted in 1945

US\$20,000 - 30,000

£16,000 - 24,000

€19,000 - 28,000

Exhibited

Los Angeles, Loyola Marymount University, *Françoise Gilot: A Retrospective 1943-1978*, 28 October-14 December 1979, no. 6.

Françoise Gilot has confirmed the authenticity of this work. It is recorded in her archives as no. 133.

Composition with Antagonistic Forces is among Françoise Gilot's earliest non-representational works. The subdued palette and use of what the artist terms 'elliptic and parabolic surfaces and volumes' appear with increasing frequency in the period after the Liberation of Paris (F. Gilot in *Françoise Gilot, Monograph 1940-2000*, Lausanne, 2000, p. 71). Identifiable objects, color and the traditional depiction of space are replaced with abstract shapes arranged frontally and at close quarters. As Susan Barnes Robinson notes, 'the structure of this small painting with its rhythms of large, flat, simplified forms already contains the seeds of [Gilot's] later canvases.' (S. Barnes Robinson, *Françoise Gilot: A Retrospective 1943-1978*, Los Angeles, 1979, under no. 6).



14

HENRI MATISSE (1869-1954)

Tête de Femme

signed with initials 'HM.' (lower right)

pen and ink on paper

16 1/2 x 12 3/4 in (41.9 x 32.2 cm)

Drawn in 1944

US\$150,000 - 200,000

£120,000 - 160,000

€140,000 - 190,000

Provenance

Fuji Television Gallery, Tokyo.

Private collection, Tokyo.

Galerie Thomas, Munich.

Private collection, New York.

Richard Gray Gallery, Chicago and New York.

Benrion Fine Art, New York.

Acquired by the present owner in 2012.

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

‘The character of a face in a drawing depends not upon its various proportions but upon a spiritual light which it reflects’

- H. Matisse, *Jazz*, p. 57



HENRI

MATISSE

Tête de femme

In the summer of 1939 Henri Matisse laid out his approach to drawing in a special edition of the journal *Le Point*. The text, entitled *Notes of a Painter on his Drawing*, was a conscious allusion to his canonical text *Notes of a Painter*, published in 1908. After a short preamble he comes to his point with a trenchant declaration: 'My line drawing is the purest and most direct translation of my emotion' (quoted in J. Flam, *Matisse on Art*, Berkeley, 1995, p. 130). By this stage in his career, drawing had become a natural extension of his creativity, with mind, eye and hand acting in perfect harmony. *Tête de femme* is a thrillingly supple expression of this mastery.

It is perhaps no coincidence that the summer of 1939 also saw Matisse reunited with Lydia Delectorskaya, who was to become his secretary, model and amanuensis for the rest of his life. It was Madame Lydia, as she became known, who made the tremendous late flowering Matisse's career possible. Although this drawing is titled generically, the long straight nose, heart-shaped face and glance of absolute intimacy instantly recall Lydia.

Lydia Delectorskaya (1910-1998) was born in Tomsk, Siberia, daughter of a prosperous bourgeois family. She escaped the turmoil of the Russian Revolution through Manchuria, eventually arriving in Paris penniless and having lost both parents. Unable to afford the fees at the Sorbonne, where she had won a place to study medicine, she moved south to join the crowds that sought work in Nice. Her steely determination carried her through multiple jobs until in the autumn of 1932 she found a temporary position as an assistant in Matisse's studio. Her quiet efficiency swiftly attracted Madame Matisse, who took her on as a nurse and as nanny to her grandson. Matisse himself seems barely to have noticed her: his preferred models tended to be warm Southern types rather than icy Russians. Taking up his pencil by chance in 1935 he began to draw her, beginning a relationship that would bring forth more than 90 paintings.

By 1939 the artist's relationship with his wife was irretrievably broken, and although he dismissed Lydia to placate her, Madame Matisse left anyway. Matisse recalled Lydia that summer, and in September they fled Paris and the impending war together: Lydia a refugee for a second time, and Matisse awaiting the third German invasion of France in his lifetime. The bond was to prove profound.

Tête de femme dates from 1944, a tumultuous year even by the standards of the time. Matisse was still recovering slowly from the pulmonary embolism and the catastrophic surgery for a stomach tumor that he suffered in 1941. With Lydia and his small household he had retreated to Villa le Rêve at Vence in the hills above Nice: in the beginning of the year the basement was commandeered by German troops and by the end they were experiencing the ecstasy and chaos of liberation.

Despite this, *Tête de femme* shows Matisse's calm fluency with the pen, and the searching intensity of his gaze, returned with deep feeling by his model. With the return of peacetime, Madame Lydia took her place as Matisse's factotum, marshalling his studio and making possible the painstaking process of pinning the kaleidoscope of colored cutouts that were to be the artist's last great gift.

'The Master's greatest inspiration remains Lydia Delectorskaya, through her *splendeur plastique*, her beauty and her facial expression, but also through her intelligence and spirit.'

- Raymond Escholier



Rolando Ricci, *Portrait of Lydia Delectorskaya*

15

JOAN MIRÓ (1893-1983)

La famille

signed, inscribed and dated 'Joan Miró "La Famille" 2.32' (verso)
black crayon and pencil on paper
9 3/4 x 12 3/4 in (24.7 x 32.6 cm)
Drawn in February 1932

US\$30,000 - 50,000

£24,000 - 40,000

€28,000 - 47,000

Provenance

Galerie Alexandre Iolas, Paris.

Private collection (acquired from the above circa 1970).

Anon. sale, Sotheby's, London, 30 November 1994, lot 237.

Private collection (acquired at the above sale); sale, Sotheby's,
London, 5 February 2002, lot 76.

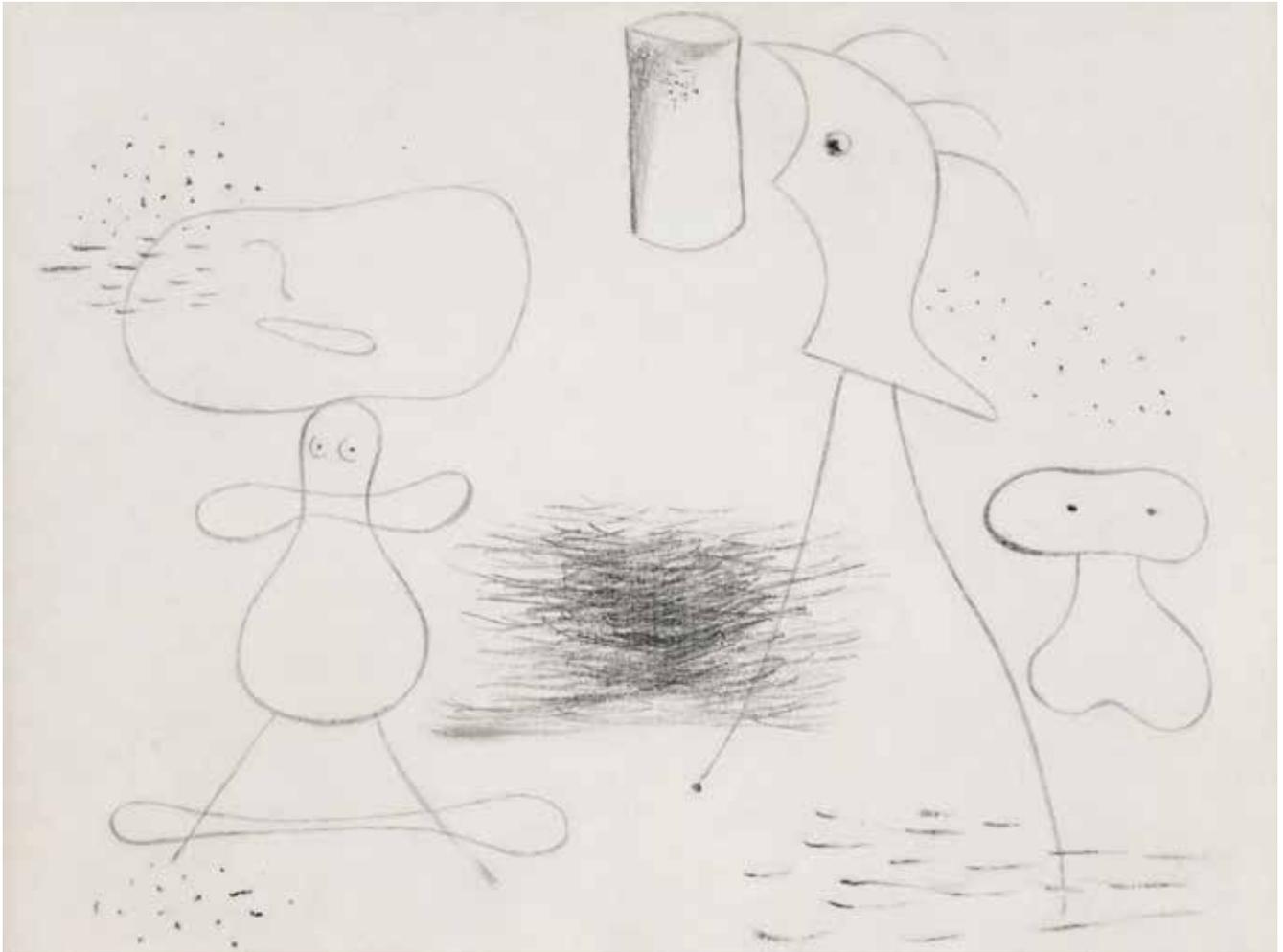
Acquired at the above sale by the present owner.

Literature

J. Dupin and A. Lelong-Mainaud, *Joan Miró, Catalogue raisonné, Drawings, vol. I, 1901 - 1937*, Paris, 2008, no. 357 (illustrated p. 174).

