

# IMPRESSIONIST & MODERN ART

Tuesday November 14, 2017



# Bonhams

NEW YORK













# IMPRESSIONIST & MODERN ART

Tuesday November 14, 2017 at 5pm  
New York

## BONHAMS

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Friday November 3, 10am - 5pm  
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Sunday November 5, 12pm - 5pm  
Monday November 6, 10am - 5pm  
Tuesday November 7, 10am - 5pm  
Wednesday November 8, 10am - 5pm

## PREVIEW

Thursday November 9, 10am - 5pm  
Friday November 10, 10am - 5pm  
Saturday November 11, 12pm - 5pm  
Sunday November 12, 12pm - 5pm  
Monday November 13, 10am - 5pm  
Tuesday November 14, 10am - 2pm

**SALE NUMBER:** 24046

Lots 1 - 55

**CATALOG:** \$35

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Please see pages 106 to 109 for bidder information including Conditions of Sale, after-sale collection and shipment. All items listed on page 101, will be transferred to off-site storage along with all other items purchased, if not removed by 4pm on Thursday December 1.

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## ILLUSTRATIONS

Front cover: Lot 24  
Inside front cover: Lot 3  
Facing page: Lot 33  
Session page: Lot 52  
Inside back cover: Lot 45  
Back cover: Lot 48

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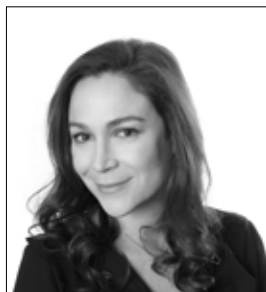
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An abstract geometric artwork featuring a complex composition of overlapping shapes. A large yellow field is intersected by a horizontal band of black and white. On the left, a red and white checkerboard pattern is partially visible. A large black semi-circle is on the right, and a red triangle is at the bottom right. The overall style is minimalist and geometric.

# **IMPRESSIONIST & MODERN ART**

Lots 1 - 55



1

**PAUL SIGNAC (1863-1935)**

*Paimpol, la Violette à quai*

signed 'P. Signac' (lower right), and titled and dated 'Violette de  
Dunkerque / à Paimpol 7 Oct 25' (lower left)

watercolor and charcoal on paper

*11 1/2 x 17 3/4 in (28 x 45 cm)*

Painted on 7 October 1925

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

**Provenance**

Dennis Hotz Fine Art, Johannesburg, 1982.

Private collection, South Africa (acquired from the above), and thence  
by descent to the present owner.

Marina Ferretti has confirmed the authenticity of this work.







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

2

**EUGÈNE BOUDIN (1824-1898)**

*La Seine, environs de Rouen*

signed, dated and inscribed 'E. Boudin 95 /Rouen' (lower left)

oil on canvas

15 7/8 x 22 in (40.3 x 55.8 cm)

Painted in 1895

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

**Provenance**

Anon. sale, Christie's, London, 8 February 1902, lot 97.

Mr. McLean, London.

Gabriel Cognacq, Paris.

Galerie Bernheim-Jeune, Paris (acquired from the above in 1911).

Stephen Silagy Galleries, Beverly Hills.

Edmund W. Mudge Jr., Dallas; Christie's, New York, 16 May 1985, lot 324.

Robert Rau, New York, (acquired at the above sale), and thence by the descent to the present owner.

**Literature**

R. Schmit, *Eugène Boudin*, vol. III, Paris, 1973, p. 321, no. 3456 (illustrated).





**PROPERTY FROM A NEW YORK ESTATE**

3

**LOUIS VALTAT (1869-1952)**

*Catalogne, les tâches quotidiennes au mas*

stamped with the signature 'L.Valtat' (lower left)

oil on canvas

31 1/2 x 39 1/4 in (81 x 99.7 cm)

Painted in 1895

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

**Provenance**

Anon. sale, Sotheby's, New York, 12 May 1999, lot 307.

Acquired at the above sale by descent to the present owner.

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









# LOUIS VALTAT

## *Catalogne, les tâches quotidiennes au mas*

Louis Valtat was instrumental in the stylistic transition from Impressionism to the Modernist aesthetic, although perhaps unaccountably he has not received the same recognition as his contemporaries. His style was much admired by his peers and he was believed by many to be a natural precursor to the Fauves. 'Valtat belongs to a generation of artists in between the Impressionist and the post-1900 revolutionaries. It could have been said about him that he represents the indispensable link that accounts for the transition from Monet to Matisse' (G. Peillex, *Louis Valtat: Retrospective Centenaire (1869-1968)*, exhib. cat., Geneva, Petit Palais, 1969).

Valtat was born into a wealthy family of ship owners. He spent his childhood in Versailles where he was inspired to paint by his father, himself an amateur landscape painter. In 1887 he moved to Paris to study at the École des Beaux-Arts and soon after entered the Académie Julian to study under the Barbizon landscape painter, Jules Dupré. While Valtat certainly did not reject his many years of training, he developed a style of his own. He was able to incorporate elements of Impressionism and Pointillism with a foreshadowing of Fauvism. He evolved his own techniques and personal vision of each without representing any one movement. As Cogniat points out 'Coming at a period that often delighted in confusion, Valtat's art is an admirable example of integrity suffused with the joy of life.' (R. Cogniat, *Louis Valtat*, Neuchâtel, 1963, p. 31). 'He neither imagined that he could set up a personal formula nor invent a theory, and he preferred to accept what suited his tastes and his needs ... From the beginning to the end of his career he was simply, both knowingly and scrupulously, a painter of great integrity whose love of life and nature were embodied in his landscapes.' (*ibid.*, p. 24).

In 1894, Valtat developed tuberculosis and spent the autumn and winter along the Mediterranean coast in Banyuls (where he sought treatment), Antheor and Saint-Tropez, as well as in Spain. It was during a trip to Spain in the following year that Valtat painted the present work. He had often been inspired by Dupré's example to paint landscapes, and he remained true to this passion on his travels. The present work shows a scene from the bustling lanes of rural Catalonia. The vivid and intense tones of red, blue and yellow are complimented by the expressive use of thick paint and brushstrokes, and the impressive size of the canvas. Valtat's paintings of this period are characterized by a violent, intense color which clearly prefigures the Fauves. His care in portraying everyday subject matter and the play of light and movement meanwhile shows his debt to the Impressionists. Areas of the canvas are painted with Pointillist delicacy and restraint, but these are overtaken by the broader more emphatic strokes that recall van Gogh, of whom he was aware of in Paris.

The relationship with van Gogh is notable. Both artists came of age as Impressionism entered the mainstream, and showed hints of its softer style amid bold and spontaneous colors. Van Gogh in particular began to use broad, expressive and dramatic brushstrokes that turned away from the earlier generation, making him the natural gatekeeper to artists of the following century. The Dutch painter embraced this period of change and 'approached ... canvases as though braving a battle that had been roughly thrust upon him ... without caution and without regret' (*ibid.*, p. 23). Valtat studied Van Gogh's dramatic brushstrokes, particularly in his technique, as distinct from the Impressionists, of defining shapes and contours with a thick outline. Even with his intensity of color and brushstroke, actual forms began to appear more clearly. 'Valtat's brushwork is no longer just a series of light touches; it is more determined, graphically outlining and shaping the subject. The technique has developed from a spontaneous juxtaposition of delicate touches inspired by light and reflections into quite the reverse, and the structure is now deliberately put in evidence. This is perhaps the first stage at which one can see Valtat completely severed from impressionism and beginning to foreshadow Fauvism for which he helped lay the foundation' (*ibid.*, p. 24).



Louis Valtat, *Autoportrait*, 1892,  
Private Collection



Vincent van Gogh, *La vigne rouge*, 1888,  
Pushkin Museum, Moscow

Valtat was a close friend of Pierre-Auguste Renoir, and often visited him at Cagnes. Renoir admired Valtat's works, in particular his mastery of color harmonies. It was Renoir who recommended Valtat to the famous art dealer Ambroise Vollard, who was to represent him from 1900 to 1912. Valtat's first exhibition at with Vollard immediately followed one dedicated to Matisse. In 1905, Vollard arranged to have a number of Valtat's paintings entered in the Salon d'Automne, later famous as the first appearance of the Fauves, and the exhibition which gave rise to their initially derogatory name. While Valtat never saw himself as truly Fauve, it was from this point that his greatest recognition began. As Vollard noted, correctly, 'Patience, one day you will see that Valtat is a great painter' (quoted in G. Besson, *Valtat et ses amis: Albert André, Charles Camoin, Henri Manguin, Jean Puy*, exhib. cat., Besançon, Musée des Beaux-Arts, 1964, p. 9). 'Today, when the history of the development of painting is seen in its proper perspective, these lesser-known artists are regaining the status they deserve. Among them, Louis Valtat is one of the most outstanding, and it is astonishing that, in his lifetime, he attracted only the attention of connoisseurs rather than the universal recognition which he should legitimately have shared with his more famous contemporaries.' (*ibid.*, p. 20).

‘Coming at a period that often  
delighted in confusion, Valtat’s art  
is an admirable example of integrity  
suffused with the joy of life’

- Raymond Cogniat





4

**HENRY MORET (1856-1913)**

*Mars en Bretagne*

signed and dated 'Henry Moret. / 99' (lower left)

oil on canvas

25 7/8 x 21 1/2 in (65.9 x 54.9 cm)

Painted in 1899

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

**Provenance**

Galerie Durand-Ruel, Paris (inv. no. 5321).

Knoedler Gallery, New York.

Maxwell Galleries, San Francisco.

Purchased from the above by the present owner in 1969.

Jean-Yves Rolland has confirmed the authenticity of this work



5

**HENRI MARTIN (1860-1943)**

*La communiant*

signed and dated 'Henri Martin 91' (lower left)

oil on canvas

18 1/2 x 14 1/4 in (46.5 x 35.2 cm)

Painted in 1891

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

**Provenance**

The Greenwich Gallery, Greenwich, Connecticut.

Cyrille Martin has kindly confirmed the authenticity of this work.



**PROPERTY FROM THE COLLECTION OF JAMES GALANOS,  
LOS ANGELES**

6

**EDOUARD VUILLARD (1868-1940)**

*Le salon des Hessels, Rue de Rivoli*

oil on artist's board laid down on panel

13 7/8 x 22 7/8 in (35.2 x 58.1 cm)

Painted circa 1905

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

**Provenance**

Estate of the artist, with associated stamp 'E Vuillard' (lower right).

Jacques Salomon (purchased from the artist's estate).

Antoine Salomon (by descent from the above).

Sam Salz, New York (acquired from the above).

James Galanos, Los Angeles, California (acquired from the above).

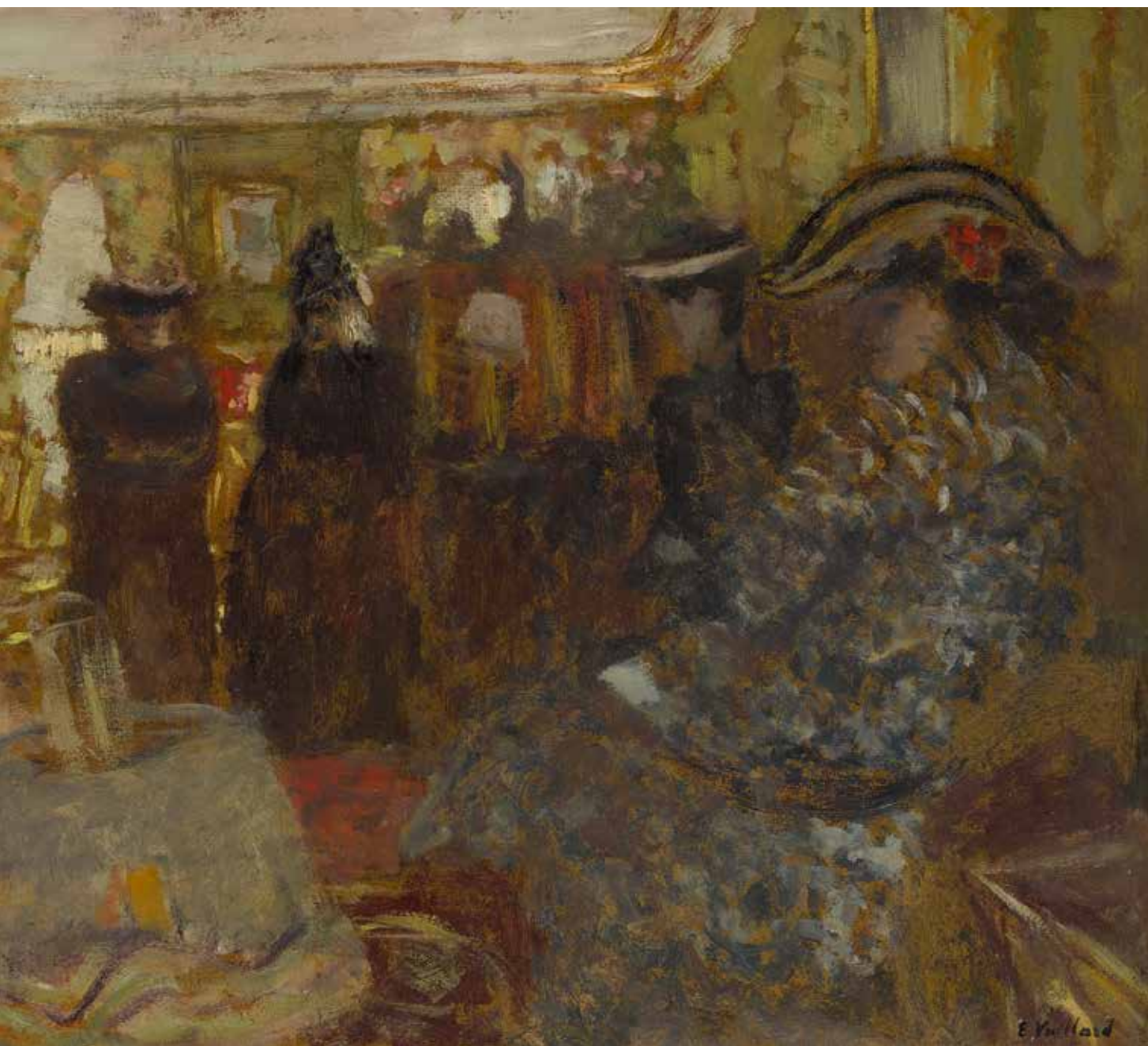
**Literature**

A. Salomon and G. Cogeval, *Vuillard, The Inexhaustible Glance: Critical Catalogue of Paintings and Pastels*, vol. II, Milan, 2003, no. VII-351 (illustrated p. 714).

This vibrant painting shows the apartment of Jos and Lucy Hessel on the Rue de Rivoli, one of Vuillard's favorite subjects. Jos Hessel was to be Vuillard's principal dealer, while Lucy was his muse, confidante and mistress for the last forty years of his life.

