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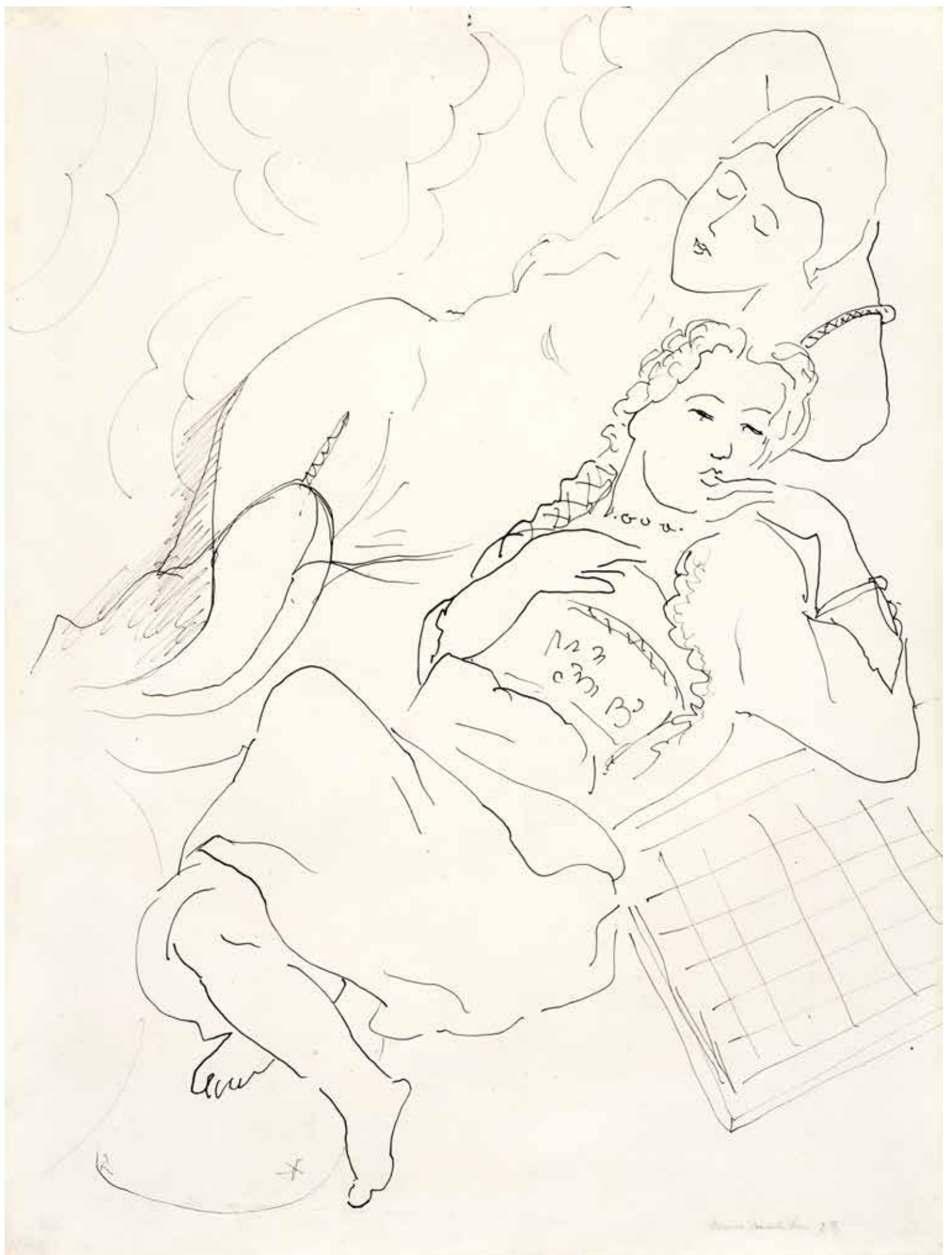
Impressionist & Modern Art

New York | November 17, 2020

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# Impressionist & Modern Art

New York | Tuesday November 17, 2020 at 5pm EST

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

1

**MARC CHAGALL (1887-1985)**

*Couple avec l'âne*

signed, inscribed and dated 'Bonne Année 1950 Marc Chagall'  
(lower right)

gouache and India ink on paper

6 1/4 x 11 in (15.9 x 27.9 cm)

Executed in 1950

**\$15,000 - 25,000**

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

**Provenance**

Galerie Marumo, Paris.

Acquired from the above by the present owner.



## PROPERTY OF A LADY

2

### JEAN DUFY (1888-1964)

*Place de la Concorde*  
signed 'Jean Dufy' (lower right)  
watercolor and gouache on paper  
10 x 8 in (26 x 20.5 cm)  
Executed circa 1960

\$8,000 - 12,000

This work will be included in the forthcoming third volume of the *catalogue raisonné* being prepared by Jacques Bailly.

#### Provenance

Private collection, Connecticut.  
Thence by descent to the present owner.



**PROPERTY FROM A PRIVATE COLLECTION, HOBE SOUND, FLORIDA**

3

**HENRI-JEAN GUILLAUME MARTIN (1860-1943)**

*Georgette, coustant*  
signed 'Henri Martin' (lower right)  
oil on panel  
21 1/2 x 18 in (54.6 x 45.6 cm)

**\$18,000 - 25,000**

This work will be included in the forthcoming *catalogue raisonné* being prepared by Marie-Anne Destrebecq-Martin.

**Provenance**

The Estate of the Artist.  
Wally Findlay Galleries, New York, no. 25561 (acquired from the above in February 1968).  
Private collection, New York (acquired from the above on April 30, 1968).  
Thence by descent to the present owner.



PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C.

4

**MOÏSE KISLING (1891-1953)**

*Fleurs*

signed 'Kisling' (lower left) and dated '1952' (lower right)

oil on canvas

16 1/8 x 13 in (41 x 33 cm)

Painted in 1952

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

The authenticity of this work has been confirmed by Monsieur Marc Ottavi and Monsieur Jean Kisling. This work will be included in the forthcoming *Volume IV et Additifs aux Tomes I, II et III* of the Moïse Kisling catalogue raisonné being prepared.

**Provenance**

Ambassador Theodore C. Achilles, Washington D.C.

Marian Achilles O'Brien (by descent from the above).

Thence by descent to the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA**

5

**ALFONS WALDE (1891-1958)**

*Alm und Firm*

signed 'A. Walde' (lower left); titled and dated 'Alm und Firm 1933'  
(on the artist's label on the reverse)

oil on board

23 3/4 x 21 1/4 in (60 x 54.2 cm)

Painted in 1933

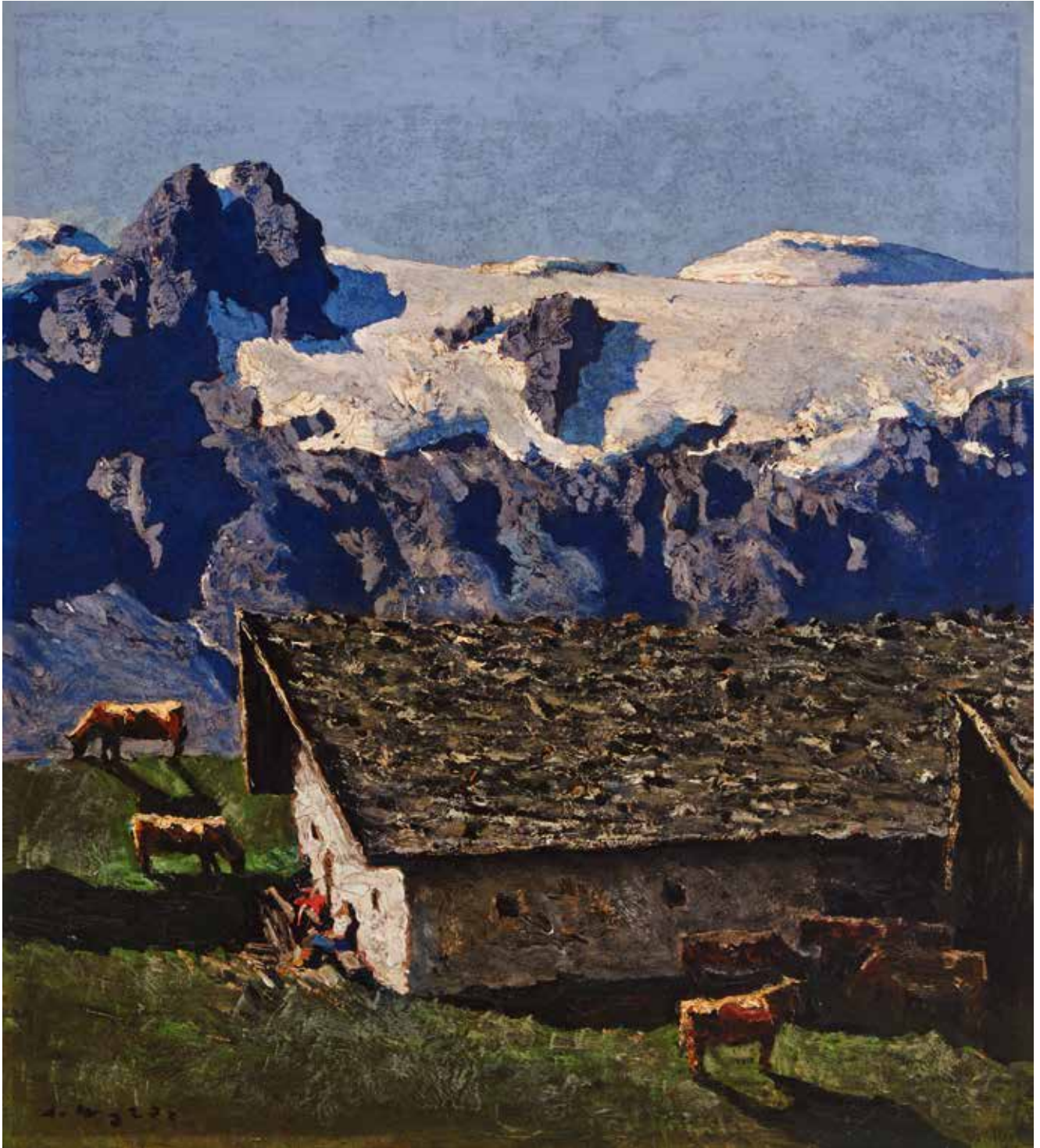
**\$70,000 - 100,000**

The authenticity of this work has been confirmed by Herr Michael Berger, grandson of the painter and manager of the Walde Estate. This work will be included in the forthcoming Alfons Walde *catalogue raisonné* being prepared under archive number D-LA-781.

**Provenance**

Oscar and Maria Salzer, Los Angeles.

Gifted from the above to the present owner.



# Alfons Walde



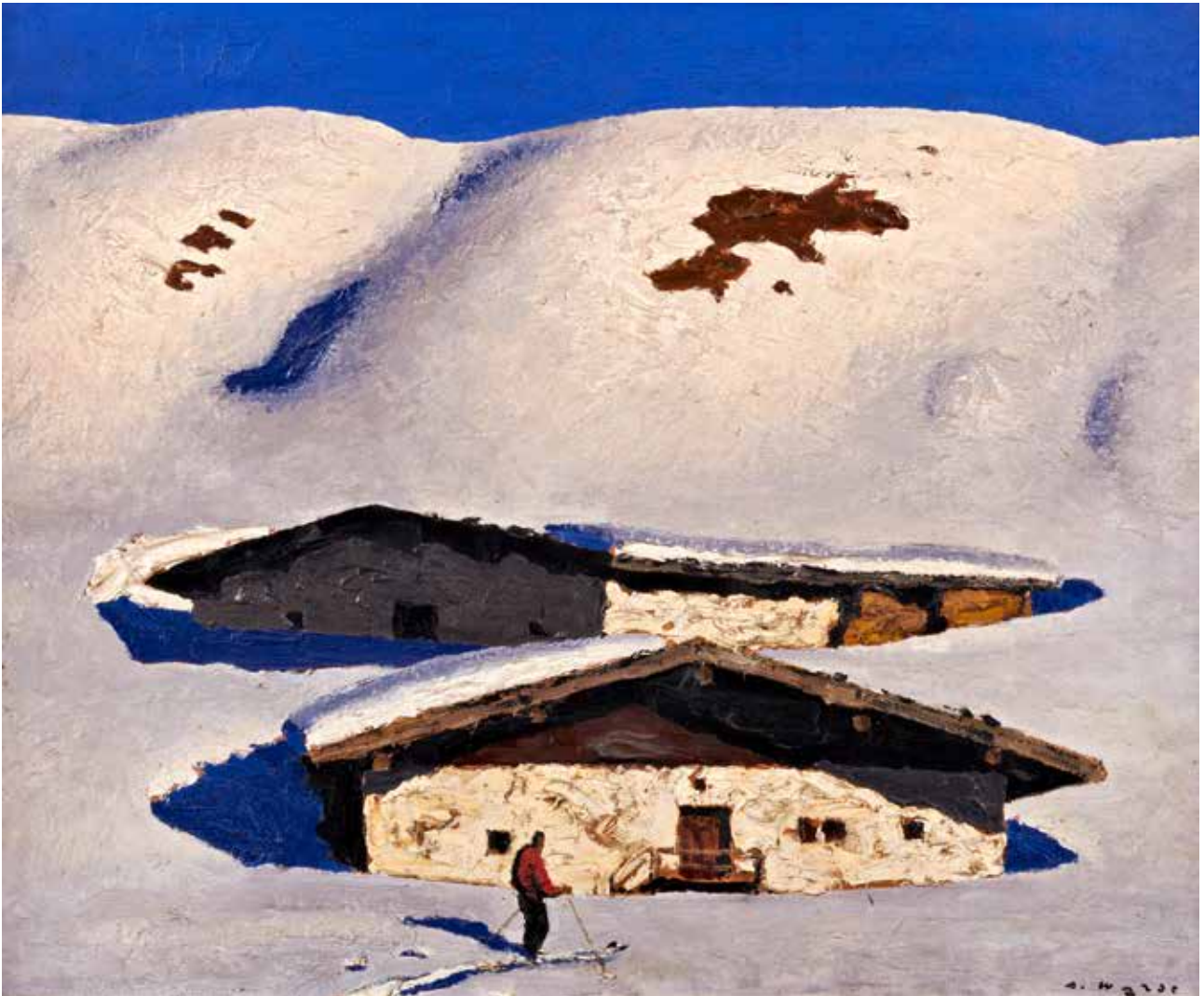
Irma Katz, *Portrait of Oscar Salzer*, Private Collection

*Alm und Firm* is a particularly interesting example of a distinct time and place in art history: the Tyrolean Alps in the early 1930s. The artist of the bucolic work, Alfons Walde, stands as an early frontrunner of Modernism, applying avant-garde styles and thought to depictions of his daily observations and life in the snowy Alps.

Always engrossed in artistic endeavors, the young Alfons Walde was sent to Vienna to pursue architecture at the *Technische Hochschule* from 1910 to 1914. There, he honed his painting skills and became an intrinsic part of Vienna's famed artistic circles. In particular, the youth met a set of influential artists who would catapult his career to new heights: the Secessionists. These included individuals such as Gustav Klimt, Egon Schiele, and Ferdinand Hodler, who turned away from the academic art scene of the time and would greatly influence Walde's artistic style throughout his life. His closeness to this rebellious group led to his first exhibition in Innsbruck and then to a 1913 exhibition at the Vienna Secession building, which would solidify his place among the Secessionists as a pillar of pre-war Austrian art and design.

After serving in the First World War, Walde moved back to his hometown of Kitzbühel but remained in close contact with his friends in the Vienna Secession, joining them in several international exhibitions and expanding their avant-garde theories and style in a distinctly Tyrolean (and, in turn, uniquely Walde) manner.

Though many artists in the Secession would turn to the Alps as a subject for their works, Walde stood out in his own depictions of Tyrol. His deep personal connection to the region shone through in his *oeuvre*, the rugged landscape and its tenacious inhabitants were what the artist had known his entire life. He would become one of the first artists to take a vested interest in the world of alpine skiing, highlighting the new and exciting sport not only as a bastion of alpine tourism but also as a gorgeous marriage between the human body and the power of nature. His scenes became emblematic of the region: his graphic posters lined the walls of the ski-resort town of Kitzbühel, and still influence the town's logos today. A stark example of Modernist design, his unique works applied contemporary aesthetics and trends to an evolving artistic style, furthering the teachings of the Vienna Secession to an unprecedented extent.



Alfons Walde, *Almen im März*, sold by Bonhams, London, February 4, 2014 for £278,500 (\$362,313)

Painted in 1933, the present work expertly combines Walde's characteristic portrayal of the Tyrolean Alps with his love for the people and lifestyle of the region. Blanketed in snow, here the mountains stand both menacingly with their craggy rocks and invitingly with their soft, pillowy snow cover. The work may have been painted in the summer, or during a heat spell; the light is a burnt orange, and the snow in the distance somewhat sparse. Cows have stepped out of their winter refuge to graze in the lush emerald pastures, hailing a new season of activity and life. The work takes on a different perspective of the Tyrol to those usually presented by the artist – while Walde was most known for his portrayals of the region from a touristic angle, inviting skiers from European countries to tackle the friendly alpine slopes, this view is decidedly local. The details pictured here are emblematic of Walde's later works in the 1930s, when he had finally grown into his own style, leaving the cartoonish aspect of his commercial work in the 1920s behind.

*Alm und Firm* also hails from a prestigious provenance. The work first entered the collection of the well-known art dealer and collector Oscar Salzer, an Austrian antiquarian, who fled the country for the United States just before the Anschluss in 1938. He continued his work and involvement in the art world in Los Angeles, where he dealt prominent works and expressed his love for the graphic arts through an expansive collection. He and his wife Maria donated most of their collection to the Los Angeles museum they helped found, the Fresno Art Museum – but the present lot was instead gifted to the current owner.





