

IMPRESSIONIST & MODERN ART

Wednesday November 16, 2016



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IMPRESSIONIST & MODERN ART

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SALE NUMBER: 23446

Lots 1 - 51

CATALOG: \$35

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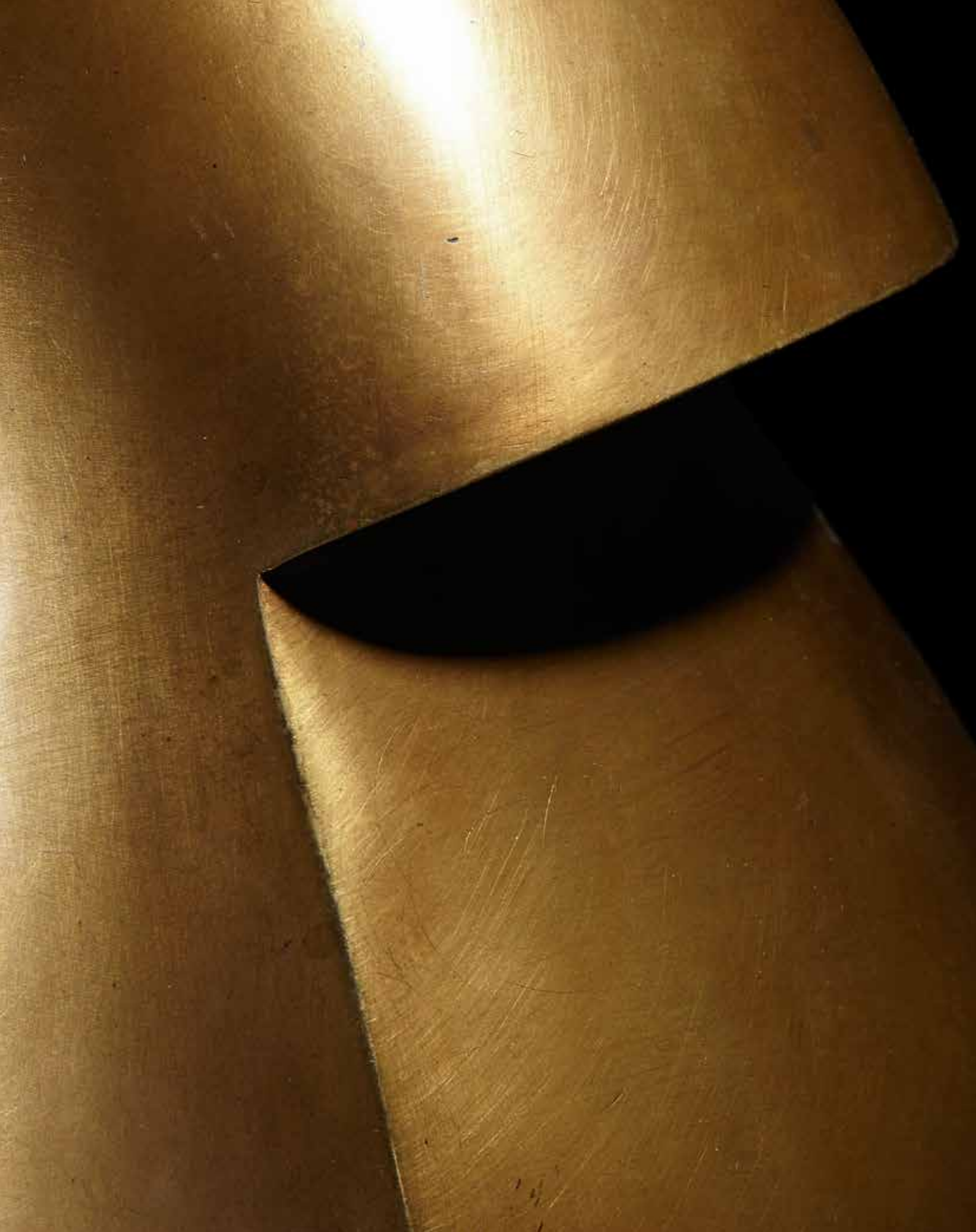
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**IMPRESSIONIST
& MODERN ART**

Lots 1 - 51



1

GUSTAVE LOISEAU (1865-1935)

Chemin de Maigremont, Saint Cyr du Vaudreuil

signed 'G LOISEAU' (lower left)

oil on canvas laid on board

18 1/8 x 21 5/8 in (46 x 55 cm)

\$40,000 - 60,000

£32,000 - 49,000

€36,000 - 54,000

Provenance

Galerie Durand-Ruel, Paris (acquired directly from the artist on 22 December 1900).

Durand-Ruel Galleries, New York (transferred from the above on 11 June 1901).

Mrs. Eddy Palmer, New York (acquired from the above on 11 January 1926).

Thence by descent from the above to the present owner.

Exhibited

New York, Durand-Ruel Galleries, *Gustave Loiseau*, 23 November-7 December 1901.

New York, Durand-Ruel Galleries, *Paintings by André d'Espagnat, Gustave Loiseau,*

Maxime Maufra, and Henry Moret, 19 April 1902-3 May 1902.

New York, Durand-Ruel Galleries, *Gustave Loiseau*, 21 March-11 April 1908.

Maryland, Maryland Institute, *French Impressionist Paintings*, 1 April-30 April 1922.

Saint Louis, Noonan and Kocian, 1 October-1 November 1922.

Minneapolis, Institute of Arts Minneapolis, *French Impressionist Paintings*,
1 March-31 March 1923.

New York, Durand-Ruel Galleries, *Paintings by Ricardo Canals and Gustave Loiseau*,
3 November 1923.

Connecticut, Mattatuck Historical Society Waterbury, 1 April-1 May 1925.

New York, Durand-Ruel Galleries, *Gustave Loiseau*, 11 November 1925, no.9.

Didier Imbert has kindly confirmed the authenticity of this work.





2

ANGELINA BELOFF (1884-1969)

La maison rose

signed 'Angelina Beloff.' (lower left); signed, inscribed, and numbered

'La maison rose, Paysage/ A. Beloff./ N:3' (verso)

oil on canvas

21 x 24 3/4 in (53 x 62.8 cm)

Painted circa 1914

\$15,000 - 20,000

£12,000 - 16,000

€13,000 - 18,000

Provenance

The artist's studio, Paris, until 1932.

Private collection, France.

Exhibited

Chilleurs-aux-Bois, Château de Chamerolles, *Femmes artistes:*

Passion, muses, modèles, 16 June-19 August 2012 (unnumbered).

Literature

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

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

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



3

WILLIAM SAMUEL SCHWARTZ (1896-1977)

Outskirts of a city

signed 'WILLIAM S SCHWARTZ' (lower left); further signed, titled and inscribed 'Chicago/ 1927' (to the reverse)

oil on canvas

36 X 40 1/8 in (91.5 x 101.7 cm)

Painted in 1927

\$3,000 - 5,000

£2,400 - 4,100

€2,700 - 4,500

William S. Schwartz was born in Belarus, then in the Russian Empire, and received his earliest artistic training at Vilna [Vilnius]. He emigrated to the United States in 1917, landing in New York before moving to Omaha. He later enrolled in the School of the Art Institute of Chicago: the present work dates from the year after his first one man show at the Institute.



4

PAUL SIGNAC (1863-1935)

Marseille

signed 'P. Signac' (lower left)

watercolor and black chalk on paper

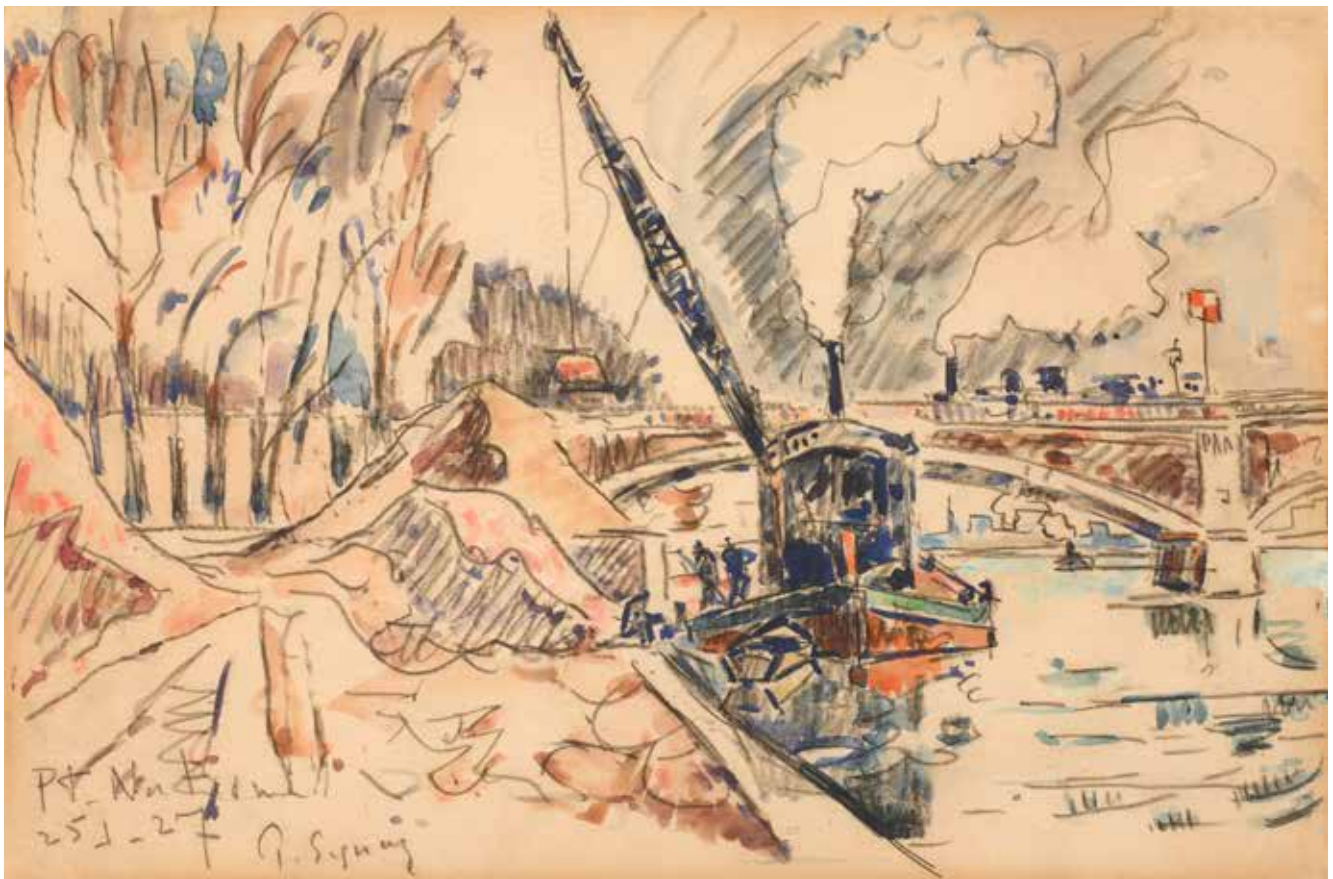
7 7/8 x 10 in (20 x 25.5 cm)

\$8,000 - 12,000

£6,500 - 9,700

€7,200 - 11,000

Marina Ferretti-Bocquillon has kindly confirmed the authenticity of this work.



5

PAUL SIGNAC (1863-1935)

Pont National, Paris

signed, dated and inscribed 'Pt. National/ 25-1-27/ P. Signac' (lower left)

watercolor and graphite on paper

7 1/2 x 11 3/4 in (19.8 x 29.8 cm)

Painted on 25 January 1927

\$10,000 - 15,000

£8,100 - 12,000

€9,000 - 13,000

Provenance

Private Collection, Florida.

Gift from the above to the present owner.

Marina Ferretti-Bocquillon has kindly confirmed the authenticity of this work.

No lot 6



**PROPERTY FROM THE ESTATE OF CONSTANCE CROWLEY PEABODY
SAN FRANCISCO, CALIFORNIA**

7

EUGENE BOUDIN (1824-1898)

Scène de plage

inscribed and dated (?) '31/67' (lower right)

watercolor and graphite on paper

6 3/4 x 10 1/4 in (17.1 x 25.7 cm) (sight)

Painted in 1867

\$15,000 - 20,000

£12,000 - 16,000

€13,000 - 18,000

Manuel Schmit has kindly confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF MRS. JACQUELINE WEBER

8

MAURICE DE VLAMINCK (1876-1958)

La mairie

signed 'Vlaminck' (lower left)

watercolor and gouache on paper laid down on board

17 3/8 x 23 1/2 in (44.4 x 59.9 cm)

\$15,000 - 25,000

£12,000 - 20,000

€13,000 - 22,000

Provenance

Mr. and Mrs. Eugene Joseph Weber, Los Angeles, California.

By descent from the above to the present owners.

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



The corner of Rue du Mont-Cenis and rue Saint-Vincent, Montmartre, 1907

PROPERTY FROM A PRIVATE TEXAS COLLECTION

9

MAURICE UTRILLO (1883-1955)

Carrefour de la rue Saint-Vincent

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

inscribed 'Paris Montmartre 18e Arrt/ Coin des rues de Mont Cenis/ et Saint Vincent/ Maurice, Utrillo, V.' (to the reverse)

oil on canvas

18 1/8 x 15 in (46 x 38 cm)

Painted circa 1918-1920

\$80,000 - 120,000

£65,000 - 97,000

€72,000 - 110,000

Provenance

Fels Collection, Paris.

Galerie Stiebel, Paris (acquired from the above).

Private Collection, Texas (acquired from the above in 1964).

Thence by descent to present owner.

Literature

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. III, Paris, p.17 no.1272.

The authenticity of this work has been kindly confirmed by the Association Utrillo.

'Maurice Utrillo is the painter of Montmartre. Since Lépine, I believe no artist has been able to render with such acute sensitivity the sad charm of this little provincial town isolated on the summit of Paris. Utrillo excels in painting the cracked walls of the old houses. The smallest miserable front takes on in his paintings an extraordinary intensity of color and life... He is also a painter of the suburbs... He loves the morose steeples of old churches, the deserted streets of the gloomy suburbs... Maurice Utrillo evokes, above all, for every sensitive Parisian the nostalgia of his native city, its sickly sky, its resigned houses' (Louis Lormel, pen name for the writer and art dealer Louis Libaude, quoted in *Maurice Utrillo*, exhib. cat., Carnegie Institute Museum of Art, Pittsburgh, 1963, n.p.).

The present work shows the crossroads of the rue Saint-Vincent and rue de Mont Cenis in Paris' 18th arrondissement, an area Utrillo knew particularly well having lodged at a small restaurant nearby. As a native of the Montmartre, this bohemian quarter of the French capital would provide a constant source of inspiration for the artist, who was eventually to be buried in the Cimetière Saint-Vincent, only a few hundred feet from this spot.

The artist led a turbulent life from an early age, struggling with mental illness and alcoholism. Encouraged to take up painting as a creative outlet by his mother, the artist Suzanne Valadon, Utrillo preferred to paint in a studio away from the unwelcome attention of passers-by, often working from memory and or from postcards. His predilection for deserted street scenes and still lifes has been linked by critics to the artist's inherently reserved and solitary nature: 'undoubtedly the shy Utrillo prefers flowers to people. They do not upset his balance by endless talk' (A. Werner, *Utrillo*, London, 1953, p.6).

Painted circa 1918-20, *Carrefour de la rue Saint-Vincent* shows a marked move away from Utrillo's *période blanche* of the early 1910s, in which he applied a strict perspective and a limited white and grey tonal palette. Seeking to render the plastered walls of the Montmartre streets ever more realistically, Utrillo mixed sand and gypsum into the paint. Despite the looser construction and brighter hues of the present work, the artist's characteristic use of texture remains in evidence in the impastoed, almost abstracted, lozenges of chalky white on the building walls, contained within contrasting bold black outlines. We see areas of scratching and scumbled layers to the grey tones, while loose cross-hatching in white and ochre enlivens the walls. Black loops indicate cobbles on the lane which is built up from short dabs of colour, adding movement to the otherwise empty street scene. Utrillo breathes life into this familiar corner of the Montmartre through contrasting textures, Cézanne-like outlines and a rejuvenated palette of vivid blue, bold oranges and lush greens.





Henri Lebasque in his studio

HENRI LEBASQUE: INTIMATE NATURE (LOTS 10-13)

Henri Lebasque is perhaps best known for his *intimiste* compositions of idyllic domesticity, but he often extended his focus beyond the home to show women and children set against verdant backgrounds, disporting themselves in natural surroundings. In the following four lots the artist places his loved ones in picturesque locations with the French Riviera or Brittany coast glimpsed beyond. The importance of family to Lebasque is illustrated beautifully in both *Nono et Pierre dans le jardin au Pradet*, where the artist's son Pierre crawls on the sun-dappled grass behind his sister Hélène (affectionately known as 'Nono'), and *Femme et enfant dans un jardin*, in which a woman, possibly the artist's wife, tends to flowers at the base of an arching tree while a child hovers nearby, mimicking her mother's actions.

Despite often placing his own family at the forefront of his compositions, Lebasque favoured a loose rendering of the figure and emphasised colour and form above detail and characterisation. This generalisation was also notable following his work as a war artist from 1917 onwards, and was used as a means of strengthening the relationship between the subject and their environment. The artist's eldest daughter Marthe, who often modelled for her father, explained: 'when people are included in a landscape they form part of the atmosphere and the surroundings that he sought above all else to recreate. The expression of the faces then has less importance' (L. A. Banner and P. M. Fairbanks, *Lebasque 1865-1937*, San Francisco, 1986, p. 113).