This view of their elegant salon was bought from the legendary dealer Sam Salz by the equally legendary couturier James Galanos. Galanos (1924-2016) remains one of the most celebrated names in fashion, whose creations were worn by the likes of Nancy Reagan, Jackie Kennedy, Grace Kelly and others. Ever the aesthete, his refined taste did not end with his designs. His innate sense of elegance and his sophisticated taste were evident in his homes in Palm Springs and the Hollywood Hills. A rare, early painted Peter Voulkos ceramic vase was placed in the entryway next to a life-size Greco-Roman bronze bust reflecting Galanos' Greek heritage. His curatorial sensibility had a penchant for the casual. The deliberate placement of works throughout his homes seem to at times to hint that the works had just been created. Picassos were permanently leant against the wall as if they had just been delivered. A Theophilus Brown painting was placed on an easel as if the artist had just placed the final brush stroke. The formality of the ash wood paneling in his living room - a nod to old world elegance - was balanced by the colorful whimsy of a Midcentury Emerson Woelffer painting. Other moments spoke to his penchant for the eclectic. In one corner was a provocative Richard Avedon portrait of Galanos while this exquisite Vuillard surveyed the host's equally elegant guests in the reception room. A selection from James Galanos' collection will be offered at Bonhams this fall, including in the Made in California: Contemporary Art auction in Los Angeles, October 25.









Pierre-Auguste Renoir, *Danseuse au tambourin*, 1909, National Gallery, London

7

**PIERRE-AUGUSTE RENOIR (1841-1919)  
AND LOUIS MOREL (1887-1975)**

*La danseuse au tambourin*

signed 'Renoir' (lower right)

terracotta

29 7/8 x 18 in (75.7 x 45.7 cm)

**\$70,000 - 100,000**

**Provenance**

Ambroise Vollard, Paris.

Edward Jonas, Paris.

Anon. sale, Parke-Bernet, New York, 5 April 1967, lot 19.

Anon. sale, Christie's, New York, 16 February 1984, lot 5.

**Exhibited**

New York, Charles E. Slatkin Galleries, *Renoir, Dégas*, 7 November-6 December 1958, no.83 (illustrated pl. LI).

Following his successful collaboration with Richard Guino, in 1918 Renoir made a small number of sculptures with the assistance of Louis Morel. Three panels of dancing figures set in an architectural framework were developed under Renoir's instruction. The first two, *Danseuse au tambourin* (I) and *Joueur de flute*, were cast in terracotta and bronze between 1946 and 1950. The present sculpture was developed from Renoir's *La Danseuse au tambourin* (1909; London, National Gallery), and was retained by the dealer Ambroise Vollard after the artist's death.







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

8

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

*Fleurs dans un vase*

signed 'Vlaminck' (lower right)

oil on canvas

21 3/4 x 15 in (55 x 37.7 cm)

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

**Provenance**

Anon. sale, Parke-Bernet, New York, 20 November 1968, lot 54.  
Robert Rau, New York (acquired at the above sale) and thence by  
descent to the present owner.

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



9

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

*Le bouquet de lilas*

signed 'P. Montézin' (lower right)

oil on canvas

28 3/4 x 23 3/4 in (73 x 60.4 cm)

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

**Provenance**

Private Collection, France.

Anon. sale, Sotheby's, London, 8 December 1999, lot 315.

Acquired at the above sale by the present owner.

Cyril Klein-Montézin has confirmed the authenticity of this work.



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

10

**ANDRÉ DERAÏN (1880-1954)**

*Paysage dans les verts*

oil on linen

28 1/2 X 36 1/4 in (73 x 92 cm)

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

**Provenance**

Lilienfeld Galleries, New York.

Acquired for the Seattle Art Museum, Seattle, by Richard E. Fuller in 1938.

**Exhibited**

Walla Walla, Washington, Olin Gallery at Whitman College, *School of Paris, the 20th Century*, 3 December 1978-28 January 1979.

**Literature**

R.E. Fuller, *Seattle Art Museum*, Seattle, 1946, p. 24 (illustrated).

The Comité André Derain has confirmed the authenticity of this work.

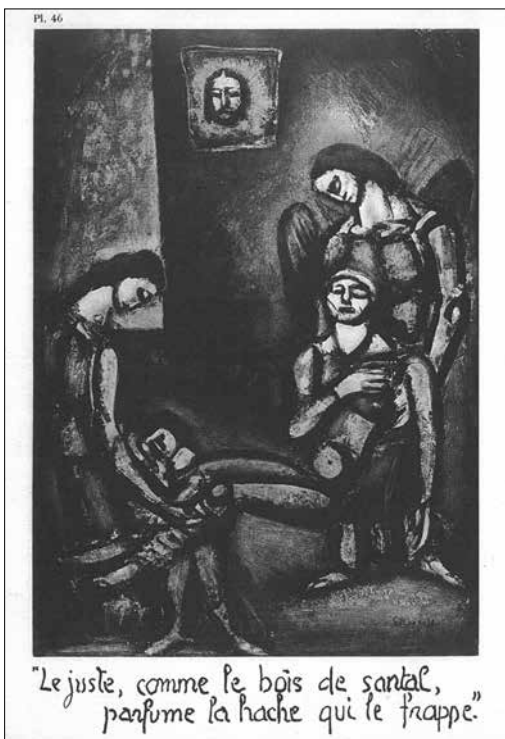
11

No Lot









Georges Rouault, *Le juste comme le bois de santal, parfume la hache qui le frappe*, etching and aquatint

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

12

**GEORGES ROUAULT (1871-1958)**

*Le juste, comme le bois de santal, parfume la hache qui le frappe*

signed 'G Rouault' (lower right)

oil on paper laid on canvas

22 3/4 x 17 1/4 in (57.8 x 44.3 cm)

Painted circa 1930-39

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

**Provenance**

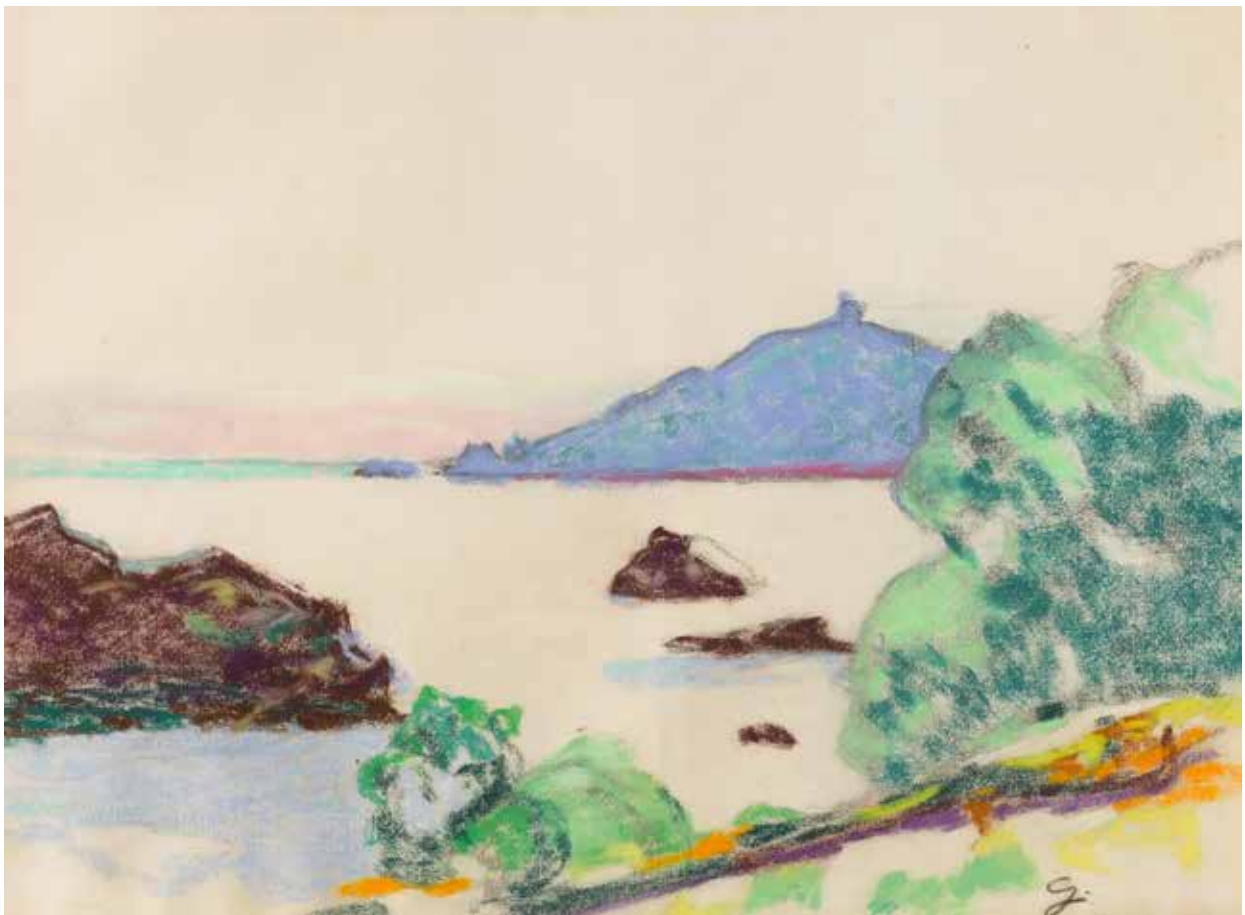
Anon. sale, Parke-Bernet, New York, 6 January 1949, lot 33.

Robert Rau, New York (acquired at the above sale), and thence by descent to the present owner.

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







13

**ARMAND GUILLAUMIN (1841-1927)**

*Agay, le château et le sémaphore*

signed with initial 'G.' (lower right)

pastel on paper

18 1/8 x 23 3/8 in (46 x 63 cm)

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

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



14

**ALBERT MARQUET (1875-1947)**

*Sidi-Bou-Said*

signed 'Marquet' (lower left) and with inscription and date 'Sidi Bou Said, 1923' (verso)

watercolor and pencil on paper

7 x 9 1/2 in (17.8 x 24.1 cm)

Painted in 1923

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

**Provenance**

Anon. sale, Piasa, Paris, 11 December 2000, lot 177.

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

This work was accepted for the forthcoming catalogue raisonné in preparation by the Wildenstein Institute at the time of the Paris sale.





15

**ANDRÉ DERAÏN (1880-1954)**

*Paysage*

signed 'Derain' (lower right)

oil on paper laid on canvas

14 3/4 x 21 5/8 in (37.8 x 54.8 cm)

Painted circa 1925

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

**Provenance**

Johanna and Ludovic Lawrence, New York and Jerusalem.

Thence by descent to the present owner.

The Comité André Derain has confirmed the authenticity of this work.



**PROPERTY FROM A NEW YORK ESTATE**

16

**ROLAND OUDOT (1897-1981)**

*Route à la campagne*

signed 'Roland Oudot' (lower left)

oil on canvas

25 1/2 x 36 in (64.7 x 91.4 cm)

**\$2,000 - 3,000**

Olivier Daulte has kindly confirmed the authenticity of this work.





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

17

**ARISTIDE MAILLOL (1861-1944)**

*Étude de mouvement pour le monument à Paul Cézanne*  
signed with monogram 'M', numbered 'n°3' and stamped with foundry mark 'C. Valsuani Cire Perdue' (to the back of the base)  
bronze with brown patina  
4 1/8 in (10.9 cm) (height)

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

Olivier Lorquin has kindly confirmed the authenticity of this work.

In 1912, Frantz Jourdain, the founder of the Salon D'Automne commissioned Aristide Maillol to create a monument to celebrate his friend, Paul Cézanne who had died six years earlier. Before conceiving the final cast of the sculpture, the artist made several preparatory studies, exploring various reclining poses. The present work is one of these studies in which the artist represented Cézanne's celebrated reclining female muse with one leg higher than the other. The finished sculpture in stone was ready in 1925 and installed in the Jardins des Tuileries in Paris which was later moved to the Musée d'Orsay.

**PROPERTY FROM A CANADIAN COLLECTOR**

18

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

*Maternité, étude creuse*  
signed with cipher and numbered '1', and with foundry mark 'A Valsuani Cire Perdue' (lower right), and with inscription '© By Bourdelle' (lower left)  
bronze with dark green patina  
20 3/4 in (52.7 cm) (height)  
Conceived in 1893

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

**Literature**

I. Jianou and M. Dufet, *Bourdelle*, Paris, 1975, p. 78, no. 34 (another cast illustrated).







Igor Stravinsky and Robert Lawson Craft, 1961

19

**ALBERTO GIACOMETTI (1901-1966)**

*Portrait of Igor Stravinsky*

signed 'Alberto Giacometti' (lower right)

pencil on paper

16 7/8 x 12 3/4 in (43 x 32.5 cm)

Drawn in 1957

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

**Provenance**

Igor Stravinsky.

Robert Lawson Craft (a gift from the above).

The Park Avenue Gallery, New York.

Acquired from the above in 1967, and thence by descent to the present owner.

The authenticity of this work has been confirmed by the Comité Giacometti. It is recorded in the Alberto Giacometti database under number AGD 3786.

The relationship between Giacometti and Stravinsky was one of deep mutual respect between two towering artists, each a pioneer in his respective field. They were introduced in 1957 through a mutual acquaintance, a Russian musicologist named Pierre Souvtchinsky, while Stravinsky was in Paris to record his music for the ballet *Agon*. Their first meeting, over lunch at Stravinsky's hotel, was an instant success, and Giacometti was commissioned to make a portrait of the composer for the album sleeve of the recording. This resulted in a small series of portrait drawings including the present work which Giacometti presented to the composer.

Giacometti's biographer James Lord noted that 'both men had good reason to respect one another, but they could not have foreseen how deep a pleasure would come from opportunities to show it. Indeed, it must be delightful for geniuses to feel a spontaneous affinity, because they alone can appreciate the extent of its solace in the isolation they share. ... The portraits are incisive, profound, penetrating images made by one great man of another, the outcome of a confrontation of peers' (J. Lord, 'Stravinsky and Giacometti' in *Stravinsky. Sein Nachlass. Sein Bild.*, exhib. cat., Basel, Kunstmuseum, 1984, p. 377).

The present drawing was presented by Stravinsky to the conductor Robert Craft, a close friend variously described as his 'amanuensis, rehearsal conductor, musical adviser, globe-trotting traveling companion and surrogate son' (M. Fox, 'Robert Craft, Stravinsky Adviser and Steward, Dies at 92', *The New York Times*, 14 November 2015). A reproduction of the portrait was used in the promotional material for the New York Philharmonic's 1966 concert series *A Festival of Stravinsky*, in which Craft was a guest conductor.









William A. Seavey in the barrel room of the Seavey Winery, St. Helena, California

## THE COLLECTION OF WILLIAM AND MARY SEAVEY, NORTHERN CALIFORNIA

A graduate of Princeton University, Harvard Law School and the Graduate Institute of International Studies at the University of Geneva, Switzerland, William Seavey (1930-2016) practiced law in San Francisco with an emphasis on corporate law and international transactions. In San Francisco, he served as a founding director and for many years Secretary of the French-American Chamber of Commerce and President of the Alliance Française. He was also a lecturer in International Law and Economics at Mills College in Oakland, California. In 1979, he and his wife Mary set about reviving a 19th Century vineyard in St. Helena, California. They restored an 1881 stone barn as a winery and barrel-aging cellar, producing their first vintage in 1990. Seavey Vineyard is known for its age-worthy Cabernet Sauvignon, made in a classical winemaking tradition reminiscent of the "Old Napa Valley."

An accomplished jazz pianist, Seavey was also an avid collector of modern art. Much of his collection was acquired from the Galerie Maeght in Paris during the early 1980s. Beginning in the late 1970s, Seavey was retained as counsel by Galerie Maeght and Joan Miró to investigate and bring an action regarding forgeries of Miró prints that were allegedly being perpetrated in the United States. In the course of his work, Seavey traveled several times to the Spanish island of Mallorca to meet with Miro and also spent time in Paris with Maeght. He fondly spoke of convivial evenings with Maeght which often included his artists in residence.

