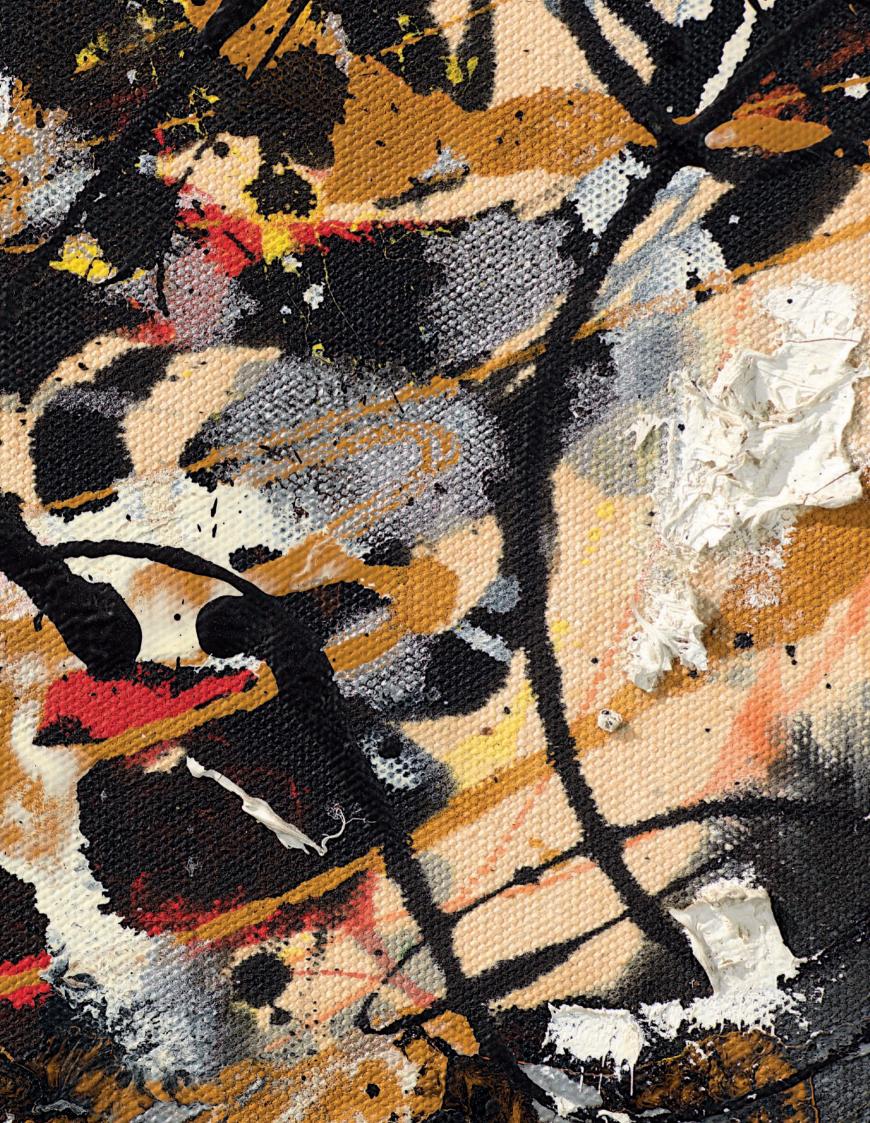
AN AMERICAN PLACE The Barney A. Ebsworth Collection

CHRISTIE'S



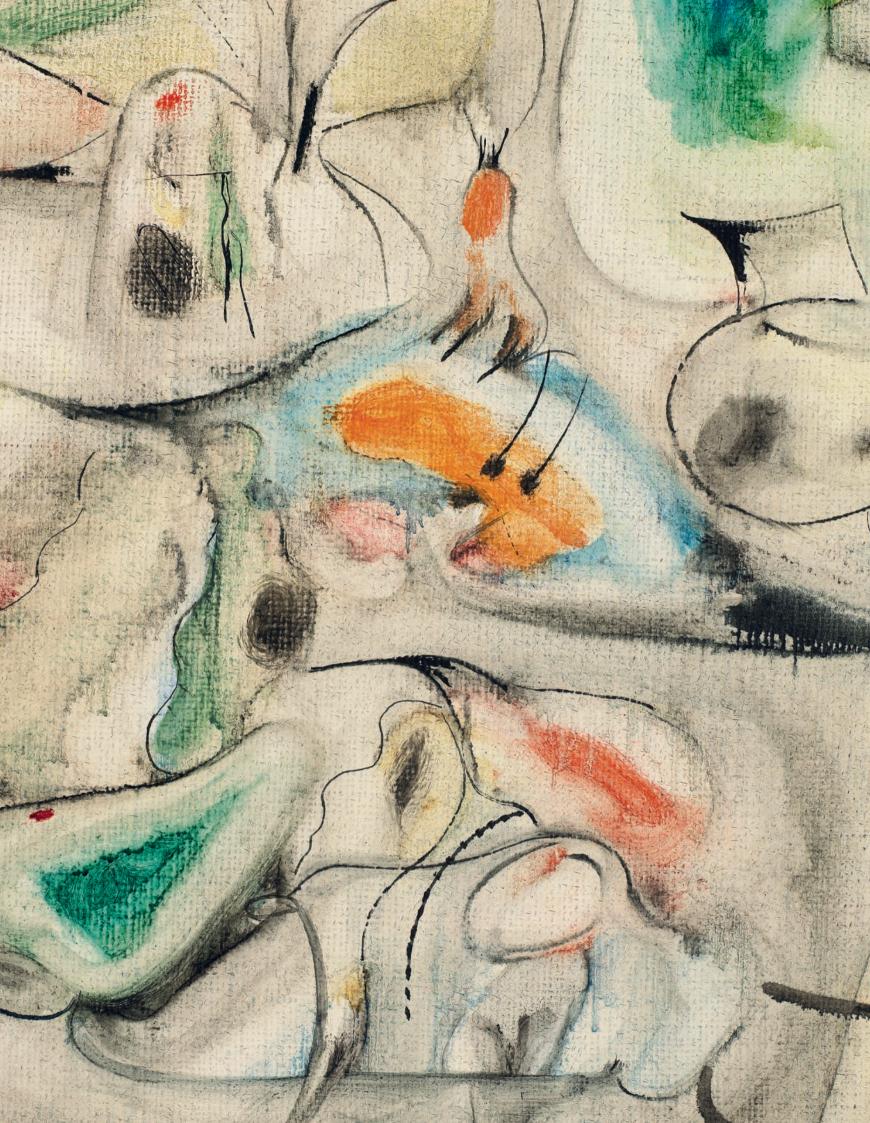












AN AMERICAN PLACE **The Barney A.** Ebsworth Collection

CHRISTIE'S







AN AMERICAN PLACE | The Barney A. **Ebsworth Collection**

Evening Sale

Tuesday 13 November 2018 at 7:00 pm (Lots 1B-42B)

Admission to this sale is by ticket only. Please call +1 212 636 2000 for further information.

Day Sale

Wednesday 14 November 2018 at 10:00 am (Lots 501-549)

Auctioneer

Auctioneer

Jussi Pylkkanen (#1351667)

Tash Perrin (#1039052)

20 Rockefeller Plaza New York, NY 10020

Viewing

Sunday	4 November	1 pm – 5 pm
Monday	5 November	10 am – 5 pm
Tuesday	6 November	10 am – 5 pm
Wednesday	7 November	10 am – 5 pm
Thursday	8 November	10 am – 5 pm
Friday	9 November	10 am – 5 pm
Saturday	10 November	10 am – 5 pm
Sunday	11 November	10 am – 5 pm
Monday	12 November	10 am – 5 pm
Tuesday	13 November	10 am – 12 pm

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AUCTION LICENSE Christie's (#1213717)

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, these sale should be referred to as BARNEY-17448 and ARCH-17449

CONDITIONS OF SALE

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CHRISTIE'S

13/03/2018



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Contents

- **11** Auction Information
- 15 Specialists and Services for this Auction
- **16** Artory Registry Collaboration
- 18 My Mentor Was My Eye: Barney A. Ebsworth and the Art of Collecting
- **28** Property for Sale: Evening Sale
- 287 Property for Sale: Day Sale
- 383 Acknowledgements
- 384 Conditions of Sale Buying at Christie's
- **387** Symbols used in this Catalogue Important Notices and Explanation of Cataloguing Practice
- 388 Storage and Collection
- 389 Worldwide Salerooms and American Offices
- **391** Absentee Bids Form

Illustrations

Front Cover: Lot 12B

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Inside Front Cover: Lot 13B

Joseph Stella, Tree of My Life, 1919 (detail).

Frontispiece One and Back Cover: Lot 17B

Jackson Pollock, Composition with Red Strokes, 1950 (detail). © 2018 The Pollock-Krasner Foundation / Artists Rights

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Frontispiece Two:

Ebsworth residence, Seattle, with Ellie Nadelman, Dancing Figure, 1916–1918 (Lot 39B); Gaston Lachaise, Standing Woman, 1932 (Lot 41B); Willem de Kooning, Woman as Landscape, 1955 (Lot 7B). Photo: Eduardo Calderon. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Opposite Title Page: Lot 4B

Arshile Gorky, *Good Afternoon, Mrs. Lincoln*, 1944 (detail).

© 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York.

Frontispiece Three:

Ebsworth residence, Seattle, with Patrick Henry Bruce, *Peinture/Nature Morte*, 1924 (Lot 9B) and Edward Hopper, *Chop Suey*, 1929 (Lot 12B). © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.

Opposite Sale Information: Lot 42B Tom Otterness, *Large Bear*, 2000. © Tom Otterness, courtesy Marlborough Gallery, New York.

Society (ARS), New York.

Opposite Table of Contents:

Opposite Specialist Page: Lot 6B

Alexander Calder, *Hen*, 1943 (detail). © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Stuart Davis, Still Life in the Street, 1941 (detail).

© Estate of Stuart Davis / Licensed by VAGA at Artists Rights

pp. 26-27:

Lot 8B

Ebsworth residence, Seattle, with Philippe de Champaigne, *The Visitation, circa* 1643 and Gaston Lachaise, *Standing Woman*, 1932 (Lot 41B).

Evening Sale Spread and Inside Back Cover: Lot 14B

Joan Mitchell, *12 Hawks at 3 O'Clock*, 1960 (detail). © Estate of Joan Mitchell.

p. 284: Lot 9B

Patrick Henry Bruce, *Peinture/Nature Morte*, 1924 (detail).

Day Sale Page:

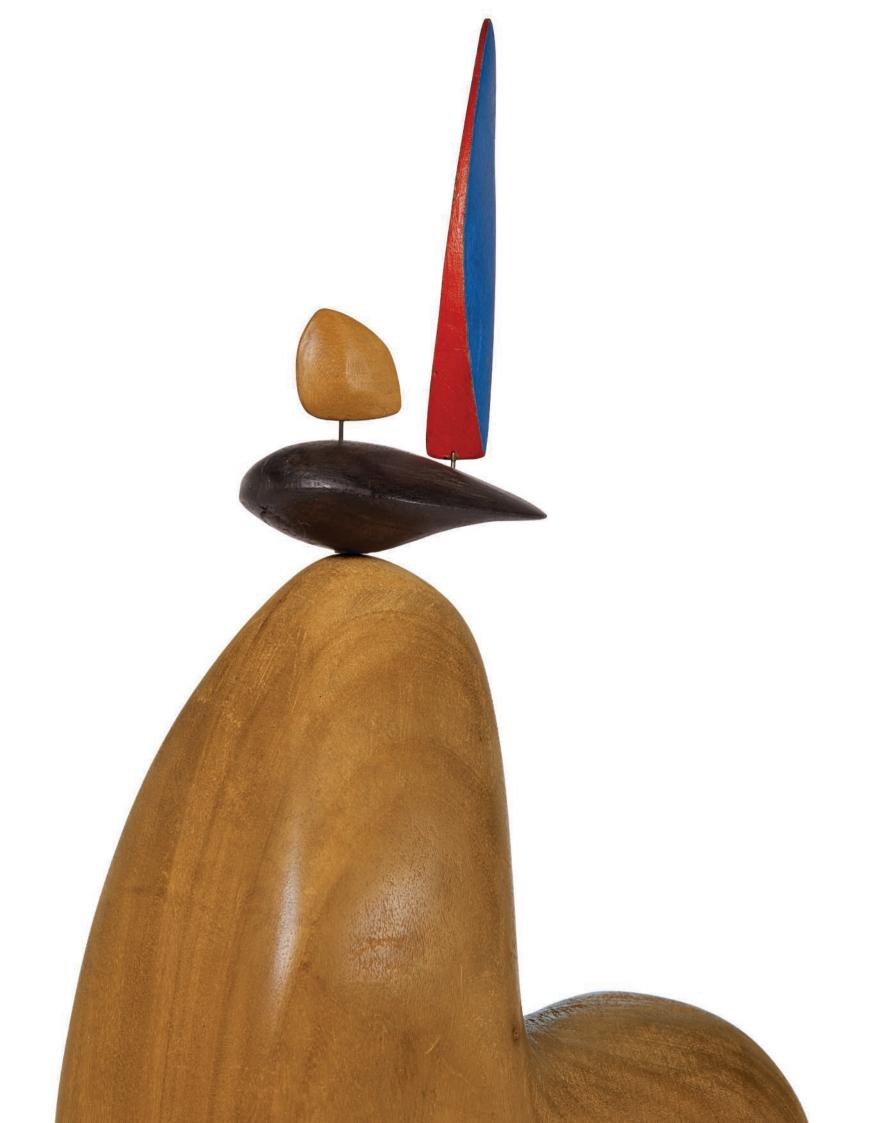
Lot 501 Andrew Dasburg, *Landscape*, 1913 (detail). © Estate of Andrew Michael Dasburg.

pp. 288-289:

Ebsworth Residence, Seattle, with Francis Criss, Melancholy Interlude, 1939 (Lot 10B) and Jean Xceron, Composition 239A, 1937 (Lot 512). Photo: Eduardo Calderon. Artwork: © The Estate of Francis Criss; © The Estate of Jean Xceron.

Opposite Written Bids Form:

Lot 11B Edward Hopper, *Cottages at North Truro*, 1938 (detail). © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.



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Artory Registry of the Barney A. Ebsworth Collection

Christie's is collaborating with Artory to register the **Barney A. Ebsworth Collection** in the Artory Registry. Utilizing blockchain technology, Artory has created the Artory Registry, a secure artworkcentric database, recording significant events that take place in the lifecycle of an artwork, including auctions.

In an industry first, all the works from the Ebsworth Collection at Christie's will include an encrypted certificate with a unique security card, enabling the record holder to verify the purchase. This process begins the work's digital journey, establishing a chain of provenance, all while keeping the client completely unknown to Artory and the public.

The collaboration between Christie's and Artory brings the latest technology to the greatest privately owned collection of American Modernist art ever brought to market.



opposite: Charles Sheeler, Cat-walk, 1947 (detail) (Lot 3B). \odot The Estate of Charles Sheeler.





MY MENTOR WAS MY EYE Barney A. Ebsworth and the Art of Collecting

Barney A. Ebsworth was a collector driven by quality. As he built what would become one of the finest private collections of American 20th century art, he taught himself as much as he could about the artists and the art he was acquiring. Making a point of always viewing works in person, he constantly refined his strategy and focused his efforts on acquiring the best works by the best artists. From his humble beginnings in Depressionera St. Louis, he rose to become a highly successful businessman who revolutionized the travel industry-an achievement which fueled his interest in art. By following his passion and indulging his unrivalled curiosity, the collection of Barney A. Ebsworth has become a benchmark for the collecting of art in the 20th century.

Ebsworth's journey as a collector began as a child, when he was given a stamp collection that had been started by his uncle. His innate curiosity was piqued by some of the foreign stamps that he found in the albums. Speaking to the Smithsonian Archives of American Art in 2017, Ebsworth recalled, "...that was a big inspiration. I've always had a, 'what's-over-thenext-hill,' feeling. I mean...we couldn't afford to go to Europe...but the desire to do it was always there" (B.A. Ebsworth, "Oral history interview with Barney A. Ebsworth, April 12-13, 2017, Archives of American Art, Smithsonian Institution). His first experience

of a museum was on the visits to the St. Louis Art Museum organized by his parents Initially not keen on the idea (he always maintained he would rather have been playing baseball), he was eventually persuaded by the promise of being able to see a 3,000-year-old Egyptian mummy "with the little brown toes showing" (ibid.). These visits sowed the initial seed of what would become a lifelong passion for collecting. Indeed, when that original mummy (which was on long-term loan to the museum) was returned to its owner. Ebsworth acquired the richly decorated Mummy and Cartonnage of Amen-nestawy-nakht, a painted plaster cartonnage containing the mummified body of Amen-Nestawy-Nakht, as a gift not only for the museum, but also for the children of St. Louis.

Ebsworth's serious interest in art began in 1957 when, while serving in the army, he was stationed in France. In a bid to escape the monotony of army life, he sought sanctuary in the Louvre, visiting the museum every Saturday for a year. He also went to see many of the other museums in Paris, including the Galerie nationale du Jeu de Paume, "I could lecture you on every picture going down and back from memory without even looking at it," he said (*ibid*.). Ebsworth's curiosity about art grew into a passion, and he decided to use what modest means he had at that point in his life to start collecting. "To buy something, I first wanted to make sure I understood the artist, liked the piece, and knew it was one of the artist's best works. In real estate, they say three things matter: location, location, location. For me, collecting art was about quality, quality, quality."

| BARNEY A. EBSWORTH

opposite: Ebsworth residence, Seattle, with Charles Sheeler, Classic Lansdcape, 1928; Edward Hopper, Cottages at North Truro, 1938; and Charles Burchfield, Black Houses (The Bleak Houses), 1918. Photo: Eduardo Calderon. Artwork: © The Estate of Charles Sheeler; © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY; Reproduced with permission from the Charles E. Burchfield Foundation.

following spread: Ebsworth residence, Seattle, with David Hockney, *Henry Geldzahler and Christopher Scott*, 1969; Georgia O'Keeffe, *Black, White and Blue*, 1930; Georgia O'Keeffe, *Music-Pink and Blue I*, 1919. © David Hockney; © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Initially he began acquiring 17th century Dutch art, because that's where he felt most confident in his knowledge and comfortable in the price point at which he was purchasing. Over a two-year span, he amassed a small group of about seven Dutch paintings, along with some 18th and 19th century Japanese scrolls. But it was a visit to the Netherlands in the early 1970s that would have a dramatic effect on his collection, and cause him to make a decision that would change the direction of his collection forever.

In 1971, just as he was launching his cruise business, Ebsworth was invited to Rotterdam by the owner of the Holland America cruise line. Nico van der Vorm, on hearing that his American friend had an interest in Dutch art, invited Ebsworth to view the collection of his uncle, a member of the Boijmans family, founders of the world famous Boijmans Van Beuningen Museum. "What I saw there astounded me," Ebsworth later recalled, "I walked out of there believing that the man had 15 Rembrandts, 27 Frans Halls and his own museum and that it was hopeless for me to ever try to amass such a collection... I was never going to own the best of the old master paintings-they just weren't available, and the few things that were had price tags I wasn't prepared to meet" (B. Ebsworth, A World of Possibility: An Autobiography, Hunts Point, 2012, p. 129).

On his return to the United States Ebsworth looked to re-focus the direction of his collection and turned to Charles Buckley, the director of the St. Louis Art Museum, for advice. After talking through Ebsworth's interests and what he wanted from his collection, the pair arrived at early 20th century American painting as an area of focus. In addition to refining the kind of paintings he wanted to collect, Ebsworth also began to cultivate his collecting philosophy too. He decided to concentrate on artists who were deceased, that way he had an overview of the artist's entire oeuvre. "I wanted to see the artist's whole range of work so I could pick out the work done at the artist's peak," Ebsworth said. "Selecting work by living artists was like trying to hit a moving target" (ibid., p. 131). Secondly, and unusually for many modern-day collectors, Ebsworth didn't really have any desire to get to know the artist's personally. "I wanted my collecting to be about the objects and not the artists; that is, I didn't want my feelings about an artist's personality to influence my judgment on a picture. I didn't want to meet the artists or learn about their personal lives. All that mattered was what I could see in the piece and how well I understood it in comparison to the artist's range of works" (Ibid.). Following this new direction, one of the first paintings Ebsworth acquired was Café Lafayette (Portrait of Kay Laurell), a 1914 canvas by William Glackens. Inspired by its French setting,

along with the Renoir-like style composition, the Francophile in Ebsworth fell in love with the painting instantly. He also purchased a delicate watercolor by Charles Burchfield, and soon after paintings by Charles Sheeler and Stuart Davis followed. "To buy something, I first wanted to make sure I understood the artist, liked the piece, and knew it was one of the artist's best works. In real estate, they say three things matter: location, location, location. For me, collecting art was about quality, quality, quality" (*ibid*.).

By adhering to this philosophy, Ebsworth was able to embark on a collection of unrivalled quality. Joan Washburn, a close friend and owner of the highly-respected Washburn Gallery in New York, said that his hard work soon began to pay off. "He knew what was good, better and best, and that generally requires lots of looking," she said. "He did his homework... He did not haggle, he didn't put you through the grinder, so if you had a major painting, you offered it to Barney first" (Oral Interview with Joan Washburn, August 27, 2018, Christie's New York). "My mentor was my eye," Ebsworth always maintained. "I never took an art history class. I trained myself by looking at art close up in museums, and I'm sure I'm one of the few collectors who can claim to have seen as many great works as I have. Many art history teachers, critics, and





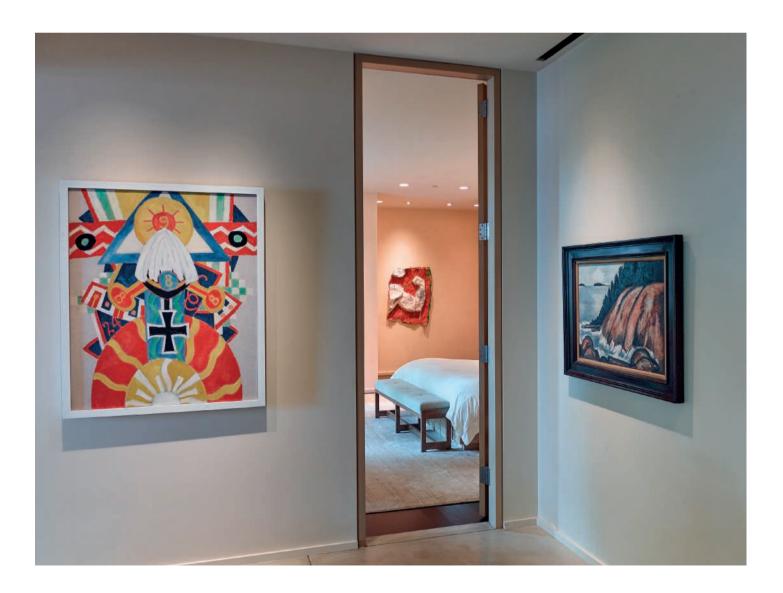


scholars rely on seeing great works in books, but that's not the same experience at all. You'll need to see a painting in person to really understand it" (B. Ebsworth, *op. cit.*, p. 136).

Although Ebsworth maintained that he never wanted to meet artists in person, he did make one exception for the artist Georgia O'Keeffe. In 1973, he attended the auction of works from the estate of Edith Halpert, the great collector and gallerist who owned New York's legendary Downtown Gallery. At the sale he acquired O'Keeffe's *Black, White and Blue* (1930), a painting which would come to form the centerpiece of his collection until he donated it to the National Gallery of Art in Washington, D.C. in 1998. As the auction ended he met the curator Lloyd Goodrich, the director of the Whitney Museum of American Art and organizer of the 1970 retrospective of O'Keeffe's work. "Young man," Goodrich proclaimed, "in my opinion, you've bought O'Keeffe's greatest picture" (L. Goodrich, *op. cit.*, p. 140). A few days after the sale, O'Keeffe began to inquire who had purchased the painting, and through her friend, dealer and confidant Doris Bry, the artist asked to meet Barney. Initially he turned down the request, partly because he was busy, and partly because like O'Keeffe he was an inherently shy person. The artist persisted and another invitation came the following year (again rebuffed); finally after a third try Ebsworth finally relented and agreed to travel to her home in Abiquiu, New Mexico.

Throughout his business career, Ebsworth had met many celebrities and world leaders, but he had never

been as intimidated by someone as much as he was by Georgia O'Keeffe. "When I arrived at Georgia's door," he recalled, "the first thing that struck me was her commanding presence. She wore all black, as was her usual, and although she was not a large woman, she seemed so" (B. Ebsworth, op. cit., p. 144). After that initial trip, the pair soon became close friends and Barney would travel down to New Mexico many times. During his visits, they would talk about the early days of her career, of her relationship with Alfred Stieglitz, and the artists the couple were connected to at the time, such as John Marin, Arthur Dove, and Charles Demuth. So close was their friendship that Barney was asked to mediate during the difficult and acrimonious split between O'Keeffe and Bry, a task which he did not relish. Ebsworth continued to travel regularly to see O'Keeffe until a





"She changed my perception about collecting works only by dead artists; as I grew older, I realized that knowing the creators of art had value too. Now, I wish I had met all of the artists whose work I have collected. I ended up meeting many celebrated artists through the years, But Georgia will always be special to me..."

| BARNEY A. EBSWORTH

Francisco de Zurbarán, *The Flight into Egypt*, circa 1638-1640. Seattle Art Museum. Gift of Barney A. Ebsworth.

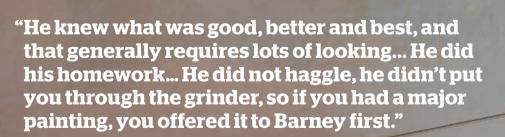
opposite: Ebsworth residence, Seattle, with Marsden Hartley, Painting No. 49, Berlin (Portrait of a German Officer, or Berlin Abstraction), 1914-1915; Claes Oldenburg, Strong Arm, 1961; Marsden Hartley, Calm After Storm off Hurricane Island, 1937. © 1961 Claes Oldenburg.

few years before her death in 1986, and the strength of their friendship, and the pleasure he derived from it caused him to reconsider one of his golden rules of collecting. "She changed my perception about collecting works only by dead artists; as I grew older, I realized that knowing the creators of art had value too. Now, I wish I had met all of the artists whose work I have collected. I ended up meeting many celebrated artists through the years, But Georgia will always be special to me..." (B. Ebsworth, *op. cit.*, p. 157).

Due to his close friendship with O'Keeffe, Ebsworth was able to acquire some of the artist's most important early works. A year after he acquired *Black, White and Blue* at auction, O'Keeffe decided to sell another great abstract painting from her personal collection, *Music—Pink and Blue No.* 1 (1918), and Barney received the call. The artist had wanted the two works to hang side-by-side, so Ebsworth was really the only person that O'Keeffe had wanted to sell to and luckily, he was in a position to agree to such a request. In his autobiography *A World of Possibility*, Ebsworth quoted the great Whitney curator of American Art as saying that he now "owned her best masculine abstract painting and her best feminine abstract painting" (*op. cit.*, p. 146). In 2000, Ebsworth gifted *Music—Pink and Blue No. 1* to the Seattle Art Museum.

Throughout his life, Ebsworth maintained close relationships with a number of museums across the country. He was a trustee of the St. Louis Art Museum and the Seattle Art Museum, in addition to being a Commissioner of the American Art Museum and Smithsonian Institution. He was also a member of the Trustees Council and Co-Chairman of the Collectors Committee of the National Gallery of Art in Washington, D.C. In addition to these leadership roles, he made a number of significant gifts from his collection to these institutions including a major painting by Marsden Hartley, Painting Number 49, Berlin (1914-1915) to the Seattle Art Museum, along with a painting by the 17th century Spanish master Francisco de Zurbaran, The Flight into Egypt (circa 1638-1640), and The Visitation (circa 1643) by Phillipe de Champaigne. In addition to O'Keeffe's Black, White and Blue, Ebsworth donated paintings by Charles Sheeler and Arthur Dove to the National Gallery in Washington, D.C.

As a collector, Barney Ebsworth built one of the great collections of American 20th century art much as he lived his life-in a quiet, determined, and yet unassuming way. He abhorred the celebrity nature of the art world, and personally eschewed the limelight, preferring that the quality of the works in his collection speak for themselves. What had inspired him was not the excitement and glamour that is often associated with collecting art; rather it was the experience of collecting-of striving to learn everything there is to learn about the artists and objects which interest him, and honing his connoisseur's eye to recognize the best of the best. As a result, each and every work in his collection meant something to him personally, and that-he felt-is what the soul of every good collection should be. In a rare interview for Seattle Metropolitan magazine, Ebsworth was asked what the most important aspect of his collection was; "It'd be the experience," he replied, "the experience of learning what a picture is. You have to like a picture... I never lost my passion for pictures. Every one of them means something to me. They're like old friends..." (B. Ebsworth, A World of Possibility: An Autobiography, Hunts Point, 2012, pp. 159-171).



| JOAN WASHBURN



AN AMERICAN PLACE **The Barney A.** Ebsworth Collection

Evening Sale

13 NOVEMBER 2018 LOTS 1B-42B



oil on canvas 9 x 14 in. (22.9 x 35.6 cm.) Painted in 1937.

\$700,000-1,000,000

PROVENANCE

The artist. [With]The Downtown Gallery, New York. Adele B. Rosenstein, New York, acquired from the above, 1953. [With]Doris Bry, New York. Acquired by the late owner from the above, 1978.

EXHIBITED

New York, The Downtown Gallery, The O'Keeffe Portfolio, November 9-20, 1937, no. 6. New York, An American Place, 14th Annual Exhibition of Paintings, December 27, 1937-February 11, 1938, no. 26.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, The Ebsworth Collection: American Modernism 1911-1947, November 20, 1987-June 5, 1988, pp. 148-49, pp. 213-14, no. 52, illustrated.

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The Work of Georgia O'Keeffe: A Portfolio of Twelve Paintings, New York, 1937.

E.A. Jewell, "Georgia O'Keeffe Exhibits Her Art," New York Times, December 28, 1937, p. 28. E. Montgomery, Georgia O'Keeffe, Greenwich,

Connecticut, 1993, p. 82, illustrated.

B.B. Lynes, Georgia O'Keeffe: Catalogue Raisonné, vol. I, New Haven, Connecticut, 1999, p. 570, no. 915, illustrated.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

N.H. Reilly, Georgia O'Keeffe: A Private Friendship, Part II: Walking the Abiquiu and Ghost Ranch Land, Santa Fe, New Mexico, 2007, p. 300.







"At Ghost Ranch in the summer of 1937, O'Keeffe daily walked out into the high desert and collected bones much as others gather shells at the seaside."

I ELIZABETH HUTTON TURNER

GEORGIA | **O'Keeffe** | Horn and Feather

A keen observer of nature in its various forms, Georgia O'Keeffe found importance, both pictorial and mystical, in the organic objects she found littered in the desert, seeing them as symbols of the Southwest. Indeed, "At Ghost Ranch in the summer of 1937, O'Keeffe daily walked out into the high desert and collected bones much as others gather shells at the seaside" (E.H. Turner, "The Real Meaning of Things," *Georgia O'Keeffe: The Poetry of Things*, exhibition catalogue, Washington, D.C., p. 19). In *Horn and Feather* from the same year, O'Keeffe isolates and elevates two such found natural objects, utilizing Modernist technique to create an emblematic still-life portrait of the New Mexico landscape she considered her spiritual home.

After her initial visit to the region in 1929, O'Keeffe made almost annual trips to New Mexico, painting in relative solitude for up to six months, then returning to New York each winter to exhibit her new works at Alfred Stieglitz's gallery, An American Place. Just as she would collect flowers, leaves and other natural elements during her visits to Lake George, New York, she began to also collect vestiges of the Western landscape: stones, bones, skulls and horns worn by wind and water. O'Keeffe would also gather feathers found on her desert wanderings, often enclosing them in letters back East to Stieglitz. Marjorie P. Balge-Crozier writes, "O'Keeffe's interest in shapes first led her to notice the animal bones

opposite: Todd Webb, O'Keeffe Photographing the Chama River, New Mexico, 1961. ©Todd Webb Archive, Portland, Maine USA. scattered across the New Mexico landscape and decide that they had something to say about the terrain. She began collecting them, and when she returned East, she brought back a barrel of bones. This became a standard procedure during the years that she traveled between New Mexico and New York. In August 1931, writing to Rebecca Salsbury James from Lake George, O'Keeffe says, 'I have been working on the trash I brought along--my bones cause much comment''' (M. P. Balge-Crozier, "Still Life Redefined," *Georgia O'Keeffe: The Poetry of Things*, p. 62).

For O'Keeffe, the bones, horns and feathers became avatars of the New Mexico landscape with which she had become so enthralled, and symbolized many things to her--not only the cycles of life and death, but also the important role animals played in the history of the West. In many ways, her investigations of these found objects became her contribution to the tradition begun by nineteenth-century painters, such as Albert Bierstadt and Thomas Moran, in preserving the unique, mysterious and spiritual character of the Old West. Moreover, her Western still-life paintings express her own emotional reaction to this storied landscape. Charles C. Eldridge explains, "the bones were mementos of experience. They could convey ideas, could speak to and for O'Keeffe. Painting them was, she explained, 'my way of saying something about this country



Georgia O'Keeffe, Summer Days, 1936. Whitney Museum of American Art, New York. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

right: Alfred Stieglitz, *Georgia O'Keeffe-Hands and Horse Skull*, 1931. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. / Art Resource, New York.

opposite: Georgia O'Keefe, 1931. Photo: Bettmann / Contributor / Getty Images. Artwork: © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York .

"The bones were mementos of experience. They could convey ideas, could speak to and for O'Keeffe..."

| CHARLES C. ELDRIDGE



which I feel I can say better that way than in trying to reproduce a piece of it. It's a country that's very exciting...How can you put down an equivalent of that kind of a world?'" (C. Eldridge, *Eloquent Objects: Georgia O'Keeffe and Still-Life Art in New Mexico*, exhibition catalogue, Memphis, 2014, p. 39).

In the present work, *Horn and Feather*, O'Keeffe utilizes subtly modulated white, beige and gray pigments to capture the contrasting tones and textures of the horn and feather. Omitting extraneous detail, she focuses on the interrelation of the forms of her subject, juxtaposing the soft, undefined edges of the downy parts of the feather with the more austere, curvilinear outlines of the horn and quill. The combination of the feminine feather with the masculine horn relates the composition to the artist's famous skull and flower paintings. Depicted on a field of white, with only a soft gray shadow placing the still life within a larger environment, the organic forms almost, as Eldridge has written, "materialize like an apparition against the indeterminate blank background" (*ibid.*, p. 42). The stark setting allows the objects to seemingly push forward out of the picture plane and adopt an almost sculptural quality, while the limited palette and focused isolation of the subject evoke the medium of photography.