Lebasque's lightly applied, dancing brushstrokes echo those of Camille Pissarro, under whom Lebasque studied following his arrival in Paris in 1885, as well as his work as a colourist whilst serving as an apprentice to the portraitist Léon Bonnat. The young artist was tasked with painting the statues in the Saint-Sulpice quarter, which involved applying the paint in flat brushstrokes of pure colour. This, according to Lisa Banner, 'contributed to the refinement of his style, encouraging a lyrical ornamental flatness and easy brush strokes' (L. A. Banner and P. M. Fairbanks, *op. cit.*, p. 14). This 'flatness' is emphasised further by the tilted picture plane of *Femme et enfant dans un jardin* and *Le Cannet, jeune fille au chemisier vert et chapeau de paille*, in which the background is given equal importance by the artist and appears to rush forward to meet the viewer.

Both Lebasque's affinity for interlocking, 'total' compositions and his focus on the domestic realm are derived from his early association with the Nabi group, especially Edouard Vuillard and Pierre Bonnard, with the latter's charged intimacy particularly in evidence. His flatness of form and bright color sense meanwhile look back perhaps to his friendship with the Fauves. However, Lebasque combined these stylistic influences with a lightness of touch and a delicate capturing of light that was unique, inspired by his discovery of the South of France.

Works such as *Nono et Pierre dans le jardin au Pradet* and *Le Cannet, jeune fille au chemisier vert et chapeau de paille* show Lebasque's fondness for the French Riviera, a location which was to shape and define the artist's style. First urged to visit the South by Henri Manguin in 1906, Lebasque was immediately captivated by the sun-drenched landscape and would return to the area frequently before eventually settling in Le Cannet with his family in 1924. Although painted on the Brittany coast, the contemporaneous canvas *Morgat, le jardin dans la baie* shows the remarkable evolution of the artist's style and the influence of the Côte d'Azur in its joyful palette, lively sky, and luminous water, earning the artist the epithet of 'the painter of joy and light'.

Lebasque



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

10

HENRI LEBASQUE (1865-1937)

Morgat, le jardin dans la baie

signed 'Lebasque' (lower left)

oil on canvas

19 5/8 x 24 in (50 x 61 cm)

Painted circa 1924

\$120,000 - 180,000

£97,000 - 150,000

€110,000 - 160,000

Provenance

Anon. sale, Audap-Godeau-Solanet, Paris, 12 June 1987, lot 35.

Anon. sale, Christie's, London, 1 December 1987, lot 137.

Anon. sale, New York, 16 November 1988, lot 193.

Private Collection, The Netherlands.

Anon. sale, Christie's, London, 30 June 1999, lot 193.

Montgomery Gallery, San Francisco, California.

Acquired from the above by the present owner in January 2002.

Literature

P. Vitry, *Cent peintures de Bretagne*, Paris, 1928, p. 209.

D. Bazetoux, *Henri Lebasque, catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, p. 121, no. 323.

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

Lebasque



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

11

HENRI LEBASQUE (1865-1937)

Nono et Pierre dans le jardin au Pradet

signed 'H Lebasque' (lower right)

oil on canvas

23 7/8 x 21 1/2 in (65.7 x 54.7 cm)

Painted *circa* 1913-14

\$60,000 - 80,000

£49,000 - 65,000

€54,000 - 72,000

Provenance

Galerie Marcel Bernheim, Paris.

Anon. sale, Christie's, New York, 13 May 1993, lot 187.

Schiller & Bodo European Paintings, New York.

Montgomery Gallery, San Francisco, California.

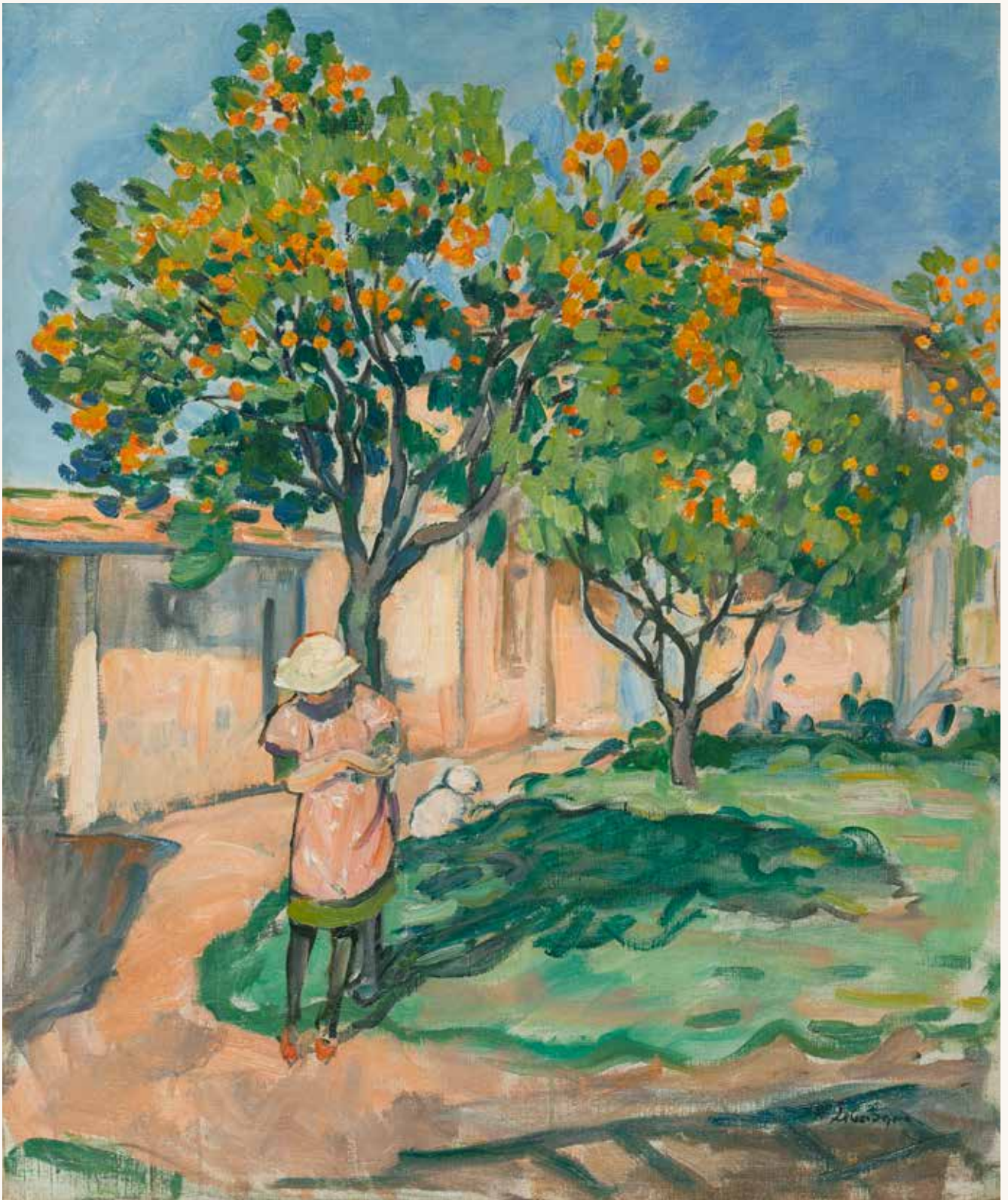
Acquired from the above by the present owner in January 2000.

Literature

D. Bazetoux, *Henri Lebasque, catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, p. 323, no. 1334 (illustrated p. 56).

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

Lebasque



PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

12

HENRI LEBASQUE (1865-1937)

Le Cannet, jeune fille au chemisier vert et chapeau de paille

signed 'Lebasque' (lower left)

oil on canvas

25 3/4 x 21 1/4 in (65.5 x 54 cm)

Painted circa 1920

\$80,000 - 120,000

£65,000 - 97,000

€72,000 - 110,000

Provenance

Eugène Herscher, Paris, 1921.

Private Collection, Switzerland.

Anon. sale, Tajan, Paris, 21 December 2000, lot 34.

Montgomery Gallery, San Francisco, California.

Acquired from the above by the present owner in January 2002.

Exhibited

Paris, Galerie Georges Petit, *Le Nouveau Groupe*, January 1921.

Literature

D. Bazetoux, *Henri Lebasque, catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, p. 317, no. 1307.

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

Lebasque



13

HENRI LEBASQUE (1865-1937)

Nono et Pierre dans le jardin

signed 'H.Lebasque' (lower left)

oil on canvas

18 1/8 x 21 5/8 in (46 x 55.2 cm)

Painted circa 1913-1914

\$50,000 - 70,000

£41,000 - 57,000

€45,000 - 63,000

Provenance

Anon. sale, Millon-Robert, Paris, 25 March 1994, lot 35.

Galerie Charles et Andre Bailly, Paris.

Anon. sale, Sotheby's, New York, 20 September 1994, lot 47.

Literature

D. Bazetoux, *Henri Lebasque, catalogue raisonné*, vol. I, Neuilly-sur-Marne, 2008, p. 334, no. 1388.

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

Lebasque



PROPERTY FORMERLY IN THE COLLECTION OF SYDNEY FRANK

14

PABLO PICASSO (1881-1973)

La première communion

oil on canvas

25 5/8 x 21 1/2 in. (65 x 53.6 cm)

Painted in 1919

\$600,000 - 800,000

£490,000 - 650,000

€540,000 - 720,000

Provenance

Estate of the artist.

Claude Picasso (by descent from the above).

Pace Gallery, New York.

James Goodman Gallery, New York.

Fabian Carlsson, London (acquired from the above in March 1989).

Private Collection, New York.

James Goodman Gallery, New York.

Private Collection, New York (acquired from the above in 2003).

Exhibited

Paris, Galerie Claude Bernard, *Picasso Peintures 1901-1971*, 1980, no. 5.

New York, James Goodman Gallery, *Paintings, Watercolors and Drawings by Dubuffet, Léger and Picasso*, 1988, no. 14.

Literature

J. Palau i Fabre, *Picasso: from the Ballets to Drama (1917-1926)*, Barcelona, 1999, no. 373 (illustrated p. 128).

Claude Picasso has kindly confirmed the authenticity of this work.

‘Predictably, Picasso's backward evolution to the pure and vigorous origins of classical art has a more personal inflection than that of his contemporaries; and his familiar quotations from ideal beauty are imbued with a quivering physical and psychological life that reflects his mysterious, Pygmalion-like power as their creator’

(Robert Rosenblum in *Picasso: The Early Years, 1892-1906*, exhib. cat., National Gallery of Art, Washington, D.C., 1997, p. 270).



PABLO PICASSO

La première communion

This powerful work is from a small group of compositions painted by Picasso in 1919 which meditate on an anonymous photograph of a young girl and boy at their First Communion. Through this exploration of a theme and variations, a technique he employed repeatedly and famously throughout his career, he was able to examine a number of his principle concerns at a major crossroads in his artistic journey. With *Les communiantes* (Private collection; Zervos, III, 286), formerly in the collection of Jacques Doucet, he addresses the subject in the flat, jagged planes of his Synthetic Cubist drawings of 1915. Taking a different route, in *La première communion* (Paris, Musée Picasso), in what is perhaps an admission that Cubism, his great revolution, had limits, he addresses the composition in an overtly *Pompier* style, drenching it with sentimentality and the self-importance of late 19th Century Academicism. Perhaps aware that his contemporaries might not see the ironic basis of this dual approach the later painting was not known in his lifetime (J. Palau i Fabre, *op. cit.*, no. 374). The present work gives us an indication that Picasso had discovered a way out of his impasse. In the serene features and the weighty limbs of the young girl he explores the essence of the volumetric classicism that he would pursue over the next decade. As Josep Palau i Fabre notes, 'the head of the girl is isolated and described with a poverty of material resources that reaffirms Picasso's wealth of artistic resources' (J. Palau i Fabre, *op. cit.*, p. 128). By harnessing his creative genius to the overlooked power of sentimentality he was able to cut a new path: 'The artist would always be in search of ways of playing style and content off against each other. Paradox is intrinsic to Picasso's vision. He had an instinctive understanding of something Pop artists would discover fifty years later: namely that banality, even inanity, used ironically can provoke people into seeing familiar things anew.' (J. Richardson, *A Life of Picasso: The Triumphant Years 1917-1932*, New York, 2010, p. 150).



Jean-Auguste Dominique Ingres, *La Sainte Vierge*, circa 1858, National Gallery of Victoria, Melbourne



Pablo Picasso, *La première communion*, 1919, Musée Picasso, Paris

Picasso's Neoclassicism is among his most misunderstood but most innovative discoveries. Although he had been experimenting with the mode since 1914, it was after the end of World War I that it became central to his work. In part this grew out of his projects for the Ballets Russes, and implied a renewed linear precision, a return to figuration and a reexamination of traditional formal values. This was against the backdrop of a wider *Rappel à l'ordre* [Return to Order] in the artistic community, including his fellow pioneer Braque, faced with the chaos and destruction of the war years. By returning to the balance of Classicism artists hoped to evoke timelessness and simplicity which further could be placed opposite the intense hermeneutics of Cubism. In Picasso's hands however it became a means to address his old concerns but to reach new and surprising conclusions. It is important to note that he was able to follow both paths simultaneously: the summer of 1919, as the First Communion series was gestating, also saw the astonishing series of *Guéridon* still lifes which address in preeminently Cubist terms the problem of depicting objects in space.

As Michael FitzGerald notes: 'Among the many phases of Picasso's work, neoclassicism is perhaps the most controversial, because its stylistic eclecticism and widespread popularity have led some writers to criticize it as a reactionary departure from modernism. When placed in the context of cultural developments during World War I, however, Picasso's neoclassicism is better understood as a renewal of the avant-garde. By explicitly embracing history, Picasso escaped the strictures of an increasingly rigid modernism to define a more vital alternative. He repudiated the convention of modernism's ahistoricism in order to acknowledge its maturity, as well as his own, and rejuvenate the avant-garde by immersing it in the rich humanistic traditions that many Cubist artists and theorists denied in a search for formal purity' (M.C. Fitzgerald in W. Rubin (ed.), *Picasso and Portraiture: Representation and Transformation*, London, 1996, p. 297).



Pablo Picasso, *Les Communiantes*, 1919,
formerly Jacques Doucet Collection

A further spur to Picasso's Neoclassicism was his renewed engagement with the Old Masters. The Louvre had been closed during the hostilities, and only reopened towards the end of 1919. That summer André Lhote wrote an article exhorting artists to visit the museum in a process of cleansing and recalibration: 'As someone who saw himself reworking the masters of the past in his own idiom, he was all too ready to return to the Louvre eager to convert, as Lhote put it 'the classic theme into the furniture of our pictures'; he needed to study how the masters of French classicism had reacted to the classicism of the ancient world, the better to reinvent the style in his own work' (J. Richardson, *op. cit.*, p. 148).

Picasso was particularly fascinated by the Nineteenth Century French galleries, which contained masterpieces such as Delacroix's *Femmes d'Alger* and Manet's *Déjeuner sur l'herbe* which would recur frequently in his work. At this point however it seems that he was above all drawn to Ingres. In 1919 he moved from exhibiting at the Galerie de l'Effort Moderne run by Leonce Rosenberg in Kahnweiler's absence and where he had shown Cubism, to Galerie Paul Rosenberg, which was oriented more towards Renoir and the Nineteenth Century. His first exhibition, which opened on 3 October 1919, included 3 works after Ingres and Rubens: the critic J.G. Lemoine archly noted that Picasso 'agilely pirouettes over Cubism which now bores him. He jumps over Impressionism. He jostles Courbet in passing and falls on his knees before Monsieur Ingres.' (J.G. Lemoine, 'Picasso chez Paul Rosenberg 21 rue de la Boétie', in *L'Intransigeant*, 29 October 1919, quoted in J. Richardson, *op. cit.*, p. 144).

The influence of the cool classicism of Ingres, of the composure and sculptural form so characteristic of the latter's most serene compositions, is readily evident in the present work. Specifically it is possible to see strong echoes of the facial structure and pose of Ingres' *La Sainte Vierge* of circa 1858 which by 1919 was in the collection of Marie Alexandrine Roland-Gosselin (now Melbourne, National Gallery of Victoria). This influence was even more apparent in the following year with the sequence of works inspired by Ingres' portrait of Madame Moitessier (now London, National Gallery), including *La Liseuse* (Paris, Centre Pompidou).

Despite these strong links Picasso once complained to John Richardson that it was 'as if Ingres were the only artist I ever looked at in the Louvre' (J. Richardson, *op. cit.*, p. 168). As Pierre Daix explained, the relationship with early masters was even deeper, and represented a key moment in Picasso's development: 'He had reached in his painting a point of comprehension. He understood what there was in common between Poussin, Ingres, and Cézanne and the quest conducted by Braque and himself during Cubism's grand phases of discovery: the perfect rigor and order of compositions which carry the power of painting to their peak of purity and strength' (Pierre Daix, quoted in W. Rubin (ed.), *op. cit.*, p. 314).



Pablo Picasso and Olga Khokhlova
Picasso, Biarritz, 1918



15

ANDRÉ MASSON (1896-1987)

Spectre d'Hiver

signed 'André Masson' (lower right); inscribed and dated 'Spectre d'Hiver/ 1957' (to the reverse)

oil on canvas

21 5/8 x 17 1/2 in (55 x 45.5 cm)

Painted in 1957

\$10,000 - 15,000

£8,100 - 12,000

€9,000 - 13,000

Provenance

Galerie Louise Leiris, Paris, no. 07743.

Saidenberg Gallery, New York.

Private Collection, Canada (acquired from the above on 17 May 1958).

Exhibited

New York, Saidenberg Gallery, *André Masson*, 17 April-17 May 1958, no. 17.

