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Impressionist & Modern Art

New York | May 14, 2019





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Impressionist & Modern Art

New York | Tuesday May 14, 2019 at 5pm

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1

PAUL SIGNAC (1863-1935)

Paris. Le Pont-Marie

signed and dated 'P. Signac 1927' (lower left)

watercolor and pencil on paper laid down on paper

7 3/4 x 11 1/4 in (19.7 x 28.6 cm)

Executed in 1927

\$10,000 - 15,000

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

Provenance

Private collection, New York.



2

LOUIS VALTAT (1869-1952)

Bouquet de muguet

signed 'L. Valtat' (lower right)

oil on canvas

10 3/4 x 13 3/4 in (27.3 x 34.9 cm)

Painted circa 1927

\$12,000 - 18,000

Provenance

Herman C. Goldsmith, New York.

Private collection, Westport (sold: Freeman's, Philadelphia, May 16, 2017, lot 6).

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. 1954 (illustrated p. 218).



3

CHARLES CAMOIN (1879-1965)

Plat de pommes sur tapis rouge

signed 'Ch Camoin' (lower left)

oil on canvas

10 1/2 x 13 3/4 in (26.7 x 34.93 cm)

Painted in 1964

\$8,000 - 12,000

Madame Grammont Camoin has confirmed the authenticity of this work.

Provenance

Private collection, New York (acquired *circa* 1967).



Pierre-Auguste Renoir, *Pommes*, 1914, The Barnes Foundation, Philadelphia



4

LOUIS VALTAT (1869-1952)

La Sologne

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

oil on canvas laid down on board

9 1/2 x 13 in (24.1 x 33 cm)

Painted in 1918

\$20,000 - 30,000

Provenance

Private collection, France.

Private collection, Europe (acquired from the above).

Literature

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint, 1869-1952*, vol. I, Paris, 1977, no. 1339 (illustrated p. 149).



5

MAXIMILIEN LUCE (1858 - 1941)

Notre Dame de Paris

signed and dated 'Luce 99' (lower left)

oil on canvas laid down on board

11 1/2 x 15 in (29.2 x 38.1 cm)

Painted in 1899

\$60,000 - 80,000

The authenticity of this work has been confirmed by Denise Bazetoux.

Provenance

Galerie Rene Drouet, Paris.

Acquired from the above by the present owner on September 19, 1966.



Claude Monet, *La Cathédrale de Rouen, Le portail, temps gris*, 1892, Musée d'Orsay, Paris



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

6

ALFRED SISLEY (1839-1899)

Péniches sur le Loing

signed and dated 'Sisley 96' (lower right)

oil on canvas

13 x 16 in (33.5 x 41.5 cm)

Painted in 1896

\$500,000 - 700,000

Provenance

Lord Berners, London.

Christie's, London, November 30, 1992, lot 7.

Acquired at the above sale.

Exhibited

London, The Independent Gallery, *Paintings by Alfred Sisley*,

November - December 1927, no. 8.

Literature

H.R. Wilenski, "The Sisley Compromise" in *Apollo*, January 1928

(illustrated p. 73).

L. Berners, "A Collector's Motives" in *The Studio*, vol. 109, 1935

(illustrated p. 239).

F. Daulte, *Alfred Sisley, Catalogue Raisonné de l'oeuvre peint*,

Lausanne, 1959, no. 849 (illustrated n.p.).



Alfred Sisley, *Bords du Loing, Près St. Mammès*, 1896, Philadelphia Museum of Art, Philadelphia



Alfred Sisley



Alfred Sisley, *Un Coude du Loing*, 1896, Ashmolean Museum, Oxford

Painted in 1896, *Péniches sur le Loing* ranks among the finest achievements of Sisley's mature oeuvre. A celebration of the picturesque charm of the Seine's riverbank, the present work exemplifies the artist's fascination with the quiet meanderings of the Seine's tributaries across the provincial villages of the Île de France. Painted near the town of Moret along the banks of the river Loing, the present work features the river that captivated Sisley throughout the last decade of his life.

Sisley was fascinated by the river Loing and moved along with his family to Moret-sur-Loing in 1882. Located west of the Parisian suburbs approximately two hours by train away from the capital, the artist found endless inspiration painting the towns built across and along the river. Shortly after his arrival, the artist wrote to Claude Monet: "Moret is two hours journey from Paris, and has plenty of places to let at six hundred to a thousand francs. There is a market once a week, a pretty church, and beautiful scenery round about. If you were thinking of moving, why not come and see?" (A. Sisley quoted in *Sisley*, (exhibition catalogue), Wildenstein & Co., New York, 1966).

Like Monet, Sisley continued to explore and develop Impressionist techniques throughout 1880s and into the late 1890s. It was through

this experimentation that Sisley's brushwork became more vigorous and his palette more varied culminating in his great masterpieces of the 1890s. As Richard Shone noted, "Sisley worked in all seasons and weathers along this beautiful and still unspoiled bank of the Seine. Its topography gave him new configurations of space in which far horizons combined with plunging views below; the horizontals of skyline, riverbank and receding path are overlaid by emphatic verticals and diagonals to produce densely structured surfaces. This becomes particularly evident in his landscapes painted in winter or early spring, before summer foliage obscured these far-reaching lines of vision. It is then, too, that Sisley's skies assume a greater variety and grandeur. With more subtlety than before, he determines the exact relation of the sky to the silhouette of the land. He knows how to differentiate its planes, order its clouds, diminish or enlarge its scope to produce a harmony inseparable from the landscape below" (R. Shone, *Sisley*, London, 1992, p. 135).

Sisley remained in Moret until his death in 1889. Richard Shone discussed the appeal of this picturesque town: "The fame of Moret rested not so much on what was found inside the town but on the view it presented from across the Loing. Old flour and tanning mills clustered along the bridge; the river, scattered with tiny islands, seemed



Alfred Sisley, *Tournant du Loing en été*, 1896, Museo Nacional Thyssen-Bornemisza, Madrid

more like a moat protecting the houses and terraced gardens that, on either side the sturdy Porte de Bourgogne, in turn defended the pinnacled tower of the church. Add to this the tree-lined walks along the river, the continuous sound of water from the weir and the great wheels of the mills, the houseboats and fishermen, and there was, as every guidebook exclaimed, 'a captivating picture', a sight 'worthy of the brush.' These supremely picturesque aspects of Moret left Sisley unabashed. Gathered in one spot were the motifs that had mesmerized him since he began to paint. Here were water, sky, reflections, a busy riverside; the multi-arched bridge was for the artist the last in a long line of such structures going back through Sèvres and St-Cloud and Hampton Court to Argenteuil and Villeneuve-la-Garenne. Here was that conjunction of man-made and natural, the interleaving of foliage and house fronts between sky and water" (R. Shone, *ibid.*, p. 159).

In her discussion of Sisley's paintings executed in this region, Vivienne Couldrey noted: "It is difficult to over-emphasize the importance of Moret, for Sisley painted most of his life's work in the area [...]. It is an essentially Impressionist place with the gentle light of the Ile de France, the soft colors and the constantly changing skies of northern France. There are green woods and pastures, curving tree-lined banks of rivers, canals

and narrow streams, wide stretches of the river where the Loing joins the Seine at Saint-Mammès, old stone houses, churches and bridges" (V. Couldrey, *Alfred Sisley, The English Impressionist*, Exeter, 1992, p. 68).

The present work is distinguished by its important early provenance. The first owner of *Péniches sur le Loing* was Gerald Hugh Tyrwhitt-Wilson, also known as Lord Berners (1883-1950), the bon vivant and eccentric British composer, painter, novelist and aesthete. Born in 1883 in Shropshire to The Honorable Hugh Tyrwhitt and his wife Julia, Gerald became the 14th Baron Berners after the death of his uncle in 1918 and inherited his manor house and estate Faringdon House in Oxfordshire. While Lord Berners is most well known as an accomplished painter and composer, he is remembered by many as the fictionalized character Lord Merlin in Nancy Mitford's novel *The Pursuit of Love*. Mitford along with other members of the avant-garde including Salvador Dalí, Gertrude Stein and Igor Stravinsky frequently visited Lord Berners at Faringdon. An accomplished painter in his own right, Lord Berners was an avid art collector who at one time had the largest collection of works by Jean-Baptiste-Camille Corot outside of the Louvre. In addition to works by Corot, Lord Berners also collected paintings by Cornelius van Polemberg, Salvador Dalí, Albrecht Dürer and Alfred Sisley among many others.

7

ARMAND GUILLAUMIN (1841-1927)

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

signed 'Guillaumin' (lower left)

oil on canvas

28 7/10 x 36 1/5 in (73 x 92 cm)

Painted in June 1893

\$50,000 - 70,000

This work will be included in Volume II of the Catalogue Raisonné Guillaumin being prepared by the Comité Guillaumin with Dominique Fabiani, Jacques de la Béraudière and Stéphanie Chardeau-Botteri.

Provenance

Private collection (acquired *circa* 1965).

Private collection (acquired by descent from the above, and sold:

Christie's, New York, February 22, 2005, lot 10).

Private collection (acquired at the above sale, and sold:

Sotheby's New York, May 15, 2018, lot 110).

Acquired at the above sale by the present owner.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

8

CAMILLE PISSARRO (1830-1903)

Paysage d'Hiver (recto); *Basse-cour avec poules et canards* (verso)

signed and dated 'C. Pissarro 1876' (lower right recto); signed and dated 'C. Pissarro 1877' (lower left verso)

oil on canvas

14 3/4 x 17 3/4 in (37.5 x 45.1 cm)

Painted in 1876-77

\$600,000 - 800,000

Provenance

Sale: Hôtel Drouot, Paris, May 6, 1932, lot 113.

Galerie René Keller, Paris.

Galerie de l'Élysée, Paris.

Galerie Nathan, Zurich (acquired *circa* 1960).

Private collection, Germany (sold: Christie's, New York, November 15, 1989, lot 357).

Acquired at the above sale.

Literature

L.-R. Pissarro & L. Venturi, *Camille Pissarro: Son art, son oeuvre*, vol. I, San Francisco, 1989, nos. 338 & 427 (illustrated vol. II, pls. 67 & 86).

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. II, Paris, 2005, nos. 433 & 500 (illustrated pp. 316 & 353).



Reverse of the present work



*Paysage d'Hiver (recto);
Basse-cour avec poules et canards (verso)*

Camille Pissarro



Pissarro with his mobile easel circa 1895

“Harmony - that is the meaning of [Pissarro’s] work. And this harmony... comes from the fact that he was one of the first to understand and innovate with that cornerstone of contemporary painting: light.”

– Octave Mirbeau

Camille Pissarro returned to Pontoise with his family in August 1872, where they had resided from 1867 to 1869, after a fit of lackluster sales in the hopes that the locale would again provide him with fruitful inspiration for his works. His wish came true: upon his return, Pissarro painted more than 300 pictures of the town and the surrounding countryside. For the next ten years, Pissarro’s life and work became closely linked to the town of Pontoise. According to Rick Brettell, the paintings he produced during his years in Pontoise ‘form what is probably the most sustained portrait of a place painted by any French landscape painter in the nineteenth century’ (R. Brettell, *Pissarro and Pontoise, The Painter*

in a Landscape, New Haven, 1990, p. 1). The present double-sided work is emblematic of the virtuosic technique Pissarro attained during this period.

Trained under Camille Corot, Pissarro painted *en plein air*, a method that involved painting outside of the artist’s studio to convey an accurate representation of contemporary life. In 1873, in objection to the rigid academic standards of the French Salon, Pissarro helped establish *Le Société Anonyme des Artistes, Peintres, Sculpteurs et Graveurs* alongside fifteen other artists, including Paul Cézanne, Edgar Degas, Édouard Manet, Claude Monet, and Pierre-Auguste Renoir. As the eldest member of the group and the only artist to exhibit in all eight Impressionist exhibitions, Pissarro was deemed the ‘dean of Impressionist painters’, as his presence was vital to the formation and continuation of the Impressionist group (J. Rewald, *Camille Pissarro*, London, 1991, p. 9). Art critic J.K. Huysman lauded Pissarro after the seventh Impressionist exhibition of 1882, proclaiming: “Pissarro has entirely detached himself from Millet’s memory. He paints his country people without false grandeur, simply as he sees them. His delicious little girls in their red stockings, his old woman wearing a kerchief, his shepherdesses and laundresses, his peasant girls cutting hay or eating, are all true small masterpieces” (J. Pissarro, *Camille Pissarro*, New York,



Camille Pissarro, *Gelée blanche*, 1873, Musée d'Orsay, Paris

p. 157). Representing the rural lifestyle as pleasant and fulfilling, and through a modernized lens, Pissarro provided a radical reinterpretation of the pastoral tradition.

The years Pissarro spent in Pontoise are considered by critics to be the period during which he reached the apogee of his Impressionist style. "The artist retains a firmly controlled geometric structure as the framework for his compositions, but he employs a lighter touch in his brushwork and a brighter palette, both of which show the influence of Monet, whose technique of freely applying broken, separate patches of pure pigment Pissarro approached closely at this time. The paintings dating from the opening years of the 1870s may, like those of Monet and Renoir, with good reason be described as the most purely Impressionist in Pissarro's entire oeuvre" (*Pissarro* (exhibition catalogue), Hayward Gallery, London, 1980, p. 79). Pissarro stripped the Pontoise scenes of sentimental overtones to convey the inherent characteristics of the land and its inhabitants. The canvases he produced during this period are marked by his staccato application of a brighter palette for summer and spring scenes and subdued colors with smoother, slower brushstrokes for the cooler months. The current works, *Paysage d'hiver* and its verso *Basse-cour avec poules* and *canards*, are exemplary of these two refined styles.

Within Pissarro's large oeuvre he only produced approximately 100 winter scenes, of which *Paysage d'hiver* stands as an intimate example. The scene is archetypal of Pissarro at his best: the silence and stillness of a just-fallen snow pervades the work as a couple gathers the branches fallen from the rustling trees. The quotidian rural scene is one of unity: the blues in the sky are found in a dappled reflection in the snow; variations of green are found in a myriad of spots, hinting at the burgeoning spring; and the thickness of the paint strokes is consistent throughout. The stoop of the woman and severe forward bend of the man, however, belie any notion of romanticizing rural laborers on a winter day; the hints of struggle preserve Pissarro's desire to capture the authenticity of experience.

The verso, *Basse-cour avec poules et canards*, is a stunning example of Pissarro's careful observation of the landscape and patient translation of it onto canvas. His meticulous buildup of pastoral greens in the foreground against the smoother application of blue and white paints in the sky convey the verdant time of year. The white and brown pigments used for the chickens and geese, with their highlighting touches of red and orange, are found throughout the area in which they mingle, creating a visual harmony within the work. His skillful use of vivid color underscores the sense of immediacy to the scene. Théodore Duret, art



Claude Monet, *Les dindons*, 1877, Musée d'Orsay, Paris

critic and close friend of Edouard Manet, was one of the first people to recognize the ease with which Pissarro could see a conventional view and render it as if it were unique and remarkable. He told Pissarro: 'I still believe that rustic nature, with its fields and animals, is what best suits your talent. You haven't Sisley's decorative feeling, nor Monet's fanciful eye, but you have what they have not, an intimate and profound feeling for nature and a power of brush, with the result that a beautiful picture by you is something absolutely definitive. If I had a piece of advice to give to you, I should say "Don't think of Monet or of Sisley, don't pay attention to what they are doing, go on your own, your path of rural nature. You'll be going along a new road, as far and as high as any master!"' (quoted in C. Lloyd, *Camille Pissarro*, London, 1979, p. 70).

Pissarro's spell in Pontoise was instrumental not only for his artistic development, but also for the creative growth of artists in his milieu. Attracted by the charm of the landscape and Pissarro himself,

Pissarro's contemporaries—including Paul Cézanne, Paul Gauguin, and Armand Guillaumin—paid frequent extended visits to work along side the Impressionist master. Cézanne was particularly influenced by Pissarro, and the two recognized in the other a rejection of the formal academic training and a desire for innovation. For more than twenty years, until 1885, Cézanne and Pissarro collaborated and experimented together as a true duo within the Impressionist group. As Ralph Shikes and Paula Harper postulate, "The relationship between [Pissarro and Cézanne] was crucial for Cézanne: it changed his direction as an artist and set up deep conflicts in him which, when finally resolved, led to a new synthesis. His mature work would not have developed as it did without Pissarro's influence" (R. Shikes & P. Harper, *Pissarro: His Life and Work*, New York, 1980, p. 115). *Paysage d'hiver* and *Basse-cour avec poules et canards* are triumphant works from one of Pissarro's most acclaimed periods executed with his characteristically deft and varied techniques.



9

LOUIS VALTAT (1869-1952)

Barques au bois de Boulogne

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

oil on canvas

10 3/4 x 13 7/8 in (27.3 x 35.1 cm)

Painted in 1938

\$50,000 - 70,000

Provenance

Sale: Ferri & Associés, Paris, June 15, 2007, lot 91.

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. 2563 (illustrated p. 285).



PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE SEATTLE ART MUSEUM

10

ANDRÉ DUNOYER DE SEGONZAC (1884-1974)

Oeillets et fruits

signed 'a. Dunoyer de Segonzac' (lower left)

watercolor and charcoal on paper

22 3/4 x 31 in (57.8 x 78.7 cm)

\$20,000 - 30,000

The authenticity of this work has been confirmed by Madame de Varine.

Provenance

Galerie Valloton, Lausanne (no. 9839).

Mr. & Mrs. Prentice Bloedel.

Acquired as a gift from the above *circa* 1996.



11

MAURICE UTRILLO (1883-1955)

Moulin de la Galette

signed 'Maurice, Utrillo.V.' (lower right)

oil on canvas

18 1/4 x 22 in (46.4 x 55.9 cm)

Painted *circa* 1951

\$130,000 - 170,000

Provenance

Findlay Galleries, Chicago.

Private collection (acquired in 1963, and sold: Shapiro Auctions, June 2, 2018, lot 35).

Acquired at the above sale by the present owner.

Literature

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. III, Paris, 1969, no. 2376 (illustrated p. 343).



Maurice Utrillo



Vincent van Gogh, *Le Moulin de la Galette*, 1886, Neue Nationalgalerie, Berlin

“The world knew how to laugh in those days! Machinery had not absorbed all of life: you had leisure for enjoyment and no one was the worst for it”

– Pierre Auguste Renoir on the Moulin de la Galette

Maurice Utrillo was a prolific artist who fastidiously returned to the same subject matter repeatedly to examine nuances of light, seasonal changes, and human activity. *Moulin de la Galette* is one of Utrillo's finest examples from his serial examination of this subject matter. Built in 1622, Moulin de la Galette originally operated as a mill producing small brown bread, or galettes. In 1830 the milk that was sold with the famed galettes was replaced with wine, and in 1833 dancing was introduced at the

windmill, signally a cultural and literal change in the windmill's use.

The Moulin de la Galette thus transformed into a Montmartre mainstay of leisure and entertainment, and as a result was a source of inspiration to many important artists during the late nineteenth and early twentieth century. The likes of Pissarro, Toulouse-Lautrec, and van Gogh depicted the famed cabaret. Renoir's *Bal du Moulin de la Galette* is considered one of the key masterpieces of Impressionism, and Picasso's very first Parisian painting depicts a convivial party at the Moulin de la Galette.

Utrillo approached the popular site with his instantly recognizable, signature style. Unlike other artists who captured the dance hall's whirl of activity and the characters frequenting the *ginguette* café-concert, Utrillo depicts the Moulin de la Galette anchored in one of the archetypal Parisian street scenes that define his oeuvre.

In the present work, the Moulin de la Galette squarely commands the center of the painting's composition and is crowned with a French



Paul Signac, *Le Moulin de la Galette a Montmartre*, 1884, Musée Carnavalet-Histoire de Paris, Paris

flag. The soberly hued edifice is partially obscured by a pale green fence and flanked by cream walls and emerald foliage. A tantalizing glimpse of the iconic Sacre Coeur in the upper left-hand corner and a smattering of anonymous, colorfully clad figures in the foreground provide context, establishing the location and a sense of scale.

Utrillo started painting his local surroundings in 1904 under the tutelage of his mother, Suzanne Valadon, and was one of the few painters of Montmartre whose origins were rooted in the neighborhood. He obsessively depicted the Moulin de la Galette from multiple vantage points and in a range of styles. Utrillo painted some outdoor scenes based in Brittany and Corsica, but his Parisian street scenes are his most famous and most numerous.

Utrillo's *Moulin de la Galette*, a placid and quietly engaging daytime street scene so representative of his oeuvre, belies the raucous reputation of the celebrated eponymous establishment.

“On a particular boring day, I had a clever but unfortunate inspiration. I seized a piece of cardboard, some tubes of tint and petroleum base—since I had real oil—and, confronting a typical Montmartre street corner, I suddenly found myself a practitioner of this difficult and thankless art of painting”

– Maurice Utrillo

PROPERTY FROM THE ESTATE OF JOHN H. GARZOLI

12

GEORGES ROUAULT (1871-1958)

Les singes

oil on paper laid down on canvas

15 1/2 x 10 1/4 in (39.37 x 26 cm)

Painted in 1925

\$15,000 - 20,000

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

Provenance

Walter P. Chrysler, Jr., New York.

M. Knoedler & Co., New York (no. CA 4783).

Acquired from the above on April 14, 1955.



PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

13

PABLO PICASSO (1881-1973)

Tête d'homme et tête de femme

signed and dated 'Picasso 31 31.3.68.' (lower right); dated 'Dimanche 31.3.68.' (on the verso)

pen and ink, crayon, and felt-tip pen on paper

12 1/4 x 9 1/2 in (31.1 x 24.2 cm)

Executed on March 31, 1968

\$320,000 - 550,000

The authenticity of this work has been confirmed by Claude Picasso.

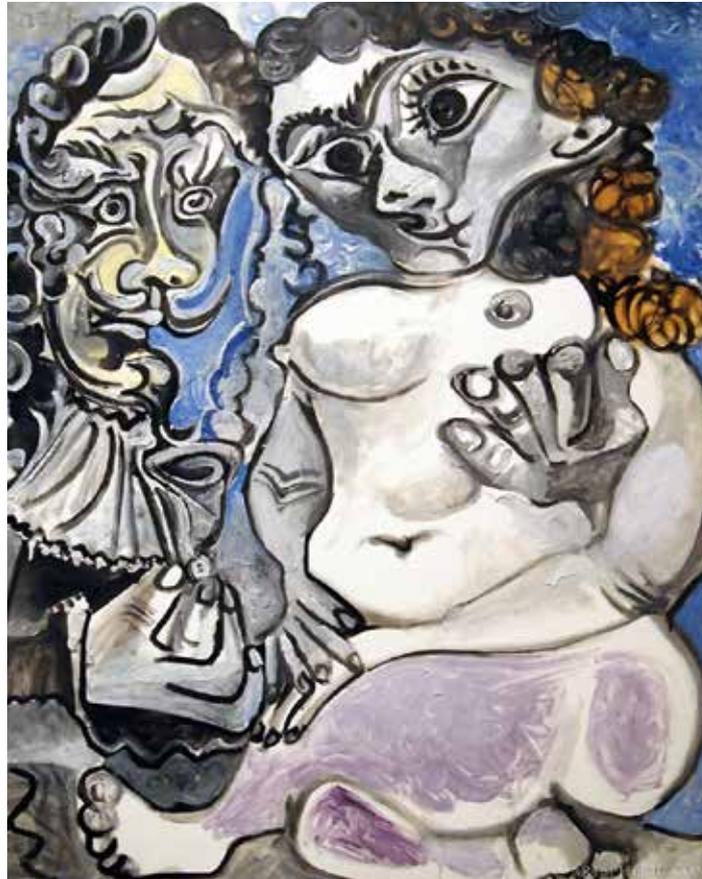
Provenance

Private collection (acquired by 1989, and sold: Christie's, New York, November 2, 2011, lot 125).

Acquired at the above sale.