Upon its exhibition at An American Place in December 1937, *Horn and Feather* was included under the headline "Small Works Most Telling" in the *New York Times* review declaring, "O'Keeffe's current showing contains some of the best work of her career...there seems, again and again conveyed, a note of real freshness and, in the treatment of subjects long identified with her brush, vigor of conception and execution that results from powerful forms" (E.A. Jewell, "Georgia O'Keeffe Exhibits Her Art," New York Times, December 28, 1937). Early the following year, a Life magazine article proclaimed, "O'Keeffe's magnificent sense of composition and subtle gradations of color on such ordinarily simple subjects as leaves and bones have made her the best-known woman painter in America today" ("Georgia O'Keeffe Turns Dead Bones To Live Art," Life, February 14, 1938). Monumental and intimate at the same time, Horn and Feather epitomizes this acclaimed approach to still life and poignantly reflects O'Keeffe's own wonder at the beauty of nature.





Beauford Delaney

charcoal on paper 24% x 18% in. (62.9 x 47 cm.) Executed in 1943.

\$200,000-300,000

PROVENANCE

The artist. [With]Doris Bry, New York. Acquired by the late owner from the above, 1976.

EXHIBITED

New York, Whitney Museum of American Art; Chicago, Illinois, Art Institute of Chicago; San Francisco, California, San Francisco Museum of Modern Art, *Georgia O'Keeffe*, October 8, 1970-April 30, 1971, no. 87.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 144-45, 213, no. 50, illustrated.

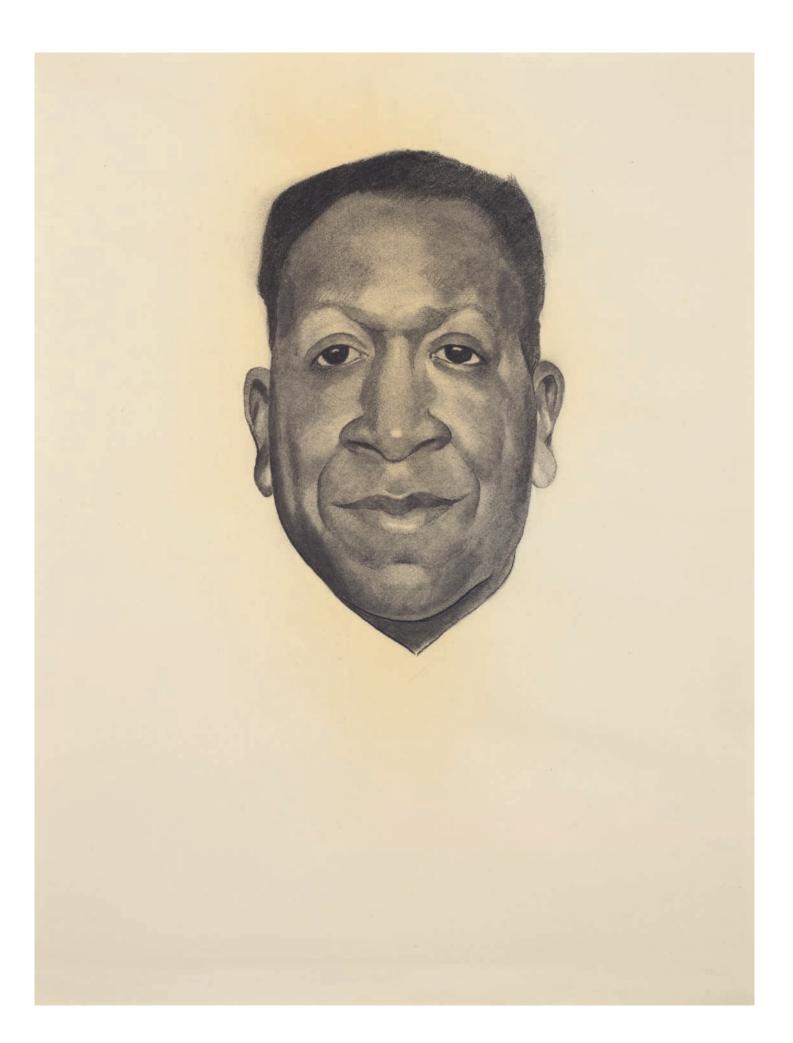
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 199-201, 293, no. 51, illustrated.

LITERATURE

D. Bry, ed., *Georgia O'Keeffe: Some Memories of Drawings*, Albuquerque, New Mexico, 1988, no. 15, n.p. B.B. Lynes, *Georgia O'Keeffe: Catalogue Raisonné*, vol. II, New Haven, Connecticut, 1999, p. 654, no. 1042, illustrated.

H. Drohojowska-Philip, *Full Bloom: the Art and Life of Georgia O'Keeffe*, New York, 2005, pp. 401, 436. D. Ngo, ed., *Art + Architecture: The Ebsworth Collection + Residence*, San Francisco, California, 2006, n.p., illustrated.

B. Ebsworth, *A World of Possibility: An Autobiography*, Hunts Point, Washington, 2012, pp. 146-47.





"I first met Beauford Delaney when he was posing for Mary Callery... He seemed a very special sort of person so I began drawing him too."

| GEORGIA O'KEEFFE

GEORGIA | **O'Keeffe** | Beauford Delaney



Beauford Delaney, *Self-Portrait*, 1944. Art Institute of Chicago. © 2018 Estate of Beauford Delaney, by permission of Derek L. Spratley, Esquire, Court Appointed Administrator.

opposite: Ebsworth residence, Seattle, with Georgia O'Keeffe, Beauford Delaney, 1943, and Gaston Lachaise, Back of a Walking Woman, circa 1922. Photo: Eduardo Calderon. Artwork: © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

Beauford Delaney is one of five portraits that Georgia O'Keeffe completed of Delaney, three of which were executed in charcoal. The other examples in this medium are in the collections of the Philadelphia Museum of Art, Philadelphia, Pennsylvania, and the Georgia O'Keeffe Museum, Santa Fe, New Mexico. Two pastel versions are owned respectively by the National Portrait Gallery, Washington, D.C., and Curtis Galleries, Minneapolis, Minnesota.

Over the course of her long career, O'Keeffe executed only a handful of fully-realized representational portraits. Her exploration of noted African-American artist Beauford Delaney represents her greatest efforts in the classical genre, as well as a defining early moment of inclusion in American art.

Recognized as one of the most prominent artists of the Harlem Renaissance, Delaney is best known for his modern figurative paintings of New York City life and its famous figures, as well as his later explorations into abstraction while living in Paris. Delaney first entered the rarified circle of the foremost American Modernists in New York during the 1930s, after fellow artist and friend Stuart Davis recommended he engage with the famed impresario Alfred Stieglitz. Spending time at Stieglitz's gallery, An American Place, he participated in critical discourse with other artists, including Arthur Dove, John Marin and O'Keeffe. Although O'Keeffe noted that Delanev often posed for fellow artists "because he had no heat in his studio and needed to keep warm," the artist's presence within New York's modern art scene, even if peripheral, seems like an equally logical entrée. Moreover, the present work hints at a relationship beyond the formal studio model and artist arrangement, as O'Keeffe referred

not only to Delaney as "really beautiful" but also that "he seemed a very special sort of person." (G. O'Keeffe, quoted in H. Drohojowska-Philp, *Full Bloom: The Art and Life of Georgia O'Keeffe*, p. 401)

The special dedication with which O'Keeffe embarked on this unique series—the most extensive exploration of any portrait subject she studied alludes further to a close connection between artist and model. Drawing on her professional training and her representational roots, here O'Keeffe carefully develops the sitter's features, delicately shading and highlighting his form to render him nearly in the round. In doing so, she uniquely captures his character, most notably in his expression which includes a clever, knowing, almost Mona Lisaesque smile. The result is a decidedly intimate and compassionate likeness, especially for the traditionally austere painter.

Beyond an intimate rendering of an individual's character, the present work stands as a unique representation of an insider ritual of portraiture, although typically nonrepresentational, amongst Stieglitz Circle artists. Such works were "fundamentally a way of defining their community of proclaiming their friends and the issues and ideas of importance to them" (S. Greenough, quoted in Twentieth-Century American Art: The Ebsworth Collection, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 201). By extension, the fact that the pioneering female painter chose to dedicate such a notable body of work to the African-American Modernist Delaney radically places these two potential outsiders firmly among one of the most important art groups in the history of America, solidifying the position of both painter and sitter in the early Modern American canon.

CHARLES **3B Sheeler** (1883-1965)

Cat-walk

signed and dated 'Sheeler-1947' (lower right) signed and dated again (on the stretcher) oil on canvas 24 x 20 in. (61 x 50.8 cm.) Painted in 1947.

\$1,200,000-1,800,000

PROVENANCE

The Downtown Gallery, New York. Mr. and Mrs. Charles A. Bauer, acquired from the above, 1947.

[With]James Maroney, Inc., New York.

Acquired by the late owner from the above, 1978.

EXHIBITED

New York, The Downtown Gallery, *New Painting and Sculpture by Leading American Artists*, September 23-October 18, 1947, no. 19.

New York, Whitney Museum of American Art, 1947 Annual Exhibition of Contemporary Painting, 1947, no. 138.

New York, The Downtown Gallery, *Charles Sheeler*, January 25-February 12, 1949, no. 4.

São Paulo, Brazil, São Paulo Museum of Art, First Biennal International Exhibition, October 1951, no. 64. Worcester, Massachusetts, Worcester Art Museum, Five Painters of America: Louis Bouché, Edward Hopper, Ben Shahn, Charles Sheeler, Andrew Wyeth, February 17-April 3, 1955.

lowa City, Iowa, University of Iowa, *The Quest of Charles Sheeler: 83 Works Honoring His 80th Year*, March 17-April 14, 1963, pp. 28, 50, no. 54, fig. 20, illustrated.

Washington, D.C., National Collection of Fine Arts; Philadelphia, Pennsylvania, Philadelphia Museum of Art; New York, Whitney Museum of American Art, *Charles Sheeler*, October 10, 1968-April 27, 1969, p. 25, no. 112. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 162-63, 215, no. 59, illustrated.

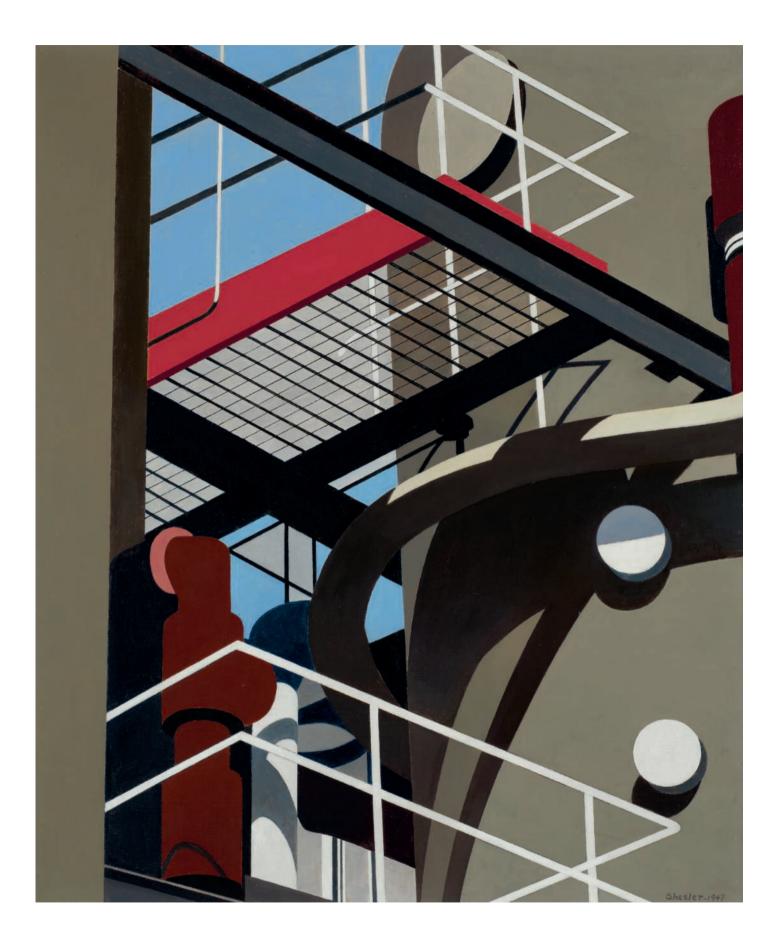
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 229-32, 297, no. 60, illustrated.

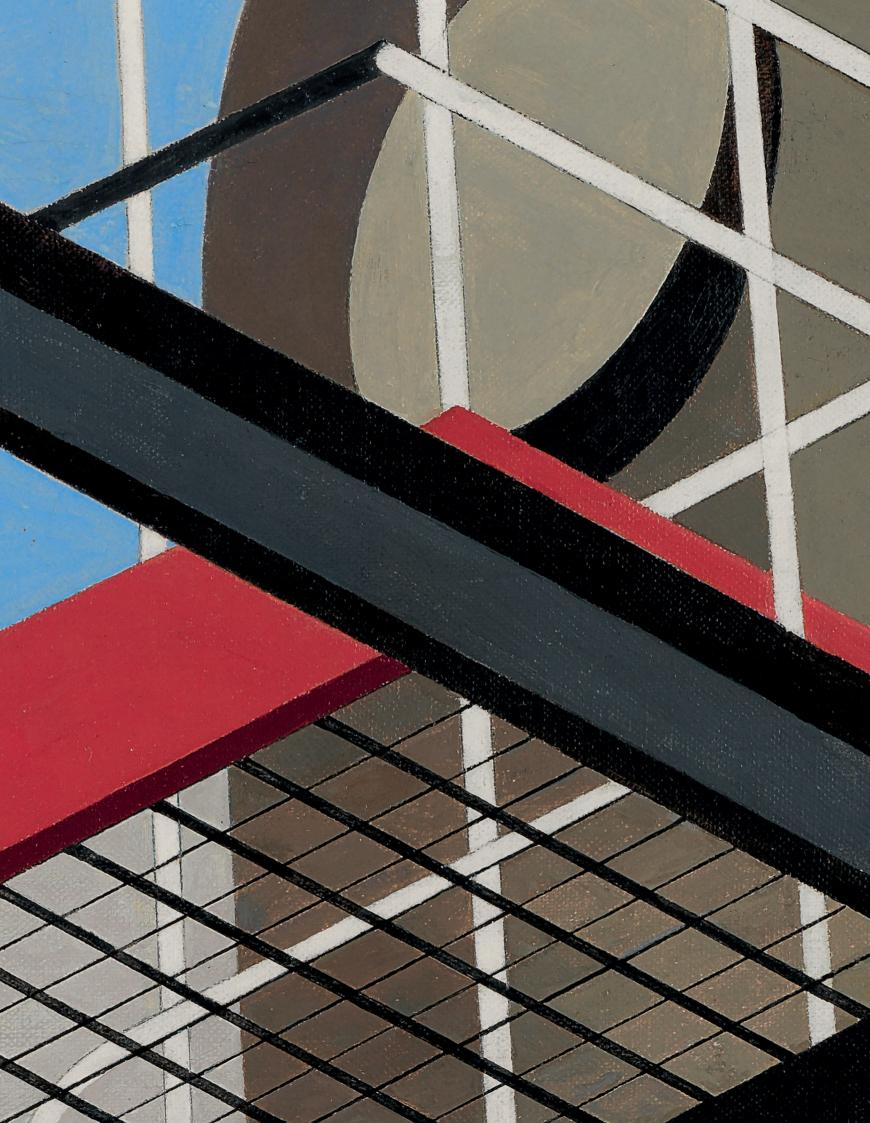
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Archives of American Art, Downtown Gallery Papers, roll ND40, frames 240-41.

M. Breuning, "Americans Who Are Not Artistic Illiterates," *The Art Digest*, vol. 22, no. 1, October 1, 1947. M. Friedman, "The Precisionist View," *Art in America*, vol. 48, no. 3, Fall 1960, p. 31, illustrated. L.N. Dochterman, "The Stylistic Development of the Work of Charles Sheeler," vol. 2, Ph.D. dissertation, University of Iowa, 1963, p. 435, no. 47.267. M. Friedman, *Charles Sheeler: Paintings, Drawings and Photographs*, New York, 1974, p. 127, illustrated. C. Troyen, E. Hirschler, *Charles Sheeler: Paintings and Drawings*, exhibition catalogue, Boston, Massachusetts, 1987, p. 186n1. D. Ngo, ed., *Art + Architecture: The Ebsworth Collection + Residence*, San Francisco, California,

Collection + Residence, San Francisco, Californ 2006, n.p., illustrated.





"His concern with the underlying structure, design, and pattern found in realistic scenes had been a constant in his work, but now he literally narrowed the focus of his industrial subject matter, changing his approach to address his new graphic style...he began to paint fragments of machines and industrial apparatus, segments selected purely for their formal arrangement of line and shape."

I CAROL TROYEN

CHARLES Sheeler Cat-walk

A virtuoso of both painting

and photography, Charles Sheeler employed his exacting eye on the American scene for over four decades utilizing both mediums. As a leading member of the Precisionist movement, Sheeler employed his photography training to create an art form which questioned the hard boundaries between representation and reality. Painting both industrial and agrarian subjects alike, Sheeler's unique fusion of art, industry and the modern American landscape earned him the reputation as one of the most revered American artists of the twentieth century. Refined in its exactitude, *Cat-walk* is a tour de force of the artist's mature aesthetic and a triumphant achievement of American Modernism.

Born in Philadelphia, Pennsylvania, in 1883, Charles Sheeler attended the Pennsylvania Academy of Fine Arts in 1906 studying under the acclaimed 19th century American master William Merritt Chase. While in school, Sheeler lived with his friend and classmate Morton Livingston Schamberg, and both men supported themselves as commercial photographers while continuing to paint. In 1909, following a trip to Paris and subsequent visit to the homes of Michael and Sarah Stein, early supporters of Pablo Picasso and Georges Braque, Sheeler began to employ a more Cubist-inspired style in his work. For the rest of his career, Sheeler's art sought to capture that elusive boundary between photography and painting in a distilled, refined clarity of style with Cubist undertones.

Comprised of artists including Sheeler, Ralston Crawford, Charles Demuth, George Ault, Elsie Driggs, Georgia O'Keeffe and Morton Schamberg, the Precisionists were not an organized movement but a group of artists who each independently arrived at a hard-edged, clean style of painting. As some of the first observers of modern, industrialized America, the Precisionists captured the United States as the country changed from an agrarian to an industrialized society, creating a form of art which was distinctly American. Gail Stavitsky writes, "Interpreted as a classic reaction against the impermanent formlessness of Impressionism and the Eight, Precisionism proposed a fundamental reordering of experience, a clarifying search for architectonic structure underlying the chaos of reality. Indeed, metaphors of architecture, science, engineering, and mechanization were often employed to characterize the Precisionists' methodical, radical construction of compositions" (G. Stavitsky, Precisionism in America, 1915-1941: Reordering Reality, exh. cat., Montclair Art Museum, 1994, pp. 34-35).



Fernand Léger, *The Construction Workers*, 1950. Musée National Fernand Leger, Biot. © 2018 Artists Rights Society (ARS), New York / ADAGP. Paris. Photo: Erich Lessing / Art Resource, New York.

right: Charles Demuth, *My Egypt*, 1927. Whitney Museum of American Art, New York. Photo: Whitney Museum of American Art, New York, USA / Bridgeman Images.

far right: Charles Sheeler, *Incantation*, 1946. Brooklyn Museum. © The Estate of Charles Sheeler. Photo: Brooklyn Museum of Art, New York, USA / Bridgeman Images. "At some point probably in the mid-1940s, Sheeler took a series of photographs of a synthetic rubber plant in West Virginia... Sheeler created four paintings in 1946-1947– *Incantation, Mechanization, It's a Small World* and *Catwalk* (which was based on the upper section of one of his photographs.)–depicting various parts of the complex."

FRANKLIN KELLY, *TWENTIETH CENTURY AMERICAN ART: THE EBSWORTH COLLECTION*, WASHINGTON, D.C., 1999, P. 229.





By time Sheeler painted *Cat-walk* in 1947, the artist had already received considerable acclaim for his work for over two decades. In 1927, Sheeler was commissioned by the Ford Motor Company to photograph their automobile plants in River Rouge, Michigan. Sheeler spent six weeks documenting the company's factories in River Rouge, and the resulting body of work was used as part of the promotional campaign for the release of the Model A. Ford. From this journey resulted one of the artist's unquestioned Precisionist masterpieces, *Classic Landscape* (1931), given by Barney Ebsworth to the National Gallery of Art in Washington, D.C. in 2000.

As part of his artistic process, Sheeler continued to make these types of journeys for decades.

Sometime around the mid-1940s, Sheeler journeyed to a synthetic rubber plant in West Virginia where he made a number of documentary photographs. Four paintings resulted from this trip, Incantation (1946, Brooklyn Museum), Mechanization (1946, Whitney Museum of American Art), It's a Small World (1946, Newark Museum) and the present work, Cat-walk. Unlike Sheeler's earlier imagery, here he begins to depict his subject matter with magnified abstraction, only allowing viewers to see a portion of the scene. Carol Troyen observes, "His concern with the underlying structure, design, and pattern found in realistic scenes had been a constant in his work, but now he literally narrowed the focus of his industrial subject matter, changing his approach to address his new graphic style...he began to paint fragments

of machines and industrial apparatus, segments selected purely for their formal arrangement of line and shape" (C. Troyen, *Charles Sheeler: Paintings and Drawings*, exh. cat., Museum of Fine Arts, Boston, 1987, p. 186).

In *Cat-walk*, Sheeler bestows a visual feast of geometric lines and colors upon the canvas, making the composition appear reductive yet frenetic at the same time. As the reds of the catwalk jut across the picture plane, so do the rigid blues and blacks of the steel and sky. In an intense, magnified perspective, the viewer becomes immediately confronted with the magnanimity of the machine, mighty in its presence. In *Cat-walk*, Sheeler maintained the realism of the original photograph upon which the

work was based, but flattened and simplified the image to emphasize the rhythmic repetition of cylindrical and linear forms. With a limited palette of sky blues, rich reds, luscious browns and blacks, Sheeler creates an elegant fugue of disparate perspectives and elements, drawing the eye in while not allowing it to fully resolve the composition into a single, comprehensible whole.

With an intense geometric rigor, Cat-walk recalls the abstractions of the De Stijl master Piet Mondrian with his clarity of line, color and form. Indeed, Sheeler had been interested in abstraction since his early years, writing in 1916: "I want to define art as the perception through our sensibilities, more or less guided by intellect, of universal order and its expression in terms more directly appealing to some particular phase of our sensibilities...One, two, or three dimensional space, color, light and dark... all qualities capable of visual communication, are materials to the plastic artist; and he is free to use as many or as few as at the moment concern him. To oppose or relate these so as to communicate his sensations of some particular manifestation of cosmic order-this I believe to be the business of the artist." (C. Sheeler, guoted in J.H. Maroney, Jr., "Charles Sheeler Reveals the Machinery of His Soul," American Art, vol. 13, no. 2, Summer 1999, p. 49)

Having first achieved success as a photographer, it was natural that throughout his career Sheeler chose functional subjects and depicted them with sharply defined forms, capturing and abstracting existent patterns in his paintings as only a photographer could. Troyen writes, "Sheeler's paintings, with their photographic underpinnings to reflect 'nature seen from the eyes outward' comprise nothing less than a fifty-year exploration of his understanding of reality. At the same time, they are a nostalgic attempt to bring the past forward into the present. That such an intellectually ambitious program could be visually satisfying in so many different media is a tribute to the romantic soul behind the disciplined hand that crafted them" (C. Tryoen, op. cit., p. 43) Sheeler had been radically experimenting with film and photography since his early days. In 1921, he and fellow photographer Paul Strand explored the dynamism of New York City's architecture in their experimental Manhatta, considered the first avant-garde American film. The dynamic angles of the skyscrapers and city blocks they captured would recur through much of Sheeler's subsequent career. Indeed, throughout the twentieth century, American artists continued to engage in these themes Sheeler explored, including urban subject matter. For example, captivated by the rapidly industrializing cityscape, West-Coast artists Richard Diebenkorn and Wayne Thiebaud rendered linear, eagle-eyed perspectives of their San Francisco homes.

As with many of his best works, Sheeler depicts the industrial subject of Cat-walk with complete detachment. Human presence is absent, and only subtly suggested as the creator of the monumentalized industrial forms. All evidence of the artist's hand is eliminated by clean, even brushwork, heightened by the thin and seamless character of the oil medium. "Underlying this seemingly dispassionate attitude was an idealism about America's history and destiny. Indeed, many critics have regarded him as an artist whose work epitomizes a clear-eyed native, visual tradition; he has been considered a pragmatic Yankee whose no-nonsense, efficient approach to picture making reflects America's historic virtues. He seemed to fit the stereotype. 'Sheeler is truly an American with American ancestors behind him,'" wrote Forbes Watson (M. Friedman, *Charles Sheeler, Paintings, Drawings, Photographs*, New York, 1975, p. 209).



Charles Sheeler, *View of Catwalk, Synthetic Rubber Plant, circa* 1940-1945. Museum of Fine Arts, Boston. © 2018 The Lane Collection.

ARSHILE •4B **Gorky (1904-1948)**

Good Afternoon, Mrs. Lincoln

signed and dated 'A. Gorky '44' (lower left) oil on canvas 30 ½ x 38 in. (76.5 x 96.5 cm.) Painted in 1944.

\$7,000,000-9,000,000

PROVENANCE

Estate of the artist Merrill C. Berman, New York Allan Stone Gallery, New York, 1974 Acquired from the above by the late owner, 1997

EXHIBITED

New York, Kootz Gallery, *Selected Paintings by the Late Arshile Gorky*, March-April 1950. New York, Whitney Museum of American Art; Minneapolis, Walker Art Center; San Francisco Museum of Art, *Arshile Gorky Memorial Exhibition*, January-July 1951, no. 30.

New York, Sidney Janis Gallery, *33 Paintings by Arshile Gorky*, December 1957, n.p., pl. 20 (illustrated). Venice, XXXI Biennale Internazionale d'Arte, *Arshile Gorky*, June-October 1962, no. 15.

New York, Museum of Modern Art; Washington, D.C., The Washington Gallery of Modern Art, *Arshile Gorky: Paintings, Drawings, Studies,* December 1962-February 1963, pp. 33 and 54. pl. 66 (illustrated).

London, Tate Gallery; Brussels, Palais des Beaux-Arts; Rotterdam, Museum Boymans van Beuningen, *Arshile Gorky, Paintings and Drawings*, April-August 1965, n.p., no. 59 (illustrated).

Paris, Galerie de L'Oeil, *L'Ecart absolu*, December, 1965, no. 44.

Turin, Galleria II Museo Civico, *Le Muse Inquietanti: Maestri del Surrealismo*, November 1967-January 1968, p. 188, no. 260 (illustrated).

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A. Kingsley, "New York Letter," Art International,

vol. 27, no. 2, February 1973, p. 42.

Y. Kagitani, "Arshile Gorky: A Man Who Lived in the Middle of Solitude," *Mizue*, vol. 9, no. 858, September 1976, p. 32 (illustrated).

H. Rand, Arshile Gorky: The Implication of Symbols, New Jersey, 1981, pp. 8 and 110-113, pl. 6, fig. 6-11 (illustrated).

J. M. Jordan and R. Goldwater, *The Paintings of Arshile Gorky: A Critical Catalogue*, New York, 1982, pp. 441-442, no. 286 (illustrated).

M. P. Lader, *Arshile Gorky*, New York, 1985, pp. 80-81, fig. 75 (illustrated).

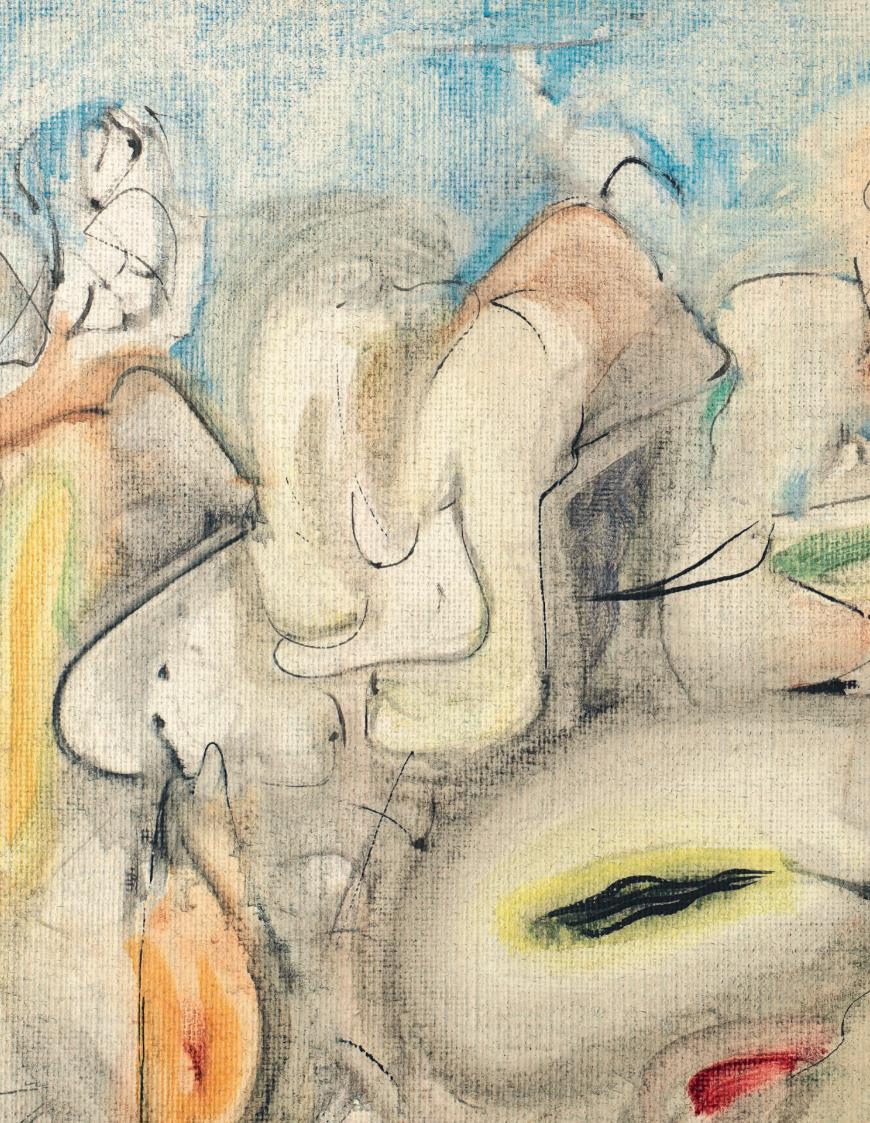
I. Dervaux, "Détail, analogie, et mimétisme. De l'inspiration de la nature dans les abstractions de Arshile Gorky," *Les Cahier du Musée national d'art moderne*, vol. 65, Autumn 1998, p. 58 (illustrated). N. Matossian, *Black Angel: A Life of Arshile Gorky*, London, 1998, pp. 365 and 425.

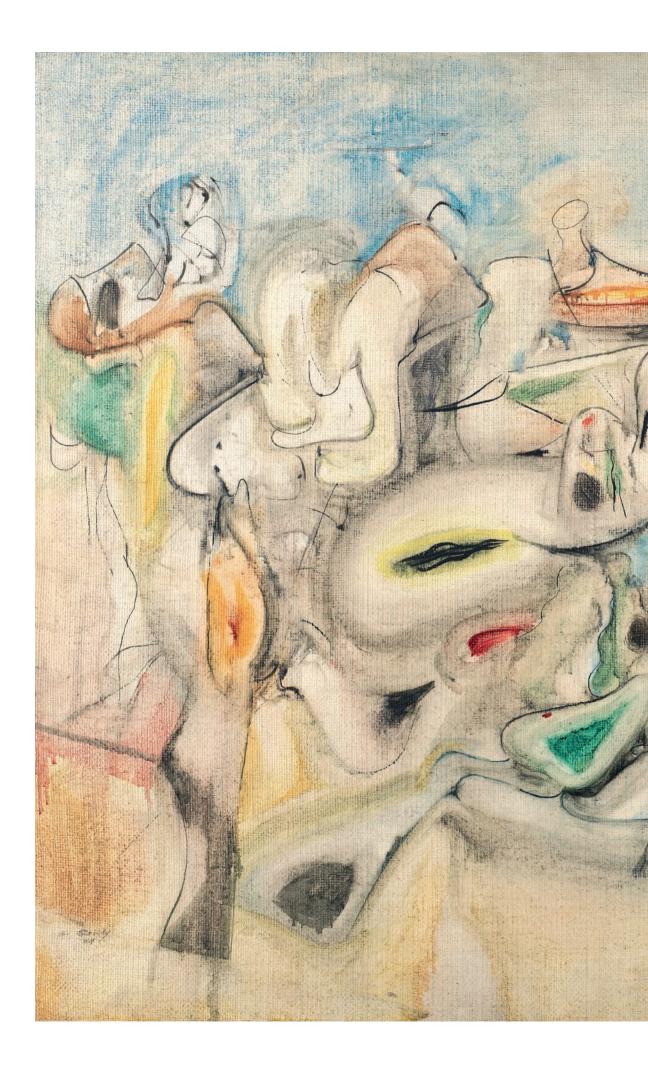
M. Spender, *From a High Place: A Life of Arshile Gorky*, New York, 1999, pp. 274-275 and 283.