Guite Masson has kindly confirmed the authenticity of this work.



PROPERTY FROM THE JOHN C. WHITEHEAD COLLECTION

16

AFTER HONORÉ DAUMIER (1808-1879)

Les Figurines:

- (i) *Le petit propriétaire*
numbered '27/30', 6 3/4 in (17 cm) (height)
- (ii) *L'Amoureux*
numbered '5/30', 7 1/8 in (18.1 cm) (height)
- (iii) *Coquetterie*
numbered 'HC3', 7 in (17.7 cm) (height)
- (iv) *Le bon vivant*
numbered '27/30', 6 1/4 in (115.9 cm) (height)
- (v) *Le bourgeois en attente*
numbered '27/30', 6 1/8 in (15.4 cm) (height)
- (vi) *Le Lecteur*
numbered '6/30', 6 7/8 in (17.5 cm) (height)
- (vii) *En visite à l'Hôtel Drouot*
numbered '8/30', 7 1/4 in (18.4 cm) (height)
- (viii) *Le poète*
numbered '15/30', 6 1/8 in (15.4 cm) (height)
- (ix) *Le Confident*
numbered '5/30', 7 1/4 in (18.4 cm) (height)
- (x) *L'Elégant*
numbered '8/30', 6 3/4 in (17 cm) (height)
- (xi) *L'Avocat saluant*
numbered 'EE3', 6 1/8 in (15.4 cm) (height)
- (xii) *Le Monsieur qui ricane*
numbered '30/30', 7 3/8 in (18.6 cm) (height)
- (xiii) *Le Représentant noue sa cravate*
numbered '5/30' and stamped 'BRONZE', 7 in (17.8 cm) (height)
- (xiv) *Le provincial à Paris*
numbered '8/30', 7 1/4 in (18.5 cm) (height)
- (xv) *Le Visiteur*
numbered '27/30', 6 3/4 in (17 cm) (height)
- (xvi) *L'Amateur en contemplation*
numbered '8/30', 7 in (17.9 cm) (height)
- (xvii) *Le Rôdeur*
numbered '25/30' and stamped 'BRONZE', 5 3/4 in (14.6 cm) (height)
- (xviii) *Le Bourgeois qui flâne*
numbered '5/30', 7 3/8 in (18.7 cm) (height)
- (xix) *Le valet de chambre*
numbered '3/30', 5 1/8 in (13 cm) (height)
- (xx) *Le Portier parisien*
numbered '25/30', 6 3/8 in (16.2 cm) (height)

(xxi) *Le Dandy*
numbered '15/30' and stamped 'BRONZE', 7 1/4 in (18.4 cm) (height)

(xxii) *L'homme d'affaires*
numbered '27/30', 7 3/8 in (18.9 cm) (height)

(xiii) *L'amateur d'art*
numbered '3/30', 6 1/4 in (15.9 cm) (height)

(xiv) *Le Bourgeois en promenade*
numbered '3/30', 6 1/2 in (16.8 cm) (height)

24 from the group, each signed 'h.D.' (except xii which is signed 'Daumier') and with foundry mark 'C. Valsuani cire perdue'
bronze with dark brown patina

Each model cast in an edition of 30, with 3 or 4 justified trial proofs

\$20,000 - 30,000

£16,000 - 24,000

€18,000 - 27,000

Provenance

(i-vi, viii-ix, xi-xiii, xv, xvii-xviii, xx-xiv)

Count Aldo Borletti di Arosio, Milan.

Robert Stoppenbach, London.

Acquired from the above by Achim Moeller Fine Art on behalf of John C. Whitehead.

(vii and xvi)

Anon. sale, Sotheby's, New York, 18 February 1982, lot 1.

Acquired at the above sale by Achim Moeller Fine Art on behalf of John C. Whitehead.

(x and xiv)

Anon. sale, Ader Picard Tajan, Paris, 13 April 1989, lots 29 and 30.

Acquired at the above sale by Achim Moeller Fine Art on behalf of John C. Whitehead.

(xix)

Anon. sale, Sotheby's, New York, 10 April 1987, lot 7A.

Acquired at the above sale by Achim Moeller Fine Art on behalf of John C. Whitehead.

Exhibited

(i-xxi) Montclair, Montclair Art Museum, *Late XIX and Early XX Century French Masters: The John C. Whitehead Collection*, 30 April-18 June 1989, nos. 14-31.

(i-xxi) New York Achim Moeller Fine Art, *The Whitehead Collection. Late 19th and 20th Century French Masters: a collection in progress*, April-May 1997, nos. 4-24.

Literature

R. Butler and S. Glover Lindsay, *European Sculpture of the Nineteenth Century (National Gallery of Art Systematic Catalogues)*, Princeton, 2000, pp. 206-212 (other casts illustrated).



i



ii



iii



iv



v



vi



vii



viii



ix



x



xi



xii



xiii



xiv



xv



xvi



xvii



xviii



xix



xx



xxi



xxii



xxiii



xxiv

LES FIGURINES AFTER HONORÉ DAUMIER



When I first met John C. Whitehead, in 1981, he asked me to help him build a collection focused on late- nineteenth and early-twentieth-century French masters. Our relationship and my task extended over a period of thirty-four years, until Mr. Whitehead's death in February 2015. Among the more than one hundred works that I acquired for him - by such artists as Degas, Gauguin, Soutine, Braque, Modigliani, Monet, and Matisse - were these figurines after Daumier. Mr. Whitehead already owned a few of the figurines when we met, and he asked me to complete the set. It was of no consequence to him that they were considered to be after Daumier rather than executed by the master himself, as I had informed him from the outset; he loved them in and of themselves, for their very unique charm and humor.

And so my search began. The figurines showed up at auction houses in London, Paris, and New York, and it took several years to complete the set. John displayed these little sculptures all around his house. They went about their various activities in the library, on the mantelpiece, under a Modigliani portrait, right next to a magnificent Rodin. He also liked to place them on the dinner table when he and his wife had guests. For myself, it is my hope that they will bring as much joy to whomever has the good fortune to acquire them as indeed they gave to John C. Whitehead.

Achim Moeller
New York, October 2016





17

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

17
LOUIS VALTAT (1869-1952)
Nature morte aux pommes
 signed 'L. Valtat' (lower left)
 oil on canvas
 9 1/2 x 7 1/2 in (24 x 19 cm)

\$8,000 - 12,000
£6,500 - 9,700
€7,200 - 11,000

Provenance

Estate of the artist.
 Edgardo Acosta Gallery, Beverly Hills, California, 1971.

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

18
LOUIS VALTAT (1869-1952)
Vase de glaïeuls
 signed 'L. Valtat' (lower left)
 oil on canvas
 21 5/8 x 15 in. (55 x 38 cm)
 Painted in 1943

\$20,000 - 30,000
£16,000 - 24,000
€18,000 - 27,000

Provenance

Edgardo Acosta Gallery, Beverly Hills, California, 1964.

Literature

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint 1869-1952*, vol. I, Paris, 1977, p. 311, no. 2795.



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

19

JEAN DUFY (1888-1964)

Montmartre, Le Sacré-Coeur

signed 'Jean Dufy' (lower right)

oil on canvas

15 x 18 1/8 in (38 x 46 cm)

\$35,000 - 45,000

£28,000 - 37,000

€31,000 - 40,000

Provenance

Galerie Anne Abels, Cologne.

Hammer Galleries, New York.

Exhibited

Cologne, Galerie Anne Abels, *Jean Dufy*, 1 October-30 November
1958, no. 26.

Jacques Bailly has kindly confirmed the authenticity of this work.





Louis-Manuel Sylvestre, *Portrait of Judith Cladel with 'Standing female Nude' on the mantelpiece*, circa 1935, Musée Rodin, Paris

20

AUGUSTE RODIN (1840-1917)

Nu féminin debout

signed 'A. Rodin' (to the right of the base), stamped with the foundry mark 'Georges Rudier .Fondeur. Paris.' (to the back of the base), and with raised signature 'A. Rodin' and numbering '602' to the interior bronze with green patina

14 1/8 in (36 cm) (height)

Conceived circa 1889-1890, and cast for the Musée Rodin in an edition of 12 by the Georges Rudier Foundry between 1953 and 1961. The present work is no. 1 from the edition, cast in November 1953

\$30,000 - 40,000

£24,000 - 32,000

€27,000 - 36,000

Provenance

Musée Rodin, Paris.

Acquired from the above in April 1961, and thence by descent to the present owner.

Literature

D. Ashton, 'New York Report' in *Das Kunstwerk*, XVI, no. 4 (October 1962), p. 26 (another cast illustrated).

I. Vassalo in A. Le Normand-Romain, (ed.), *Vers l'Âge d'airain. Rodin en Belgique.*, exh. cat., Paris, Musée Rodin, pp. 438 and 451-52 (another cast illustrated).

A. Le Normand-Romain, *Rodin et le bronze: Catalogue des oeuvres conservées au Musée Rodin*, vol. II, Paris, 2007, p. 558-559 (another cast illustrated).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame et Lorenceau under the direction of Jérôme Le Blay, under the archive number 2012-3963B.

The version of this model held in the collection of the Musée Rodin, Paris, cast circa 1903, is dedicated to Judith Cladel (1873-1958), a journalist and writer who was one of Rodin's most vocal supporters. She had known the sculptor since she was a child, and consequently her biography of Rodin, published in 1936 is one of the principle sources for his life (A. Le Normand-Romain, *loc cit.*).





21

ÉMILE-ANTOINE BOURDELLE (1861-1929)

L'Hymne intérieur, petite étude

inscribed with monogram and stamped 'E ANTOINE/ BOURDELLE',
(to the left of the base), stamped with the foundry mark and numbered
'Susse Fondateur Paris no. 7 / copyright sign 'BY BOURDELLE' (to the
rim of the base)

bronze with green patina

13 3/8 in (34 cm) (height)

Conceived in 1905, this bronze version cast by Susse in 1960.

\$5,000 - 7,000

£4,100 - 5,700

€4,500 - 6,300

Provenance

Sindin Galleries, New York.

Dr. Tom Allen (acquired from the above on 18 March 1988).

Private Collection, Nashville, Tennessee (acquired from the above circa
2001).

Literature

M. Gauthier, *Jeunesse des maîtres, Aux Ecoutes*, 30 September 1950
(another cast illustrated, pl. VI).

I. Jianou and M. Dufet, *Bourdelle*, Paris, 1975, pp. 96-97, no. 323.

Colin Lemoine of the Musée Bourdelle, Paris, has confirmed the
authenticity of this work. The authenticity was previously confirmed by
Rhodia Dufet Bourdelle on 11 January 1984.



22

ÉMILE-ANTOINE BOURDELLE (1861-1929)

Baigneuse accroupie, petit modèle
stamped and numbered 'Δ. BOURDELLE II', and stamped with
foundry mark 'Alexis Rudier/ Fondateur Paris' (to the base)
bronze with dark brown patina

10 1/2 in (26.7 cm) (height)

Conceived in 1906-1907, this bronze cast *circa* 1933 as part of an
edition of eight plus two artist's proofs

\$15,000 - 20,000

£12,000 - 16,000

€13,000 - 18,000

Provenance

Anon. sale, Sotheby's, London, 1 July 1998, lot 116.

Cook Fine Art, New York.

Acquired from the above by the present owner.

Literature

P. Descargues, *Bourdelle*, Paris, 1954, p. 28 (another cast illustrated).

E. Auricoste, *Emile-Antoine Bourdelle*, Paris, 1955 (another cast
illustrated pl. 1).

Antoine Bourdelle, exhib. cat., Phoenix Art Museum, 1964, no. 20
(another cast illustrated).

I. Jianou and M. Dufet, *Bourdelle*, Paris, 1965, p. 87.

P. Cannon-Brookes, *Emile-Antoine Bourdelle, an illustrated
commentary*, London, 1983, p. 39, nos. 55-57 (larger version
illustrated p. 39; plaster version illustrated p. 38).

S. Cantaruti, *Bourdelle*, Paris, 2013, p. 91 (no. 8 from the edition
illustrated).

Colin Lemoine of the Musée Bourdelle, Paris, has kindly confirmed the
authenticity of this work. The authenticity was previously confirmed by
Rhodia Dufet Bourdelle at the time of the 1998 sale.



PROPERTY FROM A NEW YORK PRIVATE COLLECTION

23^w

DIEGO GIACOMETTI (1902-1985)

Table torsade

stamped with the signature 'Diego' (ten times on the rails and cross braces)

bronze with green patina and glass

15 3/4 x 48 1/4 x 26 3/4 in (40 x 122.5 x 68 cm)

Conceived circa 1965

\$100,000 - 200,000

£81,000 - 160,000

€90,000 - 180,000

Provenance

Marisa del Re Gallery, New York.

Private collection, New York, (acquired from the above on 21 August 1985).

Literature

M. Butor, *Diego Giacometti*, Paris, 1985, p. 95.

F. Francisci, *Diego Giacometti: Catalogue de l'œuvre*, vol. I, Paris, 1986, p. 116.

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 65.

Diego Giacometti, exhib. cat., Museum Bellerive, Zurich, 1988, p. 45, fig. 26
(another example illustrated).

C. and C. Boutonnet and R. Ortiz, *Diego Giacometti*, exhib. cat., L'Arc en Seine,
Paris, 2003, pp. 66-67 (gilt bronze example illustrated).



DIEGO GIACOMETTI
TABLE TORSADE







Lee Miller, *Max Ernst and Dorothea Tanning*, Huismes, France, 1955

MAX ERNST AND DOROTHEA TANNING

327 E 58th St, New York, NY
December 1942

'It was snowing hard when [Max] rang the doorbell. Choosing pictures for a show to be called *Thirty Women* (later *Thirty-one Women*), he was the willing emissary to the studios of a bouquet of pretty young painters who, besides being pretty, which they couldn't help, were also very serious about being artists.

"Please come in," I smiled, trying to say it as if to just anyone. He hesitated, stamping his feet on the doormat. "Oh, don't mind the wet." I added. "There are no rugs here."

There wasn't much furniture either, or anything to justify the six rooms, front to back. We moved to the studio, a livelier place in any case, and there on an easel was the portrait, not quite finished. He looked while I tried not to. At last,

"What do you call it?" he asked.

"I really haven't a title." (I really didn't.)

"Then you can call it *Birthday*." Just like that.

Something else draws his attention then, a chess photograph pinned over my drawing board. "Ah, you play chess!" He lifts the phrase like a question and then sets it down as a fact, so that my yes is no more than an echo of some distant past exchange. "Then let's have a game," pause, "that is, if you have the time."

We play. It has grown dark, stopped snowing. Utter silence pervades this room. My queen has been checked twice and is in very bad posture. Finally, I lose. What else could I do under the circumstances? All thoughts of defense, counter-attack, and general strategy are crowded off the chess board and I see only the room with two pieces in it, my space challenged, my face burning.

There is something voluptuous, close to the bone, about chess. "Your game is promising. I could come back tomorrow, give you some pointers ..." So the next day and the next saw us playing frantic chess (save when I was bent over my drawing board, doing advertising illustration). Thin laminae of an old husk, decorum, kept me sitting in the prim chair instead of starred on the bed. Until a week went by and he came to stay.

That we were both painters did not strike me as anything but the happiest of coincidences. In fact, so unbelievable it was, so touched with a kind of graceful humor, that, weighing the imponderables, I told myself, yes, if it lasts three weeks it is still all right.'

(D. Tanning, *Between lives: An artist and her world*, New York, 2001, pp. 63-64.)

Max Ernst had arrived in New York in 1941, with the assistance of Peggy Guggenheim, having escaped imprisonment by both the French and German authorities. He married Guggenheim as his third wife by the end of the year, an unlikely alliance that was soon sunk by his fateful meeting with Dorothea Tanning: it was for Peggy Guggenheim's exhibition of *Thirty Women Artists* that Max had been scouting out Dorothea's studio. That relationship last until his death more than thirty years later.

Dorothea was born and raised in Galesburg, Illinois, and always knew she was going to be an artist. After a brief period of unsuccessful training in Chicago she moved to New York, supporting herself by drawing commercial illustrations for Macy's. She encountered Dada and Surrealism at the pivotal 1936 Museum of Modern Art exhibition, and discovered her métier. Through a meeting in 1941 with the pioneering gallerist Julien Levy she was introduced into the art world, forming close friendships with many of the leading emigré and American artists of the period. Dorothea and Max were married in Beverly Hills in 1946 in joint wedding with Man Ray and Juliet Browner. In 1947 they built a house at Sedona, Arizona, which they had first visited in 1943.

The couple, both painting almost unceasingly, divided their time between Arizona, New York and Paris, finally settling in France in 1953. The following year they bought a farmhouse at Huismes in the Loire valley, moving to Seillans in Provence in 1964. In every house each artist had their own studio, allowing their work to follow separate if parallel lines: she claimed that they rarely talked about painting. As Max's art evolved, Dorothea shifted from Surrealism, a label she disliked almost as much as 'woman artist', to embrace abstraction and installation art, to increasingly acclaim and with an international exhibition program. Max died in 1976, and Dorothea eventually returned to New York. She continued to paint, but increasingly her creative energies were directed towards writing, fiction, non-fiction and poetry. She worked almost until her death in 2012 at the age of 101, just outlasting Leonora Carrington, Max Ernst's great love of the 1930s, as the last survivor of the Surrealist generation.

'Art has always been the raft onto which we climb to save our sanity. I don't see a different purpose for it now.'