These two exceptional sculptures by Giacometti and Miró are testament to William and Mary Seavey's passion for art.



**PROPERTY FROM THE COLLECTION OF THE LATE WILLIAM  
AND MARY SEAVEY, NORTHERN CALIFORNIA**

20

**ALBERTO GIACOMETTI (1901-1966)**

*Figurine [Femme debout au chignon]*

signed and numbered 'A. Giacometti 2/8' (to the back of the base),  
with the foundry mark 'Susse Fondeur Paris' (to the left of the base)  
and further foundry mark 'SUSSE FONDEUR/ PARIS/ CIRE PERDUE'  
(twice to the underside of the base)

bronze with grey and brown patination

8 7/8 in (22.3 cm) (height)

Conceived *circa* 1953-1954 and cast in 1980 in an edition of eight plus  
one artist's proof

**\$500,000 - 700,000**

**Provenance**

Galerie Maeght, Paris.

William A. Seavey (acquired from the above on 23 December 1980).

The authenticity of this work has been confirmed by the Comité  
Giacometti. It is recorded in the Alberto Giacometti database under  
number AGD 3760.

‘The one thing that fills me with  
enthusiasm is to try, despite  
everything, to get nearer to those  
visions that seem so hard to  
express.’

- Alberto Giacometti





# ALBERTO GIACOMETTI

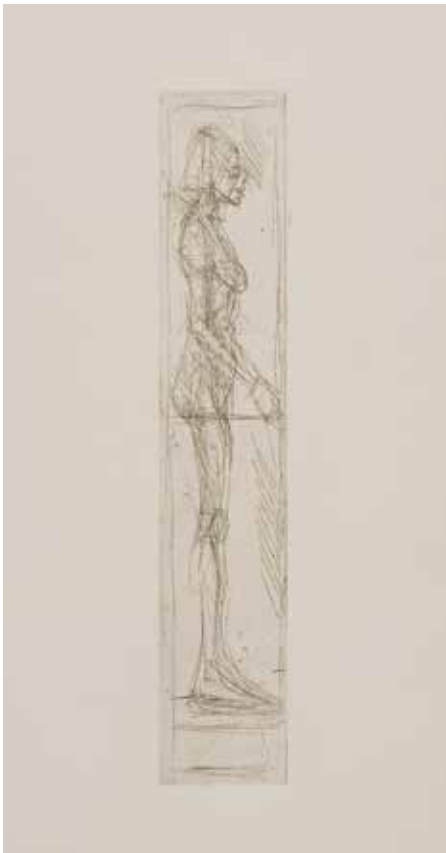
## *Figurine [Femme debout au chignon]*

The early 1950s saw a period of extraordinary and intense exploration for Alberto Giacometti. In his sculptures of the female figure in particular he strove to represent his perception of the world truthfully. *Figurine [Femme debout au chignon]* stands as an important marker on the road to the *Femmes de Venise* series of 1956 and the *Grandes Femmes* of the unrealized Chase Manhattan commission of 1960.

Growing up in the studio of his father, the Post-Impressionist Giovanni Giacometti, and in close touch with his godfather the painter Cuno Amiet, Alberto Giacometti was surrounded by art and artists from birth. Making art was therefore a natural part of his life. This facility meant that he was free to focus on a more fundamental problem: how to present the evidence of his senses with the materials in his hands. Although variously grouped with the Surrealists, Expressionists and Existentialists, his art defies broad categorization. Rather, it is always profoundly personal and individual.



Paul Cézanne, *Portrait de Madame Cézanne*, circa 1890, Musée de l'Orangerie, Paris



Alberto Giacometti, *Nu de profil*, etching, 1955

Giacometti studied initially at the Academy of Fine Arts in Geneva, travelling south to Italy in 1920 and spending 6 months sketching in Rome in 1921. It was in this period that he became fascinated with the art of the ancient world, both the classical and Byzantine examples seen *in situ* in Italy, and the Sumerian, Cycladic and particularly Egyptian art in Italian museums and in publications such as the prewar reports of the German excavations at Amarna. Giacometti's own copies of books on Egyptian archaeology show revealing annotations. His copy of Hedwig Fechheimer's *Die Plastik der Ägypter* (Berlin, 1920, copy at the Alberto Giacometti Stiftung, Zurich) shows Giacometti underlining a sentiment that could equally apply to his own views: 'But art can only be understood as something that is enduringly of the present ... The idea that the visual arts have as a whole advanced over the last 5,000 years is wholly erroneous.' (quoted in C. Klemm, 'Egypt', in C. Grenier (ed.), *Giacometti*, London, 2017, p. 46).

Giacometti was associated with the Surrealists in Paris from 1922 until he was 'cast out' by André Breton in 1936, partly for returning to modelling and drawing from life. In returning to the human figure, particularly his future wife Annette who he met in 1943 and the ever-present figure of his brother Diego, he began the process of stripping back that led to his most characteristic sculptures. In self-imposed exile in Geneva during the war his sculptures became so small that the entire production could be carried in six matchboxes. This was followed by the astonishing works of 1947, such as *Homme qui marche*, and the searching interrogation of the female form of the early 1950s which produced the present work, a meditation on, if not perhaps a direct portrait of, Annette, who was modelling for him almost every day. His exquisite etchings made in the period, such as *Nu de Profil* (1955, Lust 64; E6) which is strikingly similar to the side view of *Figurine [Femme debout au chignon]*, give an insight into this restless pursuit.



A page from Alberto Giacometti's annotated copy of Hedwig Fechheimer, *Die Plastik der Ägypter*, Berlin, 1920

In this quest, Giacometti was grappling with a radically modern problem that had first been addressed by Cézanne. It is notable that, like Giacometti, Cézanne chose a repeating series of searching portraits of his wife, his closest, most amenable and most available model, in his attempts to solve the riddle. As David Sylvester notes 'Giacometti, then, is preoccupied with problems that concerned Cézanne – the elusiveness of the contour which separates volume and space, and the distance of things from the eye.' (D. Sylvester, *op. cit.*, p. 4). He was constantly aware of the impossibility of representing with a static object the constantly moving, shifting, living form that existed before him in elastic space. Further, how was it possible to represent a subject 10 paces away using materials held at arm's length, a subject furthermore which appears to artist's eye to be foreshortened and thanks to perspective much smaller than he knew it to be. Sculpting became in part a mental exercise in 'forgetting' what the sculptor knows to be in front of him, for example the parts of the figure he cannot see, and instead concentrated on what can actually be perceived. Robert Hughes' description of Cézanne's attitude to painting could equally be applied to Giacometti's sculpture: 'A vast curiosity about the relateness of seeing, coupled with an equally vast doubt that he or anybody else could approximate it in paint' (R. Hughes, *The Shock of the New*, London, 1991, p. 10). With both Cézanne's portraits of Hortense and Giacometti's studies of Annette, such as the present figure, the artist's hand is always apparent, whether in dabbing brushstrokes or searching finger marks. The trembling surface suggests movement and the play of light, but also a heroic doubt in the possibility of finishing a project that is endlessly changing. 'Giacometti's sculptures, then, don't merely convey the conditions of seeing but the conditions of trapping what he sees. They render visible the process of translating reality into art... [They] seem to present figures as they are perceived while time passes: they have a sort of inverted magnetism by which they persuade our eye (D. Sylvester, *op. cit.*, pp. 15-16).

Giacometti's copy of Fechheimer's treatise also shows him 'processing' the images of Egyptian figurines through his own parallel sketches beside the illustrations, a fascinating insight into his reaction to the anonymous masters of the past. Both the hieratic formality and the compact scale of the present work can trace their lineage to these figures. As he told David Sylvester in 1964: 'Large sculpture is only small sculpture blown up. The key sculptures of any of the ancient civilizations are almost always on a small scale. Whether Egyptian or Sumerian or Chinese or prehistoric, they are almost always more or less the same size, and I think that this actually was the size that instinctively seemed right, the size one really sees things.' (D. Sylvester, *Looking at Giacometti*, London 1996, p. 126).

Giacometti also readily embraced the severely restricted formal vocabulary of Egyptian and Cycladic sculpture, with their fixed poses and strong frontality. By limiting the variable elements as much as possible – from 1940 the majority of his sculptures were either of a standing woman, a walking man or a bust-length portrait – he was able to focus on the element that most interested him, the representation of the world as he perceived it. By looking back to ancient art he was striving to bypass the Renaissance tradition of 'Realism', of the world as it was known and measured rather than as it was experienced in the mind of the artist. As he told David Sylvester 'You can only get to do anything by limiting yourself to an extremely small field' (quoted in D. Sylvester, *op. cit.*, p. 132).

Jean-Paul Sartre's influential introduction to the 1948 Giacometti exhibition at the Pierre Matisse Gallery, which launched the sculptor in the United States, set the tone for much subsequent analysis: 'So one must begin again from scratch. After three thousand years, the task of Giacometti and of contemporary sculptors, is not to enrich the galleries with new works, but to prove that sculpture itself is possible.' (J.-P. Sartre, 'The Search for the Absolute', reprinted in C. Harrison and P. Wood (eds.), *Art in Theory: 1900-2000*, New York, 2002, p. 612). The instantly recognizable silhouette of the present work shows him searching for an answer to that question.



Female figure, Amorgos, Greece, Early Cycladic II Period, National Archaeological Museum, Athens



Ernst Scheidegger, *Annette cleaning the studio*, Paris, circa 1954

Giacometti understood that sculptures only make sense relative to the observer, that the works cannot be separated from our viewing of them. *Figurine [Femme debout au chignon]* is a representation, here, of an object, there. No matter how close one gets to the sculpture it still holds its distance. Returning to Sartre: 'In frontally opposing classicism, Giacometti has restored an imaginary and indivisible space to statues. In accepting relativity from the very start, he has found the absolute. This is because he is the first one to take it into his head to sculpt man as he appears, that is to say, at a distance. ... He puts distance within reach of your hand, he thrusts before your eyes a distant woman – and she remains distant, even when you touch her with your fingertips.' (J.-P. Sartre, *op. cit.*, p. 614-615).

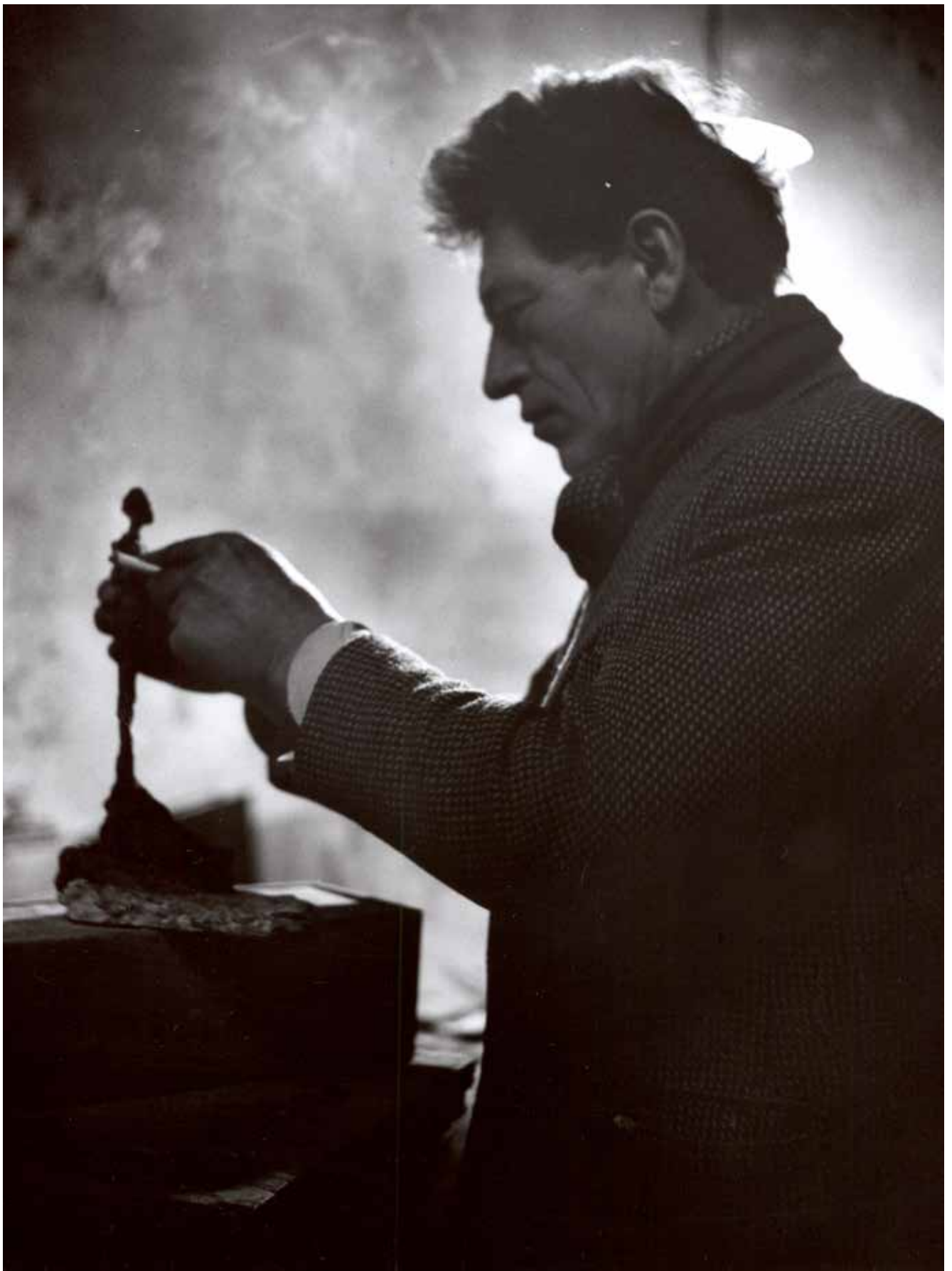
The restless surfaces of Giacometti's postwar sculpture are also a result of their creator's searching, probing working method, adding and subtracting, making and unmaking. He worked first in clay or plasticine, building up the figure on an armature, kneading and pinching the material into life. Once he or his brother and constant collaborator Diego felt there was some sort of resolution, this model was cast in plaster. As is particularly the case in the present model he would often then go to work on the plaster with a knife. The sharply defined contours show the strength of this subtractive process. The final step, casting in bronze, was the most expensive. His letters to Pierre Matisse in New York make frequent reference to his shortage of funds and the increasingly ruinous expense of working with the bronze foundries, from 1953 exclusively Susse Fondeurs in Paris. Perhaps as a result some models, such as *Figurine [Femme debout au chignon]* were not cast in his lifetime. This edition in bronze was cast under the supervision of Annette Giacometti and in Diego's lifetime; the plaster is in the collection of the Fondation Maeght. Throughout his career Giacometti never fetishized the process of making and was happy to commission professional fabricators. It was Diego who was largely responsible for bringing the sculptures through the casting process.

The success of Giacometti's endeavor can be found in the sculptures themselves. In his long and varied career as a critic David Sylvester wrestled with many of the profound questions of the art of his time, but he kept returning to Giacometti's sculpture as a touchstone: 'Whatever they suggest at once provokes the question whether its opposite is not more relevant. They are insubstantial, fragile, their surface looks as if it might have been corroded merely by exposure to the light. And they stand there like petrified trees or the tapered columns of Persepolis. They rise from the ground as if rooted. And they are poised in flight like medieval saints zooming complacently up to heaven. They are deities, remote, imperious, untouchable.' (D. Sylvester, *op. cit.*, p. 20).

