

# IMPRESSIONIST & MODERN ART

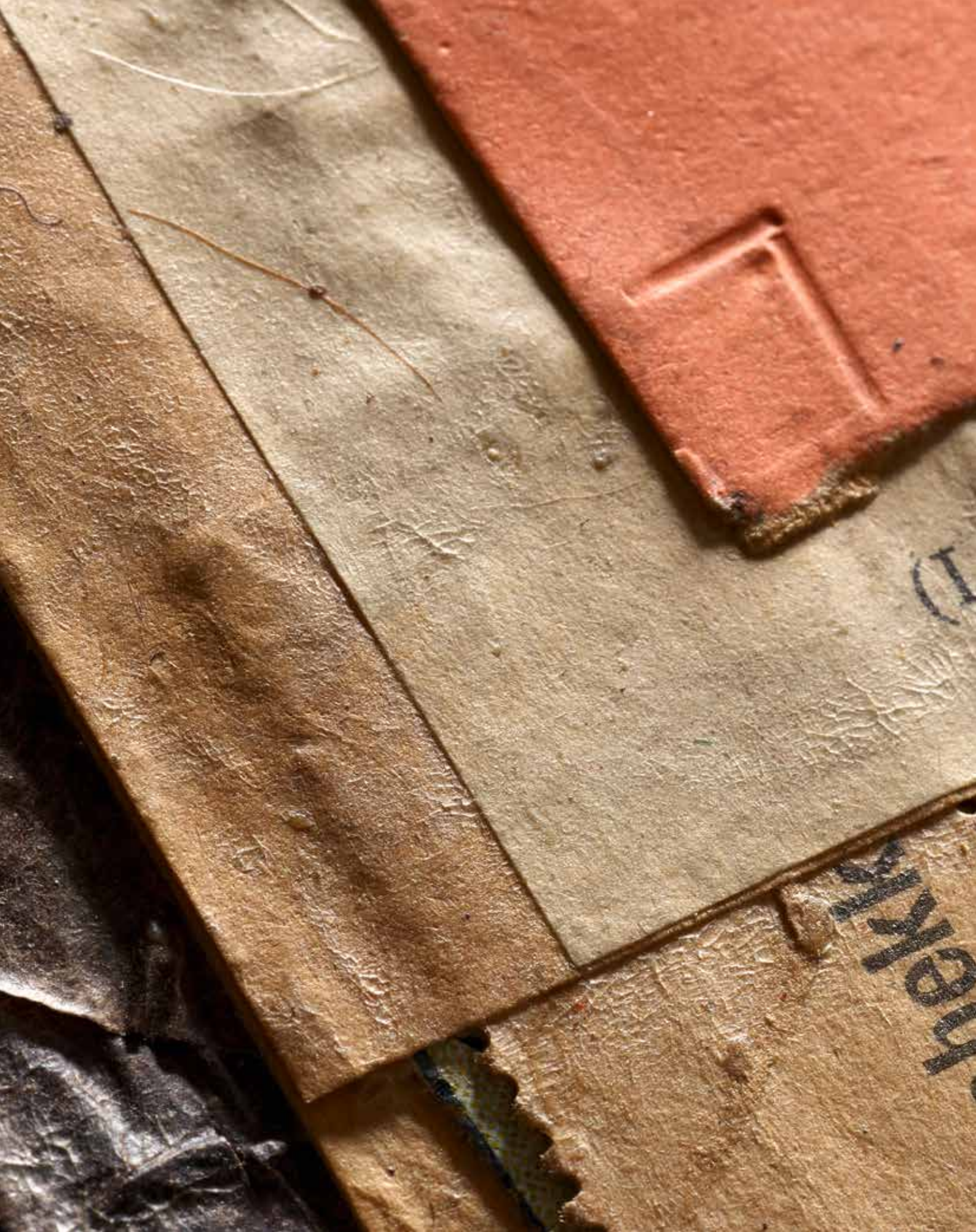
Tuesday May 15, 2018



# Bonhams

NEW YORK





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# IMPRESSIONIST & MODERN ART

Tuesday May 15, 2018 at 5pm

New York

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Saturday May 12, 12pm - 5pm  
Sunday May 13, 12pm - 5pm  
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Tuesday May 15, 10am - 2pm

**SALE NUMBER:** 24655

Lots 1 - 65

**CATALOG:** \$35

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Please see pages 138 to 141 for bidder information including Conditions of Sale, after-sale collection and shipment.

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## ILLUSTRATIONS

Front cover: Lot 38  
Inside front cover: Lot 27  
Facing page: Lot 6  
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An impressionist painting of a bouquet of flowers. The composition is dominated by a dense cluster of flowers in various colors: pinks, reds, yellows, and whites. The brushwork is visible and expressive, with thick applications of paint. The background is dark and textured, providing a strong contrast to the vibrant colors of the flowers. The overall style is characteristic of Impressionism, focusing on light and color over fine detail.

# IMPRESSIONIST & MODERN ART

Lots 1 - 65

1

**ROBERT DELAUNAY (1885-1941)**

*Paysage de la vallée de Senlis*

signed and inscribed 'à mon confrère ami Halpert Robert Delaunay' (lower left)

oil on board

10 1/2 x 12 3/4 in (26.5 x 32.5 cm)

Painted in 1904

**\$30,000 - 50,000**

**Provenance**

Samuel Halpert (a gift from the artist).

Benjamin Halpert (by descent from the above).

Milch Gallery, New York (acquired from the above).

Galleries Maurice Sternberg, Chicago (acquired *circa* 1970).

Private collection, Houston.

Thence by descent to the present owner.

**Exhibited**

New York, Davis & Long Gallery, *Samuel Halpert, (1884-1930)*, 7 - 29 December 1977.

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





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

2

**GUSTAVE LOISEAU (1865-1935)**

*Rochers de Saint-Lunaire*

signed and dated 'G.Loiseau 1904' (lower left)

oil on canvas

23 5/8 x 31 7/8 in (60 x 81 cm)

Painted in 1904

**\$50,000 - 70,000**

**Provenance**

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Didier Imbert.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

3

**LOUIS VALTAT (1869-1952)**

*La mère et l'enfant au costume rouge*

signed with initials 'L.V.' (lower right)

oil on canvas

32 1/8 x 39 5/8 in (81.5 x 100.6 cm)

Painted in 1911

**\$80,000 - 120,000**

**Provenance**

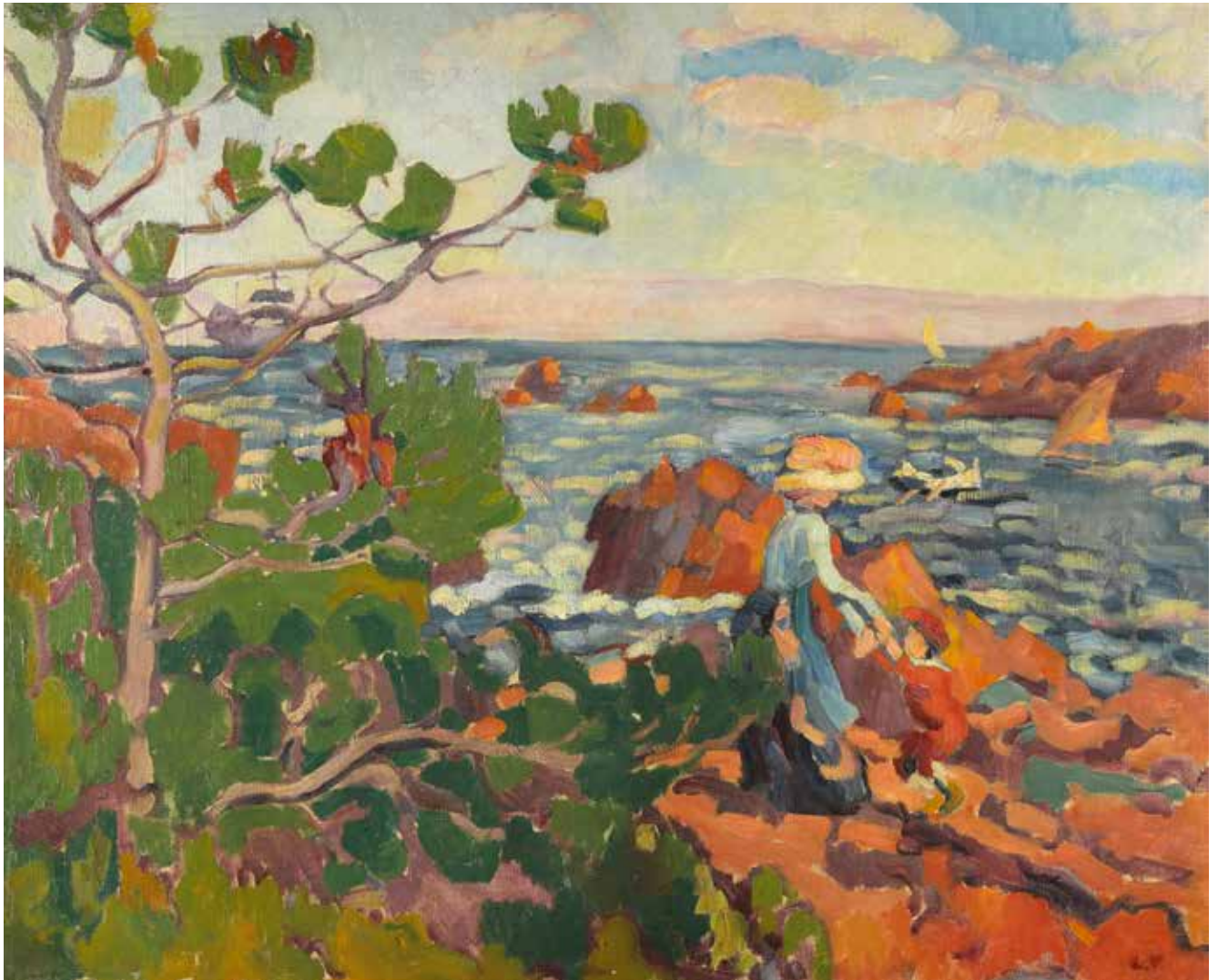
Galerie Marumo, Paris.

Acquired from the above.

**Literature**

J. Valtat, *Louis Valtat, catalogue de l'oeuvre 1869-1952*, vol. I, Neuchatel, 1977, no. 910, (illustrated p. 102).







4

**LE PHO (1907-2001)**

*Le vase de Chine*

signed 'Le Pho' in Chinese and Roman script (lower right)

oil on canvas

28 5/8 x 36 1/8 in (73 x 92 cm)

Painted in 1980

**\$20,000 - 30,000**

**Provenance**

Findlay Galleries, New York (acquired from the artist inv. no. 78879).

Private collection, Santa Barbara (acquired from the above on 6 November 1980).

Thence by descent to the present owner.





5

**LOUIS VALTAT (1869-1952)**

*Cruche, groseilles rouges et blanches*

signed 'L. Valtat' (lower right)

oil on canvas

25 1/2 x 31 7/8 in (64.6 x 80.8 cm)

Painted in 1927

**\$50,000 - 70,000**

**Provenance**

Findlay Galleries, New York.

**Literature**

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint, 1869-1952*, vol. I, Paris, 1977, no. 1936 (illustrated p. 216).

6

**ANDRÉ LHOTE (1885-1962)**

*Après le bain*

signed and dated 'A.LHOTE.' (lower left); signed and dated 'A.LHOTE 1957' (on the reverse)

oil on canvas

25 1/2 x 21 1/4 in (64.8 x 54 cm)

Painted in 1957

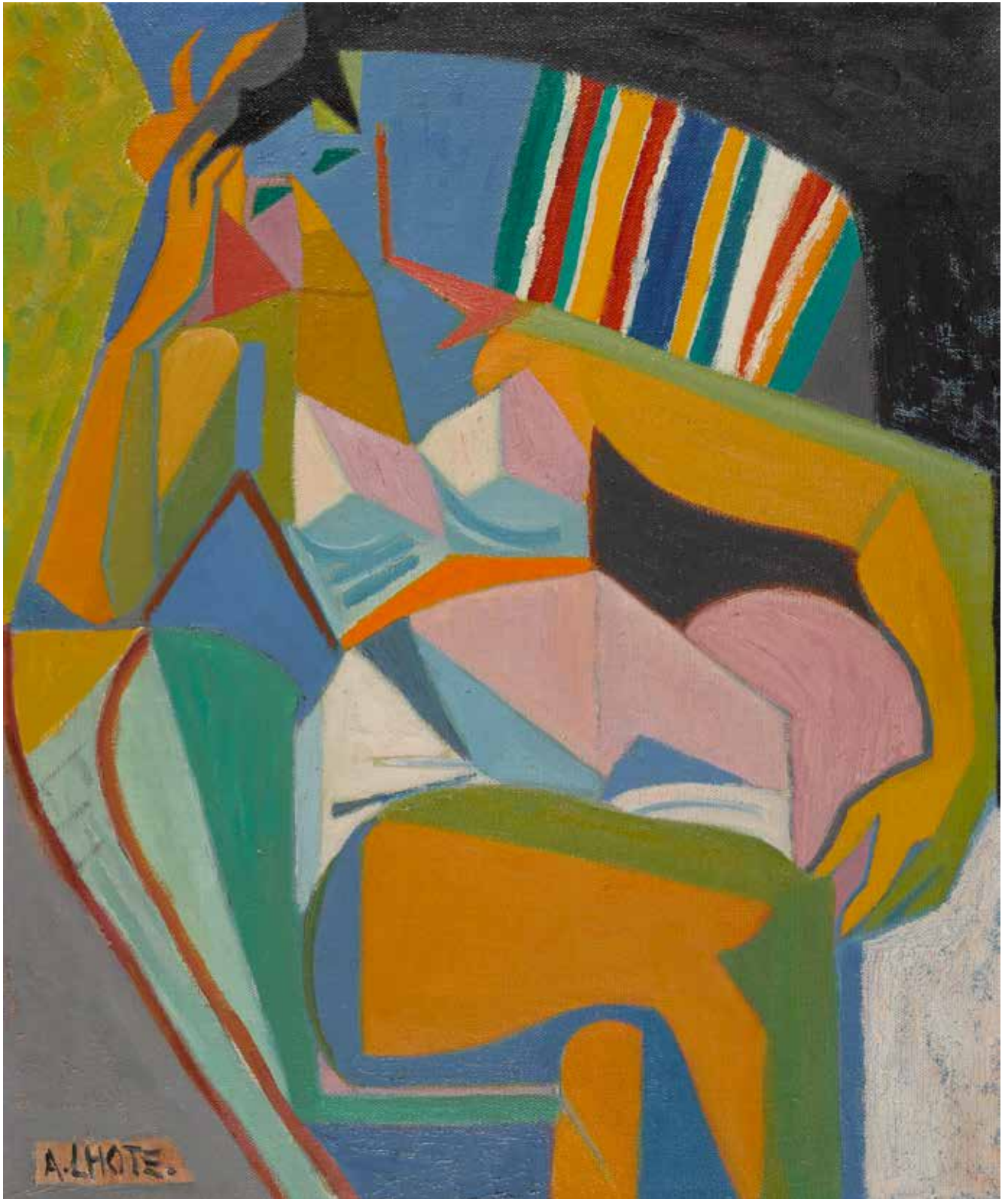
**\$50,000 - 70,000**

**Exhibited**

New York, Juster Gallery, *André Lhote, Retrospective*, 7 - 26 April 1958, no. 21 (illustrated).