'I'm only interested in anonymous art, the kind that springs from the collective unconscious. I paint the way I walk along the street. I pick up a pearl or a crust of bread and that's what I give back, what I collect. When I stand in front of a canvas, I never know what I'm going to do – and nobody is more surprised than I at what comes out.'

- M. Rowell, *Joan Miro Selected writings and interviews*, New York, 1986, p. 117



16

BALTHUS (BALTHASAR KLOSSOWSKI DE ROLA) (1908-2001)

Portrait de jeune fille

signed with 'B.' (upper left)

pencil on paper (*recto*); design for a theater set in pen and ink (*verso*)

10 1/2 x 8 1/4 in (26.9 x 21 cm)

Drawn in 1948

US\$20,000 - 25,000

£16,000 - 20,000

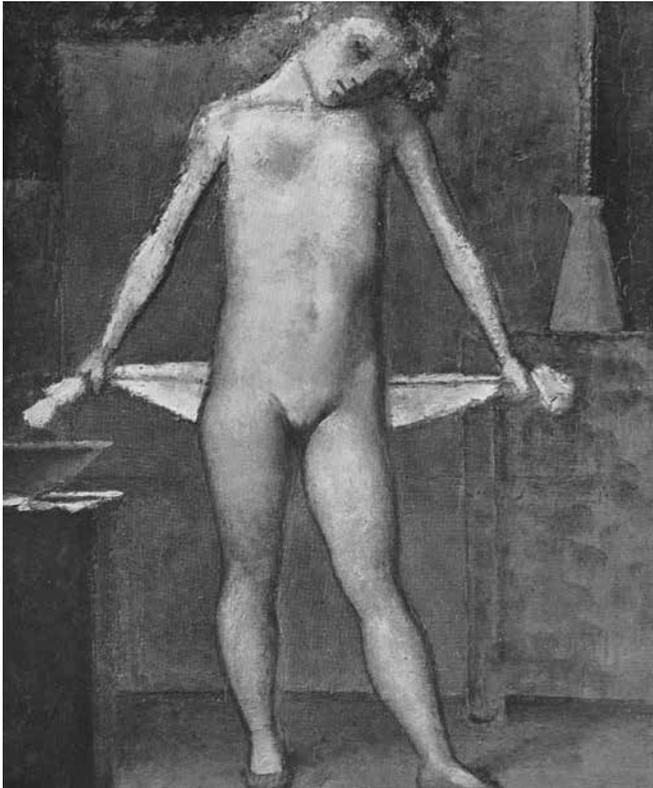
€19,000 - 24,000

Literature

V. Monnier and J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, New York, 1999, p. 249, no. D622 (illustrated).



(*verso*)



Balthus, *Jeune fille à sa toilette*, 1948, Private Collection

This evocative drawing probably depicts Georgette Coslin, one of Balthus' favorite models, and was made in connection with the painting *Jeune fille à sa toilette*, now in a private collection (V. Monnier and J. Clair, *op. cit.*, no. P188). The present work, and by extension the painting, can be dated with some certainty to 1948 since the previously unpublished *verso* of this drawing shows a relatively advanced study for Balthus' set design for Albert Camus' *L'État de Siège*, which received its first performance at the Théâtre Marigny, Paris, on 27 October 1948.



Boris Lipnitski, *Set for L'État de siège*, 1948, Paris



(recto)

17

RAOUL DUFY (1877-1953)

Nu dans l'atelier de Vence

signed 'Raoul Dufy' (lower center)

oil on canvas

13 1/8 x 16 in (33.5 x 40.6 cm)

Painted in 1945

US\$80,000 - 120,000

£65,000 - 97,000

€76,000 - 110,000

Provenance

Paul D. Wurzbürger, Cleveland.

Odetta Valabregue Wurzbürger (by descent from the above).

Literature

M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint*, vol. III, Geneva, 1976, no. 1151 (illustrated p.186).

‘One must meditate about
pleasure. **Dufy is pleasure.** Think
of the color and it is not that and
the line and it is not that, but it
is that which is all together and
which is the color that is in Dufy.’

- Gertrude Stein





Salvador Dalí and Maurice Duchin, 1954

18

SALVADOR DALÍ (1904-1989)

Plantas Carnívoras

signed 'Dalí' (center left)

enamel paint on artists' board

7 7/8 x 7 7/8 in (20 x 20 cm)

Painted in 1954

US\$30,000 - 50,000

£24,000 - 40,000

€28,000 - 47,000

Provenance

Commissioned from the artist by Maurice Duchin, New York, 1954.
By descent from the above to the present owner.

This design was commissioned from Dalí in 1954 by Maurice Duchin, a businessman and collector of the artist's work. The full commission was for a series of six tile designs for which Duchin paid the artist \$5,000. He passed the designs to ADEX, the leading Spanish manufacturer of ceramics to be made into tiles. The tiles were sold to collectors through Macy's, selling at \$1.98 each or \$10.00 for six.

As Macy's advertisement in the *New York Times* declared 'Dalí ... yes, Salvador Dalí ... designs decorative tiles for Duchin and only Macy's has them. From the flamboyant colors to the famous Dalí signature emblazoned on every one, these are the surrealist tiles we've ever seen. ... You'll be thrilled with every Salvador Dalí tile you buy. ... Tomorrow's heirlooms today by Salvador Dalí.'

A letter from Dalí's wife Gala to Duchin dated 12 June 1954, now in the Duchin archive, records that the artist had originally intended to call this design *Enigma*, perhaps a little too obtuse for the Macy's marketing department.





**PROPERTY FROM THE COLLECTION OF H. LEE TURNER,
KANSAS**

19

WILLI BAUMEISTER (1889-1955)

Mit weißem Oval

signed 'W. Baumeister' (to the reverse)

oil and pencil on canvas

20 3/8 x 23 1/4 in (51.9 x 59 cm)

Painted in 1939

US\$60,000 - 80,000

£48,000 - 65,000

€57,000 - 76,000

Provenance

Rogi André, Paris.

Änne Abels, Cologne.

Anon. sale, Hauswedell & Nolte, Hamburg, 24-25 June 1968, lot 133.

Irving Galleries, Milwaukee.

Acquired by H. Lee Turner from the above.

Literature

W. Grohmann, *Willi Baumeister - Leben und Werk*, Cologne, 1963, no. 596.

P. Beye and F. Baumeister, *Willi Baumeister: Werkkatalog der Gemälde*, vol. I, Ostfildern-Ruit, 2002, p. 342, no. 856.

‘The work of art constructs itself according to a different logic. It becomes an organism that is not based on imitation, but on what one calls creation. A drama plays out on the painted surface that is based on colors and forms, on contrasts and complements, on influences and, to a certain extent, on great detours to achieve a final harmony.’

- On the Determination by Inner Laws in Art
[Über das Eigengesetzliche in der Kunst], 1952





20

GEORGE GROSZ (1893-1959)

Black Man, New York

stamped twice with signature 'Grosz' (lower right)

watercolor on paper

24 3/4 x 19 1/8 in (62.6 x 48.7 cm)

Painted in 1933

US\$12,000 - 18,000

£9,700 - 15,000

€11,000 - 17,000

Provenance

Estate of the artist, with the associated Nachlass stamp (to the reverse).

Richard A. Cohn Ltd., New York.

Anon. sale, Ketterer Kunst, Munich, 25 May 1998, lot 289.

Private collection (acquired at the above sale); sale, Christie's, London, 3 February 2010, lot 282.

Acquired at the above sale by the present owner.

Exhibited

Milan, Palazzo Reale, *L'anima e il volto: ritratto e fisiognomica da Leonardo a Bacon*, October 1998-March 1999.

Ralph Jentsch has kindly confirmed the authenticity of this work.



21

GEORGE GROSZ (1893-1959)

Freundinnen

stamped with signature 'Grosz' (lower right)

watercolour and pen and ink on paper

26 1/4 x 19 in (66.6 x 48.3 cm)

Painted in 1929

US\$12,000 - 18,000

£9,700 - 15,000

€11,000 - 17,000

Provenance

Estate of the artist, with associated Nachlass stamp (to the reverse).

Anon. sale, Ketterer Kunst, Munich, 6 December 1982, lot 546.

Private collection (acquired at the above sale); sale, Christie's, London, 3 February 2010, lot 283.

Acquired at the above sale by the present owner.

Exhibited

Varese, Chiostro di Voltorre, *Le carte di Grosz*, May-September 1995, p.39.

Ralph Jentsch has kindly confirmed the authenticity of this work.