'Giacometti knows that there is nothing redundant in a living man, because everything there is functional; he knows that space is a cancer on being, and eats everything; to sculpt, for him, is to take the fat off space; he compresses space, so as to drain off its exteriority.'

- Jean-Paul Sartre





Kurt Blum, Alberto Giacometti in his studio, Paris, 1954

**PROPERTY FROM THE COLLECTION OF THE LATE WILLIAM  
AND MARY SEAVEY, NORTHERN CALIFORNIA**

21

**JOAN MIRÓ (1893-1983)**

*Tête*

signed and numbered 'Miró 2/2' and with foundry mark 'Parellada'  
(back of the base)

bronze with original patination

21 1/2 in (54.1 cm) (height)

Conceived in 1968 and cast between 1968 and 1973 by the Fundició  
Parellada, Barcelona, in an edition of two plus one artists proof and  
one nominative proof

**\$150,000 - 200,000**

**Provenance**

Galerie Maeght, Paris.

William A. Seavey (acquired from the above on 23 December 1980).

**Literature**

J.J. Sweeney, *Joan Miró*, Barcelona, 1970, p. 166-7.

J. Dupin, *Miró escultor*, Barcelona, 1972, p. 167.

A. Jouffroy and J. Teixidor, *Miró Sculptures*, Paris, 1980, p. 49, no. 93.  
Fundació Joan Miró, *Obra de Joan Miró*, Barcelona, 1988, p. 412, no.  
1510.

E.F. Miró and P.O. Chapel, *Joan Miró, Sculptures. Catalogue raisonné  
1928-1982*, Paris, 2006, p. 126, no. 114.

The authenticity of this work has been confirmed by ADOM.





# JOAN MIRÓ

## Tête

Miró's sculpture took a radical new direction in the early 1960's under the influence of his French dealer Aimé Maeght. In particular, he began to think in terms of outdoor settings, developing a unique visual language using assembled found objects which were then cast in bronze. He also took particular care to work on the patina at the foundry himself, considering it of equivalent importance to the surface of a painting, ensuring that his creative vision was realized exactly as he intended.

Cast in 1968 at the Parellada foundry in Barcelona, *Tête* is a characteristic example of the artist's ability to create evocative and exotic creatures. Assembled from unidentifiable objects, the sculpture retains a rough, unfinished and ancient look, seeming to blend into the surrounding landscape like the Moai of Easter Island.

One of Miro's great strengths is his capacity to alter the function of an object and give it a new purpose and meaning. The present work is a testament to this ability. Although *Tête* is an assemblage of various unrelated objects, the viewer is naturally inclined to interpret it as a face. It is only on a careful examination that the elements present themselves, coyly revealing their previous functions.



Ernst Scheidegger, Miró collecting flotsam from the beach at Barcelonetta, 1955



Daniel Frasnay, Joan Miró in his studio, Palma de Mallorca

Joan Miró's interest in sculpture was first encouraged by Francesc d'Assís Galí i Fabra, his professor at the progressive Escola d'Art Galí in Barcelona. Miró recalled: 'Galí was a remarkable teacher. He gave me an exercise so that I would learn to 'see' form: He blindfolded me, and placed objects in my hands, then he asked me to draw the objects without having seen them.' (quoted in *Miró Sculptures*, exhib. cat., Royal Scottish Academy, Edinburgh, 1992, p. 33).

Although sculpture became a more dominant element in his output in the later 1940's, Miró had always worked in three dimensions. Before beginning a painting, he would sometimes consider the composition in terms of volumes, as if the education he had received from Galí had trained him to start with sculpture as the basis for a flat work of art.

'I need to walk on my earth, to live among my own, because everything that is popular is necessary for my work.'

- Joan Miró

Miró arrived in Paris in 1920, when Dada was at its height, making the natural move to André Breton's Surrealist orbit from 1922. He presented his first sculpted works in a Surrealist vein at the Salon des Surindépendants. In the 1930's, in common with other Surrealist artists he began to use everyday or unexpected objects gathered into three-dimensional assemblages. Although his postwar work does not exactly follow this practice, the influence of this earlier period can certainly be discerned.

Whether at his small farmhouse at Montroig, south of Barcelona, or in Mallorca, Miró picked up objects during his walks in the countryside or at the beach, later transforming them in the studio: 'when sculpting, I start from the objects I collect, just as I make use of stains on paper and imperfections in canvases ... I make a cast of these objects and work on it like Gonzales does until the object as such no longer exists but becomes a sculpture.' (J. Miró quoted in M. Rowell, ed., *Joan Miró: Selected Writings and Interviews*, Boston, 1986, p. 175).

Miró's rambling walks were a central element in his inspiration, and he found it essential to be close to nature, sometimes even painting directly onto stones so that he could directly mark the landscape that surrounded him. 'May my sculptures be confused with elements of nature, trees, rocks, roots, mountains, plants, flowers. [I will] build myself a studio in the middle of the countryside, very spacious, with a facade that blends into the earth... and now and then take my sculptures outdoors so they blend into the landscape.' (*ibid.*, p. 175).

Although he was trying to create a natural environment, Miró was also keen to liberate the imagination by producing a body of work that was humorous and 'a truly phantasmagoric world of living monsters' (*ibid.*, p. 175). His studio was to give the impression of 'entering a new world' that would allow him to 'feel as though he was going *inside* the earth and that his work would come out more natural and spontaneous' (*ibid.*, pp. 175 and 190). As he wrote to Pierre Matisse, his dealer in New York, his aim was to 'transport you into a world of real unreality' (*ibid.*, p. 135).



Amy Toensing, Giant statues, the Moai, Rano Raraku quarry, Easter Island, 2012



22

**FRANÇOISE GILOT (BORN 1921)**

*The Two Friends III (Geneviève and Françoise)*

signed and dated 'F.Gilot.1942.' (lower right)

pen, black ink and wash on paper

20 3/4 x 25 1/8 in (52.9 x 63.7 cm)

Painted in 1942

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

**Provenance**

Private collection, Los Angeles (a gift from the artist), and thence by descent to the present owner.

Françoise Gilot has confirmed the authenticity of this work. It is recorded in her archives as g.159.

Françoise Gilot and Geneviève Aliquot met at the age of 12 while at boarding school in Neuilly. Nine years later, in 1943, they were still dear friends and held their first joint exhibition at a gallery owned by Madeleine Decre in Paris.

Geneviève, remained Gilot's muse and leitmotif appearing in hundreds of drawings and paintings even when the two weren't together. The present work is one of a series in which Gilot depicted their firm friendship contrasting their different personalities but similar appearance with clear firm lines.





23

**JOAN MIRÓ (1893-1983)**

*Sans titre*

signed and dated 'Miró./ 1949' (verso)

India ink and wash on paper

10 x 12 5/8 in (25.2 x 32.4 cm)

Drawn in 1949

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

**Provenance**

Galerie Maeght, Paris.

The Alexandre Rabow Galleries, San Francisco.

Gump's Gallery, San Francisco.

**Literature**

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné: Drawings II*, Paris, 2011, p. 159, no. 1114 (illustrated).



Dr. Kenneth B. Brillhart, Marcus J. Lawrence Memorial Hospital,  
Cottonwood, Arizona

#### PROPERTY FROM AN ARIZONA FAMILY

24

##### **MAX ERNST (1891-1976)**

*Ohne titel [Sedona Landschaft]*

signed 'max ernst' (lower right)

oil on masonite

18 1/2 x 23 3/8 in (47.1 x 59.5 cm)

Painted circa 1957

**\$500,000 - 700,000**

##### **Provenance**

Max Ernst, Sedona, Arizona.

Dr. Kenneth B. Brillhart, Cottonwood, Arizona (acquired from the above in 1957), and thence by descent to the present owner.

##### **Exhibited**

Jerome, Verde Valley Artist's Gallery, *Loan exhibition of important paintings owned by local collectors*, circa 9-30 April 1961.

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







# MAX ERNST

## *Ohne titel* [Sedona Landschaft]

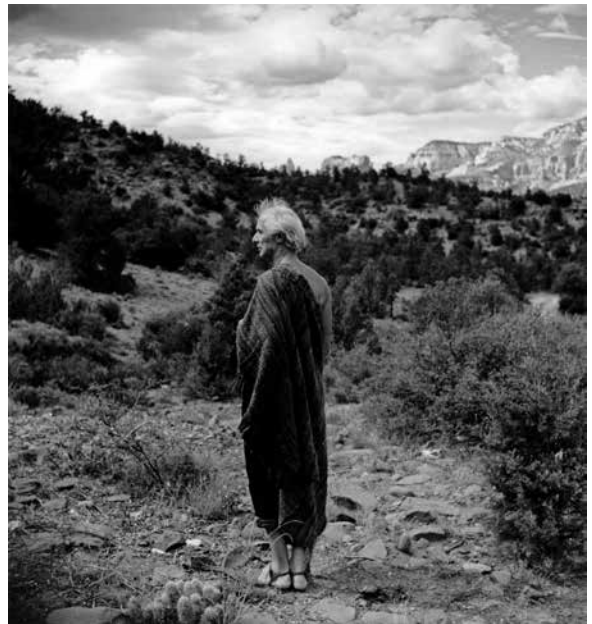
*Ohne titel [Sedona Landschaft]* is a powerful expression of Max Ernst's reaction to the dramatic Arizona landscape, one of the most significant discoveries of his years in the United States. It was presented by the artist to Dr. Kenneth Brillhart, chief of staff at the local hospital in Cottonwood, in the year it was painted, and has remained in Arizona ever since. The combination of the rich orange tones of the Sedona rocks and the overtly surrealist and otherworldly *décalcomanie* technique mark it out as a characteristic example of the artist's engagement with the region.

The rocky outcrops set against a high horizon and a limpid sky also recall the great landscapes of the early 1940s such as *Paysage avec Lac et Chimères*, (circa 1940; Private collection) and *Europe after the Rain II* (1940-42; Wadsworth Atheneum, Hartford), which memorialize Max's escape from the European war and his arrival in New York. Max and his wife, the American surrealist Dorothea Tanning, left Arizona for the last time in October 1957 to settle permanently in France, so this work is among his last made in Sedona and can be read as a summation of the pivotal American period of his career.

Max's 'American' landscapes balance the hope and optimism of his host country with his experience of the devastation of war, setting composition against disintegration, regeneration against entropy. As Werner Spies notes, 'running through these 'beautiful' cosmic landscapes there can often be detected a hairline crack. These were paintings that critically diagnosed the impossibility of creating a harmonious art. ...To the end Max Ernst remained true to his early decision to strive for a symbolic painting in which open questions, and hence the unfathomable obscurity of existence, took precedence over simplistic positivist explanations and definitive stylistic results' (W. Spies, 'From the Age of Anxiety to the Childhood of Art' in *Max Ernst: A Retrospective*, exhib. cat., Tate Gallery, London, 1991, p. 252).



Max Ernst, *Landscape with Lake and Chimera*, circa 1940, Private Collection



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

Max's initial forays into Dadaism and then Surrealism were in part inspired by his traumatic experiences in the First World War. He was caught up in the turmoil of conflict again in 1939 when he was living with Leonora Carrington in Saint-Martin-d'Ardèche in the South of France. Interned first by the French as an enemy national, he was released only to be arrested by the invading Germans as an 'individual of suspicion'. He escaped Europe in 1941 with the assistance of Peggy Guggenheim. Shortly afterwards he met Dorothea, to whom he was to be married from 1945 until his death. Max and Dorothea first visited Arizona in 1943 as an antidote to New York life:

'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).

To accompany the many exhibitions of his later career Max put together a loose autobiography in note form, which he titled 'Biographical Notes: Tissue of Truth, Tissue of Lies'. He records his reaction to Sedona: 'The first fascinating thing about the place was its abundance of color – the intense red ochre of the soil and rocks, the delicate green of the huge, 'snowing' trees, the light blue of the cypresses, the pink bark of the Ponderosa pines. Then there were the rock formations, which resembled a great variety of things and had thus been given names that were not always flattering (the nicest was 'Cleopatra's Bosom').' (M. Ernst, 'Biographical Notes' in *Max Ernst: A Retrospective*, exhib. cat., Tate Gallery, London, 1991, p. 323). Max's comment on the associative quality of these names parallels his own use of chance resemblance in building a composition, neatly shown in the present work.



Caspar David Friedrich, *Morning in the Riesengebirge*, 1810-1811, Schloss Charlottenburg, Berlin

The mountains around Sedona may also have triggered recollections of Max's German heritage. In particular, he had a deep affinity for German Romantic painting. He was drawn to the depictions of landscape and the natural world, and by extension to the position of man in relation to the wider universe, concerns that animate the works of Caspar David Friedrich. Ernst's interpretations of the Arizona mesas perhaps owe something to Friedrich's Harz Mountains or the peaks of the Riesengebirge. '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 E. Roditi, 'Ein Mittagessen mit Max Ernst', *Der Monat*, March 1960, p. 70).

Despite these European connections though, the present landscape is inescapably Arizonian. Standing as a brooding sentinel at the left of the composition is the figure of a hawk, an exotic cousin to Loplop, Max's birdman alter-ego. Max had been drawn to Arizona in part by his interest in the Hopi and in Pueblo culture. He had collected Hopi Kachina figures since his arrival in New York and was fascinated by indigenous culture. In this context, and in view of his own aquiline profile, the hawk can perhaps be read as Max's Arizonan spirit animal. 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, who appears frequently in Max's compositions.