Pablo Picasso



Pablo Picasso, *Femme et Mousquetaire*, 1967,
The Metropolitan Museum of Art, New York

Tête d'homme et tête de femme is an exemplary work from Picasso's late period that exudes the frenetic energy of the artist's final years. While recovering from prostate surgery in 1965, Picasso had an incredible outpour of artistic energy as he became increasingly aware that his last years were approaching. Retreating to the secluded village of Mougins, he began using every creative medium at his disposal, approaching his work with a renewed interest in linearity. He also engrossed himself in the classical literature of Shakespeare, Charles Dickens, and Honoré de Balzac. When Picasso resumed painting a couple years later, it was the novel *The Three Musketeers* by Alexander Dumas that undoubtedly impacted his subject matter the most. Executed in 1968, *Tête d'homme et tête de femme* incorporates Picasso's favored persona: the musketeer- a revered motif that would appear throughout the rest of his artistic oeuvre.

Left impotent from his surgery, Picasso sought to visually express the vigor for life and sexual passion that yearned for. The spirit of the musketeer symbolized adventure, chivalry, and youth- the life of a *bon vivant* that Picasso so desperately craved as he knowingly approached his final years. In *Tête d'homme et tête de femme*, Picasso presents a male figure stemmed from both imagination and reality, a frequent tendency of the artist that is popularly interpreted as a surrogate

for Picasso himself. With his curly beard and brown hair, the figure resembles Picasso's chauffeur Maurice Bresnu. From 1966 until Picasso's death in 1973, Bresnu served as the artist's chauffeur and confidant, and Bresnu's facial features surface frequently in the Picasso's later works. In the figure at present, the Bresnu-like features allow Picasso to present himself as a younger and burlier man of modernity. However, the white ruffled collar and elegantly curled mustache are in the spirit of Rembrandt's musketeers. Hélène Parmelin recalled how Picasso would jest about his various appropriations of the figure. Standing in front of his own canvases he would say, "With this one you'd better watch out. That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one, look how sad he is, the poor guy. He must be a painter" (quoted in *Picasso: Tradition and Avant-garde* (exhibition catalogue), Museo del Prado, Madrid, 2006, p. 340). The combination of Bresnu's features and the Musketeer motif project the artist's ultimate desire to reclaim his heroic, machismo self during the last years of his life. As Marie-Laure Bernadac describes the figures, "with their bearded, elongated faces, their huge questioning eyes, their long hair with or without hats, these 'Heads' represent one last concession on the painter's part to the 'all too-human.'" By contrast with the musketeers who all have the same face- these are true portraits, strongly characterized and individual...



Rembrandt van Rijn, *Self Portrait with Saskia (The Prodigal Son)*, circa 1635, Staatliche Kunstsammlung, Dresden

Picasso's confrontation with the human face, which makes him into the great portrait-painter of the twentieth century, brings him back to a confrontation with himself, the painter, young or old" (M.L. Bernadac, 'Picasso 1953-1972: Painting as a Model,' in *Late Picasso: Paintings, Sculpture, Drawings, Prints, 1953-1972* (exhibition catalogue), Tate Gallery, London, 1988, pp. 82-3).

The figure of the musketeer has a long history in visual art and is frequently represented in works by Frans Hals, Rembrandt Harmenszoon van Rijn, El Greco, Diego Velázquez and Francisco Goya. Picasso returned to the portraits of Rembrandt numerous times throughout the end of his career to align himself within the Western canon of traditional art, but also to incorporate his own personality and fantasies into these characters. *Tête d'homme et tête de femme* demonstrates Picasso's frequent use of the *mirada fuerte*, the strong gaze culturally interpreted as the male gaze, used frequently by old master artists. The striking and beguiling gaze of the main figure, created by the simple swirls of ink, is a common characteristic of Picasso's works that endows the male figure with a haunting and powerful strangeness. The frenzied brushstrokes and singular shades of color welcome the viewer into the frantic and ominous imagination of the artist. Knowing he was approaching his end, Picasso focused

on the act of creating rather than finalizing an image, reflecting: "I have less and less time, and I have more and more to say" (ibid, p. 85).

To the right of the male figure we see the visage of Jacqueline Roque, Picasso's final wife and muse. Jacqueline's features are reduced, her minimal profile transmitting a universal feminine reality. The ambiguous setting, clear isolation between the two figures, and fantastical combination of swirling color and lines, lead the viewer directly into Picasso's imagination. The scene is one of lustful contemplation and latent eroticism, yet the hysteria that radiates from the work reveals Picasso's own sexual frustration and desire for primal power. Picasso expressed this frustration to the photographer Brassai, who intimately captured Picasso's final years: "Whenever I see you, my first impulse is to...offer you a cigarette, even though I know that neither of us smokes any longer. Age has forced us to give it up, but the desire remains. It's the same with making love. We don't do it anymore but the desire is still with us!" (quoted in J. Richardson, 'L'Époque Jacqueline,' in *Late Picasso: Paintings, Sculpture, Drawings, Prints 1953-1972* (exhibition catalogue), Tate Gallery, London, 1988, p. 29). This desire is perfectly encapsulated in *Tête d'homme et tête de femme*, a work that evokes Picasso's urgency to paint without restraint, finalizing his rightful placement as a master artist within the tradition of the Western canon.

14

HENRY MOORE (1898-1986)

Upright Motive C

inscribed, numbered and stamped with the foundry mark 'Moore 6/9

Noack Berlin' (on the base)

bronze

11 3/4 in (29.8 cm) (height)

Conceived and cast in 1968

\$18,000 - 25,000

This work is recorded in the archives of the Henry Moore Foundation under no. LH 588.

Provenance

Marina & Willy Staehelin-Peyer, Zurich.

Private collection, Zurich (by descent from the above).

Private collection, Pennsylvania (acquired from the above in February 2016).

Literature

A. Bowness (ed.), *Henry Moore, Sculpture and Drawings, 1964-73*, London,

1977, vol. IV, no. 588 (illustration of another cast p. 53).

In 1967 Henry Moore purchased additional land at the rear of his home at Much Hadham in Hertfordshire, England, providing the artist with verdant, open ground on which he could have a personal exploration of his sculptures in unperturbed spaces. The land, however, came with aesthetically unpleasant components, and to hide less desirable patches of the land, Moore bulldozed a former gravel and clay pyramid to create a synthetic hill. This hill provided Moore with an opportunity for personal experimentation and to situate his sculpture against the open sky, to "contrast form with its opposite—space" (the artist quoted in A. Bowness (ed.), *Henry Moore, Sculpture and Drawings, 1964-73*, London, 1977, vol. IV, p. 14).

The contrived hill at Much Hadham became a testing ground for Moore's sculpture, and his first instinct for the space was to create *Upright Motives* akin to those he created in 1955-56 that were given to the park connected to the Kröller-Müller Museum in Holland. The present work, *Upright Motive C*, was the third sculpture created for his bespoke series Upright Motives A-E of 1968 for his personal property. *Upright Motive C* was cast in a numbered edition of nine plus one artist's proof.



PROPERTY FROM THE COLLEZIONE WALTER FONTANA

15 °

MARINO MARINI (1901-1980)

Studio per Miracolo

stamped with the artist's initials (on verso of the left hind leg)

bronze

43 1/3 in (110 cm) (length)

Conceived and cast in 1953-54

\$500,000 - 700,000

The authenticity of this work has been confirmed by the Fondazione Marino Marini, Pistoia. The work is recorded in their archive under no. 257 and is accompanied by a certificate issued by the foundation.

Provenance

Walter Fontana, Milan (acquired from the artist in the 1970s).

Thence by descent.

Exhibited

Casalbeltrame, Galleria Studio Copernico, *Divino – dall'antichità ad oggi*, 2011, pp. 139-142.

Korea, MOA Museum, *Italian Modern & Contemporary Sculpture*, 2016, pp. 44-45, p.14.

Casalbeltrame, Galleria Studio Copernico, *Duecento Sculture esposte a Materima*, September 20 – December 20, 2017 (illustrated in the catalogue p. 59).

Literature

SH. Ledrer & E. Trier, *The Sculpture of Marino Marini*, Milan, 1961 (illustration of another cast p. 124).

J. Setlik, *Marini*, Prague, 1966 (illustration of another cast p. 55).

A. M. Hammacher, *Marino Marini: sculpture, painting, drawing*, New York, 1970, no. 205 (illustration of another cast p. 205).

P. Waldberg, H. Read, G. Di San Lazzaro, *The Complete Works of Marino Marini*, New York, 1970, no. 314 (illustration of another cast p. 247).

C. Pirovano (ed.), *Marino Marini scultore*, Milan, 1972, no. 320 (illustrations of other casts pp. 124-126).

G. Di San Lazzaro, *Omaggio a Marino Marini*, Milan, 1974 (illustration of another cast p. 68).

C. Pirovano, *Marino Marini, Catalogo del Museo di San Pancrazio di Firenze*, Milan, 1988, no. 152 (illustration of another cast p. 163).

M. Meneguzzo, *Marino Marini: Cavalli e cavalieri*, Milan, 1997, no. 79 (illustration of another cast pp. 148-151).

Fondazione Marino Marini (ed.), *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 388 (illustration of another cast p. 271).



Marino Marini



Marino Marini with *Miracolo*

Conceived and cast in 1953-54, *Studio per Miracolo* is an exceptionally rare example of Marini's most celebrated theme, that of the horse and rider. In choosing this subject, Marini drew upon an enduring tradition of equestrian painting and sculpture that held a prominent place in the discourse of Western art. From small-scale votive renderings of early civilizations, to the grand and triumphant statues of modern-day rulers and military leaders, the motif of horse and rider is omnipresent. While firmly grounding his art in this tradition, in contrast to the often bombastic and politically motivated sculptures created by his predecessors, Marini's horses and riders acquire a more spiritual, and often mystical character to become a timeless symbol of humanity. Throughout his career, Marini's equestrian sculptures grew increasingly stylized and abstract, and *Studio per Miracolo* is a powerful reflection of the artist's dramatic view of the world.

In the years leading up to and during the Second World War, Marini endowed his horses with a sense of grandeur and grace that drew upon the influence of classical sculpture. However, after returning to Milan from Switzerland where he spent the second half of the war, Marini shifted gears and imbibed his infamous motif with an intensity and dynamism that more accurately reflected the post-war mood of anguish and instability. Beginning in 1951, Marini embarked on a

series entitled *Miracles*, a highly stylized version of the horse and rider theme that deviated significantly from his earliest examples on the theme. *Studio per Miracolo* is a quintessential example of the artist's transition toward a more expressive post-war style. No longer satisfied with the renderings of heroic figures on horseback, Marini, like many post-war artists such as Giacometti and Picasso, invested his work with an emotional intensity that had not been present in his earlier sculpture. Marini explained this transition: "My equestrian figures are symbols of the anguish that I feel when I survey contemporary events. Little by little, my horses become more restless, their riders less and less able to control them. Man and beast are both overcome by a catastrophe much like those that struck Sodom and Pompeii" (Marini quoted in S. Hunter, *Marino Marini, The Sculpture*, New York, 1993, p. 60).

The horse and rider is Marino Marini's most important and enduring artistic theme, and *Studio per Miracolo* is a particularly dynamic example of this celebrated exploration. The present lot is remarkable for its dramatic depiction of a precise and critical moment in a time in which the horse has fallen and its rider is thrown backward. The sculpture exemplifies the fragility of human life in its literal depiction of a man on the threshold of impending death. The fragility of human life



Alternate angle of the present work



Marino Marini working on *Miracolo*

became a dominant artistic theme in this post-war period of uncertainty. As Marini explained, “I am no longer seeking, in my own equestrian figures, to celebrate the triumph of any victorious hero. On the contrary, I seek to commemorate in them something tragic – in fact, a kind of ‘Twilight of Man,’ a defeat rather than a victory. If you look back on all my equestrian figures of the past twelve years [between 1946 – 1958] you will notice that the rider is each time less in control of his mount, and that the latter is each time more wild in its terror, but frozen stiff, rather than reared or running away. All this is because I feel that we are on the eve of the end of a whole world” (Marini quoted in ‘Interview with Edouard Roditi’ in *Dialogues—conversations with European Artists at Mid-century*, London, 1958, p. 87). The present work is characterized by an exceptional intensity of expression, and this is complemented by its highly worked surface, a testament to the artist’s detailed approach to sculptural finish.

The Italian art historian Carlo Pirovano described the *Miracolo* series as “The motif of the rearing horse with the rider thrown back, so that he ends up by clinging to the saddle, with the transformation of the symbolic roles assigned to the two protagonists. In the final stage of this emblematic and stylistic event, the two forms - they are either antithetical or complementary - are clearly identified, at least as far as the alternate dynamism of the impulses, is concerned but

their outward appearances tend to correspond and merge so that they resemble indistinguishable larviform phantasms, corroded and deformed by a mysterious blow or by events that are too obscure for us to grasp. This is a testimony to turmoil rather than the record of a story” (C. Pirovano, *Marino Marini, Mitografia* (exhibition catalogue), Galleria dello Scudo, Verona, 1994-95, p. 106).

Studio per Miracolo is distinguished by its important early provenance. The present work was owned by Walter Fontana (1919-1992), an Italian Senator and esteemed art collector who acquired the piece directly from Marini in the 1970s. Fontana was friends with Marini and other Italian artists including Andrea Cascella, Pietro Consagra, Giacomo Manzù, Luciano Minguzzi, and Arnaldo Pomodoro among others. It is through these close personal relationships that Fontana became an important patron of the arts and amassed a collection of over three hundred important works of art, including the present work. The lion’s share of Fontana’s collection remains in his namesake foundation *Collezione Walter Fontana* located outside Milan.

The present work was conceived and cast during the artist’s lifetime in an edition of four bronzes. Other casts from the *Studio per Miracolo* edition reside in the permanent collections of the Marino Marini Museum in Florence, and the Kunstmuseum Winterthur in Switzerland.



Alternate angle of the present work

16

LEONOR FINI (1907-1996)

Nature morte à la main sculptée

signed and dated 'Leonor Fini 1943' (lower right)

oil on canvas

10 x 12 in (25.4 x 30.5 cm)

Painted in 1943

\$6,000 - 8,000

The authenticity of this work has been confirmed by Richard Overstreet of the Leonor Fini archives. The work will be included as archive no. 0124 in *Leonor Fini - Catalogue Raisonné of Oil Paintings* by Richard Overstreet and Neil Zukerman, to be published Fall 2019.

Provenance

Private collection, Southampton (acquired in 2018).



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

17

MAX ERNST (1891-1976)

Oiseau

signed 'Max Ernst' (upper right)

oil on sandpaper laid down on panel

9 1/2 x 7 1/2 in (24 x 19 cm)

Painted in 1925

\$150,000 - 200,000

Provenance

Galerie Jeanne Bucher, Paris.

Private collection, France (acquired prior to 1929, and sold: Sotheby's, London June 22, 2004, lot 194).

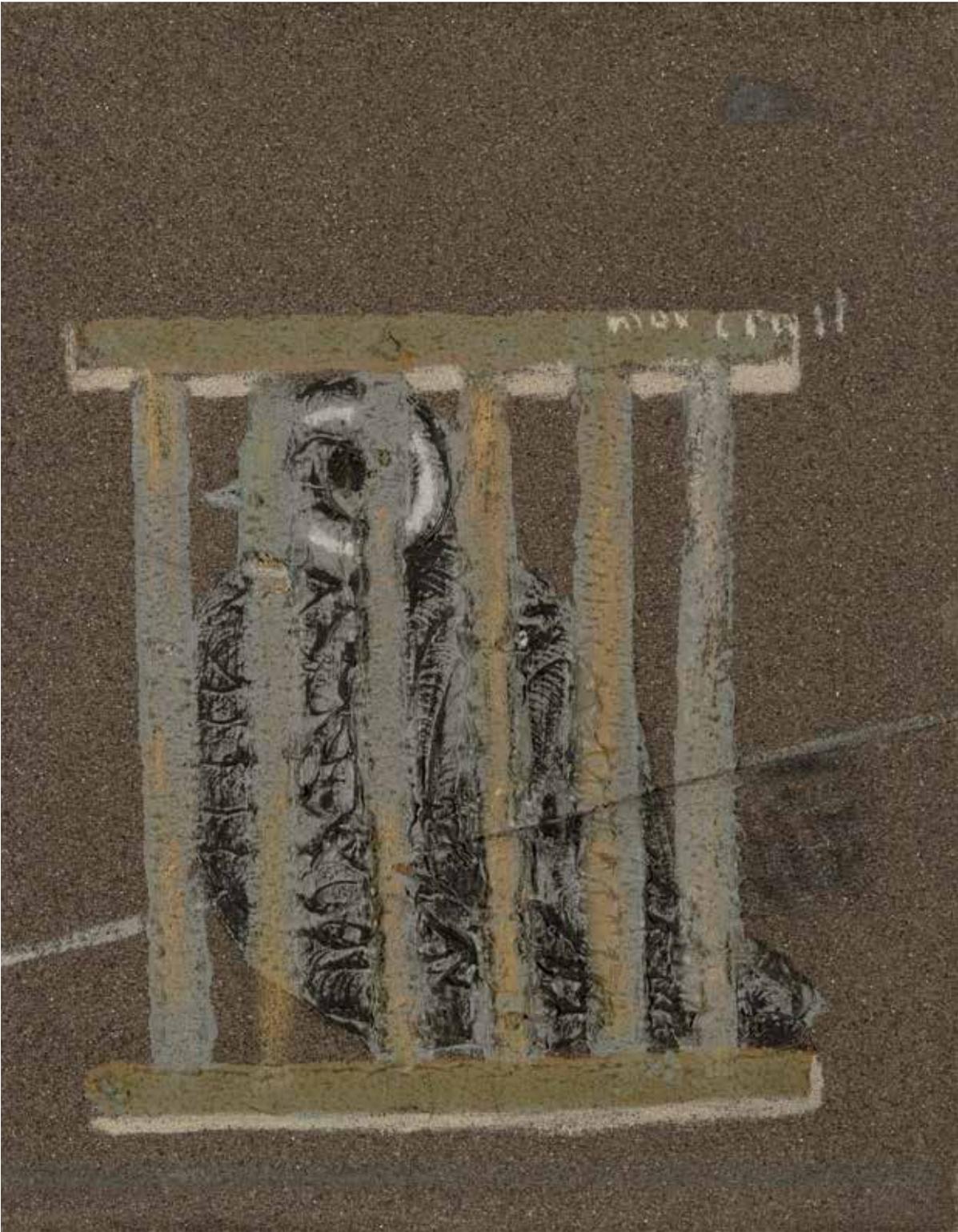
Acquired at the above sale.

Literature

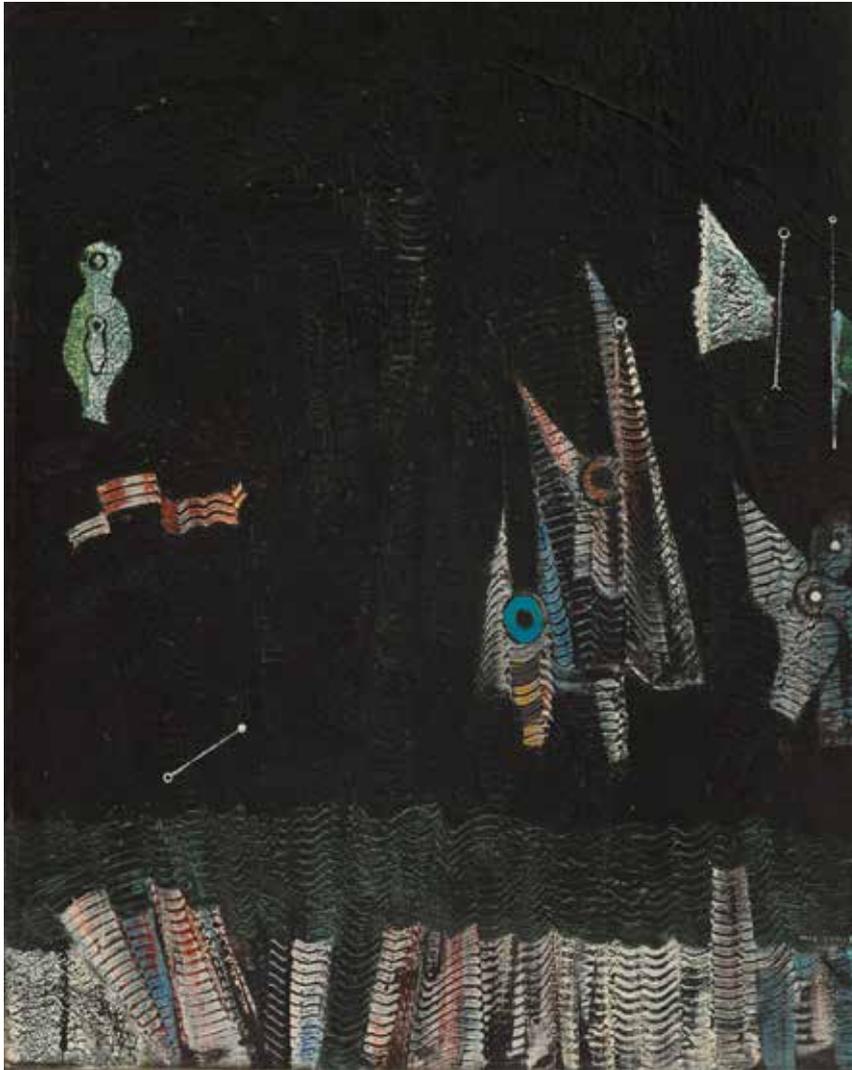
W. Spies, *Max Ernst, Oeuvre-Katalog, Werke 1925-1929*, Cologne, 1976, no. 1048 (illustrated p. 133).



Max Ernst, *Forêt et dove*, 1927, Tate, London



Max Ernst



Max Ernst, *Oiseaux au dessus de la forêt*, 1929, Museum of Modern Art, New York

From 1924 to 1925, Max Ernst focused on a major series of artworks examining the theme of caged birds. Executed in the latter year, *Oiseau* belongs to one of the most creative and groundbreaking periods of his oeuvre. In the present work, Ernst plays with pattern and tactility, creating the illusion of ruffled bird feathers by layering thick oil paint on the gritty sandpaper ground and repeatedly pressing a flat object into the wet paint surface to create a textured relief.

In *Oiseau*, a solitary bird is confined in a schematic cage delineated by flat vertical and horizontal lines. The rectangle of the cage just barely contains the form of the bird, creating a claustrophobic, enclosed environment. The palette is muted, composed of grays and ochres, and the mood is somber and foreboding.

The caged bird may be emblematic of the artist's own oppressive feelings or may represent the suffering of humanity—or even both. The symbol of the caged bird appears over and over in Ernst's body of work, and many of these paintings and drawings are dark and nightmarish; some works are fragmentary and divorced from spatial context, as in *Oiseau*, other times integrated into a large, complex dreamscape, such as in Ernst's *Forêt et dove*. He explored the motif of the imprisoned bird through numerous permutations, sometimes depicting two birds confined to one small cage. Whether the bird is solitary or paired in captivity seems to significantly alter the tone and meaning.

Oiseau and its attendant melancholy series may be interpreted as Ernst's response to the first world war. Ernst and his artistic milieu were savagely



Kiki Smith, *Brooklyn Museum Benefit - Shadow*, 2012, Private Collection

disrupted by the Great War; he was drafted and described this period of his life as a temporary death. His friends, the German Expressionists August Macke and Franz Marc, were killed during the war. Ernst emerged from this dark chapter of violence and trauma by redoubling his focus on the visual arts, making the 1920s a prolific time of innovation in his artistic career. He created his first collages in 1919 and began to concentrate on painting in 1920. It was during this decade that Ernst immersed himself in the philosophy and tenets of Surrealism, becoming a forerunner of the movement.

Ernst mined collective myth and personal memory to create *Oiseau*. Ernst reflected upon a childhood confusion between avian and human life as a pivotal, early formative experience, recounting: "A friend by the name of Horneborn, an intelligent piebald, faithful bird dies during the night; the same

night a baby, number six, enters life. Confusion in the brain of this otherwise quite healthy boy (the young Ernst) - a kind of interpretation mania, as if the newborn innocent, sister Loni, had in her lust for life, taken possession of the vital fluids of his favorite bird. The crisis is soon overcome. Yet in the boy's mind there remains a voluntary if irrational confounding of the images of human beings with birds and other creatures, and this is reflected in the emblems of his art" (M. Ernst, quoted in *Max Ernst* (exhibition catalogue), Kunsthaus Zurich, 1962-63, p. 23). He utilized Surrealist production methods of chance, passivity, and exploration of the unconscious to depict a motif not only important to him, but also a profound collective symbol. The techniques used to build the surface textures and patterns of *Oiseau* speak to Ernst's deep involvement in Surrealism, but the subject matter is both deeply personal and universal.