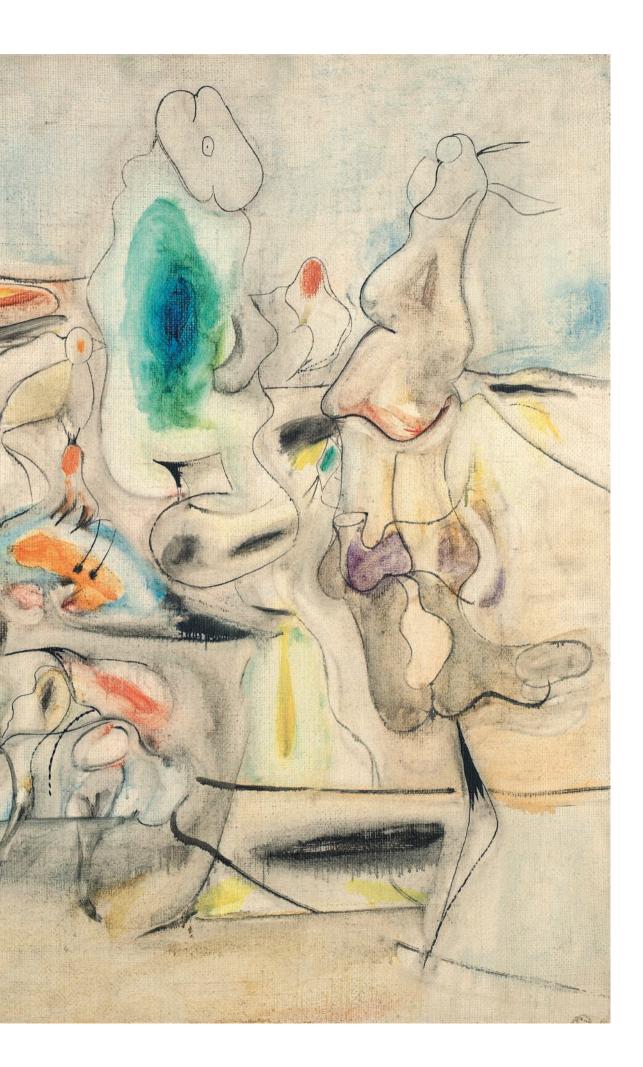
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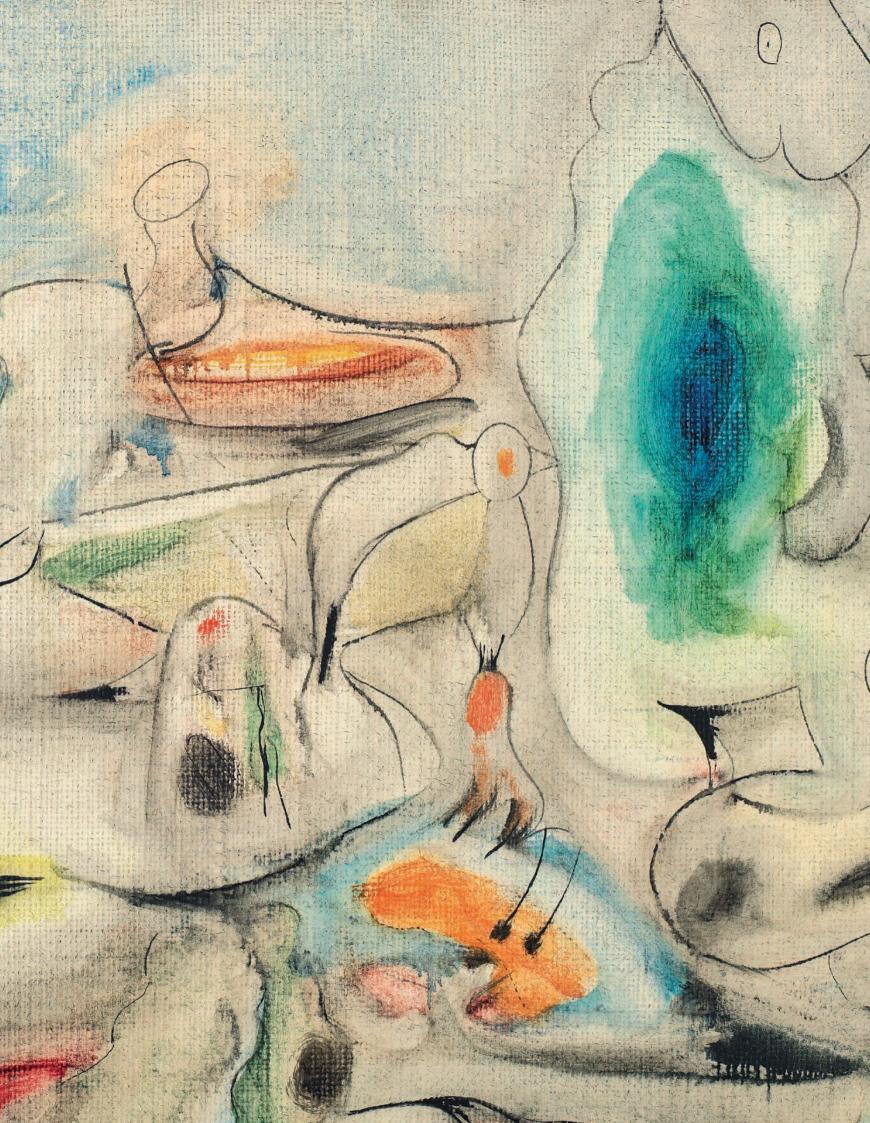
D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p. (installation views illustrated in color). A. Beredjiklian, Arshile Gorky: sept thèmes majeurs, Suresnes and Lisbon, 2007, pp. 52, 65 and 137.

This work is recorded in the Arshile Gorky Foundation Archives under number P286.











"Arshile Gorky is, for me, the first painter to whom this secret has been fully revealed... [He can] seize, in the shortest possible time, the relations which link the innumerable physical and mental structures, even if there is no possibility of an uninterrupted passage through this labyrinth."

ANDRE BRETON, QUOTED IN A. BRETON, *SURREALISM AND PAINTING*, BOSTON, 2002, P. 199

ARSHILE **Good** Afternoon, Mrs. Lincoln

Arshile Gorky's Good Afternoon, Mrs. Lincoln is an important painting that acts as an exceptional example of his unique artistic vocabulary. His masterful paint handling technique and unparalleled graphic ability can be seen in the abstract forms and meandering lines that fill the canvas, all interspersed with pools of vivid color. Executed in 1944, this painting was completed at the peak of Gorky's career, evidenced by the fact that several other important paintings from this period are now housed in major museum collections: Summer 1944: Water of the Flowery Mill; and The Liver is the Cock's Comb all date from the same year and are in the collections of the Solomon R. Guggenheim Museum in New York, the Metropolitan Museum, New York; and the Albright-Knox Art Gallery, Buffalo, respectively. Speaking of such works, the influential critic Clement Greenberg wrote that Gorky was among the "very few contemporary American painters whose work is of more than national importance Gorky has for a long time been one of the best brush-handlers alive, but he was unable until recently to find enough for his brush to say. Now he seems to have found that in celebrating the elements of the art he practices and in proclaiming his mastery over them" (C. Greenberg, quoted in J. O'Brian, The Collected Essays and Criticism, Vol. 2: Arrogant Purpose, 1945-1949, 1986. Chicago, p. 219).

Across his highly active surface, Gorky lays out a series of meandering lines that—as they traverse the picture plane-morph into an alluring assembly of nebulous shapes. Some appear as fluid forms seemingly devoid of any recognizable features, while others maintain more complex-almost familiar-shapes, before falling back into anonymity. Some of these forms are deliberately left empty, while others are embellished with jewel-like color; flashes of iade green and sapphire blue adorn a large upright form in the upper right guadrant for example, while other-more muted-yellows, oranges and burnt umbers augment other forms in the lower register. At the same time, translucent washes of pale yellows, blues and greens suggest the bucolic landscape of Virginia with which Gorky had become so enamored.

The painting of *Good Afternoon, Mrs. Lincoln* coincides directly with the time that the artist began to stay in a house called Crooked Run Farm, near Lincoln, Virginia, with his new wife's family, and the name of this painting is a possible reference to the address of his home at the time. Virginia was a stimulating and substantial contrast to New York (which had been the artist's base for the last couple of decades), as it reminded him of the happiest times of his childhood spent in rural Armenia.



Stuart Davis, Impression of the New York World's Fair (Mural Study), 1939. Smithsonian American Art Museum, Washington, D.C. © Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Smithsonian American Art Museum, Washington, DC / Art Resource, New York.

right: Arshile Gorky, *Landscape-Table*, 1945. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

far right: Willem de Kooning, *Judgement Day*, 1946. Metropolitan Museum of Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

"He had an uncanny instinct for all art... an extraordinary gift for hitting the nail on the head."

| WILLEM DE KOONING





Being able to connect with the landscape and the seasons in a sustained way for the first time since his childhood was to prove immensely important to the development of his work.

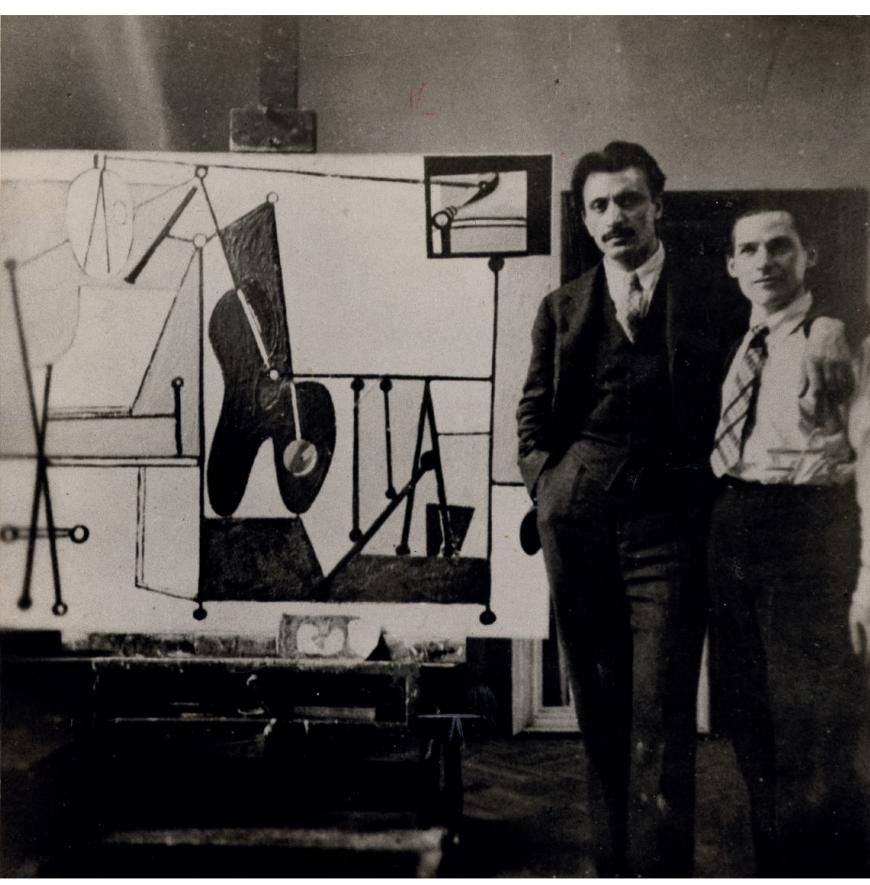
"Gorky immediately liked Virginia" his wife recalled of the happy time they spent there. "It was hilly and had a little brook. He arrived with no paints and no easel, as we couldn't fit much into the car. All he took were wax crayons and watercolours and buckets of paper. And that's what he feverishly worked on all summer" (A. Magruder, quoted in M. Fielding, in "My Gorky," in Tate etc., Spring 2010). The paintings that Gorky completed over the course of 1944 set out the motifs, colors and compositions of later works, all of which retained the spontaneity and the immediacy of working outside. "He was fascinated by the change of the vegetation and was happy drawing all day in the fields" Fielding continued "He couldn't get over the beauty of the milkweed with its pods with curious feathers. It took him a long time to get into his drawing. He would sit for quite a while. Then he would get up, move around, take a stick and beat the grass, to be certain there weren't any snakes in it, and then make himself comfortable" (M. Fielding, ibid.).

The change of scene from New York, where Gorky had arrived in 1920 as a refugee from war-torn

Armenia, resulted in a palpable transformation of his technique and attitude towards his work. His paintings became infused with a sense of liberation, lines became looser and more free-flowing, color became more dilute, exposing something of the layers below, while his characteristic array of floating polymorphic forms became clearer and more determined. Careful observations of the natural world blend with shapes formed in his mind's eye, to create a lyrical confluence of memory and the experience of the immediate moment.

The childhood recollections that these rural surroundings stimulated were also encouraged by his recent encounter with the work of the European Surrealists. Earlier in 1944, Gorky had met the Surrealists' leading proponent, André Breton, for the first time. Breton soon became a good friend and one of Gorky's major supporters. With his encouragement, Gorky became more integrated into the Surrealist group (many of whom were living as exiles in New York) and engaged with their avant-garde thinking. Breton was also instrumental to helping him find a dealer, Julien Levy, in 1945, which give Gorky security for the first time. Good Afternoon, Mrs. Lincoln reflects how the Surrealists' dreamlike forms, so abundant in the sculpture and paintings of Jean Arp, Roberto Matta and Joan Miró.

had a particular influence resonance with Gorky. They also mark how he began to incorporate the Surrealists' belief in automatism-the visual equivalent to Freud's free association-allowing each painterly gesture freedom from conscious control. in order to connect with the inner psyche. Gorky's synthesis of post-impressionist and modernism's central concerns, combined with his passionate embrace of nature, created a new vision for painting that would inform the work of his fellow artists of the 1940s and 1950s. Jackson Pollock saw him as a rival, for instance, and he was a friend and inspiration to Willem de Kooning, whom he had met in the 1920s. "He knew lots more about painting and art," de Kooning recalled. "He had an uncanny instinct for all art... an extraordinary gift for hitting the nail on the head" (W. de Kooning, guoted in "The Mysterious Art of Arshile Gorky" by William Feaver, The Guardian, February 6, 2010, via www.theguardian.com). Thus, the expressive gestures, lyrical lines and enigmatic imagery Good Afternoon, Mrs. Lincoln reflects not only one of the happiest times of Gorky's life, but a body of work that would anticipate the Abstract Expressionist movement, and leave a legacy that continues to resonate today.



Arshile Gorky and Willem de Kooning, circa 1937. Photo: Oliver Baker / Rudi Blesh papers, Archives of American Art, Smithsonian Institution.. Artwork: © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York.

JOHN HENRY BRADLEY

^{5B} Storrs (1885-1956)

Study in Architectural Forms

travertine 65% in. (167 cm.) high on a 23 in. (58.4 cm.) marble base Executed *circa* 1923.

\$500,000-700,000

PROVENANCE

The artist. Estate of the above, 1956. Monique Storrs Booz, Winnetka, Illinois, daughter of the above, by descent. Robert Schoelkopf Gallery, New York, 1982. Acquired by the late owner from the above, 1984.

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Collection + Residence, San Francisco, California, 2006, n.p., illustrated.





"Let the artists create for... public buildings and homes forms that will express that strength and will to power, that poise and simplicity that one begins to see in... factories, rolling-mills, elevators and bridges."

| JOHN HENRY BRADLEY STORRS

JOHN HENRY BRADLEY Study in Architectural Forms

The son of an architect and real-

estate developer, Chicago-native John Storrs is unquestionably among the most original American sculptors of the twentieth century. Using abstracted, geometric forms, Storrs's unparalleled ability to fuse architecture and sculpture into a single visual language has earned him a place alongside the most ingenious American Modernists. One of the artist's most important works ever produced, *Study in Architectural Forms* is a prized example of Storrs's most innovative period of creative output and a crowning achievement of American sculpture.

As so many artists before him, Storrs journeyed to Paris in 1906 and was immediately captivated by the vibrant cultural capital. For Storrs, his love of France was more acute than most who visited. In 1914, the artist married a French national and proceeded to divide his time between France and the United States before moving abroad permanently in the 1920s, A pupil of Auguste Rodin, Storrs adored Paris so much he once remembered, "I love America and all that-love it like one ordnairly [sic] loves one's mother-But France is my mistress & I am a lover of hers-a lover willing to sacrifice every thing to live in her heart" (J. Storrs, guoted in S. Levey, "Sympathetic Order," A Transatlantic Avant-Garde: American Artists in Paris, 1918-1939, Berkeley, California, 2003, p. 16).

It was during Storrs's return to France in the 1920s when he produced his most original body of work related to architectural design, including the present sculpture. Towering in its heroic majesty, Study in Architectural Forms embodies the very best of Storrs's oeuvre. Indeed, its looming verticality is so rare for Storrs that only one other work by the artist, Forms in Space No. 1 (circa 1924, Whitney Museum of American Art, New York), is larger in size. Emphasizing geometric simplicity with a distilled precision. Storrs blends his desire to fuse art and architecture to create a heroic work of art praising the modern skyscraper. Rendering an "expression of today" in line with "the gigantic commercial or financial structures" was extremely important to Storrs, so much so that the artist declared in 1922. "Let the artists create for... public buildings and homes forms that will express that strength and will to power, that poise and simplicity that one begins to see in... factories, rolling-mills, elevators and bridges" (J. Storrs, quoted in N. Frackman, John Storrs, exh. cat., New York, 1986, p. 57).

Though living and working in France, Storrs continued to exhibit his works in the United States. In 1923, around the same time he executed *Study in Architectural Forms*, Storrs received a oneman show at the Société Anonyme in New York,



Georgia O'Keeffe, *Radiator Building*, 1927. Fisk University, Nashville. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

right: New York, 1929. Photo: Irving Browning / The New York Historical Society / Getty Images.

far right: Laszlo Maholy-Nagy, Konstruktion IV, from Konstruktionen 6. Kestnermappe, 1923. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. *Study in Architectural Forms* is "so Wrightian in feeling with its superimposed and cutout zigzag forms that it could easily have served as a sculptural architectural element for Wright's Midway Gardens or Imperial Hotel."

| NOEL FRACKMAN



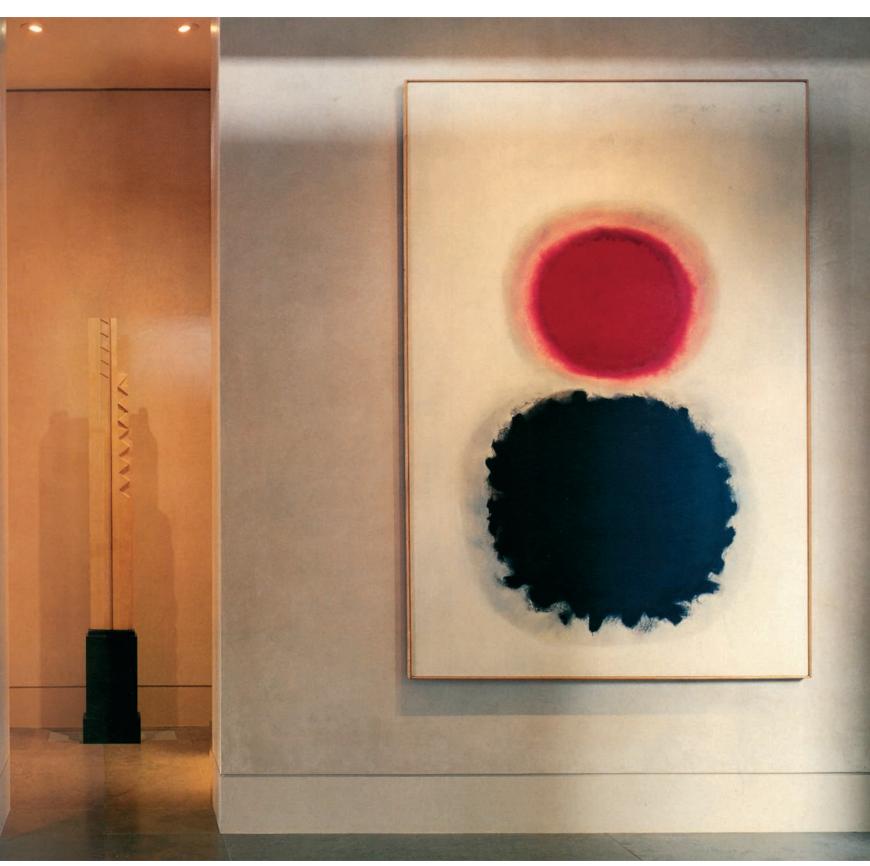


which immediately earned him a place among the international avant-garde. Closing at the Société before Storrs's exhibition was the work of American Modernist Joseph Stella. Storrs went to see Stella's work upon his arrival and was so captivated by The Voice of the City of New York Interpreted (1920-1922, Newark Museum, Newark), Storrs requested that the work travel with his own show onto its next venue in Chicago, Indeed, Stella and Storrs were not the only Modernists concerned with painting the modern skyscraper with clarity and precision. A few years later, Georgia O'Keeffe would also pay homage to modern architecture with Radiator Building-Night, New York (1927, Crystal Bridges Museum of American Art, Bentonville, Arkansas, and Fisk University, Nashville, Tennessee) as part of a series which she lovingly called "My New Yorks."

Engrained in him as part of his upbringing, architecture played a crucial role in the development of Storrs's aesthetic oeuvre. The artist kept scrapbooks of architectural monuments, such as the Hagia Sophia in Istanbul and the Pyramids in Egypt, and executed imaginary sketches of his own based on such famous designs. One contemporary architect whose visions Storrs shared was the legendary Frank Lloyd Wright. Just as Storrs used "purely forms and combinations of forms," Wright once declared about his work, "I meant to get back to first principles-pure form in everything..." Noel Frackman claims Study in Architectural Forms is "so Wrightian in feeling with its superimposed and cutout zigzag forms that it could easily have served as a sculptural architectural element for Wright's Midway Gardens or Imperial Hotel" (N. Frackman,

ibid., pp. 58, 63). Later, minimalist sculptors such as Donald Judd and Tony Smith would also seek to employ pure form in their monumental works as Storrs did so many years earlier.

A triumph of 20th century American sculpture, Study for Architectural Forms is a powerful testament to Storrs's commitment to combine modern life and architecture into a singular aesthetic vision. With sharply delineated forms and impressive scale, Storrs created a work which inspires viewers in the same way as architectural marvels, such as the Brooklyn Bridge or the Empire State Building. In doing so, he created a truly unique work of art that pays homage to the tremendous architectural achievements of the early twentieth century.



Ebsworth residence, Seattle, with Adolph Gottlieb, *Bonac*, 1961 and John Storrs, *Study in Architectural Forms*, 1923 (present lot illustrated). Artwork: © Estate of John Storrs; © Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.

ALEXANDER • 6B Calder (1898-1976) Hen

signed with the artist's monogram 'CA' (on the underside) wood, wire and paint 18 3 x 9 x 4 in. (47.6 x 22.8 x 10.6 cm.) Executed in 1943.

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

PROVENANCE

Keith and Edna Warner, New York, acquired directly from the artist, 1944 Perls Galleries, New York Waddington Galleries, London, 1981 Private collection, New York Hirschl & Adler, New York Acquired from the above by the late owner, 1985

EXHIBITED

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This work is registered in the archives of the Calder Foundation, New York, under application number A04528.





"An artist should go about his work simply with great respect for his materials... simplicity of equipment and an adventurous spirit are essential in attacking the unfamiliar and unknown..."

| ALEXANDER CALDER

ALEXANDER **Calder** *Hen*



Alexander Calder in his studio, New York, circa 1940. Photo: Chester / Black Star. Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York.

opposite: Ebsworth residence, Seattle, with Alexander Calder, *Hen*, 1943 and Joseph Stella, *Tree of My Life*, 1919 (present lot illustrated). Photo: Eduardo Calderon, Artwork: © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York. **Hen is an outstanding** example of Alexander Calder's distinctive approach to sculpture, and particularly his use of elegant line and color. In *Hen*, Calder combines shared Surrealist tendencies with a bold creativity that is uniquely his own. The influential curator James Johnson Sweeney identified 1944, the year that *Hen* was executed, as a critical one for Calder, a time when he sought to innovate with new idioms and maintain his inventiveness. *Hen* holds a significant place in Calder's artistic development, and as such was exhibited in the artist's seminal 1988 retrospective *Alexander Calder: 1898-1976* organized by the National Gallery of Art, Washington, D. C.

Calder formed the body of this sculpture out of a large block of solid wood. Using the natural qualities inherent in his material, he articulated the object's overall form; the rings of the tree guiding the contours of the sculpture's shape, its grain and color suggesting the feathering of a bird. The transformation is completed by Calder affixing three smaller, additional wooden elements and using sections of thin metal to join these pieces. to the sculpture's body, giving the impression that these pieces are balancing or even floating. Calder then also introduces color with dramatic effect, with the natural tone of the wooden body offset by the artist's trademark black, blue and red. Calder summarized his approach by stating that "an artist should go about his work simply with great respect for his materials... simplicity of equipment and an adventurous spirit are essential in attacking the unfamiliar and unknown... Disparity in form, color, size, weight, motion, is what makes a composition... It is the apparent accident to regularity which the artist actually controls by which he makes or mars a work" (A. Calder, quoted in J. Lipman, *Calder's Universe*, exh. cat., Whitney Museum of American Art, New York, 1977, p. 33).

Throughout his career, Calder was drawn to seemingly ordinary materials for his sculptures and used a wide variety of them, including wood, metal and glass. In 1943, the year that Hen was made, there was a dearth of aluminum with which to work because of the demands for metal caused by World War II. During the war. Calder had even cut up the aluminum boat he had made for his pond so he could continue to have materials for his work. However, Calder's investigations with wood date back further that this; using wood in the mid-1920s, right around the time he had started crafting wire caricatures of people and animals. His alterations to the material were often minimal and he looked to harness its natural form and what that form suggested to him. Calder's wood sculptures were well received and after they were first exhibited at the Weyhe Gallery in New York in 1929 one critic wrote that "Calder is nothing for your grandmother, but we imagine he will be the choice of your sons. He makes a mockery of the old-fashioned frozen-stone school of sculpture



Joan Miró, *Le coq*, 1940. © Successió Miró / Artists Rights Society (ARS), New York / ADAGP, Paris 2018.

right: Constantin Brancussi, *The Cock, Paris*, 1924. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

far right: Pablo Picasso, *Coq*, 1932, cast 1952. Tate Gallery, London. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).

"Calder's accomplishment is the invention of a new microcosm in art. Its flora and fauna are made of wire, sheet metal, piping, glass, wood, and anything else tangible. Its plants can be conceived of as those objects with leaves of metal, its animals those with flanged and bolted haunches, its geology the innovations of wire, string and pellets... with no purpose other than the dance of their own movements."

| CLEMENT GREENBERG



and comes nearer to life in his creations than do nine-tenths of the serious stone cutters" (M. Pemberton, quoted in J. Lipman, *op. cit.*, p. 221).

Although his sculptures are largely abstract, Calder sometimes incorporated forms that were convincingly natural, even fantastical, as seen in sculptures like Steel Fish of 1934 a ten-foot-high standing mobile. The influential critic Clement Greenberg praised Calder's natural forms after reviewing one of the artist's exhibitions in 1943, writing that "Calder's accomplishment is the invention of a new microcosm in art. Its flora and fauna are made of wire, sheet metal, piping, glass, wood, and anything else tangible. Its plants can be conceived of as those objects with leaves of metal, its animals those with flanged and bolted haunches, its geology the innovations of wire, string and pellets... with no purpose other than the dance of their own movements" (C. Greenberg, "Alexander Calder: Sculpture, Construction, Jewelry Toys and Drawings," The Nation, no. 157, October 23, 1943, p. 480).

The use of everyday, seemingly ordinary, materials traces its art historical roots to the Cubists and Marcel Duchamp's readymades, while the exaggerated and biomrpohic form of Hen highlights Calder's ties with the Surrealists. Calder was mostly based in Paris from 1926 until 1933 and he became friends with many of the leading figures of the Paris avant-garde, such as Duchamp, Jean (Hans) Arp and Joan Miró, While Calder chose never to officially align himself with the Surrealists, for instance he never signed any of their documents or manifestos, he did frequently exhibit with them. Calder's first Surrealist exhibition was the seminal Surrealist Exhibition of Objects in 1936, which included works such as Duchamp's Bottle Rack, Méret Oppenheim's Breakfast in Fur, and Salvador Dalí's Lobster Telephone. The potential for surprising combinations to create new meaning and the unlimited possibilities that can arise from metamorphosis expounded by the Surrealists also are evident in Calder's Hen. However, as Sweeney pointed out, there also is a distinctive American element to Calder's work: "The most conspicuous

characteristics of his art are those which have been attributed to America's frontier heritage-'that coarseness and strength combined with acuteness and inquisitiveness; that practical, inventive turn of mind, quick to find expedients; that masterful grasp of material things... that restless, nervous energy... that buoyancy and exuberance which come with freedom''' (J. J. Sweeney, *Alexander Calder*, New York, 1951, p. 7).

Hen was executed the year of Calder's major retrospective at the Museum of Modern Art in New York, at the time the youngest person ever to have been afforded such an honor. As a result of this exhibition, Sweeney wrote that the artist "seemed to feel he should try and find a fresh idiom, or perhaps more truly a refreshment of idiom. He spoke of his worry of becoming ingrown, habit-bound and uninventive" (J. J. Sweeney, op. cit., p. 59). Hen demonstrates Calder's unrelenting commitment to innovation that underpinned the mature phase of his career, as well as his remarkable technical acumen and creative verve.





Woman as Landscape

signed 'de Kooning' (lower left) oil and charcoal on canvas $65\,\%$ x 49 % in. (166.3 x 125.4 cm.) Painted in 1954-1955.

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

PROVENANCE

Martha Jackson Gallery, New York, 1955 Michel Tapié, Paris, 1957 Alberto Ulrich, Italy Pace Gallery, New York Mr. and Mrs. Robert Kardon, Philadelphia, 1974 Steve Martin, Beverly Hills and New York, *circa* 1991 Acquired from the above by the late owner, 1997

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Florence, Palazzo Strozzi, *II Mostra Mercato Nazionale d'Arte Contemporaena*, 1964.

New York, Allan Stone Gallery, Founding Fathers: Willem de Kooning, Arshile Gorky, Jackson Pollock, Joseph Cornell and Barnett Newman, October-November 1965.

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Y. Fuji and Y. Kenichi, *Willem de Kooning*, Tokyo, 1993, pl. 28 (illustrated in color).

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S. Yard, *Willem de Kooning*, New York, 1997, p. 64, no. 47 (illustrated in color).

The Impact of Chaim Soutine: De Kooning, Pollock, Dubuffet, Bacon, exh. cat., New York, Galerie Gmurzynska, 2001, p. 17 (illustrated in color).

Willem de Kooning, exh. cat., Institut Valencià d'Art Modern, 2001, p. 43 (illustrated in color).

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J. Zilczer, *A Way of Living: The Art of Willem de Kooning*, London and New York, 2014, p. 125, no. 149 (illustrated in color).





"The landscape is in the Woman and there is Woman in the landscapes..."

| WILLEM DE KOONING

WILLEM
 de Kooning
 Woman as Landscape

Willem de Kooning's Woman as Landscape is a tour-de-force of 20th century painting. Executed at the height of the artist's career, this dramatic canvas belongs to a series of works that radically changed the depiction of the female body. When first exhibited in the 1950s, this shocking departure energized and scandalized the art work in equal measure, yet it also takes its place in one of the longest running dialogues in art history as, alongside artist's such as Botticelli, Titian, Rubens and Ingres, de Kooning tried to encapsulate the definitive female form. Beginning in the 20th century, artists such as Pablo Picasso and Marcel Duchamp began to treat the female body in a radically different way, deconstructing the classical notion of beauty and imbuing it with the complexity inherent in the modern view of femininity. The bold and frenetic nature of de Kooning's brushwork took this investigation one step further, and came to symbolize the dramatic shifts that occurred during the postwar years. Exhibited in the highly acclaimed Abstract Expressionism exhibition at the Royal Academy of Arts in London, paintings such as this are now firmly established as part of the 20th century art historical cannon. Other examples form the cornerstones of major international museum collections including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York, and the National Gallery of Australia, Canberra. As such, Woman as Landscape is one of

the few works from this iconic group of paintings to remain in private hands.

Measuring over five-and-a-half-feet tall, Woman as *Landscape* is a heroic painting that encompasses the painterly bravado and radical use of color that singled out de Kooning as a leader of the Abstract Expressionist movement. The active surface is comprised of the full range of the artist's painterly gestures, ranging from broad sweeps of color laid down with the frenetic movement of his brush to the more controlled interventions made to the surface using the broad edge of a palette knife. Out of this gestural melee, the commanding figure of a woman emerges. Her robust frame expands to fill the picture plane, her largess rendered in passages of flesh colored paint. Expansive lower limbs are formed from the forceful movement of the palette knife that flattens and widens the paint field as it scrapes away previous painterly layers. These substantial limbs support the rest of the figure, which is made up of large planes of expansive color, contained by a series of sweeping, animated lines. The slender angularity of her shoulders are in marked contrast to the substantial nature of these other limbs, and are emphasized by light and dark highlights that caress her silhouette. The other anatomical features of her figure are defined by the rapid movement of the artist's brush, carving out breasts and other erogenous zones from the central



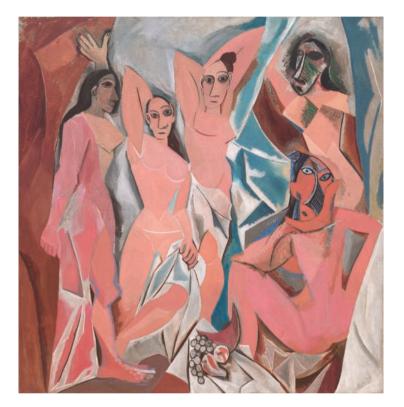
Venus of Willendorf, circa 28,000–25,000 B.C.E., Naturhistorisches Museum, Vienna. Photo: Universal History Archive / Getty Images.

right: Pablo Picasso, Les Demoiselles d'Avignon, 1907. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

opposite: Present lot illustrated (detail).

"[De Kooning] believed 'all painting is an illusion,' and he aspired to create seamless works characterized by exquisite surfaces; the artist Pat Passlof recalled that de Kooning 'wanted the paint to appear as if it had materialized there magically all at once, as if it were "blown on.""

| CHARLES BROCK



body of the figure. Sitting atop the large body, the head is almost overwhelmed by the anarchy of the artist's painterly strokes; it consists only of a small oval of pink pigment upon which de Kooning incises two eyes, and angular nose, and the toothy grin that became so synonymous with Woman I. Woman V. and Woman with Bicycle. "[De Kooning] believed 'all painting is an illusion," writes Charles Brock, "and he aspired to create seamless works characterized by exquisite surfaces; the artist Pat Passlof recalled that de Kooning 'wanted the paint to appear as if it had materialized there magically all at once, as if it were "blown on'" (C. Brock, quoted in B. Robertson, "The Ebsworth Collection: Histories of American Modern Art," in B. Robertson, ed., Twentieth-Century American Art: The Ebsworth Collection, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 83).