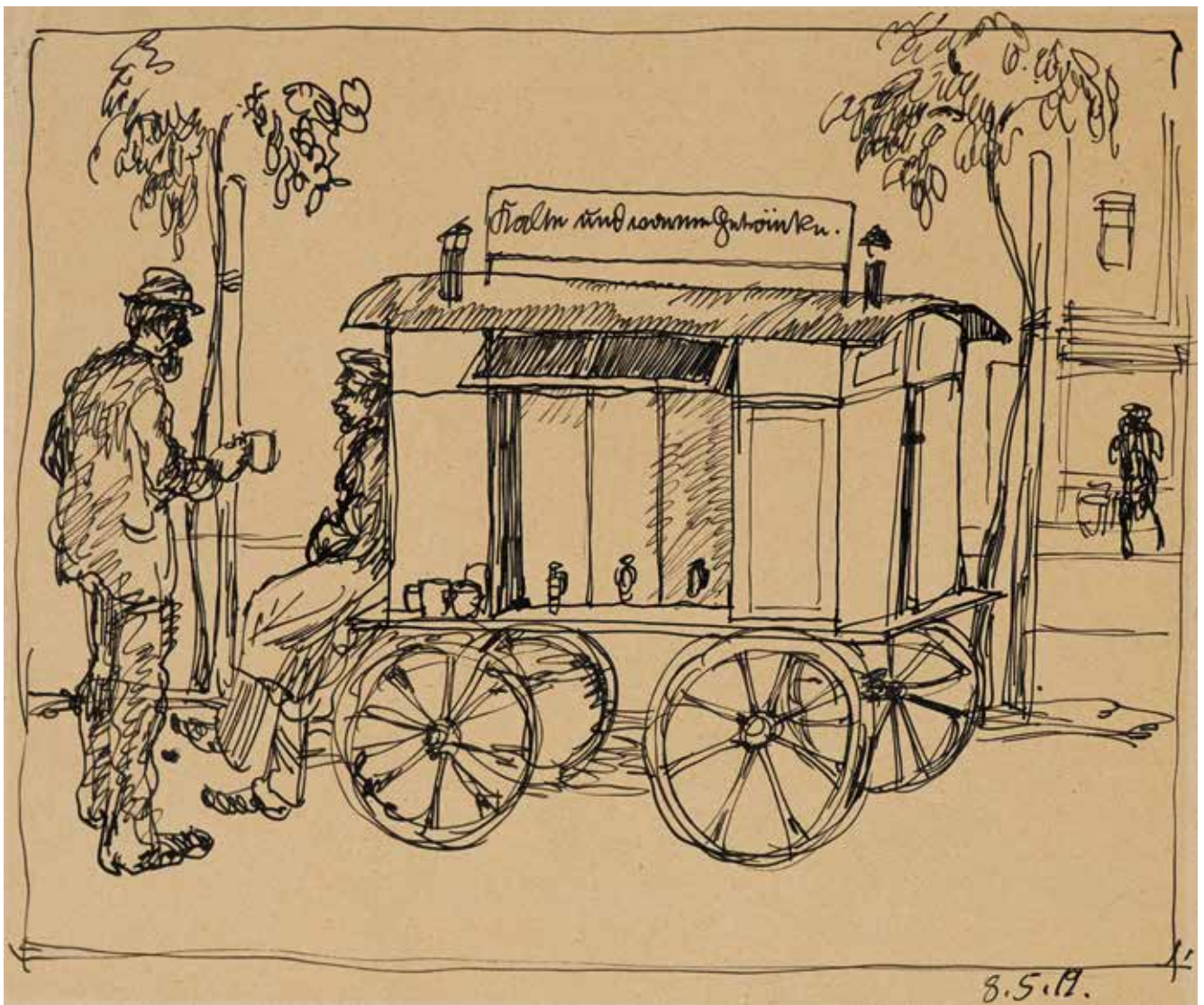
Max Ernst, *Colorado of Medusa*, 1954, Private Collection

The surface of the present work, notably the hawk, is built up using the technique of *décalcomanie* which Ernst had borrowed from the Spanish surrealist Oscar Domínguez. As with other favored methods, such as *frottage* and *grattage*, this introduced chance and by extension the role of the subconscious into the process. The effect is achieved by pressing pools of liquid paint between a smooth surface and the painting support and then separating them in a swift movement. The resulting runnels and blots are examined by the artist and used as a guide for the progress of the composition. Using this 'automatic painting' as a base, Ernst discerned the wing and beak of the hawk to the right, adding an eye and talons for emphasis. To the left, the contorted ridge of the Arizona landscape is defined by the scraped-away horizon line below a burning yellow sun, a decisive intervention by the artist which transforms the actions of chance into a recognizable landscape.

'The bizarrely shaped rock strata and mesas, whose color changed in the course of the day from grey, via lilac, to ox-blood and orange, heightened by contrasts of light-green lichen, were instrumental in Max Ernst's choice of Sedona as a place to settle.'

- Sigrid Metken





## George Grosz in Berlin

George Grosz was born in Berlin but grew up in the relatively obscurity of the garrison town of Stolp in Pomerania. His artistic talents were noticed early. He was sent to the Academy of Fine Arts in Dresden in 1909, returning to the city of his birth in 1912 to study at the College of Arts and Crafts under Emil Orlik. It was in Berlin that he first threw himself into the life of the metropolis and enjoyed the vagaries of it's inhabitants. These two drawings from Grosz's first year in the city show his increasing fascination for the quotidian and grotesque that was to inspire him throughout his career.

As he recorded: 'In Berlin there were marvelous theaters, a huge circus, cabarets and revues. Beer halls as big as station halls, four-story wine restaurants, six-day cycle races, Futurist exhibitions, international tango competitions and a Strindberg cycle at the Königsgrätzstraße - that was the Berlin when I arrived there'. (G. Grosz, *A small yes and a big no*, London, 1982, p. 73.)

We are grateful to Dr. Jentsch for his help in preparing this introduction.

### PROPERTY FROM A NEW YORK ESTATE

25  
**GEORGE GROSZ (1893-1959)**  
*Kalte und warme Getränke*  
 dated '8.5.12' (lower right)  
 pen and black ink on buff paper  
 6 5/8 x 7 5/8 in (17 x 19.6 cm)  
 Drawn on 8 May 1912

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

### Provenance

Estate of the artist, with associated estate stamp and inscription 'LyNr 1224 / 3 30 6' (verso).  
 Serge Sabarsky Gallery, New York.  
 Acquired from the above by the present owner

Ralph Jentsch has confirmed the authenticity of this work.





**PROPERTY FROM A NEW YORK ESTATE**

26

**GEORGE GROSZ (1893-1959)**

*Mann mit Hund*

signed 'Grosz.' (lower right)

pen and black ink on paper

8 5/8 x 7 3/4 in (22.1 x 19.7 cm)

Drawn in 1912

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

**Provenance**

Estate of the artist, with associated inscription 'LyNr 383 / 1912 / 3 30 2' (verso).

Richard A. Cohn Ltd., New York.

Anon. sale, Christie's, New York, 17 May 1977, lot 125.

Acquired at the above sale by the present owner.

Ralph Jentsch has confirmed the authenticity of this work.



27

**RAOUL DUFY (1877-1953)**

*Paysage de Vence*

signed 'Raoul Dufy' (lower right)

pen and brown ink on paper

19 1/2 x 26 1/8 in (49.5 x 66 cm)

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

**Provenance**

Emilienne Dufy, the artist's first wife, Paris.

Anon. sale, Sotheby's, London, 10 December 1952, lot 199.

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





**PROPERTY FROM A NEW YORK ESTATE**

28

**MAX PECHSTEIN (1881-1955)**

*Zug auf Viadukt*

signed with initials (lower right)

pastel and watercolor on paper

5 1/8 x 6 in (13.2 x 15.2 cm)

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

**Provenance**

Anon. sale, Sotheby's, New York, 14 June 1985, lot 75.

Acquired at the above sale by the present owner.

Dr. Alexander Pechstein has confirmed the authenticity of this work.





**PROPERTY FROM THE COLLECTION OF JERD AND JOSEPHINE SULLIVAN, SAN FRANCISCO**

29

**MAX PECHSTEIN (1881-1955)**

*Liegender Akt*

signed with initials and dated 'HMP 1917' (lower right)

ink and wash on buff paper

12 5/8 x 17 5/8 in (32.2 x 44.8 cm)

Drawn in 1917

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

**Provenance**

Jeremiah F. Sullivan, Jr., (1891-1969) and Josephine Drown Sullivan (1903-1992), San Francisco, California, and thence by descent to the present owners.

Dr. Alexander Pechstein has confirmed the authenticity of this work.

**PROPERTY FROM A NEW YORK ESTATE**

30

**LOUIS VALTAT (1869-1952)**

*Les couturières*

signed with initials 'L V' (lower left)

pencil and watercolor on paper

9 1/4 x 7 in (23.4 x 17.5 cm)

**\$2,000 - 3,000**

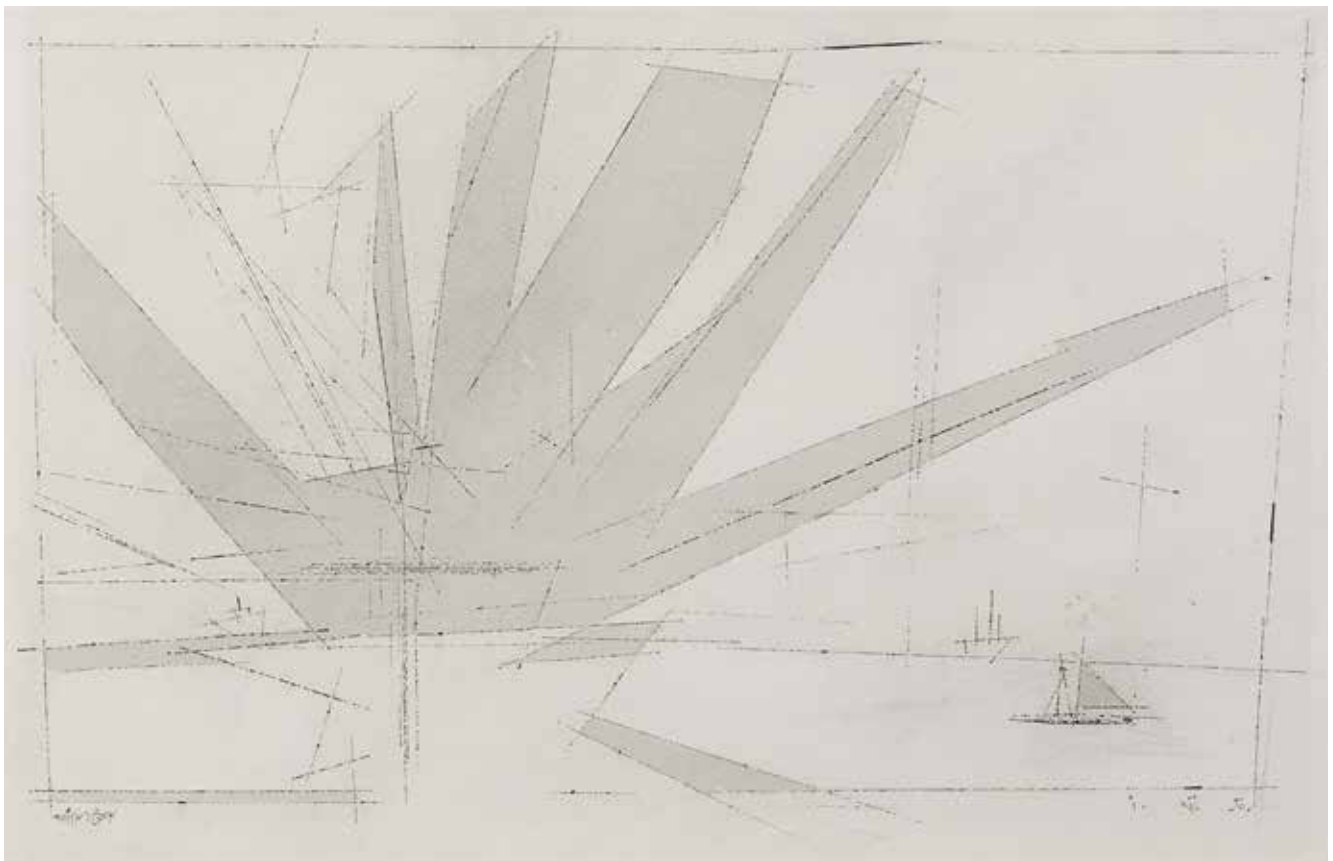
**Provenance**

Anon. sale, Sotheby's, New York, 7 February 1996, lot 31.

Acquired at the above sale by the present owner.

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





31

**LYONEL FEININGER (1871-1956)**

*Fan-Shaped Cloud (Grey)*

signed 'Feininger' (lower left) and dated 'i. xii. 50.' (lower right); titled 'Fan-Shaped Cloud (Grey)' (verso)

graphite, pen and ink and grey wash on paper

12 3/8 x 18 3/4 in (31.4 x 47.8 cm)

Drawn in 1950

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

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1450-10-06-17.

32

**FERNAND LÉGER (1881-1955)**

*Composition*

signed with initials and dated 'FL 34' (lower right) watercolor and pencil on a sketchbook page

12 3/4 x 9 5/8 in (32.2 x 24.1 cm)

Drawn in 1934

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

**Provenance**

Gerald and Sara Murphy, New York, as part of a sketchbook of 25 watercolors.

Mrs. William Donnelly, daughter of the above.

Anon. sale, Sotheby's, London, 1 July 1987, lot 520.

**Exhibited**

Chicago, Art Institute of Chicago, and elsewhere, *Léger*, 20 October 1953-3 January 1954, the album exhibited as no. 123.

In the summer of 1934 Léger joined Sara and Gerald Murphy in Antibes on their yacht *Weatherbird*. Gerald Murphy recalled the trip:

'During the first day out the sea was smooth and Fernand, who had never been aboard a sailing vessel, was fascinated with the rigging and all the contrivances on board. He had brought a notebook and a few watercolors with him and he spent the entire day making sketches. He had never worked under such conditions and it stimulated him enormously. The second day out the weather turned bad as we encountered Mistral. Very much to his surprise he did not feel the rough sea as he expected and persisted in his work. He made quite a joke of his being able to remain at his post while some of the rest of us were unable to do so. It was for this reason that he wrote on the cover of the notebook, "A Sara et Gerald de leur mousse fidèle [To Sara and Gerald, from their loyal cabin boy]" (quoted in K. Kuh, *Léger*, Chicago, 1954, p. 88).





## PROPERTY OF A LADY

33

### GIORGIO DE CHIRICO (1888-1978)

*Apparizione della ciminiera*

signed and inscribed 'G. de Chirico 1917' (upper left), faintly signed and inscribed again 'G. de Chirico 1916' (upper left)

oil on canvas

32 x 21 3/8 in (81.3 x 54.3 cm)

Painted circa 1939-1944

**\$250,000 - 350,000**

The authenticity of this work has kindly been confirmed by the Fondazione Giorgio e Isa de Chirico.

### Provenance

Galleria dell'Annunciata, Milan (inv. no. 4255).

Acquired from the above by the present owner in the 1970's.

### Exhibited

Milan, Palazzo Reale, *Giorgio de Chirico*, April–May 1970.

Hanover, Orangerie Herrenhausen, Kestner-Gesellschaft, *Giorgio de Chirico*, 10 July–30 August 1970, no. 34.

Genoa, Palazzo dell'Accademia and Palazzo Reale, *Immagine per la città*, 8 April–11 June 1972.

Berlin, Neuer Berliner Kunstverein, *Die industrialisierung der Stadt*, 29 July–26 August 1978, no. 15.

New York, Borghi & Co, *Giorgio de Chirico 1920 - 1950*, 29 November 1990–15 January 1991.

### Literature

E. Montù, *Masterpieces of Modern Italian Art*, Milan, 1950 (illustrated; titled 'Paesaggio metafisico' and dated 1914).

M. Carrà, P. Waldberg and E. Rathke, *Metaphysical Art*, London, 1971,

M. Di Carlo et al., *Giorgio De Chirico 1920-1950*, Milan, 1990, p. 155.

M. Fagiolo dell'Arco, *I bagni misteriosi, De Chirico negli anni Trenta:*

*Parigi, Italia*, New York, Milan, 1991, no. 40, p. 333.

pl. VI (illustrated p. 150: dated 1917).

M. Fagiolo dell'Arco, *Giorgio de Chirico, Gli anni Trenta*, Milan, 1995, no. 40 (illustrated p. 333).

Fondazione Giorgio e Isa de Chirico (eds.), *Giorgio de Chirico, catalogo generale, vol. I, Opere dal 1912 al 1976*, Falciano, 2014, no. 183

(illustrated p. 189; dated as early 1940s).