18

EUGENE BERMAN (1899-1972)

Rochers du val d'Enfer

signed and dated 'EBerman 1933' (lower right); signed, dated and titled
'E Berman, Paris Oct-Dec 1933, Rochers du val d'Enfer' (on the reverse)

oil on canvas

24 x 19 1/8 in (70 x 48.6 cm)

Painted in 1933

\$10,000 - 15,000

The authenticity of this work has been confirmed by Peter Sherwin.

Provenance

Private collection, New York (acquired from the artist).

Private collection, New York (by descent from the above in 1987).



Workshop of Joachim Patinir, *Saint Jerome in a Rocky Landscape*, circa 1515, The National Gallery, London



19

ANDRÉ MASSON (1896-1987)

Soleil levant au dessus d'un torrent

signed 'André Masson' (lower left)

oil on canvas

29 7/8 x 35 1/2 in (75.9 x 90.2 cm)

Painted in 1949

\$50,000 - 70,000

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

Provenance

Galerie Simon, Paris (no. 03372).

Buchholz Gallery Curt Valentin, New York (no. 11427).

Stockholms Auktionsverk, April 29, 2014, lot 889.

Acquired at the above sale by the present owner.

Literature

S. Guégan, *Les caprices du goût en peinture, Cent tableaux à éclipse*, Paris, 2014 (illustrated in color p. 318).



20

GIORGIO DE CHIRICO (1888-1978)

Oreste e Pilade

inscribed 'g. de Chirico' (on the base)

painted terracotta

13 in (33 cm) (height)

Executed *circa* 1940

\$40,000 - 60,000

The authenticity of this work has been confirmed by the Fondazione Giorgio e Isa de Chirico under archive number 0021/04/07.

Provenance

Bellini collection, Milan.

Gianferrari Gallery, Milan.

Private collection, Miami.



21

SALVADOR DALÍ (1904-1989)

Portrait

signed 'Dalí' (lower center)

brush and India ink on paper

38 1/2 x 29 1/2 in (97.8 x 74.9 cm)

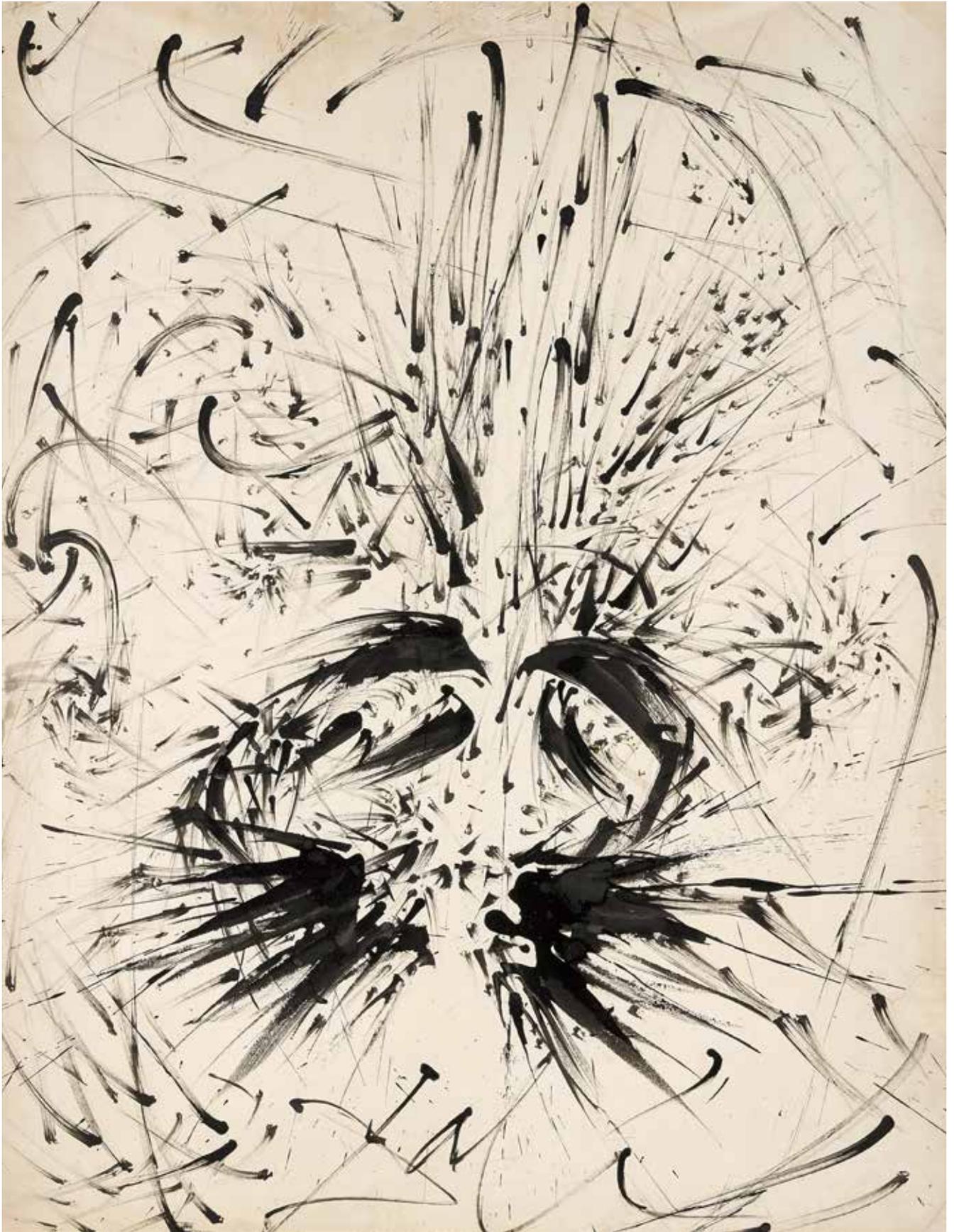
\$60,000 - 80,000

Provenance

Sale: Christie's New York, December 1, 1983, lot 120.

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

Private collection, California.







Bertram and Ruth Malenka

Property from the Collection of the late Bertram and Ruth Malenka

Bonhams is delighted to present property from the Estate of Bertram and Ruth Malenka, ardent collectors whose passion for works of art and decorative objects spanned continents and centuries. During their more than 60-year marriage, the couple amassed a collection of more than 150 works that they carefully studied, restored, displayed, and admired.

The Malenka's diverse acquirement process grew as their interests evolved. The collection commenced with Japanese ukiyo-e prints that Mr. Malenka acquired while stationed in Tokyo, shortly after the Japanese surrendered in WWII. From there, Mr. and Mrs. Malenka grew their collection to encompass an impressive array of African Art acquired at auction; American Southwest decorative pieces, some of which were purchased from the Santa Fe Indian Market; and then to drawings by modern masters, including Joan Miró and Ernst Ludwig Kirchner, from galleries and auctions. Bonhams is honored to offer the following lots from the Estate of Bertram and Ruth Malenka.

PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM & RUTH MALENKA

22

KÄTHE KOLLWITZ (1867-1945)

Die Bittstellerinnen

signed 'Kollwitz' (lower right)

pastel and charcoal on paper

19 x 24 3/4 in (48.3 x 62.86 cm)

Executed circa 1908

\$30,000 - 50,000

The authenticity of this work has been confirmed by Dr. Hannelore Fischer.

Provenance

Dr. Otto Kallir, Vienna & New York.

Galerie St. Etienne, New York.

Acquired from the above in September 1955.

Exhibited

Cambridge, Busch-Reisinger Museum, *Twentieth-Century Germanic Art from Private Collections in Greater Boston*, March 23 - May 1, 1961, no. 10.61.

The present work was first in the collection of acclaimed art historian, author, publisher, and gallerist, Otto Kallir. Fleeing from Nazi persecution, Kallir emigrated to the United States in 1939 and brought with him a significant inventory from his Neue Galerie in Vienna. That same year Kallir established Galerie St. Etienne, where he introduced Austrian and German expressionist art to the United States. Through his gallery Kallir held the first American one-person shows for artists such as Gustav Klimt, Oscar Kokoschka, and Egon Schiele, and he collaborated with museum directors to organize the first major exhibitions of Austrian expressionist art at major American museums.



PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM & RUTH MALENKA

23

OSKAR KOKOSCHKA (1886-1990)

Bildnis Claire Waldoff

signed with the artist's initials 'OK' (lower left)

brush and ink on paper laid down on paper

13 1/2 x 12 in (34.3 x 30.5 cm)

Executed circa 1916

\$8,000 - 12,000

The authenticity of this work has been confirmed by Dr. Alfred Weidinger.

Provenance

Nierendorf Gallery, New York.

Private collection, New York (acquired from the above).

Feigl Gallery, New York (no. 1184).

Acquired from the above on January 15, 1960.

Exhibited

Cambridge, Busch-Reisinger Museum, *Twentieth-Century Germanic*

Art from Private Collections in Greater Boston, March 23 - May 1,

1961, no. 9.61.

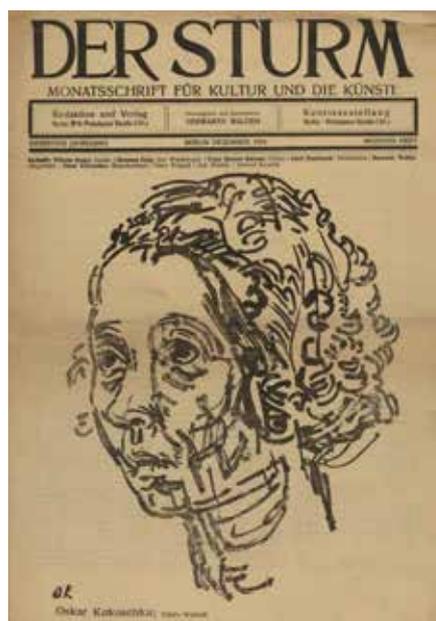
Literature

H-M., Wingler, *Künstler Und Poeten, Bildniszeichnungen von Oskar Kokoschka*, Grimma, 1954 (illustration of the print version p. 43).

Claire Waldoff was a renowned chanteuse whose fame reached its zenith during the Weimar Republic era of 1920s Berlin. Waldoff was distinguished for singing in a distinctive Berlin slang studded with curses and drags on her cigarette, all while attired in a shirt and tie complementing her cropped hairstyle. Waldoff was prominent in the avant-garde milieu; she performed with the young Marlene Deitrich at the Berlin variety theaters Scala and Wintergarten and was friends with Kurt Tucholsky, one of the most important journalists of the Weimar Republic.

The present work is a drawing for an illustration published on the cover of the December 1916 issue of the periodical *Der Sturm*. Here, Kokoschka portrays the actress, who was in her early thirties, much older than she is. As Sylvia Roth argues, "Out of her eyes, who have come to know the war only as a cheerful staging, a seriousness and a tiredness look at the viewer as if she had been at the front. This artist, Claire realizes when she looks at her portrait, has escaped the war, but in everything he does, and in everyone he encounters, he is accompanied by the trench. He was showered by his own disillusionment which has gone to bits and pieces, into her face, which is free from any illusion" (translated from S. Roth, *Claire Waldoff: Ein Kerl wie Samt und Seide*, Freiburg im Breisgau, 2016, chapter 22, n.p).

Der Sturm was a German art and literary periodical created and edited by Herwarth Walden, a champion of Expressionist artists who had a fondness for Oskar Kokoschka. Walden intended for his publication, which ran from 1910 until Walden's death at the hands of the Stalinist purges in 1932, to revolutionize culture. *Der Sturm* was instrumental in the French-German exchange of expressionist artists by publishing works by Guillaume Apollinaire and Blaise Cendrars, among others, to be circulated to its wide audience.



Oskar Kokoschka, *Claire Waldoff*, line block reproduction after the drawing, from the periodical *Der Sturm*, *Wochen Schrift für Kultur und Künste*, December 1916, vol. 7, no. 9



PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM & RUTH MALENKA

24

ERNST LUDWIG KIRCHNER (1880-1938)

Weiblicher Akt

pen and ink on paper

17 5/8 x 13 5/8 in (44.8 x 34.6 cm)

Executed circa 1908

\$10,000 - 15,000

This work is listed in the Ernst Ludwig Kirchner Archives, Wichtrach/Bern.

Provenance

Sale: Parke-Bernet Galleries, New York, January 24, 1963, lot 50.

Acquired at the above sale.

Kirchner's *Weiblicher Akt* is an arresting female nude that perfectly encapsulates the exuberant vitality that defines Kirchner's artistic oeuvre. The work was executed shortly after the establishment of the Die Brücke group, for which Kirchner used his studio space as a source of inspiration; a physical and idyllic escape from the social conventions of Dresden. In the early years, the female nude served as the foundation among the Die Brücke artists. Rather than having professional models, the models were usually friends with the artists and part of their larger social circle. Poses were limited to quarterly hour time frames to encourage constant energy and spontaneity. In *Weiblicher Akt*, Kirchner's draughtsmanship is reduced to the simple curves that create an abstracted female figure, with the bold and direct brushstrokes illustrating Kirchner's transcription of the ephemeral moment. The minimal composition leaves bare swaths of the paper, creating a lightness and sense of freedom throughout the scene. The woman's natural and relaxed pose, facing directly frontal towards the viewer, emphasizes her unabashed nudity and encapsulates the openly sexual and euphoric atmosphere that defined Kirchner's famous studio.



PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM & RUTH MALENKA

25

HENRY MOORE (1898-1986)

Drawing for Metal Sculpture

signed and dated 'Moore 38' (lower left)

pen and ink, pencil, and chalk on paper

15 x 22 in (38.2 x 56 cm)

Executed in 1938

\$35,000 - 55,000

Provenance

Elizabeth Andrews.

Leicester Galleries, London.

Galerie Gérald Cramer, Geneva (no. 117).

Peter H. Deitsch, New York.

Acquired from the above on March 6, 1957.

Exhibited

Venice, Venice Biennale & Milan, Galeria d'Arte Moderna, *Sculpture and Drawings by Henry Moore*, 1948, no. 48 (illustrated p. 280).

Lincoln, DeCordova Museum, *Henry Moore*, January 22-February 19, 1967, no. S.E.303.

Literature

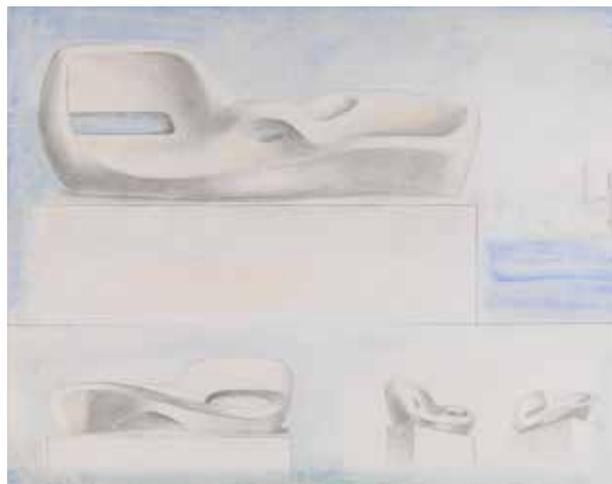
H. Read, *Henry Moore: Complete Sculpture, catalogue raisonné*, vol. I, London, 1949, pl. 140a.

A. Gould (ed.), *Henry Moore, Complete Drawings 1930-39*, vol. II, London, 1998, no. AG 38.49 (illustrated p. 211).

Henry Moore was a prolific draughtsman who used the work on paper medium to investigate the forms of three-dimensional objects. These highly detailed studies stand as evidence of a precocious talent and reveal Moore's working methods. When asked to expound upon this practice, Moore explained that drawing is "a means of generating ideas for sculptures, tapping oneself for the initial idea; and as a way of sorting out ideas and developing them" (quoted in 'The Sculptor Speaks,' *The Listener*, August 18, 1937).

Although Moore used drawing in a preparatory function, he did not hold that they simply were a means to another end. Rather, with the suggestion of place and atmosphere, the drawings are fully realized works of art themselves. In the *Drawing for Metal Sculpture* there is a clear line of perspective dividing the sky and the ground on which the highly developed structures are situated. Moore's graphic works intermingle human and organic forms with abstract ones, as exemplified by the present work. Throughout the sheet we see some of Moore's most recognizable sculptures, including forms that anticipate the internal/external forms that would pervade his 1940s and 50s output. Here, Moore deftly applied chalk for shading and crosshatching with pen to lend the forms a great sense of dimensionality.

As Moore elucidated, "Drawing is the expression and the explanation of the shape of a solid object...an attempt to understand the full three dimensionality of the human figure, to learn about the object one is drawing, and to present it on the flat surface of the paper" (quoted in A. G. Wilkinson, *The Drawings of Henry Moore* (exhibition catalogue), Art Gallery of Ontario, Toronto, 1977, p. 12).



Barbara Hepworth, *Project for Waterloo Bridge: The Valleys*, 1947, Tate Modern, London



PROPERTY FROM THE COLLECTION OF THE LATE BERTRAM & RUTH MALENKA

26

JOAN MIRÓ (1893-1983)

Sans titre

signed and dated '6.10.930 Joan Miró' (on verso)

pen and pencil on paper

24 3/4 x 18 1/2 in (62.8 x 46 cm)

Executed in 1930

\$70,000 - 90,000

Provenance

Galerie Berggruen, Paris.

Private collection, France.

Galerie Berri-Lardy & Cie, Paris (acquired from the above).

Acquired from the above in July 1965.

Literature

J. Dupin & A. Lelong-Mainauld, *Joan Miró: Catalogue Raisonné.*

Drawings 1901-1937, vol. I, Paris, 2008, no. 309 (illustrated p. 155).



Joan Miró



Joan Miró, *Peinture*, 1925, Scottish National Gallery of Art, Edinburgh

“A form gives me an idea, this idea evokes another form, and everything culminates in figures, animals, and things I had no way of foreseeing in advance”

– Joan Miró

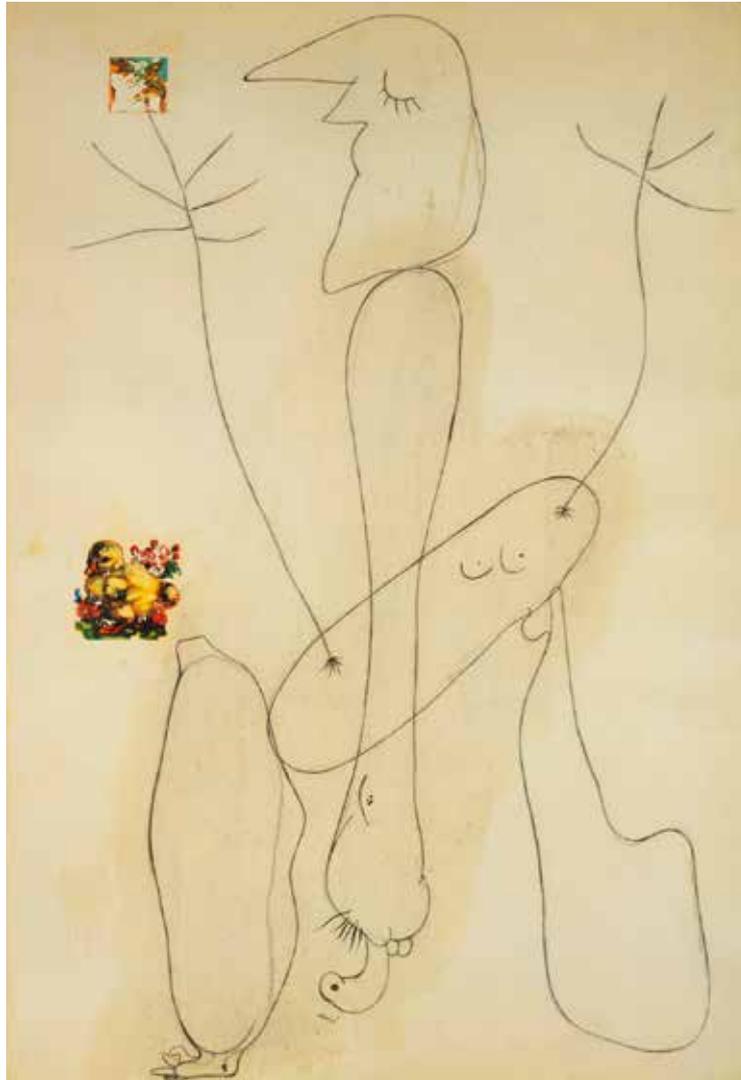
Sans titre was executed by Joan Miró during a fecund period of expression in the artist's career. He had been immersed in the creative hub of Paris for a decade but not yet preoccupied by the Spanish Civil War, which began in 1936. 1930 marked a personal milestone for Miró: it is the year he became a father.

His artwork from the first half of the 1930s is buoyant, confident, optimistic, and unflinchingly experimental. It is during this period that he declared the 'assassination' of traditional painting and cemented his international reputation; in 1936 he was included in the Museum of Modern Art, New York exhibitions *Cubism and Abstract Art* and *Fantastic Art, Dada, Surrealism* and in 1941 Miró's first major museum retrospective was held at MoMA.

When he moved from Barcelona to Paris in 1920, his studio

became, according to Jacques Dupin, 'an avant-garde laboratory' for artists and writers (J. Dupin, *Joan Miró, Life and Work*, New York, 1962, p. 137). Miró began combining detailed realism and abstraction in landscapes (such as in *The Farm*) but then removed objects from mundane contexts and reassembled them. He remarked: "I begin my paintings because something jolts me away from reality. This shock can be caused by a little thread that comes loose from the canvas, a drop of water that falls, the fingerprint my thumb leaves on the shiny surface of this table."

He played an active role in the Parisian community of artists and writers. Miró participated in Dada happenings, showed at the 1923 Salon d'Automne, and signed the Surrealist manifesto in 1924. In the manifesto, André Breton defined the foundation of Surrealism as "pure psychic automatism...the dictation of thought in the absence of all



Joan Miró, *Dessin - Collage*, 1936, Museum of Modern Art, New York

control exercised by reason.” Miró embraced the tenets of Surrealism; he was interested in spontaneity and fantasy liberating the unconscious. He strove to upset the visual elements of established painting by formulating a new pictorial language. Random symbols and indeterminate forms float across and punctuate the surface of his artworks, imbuing them with a mysterious, oneiric quality.

Sans titre is a whimsical drawing comprised of geometric, schematic linear configurations contrasting with biomorphic elements. The lines of an acute angle form the scaffolding of the composition; the viewer’s eye is led to the vertex of the angle which meets a small circle resembling a child-like rendering of a human face. Crisp pencil lines undulate from the central compositional elements and a dense nest of markings appears incongruously in the right-hand corner.

Like *Sans titre*, works such as *Peinture* and *Dessin - Collage* are neutral in hue, predominantly cream and yellow. Miró stated, “My figures underwent the same simplification as my colors. Simplified as they are, they are more human and more alive than they would be if represented in all their detail. Represented in detail, they would lose their imaginary quality, which enhances everything.” These examples from Miró’s oeuvre of the 1920s and 1930s demonstrate the unmistakable hand of the artist and the unsurpassed power of the simple, unembellished line.

Miró’s *Sans titre* and similar paintings and drawings of this period prefigure his 1941 *Constellations* series and other important late pieces. This work on paper was completed in Miró’s hallmark style, redolent of Surrealism and his unmistakable sense of play and wonder.

“... these transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires... I want a painting where all my instincts may have a free course.”

- Francis Picabia

PROPERTY FROM THE ESTATE OF JENNIE P. WELLER

27

FRANCIS PICABIA (1879-1953)

Paysage suisse

signed 'Francis Picabia' (lower right)

watercolor and pen and ink on paper

13 1/4 x 12 3/4 in (33.5 x 32.5 cm)

Executed circa 1920

\$60,000 - 80,000

This work will be included in the forthcoming catalogue raisonné being prepared by the Comité Picabia.

Provenance

Dewitt H. Parker, Ann Arbor (acquired by 1935).