*Stage curtain for Mozart's 'The Magic Flute' (Finale)*

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**Marc Chagall and Vladimir Odinokov**

**PROPERTY FROM THE ESTATE OF GERARD L. CAFESJIAN**

6 W

**MARC CHAGALL (1887-1985)**

*Stage curtain for Mozart's 'The Magic Flute' (Finale)*

Created with the collaboration of Volodia Odionokov

casein, aniline and gold-leaf on linen

258 x 816 in (655.3 x 2072 cm)

Designed, created and painted by Marc Chagall in 1966-67; Executed and painted by Volodia Odionokov in 1967

**\$250,000 - 450,000**

**Provenance**

The Metropolitan Opera House, Lincoln Center, New York; and sold: Sotheby's, Isleworth, FL,

*Monumental, A Private Sale Offering*, March 2007.

Acquired at the above sale.

**Literature**

E. Genauer, *Chagall at the "Met,"* New York, 1971.

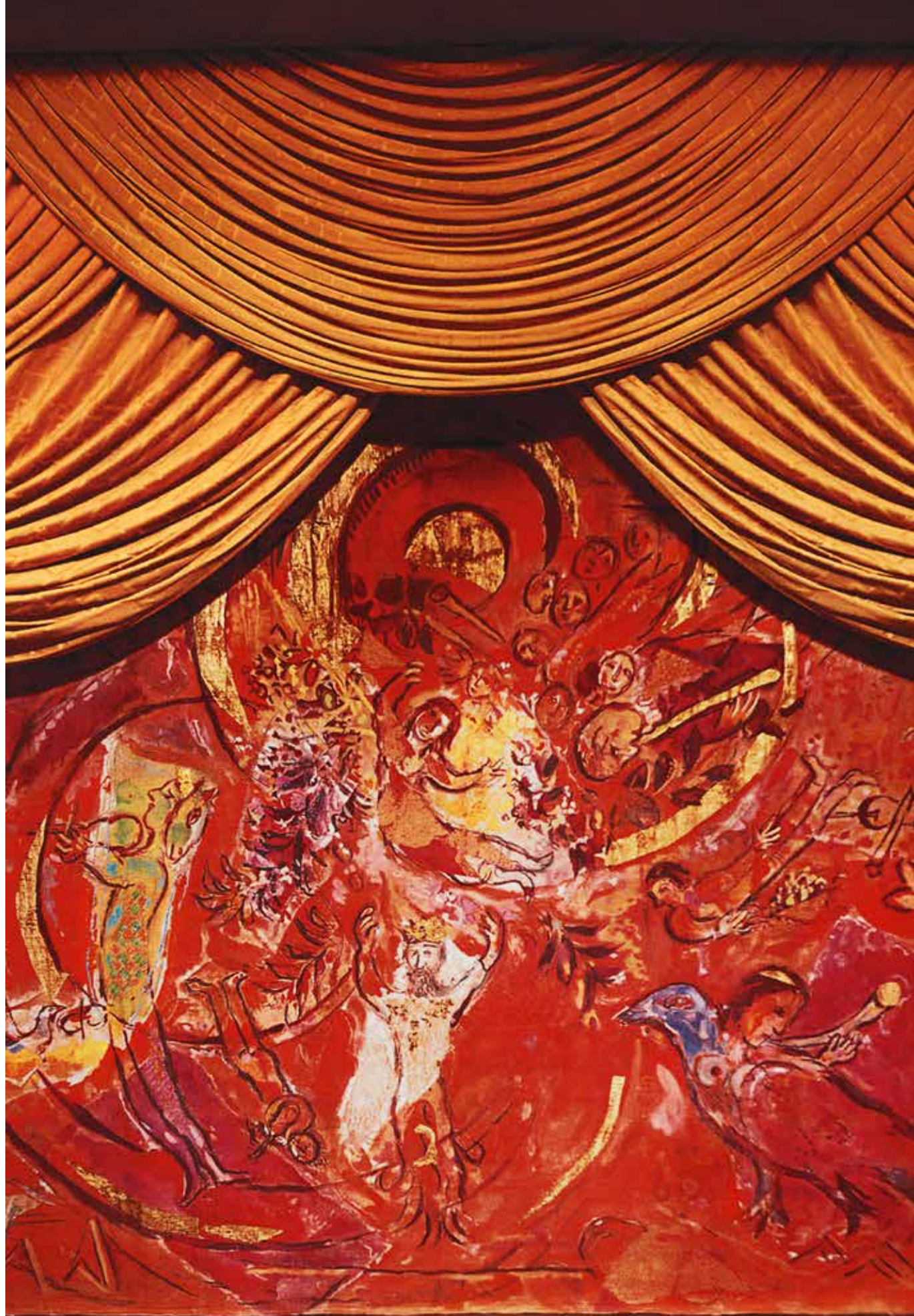
C. Sorlier, ed., *Chagall by Chagall*, New York, 1979, no. 155 (illustration of the present work at the Metropolitan Opera House, p. 163).

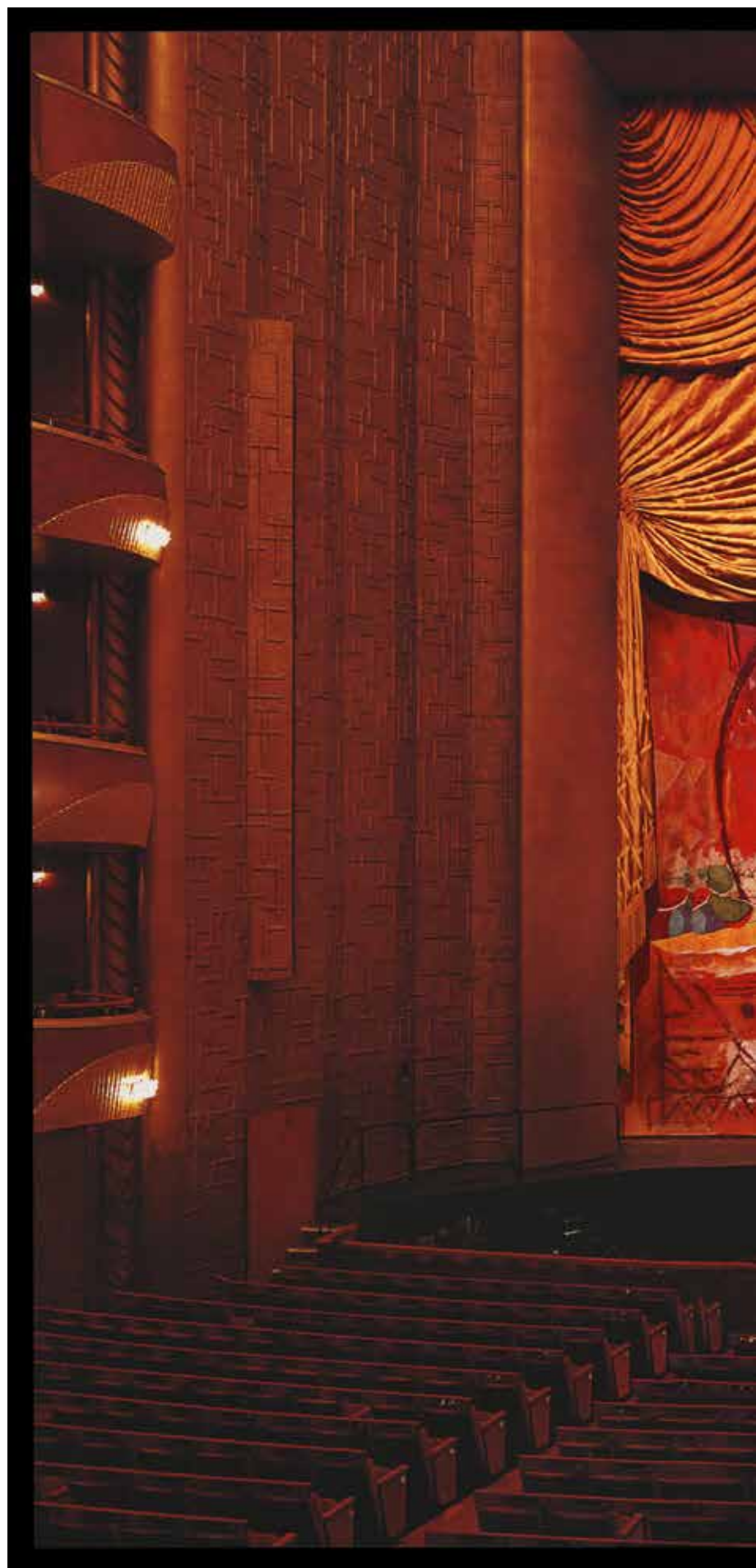
J. Baal-Teshuva, *Chagall: A Retrospective*, New York, 1995, no. 75 (illustration of the present work at the Metropolitan Opera House, p. 237).

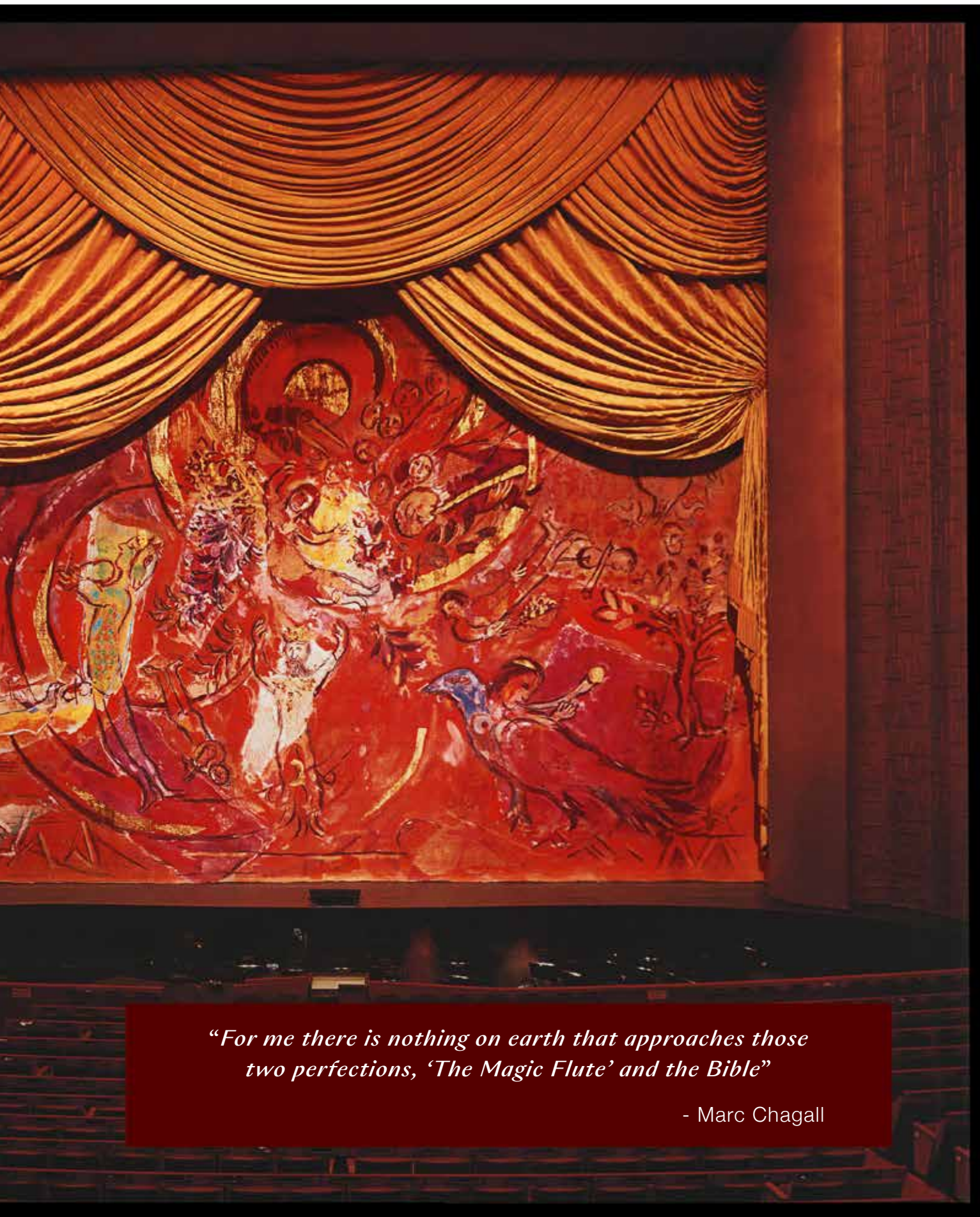
Sotheby's at Isleworth, *Monumental, A Private Sale Offering*, exh. cat., Windermere, Florida, 2007

(illustration of the present work at the Metropolitan Opera House, pp. 146-147).

A. Gauthier & M. Meyer, eds., *Chagall and Music*, exh. cat., Montréal, 2016 (illustration of the present work at the Metropolitan Opera House, pp. 297 & 359).







*“For me there is nothing on earth that approaches those  
two perfections, ‘The Magic Flute’ and the Bible”*

- Marc Chagall

## Marc Chagall

“I painted bright walls! I painted musicians, dancers on stage!  
With blue, red, yellow. Play, sing, leap! / You are performing  
the role of the old kin / With me. You have engulfed me / We  
laughed ‘til we cried.”

- Marc Chagall

In September 1964, Marc Chagall met with Rudolph Bing, director of New York's Metropolitan Opera, and the stage director Günther Rennert in Paris to discuss a revival adaption of Wolfgang Amadeus Mozart's famous operatic masterpiece *The Magic Flute*. Chagall was commissioned to design the sets and costumes for the adaption. The magical vibrancy of Chagall's color palette, imbedded with spiritual symbolism and rich visual imagery, was the ideal complement to the beauty of Mozart's opera.

The present lot was created for the final triumphant scene of *The Magic Flute*. The whirlwind composition radiates with the most well-known of Chagall's musical iconography: trumpeting angels, fantastical animals playing instruments, floating violins, cellos, and dancers. *The Magic Flute (Finale)* is a brilliant visual storybook of the artist's polymodal thinking.

Chagall was fascinated with the world of the stage, and the conception of a total mural ensemble, what might otherwise be known as

*gesamtkunstwerk*. His unique ability to embed his visual imagery as a holistic picture, a pictorial representation of sound, reveals itself throughout his oeuvre, although his stage work is the least examined aspect of his art.

At 77 years of age, Chagall had just unveiled a large new ceiling painting at the Paris Opéra for Ravel's ballet *Daphnis et Chloé*. The ceiling's design was a tribute to each of the great composers who inspired Chagall's art and who had performed at the Paris Opéra; the blue compartment is linked to Mussorgsky's *Boris Godunov* and Mozart's *The Magic Flute*. Speaking at the inauguration of the ceiling on September 23, 1964, Chagall said:

“I wanted to reflect in a single bouquet, as in a mirror on high, the dreams, the creations of actors and musicians; and below, remember the rustling of the audience's clothes. Sing like a bird, without theory or method. Pay tribute to the great composers of opera and ballet.”



Variation on the Theme of *The Magic Flute*: Papageno, 1966-67, Private collection



Costume design for *The Magic Flute*: Papageno, 1966-1967



Costume for *The Magic Flute: Papageno*, photographed by Louis Mélançon



Hermann Prey in the role of Papageno, 1967, photographed by Frank Dunand

“Material, textile, movement, space, architecture and rhythm, everything is part of the technique, everything becomes a vocabulary the artist appropriates to express his vision and his reality.”

- Bella Meyer, the granddaughter of Marc Chagall

A monumental undertaking, the artist could not refuse the opportunity to contribute to *The Magic Flute*, a testament to the creative vigor the project inspired within him. Chagall worked on the project for three years, designing more than 120 costumes, 26 objects for the sets, and 13 backdrops measuring 20 meters high. The opera itself was complex with many scene changes. To ensure a successful execution of his sketches, Chagall discussed every detail of the costumes and scenery with the Russian scenic designer, Volodia Odinokov. Chagall's visual narrative needed to synchronize with the musical and performative techniques of the opera, which were new concepts to him. He needed to properly reflect the singer's exact motions as they danced across the stage, their poses dictated by the narrative of the play and the different stage directions.

His pictorial compositions were therefore dependent upon how mass and volume constructed the space. To establish the basis and main

color structure of each panel, Chagall used Sarastro's rigid law, resurrecting the exploration of the square, triangle, and circle. He then began to “choreograph” his thoughts, an essential step towards carrying out such a grand endeavor with numerous curtains and props. By combining collages of paper and textured fabric cut into geometrical shapes with richly painted colors and strong lines, Chagall created dynamic compositions of color, volume, density and movement for his backdrop.

From there, the designs of 121 costumes emerged from the backdrops. In sketching the costumes, Chagall used the same preparatory process as he did for the panels. From the major starring roles down to each background figure, Chagall constructed designs for each costume with a variety of materials that reinforced each character's symbolic presence – fabrics, cutouts, and feathers, further enhanced by hand-drawings and appliqués. Chagall then took his final sketches to the new workshops



Performance of *The Magic Flute*, February 1967, Metropolitan Opera, New York, photographed by Fredrik Nilsen

“I’ll be a singer, a cantor. I’ll go to the Conservatory... I had agreed to act as helper to the cantor, and, on holy days, to the whole synagogue, and I myself distinctly heard my sonorous soprano float upon the air.”

- Marc Chagall

of the Metropolitan Opera, where he spent a week selecting the fabrics, colors and materials to be used by Maureen Ting and Charles Caine for the final costumes.