# GIORGIO DE CHIRICO

## *Apparizione della ciminiera*

Giorgio De Chirico's cityscapes are among the most recognizable and influential works of 20th Century painting. He first explored the possibilities of the genre in 1910, returning to it throughout his career. Certain compositions, such as *Piazza d'Italia* and *Le muse inquietanti* were revisited regularly, but it is notable that the present work appears to be the artist's only version of this arrangement. Although backdated with typically roguish humor to 1916 and 1917, a date which several authorities accept, *Apparizione della ciminiera* is now thought to have been painted in the early 1940s. During this period, De Chirico, who was antithetical to the Fascist regime, was living in deliberate obscurity in Florence with Isabella Far, his Russian Jewish future wife. The close but satisfying composition of the present work can be read as a hopeful statement in dark times.

De Chirico's family was of Italian origin, but had lived in the Levant and the Eastern Mediterranean for several generations. He was born in Volos, Greece, where his father was employed as an engineer for the Thessalian railroad company. His initial training was in Athens, but in 1906 he enrolled in the Academy of Fine Arts in Munich, then seen as one of the most progressive in Europe. In Bavaria, De Chirico immersed himself in the philosophy of Nietzsche and Schopenhauer and the darkly alluring paintings of the Symbolist Arnold Böcklin. The themes of alienation and a brooding and romantic solitude were to be central to his approach. Arriving in Italy in 1909, having been born in Thessaly of émigré parents, educated in Germany and speaking Italian with a slight Greek accent that he retained throughout his life, it is perhaps unsurprising that a feeling of dislocation and of being a foreigner in his own land would be so powerful.



Palazzo della Civiltà Italiana, designed 1937, Rome, Italy

He went initially to Milan, also spending time in Turin and Florence before leaving for Paris in 1911. He remained in the French capital until 1915. It was in this period that he mastered what he called the 'metaphysical' mode of painting from which his greatest early paintings spring. Precursors to the towering arcades of the present work can be found in compositions such as *The Anxious Journey* (1913; New York, Museum of Modern Art), *The Surprise* (1914; Williams College, MA), and *Purity of a Dream* (1915; Private Collection).



Giorgio de Chirico, *Piazza d'Italia*, 1913, Art Gallery of Ontario, Toronto

‘[My art is a] frightening astuteness, it returns from beyond unexplored horizons to fix itself in metaphysical eternity, in the terrible solitude of an inexplicable lyricism’

- Giorgio de Chirico

In each of these works De Chirico was at pains to leave meaning deliberately ambiguous. Indeed, perhaps no single, precise interpretation was intended. It has been suggested that the nature of the work is such that none is possible. In his self-portrait of 1911 he added the legend ‘*Et quid amabo nisi quod aenigma est?*’ (‘And what shall I love if not the enigma?’). Throughout, De Chirico mobilizes a highly intuitive, personal approach to painting that set him apart from the prevailing modes of Cubism, which was too theoretical, and Futurism, which was too definite. Indeed, his reliance on intuition and the sub-conscious as manifested, for example, in dreams, marks him as a forerunner of Surrealism by more than 10 years. André Breton discovered his work with the dealer Paul Guillaume in Paris in the early 1920s and declared his genius.

*Apparizione della ciminiera* shares many of the formal characteristics of the paintings of the early 1910s but a close reading suggests additional interpretations. The composition is built up from the lower edge with a steeply ramped perspective choked with bisecting arcades, blocks of stone and mysterious industrial components, each obeying a bewildering and contradictory array of perspectival vanishing points. These recall the fantasies of Piranesi or the blank arcades and empty bombast of Mussolini’s EUR quarter in Rome, under construction in an ersatz classical idiom as the painting was being created but abandoned in 1943 as the tide of war turned. The scattered vanishing points are themselves a denial of perspective, the guiding discovery of Renaissance realism. Towering over these elements, but perhaps built on their shifting foundations, are two opposing constructions. On the left a whitewashed building with neatly painted green shutters supports a brick factory chimney. Facing, or perhaps twinned with this structure on the right is the smooth side of a cylindrical tower, reminiscent of a medieval fortification, from which flies a pennant snapping in the breeze. The dynamic opposition of industrial and medieval has satisfying balance, heightened by the uncharacteristically logical perspective which draws the eye to a vanishing point hovering above the locomotive engine on the horizon at the center of the composition. This familiar image must at least in part refer to De Chirico’s engineer father, and the artist’s childhood in Volos where the tracks of the Thessalian railway ran behind his garden wall, a recollection and yearning of the stability and traditions of his years in Greece.

The composition appears to be lit from three sources. A weak, tenebrous light comes from the direction of the viewer, picking out the underside of the vaults. Meanwhile a strong, clear sun shines from above the upper right corner of the painting, casting the tower in shadow and picking out the wall of the shuttered building. This is not a sleepy, dusty afternoon sun, but the crisp Northern light of autumn or winter when the midday sun sits lower in the sky. This bracing light is mirrored by the brisk breeze that animates the two pennants, the only sources of movement in the composition. The jarring light of noon is contrasted with the third source, the pellucid glimmer of dawn rising above the horizon, too clear and clean to be dusk, and the ultimate source of hope in the composition. This early dawn silhouettes the locomotive in the distance. It has built up a head of steam. A single puff of smoke hovers directly above the smokestack, suggesting that while it is stationary now it could begin to move at any moment at a signal from the engineer, perhaps pulling a line of carriages hidden behind the tower.



Giovanni Battista Piranesi, *Carceri d'Invenzioni*, plate V, 1761

The unseen engineer is the only human element in the composition. Other than the snap of the pennants and the hiss of steam the scene is silent, the narrative suspended, although there has clearly been much recent activity. The shutters are ready to burst open again. The result is eerie, and unusual in its complexity. It is perhaps not impossible to imagine De Chirico sheltering with Isabella Far at the house of the antiquarian Luigi Bellini in Florence, city of the Renaissance, watching the war unfold around him and allowing himself to hope that times were about to change.

As we have seen though, De Chirico was wary of making too definite a claim about the precise meaning of his paintings. In his autobiography published in 1945, and so perhaps written at the time *Apparizione della ciminiera* was being painted, he returned to the Nietzschean roots of his cityscapes. James Thrall Soby related: ‘As to the derivation of the Italian squares or ‘memories of Italy’, the artist gives due credit to Nietzsche by describing in his autobiography what seems to him to have been the German philosopher’s most remarkable innovation: “This innovation is a strange and profound poetry, infinitely mysterious and solitary, based on *Stimmung* (which might be translated as ‘atmosphere’), based, I say on the *Stimmung* of an autumn afternoon when the weather is clear and the shadows are longer than in summer, for the sun is beginning to be lower.” There is no reason to doubt that Nietzsche’s prose played a key part in stimulating the painter’s interest in creating a poetic reconstruction of the dream-lit piazzas of Italy.’ (J. Thrall Soby, *Giorgio de Chirico*, New York, 1955, p. 27-28).

**PROPERTY FROM THE ESTATE OF JOSÉ FERRER**

34

**REUVEN RUBIN (1893-1974)**

*Mimosas in Persian vase*

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

oil on canvas

36 1/4 x 28 7/8 in (92 x 72.3 cm)

Painted in 1941

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

**Provenance**

Dalzell Hatfield Galleries, Los Angeles.

José Ferrer (acquired from the above).

**Exhibited**

Jerusalem, The Israel Museum, and Tel Aviv, Tel Aviv Museum, Helena Rubinstein Pavilion, *Rubin Retrospective Exhibition*, May-June 1966, no. 42.

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





**PROPERTY FROM A NEW YORK ESTATE**

35

**MOÏSE KISLING (1891-1953)**

*Fleurs*

signed 'Kisling' (lower left)

oil on canvas

22 x 18 1/8 in (55 x 46 cm)

Painted *circa* 1944

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

**Provenance**

Peggy Lehman Korn, New York.

Anon. sale, Christie's, New York, 9 November 1999, lot 342.

Acquired at the above sale by the present owner.

Marc Ottavi has confirmed the authenticity of this work. It will be included in the forthcoming fourth volume of the catalogue raisonné currently in preparation.







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

36

**MARC CHAGALL (1887-1985)**

*Violoniste devant la forêt*

signed 'Chagall. Marc' (lower left)

gouache, colored wash, pen and brown ink and graphite on paper

11 1/4 x 10 1/2 in (28.5 x 27.3 cm)

Drawn circa 1923

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

**Provenance**

Robert Rau, New York, and thence by descent to the present owner.

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





Marc Chagall, 1930

37

**MARC CHAGALL (1887-1985)**

*La fête*

signed 'Chagall' (lower right)

red chalk, pen and black ink and watercolor on paper

7 x 5 1/8 in (17.9 x 13.2 cm)

Drawn circa 1930-40

**\$35,000 - 45,000**

**Provenance**

Estate of the artist.

David McNeil, Paris (by descent from the above, inv. no. D 1500).

Private collection (acquired from the above in 1987), sold, Christie's, London, 8 February 2007, lot 622.

Acquired at the above sale by the present owner.

**Exhibited**

Milan, Studio Marconi, *Marc Chagall, Disegni inediti dalla Russia a Parigi*, May-July 1988; later touring to Turin, Galleria della Sindone, Palazzo Reale, December 1990-March 1991; Catania, Monastero dei Benedettini, October-November 1994; Meina, Museo e centro studi per il disegno, June - August 1996.

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

Darmstadt, Institut Mathildenhöhe, *Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967*, December 1997-January 1998. Abbazia Olivetana, Fondazione Ambrosetti, *Marc Chagall, Il messaggio biblico*, May-July 1998.

Klagenfurt, Stadtgalerie, *Marc Chagall*, February-May 2000, p. 56 (illustrated).

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

**Literature**

V. Rakitin, *Chagall, Disegni inediti dalla Russia a Parigi*, Milan, 1989, p. 132 (illustrated p. 133).

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

*La fête* was drawn in the 1930s, as Chagall was engaged in a commission from the dealer and publisher Ambroise Vollard to produce a suite of illustrations to the Old Testament. This ambitious project was completed only in 1956, after Vollard's death, and was published the following year by Tériade. On receiving commission in 1930 Chagall sought inspiration by traveling to Israel for two months, and his works during this time focus on his passionate engagement with his Jewish roots, his early life in Vitebsk and his time at *cheder* (Jewish elementary school). Although the present work doesn't depict a specifically biblical subject, it is rich in Jewish symbolism. Split firmly into two scenes, it represents a feast of celebration. The left-hand side shows a self-portrait of Chagall holding a bouquet, while to the right is a tombstone carved with the Star of David, in front of which a candle has been lit in remembrance. By juxtaposing these two scenes, Chagall celebrates the connection between the living and the eternal, a common thread through his career.







Marc Chagall and his wife Bella Rosenfeld in his studio, Paris, 1926

38

**MARC CHAGALL (1887-1985)**

*Maternité dans l'âne rouge*

signed and dated '1981 Chagall' (lower right); signed and dated 'Chagall/ 1981' (to the reverse)

tempera on masonite

12 5/8 x 9 1/2 in (32 x 24 cm)

Painted in 1981

**\$120,000 - 180,000**

**Provenance**

Private collection, San Rafael, California.

Galerie Michael, Beverly Hills, California.

Acquired from the above by the present owner.

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

Throughout his life, and particularly in his later years, Chagall drew on childhood recollections of Vitebsk, city of his birth in what was then the Russian Empire. He attempted to develop a unique and personal style by distancing himself from external artistic influences, arriving at a synthesis of Modernism, Symbolism and Surrealism, but avoiding a firm association with any particular movement.

The dream-like setting of *Maternité dans l'âne* includes characteristic elements of Chagall's pictorial language. The scene is suffused with an ink-blue background that envelops the composition, creating a distinctive otherworldly atmosphere. The importance of memory and reminiscence is revealed through the depiction of Vitebsk, which he tenderly painted long after he had arrived in France. The quiet meandering streets and uneven rooftops, including the red house in which he was born, can be seen in the lower section of the composition.

It was in Vitebsk that he met Bella Rosenfeld, his great love and first wife. They were inseparable from their marriage in 1915 until her tragic death in 1944 while the couple were in exile in New York. The loss of both his wife and his beloved Vitebsk during the war affected him profoundly. The figure of Bella is recognizable in the present work by her white bridal dress and elongated figure. Significantly, the 'Bella' figure appears at the heart of the composition carry a child, a reference to their daughter Ida, born in 1916.

The composition also includes other characteristic elements, including the rooster, probably an allusion to Mother Russia, and the donkey, which can be interpreted as representation of the artist himself. In this he was careful to project an image of himself as an 'untutored, intuitive and self-sufficient artist', influenced by the primitive and inspired by his inner life, his memories and his imagination.









39

**JEAN DUFY (1888-1964)**

*Nature morte champêtre*

signed 'Jean Dufy' (lower right)

watercolor on paper

17 3/4 x 21 1/4 in (45 x 54.2 cm)

Painted circa 1927

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

**Provenance**

Taylor and Graham Gallery, New York.

**Literature**

J. Bailly, *Catalogue raisonné de l'œuvre de Jean Dufy (1888-1964)*, vol. II, Paris, 2010, p. 337, no. J.1450 (illustrated).



PROPERTY FROM THE LEIF TRUST, LOS ANGELES

40

**JEAN DUFY (FRENCH, 1888-1964)**

*L'Andalouse*

signed 'Jean Dufy' (lower left)

watercolor and gouache on paper

19 3/4 x 25 1/2 in (50.1 x 64.8 cm)

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

Jacques Bailly has confirmed the authenticity of this work.

**LÉONARD TSUGUHARU FOIJITA (1886-1968)***La femme au voile*

signed 'Foujita' (lower left); signed and dated 'Foujita/ 1954' (to the stretcher)

oil on linen

8 3/4 x 6 3/8 in (22.3 x 16.2 cm)

Painted in 1954

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

Sylvie Buisson has confirmed the authenticity of this work.

*La femme au voile* was painted in 1954, in the middle of a decade which saw Foujita face a number of significant personal challenges in the continuing aftermath to his years in Japan during the war. He became a naturalized French citizen in 1955, and began taking instruction in Catholicism, finally converting in 1959. At his baptism he took the additional name Léonard as a reference both to the Japanese martyr, Leonard Kimura and in homage to Leonardo da Vinci.

During his period of Catholic instruction, Pope Benedict XV opened doors of the Vatican collections to the Japanese artist. He was particularly in awe of the works of Giotto and the murals of the Cappella Niccolina. Foujita's works increasingly included religious scenery with a fascination for the Mother and Child. As Robert Rey explains, 'In Asia, every childhood is sacred... it is by instinct that Foujita transforms the children of France into fairies. Consider what becomes of Cosette from Victor Hugo's *Les Misérables*, a book the artist perhaps never read... a little girl unburdened by the slightest misery' (S. Buisson, *Foujita et ses amis du Montparnasse*, exhib. cat., Loiret, Chateau de Chamerolles, 2010, p. 134).

*La femme au voile* is an example of Foujita's ability to combine these varied inspirations while preserving his Japanese instincts. On a small-scale linen canvas, presented like a devotional object, he combines a meditative scene with his usual refined and delicate lines. The three girls are depicted in silk garments looking peacefully past from the spectator. Their pearly skin enveloped by the vivid fabric is contrasted against a rough brick background which propels the viewer's attention to the poised characters and the fine linear detail.