22

GEORGE GROSZ (1893-1959)

Liegender, Lesender Akt

signed 'Grosz' (lower right)

oil on card laid down on canvas

15 3/4 x 19 1/2 in (40 x 50.1 cm)

Painted circa 1940

US\$20,000 - 30,000

£16,000 - 24,000

€19,000 - 28,000

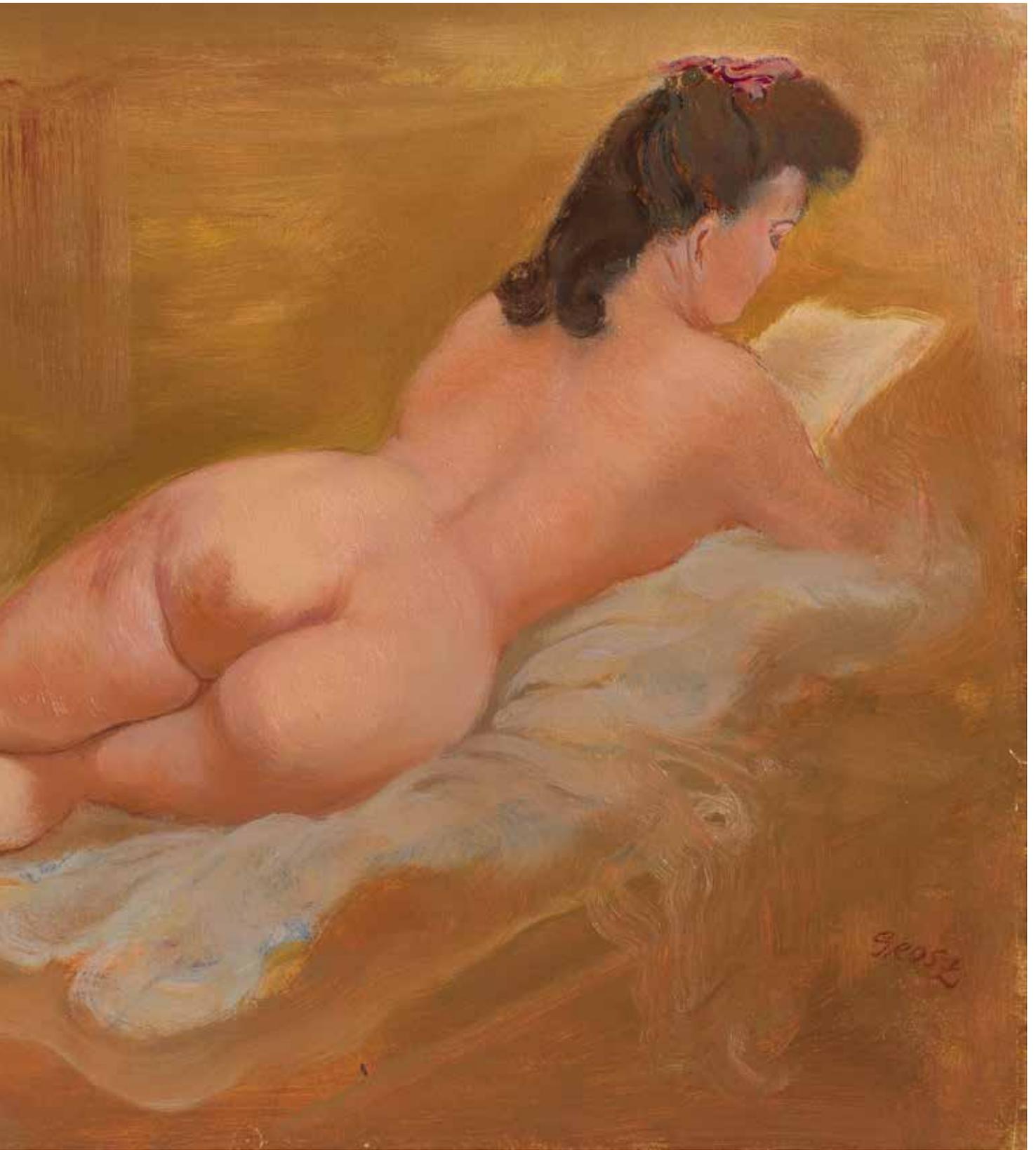
Provenance

Estate of the artist, with associated numbering '1/A11/6 (to the stretcher).

Private collection, United Kingdom.

Ralph Jentsch has kindly confirmed the authenticity of this work.





23

EMIL NOLDE (1867-1956)

Kopf eines Jungen nach rechts

signed 'Nolde' (lower left)

watercolor on paper laid down on card

14 1/2 x 10 1/2 in (36.8 x 26.8 cm)

US\$30,000 - 40,000

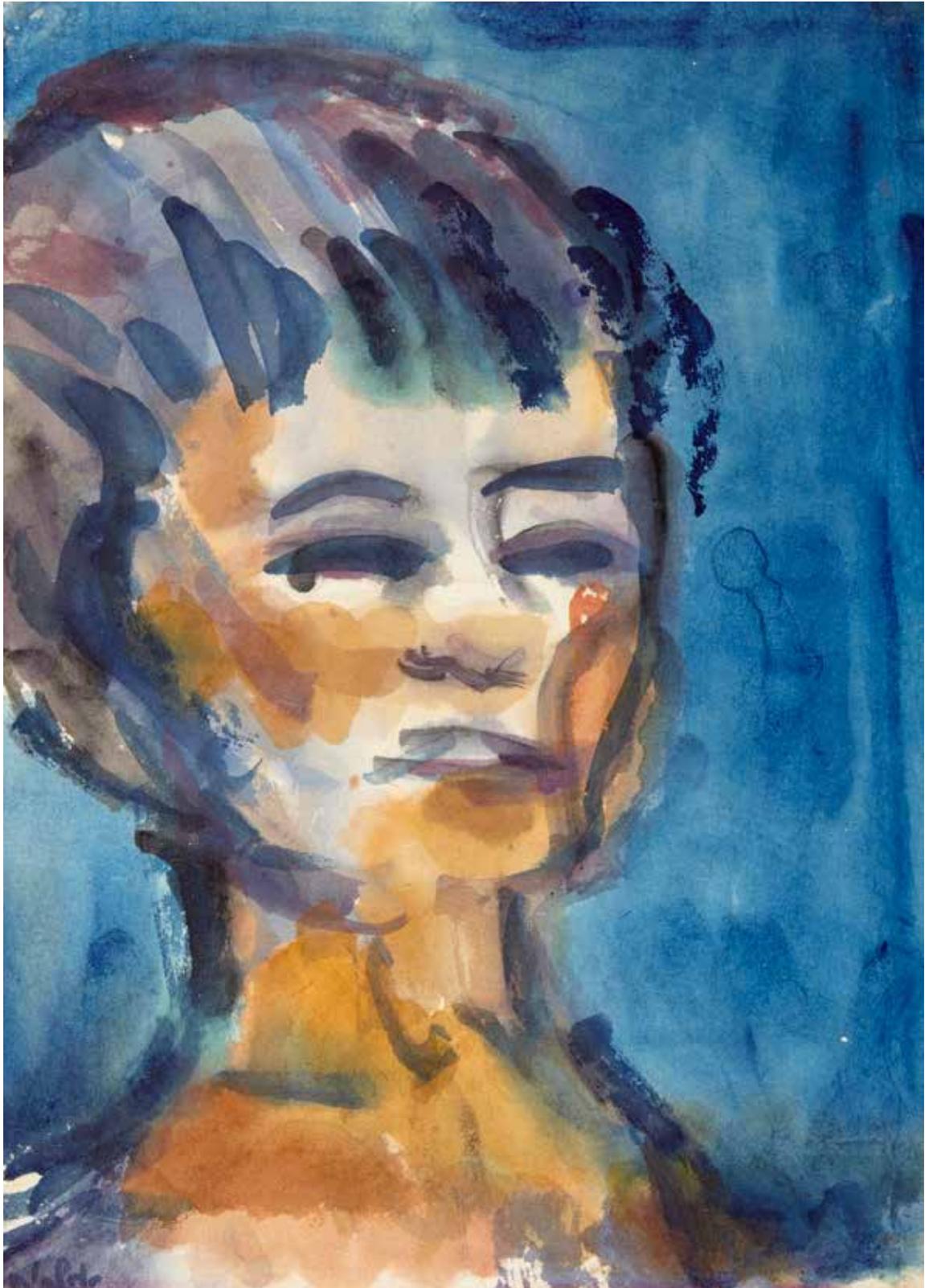
£24,000 - 32,000

€28,000 - 38,000

Provenance

The New Gallery, New York.

Professor Dr. Manfred Reuther has kindly confirmed the authenticity of this work.



**PROPERTY FROM THE COLLECTION OF H. LEE TURNER,
KANSAS**

24

WASSILY KANDINSKY (1866-1944)

Ohne titel

signed with monogram and dated '41' (lower left)

gouache on black paper laid down to the artist's mount

19 3/8 x 12 5/8 in (49.2 x 32 cm)

Painted in 1941

US\$300,000 - 500,000

£240,000 - 400,000

€280,000 - 470,000

Provenance

Nina Kandinsky, the artist's wife, Paris.

Galerie Maeght, Paris.

Irving Galleries, Milwaukee.

Acquired from the above by H. Lee Turner in 1970.

Exhibited

New York, Sidney Janis Gallery, *Kandinsky*, 21 November-24
December 1949.