Dorothea Tanning

max ernst



Edward Quinn, *Max Ernst in his studio at Seillans in front of 'Tremblement de terre printanier'*, Seillans, France, 1966

PROPERTY FROM THE FAMILY OF DOROTHEA TANNING

24

MAX ERNST (1891-1976)

Tremblement de terre printanier

signed and dated 'max ernst 64' (lower right)

oil on canvas

51 1/8 x 63 3/4 in (130 x 162 cm)

Painted in 1964

\$600,000 - 1,000,000

£490,000 - 810,000

€540,000 - 900,000

Provenance

The artist's studio.

Dorothea Tanning, by inheritance from the above.

Thence by descent to the present owner.

Exhibited

Paris, Galerie Alexander Iolas, *Max Ernst Cap Capricorne*, 22 May-14 June 1964, no. 9.

New York, The Elkon Gallery, *Max Ernst, Sunsets and Twilight (The Postwar Years)*, 1 November 1989 - 20 June 1990, p. 11 (illustrated in color).

New York, Cavaliero Fine Arts, *Homage to Max Ernst*, 10 December 1991 - 1 February 1992.

Literature

E. Quinn, *Max Ernst*, New York, 1977, illustrated p. 356-357.

W. Spies and S. and G. Metken, and J. Pech, *Max Ernst, werke 1964-1969*, Cologne, 2007, no. 3836 (illustrated, and titled *Trois tremblements de terre*).

max ernst



Tremblement de terre printanier is one of a small group of large format paintings by Max Ernst that were exhibited at Galerie Alexander Iolas in Paris in 1964. John Russell, in discussion with the artist, saw the significance of this group: '1964 produced a group of large canvases in which the image was as if penciled or engraved upon a ground in which one color strove to break through another. Sometimes ... the picture was as near as not to a pure pale monochrome ground on which the image was faintly incised. At other times the colored ground seemed to shift back and forth, now following the incised line, now pulling against it, the series as a whole represents a renewal of Max Ernst's creative impulse and a farewell to the *intimisme* of the years before.' (J. Russell, *Max Ernst: Life and Work*, London, 1967, pp. 177-78).

The privately-printed catalogue of the Iolas exhibition, itself part of the all-encompassing artwork, accompanies each illustration with Ernst's characteristically sibylline verse. The present painting is paired with 'Voici trois tremblements de terre/ Un printanier/ Un triste/ Un clandestin' ('Here are three earthquakes: One spring-like, One sad, One hidden'). The handlist for the exhibition allows us to identify the specific title of the present work as *Tremblement de terre printanier*: despite Ernst's usual relaxed attitude to connecting titles to compositions it is tempting to read into the work a feeling for tectonic shifts in the deep, of a lush world choked with the vegetation of verdant spring in which mysterious forces might lurk, analogous to the mysterious forest of his early works and his German heritage. This contrasts with the companion piece *Tremblement de terre clandestin* (Caspar H. Schübbe Collection, Switzerland; W. Spies, op. cit., p. 3, no. 3832), in which the tightly braced surface lives up to its secretive name. A third work from the group, *La ciel épouse la terre* (Menil Collection, Houston; W. Spies, op. cit., p. 4, no. 3835) continues the theme of great forces of nature standing in for the hidden currents of the subconscious. In these works Ernst combines impressive scale with an overtly physical technique utilizing *grattage*, scraping away at the canvas in a manner which recalls the act of mining or excavation.



Text by Max Ernst in the Galerie Alexandre Iolas exhibition catalogue, Paris, 1964



Max Ernst, *100,000 Doves*, 1924, Private Collection

Grattage was one of Ernst's most innovative gifts to the evolution of Twentieth Century Art. Essentially the application of the frottage technique for works on paper to painting on canvas, *grattage* allows the introduction of found and chance effects into the traditional picture space.

Ernst's technique involved stretching a loose canvas covered with a thin layer of pigment over textured surfaces such as woodgrain, wire or stone. Scraping through the paint surface with a spatula or palette knife reveals random patterns and ghostly traces of form which can be manipulated into the composition. This technique lends itself to the closer examination of natural forms, and although Ernst was never a landscape painter as such broad panoramas became in increasing part of his oeuvre. Although surreal in effect, *grattage* was 'ultimately derived from nature itself, [and] gave rise to landscape visions which, thanks to their partial imitation of the growth patterns and textures of paint, evoked nature far more intensely than the traditional techniques of realism' (K. von Maur in W. Spies (ed.), *Max Ernst: A Retrospective*, exh. cat., Tate Gallery, London, 1991, p. 343).

max ernst

The present work shows at least two campaigns of *grattage*. Striations in the dark blue-black ground show that the canvas has been stretched and crumpled of the grain of wooden boards, giving an impression of deep geological strata. Over this the artist has lain a slip in a lighter turquoise green. Then either with the butt of the brush or by laying the canvas over coiled rope he has drawn or scraped through twisting contours that build the composition to show the darker tones underneath, adding highlights in lighter blue or yellow.

Although apparently random, this technique is in fact tightly structured. The composition is not left to chance but built using the inspiration of an existing element or memory and with aid of 'found' elements along a carefully planned framework. Ernst stated, perhaps surprisingly, that among the European artists in New York during World War II he felt a closer affinity with the rigorous compositions of Piet Mondrian than with his fellow surrealists. *Grattage* and an understanding of the physicality of painting was also his gift to the rising generation of American artists working in New York. Jackson Pollock attributed to Ernst in part the inspiration for his drip technique, which grew from conversations between the two artists. Barnett Newman also took from him, as John Golding noted: 'In 1946 Newman was quite literally using scraping techniques, coupled with taking rubbings of textured surfaces pressed to the reverse side of the canvas. These techniques, '*grattage*' and '*frottage*', were dear to the Surrealists and Newman's brief adoption of them perhaps ultimately represents his greatest debt to the expatriate French movement. The Command, of 1946 [now Öffentliche Kunstsammlung Basel], for example, reads almost as a textbook demonstration of them: '*grattage*' or scraping to the left, '*frottage*' or rubbing to the right. These two main compositional areas are separated by the white vertical of virgin or lightly stained canvas, achieved by the laying on of masking tape to isolate or separate the two larger areas awaiting the application of texture. Already the narrow vertical or ray was becoming a dominant motif for Newman (J. Golding, *Paths to the Absolute*, London, 2000, p. 191).

Although he had explored the possibilities in previous works, notably *100,000 Doves* (1924; Private Collection), in *Tremblement de terre printanier* Ernst demonstrates that the flow of influence from the rising generation of the New York School went both ways. The use of scale, with an 'all-over' composition with a decentralized picture plane devoid of illusionistic tendencies or Cubist tricks, were all learnt in response to the evolution of Abstract Expressionism.

'I think of Max Ernst as I first glimpsed him – a bright messenger from the other world ... a fugitive bird in human guise, always straining to soar 'beyond the exterior world with its wolf dens, cemeteries and lightning conductors.'

Henry Miller

max ernst



Barnett Newman, *The Command*, 1946, Öffentliche Kunstsammlung Basel, Kunstmuseum, Basel



Max Ernst, *Le ciel épouse la terre*, 1964, The Menil Collection, Houston



Reverse of the present lot

PROPERTY FROM THE FAMILY OF DOROTHEA TANNING

25

MAX ERNST (1891-1976)

Je suis une femme, vous êtes un homme, sommes nous la république
signed and dated 'max ernst/ 60' (lower right); signed, dated and
inscribed 'Je suis une femme, vous/ êtes un homme, sommes/ nous la
REPUBLIQUE/ max ernst/ 1960' (to the reverse)

oil on canvas

24 x 19 3/4 in (61 x 49.7 cm)

Painted in 1960

\$400,000 - 600,000

£320,000 - 490,000

€360,000 - 540,000

Provenance

The artist's studio.

Dorothea Tanning, by inheritance from the above.

Thence by descent to the present owner.

Literature

W. Spies and S. and G. Metken, *Max Ernst, werke 1954- 1963*,
Cologne, 1998, no. 3506 (illustrated p.236 and titled *Ohne Titel*).

max ernst



‘The world throws off its cloak of darkness, it offers to our horrified and enchanted eyes the dramatic spectacle of its nudity, and we mortals have no choice but to cast off our blindness and greet the rising suns, moons and sea levels’

Max Ernst, *Histoire naturelle*, Cologne, 1965



Max Ernst, *Paysage avec soleil*, 1909, Private Collection



Caspar David Friedrich, *A walk at dusk*, J. Paul Getty Museum, Malibu

This brooding work was painted in France in 1960, probably in the house that Max Ernst and Dorothea Tanning shared at Huismes in the Loire Valley. Despite the greenery of the French countryside the composition clearly looks back to the rocky red landscape, almost lunar in its strangeness, of the Arizona desert near Sedona. Max and Dorothea had first visited Sedona in 1943, later building a house and studio there. The returned regularly even after they moved permanently to Europe in 1953, and the remarkable landscape continued to make its presence felt. John Russell described the appeal: ‘Arizona offered isolation, a celestial climate, a way of life that was both economical and free from suburban constraints. It offered the inspiration of supreme, natural beauty... Few things are more stirring than the fantastic forms and the irrational coloring of the mountains around Sedona. In the mid-1940s life and landscape in that region had an uncorrupted quality which made Arizona a Promised Land in which a new life could be begun and an old one discarded... and although Max Ernst had never been a landscape painter, in the ordinary sense, it was deeply moving for him to come upon a landscape which had precisely the visionary quality that he had sought for on canvas.’ (J. Russell, *Max Ernst: Life and Work*, London, 1967, p. 140).

The mystery inherent in *Je suis une femme...* recalls Ernst’s lifelong absorption in the paintings of the German Romantic Caspar David Friedrich. The heavily robed bird-figures to the left of the composition and the crepuscular cast of the deep red tones echo Friedrich’s wandering philosophers, for example in the *A walk at dusk* (circa 1830-35; Los Angeles, J. Paul Getty Museum). As Max himself noted, ‘The fact is that I’ve always had Friedrich’s paintings and ideas more or less consciously in mind, almost from the day I started painting’ (quoted in W. Spies (ed.), *Max Ernst: A Retrospective*, exhib. cat., Tate Gallery, London, 1991, p. 341). Ernst’s fantasy landscapes are often used to represent his inner world: Casper David Friedrich’s dictum could equally have been spoken by his twentieth century compatriot: ‘Close your physical eye, so that you see your painting first of all with the eye of the spirit. Then bring out into the light what you saw in the darkness, so that it may react inward upon others’ (Friedrich quoted in U.M. Schneede, *The Essential Max Ernst*, London, 1972, p. 105).

max ernst

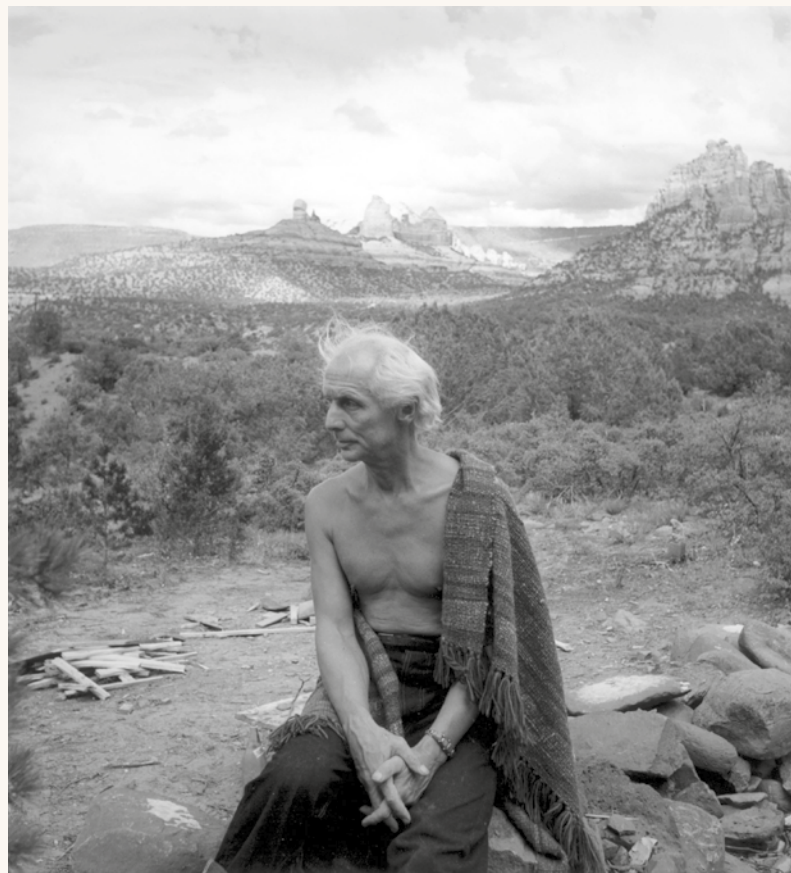
The late 1950s and early 1960s were tremendously productive for Ernst. Following the award of the Grand Prix for Painting at the Venice Biennale in 1954 his work was subject to a number of high profile exhibitions and retrospectives, at the Museum of Modern Art in New York in 1961 and also in Paris, London, Zurich and Cologne. These selections from every period of his career to date allowed Ernst to re-evaluate his earlier work, much of which he hadn't seen for many years, to revisit many of his favorite questions and concerns, and to approach the canvas with a renewed vigor. With *Je suis une femme...* he made a totemic image which combines the figure of Loplop, his birdman alter-ego, sheltering in the dark wood, reminiscent of works from the 1920s and 30s. Birds had always held a special place in Max's mythology. This was perhaps derived from his exploration of the woods around his childhood in Brühl. From the mid-1920s, perhaps under the influence of Miró, this evolved into the character of Loplop, a symbol of spiritual freedom and a guide to the labyrinthine forest of the unconscious mind.



Max Ernst, *Portrait of Dorothea*, 1960, Private Collection

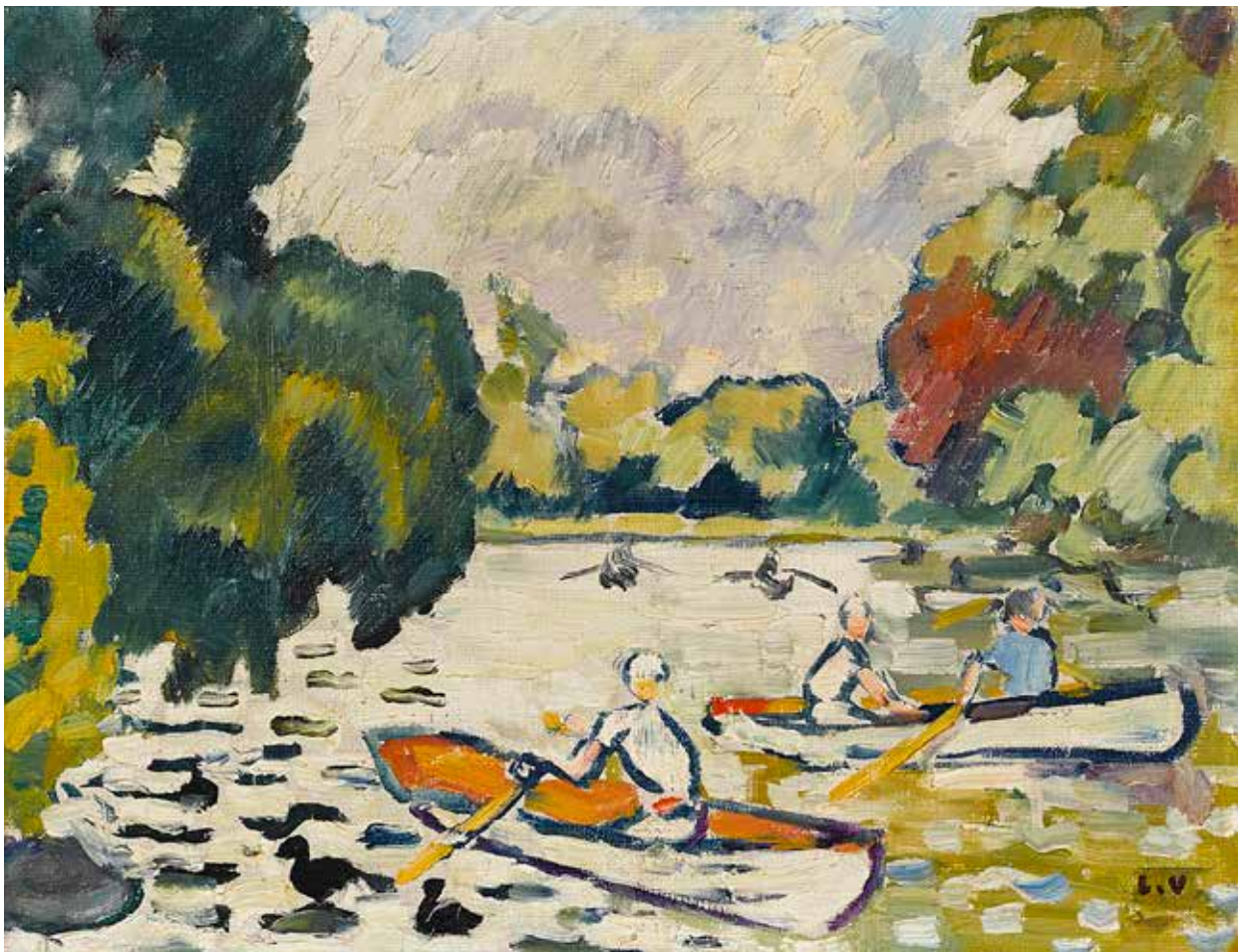
In the present work Loplop and a companion look up from a glowering *grattage* landscape to observe the eclipse of a glowing planet by a cosmic flower. Although it was always present in his work, for example in *Paysage avec soleil*, one of his earliest extant Expressionist works (1909, Private Collection) this delight in heavenly bodies was very much a central theme of the postwar years. This was the age of Sputnik and the space race: 'When you walk through the woods keeping your eyes fixed on the ground, you will doubtless discover many wonderful, miraculous things. But when you suddenly look upwards into the sky, you are overcome by the revelation of another, equally miraculous world. Over the past century the significance of suns, moons, constellations, nebulae, galaxies and all of outer space beyond the terrestrial zone has increasingly entered human consciousness, as it has taken root in my own work and will very probably remain there' (Max Ernst quoted in W. Spies (ed.), *Max Ernst: A Retrospective*, Munich, 1991, p. 10).