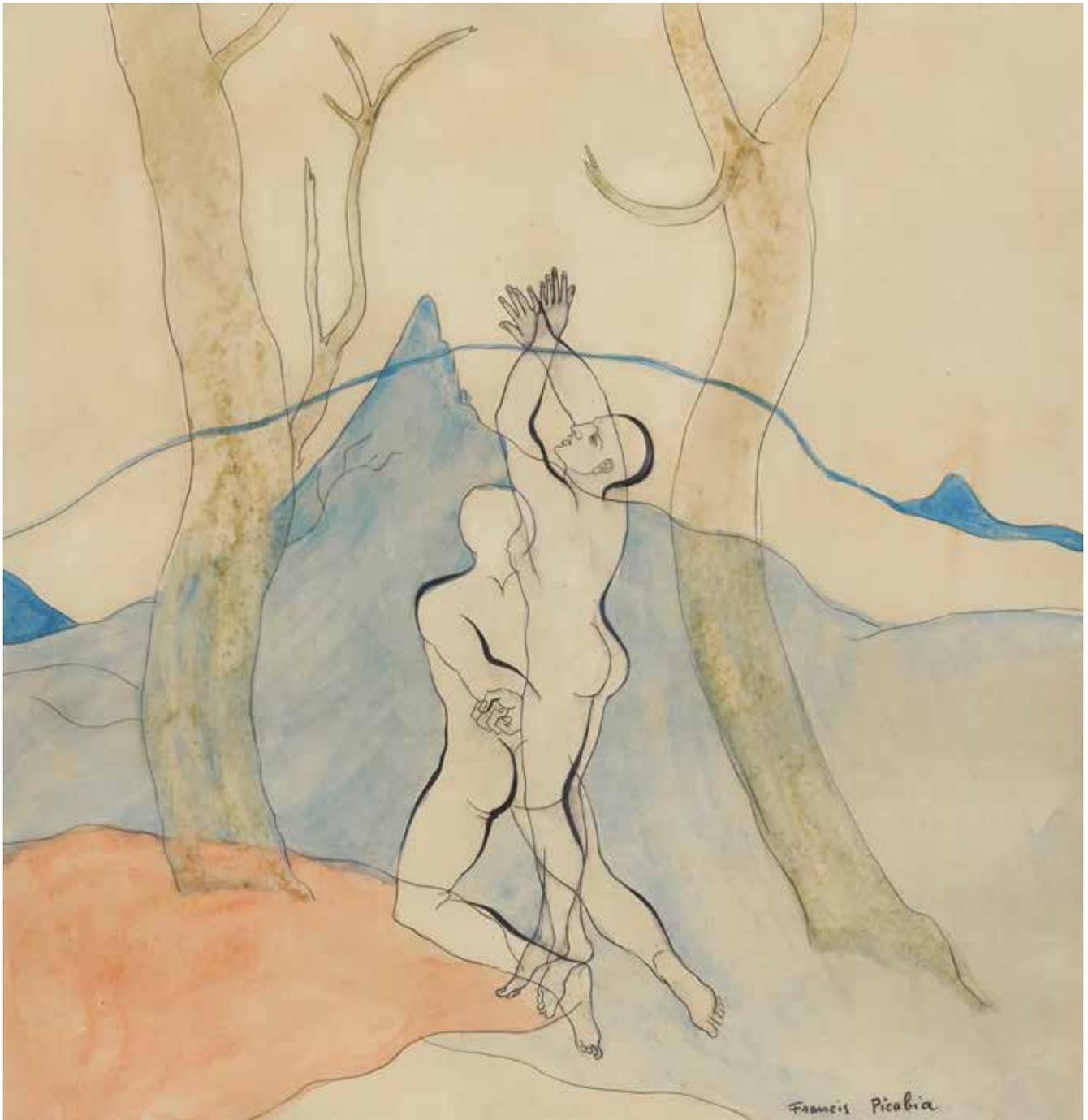
Thence by descent from the above in 1949.

Francis Picabia was one of the most diverse artists of the 20th century whose career was characterized by abrupt stylistic reversals. First a tried-and-true late-coming Impressionist painter, Picabia later condemned and burned those canvases he could get ahold of while he entered his Dadaist phase. With works ranging from pseudo-classical to surrealist, from photo-based to radical non-objective, anti-art, Picabia relished in his creative audacity and chameleon-like ability to shift aesthetic models. In 1922 he explained this versatility by stating: "If you want to have clean ideas, change them like shirts" (quoted in M. Lowenthal, *I am a Beautiful Monster: Poetry, Prose and Provocation*, Cambridge, 2007, p. 279).

Picabia became occupied by the notion of simultaneity/transparency during the early 1920s, and with his denunciation of Dada in 1921, his works abruptly transformed from predominantly anti-art in nature into more figural, albeit surrealist, works. Picabia's oeuvre transformed into a style known as 'transparencies,' aptly named for the multiple layers of transparent images overlaid onto one another. As William A. Camfield wrote: "The transparencies are complex paintings with multiple layers of faces, figures, hands, birds and foliage. The images are here transparent and there opaque, disparate in scale and orientation, charged with

mysterious relationships or private symbolism and fraught with ambiguities of form and space similar to those in multiple film exposures. Despite such complexities, most of the early transparencies are imbued with a serene melancholy conveyed by cool color harmonies, ephemeral forms, fluid pigment and, above all, by ideal, classicizing figures" (W. A. Camfield, *Francis Picabia* (exhibition catalogue), The Solomon R. Guggenheim Museum, New York, 1970, p. 41).

In the present work, two figures, foliage, and terrestrial forms are superimposed to form an enigmatic, dream-like scene. In *Paysage suisse*, as in other works in this series, Picabia conveyed his captivation with whimsy and mystery and different levels of perception. Many of Picabia's Transparency works were made according to a personal lexicon only he could decode; indeed, in an introductory essay to a 1930 exhibition of his Transparencies, Picabia humorously asserted these works were an expression of his 'inner desire.' Renowned dealer Léonce Rosenberg was highly impressed by Picabia's Transparency series, championing them to his clients while simultaneously buying three of them and commissioning the artist to create decorative panels for his Parisian home.



“I see the human form in trees, animals: the animal and vegetable in the human. My art shows the metamorphosis that takes place.”

– Salvador Dalí

28

SALVADOR DALÍ (1904-1989)

Révérance du Groseillier

signed and dated '1969 GDALI' (lower right)

gouache, watercolor and 19th century stipple engraving on paper

15 3/4 x 10 in (40 x 25.4 cm)

Executed in 1969

\$70,000 - 90,000

Nicolas and Olivier Deschames have confirmed the authenticity of this work.

Provenance

Jean Schneider, Basel (commissioned from the artist in 1969).

Galerie Orangerie-Reinz, Cologne (acquired from the above in 2000).

Private collection (acquired from the above, and sold: Bonhams,

London, June 18, 2013, lot 37).

Castle Fine Art, London.

Acquired from the above by the present owner on January 3, 2014.

Exhibited

Cologne, Galerie Orangerie-Reinz, *Rückblick auf Positionen der*

Galerietätigkeit, November 10, 2000 - January 15, 2001, n.n.

(illustrated in the catalogue p. 75).

Literature

C. Sahli, *Salvador Dalí: 257 Editions Originales, 1964-1985*, Paris, 1985, nos. 168-179.

R. Michler & L.W. Löpsinger, *Salvador Dalí: Catalogue Raisonné of Etchings and Mixed-Media Prints, 1924-1980*, Munich, 1994, no. 353 (illustrated p. 176).

A. Field, *The Official Catalog of the Graphic Works of Salvador Dalí*, New York, 1996, no. 69-11-J (illustrated p. 55).

Salvador Dalí's *Révérance du Groseillier* is a fabulous illustration of Dalí's artistic approach and his quite literal desire to take what is ordinary and subvert any preconceived notions. To execute this work, Dalí appropriated a very traditional 19th century botanical lithograph, designed for scientific edification, and painted over it with his characteristically fantastic embellishments. Dalí played with the void spaces left by the engraver's needle to conjure a figure, whose form elegantly mimics the shape of the gooseberry branch while seeming to be inextricably connected to it. The concepts of illusionism and metamorphosis are central to *Révérance du Groseillier* and within Dalí's greater oeuvre. The artist even claimed to have the ability to see multiple meanings and patterns within a single image, recalling his childhood fascination with reading shapes in the clouds of a summer storm: "I became master of that thaumaturgical faculty of being able at any moment and in any circumstance always to see something else" (quoted in R. Radford, *Dalí*, London, 1997, p. 157).

This double-vision underpins Dalí's "paranoic-critical method," which was the core tenant of Dalí's artistic theories and one he expounded upon in his much lauded *La Femme Visible* (1930). To Dalí, a paranoid state heightens the meaning and reality of objects and images. To harness this hyperreality is to access a new dimension of representation: "It is by a frankly paranoiac process that it has been possible to obtain a double image: that is to say the representation of one object which, without the least figurative

or anatomical distortion is at the same time the representation of a totally different object" (S. Dalí, *La Femme Visible*, Paris, 1930, p. 15).

Dalí's keenness to convey a dual reality is evident *Révérance du Groseillier*, but also apparent is his desire to imbue humor into works meant for serious, academic study. Here, the artist enjoyed himself as he poked fun at the demons and fairies lurking behind the straight-laced images of 19th century science. It even is possible to interpret the work as a response to the prevailing currents of Pop Art, particularly in addressing questions of mass media reproduction and the use of the botanical illustrations as embellished 'found objects.' Dalí was friendly with Andy Warhol in this period, and like him was unconcerned with applying his creative instincts to advertising and other commercial media.

Révérance du Groseillier is signed "GDali," which is how Dalí began to sign his works in the early 1930s in honor of his beloved muse, agent and wife, Elena Ivanovna Diakonova, whom he nicknamed 'Gala.' The choice of the joint signature demonstrates his obsession with his lover and his belief that "it is mostly with your blood, Gala, that I paint my pictures."

The present work was part of a series of fourteen works commissioned by German publisher Jean Schneider from Dalí in 1969-70 for her personal collection, and the works remained as a complete set in private hands until 2013 when they were offered for sale at Bonhams, London.

T. 5. N° 58.



RIBES uva-crispa.

P. J. Redouté pinx.

GROSEILLER à maquereau. pag. 234

Gabriel Senp.

PROPERTY FROM THE COLLEZIONE WALTER FONTANA

29

GIACOMO MANZÙ (1908-1991)

Amanti

stamped with the artist's signature and foundry mark 'Manzu NFMM'
(on the base)

bronze

20 in (50.8 cm) (length)

Conceived in 1968

\$18,000 - 25,000

The authenticity of this work has been confirmed
by The Fondazione Giacomo Manzù.

Provenance

Walter Fontana, Milan (acquired from the artist).
Thence by descent.

Literature

Giacomo Manzù. Sculptor and Draughtsman (exhibition catalogue),
Estorick Collection, London, January 15 – April 3, 2016 (illustration
in color of another cast pp. 28-29).



Alternate angle of the present work



30

MARC CHAGALL (1887-1985)

L'écuylère

signed 'Chagall' (lower right)

pen and ink and pencil on paper

6 1/4 x 8 1/4 in (15.9 x 21 cm)

Executed circa 1925

\$25,000 - 35,000

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

Provenance

David McNeil, Paris (by descent from the artist, no. D 1072).

Private collection (acquired from the above in 1987, and sold:

Christie's London, February 8, 2007, lot 618).

Acquired at the above sale by the present owner.

Exhibited

Milan, Studio Marconi; Turin, Galleria della Sindone, Palazzo Reale; Catania, Monastero dei Benedettini; & Meina, Museo e centro studi per il disegno, *Marc Chagall, Disegni inediti dalla Russia a Parigi*, May 1988-August 1996.

Hannover, Sprengel Museum, *Marc Chagall, "Himmel und Erde,"* December 1996 - February 1997.

Darmstadt, Institut Mathildenhöhe, *Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967*, December 1997 - January 1998.

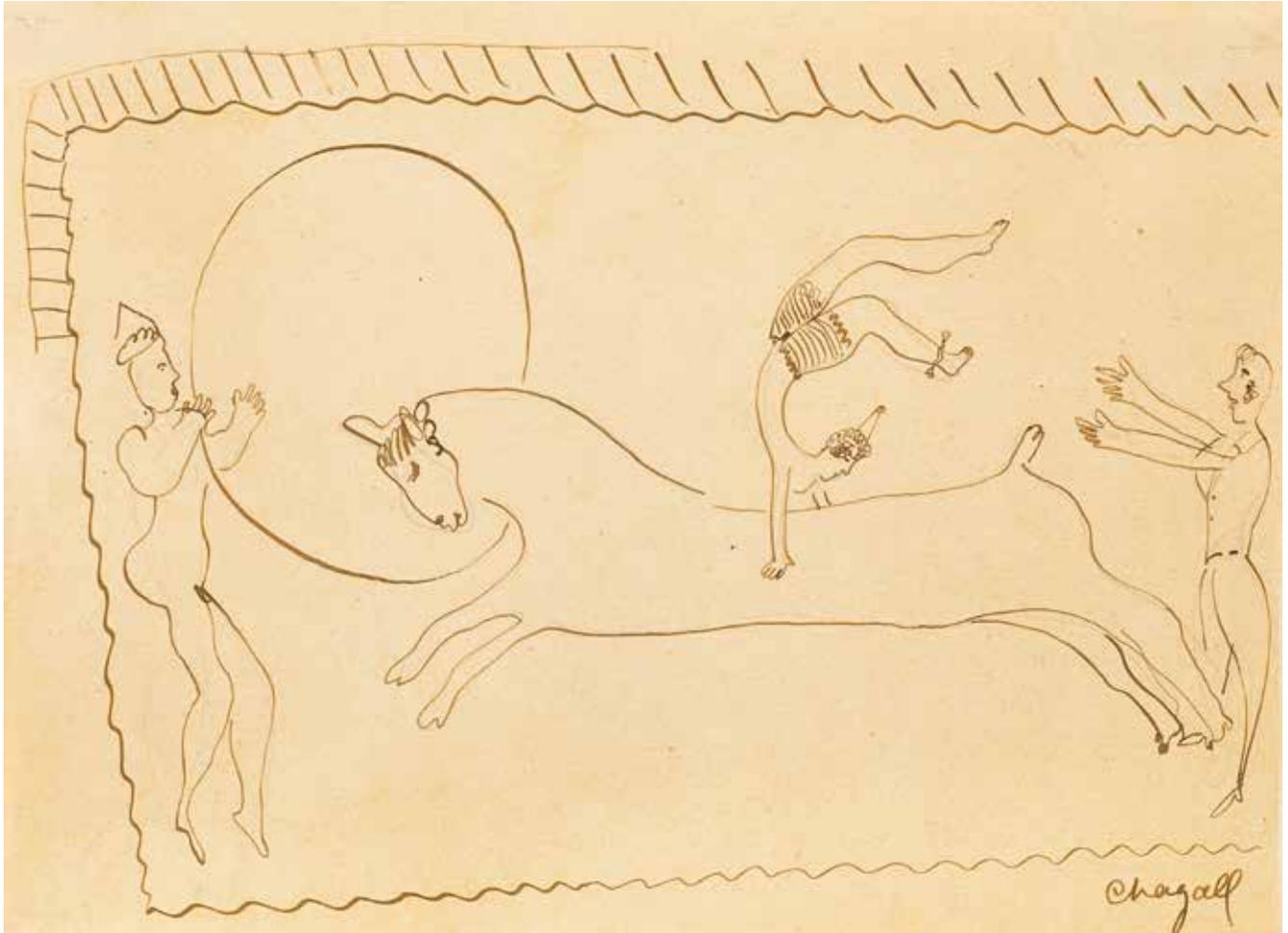
Saiano, Fondazione Ambrosetti Arte Contemporanea, *Marc Chagall, Il messaggio biblico*, May - July 1998 (illustrated p. 28).

Klagenfurt, Stadtgalerie, *Marc Chagall*, February - May 2000 (illustrated p. 53).

Florida, Boca Raton Museum of Art, *Chagall*, January - March 2002.

Literature

V. Rakitin, *Chagall, Disegni inediti dalla Russia a Parigi*, Milan, 1989, p. 118 (illustrated p. 119).



31

FRANÇOISE GILOT (BORN 1921)

L'huillier espagnol

signed 'F. Gilot' (lower right); dated 'Mai 1951' (on the verso)

crayon and pencil on paper

19 7/8 x 25 3/4 in (50.7 x 65.5 cm)

Executed in May 1951

\$7,000 - 9,000

The authenticity of this work has been confirmed by Françoise Gilot.

Provenance

Daniel-Henry Kahnweiler, Paris.

Gustav & Elly Kahnweiler, London (acquired from the above, and sold:
Sotheby's, London, March 14, 1995, lot 282).

Private collection, New York (acquired at the above sale, and sold:

Christie's, New York, May 16, 2018, lot 152).

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



32

JUAN GRIS (1887-1927)

Nature morte

gouache on paper

8 1/2 x 10 1/2 in (21.6 x 26.7 cm)

Executed *circa* 1926

\$40,000 - 60,000

Provenance

The Estate of the Artist.

Josette Gris & Georges Gonzalez-Gris, Paris (acquired from the above in 1927).

Sale: Artcurial, June 2, 2015, lot 20.

Acquired at the above sale by the present owner.

Exhibited

Madrid, Salas Pablo Ruiz Picasso, *Juan Gris, 1887-1927*, September - November 1985, no. 178 (illustrated in the catalogue p. 366 and titled *Limón, vaso y racimo de uvas*).

Marseille, Musée Cantini, *Juan Gris, Peintures et Dessins 1887-1927*, September 7, 1998 - January 3, 1999.

Paris, Galerie Louise Leiris, *Juan Gris, 100 oeuvres sur papier 1909 - 1926*, November 27, 2001 - January 26, 2002, no. 97 (illustrated in the catalogue p. 102).



33 W

JACQUES LIPCHITZ (1891-1973)

Homme à la guitare

inscribed with the initials 'JL' (on the front); inscribed and numbered '3/7 J Lipchitz' (on the top edge); stamped with the foundry mark 'Modern Art Foundry New York N.Y. EB' (on the side)

bronze

90 1/2 in (229.87 cm) (width)

Conceived and cast in 1923

\$300,000 - 500,000

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

Provenance

The Estate of the Artist.

Marlborough Gallery, New York.

Acquired from the above by the present owner on January 3, 2008.

Literature

Lipchitz: The Cubist Period, 1913-1930 (exhibition catalogue), Marlborough-Gerson Gallery, Inc., New York, March - April 1968, no. 47 (illustration of another cast n.p.).

A. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue Raisonné: The Paris Years 1910-1940*, vol. I, New York, 1996, no. 153 (illustration of another cast p. 65).



Jacques Lipchitz



Jacques Lipchitz, *Femme couchée à la guitare*, 1928, The History Museum and Sculpture Garden, Washington, D.C.

Conceived and cast during the pinnacle year of 1923, *Homme à la guitare* exemplifies Lipchitz's exploration of the Cubist aesthetic in the three-dimensional form and was conceived and executed at the summit of Lipchitz's Cubist exploration.

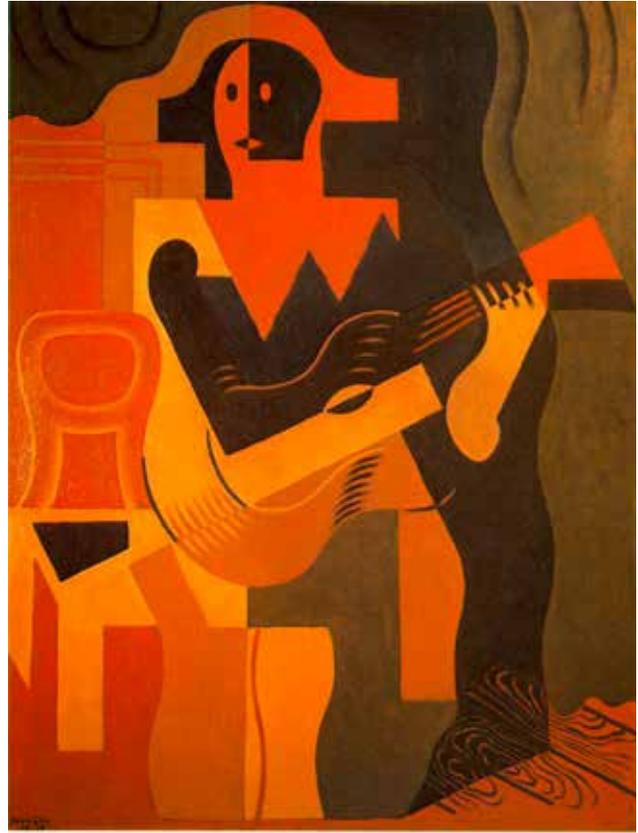
Trained as an engineer in Vilnius, Lithuania, Lipchitz moved to Paris in 1909 where he quickly became fascinated with the French avant-garde art movement and wholeheartedly absorbed himself in its study. After a brief conscription in the imperial Russian army (1912-13), Lipchitz returned to the Parisian art scene where his friend Diego Rivera introduced him to Pablo Picasso. This introduction to one of the progenitors of the Cubist style enchanted Lipchitz and spurred him to utilize his engineering training to translate Cubist painting into a sculptural form. Lipchitz would later reflect: "The period during the First World War was a very exciting time in Paris, with artists, philosophers, and poets continually discussing and arguing about the work with which they were involved. Although I myself am little concerned with abstract theory, I certainly do think of cubism as a form of emancipation

essentially different from artistic movements that had preceded it. Thus, impressionism, while it was a revolutionary technique, was still an essentially naturalistic movement concerned with a precise examination of the nature of light and the effect of changing lights on representational scenes and objects. Cubism did add a new dimension to painting and sculpture, a dimension that changed our way of looking at nature and the work of art" (quoted in J. Lipchitz & H. H. Arnason, *Jacques Lipchitz: My life in sculpture*, New York, 1972, p. 40).

Lipchitz excelled in the transformation into three-dimension an aesthetic that is inherently, and contradictorily, two-dimensional. The intent of Cubism (particularly Analytical), as argued by fellow artists Albert Gleizes and Jean Metzinger in their book *On Cubism* (1912), is to overcome the inability to never see the whole of a three-dimensional object from a single vantage-point. To do so, artists must break with single-point perspective and depict the sides and back of an object simultaneously with the front. Two-dimensional media allow for this: by using a flat medium, an artist can further compress the visual space by removing all



Jacques Lipchitz in his Paris Studio circa 1935, photographed by Rogi André



Juan Gris, *Arlequin à la guitare*, 1919, Centre Georges Pompidou, Paris

volume from the objects. The subsequent overflow of shapes onto one another creates a linear sequence of lines sometimes moored in realism and at other points used as the scaffolding of the picture field. Lipchitz himself described Cubism as akin to “standing at a certain point on a mountain and looking around. If you go higher, things will look different; if you go lower, again they will look different. It is a point of view” (quoted in B. van Bork, *Jacques Lipchitz: The Artist at Work*, New York, 1966, p. 199).

Lipchitz’s magnificence is his ability to extrapolate and subvert these core tenants of Cubism into a three-dimensional form. What Picasso began with his Cubist constructions and sculptures, Lipchitz took to its logical conclusion sculpturally. The subject of the present work is the traditional Cubist theme of a figure with a guitar for which Lipchitz applied the faceted, geometrized forms he learned from Picasso and Juan Gris. Part profile, part frontal, the figure lies on its side prominently holding the eponymous guitar. The forms are abstracted and reduced to simple planes, with the frontal views of the man and guitar juxtaposed

and bleeding into their respective sides. As a wall relief the work intrinsically is flattened, but Lipchitz purposefully created voids in the structure to allow for a play of light to create inconsistent forms of depth and to heighten the geometry of the man and his guitar. The void in which the figure is situated distorts the forwardness of the figure; in total contradiction, the man seemingly projects outwards—underscored by the outward motion created by the diamond surrounding him—while he precipitously plunges into the chasm behind. The unity of the seemingly irreconcilable opposites, in conjunction with the composite view of the reclining man and guitar, typify Lipchitz’s Cubist genius at its peak.