The authenticity of this work has kindly been confirmed by Madame Dominique Bermann-Martin.  
This work will be included in the forthcoming *catalogue raisonné*.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

7

**JEAN DUFY (1888-1964)**

*La Seine et le Petit Palais*

signed 'Jean Dufy' (lower right)

oil on canvas

19 7/8 x 25 3/4 in (50.6 x 65.5 cm)

**\$35,000 - 55,000**

**Provenance**

Dominion Gallery, Montreal (inv. no. E1774).

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Jacques Bailly.





8

**BERNARD BUFFET (1928-1999)**

*Branches de cerisiers en fleurs*

signed 'Bernard Buffet' (center right) and dated '1997' (lower left)

oil on canvas

25 5/8 x 19 3/4 in (65.1 x 50 cm)

Painted in 1997

**\$100,000 - 150,000**

**Provenance**

Private collection, France.

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





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

9

**GUSTAVE LOISEAU (1865-1935)**

*L'avenue de Friedland, Paris*

signed and dated 'G. Loiseau 1925' (lower left)

oil on canvas

19 3/4 x 24 in (50 x 61 cm)

Painted in 1925

**\$60,000 - 80,000**

**Provenance**

Galerie Durand-Ruel & Galerie Georges Petit, Paris (acquired from the artist on 27 May 1925, inv. no. 12411).

Modern Galerie Tannhauser, Berlin (acquired on 21 February 1930).

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Didier Imbert.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

10

**GUSTAVE LOISEAU (1865-1935)**

*Place de la Bastille*

signed 'G Loiseau' (lower left)

oil on canvas

19 3/4 x 24 1/8 in (50.2 x 61 cm)

Painted circa 1922

**\$60,000 - 80,000**

**Provenance**

Madame Gobin, France.

Galerie Durand-Ruel, Paris (acquired from the above on 10 April 1965).

Etienne Garnier, Paris (acquired from the above on 10 December 1974).

Claude Ott, Paris (acquired from the above on 17 January 1983).

Didier Imbert Fine Art, Paris (acquired from the above on 25 January 1983).

José Lyne Falcone, Paris (acquired from the above on 14 November 1984).

Galerie Gilbert et Paul Pétridès, Paris.

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Didier Imbert.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

11

**LOUIS VALTAT (1869-1952)**

*Paysage du midi*

stamped with artist's initials 'L.V.' (lower right)

oil on canvas

18 x 21 5/8 in (45.7 x 55 cm)

Painted in 1902

**\$30,000 - 50,000**

**Provenance**

Galerie Marumo, Paris.

Acquired from the above.

**Exhibited**

Paris, Galerie Barbizon, *Post-Impressionnisme*, April - May 1979, no. 79.

**Literature**

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre, peint 1869-1952*, vol. I, Paris, 1977, no. 347 (illustrated p. 39).





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

12

**PIERRE EUGÈNE MONTÉZIN (1874-1946)**

*Sur les bords du Ruisseau*

signed 'Montezin' (lower right)

oil on canvas

28 3/4 x 27 1/8 in (73.1 x 69 cm)

**\$15,000 - 20,000**

**Provenance**

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Cyril Klein-Montézin.





13

**LOUIS VALTAT (1869-1952)**

*Bouquet de dahlias*

signed 'L.Valtat' (lower right)

oil on canvas

39 1/4 x 32 in (99.7 x 81.3 cm)

Painted in 1929

**\$80,000 - 120,000**

**Provenance**

Edgardo Acosta Gallery, Beverly Hills.

Private collection, Seattle (acquired from the above and sold; Bonhams, New York, 9 May 2011, lot 1020).

Acquired at the above sale by the present owner.

**Literature**

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint, 1869 - 1952*, vol. I, Paris, 1977, no. 2084 (illustrated p. 232).





# LOUIS VALTAT

## *Bouquet de dahlias*

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Louis Valtat and Pierre-Auguste Renoir at a café, *circa* 1900

Painted in 1929 *Bouquet de Dahlias* is a vibrant example of Valtat's ability to utilize color with great mastery, a quality that his close friend Pierre-Auguste Renoir admired. It was Valtat's virtuosity with color that led Renoir to introduce him to the famous art dealer, Ambroise Vollard, to whom he proclaimed: "I was in Brittany when I saw the young artist, one day, putting the last touches to a study. I was struck by the happy harmony of color throughout his painting." (Renoir quoted in *Recollections of a Picture Dealer*, Boston, 1936, pg. 197). It was due to Renoir's recommendation that the dealer represented Valtat from 1900 to 1912. It was during these years of Vollard's representation that the artist participated in many exhibitions at the Salon des Indépendants, and held his first solo exhibition. Valtat was also included in the infamous 1905 exhibition at the Salon d'Automne where he exhibited alongside Henri Matisse, Henri Manguin and André Derain. The Fauves, as they came to be known, were distinguished by their fascination with brilliant, vibrant colors such as those in *Bouquet de Dahlias*.

Louis Valtat was born in 1869 into a wealthy family of ship owners based in Normandy, and later moved to Versailles where he spent his formative years. It was his father, an amateur landscape painter, who inspired Valtat to become an artist and to attend the École des Beaux Arts in 1887. Following his time at the École des Beaux Arts, Valtat enrolled at the Académie Julian, to study under the Barbizon landscape painter, Jule Dupré. His fellow students were Albert André, Maurice Denis, Pierre Bonnard and Édouard Vuillard, all founding members of *Les Nabis*.

While Valtat incorporated many elements from the impressionist and pointillist movements in his work, and was connected to both the Fauvists and Nabis movements, the artist has always been difficult to categorize. To such an extent, that in the catalogue of his major retrospective in the Musée de Lodève in 2011, Claudine Grammont describes "Valtat as an artist is difficult to situate within the context of





Louis Valtat, *Bouquet de fleurs*, 1927, Private collection

the history of art and – for want of any better classification – has by default been labelled an *independent painter*” (*Louis Valtat, à l’aube du fauvisme* (exhibition catalogue), Musée de Lodève 2011, p. 23).

Valtat’s was passionate about the representation of nature, of flowers, fresh fruit and still-lives. Prior to the first World War, the artist spent many years in the south of France in Estérel where he painted bouquets from his garden. However, due to the outbreak of the First World War, he was forced to stop travelling there and was deprived of his greatest pleasure. After 10 years, Louis Valtat moved to Choisel, a small village in the Vallée de Chevreuse where he bought a house with a garden. There he rediscovered the pleasures of the outdoors, and it was in this period of rediscovery and joy that *Bouquet de Dahlias* was painted.

‘I was in Brittany when I saw the young artist, one day, putting the last touches to a study. I was struck by the happy harmony of color throughout his painting.’

- Renoir

14

**MAURICE DE VLAMINCK (1876-1958)**

*La pêche au chevesne*

signed 'Vlaminck' (lower left)

oil on canvas

35 x 46 1/2 in (89 x 118 cm)

Painted in 1916

**\$100,000 - 150,000**

**Provenance**

Galerie Bernheim-Jeune, Paris (acquired *circa* 1920).

Bergman Collection, Dresden (acquired from the above).

Thence by descent.

**Exhibited**

Paris, Grand Palais des Champs Elysées, *Société des Artistes Indépendants*, 28 January  
- 29 February 1920, no. 4577.

**Literature**

F. Carco, *Maurice de Vlaminck*, Paris, 1920, n. n. (illustrated p. 49).

R. Schneider, *L'art Français. XIXème et XXème siècles du réalisme à notre temps*, Paris,  
1930, no. 103 (illustrated p. 178).

This work will be included in the forthcoming *Maurice de Vlaminck Digital Critical Catalogue*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

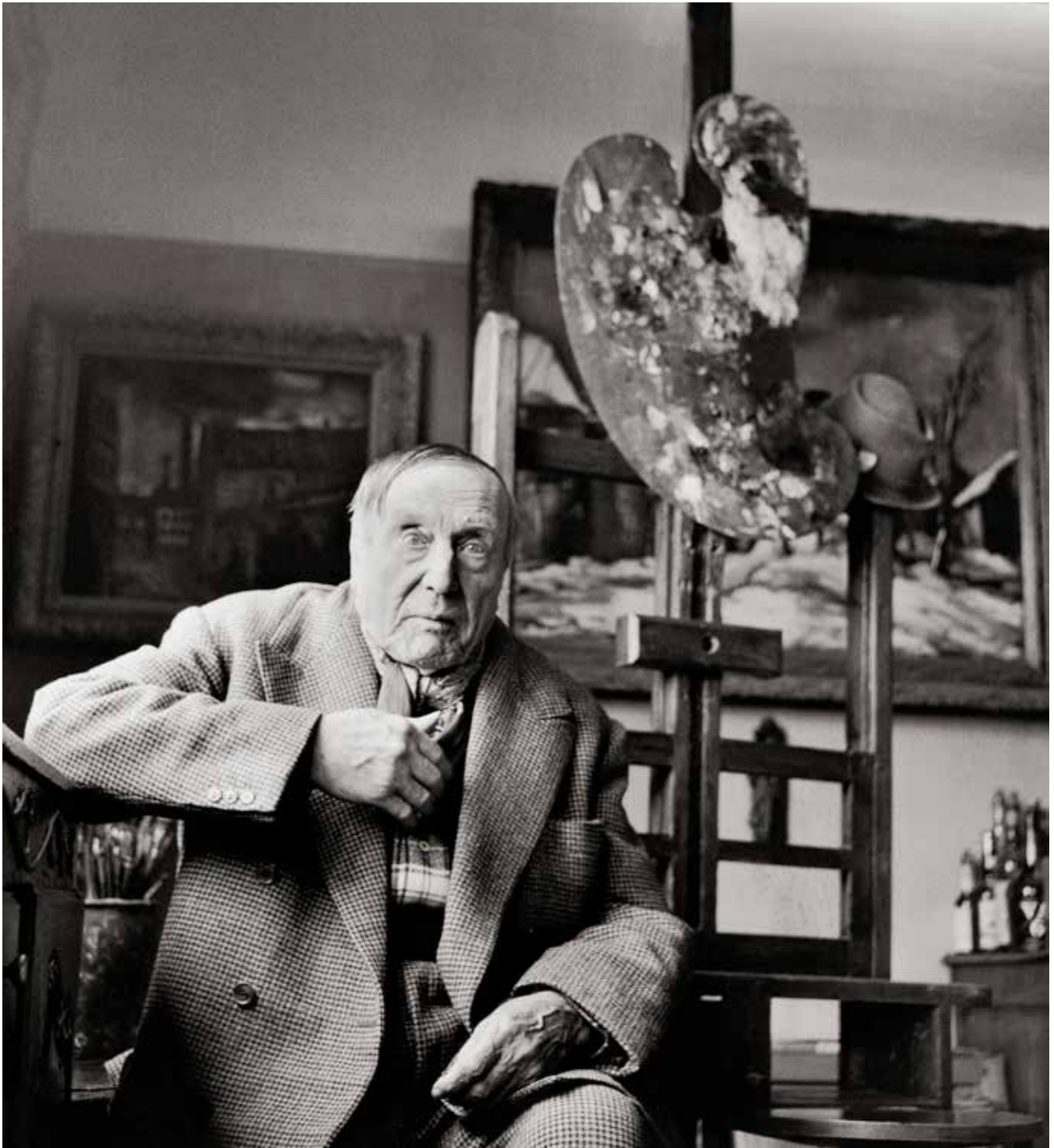




# MAURICE DE VLAMINCK

## *La pêche au chevesne*

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Photograph of Maurice de Vlaminck at his estate La Tourillière in Normandie, photograph by Franz Hubmann





Maurice de Vlaminck, *Pontoise*, circa 1918-20, Art Institute of Chicago



Paul Cézanne, *Le Chemin de halage sur les bords de la Marne à Créteil*, circa 1888, Art Gallery of New South Wales, Sydney

‘Vlaminck breathes new life into his colors but without wandering too far from the real. His harmonies are less dazzling than before, more masterful. After the brass of his fauvist works, he introduces the subtleties of percussion and strings to the orchestra of his canvas in order to achieve a fuller effect.’

- Maurice Genevoix

Maurice de Vlaminck gained notoriety in 1905 when he debuted his radical painting techniques alongside Matisse, Braque and Derain at the Salon d'Automne. Characterized by his unabashed use of exuberant color and wildly expressive brushwork, Vlaminck was labeled “the wildest of the Fauves.” Two years later, in 1907, Vlaminck saw a retrospective exhibition of Cézanne’s work that changed the course of his career. The exhibition at the Salon d'Automne in Paris was the catalyst that inspired the evolution of Vlaminck’s style, and he soon abandoned the excesses of his Fauve years in favor of a more subdued approach strongly influenced by Paul Cézanne.

Painted in 1916, Vlaminck’s *La Pêche au chevesne* exemplifies the softened colors and emboldened brushwork that characterized the ‘Cézannesque’ style that dominated his mature oeuvre. Cézanne was a major source of inspiration for many twentieth-century artists due to his influence on the development of Cubism, and his influence on Vlaminck’s production cannot be understated. Inspired by Cézanne’s signature diagonal brushstrokes, implemented to create movement and unification of the landscape, Vlaminck transitioned from Fauvism toward a pictorial field dominated by a geometric landscape.

Vlaminck’s ‘Cézannesque’ work distinguished by his new concern with issues of spatial construction was discussed by the renowned art historian and author Jean Selz who noted, “Vlaminck undoubtedly found within these new principles of construction – whose general architectural composition more fundamentally links the artist’s refined sensitivity to color and the energy of the forms themselves – a potent means of expression. The angular planes, striking contrasts of light and shade and introduction of more somber tones all contribute to the harmony of Vlaminck’s canvas, permitting the artist to transpose his predilection for vivid, riotous colors to that of mastering form.” (Jean Selz, *Vlaminck*, Lungano, 1965, p. 64).

Cézanne’s legacy permeates the composition of *La Pêche au chevesne* and his influence can be found in the diagonally hatched foliage of the trees and the sharp geometric red houses. Vlaminck’s newfound consideration for composition and structure is further enhanced by the contrasted black contours between forms in this vivid interpretation of nature.



15

**JEAN DUFY (1888-1964)**

*Cour de ferme*

signed and dated 'Jean Dufy 1921' (lower right)

oil on canvas

18 x 21 3/4 in (45.9 x 55.1 cm)

Painted in 1921

**\$15,000 - 20,000**

**Provenance**

Schoneman Galleries, New York (inv. no. 9140).

Private collection, New York.

The authenticity of this work has kindly been confirmed by Jacques Bailly.





16

**GUSTAVE LOISEAU (1865-1935)**

*Rivière sous bois, la rivière de Mortain*

signed 'Loiseau' (lower left)

oil on canvas

23 1/2 x 28 7/8 in (59.7 x 73.4 cm)

Painted circa 1894

**\$20,000 - 30,000**

**Provenance**

Octave Linet, Paris.