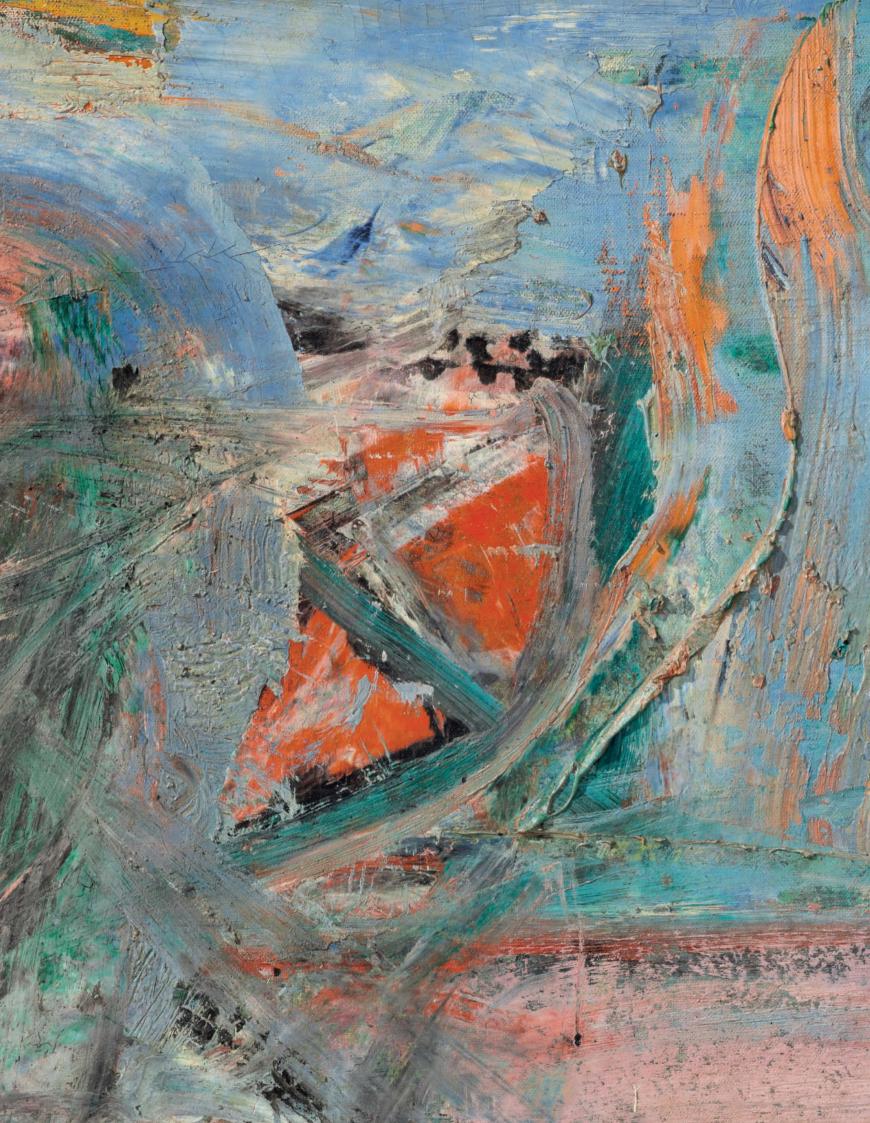
What sets *Woman as Landscape* apart from its peers is, as the title suggests, the landscape.

While de Kooning's earlier women are placed in a chromatically rich backdrop of natural blues and greens, it is only with this work that the artist incorporates the landscape in such a focused way. Here, the blues and greens are positioned so that they more implicitly reference the physical landscape; the verdant green rising up to meet the figure as a high horizon line, the blue of the sky that is positioned in a band along the upper portion of the canvas. Positioned against this horizon in the upper left corner is a form which recalls a majestic tree, or maybe even the windmills of de Kooning's youth. Yet the artist was also clear that these paintings were not traditional renderings of people in landscapes, they were instead conflating images to combine the energy of both genres into one dynamic composition. "The landscape is in the Woman and there is Woman in the landscapes," the artist said, "when people say they are not really figures, but they are landscapes, that is true to a certain extent, but they were figures to me. Figures may be in a landscape, figures some

place, I don't know where exactly, not here, not there, but somewhere" (W. de Kooning, quoted in J. Elderfield, *de Kooning: A Retrospective*, exh. cat., Museum of Modern Art, New York, 2011, p. 281).

This painting marks the point where the landscape begins to reappear in de Kooning's work, and it would continue to feature in his paintings for the rest of his career. This shift was due, in part, to the increasing amount of time that de Kooning was spending out of New York City in the more bucolic surroundings of Long Island. After the struggles that he experienced in the nascent years of his earlier paintings of women, he had moved out of his dark, dingy and cramped studio on Fourth Avenue, to a more spacious studio on new space on 10th Street. In addition, de Kooning began spending summer weekends in the Hamptons at the invitation of Leo Castelli and Ileana Sonnabend, Staving at their property in East Hampton, both he and Elaine set up studios, with Willem's being located on the porch.







Willem de Kooning, *Composition*, 1955. Solomon R. Guggenheim Museum, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

right: Installation view, *Abstract Expressionism*, Royal Academy of Arts, London, September 24, 2016–January 2, 2017, (present lot illustrated). Photo: Carl Court / Staff / Getty Images. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail)



Since he sought out peace and quiet he made a wall to separate his studio from the rest of the house, and "...he refused invitations to join the crowd that went to the beach. Instead, when he was restless, he would bicycle around the area... the summer in East Hampton was probably responsible for giving some of the *Women* a country air" (M. Stevens & A. Swan, *de Kooning: An American Master*, New York, 2004, p. 332).

The opening up of his canvas would mark the start of an artistic journey that would continue for the rest of his life. It was a subtle shift from his previous body of work, which had led to his increasing reputation as a radical painter of the female figure. In June 1950, de Kooning would begin work on what became known as Woman I (now in the collection of the Museum of Modern Art, New York), a painting that was described as "one of the most disturbing and storied paintings in American Art" (M. Stevens & A. Swan, de Kooning: An American Master, New York, 2004, p. 309). The painting took two and half years to complete, a process that involved months of revision and reworking the canvas until the artist was satisfied. The result was a striking departure from the conventional depictions of women, and critics and the public alike struggled to embrace what they saw as the maniacal flailing of de Kooning's brushwork. Yet, just months after the painting was completed it was acquired by the Museum of Modern Art. "The Committee found the picture quite frightening, but felt that it had intense vitality and liked the quality of the color" (quoted by D. Huisinga, in J. Elderfield, ed., de Kooning:

A Retrospective, exh. cat., Museum of Modern Art, New York, 2011, p. 244). Following Woman I, the artist began working on three other related paintings, Woman II, 1952 (MoMA), Woman III, 1952-1953 (Private Collection), Woman IV, 1952-1953 (Nelson-Atkins Museum of Art). Then two more, Woman V, 1952-1953 (National Gallery of Australia) and Woman with Bicycle, 1952-1953 (Whitney Museum of American Art, New York). Finally, in 1953 he painted Woman VI, 1953 (Carnegie Museum of Art, Pittsburgh), the final painting in what has now become one of the most iconic series in postwar art.

After a short break, he began working on a series of paintings that conflated the figure and the landscape, with Woman as Landscape being the first example. Whereas his previous Woman paintings had shocked and scandalized, these new "abstract urban landscapes" were well received with Artnews editor Thomas Hess calling de Kooning "the most influential painter working today" (T. Hess, guoted in J. Elderfield, de Kooning: A Retrospective, exh. cat., Museum of Modern Art, New York, 2011, p. 239). This notion of change, of a shift from the grotesque to the graphic, runs through the very heart of this new series of paintings. Regarding the present work, John Elderfield, curator of the last major de Kooning retrospective, organized by the Museum of Modern Art, enthused, "The big shapes are still there, only smudged and blended into each other across the pictorial rectangle, as if the Woman as a Landscape [sic] came from the pages of Ovid and were undergoing metamorphosis from the human to the vegetable state" (J. Elderfield, de Kooning:

A Retrospective, exh. cat., Museum of Modern Art, New York, 2011, p. 239).

Although distinctly 'modern' at the time they were painted, de Kooning's Woman are part of a millennia old artistic tradition. The artist himself once summarized the history of female representations as "the idol, the Venus, the nude" (W. de Kooning, quoted in MoMA Highlights, New York, 2004, p. 206), and with these new paintings he both alludes to and subverts such conventions. Writing in 1956, just after de Kooning painted the present work, the esteemed art historian and director of the National Gallery in London, Kenneth Clark wrote "In the greatest age of painting, the nude inspired the greatest works: and in even when it ceased to be a compulsive subject, it held its position as an academic exercise and a demonstration of mastery" (K. Clarke, The Nude: A Study in Ideal Form, New York, 1956, p. 3). Dating back more than 25,000 years to the paleolithic Venus of Willendorf (Kunsthistorisches, Vienna), the diminutive limestone statuette of the voluptuous female form, the naked female has been one of the mainstays of art history, and with works such as this, de Kooning radically reinvents this noble tradition.

In his major essay "The Nude: A Study in Ideal Form," Clark argues that the pervading popularity of the female figure within the context of art history is due to one of two things. Firstly, there is the aesthetic—the sheer beauty of the female form, particularly for the male gaze, and secondly, there is the academic tradition in which the ability



Leonardo da Vinci, *Mona Lisa (La Gioconda)*, 1503–1517. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

top right: Source images for the present lot in Willem de Kooning's studio. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

right: Andy Warhol, Shot Light Blue Marilyn, 1964. Brant Foundation, Greenwich. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).





to draw the human figure was regarded as the minimum requirement for all artists. However, art history has devised a distinction between the naked and nude. "To be naked," Clark surmises, "is to be deprived of our clothes, and the word implies some embarrassment most of us feel in that condition. The word 'nude,' on the other hand, carries, in educated usage, no uncomfortable overtone" (ibid.). In the seventeenth century, despite the pervading prudish sensitivities, Velásquez was able to exquisitely portray the sensuous curves of the reclining female figure in The Toilet of Venus ('Rokeby' Venus), 1647-1651 (National Gallery, London). However, the romanticized nature of Velásquez's female nude, with its slender silhouette and porcelain-like skin, stood in stark contrast to the voluptuous flesh painted by Peter Paul Rubens with his more 'naturalistic' portrayal of the female figure in such acknowledged masterpieces such as The Three Graces, 1639 (Museo del Prado, Madrid).

However, just as there have been artists who have sought to render the perfect female form, there have been others who have sought to deconstruct the female form. From Picasso's Les Demoiselles d'Avignon (Museum of Modern Art, New York) and Marcel Duchamp's Nude Descending a Staircase (No. 2), (Philadelphia Museum of Art), the 20th century saw a radical break from the traditional depiction of women to ones where figure and ground conflated into one dynamic surface. As the critic Harold Rosenberg wrote in December 1952, "At a certain moment, the canvas became an arena in which to act.... What was to go on to the canvas was not a picture, it was an event" (H. Rosenberg, quoted in J. Elderfield, de Kooning: A Retrospective, exh. cat., Museum of Modern Art, New York, 2011, p. 243).

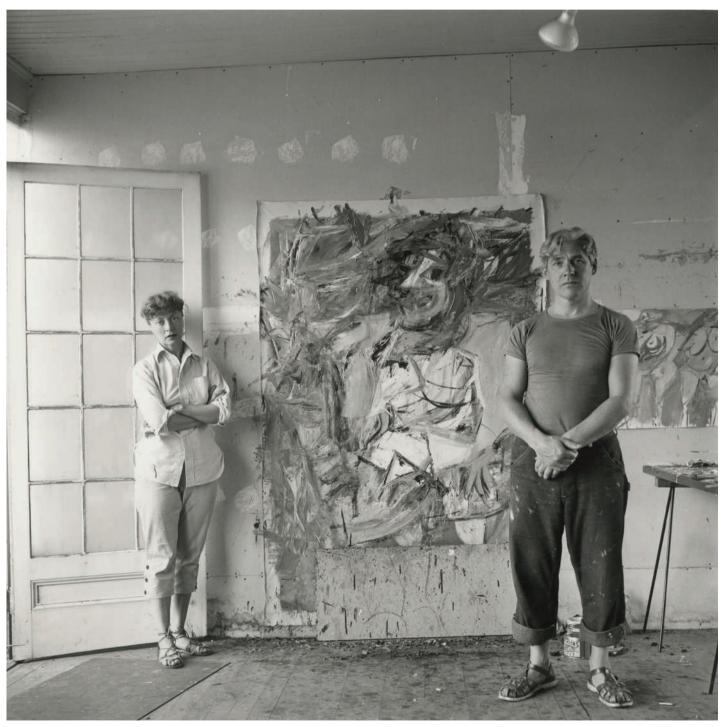
In many ways, the women that de Kooning's depicted were as modern as the way in which he chose to paint them. He was as intrigued by the

changing complexities of womanhood and the often-contradictory nature of femininity in the 20th century. The explosion in popular culture meant that society was being deluged with images of the "perfect woman," yet de Kooning's often difficult relationship with the women in his own life left him feeling conflicted. "She could be open-ended and mysterious, from ancient Mesopotamia and also modern Hollywood. She could owe something to Picasso's women but also reflect the symbolist deities that filled the art of de Kooning's youth, muses who often abandoned and possessed men. She could be mother and wife, monster and lover, a creature at once earthbound and hallucinatory, grotesque, cruel, monumental, cartoonish, and funny-a contemporary goddess who could possess the viewer, but could not, in turn, be possessed" (M. Stevens & A. Swan, de Kooning: An American Master, New York, 2004, p. 310). The resulting paintings were some of the first to reintroduce the figure back into Abstract art. The impetus for this seismic shift may have been a retrospective exhibition of the work of the French painter Chaim Soutine, organized by the Museum of Modern Art in 1950. De Kooning visited the exhibition and was impressed with not only the non-traditional way in which Soutine depicted his figures, but also the way in which they seemed to probe the "condition" of modern life. It has been inferred that after viewing the French artist's contorted figures, de Kooning felt he was able to "disappoint" the conventional wisdoms of figure painting.

The importance of *Woman as Landscape* within the artist's oeuvre is evidenced in its inclusion in some of the most important exhibitions of de Kooning's work in both the United States and Europe. First exhibited at the Martha Jackson Gallery in 1955, it was selected for a major national retrospective

of the artist's work organized by the Museum of Modern Art, New York in 1968, and which later traveled to the Art institute of Chicago, and the Los Angeles County Museum of Art. It was also included in the significant *Philadelphia Collects* exhibition at the Philadelphia Museum of Art in 1986. Curators selected it for the survey of Abstract Expressionism organized the following year by the Albright-Knox Museum, Buffalo, and finally it was selected for inclusion in a major international touring exhibition of the artist's work that was organized by the National Gallery of Art in Washington, D.C., and which later traveled to the Metropolitan Museum of Art in New York, and the Tate in London.

As such, de Kooning's *Woman as Landscape* stands as a *magnum opus* of the artist's career, an exceptional example of one of the most important and influential series of paintings in the 20th century artistic canon. Across its rich painterly surface, the artist adds his own unique contribution to depictions of the female figure that has engaged artists for millennia. Having been included in one of the most important retrospectives of artist's work, this painting has been recognized by scholars for its significant contribution to the history of figurative painting as its fluid, abstracted lines proved so groundbreaking at the time of its creation and has ensured its art historical significance today. Within this woman's voluptuous curves de Kooning offers a unique, very modern, fast-paced, 20th century vision of the female as both power and sensation.



Elaine and Willem de Kooning, 1953. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Willem de Kooning, 1953. Photo by Michael A. Vaccaro. Courtesy Albright-Knox Art Gallery / Art Resource, NY. Artwork: © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York "She could be open-ended and mysterious, from ancient Mesopotamia and also modern Hollywood. She could owe something to Picasso's women but also reflect the symbolist deities that filled the art of de Kooning's youth, muses who often abandoned and possessed men. She could be mother and wife, monster and lover, a creature at once earthbound and hallucinatory, grotesque, cruel, monumental, cartoonish, and funny—a contemporary goddess who could possess the viewer, but could not, in turn, be possessed."

| MARK STEVENS AND ANNALYN SWAN











left to right:

Willem de Kooning, *Woman I*, 1950-1952. Museum of Modern Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Willem de Kooning, *Woman II*, 1952. Museum of Modern Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.

Willem de Kooning, *Woman III*, 1952-1953. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

Willem de Kooning, *Woman IV*, 1952-1953. Nelson Atkins Museum of Art, Kansas City. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Album / Art Resource, NY.

Willem de Kooning, *Woman V*, 1952-1953. National Gallery of Australia, Canberra. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: National Gallery of Australia, Canberra / Bridgeman Images.



Still Life in the Street

signed 'Stuart Davis' (lower right) oil on canvas 10% x 12% in. (25.7 x 30.8 cm.) Painted 1941.

\$500,000-700,000

PROVENANCE

The artist.

[With]The Downtown Gallery, New York. John Hammond Jr., New York, acquired from the above, 1943.

Jemison Hammond, New York, acquired from the above.

Dr. and Mrs. Irving Burton, Huntington Woods, Michigan, acquired from the above, 1968. Sotheby Parke-Bernet, New York, 18 October 1972, lot 54, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

Washington, D.C., Philips Memorial Gallery, Cross Section Number One of a Series of Specially Invited American Paintings & Watercolors, March 15-31, 1942. New York, The Downtown Gallery, Stuart Davis: Selected Paintings, February 2-27, 1943, no. 12. Brooklyn, New York, The Brooklyn Museum; Cambridge, Massachusetts, Harvard University, Fogg Art Museum, Stuart Davis: Art and Theory, January 21-May 28, 1978, pp. 188, 190, no. 109, illustrated (as French Landscape).

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 11, 72-73, 201, no. 14, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 75-77, 280, no. 11, illustrated.

LITERATURE

R.M. Coates, "The Art Galleries: Davis, Hartley and the River Seine," *New Yorker*, vol. 18, no. 52, February 13, 1942, p. 58.

A. Boyajian, M. Rutkowski, *Stuart Davis: A Catalogue Raisonné*, vol. III, New Haven, Connecticut, 2007, p. 329, no. 1639, illustrated.

B. Ebsworth, A World of Possibility: An Autobiography, Hunts Point, Washington, 2012, p. 134.











"Paris was old fashioned, but modern as well. That was the wonderful part of it...There was a timelessness about the place that was conducive to the kind of contemplation essential to art."

I STUART DAVIS

STUART **Davis** *Still Life in the Street*

Informed by his physical surroundings and often the aural harmonies of Jazz, Stuart Davis's work earned him the title the "Ace of American Modernism" and his powerful visual symphonies, such as Still Life in the Street, are enduring icons of what it meant to be an American artist in the first half of the twentieth century. First inspired by Davis's seminal trip to Paris in 1928-1929, yet executed over a decade later in 1941, the present work embodies "The Amazing Continuity" found between the artist's early works and his later, more abstracted approach. With an intriguing juxtaposition of still-life elements within a cityscape peppered with bold signage, in Still Life in the Street, Davis utilizes vibrant color to create a dynamic composition with Cubist influences and proto-Pop style.

Like many American artists of his era, Davis set off for Paris in the late 1920s to experience the cultivation of new ideas in the capital of the modern art world. Davis later reminisced, "I had the feeling that this was the best place in the world for an artist to live and work; and at the time it was... Paris was old fashioned, but modern as well. That was the wonderful part of it... There was a timelessness about the place that was conducive to the kind of contemplation essential to art" (S. Davis, quoted

in J.J. Sweeney. Stuart Davis, New York, 1945, pp. 18-19). During this trip, he made drawings in his sketchbook of a Paris street, a beer mug in a café and seltzer and water bottles, which he combined into the celebrated 1928 oil Rue Lipp (Private Collection). Named not for an actual street but rather a popular watering hole *Brasserie Lipp*, the work employs a type of synthetic cubism to represent building facades as flattened plans of color, with superimposed lines providing the suggestion of architectural detail. In the foreground, the still life appears larger-than-life and imbedded with visual puns; for example, the top hat to be seen within a half-full beer stein is emphasized with the inscription "Biere Hatt." Lewis Kachur summarizes, "Thus we have a café-sitter's view of the stage-set space of the street and its passing spectacle" (L. Kachur, Stuart Davis: An American in Paris, exh. cat., New York, 1987, p. 9).

In the early 1940s, Davis began to revisit and reapproach compositions from the 1920s and early 30s with a greater emphasis on strong color and overall pattern. *Still Life in the Street* epitomizes the works from this period, simplifying and intensifying the elements of *Rue Lipp* into a more abstracted vision of the scene. Realism is left behind with the

opposite: Present lot illustrated (detail)



Stuart Davis, *Rue Lipp*, 1928. © Estate of Stuart Davis / Licensed by VAGA at Artists Rights Society (ARS), New York

right: Fernand Léger, *The City*, 1919. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: The Philadelphia Museum of Art / Art Resource, New York.

far right: Jean Dubuffet, *Les Grandes Artères*, 1961. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris.

opposite: Present lot illustrated (detail).

"His great strength, I believe, lies in such pieces as his *Gloucester Harbor, New York Waterfront*, and *Still Life in the Street*, in all of which the design is impeccable, the color sure, and each element of the composition carries just the weight of meaning planned for it, with precision and complete authority."

I ROBERT M. COATES





lively pinks, greens, blues and oranges vibrating with energy. Strong lines of pure white and black add a layer of decoration over the geometric forms, while the lettering on the buildings and bottle root the work in everyday popular culture. *The New Yorker* critic praised upon the work's exhibition in 1943, "His great strength, I believe, lies in such pieces as his 'Gloucester Harbor,' 'New York Waterfront,' and 'Still Life in the Street,' in all of which the design is impeccable, the color sure, and each element of the composition carries just the weight of meaning planned for it, with precision and complete authority." (R.M. Coates, "The Art Galleries; Davis, Hartley, and the River Seine," *New Yorker*, February 13, 1943, p. 58)

Davis would again revisit the *Still Life in the Street* composition at the end of his career with *The Paris Bit* (1959, Whitney Museum of American Art, New York). Further reducing and abstracting the scene

into a tricolor palette of red, white and blue, this final iteration also exaggerates the use of words as visual forms. Boldly positioning phrases in various typefaces and angles throughout all parts of the scene. Davis even integrates his upside-down signature into the overall spatial arrangement and anticipates the wordplay of many post-War American artists. As fully manifested in the transformation of Rue Lipp to Still Life in the Street to The Paris Bit, Harry Cooper writes of Davis's modern recursive series, "All the elements of the earlier painting are present-transferred in loving detail... and some ... have even been strengthened. And yet none of them are there. Instead of being drawn to the work of deciphering, we are overcome by a colorful blaze of shape and pattern, very much on the surface" (H. Cooper, "Unfinished Business: Davis and the Dialect-X of Recursion," in B. Haskell, Stuart Davis: In Full Swing, exh. cat., New York, 2016, p. 45).





Peinture/Nature Morte

oil and pencil on canvas 28½ x 36 in. (72.4 x 91.4 cm.) Painted *circa* 1924.

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

PROVENANCE

The artist.

Henri-Pierre Roché, Paris, France, gift from the above, 1933.

Madame Henri-Pierre Roché, Paris, France, wife of the above, by descent, 1959.

[With]M. Knoedler & Co., Inc., New York, 1966-67. Noah Goldowsky Gallery, New York, 1967.

Mr. and Mrs. Henry M. Reed, Red Bank, New Jersey, by 1969. Benjamin F. Garber, Marigot, St. Martin, *circa* 1970.

[With]Washburn Gallery, New York. Acquired by the late owner from the above, 1982.

EXHIBITED

New York, Rose Fried Gallery, *The Synchromists: Morgan Russell, Stanford MacDonald-Wright, Patrick Henry Bruce*, November 20-December 31, 1950. New York, M. Knoedler & Co., Inc., *Synchromism and Color Principles in American Painting, 1910-1930*, October 12-November 6, 1965, no. 11. New York, Noah Goldowsky Gallery, 1967. Montclair, New Jersey, Montclair Art Museum, *Synchromism from the Henry M. Reed Collection*, April 6-27, 1969, no. 6.

Houston, Texas, Museum of Fine Arts; New York, Museum of Modern Art; Richmond, Virginia, Virginia Museum of Fine Arts, *Patrick Henry Bruce: American Modernist*, May 17, 1979-January 6, 1980, pp. 30-31, 36, 73, 204, cat. D17, no. 27, illustrated. New York, Washburn Gallery, *15th Anniversary*, October 1-November 1, 1986, n.p., no. 1, illustrated

October 1-November 1, 1986, n.p., no. 1, illustrated (as *Still Life*).

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 13, 27-28, 33, 60-61, 199, no. 8, illustrated.

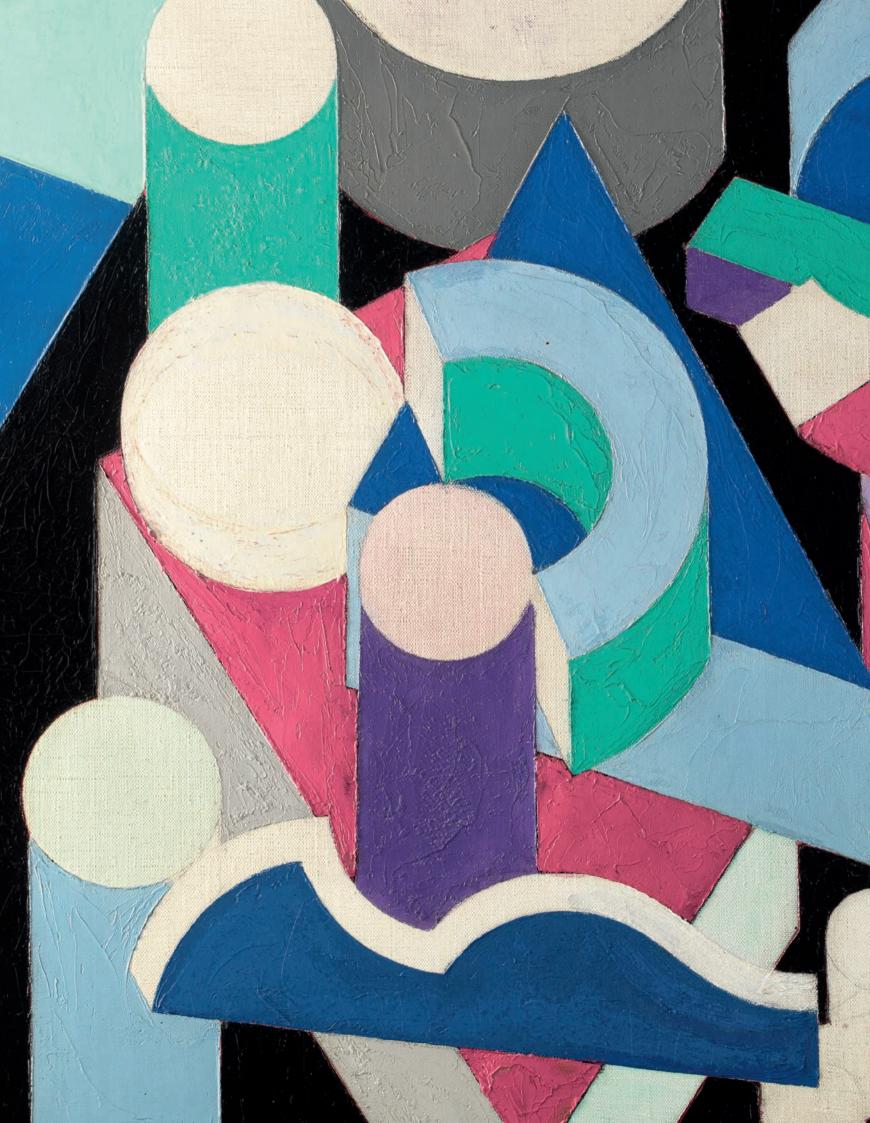
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 56-59, no. 6, illustrated. Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Audubon to Warhol: The Art of American Still Life*, October 27, 2015-January 10, 2016, p. 222, no. 94, illustrated (as *Peinture/Nature Morte (Forms No. 5)*).

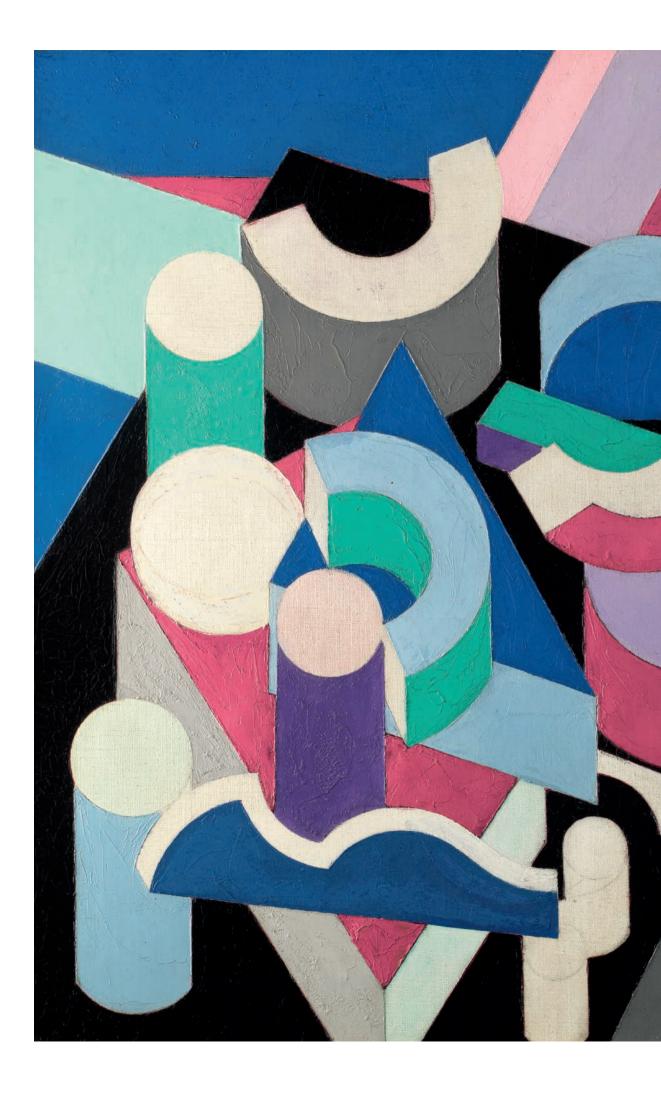
LITERATURE

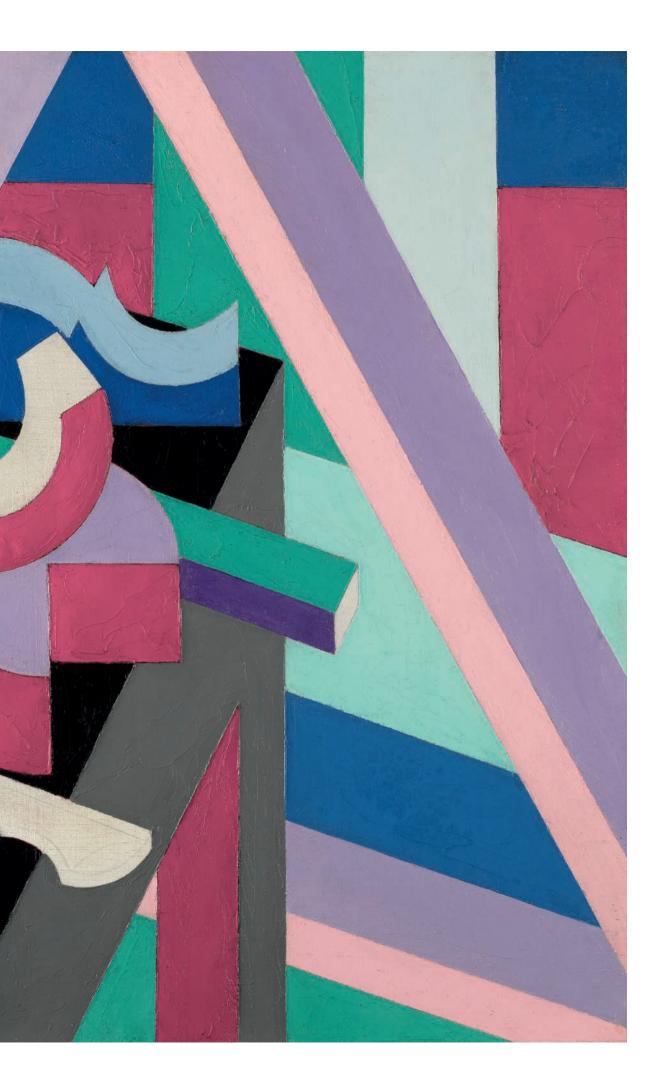
M. Seuphor, "Peintures construites," *L'Oeil*, October 1959, p. 39, no. 58, illustrated. *Art in America*, vol. 68, March 1968, p. 20, illustrated. M. Seuphor, *L'Art Abstrait*, vol. 2, 1971-74, p. 102, illustrated.

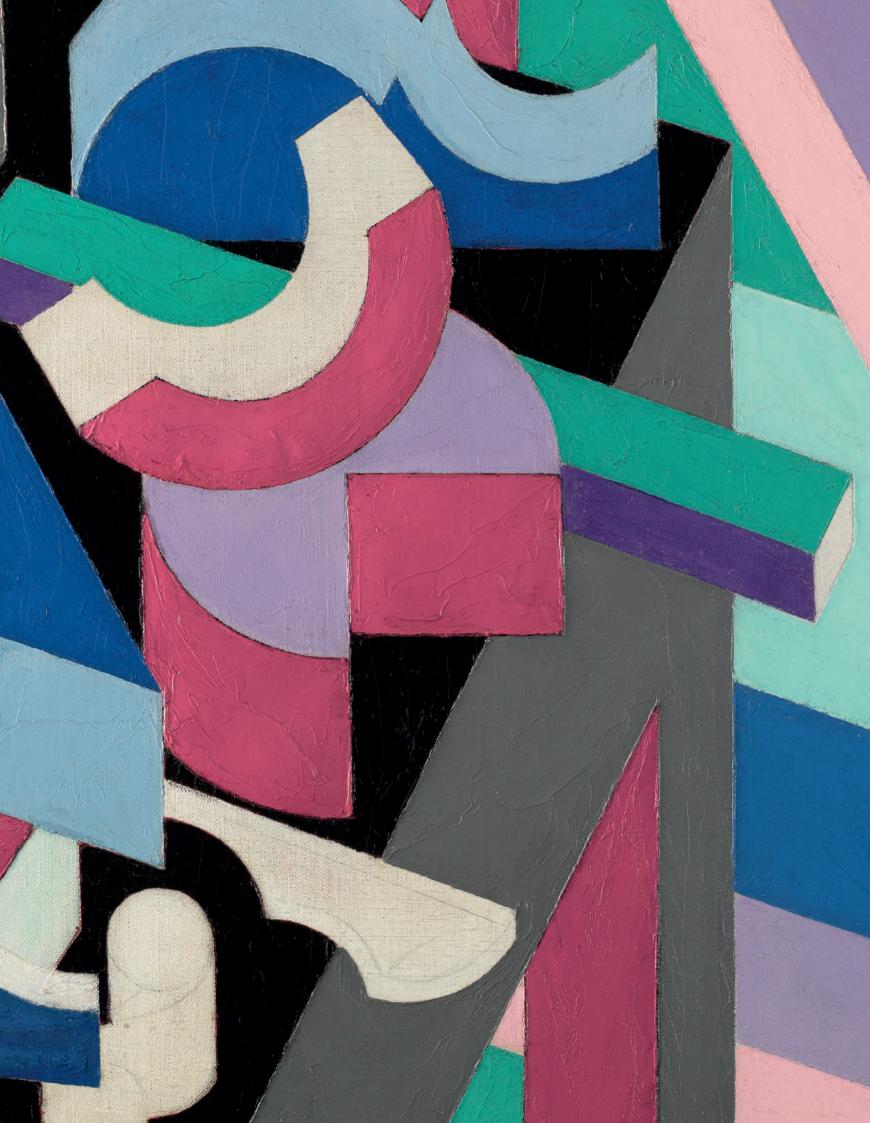
W. Agee, "Patrick Henry Bruce: A Major American Artist of Early Modernism," *Arts in Virginia*, vol. 17, no. 3, Spring 1977, illustrated.