This 1923 *Homme à la guitare* marks one of the final purely Cubist sculptures Lipchitz created; during the 1930s and 1940s the artist primarily focused his attention on monumental depictions of mythological and biblical conflicts as a response to contemporary world events. *Homme à la guitare* was cast in an edition of seven during the artist’s lifetime. The present work remained within Lipchitz’s estate until it was acquired by the Marlborough Gallery, New York.

34

RENÉ AUGUSTE SEYSSAUD (1866-1952)

Moisson au soleil couchant

signed 'Seyssaud' (lower right)

oil on canvas

19 3/4 x 25 3/4 in (50.2 x 65.4)

Painted circa 1927

\$8,000 - 12,000

The authenticity of this work has been confirmed by Claude Jeanne Bonnici.

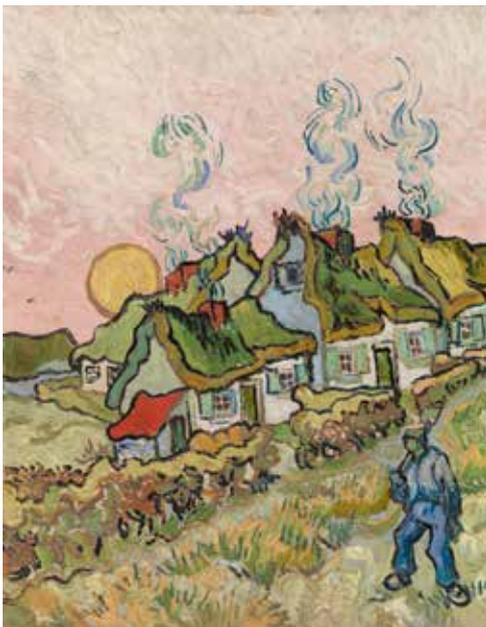
Provenance

Private collection, New York.

Exhibited

Marseille, Musée Cantini, *Peintures de René Seyssaud, 1867-1952*, January 30 - February 28, 1954, no. 31.

Arbon, Château d'Arbon, *René Seyssaud, 1867-1952*, May 1955, no. 5.



Vincent van Gogh, *Houses and Figure*, 1890,
The Barnes Foundation, Philadelphia



35

ANDRÉ LHOTE (1885-1962)

Le Salon rouge à Gordes

signed 'A.Lhote.' (upper right)

oil on canvas

18 1/4 x 24 in (46.4 x 61 cm)

Painted in 1940

\$10,000 - 15,000

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

Provenance

Palais Galliera, Paris.

Private collection, New York (acquired from the above on June 16, 1971).

Exhibition

Lyon, 35ème Salon du Sud-Est, 1962, no. 24.

Lyon, Palais des Beaux-arts, *André Lhote*, 1966, no. 37.



“My real life is back in the age
of the cathedrals”

– Georges Rouault

36

GEORGES ROUAULT (1871-1958)

Christ en croix

signed 'Rouault' (lower right)

oil on canvas

25 x 19 3/4 in (63.5 x 50.2 cm)

Painted in 1942

\$100,000 - 150,000

Provenance

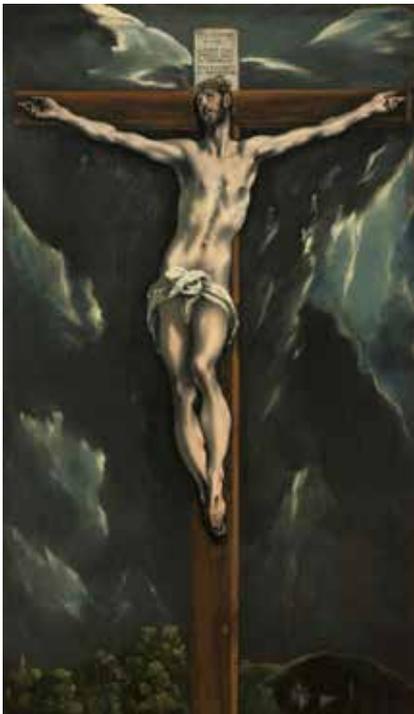
Private collection, France.

Acquired from the above by the present owner.

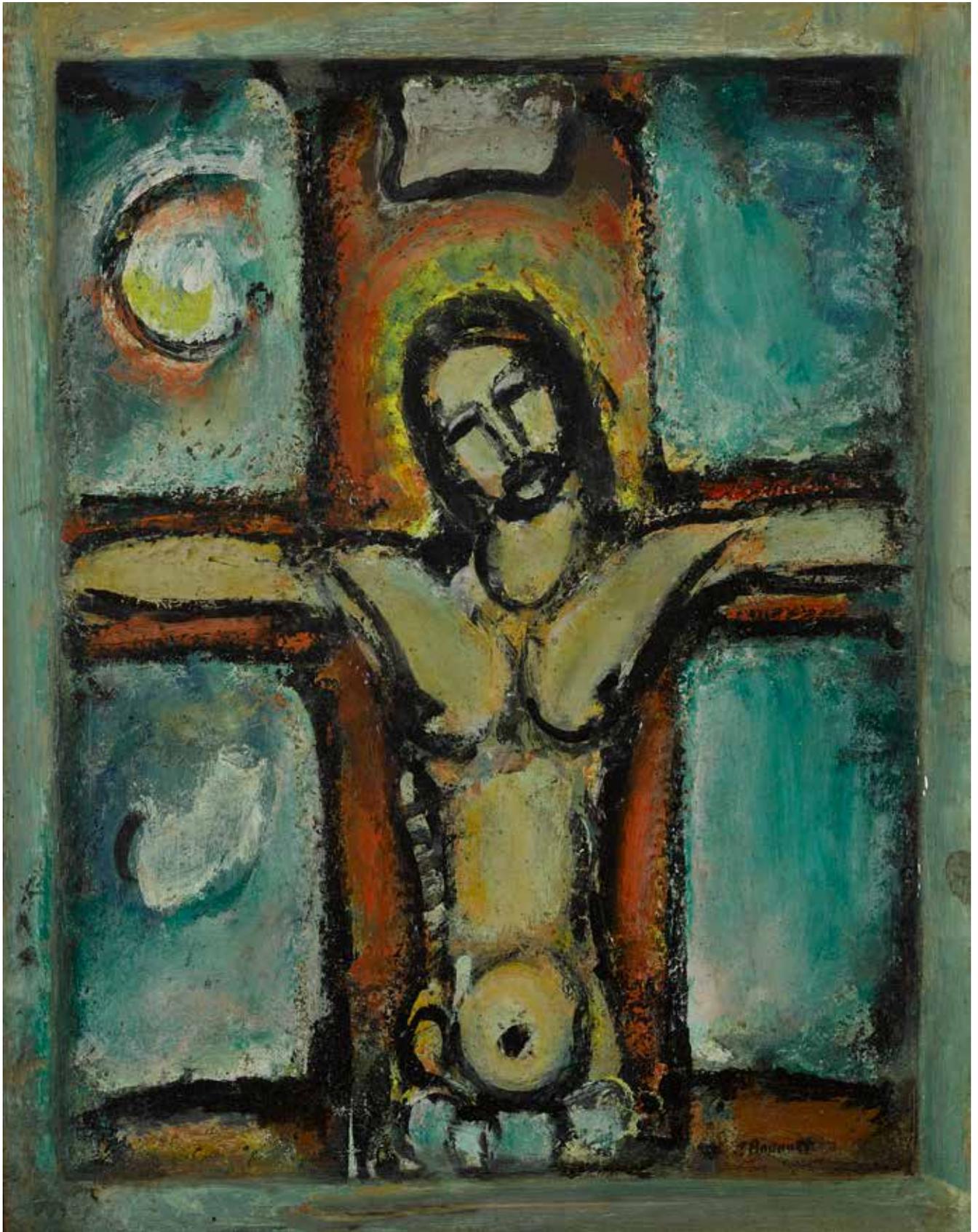
Literature

B. Dorival & I. Rouault, *Rouault, L'Oeuvre Peint*, vol. II, Monaco, 1988,
no. 2397 (illustrated p. 244).

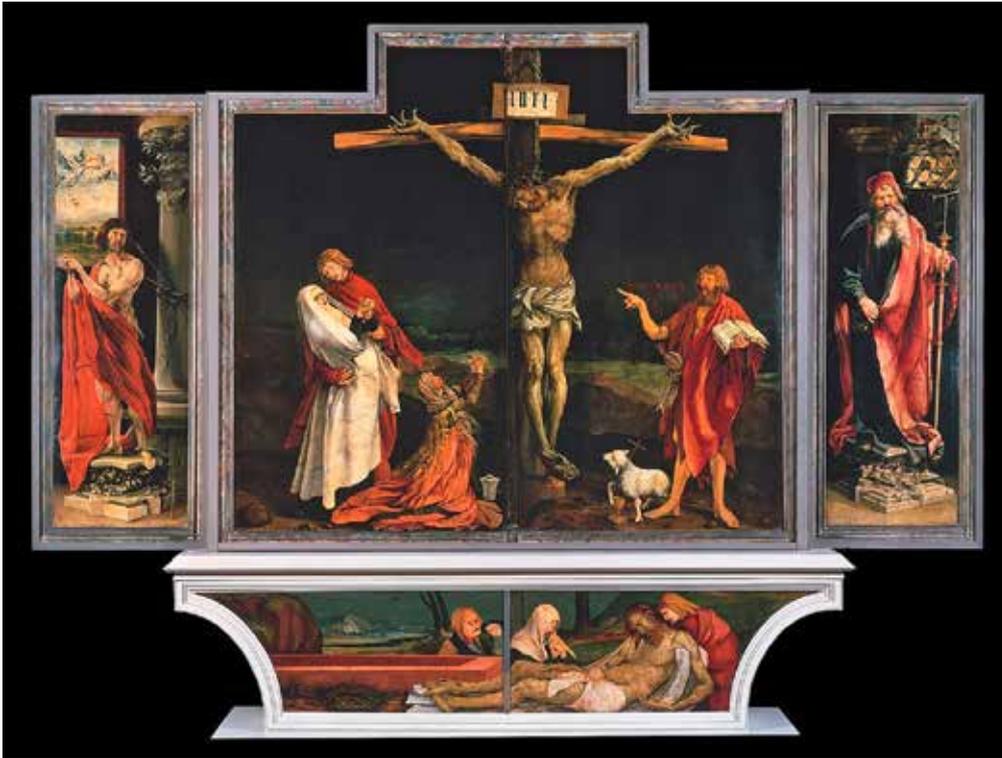
P. Courthion, *Georges Rouault*, Paris, 1962, n.n (illustrated p. 314).



El Greco, *Christ on the Cross*, circa 1600,
The Cleveland Museum of Art



Georges Rouault



Mathias Grünewald, *Isenheim Altarpiece*, 1512-16, Unterlinden Museum, Colmar

Georges Rouault's *Christ en croix* exemplifies, both thematically and stylistically, the artist's mature work. Rouault's fully developed, late style can be traced back to experiences from his youth. As a fourteen year old he began a five-year apprenticeship as a glass painter and restorer; he worked on repairing medieval stained glass, including those in the magnificent Chartres cathedral. While apprenticing, Rouault also studied at the École des Arts Décoratifs and later continued his education at the École des Beaux-Arts with classmates such as Henri Matisse and Albert Marquet under the tutelage of Symbolist painter Gustave Moreau.

In his mid to late twenties, Rouault underwent a time of personal crisis and emerged as a devout Roman Catholic. It was also during this period that Rouault shifted from academic painting to a style melding Fauvist and Expressionist motifs and techniques. He took an interest in critically exploring the moral and societal flaws of modern life, depicting courts of law and completing multiple painting series of clowns, prostitutes, and other figures. Indeed, three-quarters of the artist's oeuvre focuses on the human form rather than landscape or still life; in the 1930s, Rouault began a series of the Passion of Christ, and during World

War II he returned to the subject matter of clowns and self-portraits.

Rouault depicted the Christ figure in dozens of varied ways, testing his creativity while meditating upon a holy subject. Some of these paintings are done in the manner of portraiture while others are complex vignettes containing several figures. *Christ en croix* is painted thickly and richly in Rouault's late palette of vivid yellows and greens. The artist referenced the sacred beauty of medieval stained glass by emphasizing the glowing colors and applying heavy black contouring. The bold, graphic composition is made up of simplified, geometric forms. Extraneous details are cropped out and the viewer is confronted by a vision of the crucified Christ, the stark T-shape starkly dividing the quadrants of the painting.

Rouault was one of the most passionate Christian artists of the twentieth century, dedicating numerous paintings to religious subjects not because of paid church commissions but because of his personal convictions. He united religious and secular traditions in his art, bringing together the spiritual, emotional intensity of his faith and avant-garde painting style and philosophy.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

37

BERNARD BUFFET (1928-1999)

Nature morte à cafetière rouge

signed 'Bernard Buffet' (upper right) and dated '1982' (lower left)

oil on canvas

32 x 25 3/4 in (81.3 x 65.4 cm)

Painted in 1982

\$70,000 - 90,000

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

Provenance

Galerie Marumo, Paris.

Acquired from the above.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

38

BERNARD BUFFET (1928-1999)

Nature morte aux vases de Moustiers

Signed and dated 'Bernard Buffet 63' (lower center); inscribed '5' (on the reverse)

oil on canvas

35 1/4 x 51 3/8 in (89.53 x 130.5 cm)

Painted in 1963

\$80,000 - 120,000

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

Provenance

Galerie E. David & M. Garnier, Paris.

Galleria d' Arte San Giorgio, Portofino.

Private collection (acquired from the above *circa* 1960s).

Private collection, Monaco (acquired by descent from the above, and sold:

Christie's, London, February 5, 2015, lot 414).

Galerie Marumo, Paris.

Acquired from the above.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

39

ANDRÉ BRASILIER (BORN 1929)

Les Volets Blancs

signed 'André Brasilier' (lower left); titled, signed and dated 'Les Volets Blancs André Brasilier 1963' (on the reverse)

oil on canvas

57 3/4 x 45 in (145.6 x 114.3 cm)

Painted in 1963

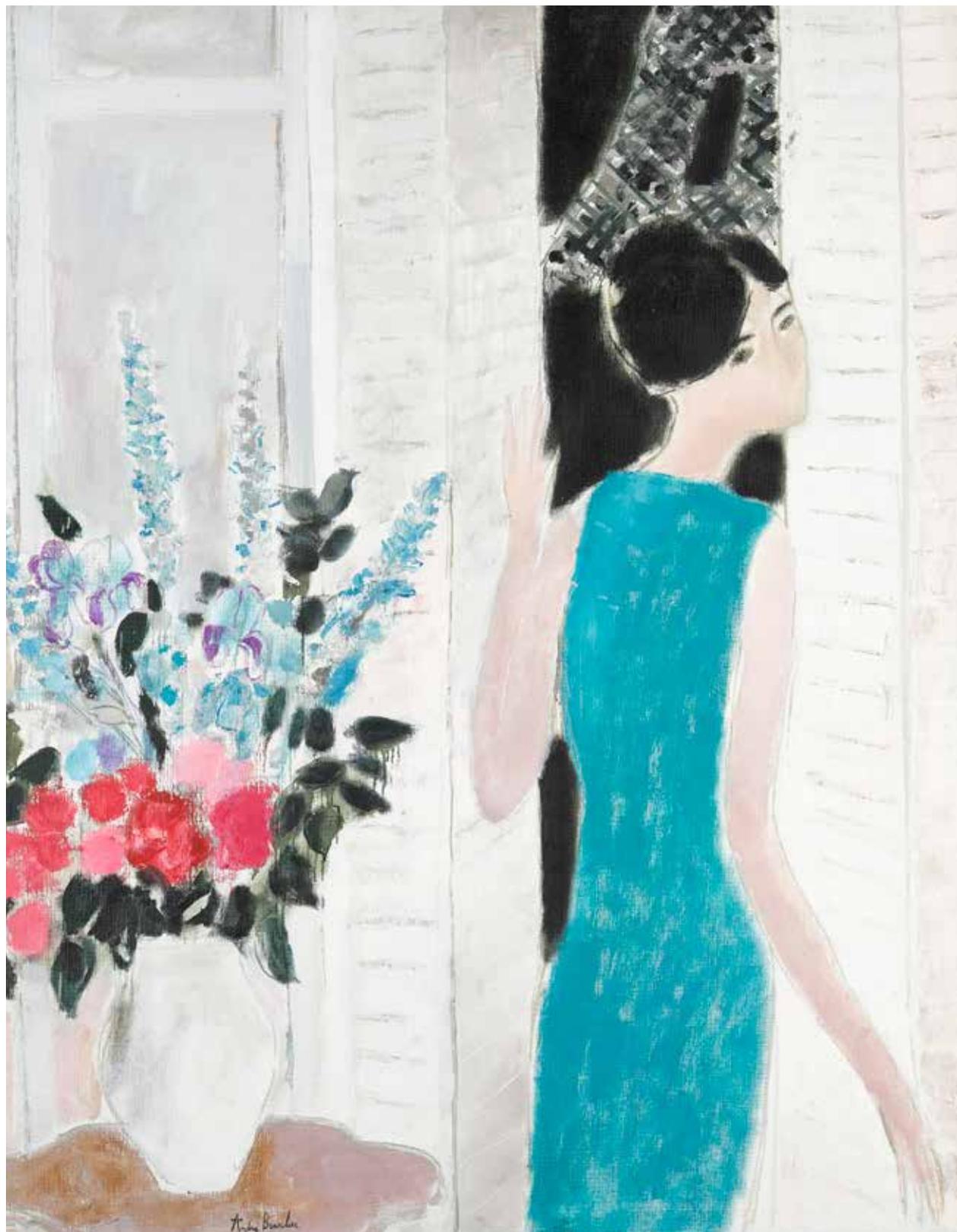
\$60,000 - 80,000

Alexis Brasilier has confirmed the authenticity of this work.

Provenance

Galerie Marumo, Paris.

Acquired from the above.



40

JEAN-PIERRE CASSIGNEUL (BORN 1935)

Le Collier de Perles

signed 'Cassigneul' (lower left)

oil on canvas

32 x 23 2/3 in (81.3 x 60 cm)

Painted in 1976

\$60,000 - 80,000

The authenticity of this work has been confirmed by Jean-Pierre Cassigneul.

Provenance

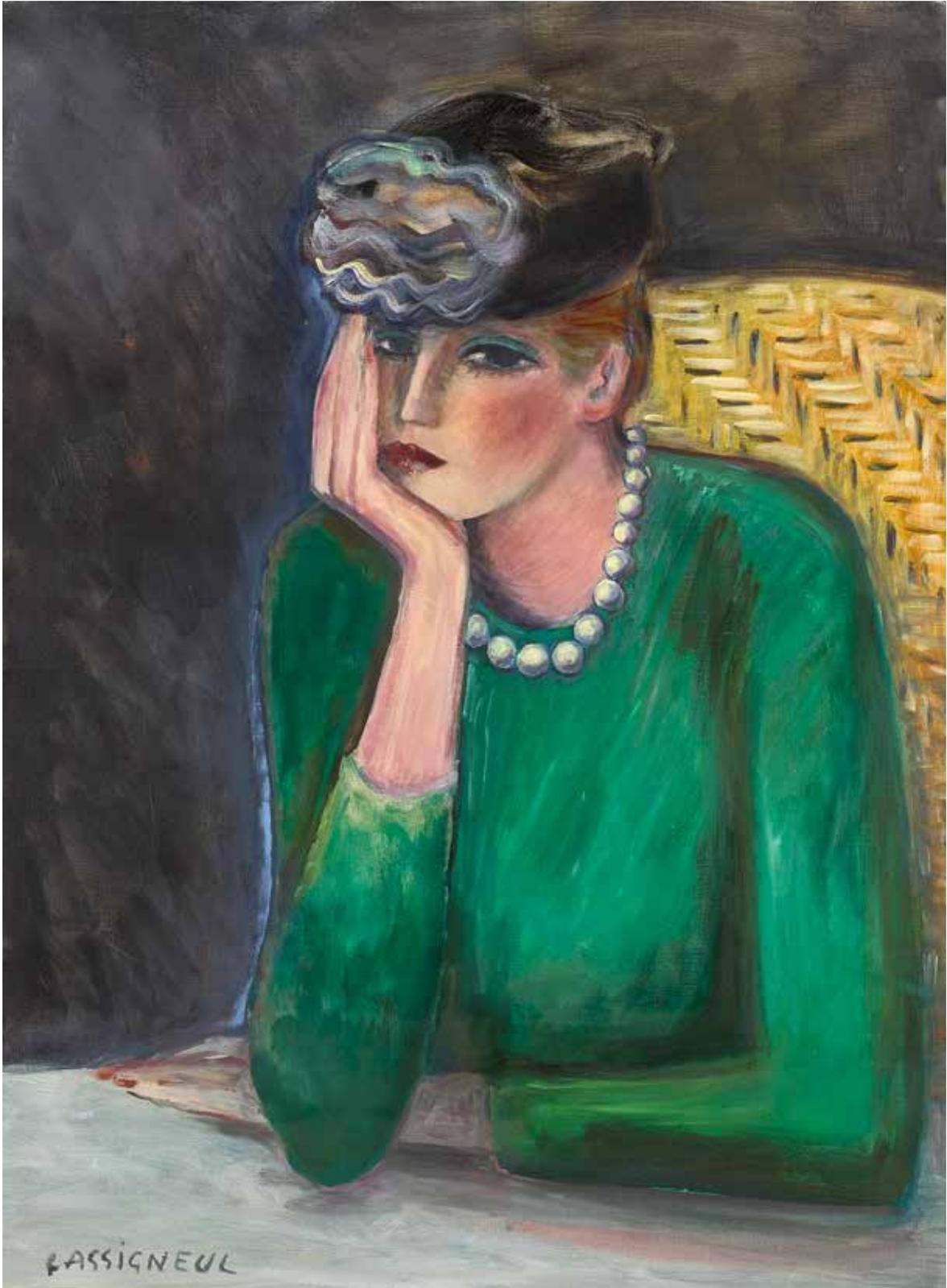
Sale: Mallet, Japan, July 19, 2018, lot 157.

Sale: Matsart Aucioneers and Appraisers, September 5, 2018, lot 66.

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

Literature

R. Buillot, *Cassigneul: Peintures 1950-1990*, Paris, 1991 (illustrated p. 207).



PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

41

JEAN METZINGER (1883-1956)

Baigneuses

signed 'Metzinger' (lower right)

oil on canvas

36 1/4 x 25 1/2 in (92.1 x 64.8 cm)

\$80,000 - 120,000

Provenance

Galerie L'Effort Moderne (Léonce Rosenberg), Paris (no. 5071).

Moderne Galerie Thannhauser, Munich (no. 5258).

Galerie Urban, Paris.

Sale: Sotheby Parke Bernet, Los Angeles, November 20, 1972, lot 42.

Frederick & Elsie Adler, New York (acquired at the above sale).

Thence by descent.



Jean Metzinger



Jean Metzinger, *Deux Nus*, 1910-11, Gothenburg Museum of Art, Sweden



Marble statue of a woman, Greek Late Classical, 2nd Half of the 4th Century BCE, Metropolitan Museum of Art, New York

“...Metzinger must be included among that small group of artists who have taken part in the shaping of Art History in the first half of the Twentieth Century.”

– S.E. Johnson

Baigneuses is an exquisite painting by Jean Metzinger, a key example of the work he was creating during the decade of the 1920s. Metzinger was a versatile artist whose style evolved over time as he championed and immersed himself in several different artistic movements. He studied fine art in his hometown of Nantes before moving to Paris at the age of twenty in 1903; from this time to 1907 he experimented with Neo-Impressionism, Pointillism, Divisionism, and Fauvism.

In 1908, he began working in the style of Cubism. It is no coincidence that it was at this point in time the writer Max Jacob had introduced Metzinger to Guillaume Apollinaire, Georges Braque, and Pablo Picasso. Metzinger wrote an article, “Note sur la Peinture,” which was published in *Pan* magazine in 1910 after this watershed introduction; it was the first attempt ever to describe Cubism in print, explaining how Braque and Picasso had rejected traditional perspectival

draftsmanship and merged multiple viewpoints into a single plane.