Anon. sale, Parke-Bernet Galleries Inc., New York, 15 February 1968, lot 38.

Private collection (and sold; Sotheby Parke-Bernet Inc., New York, 26 February 1981, lot 7).

Private collection, Maine.

Anon. sale, Skinner, New York, 23 September 2016, lot 224.

Private collection (acquired at the above sale).

The authenticity of this work has kindly been confirmed by Didier Imbert.



17

**CHARLES CAMOIN (1879-1965)**

*Sardiniers à Loctudy*

signed 'Ch Camoin' (lower right)

oil on canvas

14 7/8 x 23 7/8 in (37.8 x 60.8 cm)

Painted in 1927

**\$20,000 - 30,000**

**Provenance**

Galerie Vildrac, Paris (inv. no. 2265).

Private collection, Pebble Beach.

Pebble Beach Gallery, Pebble Beach (acquired from the above in the 1980's).

Private collection, Southern California (acquired from the above in the 1980's).

The authenticity of this work has kindly been confirmed by Madame Anne-Marie Grammont-Camoin. This work will be included in the forthcoming Charles Camoin *catalogue raisonné* currently being prepared by the Archives Camoin.



**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

18

**HENRI LEBASQUE (1865-1937)**

*Villefranche, fenêtre ouverte sur le port*

signed 'Lebasque' (lower right)

oil on canvas

24 1/8 x 19 7/8 in (61.1 x 50.2 cm)

Painted in 1925-26

**\$70,000 - 90,000**

**Provenance**

M. Guy H. Montmartin, New York (and sold; Sotheby's, New York, 30 March 1949, lot 101).

Private Collection, New York.

Anon. sale, Sotheby's, 20 February 1986, lot 38.

Galerie Marumo, Paris.

Acquired from the above.

**Literature**

D. Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 1395 (illustrated p. 335).

The authenticity of this work has been confirmed by Christine Lenoir and Maria de la Ville Fromoit.





19

**ARMAND GUILLAUMIN (1841-1927)**

*Le cap long, les hauteurs du cap roux*

signed 'Guillaumin' (lower left)

oil on canvas

25 1/2 x 31 7/8 in (64.7 x 81 cm)

Painted circa 1898

**\$75,000 - 95,000**

**Provenance**

Galerie Durand-Ruel, Paris.

Private collection (acquired from the above in 1935).

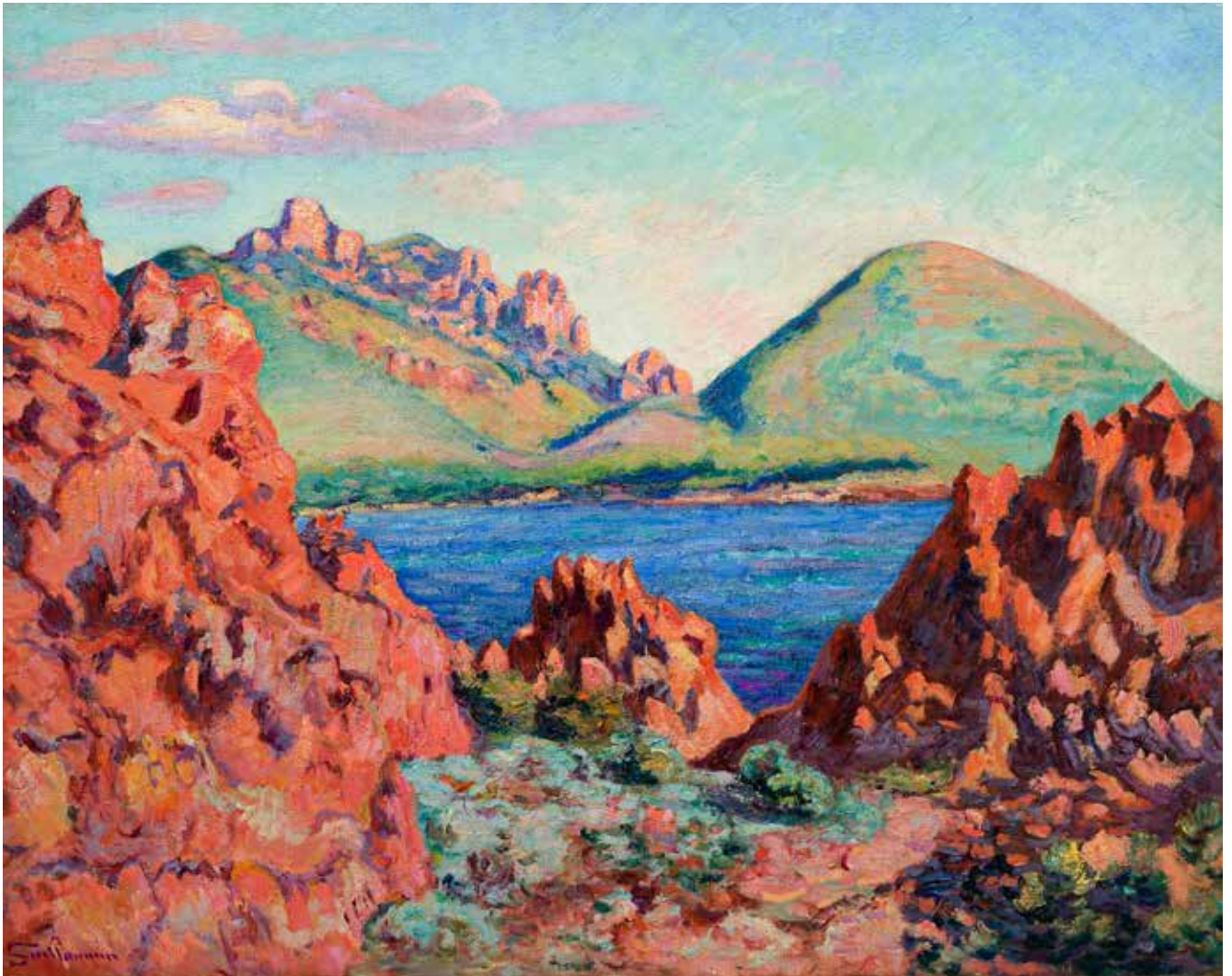
Anon. sale, Rennes Enchères, Rennes, 13 November 2017, lot 26.

Acquired at the above sale by the present owner.

**Literature**

G. Serret & D. Fabiani, *Armand Guillaumin, 1841-1927: Catalogue raisonné de l'œuvre peint*,

Paris, 1971, no. 415.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

20

**ARMAND GUILLAUMIN (1841-1927)**

*Le pont Charrant, gelée blanche, Crozant*

signed 'Guillaumin' (lower left)

oil on canvas

25 1/2 x 31 3/4 in (65 x 81 cm)

Painted circa 1900

**\$50,000 - 70,000**

**Provenance**

Galerie Durand-Ruel, Paris (inv. no. 7386).

Galerie Marumo, Paris.

Acquired from the above.

**Literature**

G. Serret & D. Fabiani, *Armand Guillaumin, Catalogue raisonné de l'oeuvre peint*, Paris, 1971, no. 475 (illustrated n. p.).



**PROPERTY FROM THE ESTATE OF MRS. JANE RAU**

21

**MARINO MARINI (1901-1980)**

*Acrobati e cavallo*

signed 'Marino' (lower right)

oil, gouache, pen and ink on paper

33 x 23 3/8 in (83.8 x 59.3 cm)

**\$100,000 - 150,000**

**Provenance**

Richard G. Sussman, Parke-Bernet Galleries, New York, 14 March 1959, lot 83.

Robert Rau, New York (acquired at the above sale).

Thence by descent.

Please note that this work will be presented at the forthcoming committee meeting of the Fondazione Marino Marini on 20 May 2018.





# MARINO MARINI

## *Acrobati e cavallo*

*Acrobati e cavallo* is a magnificent amalgamation of two of Marini's favorite themes: that of the horse and rider and theatricality. Renowned for his figurative sculptures depicting a horse and rider, Marini was also influenced by the theater and his paintings are often populated with dancers, acrobats, jugglers and circus performers. Fascinated with the images of harlequins and circus performers, Marini's *Acrobati e cavallo* depicts an acrobat standing alongside a horse and rider, an image that recalls Pablo Picasso's Rose period painting of a boy with a horse, *Jeune garçon au cheval* (1905-06). Both Picasso's *Jeune garçon au cheval* and the present work are imbued with a similar mixture of playfulness and pathos.

Rendered in a symphony of cool greys balanced amidst hues of blue and yellow, *Acrobati e cavallo* exemplifies Marini's penchant for the richness of painting and the freedom it allowed him. The artist commented: "Painting is a vision of color. Painting means entertaining the poetry of fact; and in the process of its making the fact becomes true. In color, I looked for the beginning of each new idea. Whether one should call it painting or drawing, I do not know" (quoted in S. Hunter, *Marino Marini, The Sculpture*, New York, 1993, p. 37). The joy Marini found in the medium of painting is evident in the thickly applied impasto of the present work, and the proud posturing of his figures that give forth a sense of grandeur and nostalgia for the classical world.

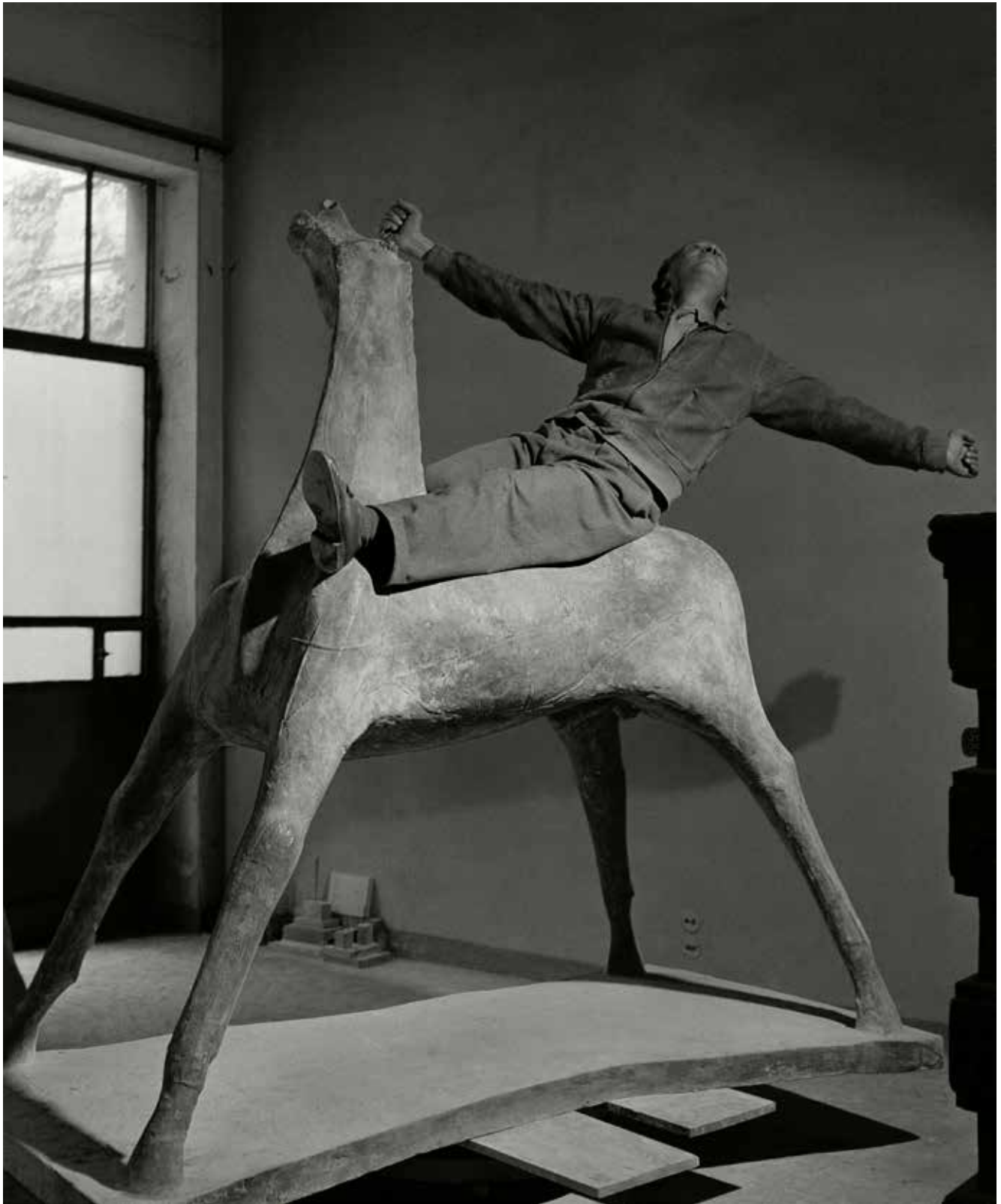
Despite its medium, *Acrobati e cavallo* has a renowned sense of sculptural solidity, and the variety of texture in the present work recalls Marini's sculptures of the same period. In his later years, Marini explained the evolution of the horse and rider in his work, noting how the *cavaliere* evolved in response to world events. "Equestrian statues have always served, through the centuries, a kind of epic purpose. They set out to exalt a triumphant hero.... but the nature of the relationship which existed for centuries between man and the horse has changed, whether we think of the beast of burden that the ploughman leads to the drinking trough in a painting by the brothers Le Nain, or of the Percherons ridden by the horse-traders in Rosa Bonheur's famous picture, or again of the stallion that rears as it is spurred by one of the cavalry men paintings by Géricault or Delacroix. In the past fifty years, this ancient relationship between man and beast has been entirely transformed. The horse has been replaced, in its economic and military functions, by the machine, the tractor, the automobile or the tank. It has become a prime symbol of sport or of decadent luxury, and, in the minds of most of our contemporaries, it is rapidly becoming a kind of lost myth" (quoted, *ibid.* p. 24).



Pablo Picasso, *Jeune garçon au cheval*, 1905-06, Museum of Modern Art, New York

'Painting is a vision of color.  
Painting means entertaining the  
poetry of fact; and in the process  
of its making the fact becomes  
true. In color, I looked for the  
beginning of each new idea.  
Whether one should call it painting  
or drawing, I do not know'

- Marino Marini



Photograph of Marino Marini in his studio, Milan, 1952



22

**LÉONARD TSUGUHARU FOUJITA (1886-1968)**

*Nu aux bras levés (La petite Cariatide à la pâquerette)*

signed in Japanese and English and dated 'Tsuguharu (Japanese) Foujita 1924' (lower right)

oil, ink and wash on canvas

18 x 14 7/8 in (45.7 x 37.8 cm)

Painted in 1924

**\$60,000 - 80,000**

**Provenance**

Bergman Collection, Dresden (acquired from the artist *circa* 1925).

Thence by descent.

The authenticity of this work has kindly been confirmed by Sylvie Buisson.



**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

23

**LÉONARD TSUGUHARU FOUJITA (1886-1968)**

*Paysage de Montmartre, un escalier*

signed in Japanese and English '(Japanese) Foujita' (lower left)

oil on canvas

8 3/4 x 6 1/4 in (22 x 16 cm)

Painted in 1921

**\$40,000 - 60,000**

**Provenance**

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Sylvie Buisson.