Je suis une femme, vous êtes un homme, sommes nous la république is listed in the catalogue raisonné of Ernst's work as *Ohne titel* [untitled]. The work had remained in Dorothea's collection and then by descent in her family until its appearance here, so scholars were unaware of the flamboyant title inscription on the reverse of the canvas. It is hard however to discern any additional resonance from this new information: Ernst's titles are quixotic and were often created independently, almost as much works of art as the paintings they embellish. He describes the process in his treatise *La nudité de la femme est plus sage que l'enseignement du philosophe* (1959): after creating a work he was 'haunted by the picture, and this obsession does not leave me until the title appears as if by magic.' (M. Ernst, *Écritures*, Paris, 1959 [repr. 1970], pp. 336). A chance encounter, an overheard phrase or a stray image could trigger the naming, a Surrealist exercise as much as automatic drawing or indeed the technique of *grattage* itself.



Lee Miller, *Max Ernst, Oak Creek Canyon, Sedona, Arizona*, 1946

max ernst



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

26

LOUIS VALTAT (1869-1952)

Barques au bois de Boulogne

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

oil on canvas

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

Painted in 1937

\$15,000 - 20,000

£12,000 - 16,000

€13,000 - 18,000

Provenance

Galerie Berri-St. Honoré, Paris.

Hammer Galleries, New York.

Literature

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint 1869-1952*, vol. I,
Paris, 1977, p. 275, no. 2473.



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

27

LOUIS VALTAT (1869-1952)

Les Andelys

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

oil on canvas

9 x 12 3/8 in (23 x 31.5 cm)

Painted in 1914

\$8,000 - 12,000

£6,500 - 9,700

€7,200 - 11,000

Provenance

Edgardo Acosta Gallery, Beverly Hills, California, 1966.

Literature

J. Valtat, *Louis Valtat, Catalogue de l'oeuvre peint 1869-1952*, vol. I,
Paris, 1977, p. 123, no. 1100.

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

28

RAOUL DUFY (1877-1953)

Les Canotiers

signed 'Raoul Dufy' (lower right)

oil on canvas

23 1/2 x 28 3/4 in (60 x 73 cm)

Painted in 1921

\$150,000 - 250,000

£120,000 - 200,000

€130,000 - 220,000

Provenance

Possibly Henri Canonne, Paris.

Anon. sale (Collection de Mr. J.C. [Jacques Canonne, son of the above]), Paris, Bellier and Ader, 5 June 1942, lot 11 (titled *Les bords de la Marne*).

Galerie Paul Petrides, Paris.

Selah Chamberlain Jr., Woodside, California (acquired from the above in April 1953).

Private Collection, New Mexico.

Montgomery Gallery, San Francisco, California.

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

Exhibited

San Francisco, San Francisco Museum of Art, *Raoul Dufy: 1877-1953*, 11 May-4 July 1954, no. 44.

San Francisco, San Francisco Museum of Art, *20th Anniversary Exhibition*, 18 January-13 February 1955.

San Francisco, San Francisco Museum of Art, *Modern Masters in West Coast Collections: An Exhibition Selected in Celebration of the Twenty-Fifth Anniversary of the San Francisco Museum of Art, 1935-1960*, 18 October-27 November 1960.

San Francisco, M. H. de Young Memorial Museum, *The San Francisco Collector*, 21 September-17 October 1965, no. 14.

Literature

René-Jean, *Les Artistes Nouveaux: Raoul Dufy*, Paris, 1931, pl. 8.

M. Lafaille, *Raoul Dufy: Catalogue raisonné de l'œuvre peint*, vol. III, Geneva, 1973, p. 17, no. 940.

Painted *circa* 1921, *Les Canotiers* is one of a small group of works painted by Dufy at Nogent-sur-Marne, a suburb just east of Paris. In each composition Dufy places the boathouse and the oarsmen at the center of the composition, but plays with varying viewpoints. Some focus on a close-up of the building, peopled with elegant figures, while others offer an elevated view of the scene from a 'Haussmanian' balcony. The admirer is allowed to discover for himself the various activities taking place along the river; passers-by socializing at a café, strolling along the towpath, and sunbathing.

While the subject of rowing appears as early as 1919, Dufy only really began to concentrate on the possibilities of the topic in the paintings on the Marne in 1921. The present work is an excellent example of this leisurely theme, depicting the façade of the boathouse set in richly verdant woodland. The oarsmen row forcefully to the left of the composition, while a pleasure boat glides peacefully along the river on the bottom right. In the foreground of the composition, a spectator watches the vigorous training, emphasized by the white diagonals of the blades, while being served by a waiter. Idlers stroll down the riverbank, while a couple sit peacefully on the café terrace. Only the red dashes painted around one figure's body shake the tranquility of the scene, suggesting an accidental fall into the Marne.

Raoul Dufy applies thick patches of a limited color palette of greens and blues to depict the entire scene. These are superimposed by curved black and white brushstrokes that draw out the details and liveliness of the composition; with occasional red lines revealing the athlete's rigorous training, the unexpected plunge, and the peaceful barge making its way down the river.





29

29

ALBERT ANDRÉ (1869-1954)

Zinnias

signed 'Albert André' (lower left)
oil on paper laid down on canvas
21 3/4 x 18 1/4 in (55.2 x 46.4 cm)
Painted in 1914

\$15,000 - 20,000

£12,000 - 16,000

€13,000 - 18,000

Provenance

Galerie Durand Ruel, Paris, no. 11888.
Anon. sale, Sotheby's, New York, 23 February 2006, lot 118.
Acquired at the above sale by the present owner.

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

30

THÉO VAN RYSSELBERGHE (1862-1926)

Baigneuse Assise

with an imitation of the artist's monogram 'VR' (lower left)
oil on artist's board
24 1/8 x 14 1/8 in (61.2 x 35.8 cm)
Painted in 1905

\$20,000 - 30,000

£16,000 - 24,000

€18,000 - 27,000

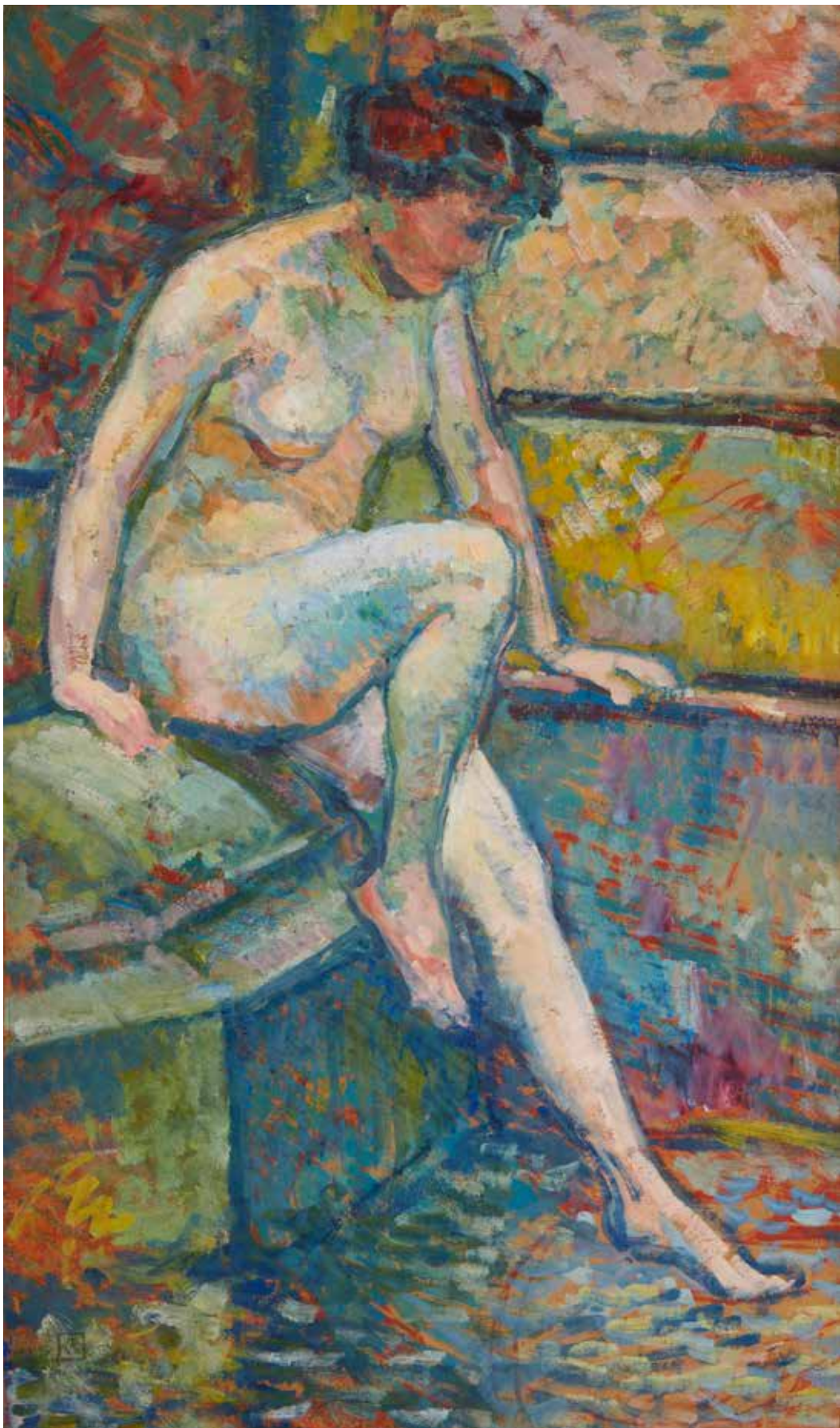
Provenance

Anon. sale, Kornfeld and Klipstein, Bern, 13 June 1968, lot 941.
Anon. sale, Sotheby Parke Bernet, New York, 13 May 1977, lot 642.
Private Collection, New York (acquired at the above sale).
Thence by descent to the present owner.

Literature

R. Feltkamp, *Théo van Rysselberghe*, Paris and Brussels, 2003, p. 373, no. 1908-013.

A study for the painting *Trois baigneuses à la fontaine*, formerly in the collection of Oscar de Vos, Laethem-Saint-Martin.



31

REUVEN RUBIN (1893-1974)

On the road to Jerusalem

signed 'Rubin' twice, in Hebrew and Roman script (lower right)

oil on canvas

15 x 18 1/4 in (38 x 46.5 cm)

Painted in 1967

\$50,000 - 70,000

£41,000 - 57,000

€45,000 - 63,000

Provenance

Safrai Art Gallery, Jerusalem, Israel and Boston, Massachusetts.





32

REUVEN RUBIN (1893-1974)

Mimosa et Anemones

signed 'Rubin' twice, in Hebrew and Roman script (lower right)

oil on canvas

16 x 11 1/2 in (40.6 x 29.2 cm)

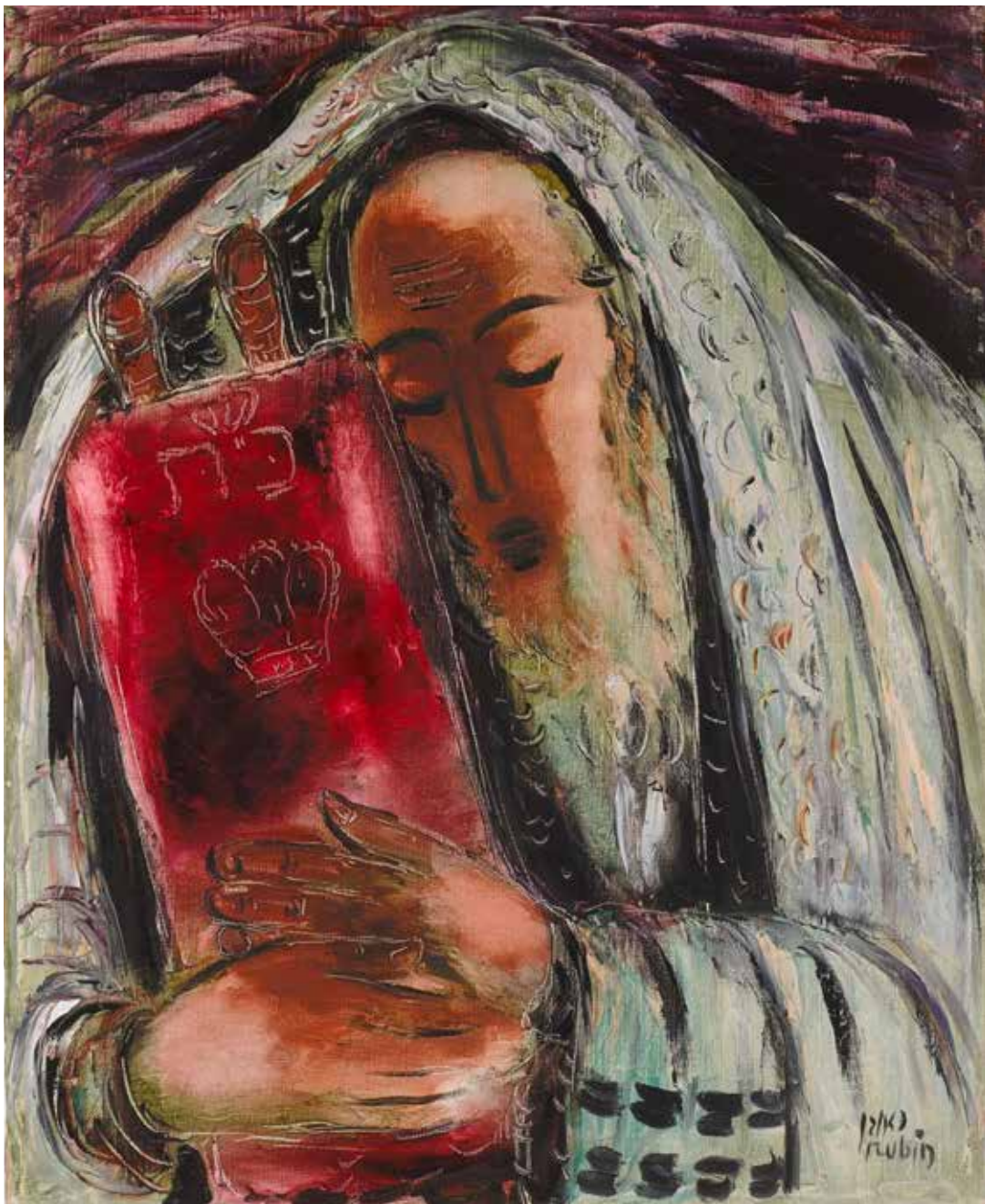
\$20,000 - 30,000

£16,000 - 24,000

€18,000 - 27,000

Provenance

O'Hana Gallery, London.



33

REUVEN RUBIN (1893-1974)

The Rabbi

signed 'Rubin' twice, in Hebrew and Roman script (lower right)

oil on canvas

24 x 19 7/8 in (60 x 50 cm)

\$20,000 - 30,000

£16,000 - 24,000

€18,000 - 27,000

Provenance

Safrai Art Gallery, Jerusalem, Israel and Boston, Massachusetts.

PROPERTY FORMERLY IN THE COLLECTION OF SYDNEY FRANK

34

MARC CHAGALL (1887-1985)

Les mariés sur fond de la Tour Eiffel

signed 'Marc Chagall' (lower left and again to the reverse)

oil on canvas

24 x 19 5/8 in (61 x 50 cm)

Painted circa 1982-83

\$600,000 - 800,000

£490,000 - 650,000

€540,000 - 720,000

Provenance

Valentina (Vava) Brodsky Chagall, the artist's wife, Saint-Paul de Vence.

Private Collection, California.

James Goodman Gallery, New York.

Private Collection, New York (acquired from the above in 2003).

Exhibited

Moscow, Pushkin Museum, *Chagall Centennial*, September 1987.

Moscow, Centre of Arts, *Marc Chagall: Paintings, Graphics*, 2002, no.

32.