Volodia Odinokov then transferred Chagall's extensive designs to the immense surface of the stage curtain. Using an optoscope of his own design, Odinokov brilliantly turned Chagall's gouaches on paper into large stage curtains, without losing any of Chagall's intense colors. Chagall then applied the finishing touches to the costumes and masks himself, bringing the characters to life. Alan Rich, writing for the *World Journal Tribune*, described the costumes from the 1967 premier as “Chagall paintings wrapped around people” (Alan Rich, review of *The Magic Flute* in *World Journal-Tribune*, 1967).

Raised in a devout Jewish community in the small village of Vitebsk, Chagall's religious and cultural upbringing of celebrating God through joy and happiness, music and dance, remained at the forefront of his imagination and artistic expression throughout his life. Chagall frequently returned to the same conventions to express a universal message using Judeo-Christian themes.

The *Finale* curtain evokes a world of lyrical childhood memories – a ritual music scene, the figures embodying the archetypal characters seen throughout Chagall's work. The fatherly figure of Sarastro, High Priest of the Sun, stands in the center of the composition with his arms uplifted, the yellow crown atop his head reminiscent of the biblical kings David and Solomon. To Sarastro's left stands the Queen of the Night, a winged figure, part human and part bird, playing the flute. An enthusiastic bird collector and employer of the bird catcher Papageno, the aviary may be interpreted as one of the Queen's many symbols.

To Sarastro's right one sees a floating musician playing the fiddle. This archetypal violinist is a symbol Chagall personally related to as “the image of the wandering Jew,” as for most of his life Chagall was itinerant, moving to St. Petersburg to study art in 1907, then to Paris, then fleeing to the United States as a refugee during World War II. The violins and cellos, floating throughout, are symbolic of the role of song in synagogue, and the influence of Chagall's family members, several of whom were musicians. The violin is the instrument of the exodus and was carried by the Jewish people as they fled or migrated.

“We want the happiness in the clear colors, free of the turmoil of the earth, so that art may enter into a paradise as was once realized in the introduction to ‘The Magic Flute’ of Mozart. I wished to surround myself with color and with music with those characters whose faces retain the smile.”

- Marc Chagall

While working on the designs for *The Magic Flute* production, Chagall also created two monumental murals for the lobby of the Lincoln Center. Painted in the Manufacture des Gobelins workshop in Paris, the panels were then sent to New York in 1966. The large architectural and decorative projects presented Chagall with the opportunity to explore new monumental scale, and in 1966 the two masterpieces, each measuring 30 feet by 36 feet, were unveiled. *The Triumph of Music* located on the South side of the Met and *The Sources of Music*, located on the North side, both hang from the top-most balcony level and extend down to the Grand Tier lobby level. The present work shares almost identical characteristics to *The Triumph of Music*, which one can view from the plaza outside of the Lincoln Center (see illustration pp. 18-19).

The orchestral arrangement of *The Magic Flute* has the greatest variety of any musical composition from the 18th century. As described by Charles Rosen, “The very lavishness, however, is paradoxically also an economy as each effect is a concentrated one, each one – Papageno’s whistle, the Queen of the Night’s coloratura, the bells, Sarastro’s trombones... clarinets and pizzicato strings – a single dramatic stroke” (C. Rosen, *The Classical Style: Haydn, Mozart, Beethoven*. New York,

1997, p. 254). The artist felt the same ardent admiration for Mozart that he did for Rembrandt. Inspired by music’s ability to fill boundless spaces, Chagall approached his paintings like silent compositions. The Finale curtain is the perfect reflection of the final act – a tumultuous composition of musicians, dancers, and imaginary animals - all vibrating outward in a dominating swirl of red with vivid white, yellow, blues and greens. As biographer Raymond Cogniat stated: “The colors are a living, integral part of the picture and are never passively flat, or banal like an afterthought. They sculpt and animate the volume of the shapes... they indulge in flights of fancy and invention which add new perspectives and graduated, blended tones... His colors do not even attempt to imitate nature but rather to suggest movements, planes and rhythms” (R. Cogniat, *Marc Chagall*, New York, 1965, p. 60).

With each curtain, Chagall envisioned the atmosphere and various moments of the opera’s fairy tale coming alive in a distinctive and colorful world. The production of *The Magic Flute* was the climax of extraordinary experience that had enabled the painter, through the fusion of color and sound, to achieve the major goals of twentieth-century stagecraft: the total spectacle.



Marc Chagall and Vladimir Odintsov, 1967



Portrait of Gerard L. Cafesjian

# Gerard L. Cafesjian

A passion for art was a driving interest for Gerard L. Cafesjian throughout his life. Born in 1925 in Brooklyn, New York to Armenian immigrant parents, he first served in the U.S. Navy before attending university where he graduated with joint degrees in Geology and Economics from Hunter College and later a Juris Doctor degree from St. John's University School of Law.

In 1952, he began what evolved into a four decades-long career with West Publishing Company, the world's largest publisher of legal materials. Rising through the ranks, he eventually became a member of the Board. It was in this capacity that he initiated a nationally recognized annual art exhibition called "Art and Law" for which he received the prestigious Business in the Arts Award.

Upon his retirement in 1996, he founded the Scottsdale Museum of Contemporary Art in Arizona. Opened in 1999, it is dedicated to exhibiting modern works of art, design and architecture.

He often said publicly that he felt his destiny was to help the country of Armenia, therefore he established a family foundation that has donated millions to various Armenian charities. In the early 2000s, he set his sights on an enormous, unfinished and crumbling Soviet structure in downtown Yerevan that centered on a massive staircase with fountains, known as the "Cascade". Its renovation and expansion resulted in the creation of the Cafesjian Center for the Arts, which, upon its inauguration in 2009, was touted by the New York Times Art and Design reporter as being a modern-day "Hanging Gardens of Armenia". Known for its world-class sculpture garden, it features works by Fernando Botero, among others. Admission to this cultural focal point of Yerevan is nominal or free for some exhibits, and after 10 years, it has welcomed over one million visitors and given the entire nation an up-lift.



Curtain call of *The Magic Flute: Die Zauberflöte*, 1966-67, photographed by Louis Mélançon

**PROPERTY FROM A PRIVATE COLLECTION, BOSTON**

7

**FERNAND LÉGER (1881-1955)**

*Le jardin d'enfants*

inscribed 'F.LÉGER,' numbered '2/8' and stamped with the foundry mark 'C. Valsuani cire perdue' (on the right side of the base)

bronze

22 1/4 in (56.25 cm) (length)

Cast in bronze in a numbered edition of 8

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

**Provenance**

Leon Kolker, New York.

Jean and Harvey Picker, Boston.

Thence by descent to the present owner.

**Literature**

P. de Francia, *Fernand Léger*, New Haven, 1983, p.237 (monumental version illustrated in color, pl.58).

G. Bauquier, *Fernand Léger, vivre dans le vrai*, Paris, 1987, pp. 338-339 (monumental version illustrated in color).



Fernand Léger, *Le jardin d'enfants*, 1960, Musée national Fernand Léger, Biot

This work is a smaller version of *Le jardin d'enfants*, a brightly colored and whimsical painted bronze which stands 8 meters tall at the Musée National Fernand Léger in Biot, in the South of France.

The present owner's uncle was Leon Kolker, a private art dealer (1960s-1980s) based in Scarsdale, NY. Mr Kolker took buying trips to Europe and both collected and sold works by modern masters including Pablo Picasso, Joan Miró, René Magritte, Max Ernst and Diego Giacometti, among others.





8

**BERNARD BUFFET (1928-1999)**

*La cafetière jaune*

signed 'B. Buffet 55' (upper left); signed and dated again

'Bernard Buffett 55' (lower center)

gouache and India ink on paper

25 3/4 x 19 5/8 in (65.4 x 49.8 cm)

Executed in 1955

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

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

**Provenance**

Private collection, New York.

Sale: Matsart Auctioneers & Appraisers, Jerusalem, June 19, 2012, lot 45.

Acquired at the above sale by the present owner.



g W

**BERNARD BUFFET (1928-1999)**

*Place de l'Eglise*

signed 'Bernard Buffet' (upper left) and dated '1983' (upper right)

oil on canvas

35 1/16 x 51 3/8 in (89 x 130.5 cm)

Painted in 1983

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

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

**Provenance**

Galerie Tamenaga, Japan.

Acquired from the above by the present owner in 1989.

**PROPERTY FROM A PRIVATE COLLECTION, NEW YORK**

10

**MAN RAY (1890-1976)**

*HERMA(PHRODITE)*

inscribed with the signature 'Man Ray' and numbered '8/8'  
(on the inside leg)

white marble, presented on a suede cushion

24 1/8 in (61.3 cm) (length)

Executed in 1971 in an edition of 8 examples plus artist's proofs  
(Galerie Artcurial, Paris)

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

Andrew Strauss and Timothy Baum of the Man Ray Expertise Committee have confirmed the authenticity of this work and that it will be included in the *Catalogue of Objects & Sculptures of Man Ray*, currently in preparation.

**Provenance**

Artcurial, Paris.

Acquired from the above by the present owner on October 10, 1989.

**Literature:**

J. H. Martin, R. Krauss & Brigitte Hermann, *Man Ray: Objets de Mon Affection, Sculptures, Objets, Catalogue raisonné*, Paris, 1983, p. 165 (catalogued).

The present lot was executed in 1971, and published in an edition of eight by the now-dissolved Artcurial gallery, one of several recognized fabricators of Man Ray sculptural editions from the *HERMA/HERMA(PHRODITE)* series.

Man Ray's abstracted, streamlined human form emphasizes a Modernist aesthetic while referencing Classical sculpture in a myriad of ways. The material of fine white marble, subject matter of the nude, and even the title create allusions linking this artwork to the visual history and traditions of antiquity. *Herma* may refer to architectural pillars of ancient Greece comprised of a rectangular stone form topped with a carved head, used as boundary markers or signposts. The multi-layered title's linguistic nuances are open to interpretation.

The alternate title of *HERMA(PHRODITE)* harks to the canonical image of the "Sleeping Hermaphrodite," a sculptural motif established during the Hellenistic period. The original bronze version is noted in Pliny's *Natural History*. The most famous extant example is part of the Borghese Collection and on display at the Musée du Louvre, Paris. In 1620, Baroque sculptor Gian Lorenzo Bernini carved the marble cushion upon which this Imperial Roman copy lies.



*Borghese Hermaphroditus*, circa 100-200 CE, Musée du Louvre, Paris



Alternate view of present lot



11 W

**LEONOR FINI (1907-1996)**

*Les Tragédiennes / Le Départ / Les Adieux / Reunion de femmes*

signed 'L Fini' (lower right)

oil on panel

63 3/4 x 44 7/8 in

Painted *circa* 1930-1931

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

This work will be included in the forthcoming *Leonor Fini Catalogue Raisonné of the Oil Paintings* by Richard Overstreet and Neil Zukerman under reference 0367.

**Provenance**

Sale: Sotheby's, London, December 4, 1974, lot 98.

Sale: Versailles Enchères, Versailles, November 27, 1977, lot 201.

Boisigirard de Heeckeren, Drout, Paris, December 12, 1979, lot 26.

Galerie Minsky, Paris.

Acquired from the above by the present owner in 2001.

**Exhibited**

Geneva, Palexpo Geneva, *Salon International du livre de la Presse et du Multimedia*, April 27 - May 1, 2001.

New York, CFM Gallery, *Leonor Fini Early Works*, September 7 - October 7, 2001.

Trieste, Museo Revoltella, *Leonor Fini: L'Italienne de Paris*, July 4 - September 29, 2009.

New York, CFM Gallery, *Leonor Fini: Paintings 1931-1987*, March 25 - April 24, 2010.

**Literature**

Museo Revoltella, *Leonor Fini: L'Italienne de Paris*, exh. cat., Trieste, 2009, plate 2 (illustrated).

CFM Gallery, *Leonor Fini: Paintings 1931-1987*, exh. cat., New York, 2010, p. 4 (illustrated).

L. Downes, 'Fini and Dali: Sacred and Profane Monsters Wedded in Spirit,' in *Gallery & Studio: The World of the Working Artist*, vol. 4, no. 1, New York, September-October 2001 (illustrated on the cover).

P. Webb, *Leonor Fini: Métamorphoses d'un art*, Arles, 2007 (illustrated).

P. Webb, *Sphinx: The Life and Art of Leonor Fini*, New York, 2009 (illustrated).



## Leonor Fini

The present lot (*circa* 1930-1931) by Leonor Fini is ascribed a multitude of expressive titles; it has been known variously as *Les Tragédiennes*, *Le Départ*, *Les Adieux*, and *Reunion de femmes*. The abstruse, oneiric quality of the mysterious tableau elicits a host of responses and interpretations and makes this work so deeply compelling.

The general style of the grandly proportioned painting tessellates with the inter-war neo-classical movement broadly embraced by artists from Pablo Picasso to Jean Metzinger. Fini did not consider herself a

surrealist but much of her oeuvre aligns with the tenets and sensibilities of the surrealist lens, and she was closely associated with the surrealist movement, developing significant relationships with Paul Éluard, Salvador Dalí, Man Ray, and Max Ernst. Indeed, introductions to her exhibition catalogues were written by Ernst, Giorgio De Chirico, and Jean Cocteau. Fini's artistic drive was influenced by major contemporaneous avant-garde movements but is emphatically defined by her unique, personal vision and intense interest in gender power dynamics.

“Paintings, like dreams, have a life of their own and I have  
always painted very much the way I dream”

- Leonor Fini



Giotto, *The Arrest of Christ*, 1304-1306, Scrovegni Chapel, Padua



Angelica Kauffman, *Self-portrait Hesitating Between the Arts of Music and Painting*, 1791, The St. Oswald Collection, Nostell Priory

“I have always loved, and lived, my own theatre”

- Leonor Fini

The oil on panel painting depicts a dramatic assembly of six women, rendered in a cohesive palette of pastel, muted tones: lavender, mauve, ochre, and pale blue. On the left of the composition, a stoic figure is seated on a rock in a costume resembling a ballerina's; on the right, a pallid, spectral character turns away from the rest of the group, weeping inconsolably into her palms. A quartet of women cluster in the center; one figure stands back anxiously clasping her hands, but the two primary focal points are related to the woman who appears to be departing – she is kissed on the cheek by one, shakes hands with another.

It is uncertain what exactly is transpiring amongst this melancholic gathering. Does the action of the scene allude to history or mythology? Is this an excerpt from a theatrical stage performance, or even derived from an enigmatic dream the artist may have had? It is possible that Fini is obliquely referencing the biblical event of Judas betraying Jesus, identifying Christ by kissing him upon the cheek. She evokes the portentous mood of this established passage but boldly subverts the traditional narrative with an all-female cast.



Johannes Vermeer, *Diana and Her Companions*, 1653-1654, Royal Picture Gallery Mauritshuis, The Hague



**PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH**

12

**SALVADOR DALÍ (1904-1989)**

*Etude de spectre pour la pièce de théâtre de José Zorrilla y Moral*

signed 'Dalí' at a later date (lower right)

gouache and ink on paper

12 x 9 in (30.5 x 22.8 cm)

Executed circa 1950

The authenticity of this work has been confirmed by Nicolas & Olivier Descharnes.

**Provenance**

Nicolas Landau, Paris.

Private collection, Palm Beach.

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



PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

13

**SALVADOR DALÍ (1904-1989)**

*Portrait de Saint François d'Assise*

signed 'Dalí' (lower center)

brush and India ink on paper

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

Executed in 1958

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

The authenticity of this work has been confirmed  
by Nicolas & Olivier Descharnes.

**Provenance**

Edward James Collection (acquired directly from the artist before 1939).

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

Acquired at the above sale by the present owner.

**Exhibited**

Stamford, The Mayor's Gallery, *Fifty Drawings by Salvador Dalí from the Edward James Collection*, November 28 - December 21, 1983.

**PROPERTY FROM A PRIVATE COLLECTION, MIAMI**

14

**ARMANDO REVERÓN (1889-1954)**

*Autorretrato*

signed and dated '+7 A. REVERON' (lower right), and inscribed 'MÍ TEATRO' (lower left)  
pastel, charcoal and white chalk on paper laid down on board

24 x 19 7/8 in (61 x 50.5 cm)

Executed in 1947

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

The authenticity of this work has been confirmed by the Proyecto Armando Reverón.

This work will be included in the forthcoming *catalogue raisonné* being prepared.

**Provenance**

Nelson Rockefeller, New York (acquired *circa* 1951).

Dr. Jorge Ruiz del Vizo, Carabobo (gifted from the above).

Acquired from the above by the present owner in 1995.