24

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

*Portrait d'Alice*

signed with artist's monogram and dated 'B. oct. 1962' (lower right)

pencil on paper

11 3/8 x 9 1/8 in (29 x 23 cm)

Executed in October 1962

**\$8,000 - 12,000**

**Provenance**

Private collection, Michigan.

Donald Morris Gallery, Detroit.

Private collection, Michigan.

Acquired from the Estate of the above by the present owner.

**Exhibited**

New York, E. V. Thaw & Co., *Drawings by Balthus*, 26 November - 21 December 1963, no. 54.

Detroit, Donald Morris Gallery, *Balthus: A Benefit Exhibition of Balthus Paintings and Drawings for the City School of Detroit, L'École Française*, 24 November - 20 December 1969, no. 38 (illustrated n. p.).

**Literature**

V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the Complete Works*, New York, 1999, no. D988 (illustrated p. 310).



25

**LÉONARD TSUGUHARU FOUJITA (1886-1968)**

*Portrait*

signed in Japanese and English and dated 'Tsuguharu (Japanese) Foujita 1926' (lower left)

ink on paper

9 3/4 x 7 3/8 in (24.9 x 18.5 cm)

Executed in 1926

**\$6,000 - 8,000**

**Provenance**

Florencio Molina Campos, Buenos Aires (acquired from the artist in 1932).

María Elvira Ponce Aguirre de Molina Campos, Buenos Aires (acquired from the above).

Private collection, Buenos Aires (acquired in 1987).

**Literature**

S. Buisson, *Léonard-Tsuguharu Foujita*, vol. II, Paris, 2001, no. 26.135 (illustrated p. 224).



**PROPERTY FROM A PRIVATE COLLECTION, HOLLYWOOD**

26

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Rolande, dite le petit mac*

signed and titled 'Le petit mac H. Lautrec. à M. Manz' (lower right)

pencil on paper

7 1/2 x 10 1/2 in (19 x 26.5 cm)

Executed in 1894

**\$8,000 - 12,000**

**Provenance**

Michel Manz, Paris (acquired from the artist).

Galerie Manz-Joyant et Cie, Paris.

Marcel Guérin, Paris (acquired by April 1931).

Sam Salz, New York.

Alexander & Elisabeth Lewyt, New York (a gift from the above *circa* 1955 and sold;

Sotheby's, New York, 8 May 2013, lot 155).

Acquired at the above sale.

**Exhibited**

Paris, Musée des Arts Décoratifs, *Exposition H. de Toulouse-Lautrec*, 9 April - 17 May 1931, no. 211.

Vienna, Österreichisches Museum für Angewandte Kunst, *Henri Toulouse-Lautrec, 1864-1901*,

June - July 1966, no. 48.

**Literature**

M. Joyant, *Henri de Toulouse-Lautrec 1864-1901: dessins, estampes, affiches*, vol. II, Paris, 1927, p. 203.

M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. V, New York, 1971, no. D.3.477, p. 578 (illustrated p. 579).



27

**KURT SCHWITTERS (1887-1948)**

*Cigar*

signed and dated 'Kurt Schwitters 1947' (lower left)

collage on paper

7 x 5 3/4 in (17.8 x 14.6 cm)

Executed in 1947

**\$80,000 - 120,000**

**Provenance**

Edith Thomas, London, 1948-1952 (acquired from the artist in 1948).

Sidney Janis Gallery, New York, (acquired from the above in 1952, inv. no. 3444).

Senator S.I. Hayakawa, Mill Valley (acquired from the above in 1954).

Private collection, San Francisco (by descent from the above and sold; Bonhams & Butterfields, 19 November 2007, lot 1038).

Private collection, California (acquired at the above sale by the present owner).

**Exhibited**

New York, Sidney Janis Gallery & Chicago, Arts Club of Chicago, *Exhibition of Collage, Painting, Relief & Sculpture by Schwitters*, October - December 1952, no. 45.

**Literature**

K. Orchard & I. Schulz, *Kurt Schwitters, Catalogue raisonné 1937 - 1948*, vol. III, Hannover, 2006, no. 3646, p. 662.





# KURT SCHWITTERS

## Cigar



Photograph of Kurt Schwitters & Edith Thomas, Lake District, 1947

*Cigar* was executed in 1947, approximately one year before the artist's death at the age of 60 in early 1948. Schwitters' last years were marked by tremendous productivity and his return to the medium of collage. Schwitters temporarily abandoned collage during his exile in Norway (1937-40), where the light and landscape inspired his return to oil paints, but by the time the present work was executed, Schwitters embraced the medium again and was working with the Museum of Modern Art in New York on an exhibition of his collages. It was also in 1947 that the artist started work on his third and final manifestation of the *Merz* constructions, the *Merz Barn* in Elterwater.

*Cigar* is a *Merz*-collage from Schwitters' last years living as an exile in England. Forced to flee Nazi Germany in 1937 and then Norway in 1940, Kurt Schwitters moved to London following his release from the Hutchinson Internment Camp. Schwitters first visited the Lake District, a mountainous region in North West England in 1942, and moved there permanently in 1945 with his companion Edith Thomas ('Wantee'), to whom the present work was bequeathed. While living in the Lake District, he frequently visited and exhibited in London, but did not sell any of the collages he created during this time, leaving them all to Wantee or his son Ernst upon his death.

Created in the aftermath of the First World War, *Merz* was Schwitters' artistic concept of a universal forging of relationships, 'preferably between all the things in the world' (K. Orchard & I. Schulz, *Kurt Schwitters, catalogue raisonné 1937 - 1948*, Hanover, 2006, p. 18). The name is said to have derived from a scrap of paper printed with 'Commerz' from the Commerz Bank, but where only 'merz' was visible. The seemingly random and nonsensical title pleased the artist in its sound, reflecting the influence of the Dada movement at the time. *Merz* embraced painting, drawing, sculpture, poetry and performance in a kind of *Gesamtkunstwerk*, a synthesis encapsulated by the collage technique whereby disparate fragments are juxtaposed to rebuild a new whole:

"I felt myself freed and had to shout my jubilation out to the world. Out of parsimony I took whatever I found to do this, because we were now a poor country. One can even shout out through refuse, and this is what I did, nailing and gluing it together. I called it 'Merz,' it was a prayer about the victorious end of the war, victorious as once again peace had won in the end; everything had broken down in any case and new things had to be made out of fragments: and this is *Merz*. I painted, nailed, glued, composed poems, and experienced the world in Berlin" (Kurt Schwitters, 1930, quoted in W. Schmalenbach, *Kurt Schwitters*, New York, 1967, p. 96).

Executed as part of the last series of *Merz* collages, the present work recalls the artist's collages from the 1920s. Summarizing the historic transformation of this *Merz* series, Schwitters stated: "I can see from the work I am doing now, that in my old age I will be able to go on developing *Merz*. After my death it will be possible to distinguish 4 periods in my *Merz* works: the *Sturm und Drang* of the first works – in a sense revolutionary in the art world – then the dry, more scientific search for the new possibilities and the laws of the composition and materials, then the brilliant game with skills gained, that is to say, the present stage, and ultimately the utilization of acquired strengths in the intensification of expression. I will have achieved that in around ten years" (Kurt Schwitters, 'Letter to Helma Schwitters', 23 December 1939, quoted in *Schwitters in Britain*, exh. cat., London, 2013, p. 56).



Kurt Schwitters, *Pinc*, 1947, Metropolitan Museum of Art, New York



*Cigar* is composed of elements from Schwitters' immediate surroundings and previous travel, forming a personal diary for the artist. His Lake District residence is denoted by the envelope on which we see a partial address (possibly 2 Gale Crescent in Ambleside where Schwitters lived from 1945 to February 1946), while a London bus timetable and label from a King's Road framer illustrate Schwitters' frequent trips to the capital. The corner of the eponymous cigar advert provides a burst of color, and a counterpoint to the vivid blue of the George VI stamp on the left and geometric shard of bold red material on the right. Everyday life is illustrated in magazine excerpts, photographic material and general detritus in a move which anticipates Pop Art, but contrasts sharply with Schwitters' reminders of the wider political picture: our eye is drawn to a cutting from a newspaper article about the Blitz, in which Mr. and Mrs. Thomas Gibbs and their three daughters bravely faced the worst horrors of the Luftwaffe. Meanwhile, two train tickets from Stabekk to Skarpsno serve to remind us of the artist's recent exile in Norway following his persecution by the Gestapo.

*Cigar* echoes the dynamism of the artist's multi-layered works of the twenties, formed of densely layered materials with contrasting perforations, soft creases and crisply snipped corners. Strong verticals are offset by the sudden curve of a watermark or stamp, or broken up by a deliberately placed sliver of card in a virtuoso mastery of the collage technique. Links are formed between the everyday, personal and political, local and global, in a perfect illustration of Schwitters' *Merz* concept.

The present work is distinguished by important early provenance. The first owner of *Cigar* was Edith 'Wantee' Thomas, Schwitters' beloved companion with whom he spent the last decade of his life. Edith inherited many of Schwitters' most important works, including *Cigar*, and managed the artist's estate. The second private owner of *Cigar* was S.I. Hayakawa, an esteemed academician and United States Senator who spearheaded the treaty giving Panama ultimate control of the Panama Canal.



Kurt Schwitters, *Opened by Customs*, 1937-38, Tate London



Kurt Schwitters & Hilde Goldstein outside the Merz Barn, circa 1946



28

**LOUIS MARCOUSSIS (1878-1941)**

*Panier de poissons*

signed and dated '19 Marcoussis 28' (lower center)

pencil and charcoal on paper

7 7/8 x 5 1/2 in (19.8 x 14 cm)

Executed in 1928

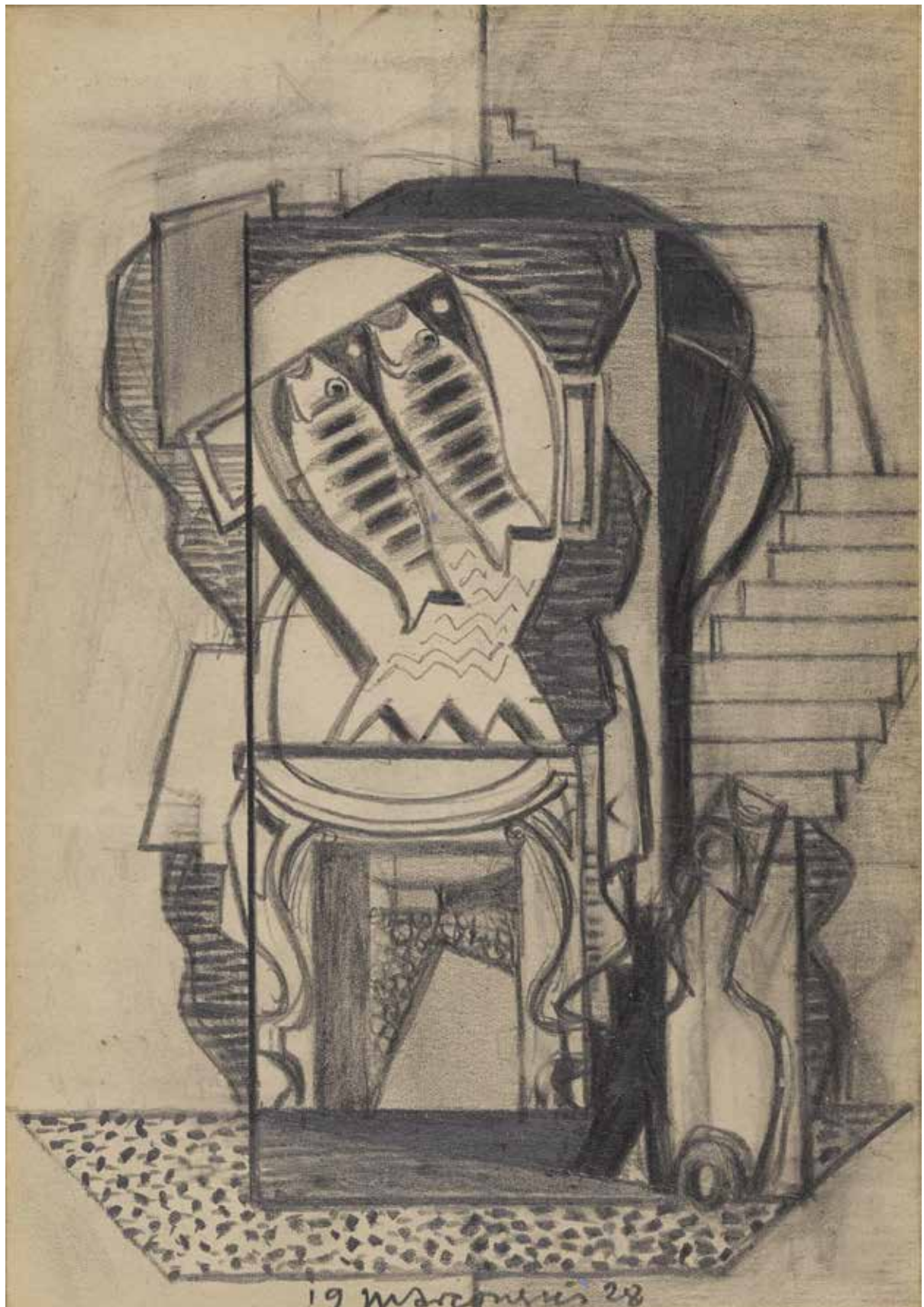
**\$5,000 - 7,000**

**Provenance**

Arthur Rosskam Abrams, New York.

Rose Fried Gallery, New York (inv. no. RF 117-57).

Private collection, New York.



29

**OTTO DIX (1891-1969)**

*Gretel*

signed, inscribed and dated 'DIX/1921/Gretel' (lower right)

pencil on paper

13 1/2 x 10 7/8 in (37 x 27.5 cm) (sight)

Executed in 1921

**\$10,000 - 15,000**

**Provenance**

Levy Gallery, Hamburg.

Anon. sale, Villa Grisebach, Berlin, 25 November 1989, lot 235.

Private collection, Miami.

Private collection, Beverly Hills.

Thence by descent to the present owner.