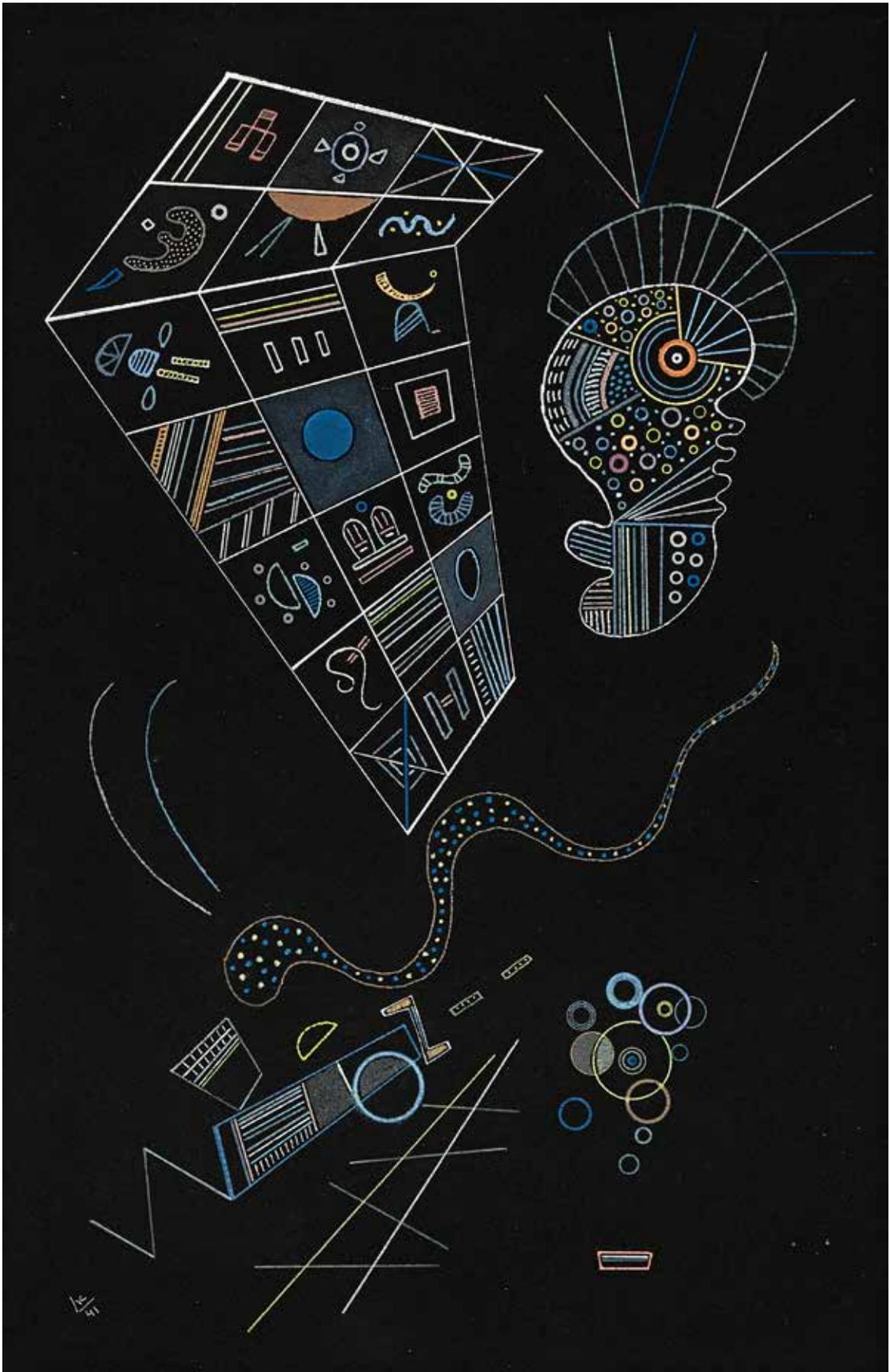
Literature

The artist's handlist, *Watercolors*, as '1941, 712 (g.s. noir)'.
V. Endicott Barnett, *Kandinsky, Watercolours, catalogue raisonné, vol.*

II, 1922-44, London, 1994, no. 1347 (illustrated).

‘That particular morning, let us say, all of nature, life, and the whole world surrounding the artist, and the life of his own soul – these are the unique source of each art. It is too dangerous to leave out one part of that source (external life around the artist) or another (his inner life); ... the painter ‘feeds’ himself on external impressions (external life); he transforms them within his soul (inner life), reality, and dream! Without being aware of it. The result is a work of art.

- K. C. Lindsay and P. Vergo, *Kandinsky: Complete Writings on Art*, vol. II, New York, 1994, p. 768



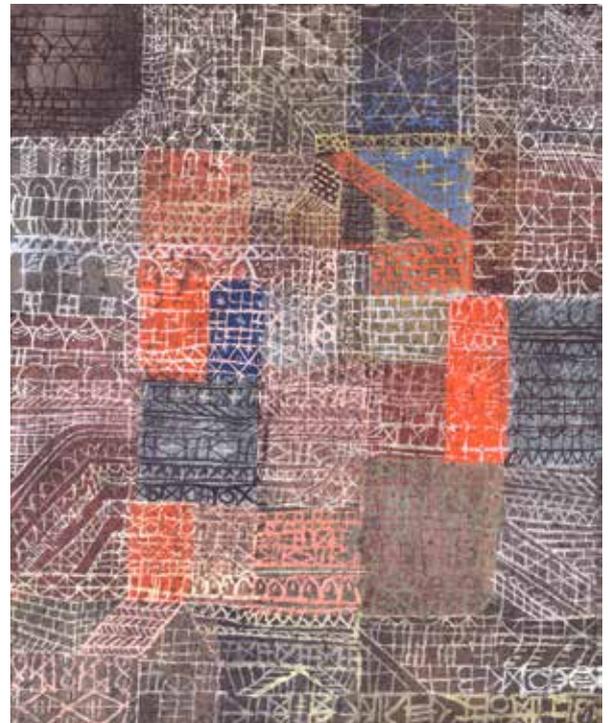


Boris Lipnitski, *Portrait of Wassily Kandinsky*, December 1936

WASSILY KANDINSKY

Ohne titel

The present work dates from Kandinsky's years of exile in France after 1934. A professor at the Bauhaus from 1921, he had at first taught mural painting, later going on to teach a popular free-painting class. When the Bauhaus was closed down under pressure from the Nazi regime in 1933, Kandinsky was forced to leave Germany, moving with his wife Nina to Paris. Working in a small studio at Neuilly-sur-Seine, he increasingly focused on organic forms, developing a synthesis between Nature and his own inner world, connecting both to a grander utopian goal. In Paris, he allowed his surroundings to alter his viewpoint for the first time, and the light and color he experienced made him acutely aware of the natural world around him. Characteristically he used this as a means of examining his own thoughts. 'That particular morning, let us say, all of nature, life, and the whole world surrounding the artist, and the life of his own soul - these are the unique source of each art. It is too dangerous to leave out one part of that source (external life around the artist) or another (his inner life); ...the



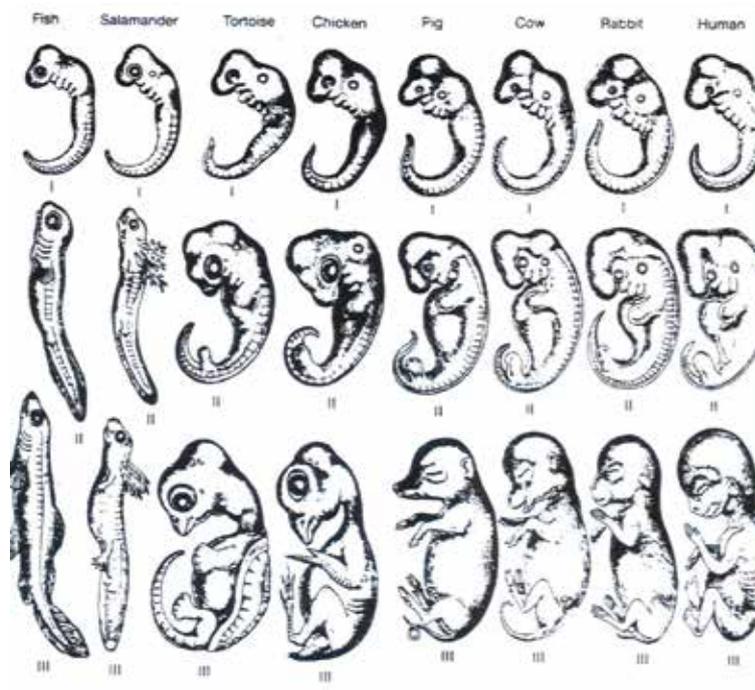
Paul Klee, *Structural II*, 1924, Private Collection

painter "feeds" himself on external impressions (external life); he transforms them within his soul (inner life), reality, and dream! without being aware of it. The result is a work of art.' (K.C. Lindsay and P. Vergo, *Kandinsky: Complete Writings On Art*, vol. II, New York, 1994, p. 768). His later works, such as the present gouache, show the 'inner necessity' for which he was striving.

In his exploration of abstraction, Kandinsky developed an intense interest in color and form. Every color in his palette had meaning, and his forms expounded his views on the interconnectedness of the cosmos. While his works during the Paris years seem abstract, he differed from his contemporaries in his desire to link his inner vision or the 'inner necessity' of the subconscious and unconscious with an essentially Utopian view. His exploration of this 'inner necessity' can clearly be discerned in the present work. For Kandinsky, art was developed from the combination of forms and the harmony of colors. Each color carried a meaning, for instance black, as in the background of this work, represents closure and the finality of the end. The circles seen in the lower right corner were peaceful shapes representing the human soul. In his later years, he tended to mix black with brighter colors and pastel hues, delineating biomorphic forms with non-geometric outlines which under closer inspection appear to be microscopic organisms. These all combine to present the mystery that is the artist's inner life. As he declared '...the painter never worries about the aim, or to put it better, he is not aware of it while he is painting. His attention is focused exclusively on form. The goal remains in the subconscious and guides his hand. While painting a picture, the painter always "hears" a "voice" that simply tells him, "That's right!" or "That's wrong!" If the voice becomes very faint, the artist must put his brushes down and wait' (K.C. Lindsay and P. Vergo, *op. cit.*, p. 769). He continued, 'but most wonderful of all is this: to add up all these voices together with many, many others (there are really, in addition to the simple forms, many colors and form) in a single painting - the whole painting becomes a single "HERE I AM."' (K.C. Lindsay and P. Vergo, *op. cit.*, p. 781).

The microscopic organisms that are introduced into Kandinsky's work in the 1930s revisit his earlier investigations in biology. In 1934, the year he moved to Paris, what appear to be simple single cell life forms or amoebas begin to flourish. Womb-like shapes enclose his geometric figures, such as the form seen in the upper right quadrant of the present work. These may have been inspired by scientific illustrations of embryology, such as the work of the German zoologist Ernst Haeckel, which Kandinsky also copied in this period. These investigations were paralleled in the sculpture of Kandinsky's contemporary Hans Arp, for example in the latter's *Human Concretion II*, conceived in 1933, which also depicts a curving and organic form resembling an embryo or womb. While Arp was an active adherent of Surrealism, Kandinsky never considered himself to be part of the movement. In works such as the present gouache, however, a Surrealist influence is hard to avoid.