Literature

I. Antonova, A. Voznesensky and M. Bessonova (eds.), *Chagall*

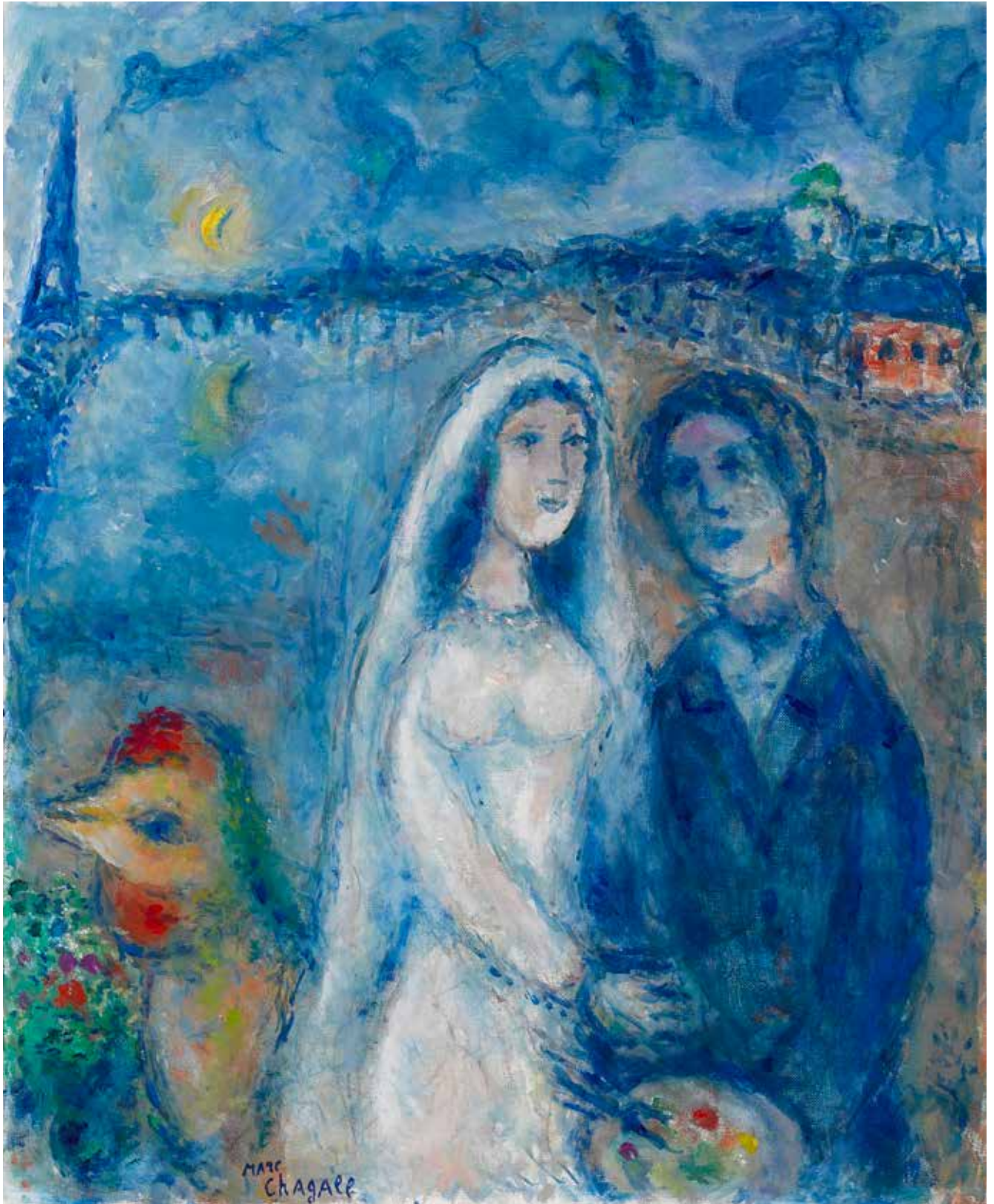
Discovered, From Russian & Private Collections, New York, 1988, no.

85 (illustrated p. 130).

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

‘I think that only love and
uncalculated devotion
towards others will lead to
the greatest harmony in life
and in art which humanity
has been dreaming of for
so long. And this must,
of course, be included in
each utterance, in each
brushstroke, and in each
color.’

(Marc Chagall quoted in J. Baal-Teshuva (ed.),
Chagall. A Retrospective, Westport, 1995, p.
208).





Marc Chagall, *La fiancée avec un éventail*, 1911, Private Collection

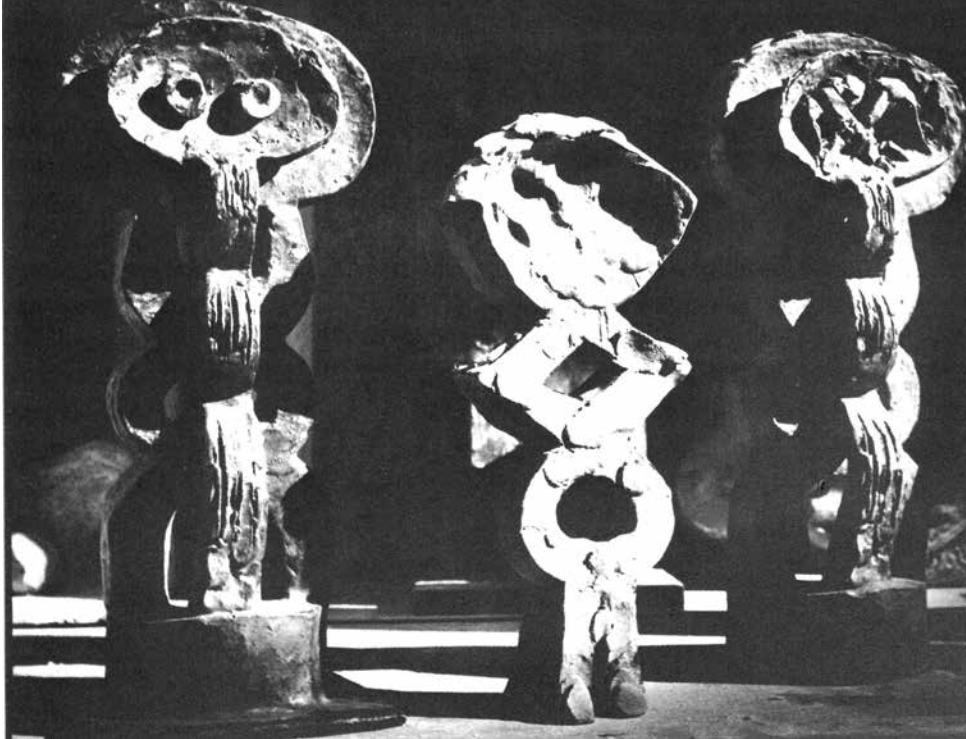
Love and marriage are central to Chagall's work and stand as the most prominent theme in the rich tapestry of life and human emotion that is woven through his *oeuvre*. He married his first love, Bella Rosenfeld, in 1915. He had been immediately struck by this young Belarusian writer, declaring after their first meeting 'Her silence is mine, her eyes are mine. It is as if she knows everything about my childhood, my present, my future, as if she can see right through me.' (*op. cit.* p. 44). Their happy marriage however came to a tragic and premature end when Bella died from a viral infection in 1944 during their wartime exile in the United States. The loss was devastating for Chagall and, following the Second World War, his almost obsessive depiction of lovers is often described as a homage to Bella and their enduring love: 'Bella as goddess, Bella as Venus, Bella as Bathsheba... Bella as a white whirl of rocket soaring toward the moon. Even after her death, whenever he painted a bride it was Bella' (S. Alexander, *Marc Chagall, A Biography*, New York, 1978, p. 82).

In *Les mariés sur fond de la tour Eiffel*, Chagall imbues his bride with new life. Taking precedence in the composition she is positioned centrally, resplendent in white, while by comparison her artist lover appears less animated, fading into the background under veils of translucent blue. Suffused by deep sapphire tones throughout, the composition describes a moment of intimacy for the lovers under the crepuscular shimmering of a rising crescent moon. The presence of the cockerel, a symbol of fertility in Chagall's iconography, reinforces the quiet union of the couple as they gently clasp hands and gaze into each other's eyes.

With the Eiffel Tower clearly visible to the upper left, *Les mariés sur fond de la tour Eiffel* seems to look back to the Paris Series, a cycle of large paintings that Chagall had begun in the year of his marriage in 1915 to Valentine Brodsky, known as Vava. Their meeting just a few months previously was a decisive moment in Chagall's life and work. It inspired new creative energy and exuberance and no doubt drove the series, which was to occupy the artist for the following two years. The compositions were inspired by a sequence of sketches that Chagall had completed just after the end of the Second World War featuring notable Paris landmarks such as the Panthéon, the Champs Elysées and Notre-Dame. These celebrated monuments held particular significance in the post-war environment, and particularly for Chagall, as emblems of re-birth. His home town of Vitebsk had been destroyed in the war and Paris had now become a new backdrop for his whimsical, dream-like universe, 'the Paris of which I dreamed in America' Chagall later explained 'I rediscovered enriched by new life, as if I had to be born again, dry my tears and start crying again. Absence, war, suffering were all needed for that to awaken in me and become the frame for my thoughts and my life. But that is only possible for one who can keep his roots. To keep the earth on one's roots and find another earth, that is a real miracle.' (Chagall quoted in F. Meyer, *Marc Chagall Life and Work*, New York, 1964, p. 529).

This new setting also allowed Chagall to imagine his beloved Bella enveloped by the romantic city where they had spent precious time together in the years before the war. Yet by referencing Paris in his works from the early 1950s until the end of his career Chagall also bore testimony to his belief in regeneration and new beginnings in face of loss. By the time he painted the present work, Chagall had been living contentedly with Vava in the South of France for nearly three decades.





Bert van Bonk, Jacques Lipchitz's Maquettes for Figure in the artist's studio

35

JACQUES LIPCHITZ (1891-1973)

Study for Figure: Maquette No. 1,
also known as *Sketch for a Figure*, *Study for Ploumanach* and
Ploumanach

signed and numbered 'J.L. 1/7' (to the back of the shaft), further
signed and numbered '1/7 JLipchitz' and with the artist thumb print
(to the back of the base), and with the foundry mark 'CIRE PERDUE/
BUSATO/ PARIS' (to the right of the shaft)
bronze with brown patina
8 1/2 in (21.7 cm) (height)

Conceived in 1926 and cast in an edition of 7

\$50,000 - 70,000

£41,000 - 57,000

€45,000 - 63,000

Provenance

Marlborough Godard Gallery, Toronto
Private Collection, Canada (acquired from the above in 1975).

Literature

B. Van Bork, *Jacques Lipchitz, The Artist at Work*, New York, 1966, p.
157 (terracotta version illustrated).
H.H. Arnason, *Jacques Lipchitz, Sketches in Bronze*, London, 1969, p.
14 (another cast illustrated, p. 58, pl. 24).
A.G. Wilkinson, *The Sculpture of Jacques Lipchitz, A Catalogue
Raisonné, The Paris Years, 1910-1940*, New York, 1996, vol. I, p. 77,
no. 203 (another cast illustrated).

Pierre Levai has kindly confirmed the authenticity of this work.

'During the summer of 1926 I was at Ploumanach, a resort on the
Brittany coast. There I was intrigued by certain natural formations of
rocks in the water off the shore. A series of tremendous stones was
suspended on other stones which had been largely washed away by
the waves. The large stones were thus held in a delicate equilibrium.
When a wind was blowing, they moved and swayed.' (J. Lipchitz with
H.H. Arnason, *My Life in Sculpture*, New York, 1972, p. 89).
This experience of the dramatic Breton cliffs, known as the 'Pink Gran-
ite Coast', inspired Lipchitz to evolve three compositions, of which the
present work is the first, which play with monumental rock-like forms.
The resulting sculptures have a marked frontality which is reminiscent
of Primitive Art, and lead to the full-size sculpture Figure now in the
Museum of Modern Art, New York. As Lipchitz noted: 'This was the
genesis of the great *Figure*, 1926-30, a work that summarized many of
my ideas dating back to 1915. Specifically, it pulled together those dif-
ferent directions of massive, material frontality and of aerial openness
in which I had been working during the 1920s. It is also very clearly
a subject sculpture, an image with a specific and rather frightening
personality. Although the *Figure* has been associated with African
sculpture and the resemblance is apparent, it is now evident to me
that it emerged, step by step, from findings I made in my cubist and
postcubist sculpture over the previous fifteen years.' (J. Lipchitz with
H.H. Arnason, *op. cit.*, p. 90).

Casts of the present sculpture are in the collections of the Stedelijk
Museum, Amsterdam, and the Israel Museum, Jerusalem.





36

AFTER PAUL GAUGUIN (1848-1903)

Torse de femme Tahitienne

signed 'P.Gauguin' and stamped with the foundry mark 'CIRE
C.VALSUANI PERDUE' (to the base)

bronze with dark brown and green patina

28.8 (11 3/8 in (28.8 cm) (height)

Conceived *circa* 1894, this bronze cast in an edition of 10 at a later date.

\$7,000 - 10,000

£5,700 - 8,100

€6,300 - 9,000

Provenance

M. Dumas, Paris.

Mme. Newman, Paris.

Anon. sale, Christie's, London, 4 April 1989, lot 150b.

Dr. Tom Allen (acquired at the above sale).

Private Collection, Nashville, Tennessee (acquired from the above *circa* 2001).

Literature

M. Malingue, ed., *Lettres de Gauguin à sa femme et à ses amis*, Paris, 1946, pls. 24-25 (terracotta version illustrated).

R.J. Goldwater, *Paul Gauguin*, New York, 1957, p. 37 (terracotta version illustrated; titled *Torso of a Tahitian Woman*, dated 1893).

C. Gray, *Sculpture and Ceramics of Paul Gauguin*, Baltimore, 1963, p. 252, no. 116 (clay version illustrated).



37

ANDRÉ MASSON (1896-1987)

Femme tourmentée, premier tirage

signed with the initials 'am', numbered '4/6' and stamped with the foundry mark 'CIRE/ CVALSUANI/ PERDUE' (on the edge of the base)
bronze with brown patina

9 7/8 in (25.1 cm) (height)

Conceived in 1942, this bronze cast in 1974 as number 4 from the edition of 7, numbered 0 to 6

\$10,000 - 15,000

£8,100 - 12,000

€9,000 - 13,000

Provenance

Galerie Louise Leiris, Paris, no. 0110674.

Private collection, New York.

Literature

R. Passeron, *Catalogue générale des sculptures*, Turin, 1987, p. 97, no. 10 (another cast illustrated, p. 98, no. 38).

Guite Masson has kindly confirmed the authenticity of this work.

JEAN (HANS) ARP (1886-1966)*Coeur d'un monument*

polished bronze

5 1/4 in (13.5 cm) (height)

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

\$20,000 - 30,000**£16,000 - 24,000****€18,000 - 27,000****Provenance**

Dominion Gallery, Montreal (acquired directly from the artist).

Waddington Galleries, London, by 19 January 1973.

Private Collection, Canada.

Literature

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

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

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

'To open my eyes, to see, to look, to contemplate the world, to watch clouds and trees, to behold cities and buildings, to look works of art in the eye, to look men in the eye, to see, to look – ever since childhood this has been my greatest joy.' (J. Arp quoted in *Arp*, exhib. cat., The Museum of Modern Art, New York, 1958, p. 12).

Between 1928 and 1930 Arp began to experiment for the first time with sculpture in the round: 'I went back to the activity which the Germans so eloquently called *Hauerei* (hewing)' Arp later explained, 'I engaged in sculpture and modelled in plaster.' (ibid. p. 14). Developing the aesthetic of his earlier wall reliefs, Arp began to create independent biomorphic 'Concretions' with innumerable and equally valid faces, inspired by the natural world and organic forms. 'Concretion' for Arp referred to 'Solidification, the mass of the stone, the plant, the animal, the man' it was, according to Arp, 'the curdling of earth and the heavenly bodies...something that has grown'. (ibid, p. 15).

These new objects, determinately abstract yet deeply reminiscent of natural and bodily forms, began to fully realise the ideologies formulated during Arp's close involvement with the Zurich Dadaists (circa 1916 – 1921). 'I wanted to find another order, another value for man in nature.' Arp declared, 'He should no longer be the measure of all things, nor should everything be compared to him, but, on the contrary, all things, and man as well, should be like nature, without measure. I wanted to create new appearances, to extract new forms from man.' (J. Arp quoted in S. Fauchereau, *Arp*, London, 1989, p. 15). From the cataclysm of the First World War, in which the destructive power of man and machine was all too apparent, Arp and his Dada compatriots looked towards an integration of man and nature – a delicate union in which neither party would suppress or dominate the other.

The mature result of these aspirations is encapsulated in Arp's unique sculptural objects from the 1930s onwards. In these works Arp sought realise an object in a state of metamorphosis, caught in the perpetual flux between external representation and formal abstraction. As the writer Harry Gelzaher summed up, '[Arp's] triumph was to affect a new synthesis of the familiar and the invented.' (H. Gelzaher quoted in *Jean Arp, From the collections of Mme Marguerite Arp and Arthur and Madeleine Lejwa*, exhib. cat., The Metropolitan Museum of Art, New York, 1972, n. p.)

Coeur d'un monument is a consummate example of the visual effect of transformation in his sculptures. At once highly evocative of the human body, with sensuous curves, protuberances and crevices, the sculpture - viewed from another angle, ceases to bear any reference to known forms in the external world. This sense of subjective perception and formal accident in his work can be traced back to Arp's earlier involvement with the Surrealist movement. Indeed, unlike the sculpture of Brancusi, to which his work is often compared, Arp's forms did not originate in reality but realised themselves free from preconceived ideas. Speaking of his creative process, Arp explained 'Often some detail in one of my sculptures, a curve or a contrast that moves, becomes the germ of a new work... Each of these bodies has a definite significance, but it is only when I feel there is nothing more to change that I decide what it is, and it is only then that I give it a name.' (J. Arp quoted in H. Read, *The Art of Jean Arp*, New York, 1968, p. 87). As with the present work, the title does not directly refer to the forms evoked within the sculpture itself, but rather gestures towards a more general theme of animate body intermingling with inanimate object.

The interpretive freedom that Arp emphasises in his sculptures also extends to the way in which he intended his works to be viewed and displayed. As Marguerite Arp, his second wife and great champion, recalled 'For Arp, even in his childhood, the base which permits a sculpture to stand up was on the one hand a motive for gaiety, inciting him to mischief, on the other, a motive for preoccupation. That is why he has created so many sculptures which do not need bases. Their position might be lying on the grass or crouching on a piece of furniture, or in the niche of a wall.' (M. Arp quoted in S. Fauchereau, *op. cit.*, p. 25).