**Literature**

J. Calzadilla, *Armando Reverón*, Caracas, 1979, no. 518 (illustrated p. 348).



Reverón in his rustic and magical Castillete, photographed by Victoriano de Los Ríos



# Armando Reverón

In *Autorretrato*, Armando Reverón presents himself ensconced in an otherworldly, fantastical construction. A modern-day noble savage, Reverón was both an insider and outsider, trained in the academic tradition, yet also the creator of his own persona. In the present work, the expressionistic undertones reveal a glimpse into the artist's internal spirit, mysterious and supernatural, comparable to those self-portraits by Paul Gauguin and Vincent van Gogh. As John Elderfield eloquently stated:

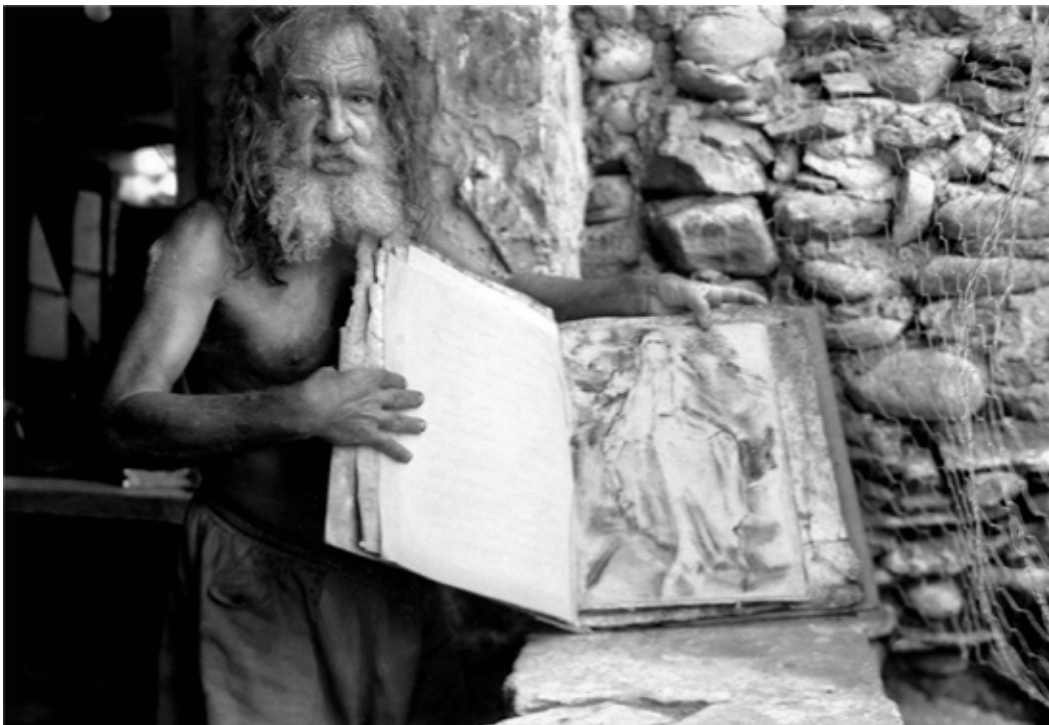
“Undoubtedly, there has not been an artist in all of Latin American art who is, at the same time, as spectral and retinal as, paradoxically, Reverón. He painted what he saw in a ghostly register, in both meaning of the word: what is left of the world as a specter before the potency of light or the uncertainty of shadows, and what is left of desire faced with the instability of its objects – concrete and carnal bodies, beautiful or wrinkled, raw more than nude, confined in seclusion, sleep, or distance”

John Elderfield & L. Pérez-Oramas, *Armando Reverón*, New York, 2007, p. 101).

Armando Reverón was born in Caracas in 1889 as an only child to a wealthy family. With no interest in raising a child, his parents sent the young boy to farm for another couple from Valencia. Secluded and prone to illness, Reverón sought comfort in art. As a teenager, he studied painting in Caracas, enrolling at the Academy of Fine Arts. His performance earned him the opportunity for a scholarship in Europe, where he traveled to Spain and then to Paris, consuming himself in the French avant-garde scene. It was his time in Madrid that impacted the young modernist's spirit the most. Captivated by the masterpieces of Goya and Velázquez, Reverón frequently spent time in the workshop of Moreno Cabonero, the extravagant painter and teacher of Salvador Dalí. Upon his return to Venezuela, Reverón suffered his first nervous breakdown and was diagnosed with schizophrenia. It was the same year – 1917 – that Venezuela's repressive government declared artists enemies of the state, dismantling the *Círculo de Bellas Artes*, the exclusive anti-academic group of which Reverón had just joined.

A year later, he met his life partner, Juanita Ríos, with whom he fled to the small fishing village of Macuto on the Caribbean coast. Here, the couple built *El Castillete*, or the Tiny Castle. Beginning as two huts with woven palm-frond walls, the home eventually grew to include a pool, a Gaudí-esque chapel, monkeys, parrots, dogs, the walls of the huts growing higher each year. Tourists would come to watch the artist work, dressed in loincloths and feathers, wildly dashing and jabbing at the canvas.

In the early 1940s, Reverón suffered a psychological crisis resulting in confinement at the San Jorge Sanatorium. When the artist recovered and returned to *El Castillete*, he turned his attention to drawing, using chalks, charcoals, and water-based paints, either on paper or board, never returning to painting outdoor landscapes or live models. Reverón made most of his painting supplies himself, including brushes, canvases



Reverón in *el Castillete*, Macuto, 1950, photographed by Ricardo Razetti



Nelson Rockefeller at his farm, Monte Sacro, 1958, photographed by Alfred Eisenstaedt

and coconut tree frames. Not wanting to use real people as models, he and Juanita turned to making life-size dolls to serve as mannequins. Together, they created a backdrop for Reverón's delusional yet theatrical universe, resulting in the artist's final and most expressionistic period – his figurative stage.

In the 2007 Reverón retrospective exhibition at the Museum of Modern Art in New York, there was an important group of the late Self Portraits by the artist, many of which were exhibited for the first time. As quoted in the publication for the exhibition: "Reverón turned to self-portraiture several times in his career, but never as consistently as he did from 1947 to 1951, years during which he created seventeen of these images... This self portrait production coincided with a time of increased production of figural works... These portraits were made inside El Castillete, and in the background... are Reverón dolls" (J. Elderfield & L. Pérez-Oramas, op. cit., p. 181).

While the specific period during which Reverón utilized these dolls cannot be delineated, one can sometimes decipher which figures in Reverón's portraits are based on the homemade mannequins. In the present work, a full-length figure is seen to the left of the artist's head, feet dangling. Reverón sometimes hung his dolls in this position, tying wire to the rafters of the ceiling, extending it up from their heads. While they hung, Reverón then composed drawings of them.

In *Autorretrato*, Reverón presents himself without a beard and shorter hair, a much cleaner presentation in comparison to other known self-portraits of the artist, in which he often sports an unruly beard, curly and unkempt hair with a top hat. In the background, Reverón includes his dancing dolls – a figural compression of a tangled interaction of body parts. Executed through a masterful use of color, with hints of pale blue that highlight opulent effects and monochromatic whites, blank areas of paper, the composition borders on abstraction. As Elderfield described: "the coarseness of these objects, which sometimes reaches the limits of caricature, does not mitigate their ghostly status: they are the ghost of chalices, crowns, faces; they are the masks of things. As in a nightmare

or dream, their borders enlarge the contours of the real beings they represent... In contrast to most of the luminist tradition in the West, the light that blurs history in Reverón's work – the same one that veils the rottenness of the world – also leads painting to its body, its matter, its thickness" (J. Elderfield & L. Pérez-Oramas, op. cit., p. 102).

Never before exhibited and fresh to market, *Autorretrato* is one of only 17 self-portraits that Reverón created during his final years. Executed in 1947, the present work is inscribed 'MITEATRO' or 'My theatre' alluding to Reverón's need to control his own spiraling emotional and mental state.

Around this time, Reverón was exhibiting frequently. An article in the journal *Visión* from 1951 describes his growing international popularity: "The Caraqueños – although Reverón almost never visits the capital – are now competing to acquire his works. Among North Americans, he has few but very faithful friends, like Nelson Rockefeller, who when he steps onto Venezuelan soil, habitually makes his first visit to the strange workshop of Reverón, and, like a religious rite, drinks the coffee in conchs and in gourds that Juanita, as the woman of the house, offers him" (J. Elderfield & L. Pérez-Oramas, op. cit., p. 182).

The present work is further distinguished by its important provenance. It hails from the collection of Nelson Rockefeller, who acquired the work circa 1951. As special assistant to president Dwight Eisenhower in the 1950s, Rockefeller played a vital role combating the spread of Communism during the Cold War, bringing the United States' influence to countries spread across Latin America. The famous industrialist settled in Venezuela, deciding to build a house on the 6,700-acre estate of Monte Sacro. The farmland, otherwise known as "sacred mountain," once belonged to Simón Bolívar, the Venezuelan national hero who inspired Hugo Chávez to launch a socialist revolution. When Rockefeller sold his estate, he gifted the drawing to the buyer of the land – Dr. Jorge Ruiz del Vizo, where the drawing remained until 1995 before entering a private collection.

**EUGENE BERMAN (1899-1972)***Melancholy*

signed with the artist's initials and dated 'E.B. 45' (lower center)  
watercolor, brush and ink, and ink wash on paper

8 1/8 x 5 5/8 in (20.5 x 14.5 cm)

Executed in 1943

**\$1,000 - 2,000**

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

**Provenance**

Tamara Toumanova.

Chevalier Tony Clark, Los Angeles (by descent from the above).

Rejecting Modernism's faith in the future, Eugene Berman turned to Classical antiquity for inspiration, creating eerie scenes that were symbolic of the transience of life. From 1943 to 1946, while working in California, Berman painted a series of enigmatic, isolated women, set against a backdrop of decay. In *Melancholy*, the mourning female figure crouches to the ground, her head bowed and face hidden, set against a surrealist stage. The ominous scene evokes a sense of heightened drama, typical of Berman's work as a celebrated theatrical designer.

A similar watercolor from 1943 also entitled *Melancholy* was the basis for the present lot, while *Sunset-Medusa* from 1945 incorporates shared iconography. The signature, which appears to have been dated '43,' was later changed to '45,' indicating that Berman likely began the execution of *Melancholy* in 1943 and continued to re-work it until 1945.



Eugene Berman, *Sunset (Medusa)*, 1945, North Carolina Art Museum, Raleigh



**PROPERTY FROM A PRIVATE COLLECTION, BOSTON**

16

**LYONEL FEININGER (1871-1956)**

*Barkentine*

signed 'Feininger' (lower left), titled 'Barkentine' (center), and dated '13  
10 34' (lower right)

ink and watercolor on paper

5 11/16 x 7 1/2 in (14.5 x 19 cm)

Executed on October 13, 1934

**\$4,000 - 6,000**

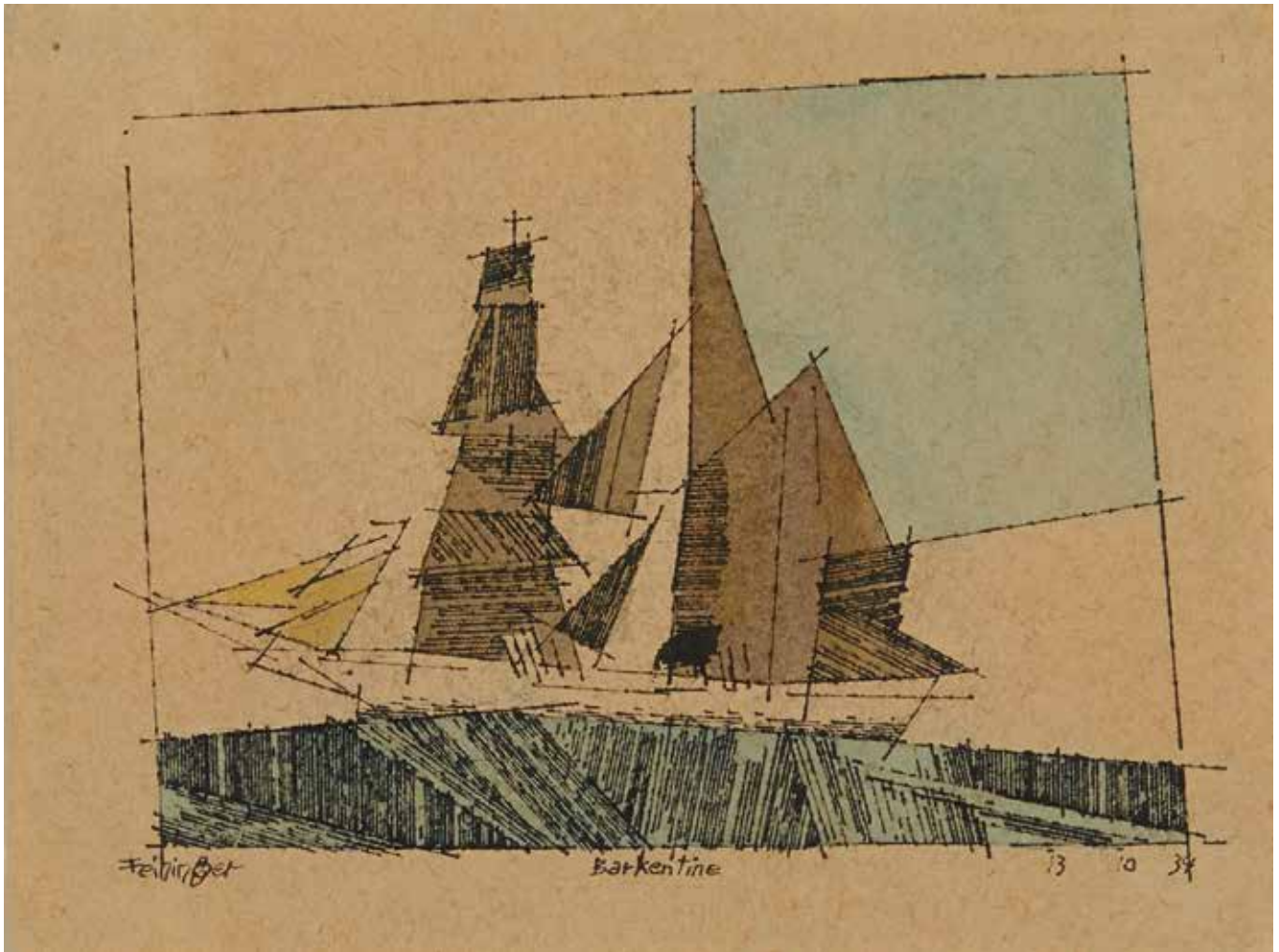
Achim Moeller, Managing Principal of The Lyonel Feininger Project  
LLC, New York – Berlin has confirmed the authenticity of this work,  
which is registered under no. 1671-10-07-19.

**Provenance**

Leon Kolker, New York.

Jean and Harvey Picker, Boston.

Thence by descent to the present owner.



**PROPERTY FROM A PRIVATE COLLECTION, WASHINGTON, D.C.**

17

**LESSER URY (1861-1931)**

*Landscape with Windmill*

signed and dated 'L. Ury 1913' (lower left)

pastel on board

20 x 27 3/4 in (50.5 x 70.5 cm)

Executed in 1913

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

This work will be included in the forthcoming *Ury Catalogue raisonné* being prepared by Dr. Sibylle Gross.

**Provenance**

Sale: Parke-Bernet Galleries Inc., New York, May 19, 1954, lot 85 (titled *Dutch Canal*).

Schaeffer Galleries, Inc., New York (acquired at the above sale).

Alexander Grinstein, M.D., Detroit (acquired from the above on December 14, 1955);

his Estate sale: Beverly Hills, Michigan, March 20, 2020.

Acquired at the above sale by the present owner.



Johan Barthold Jongkind, *A Windmill near Delft*, 1857,  
Thyssen-Bornemisza Museo Nacional, Madrid



18

**GEORG HARTMANN (1909-1988)**

*Mechanische Kopf*

signed, inscribed and dated on the reverse of the base 'HARTMANN  
BAUHAUS BERLIN 6.03.27 Nuß KNACKEN'

mixed media

21 in (57 cm) (height)

Executed on March 6, 1927

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

**Provenance**

A. Orzel, London.

Acquired from the above by the present owner in 2012.



T. Lux Feininger, *Profile of Georg Hartmann in a Party Hat*,  
1929, J. Paul Getty Museum, Los Angeles



## Georg Hartmann



Alternate view of the present lot

Executed in 1927, Georg Hartmann's complex and unforgettable automaton-like sculpture at once perfectly embodies the ideals of the Dessau Bauhaus, of which he was a student, and those of the Dada movement. This object is majorly significant both in the artist's *oeuvre* and in the period in which it was crafted, showcasing the far-reaching influence of a school which changed the direction of artistic thought and production while reacting to societal shifts owing to the horrors of war.

The founders of the Bauhaus insisted on a manner of teaching that emphasized the concept of *gesamtkunstwerk* – promoting the use of all art forms at once in collaboration with technology to improve, and even save, the world. During his time at the Dessau campus of the Bauhaus from 1927 to 1929, therefore, Georg Hartmann dabbled in myriad expressions of art and production. He was very involved in the theater department, developing set designs and even performing in a number of the school's productions. For the 1928 production of "Pictures at an Exhibition" by Modest Petrovich Mussorgsky at the Friedrich-Theater, Hartmann worked with one of the Bauhaus' most famous teachers,

Wassily Kandinsky, on the set design. Thanks to the open outlook of the school, the young artist was not limited to theater; he organized an exhibition of Bauhaus work at the school alongside another prestigious teacher, Paul Klee. Unfortunately, though Hartmann was avidly involved in the life of the Bauhaus, records of his work produced there are difficult to find – a phenomenon no doubt exacerbated by the school's disbanding in 1933 under pressure from the rising Nazi regime, which denoted the Bauhaus' work as degenerate.

Hartmann soaked up the teachings of the Bauhaus, but enthusiastically experimented with other artistic movements taking shape in Europe at that time. For instance, it is clear that Hartmann's mechanical head was, at least in part, based on the enigmatic 1919 *Mechanical Head* [The Spirit of Our Age] by Raoul Hausmann (see Fig. 1). Hausmann's head stands as one of the seminal works of the Dada period which flourished at the conclusion of the First World War, taking a satirical look at the bourgeois classes in Europe. Just like with Hartmann's work, Hausmann's Mechanical Head is exactly that: a variety of instruments

“[Dada is] perfectly kindhearted malice, alongside exact photography the only legitimate pictorial form of communication and balance in shared experience.”