H. Kramer, "Rediscovering the Art of Patrick Henry Bruce," *New York Times*, July 17, 1979, section D, p. 21.









"In a room where there were two of the best BRAQUES of 1912 and several small PICASSOS, the BRUCES [sic] held their own and had their own significance."

| HENRI PIERRE-ROCHÉ

PATRICK HENRY **Bruce** *Peinture/Nature Morte*



Fernand Leger, *The Discs in the City*, 1921. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: Musée National d'Art Moderne, Centre Pompidou, Paris, France / Peter Willi / Bridgeman Images.

opposite: Present lot illustrated (detail)

Arresting with its clarity of form

and luscious surface, Patrick Henry Bruce's *Peinture/Nature Morte* is a magnificent example of the artist's mature style for which he is best known. Employing reductive precision and spirited colors, Bruce uses geometric forms that resemble objects found in the artist's Parisian apartment to create a still-life painting teetering on the very edge of pure abstraction. A deeply personal painting belonging to the artist's rare hallmark style, *Peinture/Nature Morte* is one of the most dynamically complex works by Bruce left in private hands and a stunning example of early American Modernism.

The great-great-great grandson of the famed Revolutionary War hero Patrick Henry, Bruce was born in Virginia in 1881 and studied art in Richmond, before moving in 1902 to study at the New York School of Art under Robert Henri and William Merritt Chase. The following year in 1903, Bruce departed for Paris, where he would remain for nearly the rest of his life and quickly became a favorite of French avant-garde circles. He regularly visited Gertrude and Leo Stein and enrolled in Henri Matisse's school at the Couvent des Oiseaux in 1907. Through visits to the Salon d'Automne and Salon des Indépendants, the latter where Bruce himself exhibited, the artist was exposed firsthand to the latest radical developments in modern painting. In addition to the Steins, key figures of the Paris literati, including author Henri Pierre-Roché and poet Guillaume Apollinaire, became Bruce's greatest champions upon his arrival in Paris. For example, Pierre-Roché, the original owner of Peinture/Nature Morte, proclaimed, "In a room where there were two of the best Braques of 1912 and several small Picassos, the Bruces [sic] held their own and had their own significance" (H. Pierre-Roché, quoted in Patrick Henry Bruce: American Modernist, exh. cat., New York, 1979, p. 224). Likewise, following Bruce's inclusion in the 1913 Salon d'Automne, Apollinaire recalled, "The Bruce and Picabia entries are what strikes one's gaze the most in this salon, what one sees best. Now painting is done above all to be seen" (G. Apollinaire, quoted in ibid., p. 219). Following World War I, Bruce solely painted still lifes until the very end of his career. With a fierce determination, he evoked the work of Paul Cézanne, who he admired greatly, and the animated Cubist still lifes of Juan Gris.

Peinture/Nature Morte is one of four stylistically similar works from circa 1924 known as "collapsed beam" paintings. Two other examples from this series are in the collections of the National Gallery of Art, Washington, D.C., and the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Barbara Rose writes of this group,



Frank Stella, Harran II, 1967. Solomon R. Guggenheim Museum, New York. © 2018 Frank Stella / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

right: Installation view, *Patrick Henry Bruce: American Modernist*, Museum of Modern Art, New York, August 22– October 21, 1979, Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, New York.

opposite: Present lot illustrated (detail).

"The Bruce and Picabia entries are what strikes one's gaze the most in this salon, what one sees best. Now painting is done above all to be seen."

| GUILLAUME APOLLINAIRE



"In Bruce's series of 'collapsed beam' paintings, apparently done in 1924, the tabletop is tipped up so radically that the objects look as if they may slide, like an avalanche, into our space. Thus, with the seemingly neutral means of geometry, Bruce was able to find a full range of expression for drama, if not terror. Once again paradox plays its ironic role: fixed in a stable geometric armature that appears irrevocably locked in place, the individual pieces that fit together to create the whole look as if at any moment the force of gravity may cause them to tumble in a chaotic heap" (B. Rose, quoted in *ibid.*, pp. 71-72).

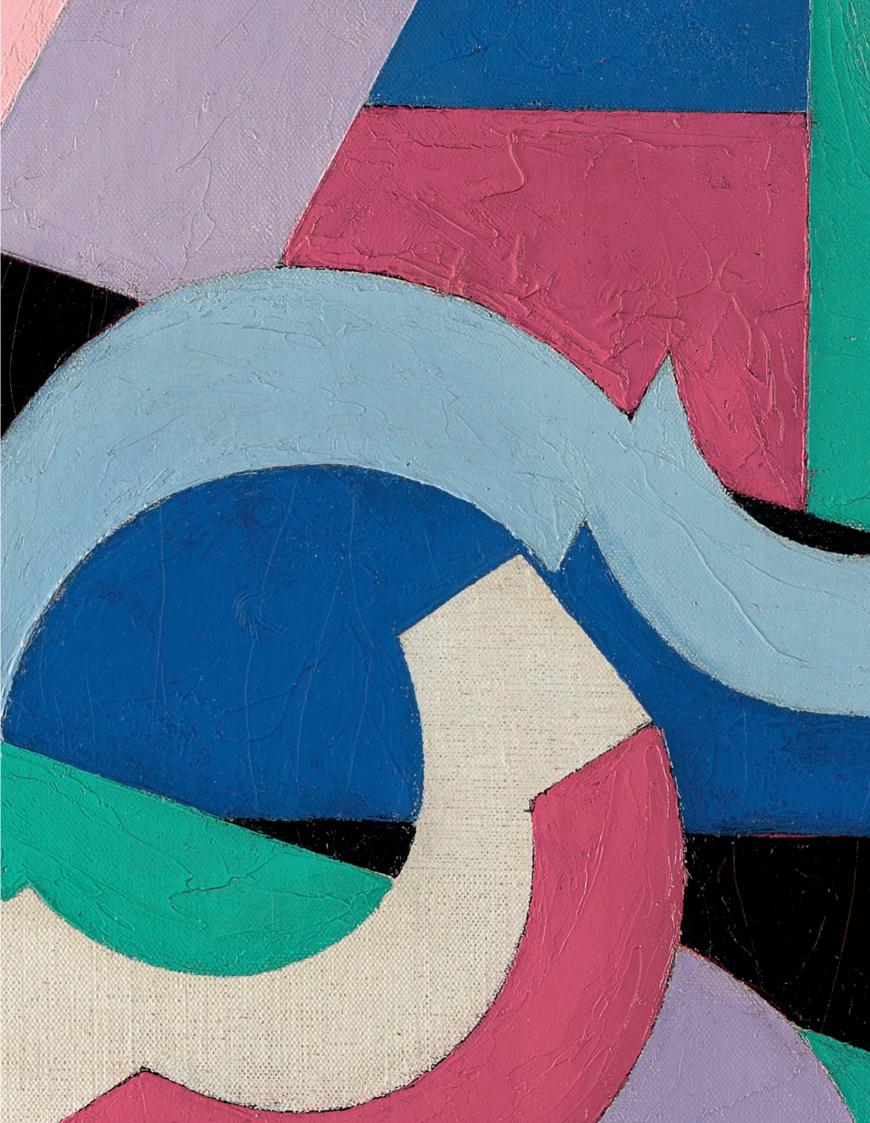
Peinture/Nature Morte and the "collapsed beam" paintings are part of a rare group of the artist's later still-life works, which fortunately still survive today. In 1933, Bruce proceeded to sell or destroy all of his paintings with the exception of twentyone. This group, including the present painting, was comprised of only late-period still lifes and was given to the artist's only close friend and supporter, Roché. The paintings remained in the Roché family until the mid-1960s and largely went unnoticed until the publication of the artist's catalogue raisonné in 1979 by William Agee and Barbara Rose. Following Bruce's death in 1933, Roché remembered of his friend's work in 1938, "Little by little, over the years, I was won over by his silent search and by his calm [and relentless] perseverance-and I sensed that the essential quality for which he was searching

was painted on his canvases" (H. Pierre-Roché, quoted in *ibid.*, p. 223). Indeed, it was this essential quality Roché describes that perhaps caught the eyes of Frank Stella and Ron Davis, who saw and responded the Bruce's work when exhibited in the 1970s. Bruce's art, largely overlooked in its time, foreshadowed the hard-edge painting of artists such as Stella and Ellsworth Kelly.

While stylistically Bruce's work also demonstrates homage to the Purism movement, seen in the work of Fernand Léger and Charles Jeanneret (Le Corbusier), Peinture/Morte does not call for a new utopian vision characterized by clarity of form, and is largely unrelated to industrialization. Instead, the present work is an extremely personal work of art According to William Agee, Bruce's later works recall objects the artists surrounded himself with in his apartment at 6, rue due Furstenberg. Agee explains, "virtually every element in the late works is an object of which Bruce had intimate knowledge. Some of these elements may have been freely abstracted, condensed, or in part manipulated and adjusted for the sake of balancing the painting. However, it now seems certain that not a single element was pure invention" (W. Agee, quoted in ibid., p. 29). In Peinture/Nature Morte, Agee identifies a large round of cheese at center, a magnet frequently used by architects and engineers at left and, in the background, the collapsed beams likely derived from the pilasters in the artist's apartment.

In *Peinture/Nature Morte*, Bruce endows generous amounts of paint on the canvas to create a thick, tactile surface. At the same time, he only applies pencil in some areas, juxtaposing sections of impasto with canvas left almost bare. As objects appear to stack on and around each other, Bruce not only plays with that elusory boundary between representation and abstraction, but also renders objects to appear both two- and three-dimensional at the same time. The striking use of varying shades of purples, blues and greens emphasizes the near complete abstraction of the composition, creating a dynamic and extremely complex work.

Painted in a precise yet unmodulated style, Bruce's *Peinture/Nature Morte* is a energetic yet fastidious example of an only recently-appreciated American Modern master. In this work, Bruce allows his viewers a glimpse into his hermetic, private world and his quest for the ultimate work of art in his oeuvre. In his profound use of abstraction, Bruce has rendered a triumph of American art. Rose writes of Bruce's work from this period, "In his late paintings, Bruce attempted nothing less than to synthesize painting, sculpture, and architecture in a totally personal *gesamtkunstwerk* that returned painting to the place Leonardo has assigned to it, as the noblest art" (B. Rose, quoted in *ibid.*, p. 83).





Melancholy Interlude

signed and dated 'Francis Criss-39' (lower right) oil on canvas 25¼ x 30 in. (64.1 x 76.2 cm.) Painted in 1939.

\$100,000-150,000

PROVENANCE

Encyclopaedia Britannica Corporation, Chicago, Illinois, by 1945. Senator William Benton, Southport, Connecticut,

by 1963.

Estate of the above, 1973.

Charles and Marjorie Benton, Chicago, Illinois. Jan G. Anderson Associates, New York. Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1985.

Acquired by the late owner from the above, 1985.

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"Esquires Art Institute," *Esquire Magazine*, vol. 24, no. 2, August 1945, pp. 70-71, illustrated. J.A. Lewis, "Twist on a Modernist: Francis Criss Works Come Back Into View," *The Washington Post*, August 4, 2001, p. C2, illustrated. G. Franke-Ruta, "The Afterlives of Painters," *Washington City Paper*, September 14, 2001, illustrated. D. Ngo, ed., *Art + Architecture: The Ebsworth Collection + Residence*, San Francisco, California, 2006, n.p., illustrated.





"Melancholy Interlude features spare, precisely rendered architectonic forms and smooth surfaces that ally it closely with the precisionist movement."

I GAIL STAVITSKY

FRANCIS Criss Melancholy Interlude



Giorgio de Chirico, *The Enigma of a Day*, 1914. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / SIAE, Rome. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.



Ed Ruscha, *Burning Gas Station*, 1966. © Ed Ruscha. opposite: Present lot illustrated (detail).

Utilizing bold primary colors and a

sharply receding linear perspective to depict New York factory buildings, Francis Criss's *Melancholy Interlude* exemplifies the artist's characteristic style at the intersection of Precisionism and Surrealism.

In the late 1930s, following a Guggenheim fellowship in Italy, Criss worked as a teacher and artist for the Works Progress Administration in New York, through which he was the only realist artist selected to design a mural for the Williamsburg Housing Project of 1936-1937. Like many other WPA artists, including Stuart Davis and Willem de Kooning, Criss looked to the city streets around him for inspiration, painting subway stations, skyscrapers and factories. The present work, as well as two related oils (*Waterfront*, circa 1940, Detroit Institute of Arts; *New York, Waterfront*, *circa* 1940, Private Collection), were based on Criss's drawings of the Burns Brothers' coal bins at 22nd Street along the East River of Manhattan.

While painting the sort of Depression-era subjects often explored by other Precisionists like Charles Sheeler and Charles Demuth, Criss infuses his industrial compositions with unique color and mystery that edge the atmosphere of his works toward the realm of Magical Realism or Surrealism. Gail Stavitsky explains of Criss's distinctive combination of styles: *"Melancholy Interlude* features spare, precisely rendered architectonic forms and smooth surfaces that ally it closely with the precisionist movement. Nevertheless, the mysterious clouds, sharp perspectival recession of the building to the left, as well as the dramatic contrasts of light and dark evoke a surreal atmosphere suggestive of [Giorgio] de Chirico's elusive dreamscapes. At the same time other aspects such as the cubistinspired overlapping of flat, boldly colored, simplified forms and textured surfaces (for example, the small buildings to the right), are related to the modernist style of Davis" (G. Stavitsky, "Francis Criss in the 1930s: A Rare Synthesis of Realism and Abstraction," Restructured Reality: The 1930s Paintings of Francis Criss, exh. cat., Corcoran Gallery of Art, Washington, D.C., 2001, p. 22). In the present work, Criss draws further attention to the Surrealist aspects of his scene by placing an overtly decorative streetlamp at center. The contrast of this element with the oversimplification of the rest of the architecture underscores the impossibility of many of the angles and relative scales of the buildings which seem deceptively precise at first glance.

Criss once wrote, "the poet-artist restructures reality, the... forgotten window... which no one else would have... honored even with a side glance" (F. Criss, quoted in *The Sweat of Their Face: Portraying American Workers*, exh. cat., National Portrait Gallery, Washington, D.C., 2017, p. 128). With the title *Melancholy Interlude*, the present work explicitly invites the viewer to discover and bask in the layers of hidden meaning and alternate reality to be found within the artist's chosen window onto the modern industrial landscape.



Cottages at North Truro

signed 'Edward Hopper' (lower right) watercolor and pencil on paper 20 x 28 in. (50.8 x 71.1 cm.) Executed in 1938.

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

PROVENANCE

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Acquired by the late owner from the above, 1973.

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C. Little, Paintings of New England, Camden, Maine, 1996, pp. 8, 81, 124, illustrated.

S. London, "Edward Hopper in Truro," Cape Cod Life,

July 1996, n.p., illustrated.

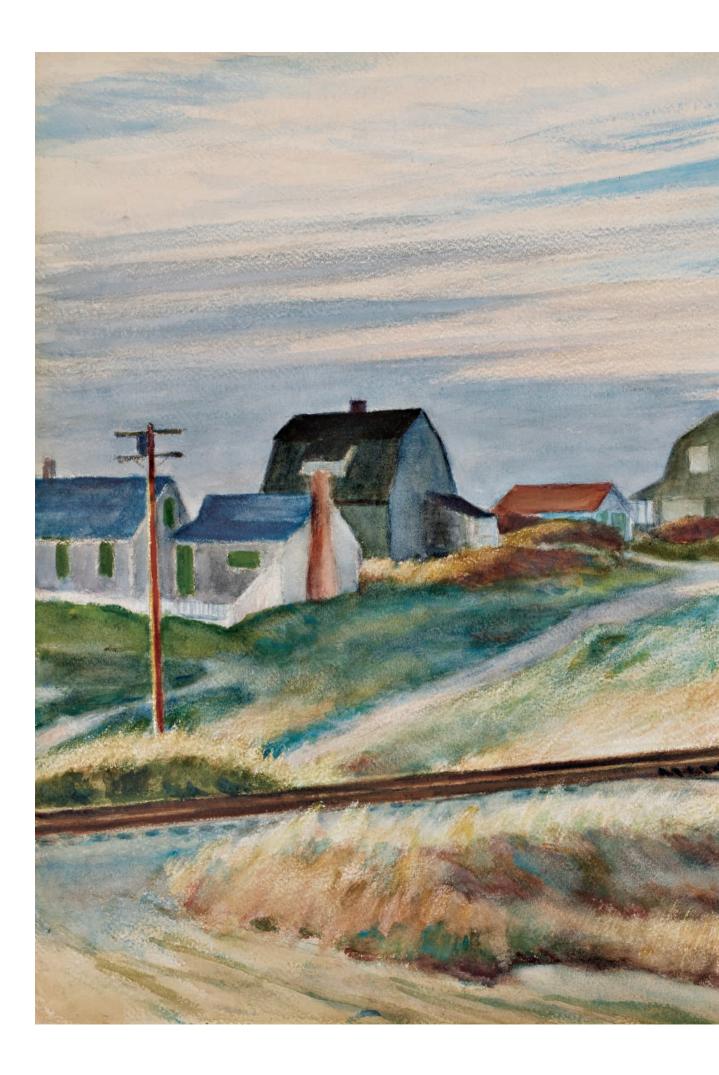
D. Ngo, ed., Art + Architecture: The Ebsworth

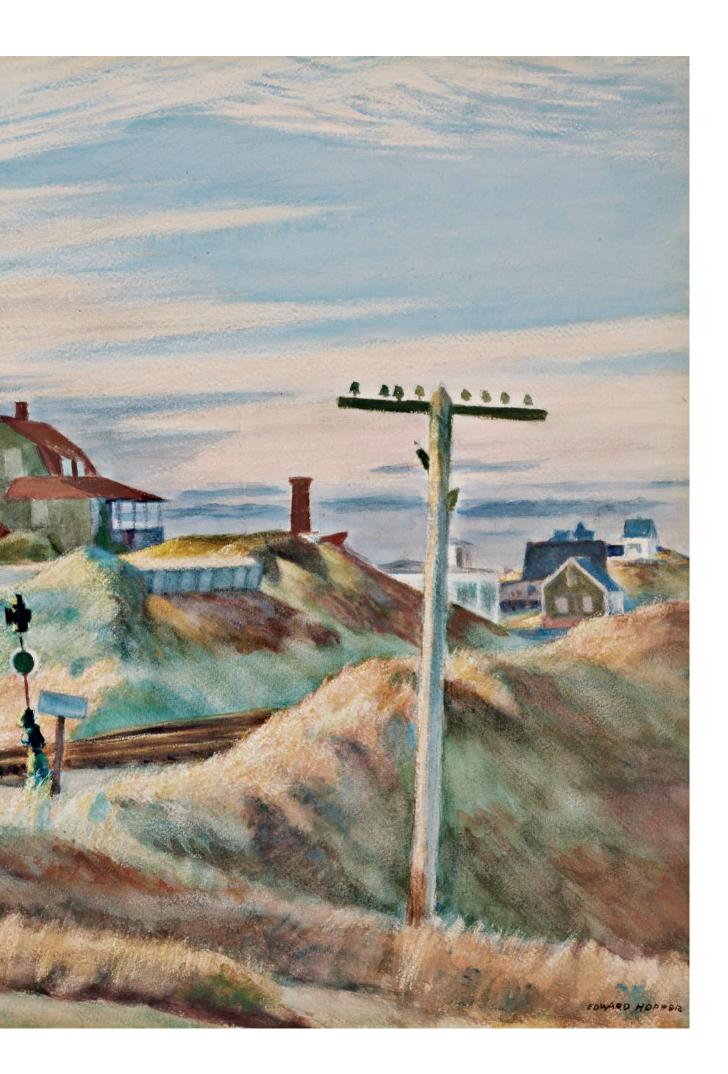
Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

B. Ebsworth, A World of Possibility: An Autobiography, Hunts Point, Washington, 2012, pp. 160-61.

We would like to thank Dr. Gail Levin for her assistance with cataloguing this lot.











I DEBORAH LYONS

EDWARD Hopper Cottages at North Truro

In Cottages at North Truro Edward

Hopper dramatically captures the effects of light on the gently rolling landscape and modest architecture of Cape Cod, Massachusetts, and elevates his subject to a commentary on mid-century American life. Hopper's varied subject matter, from urban offices, diners and movie theaters to country roads, isolated homes and undulating dunes, was a result of his habitual division of time between New York and New England almost every year beginning in 1912. New England offered the artist respite from the bustle of the city and a plethora of pictorial elements to explore, often spurring a creative outpouring, which formed an important portion of his oeuvre. One of eleven watercolors he painted in 1938, Cottages at North Truro is a superb example of Hopper's Cape Cod work and demonstrates his mastery of the watercolor medium and his celebrated ability to create hauntingly beautiful and poignant scenes from his everyday surroundings. With arresting simplicity and a nuanced interpretation of natural light, Hopper's watercolors are some of the most vibrant and original works of twentiethcentury American art.

Hopper first visited Cape Cod with his wife, Jo, in 1930, renting a house in South Truro for three summers before building a home and studio there in 1934. The couple began to spend six months on the Cape almost every year, and Hopper found an abundance of subject matter in the unassuming homes and buildings that populated the peninsula, as well as the sandy dunes and crystalline light that give South Truro its distinct character. As demonstrated by the quality and freshness of the present work, the Cape's distinct architecture and light revitalized the artist and provided new forms and effects to explore. "The simple shapes of these houses were the architectural antithesis of the complicated, ornamented Victorians he had been drawn to in Gloucester, but the appeal was the same: they offered the opportunity to paint the mesmerizing rhythms of sun and shadow generated in the heat of the day and in the long afternoons" (C. Troyen, "Edward Hopper" in C.E. Foster, ed., Edward Hopper, exh. cat., Kunsthalle Wien, 2009, p. 51).

Hopper's accomplished watercolor technique is evident in the rich washes of *Cottages at North Truro*. Painted in the autumn, the undulating landscape is wonderfully rendered with varying tones of green, yellow, red and tan. Yet, before completing the sky, Hopper insisted on repeated trips to North Truro. In writing of the challenges, Jo noted "We came out as usual—looking for a sky for E.'s watercolor—& haven't been able to get a suitable one" (J. Hopper,



Ed Ruscha, *Mobil, Gallup, New Mexico*, 1962. Whitney Museum of American Art, New York. © Ed Ruscha.

right: Claude Monet, *The Train Bridge at Argenteuil (Val d'Oise)*, 1873-1874. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

far right: Edward Hopper, House by the Railroad, 1925. Museum of Modern Art, New York. © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

"The simple shapes of these houses were the architectural antithesis of the complicated, ornamented Victorians he had been drawn to in Gloucester, but the appeal was the same: they offered the opportunity to paint the mesmerizing rhythms of sun and shadow generated in the heat of the day and in the long afternoons."

I CAROL TROYEN





quoted in G. Levin, *The Complete Watercolors by Edward Hopper*, New York, 2001, p. 301). Hopper's patience was ultimately rewarded, and the sky, with subtle lavender, white and blue tones, perfectly complements the rest of the composition and its autumnal characteristics.

Permeated by profound silence and stillness, in Cottages at North Truro, the buildings sit isolated and seemingly unoccupied, with some appearing to be already boarded up for the winter months. The only sense of movement is in the rippling grasses, which themselves seem left to grow too long and dry through neglect. By cleverly capturing this atmosphere of quietude and loneliness, Hopper gives the mundane subject a lofty weight. Gerry Souter explains, "As the 1930s produced bank failures, business failures, foreclosures, and bankruptcies. Edward Hopper's paintings of American places became icons of a rock-solid America on which a new future would be built. On another level, his interpretation of these places and the vast silences that seemed to surround them and their inhabitants also gave art writers, critics, and journalists considerable grist for their interpretative mills" (G. Souter, *Edward Hopper: Light and Dark*, New York, 2012, p. 131).

The isolating elements of modern society are further underscored in Cottages at North Truro by the railroad tracks that bisect the landscape. As in Hopper's famous House by the Railroad (1925, Museum of Modern Art, New York), the tracks are bare of human life and create a sense of distance between the viewer and the community of homes in the distance. Similarly, at first glance, the telephone poles on both sides of the railway suggest modern ease of communication; yet, without any wires to form an actual connection, they are just another relic in a landscape that seems abandoned for the season. Through Hopper's compositional skills, these simple elements come together to create "something epic and timeless, and yet...deceptively straightforward...It is Hopper's sparseness which allows us to project the details of our own lives into his painted world, to see the lives projected on

canvas as standing for all lives" (D. Lyons, *Edward Hopper and the American Imagination*, New York, 1995, pp. xi-xii).

Hopper's unique aesthetic, embodied by Cottages at North Truro, influenced generations of succeeding artists and its impact continues to be seen today. "New England provided Hopper with motifs which he would turn into icons of American art." (C. Little, Edward Hopper's New England, New York, 1993, p. VI) Moreover, Guillermo Solana and Jean-Paul Cluzel have written "His uncommon sensitivity his distanced perspective on the world, and his sense of drama have earned him a significant place in the history of modern art. Hopper's work not only casts a spotlight on the birth of American modernity, but also marks the advent of a form of artistic creation entirely his own. His work is recognized throughout the world and his paintings, with their very particular atmosphere, now form part of our collective imagination" (G. Solano and J.-P. Cluzel, Hopper, exh. cat., Museo Thyssen-Bornemisza, Madrid, 2012, n.p.).

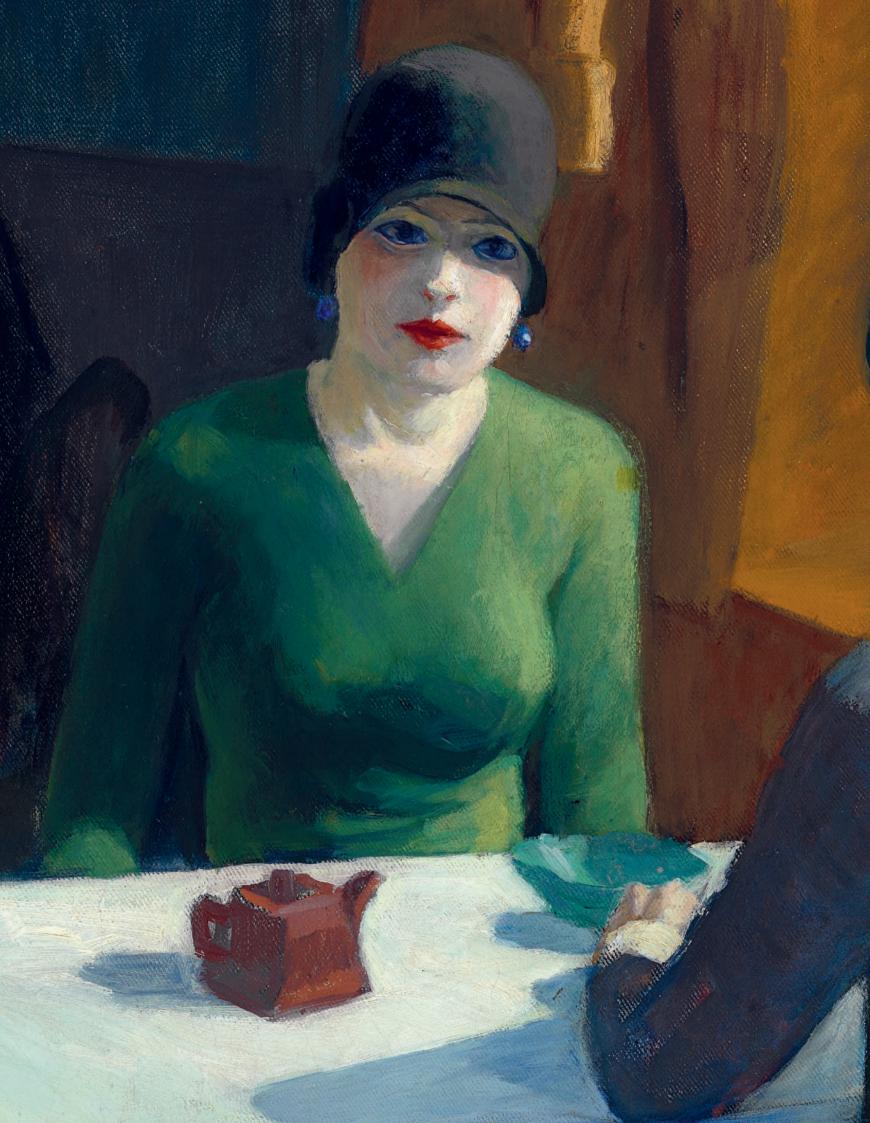


Source location for the present lot. Photo: Courtesy Gail Levin, from the book Hopper's Places, published by Albert A. Knopf, 1985 and University of California Press, 1998.

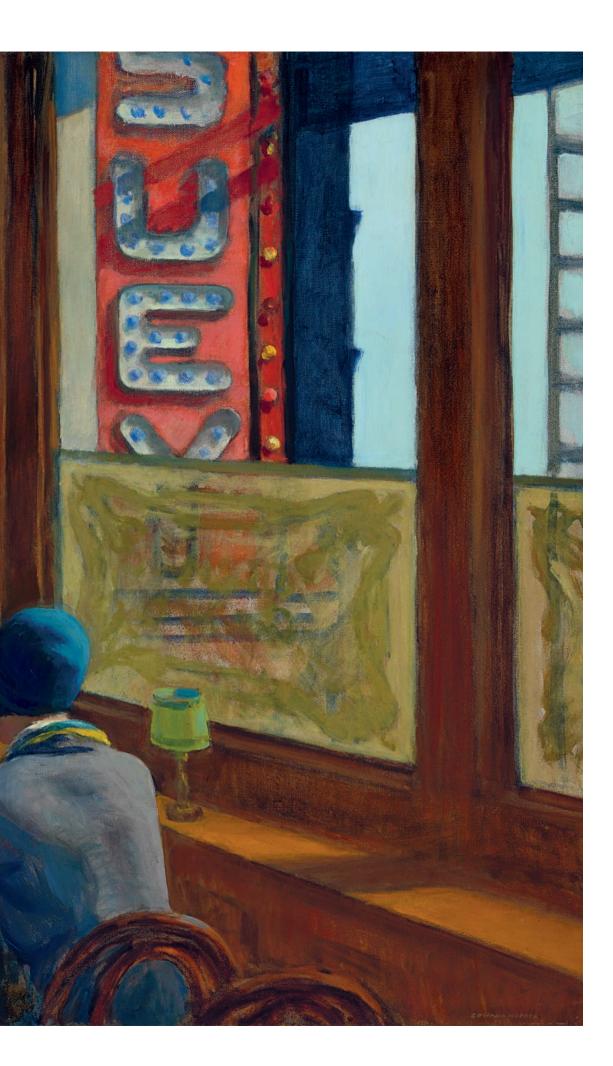


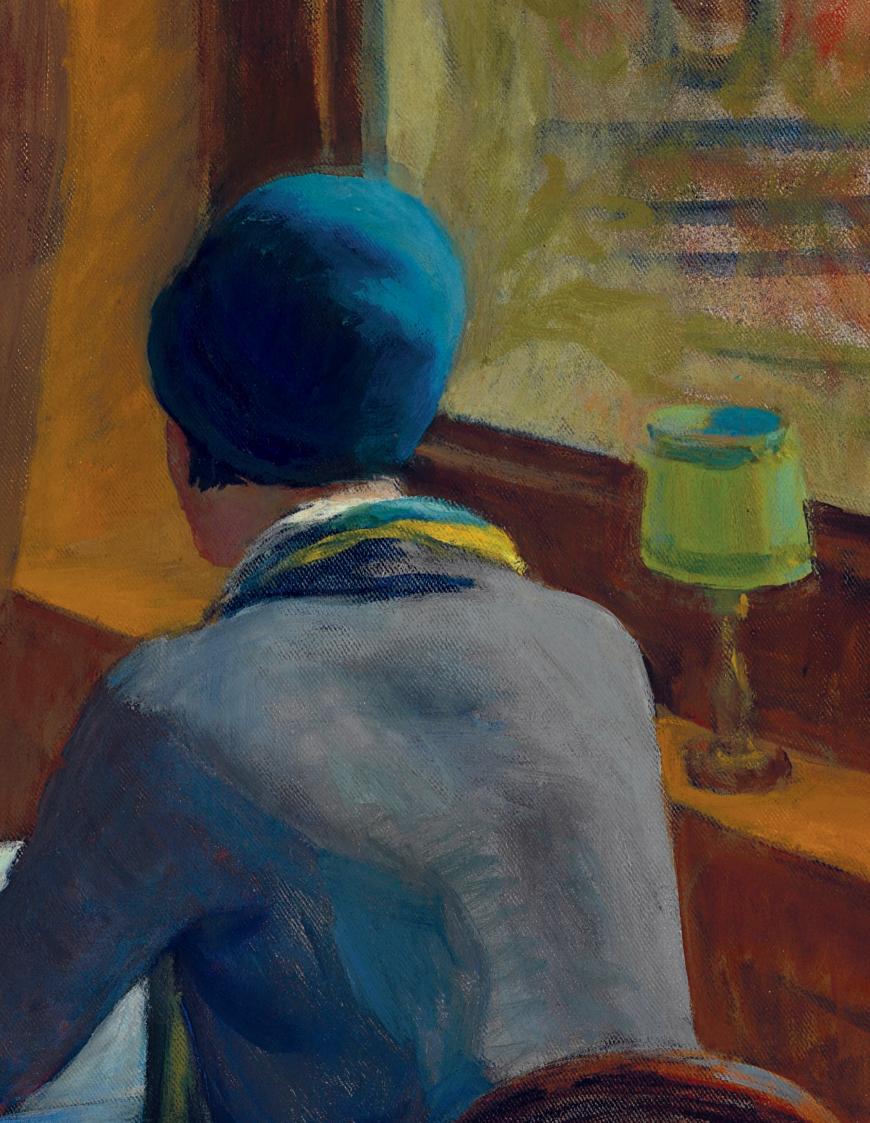
signed 'Edward Hopper' (lower right) oil on canvas 32 x 38 in. (81.3 x 96.5 cm.) Painted in 1929.