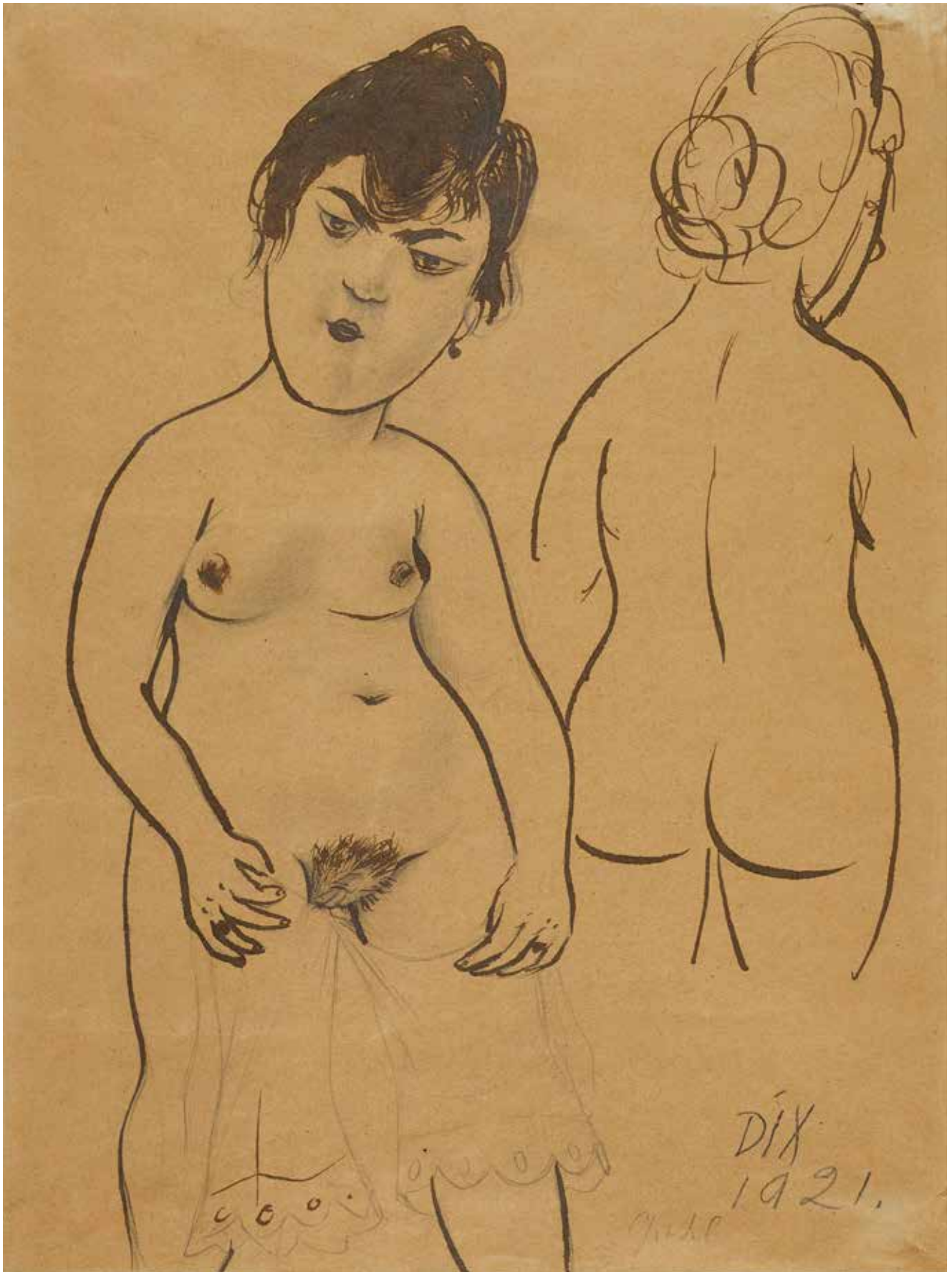
**Exhibited**

Miami, Center for Visual Communication, *German Expressionist Prints and Drawings by Major Artists of the 20th Century*, March 1995, no. 9.

**Literature**

L. Ulrike, *Otto Dix: Das Werkverzeichnis der Zeichnungen und Pastelle*, vol. II, Bonn, 2002, no. EDV 8.2.1 (illustrated p. 793).





**PROPERTY FROM A PRIVATE COLLECTION, HOLLYWOOD**

30

**ODILON REDON (1840-1916)**

*Nu assis*

signed 'Odilon Redon' (lower left)

sanguine on paper

20 1/8 x 14 3/8 in (51.4 x 37 cm)

Executed in 1904

**\$10,000 - 15,000**

**Provenance**

Mrs. John D. Rockefeller, Jr., New York.

Museum of Modern Art, New York (a gift from the above and sold; Parke-Bernet, New York, 11 May 1944, lot 16).

Sam Salz, New York (acquired at the above sale).

Alexander & Elisabeth Lewyt, New York (a gift from the above in 1953 and sold;

Sotheby's, New York, 8 May 2013, lot 151).

Acquired at the above sale.

**Exhibited**

San Francisco, Golden Gate International Exhibition, *Master Drawings, An Exhibition of Drawings from American Museums and Private Collections*, 1940, no. 79 (illustrated p. 89).

Detroit, The Detroit Institute of Arts, *Masterpieces of 19th and 20th Century French Drawing from the Fogg Museum of Art at Harvard University and the Museum of Modern Art of New York City* 1 May – 1 June 1941, no. 56.

New York, Museum of Modern Art & travelling, *Modern Drawings*, 1944-45, n. n., (listed p. 96).

San Francisco, California Palace of the Legion of Honor, *19th Century Drawings*, 1947, no. 118.

Palm Beach, The Society of the Four Arts, *Odilon Redon 1840-1916*, 1955, no. 32, (illustrated).

New York, Museum of Modern Art & Chicago, The Art Institute of Chicago, *Odilon Redon, Gustave Moreau, Rodolphe Bresdin*, 4 December 1961 - 15 April 1962, no. 126.

**Literature**

Klaus Berger, *Odilon Redon, Phantasie und Farbe*, Cologne, 1964, no. 775.

Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné. Mythes et légendes*, vol. II, Paris, 1994, no. 767 (illustrated p. 23).





**PROPERTY FROM THE ESTATE OF GLORIA STERN**

31

**KURT SCHWITTERS (1887-1948)**

21

signed, dated and titled 'Kurt Schwitters 1947 21' (lower right)

collage on paper

7 x 5 1/2 in (17.7 x 14 cm)

Executed in 1947

**\$70,000 - 90,000**

**Provenance**

Katherine S. Dreier, New York (acquired from the artist in 1947).

Pinacotheca Gallery, New York (acquired in 1947).

Gloria Stern, New York & Houston (acquired *circa* 1947-48).

**Exhibited**

Houston, Museum of Fine Arts, on extended loan, 1997.

**Literature**

K. Orchard & I. Schulz, Kurt Schwitters, Catalogue raisonné 1937 - 1948, vol. III, Hannover, 2006, no. 3469, p. 601.



**PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA**

32

**MAX ERNST (1891-1976)**

*Le peuple des oiseaux*

signed 'max ernst' (lower right)

pastel on paper

17 7/8 x 13 7/8 in (45.5 x 35.4 cm)

Executed in 1942

**\$8,000 - 12,000**

**Provenance**

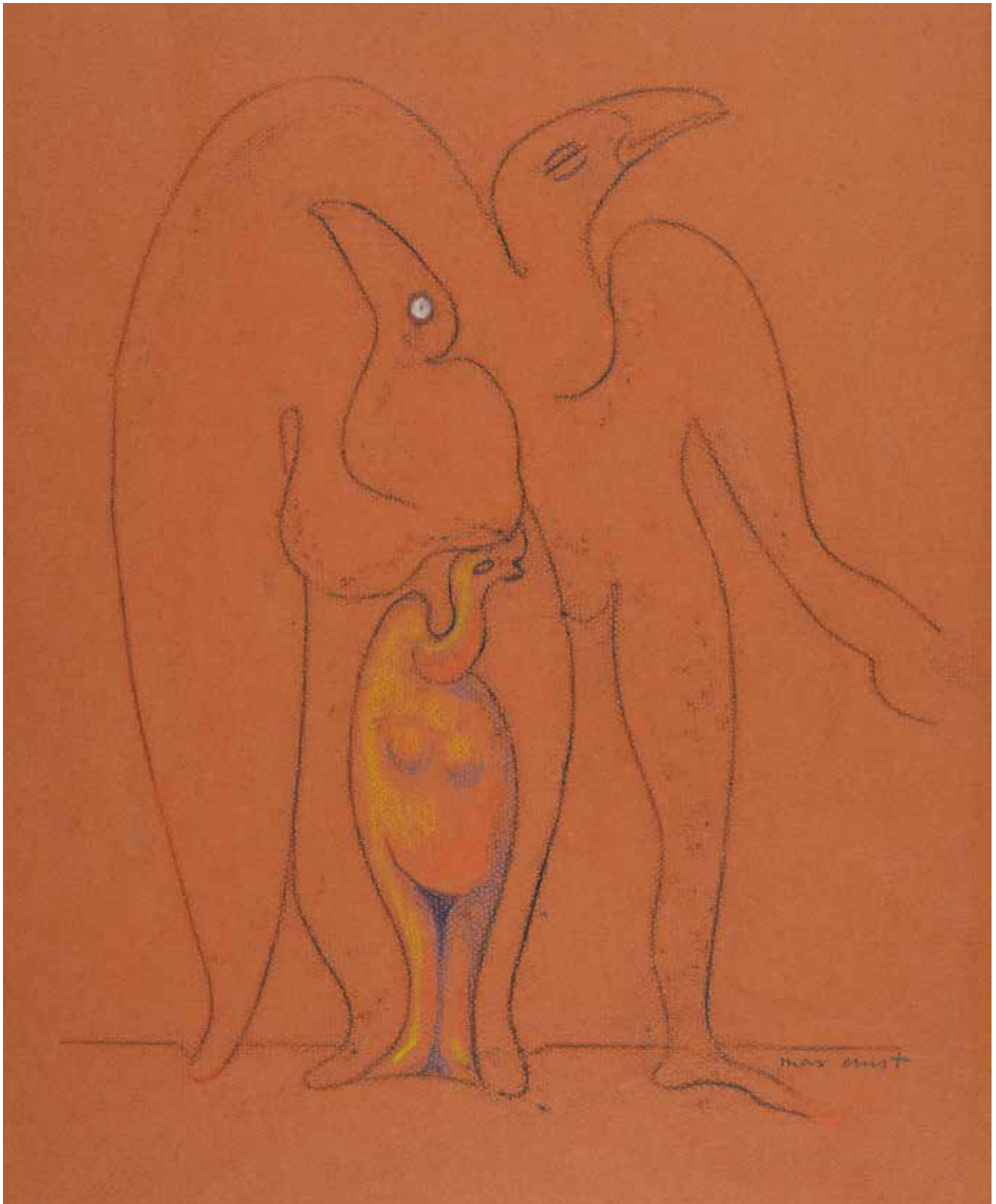
Mayra Bernard Adir (and sold; Sotheby Parke Bernet, New York, 17 May 1979, lot 475).

Elvire Levy, Sarasota.

Thence by descent.

This work will be included in the supplementary volume of the complete work of Max Ernst in preparation, edited by Prof. Dr. Dr. h. c. mult. Werner Spies in collaboration with Dr. Sigrid Metken and Dr. Jürgen Pech.





**JAMES ENSOR (1860-1949)***Nos deux portraits*

signed 'Ensor' (lower left)

oil on panel

16 1/2 x 14 7/8 in (42 x 38 cm)

Painted circa 1905

**\$300,000 - 500,000****Provenance**

Augusta Boogaerts, Brussels (acquired from the artist).

Julienne Claes-Boogaerts, Brussels (sister of the above, acquired in 1951).

Marcel Mabile, Rhode-St-Genèse (acquired by 1970).

Alain Mabile, Rhode-St-Genèse.

Private collection (acquired from the above circa 1993 and sold; Christie's, London, 6 February 2006, lot 72).

Private collection, United States (acquired at the above sale).

**Exhibited**Antwerp, Cercle Royal Artistique et Littéraire, *Le groupe Sélection*, July – August 1920, no. 74.Antwerp, Kunst van Heden, *L'Art Contemporain*, May – June 1927, no. 245.Brussels, Palais des Beaux-Arts, *James Ensor*, January – February 1929, no. 245.Brussels, Galerie Georges Giroux, *Hommage à James Ensor*, October – November 1945, no. 93.Paris, Galerie du Siècle, Ensor, *Peintures-eaux-fortes*, June 1948, no. 11 (titled *Double Portrait* and dated 1908).Brussels, Maison Haute Boitsfort, *5ème Salon: James Ensor*, April – May 1950, no. 30.New York, The Museum of Modern Art, *James Ensor*, October 1951, no.56 (illustrated p.

108); this exhibition later traveled to Boston, Institute of Contemporary Art; Cleveland, The Cleveland Museum of Art, &amp; St. Louis, The City Art Museum.

Ostend, Stedelijk Museum voor Schone Kunsten, July – August 1960, no. 83.

Brussels, Galerie Isy Brachot, *Ensor dans les collections privées*, December 1965 – January 1966, no. 27.Paris, Musée de l'Orangerie, *L'Art flamand, d'Ensor à Permeke*, February – April 1970, no. 71.London, Royal Academy of Arts, *Ensor to Permeke, Nine Flemish Painters 1880-1950*, September – November 1971, no. 135.Paris, Musée du Petit Palais, *James Ensor*, April – July 1990, no. 214 (illustrated in color p. 237).Utrecht, Centraal Museum, *James Ensor 1860-1949, Schilderijen, tekeningen en grafiek, een selectie uit Belgisch en Nederlands bezit*, August – October 1993, no. S40 (illustrated in color p. 92).Brussels, Galerie Patrick Derom, *Ensor, la mort et le charme, un autre Ensor*, April – June 1994.Brussels, Musées royaux des Beaux-Arts de Belgique, *Ensor*, September 1999 – February 2000, no. 148 (illustrated in color p. 211).**Literature**J. Ensor, *Memoranda 'Nos deux portraits'*, 1905.G. le Roy, (titled *Portrait de Mlle A.B.* and dated 1908), p. 191.P. Haesaerts, *James Ensor*, Brussels, 1957, n. n. (illustrated detail p. 151).P. Haesaerts, *James Ensor*, New York, 1959, no. 5 & no. 372 (illustrated detail p. 151 & listed p.381).F.C. Legrand, *Ensor cet inconnu*, Brussels, 1971, no. 196 (illustrated in color p. 28).G. Ollinger-Zinque, *Ensor by himself*, Brussels, 1976, no. 83 (illustrated p. 136).G. Ollinger-Zinque, *Ensor, een zelfportret*, Brussels, 1977, no. 83.J. Janssens, *James Ensor*, Naefels, 1978 (illustrated in color p. 88).R. Delevoy, *Ensor*, Antwerp, 1981, no. 303 (illustrated in color p. 383).D. Lesko, *James Ensor, The Creative Years*, Princeton, 1985, p. 147 (illustrated fig. 110).X. Tricot, *James Ensor, Catalogue Raisonné of the Paintings*, vol. II, 1902-1941, Antwerp, 1992, no. 397 (illustrated p. 408).F.C. Legrand, *Ensor, la mort et le charme, un autre Ensor*, Antwerp, 1993, pl. 33 (illustrated p. 46 & in color p. 167).X. Tricot, *James Ensor, The Complete Paintings*, Brussels, 2009, no. 412 (illustrated in color p. 333).





# JAMES ENSOR

## *Nos deux portraits*

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Augusta Boogaerts before the self-portrait of Ensor entitled *Portrait of the Painter in a Flowered Hat*, 1949

Painted *circa* 1905, *Nos deux portraits* is a rare double portrait of the artist and his close companion Augusta Boogaerts. Augusta was the daughter of an Ostend hotel owner and a salesgirl at the Ensor family's souvenir shop. She met Ensor in 1888 while working for his family's business, and remained his close companion for over sixty years. According to Paul Haesaerts, fellow Belgian artist and friend, Augusta was "Caustic, an alert observer, with an enigmatic smile forever on her lips, she was capable of unexpectedly sharp repartee, which made her attractive, but also a bit awesome" (P. Haesaerts, *op. cit.*, p. 211). Nicknamed *La Sirène* (The Mermaid) by Ensor, Ensor's family never approved of the relationship and the two never married or lived together. Instead, Augusta took on the role of an unofficial business and studio manager. She supervised Ensor's production and arranged many of his still-lives composed of trinkets, shells and skulls. Ensor wrote Augusta's initials A.B. in his sketchbook where he reproduced all his paintings, further indicating that she had great influence over his still-life compositions.