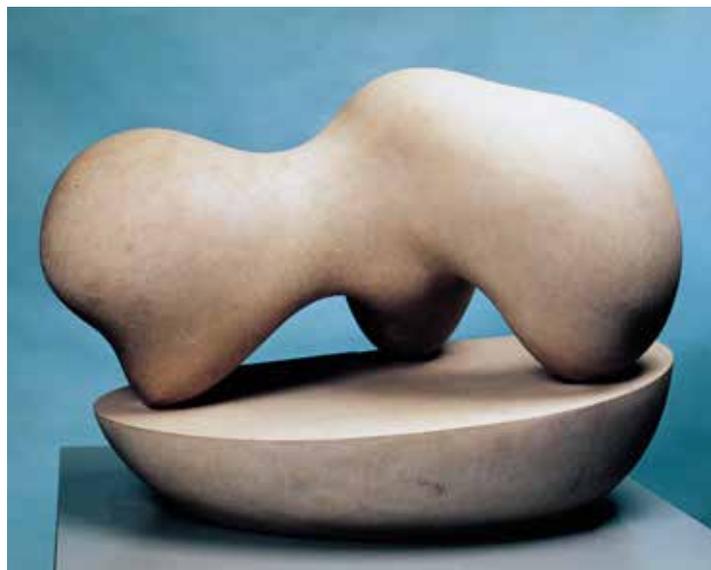
'The new motifs the artist introduced in 1934 must be singled out and identified. These forms derive from the world of biology – especially zoology and embryology... there is a remarkable incidence in his painting of images of amoebas, embryos, larvae and marine invertebrates, as well as leaf forms and punctuation marks' (V. Endicott Barnett, *Kandinsky in Paris 1934-1944*, exhib. cat., Solomon R. Guggenheim Museum, New York, 1985, p. 62-63). The appearance of these new forms, together with exclamation marks, arrows and apostrophes may also reflect the influence of Paul Klee, Kandinsky's friend and Bauhaus colleague. These two visionaries had met in Munich in 1911 and were among the first teachers at the Bauhaus. Their close relationship continued after the closure of the school. Although already gravely ill, Klee made a close study of Kandinsky's exhibition at Kunsthalle Bern



Ernest Haeckel, Embryological Illustrations

in February 1937, praising his friend's Paris paintings to his wife. The present work dates from the year following Klee's death, a period of extended mourning for Kandinsky.

The present work comes from the collection of H. Lee Turner. Mr. Turner was an innovator who evolved the practice of using paralegals, assistants who were qualified to work in support of lawyers in the American legal system. As his innovation became industry standard, his success allowed him to transfer his energies into collecting, spanning many disciplines including Pre-Colombian art, Books and Manuscripts and Modern and Contemporary Art. His collection was assembled, in part, through the friendship and guidance of the gallerist Madeleine Chalette, owner of Galerie Chalette in New York and Irving Luntz at the Irving Galleries in Milwaukee, from whom he acquired the present work in 1970.



Hans Arp, *Human Concretion II*, 1933, Kunsthau, Zurich



Amedeo Modigliani, *Portrait of Oscar Miestchaninoff*, 1916, Private Collection

25^W

OSCAR MIESTCHANINOFF (1886-1956)

Jeune femme se coiffant

painted plaster

82 in (208.2 cm) (height)

Conceived and cast in 1937

US\$20,000 - 30,000

£16,000 - 24,000

€19,000 - 28,000

Provenance

Presented by the artist to the Los Angeles County Museum of Art. *An auction of property deaccessioned by the Los Angeles County Museum of Art to benefit new acquisitions*; Sotheby's, Los Angeles, 21-23 June 1982, lot 76.

Benoit Malphettes, Pasadena (acquired at the above sale).

Christopher and Carole Healy, Marina del Rey (acquired from the above).

Acquired from the above by the present owner in 2006.

Exhibited

Los Angeles, Los Angeles County Museum of Art, *Miestchaninoff, Sculpture and Drawings*, 23 January-27 February 1955, no. 20 (illustrated p. 11).

Jeune femme se coiffant is among Miestchaninoff's most impressive works, displaying his characteristically monumental scale and an understanding of the temple sculpture of South East Asia. A bronze version of the model was acquired for the Musée D'art Moderne in Paris by the French government in the year of its conception.

The critic Waldemar George was a passionate supporter of the sculptor: 'Oscar Miestchaninoff interprets a figure as whole. His correctives are visible to the naked eye. Certain distortions or amplifications have no other reason for existence except to sustain happier, juster or more rhythmic relations between the limbs... And yet, in our view, it is there that we find the genuine contribution of Oscar Miestchaninoff, that lynxed-eyed artist.' (G. Waldemar, *Oscar Miestchaninoff Sculptor Explorer Collector*, Paris, 1966, p. 9).

Oscar Miestchaninoff was born in 1886 in Vitebsk, the year before his compatriot Marc Chagall. As a small boy, before he was even aware of a sculptural tradition, he modelled figures and busts in clay. His parents, who were shop keepers in the city, initially frowned upon their son's artistic aspirations. It was only when the father discovered a life-like bust of an old man that Miestchaninoff had made and placed peering through their window that he understood the importance of his son's artistic talent.

Miestchaninoff was first enrolled in the art school in Odessa, before moving to Paris in 1906 to attend the Ecole des Arts Décoratifs. Finding himself bored, he left after six months and resolved to take inspiration from the streets of Paris. His first exhibition was at the Salon des Artistes Français in 1908 and then at the Salon de la National des Beaux Arts. Beginning in 1912 he exhibited regularly at the Salon des Indépendants and the Salon d'Automne.

Oscar Miestchaninoff was not only an artist but also a collector and explorer, becoming an authority on Indian art. In 1918, he went on an expedition to study Khmer art in Cambodia, and in 1926, he travelled to Burma and Siam to study traditional sculpture. Following these journeys, he became a strong advocate for the acquisition of South East Asian sculpture by French and British collections. In a letter to the director of the Ecole Française D'extreme Orient, Miestchaninoff explained:

'These artists understood how to bring out the essentially plastic and concrete form of nature, thus achieving "beauty" for its own sake, and no longer exclusively for the sake of communicating an "idea". This seems to me to be the true end of art in all countries, and it is thanks to this search that Khmer sculpture reveals itself to us as a powerful, original and very personal art'. (O. Miestchaninoff, 'Open letter to Mr Finot', 17 February 1921, quoted in H. Marchal, *Sculptures Khmères*, Paris, 1922, p. 12).

In addition to introducing Khmer art to European collectors, he also built his own private collection, which included works by Picasso, Pissarro and Douanier Rousseau, and was himself painted by friends such as Amedeo Modigliani, Diego Rivera and Chaim Soutine.

Although Miestchaninoff didn't return to Asia after 1926, his work continued to be informed by his research. *Jeune femme se coiffant* is a wonderful example of this influence, presenting an image of female beauty with distinct echoes of the Asian canon. Her high round breasts, long torso, slender waist and strong legs make her an imposing figure, yet he preserves a simplicity and discretion that can only have been expressed by an artist, sculptor and explorer.

Miestchaninoff had solo exhibitions at the Wildenstein Galleries in New York and the Los Angeles County Art Museum in 1955, the latter including the present work.



**PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION**

26

ÉMILE-ANTOINE BOURDELLE (1861-1929)

Beethoven, petit buste (esquisse inachevée)

signed with cipher, numbered '6' and inscribed '©
BY BOURDELLE' (to the back of the base), and with
foundry mark 'E. Godard CIRE PERDUE' (to the
right of the base)

bronze with black patina

7 3/4 in (19.8 cm) (height)

Conceived in 1903, this version in bronze cast *circa*
1960

US\$5,000 - 7,000

£4,000 - 5,600

€4,700 - 6,600

Colin Lemoine has kindly confirmed the authenticity
of this work.



27

AUGUSTE RODIN (1840-1917)

Étude de Main gauche, dite Main n° 39

signed 'A. Rodin' and numbered 'No 9' (to the right of the wrist), inscribed and dated '© By Musée Rodin 1977' and with foundry mark 'E. Godard fondeur=' (to the back of the wrist)

bronze with dark brown patina

5 1/8 in (12.9 cm) (height, without black marble base)

Conceived circa 1885-1900. This bronze version cast for the Musée Rodin by E. Godard in an edition of 12 between 1974 and 1977

US\$15,000 - 20,000

£12,000 - 16,000

€14,000 - 19,000

Provenance

Musée Rodin, Paris.

M. Salgo, U.S.A. (acquired from the above in July 1977)

Clement Stone, U.S.A.

Anon, sale, Sotheby's, New York, 7 October 1987, lot 15.

Private collection, New York.

Literature

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, p. 498 (another cast illustrated).

M. Laurent et al., *Rodin, les mains, les chirurgiens*, Paris, 1983, p. 33, no. 7 (another cast illustrated).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under the archive number 2017-5267B.



28

AUGUSTE RODIN (1840-1917)

Homme Accroupi, Etude Type C, P.M. dit aussi Figure assise penchée vers la droite levant la jambe gauche
signed 'A. Rodin', numbered, inscribed and dated 'No.11 © by Musée Rodin 1967' and with foundry mark 'Georges Rudier Fondateur. Paris.' (to the back of the base); and with raised signature 'A.Rodin' (to the interior)

bronze with dark green patina
4 7/8 in (12.6 cm) (height)

Conceived circa 1890-1900. This bronze version cast for the Musée Rodin by Georges Rudier in an edition of 12 between 1963 and 1968

US\$10,000 - 15,000

£8,100 - 12,000

€9,500 - 14,000

Provenance

Musée Rodin, Paris.
Dominion Gallery, Montreal (acquired from the above in February 1968; inv. no. A4512).
Samuel Josefowitz, Lausanne.
Anon. sale, Sotheby's, New York, 22 May 1982, lot 429.
Private collection, New York.