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









PROVENANCE

The artist.

[With]Frank K.M. Rehn Gallery, New York. Mr. and Mrs. Mark Reed, Alexandria, Virginia, acquired from the above, 1950. [With]Frank K.M. Rehn Gallery, New York.

Mr. and Mrs. Louis Cohen, Great Neck, New York, acquired from the above, 1968.

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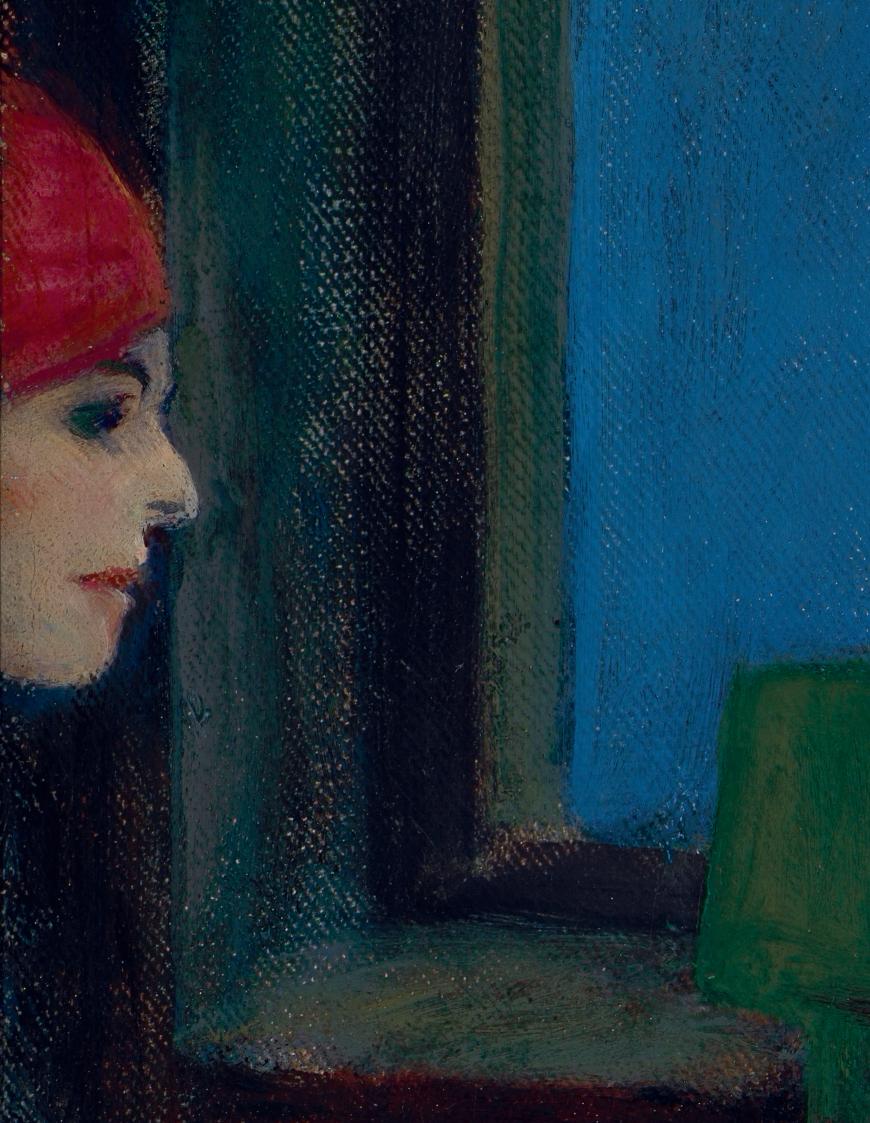
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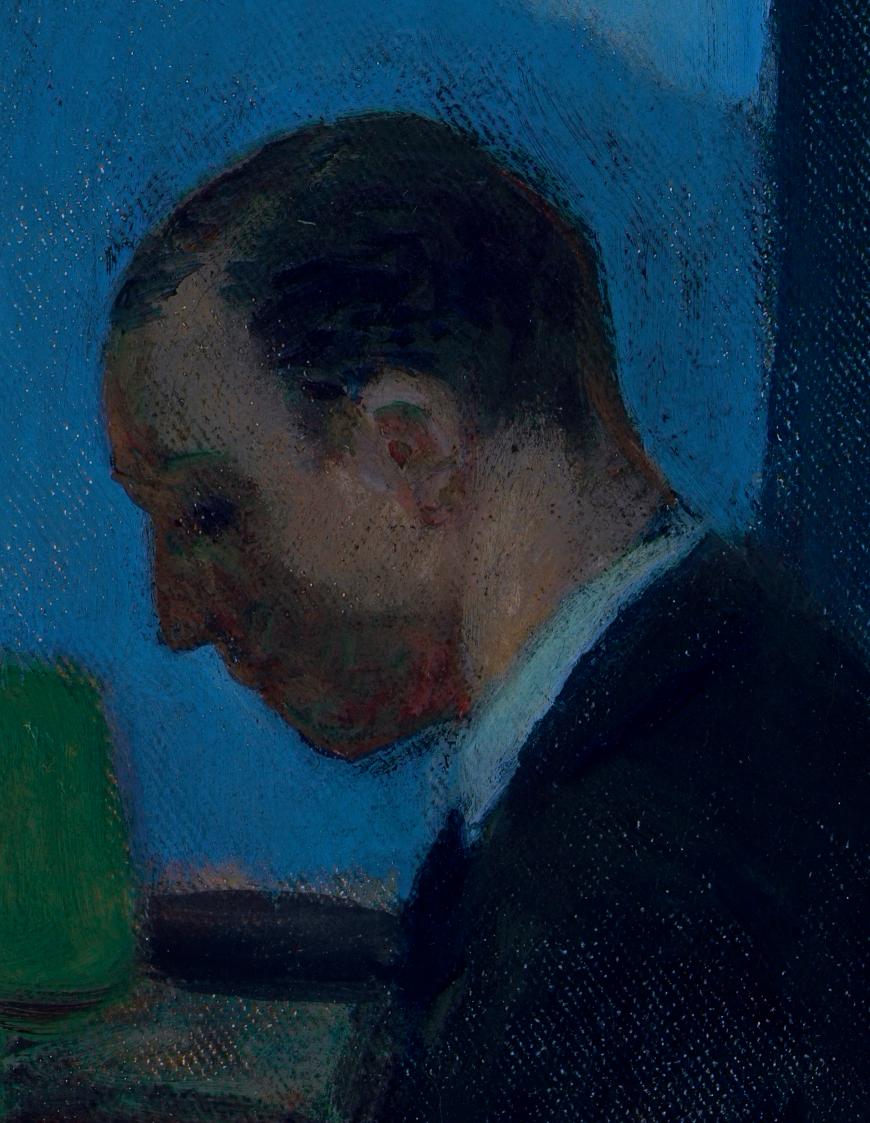
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We would like to thank Dr. Gail Levin for her assistance with cataloguing this lot.







"Hopper is an artist who is as much universal as he is American: he paints man in his alienation from and disenchantment with everyday life, and he does so with a truthfulness that is not devoid of tenderness."

I GUILLERMO SOLANA, JEAN-PAUL CLUZEL, HOPPER, PARIS, FRANCE, 2012, P. 9

EDWARD Hopper Chop Suey

As in his masterwork 'Nighthawks'

(1942, Art Institute of Chicago), Edward Hopper's 1929 painting *Chop Suey* distills the atmosphere of an everyday eatery into a cinematic scene that at once suggests a specific story as well as alludes to broader themes of social isolation, gender roles and even the art historical tradition through which an artist can reflect such issues within his work. The most iconic painting by Hopper left in private hands, *Chop Suey* epitomizes the psychologically complex meditations for which the artist is best known, while uniquely capturing the zeitgeist of the city during one of its most fascinating eras of transition.

In his early years, Hopper studied painting at the New York School of Art under the guidance of the leading promoter of the Ashcan School, the artist Robert Henri. His classmates at the school included George Bellows, Rockwell Kent and Guy Pène du Bois. While transforming and modernizing his style over his lifetime, Hopper always embraced a central teaching of Henri: to paint the city and street life he knew best. Whether during his studies in Paris or his first years in New York as an illustrator, Hopper would sit in cafés and find inspiration through people-watching. Yet, while his contemporaries like Pène du Bois, Reginald Marsh or John Sloan tended to focus on the flamboyant and sordid sides of the flapper set, Hopper focused on the more nuanced stories of society and often those found at the restaurants of the era. For example, while Sloan's Reganeschi's Saturday Night (1912,

Art Institute of Chicago) has been suggested as inspiration for Hopper's New York Restaurant (circa 1922, Muskegon Museum of Art) and Chop Suev, the subject matter for both artists was more likely commonly derived, with their approaches markedly different. Robert Hobbs explains, "The two artists are both adhering to the tradition begun by the French Impressionists of picturing ordinary people in modern cities... but unlike Sloan he was not concerned with direct political reform. Hopper was much more involved with a new and distinct sensibility characteristic of his own era...He was concerned with general human values, and he used art as a way to frame the forces at work in the modern world" (R. Hobbs, Edward Hopper, New York, 1987 n 48)

While having its roots in the French Impressionist and Ashcan traditions of painting city life, *Chop Suey* was likely more specifically inspired by Chinese restaurants Hopper visited, both in New York and on his travels. A uniquely American place, in the early twentieth century, the chop suey joint personified the spirit of the modern nation's melting pot. Derived from a Cantonese phrase, *tsap sui*, meaning 'odds and ends,' chop suey came to refer to not only a low cost stir-fry dish but, moreover, to a public destination where an interested observer could view the societal fusion of different cultural elements of the modern city. Originating as flashy destinations in Chinatown for the nightlife crowd, by the mid-1920s chop suey restaurants had evolved into popular



Edward Hopper, Automat, 1927. Des Moines Art Center. © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: © DeA Picture Library / Art Resource, NY.

right: Edward Hopper, *Nighthawks*, 1942. Art Institute of Chicago. © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: The Art Institute of Chicago, IL, USA / Friends of American Art Collection / Bridgeman Images.

"Chop Suey reminds us that Hopper's modern sensibility lay in his profound sensitivity to America as a culture in flux, the impact of which he measured in individual psychological terms."

PATRICIA JUNKER, *EDWARD HOPPER: WOMEN*, EXH. CAT., SEATTLE, WASHINGTON, 2008, P. 39



luncheonettes where the burgeoning working-class could gather to grab a bite to eat. The layout of this restaurant has been associated by scholars including Patricia lunker with a spot in Portland Maine where Hopper spent the summer of 1927, as well as a restaurant on Columbus Circle on the Upper West Side of New York. Called The Far East Tea Garden, the New York establishment was a cheap. second-floor spot that the Hoppers frequented while dating and in the early years of their marriage, and was also known as a meeting place for Alfred Stieglitz, Georgia O'Keeffe and other Modernists in their circle. (A.F. Smith, ed., Savoring Gotham: A Food Lover's Companion to New York City, New York, 2015, n.p.) These restaurants were typical for their type, as described by Junker: "Unpretentious places, they were typically located on the upper floors of old commercial brownstones. A large, flashy 'chop suey' sign, extending prominently from a building's facade, identified the restaurant to passerbys on the street below. Many were open for lunch, but all catered, at least initially, to a late-night crowd, remaining open as late as 2:00 A.M... Chop suey restaurants appealed to a widely diverse clientele that included Irish Catholics, European Jews, and blacks from Harlem. Their dining rooms provided a snapshot of modern New York... By the end of 1925, Bertram Reinitz, a popular social commentator and columnist for the New York Times, saw chop suey as

a major indication of cultural transformation...it had been 'promoted to a prominent place in the mid-day menu of the metropolis'" (P. Junker, quoted in *Edward Hopper: Women*, exh. cat., Seattle Art Museum, 2008, pp. 34-35).

Hopper's Chop Suey captures a snapshot look at this common lunch hour meeting spot, depicting just two tables of archetypal customers within the somewhat sparse interior of the restaurant. In the foreground, two women chat at a table during their break, while another couple is partially visible in the distance. Curiously, within the restaurant, the bright white tables are conspicuously empty, and only the Asian teapot on the near table suggests any Chinese influence. Judith A. Barter writes of these bare tables in Hopper's café scenes, "The distillation of Hopper's subjects, the purity of his vision, is unmistakably American. Using the space of the diner, the Automat, or the Chinese restaurant, Hopper painted the familiar in new ways, editing out unnecessary details...There is never anything to eat on Hopper's tables. Famously uninterested in food, Hopper and his wife often made dinner from canned ingredients. What he found important were the spaces where eating and drinking took place" (J. A. Barter, "Food for Thought: American Art and Eating," Art and Appetite: American Painting, Culture, and Cuisine, exh. cat., Art Institute of Chicago, Illinois, 2013, p. 34).

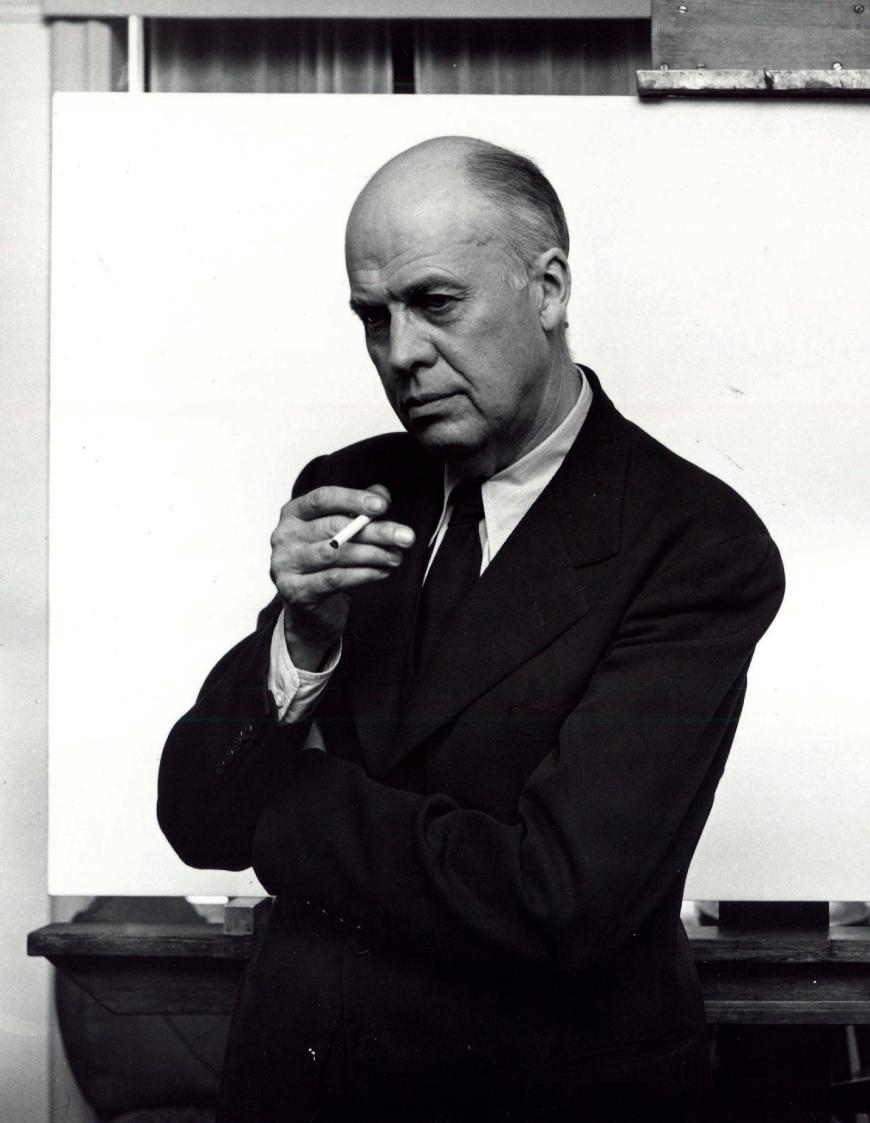
Rather than the food or restaurant itself, it is the view through the window that draws attention to the specific space that gives the painting its title. The partially visible signage and the bold 'SUEY' literally cast a light on where the viewer should focus within the scene. Chop suey joints were notably restaurants where the new female working force was welcome, and in the crisscrossing bands of light, the figure facing the viewer is the point of focus. The expression on her pale, sunlit face becomes a mystery to uncover from beneath her cloche hat. Rather than bask in the glow, she appears pensive, seeming to avoid eve contact with either the viewer or her companion. Posed for by Hopper's wife Jo, as indeed were all three women within the painting, she seems to sit alone and at a distance from the woman across from her, even while attracting attention with her composed beauty. Reflecting on the unique dual effect of light in Hopper's work, Lloyd Goodrich has noted, "it reveals and at the same time isolates them" (L. Goodrich, Edward Hopper, New York, 1971, p. 83) Didier Ottinger further explains, "This property of light is easily experienced in America. In the city streets of the East Coast it acts on individuals in a crowd like the beam of a theater spotlight, literally 'isolating' each of them. Hopper invests this special quality of American light with metaphysical meaning, using it to create paradoxical lighting that heightens the poignant solitude of his



Source location for the present lot, Columbus Circle, New York City. Photographer unknown.



Source location for the present lot, Portland, *circa* 1933. Photo: Courtesy of Collections of Maine Historical Society.





Edgar Degas, *In a Café (Absinthe)*, 1875-1876. Musée d'Orsay, Paris. Photo: Scala / Art Resource, NY.

right: Michelangelo Merisi da Caravaggio, *Calling of Saint Matthew*, 1599-1600. S. Luigi dei Francesi, Rome. Photo: Scala / Art Resource, NY.

far right: Pablo Picasso, *At the Lapin Agile*, 1905. Metropolitan Museum of Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

opposite: Edward Hopper, New York, 1941. Photo: Arnold Newman / Getty Images. "His uncommon sensitivity, his distanced perspective on the world, and his sense of drama have earned him a significant place in the history of modern art. Hopper's work not only casts a spotlight on the birth of American modernity, but also marks the advent of a form of artistic creation entirely his own."

| GUILLERMO SOLANA, JEAN-PAUL CLUZEL





figures" (D. Ottinger, "The Transcendental Realism of Edward Hopper," *Hopper*, exh. cat., Museo Thyssen-Bornemisza, Madrid, 2012, pp. 46-47)

Adding another layer of interpretation, Margaret lverson has proposed that by modeling both women at the table after one person, Hopper infuses the scene, perhaps unconsciously, with a "Freudian doppelganger, the figure with her back to us being the other woman's (and everyone's) naturally oncerepressed double, here returned as 'an uncanny harbinger of death" (W. Wells, Silent Theater: The Art of Edward Hopper, New York, 2007, pp. 41-42). With this reading, Chop Suey very closely echoes the subject and tone of Hopper's painting Automat (1927, Des Moines Art Center, Des Moines, Iowa) of two years earlier. Depicting a similar young woman in green looking thoughtful beneath the rim of her tight-fitting hat, Automat more straightforwardly embodies the feelings of loneliness and isolation possible even when out in a public place. Just as in Chop Suey, Hopper also plays with the reflections of light through a large expanse of windows to define just how the viewer should be looking at his subject. Ottinger summarizes, "Automat...represents silence and solitude: a young woman is sitting at a table in one of the new self-service cafes where the food comes in vending machines. This work demystifies the hollow happiness promised by the leisure industry, exposing its alienating and dehumanizing side." (D. Ottinger, op. cit., p. 27)

Beyond illuminating the feelings of uncertainty that modern city life in the 1920s could spur, viewing Hopper's restaurant paintings from this era as a series reveals the changing role and view of women within this atmosphere. In his painting New York Restaurant (circa 1922, Muskegon Museum of Art, Muskegon, Michigan), Hopper captures women in a male-dominated restaurant as servers in frilly white aprons or escorted dates in fanciful fur coats. When he revisits similar settings at the end of the decade-those expressly titled as the modern settings of an automat and chop suey joint-Hopper instead sees the female visitors as independent individuals, facing new challenges of identity that come along with their new place in society outside of the home. These women are creatures of contradiction; bundled in thick coats, long sleeves and tight hats, yet with bare legs and bright red lips, they are at once just another face in the crowd as well as the focus of every eye. Even the viewer is given the role of voyeur, with elements like the top of a chair visible at the foreground edge of the composition suggesting our place within the scene. Junker reflects, "In New York's restaurants, women, especially young ones, were on public display as never before. Hopper's restaurant pictures all focus on these young working-class women, and thus they understand something essential about the character of the modern city in which he painted. They reveal, too, the social and sexual tensions that came with new public roles for men and women. Hopper's

New York café women of the 1920s are among his most psychologically and sexually charged character studies, and they tell us much, too, about the intensity of his own personal engagement with his subject" (P. Junker, *op. cit.*, p. 17)

The intense personal feeling imbedded in works such as Chop Suey partially derives from Hopper's artistic process during these early years of his career in New York. Whereas later he would prepare copious preliminary drawings to work out his compositions. Carter E. Foster writes, "there are no known drawings for several of his most famous paintings from this era, including Chop Suey, House by the Railroad (1925; Museum of Modern Art, New York), or Automat" (C. E. Foster, Hopper Drawing, exh. cat., Whitney Museum of American Art, New York, 2013, p. 46) Rather, Hopper would ruminate on his idea, and then paint onto the canvas his own memory rather than what was actually there. Hopper himself once explained of his method, "The picture was planned very carefully in my mind before starting it, but except for a few small black-and-white sketches made from the fact, I had no other concrete data, but relied on refreshing my memory by looking often at the subject." Naturally, with this compositional technique, what is included versus removed reflects the artist's imagination and underlying motivation as much as reality. Referring to New York Restaurant. Hopper reflected on this aspect of his art: "In a specific and concrete sense



Norman Rockwell, *Freedom from Want*, illustration for the *Saturday Evening Post*, 1942. © SEPS licensed by Curtis Licensing Indianapolis, IN. All rights reserved.

right: Edward Hopper, *Tables for Ladies*, 1930. Metropolitan Museum of Art, New York. © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

far right: David Hockney, *Mr. and Mrs. Clark and Percy*, 1970-1971. Tate Gallery, London. © David Hockney. Photo: Tate, London / Art Resource, New York.

opposite: Present lot illustrated (detail).

"Chop Suey became thoroughly connected with the city in the first decades of the twentieth century and symbolized then, much more than it does now, the cultural confluences that came to define modern Manhattan."

| PATRICIA JUNKER, EDWARD HOPPER: WOMEN, EXH. CAT., SEATTLE, 2008, P. 33





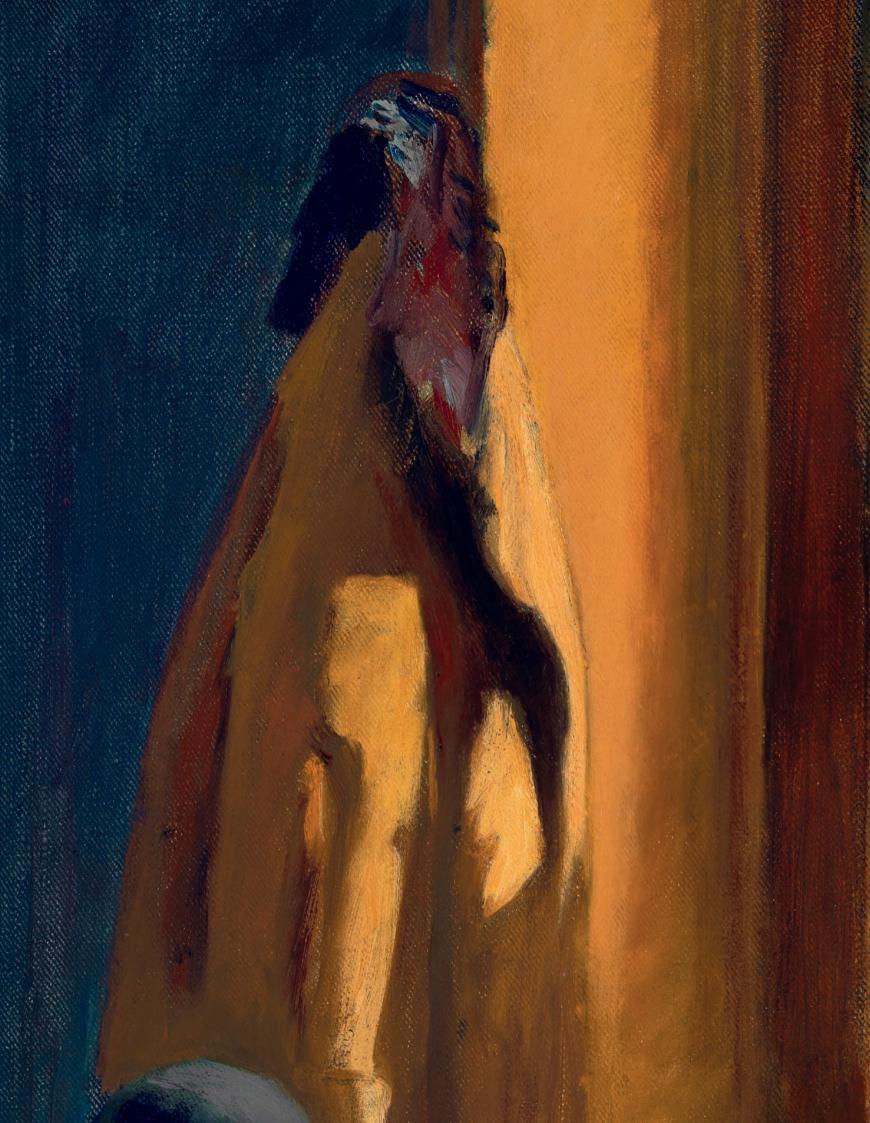
the idea was to attempt to make visual the crowded glamour of a New York restaurant during the noon hour. I am hoping that ideas less easy to define have, perhaps, crept in also" (E. Hopper, quoted in *Edward Hopper: Women*, pp. 12-13, 19)

With the emphasis on personal expression rather than true realism, it is no wonder that Ottinger declares, "Of all the American 'realists,' Hopper is the one whose painting has the greatest degree of 'abstraction'" (D. Ottinger, op. cit., p. 38). Indeed, in Chop Suey Hopper plays as much with color and light as he does with the psychological mood. In the background, swaths of cool blues are bisected with bands of strong white light, creating spotlights on the figures but also an almost abstract pattern along the walls. Meanwhile, the foreground of the restaurant employs a warm, golden hue to define the architecture of the space and draw further attention to the striking red, white and blue of the gleaming sign outside. In fact, perhaps it was this play of light and form that directed Abstract Expressionist Mark Rothko to look to Chop Suey as a direct inspiration in his early career. Rothko would have seen the painting either at its exhibition at Frank K.M. Rehn Gallery in January 1929 or in Pène du Bois' Hopper monograph of 1931, and the image shortly thereafter inspired his own Composition | [recto], which closely replicates the composition in Rothko's early, more realistic style. Yet, even Rothko's classic color field works share a kinship with the play of light and structure in Hopper's best canvases. Rothko scholar David Anfam explains, "Hopper's strongest compositions,

like Rooms by the Sea, not only attain a quasiabstract and stark luminosity reminiscent of Rothko, but also aspire to the interlocked, planar rigor of a pictorial architecture. To Rothko's eye this was the quality that set Hopper above [Andrew] Wyeth—the architectonics, literal and metaphoric" (D. Anfam, Mark Rothko, The Works on Canvas: Catalogue Raisonné, New Haven, 1998, p. 77).

Hopper's Chop Suev similarly foreshadows the post-War movement of Pop Art, incorporating the bold lettered signage of the city streets as a focal point of attention and self-reference within the composition. Gail Levin writes of the prominent signs in Hopper's work, "in Hopper's ironic imagination, the classic architecture becomes a frame for the contrasts of old and new, commerce and entertainment, in urban life" (G. Levin, Edward Hopper: An Intimate Biography New York 1995 p 285) Moreover Hopper's explorations into the commoditization and mechanization of dining in the 1920s, and the impact those changes have on society, parallel the themes of Pop Art explored by Andy Warhol and Claes Oldenberg a half century later. As Sarah Kelly Oehler explains, "In the 1960s, Pop artists dedicated numerous works to depictions of food, tapping into an ethos of mass consumption and convenience that was guintessentially American" (S. K. Oehler, "Convenience: Pop, Production, and the making of Art in the 1960s," Art and Appetite: American Painting, Culture, and Cuisine, p. 205) In these ways, both visually and symbolically, it is no wonder that William Seitz has called Hopper's paintings "a bridge from the Ashcan school to the decade of Pop Art." (W. Seitz, quoted in *Edward Hopper: An Intimate Biography*, p. 578).

Indeed, Chop Suey stands as an important visual icon of an era when American art and culture were renewing themselves with modernist vigor. With women joining the workforce, more people living in the city, developing technology and commerce changing everyday interactions, and the United States enjoying unprecedented growth and prosperity, Hopper's 1929 painting was certainly executed during a dynamic moment in the nation's history. Yet, by addressing the evolving concept of the American Dream and visualizing it around a restaurant table, this work takes its place as a modern icon amidst the art historical narrative that traces the roots of American culture through mealtimes from nineteenth-century still lifes through Norman Rockwell's Freedom from Want and Wayne Thiebaud's pastel pastries. With this grounding, Hopper presents a scene of modernity that the viewer can immediately relate to and ultimately accept as their own. As embodied by Chop Suey, "His uncommon sensitivity, his distanced perspective on the world, and his sense of drama have earned him a significant place in the history of modern art. Hopper's work not only casts a spotlight on the birth of American modernity, but also marks the advent of a form of artistic creation entirely his own" (G. Solana, J.P. Cluzel, Hopper, Paris, France, 2012, p. 9).





Tree of My Life

signed 'Joseph Stella' (lower right) oil on canvas 84 x 76 in. (213.4 x 193 cm.) Painted in 1919.

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





PROVENANCE

The artist.

[With]Valentine Dudensing Gallery, New York. Carl Weeks, Des Moines, Iowa, acquired from the above, 1925.

Salisbury House, Des Moines, Iowa, gift of the above. Iowa State Education Association, acquired from the above, 1954.

Christie's, New York, 5 December 1986, lot 288, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

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"Stella created out of the plant kingdom an anthropomorphic equivalent, replete with the vulnerability and conflicts of life."

| BARBARA HASKELL, *JOSEPH STELLA*, EXH. CAT., WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, P. 110)

JOSEPH Stella Tree of My Life

Joseph Stella, an Italian born American artist, is among the most dynamic and undeniably multifaceted Modernists of the early twentieth century. Inspired by both the natural and man-made wonders in the world around him, as well as his own deeply personal spirituality, Stella created dynamic compositions incorporating elements of Futurism, Surrealism and moreover the spirit of American Modernism. A unique, pivotal work executed in grand scale at the same time as his famous Brooklyn Bridge series, *Tree of My Life* at once stands as an important reassessment and bold announcement of the painter's own identity at the peak of his career.

Stella first immigrated to America in 1896, following his brother to New York City to study medicine. Instead, he left his medical training to pursue his artistic talents, studying under William Merritt Chase at the Art Students League of New York. The aspiring artist's early focus was grounded in a decidedly romantic response to America and included early documentary work in illustration. However, eventually disillusioned with his urban experience, Stella return to Europe in 1909, where he received important early exposure to a myriad of Modernist movements in Italy and France. Inspired by members of the Cubist, Fauvist and especially Futurist movements, including painters Umberto Boccioni and Gino Severini, the artist's vocabulary evolved dramatically and ventured further towards abstraction.

Invigorated by his experience on his home continent, Stella eventually returned to New York encouraged by the progressive artistic movements developing in the city. Finding solace in a new generation of immigrant Modernists, including Marcel Duchamp and Albert Gleizes, Stella firmly established himself within New York avant-garde circles, culminating with inclusion in the seminal 1913 Armory Show. In the years immediately following, then in his early forties and living in Brooklyn, Stella basked in the glory of a vibrant city, in its steel and electricity, power and energy. The environment provided the artist with dramatic subject matter that he depicted with a bold, forceful, angular style that combined attributes of Cubism and tenants of Futurism. His success in the subject was perhaps no greater than with the Brooklyn Bridge, a seemingly obvious subject that the painter helped transform into an icon of not just the city, but as an emblem of Modernism as a whole.

Conceived at the same moment as his celebrated series of *Brooklyn Bridge* paintings, *Tree of My Life* is grounded in the dynamism of these earlier works,



Hieronymus Bosch, *The Garden of Earthly Delights: Allegory of Luxury*, circa 1500. Prado, Madrid. Photo: Prado, Madrid, Spain / Bridgeman Images.

right: Gino Severini, *Dynamic Hieroglyphic of the Bal Tabarin*, 1912. Museum of Modern Art, New York. © 2018 Gino Severini / Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

far right: Joseph Stella, *Brooklyn Bridge*, 1919–1920. Yale University Art Gallery, New Haven. Photo: Yale University Art Gallery, New Haven, CT, USA / Bridgeman Images.

following spread: Present lot illustrated (detail).

"And one clear morning of April I found myself in the midst of joyous singing and delicious scent - the singing and the scent of birds and flowers ready to celebrate the baptism of my new art, the birds and the flowers already enjewelling the tender foliage of the newborn tree of my hopes - *The Tree of My Life.*"

| JOSEPH STELLA





but simultaneously evokes a new poetic realm of personal imagery. In his ceaseless search for his own voice, Stella reinvented and evolved, finding renewed vigor in life as he departed down a new path. Remarking of the time, and of specifically the inspiration behind the present work, the painter rapturously reported, "[While working on the 'Brooklyn Bridge'], brusquely, a new light broke over me, metamorphosing aspects and visions of things. Unexpectedly, from the sudden unfolding of blue distances of my youth in Italy, a great clarity announced Peace... proclaimed the luminous dawn of A New Era. Upon the recomposed calm of my soul a radiant promise guivered and a vision indistinct but familiar-began to appear. The clarity became more and more intense, turning into a rose. The vision spread all the largeness of Her wings, and with the velocity of the first rays of the arising Sun, rushed toward me... And one clear morning in April I found myself in the midst of joyous singing and delicious

scent, the singing and the scent of birds and flowers ready to celebrate the baptism of my new art, the birds and the flowers already enjeweling the tender foliage of the newborn tree of my hopes, 'The Tree of My Life'" (J. Stella, quoted in I. Jaffe, *Joseph Stella's Symbolism*, San Francisco, 1994, n.p.).