According to Gisèle Ollinger-Zinque, more than one third of Ensor's paintings are still-lives, a testament not only to his lifelong interest in the subject, but also the influence of Augusta on this important genre. "The still life enabled Ensor throughout his career to develop new pictorial techniques, to explore possible compositions and to create new things of his own. Right to the very end, it provided him with a compliant subject that offered an infinite variety of technical possibilities, ranging from realism by way of naturalism and Impressionism to the diaphanous colors and undulating lines of Art Nouveau. The still life genre highlights the evolution of Ensor's *oeuvre*, helping us to make out a succession of different periods, each summed up in a handful of key works" (G. Ollinger-Zinque, *Ensor* (exhibition catalogue), Musées Royaux des Beaux-Arts de Belgique, Brussels, 1999, p. 32).



Ensor's self-portrait with his forbidden companion is widely regarded to be among his most successful portrait compositions from his mature oeuvre. In pursuit of subjects for his art, Ensor saw the otherwise mundane experiences of life as a constant source of inspiration. Due to the verboten nature of their relationship, Ensor was known to take Augusta to hotels to spend private time with one another. The present composition was likely conceived during one of their hotel visits. Ensor's clever arrangement of the pictorial scene reveals the artist himself seated in the same room as his companion, while simultaneously confronting the viewer through the mirrored armor situated behind Augusta. Ensor's pioneering style in the present work marked by a freedom of color and technical innovation, brings the composition close to Manet. This playful use of reflection in the present work recalls Manet's masterpiece, *Le bar aux Folies-Bergère*. The manipulation of compositional space through the placement of a mirror and its reflection is a clear homage to Manet and a subtle hint at the artist's illicit relationship with Boogaerts. *Le bar aux Folies-Bergère* depicts a barmaid named Suzon whose lower-class occupation can be compared with Boogaerts whom Ensor's sister and mother never approved of as a suitable match due to her lesser social standing.

‘Caustic, an alert observer, with an enigmatic smile forever on her lips, she was capable of unexpectedly sharp repartee, which made her attractive, but also a bit awesome’

- P. Haesaerts



Photograph of James Ensor in his studio in 1893





James Ensor, *Portrait d'Augusta Boogaerts assise or La Sirène*, circa 1930, Private Collection



James Ensor, *Les fumeurs drolatiques*, 1920, Private Collection

*Nos deux portraits* is one of four portraits Ensor painted of his companion, August Boogaerts. According to art historian and Ensor scholar Paul Haesaerts, the present work “stands out remarkably from the rest” (P. Haesaerts, *op. cit.* p. 213). Of the four compositions, the present work is the most psychologically charged. Discussing Ensor’s relationship with Boogaerts, Diane Lesko noted the tension between the two companions, “She is shown fully dressed, with her gloves on, a fur stole in her lap, and a large flowered hat on her head. The hint of a smile is evident as she looks towards the window at the left edge of the painting. In her right hand she holds a flower; flowers also lie at her feet, seemingly having fallen from a vase on the table... There is a sense of light intrigue here, of clandestine moments stolen by unmarried lovers. Despite the painting’s charm, however, the portrait hints at a psychic and physical distance that exists and will remain between the lovers: their heads and bodies are turned in opposite directions and Ensor has further distanced himself from Augusta by portraying his image as across the room, reflected in the glass of a mirrored wardrobe” (D. Lesko, *op. cit.*, pp. 147-48).

The presence of flowers in the double portrait is twofold. The flower in Augusta’s hand can be seen as metaphor for her sexuality, devotion, passion or loyalty, while the vase of flowers and the petals that have fallen to the floor highlights the importance of ephemera in Ensor’s art. “Anyone who surprised Ensor at work upstairs would see him emerge from a clutter of disparate objects: masks, rags, withered branches, shells, cups, pots, worn-out rugs, books littering the floor, prints piled up on chairs, empty frames standing stacked against the furniture, and the inevitable skull surveying the scene with two vacant sockets and no eyes. A friendly layer of dust lies over these innumerable strange objects, protecting them from the clumsy movements of visitors. They are waiting for the painter to breathe life into them, to make them speak, and, thanks to the sympathy he has with them and the eloquence he discerns in their silence, to introduce them into his paintings” stated Emile Verhaeren in 1908 (quoted in Emile Verhaeren, *Sur James Ensor*, Brussels, 1990).

The present work is distinguished by its important early provenance and extensive exhibition history. *Nos deux portraits* was exhibited in Ensor’s first retrospective exhibition in 1929 at the Palais des Beaux-Arts in Brussels, and has since been exhibited throughout Europe and North America. The first owner of *Nos deux portraits* was Augusta Boogaerts herself, who left the painting to her sister Julienne Boogaerts (wife of M. Claes) upon her death in 1951. Julienne Boogaerts had one son who later sold a large portion of the family collection of works by Ensor to Christian Fayt, a Belgian gallerist who owned a gallery in Knokke-Le Zoute on the Belgian Coast.



Édouard Manet, *Le bar aux Folies-Bergère*, 1882, The Courtauld Gallery, London

34

**FERNAND DU PUIGAUDEAU (1864-1930)**

*La chapelle des Mûriers et l'église du Bourg de Batz*

signed 'F. du Puigauveau' (lower left)

oil on canvas

23 5/8 x 28 5/8 in (60 x 72.8 cm)

**\$25,000 - 35,000**

**Provenance**

Anon. sale, Bullrich, Gaona & Wernicke, Buenos Aires, 25 September 2011, lot 65.

Private collection, Buenos Aires (acquired at the above sale).

**Literature**

A. Laurentin, *Ferdinand du Puigauveau, (1864-1930)*, vol. I, Paris, 1989, no. 208 (illustrated p. 352).

**Exhibited**

Buenos Aires, Galeria Zurbarán, *French Art of the 19th Century*, 2016.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

35

**HENRY MORET (1856-1913)**

*Falaise de Moélan, Finistère*

signed and dated 'Henry Moret. 1901' (lower right)

oil on canvas

23 3/4 x 28 3/4 in (60.5 x 73.1 cm)

Painted in 1901

**\$60,000 - 80,000**

**Provenance**

Galerie Durand-Ruel, Paris (acquired from the artist on 8 January 1904, inv. no. 7568).

R.N. Ketterer, Stuttgart.

Arthur Tooth & Sons, London (inv. no. 6070).

Anon. sale, Christie's, London, 3 December 1985, lot 115.

Private collection (and sold; Sotheby's, New York, 11 May 1988, lot 330).

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Jean-Yves Rolland.



**PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES**

36

**JEAN DUFY (1888-1964)**

*Le Moulin de la Galette*

signed 'Jean Dufy' (lower center)

oil on canvas

13 3/4 x 10 5/8 in (35 x 27 cm)

**\$20,000 - 30,000**

**Provenance**

Schoneman Galleries, New York (inv. no. 8505.c).

Private collection, California (acquired from the above *circa* 1965-75).

Thence by descent.

The authenticity of this work has kindly been confirmed by Jacques Bailly.





**PROPERTY FROM THE ESTATE OF ALLAN C. MAYER**

37

**JEAN DUFY (1888-1964)**

*Bouquet de roses et d'anémones*

signed 'Jean Dufy' (lower right)

oil on canvas

25 3/8 x 19 5/8 in (64.6 x 50 cm)

Painted circa 1952-54

**\$12,000 - 18,000**

**Provenance**

Findlay Galleries, Chicago.

Private collection (acquired from the above on 10 February 1961).

**Literature**

J. Bailly, *Catalogue raisonné de l'oeuvre de Jean Dufy (1888-1964)*, vol. I, Paris, 2002, no. B.604 (illustrated p. 306).







38

**MARC CHAGALL (1887-1985)**

*Le bouquet au pot vert*

signed 'marc chagall' (lower left)

watercolor, gouache and pastel on paper

19 1/2 x 13 3/4 in (49.7 x 34.8 cm)

Painted in 1951

**\$150,000 - 250,000**

**Provenance**

Private Collection, Florida (and sold; Sotheby's, New York, 10 November 2000, lot 264).

Acquired at the above sale.

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





# MARC CHAGALL

## *Le bouquet au pot vert*

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Marc Chagall, *Bella in Mourillon*, 1926

Chagall's *Le bouquet au pot vert* perfectly encapsulates the turning point experienced by the artist during the years following the Second World War. In the present work, Chagall simultaneously looks back, to his past life and love, and forward to the new hope he discovered when he moved to the South of France.

Chagall escaped the Nazi invasion of France and fled war-torn Europe in May 1941. He would not return to France until the late 1940s. During the years spent in America, Chagall's first wife Bella died suddenly due to a lack of available medicine caused by war shortages. Bella and Chagall married in their home town of Vitebsk in 1914, and the impact of their romance on his work cannot be overstated. As his greatest muse, Bella's presence in Chagall's work is almost constant, especially in the years following her death when the artist sought to commemorate their love through abundant depictions of his childhood sweetheart. One can interpret his evocation of Bella as a form of grief, and after a period of many months of complete hiatus, Chagall produced an outpouring of work depicting the love of his life.

The period spent in New York was a time of great suffering for Chagall, with Bella's death compounded by his discovery of the Nazi bombardment of his hometown Vitebsk, and his learning of the unfolding horrors of the Holocaust. Compounded by his desire to return to Europe, Chagall confronted these terrible truths in a series of works depicting the Crucifixion. Chagall viewed the Crucifixion from the New Testament as a metaphor for the suffering of the Jews in Europe. This subject appeared as early as 1908 in his work, but really came to the fore following a commission from his art dealer Ambroise Vollard to illustrate the Old Testament in 1931. Chagall worked obsessively on the project, visiting the Holy Land and studying the works of El Greco and Rembrandt for inspiration. Painted in 1938, *White Crucifixion* (Arts Institute of Chicago, gift of Alfred S. Alschuler), was the first major work depicting the Crucifixion. *White Crucifixion* along with later works such as *The Yellow Crucifixion* (Centre Georges Pompidou), exemplified the monumentality and mysticism that Chagall imbued in these depictions of martyrdom.





Marc Chagall, *The Yellow Crucifixion*, 1943, Centre Georges Pompidou

Following the death of Bella, and Chagall's subsequent period of intense mourning, he began a relationship with the daughter of a diplomat - Virginia Haggard McNeill - with whom he had a son. Accompanied by Virginia, he returned to Europe in 1947. His return was triumphant: a major exhibition of his work that year at the Musée National d'Art Moderne in Paris was a resounding success, and his work brimmed with a new sense of hope and positivity. In 1949, he was invited by his publisher Tériade to join him in Saint-Jean-Cap-Ferrat, where he encountered the saturated light and abundant warmth of the Côte-d'Azur. This area of France had become an artist's colony, with Picasso in Vallauris and Matisse in Nice. Chagall found an intense sense of inspiration here, and moved with Virginia to the village of Vence, purchasing a beautiful turn-of-the-century villa called Les Collines, where he began to paint with a fervour: "An explosion of new ideas was suddenly released at the sight of the Mediterranean ... His store of 'Chagall' material was jolted and injected with new substance, producing a series of variations around the theme ... the sea, the boats and flowers of St. Jean tumbled out in exultant succession..." (V. Haggard McNeill, *My Life with Chagall*, New York, 1986, pp. 89-90).

Flowers became a fascination for the artist during this key period. Chagall was so impressed by the abundance of flowers in the South of France, and particularly cut flowers, that they came to represent the blossoming of life and love that he was experiencing at this time. France became again a place of refuge and of joy for him, embodied by these explosions of color: "[Chagall] said that when he painted a bouquet it was as if he was painting a landscape. It represented France to him" (J. J. Sweeney, *Marc Chagall*, New York, 1946, p. 56).

*Le bouquet au pot vert* brings together important sources of inspiration, in a work of intense color and painterly expression. Chagall presents the viewer with two symbols of life and bounty: the basket of plump fruit, and an overflowing bouquet of flowers in a vibrant green vase. An abundance of whites and pinks in the bouquet reinforce the sense of purity, romance and vitality in this work, and the expressive highlights Chagall has employed give the piece a sense of movement and volume. Crucially, these motifs are framed by visions from Chagall's past. The Crucifixion scene in the upper left appears, mirage-like, as a reminder of the suffering experienced by Chagall and so many others during the War. The figure reading is dwarfed by the bouquet and fruit, locked in contemplation: a vision of Bella, her presence returning to Chagall in his new surroundings. This scene beautifully represents the coexistence of past and present in the mind of the artist, and the emblems of past and present crowned by the figure of a flying angel, sweeping across the top of the composition blessing Chagall at the dawn of this new period of happiness and creativity.



Marc Chagall with his wife, before leaving for Berlin, 1922

39

**MARC CHAGALL (1887-1985)**

*La Guerre des drapeaux*

signed 'Marc Chagall' (lower right)

pencil on paper

14 5/8 x 13 5/8 in (37.1 x 34.5 cm)

**\$5,000 - 7,000**

**Provenance**

Private collection, New York.