Literature

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, p. 368 (another cast illustrated).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under the archive number 2017-5266B.



PROPERTY FROM A PRIVATE FLORIDA COLLECTION

29

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

Reclining Figure: Hollows

signed and numbered 'Moore 3/9' to the back of the base

bronze with green patina

7 1/2 in (19 cm) (length)

Conceived in 1983

US\$20,000 - 30,000

£16,000 - 24,000

€19,000 - 28,000

Provenance

Private collection (acquired from the artist in 1983); sale, Christie's, 7 November 1995, lot 238.

Burt Chernow.

Albert Merola Gallery, Provincetown.

Acquired from the above by the present owner *circa* 1997.

Literature

A. Bowness, *Henry Moore, Complete Sculpture, volume 6, 1980-1986*, London, 1999, p. 59, no. 908 (another cast illustrated).



**PROPERTY FROM THE COLLECTION OF H. LEE TURNER,
KANSAS**

30

FRANCISCO ZÚÑIGA (1912-1998)

La Tierra

white onyx

23 in (60 cm) (length)

Created in 1967

US\$60,000 - 80,000

£48,000 - 65,000

€57,000 - 76,000

Provenance

Gallery of Modern Art, Scottsdale, 1968.

Acquired from the above by H. Lee Turner.

Ariel Zúñiga has kindly confirmed the authenticity of this work.

'I continue to take the human figure as my starting point because it still seems to me to be the most important aspect of the world that surrounds us... [it] re-establishes a rationale that relates the cultural expression of the image with proportion, structure and movement and with the psychological elements.' (C. F. Echeverria, *Francisco Zúñiga*, Mexico City, 1980, pp. 36 and 40.)

Although Zúñiga created countless bronzes, his works made in white onyx form a smaller and rarer group of works. *La Tierra*, created in 1967, is a beautiful example which demonstrates the artist's mastery in representing the female figure and his dexterity at manipulating such a challenging medium.

Francisco Zúñiga first started making sculptures in his father's workshop in Costa Rica. In 1926, he attended the Escuela de Bellas Artes in Mexico and never returned to his native country, becoming a Mexican citizen 50 years later. While Zúñiga gained most of his recognition for creating public monuments, he never used this fame to promote his private body of works he produced at a much smaller scale.

Unlike his contemporaries, Zúñiga's personal style was not inspired by the political turmoil and social situations of his era, but rather expressed his interest in preserving and studying forms from Pre-Columbian art. *La Tierra* is a perfect example of these influences, presenting this generously proportioned female figure as Mother Earth, or a goddess of fertility and abundance.

La Tierra reclines naked, with one arm around her breast and the other around her face. While the head's proportions are much smaller than her body, the female attributes - large hips and belly - are strongly emphasized. Through the accentuation of these features and her personification of 'the Earth', Zúñiga presents us with a work that embodies all of Mother Earth's virtues.

31 - 33

No lots





34

SANDÚ DARIÉ (1908-1991)

Levitacion

signed 'DARIE' (lower right)

oil on canvas

54 3/4 x 23 5/8 in (60 x 139.8 cm)

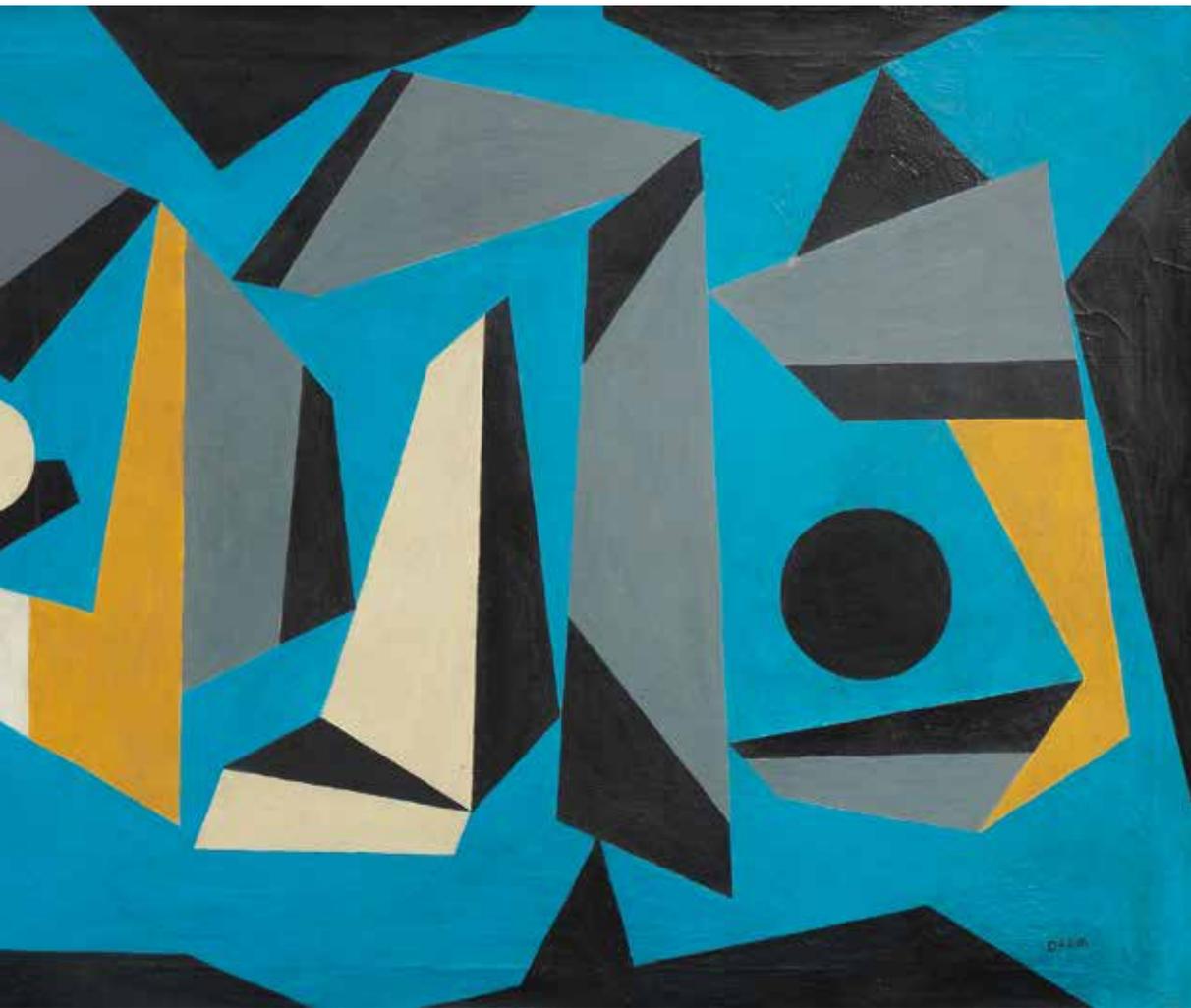
US\$30,000 - 40,000

£24,000 - 32,000

€28,000 - 38,000

This work is sold with a certificate of authenticity signed by Pedro de Oraá, Havana.

Sandú Darié, a Romanian émigré who had studied in Paris, was one of the leading members of the Cuban avant-garde from the 1950s onward. The cosmopolitanism of the country under the Batista dictatorship encouraged Cuban artists to engage with the latest trends in transatlantic Abstraction, but the increasingly complicated political situation in the lead up to the Revolution also had a profound impact. Darié, together with Soriano, Corratgé (see the following lots) and other formed the short-lived group known as Los Diez Pintores Concretos (Ten Concrete Painters; active 1959-61). Los Diez held their first exhibition shortly after the Revolution at the Galería Color-Luz, Havana, a key locale for the Concretos run by artists Pedro de Oraá and Loló Soldevilla.



Six artists from the Diez Pintores Concretos group at the first Congreso de Escritores y Artistas, Museo Nacional, Havana, 1962 (left to right): Salvador Corratgé, Luis D. Martínez Pedro, Loló Soldevilla, Pedro de Oraá, Jose Angel Rosabal and Sandú Darié

35

SALVADOR CORRATGÉ (1928-2014)

Las Musas

signed and dated 'S. Corratgé 62' (lower right)

acrylic on board

30 3/4 x 38 5/8 in (79.5 x 98.6 cm)

Painted in 1962

US\$10,000 - 15,000

£8,100 - 12,000

€9,500 - 14,000

This work is sold with a certificate of authenticity signed by Ana González Morejón, the artist's widow, dated 17 November 2015.