The lack of a base also imposed a new democratisation in the relationship between the viewer and work of art. Rather than placing his objects apart, on the sanctified zone of a raised pedestal, Arp's sculptures occupy the viewer's own space and inspire an impulse to be touched and turned. This haptic quality is exemplary in *Coeur d'un monument*, which can be displayed in a variety of different ways, resting on alternate faces to present a new view. At the same time, the immaculately smooth and gleaming surface of the bronze stimulates an appeal to the senses in which one desires to explore the undulating surface both through sight and touch.



AN IMPORTANT
LATE WORK
BY JOAN MIRÓ
FROM A SPANISH
PRIVATE COLLECTION

39

JOAN MIRÓ (1893-1983)

Sans titre

signed 'Miró' (lower right)

oil, industrial paint and woolen yarn on masonite peg board

48 x 77 1/2 in (197 x 122 cm)

Painted circa 1972-1973

\$450,000 - 650,000

£360,000 - 530,000

€400,000 - 580,000

Provenance

Salander O'Reilly Galleries, New York, no. 18281.

Galeria Metta, Madrid, no. 97.

Private collection, Barcelona.

Monsieur Jacques Dupin has kindly confirmed the authenticity of this work.

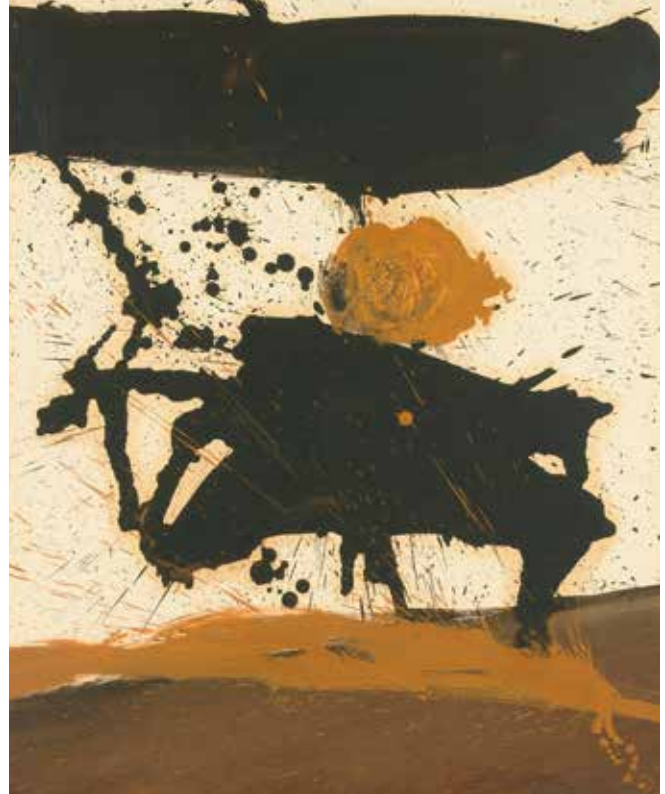
‘By limiting myself to a few spare lines, I tried to give the gesture a quality so individual that it becomes almost anonymous – like a universal act. [I wanted] to suppress all hierarchies in the world of objects and signs’

Joan Miró interviewed by Denis Chevalier, November 1962.



‘Yes it took me only a moment to draw this line with my brush. But it took me months, perhaps even years of reflection to form the idea of it... The simple line proves to me that I have conquered freedom. And to me conquering freedom means conquering simplicity. At the very limit then, one line, one colour can make a painting’

(J. Miró quoted in Pierre Bourcier, *Les Nouvelles Littéraires* (1968) in M. Rowell (ed.), *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 275).



Robert Motherwell, *In black, with yellow ochre*, 1960 Private Collection



Jackson Pollock, *Number 7*, 1952, The Metropolitan Museum of Art, New York

Painted in 1972-1973, *Sans titre* is a clarion call from the mature period of Miró's long and prolific career. Monumental in size and underpinned by the symbolism which permeates his entire oeuvre, the present work articulates the contemporary international artistic influences, particularly Abstract Expressionism, with which he conducted a dynamic conversation in his later paintings, and demonstrates the unrelenting creativity that characterized his final years.

For a period of five years from 1954 no paintings on canvas left Miró's studio. This hiatus marked a period which, as Jacques Dupin, the artist's close friend and biographer noted, 'was itself a symbol of deep disturbance' (J. Dupin, *Miró*, Paris, 1993, p. 303). Ever the innovator, the artist was at that moment seeking a catalyst to reinvigorate his painting: his second trip to America in 1959 was pivotal.

Thanks to his first major retrospective at the Museum of Modern Art in New York in 1941, Miró was one of the best known international artists in the United States. He was acknowledged as a key influence on the Abstract American art of the 1940s, with artists such as Jackson Pollock, Franz Kline and Robert Motherwell expressly citing Miró's significance in their own work. In 1959 Motherwell wrote, 'I like everything about Miró – his clear-eyed face, his modesty, his ironically-edged reticence as a person, his constant hard work, his Mediterranean sensibility, and other qualities that manifest themselves in a continually growing body of work that for me is the most moving and beautiful now being made in Europe' (R. Motherwell, 'The Significance of Miró', *Art News*, May 1959, quoted in B. Rose, *Miró in America*, exhib. cat., Museum of Fine Arts, Houston, 1982, p. 5).

It was not until 1952 however, when Miró saw a Jackson Pollock exhibition at Galerie Facchetti in Paris, that he was fully exposed to the discoveries by the New York School. The experience had a profound effect and prompted him to take an active interest in the synergy between his own work and that of contemporary American art. The encounter proposed a new direction for his painting which released him from the traditional canon and ushered in a new phase of creative activity: 'It showed me a new direction I wanted to take but which up to now had remained at a level of unfulfilled desire. When I saw those paintings, I said to myself, 'You can do it, too; go to it, you see, it is O.K.!' (J. Miró quoted in interview with Margit Rowell, in M. Rowell, *op. cit.*, p. 279).

Installed in his spacious new studio near Palma de Mallorca from 1956, and in conversation with the large, colour-field style of painting he had witnessed in the work of the Abstract Expressionists, Miró began to make works on an increasingly impressive scale. His paintings from this period, such as *Sans titre*, are dominated by bold sweeping movements across the picture plane articulated with spontaneously applied patches of colour. In these works there is a paring down and liberation of gesture which heightens their symbolic potency which acts in direct contrast to the carefully placed lines and compositions of the 1940s and 50s.

Standing at nearly two metres tall, *Sans titre* has an immediate monochromatic impact. Highly evocative of Jackson Pollock's action painting, the body of the artist is intrinsically and resolutely present. From the hurled paint in the lower half of the support and the gestural black lines exploding from it, to the defiant stamp of the artist's hand to the upper left, this work, as with other paintings from the period, 'unfurls as though the body has taken over the hand's task of conducting the energy and tools used to describe its traces' (J. Dupin, *op. cit.*, Paris, 1993, p. 339).

The oppositional quality of black and white, as extreme points of the colour scale, serves to express the dualist philosophy that permeates Miró's entire work. In *Sans titre*, he reinforces the overall monochromatic effect through his apt choice of support in which the white expanse of the primed Masonite is penetrated throughout by a grid of small black holes. Meanwhile, the patches of primary colour to the center left, which converge to form a shade of green, show the artist stripping the means of his art down to the barest and crudest of essentials: unmodulated colour applied directly to the support by the impulsive forces of the body.

During the last years of his life Miró devoted himself exclusively to emphasizing the instinctive power of his iconography. Through his untamable curiosity and creativity he sought continually to develop his pictorial aims and reach towards the 'universal act' to which he so aspired. While continuing to liberate his gesture and incorporate new influences, Miró perpetually refined his output to achieve a degree of intensity and emotional depth that could only be achieved at the end of a long and deeply felt life.



Clovis Prevost, *Joan Miró in his studio*, architect J-L. Sert, 1973, Palma de Mallorca

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

40

PIERRE EUGÈNE MONTÉZIN (1874-1946)

Les foins de la Sarthe

signed 'Montezin' (lower right)

oil on canvas

34 7/8 x 38 in (88.7 x 97.7 cm)

Painted *circa* 1920–1930

\$25,000 - 35,000

£20,000 - 28,000

€22,000 - 31,000

Provenance

Private Collection, France.

Anon. sale, Rieunier and Bailly-Pommery, 19 November 1990, lot 51.

Montgomery Gallery, San Francisco, California.

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

Exhibited

Paris, Galerie Raphael Gérard, *Exposition Montezin*, 15-29 May 1943,
no. 2.

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





41

PAUL ELIE GERNEZ (1888-1948)

Scène de Port

signed and dated 'P.E. Gernez 1917' (lower right)

oil on canvas

23 5/8 x 29 1/8 in (60 x 73 cm)

Painted in 1917

\$3,000 - 5,000

£2,400 - 4,100

€2,700 - 4,500

Provenance

Raoul Andre, Paris, 1929.

Anon. sale, Sotheby Parke Bernet, New York, 24 March 1977, lot 24.

Private Collection, New York (acquired at the above sale).

Thence by descent to the present owner.

Anne Gernez-Le Bon has kindly confirmed the authenticity of this work.



42

ANDRÉ BAUCHANT (1873-1958)

Jeu d'enfants

signed and dated 'A. Bauchant / 1922' (lower right)

oil on panel

15 3/4 x 22 1/8 in (39.5 x 56 cm)

Painted in 1922

\$3,000 - 5,000

£2,400 - 4,100

€2,700 - 4,500

Provenance

Anon. sale, Sotheby Parke Bernet, New York, 13 May 1977, lot 701.

Private collection, New York (acquired at the above sale).

Thence by descent to the present owners.

Françoise Bauchant has kindly confirmed the authenticity of this work.

**PROPERTY FROM THE ESTATE OF SYLVIA MCLAUGHLIN,
BERKELEY, CALIFORNIA**

43

ALFREDO RAMOS MARTÍNEZ (1871-1946)

Magnolias

signed 'RAMOS MARTINEZ' (lower left)

oil on canvas

34 1/8 x 30 1/8 in (87 x 76 cm)

\$30,000 - 50,000

£24,000 - 41,000

€27,000 - 45,000

Provenance

Mrs. George Cranmer, Denver, Colorado by 1939, to her daughter
Sylvia McLaughlin (1916-2016), Berkeley, California.

Exhibited

San Francisco, San Francisco Museum of Art, *Oils and Drawings by
Ramos Martinez*, 22 June-19 July 1939.

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

Maria Ramos Martinez remembered her father's delight in painting
nature: 'Since early childhood father was enthralled with nature and
would lose himself in delight with the beauty and colors of flowers, the
shape and gracefulness of trees, and the rugged, majestic strength of
mountains. [...] In the autumn of his life, the lovely little garden of our
home in California was the source of inspiration for many of his still
lives. Surround by flowers and foliage, he would sit in their midst, or
observe them from the window of his studio, and characteristic vision
and skill would transpose their form and essence onto canvas and
paper.' (*Alfredo Ramos Martinez*, exhib. cat., Louis Stern Galleries,
Beverly Hills, 1991, p.6).

Magnolias is a beautiful example of the artist's capacity to depict
gracefully a simple bouquet of flowers and transform it into a majestic
and imposing still life. The blooming *Magnolias* sit at the center of the
composition, occupying the great part of the picture space. As a result,
the subtle grey background only serves to direct the viewer's attention
to the delicate white petals and the rich dark green leaves. The flowers
stand in a tall transparent vase, revealing strong and vigorous stems,
which contrast with geometric shadowing around the vase and the
scattered dashes at the top of the flowers.

Likely painted after the artist's move to California, *Magnolias*, is
characteristic of the shift in artistic style that Ramos Martinez
experienced on his arrival in the United States. Having lived for a
decade in Paris and having opened the Open Air School in Mexico
in 1913, he had been accustomed to painting with a much looser
brush and mostly *en plein air*. After 1930, 'nostalgic but in no way
sentimental', Ramos Martinez moved towards subject matter that
reminded him of his beloved homeland, often painting scenes
of traditional Mexican life and nature with a brighter and more
geometric handling (M. Nieto and L. Stern, *Alfredo Ramos Martinez &
Modernismo*, Los Angeles, 2009, p.49). *Magnolias* shows this tighter
manner very well, with the thin outlines of the flowers and the scattered
grey dashes above the petals giving them a bold and majestic stature.



44

JOSÉ GURVICH (1927-1974)

Sin título

oil on paper laid down on masonite

12 x 14 in (30.5 x 35.6 cm)

\$8,000 - 12,000

£6,500 - 9,700

€7,200 - 11,000

Provenance

Galeria Palatina, Buenos Aires.

Anon. sale, Christie's, New York, 11-12 December 2013, lot 150.

Acquired at the above sale by the present owner.

Cecilia de Torres has kindly confirmed the authenticity of this work.

Gurvich was born in Lithuania but emigrated to Uruguay at the age of 4. He studied at the National School of Fine Arts in Montevideo, where he met Joaquín Torres García. As a result he joined the latter's controversial studio, perhaps the most influential engine of Modernism in Uruguay, and carried the older artist's ideas on to the next generation by establishing his own studio, the *Taller Montevideo*.





PROPERTY FROM A PRIVATE TEXAS COLLECTION

45

GUSTAVO MONTOYA (1905-2003)

Sin título (Chica en vestido rosado)

signed 'gustavo Montoya' (lower right)

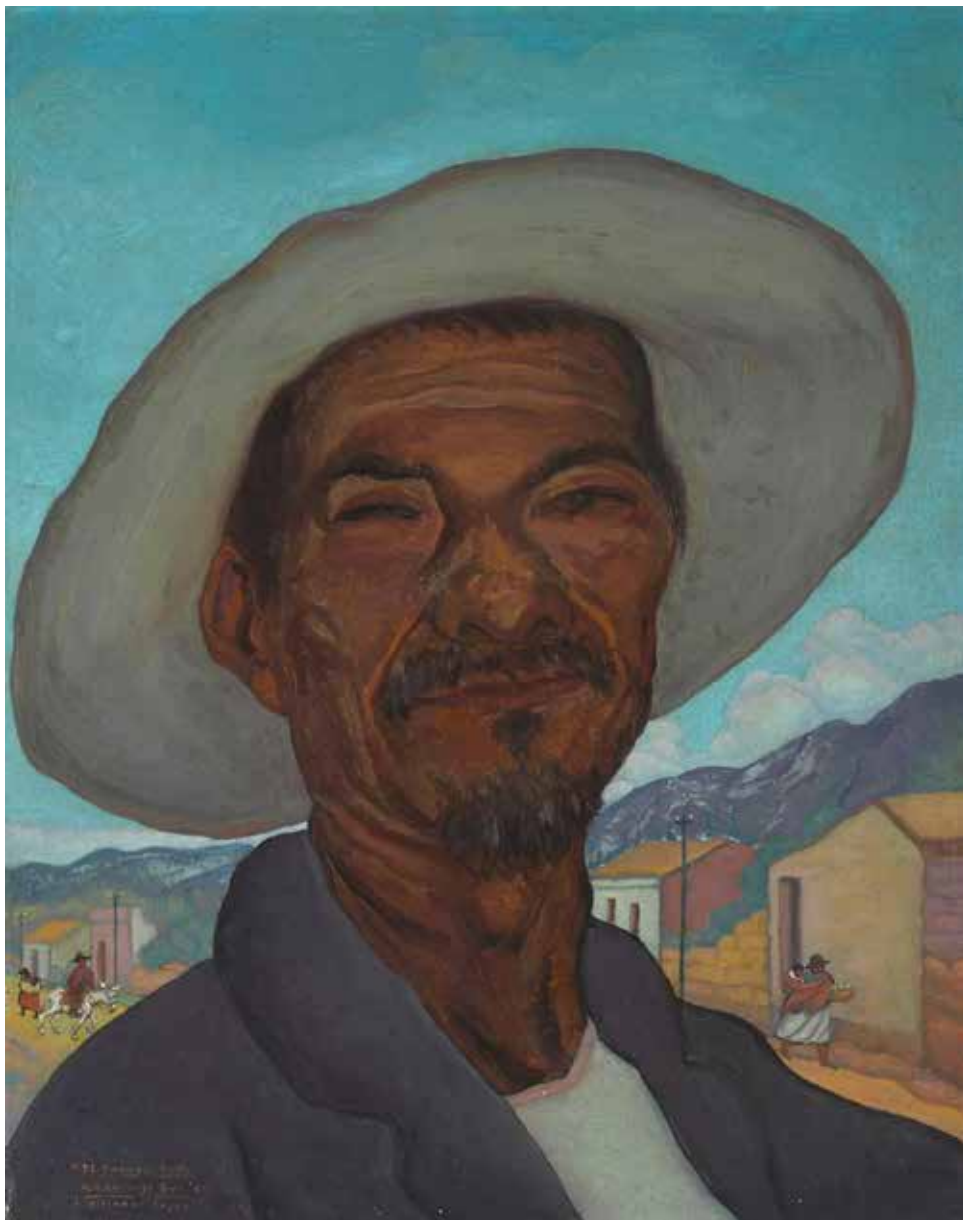
oil on canvas

21 5/8 x 17 1/2 in (55 x 45.5 cm)

\$5,000 - 7,000

£4,100 - 5,700

€4,500 - 6,300



46²

ALFREDO GRAMAJO GUTIÉRREZ (1893-1961)

El tuerto Fausto

signed, inscribed and dated "EL TUERTO-FAUSTO"/A. GRAMAJO
GUTIÉRREZ/TILCARA-JUJUY AD 1953' (lower left)

oil on board

19 3/4 x 15 1/2 in (50 x 39.8 cm)

Painted in 1953

\$2,000 - 4,000

£1,600 - 3,200

€1,800 - 3,600



47

FRANCISCO ZÚÑIGA (1912-1998)

Dos mujeres de pie

signed and dated 'Zga/ 1965'

watercolor and graphite on paper laid down on board

25 5/8 x 19 3/4 in (65.1 x 50.3 cm)

Painted in 1965

\$3,000 - 5,000

£2,400 - 4,100

€2,700 - 4,500

Provenance

Kurt and Diana Berci Collection, Mexico City.