Robert Delaunay, Albert Gleizes, Fernand Léger, and Metzinger all participated in the controversial Salle 41 at the Salon des Indépendants in 1911, which was the first formal Cubist group exhibition. Metzinger also showed work at the Salon d’Automne in Paris in same year. The prominent poet and art critic André Salmon dubbed Metzinger’s contribution to the Salon d’Automne – his painting *Tea Time (Woman with a Teaspoon)* – to be ‘The Mona Lisa of Cubism.’ Metzinger depicted a range of female figures in his Cubist works – acrobats, cabaret dancers, prostitutes – and in *Baigneuses*, four bathers at the beach. Many of his paintings feature nude or semi-clad figures. The depiction of the female form through the lens of varying stylistic modes is an important strand of Metzinger’s oeuvre. For example, his treatment of the female body and wrapped drapery is markedly different in the Cubist *Tea Time* and his Neoclassical *Baigneuses*.

While Picasso and Braque continued to further fragment and dissolve pictorial elements, Metzinger remained committed to a greater degree of legibility in his Cubist works by faceting shapes, building geometric environments, and emphasizing a mobile perspective by showing objects from multiple angles simultaneously. In 1912, Metzinger co-founded the *Section d’Or* Cubist movement and wrote *Du Cubisme* with Gleizes to further expound upon the theories underpinning Cubism. He continued to exhibit his works in Europe and the United States, co-founded the Crystal

“The visible world only becomes the real world by the operation of thought.”

– Jean Metzinger

Cubism movement (a term coined by Maurice Raynal), and, after a brief stint serving in World War I, finally returned to Paris in 1919.

It was around this time that Metzinger began a gradual departure from Cubism. Most Cubists—except for Delaunay, Gleizes, and a few others—would return to a degree of classicism and reassurance of tradition after the Great War (it was from approximately 1914 to 1925 that Picasso’s Classicism period would be in full bloom). Following the brutality and destruction of the war, some of which was experienced firsthand, many European artists recoiled from the mechanized horrors of once-thrilling modernity and consequently rejected the avant-garde.

In September of 1920, Metzinger wrote a letter to his dealer, the famed Léonce Rosenberg, stating his wish to return to working from nature without a wholesale renunciation of Cubism. His measured shift away from Cubism was first evident in a series of port views painted at Boulogne-sur-Mer in the summer of 1920. Metzinger’s 1921 show at Rosenberg’s Galerie L’Effort Moderne was solely dedicated to landscapes. Rosenberg was a staunch supporter of Metzinger’s work throughout the 1920s, exhibiting his paintings regularly during this time. Indeed, the current lot, *Baigneuses*, has the esteemed provenance of going directly from the artist to the Galerie L’Effort Moderne.

Metzinger wrote in 1922: “I know works whose thoroughly classical appearance conveys the most personal [the most original] the newest conceptions...Now that certain Cubists have pushed their constructions so far as to take in clearly objective appearances, it has been declared that Cubism is dead [in fact] it approaches realization” (C. Green, *Cubism and its Enemies, Modern Movements and Reaction in French Art, 1916–1928*, New Haven & London, 1987, pp. 52-53, 166).

Baigneuses is a significant example of Metzinger’s Post-Cubist work, in which he develops solid modeling and creates some illusion of space. This piece displays classicizing tendencies balanced by an Art Deco sensibility, unfettered by the Cubist discipline. The scholar Christopher Green has noted that Metzinger’s ‘return to lucid representation did not mean a return to nature approached naturalistically,’ as the ‘sweet, rich color [utilized] between 1921 and 1924 was unashamedly artificial’ (*ibid.*).

In *Baigneuses*, Metzinger appears to have drawn from a myriad of references and styles to compose the painting. The decorative clouds and schematized ocean waves closely relate to the flat planes and hard edges of modern twentieth-century Synthetic Cubism. Metzinger’s figural works of the 1920s and 1930s were still defined by a degree of abstraction. However, Metzinger’s depiction of the figures is more akin to the Classical, Renaissance, or Baroque portrayal of the female form.

The woman in the foreground clutches swathes of bright coral drapery over her swimsuit and is arranged in a contrapposto stance; her depiction merges tropes of Greco-Roman statuary with the soft modeling of flesh associated with Old Masters such as Titian. The figure’s black rubber swim cap reminds us that she does in fact belong to the twentieth century. There are three figures in the background frolicking in the water, perhaps a reference to the Three Graces. The two on the left clasp their hands as though nymphs emerging from a painting by Botticelli or Rubens. There is an engaging tension in this painting between the Classical and the Modern. The painting *Baigneuses* is a highpoint of Metzinger’s Post-Cubist oeuvre, a masterful interconnection of Modernism and Classicism.



Frederic Leighton, *The Bath of Psyche*, circa 1890, Tate, London

42

BLANCHE HOSCHEDÉ-MONET (1865-1947)

Le lac

signed 'Blanche Hoschedé' (lower left)

oil on canvas

21 1/4 x 28 3/4 in (54 x 72 cm)

Painted *circa* 1920

\$18,000 - 25,000

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

Provenance

Private collection, Europe.



PROPERTY FROM A PRIVATE COLLECTION, SAN FRANCISCO

43

EUGÈNE BOUDIN (1824-1898)

Caudebec-en-Caux, Bateaux sur la Seine

signed and dated 'E. Boudin 89' (lower right)

oil on canvas

20 1/8 x 29 1/2 in (51.1 x 74.9 cm)

Painted in 1889

\$150,000 - 250,000

Provenance

Dr. Charles Abadie, Paris (acquired by 1899).

Sale: Hôtel Drouot, Paris, April 25, 1903, lot 4.

Sale: Hôtel Drouot, Paris, June 19, 1931, lot 4.

Yvonne Coty, Paris.

Yves Michel Coty, Virginia (by descent from the above).

Private collection (by descent from the above in 1974).

Addison Associates Fine Arts, San Francisco (acquired in 2002).

Montgomery Gallery, San Francisco (acquired in 2004).

Acquired from the above.

Exhibited

Paris, L'École des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*,
January 1899, no. 330 (titled *Le quai de Caudebec, effet du matin*).

Literature

R. Schmit, *Eugène Boudin, 1824 - 1898*, vol. III, Paris,
1973, no. 2584 (illustrated p. 16).



Eugène Boudin



Jacob van Ruisdael, *Rough Sea*, circa 1670, Museum of Fine Arts Boston

“To swim in the open sky. To achieve the tenderness of clouds. To suspend these masses in the distance, very far away in the grey mist, make the blue explode. I feel all this coming, dawning in my intentions. What joy and what torment! If the bowttom were still, perhaps I would never reach these depths. Did they do better in the past? Did the Dutch achieve the poetry of clouds I seek? That tenderness of the sky which even extends to admiration, to worship: it is no exaggeration.”

– Eugène Boudin

Born in Honfleur, Normandy, a port town two hours from Paris, Eugène Boudin became one of the most acclaimed marine and landscape painters. Boudin was the son of a harbor captain, and by the age of ten was working as a cabin boy, accompanying his father on a steamboat ferry which traversed from Le Havre to Honfleur. In 1835, the family moved their home from Honfleur to Le Havre, where Boudin's father opened a shop specializing in stationery and picture frames. Boudin later would open his own shop with a similar focus. His framing business was frequented by some of the most important artists of the period, including Jean-François Millet, founder of the Barbizon School and famed painter of landscapes and rural peasant life. A personal relationship developed between the older artist and Boudin, and it was Millet who encouraged Boudin to take up painting.

Boudin only began painting seriously in his early twenties. In 1850, he was given a three-year scholarship from the town of Le Havre to pursue his artistic calling. Largely self-taught, he used this opportunity to move to Paris and diligently copy paintings in the Louvre. He also traveled to Flanders, returned to Normandy often, and from 1855 regularly visited Brittany. Boudin began to concentrate on painting the sea in 1853. He started to cement his reputation when he was praised by Charles Baudelaire for his work that was included in the 1859 Paris Salon.

Boudin was deeply influenced by the artwork of the Dutch



Claude Monet, *The Sea at Le Havre*, 1868, Carnegie Museum of Art, Pittsburgh

seventeenth-century masters, and he was encouraged by a Dutch painter contemporary to him, Johan Jongkind, to work directly from nature and create his art outdoors – *en plein air*. Boudin sketched and completed fine pencil drawings and watercolors at the seaside, then would return to Paris in the winter to execute larger, more complex paintings, thus foreshadowing the working practices of the Impressionists. He often would make careful annotations on the backs of paintings regarding weather, light, and time of day.

Boudin's influence on the trajectory of Impressionism cannot be understated. A teenaged Claude Monet met Boudin and began to work alongside him, leading the older artist to have a significant impact on Monet's artistic development. It was Boudin who persuaded Monet to paint landscapes *plein air*, influenced his application of bright hues, and fostered Monet's interest in capturing the fleeting effects in nature, such as the play of light on water or the dissipation of clouds in the atmosphere. Indeed, Jean-Baptist-Camille Corot once called Boudin 'the king of skies.'

Monet invited Boudin to participate in the 1874 first independent salon of the Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, et Graveurs, which included work by Paul Cézanne, Edgar Degas, Berthe Morisot, Camille Pissarro, Pierre-Auguste Renoir, and Alfred Sisley. This alternative salon was organized in protest of the academic Paris Salon, and it

was in response to the independent salon that the art critic Louis Leroy inadvertently coined the term 'Impressionism' when derisively referring to a painting by Monet as a 'mere impression.' Boudin is not strictly considered to be an Impressionist, but he had a major influence on the group. From 1875, Boudin would continue to exhibit works at the official Paris Salon. Throughout the 1870s, Boudin traveled around Belgium, the Netherlands, and the south of France. In 1892, he received the prestigious Legion of Honor award, and during this time made numerous trips to Venice. However, the majority of Boudin's oeuvre evinces his interest in the landscapes, harbors, and beaches of the northern French coast.

In 1888, Boudin received further official recognition when the French government began to acquire his works for the Luxembourg Gallery. In 1889, he received a gold medal at the Exposition Universelle held in Paris. It was in this same year, during the later, mature period of his career, that Boudin painted the present work, *Caudebec-en-Caux, Bateaux sur la Seine*. The work is a resplendent example of Boudin at his very best. The tranquil scene is open and luminous. Boudin has captured the changing effects of light on water and in the sky, drawing upon the early nineteenth-century tradition of observed naturalism and tempering it with the fluid brushwork associated with the Impressionists later in the same century. Boudin's bright, serene river view is an exquisite depiction exploring the evanescent properties of water and sky which invites extended quiet contemplation.

44

JEAN DUFY (1888-1964)

Le Quai Videcoq au Havre

signed 'Jean Dufy' (lower left)

gouache and watercolor on paper

18 1/8 x 24 3/8 in (43 x 62 cm)

Executed in 1938-40

\$30,000 - 50,000

Provenance

Estate of Eugene M. Lang, New York (sold: Doyle, New York,
November 7, 2018, lot 16).

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

Literature

J. Bailly, *Jean Dufy, Catalogue raisonne d'oeuvre*, vol. I, Paris, 2002,
no. J.34 (illustrated p. 118).



45

MAXIMILIEN LUCE (1858-1941)

Bessy-sur-Cure, les lavandieres au bord de l'eau

signed and dated 'Luce 1906' (lower left)

oil on canvas

25 5/8 x 32 in (65.1 x 81.3 cm)

Painted in 1906

\$60,000 - 80,000

Provenance

Private collection (sold: Sotheby's, London, December 1, 1971, lot 39).

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

Sale: Koller Auktionen AG, June 29, 2018, lot 3233.

Acquired at the above sale by the present owner.

Exhibited

Paris, Galerie Bernheim, *M. Luce*, 1907, no. 7 (titled *Arcy à travers les Arbres*).

(possibly) Paris, Galerie Bernheim, *M. Luce*, 1910, November 14-19, no. 26.

(possibly) Zurich, Kunsthaus de Zurich, no. 64.

(possibly) Paris, Galerie Dru, *M. Luce*, January 11-31, 1930, no. 17.

Literature

J. Sutter, *Luce, Les Travaux et les Jours*, Lausanne, 1971 (illustrated in color p. 33).

P. Cazeau, *Maximilien Luce*, Paris, 1982 (illustrated in color p. 145).

D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 1362 (illustrated p. 337).



46

PIERRE-AUGUSTE RENOIR (1841-1919)

Jeune fille en rose

signed 'Renoir' (lower left)

oil on canvas

11 3/4 x 6 in (29.8 x 15.2 cm)

Painted in 1900

\$120,000-180,000

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

Provenance

Ambroise Vollard, Paris.

Galerie Charpentier, Paris.

Galerie Hopkins Thomas, Paris.

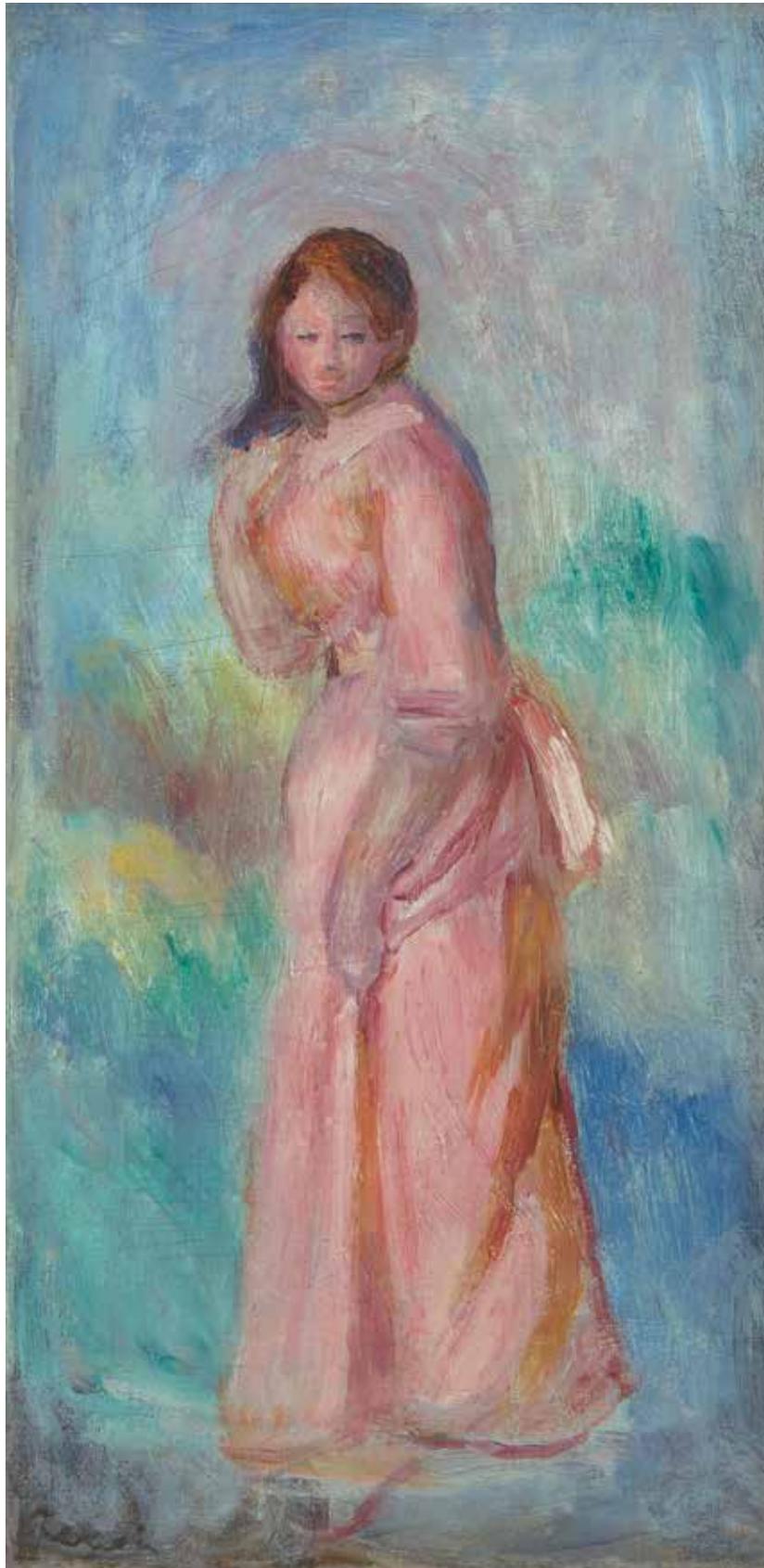
Ruth Ohara Gallery, New York.

Private collection, United States.

Private collection, New York (acquired from the above in November 2015).

Literature

A. Vollard, *La Vie et l'Oeuvre de Pierre Auguste Renoir*, vol. II, Paris, 1919 (illustrated p. 40).



47

LOUIS RITMAN (1889-1963)

Femme de dos

signed 'L. Ritman' (lower right)

oil on canvas

18 1/8 x 21 3/4 in (45 x 55.2 cm)

\$15,000 - 20,000

Provenance

Private collection, France.

Acquired from the above by the present owner.



AUGUSTE RODIN (1840-1917) AND ALBERT ERNEST CARRIER-BELLEUSE (1824-1887)

L'Innocence tourmentée par l'Amour

inscribed 'Carrier-Belleuse' (on the base)

biscuit de Sèvres

22 1/2 in (57.2 cm) (height)

Conceived in 1871 and executed before 1910

\$20,000 - 30,000

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2005-1165B.

Provenance

Private collection, Brussels (acquired *circa* 1930).

Private dealer, Paris (acquired from the family of the above).

Private collection, Pennsylvania (acquired from the above in 2005).

Exhibition

Paris, Galerie Brame & Lorenceau, *Rodin, Sculptures, Dessins et photographies*, January 26 – February 25, 2006, no. 3 (illustrated in color in the catalogue p. 55).

New York, Jill Newhouse Gallery, *Auguste Rodin, Intimate Works*, March 2011, no. 3 (illustrated in color in the catalogue n.p.).

Literature

S. Pierron, 'François Rudier et Auguste Rodin à Bruxelles' in *La Grande Revue*, October 1, 1902, p. 154.

Vers l'âge d'airain: Rodin en Belgique (exhibition catalogue), Musée Rodin, Paris, March 18 - June 15, 1997, no. 5 (illustration of the bronze version pp. 109-10).

From 1870 to 1877, the young Auguste Rodin worked in Brussels under the tutelage of an array of celebrated sculptors, first as a *praticien*, stone carver, and then as a collaborator. Until 1872 Rodin's principal employer was Albert Ernest Carrier-Belleuse, the renowned decorative sculptor whose work cites those of the 18th century Rococo master Clodion. Rodin conceived of *L'innocence tourmentée par l'amour*, and, per his agreement with his teacher, Carrier-Belleuse signed the younger artist's works that were made at his studio. Rodin revisited this theme of cupids encouraging the sexual flourishing of a young woman in his later works, such as in *Toilette de Vénus*. Compagnie des Bronzes de Bruxelles produced editions of *L'innocence tourmentée par l'amour* for Carrier-Belleuse in terracotta, marble, biscuit de Sèvres and bronze until 1910.



49

HIPPOLYTE PETITJEAN (1854-1929)

Baigneuse

signed and dated 'Hipp. Petitjean 97' (lower left)

oil on canvas

21 1/2 x 15 in (54.6 x 38.1 cm)

Painted in 1897

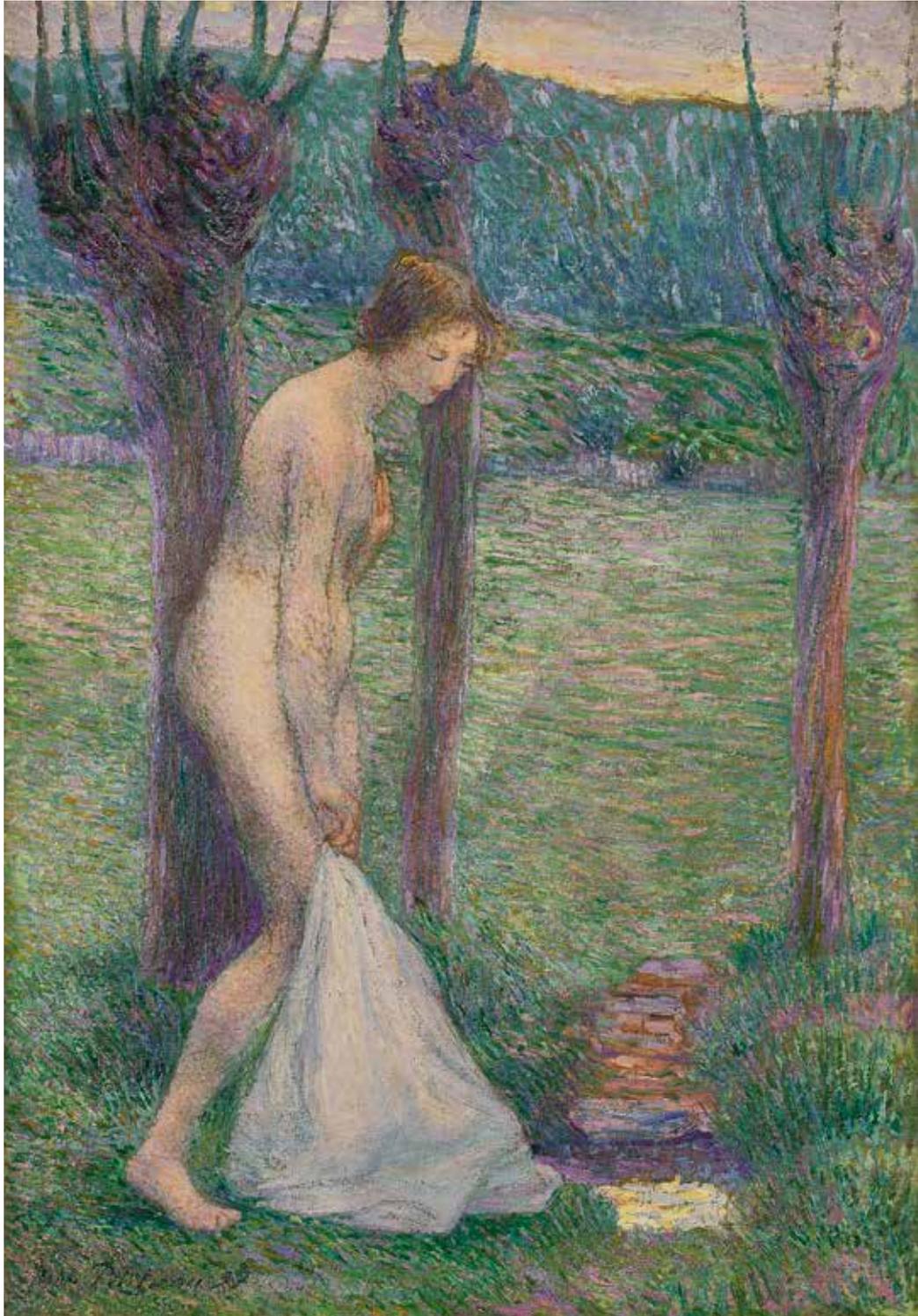
\$40,000 - 60,000

The authenticity of this work has been confirmed by Stephane Kempa.

Provenance

Private collection, France.

Acquired from the above by the present owner.



50

ACHILLE EMILE OTHON FRIESZ (1879-1949)

Baigneuses sur la Rance

signed and dated 'E. Othon Friesz 1935' (lower right); titled and dated
'Baigneuses sur la Rance 35' (on the reverse)

oil on canvas

25 5/8 x 36 1/4 in (65.1 x 92.1 cm)

Painted in 1935

\$25,000 - 35,000

Provenance

Sale: Christie's, London, June 26, 1996, lot 321.

Private collection, France.

Acquired from the above by the present owner.



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

51

MAURICE UTRILLO (1883-1955)

Le Lapin Agile à Montmartre

signed 'Maurice Utrillo V' (lower right)

oil on board

11 3/4 x 15 3/4 in (29.8 x 40 cm)

Executed *circa* 1906

\$8,000 - 12,000

Provenance

Galerie Paul Guillaume, Paris.

M. E. Choumert, Paris.

Montague Sheaman, London.

Galerie Paul Pétridès, Paris.

Galerie Marumo, Paris.

Acquired from the above.