The result, as described in Stella's vision, is a staggeringly layered and complex composition that is equally confounding, mesmerizing and exquisitely beautiful. Taken as a whole, the arrangement bears notable similarities to works Stella created in the lead up to this point. The work's intense directional energy along a central bilateral axis is reminiscent of the Brooklyn Bridge series and his commitment to Futurism, with geometric forms that can be extrapolated from its Cubist tendencies. The painting also references the artist's roots in Italy, particularly with its altar-like scale and a cathedrallike structure that diffuses the clean, delicate colors of the overall image, themselves alluding to a pure and exultant beauty akin to the work of Stella's fellow Italian Fra Angelico. Delving deeper into the composition unveils a frenetic surface world, full of energy, as a maddening Hieronymus Bosch-type arrangement of intricate layers of elements, symbols and realities appear within a multitude of picture planes. A vast array of birds, flowers and other natural forms provide symbolic vignettes of not only the artist's life, but of life as a whole. Throngs of flora and fauna emanate from a brooding mass of gnarled trunk, perhaps of an olive tree or some ancient vine. evocative of the artist's memories of the old world, while the surreal, dreamlike nature of the remainder of the composition prophetically alludes to his long career to come.

Stella wrote further of the present work's mysterious symbolism: "The pure cobalt with which our sky is covered lovingly protects and encloses, at the

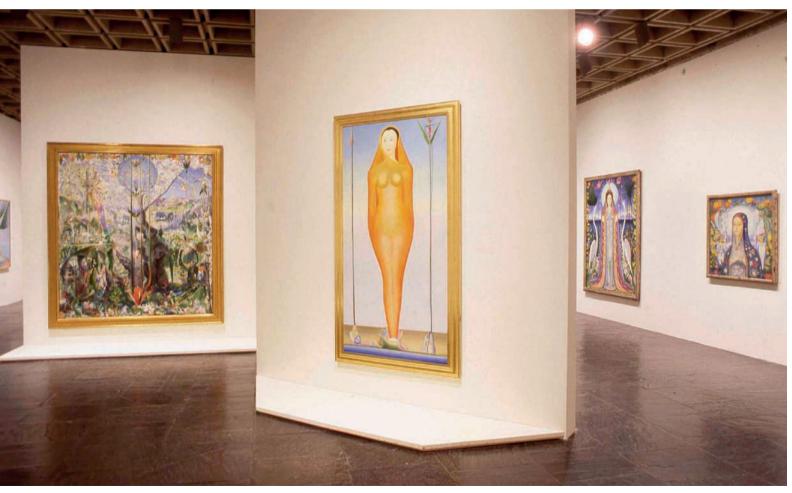


Peter Doig, *Concrete Cabin*, 1991–1992. New Walk Museum & Art Gallery, Leicester. © Peter Doig. All Rights Reserved, DACS 2018. Photo: © Leicester Arts & Museums / Bridaeman Images.

upper part of the canvas, the whiteness of the flowers that close off the last arduous flight of the Spiritual Life. And the pure beauty of our homeland... transformed, ennobled by the nostalgia of memories, flows all around like healthful air, joyfully animating the sumptuous floral orchestration that follows the episode of the ascension with appropriate resounding chords: the clanging of silver and gold, signifying the first triumphs, and the deep adagio, played by the charged, rich greens and reds, loosened from the sudden searing cry of the intense vermilion of the lily, placed as a seal of generative blood at the base of the robust trunk, twisted, already twisted by the first fierce struggles in the snares that Evil Spirits set on our path" (J. Stella, quoted in I. Jaffe, ibid., n.p.).

Thus, in *Tree of My Life*, Stella weaves together intensely personal, autobiographical and fantastically delicate elements that result in a decorative tapestry

and achieve a markedly lyrical whole. The powerful, opulent and operatic composition announces Stella's own unique Modernism, one which is grounded in the gritty powerful movements of the world's foremost artistic movements and in his earlier work, but that is equally delicate and beautiful, representing the painter's new, original artform. "In the end it is the picture's sheer extravagance, its irrepressible romantic vitality, that triumphs. Its title is only partially correct; it is not the life-tree of the whole Stella, but it is the pure expression of one side of his nature—a side that, for better or worse, was to gain the ascendancy during the last twenty-five years of his life" (J. Baur, Joseph Stella, New York, 1971, p. 47). With its intense complexity, Tree of My *Life* is as a *tour de force*, emblematic of not just Stella's life and his own artistic genius, but also the prominent artistic movements of the early twentieth century. It is a triumph of Modern art.



Installation view, Joseph Stella, Whitney Museum of American Art, New York, September 29–November 30, 1976 (present lot illustrated). Photo: Geoffrey Clements, courtesy of the Whitney Museum of Art.







12 Hawks at 3 O'Clock

oil on canvas 116 % x 78 % in. (295.6 x 200 cm.) Painted in 1960.

\$12,000,000-16,000,000

PROVENANCE

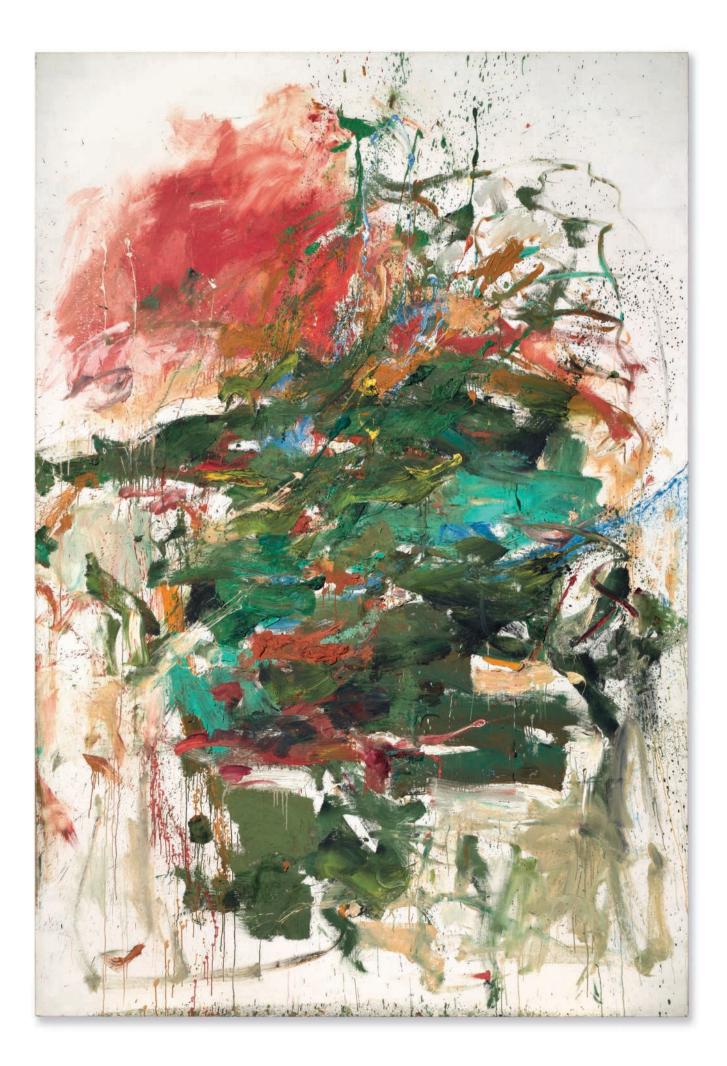
Sam Francis, Santa Monica, acquired directly from the artist Estate of Sam Francis Gallery Delaive, Amsterdam Anon. sale; Christie's, New York, 7 May 1997, lot 5 Acquired at the above sale by the late owner

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"One can easily imagine Mitchell standing in front of the canvas, like a director, applying the movements of her brush."

YILMAZ DZIEWIOR, "WORK AND PLAY: THE LIFE AND PAINTINGS OF JOAN MITCHELL," IN JOAN MITCHELL RETROSPECTIVE: HER LIFE AND PAINTINGS, EXH. CAT., KUNSTHAUS BREGENZ, 2015, P. 21.

JOAN Mitchell 12 Hawks at 3 O'Clock

Painted on a monumental scale,

Joan Mitchell's 12 Hawks at 3 O'Clock is a rapturous work from one of the artist's most celebrated periods. Executed in 1960, it coincides with a period that saw the artist's move from New York to Paris and it was there that Mitchell would produce some of her most significant work. Across its expansive surface, the rich array of strokes unfurl in a kaleidoscopic rainbow. The palette of mossy greens, earthy organic hues and crimsons are accentuated with crystalline strokes of aquamarine and bright pops of yellow, beckoning the viewer with its powerful, prismatic depiction. This striking painting intensely evokes the "remembered landscapes" for which Mitchell is best known, making this one of her most evocative paintings from a seminal moment in her career. 12 Hawks at 3 O'Clock was acquired directly from the artist by her friend and fellow painter Sam Francis, who kept the painting in his personal collection until his death in 1994. Francis was a fellow American expatriate who was also living in France at the time, and the pair became close friends, zipping round Paris and its environs on the back of his motorcycle.

12 Hawks at 3 O'Clock exemplifies the pictorial concerns that dominated Mitchell's work from this crucial early period. Corralled into a central passage of effervescent pigment, Mitchell creates a stormy, operatic arrangement in which the full drama of her painterly prowess is given center stage. And yet, the heavily worked and frenzied surface belies the measured control that Mitchell maintains. She anchors the painting in a network of darkened green slabs, and these form its underlying structural support. Mossy and forest-green, these rectangular forms evoke lush vegetation, while bright shimmers of aquamarine and cobalt blue call

to mind oceanic bursts of sea spray or the intense blue of the Mediterranean, Rust-colored oranges, russet browns, crimson and persimmon-even fleshy peach-vie for dominance alongside the verdant greens, and their thick pentimenti linger as the evidence of Mitchell's insistent, heavilyladen brush. The action seems to rise upward and almost out of the painting itself, moving diagonally toward the upper right corner, where it explodes in an effervescent spray. Around the periphery, drips and splatters-some as tender as fallen rain, others with the feeling of spilled blood-prove effective counterpoints to the concentrated action at the painting's center, lending breathing room around its outermost edges. Thin skeins of bright white, some tinged with light blue, work in tandem with the sprays and drips to aerate the painting. Hovering above it all, a fiery red passage lingers-cloudlikewithin the upper left, evocative of some distant, smoldering fire or hazy sunset. The mood that Mitchell creates is turbulent and brooding while still managing to feel light and airy, with a palpable, heady sensuality.

At this pivotal moment in her career, Mitchell had just committed to permanent relocation in France, having decided upon a large studio and living space in the fifteenth arrondissement of Paris. Together with Jean-Paul Riopelle, Mitchell worked with an architect to renovate the studio, located at 10, rue Frémicourt. Its industrial interior accommodated larger canvases than ever before, and the resulting paintings have been described as "some of the most chaotic and brilliant paintings of her entire oeuvre" (K. Okiishi, "Painting Paintings" in *ibid.*, p. 46). Characterized by the energetic array of vibrant pigment, gesturally applied in vigorous strokes that congregate in hovering masses, these paintings



Franz Kline, *Nijinsky*, 1950. Metropolitan Museum of Art, New York. © 2018 The Franz Kline Estate / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Digital Image: Art Resource, New York.

right: Nicolas Poussin, *The Triumph of Flora*, 1627-1628. Musée du Louvre, Paris. Photo: Erich Lessing / Art Resource, New York.

far right: Claude Monet, *The Poppy Field*, 1873. Musée d'Orsay, Paris. Photo: Erich Lessing / Art Resource, New York.

opposite: Ebsworth residence, Seattle, with Joan Mitchell, 12 Hawks at 3 O'Clock, 1960 (present lot illustrated). Photo: Eduardo Calderon. Artwork: © Estate of Joan Mitchell.

following spread: Present lot illustrated (detail).

"I paint from remembered landscapes that I carry with me, and remembered feelings of them, which of course become transformed."

JOAN MITCHELL





demonstrate what the art historian Linda Nochlin described as "balls and guts"—the courage and conviction of a bold new era.

Mitchell had made her first journey to Paris some five years earlier, in 1948. She decided to spend the summer of 1955 in Paris, and with some trepidation she booked passage on an ocean liner bound for Europe. Within the first few days of her arrival, Mitchell met many of the artists, authors, poets and playwrights who would form the core group of her life in France. Among them, Mitchell would meet and fall for a charismatic American artist whose work had quickly gained a following in France-the successful and worldly Sam Francis-with whom she developed an intimate friendship. Although accounts differ, it was quite possibly Francis that introduced Mitchell to Jean-Paul Riopelle, the painter with whom she would go on to form a twodecade-long relationship. During this period Mitchell received a considerable degree of commercial success and between 1960 and 1962, Mitchell earned over \$30,000 in art sales, a sizable figure for a woman artist at that time. In 1962, she was given a solo exhibition in Bern, Switzerland at the Galerie Klipstein und Kornfeld, where 12 Hawks at 3 O'Clock was featured as the first painting in the exhibition catalogue. It was here that Sam Francis most likely

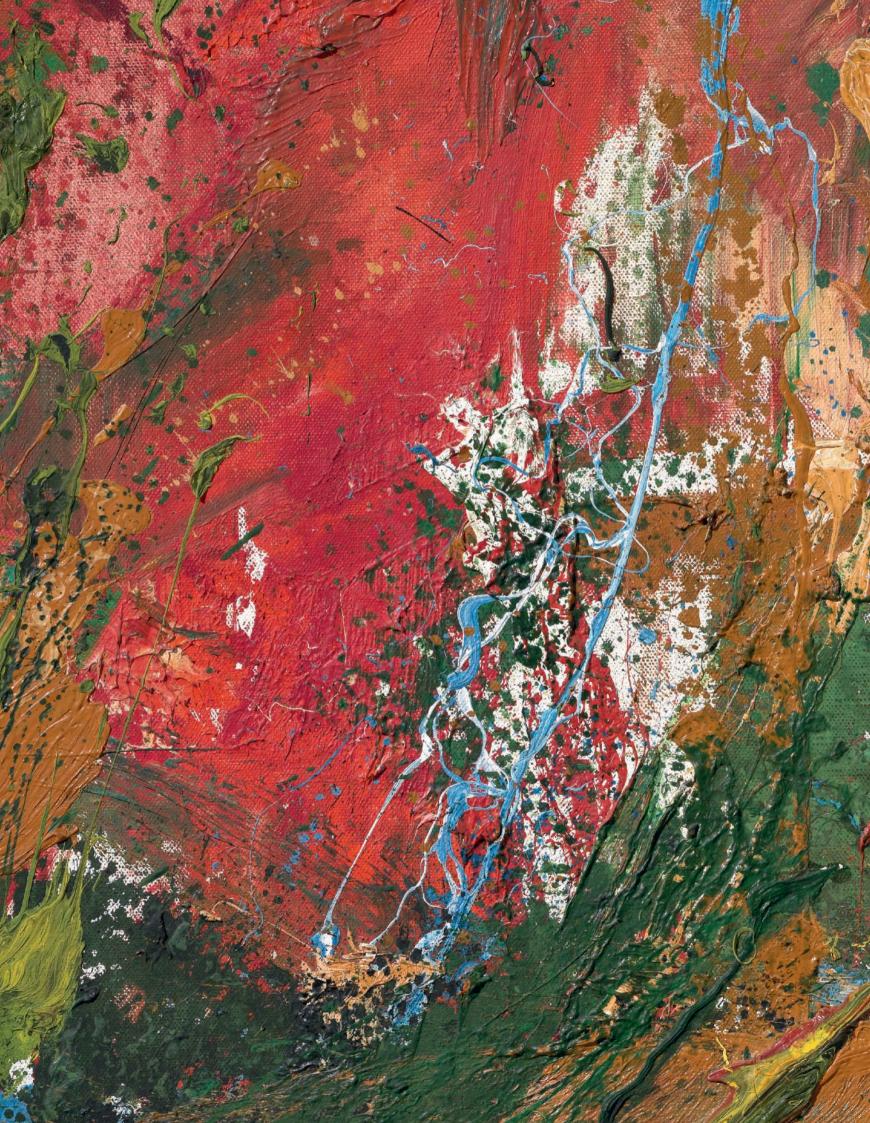
encountered the painting, having traveled to Bern in October of that year.

It is often tempting to project the effects of Mitchell's personal life onto her paintings, especially in one as passionate and tempestuous as 12 Hawks at 3 O'Clock, and the year 1960 proved to be as turbulent as it was productive for the artist. Her love affair with Riopelle was prone to loud fights and arguments, and later in the year, her beloved mother was diagnosed with cancer. Back in the studio. Mitchell often worked late into the night, chain-smoking Gauloise cigarettes while listening to Bach. Memories and past grievances, love affairs and violent fights became fused with remembered landscapes and poignant moments. Later that summer, Mitchell spent several weeks aboard Riopelle's chartered yacht, where they sailed the Mediterranean from Athens to Istanbul. In 12 Hawks at 3 O'Clock, one can't help but associate the effects of the Mediterranean landscape and Mitchell's burgeoning relationship with Riopelle in its turbulent brushwork and the voluptuousness of its palette. Violence and lust, two sides of the same coin that endure in the ancient myths of Greece and Rome, are infused within her work as well. Similarities to Cy Twombly's Leda and the Swan series, for instance, with its heady mix of sex and violence, come to mind, as do

the creations of Jean-Honoré Fragonard, with their hedonistic sensuality set amidst lush landscapes.

"I paint from remembered landscapes that I carry with me," Mitchell has famously said, "and remembered feelings of them, which of course become transformed" (J. Mitchell, quoted in J.I. H. Baur, Nature in Abstraction: The Relation of Abstract Painting and Sculpture to Nature in Twentieth-Century American Art, exh. cat., Whitney Museum of American Art, New York, 1958, p. 75), Rather than slavishly recreate the landscape in literal terms, Mitchell chose rather to paint the feeling she was left with, saying "I would rather leave Nature to itself. It is quite beautiful enough as it is." Indeed, having fully ensconced herself within her new environs, Mitchell felt free to create her own, unique and modern renditions of nature, which she imbued with personal memories and experiences. "It looks strong and relaxed, classical and refreshing at the same time," Mitchell's close friend, the poet John Ashbery. has famously remarked about her early days in Paris. "[The] sojourn in Paris has contributed intelligence and introspection... It seems that such an artist has ripened more slowly and more naturally in the Parisian climate of indifference than she might have in the intensive-care wards of New York" (J. Ashbery, "An Expressionist in Paris," ArtNews, April 1965, p. 63).







ADOLPH *15B Gottlieb (1903-1974)

Bonac

signed, titled and dated 'Adolph Gottlieb "BONAC" 1961' (on the reverse) oil and enamel on linen 90 x 60 ¼ in. (228.6 x 153 cm.) Painted in 1961.

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

PROVENANCE

Estate of the artist Adolph and Esther Gottlieb Foundation, New York Knoedler & Company, Inc., New York, 1985 Private collection, Dallas Richard Gray Gallery, Chicago Acquired from the above by the late owner, 2002

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Gottlieb, October 1985, n.p., no. 11 (illustrated in color).

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D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p. (installation views illustrated in color).





"The idea that painting is merely an arrangement of lines, colors, and forms is boring. Subjective imagery is the area which I have been exploring... I reject the outer worldthe appearance of the natural world... The subconscious has been my guiding factor in all my work. I deal with inner feeling."

| ADOLPH GOTTLIEB

ADOLPH **Gottlieb** *Bonac*

Adolph Gottlieb's Bonac is a painting of extraordinary magnitude from the artist's series of deeply moving and evocative canvases know as his Burst paintings. Exemplified by the two 'bursts' of color that appear to hover over the surface of the canvas, the authority of this particular example is heightened by the purity and intensity of the pigments used to create these glowing orbs set against the pale background. The concentration of the deep red and pitch black of these dual elements is captivating, and drawing the viewer into Gottlieb's mysterious world. In these pure renditions of form and color, the artist is not interested in representation and figuration; his work considers only color and form, organized to express emotion. "The idea that painting is merely an arrangement of lines, colors, and forms is boring," Gottlieb once said. "Subjective imagery is the area which I have been exploring... I reject the outer world-the appearance of the natural world... The subconscious has been my guiding factor in all my work. I deal with inner feeling" (A Gottlieb, quoted in R. Landau, "Introduction," Adolph Gottlieb: Important Works, Montreal, 1993, p. 3).

The grand scale of *Bonac* is magnified by the radiant red hue of the glowing sun-like orb, particularly when contrasted to the even larger black circular form painted below. These deep pools of pigment appear infinite, almost without beginning and end.

The denseness of the center is complemented by the feathered outer edges, balancing out the weighty core with a sense of textured lightness. Both red and black masses also emit an ethereal aura, or glow, further adding to the sense of depth and shape in an otherwise flat, white canvas. The title of this particular painting is a derivation of the name of Accabonac Harbor, a secluded stretch of water near Springs on Long Island. It is also a term sometimes used—in a less than flattering way—to describe the traditional working class families who have lived in the Hamptons for generations. Gottlieb was born and raised in lower Manhattan, but at the age of 17 the artist left New York to study art in Paris. Returning after an influential three years in Europe, he became part of a group of artists labeled "The Ten," which included Mark Rothko and Willem de Kooning; together they would form the beginnings of what would become known as Abstract Expressionism. Eventually, Gottlieb would split his time between studios in Manhattan and the Hamptons, making Bonac a particularly personal evocation of the spirit of the place that he loved so much

The artist first began to produce his *Burst* paintings during a period in which moved away from his previous pictographic canvases to more surreal and formalist abstractions. Following World War II, the



Clyfford Still, Untitled, 1965. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

right: Barnett Newman, *Jericho*, 1986. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

far right: Arshile Gorky, Agony, 1947. Museum of Modern Art, New York. © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

"Everything is part of nature. Even painting has become part of nature. To clarify further: I don't have an ideological approach or a doctrinaire approach to my work. I just paint from my personal feelings, and my reflexes and instincts. I have to trust these."

| ADOLPH GOTTLIEB





artist responded to the horrors of war with a form of abstraction aimed at conveying difficult and complex emotions. Gottlieb said of paintings from this period, "Everything is part of nature. Even painting has become part of nature. To clarify further: I don't have an ideological approach or a doctrinaire approach to my work. I just paint from my personal feelings, and my reflexes and instincts. I have to trust these" (A. Gottlieb, quoted in J. Gruen, *The Party's Over Now: Reminiscences of the Fifties*, New York, 1967). Working parallel to the avant-garde artists in Europe, Gottlieb said of his own work that abstraction was deployed to express "great thought and mysteries" (L. Alloway, *Ibid.*, p. 54).

Painted in 1961, the abstract forms in Bonac—the glowing sun juxtaposed next to a black hole or force field—also reverberate with the tension of a more secular world—namely the Atomic Age. A sun resembling the Japanese flag sits above a cloud of destruction, harkening back to the bombings of Pearl Harbor, Hiroshima, and Nagasaki. The United States also tested its atomic bomb in the desert of New Mexico, evoking perhaps—the artist's remembrances of the time he spent in Arizona in the 1930s. He said of his surroundings at the time, "I think the emotional feeling I had on the desert was that it was like being at sea... in fact, when you're out on the desert, you see the horizon for 360°.... so that the desert is like the ocean in that sense" (M. D. MacNaughton, "Adolph Gottlieb: His Life and Art," *Adolph Gottlieb: A Retrospective*, exh. cat., Corcoran Gallery of Art, Washington, D.C., p. 21).

The nuanced division of this canvas with two abstract forms recalls the work of Rothko, Newman and Still. With Rothko, Gottlieb helped define the Color Field movement; yet his incorporation of both formats individuates his work from that of his contemporaries. The artist also found stylistic influence beyond the confines of the New York School; Bonac bears resemblance to Joan Miró's 1950s compositions, which depict the same abstract egg-shapes, painted in bright colors. However, Gottlieb's friendship with Rothko provided the most significant developments within his art: together, each artist worked to refine the form of their signature image. Like Barnett Newman with his "zip." Rothko created his floating rectangles and Gottlieb perfected his "burst," crucial declarations of their artistic legacy.

An artist whose career began and grew along the American Abstract Expressionist movement, the

paintings of Gottlieb are "a subtle and sustained contribution to the investigation of the visualphysical relationship of image and spectator that is central to the [their] big pictures" (L. Alloway, "Adolph Gottlieb and Abstract Painting," *ibid.*, p. 57). The *Burst* paintings' expansive forms offered Gottlieb an ideal opportunity to convey his prodigious command of gesture and color that he had honed over several decades of concentrated engagement with painting. Both elements of the composition radiate with an intensity that exceeds their physical boundaries.

As such, art historians and critics have held the opinion that Adolph Gottlieb is among the most important American painters of the twentieth century. Art critic Lawrence Alloway said, "Gottlieb's balance of surface and mark, field and gesture, has no parallel among his contemporaries" (*ibid*. p. 54). The evolution of Gottlieb's work from Pictographs to sculptures, prints, still lifes, Imaginary Landscapes, to Burst paintings incorporate the avant-garde and political emotions of the twentieth century in America. An artist who came of age during World War I and the Great Depression, who then lived through World War II, explored a form of art-making that captured the complex ethos of his time.

Adolph Gottlieb in his studio, New York, 1962. Photo: Fred W. McDarrah / Getty Images. Artwork: © 2018 Adolph and Esther Gottlieb Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

ELLSWORTH *16B | Kelly (1923-2015)

Red White

signed with the artist's initials, numbered and dated '#307 EK63' (on the overlap); numbered again '307' (on the lower side edge) acrylic on canvas 36 1/8 x 26 1/8 in. (91.7 x 66.3 cm.) Painted in 1963.

\$700,000-900,000

PROVENANCE

The artist

Merce Cunningham Foundation, donated from the above through the Foundation for Contemporary Performance Arts B. C. Holland Gallery, Chicago, 1964 Robert Halff, Beverly Hills James Goodman Gallery, New York, 1985 Margo Leavin Gallery, Los Angeles, 1986 Private collection, 1986 Anon. sale; Sotheby's, New York, 6 May 1997, lot 29 Greenberg Van Doren Gallery, St. Louis Acquired from the above by the late owner, 1998 EXHIBITED

New York, Allan Stone Gallery, Exhibition and Sale of Works Donated by Artists to the Foundation for Contemporary Performing Arts, February-March 1963, p. 4.

Washington, D.C., National Gallery of Art; Seattle Art Museum, Twentieth-Century American Art: The Ebsworth Collection, March-November, 2000, pp. 152-154 and 288, no. 34 (illustrated in color). St. Louis, Pulitzer Arts Foundation, Selected Works by Ellsworth Kelly from St. Louis Collections, April-October 2002.

Seattle Art Museum, Modern in America, July-November 2004, n.p.

LITERATURE

R. H. Axsom, The Prints of Ellsworth Kelly: A Catalogue Raisonné 1949-1985, New York, 1987, p. 40. J. Daniel, "Simple...or so it seems," Saint Louis Post-Dispatch, 5 May 2002, p. F11. D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p. (illustrated in color and installation view illustrated). C. Brown, J. Jakes, J. Johns and L Lloyd, Artist for Artists: Fifty Years of the Foundation for Contemporary Arts, New York, 2013, p. 36 (illustrated in color).





"Everywhere I looked, everything I saw became something to be made, and it had to be made exactly as it was, with nothing added. It was a new freedom: there was no longer the need to compose. The subject was there already, and I could take from everything; it all belonged to me."

I ELLSWORTH KELLY

ELLSWORTH **Kelly** *Red White*

Unencumbered by the constantly shifting planes of contemporary art and dedicated to a singular vision, Ellsworth Kelly dismantled patterns of seeing to produce abstract, yet deeply meditative, canvases. A consummate example of his unique vision is Red White, a painting which marks the intersection between Kelly's earlier innovations in conveying form, and his later forays into large-scale, monochromatic sculptural panels. Pulsing with the tensile strength of a perfectly executed line set against a vibrant pool of color, this work expands on the spatial ambiguities introduced by the Abstract Expressionists a generation earlier, and is a pristine marriage of Kelly's exceptional way of seeing and the deep theoretical base that underlines much of his work, together with the possibility of finding joy in the nuances of the everyday.

In a twist on earlier abstractions, *Red White* replaces stark black with an intense red as a contrast to pure, luminescent white. The rolling curves of color gracefully reach the canvas's far left edge exactly at the turning edge, evidence of Kelly's exceptional compositional skill. Instead of stretching a finished canvas over wooden supports after painting, Kelly crafted each individual stretcher to perfectly fit specifications derived from preparatory sketches. Thus, the disparate materials composing the final work are expertly fused together in a holistic construction unique to *Red White*, rendering the dignified composition a genius study in balance and precision.

Kelly's keen eye developed early. "I remember that when I was about ten or twelve years old I was ill and fainted," he recalled. "And when I came to, my head was upside down. I looked at the room upside down, and for a brief moment I couldn't understand anything until my mind realized that I was upside down and I righted myself. But for the moment that I didn't know where I was, it was fascinating. It was like a wonderful world because I didn't know where I was. And I've always remembered that vision" (E. Kelly, quoted in D. Hickey, "The Literal Prophecies of Ellsworth Kelly," in Ellsworth Kelly: Red Green Blue -Paintings and Studies, 1958-1965, exh. cat. Museum of Contemporary Art San Diego, 2002, p. 26). Such a vision propelled Kelly through a year of study at the School of the Museum of Fine Arts. Boston and back to Europe, where glimpses of Paris through windows and puddles coalesced into the aesthetic foundation for his burgeoning practice. Rather than be overwhelmed by historical grandeur of the city, Kelly was more taken with the everyday structures supporting these legendary cities. Sketches from a Metro station grille, memories of warped shadows, and photographs of zigzagging chimney pipes provided ammunition for Kelly's imagination, which in turn fired back stripped-down versions of real life. Thus, his compositions are not so much developed



"Once, in France, the artist observed a young boy pointing at each component of a panel painting and saying the name of its color. This straightforward gesture, Kelly realized, elegantly encapsulated his basic goal of letting colors assume their most apt forms."

I TOBY KAMPS





© Ellsworth Kelly Foundation. right: Frank Stella, *Delaware Crossing*, 1961. © 2018 Frank

Stella / Artists Rights Society (ARS), New York.

far right: Kazimir Malevich, *Eight Red Rectangles*, 1915. Stedelijk Museum, Amsterdam. Photo: Art Resource, New York.

opposite: Ellsworth Kelly in his studio, 1970. Photo: Jack Mitchell / Getty Images.

abstractions as they are reduced figurations, tearing away fanciful trappings to reveal the essence of a perceived thing. Each work resolves into a mere "fragment of the world, to compete with other fragments" (E. Kelly, quoted in M. Grynsztejn, "Clear-Cut: The Art of Ellsworth Kelly," *Ellsworth Kelly in San Francisco*, exh. cat., San Francisco Museum of Modern Art, 2002, p. 11).

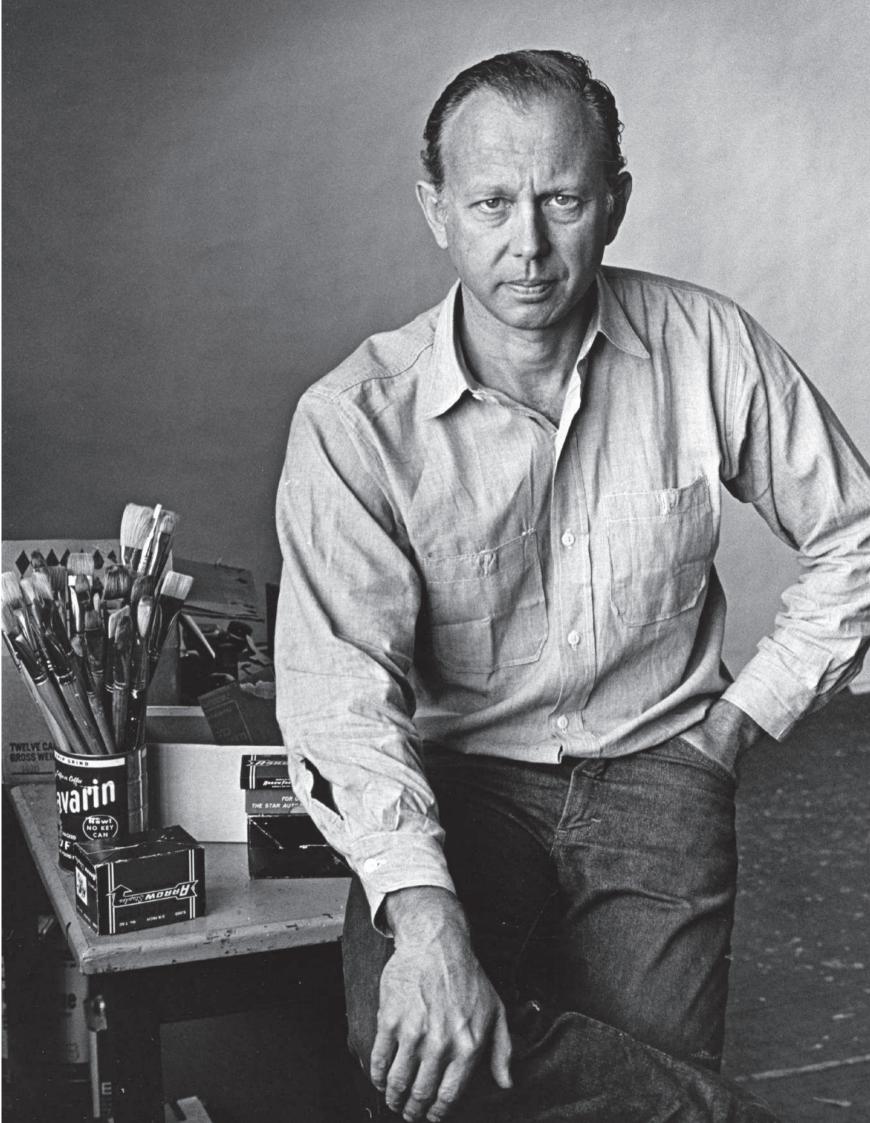
In this way, Kelly fashioned himself less a creator and more an observer—one who recognized art in the environment and presented it for others to examine: "Everywhere I looked, everything I saw became something to be made, and it had to be made exactly as it was, with nothing added. It was a new freedom: there was no longer the need to compose. The subject was there already, and I could take from everything; it all belonged to me" (E. Kelly, quoted in J. Coplans, Ellsworth Kelly, New York, 1971, p. 28). Though his brilliantly painted canvases appear to contradict Marcel Duchamp's critical paradigm, Kelly in fact shares Duchamp's aspiration to challenge traditional notions of perception by presenting the found subject, rather than the designed one. Though Kelly's forms feel familiar, they elude identification;

though his colors seem elementary, they bask in a fullness all their own. *Red White*, then, is a readymade for today—a transposition of quotidian surroundings into a new space, cultivated from life and refined for contemplation.