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

By descent from the above to the present owner.

Ariel Zúñiga has kindly confirmed the authenticity of this work.



PROPERTY FROM THE ESTATE OF MARTA FREYRE STROOCK

48^{sq}

XAVIER GUERRERO (1896-1974)

Mujeres frente al mar

signed and dated 'Xavier / Guerrero / 43' (lower left); a study of a running woman by the same hand (verso)

watercolor on paper

19 1/4 x 17 3/8 in (48.9 x 44.1 cm)

\$3,000 - 5,000

£2,400 - 4,100

€2,700 - 4,500

Provenance

Maria de la Concepcion Freyre de Mendoza, Mexico City, by descent to her brother

Juan Freyre de Andrade y Escardo, Mexico City, and by descent to his daughter

Marta Freyre Stroock, wife of Ambassador Thomas F. Stroock, Casper, Wyoming.

Exhibited

Mexico City, Museo de arte moderno, *Xavier Guerrero y su obra*, 4-28 January 1972, no. 32.

49

JEAN CHARLOT (1898-1979)

Hammocks Yucatan

oil on canvas

12 x 16 1/8 in (30.5 x 40.7 cm)

\$8,000 - 12,000

£6,500 - 9,700

€7,200 - 11,000

Provenance

Private Collection, Connecticut.

Exhibited

Possibly Rochester, Memorial Art Gallery of the University of Rochester,
Mexican Paintings, 1939.





50

50 □

JOSÉ CLEMENTE OROZCO (1883-1949)

Dos puños cerrados

signed and inscribed 'Para la Sra Sam Spewack J.C. Orozco' (lower right)

pencil on paper laid on Japanese paper

7 1/2 x 8 3/4 in (19 x 22.2 cm)

\$2,000 - 4,000

£1,600 - 3,200

€1,800 - 3,600

Provenance

Bella Cohen Spewack (1899 - 1990), a gift from the artist.
Private Collection, Connecticut.

51

DIEGO RIVERA (1886-1957)

Danza del Sol : Energia-Frenesia

signed 'Diego Rivera.' (lower left)

brush and brown wash on Japanese paper

15 5/8 x 11 in (39.8 x 28 cm) (sheet)

Painted circa 1939

\$7,000 - 10,000

£5,700 - 8,100

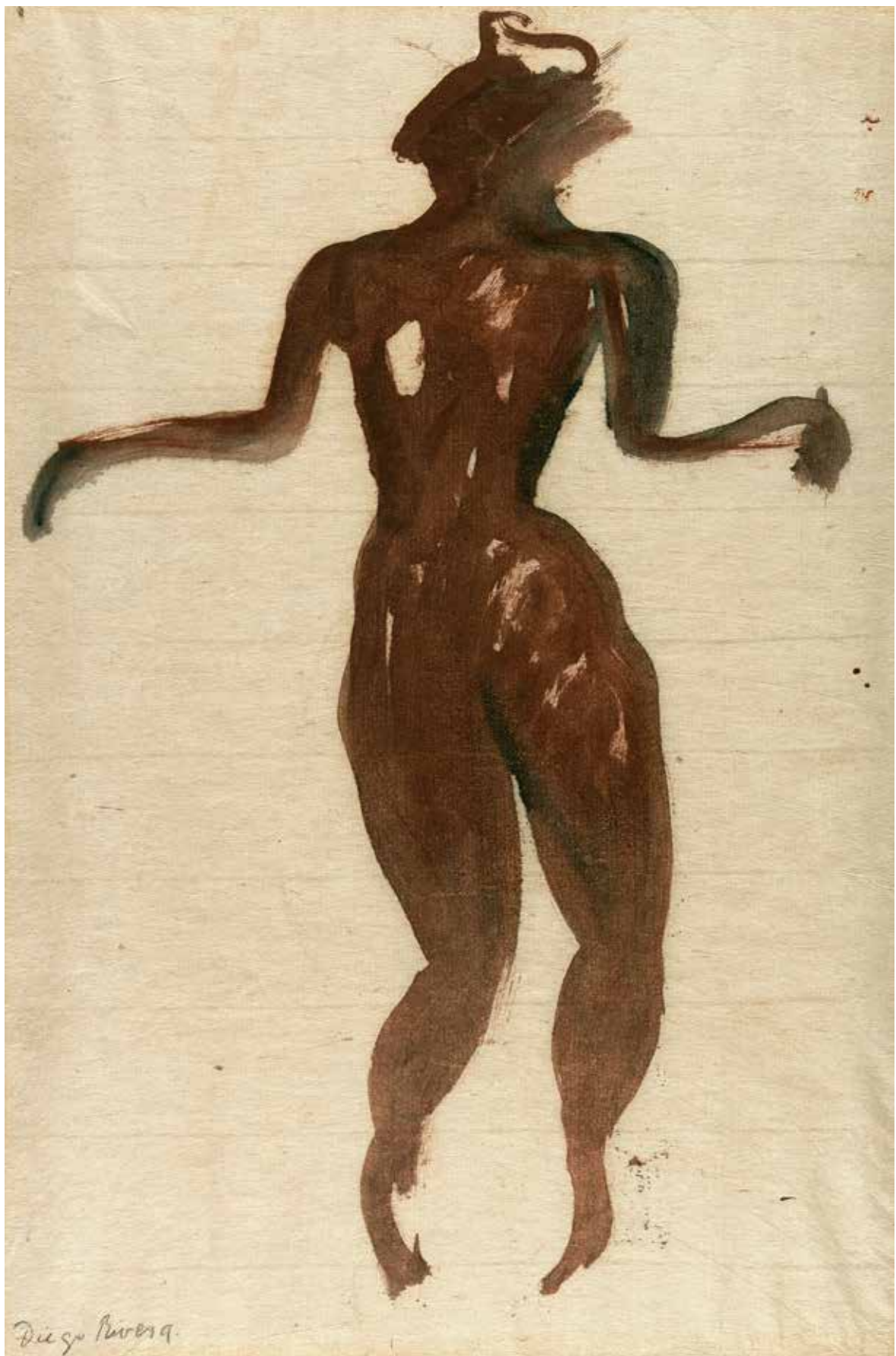
€6,300 - 9,000

Provenance

Private Collection, Connecticut.

This wash drawing is one of a group of studies of the African American dancer Modelle Boss, for whom Rivera developed an abiding passion. In addition to a number of paintings and works on paper of the dancer in repose he also made a series of drawings of the dancer in motion (L. Cortés Gutiérrez (ed.), *Diego Rivera: catálogo general de obra de caballete*, Mexico City, 1989, nos. 1487-1496). Patrick Marnham memorably noted that 'the studies of Boss may have been the world's first attempt at erotic surrealistic painting, and were perhaps André Breton's sole contribution to Mexican culture' (P. Marnham, *His Eyes Open: A Life of Diego Rivera*, Los Angeles, 1998, pp. 289-90).

END OF SALE



AMERICAN ART

Tuesday, November 22
New York

PAUL HOWARD MANSHIP (1885-1966)

Diana
bronze with greenish-brown patina and
select areas of silver plate

38 1/4in high on a 1 1/2in marble base

US\$400,000 - 600,000

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Viewing

18 November, 12pm to 5pm

19 November, 12pm to 5pm

20 November, 12pm to 5pm

21 November, 10am to 5pm

22 November, 10am to 1pm



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**POST-WAR &
CONTEMPORARY ART**

Tuesday November 15, 5pm
New York

ANDY WARHOL (1928-1987)

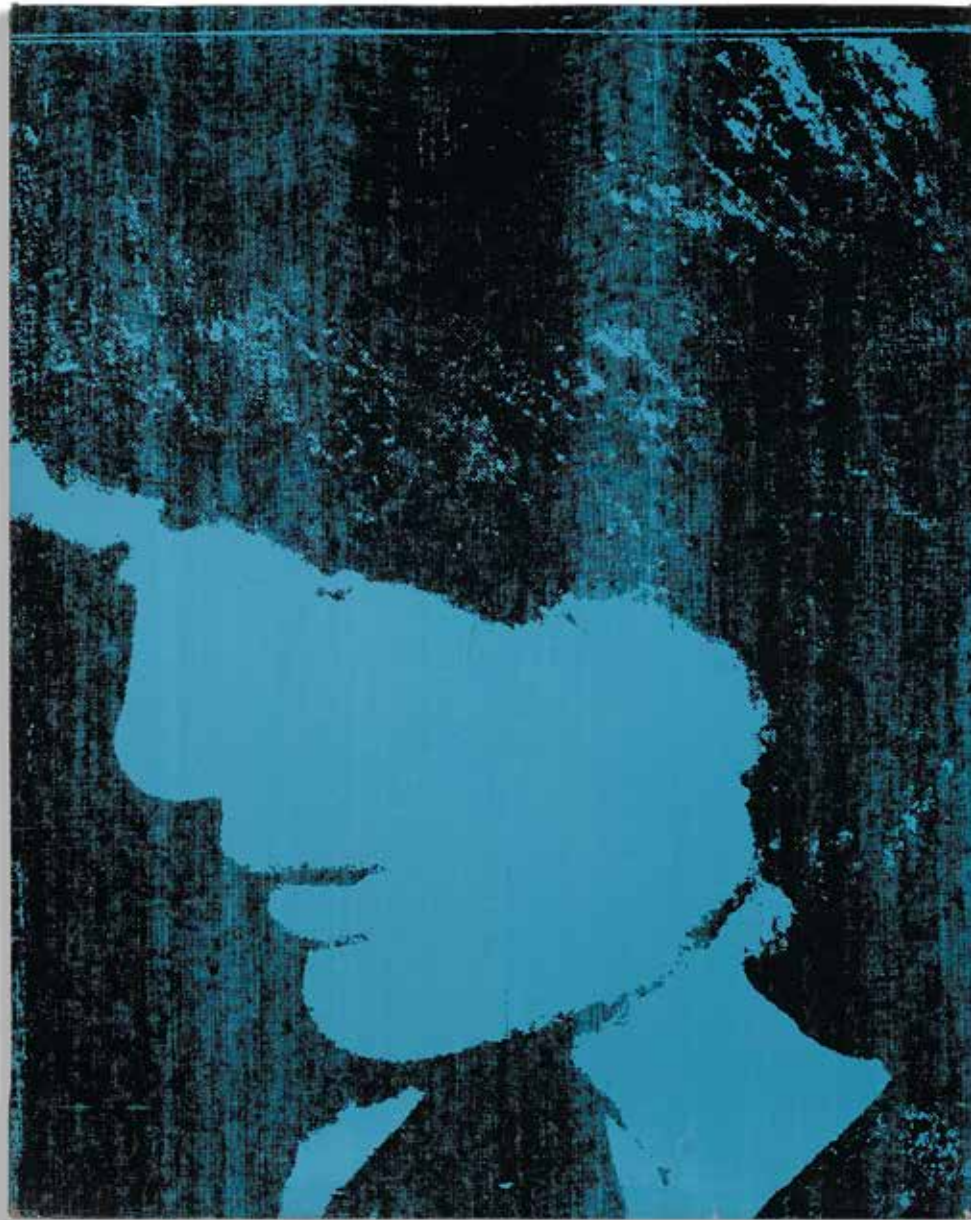
Jackie, 1964
signed and dated 'Andy Warhol '64'
(on the overlap)
acrylic and silkscreen ink on canvas
20 x 16 in.
50.8 x 40.6 cm
US\$600,000 -800,000

PREVIEW

November 9 - 15

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**TCM PRESENTS...
LIGHTS, CAMERA,
AUCTION!**

Wednesday November 30, 12pm
New York

SALVADOR DALI (1904-1989)

Portrait of Raquel Welch
signed and dated "Dali 1965" (lower right)
oil and graphite on canvas
36 x 23 3/4 in (91.4 x 60.3 cm)
Painted for the promotion of *Fantastic
Journey*

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Bonhams

NEW YORK

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IMPRESSIONIST & MODERN ART

Thursday 2 February 2017
New Bond Street, London

MARC CHAGALL (1887-1985)

Clown au bouquet de fleurs
signed 'Marc Chagall' (lower right)
India ink and wash on paper
60.9 x 45.6cm (24 x 17 15/16in).
Executed circa 1975
£100,000 - 150,000
\$122,000 - 183,000

ENQUIRIES

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Closing date for entries
Friday 9 December 2016



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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.

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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 have rules or procedures for the selection of an arbitrator, the

arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

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

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall

bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

LIMITED RIGHT OF RESCISSION

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

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

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

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

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

LIMITATION OF LIABILITY

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

SELLER'S GUIDE

SELLING AT AUCTION

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

AUCTION ESTIMATES

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

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

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

CONSIGNING YOUR PROPERTY

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

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

PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

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

Catalogs

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

Previews

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

Estimates

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

Reserves

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

Auction House’s Interest in Property Offered at Auction

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

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

Bidding at Auction

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

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

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

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

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

In Person

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

Absentee Bids

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

By Telephone

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

Online

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

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Friday December 2 without penalty. After December 2 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Storage charges of \$5 per lot, per day will begin accruing for any lots not collected by the 31st day after the auction. Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer’s risk and expense. Handling and storage fees will apply.

Auction Results

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



IMPORTANT NOTICE TO BUYERS

COLLECTION & STORAGE AFTER SALE

Please note that all oversized lots listed below, that are not collected by **4PM ON THURSDAY, DECEMBER 1** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **THAT IF BUYERS OF LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF CADOGAN TATE**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

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

Address
Cadogan Tate
301 Norman Ave
Brooklyn, NY 11222

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

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

HANDLING & STORAGE CHARGES

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

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

FURNITURE/LARGE OBJECTS

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

SMALL OBJECTS

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

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

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

PAYMENT

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

TO MAKE PAYMENT IN ADVANCE

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

PAYMENT AT TIME OF COLLECTION

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

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

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

PLEASE NOTE

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

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

OVERSIZED LOTS

Lot 23
Lot 39

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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

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

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

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

If successful

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

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

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

Bonhams

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

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

Please note that all telephone calls are recorded.

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

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

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

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

Your signature:

Date:

ILLUSTRATION CREDITS

Front cover

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Introduction to Lot 10

Henri Lebasque (1865-1937) (b/w photo), Dornac (Paul Francois Arnold Cardon) (1859-1941) / Archives Larousse, Paris, France / Bridgeman Images

Lot 14

Virgin of the Adoption, 1858 (oil on canvas), Ingres, Jean Auguste Dominique (1780-1867) / Private Collection / Bridgeman Images

The Communicants; Les Communiantes, 1919 (oil on canvas), Picasso, Pablo (1881-1973) / Private Collection / Photo © Christie's Images / Bridgeman Images / © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso, *La première communion*, 1919, Musée Picasso, Paris © RMN-Grand Palais / Art Resource, NY / © 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso and Olga Khokhlova Picasso, Biarritz, 1918 © RMN-Grand Palais / Art Resource, NY

Lot 20

Louis-Manuel Sylvestre, *Portrait of Judith Cladel with 'Standing female Nude' on the Mantelpiece*, circa 1935, Musée Rodin, Paris © Musée Rodin, Paris

Introduction to Lot 24

Lee Miller, *Max Ernst and Dorothea Tanning, Huisnes, France*, 1955 © Lee Miller Archives, England 2016. All rights reserved. www.leemiller.co.uk

Lot 24

Edward Quinn, *Max Ernst in his studio at Seillans in front of 'Tremblement de terre printanier', Seillans, France, 1966* Photo Edward Quinn, © edwardquinn.com / © Artists Rights Society (ARS), New York / ADAGP, Paris 2016

Edward Quinn, *Max Ernst in his studio at Seillans in front of 'Tremblement de terre printanier', Seillans, France, 1966 (color)* Photo Edward Quinn, © edwardquinn.com / © Artists Rights Society (ARS), New York / ADAGP, Paris 2016

Max Ernst, *100, 000 Doves*, 1924, Private Collection: Scala/White Images / Art Resource, NY / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Barnett Newman, The Command, 1946, Öffentliche Kunstsammlung Basel © 2016 The Barnett Newman Foundation, New York / Artists Rights Society (ARS), New York

Max Ernst, *Le ciel épouse la terre*, 1964, The Menil Collection, Houston © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Lot 25

Max Ernst, *Portrait of Dorothea*, 1960, Private Collection © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Max Ernst, *Paysage avec soleil*, 1909, Private Collection © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris

Lee Miler, *Max Ernst, Oak Creek Canyon, Sedona, Arizona, USA 1946 (A0230)* © Lee Miller Archives, England 2016. All rights reserved. www.leemiller.co.uk

Lot 34

Marc Chagall, *La fiancée avec un éventail*, 1911, Private Collection: Banque d'Images, ADAGP / Art Resource, NY / © 2016 Artists Rights Society (ARS), New York / ADAGP, Paris
Marc Chagall with his wife Valentina "Vava" Brodsky at their home in Vence, France, 17 October 1957 (b/w photo), French Photographer, (20th century) / Photo © AGIP / Bridgeman Images

Lot 39

Clovis Prevost, *Joan Miró in the Sert studio*, 1973, Palma de Mallorca: Miró Palma 73 © C. Prévost / © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2016
 Robert Motherwell, *In black, with yellow ochre*, 1960, Private Collection © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY

Jackson Pollock, *Number 7*, 1952, The Metropolitan Museum of Art, New York © The Metropolitan Museum of Art. Image source: Art Resource, NY © RMN-Grand Palais / Art Resource, NY / © 2016 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

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