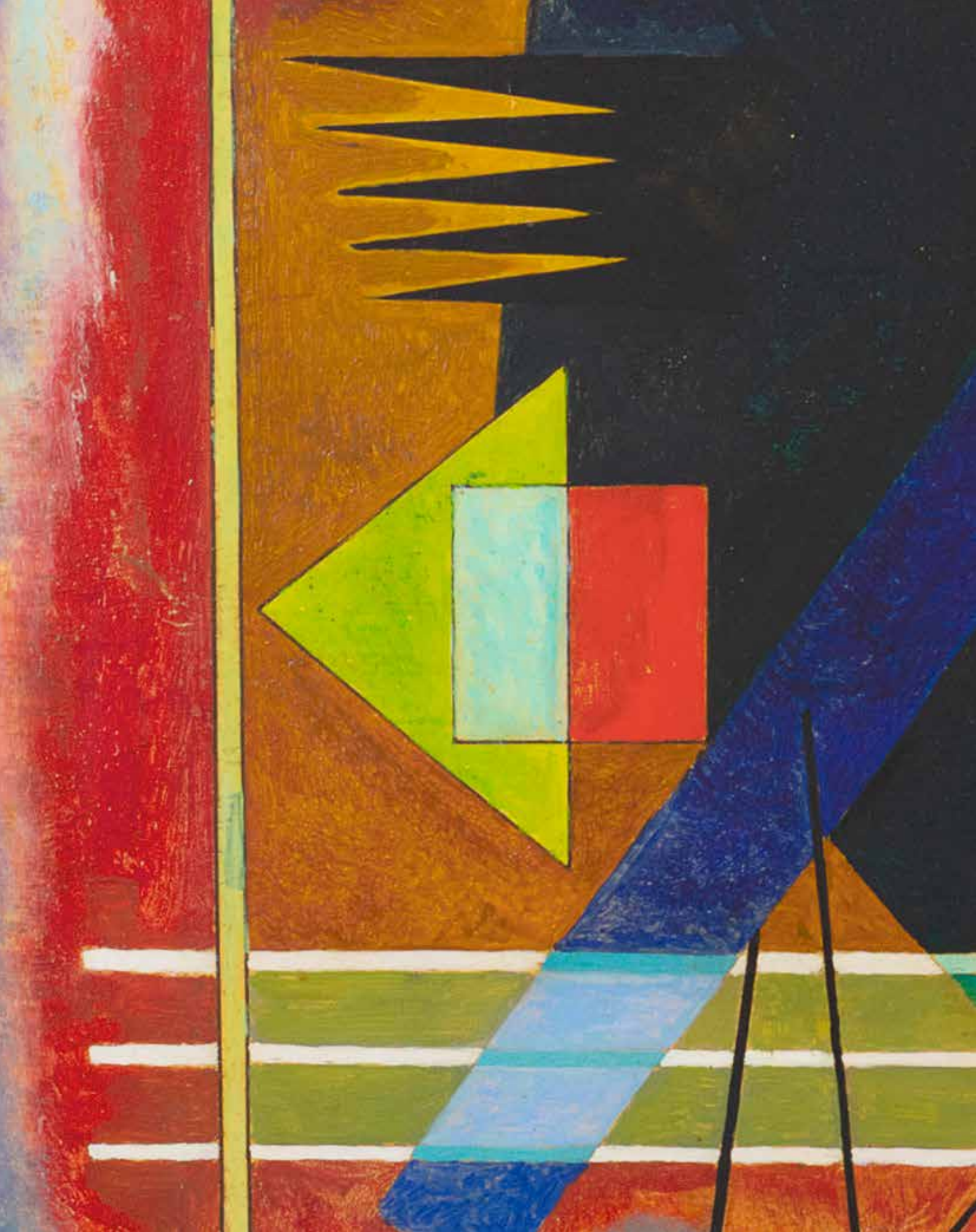
Raoul Hausmann

with myriad uses surround the centerpiece of a human head, effectively transforming the figure into an automaton. While Hausmann's cranium includes a camera, clock, ruler, and other devices attached to its surface, Hartmann pushes the narrative further by actively utilizing the instruments he's connected to his sculpture. The piece is so practically operational, in fact, that on the sculpture's base can be found an inscription of the original title: *Dada\_Buddha\_Nusknackeri*, or *Dada Buddha Nutcracker*. By effectively assembling an android nutcracker, Hartmann goes beyond commenting on the human condition; instead, he attempts to create a better human.

Through his use of found-object composition and robotic construction, Hartmann's emulation of Hausmann's masterpiece indicates an appreciation for the Dadaist inclination towards the destruction of traditional values in favor of creating new form of art and, in tandem, society to replace the old. Like many of his other works, the artist's 1927 figure stands out in the bold, vibrant coloring that is the hallmark of the Bauhaus movement – clean, bright lines and hues to promote a forward progression of art, architecture, and design far removed from the muted landscape of the First World War and, by association, of regressive societies past.



Raoul Hausmann, *Spirit of Our time (Mechanical Head)*, 1919, Centre Georges Pompidou, Paris





*Einige Spitzen*

**Wassily Kandinsky**

# Max A. Weitzenhoffer, Jr.

Max Weitzenhoffer could never have been a typical art collector. Born into a collecting family, Max watched his mother and father assemble an important collection of Impressionist and Modern Art. They traveled to pursue their passion, buying paintings and drawings as well as English furniture and blue and white porcelain to decorate their home in Oklahoma. Ultimately that renowned collection was generously donated to the Fred Jones Museum and is permanently on view in Norman where it is visited by members of the public as well as the professors and students at the University of Oklahoma.

Max learned from his mother, Clara, the important lesson that collecting art is a highly individual pursuit. He was always going to strike out on his own. As told in the fascinating biography *To the Max: Max Weitzenhoffer's Magical Trip from Oklahoma to New York and London—and Back* by Tom Lindley, after starting a career in New York City as an apprentice to, and then later a trusted agent for, the prestigious art dealer David Findlay, Max ultimately went into partnership with the art dealing Gimpel family. He opened their New York branch as Gimpel & Weitzenhoffer Art Gallery on Madison Avenue. He introduced Modern European and British works to a new audience in New York and discovered numerous 20th Century artists for his own collection, including several wonderful talents of Mid-20th Century Britain. He was particularly close to Barbara Hepworth and remembers her personal

(sometimes harrowing) stories of married life to Ben Nicholson and her relationship and friendly rivalry with Henry Moore. Alan Davie was another artist friend whom Max introduced to an American audience. It was on a 1965 trip to London that Max fell in love with the vibrant Wassily Kandinsky, *Einige Spitzen*, painted in 1925. He underbid the work at a Christie's auction, but regretted letting it go to another bidder. Max pursued the work following the sale, buying the painting from Arthur Tooth, art dealer and close friend familiar to the entire Weitzenhoffer family. Max was also friends with John Berggruen, who sold him the spectacular Alexander Calder mobile, *Little Red and Blue*, soon after Berggruen left Perls Gallery, Calder's dealer for many years in New York.

This was collecting in the American style: getting to know the right players, buying with great knowledge and research but also using strong instinct and faultless taste. In his life as a theatre owner and producer Max has also shown his great discernment. In addition to works of art, the walls of Max's home are adorned with glossy playbills, Olivier and Tony Awards, and other accolades that tell the story of his successful life in both the New York and London theatre circles.

Bonhams is honored to have the chance to share some of this collector's brave and bold taste with a global audience.



Portrait of Max Weitzenhoffer by famed New York theatre illustrator Al Hirschfeld, executed on January 7, 1994

**PROPERTY FROM THE COLLECTION OF MAX A. WEITZENHOFFER, JR., OKLAHOMA**

19

**WASSILY KANDINSKY (1866-1944)**

*Einige Spitzen*

signed with the artist's monogram and dated '25' (lower left); signed with the artist's initials, inscribed with his handlist number, titled and dated 'LK nr 292. 1925. Einige Spitzen Quelques pointes 50 x 70' (on the reverse)

oil on board

27 3/4 x 19 3/4 in (70.5 x 50.2 cm)

Painted in March 1925

**\$1,500,000 - 2,500,000**

**Provenance**

Galerie Ferdinand Möller, Cologne, no. G.3834.

Galerie Maeght, Paris.

The New Gallery, New York.

Sale: Christie's London, June 24, 1966, lot 82.

Arthur Tooth & Sons, London (acquired at the above sale).

Acquired from the above by the present owner in 1966.

**Exhibited**

Erfurt, Angermuseum, Kunstverein, *Wassily Kandinsky*, April 1925.

Dusseldorf, Summer 1925.

Dresden, *Internationale Kunst Ausstellung*, June - September 1926, no. 518.

Munich, Neue Kunst Hans Goltz, *Kandinsky Jubiläums-Ausstellung zum 60. Geburtstag*, 1927, no. 10.

Bern, Kunsthalle, *Wassily Kandinsky*, February 21 - March 29, 1937, no. 21.

London, Guggenheim Jeune, *Wassily Kandinsky*, 1938, no. 25.

New York, Galerie Chalette, *Kandinsky*, November 12 - December 14, 1957, no. 2 (illustrated).

New York, Galerie Chalette, *Construction and Geometry in Painting*, March 1960, no. 3 (illustrated in color).

**Literature**

The artist's handlist II, no. 292.

W. Grohmann, *Wassily Kandinsky: Life and Work*, London, 1959, no. 292, p. 335 (illustrated fig. 179).

H.K. Roethel and J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil Paintings*, vol. II, London, 1984, no. 735, (illustrated p. 690).



## Wassily Kandinsky



Lyonel Feininger, Wassily Kandinsky, Oskar Schlemmer, Georg Muche and Paul Klee in Paul Klee's studio at the Bauhaus Weimar, 1925

*Einige Spitzen* ("Several Points," 1925) by Wassily Kandinsky is truly a masterpiece that encapsulates the artist's formal and philosophical ideals of this period.

The Bauhaus was established in the spring of 1919 by the architect Walter Gropius with the phoenix-like objective of starting a hopeful new space of innovation from the wreckage and rubble of Germany's defeat in World War I. The school was founded on the radical concept of dissolving the distinction between the fine arts and the applied arts, and every student was taught a compulsory, multi-disciplinary introductory course known as the *Vorkurs*. The Bauhaus is widely considered the twentieth century's most influential school of art, design, and architecture.

Kandinsky, along with Paul Klee and Oskar Schlemmer, were amongst the second wave of Bauhaus teachers to join in the early 1920s, when the school was still in its original location of Weimar in central Germany. Kandinsky taught courses in mural painting, design, analytical drawing, and advanced theory at various points in time, and was known by pupils and staff for encouraging particularly lively and animated debate and discussion in his lessons. Importantly, Kandinsky and other teachers of the Bauhaus were only required to teach for five hours each week,

granting them the latitude to develop their personal artistic practices. The balance between focusing a set amount of hours on teaching and devoting generous swathes of time to individual research and art projects proved a fruitful symbiotic dynamic which stimulated intellectual growth and evolution. Kandinsky's classroom was a vital crucible in which he tested and expounded upon his theories of color and form.

*Einige Spitzen* was painted in 1925, a key year of transition when the Bauhaus moved from Weimar to Dessau. The school would move again to Berlin in 1932 and permanently close in 1933 due to pressure from the Nazi authorities. Although the Bauhaus educational institution was active for only 14 years, it left an indelible mark on Modernism and the trajectory of the arts through the twentieth century and to the present day. Gropius designed a housing estate for the Bauhaus masters at the new Dessau campus, and Kandinsky and his wife Nina shared a house with Klee and Schlemmer, leading to prolific artistic exchange and development. During this period, Kandinsky wrote his second theoretical manifesto, *Point and Line to Plane: A Contribution to the Analysis of Pictorial Elements*, published by the Bauhaus in 1926, which he considered a logical development of the concepts he first presented in his treatise *On the Spiritual in Art* (1912).

“Of all the arts, abstract painting is the most difficult. It demands that you know how to draw well, that you have a heightened sensitivity for composition and for colors, and that you be a true poet. This last is essential.”

- Wassily Kandinsky

The virtuosity of the present lot arises from a discrete confluence of time, place, and person. The 1920s saw a revival of the arts following World War I, as well as a surge of interest in new abstract pictorial forms. Constructivism (in opposition to Expressionism) was fostered in Kandinsky's native Russia, a movement emphasizing composition of form from distilled elements thought to be the most essential and fundamental: line, plane, and color. The locus of the Bauhaus proved to be the most cutting-edge school for fine and applied arts, and Kandinsky was surrounded and encouraged by likeminded, trailblazing peers – not only Klee and Schlemmer, but also Josef Albers, Marcel Breuer, Lyonel Feininger, and László Moholy-Nagy to name but a few. This unique admixture had a decisive influence over Kandinsky during a critical juncture, yielding new complexity and profundity in the accretion of his artistic practice.

Kandinsky's masterwork *Einige Spitzen* harmonizes the cerebral and the emotional. This painting exemplifies the artist's hallmark amalgam

of science, mathematics, spirituality, and sentiment. Indeed, Kandinsky proclaimed:

"We are born under the sign of synthesis. The realms of those phenomena we term art...which yesterday were clearly divided from one another, have today fused into one realm, and the boundaries separating it from other human realms are disappearing...The irreconcilable is reconciled. Two opposing paths lead to one goal – analysis, synthesis. Analysis + synthesis = the Great Synthesis. In this way, the art that is termed 'new' comes about...Thus the Epoch of the Great Spiritual has begun." (K.C. Lindsay and P. Vergo eds., *Kandinsky: Complete Writings on Art*, "Foreword to the Catalogue of the First International Art Exhibition, Düsseldorf" (May 1922), New York, 1994, p. 479)

Kandinsky began to experiment with combining geometric elements with organically derived forms in his paintings from 1919, the year the Bauhaus was founded. The mathematics of geometry became a



Wassily Kandinsky, *Three Elements*, 1925, Musée d'Art Moderne et Contemporain, Strasbourg



Wassily Kandinsky, *Pointed and Round*, 1925, Solomon R. Guggenheim Museum, New York



Wassily Kandinsky pictured in France, December 1936, photographed by Roger Viollet via Getty Images



Paul Klee, *Static-Dynamic Gradation*, 1923, The Metropolitan Museum of Art, New York



Oskar Schlemmer, *Tänzerin (Die Geste)*, 1922, Pinakothek der Moderne, Munich

universal language for artists of this epoch across Europe who were focusing on abstract art, striving to the goal of absolute painting. By 1923, Kandinsky “consolidated the geometric tendencies that had been developing in his art from 1919 and brought to the fore the schematic construction and other theoretical principles he emphasized in his teaching at the school.” (C.V. Poling, *Kandinsky: Russian and Bauhaus Years, 1915-1933*, exh. cat., The Solomon R. Guggenheim Museum, New York, 1983, p. 49). Building compositions from geometric form emptied of symbolism allowed Kandinsky to avoid indicating any concrete subject or meaning. He often titled paintings after a repeating form or predominant color to focus the viewer on pure abstraction.

Even if Kandinsky endeavored for a final painted abstract artwork and its accompanying title to reveal little beyond the formal surface qualities of shape and color, his corpus of works, including *Einige Spitzen*, is informed by a rich mélange of scientific theory, theology, and philosophy. Kandinsky was fascinated by astronomy, psychology, and color theory and optics. The interplay of circles on dark backgrounds, a frequent motif utilized by Kandinsky during his time at the Bauhaus, strongly connotes imagery of the stars and planets, and the act of creating a painting becomes analogous to the creation of the universe. Kandinsky’s study of color theory and contrasting curved, angled, and straight lines dovetailed with the research of Gestalt psychology, which was integrated into the dialogue at the Bauhaus.

*Einige Spitzen* is composed of crisp, vibrant geometrical elements – an acid-green triangle, an ultramarine and aqua diagonal bar of blue – against softly graduated and delicately mottled planes of ochre, red, and rose. Kandinsky’s theoretical treatise *Point and Line to Plane*, drafted during the same time as this painting was executed, comes into full manifestation through *Einige Spitzen*. The painting illuminates Kandinsky’s intensive yet uninhibited exploration of line, color, shape, geometry underpinned by rigorous scholarly theory and research as well as deep emotion. In 1925, Kandinsky explained his impulse toward lyrical Romanticism which belies the cool rationality of geometry:

“The circle, which I have been using so often of late, is nothing if not romantic. Actually, the coming Romanticism is profound and beautiful... it is meaningful, joy-giving, it is a block of ice with a burning flame inside. If people perceive only the ice and not the flame, that is just too bad. But a few are beginning to grasp this.” (C. Harrison and P. Wood, *Art in Theory, “The Theory and Organization of the Bauhaus,”* (1923), Malden, Mass., 2003, p. 179 and 180)

Poetic freedom of emotion and spirituality is not contradictory to logical science and mathematics in Kandinsky’s universe. *Einige Spitzen*’s jubilant arcs and harmoniously layered shapes and colors are imbued with the forward-looking optimism of the Bauhaus and the artist.

**AFTER PABLO PICASSO (1881-1973)***Grand Faune (P. H. 1759 2523)*

stamped with the artist's signature 'Picasso' and the goldsmith's mark of François and Pierre Hugo, and stamp-numbered '2/2' and numbered '1759' and '2523' (on the reverse)

gold repoussé medallion with original wooden presentation box  
 17 5/16 in (18.5 cm) (height)

Conceived in 1956 and executed by 1973 in a numbered edition of 20 plus 2 *exemplaires d'artiste* and 2 *exemplaires d'auteur*, of which the present work is one

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

The authenticity of this work has been confirmed by Ateliers Hugo.

**Provenance**

Atelier François and Pierre Hugo, France.

Galerie 27, Paris.

Chevalier Tony Clark, Los Angeles (acquired from the above in 1985).

During the 1950s and 1960s, Picasso commissioned François Hugo, great-grandson of the eminent French writer Victor Hugo and a master-craftsman himself, to execute a series of plates, dishes and medallions in gold and silver after the artist's original models and designs, conceived originally for ceramics. These images, most often of impish faces, bull's heads and doves of peace, are emblematic of Picasso's easy and happy life in the South of France at the time. Having met and fallen in love with Jacqueline Roque at the Madoura ceramic factory, his output during this period seems to showcase an ease of expression and a state of well being.