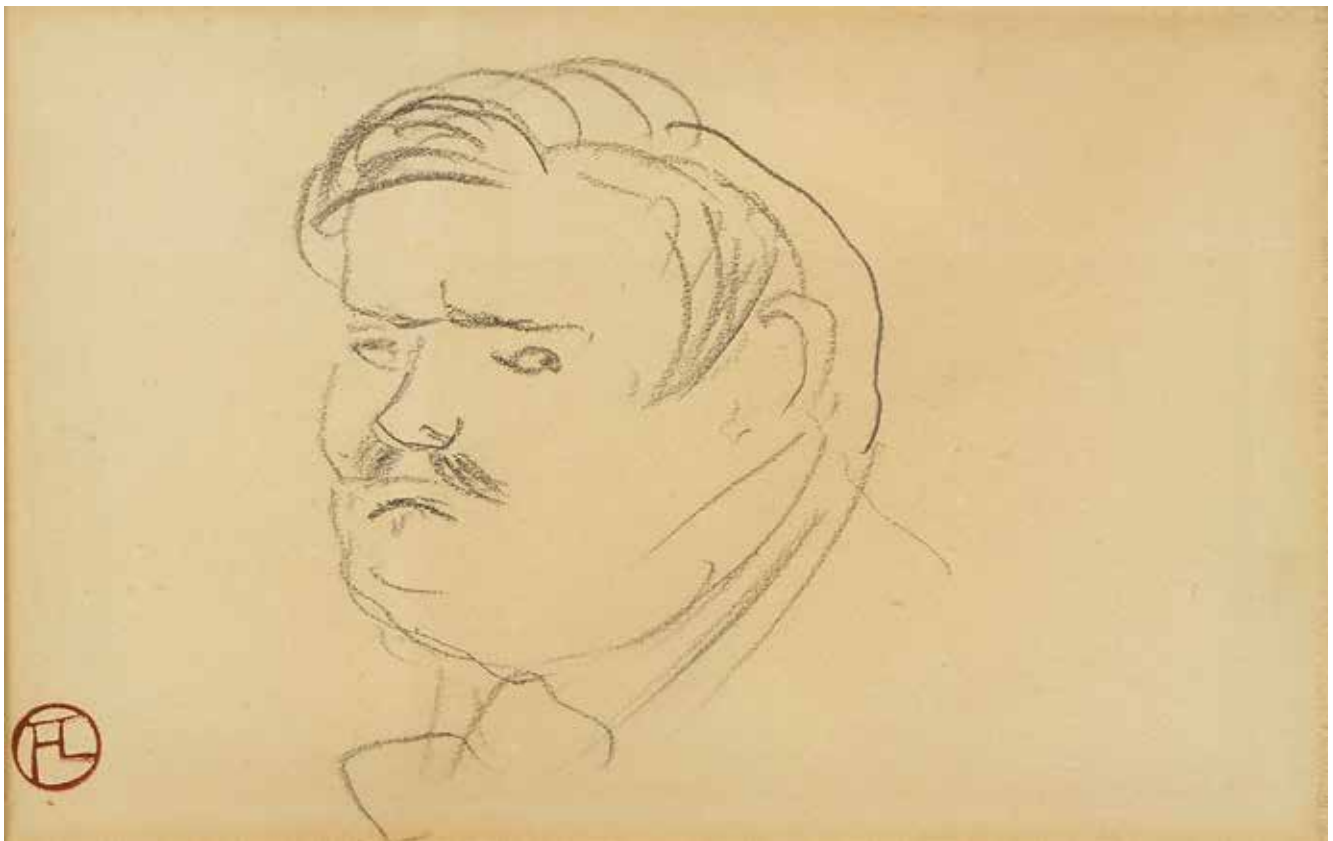
As Foujita stated 'I wondered why my predecessors had only come to measure themselves against Europeans with the intention of returning to occupy important positions in Japan. I on the other hand was determined to lead a serious struggle on the continent, to compete on the real battlefield, even if it meant rejecting everything I had learned up until then' (Foujita quoted in S. Buisson, *op. cit.*, 2010, p. 54). *La femme au voile* is a testament to the artist's desire to leave such a legacy which united European and Asian influences into a single painting.

Foujita's career was launched at the age of fourteen when one of his watercolors was selected to be exhibited at the Exposition Universelle in Paris in 1900. It is most likely this early fame that encouraged the artist to pursue his studies at the Tokyo University of Fine Art and then to move to Paris in 1913. During these years, he joined the company of contemporary artists such as Diego Rivera, Chaim Soutine and Amedeo Modigliani. He exhibited at the Salon d'Automne and became an integral member of the Ecole de Paris. Thanks to the encouragement of the press, he gained both a French and Japanese following.

Foujita left Europe in 1931 for Brazil, successfully exhibiting all over Latin America. He returned to Japan in 1933, serving as a war artist during the Second World War. Following this period of distress and great tension he struggled to return to France. Finally, in 1950 he and his new wife Kimiyo were granted a visa to return to Paris to settle in his beloved Montparnasse. Once he was there, his friend the art dealer Paul Pétridès helped him regain the successes of *les années folles* in the 1920's.







(recto)



(verso)

#### PROPERTY FROM THE ESTATE OF JOSÉ FERRER

42

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

*Monsieur Sesti (recto); Deux têtes (verso)*

stamped with monogram in red ink (lower left, *recto*)

pencil on paper

4 3/8 x 6 7/8 in x (11.3 x 17.6 cm) (*sight*)

Drawn in 1896

**\$3,000 - 5,000**

#### **Literature**

M.G. Dortu, *Toulouse-Lautrec et son oeuvre*, vol. VI, New York, 1971, p. 698, nos. D.4.081-082 (illustrated p. 699).

Two studies for Toulouse-Lautrec's series of three lithographs entitled *Le Procès Arton* (Delteil nos. 191-3). The series was based on life studies, such as the present drawings, made in the courtroom during the dramatic trial of Emile Arton (1849-1905). Arton had been one of the principal agents in the Panama Affair, one of the largest financial scandals of the 19th Century in which close to a billion francs were lost and 800,000 French people were affected. The bearded figure on the verso is Arton himself.



43

**AFTER HONORÉ DAUMIER (1808-1879)**

*Le bon vivant*

signed 'h.D.' with foundry mark 'C. Valsuani cire perdue' (to the base) and numbered '29/30' (to the underside)

bronze with dark brown patina

6 1/4 in (15.9 cm) (height)

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

**Literature**

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



44

**AFTER HONORÉ DAUMIER (1808-1879)**

*Le poète*

signed 'h.D.' with foundry mark 'C. Valsuani cire perdue' (to the base) and numbered '12/30' (to the underside)

bronze with dark brown patina

6 1/8 in (15.5 cm) (height)

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

**Literature**

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



45

**MIGUEL COVARRUBIAS (1904-1957)**

*Elefantes en la selva*

signed 'COVARRUBIAS' (lower left)

oil on canvas

22 1/4 x 27 1/8 in (56.5 x 68.9 cm)

Painted *circa* 1932

**\$150,000 - 200,000**

Adriana Williams has confirmed the authenticity of this work.

‘There was more that attracted:  
Miguel was himself both genial  
and gregarious, like the Balinese.  
He was immediately comfortable  
with and admiring of their simple  
nobility, good nature, serenity, and  
gentility.’

- Adriana Williams



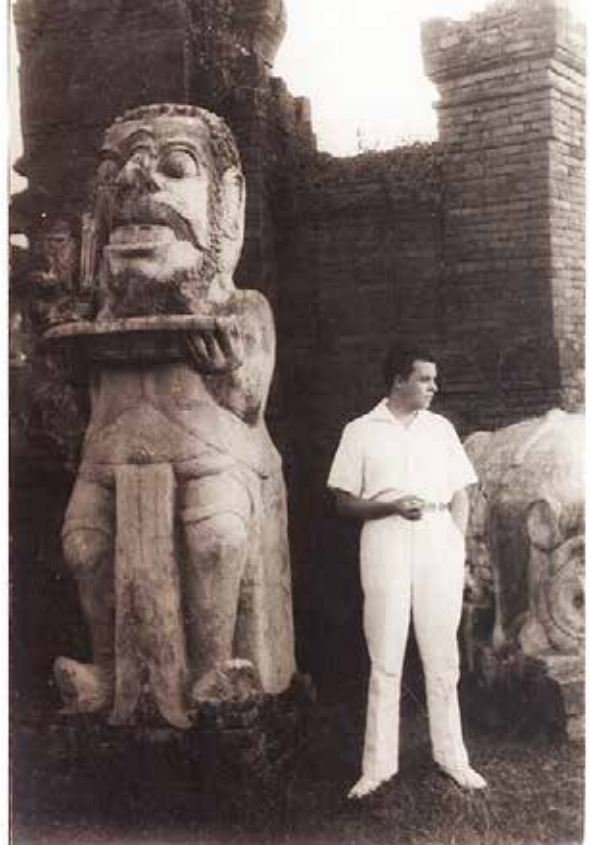
# MIGUEL COVARRUBIAS

## *Elefantes en la selva*

Miguel Covarrubias, born in Mexico City in 1904, was a renowned painter, caricaturist, illustrator, set designer, writer and ethnographer. His range was astonishing. Active from the 1920s to the 1950s, he explored the Harlem renaissance; Balinese, Mexican, and Caribbean cultures; relations between Mexico and the U.S., and further afield, as well as regularly providing caricatures for *Vanity Fair* and the *New Yorker*. His most significant works, as well as his most famous, are those that relate to his life in Bali, which reflects his own passion for the island. The present work, *Elefantes en la selva*, depicts a herd of Balinese elephants in a dense bamboo thicket, painted in 1932 following an extended stay in Indonesia. He recorded his experiences in his 1937 book *Island of Bali*, illustrated with his own paintings, in which he shared his appreciation for Balinese culture.



Miguel Covarrubias, illustration for René Maran's *Batouala*, New York: Limited Editions Club, 1932.



Rosa Covarrubias, *Miguel Covarrubias in Bali*, 1933

Covarrubias left school at the age of 14 to become an apprentice cartographer, simultaneously seeing his caricatures and illustrations accepted for publication in materials published by the Mexican Ministry of Public Education. In 1923 he received a grant from the Mexican Government to travel to New York. There he was taken up by the Mexican poet, critic and *New York Times* photographer José Juan Tablada, who introduced him to Carl Van Vechten, one of the pioneers of the Harlem Renaissance. Through these connections he was introduced to many New York society figures, which led to his position as premier caricaturist and illustrator for *Vanity Fair* and other magazines such as the *New Yorker*. During this time, he was also much sought after to design sets for Broadway productions, through which he met his wife, Rosa Rolando, a dancer and theatre choreographer. In 1930, the year they married, Covarrubias won the National Art Directors' Medal for Painting in Color for an advertisement he painted for Steinway & Sons, the piano manufacturers. Using the money from this prize, Covarrubias and his new wife took an extended three-month honeymoon on the freighter *Cingalese Prince*. Bali was their ultimate destination, but their route took them through the Panama Canal, across the Pacific Ocean, and down the China Sea, stopping at Yokohama, Tokyo, Kobe, Shanghai, Hong Kong, Manila, Java, and finally Bali. In Manila, the journalist Corazón Grau reported: 'Caricaturing is not the only interest of this celebrated man. He paints, and just now is working on primitive subjects. By primitive subject he means people who have not been influenced by Western culture' (C. Grau, *Covarrubias Doesn't Believe in Teachers*, 1929, quoted in A. Williams, *Covarrubias*, Austin, 1994, p. 61). He took refuge in his sketchpad and in language studies, hoping to be able to speak a little Malaya, Bali's official language, by the time they arrived. He had been inspired to travel to Bali by a book of photographs of the remote island paradise by Gregor Krause, a young German doctor who had been stationed on the island. Once there, Covarrubias immersed himself in Balinese culture, befriendng the people as well as learning about their everyday lives and rituals. It was this time in Bali that inspired his greatest paintings and drawings.





Miguel Covarrubias, *Dentro la selva tropical*, sold Bonhams 19 November 2007, lot 1214

While Covarrubias always remained loyal to his Mexican nationality and missed New York City for its excitement and fervor, he formed a deep-rooted connection with Bali. As Adriana Williams has noted: 'There was more that attracted him: Miguel was himself both genial and gregarious, like the Balinese. He was immediately comfortable with and admiring of their simple nobility, good nature, serenity, and gentility. His particular brand of *la vacilada* had much in common with the sometimes bawdy humor of the islanders, and the slapstick comedy of Balinese theater was reminiscent of the *tandas* of Mexico - so on a very personal level, he felt a deep response to the place and the people. Miguel threw himself into Balinese life' (A. Williams, *op. cit.*, p. 63). The three months planned travel in Bali quickly turned into nine.

By 1932, the year Covarrubias painted *Elefantes en la selva*, Covarrubias was back in New York taking on illustration and caricature jobs, hoping to make enough money to fund his return to Bali. Through his friend George Macy, founder and director of The Limited Editions Club and Heritage Press, he was commissioned to illustrate René Maran's novel *Batouala*, a passionate portrayal of life in a small African village. Covarrubias was particularly inspired since the novel focused on the uprooting of village life and the destruction of its culture. Not only did he see the importance of this message, he was also stuck by the parallels with his beloved Bali. While his illustrations were supposed to represent the African jungle, his brush kept returning to the jungles of Bali. This is particularly evident in the present painting *Elefantes en la selva*, with its Asian rather than African elephants standing in a thicket of bamboo.

Paintings such as the *Elefantes en la selva* were among Covarrubias' most cherished works since they combined his artistry with a deep compassion for the island. Diego Rivera, a close friend, shared this deep-rooted admiration for indigenous cultures and a desire to keep them from the destructive hand of development which would uproot their long-held traditions. Although never directly identified as a source of inspiration for Covarrubias' Bali paintings, Rivera's images of the culture and people of Tehuantepec painted in 1923 have a similar sentiment. As Adriana Williams points out 'Miguel had surely seen Diego's fresco of Tehuantepec, created for the Ministry of Education in 1923. It is not known when Miguel first visited the isthmus. He told a reporter for the New York Sun in 1938 that he had been there at least twenty times -he had visited Alfonso Caso's excavation at Monte Albán in Oaxaca in 1932...' (A. Williams, *op. cit.*, p. 87). Covarrubias commented: 'I was attracted by its violent contrasts - its arid brush, its jungles that seemed lifted from a Rousseau canvas; the oriental color of its markets ... the majestic bearing and classic elegance of the Tehuantepec women walking to market...' (quoted in A. Williams, *op. cit.*, p. 87). As with Rivera in Mexico, with Covarrubias the Balinese had an influential spokesman as they faced the onslaught of the modern world.



**PROPERTY FROM THE COLLECTION OF JERD AND JOSEPHINE SULLIVAN, SAN FRANCISCO**

46

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

*Dos figuras sentadas*

stamped with signature 'Ramos Martinez' (lower right)

watercolor on newsprint

21 3/8 x 17 in (54.8 x 43 cm)

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

#### **Provenance**

Jeremiah F. Sullivan, Jr., (1891-1969) and Josephine Drown Sullivan (1903-1992), San Francisco, California, and thence by descent to the present owners.

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



47

**LEONORA CARRINGTON (1917-2011)**

*Standing female martyr, a study for the Palatine Predella*

signed and dated 'Leonora Carrington/ 1946' (lower right)

pencil on paper

13 3/8 x 8 1/8 in (33.8 x 20.9 cm)

Drawn in 1946

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

**Provenance**

Edward James; Christie's, New York, 6 October 1988, lot 91.

Acquired at the above sale by the present owner.

We are grateful to Dr Salomon Grimberg, who is preparing the authorized catalogue raisonné of Leonora Carrington's paintings, for confirming the authenticity of this work.