36

RAFAEL SORIANO (1920-2015)

Sin título

signed indistinctly '[Sor]iano' (lower left)

oil on six composition panels

23 2/4 x 35 3/4 in (59.4 x 89.5 cm); each panel 11 7/8 x 11 7/8 in
(29.7 x 29.7 cm)

US\$10,000 - 15,000

£8,100 - 12,000

€9,500 - 14,000

Provenance

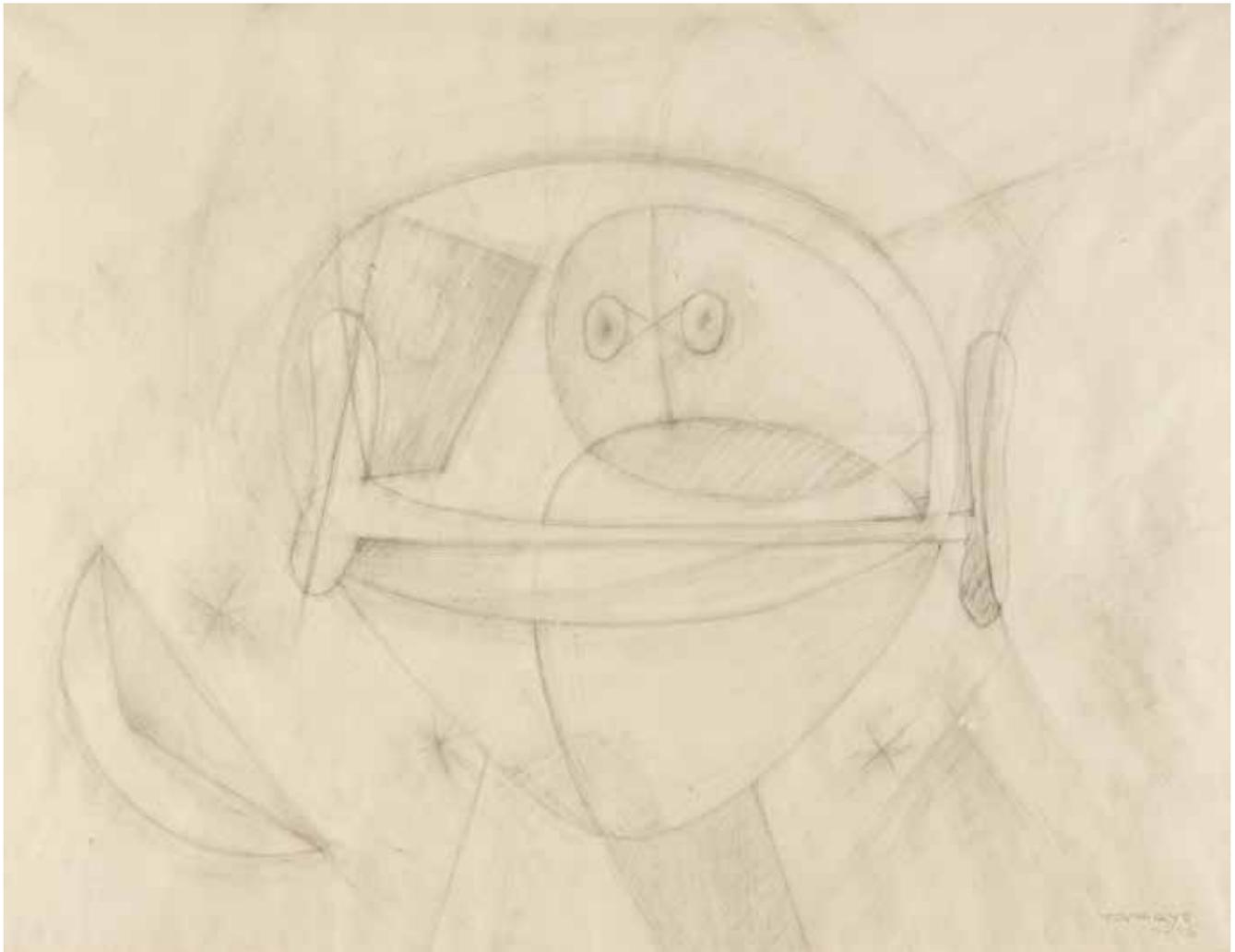
Aurora Vives Lopez, Matanzas, Cuba (a gift from the artist).

Israel Matos (acquired from the above).

Acquired from the above by the present owner.

This painting is registered with the Rafael Soriano Foundation, Miami.





37

RUFINO TAMAYO (1899-1991)

Hombre y los astros

signed 'TAMAYO / 0 - 56' (lower right)

pencil on paper

19 x 24 3/8 in (48.3 x 61.9 cm)

Drawn in 1956

US\$18,000 - 22,000

£15,000 - 18,000

€17,000 - 21,000

Provenance

Galeria Proteo, Mexico City.

Acquired from the above by the present owner, 1959.

Juan Carlos Pereda has kindly confirmed the authenticity of this work.



38

RENÉ PORTOCARRERO (1912-1986)

Tres mujeres

signed and dated 'PORTOCARRERO/ 42' (upper right)

pencil on paper

9 3/8 x 10 7/8 in (23.6 x 27.5 cm)

Drawn in 1942

US\$7,000 - 10,000

£5,600 - 8,100

€6,600 - 9,500

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

39

EDUARDO KINGMAN (1913-1997)

El niño enfermo

signed and dated 'E. Kingman 55' (lower right); signed, dated and inscribed 'EL NIÑO ENFERMO/ EDUARDO KINGMAN/ QUITO - 1955' (to the reverse)

oil on canvas

31 3/8 x 39 3/8 in (79.7 x 100 cm)

Painted in 1955

US\$10,000 - 15,000

£8,100 - 12,000

€9,500 - 14,000

Provenance

Private collection, Guayaquil, Ecuador.

Private collection (acquired from the above); sale, Christie's, New York, 28-29 May 2009, lot 247.

Acquired at the above sale by the present owner.

Soledad Kingman at the Fundación Kingman has kindly confirmed the authenticity of this work.



**PROPERTY FROM THE COLLECTION OF
DR AND MRS MASSIMO SASSI**

40

FRANCISCO CORZAS (1936-1983)

Poeta romagnolo

signed and dated 'Francisco Corzas 72' (lower left)

oil on canvas

39 3/8 x 31 1/2 in (100 x 80 cm) (oval)

Painted in 1972

US\$15,000 - 20,000

£12,000 - 16,000

€14,000 - 19,000

Provenance

Acquired from the artist by the present owner.

Exhibited

Mexico City, Palacio de Bellas Artes, *Francisco Corzas*, 1962-1972, 29
June - 15 September 1972, no 107.

Literature

B. Taracena, *Francisco Corzas*, Mexico City, SepSetentas, 1973, n.p.
(illustrated).

Poeta romagnolo demonstrates Francisco Corzas' passion for the Old Masters, especially Rembrandt, Goya and Titian, and the profound influence European art had on his work. Born in Mexico, Corzas studied in Italy at the age of nineteen: his three years in Europe were formative to his artistic growth. On returning to Mexico, Corzas became part of the *Generación de la Ruptura* (the 'breakaway generation'), a group of young artists who rebelled against the established Mexican Muralist tradition. Corzas didn't work from a model but based his portraits on his imagination or on characters from literature. This loose inspiration and his use of chiaroscuro and a limited palette of dark tones, all lend a mysterious and ethereal quality to the painting.



Rembrandt, *Self-portrait at the easel*, 1660,
Louvre, Paris



41

ALIPIO JARAMILLO (1913-1999)

Zafra

signed 'Alipio Jaramillo' (lower right)

oil on canvas

46 5/8 x 62 3/8 in (118.4 x 158.4 cm)

Painted circa 1950

US\$20,000 - 30,000

£16,000 - 24,000

€19,000 - 28,000

Provenance

Quinta Galería, Bogotá.

Private collection, Bogotá.

Anon. sale, Christie's, New York, 26-27 May 2011, lot 221.

Acquired at the above sale by the present owner.

Exhibited

Bogotá, Quinta Galería, *Alipio Jaramillo Pinturas - 1940 a 1970*, 27 August 1998.

Cartagena de Indias, Hotel Sofitel Santa Clara, June 2001 - August 2004.

'I believe that a painter must show his work to the people that support him and to the critics that judge him. Maybe this is the only way to fully understand the work of an artist and the artist himself... Nevertheless, my thought process is ever present in these paintings. If someone would try to define it, they would have to point out the nationalism in my paintings. Through them, I applied various techniques, I have searched everywhere for forms and content, but I have found nothing that lasts or is as profound than in my fatherland. This is not, however, intellectual chauvinism, but the claim that the only real source of inspiration can be found among the men that surround the artist. I tried to interpret the real Colombian man ... I have made no concessions to cultural cosmopolitanism. Even when I searched for the abstract I followed formal elements that allowed me to express the dynamic reality. From the dead zone to life, with empty hands and soul. One may think of my work as one thing or another; but there is something that cannot be denied: it is Colombian painting that exalts the people of Colombia.' (A. Jaramillo quoted in A.M. Arbelaez, 'Otro de la pioneros' in *El Tiempo*, 13 September 1998; <http://www.eltiempo.com/archivo/documento/MAM-806669>; accessed 11 April 2017).

Painted circa 1950, *Zafra* is a characteristic example of the artist's theme of depicting Colombia's people and their heritage: the sugar cane harvest. In this vibrant painting, five men tackle each step of the process. One cuts down the cane while another trims the leaves. In the meantime, the others tie the canes into a sheaf and carry them away. The right of the canvas shows two other steps in the sugar making process, painted from an unusually distant perspective. Two men stir the boiling extract while another adds wood to the brick furnace. Further away, three men and a horse plow the field, preparing the land for yet another season. As the sun rises above the Colombian mountains, we are reminded of the hardship and dedication of the working men.





POST-WAR & CONTEMPORARY ART

Tuesday May 16, 4pm
New York

INQUIRIES

Megan Murphy
+1 212 644 9020
megan.murphy@bonhams.com

ROY LICHTENSTEIN (1923-1997)

Brushstroke Head I, 1987
painted and patinated bronze
39 3/4 x 16 1/2 x 8 1/2 in.
101 x 41.9 x 21.6 cm
\$700,000 - 900,000

This work is number five from an edition of six, plus one artist's proof.