*Grand Faune* in original wooden presentation box



**PROPERTY FROM THE COLLECTION OF EDWARD AND MILDRED LEWIS, LOS ANGELES, CA**

21

**EUGÈNE DELACROIX (1798-1863)**

*Étude d'un nord-africain debout*

stamped with the artist's studio stamp 'E.D' (L.838a) (lower right)

ink and wash on paper

8 1/8 x 5 1/8 in (20.4 x 13.1 cm)

**\$4,000 - 6,000**

The authenticity of this work has been confirmed by Galerie Brame & Lorenceau and will be included in their *Catalogue Numérique de l'Oeuvre d'Eugène Delacroix* being prepared.

**Provenance**

Galerie M. Rousso, Paris.

Acquired from the above by the present owner in 1963.

**Exhibited**

Los Angeles County Museum of Art, *Modern Drawings from the Collection of Mr. and Mrs. Edward Lewis*, September 2, 1969 - January 4, 1970, no. 2 (illustrated in the catalogue).



**HENRI MATISSE (1869-1954)***Deux odalisques*

signed and dated 'Henri Matisse 28' (lower right)

pen and ink on paper

19 3/4 x 15 in (50.1 x 38.1 cm)

Executed in 1928

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

The authenticity of this work was confirmed by the late Madame Marguerite Duthuit.

**Provenance**

M. Chenue, France.

Sale: Salons du Trianon Palace, Versailles, June 5, 1962, lot 51.

Mr. Hellenberg, Paris (acquired at the above on June 5, 1962); and

sold: Sotheby's London, April 24, 1963, lot 80.

A.R. Milburn.

Barry Miller, London

Richard Gray Gallery, Chicago (acquired in December 1966).

Private collection, Virginia (acquired in December 1970).

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

Acquired from the above by the present owner in 2017.

**Exhibited**

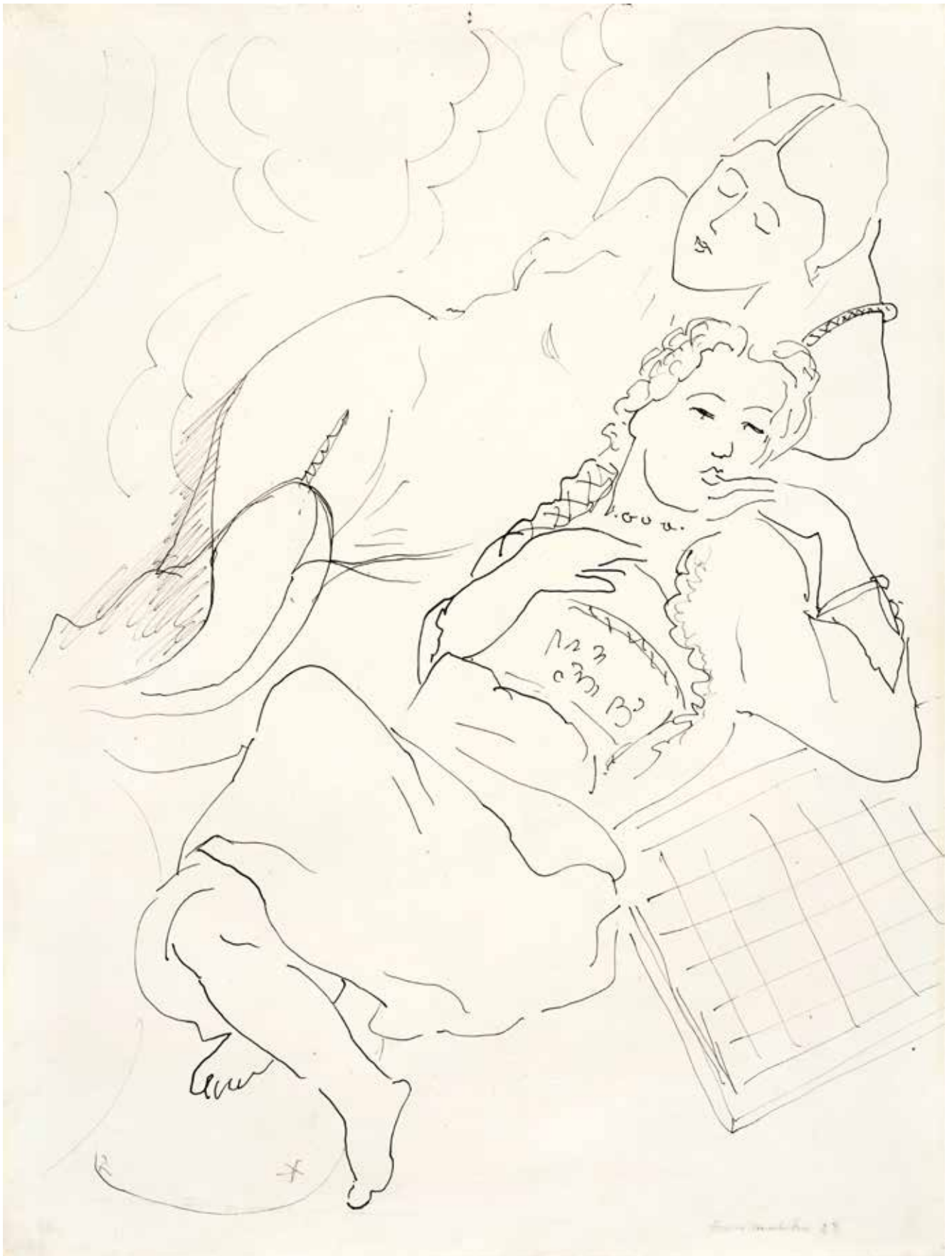
Berlin, Galerien Thannhauser, *Henri Matisse*, February 15 - March 19, 1930, no. 148 (titled *Zwei Mädchen*).

In the decades following his seminal trip to Morocco in the 1910s, Matisse would paint and draw odalisques and other scenes referencing the ideal exoticism of the Near-Eastern Orient with dizzying frequency. Here, this 1928 drawing of two women lounging in blousy robes and ornate jewelry continues this trend, while also highlighting European artists' *retour à l'ordre* after the chaotic horror of World War I – a momentary abandonment of avant-garde artistic exploration and a return to the safe, traditional outlook of nineteenth century masters such as Ingres, Fortuny, de Jonghe, and Lefebvre.

Indeed, the graceful, luxurious figure of the odalisque, which would become one of the most emblematic motifs in Matisse's *oeuvre*, was a popular artistic subject throughout the nineteenth century, the height of European colonialism in North Africa and the Middle East. Orientalism pervaded media in all its forms – design, literature, and art – and offered patrons an escape from the familiar. Portrayals of the nearly-mythical odalisque, for instance, embodied an indolence and eroticism far removed from Western societal propriety and the stress of industrial progress.



Jules Joseph Lefebvre, *Odalisque*, 1874, George F. Harding Collection at the Art Institute of Chicago, Chicago



23

**AUGUSTE RODIN (1840-1917)**

*Faunesse debout, version au rocher simple*

signed 'A. Rodin' (on the front of the base), inscribed and dated '© by musée Rodin 1961.' (on the right side of the base) and inscribed with the foundry mark 'Georges Rudier. Fondeur. Paris.' (on the rim of the base) and stamped with the raised signature 'A. Rodin' (on the inside of the base)

bronze

23 1/4 in (59 cm) (height)

Conceived in 1884, this bronze version cast in an edition of 8 by the Musée Rodin in 1961

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

This work will be included in the forthcoming *Catalogue Critique de l'Oeuvre Sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2017-5262B.

**Provenance**

Musée Rodin, Paris.

Dominion Gallery, Montréal (acquired from the above in January 1966).

John Matthews, Ottawa (acquired from the above by 1988).

Thence by descent, and sold: Sotheby's, New York, June 8, 2017, lot 13.

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

**Literature**

A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of the Works in the Musée Rodin*, vol. II, Paris, 2007, fig. 5 (illustration of another cast p. 628).



## Auguste Rodin



*The Three Graces*, circa 100-200 CE, Metropolitan Museum of Art, New York

As a stand-alone sculpture, Auguste Rodin's *Faunesse debout, version au rocher simple* catches the eyes of viewers. There are up to 21 existing proofs of the *Faunesse* fabricated by different foundries from 1890 to 1963. The dark, cool smoothness of the bronze emphasizes the creature's lithe body, recalling Rodin's famous affinity for bold depictions of nudity and sensuality in his works, especially those sculpted in the 1880s. While the diminutive *Faunesse* may be beautiful in her own right, she particularly shines when taking into account her place in one of Rodin's most famous and mysterious monuments, his final masterpiece *La porte de l'Enfer* or *The Gates of Hell*.

*The Gates of Hell* stand as an imposing set of doors, in a sense leading the viewer into an unknown and formidable landscape beyond. The doors were commissioned in 1880 by the French government to adorn the grand entrance of a planned museum of decorative arts located in Paris. For thirty-seven years until his death in 1917, the artist worked tirelessly to create, scrap, and recreate what would ultimately become the defining project of his career. He never finished the piece, and the museum ultimately was never built; but despite this, the building's unfinished entrance stands today as an emblem of artistic mastery and dedication.

Rodin drew upon a number of literary muses to create the narrative of his hellish piece. The most recognizable thematic influence is that of Dante Alighieri's *The Divine Comedy* – in particular the first part, *Inferno*. The poet's fervent descriptions of Hell would inspire the chaotic energy present in Rodin's work, rife with writhing penitents and agonizing lost souls. Eventually, after continually altering his plaster scene for more than three decades, the figures no longer reenacted specific passages in the poem but retained the same sense of despair and poignant suffering.

Considering the doors, viewers recognize several figures: *The Thinker*, *The Three Shades*, or even *The Kiss*. Indeed, these celebrated motifs in Rodin's work were originally conceived as characters for his enormous *Gates of Hell*, only later enlarged and cast as unique works in their own right – much like the present lot.



Closeup of the Tympanum of Rodin's *Gates of Hell*, conceived 1883-1889, photographed by Hervé Leyrit

The *Faunesse* can be found in the tympanum of the massive piece. There, viewers can observe the arrival of sinners into Hell. On the left, a wave of faunesses tumbles into the tableau from the world of the living; these are the newest inhabitants of the *Inferno*. Figures pop out of the tympanum's confines, climbing and entangling themselves in a fruitless attempt to escape their fate. Rodin's *The Thinker* is meant to preside over the tympanum, jutting out towards the viewer in his judgment of himself and of others. On the right, where a version of the present lot can be seen, more faunesses undergo the ultimate judgement, the decision to keep them in Hell for eternity. *Faunesse debout*, or the *Standing Faunesse*, bares her arm over her eyes, shielding herself from the horrors before her and possibly hiding her true feelings of shame at a life, mythologically-speaking, of lust and temptation.

The faunesses in the tympanum elegantly showcase Rodin's affinity for Greek and Roman mythology. Rodin had traveled through Italy in 1876, and there he discovered a love for the overabundance of Roman monuments and sculpted deities he saw there, which would influence his personal artistic style throughout his life. In fact, though Rodin regularly depicted fauns and faunesses with the traditional hindquarters of a goat, here they are only recognizable due to the abject abnormality of their faces, offering a sharp contrast between the eroticism and sensuality of the creatures' bodies and their expressions of hellish agony, humiliation, and trauma. Beyond the faunesses in *The Gates of Hell*, the figures on the doors evoke human emotions and experiences – punishment and suffering of course, but also maternal love, self-examination, and acceptance.

*The Gates of Hell* was only known to Rodin as a plaster cast during his lifetime, kept hidden at his studio in Meudon. The bronze sculpture of the *Faunesse debout* therefore emerges as an especially important and gorgeous example of the artist's intent, only posthumously accomplished.

24 W

**MODERN SCHOOL**

*Les Années Folles*

oil and gold leaf on canvas

54 x 129 2/8 in (137 x 325 cm)

Painted circa 1925

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

**Provenance:**

Private collection, Europe.

Acquired from the above by the present owner in 2019.

*Les Années Folles* (circa 1925) is a monumental, frieze-like painting which attests to the anonymous artist's virtuosic skill and academic knowledge. There appears to be strong stylistic influence from the Spanish painter Joaquín Sorolla (1863-1923) in the depiction of the figures, but the artist may have drawn from many diverse inspirations to compose this grand mise-en-scene. The background of rich gold leaf calls to mind varied sources, from precious Byzantine icons to Gustav Klimt's Symbolist masterpieces.

The horizontal composition structured by the architectural device of Ionic columns and the licentious subject matter may obliquely reference a work such as Thomas Couture's canonical history painting *Romans During the Decadence* (1847), drawing dramatic parallels between the disintegrating culture of hedonistic ancient Rome and the perceived profligacy of the decade of the 1920s. The clothing and hairstyles of the subjects cavorting in the right grouping of *Les Années Folles* are indicative of this specific time period.

The group on the left, dressed in modest, indigenous garb, acts as a foil contrasting against the dandy in his silk top hat surrounded by 'three graces' in various states of undress. Universal themes of social inequality and male exploitation of the female are explored but the artist's primary goal is not critical censure, but rather to present a tableau of opulent theatre.



Thomas Couture, *Romans During the Decadence*, 1847, Musée d'Orsay, Paris





**PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA**

25

**GUSTAV KLIMT (1862-1918)**

*Im Lehnstuhl sitzend von vorne, beide Unterarme aufgestützt (Adele Bloch-Bauer)*

signed 'GUSTAV KLIMT' (lower right)

graphite and pencil on paper

17 3/4 x 12 1/2 in (45 x 31.7 cm)

Executed in 1903

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

**Provenance**

Private collection, Switzerland.

Sale: Kornfeld und Klipstein, May 27-29, 1964, lot 637a.

Richard L. Fox, New York.

Jerome Snyder, USA (acquired from the above by July 1968).

Sale: Clars Auction Gallery, February 17, 2019, lot 6184A.

Acquired at the above sale by the present owner.

**Literature**

A. Strobl, *Gustav Klimt Die Zeichnungen*, 1878-1903, Salzburg, 1980, vol. I, no. 1085 (illustrated p. 309).

Executed in 1903, *Im Lehnstuhl sitzend von vorne, beide Unterarme aufgestützt (Adele Bloch-Bauer)* is a preparatory sketch for Klimt's celebrated *Portrait of Adele Bloch-Bauer I*, which now resides in the permanent collection of the Neue Galerie, New York. In mid-1903, Ferdinand Bloch-Bauer commissioned Klimt to create a portrait of his wife, Adele, as an anniversary present for his wife's parents. Klimt's preparation for this portrait was more extensive than for any other work he ever created; between 1903 and 1904, he executed over a hundred preparatory drawings, many of which the Bloch-Bauers purchased.



26

**HENRI MATISSE (1869-1954)**

*Femme au chapeau*

stamp-signed with the artist's initials 'HM.' (lower right)

pen and India ink on paper

15 x 11 in (38.1 x 27.9 cm)

Executed in December 1936

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

The authenticity of this work was confirmed by the late Madame Wanda de Guébriant.

**Provenance**

The Estate of the Artist.

Private collection (by descent from the above).

Thomas Gibson Fine Art, London.

Acquired from the above by the present owner in 2013.

*Femme au chapeau* was executed in December 1936 while the artist was in Nice.

**PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH**

27

**ARISTIDE MAILLOL (1861-1944)**

*Étude pour la Montagne*

inscribed with the artist's monogram, numbered '4/6' and stamped with the foundry mark 'Alexis Rudier Fondateur, Paris' (on the base)  
bronze

12 in (30.4 cm) (height)

Conceived in 1937, this version cast by the Alexis Rudier Foundry in a numbered edition of 4 plus 2 artist's proofs

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

The authenticity of this work was confirmed by the late Madame Dina Vierny.

**Provenance**

Galerie Dina Vierny, Paris.

Acquired from the above by the present owner on July 7, 1965.

“I began posing for large monumental drawings and for the carving of Nymphs. . . Next came The Mountain, for which he returned to projects he had had at the beginning of his life, but with a certain change in the conceptions that determined his work. . . Maillol started out with the pose of a seated woman which he had imagined as early as 1900. It was a figure to which he often returned in his career, tirelessly seeking to reconstruct the articulation of its volumes. He sculpted several statuettes before moving on to the monumental figure”

(Bertrand Lorquin, *Aristide Maillol*, New York, 1995, pp. 137-38)

*La Montagne* is among the most elegant of Aristide Maillol's oeuvre concerning the seated female nude. Maillol's soft treatment of the model's features defines his most successful works, gifting them with a timeless beauty. The Musée National d'Art Moderne in Paris commissioned the first monumental version of *La Montagne* in stone in 1936. Famed photographer Brassai visited the artist at his studio and photographed him while he worked on the giant plaster version. These photographs today form a revealing archive on the history of the model, which is celebrated as one of the artist's most important late works.

*La Montagne* in its monumental lead form can also be seen in the Jardin des Tuileries, Paris; Canberra Museum, Australia; The Israel Museum, Tel Aviv; Columbus Museum of Art, Ohio; Saint Louis Art Museum, Missouri; and Norton Simon Museum, Pasadena.



Dina Vierny and Aristide Maillol



**PROPERTY FROM A PRIVATE COLLECTION, PALM BEACH**

28

**ARISTIDE MAILLOL (1861-1944)**

*Baigneuse debout se coiffant*

inscribed with the artist's monogram (on top of the base), numbered '4/6' and stamped with the foundry mark 'Alexis Rudier Fondeur, Paris' (on the back of the base)

bronze

14 1/2 in (36.8 cm) (height)

Conceived *circa* 1919-1920

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

The authenticity of this work was confirmed by the late Madame Dina Vierny.