Literature

P. Pétridès, *L'Oeuvre complet de Maurice Utrillo*, vol. I,
Paris, 1959, no. 44 (illustrated p. 93).



52

MAXIMILIEN LUCE (1858-1941)

Baignade dans la cure

signed 'Luce' (lower left)

oil on canvas

23 3/4 x 31 7/8 in (60.3 x 80.5 cm)

Painted in 1908

\$25,000 - 35,000

Provenance

Private collection (acquired by 1986).

Sale: Hôtel Drouot, Paris, October 2, 2009, lot 60.

Madame Djahanguir Riahi, France (sold: Sotheby's, Paris, July 6, 2017, lot 164).

Acquired at the above sale by the present owner.

Literature

D. Bazetoux & J. Bouin-Luce, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 1452 (illustrated p. 358).



PROPERTY FROM THE ESTATE OF ELVIRE LEVY

53

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

\$8,000 - 12,000

Provenance

M. Arnoé, Paris.

Jean Pierre Selz, Paris.

Sale: Galerie Koller, Zurich, May 16, 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 DR. MARIA REICHENBACH, PACIFIC PALISADES, CALIFORNIA

54

MAX LIEBERMANN (1847-1935)

Holländerin, stehend in den Dünen nach links

signed 'M Liebermann' (lower left)

pastel on paper

29 7/8 x 23 1/2 in (76 x 59.5 cm)

Executed circa 1887

\$60,000 - 80,000

Dr. Margreet Nouwen has confirmed the authenticity of this work.

Max Liebermann drew inspiration from Jean-François Millet's championing of the beauty, simplicity and honesty of peasant life, and their communion with the changing of the seasons and connection to the rhythms of nature. Much like van Gogh, who discovered in Millet's work the social justice he had never found in the Church, Liebermann was moved by the democratic honesty of Millet's peasants in contrast with bourgeois duplicity. Liebermann's objective depictions of the laboring poor did not earn him much support in his native Germany. The lack of heroism and 'nostalgic romance' in his paintings did not coincide with the demands of a newly unified Germany seeking to use art as a means of creating a common history and iconography.

Liebermann frequently spent the summer months on extended painting expeditions gathering material he would transform into finished paintings in his studio during the winter. In the summer of 1887 the artist traveled to Katwijk in Holland, a town on the North Sea at one of the many mouths of the Rhine. He had always had a special affinity for Holland:

"Holland has rightfully been called the land of painting par excellence, and it is no accident that Rembrandt was Dutch. The fog that rises above the water and floods everything with a transparent haze gives the country a specifically picturesque quality. The watery atmosphere...gives the air a soft, silvery, grey tone...its beauty lies in its intimacy. And like the country so are the people: never loud, no affect or banality" (quoted in M. Nouwen, 'Mal Heimat Holland,' in *Max Liebermann: Der Realist und die Phantasie* (exhibition catalogue), Hamburg, Kunsthalle, 1997, p. 19).

Over that summer Liebermann began working on what would become one of the pivotal works of this first half of his career, *Die Netzflickerinnen* (*The Net Menders*) (Hamburg, Kunsthalle), completed in 1889. This painting is both typical of his earlier genre scenes and a departure from it. While the composition shows a group of peasants at work (thereby keeping with much of his paintings from the 1870s and early 1880s), here there is a single central figure as a focal point, who, while still a part of the industrious group tableau, also stands as an individual. She exudes her emotional state via her expression and by her posture—she is neither happy nor focused on her task at hand, with her gaze averted from the net dragging behind her and towards an unknown distance outside the picture plane. It is a distinct moment of maturity and ambition for Liebermann as an artist.

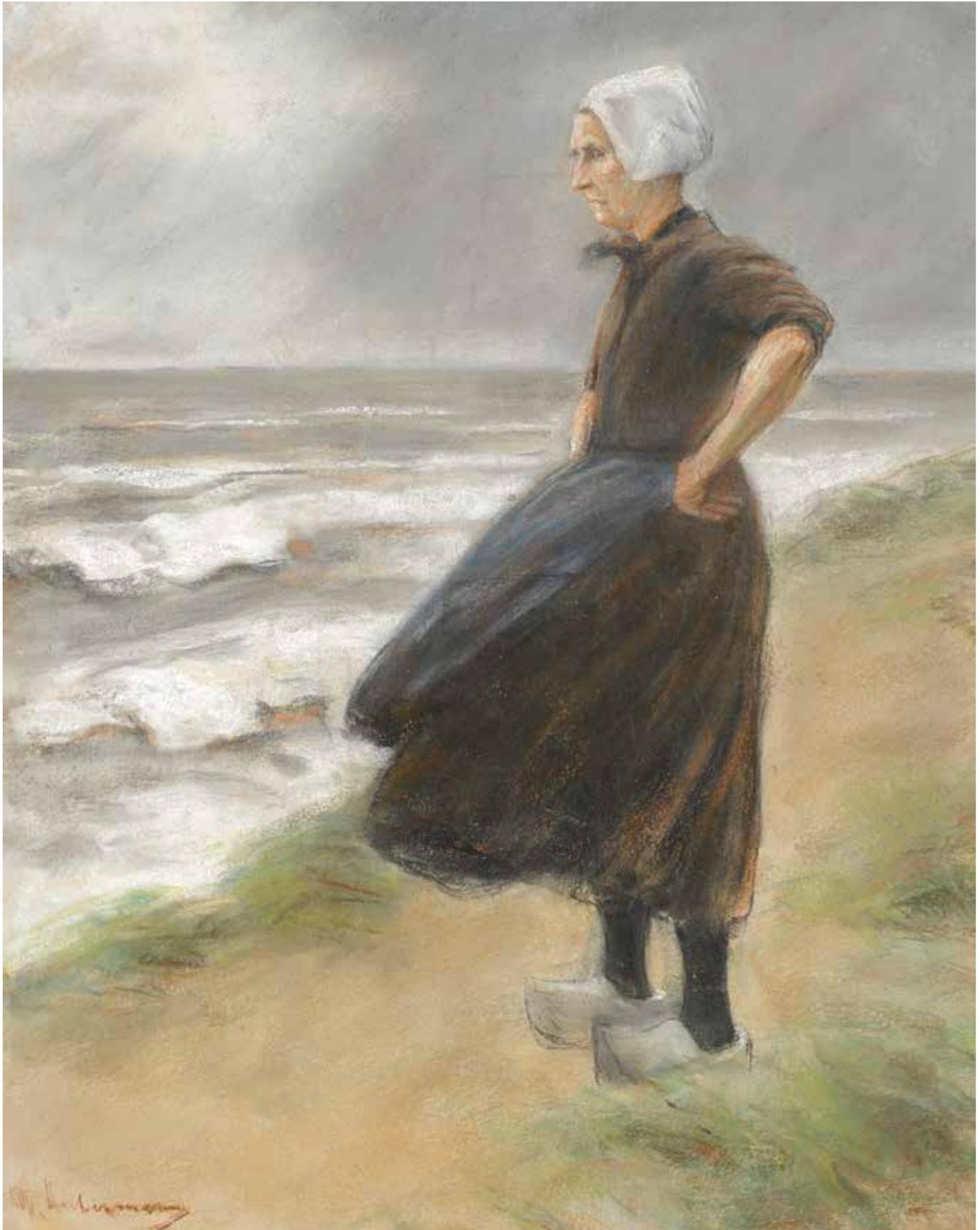
During the same summer as he was working on his preparatory sketches for *Die Netzflickerinnen*, Liebermann produced a series of



Max Liebermann, *Die Netzflickerinnen*, 1887-89, Hamburger Kunsthalle, Hamburg

evocative paintings and sketches of women and young girls alone on the dunes of Katwijk. While many of these were initially studies for the *Netzflickerinnen* group, Liebermann considered them to be works of art in their own right and worthy of use as finished paintings in oil. In this series Liebermann completely leaves behind the comfort of the group scene where the viewer's eye never focuses too long on one element. Rather, Liebermann dares to concentrate his entire attention on a single figure.

Beyond succeeding in creating a sense of empathy between subject and viewer, in the present pastel Liebermann also adds an element of drama. In an early exhibition catalogue, a pastel of the same series was given the title *In banger Erwartung* (*In Fearful Anticipation*). The implication is that the woman is waiting for her husband or brother to come home, safe from the gathering storm. The present pastel demonstrates beautifully the atmosphere of Holland that Liebermann so loved. The soft, silvery haze that surrounds the woman as she stares off in the distance is made nearly tangible by the pastel medium, which, though less permanent and finished than oil paint, only serves to enhance the fleeting atmosphere of the moment captured here: a rare intimate instant between artist, subject and location.



PROPERTY FROM THE MOSCAHLAIDIS FAMILY

55

EUGÈNE BOUDIN (1824-1898)

Anvers. Trois-mats à quai

signed and dated 'E. Boudin Anvers 1871' (lower right)

oil on panel

11 1/4 x 17 1/4 in (28.6 x 43.8 cm)

Painted in 1871

\$50,000 - 70,000

Provenance

Aurélien Scholl, Paris.

Private collection, Switzerland.

Knoedler & Co., New York (no. 6308).

Mr. & Mrs. Irwin & Henrietta B. Lang, New York (acquired from the above on March 27, 1957, and sold by the estate: Christie's New York, May 19, 1982, lot 5).

Acquired at the above sale.

Exhibited

Paris, École nationale des Beaux-Arts, *Exposition des oeuvres d'Eugène Boudin*, 1899, no. 8.

Literature

R. Schmit, *Eugène Boudin, 1824-1898*, vol. I, Paris, 1973, no. 668 (illustrated p. 243).





56

MAXIMILIEN LUCE (1858 - 1941)

Vue de Paramé

signed 'Luce' (lower right)

oil on panel

4 1/2 x 8 5/8 in (11.4 x 21.9 cm)

Painted in 1925

\$5,000 - 7,000

Provenance

Wally Findlay Galleries, Inc., Palm Beach.

Private collection, United States (acquired from the above on March 11, 1975).

Literature

J. Bouin-Luce & D. Bazetoux, *Maximilien Luce, Catalogue de l'oeuvre peint*, vol. II, Paris, 1986, no. 1631 (illustrated p. 399).



57

MAXIMILIEN LUCE (1858-1941)

Bords de la Bresle

signed, dated, and titled 'Luce 1939 Bords de la Bresle' (on the reverse)

oil on panel

8 1/2 x 14 1/2 in (21.6 x 36.8 cm)

Painted in 1939

\$3,000 - 5,000

The authenticity of this work has been confirmed by Denise Bazetoux.

Provenance

Sale: Bonhams Knightsbridge, March 22, 2016, lot 198.

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

58

MAURICE DE VLAMINCK (1876-1958)

Hameau sous la neige

signed 'Vlaminck' (lower right)

oil on canvas

18 1/8 x 21 3/4 in (46 x 55.2 cm)

\$50,000 - 70,000

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

Provenance

Private collection, France.

Acquired from the above by the present owner.



59

MAURICE DE VLAMINCK (1876-1958)

Route de Beauce

signed 'Vlaminck' (lower left)

oil on canvas

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

Painted *circa* 1954

\$60,000 - 80,000

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

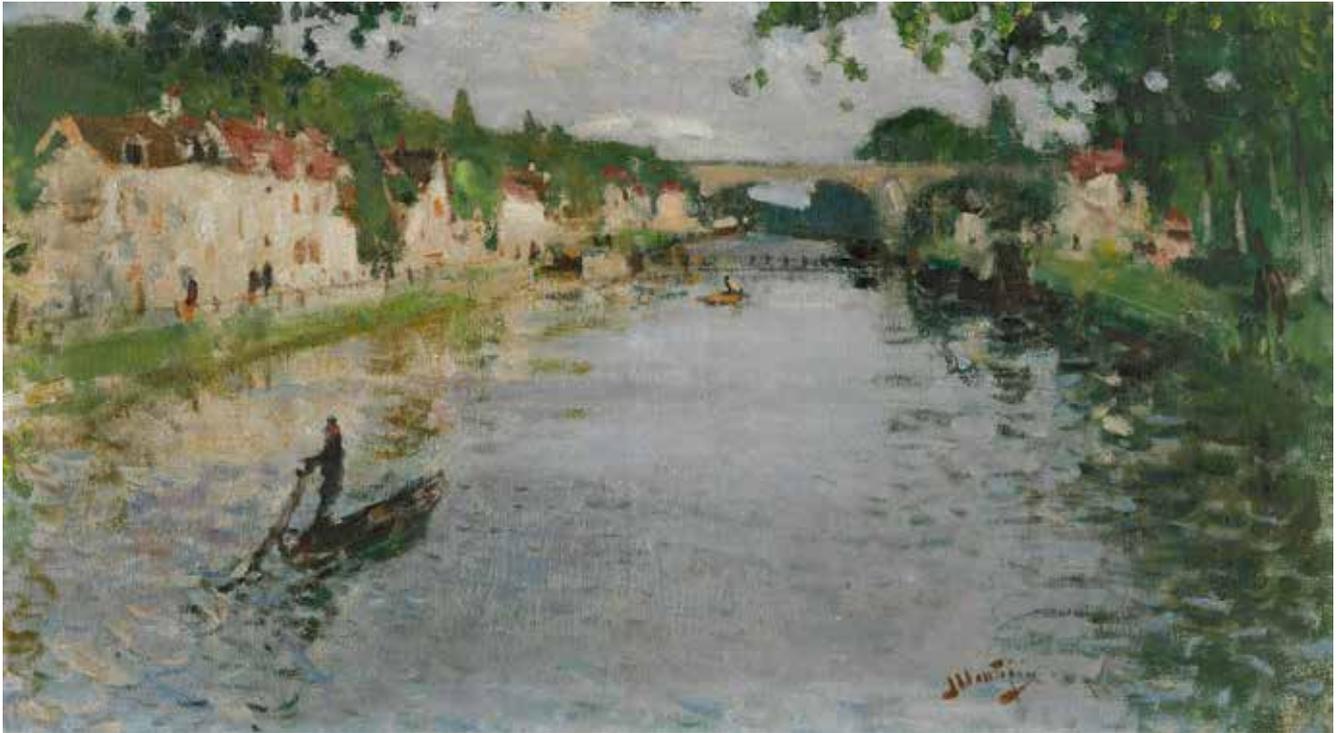
Provenance

Paul Kantor Gallery, Beverly Hills (no. K1949).

Sale: Mercier & Cie, Lille, April 15, 2018, lot 370.

Acquired at the above sale by the present owner.





PROPERTY FROM A PRIVATE COLLECTION, SANTIAGO

60

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Scène de bateau

signed 'Montézin' (lower right)

oil on canvas

17 1/2 x 32 1/2 in (44.5 x 82.6 cm)

Painted circa 1940-45

\$10,000 - 15,000

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

Provenance

Private collection, Santiago.

Private collection, Santiago (acquired by descent from the above).

Acquired from the above in May 2018.



PROPERTY FROM A PRIVATE COLLECTION, SANTIAGO

61
PIERRE EUGÈNE MONTÉZIN (1874-1946)

Scène de forêt
signed 'Montézin' (lower right)
oil on canvas
23 5/8 x 28 3/4 in (60 x 73 cm)
Painted circa 1925-30

\$8,000 - 12,000

This work will be included in the forthcoming catalogue raisonné being prepared by Monsieur Cyril Klein Montézin.

Provenance

Private collection, Santiago.
Private collection, Santiago (acquired by descent from the above).
Acquired from the above in May 2018.



62

AUGUSTE RODIN (1840-1917)

Étude pour un portrait féminin dit aussi (Etude de buste pour le portrait de la Comtesse de Noailles)

inscribed, numbered and stamped with the foundry mark 'A. Rodin, no. 8, Georges Rudier Fondateur Paris, © by musée Rodin 1973' (on the base)

bronze

5 3/4 in (14.6 cm) (height without base)

Conceived in 1906 and cast in 1973

\$10,000 - 15,000

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2019-5953B.

Provenance

Musée Rodin, Paris.

Charles Slatkin Galleries, New York (acquired from the above in June 1976).

Forster-White Gallery, Seattle (acquired from the above in June 1976).

Private collection, Seattle (acquired from the above on June 30, 1976).



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

63

ÉMILE-ANTOINE BOURDELLE (1861-1929)

Modèle timide, première épreuve

inscribed with cipher and '© By Bourdelle' and stamped with the foundry mark 'E. Gordard Cire Perdue' (on the base)

bronze

20 3/4 in (52.7 cm) (height)

Conceived in 1910 and cast after 1929

\$10,000 - 15,000

Provenance

Galerie Marumo, Paris.

Acquired from the above.



64

RAOUL DUFY (1877-1953)

Femme à sa table

signed and dated 'R Dufy 1900' (lower right)

pencil on paper

12 5/8 x 9 1/2 in (32.1 x 24.1 cm)

Executed in 1900

\$4,000 - 6,000

Provenance

Wildenstein & Co., New York.

Jeanne Frank, New York.

Private collection, London (acquired from the above in the 1960s).

Private collection, New York (acquired by descent from the above).

Exhibited

London, J.P.L. Fine Arts, *Raoul Dufy*, 1978, no. 1.

Literature

F. Guillon-Laiffaille, *Raoul Dufy, Catalogue Raisoné des Dessins*, vol. I, Paris, 1991, no. 42 (illustrated p. 33).



65

RAOUL DUFY (1877-1953)

Personnages sur la plage
signed 'Raoul Dufy' (lower right)
watercolor on paper laid down on board
19 x 24 7/8 in (48.3 x 63.2 cm)
Executed in 1924

\$20,000 - 30,000

Provenance

Sale: Hôtel des ventes, Lyon, October 30, 1973, lot 69.
Acquired at the above sale by the present owner.

Literature

F. Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, vol. II, Paris, 1982, no. 1064 (illustrated p. 5).



66

CHARLES LAPICQUE (1898-1988)

Méphistophélés

signed 'Lapicque' (lower left); dated '53' (lower right); signed, titled and dated 'Lapicque Méphistophélés 1953' (on the reverse)

oil on canvas

16 x 9 1/2 (40.6 x 24.1 cm)

Painted in 1953

\$5,000 - 7,000

This work will be included in the forthcoming catalogue raisonné being compiled by Médéric and Marc Métayer.

Provenance

Antañona Galeria De Arte, Caracas.

Private collection, New York (acquired from the above circa 1960).



PROPERTY FROM A PRIVATE COLLECTION, BEVERLY HILLS

67

CHARLES LAPICQUE (1898-1988)

Ezéchiel Mesure le Temple

signed 'Lapicque' (lower left); signed, titled and dated 'Lapicque
Ezéchiel Mesure le Temple 1973' (on the reverse)

oil on canvas

45 1/2 x 35 in (115.6 x 89 cm)

Painted in 1973

\$6,000 - 8,000

This work will be included in the forthcoming catalogue raisonné being
compiled by Médéric and Marc Métayer.

Provenance

Galerie Marumo, Paris.

Acquired from the above.

68

LOUIS VALTAT (1869-1952)

Bouquet au vase de Crystal

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

oil on canvas

14 3/4 x 11 in (37.5 x 27.9 cm)

Painted *circa* 1935

\$25,000 - 35,000

This work will be included in the Catalogue Raisonné of the work of Louis Valtat in preparation by the association "Les Amis de Louis Valtat."

Provenance

Private collection.

Sale: Millon & Associés, March 26, 2014, lot 54.

Acquired at the above sale by the present owner.





69

LE PHO (1907-2001)

Les Pavots

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

oil on board

17 7/8 x 12 3/4 in (45.4 x 32.4 cm)

Painted in 1967

\$6,000 - 8,000

The authenticity of this work has been confirmed by the Findlay Institute.

Provenance

Wally Findlay Galleries, Chicago, no. 198 (acquired from the artist in 1967).

Private collection, Canada (acquired in 1970).



70

LE PHO (1907-2001)

Le Vase de Cristal

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

oil on canvas

32 x 23 3/4 in (81.3 x 60.3 cm)

Painted in 1975

\$18,000 - 25,000

The authenticity of this work has been confirmed by the Findlay Institute.

Provenance

Wally Findlay Galleries, New York, no. 58535 (acquired from the artist in 1975).

Private collection, United States (acquired from the above in 1975).

71

GUSTAVE CAMILLE GASTON CARIOT (1872-1950)

Paysage, brume matinale

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

oil on canvas

18 1/8 x 24 in (46 x 61 cm)

Painted in 1904

\$12,000 - 18,000

Provenance

The Estate of the Artist.

Private collection (by descent from the above).

Private collection (acquired from the above).

Private collection, Europe (acquired from the above).





72

LÉONARD TSUGUHARU FOUJITA (1886-1968)

Portrait

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

ink on paper

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

Executed in 1926

\$2,000 - 3,000

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).



73

CAMILLE PISSARRO (1830-1903)

Paysage

stamped with the artist's initials 'C.P.' (Lugt 613e) (lower right);

stamped 'W B W' (upper right)

charcoal and colored chalks on paper

8 x 9 5/8 in (20.3 x 24.4 cm)

\$7,000 - 10,000

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

Provenance

Manzana Pissarro, Paris.

Private collection (acquired by descent from the above, and sold:

Christie's East, May 13, 1997, lot 4).

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

74

FRANCISCO ZÚÑIGA (1912-1998)

Mujer sentada

signed and dated 'Zúñiga 1972' (lower left)

black conté crayon and sanguine on paper

19 1/2 x 25 5/8 in (49.53 x 65.1 cm)

Executed in 1972

\$6,000 - 8,000

The authenticity of this work has been confirmed by Ariel Zúñiga.
This work will be included in the forthcoming volume V of the catalog raisonné.

Provenance

Private collection, California (acquired in the 1990s).

Acquired from the above by the present owner in 2018.



75

MANUEL CABRÉ (1890-1983)

En la rute de Guatire (la silla desde la Urbina)

signed and dated 'M. Cabré 74' (lower left)

oil on canvas laid down on board

26 x 24 in (66 x 61 cm)

Painted in 1974

\$30,000 - 50,000

Provenance

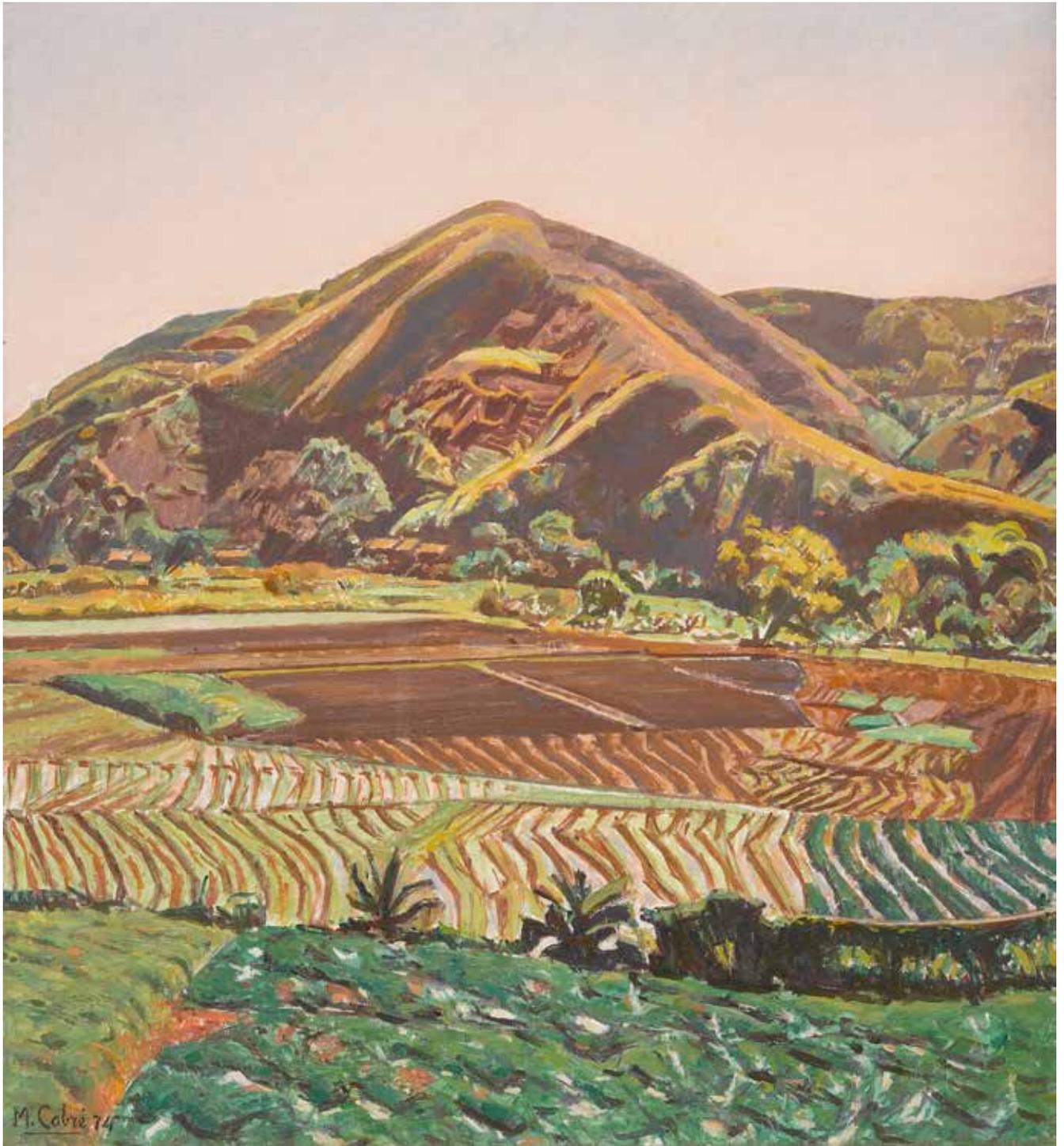
Galeria Acquavella Caracas, Venezuela (acquired from the artist on February 28, 1974).