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





**PROPERTY FROM THE COLLECTION OF LORD POWIS**

40

**REUVEN RUBIN (1893-1974)**

*The milkman*

signed in Hebrew and in English 'Rubin' (lower left)

oil on canvas

18 1/8 x 14 7/8 in (46.1 x 37.9 cm)

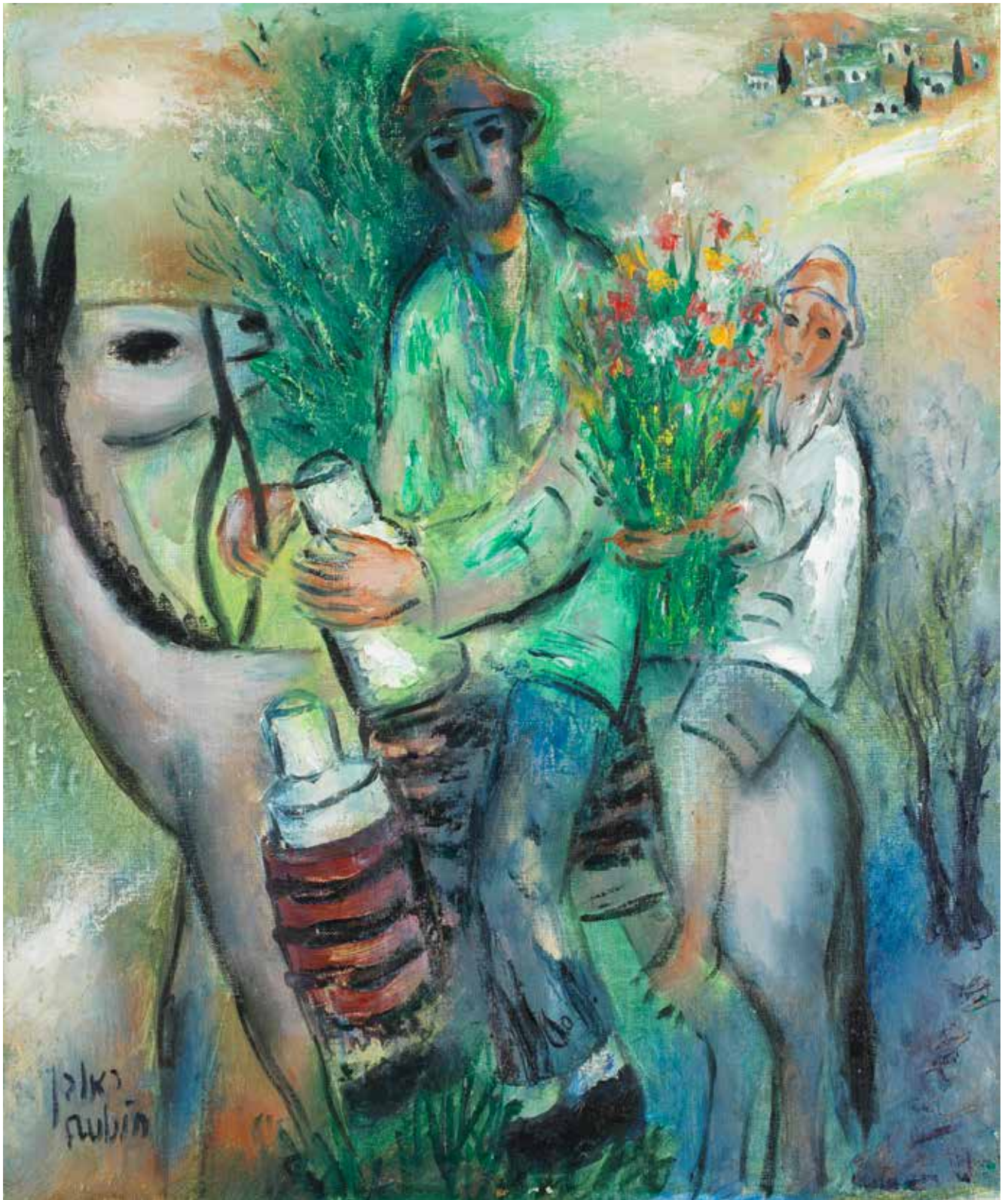
**\$50,000 - 70,000**

**Provenance**

Anon. sale, Sotheby's, Tel Aviv, 13 October 2001, lot 41A.

Acquired at the above sale.

The authenticity of this work has kindly been confirmed by the Reuven Rubin Museum.



**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

41

**HENRY MORET (1856-1913)**

*Pointe rocheuse, Finistère*

signed 'Henry Moret' (lower right)

oil on canvas

*23 5/8 x 31 7/8 in (60 x 81 cm)*

Painted *circa* 1910

**\$50,000 - 70,000**

**Provenance**

Findlay Galleries, New York.

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Jean-Yves Rolland.





42

**MAURICE DE VLAMINCK (1876-1958)**

*Vue de village*

signed 'Vlaminck' (lower right)

oil on canvas

31 3/4 x 39 1/4 in (80.7 x 99.5 cm)

Painted circa 1920-1925

**\$70,000 - 90,000**

**Provenance**

Galerie Bernheim-Jeune, Paris.

Galerie Urban, Paris.

Anon. sale, Sotheby's, London, 27 March 1980, lot 369.

Private collection, France.

Anon. sale, Auktionshaus Kaupp, Sulzburg, 9 December 2017, lot 3031.

Acquired at the above sale by the present owner.

**Exhibited**

Yamaguchi, Nagoya, Kanazawa & Tokyo, *Maurice de Vlaminck*, 1982, no. 45 (titled *Village au pied d'une colline rocheuse* and dated 1922).

This work will be included in the forthcoming Maurice de Vlaminck Digital Critical Catalogue, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.





**PROPERTY FROM A PRIVATE COLLECTIONS, BEVERLY HILLS**

43

**MAXIME MAUFRA (1861-1918)**

*La chute d'eau, Nemours*

signed 'Maufra' (lower right)

oil on canvas

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

**\$30,000 - 40,000**

**Provenance**

Galerie Durand-Ruel, Paris (inv. no. 8253).

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Caroline Durand-Ruel.





**PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA**

44

**ANDRÉ DERAÏN (1880-1954)**

*Femme au long cou*

inscribed and numbered '8/11 AT/ ANDRÉ DERAÏN' (on the reverse)

bronze

12 1/2 in (32 cm) (height)

Conceived in the 1930s and cast at a later date in an edition of 11 plus 4 artist's proofs

**\$12,000 - 18,000**

**Provenance**

Elvire Levy, Sarasota.

Thence by descent.

**Literature**

P. Cailler, *Catalogue raisonné de l'œuvre sculpté d'André Derain*, Geneva, 1965, no. 35 (illustration of the terracotta version).

P. Coray, *André Derain Sculpteur*, Milan, 1994, no. 127 (illustration of another cast in color p. 117 & on the cover).





**PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA**

45

**ANDRÉ DERAÏN (1880-1954)**

*Femme au collier à deux rangs*

inscribed and numbered 'AT ANDRÉ DERAÏN 4/11' (on the interior)

bronze

12 1/2 in (32.5 cm) (height)

Conceived circa 1938 and cast after 1954 in an edition of 11 plus 4 artist's proofs

**\$8,000 - 12,000**

**Provenance**

Elvire Levy, Sarasota.

Thence by descent.

**Literature**

P. Cailler, *Catalogue raisonné de l'œuvre sculpté d'André Derain*, Geneva, 1965, no. 50 (illustration of the plaster version).

P. Coray, *André Derain Sculpteur*, Milan, 1994, no. 85 (illustration of another cast in color p. 100).



**PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA**

46

**ANDRÉ DERAÏN (1880-1954)**

*Femme à la coiffe*

inscribed and numbered 'AT ANDRÉ DERAÏN 11/11' (on the reverse)

bronze

11 1/8 in (28.3 cm) (height)

Conceived circa 1912-14 and cast at a later date in an edition of 11 plus 4 artist's proofs

**\$8,000 - 12,000**

**Provenance**

Elvire Levy, Sarasota.

Thence by descent.

**Literature**

P. Cailler, *Catalogue raisonné de l'œuvre sculpté d'André Derain*, Geneva, 1965, no. 27, (illustration of the terracotta version).

P. Coray, *André Derain Sculpteur*, Milan, 1994, no. 66 (illustration of another cast in color p. 83).



PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA

47

**ANDRÉ DRAIN (1880-1954)**

*Beauté rayonnante*

Numbered '8/11' (on the reverse)

bronze

10 1/4 in (26 cm) (height)

Conceived circa 1912-14 and cast at a later date in an edition of 11 plus 4 artist's proofs.

**\$8,000 - 12,000**

**Provenance**

Elvire Levy, Sarasota.

Thence by descent.

**Literature**

P. Cailler, *Catalogue raisonné de l'œuvre sculpté d'André Derain*, Geneva, 1965, no. 68, (illustration of the plaster version).

P. Coray, *André Derain Sculpteur*, Milan, 1994, no. 67 (illustration of another cast in color p. 84).



**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

48

**ANDRÉ LHOTE (1885-1962)**

*Nature morte sur la planche*  
signed 'ALHOTE.' (lower right)  
oil on canvas  
*14 x 19 7/8 in (35.5 x 50.3 cm)*  
Painted *circa* 1941-45

**\$10,000 - 15,000**

**Provenance**

Galerie Marumo, Paris.  
Acquired from the above.

The authenticity of this work has kindly been confirmed by Madame Dominique Bermann-Martin. This work will be included in the forthcoming *catalogue raisonné*.



49

**ÉMILE-ANTOINE BOURDELLE (1861-1929)**

*Ève, étude*

inscribed, dated and titled 'Bourdelle 1908 EVE' (on the base), with cipher, stamped with foundry mark and numbered 'VALSUANI CIRE PERDUE II' and inscribed '© By Bourdelle (on the base)  
bronze

*10 7/8 in (27.8 cm) (height)*

Conceived in 1908, this bronze was cast *circa* 1960 in an edition of six

**\$7,000 - 10,000**

**Provenance**

Private collection, United States.

**Literature**

I. Jianou & M. Dufet, *Bourdelle*, Paris, 1965, series listed p.89.





50

**GEORG KOLBE (1877-1947)**

*Kauernde Marburg*

inscribed with artist's initials 'GK' (on the base)

plaster

*17 3/4 in (54.4 cm) (height)*

Conceived in 1925, this plaster version was executed *circa* 1927-28

**\$30,000 - 50,000**

**Provenance**

Mr. Harry Austin Blutman.

Thence by descent to the present owner.

The authenticity of this has kindly been confirmed by Dr. Ursel Berger.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

51

**LOUIS VALTAT (1869-1952)**

*Anémones et tulipes dans un vase bleu*

signed 'L.Valtat' (lower right)

oil on canvas

25 5/8 x 21 1/4 in (65.4 x 54 cm)

Painted *circa* 1912

**\$40,000 - 60,000**

**Provenance**

Galerie André Maurice, Paris.

Herbert Palmer Gallery, Los Angeles.

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Les Amis de Louis Valtat. This work will be included in the forthcoming Louis Valtat *catalogue raisonné*, currently being prepared.





52

**FERNAND DU PUIGAUDEAU (1864-1930)**

*Chaumière au clair de lune en Brière*

signed 'F. du Puigauveau' (lower right)

oil on canvas

23 5/8 x 32 1/8 in (60 x 81.6 cm)

**\$10,000 - 15,000**

**Provenance**

Private collection.

Anon. sale, Thierry & Lannon, Brest, 2 May 2014, lot 222.

Private collection, Nantes (acquired at the above sale).

**Exhibited**

Pont-Aven, Musée de Pont-Aven & Morlaix, Musée des Jacobins, *Ferdinand du*

*Puigauveau, 1864 - 1930*, 21 March - 22 June 1998, no. 38 (illustrated in color p. 51).

The authenticity of this work has kindly been confirmed by Antoine Laurentin. This work will be included in the second volume of the *catalogue raisonné* currently in preparation.





53

**ARMAND GUILLAUMIN (1841-1927)**

*Soleil levant dans le brouillard*

signed 'Guillaumin' (lower right); inscribed and dated 'Juin 1919 Soleil levant dans le brouillard' (on the reverse)

oil on canvas

21 1/2 x 25 3/4 (54.5 x 65.5 cm)

Painted in June 1919

**\$18,000 - 22,000**

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



54

**ANDRÉ HAMBOURG (1909-1999)**

*Le bateau de pêche vert aux voiles rouges*

signed 'a. hambourg' (lower left); signed with initials 'a.h.' and titled 'Le bateau de pêche vert aux voiles rouges' (on the reverse)

oil on canvas

23 1/2 x 28 5/8 in (59.9 x 72.7 cm)

**\$15,000 - 20,000**

**Provenance**

Findlay Galleries, Palm Beach & Chicago (inv. no. 29975).

Mary C. Evertt, Isle of Palms, South Carolina (acquired from the above).

Private collection (acquired from the Estate of the above and sold; Christie's, New York, 22 September 2009, lot 15).

Acquired at the above sale by the present owner.

**Literature**

L. Harambourg, *André Hambourg, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 2012, no. BAN 106 (illustrated in color p. 314).



**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

55

**GUSTAVE LOISEAU (1865-1935)**

*Tournant de rivière, L'Eure*  
signed 'G. Loiseau' (lower left)

oil on canvas

25 5/8 x 32 in (65.1 x 81.2 cm)

Painted in 1926

**\$30,000 - 50,000**

**Provenance**

Galerie Durand-Ruel, Paris (acquired from the artist).  
Galerie Raoul Gauthier, Paris (acquired from the above on 8 October 1928).  
Galerie Berri Saint-Honoré, Paris.  
Findlay Galleries, New York (acquired on 1 January 1972).  
Private collection, Indiana.  
Galerie Marumo, Paris.  
Acquired from the above.

**Exhibited**

Paris, Galerie Georges Petit, 12 - 26 April 1928, no. 64.

**Literature**

F. Thiebault-Sisson, *Gustave Loiseau*, Paris, 1930.

The authenticity of this work has kindly been confirmed by Didier Imbert.





56

**ALBERT ANDRÉ (1869-1954)**

*Paysage (ferme dans la région de Laudun)*

signed 'Albert André' (lower left)

oil on canvas

21 1/4 x 25 5/8 in (54 x 65 cm)

**\$10,000 - 15,000**

**Provenance**

Anon. sale, Sotheby's, New York, 23 February 2001, lot 29.

Acquired at the above sale by the present owner.

This work will be included in the forthcoming *catalogue raisonné* being prepared by Madame Evelyne Yeatman.



57

**ÉMILE BERNARD (1868-1941)**

*Paysage de Tonnerre*

signed and dated 'Emile Bernard 1920' (lower left)

oil on canvas

25 1/4 x 27 3/4 in (64 x 70.5 cm)

Painted in 1920

**\$5,000 - 7,000**

**Provenance**

Galerie Charpentier, Paris.

Private collection (and sold; Christie's, New York, 20 February 2001, lot 8).

Acquired at the above sale by the present owner.

**Exhibited**

Paris, Galerie Charpentier, Autumn 1943.

The authenticity of this work has kindly been confirmed by Béatrice Recchi-Altarriba.

**PROPERTY FROM THE ESTATE OF ELVIRE LEVY, SARASOTA**

58

**EDOUARD VUILLARD (1868-1940)**

*Champ de Course*

stamped with artist's signature 'E. Vuillard' (lower left)

oil on board

12 1/2 x 17 3/4 in (32 x 45 cm)

Painted circa 1899

**\$18,000 - 22,000**

**Provenance**

M. Arnoé, Paris.

Jean Pierre Selz, Paris.

Anon. sale, Galerie Koller, Zurich, 16 May 1980, lot 5110.

Elvire Levy, Sarasota.

Thence by descent.

**Literature**

A. Salomon & G. Cogeval, *Vuillard, The Inexhaustible Glance: Critical Catalogue of Paintings and Pastels*, vol. I, 2003, Milan, no. V-113 (illustrated p. 447).







**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

59

**GEORGES D'ESPAGNAT (1870-1950)**

*Environs de Cagnes*

signed with the artist's initials 'gdE' (lower right)

oil on canvas

25 5/8 x 31 7/8 in (65.3 x 81 cm)

**\$7,000 - 10,000**

**Provenance**

Galerie Durand-Ruel, Paris (inv. no. 7830).

Galerie Marumo, Paris.

Acquired from the above.

The authenticity of this work has kindly been confirmed by Dominique Jacquemond.





**PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS**

60

**HENRI LEBASQUE (1865-1937)**

*Saint-Tropez, les enfants à la fontaine*

signed 'H.Lebasque' (lower left)

oil on paper

8 7/8 x 11 3/4 in (22.6 x 30 cm)

Executed in 1906

**\$15,000 - 20,000**

**Provenance**

Hammer Galleries, New York.

Galerie Marumo, Paris.

Acquired from the above.

**Exhibited**

Hammer Galleries, *19th and 20th Century European and American Paintings*, 1982, no. 10.