**Provenance**

Galerie Dina Vierny, Paris.

Acquired from the above by the present owner on July 7, 1965.

**Literature**

G. Waldemar, *Aristide Maillol*, Neuchâtel, 1977 (illustration of another cast p. 173).



29

**MOÏSE KISLING (1891-1953)**

*Fleurs*

signed 'Kisling' (lower left)

oil on canvas

16 1/8 x 10 5/8 in (41 x 27 cm)

Painted in 1924

**\$45,000 - 65,000**

**Provenance**

Galerie de la Présidence, Paris.

Private collection, and sold: Artcurial, Paris, March 20, 2019, lot 81.

Acquired at the above sale by the present owner.

**Literature**

J. Kisling, *Kisling, 1891-1953*, vol. III, Paris, 1995, no. 20 (illustrated p. 222).



30

**GUSTAVE LOISEAU (1865-1935)**

*Le Torrent*

signed 'G. Loiseau' (lower left)

oil on canvas

21 1/2 x 25 5/8 in (54.5 x 65 cm)

Painted *circa* 1894

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

**Provenance:**

Sale: William Doyle Gallery, New York, October 26, 1983, lot 105.

Private collection.

Sale: Christie's, South Kensington, October 12, 2000, lot 41.

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

Acquired from the above by the present owner in 2018.

**Exhibited:**

Paris, Didier Imbert Fine Arts, *Gustave Loiseau (1865-1935)*,

November 15, 1985 - January 17, 1986, no. 1 (illustrated in color).

**Literature:**

M. Tsaneva, *Gustave Loiseau: 161 Paintings*, 2014, n.p. (illustrated in color).





**PROPERTY FROM A PRIVATE COLLECTION, CANADA**

31

**HENRI LE SIDANER (1862-1939)**

*Fille à l'abreuvoir*

signed 'Henri Le Sidaner' (lower left), inscribed and dated 'St Valery Sur Somme 1890' (lower right)

oil on canvas

18 x 12 7/8 in (45.7 x 32.7 cm)

Painted in 1890

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

Yann Farinaux-Le Sidaner has confirmed the authenticity of this work.

**Provenance**

Sale: Les Encans Pinney's Auctions, Montréal, June 17, 2003, lot 50.

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

Thence by descent to the present owner.



32

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

*Dimanche à Seine-Port*

signed 'Montezin' (lower right)

oil on paper laid down on canvas

28 5/8 x 39 3/8 in (47.3 x 100 cm)

Painted circa 1938-1946

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

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

**Provenance**

Sale: Hôtel Drouot, Paris, November 24, 1977.

Pascal de Sarthe Gallery, San Francisco.

Acquired from the above by the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, BOCA RATON, FLORIDA**

33

**JEAN DUFY (1888-1964)**

*L'Orchestre*

signed 'Jean Dufy' (lower right)

gouache and watercolor on paper laid down on canvas

19 1/4 x 25 1/4 in (49 x 64 cm)

Executed *circa* 1950-1955

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

This work will be included in the forthcoming third volume of the *catalogue raisonné* being prepared by Jacques Bailly.

**Provenance**

The artist's studio.

Findlay Galleries, Palm Beach. no E973 (acquired from the above in November 1960).

Private collection, Palm Beach (acquired from the above in February 1963).

Arthur James Galleries, Delray Beach.

Acquired from the above by the present owner in November 1984.





34

**ÁNGEL BOTELLO (1913-1986)**

*Niña con flauta*

inscribed with the artist's signature and numbered 'Botello VII/X' (on the back of the skirt)

bronze

49 in (124.4 cm) (height)

Executed *circa* 1983

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

The authenticity of this work has been confirmed by Juan Botello.

**Provenance**

Galería Botello, San Juan.

Private collection (acquired from the above *circa* 1990).

Private collection (by descent from the above).



**PROPERTY FROM A PRIVATE COLLECTION, NEW YORK**

35

**DIEGO RIVERA (1886-1957)**

*Soplador de Vidrio*

signed, inscribed and dated 'Croquis para Dibujo Diego Rivera 42'  
(lower right)

charcoal, conté crayón, and graphite pencil on paper

15 1/4 x 10 3/4 in (38.7 x 27.3 cm)

Executed in 1942

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

We wish to thank Professor Luis-Martín Lozano for his kind assistance  
in the cataloguing of this work.

**Provenance**

Galería Misrachi, Mexico City.

Private collection (acquired from the above *circa* 1950).

Thence by descent to the present owner.

**PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY**

36

**MIGUEL COVARRUBIAS (1904-1957)**

*Rumba*

watercolor, gouache, and pencil on paper

14 15/16 x 19 in (38 x 48.2 cm)

Executed circa 1930

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

**Provenance**

Rosa Covarrubias.

Adriana Williams Collection (gifted from the above); her sale, Rago Auctions, Lambertville, November 5, 2016, lot 208.

Acquired at the above sale by the present owner.

The present lot hails from an important collection: that of Adriana Williams, the preeminent biographer on Covarrubias' life and expert on his works. Williams received *Rumba* as a gift from her long-time friend, the artist's wife Rosa Rolanda, during a trip to Mexico City in the 1960s. The artist would have painted this exciting piece around the time that he and Rolanda vacationed in Cuba, for the first time in 1926 and the second in 1932. According to Ms. Williams, the work is a study for the painting *Malecón de la Habana*, or *Rumba*, as exhibited at Mexico City's Centro Cultural Arte Contemporáneo in 1987.

Famous for his appreciation of cultural identity and ethnology, Miguel Covarrubias' artworks often explored social traditions and community. With its vibrant blues, pinks, and reds and its pulsating sense of rhythm, *Rumba* shines in this regard, inviting viewers into a festive, distinctly Afro-Latin American scene.



**PROPERTY FROM A PRIVATE COLLECTION, FLORIDA**

37

**EMILIANO DI CAVALCANTI (1897-1976)**

*Pescador*

signed 'E di Cavalcanti.' (lower right)

oil on canvas

12 7/8 x 16 in (32.7 x 41.3 cm)

Painted circa 1951

**\$40,000 - 50,000**

The authenticity of this work has been confirmed by Elisabeth Di Cavalcanti Veiga.

**Provenance**

Josette Puthod, Rio de Janeiro (gifted from the artist circa 1950-1951).  
Thence by descent to the present owner in 2015.

After experiencing the modernist movement in Europe, Emiliano Di Cavalcanti returned to his native Rio de Janeiro with a strong urge of nationalistic pride. Although clearly influenced by the great French masters, Cavalcanti's unsurpassed Brazilian style permeates throughout his *oeuvre*. In *Pescador*, Cavalcanti's exuberant bursts of color within the sky and sea, as well as his bold use of line, captures the passionate spirit of his native Rio de Janeiro. The scene is familiar to the artist's work from the 1950s - that of a fisherman relaxing with his daily catch, his routine uninterrupted by the modernist machine age touching Europe.

Like Fernand Léger and Pablo Picasso, Cavalcanti was interested in the fracturing of objects into geometric shapes while maintaining the illusion of three-dimensionality. This Cubist vocabulary reveals itself in the present lot, where Cavalcanti's emphasis on the flat surface, use of strong line, and creation of cylindrical forms, maintains a complete adherence to figural representation and seascape.

In 1949 at the young age of 19, Josette Puthold moved from Switzerland to Rio de Janeiro to work at Standard Propaganda. While there, Puthod was almost entirely in charge of the Helena Rubenstein and Gourielli accounts for the agency. It was working for Rubenstein that she met Cavalcanti, who asked her to pose for him. A friendship blossomed between the two, and Puthold posed for him several times before leaving Brazil for Miami in 1951. A talented artist herself, Puthold wished to buy one of his artworks on a payment plan. Instead, Cavalcanti, driven by his usual generosity, gifted her *Pescador* as a parting gift. On the back of the stretcher of the present work, the inscription *Casa Minerva, Rua 7 de Setembro* indicates a daily spot the artist visited, and possibly the site at which Cavalcanti may have parted with the piece.



Josette Puthod and Helena Rubenstein, Rio de Janeiro, circa 1951





38

**FERNAND LÉGER (1881-1955)**

*Paysage de Verdun, Argonne*

signed with the artist's initials, dated and inscribed 'Argonne juin-1915 FL' (lower right); signed and inscribed 'Argonne -14 -15 -16 la [...] roulante de la C 514 / M Capitaine Blanc En souvenir de la grande Guerre Tres respectueusement F Leger' (on the backing board)

pen and ink on paper

8 x 5 7/8 in (20 x 14.8 cm)

Executed in June 1915

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

**Provenance**

Galleria Sperone, Turin.

Private collection (acquired from the above); their sale, Christie's, London, June 28, 2017, lot 118.

Acquired at the above sale by the present owner.

*Paysage de Verdun, Argonne* was executed in June 1915 while the artist was in Argonne.



**PROPERTY FROM A PRIVATE COLLECTION, NEW YORK**

39 W

**JEAN LAMBERT-RUCKI (1888-1967)**

*Masque et Sphères*

signed and dated 'J. Lambert-Rucki. 2002' (lower left on the reverse of the mask), numbered and inscribed '1/8 Candide Bronze D'Art Paris' (lower right on the reverse of the mask)

bronze

109 7/16 in (278 cm) (height including base)

Conceived *circa* 1942 and cast in 2002, this version in an edition of 8 plus 4 artist proofs

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

The authenticity of this work has been confirmed by Galerie Jacques de Vos.

**Provenance**

Galerie Jacques de Vos, Paris.

Acquired from the above by the present owner *circa* 2002.

**PROPERTY FROM THE JACOBS FAMILY TRUST, NORTHERN CALIFORNIA**

40

**HENRI LE FAUCONNIER (1881-1946)**

*Village au bord d'un lac*

signed 'Le Fauconnier' (lower right)

oil on canvas

28 7/8 x 36 3/8 in (73.3 x 92.4 cm)

Painted circa 1911

**\$4,000 - 6,000**

The authenticity of this work has been confirmed by Renée Smithuis.

**Provenance**

Willem Wolff Beffie, Amsterdam.

Ruth Jacobs, Toledo (acquired from the above).

Thence by descent to the present owner.

**Exhibited**

Amsterdam, Musée Municipal Suasso, *Moderne Kunst Kring (Cercle de l'art moderne)*, October 6 - November 7, 1912, no. 58.

A leading French Cubist painter, Henri Le Fauconnier opened his Rue Visconti studio in Paris in 1910. Encouraging artists to implement new Cubist techniques characterized by planes of color and simplified forms, Le Fauconnier was strongly influenced by the teachings of Paul Cézanne. In 1911, alongside like-minded artists Jean Metzinger, Fernand Léger, Albert Gleizes and Robert Delaunay, Le Fauconnier exhibited his Cubist paintings in the notorious Salle 41 of the Salon des Indépendants. Known as the 'Cubist Scandal' the exhibition caused an uproar, but also played an important role in the promotion of Cubism as a method and movement on an international level.

Painted the same year, the present work is a dynamic depiction of the village of Annecy, a town in southeastern France that overlooks Lake Annecy, and a place the artist frequented from 1910 to 1912. The mountainous landscape is simplified into geometric and interlocking shapes, the forms of which are defined through thick, dark outlines. The volumetric relationship is enhanced by the subtle variations in shading of muted oranges, browns, blues and greens.

An exceptional example of the artist's unique proto-Cubist style, *Village au bord d'un lac* comes from the world-class art collection of William Wolff Beffie. Born in Amsterdam, Beffie made his fortune in the diamond business. From 1912 to 1918, the Dutch art collector amassed a significant collection of German and Russian expressionist art, including works by Franz Marc, Wassily Kandinsky, Alexej von Jawlensky, Leo Gestel and Jan Sluijters. Many paintings from his collection enrich museums worldwide, including the Solomon R. Guggenheim Museum, the Stedelijk Museum and New York's Museum of Modern Art.



Jan Sluijters, *Portrait of Willem Wolff Beffie*, 1912, Private Collection





**PROPERTY FROM A PRIVATE COLLECTION**

41

**ROBERT MARC (1943-1993)**

*Untitled*

unsigned

oil on panel

30 x 42 in (76.2 x 106.6 cm)

Painted *circa* 1980-1985

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

The authenticity of this work has been confirmed by Annie Fromentin-Sangnier.

**Provenance**

Barry Friedman Gallery, Ltd., New York.

Acquired from the above by the present owner *circa* 1990.



**PROPERTY FROM A PRIVATE COLLECTION**

42

**ROBERT MARC (1943-1993)**

*Untitled*

signed 'Robert Marc' (lower center); inscribed '431' (on the reverse)

oil on canvas

41 3/4 x 34 1/4 in (106 x 87 cm)

Painted in June 1988

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

The authenticity of this work has been confirmed by Annie Fromentin-Sangnier.

**Provenance**

Maître Lefur Collection, France; and sold: Hôtel Drouot, Paris, November 1988, lot 69.

Barry Friedman Gallery, Ltd., New York (acquired at the above sale).

Acquired from the above by the present owner *circa* 1990.

**PROPERTY FROM A BEVERLY HILLS, CA ESTATE**

43

**ARISTIDE MAILLOL (1861-1944)**

*Dina, socle mobile*

signed with the artist's monogram, numbered '5/6' and stamped with the foundry mark 'Alexis Rudier Fondeur Paris' (on the base)

bronze

8 1/4 in (21 cm) (height)

Conceived in 1937, this version cast by the Alexis Rudier Foundry in a numbered edition of 6

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

The authenticity of this work has been confirmed by Olivier Lorquin.

**Literature:**

B. Lorquin & D. Vierny, *Maillol, La Passion du bronze*, exh. cat., Paris, 1995, n.n. (illustration of another cast p. 39; titled *Femme assise* and dating from 1930).



**PROPERTY FROM A BEVERLY HILLS, CA ESTATE**

44

**ARISTIDE MAILLOL (1861-1944)**

*Debout les bras écartés*

signed with the artist's monogram (on the right side of the base);  
inscribed with the foundry mark and numbered 'Alexis Rudier Fondateur.  
Paris. 2/6' (on the back of the base)

bronze

*12 1/2 in (31 cm) (height)*

Conceived in 1924; this version cast by 1952

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

The authenticity of this work has been confirmed by Olivier Lorquin.



**PROPERTY FROM A BEVERLY HILLS, CA ESTATE**

45

**LOUIS VALTAT (1869-1952)**

*Bois de Boulogne*

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

oil on canvas

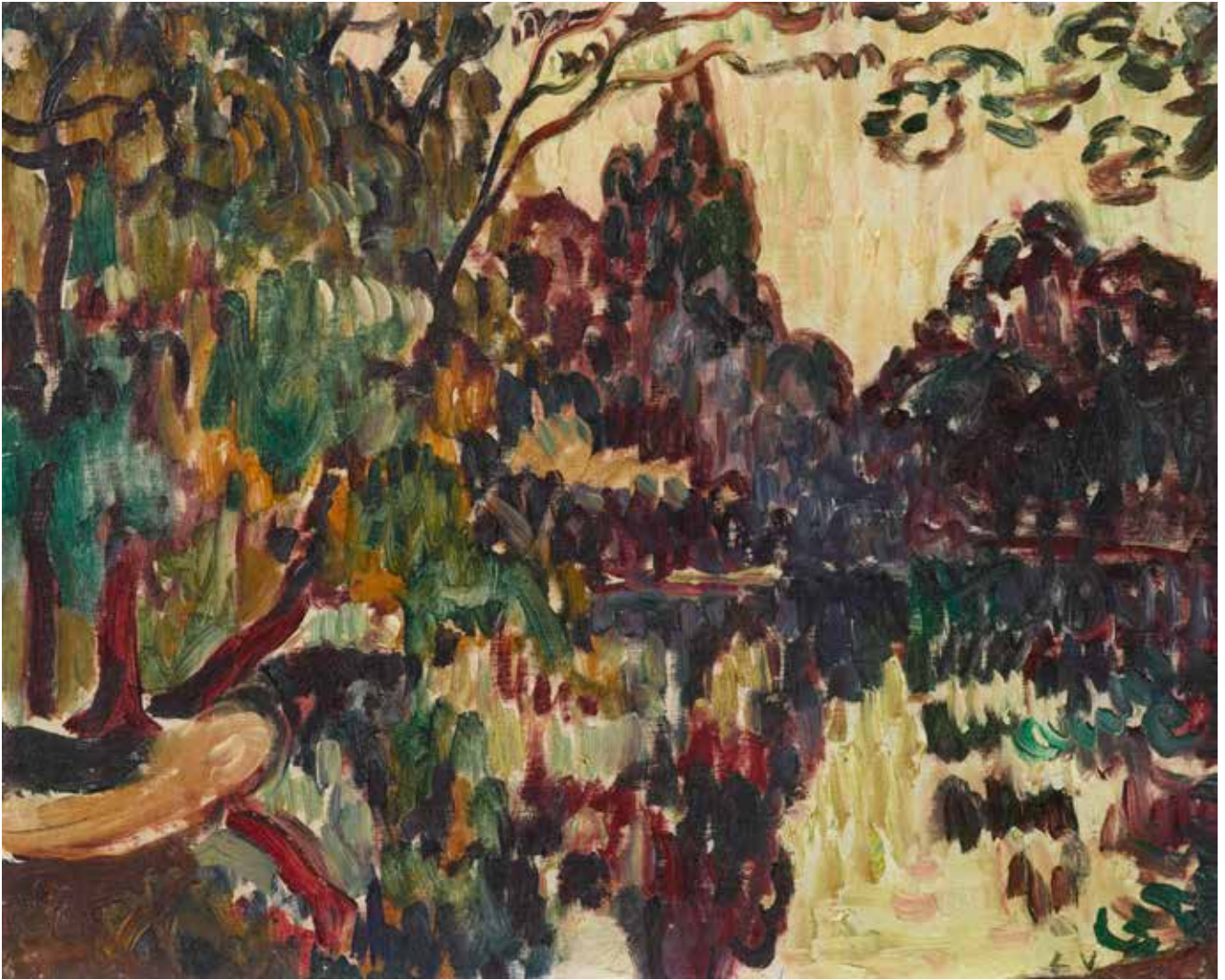
13 x 16 1/8 in (33 x 41 cm)

Painted in 1907

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

**Literature**

J. Valtat, *Louis Valtat, Catalogue de l'œuvre peint*, Neuchâtel, 1977,  
vol. I, no. 664 (illustrated p. 74).



46

**JEAN DUFY (1888-1964)**

*L'Écuyère à panneaux*

signed 'Jean Dufy' (lower right)

watercolor and gouache on paper

21 3/4 x 17 3/4 in (55.3 x 45.1 cm)

Executed *circa* 1935-1937

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

**Provenance**

Private collection, New York.