Galeria Ascaso, Caracas (acquired in March 1994).

Private collection, Florida (acquired from the above).



Paul Cézanne, *Mont Sainte-Victoire*, circa 1895, The Barnes Collection, Philadelphia



76

BENITO QUINQUELA MARTIN (1890-1977)

Contra Luiz

signed 'Quinquela MARTIN' (lower right); titled, signed and dated
'Contra Luiz, Por el pintor Argentino Benito Quinquela MARTIN 1960'
(on the reverse)

oil on board

35 1/4 x 39 1/4 in (89.5 x 99.7 cm)

Painted in 1960

\$25,000 - 35,000

Provenance

Private collection, Argentina.

R. C. Hodgeman, California (acquired as a gift from the above).

Private collection, California (acquired by descent from the above in 1997).



77

EMILIO PETTORUTI (1892-1971)

Alberì

signed 'PETTORUTI' (lower left)

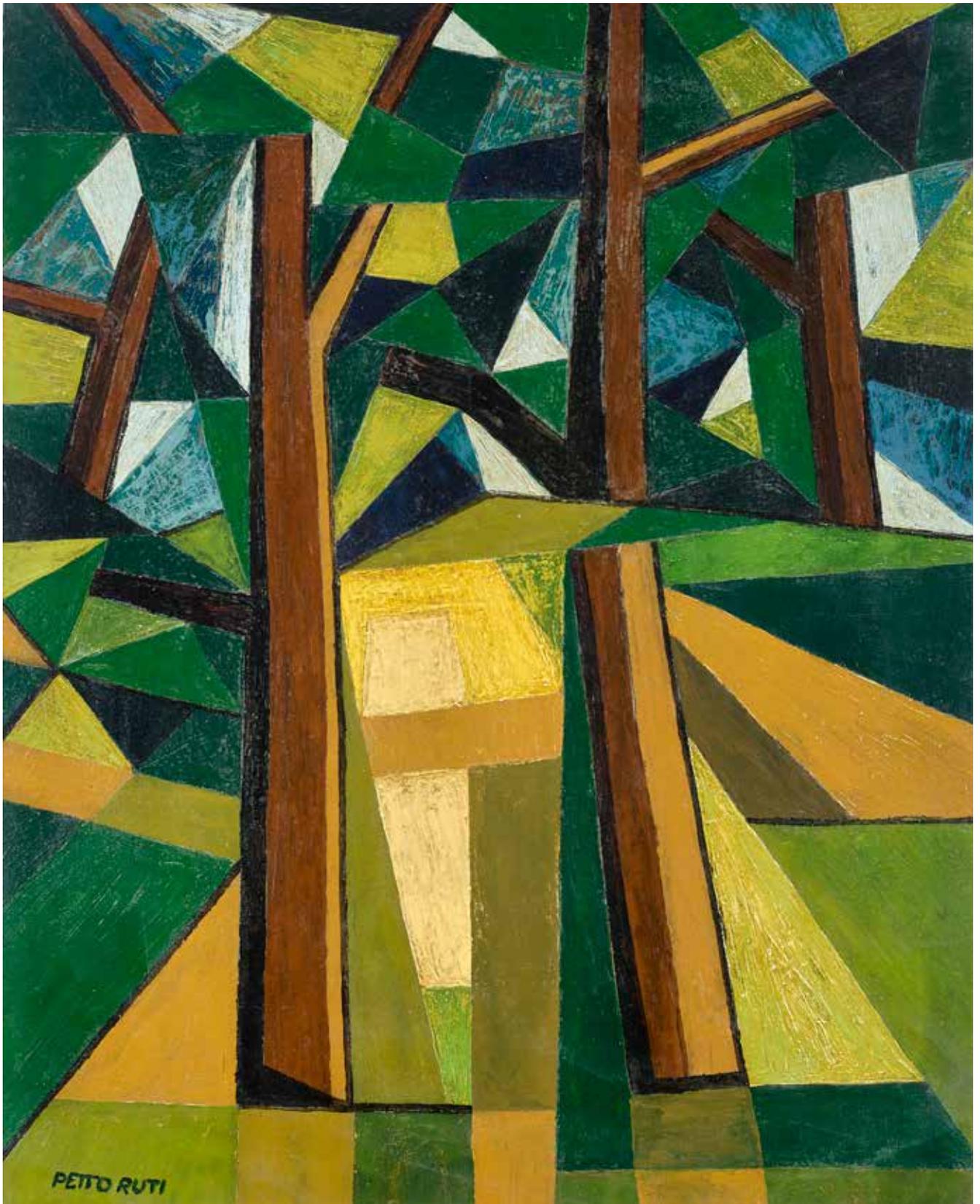
oil on cardboard

18 x 14 1/2 in (46 x 37 cm)

Painted *circa* 1917

\$40,000 - 60,000

The authenticity of this work has been confirmed by Roberto Díaz Varela of the Fundación Pettoruti.



78

PEDRO ALVAREZ (1922-1997)

Galaxia - No.5

signed with the artist's initials 'PA' (lower left); signed, dated and titled 'Pedro Alvarez 1955, Galaxia - No.5' (on the reverse)

oil on canvas

31 1/4 x 23 1/2 in (79.4 x 59.7 cm)

Painted in 1955

\$8,000 - 12,000

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

Provenance

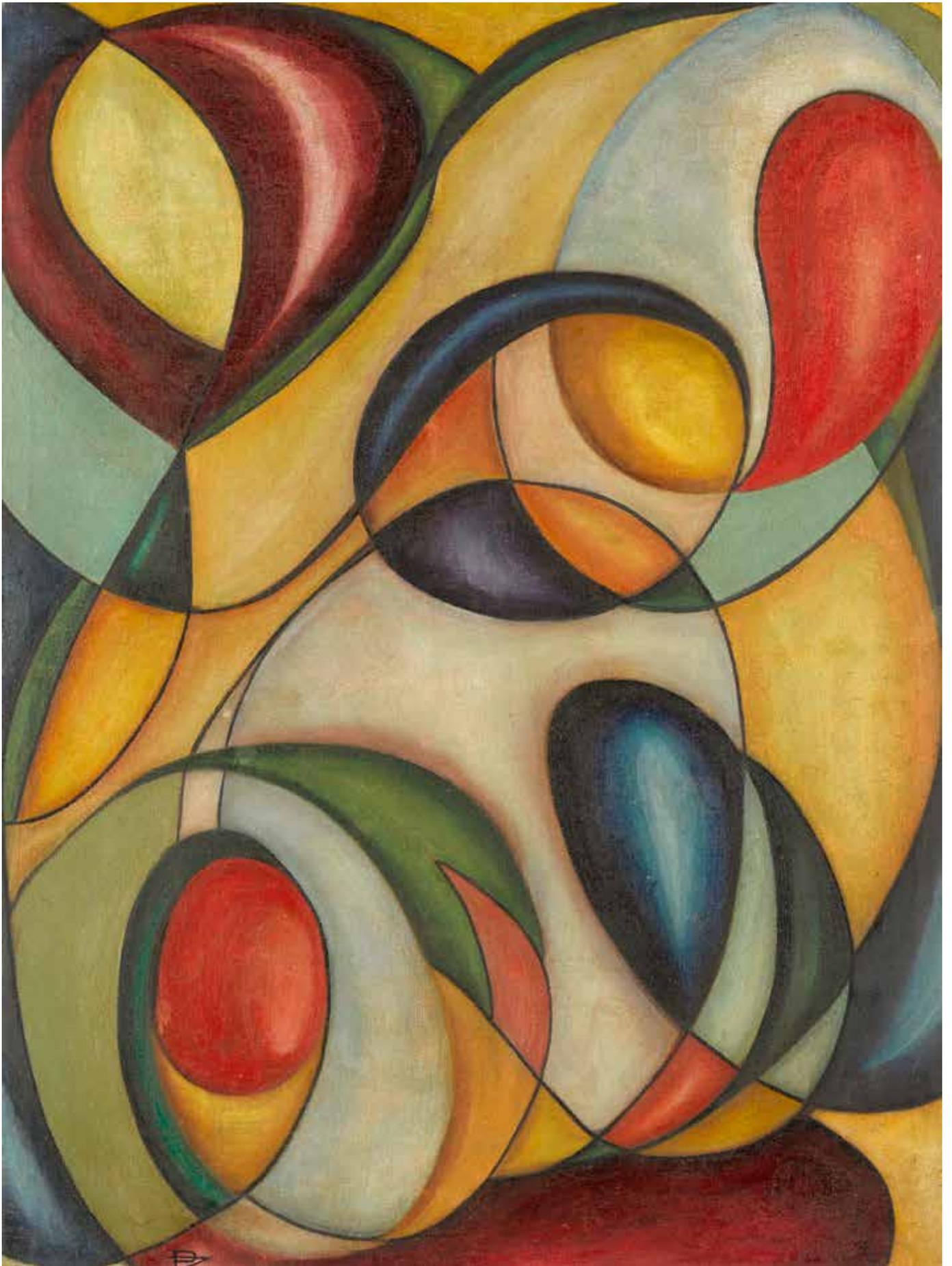
Private collection, Madrid.

The group known as *Los Diez Concretos* (The Ten Concrete Artists) grew out of the upheavals in Cuba in the decade leading up to the overthrow of the Batista regime in 1959. Following the 1952 military coup, and as Havana was becoming an international city facing rapid urbanization, there were rising nationalist sentiments to which artists felt a need to respond. They strove to create a new visual language which could be equal to the political and social changes.

Los Diez coalesced in 1959 in an exhibition at the Galería de Arte Color-Luz entitled *10 Pintores Concretos Exponen Pinturas y Dibujos* (*10 Concrete Painters Exhibit Paintings and Drawings*). Although the group was only active until 1961, they were at the center of the political turmoil to which the country was exposed. Many of the artists, such as Pedro de Oráa, Wilfredo Aracay and Mario Carreno had traveled abroad, while Sandú Darié was in correspondence with Grupo Madí in Buenos Aires, and they were in close touch with the latest European and Latin American avant-garde movements and influences.

Cuban Concretism grew from global inspirations. As Pedro de Oráa recalled in an interview with Lucas Zwirner, "We didn't want to mimic anyone; we wanted inspiration and encouragement from countries like Belgium, Germany, France and Russia, where art was really flourishing. The work from those countries were our biggest source of inspiration. No one paints spontaneously... And if there is anything that we ever wanted, it was to contribute something to the already established world of Concrete abstraction" (quoted in *Concrete Cuba: Cuban Geometric Abstraction from the 1950s* (exhibition catalogue), David Zwirner, London and New York, p. 142).

The following three works by Pedro Alvarez and Salvador Corratgé show the artists expressing their intellectual and political ideas in hard-edged and simple yet vibrant forms and colors.





79

SALVADOR CORRATGÉ (1928-2014)

Sin título

signed and dated 'S. CORRATGE 61' (lower right); signed and dated (on the reverse)

acrylic on canvas

33 1/2 x 27 1/2 in (85 x 70 cm)

Painted in 1961

\$6,000 - 8,000

The authenticity of this work has been confirmed by Ana González Morejón.

Provenance

Private collection, Madrid.



80

SALVADOR CORRATGÉ (1928-2014)

La Salvación

signed 'S. Corratgé' (lower right); signed, titled and dated (on the reverse)

acrylic on masonite

35 3/8 x 28 1/2 in (89.7 x 72.4 cm)

Painted in 1961

\$7,000 - 9,000

The authenticity of this work has been confirmed by Ana González Morejón.

Provenance

Private collection, Madrid.

END OF SALE

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African and Oceanic Art

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PREVIEW

May 5 - 13

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MAGNIFICENT KOTA-NDASSA RELIQUARY FIGURE, GABON

mbulu-ngulu
height 20 1/4in (51.4cm)
\$250,000 - 350,000

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AUCTIONEERS SINCE 1793



Post-War & Contemporary Art

New York | May 15 at 5pm

PREVIEW
May 4 - 15

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WAYNE THIEBAUD (B. 1920)
Chocolate Éclair, 2002
oil on wood
9 1/2 x 12 5/8 in. (24.1 x 32.1 cm.)
\$700,000 - 1,000,000

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at Artists Rights Society (ARS), NY

Bonhams

AUCTIONEERS SINCE 1793



American Art

New York | May 22 at 4pm

PREVIEW

May 17 - 21

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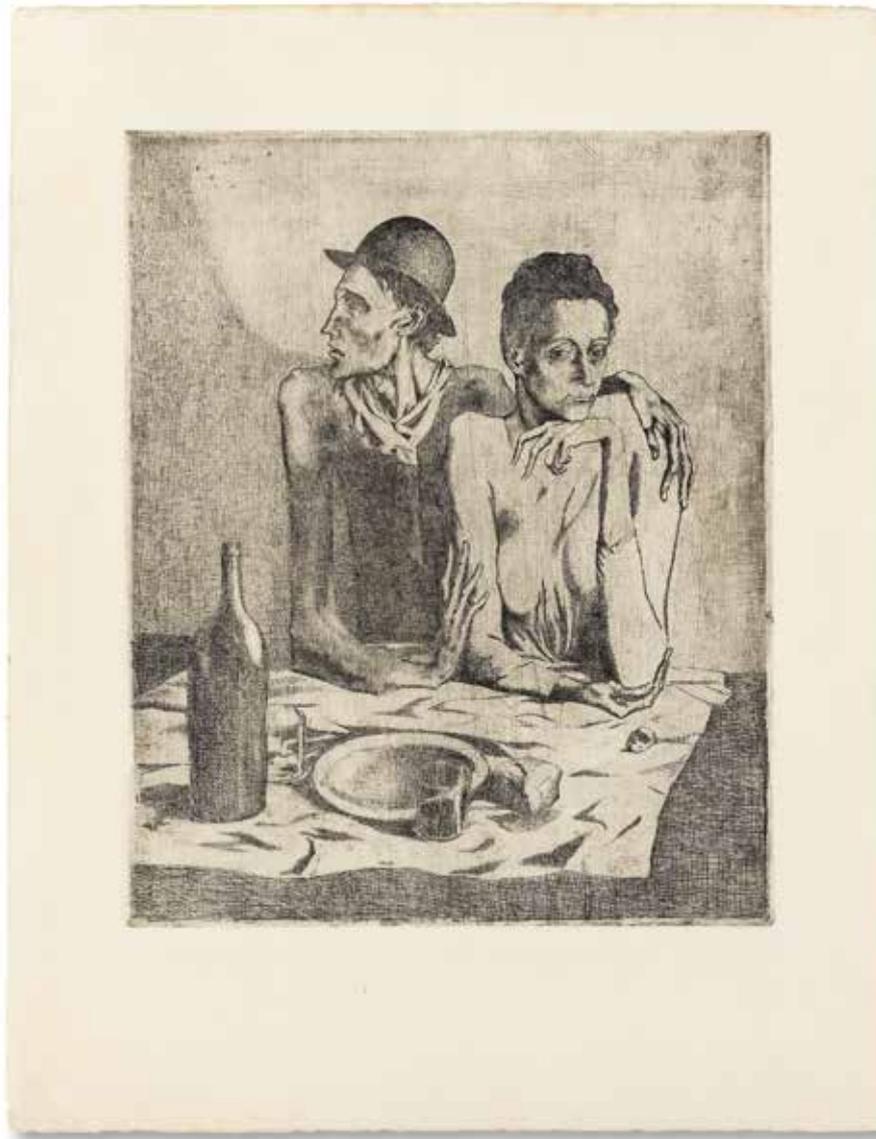
Jennifer Jacobsen
+1 (212) 710 1307
jennifer.jacobsen@bonhams.com
[bonhams.com/americanart](https://www.bonhams.com/americanart)

ELIE NADELMAN (1882-1946)

Standing Female Nude on Modeled Base
bronze with dark green patina
25 1/4in high
Modeled *circa* 1907-08.
\$200,000 - 300,000

Bonhams

AUCTIONEERS SINCE 1793



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Closing date for entries - 19 April 2019

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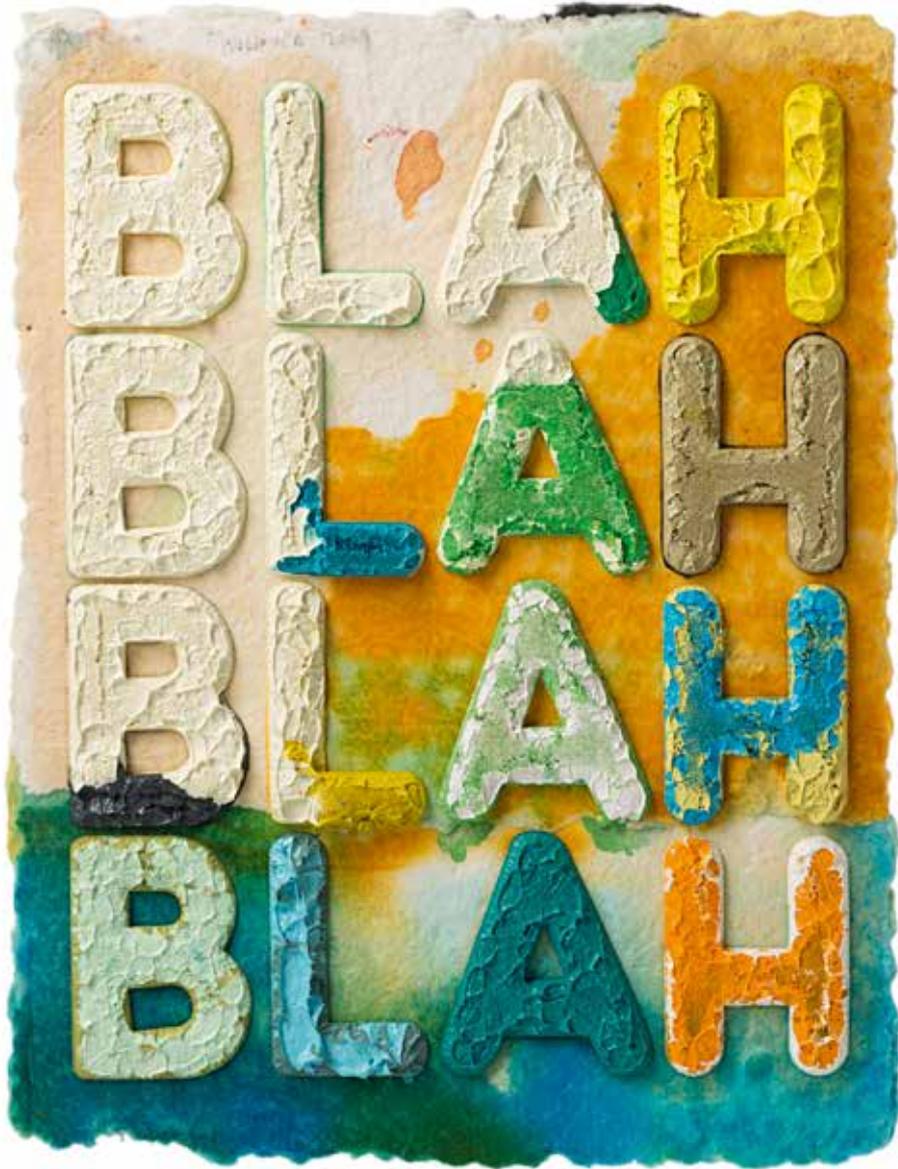
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PABLO PICASSO (SPANISH, 1881-1973)

La Suite des Saltimbanques
the rare complete set of 15 drypoints
and etchings, 1904-5
£170,000-250,000

Bonhams

AUCTIONEERS SINCE 1793



Modern & Contemporary Art

New Bond Street, London | 27 June 2019

A new auction focusing
on the Avant-Garde
to the present day

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MEL BOCHNER (B. 1940)

Blah, Blah, Blah
monoprint with engraving and
embossment on hand-dyed
Twinrocker handmade paper
£3,000 - 5,000 *

Bonhams

AUCTIONEERS SINCE 1793



Impressionist & Modern Art

New Bond Street, London | 10 October 2019

ENTRIES NOW INVITED

Closing date for entries - 29 August 2019

ENQUIRIES

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PABLO PICASSO (1881-1973)

Tête de picador au nez cassé
bronze with a dark brown patina
18.5cm (7 5/16in) high.

£60,000-80,000 *

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

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 27.5% OF THE FIRST \$3,000 OF THE BID PRICE, 25% OF THE AMOUNT OF THE BID PRICE ABOVE \$3,000 UP TO AND INCLUDING \$400,000, 20% OF THE AMOUNT OF THE BID PRICE ABOVE \$400,000 UP TO AND INCLUDING \$4,000,000, AND 13.9% 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 Alabama, Arizona, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Idaho, Illinois, Iowa, Indiana, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Nevada, New Jersey, New York, North Carolina, Ohio, Pennsylvania, Rhode Island, Texas, Utah, Virginia, Washington, D.C., Washington state, Wisconsin, Wyoming 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 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 Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at www.bonhams.com/us.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BIDDING & BUYING AT AUCTION

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

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

Auction House's Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and

from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer's Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our office has requirement for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. On Thursday 16 May oversized lots (noted as W next to the lot number and/or listed on page 189) will be sent to Door to Door Services where transfer and full value protection fees will be immediately applicable. Storage charges will begin accruing for any lots not collected within 5 business days of the date of auction. All other sold lot will be retained in Bonhams Gallery until Tuesday 28 May. 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 within 14 calendar days of the date of the auction. Bonhams Reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

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.

IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below and marked with a W in the catalogue will be removed to the warehouse of Door to Door Services herein referred to as Door To Door on Thursday 16 May. Lots not so listed will remain at Bonhams.

W LOTS WILL BE AVAILABLE FOR COLLECTION FROM DOOR TO DOOR BEGINNING AT 9AM ET ON FRIDAY 17 MAY.

Address

Door To Door Services
50 Tannery Rd #8A
Somerville, NJ 08876

Lots will be available for collection 24hrs following transfer to Door to Door every business day from 9am to 5pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Door To Door) by contacting Door To Door at 1-908-707-0077 ext 2070

HANDLING & STORAGE CHARGES

Please note: For sold lots removed to Door To Door there will be transfer and Full value protection charges but no storage charge due for lots collected by Tuesday 21 May. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 14 days of the sale date.

The per-lot charges levied by Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer \$75
Daily storage..... \$10
Full value protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS

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

Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

For more information and estimates on domestic and International shipping Please contact Michael Van Dyke at Door To Door
+1 908 707 0077 ext 2070
+1 908 707 0011 (fax)
quotes@dttdusa.com

PAYMENT

All amounts due to Bonhams and all charges due to Door To Door Services must be paid by the time of collection of the property from their warehouse.

TO MAKE PAYMENT IN ADVANCE

Telephone +1 (908) 707 0077 ext 2070 to ascertain the amount due, payable by cash, check, or credit card.

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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