**Literature**

D. Bazetoux, *Henri Lebasque, catalogue raisonné*, vol. I, Paris, 2008, no. 1167 (illustrated p. 288).

The authenticity of this work has been confirmed by Christine Lenoir and Maria de la Ville Fromoit.



**PROPERTY OF A MASSACHUSETTS COLLECTOR**

61

**RAOUL DUFY (1877-1953)**

*Le pont de Brooklyn*

stamped with artist's atelier stamp (lower left)

watercolor and gouache on paper

9 7/8 x 13 in (25.2 x 33 cm)

Painted *circa* 1944-46

**\$7,000 - 10,000**

**Provenance**

James Goodman Gallery, New York.

Private Collection, Colorado.

Thence by descent to the present owner.

The authenticity of this work has kindly been confirmed by Fanny Guillon-Laffaille.



62

**DIEGO RIVERA (1886-1957)**

*Hombre con sombrero Panamá*

signed and dated 'Diego Rivera. 1947' (lower left)

watercolor and ink on paper

15 3/8 x 10 7/8 in (39 x 27.6 cm)

Executed in 1947

**\$20,000 - 30,000**

**Provenance**

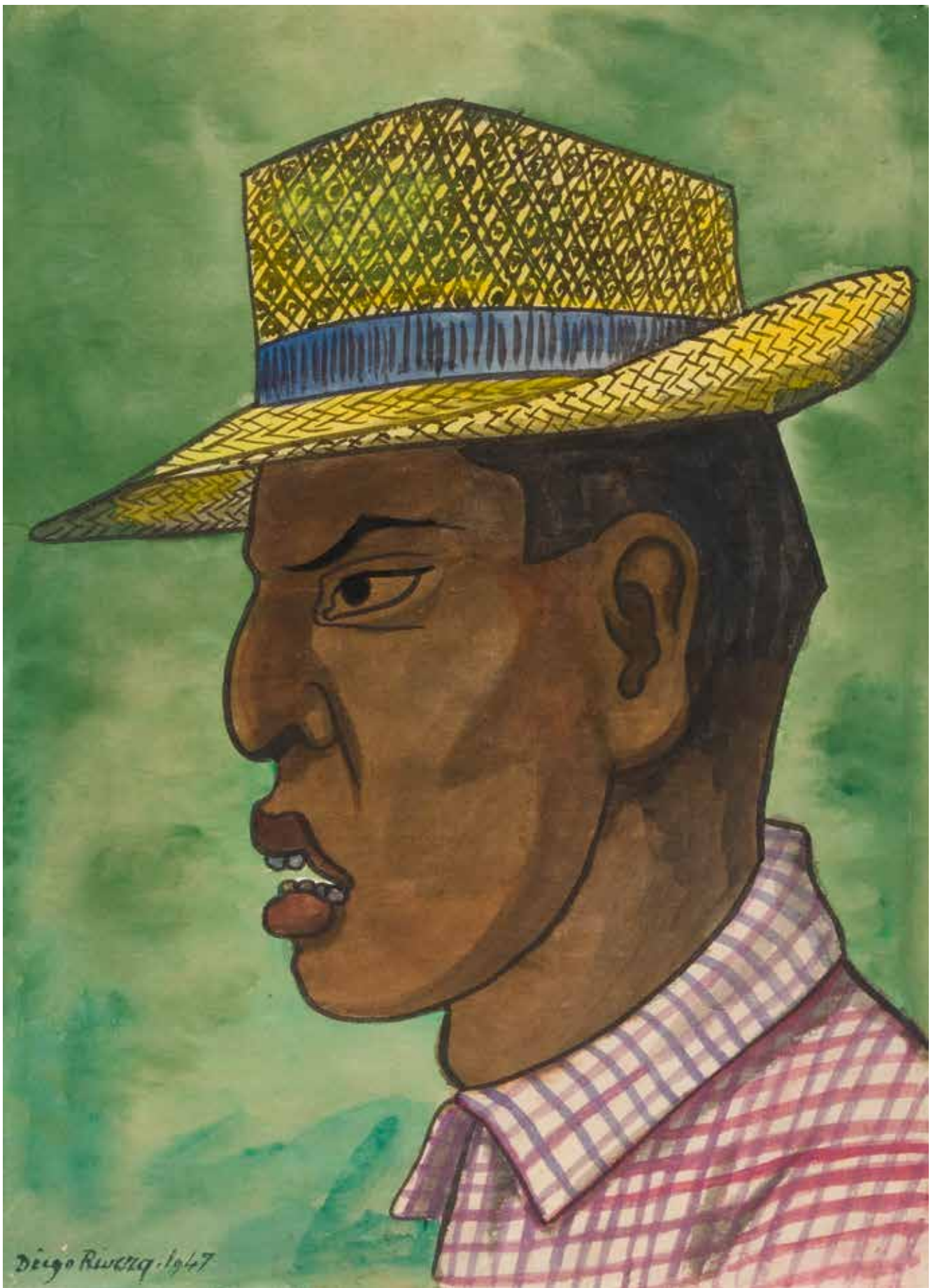
Landau collection, São Paulo.

Private collection, São Paulo.

Anon. sale, Christie's, New York, 18 November 2010, lot 171.

Acquired at the above sale by the present owner.





**PROPERTY FROM THE ESTATE OF ALLAN C. MAYER**

63

**ALFREDO RAMOS MARTÍNEZ (1871-1946)**

*In the Ranch, Mexico*

signed 'RAMOS MARTINEZ' (lower right), inscribed 'In the Ranch, Mexico' (on the reverse)

oil on board

23 7/8 x 27 3/8 in (60.6 x 69.5 cm)

**\$60,000 - 80,000**

**Provenance**

Riva Yares Gallery, Scottsdale.

Acquired from the above in July 1973.

Louis Stern has confirmed the authenticity of this work. It will be included in the catalogue raisonné for paintings and frescoes, to be published by the Alfredo Ramos Martinez Research Project.





**PROPERTY FROM THE ESTATE OF JOSE FERRER**

64

**RENÉ PORTOCARRERO (1912-1985)**

*Naturaleza Muerta*

signed and dated 'PORTOCARRERO 1947' (lower right)

pastel on paper

24 1/2 x 17 1/4 in (62.4 x 44 cm)

Executed in 1947

**\$18,000 - 22,000**

The authenticity of this work has kindly been confirmed by Roberto Cobas Amate.



**PROPERTY FROM THE ESTATE OF JOSE FERRER**

65

**RENÉ PORTOCARRERO (1912-1986)**

*Dos mujeres en un balcón*

signed and dated 'PORTOCARRERO 1947' (lower left)

pastel on paper

24 7/8 x 17 1/2 in (63.4 x 44.6 cm)

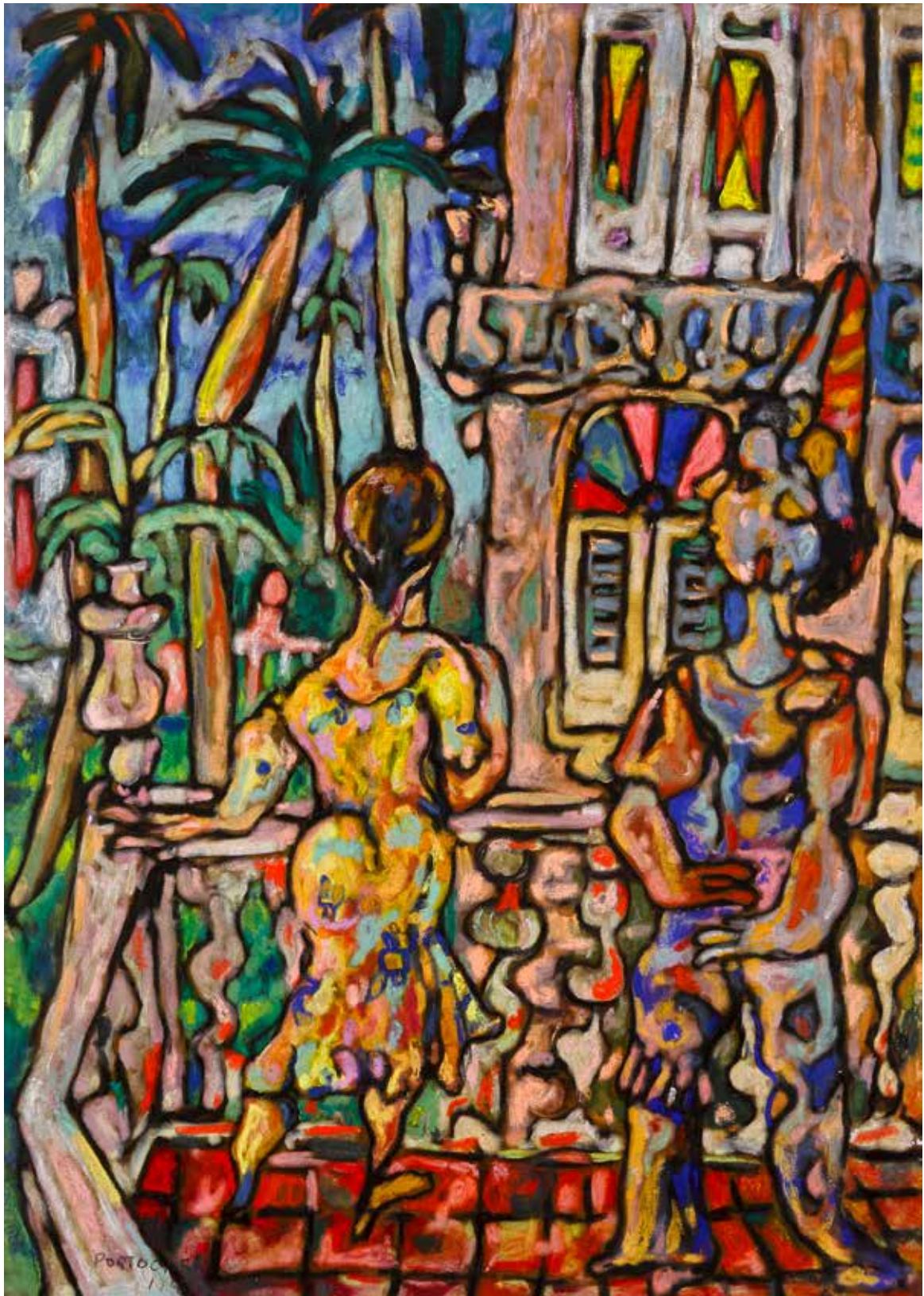
Executed in 1947

**\$18,000 - 22,000**

The authenticity of this work has kindly been confirmed by Roberto Cobas Amate.

**END OF SALE**







**IMPRESSIONIST  
& MODERN ART**

Thursday 11 October 2018  
New Bond Street, London

**HENRI MARTIN (1860-1943)**

*L'église de Labastide*

£70,000 - 100,000

\$100,000 - 140,000

plus buyer's premium and other fees \*



**MARC CHAGALL (1887-1985)**

*Les amoureux à l'âne bleu*

£80,000 - 120,000

\$110,000 - 170,000

plus buyer's premium and other fees \*

**ENQUIRIES**

+44 (0) 20 7468 8328

india.phillips@bonhams.com



# Bonhams

LONDON

[bonhams.com/impressionist](https://bonhams.com/impressionist)

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://bonhams.com/buyersguide)



## PRINTS & MULTIPLES

Tuesday May 1, 2018 at 10am  
Los Angeles  
Preview in San Francisco

**RICHARD DIEBENKORN**  
**(1922-1993)**

*Blue with Red*, 1987  
Color woodcut  
**\$25,000 - 35,000**

## ENQUIRIES

+1 (323) 436 5435  
+1 (415) 503 3259  
[marisa.rosenberg@bonhams.com](mailto:marisa.rosenberg@bonhams.com)



# Bonhams

AUCTIONEERS SINCE 1793

[bonhams.com/prints](https://www.bonhams.com/prints)

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**POST WAR &  
CONTEMPORARY ART**

Wednesday 16 May, 2018  
New York

**TOM WESSELMANN (1931- 2004)**

*Little Bathtub Collage #3*, 1960  
oil, pencil and collage on canvas  
**\$100,000 - 150,000**

**ENQUIRIES**

+1 (212) 644 9020  
[megan.murphy@bonhams.com](mailto:megan.murphy@bonhams.com)



**Bonhams**

**NEW YORK**

[bonhams.com/contemporary](http://bonhams.com/contemporary)

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## CONDITIONS OF SALE

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST \$250,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$250,001 UP TO AND INCLUDING \$4,000,000, AND 12.5% OF THE AMOUNT OF THE BID PRICE OVER \$4,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any Arizona, California, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New Jersey, New York, Pennsylvania, Texas, Virginia, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

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

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

To the fullest extent permitted by applicable law: The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We also retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the purchaser liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the purchaser's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the purchaser; and/or (c) cancel the sale and/or resell the purchased property, at public auction and/or by private

sale, and in such event the purchaser shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid prices and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

### 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



## CONDITIONS OF SALE - CONTINUED

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](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### 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](http://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](http://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](http://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](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

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](http://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 Ⓜ 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 ▲ 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 ○ 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](http://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](http://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 6th June without penalty. After Wednesday 6th June 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

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](http://www.bonhams.com/us).

## **IMPORTANT NOTICE TO BUYERS**

### **COLLECTION & STORAGE AFTER SALE**

Bonhams will hold all purchased lots in our gallery until Wednesday 6th June without penalty. After Wednesday 6th June collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

### **PAYMENT**

All amounts due to Bonhams must be paid by the time of collection.

#### **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. Copies of the Conditions of Business are available at **bonhams.com** and in the back of this catalogue.



# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

**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](http://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 email 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  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

<b>Sale title:</b> Impressionist & Modern Art	<b>Sale date:</b> Tuesday May 15, 2018
<b>Sale no.</b> 24655	<b>Sale venue:</b> New York
<b>General Bid Increments:</b> \$10 - 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 the auctioneer's discretion 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:

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# INDEX

André, A.	56
Balthus	24
Bernard, É.	57
Bourdelle, É.-A.	49
Buffet, B.	8
Camoin, C.	17
Chagall, M.	38, 39
D'Espagnat, G.	59
Delaunay, R.	1
Derain, A.	44, 45, 46, 47
Dix, O.	29
Dufy, J.	7, 15, 36, 37
Dufy, R.	61
Ensor, J.	33
Ernst, M.	32
Foujita, L. T.	22, 23, 25
Guillaumin, A.	19, 20, 53
Hambourg, A.	54
Kolbe, G.	50
Le Pho	4
Lebasque, H.	18, 60
Lhote, A.	6, 48
Loiseau, G.	2, 9, 10, 16, 55
Marcoussis, L.	28
Marini, M.	21
Maufra, M.	43
Montézin, P.-E.	12
Moret, H.	35, 41
Portocarrero, R.	64, 65
Puigauveau, F.	34, 52
Ramos Martínez, A.	63
Redon, O.	30
Rivera, D.	62
Rubin, R.	40
Schwitters, K.	27, 31
Toulouse-Lautrec, H. de	26
Valtat, L.	3, 5, 11, 13, 51
Vlaminck, M.	14, 42
Vuillard, E.	58











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