This drawing was formerly in the collection of Edward James (1907-1984), perhaps the most important British patron, collector and promoter of the Surrealists. His extensive collection included many works by Carrington, Dali, Magritte, De Chirico, Picasso, Ernst and Giacometti. This drawing is the study for a painting known as *The Elements* or *The Palatine Predella* which was also in Edward James' collection, purchased at the Pierre Matisse Gallery in 1948.



Leonora Carrington, *The Elements (The Palatine Predella)*, 1946, Private Collection





Martin Mills, Dean Martin and his wife Jeanne and children pose for a family portrait in Los Angeles, with Diego Rivera's watercolor in the background, 1966

## FROM THE COLLECTION OF THE LATE DEAN MARTIN AND JEANNE MARTIN, BEVERLY HILLS

48

### **DIEGO RIVERA (1886-1957)**

*Hilando (La tejedora)*

signed and dated 'Diego Rivera.36' (upper left)

watercolor and graphite on paper

22 3/4 x 20 7/8 in (57.8 x 53 cm)

Painted in 1936

**\$200,000 - 300,000**

### **Provenance**

Dean Martin and Jeanne Martin, Beverly Hills, and thence by descent to the present owner.

Bonhams is honored to offer this work by Diego Rivera from the Collection of the late Dean Martin and Jeanne Martin. Best known as an actor, comedian, singer and entertainer extraordinaire, Dean Martin – “The King of Cool” – was a member of The Rat Pack along with fellow entertainers Frank Sinatra, Joey Bishop, Peter Lawford and Sammy Davis, Jr. In 1949, Dean married Jeanne, a former Orange Bowl queen from Coral Gables, Florida. The couple had three children, together with four children from Dean's previous marriage. The rediscovered work being offered is shown in the background of a 1966 family portrait taken at their 601 Mountain Drive home in Beverly Hills. With an affinity for the arts of Mexico, Jeanne collected pre-Columbian pottery and in the Living Room of the Martin Ranch in Hidden Valley, California, she included traditional Mexican textiles – the very same type being woven in the present work.



# DIEGO RIVERA

## *Hilando (La tejedora)*



Diego Rivera, *Indigena tejiendo*, 1936, Phoenix Art Museum



Frida Kahlo with Diego Rivera, 1930

Diego Rivera has taken his place in the history of art as the most prominent painter of the 20th Century Mexican Muralist Movement. However, he was also the author of a notable body of easel paintings, watercolors and drawings which, because of their intimacy, are of unquestionable importance. Rivera lived in Europe for 14 years, from 1907 to 1921, returning to Mexico to take part in the cultural rebirth that followed the revolution. He had been a painter of the avant-garde, a renowned Cubist, a friend of Picasso, and a fixture on the international art market, but he returned to the country of his birth to paint murals as part of a grand project of national reconstruction termed by historians as a Mexican Renaissance. While he never renounced what he had learned in Europe, he also discovered the essence of Mexico, more so than any other painter of his time, and held a firm ideological conviction of the importance of re-evaluating the history and culture of the Mexican people, particularly of indigenous people, peasants and the most disadvantaged classes. His empathy for Mexican woman and children as they went about their daily duties, faithful to their heritage and traditions, was reflected not just in his murals but also in drawings and watercolors such as the present example.

Here, Rivera depicts with enormous dignity, an indigenous Mexican woman in the quiet task of weaving a textile using a traditional waist-loom, a technique which goes back to Pre-Hispanic times. Seated with her legs tucked under her, she is at one with her destiny. The composition allows a glimpse of her skillful weaving and of the similarly decorated clothes she is wearing. Diego Rivera addressed this theme on several occasions, particularly in the 1930s. This watercolor, signed and dated 1936, and previously unknown to scholars, is a version of a larger format oil and tempera painting of the same year used as one of Rivera's illustrations to Bertram D. Wolfe's *Portrait of Mexico* (New York, 1937, pl. 90) [another now at the Art Institute of Chicago,] and of another watercolor, of the same year and format, which shows the same woman seated on a chair (recorded by the Instituto Nacional de Bellas Artes; L. Cortés Gutiérrez (ed.), *Diego Rivera: catálogo general de obra de caballete*, Mexico City, 1989, p. 169, no. 1273).

Rivera returned to the subject of Mexican indigenous women in other compositions, notably the beautiful oil of 1936 now in the collection of the Phoenix Art Museum, Arizona.

Professor Luis-Martín Lozano  
Art Historian

We would like to thank Professor Lozano for preparing this essay.





Diego Rivera, *La tejedora*, 1936, The Art Institute of Chicago

Diego Rivera (1886-1957) ha trascendido a la historia del arte Universal como el más destacado de los pintores que participó en el Movimiento muralista mexicano del siglo XX. Empero, es también el autor de una notable producción de pinturas de caballete, acuarelas y dibujos, que por su intimidad son también de una transcendencia incuestionable. Después de haber vivido 14 años en Europa, entre 1907 y 1921, Diego Rivera regresó a México para insertarse en el Renacimiento cultural de la postrevolución. Tras haberse convertido en un pintor de la vanguardia, destacado cubista amigo de Picasso y ubicarse en un mercado internacional, retornó a su país para pintar murales como parte de un gran proyecto de reconstrucción nacional, que los críticos bien han denominado *Mexican Renaissance*. Sin renunciar nunca a lo que aprendió en Europa, Rivera descubrió las raíces de México, como quizá ninguno otro pintor de su época, y tuvo una firme convicción ideológica de revalorar la historia y cultura de los mexicanos, particularmente de los indígenas, campesinos y clases mas desfavorecidas. Su acercamiento amoroso a los niños y mujeres de México, en su diaria labor y la expresión de sus raíces, quedó reafirmado no sólo en sus grandes pinturas murales, sino en dibujos y acuarelas como la que ahora nos ocupa y que ahora sale a subasta.

Aquí Rivera ha capturado, con enorme dignidad, a una indígena mexicana en su callada labor de tejer un textil a la manera tradicional del “telar a la cintura”, el cual se remonta a la época prehispánica: postrada sobre el piso, asume su destino, dejando entrever la belleza artesanal de su ejecución, como también la vestimenta que lleva puesta. Este tema habría de ser tratado por Diego Rivera en numerosas ocasiones, particularmente en la década de los años treinta. Esta acuarela, firmada y fechada en 1936, que no estaba catalogada por los especialistas es una variante de una composición que ejecutó al óleo y temple, en un formato mayor y el mismo año, y que aparece reproducida en el libro: *Portrait of México*, publicada en Nueva York por Covici en 1937 (pl. 90); y asimismo de otra acuarela, del mismo formato y año, donde la mujer aparece sentada en una silla y la cual está catalogada por el Instituto Nacional de Bellas Artes (*Diego Rivera: catálogo general de obra de caballete*, México, 1989, p. 169, no. 1273).

Sobre este tema de la mujer indígena mexicana tejiendo a la usanza tradicional, Rivera habría de regresar en otras composiciones, como la muy bella pintura al óleo sobre tela también de 1936, que custodia en su colección el Phoenix Art Museum.

Profesor Luis-Martín Lozano  
Historiador del arte

‘An artist is above all a human being, profoundly human to the core. If the artist can’t feel everything that humanity feels, if the artist isn’t capable of loving until he forgets himself and sacrifices himself if necessary, if he won’t put down his magic brush and head the fight against the oppressor, then he isn’t a great artist.’

- Diego Rivera

**PROPERTY FROM THE ESTATE OF JOSÉ FERRER**

49

**DIEGO RIVERA (1886-1957)**

*Vendedora de legumbres*

signed and dated 'Diego Rivera. 37' (lower right)

watercolor on paper

22 3/4 x 18 1/2 in (57.7 x 47.6 cm)

Painted in 1937

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

**Provenance**

William Randolph Hearst, New York.

Hammer Galleries, New York.

José Ferrer (acquired from the above).

**Exhibited**

Mary-Anne Martin Fine Art, New York, *Diego Rivera, watercolors and drawings*, 13 October-13 November 1999, no. 31.

**Literature**

L. Cortés Gutiérrez (ed.), *Diego Rivera: catálogo general de obra de caballete*, Mexico City, 1989, p. 184, no. 1401.





**PROPERTY FROM THE ESTATE OF JOSÉ FERRER**

50

**DIEGO RIVERA (1886-1957)**

*Niña con velo blanco*

signed 'Diego Rivera.' (lower right)

watercolor on paper

24 3/4 x 18 3/4 in (62.7 x 47.8 cm)

Painted *circa* 1937

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

**Provenance**

William Randolph Hearst, New York.

Hammer Galleries, New York.

José Ferrer (acquired from the above).

**Exhibited**

Mary-Anne Martin Fine Art, New York, *Diego Rivera, watercolors and drawings*, 13 October-13 November 1999, no. 30.





51

**GUILLERMO MEZA (1917-1997)**

*Sin título*

signed and dated 'G. MEZA/ 39' (lower right)

gouache on paper

9 7/8 x 15 7/8 in (25.3 x 40.6 cm)

Painted in 1939

**\$3,000 - 5,000**

**Provenance**

Eileen Gillespie Slocum, Newport, Rhode Island.

Acquired from the above estate by the present owner.

We are grateful to Dr Salomon Grimberg for confirming the authenticity of this work.

Guillermo Meza was a Mexican artist of Tlaxcalteca heritage. His first training was with Santos Balmori in a heavily European-influenced style, but he was naturally drawn to Surrealism. On arriving in Mexico City in 1939 he asked Diego Rivera, an artist whom he greatly admired, for an apprenticeship. Rivera considered his work already so completely formed that he immediately recommended him to the Galeria de Arte Mexicano. With the gallery's patronage he was able to continue his studies and to exhibit and sell his paintings. This connection also brought him into contact with European Surrealists when they arrived in Mexico, notably Salvador Dali, Andre Breton and Max Ernst. The present work is almost certainly from the group of his earliest works exhibited and sold at the gallery.





Salvador Corratgé, Luis Martínez Pedro, Loló Soldevilla, José Ángel Rosabal, Pedro de Oráa, and Sandú Darié in front of the *Letra A* serigraphs at the FERIA de Arte Cubano, 1961, Palacio de Bellas Artes, Havana

## LOS DIEZ CONCRETOS

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

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

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

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



52  
**SANDÚ DARIÉ (1908-1991)**  
*Sin título*  
 signed 'DARIE' (lower right)  
 oil on canvas  
 15 3/4 x 23 3/4 in (40 x 60.3 cm)

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

Lic. Roberto Cobas Amate has confirmed the authenticity of this work.

Pedro de Oraá has confirmed the authenticity of this work.

53  
**PEDRO ALVAREZ (1967-2004)**  
*Galaxia - No.5*  
 signed with monogram 'PA' (lower left); signed, dated and titled 'Pedro Alvarez 1955/ Galaxia - No.5' (to the reverse)  
 oil on canvas  
 31 3/8 x 23 3/8 in (79.7 x 59.6 cm)  
 Painted in 1955

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

Lic. Roberto Cobas Amate has confirmed the authenticity of this work.









54

**SALVADOR CORRATGÉ (1928-2014)**

*La Salvación*

signed 'S. Corratgé' (lower right)

acrylic on masonite

35 3/8 x 28 5/8 in (89.7 x 72.6 cm)

Painted in 1961

**\$15,000 - 18,000**

Ana González Morejón has confirmed the authenticity of this work.



55

**SALVADOR CORRATGÉ (1928-2014)**

*Sin título*

signed and dated 'S. CORRATGE/ 61' (lower right, and again to the reverse)

acrylic on canvas

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

Painted in 1961

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

Ana González Morejón has confirmed the authenticity of this work.

**END OF SALE**

**POST-WAR &  
CONTEMPORARY ART**

Wednesday November 15, 5pm  
New York

**FERNANDO BOTERO (B. 1932)**

*Seated Woman*, 2006  
incised 'Botero 4/6' (on the base)  
bronze

15 1/2 x 11 1/8 x 8 3/4 in.

39.4 x 28.3 x 22.2 cm

**\$200,000 - 300,000**

This work is number four from  
an edition of six.

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**GEORGES VANTONGERLOO  
(1886-1965)**

*Spirale avec certaines taches*  
oil and gouache on board mounted  
on the artist's frame

75 x 61cm

29 1/2 x 24in

£200,000 - 300,000 \*

\$265,000 - 400,000

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Monday November 20, 10am  
New York

### MAXFIELD PARRISH (1870-1966)

Study for Under Summer Skies  
(Janion's Maple)  
oil on paper laid down on board  
11 3/4 x 9 1/2in  
Painted circa 1959.  
**\$120,000 - 180,000**

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Tuesday December 5, 1pm  
New York

**ROY LICHTENSTEIN (1923-1997)**

*Two Paintings: Sleeping Muse*

Woodcut, lithograph and  
screenprint in colors, 1984

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

© Estate of Roy Lichtenstein

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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.

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

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

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

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

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

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

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

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

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

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

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

### SALES AND USE TAX

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

### MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not

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

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

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

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

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

(A) All arbitration proceedings shall be confidential;

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

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

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

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

To the fullest extent permitted by law, and except as

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

## LIMITED RIGHT OF RESCISSION

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

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

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

EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

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

## LIMITATION OF LIABILITY

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

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at [www.bonhams.com/us](http://www.bonhams.com/us) for more information or call our Client Services Department at +1 (212) 644 9001.

### AUCTION ESTIMATES

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

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

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

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

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

### ESTATE SERVICES

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

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

BUYER’S GUIDE

BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at [www.bonhams.com](http://www.bonhams.com) or call our Client Services Department at +1 (212) 644 9001.

Catalogs

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

Previews

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

Estimates

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

Reserves

Unless indicated by the  $\rho$  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](http://www.bonhams.com/us), at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

By Telephone

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

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www.bonhams.com/us](http://www.bonhams.com/us) for details.

Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

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

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

Currency Converter

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

Buyer’s Premium

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

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

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

Payment

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

Sales Tax

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

Shipping & Removal

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

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

Collection of Purchases

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

Handling and Storage Charges

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

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

Auction Results

All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at [www.bonhams.com/us](http://www.bonhams.com/us).





**IMPORTANT NOTICE TO BUYERS**

**COLLECTION & STORAGE AFTER SALE**

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 Thursday December 1 without penalty. After December 1 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

**PAYMENT**

All amounts due to Bonhams 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.

# 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](http://www.bonhams.com), please contact Client Services.

**If successful**

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

I will arrange a third party to collect my purchase(s) ☐

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

Bonhams Client Services Department  
580 Madison Avenue  
New York, New York 10022  
Tel +1 (212) 644 9001  
Fax +1 (212) 644 9009  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

<b>Sale title:</b> Impressionist & Modern Art	<b>Sale date:</b> Tuesday November 14, 2017
<b>Sale no.</b> 24046	<b>Sale venue:</b> New York
<b>General Bid Increments:</b> \$10 - 200 .....by 10s \$200 - 500 .....by 20 / 50 / 80s \$500 - 1,000 .....by 50s \$1,000 - 2,000 .....by 100s \$2,000 - 5,000 .....by 200 / 500 / 800s \$5,000 - 10,000 .....by 500s \$10,000 - 20,000 .....by 1,000s \$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s \$50,000 - 100,000 .....by 5,000s \$100,000 - 200,000 .....by 10,000s above \$200,000 .....at the auctioneer's discretion The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	Fax
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

SHIPPING	
<b>Shipping Address (if different than above):</b>	
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.

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