Sale: Mainichi Auction, Tokyo, January 18, 2020, lot 1068.

Acquired at the above sale by the present owner.

**Literature**

J. Bailly, *Catalogue raisonné de l'oeuvre de Jean Dufy*, vol. II, Paris, 2010, no. J.1236, illustrated p. 264.



**PROPERTY FROM A PRIVATE COLLECTION, NEW YORK**

47

**EUGENE BERMAN (1899-1972)**

*New York*

signed with the artist's initials, dated and inscribed 'To Ulfert E.B. 1936.' (lower center); titled 'New York' and dated again (lower left)  
oil on canvas

32 x 21 1/4 in (81.3 x 54 cm)

Painted in 1936

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

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

**Provenance**

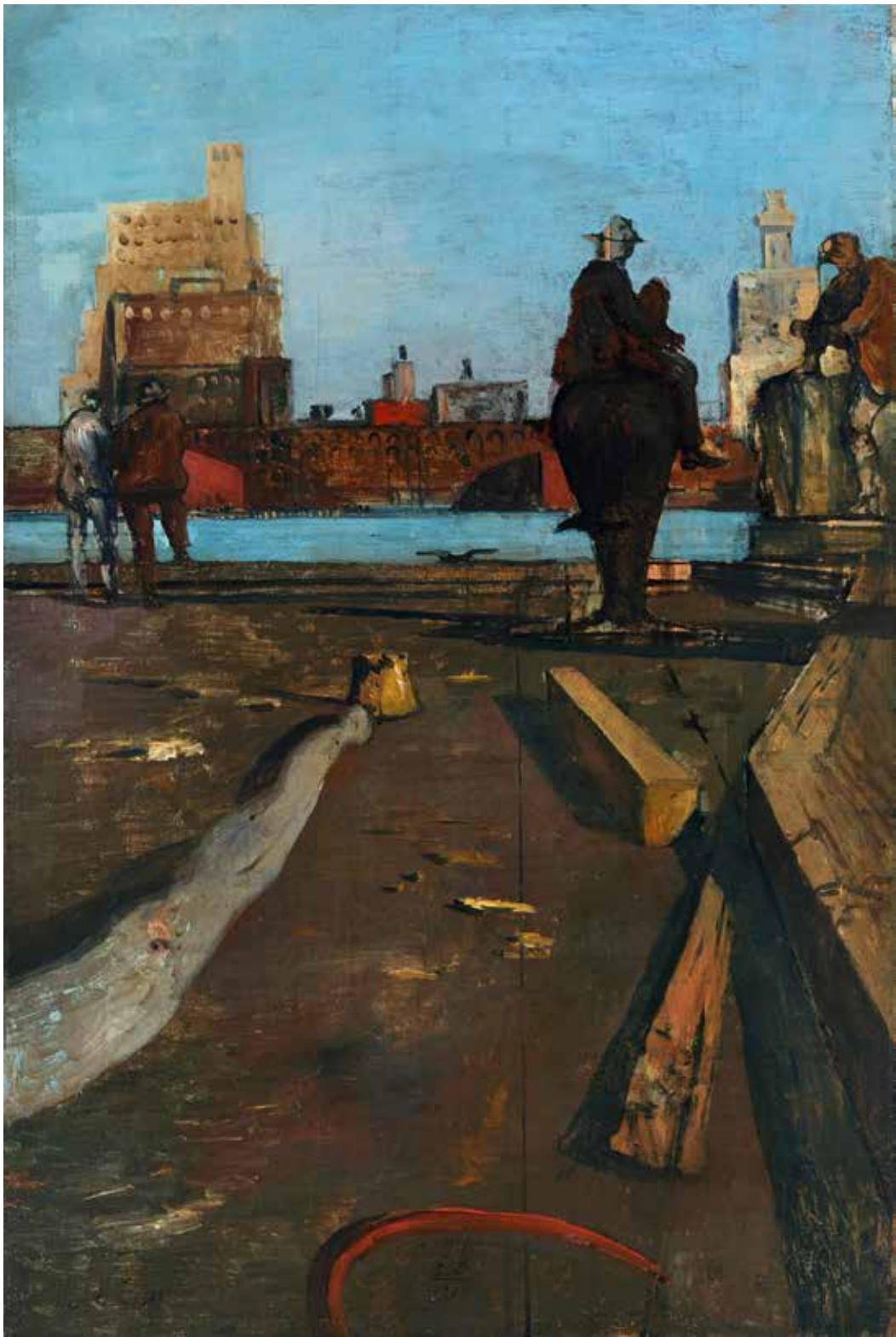
Private collection, New York (acquired from the artist).

Thence by descent to the present owner in 1987.

**Exhibited**

Roslyn Harbor, Nassau County Museum of Art, *New York, New York*,  
July 22 - November 5, 2017.

Painted in 1936, *New York* is a rare example of Eugene Berman's depiction of the New York City waterfront. An enigmatic scene set within a Surrealist-like landscape, the present lot is an excellent demonstration of the artist's tendency to create a world filled of melancholy and drama. After exhibiting alongside artists such as Salvador Dalí and Marcel Duchamp at the Julien Levy Gallery since 1929, Berman decided to move from Paris to New York City in 1935. It was when *New York* was painted that the artist began working as a freelance magazine illustrator and as a set designer for the Metropolitan Opera House, becoming well-known for his baroque stage settings that share an oneiric affinity to his paintings.



**PROPERTY FROM A PRIVATE COLLECTION, BOCA RATON, FLORIDA**

48

**MARIANO ANDREU (1888-1976)**

*La Charette*

signed and dated 'Mariano Andreu '34.' (lower right)

oil on panel

10 x 14 5/8 in (25.5 x 37 cm)

Executed in 1934

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

The authenticity of this work has been confirmed by Dominic Andrew Holzapfel.

**Provenance**

Harvey S. Ladew, Maryland.

**Exhibited**

New York, Valentine Gallery, *Mariano Andreu*, November 28 - December 16, 1938, no. 12.

Paris, Galerie Charpentier, *Plaisirs de la Campagne*, 1954, no. 2.

**Literature**

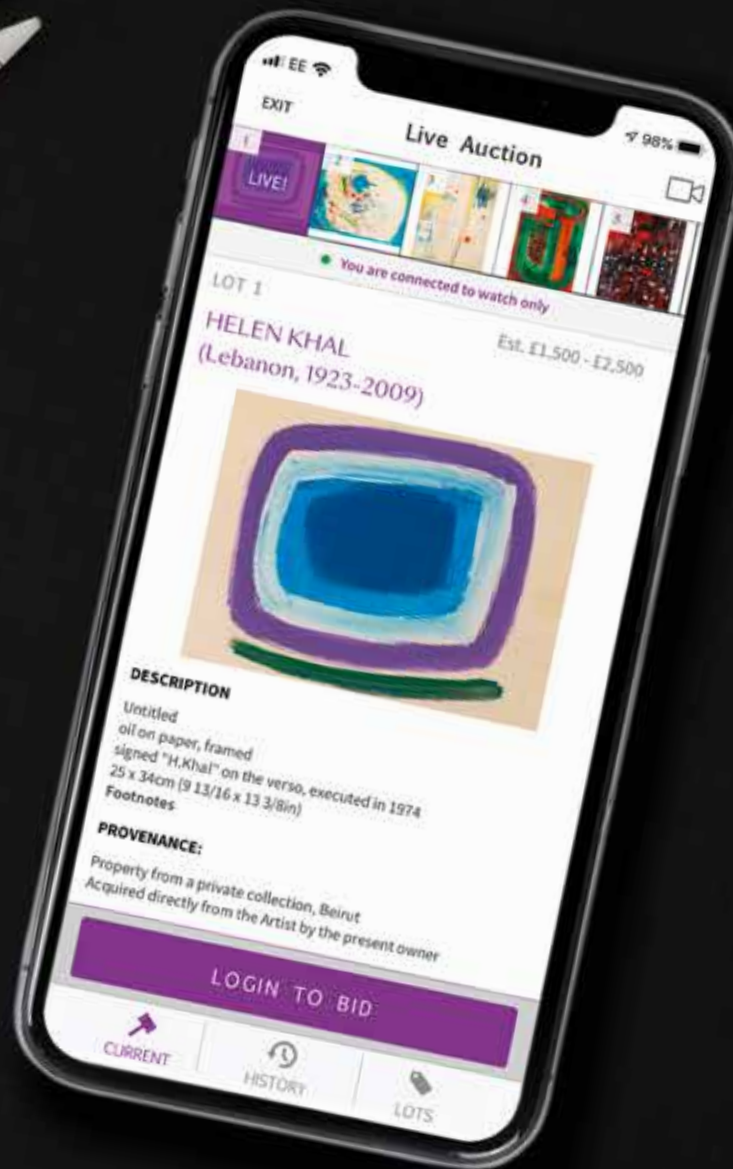
*Town & Country*, April 1939, p. 49 (illustrated in color).

**END OF SALE**



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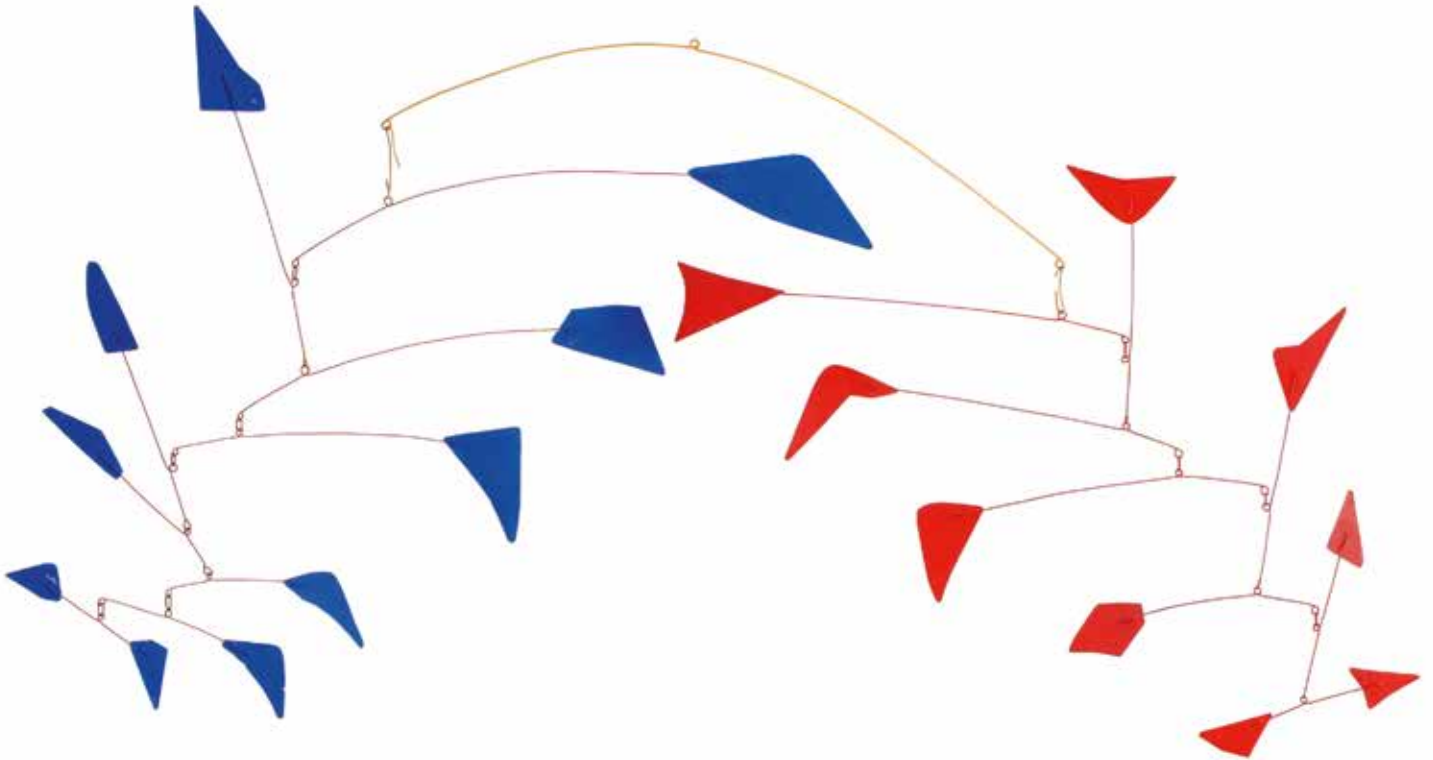


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### ALEXANDER CALDER (AMERICAN, 1898-1976)

*Little Red and Blue*, 1976

sheet metal, wire and paint

27 1/2 by 49 in. (69.8 by 124.4 cm.)

\$1,000,000 - 1,500,000

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### FRANCOIS-XAVIER LALANNE (1927-2008)

Carpe (Très Grande), 2000  
gilt-bronze  
*height 52in; length 98 3/4in; depth 23in*  
**Estimate on request**

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oil and tempera on board

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3. You represent and warrant that: (i) you have provided us with true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions; (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer 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 received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US \$25,000.00, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000.00, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given purchaser is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit

or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. 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 buyer 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 buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments made by the buyer; 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 buyer 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 buyer 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 buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer 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.

5. 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.

6. 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, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if (i) you are in breach of your representations and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

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

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The reserve is the

# Conditions of sale - continued

confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. 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 up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. **CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. 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.

10. 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 this catalog. If not so removed, daily storage fees will be payable to us by the buyer as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining of any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

For an additional fee, Bonhams may provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of Property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors

and assigns of all bidders and buyers 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. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. 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 buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available at website at [www.bonhams.com/legals/](http://www.bonhams.com/legals/). If you desire access, update, or restriction to the use of your personal information, please email [data.protection@bonhams.com](mailto:data.protection@bonhams.com).

## 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 buyer resides or does business. Buyers 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 the fees and expenses of mediation. 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 mediation, arbitration 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 or international arbitration service agreed to by the parties,

and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the 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 an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. 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 arbitration service:

- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; 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 New York 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 arbitration.

## LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE 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 buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of

# Conditions of sale - continued

the consignor and assign to the original buyer 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 buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer'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 BUYER'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 UPPERCASE 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 UPPERCASE 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 BUYER 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 BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

## Seller's guide

### SELLING AT AUCTION

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

### AUCTION ESTIMATES

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

- Attend one of our Auction Evaluation Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Evaluation Events is available at **www.bonhams.com/us**.
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at **www.bonhams.com/us**. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### CONSIGNING YOUR PROPERTY

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

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

### PROFESSIONAL APPRAISAL SERVICES

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

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

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

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

### ESTATE SERVICES

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

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

# Buyer’s guide

## BUYING AND BIDDING 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.

### Reserve

All lots in a catalog are subject to a reserve unless otherwise indicated. The reserve is the minimum price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimated value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a symbol next to the lot number(s).

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams client account is required to participate in bidding activity. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. 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 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 Los Angeles, San Francisco and New York galleries.

### By Telephone

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

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 Bonhams Client Services Department, 580 Madison Ave, New York, NY 10022.

### 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 Client Services for our form.

### Collection of Purchases

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property. If you are sending a third-party to collect, please provide details to our Client Services Department at [invoices.us@bonhams.com](mailto:invoices.us@bonhams.com) prior to your scheduled pickup or we will be unable to release your property.

For your convenience, pre-allocated 30-minute collection time slots are available Monday through Friday between 9am – 4:30pm. To schedule collection of purchases, please contact our Client Services Department on +1 (212) 644 9001.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. If you wish to receive a Bonhams Shipping quote, please confirm as such at the time of registration. 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.

### Handling and Storage Charges

**Storage charges of \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.**

Bonhams reserve the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Further transfer, handling, storage and full value protection fees will apply if move to a warehouse of our choice.

# Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by **5pm Monday 23 November** to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on **Tuesday 24 November** at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.

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

**FURNITURE/LARGE OBJECTS**

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

**SMALL OBJECTS**

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

All purchases will be available for collection on **Wednesday 25 November** from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at: **+1 908 707 0077** or **quotes@dttdusa.com**

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

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

---

## Oversized lots

6                    9                    11                    24                    39

# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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

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

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

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

**Notice to online bidders:** If you have forgotten your username and password for [www.bonhams.com](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 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  
[bids.us@bonhams.com](mailto:bids.us@bonhams.com)

# Bonhams

Sale title: <b>Impressionist &amp; Modern Art</b>	Sale date: <b>Tuesday November 17, 2020</b>
Sale no. <b>26154</b>	Sale venue: <b>New York</b>
<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	
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.	
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.	
I am registering to bid as a private client <input type="checkbox"/>	I am registering to bid as a trade client <input type="checkbox"/>
Resale: please enter your resale license number here _____ We may contact you for additional information.	

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

Please note that all telephone calls are recorded.

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

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

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

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

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