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JACKIE COLLINS

A Life in Chapters

May 16 - 17, 2017

Los Angeles

INQUIRIES

Los Angeles

Katherine Miller

+1 323 436 5445

katherine.miller@bonhams.com

London

Charlie Thomas

+44 (0)20 7468 8358

charlie.thomas@bonhams.com



Bonhams

bonhams.com/jackiecollins

AMERICAN ART

Wednesday May 24, 10am
New York

ROBERT HENRI (1865-1929)
Portrait of Miss Mildred Sheridan
oil on canvas
32 1/8 x 26in
\$150,000 - 250,000

INQUIRIES
Kayla Carlsen
+1 212 710 1307
americanart@bonhams.com



Bonhams

NEW YORK

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*To my friend
John Sheridan
Robert Henri*

**IMPRESSIONIST &
MODERN ART**

Thursday June 22, 2017
New Bond Street, London

SALVADOR DALÍ (1904-1989)

Coeur Sacré de Jésus

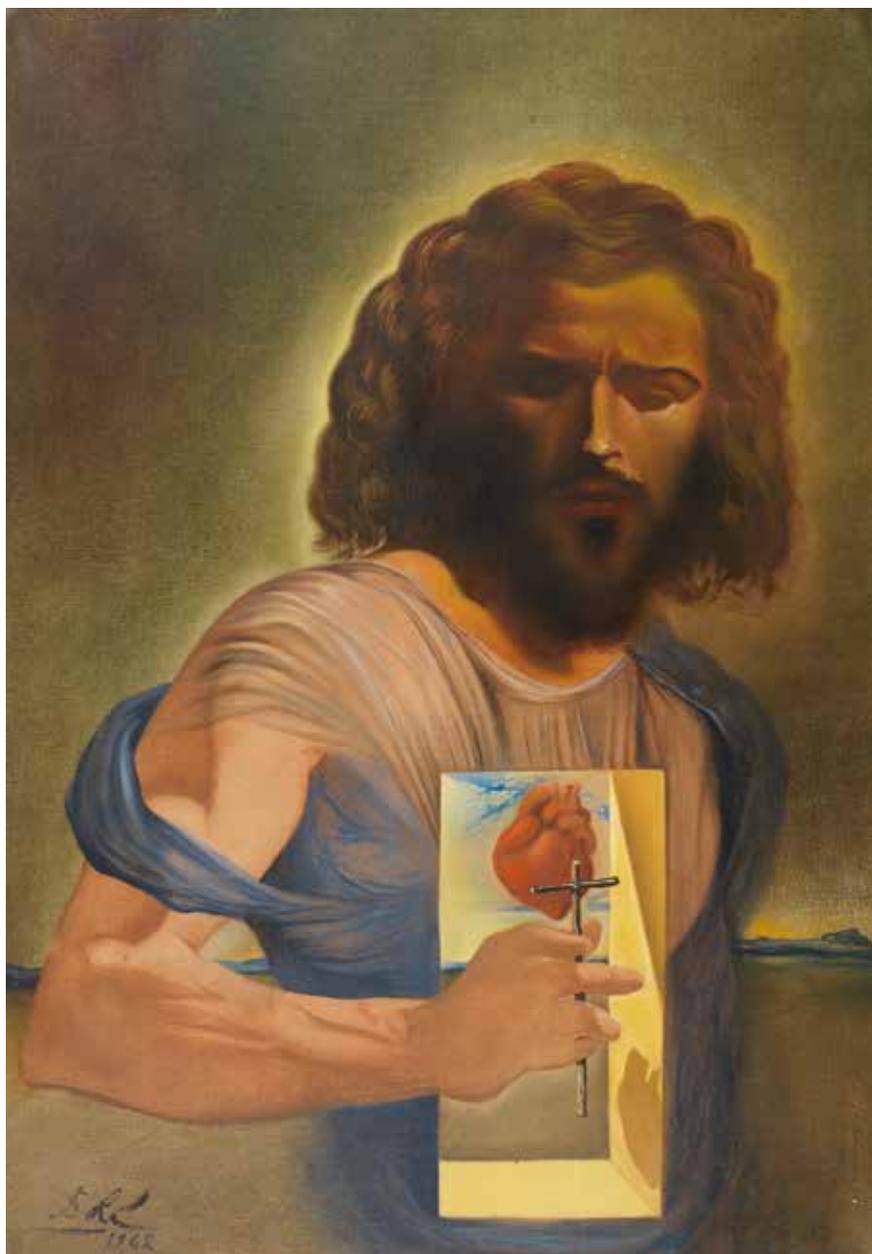
Painted in 1962

£800,000 - 1,200,000

INQUIRIES

india.phillips@bonhams.com

+44 (0) 20 7468 8328



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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.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

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;

(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 of 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 ρ 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 property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a \blacktriangle symbol next to the lot number(s).

Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a \circ symbol next to the lot number(s).

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:

\$50-200	by \$10s
\$200-500	by \$20/50/80s
\$500-1,000	by \$50s
\$1,000-2,000	by \$100s
\$2,000-5,000	by \$200/500/800s
\$5,000-10,000	by \$500s
\$10,000-20,000	by \$1,000s
\$20,000-50,000	by \$2,000/5,000/8,000s
\$50,000-100,000	by \$5,000s
\$100,000-200,000	by \$10,000s
above \$200,000	at auctioneer's discretion

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

Residents of states listed in Paragraph 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact Cashiers for our form.

Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Wednesday May 31, 2017 without penalty. After May 31 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at www.bonhams.com/us.



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON WEDNESDAY, MAY 31, 2017** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

LOTS WILL BE AVAILABLE FOR COLLECTION FROM CADOGAN TATE BEGINNING AT 9AM ET ON MONDAY, JUNE 5.

Address
 Cadogan Tate
 301 Norman Ave
 Brooklyn, NY 11222

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at +1 (917) 464 4346.

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

- Transfer \$75
- Daily storage..... \$10
- Insurance (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

- Transfer \$37.50
- Daily storage..... \$5
- Insurance (on Hammer + Premium + tax) 0.3%

Please contact Catherine More at Cadogan Tate Fine Art Storage at
 +1 (917) 464 4346
 +1 (347) 468 9916 (fax)
 c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Catherine More at
 +1 (917) 464 4346 or
 c.more@cadogantatefineart.com

PAYMENT

All amounts due to Bonhams and all charges due to Cadogan Tate Fine Art Storage Ltd must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (917) 464 4346 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

May be made by cash, check, or credit card.

Lots will only be released from Cadogan Tate's warehouse upon production of the "Collection Slip" obtained from the Cashier's office at Bonhams.

The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available at Bonhams.

PLEASE NOTE

Cadogan Tate does not accept liability for damage or loss, due to negligence or otherwise, exceeding the sale price of such goods, or at their option the cost of repairing or replacing the damaged or missing goods.

Cadogan Tate reserves a lien over all goods in their possession for payment of storage and all other charges due them.

OVERSIZED LOTS

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

- I will collect the purchases myself
- Please contact me with a shipping quote (if applicable)
- I will arrange a third party to collect my purchase(s)

Please mail or fax the completed Registration Form and requested information to:

Bonhams Client Services Department
 580 Madison Avenue
 New York, New York 10022
 Tel +1 (212) 644 9001
 Fax +1 (212) 644 9009
 Automated Auction Results
 Tel +1 (415) 503 3410

Bonhams

Sale title:		Sale date:	
Sale no.		Sale venue:	
General Bid Increments:			
\$10 - 200by 10s		\$10,000 - 20,000by 1,000s	
\$200 - 500by 20 / 50 / 80s		\$20,000 - 50,000by 2,000 / 5,000 / 8,000s	
\$500 - 1,000by 50s		\$50,000 - 100,000by 5,000s	
\$1,000 - 2,000by 100s		\$100,000 - 200,000by 10,000s	
\$2,000 - 5,000by 200 / 500 / 800s		above \$200,000at the auctioneer's discretion	
\$5,000 - 10,000by 500s		The auctioneer has discretion to split any bid at any time.	
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____			
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

ILLUSTRATION CREDITS

Front Cover

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Lot 1

A Pathway in Monet's Garden, Giverny, 1902 (oil on canvas), Monet, Claude (1840-1926) / Österreichische Galerie Belvedere, Vienna, Austria / Bridgeman Images

Stockbook: Photo courtesy of the Getty Research Institute, Malibu

Lot 7

Peaches, Pears and Plums on a table (oil on canvas), Chardin, Jean-Baptiste Simeon (1699-1779) / Musée des Beaux-Arts, Angers, France / Bridgeman Images

Portrait of Pierre-Auguste Renoir, circa 1885 © akg-images

Lot 10

Paul-Emile Pissarro in his father's studio at Éragny, photograph, c. Photo courtesy of the Musée Pissarro Archives, Pontoise

Lot 12

Henri Matisse in front of gouache-painted papers / Photograph by Lydia Delectorskaya, Archives H. Matisse, all rights reserved.

Matisse's studio in Villa Le Rêve, Vence, May 1948 (b/w photo) / Photo © Michel Sima / Bridgeman Images / artworks © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York

Oceania, the Sea; Oceanie, la mer, 1946-1947 (screenprint on linen), Matisse, Henri (1869-1954) / Private Collection / Photo © Christie's Images / Bridgeman Images; artwork © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York

Cayenne Pepper (collage on paper), Runge, Philipp Otto (1777-1810) / Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images

Le Lanceur de couteaux, plate 15, from Jazz (D. bk. 22), 1947. © 2017 Succession H. Matisse / Artists Rights Society (ARS), New York

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Portrait of Wassily Kandinsky (1866-1944) in December 1936 (b/w photo), Lipnitski, Boris (1897-1971) / Private Collection / Roger-Viollet, Paris / Bridgeman Images

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Bonhams

580 Madison Avenue
New York, New York 10022

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