Such sophistication results from intentional considerations of color and contour. Paired with white to tamper their vibrancy, Kelly's layers of paint become objects unto themselves. Color is not simply decoration, but an integral element of the work: "Once, in France, the artist observed a young boy pointing at each component of a panel painting and saying the name of its color. This straightforward gesture, Kelly realized, elegantly encapsulated his basic goal of letting colors assume their most apt forms" (T. Kamps, "Ellsworth Kelly: Red Green Blue," Ellsworth Kelly: Red Green Blue -Paintings and Studies, 1958-1965, exh. cat., Museum of Contemporary Art San Diego, 2002, p. 16). To name is to assert presence; thus, a Kelly color enjoys corporeal status uninhibited by formal concerns. In the present work, rich red gently abuts soft white, obscuring clear figure/ground relationships so that

the colors coexist, hues living in harmony, while ensconced in tender line.

Neither a constraining force, nor permeable boundary, Kelly's line delicately holds his forms in place, perched on the precise edge of his canvas without spilling over. Often labeled along with other abstract artists of his generation, Kelly sought instead to defy classification, especially in his exploration of the world beyond the canvas. The organic curves of Red White compel the viewer to mentally complete the figure's right side, but Kelly explicitly confines the form to the pictorial field by leaving the sides of the stretcher white. Thus, the viewer balances precariously between the folding dimensions of a world in which the shape continues, and the one in which it ends. Where Jackson Pollock was concerned with establishing an environment beyond the scope of his painting, Kelly was content to leave the viewer pondering an ambiguity of infinite possibilities. Offering a fresh vision of a stagnant world, Kelly's Red White magnifies the overlooked ordinary to rescue shards of unseen beauty, carving a timeless niche for both itself and its indomitable creator.





Composition with Red Strokes

signed and dated '50 Jackson Pollock' (lower left); signed and dated again 'Jackson Pollock 1950' (on the reverse) oil, enamel and aluminum paint on canvas $36\,\%\,x\,25\,\%$ in. (93 x 65.1 cm.) Painted in 1950.

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

PROVENANCE

Rodolphe Stadler, Paris Phillippe Dotremont, Brussels Robert Elkon Gallery, New York Mr. and Mrs. N. Richard Miller, Philadelphia Stephen Mazoh, Inc., New York Private collection, 1996 Jason McCoy, Inc., New York, 1997 Acquired from the above by the late owner, 1997

EXHIBITED

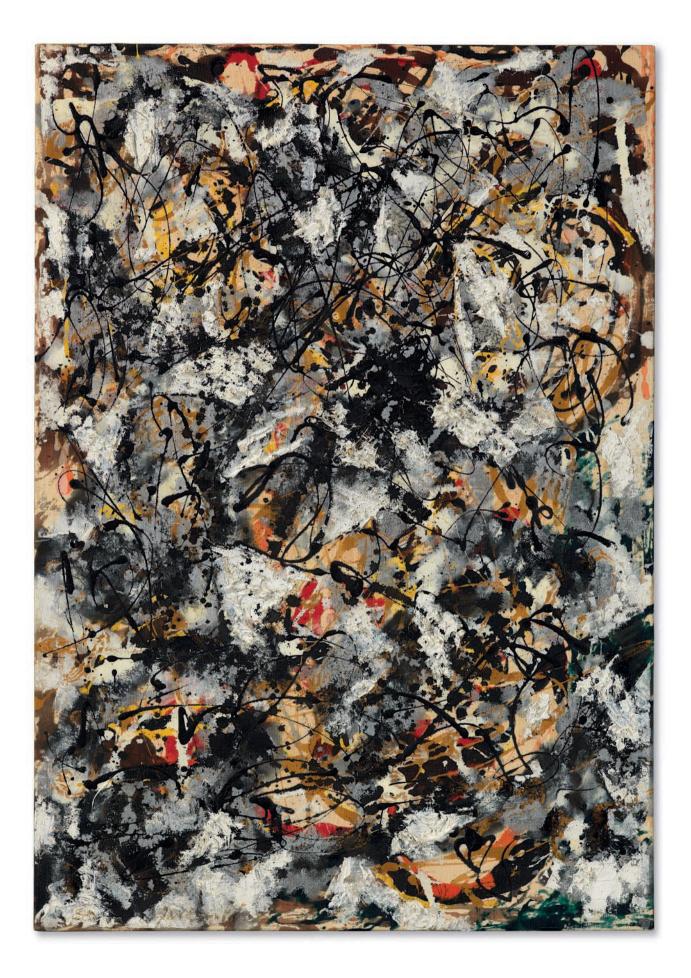
Florence, Palazzo Strozzi, *Mostra Mercato Nazionale d'Arte Contemporanea*, March-April 1964, p. 181, no. 1 (illustrated).

New York, Museum of Modern Art, *Jackson Pollock*, April-June 1967, pp. 110 and 133, no. 53 (illustrated). New York, Whitney Museum of American Art, *City of Ambition: Artists & New York*, July-October 1996, pp. 132 and 140 (illustrated in color).

Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March-November 2000, pp. 206-209 and 294, no. 53 (illustrated in color).

LITERATURE

J. Kroll, "Art: Jackson Pollock in retrospect," Newsweek, 17 April 1967, p. 98 (illustrated). F. V. O'Connor and E. V. Thaw, eds., Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings and Other Works, New Haven and London, 1978, vol. 1, pl. 36 (illustrated in color); vol. 2, p. 91, no. 268 (illustrated). D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p. (installation views illustrated in color). Jackson Pollock: A Centennial Exhibition, exh. cat., New York, Jason McCoy Gallery, 2012, p. 39, pl. 17 (illustrated in color and illustrated in color on the exhibition poster).







"I don't see why the problems of modern painting can't be solved as well here as elsewhere."

JACKSON POLLOCK, QUOTED IN "JACKSON POLLOCK: A QUESTIONNAIRE," ART AND ARCHITECTURE, VOL. 61, NO. 2, FEBRUARY 1944, P. 14.

JACKSON Pollock Composition with

Composition with Red Strokes

Composed of a myriad of interlaced swirls and streaks of vibrant color that weaves a constantly moving, almost evolving, complex pattern of painterly form and energy, Composition with Red Strokes is a seemingly complete world unto itselfa self-contained cosmos of painterly rhythm. Conceived during the apex of the artist's career, 1950 witnessed the genesis of some of the most defining paintings of Jackson Pollock's oeuvre. Along with Composition with Red Strokes, the iconic works of this period include such masterpieces as: Autumn Rhythm (Number 30), Metropolitan Museum of Art, New York; Number One, 1950 (Lavender Mist), National Gallery of Art, Washington, D.C.; One: Number 31, 1950, Museum of Modern Art, New York; Number 32, 1950, Kunstsammlung Nordrhein-Westfalen; Number 27, 1950, Whitney Museum of American Art, New York. While Pollock's signature prowess of 1950 had largely been realized in the genesis of some of his largest works, here Pollock resorted to the challenge of an easel format-trading in balletic full-arm gestures for the delicate choreography of the wrist. Ever the impresario, Pollock orchestrated painterly energy from above his floor-tacked surfaces, drawing in mid-air with paint-laden sticks and hardened brushes in a way that remarkably cohered towards an all over unity of cosmic proportions. Indeed, Composition with Red Strokes stages an unrivalled drama that is remarkable for its intimate proportions and attests

to the artist's supreme ability to create alternate worlds distinct to themselves.

The fluid lines of chromatic brilliance that dance across the surface of Composition with Red Strokes are a physical manifestation of the artist at the height of his creative authority. The agitation of Pollock's constantly moving hand is traced throughout the surface of the work, as lace-like trails of pigment coexist alongside more substantial passages of thick white impasto together in a delicate vet deliberate dance. These seemingly contradictory elements-bold and brash yet at the same time delicate and refined-collide but never clash. Composition with Red Strokes is a testament to Pollock's abilities that this seemingly automatic application of paint is in fact very deliberate and precise. As the artist's wife, the painter Lee Krasner recalled, Pollock's radical new technique of painting was primarily a way of "working in the air 'gesturally creating' aerial forms which then landed" (L. Krasner. quoted in S. Naifeh and G. White Smith, Jackson Pollock. An American Saga, New York, 1989, p. 539). Hans Namuth, the photographer who documented Pollock's working practice, recounted the artist would "take his stick or brush out of the paint can and then, in a cursive sweep, pass it over the canvas high above it, so that the viscous paint would form trailing patterns which hover over the canvas before they settle upon it, and then fall into it and



Andre Masson, *Figure*, 1926-1927. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, New York.

right: Jackson Pollock playing the kazoo in Thomas Hart Benton, *The Ballad of the Jealous Lover of Lone Green Valley*, 1934. Spencer Museum of Art, Lawrence. © 2018 Thomas Hart Benton Trust/Licensed by VAGA at Artists Rights Society (ARS), New York.

following spread: Present lot illustrated (detail).

"It is indeed a mark of Pollock's powerful originality that he should present problems of judgment that must await the digestion of each new phase of his development before they can be solved. Since Marin—with whom Pollock will in time be able to compete for recognition as the greatest American painter of the 20th century—no other American artist has presented such a case."

CLEMENT GREENBERG, QUOTED IN H. ADAMS, TOM AND JACK: THE INTERTWINED LIVES OF THOMAS HART BENTON AND JACKSON POLLOCK, NEW YORK, 2009, P. 164.



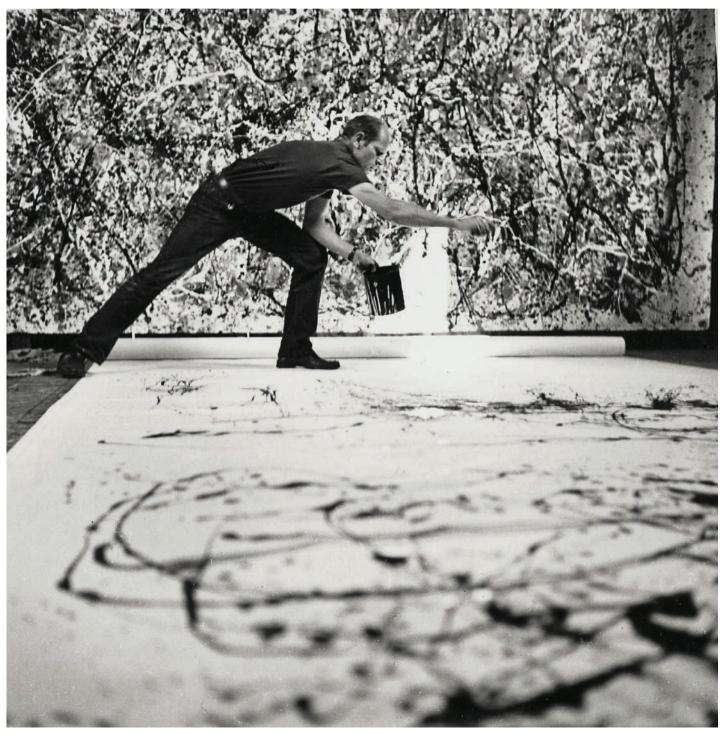
then leave a trace of their own passage. He is not drawing on the canvas so much as in the air above it" (H. Namuth, ibid.). Indeed, Pollock revelled in this new way of painting and its ambiguous reception by critics of the art establishment. "There was a reviewer a while back who wrote that my pictures didn't have any beginning or end," Pollock once recalled, "He didn't mean it as a compliment, but it was." (J. Pollock, quoted by T. J. Clark, "Pollock's Smallness," in *ibid.*, p. 21).

Pollock had first begun to experiment with the pouring and dripping of paint in his work around 1943, but it was not until 1947 that he made the all-important break from applying paint directly onto the canvas plane to create completely freeform works composed solely of a complex veil-like surface of drips, splashes and spills made from above. In his early experiments of 1943 Pollock had, following the spirit of automatism then common amongst many Surrealist and avant-garde American painters, briefly explored a pouring technique with the aim of freeing further the code-like figurative calligraphy that both distinguished and often overlay his work of this period. Central to the development of his painting, in respect of these works, was his decision around 1946 to begin painting his works on the floor. "On the floor I am more at ease," he later said. "I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting" (J. Pollock, "My Painting," *Possibilities*, New York, Winter, 1947-1948).

Emulating the techniques of the Navajo Indian sand painters that Pollock had known as a child, the placing of his canvas on the ground made a surprising degree of difference to Pollock's working practice. Not merely in terms of enhancing the ritualistic and totemic nature of his picture-making, but freeing the painting from its traditional vertical place on the easel completely opened Pollock's painting to the spatial field within which it was best worked. Not only did placing his canvas on the ground actively encourage drips and spills of paint onto its surface, but it more importantly enabled and encouraged the artist to work around the picture from all sides and treat its entire surface equally and non-hierarchically—as a holistic, totemic and ritualistic entity. The simple features of this unorthodox manner of painting were to have a profound impact on the radical break-away from the tradition of European easel painting that Pollock's great "drip" paintings of the late-1940s came to represent. Furthermore, these processes' with their apparent link to Native American tradition, have the added advantage of placing Pollock's work in a distinctly American tradition.

Pollock intuitively followed the fluid, material nature of his paint as if it were a guide that led him to a pure, unmediated painterly outpouring of his inner thoughts and the often-turbulent emotions that welled up inside him. Throughout 1947, the artist experimented with the dripping and pouring of paint as a more direct and automatic language of selfexpression. Whereas before Pollock's painting had been a convoluted mixture of half-conscious imagery subsequently veiled and obscured by overpainting and calligraphic gesture—such compulsive creation and correction, stating and then obscuring—now have come to be fused into a single act with the new process of painting gesturally in the air above the canvas and letting the thinned paint fall and splatter onto the surface below As if to suggest the almost ritualized nature of this practice many of these first works were subsequently given quasi-mystical titles such as *Alchemy, Enchanted Forest, Cathedral* and *Lucifer* at the suggestion of his friends.

Indeed, Indigenous cultures, especially those of the American Southwest, greatly informed the artist's conception of spirituality and his creative process. Pollock was born in the plains of Cody, Wyoming, and grew up between the arid deserts of Arizona and the farmlands of Northern California. He always identified with the West and its associations with the new frontier: gun slinging cowboys, Native Americans who dressed in buffalo hide and lived an idyllic existence unaffected by the incursion of European settlers, like Edward Curtis' staged photographs of suggest. Pollock's affinity for the West became exaggerated during his tenure at the Art Students League of New York where he studied under the acclaimed American Regionalist painter Thomas Hart Benton. Benton, a mentor of Pollock's, comported himself like a machismo swashbuckler



Jackson Pollock, 1950. Photograph by Hans Namuth. Courtesy Center for Creative Photography, University of Arizona © 1991 Hans Namuth Estate.







Jackson Pollock, *Composition with Woman*, circa 1938-1941. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

right: Willem de Kooning, *Police Gazette*, 1955. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).

"In Pollock's work every element of the work is subordinate to every other element. As you notice one part, your perception of it is immediately disrupted by its proximity to the next stroke. The relationship of the parts is such that you can't focus on just one part, making their cumulative ability to disrupt each other the generating element that comprises the vision of the painting as a whole."

JULIAN SCHNABEL, QUOTED IN H. ADAMS, *TOM AND JACK: THE INTERTWINED LIVES OF THOMAS HART BENTON AND JACKSON POLLOCK*, NEW YORK, 2009, PP. 311-312.

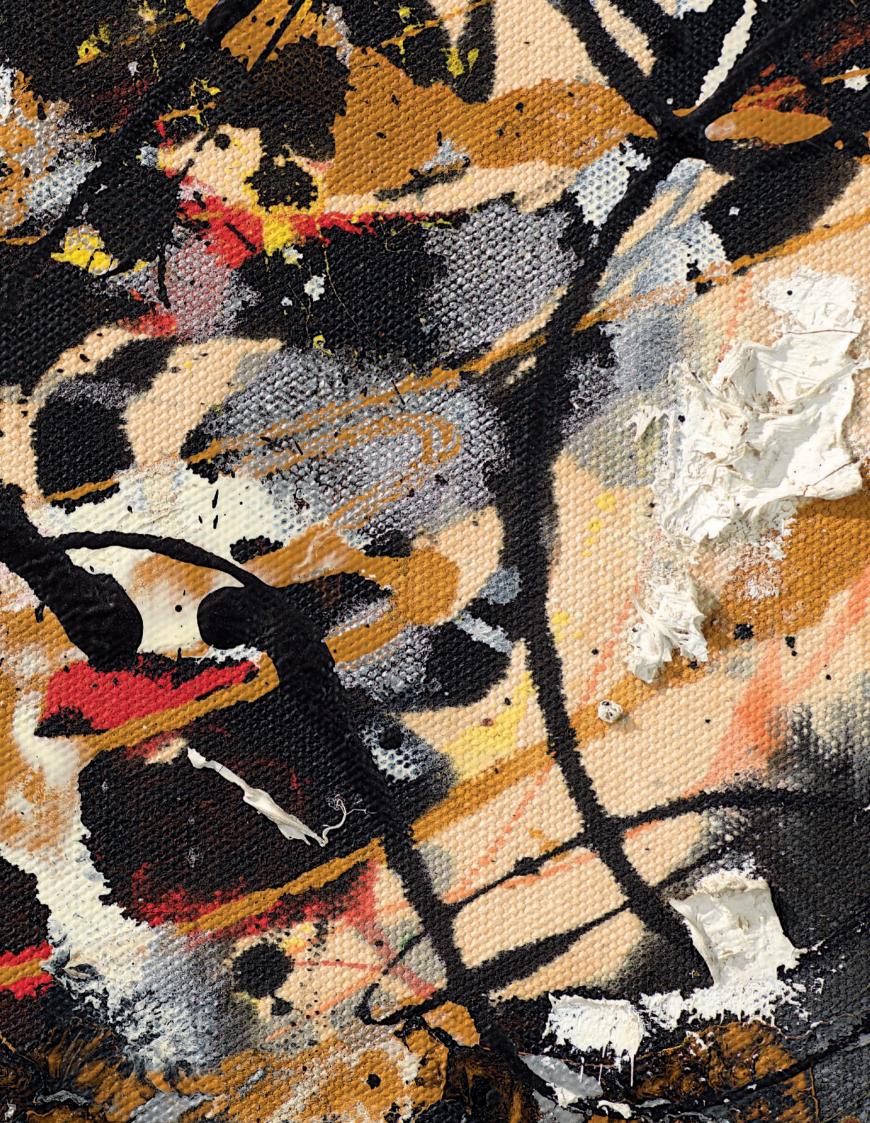


who "curried an image as a no-nonsense son of the soil." During this period, Pollock adopted the outward affectation of a Western frontiersman, "transforming from longhair California swami into Manhattan cowboy" complete with a Stetson hat and boots (K. Varnedoe, *Jackson Pollock*, New York, 1998, p. 23). This homage to the intrepid settlers of the American landscape arguably forecasted his own trailblazing, as he would come to chart vast new territories of creative possibility for all artists that followed. Pollock's allegiances, however, resided more with the indigenous cultures and their artistic expressions, than with the European descendants who settled there.

Yet, at the same time, these works are evidence of a keen interest in the latest modernist styles and techniques—an effort to understand the problems of modern painting so as to overcome them. The New York art scene, still reeling from the splash made the by 1913 Armory show was very much under the influence of European modernism, brought to the US during the late 1930s by the European avant-garde as they fled the Nazis. Thus, in New York, Pollock was exposed to the work of André Masson and the Surrealists. This idea of projecting the creative impulse directly onto the canvas unrestrained by conscious control would become central to Pollock's physical relationship to painting, functioning as a mechanism for channeling his tormented psyche-a process. The artist's brilliance was in part due to his skill at harnessing accident by denying it. More accurately, while he courted his unconscious-everything that he had absorbed knowingly and unknowingly from life and his artistic practice-through Surrealist automatism, he refused

its primacy over his will. In rare personal notes about his seemingly random or chance-driven technique, he stated that he was in "total control." He further illuminated: "When I am in my painting, I'm not aware of what I'm doing. It is only after a sort of "get acquainted" period that I see what I have been about. I have no fears about making changes, destroying the image, etc., because the painting has a life of its own. I try to let it come through. It is only when I lose contact with the painting that the result is a mess. Otherwise there is pure harmony, easy give and take, and the painting comes out well." (J. Pollock, quoted in E. Frank, *Jackson Pollock*, New York, 1983, p. 68).

In many cases Pollock appears to have still been working within a kind of figurative tradition. Drawing in places, specific forms spontaneously suggested







Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950. Metropolitan Museum of Art, New York. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

right: Jackson Pollock, *Lavender Mist: Number 1*, 1950. National Gallery of Art, Washington, D.C. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: National Gallery of Art, Washington DC, USA / Bridgeman Images. opposite: Present lot illustrated (detail).



by his unconscious mind in the air above the canvas. He told Nick Carone for instance, that "he wasn't just throwing paint, he was delineating some object, some real thing, from a distance above the canvas" (N. Carone, *ibid.*). Accepting of the results of this strange, balletic fusion of figuration and abstraction, now taking place in mid-air above the canvas rather than flatly on it, Pollock explained that "when you are painting out of your unconscious, figures are bound to emerge... I'm very representational some of the time, and a little all the time" (J. Pollock, quoted in S. Rodman, *Conversations with Artists*, New York, 1961, p. 8).

Pollock's career reached a pivotal point in 1949 when he mastered the pouring technique that he had been perfecting for the two preceding years. In August of that year, Pollock was featured prominently in the pages of *Life* magazine under the banner headline "Jackson Pollock: Is He the Greatest Living Painter in the United States?" Across four pages, the magazine chronicled the painter's meteoric rise to fame, stating that "Pollock was unknown in 1944. Now his paintings hang in five U.S. museums and 40 private collections. Exhibiting in New York last winter he sold 12 out of 18 pictures. Moreover his work has stirred up a fuss in Italy, and this autumn he is slated for a one-man show in avant-garde Paris, where is fast becoming the most talked-of and controversial U.S. painter" (Life, August 8, 1949, p. 42). Further showcasing this development were several highprofile exhibitions at Betty Parson's eponymous gallery in 1949 and 1950. It was his critical reception in Europe that cemented Pollock's reputation and finally, after centuries of domination by the European fine arts, the center of the art world had shifted westwards to the United States.

Indeed, this meteoric rise to international stardom seems to perfectly coincide with Pollock's near prophetic claim of 1950: "My opinion is that new needs need new techniques. And the modern artists have found new ways and new means of making their statements. It seems to me that the modern painter cannot express this age, the airplane, the atom bomb, the radio, in the old forms of the Renaissance or of any other past culture. Each age finds its own technique... Technique is just a means of arriving at a statement" (J. Pollock, quoted in W. Wright, "An Interview with Jackson Pollock," 1950, in Jackson Pollock: Interviews, Articles, and Reviews, New York, 1999, pp. 20, 23).



Navajo Sand Painters, circa 1928. Photo: Getty Images / Bettmann / Contributor.

SUZY ^{18B} | Frelinghuysen (1911-1988)

Composition

signed and dated 'Suzy Frelinghuysen. 1943.' and inscribed with title (on the frame) oil and collage on board 40 x 30 in. (101.6 cm. x 76.2 cm.) Painted in 1943.

\$120,000-180,000

PROVENANCE

Mortimer Brandt Gallery, New York. Mrs. Charles H. Russel, New York. Estate of the above. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

New York, Wildenstein & Co., Sixth Annual Exhibition of Paintings and Sculpture by Members of the Federation of Modern Painters and Sculptors, September 18-October 5, 1946, no. 14. Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; San Francisco, California, San Francisco Museum of Modern Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; New York, Whitney Museum of American Art, Abstract Painting and Sculpture in America, 1927-1944, October 29, 1983-September 9, 1984, pp. 80, 108, no. 48, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 12, 39, 94-95, 204-05, no. 25, illustrated. Williamstown, Massachusetts, Williams College

Williamstown, Massachusetts, Williams College Museum of Art; Princeton, New Jersey, Princeton University, Art Museum; Chattanooga, Tennessee, Hunter Museum of Art, *Suzy Frelinghuysen & George L.K. Morris, American Abstract Artists: Aspects of Their Work and Collection*, June 6, 1992-April 11, 1993, pp. 31-33, 61, fig. 4, no. 4, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 99-101, 282, no. 19, illustrated.

New York, Grey Art Gallery; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Gainesville, Florida, University of Florida, Harn Museum of Art, *The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen and Shaw*, January 14-November 30, 2003, pp. 66, 94, pl. xiii, illustrated.

LITERATURE

G. Bazin, ed., *Histoire de la Peinture Classique et la Peinture Moderne*, Paris, France, 1950, p. 606.

We would like to thank Kinney Frelinghuysen for his assistance with cataloguing this lot.





"The beautiful stippling of the paint toward the edges of Frelinghuysen's *Composition*, 1943, gives the work a shimmering atmospheric quality that recalls the high analytic cubist paintings of Picasso and Braque from 1911-12."

I DEBORAH MENAKER ROTHSCHILD

SUZY Frelinghuysen Composition



Pablo Picasso, *Table, Guitar and Bottle (La Table)*, 1919. Smith College Museum of Art, Northampton. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Born into a prominent New Jersey family, Suzy Frelinghuysen would find success as both a painter and an opera singer. Her interest in abstract art blossomed in 1935 when she married renowned painter, collector and critic George L.K. Morris. By 1937, Frelinghuysen was elected a member of the American Abstract Artists, and she was regularly exhibiting her works in New York alongside her husband and the other so-called "Park Avenue Cubists," Albert Gallatin and Charles Green Shaw, who were also working in the abstract idiom.

The present work, while at first appearing wholly abstract, actually relates to an image of a bullfighter. As Allison Unruh has written, the subject may have been inspired by Juan Gris's Harlequin sculpture of 1917 (Philadelphia Museum of Art), which depicts a similar cubist exploration of a theatrical figure and was at the time in the collection of Frelinghuysen's friend Gallatin. The figural depiction is more clearly seen in Frelinghuysen's related work Man in Café (1944, Grey Art Gallery, New York University) as well as an earlier painting Composition-Toreador Drinking (1942, Philadelphia Museum of Art). Isabelle Dervaux writes of the development of the design. "Although [Composition] presents a higher degree of abstraction, its composition clearly derives from the earlier one. The broad white plane in the upper center corresponds to the head of the toreador, and the semicircles on either side, to his hat. The white, cone-shaped wine glass is also recognizable at the lower right. The substitution of the newspaper clippings and their fanciful typography with the regular horizontal stripes of corrugated cardboard gives the 1943 painting a more severe appearance.

Yet the austerity of the rigorous geometric composition is relieved by the sensuousness of the paint handling and the soft shimmering effect of the white, feathery strokes on the blue-gray background. Although the composition is inspired by the flat, spare designs of synthetic cubism, the free handling of paint in short, visible brushstrokes and the narrow chromatic range of the painting are reminiscent of the high analytic cubism of Braque and Picasso in 1910-1912, examples of which were in Morris' collection" (I. Dervaux, *Twentieth-Century American Art: The Ebsworth Collection*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 99).

Composition is also significant for its incorporation of an unusual collage element into the dynamic Cubist arrangement. While collage was a common practice of the Cubists, here Frelinghuysen uniquely utilizes corrugated cardboard to further blur the lines between representation and abstraction, and two- and three-dimensional art. The manufactured material provides a key juxtaposition for the painterly brushwork in much of the composition. Yet, by painting lines on top of the striped grooves of the board, she confuses the distinction between artistic modeling and true spatial arrangement. As a result, Composition strikingly demonstrates how, "Frelinghuysen worked within the pre-established forms of Cubist visual vocabulary but deployed these elements in a unique way that asserted her own artistic identity" (A. Unruh, "Suzy Frelinghuysen: Works," The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen and Shaw, exh. cat., New York, 2002, p. 67).



Gray Rectangles

signed and dated 'J. JOHNS 1957' (on the reverse) encaustic on canvas with objects 60 x 60 in. (152.4 x 152.4 cm.) Painted in 1957.

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







Installation view, Jasper Johns: A Retrospective, Museum of Modern Art, New York, October 1996 - January 1997 (present lot illustrated). Photograph: © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY. Artwork: © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York.

PROVENANCE

Leo Castelli Gallery, New York Everett Ellin Gallery, Los Angeles Ben and Judy Heller, New York, 1963 Leo Castelli Gallery, New York Victor and Sally Ganz, New York, 1964 Their sale; Sotheby's, New York, 10 November 1988, Iot 9

Acquired at the above sale by the late owner

EXHIBITED

Paris, Galerie Rive-Droite, *Jasper Johns*, January 1959. Milan, Galleria del Naviglio, *Jasper Johns: 287a Mostra del Naviglio*, March 1959.

New York, Stable Gallery; Carbondale, Allyn Gallery, Fine Arts Festival at Southern Illinois University; Indianapolis, John Herron Art Institute; Tallahassee, Florida State University; Watch Hill, Holiday Art Center; Ithaca, White Art Museum, Cornell University; Kent State University; Atlanta Public Library; Aurora, Wells College, School of New York: Some Younger Artists, December 1959-March 1961, no. 9.

Vienna, Galerie Würthle; Saltzburg, Zwerglgarten; Belgrade, Kalemegdan Pavilion; Skopje, Umetnicki Pavilion; Zagreb, Moderna Galerija; Maribor, Umetnostna Galerija; Ljubljana, Moderna Galerija; Rijeka, Gallery of Fine Arts; London, USIS Gallery, American Embassy; Darmstadt, Hessisches Landesmuseum, Vanguard American Painting, June 1961-May 1962, no. 37.

Los Angeles, Everett Ellin Gallery, *Jasper Johns: Retrospective Exhibition*, November-December 1962, no. 13.

New York, Jewish Museum, *Jasper Johns*, February-April 1964, no. 14.

Venice Biennale, United States Pavilion, Quattro Pittori Germinali/ Four Germinal Painters (Morris Louis, Kenneth Noland, Robert Rauschenberg, Jasper Johns), June-October 1964, no. 40.

London, Whitechapel Gallery, *Jasper Johns: Paintings*, *Drawings and Sculpture*, *1954-1964*, December 1964, no. 8 (illustrated in color).

Pasadena Art Museum, *Jasper Johns*, January-February 1965, no. 17.

New York, Leo Castelli Gallery, *Ten Years*, February-March 1967, n.p. (illustrated).

New York, Whitney Museum of American Art; Cologne, Museum Ludwig; Paris, Musée National d'Arte Moderne, Centre Georges Pompidou; London, Hayward Gallery; Tokyo, Seibu Museum of Art; San Francisco Museum of Modern Art, *Jasper Johns*, October 1977-December 1978, n.p., pl. 36 (illustrated in color).

Museum of the City of Cologne, Westkunst: Zeitgenössische Kunst seit 1939, May-August 1981, p. 233, no. 543 (illustrated in color). New York, Whitney Museum of American Art, Blam! The Explosion of Pop, Minimalism, and Performance, 1958-1964, September-December 1984. New York, Whitney Museum of American Art, Hand Painted Pop: American Art in Transition, 1955-62, July-October 1993, p. 125 (illustrated in color). New York, Museum of Modern Art, Jasper Johns: A Retrospective, October 1996-January 1997, p. 146, no. 24 (illustrated in color).

Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March-November 2000, pp. 147-151 and 288, no. 33 (illustrated in color). Art Institute of Chicago; New York, Metropolitan Museum of Art, *Jasper Johns: Gray*, November 2007-May 2008, pp. 44, 56, 149, 159 and 164, no. 10 (illustrated in color).

Seattle Art Museum, *Big Picture: Art After 1945*, July-November 2016.

LITERATURE

N. Lynton, "London Letter: American Painting Exhibitions," *Art International*, vol. 6, no. 4, May 1962, p. 97 (illustrated).

M. Kozloff, "The Inert and Frenetic," *Artforum*, vol. 4, no. 7, March 1966, p. 44 (illustrated).

M. Kozloff, *Jasper Johns*, New York, 1967, p. 21, pl. 31 (illustrated in color).

R. Francis, *Jasper Johns*, New York, 1984, pp. 34-35 and 37, fig. 34 (illustrated in color).

R. Bernstein, Jasper Johns' Paintings and Sculptures, 1954-1974: "The Changing Focus of the Eye", Ann Arbor, 1985, pp. 33 and 40-41.

M. Welish, "When Is a Door Not a Door," Art Journal, vol. 50, no. 1, Spring 1991, pp. 49-51, fig. 4 (illustrated). M. Fitzgerald, ed., A Life of Collecting: Victor and Sally Ganz, London, 1997, pp. 96-97 (illustrated in color). Jasper Johns: Retrospektive, exh. cat., Cologne, Museum Ludwig, 1997, pp. 132 and 152, pl. 25 (illustrated in color).

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p. (illustrated in color and installation views illustrated). J. Yau, A Thing Among Things: The Art of Jasper Johns, New York, 2008, p. 37.

R. Bernstein, H. Colsman-Freyberger, C. Sweeney and B. S. Zinn, Jasper Johns: Catalogue Raisonné of Painting and Sculpture, Volume 2, Painting, 1954-1970, New Haven and London, 2016, pp. 46-47, no. P23 (illustrated in color).



"For Johns gray alone always offered so great a potential as to be almost inexhaustible by itself."

| ALAN R. SOLOMON

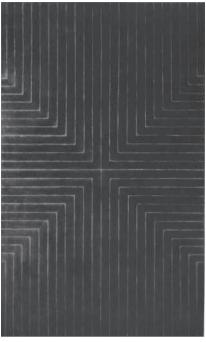
JASPER Johns Gray Rectangles

Jasper Johns's Gray Rectangles

is an important early work by one of America's most respected and influential artists. Painted in 1957 during a period of sustained productivity in which he would produce some of his most seminal works, it combines several of his most important motifs-namely the use of encaustic monochrome and the color gray. Its rich, highly textured surface demonstrates Johns's highly intellectual approach to art, displaying the artist's unique approach to painting, sculpture, objecthood along with that of color and form. Widely exhibited, a sign of Gray Rectangles's important place within not only the artist's oeuvre, but also that of the postwar American artistic cannon, is that—in addition to the collection of Barney Ebsworth-it was also part of the legendary collection of Victor and Sally Ganz for over 20 years.

Across the surface of this large-scale painting lies the evidence the of the densely-packed encaustic brushwork that has come to distinguishes Johns's work. Comprising of a flurry of staccato brushstrokes made up of pigment and hot wax, the result is a painterly patchwork of various shades of gray; ranging from the almost white to the near black, they come together in a tapestry of boisterous activity. The result is as luxurious as it is varied, a supreme example of the artist's belief in the inherent values of painting itself and the mastery of paint handling. "His handling of gray allows an evenness of expression, monochromatic, but never monotonous... Johns's grays encompass a nearly infinite zone of differentiated hues and values, always rich in medium tones, deployed within a range of finite physical manifestations" (J. Rondeau, "Jasper Johns Gray," in J. Rondeau and D. Druick, eds., Jasper Johns Gray, exh. cat., Art Institute of Chicago, 2007, p. 27).

Inserted into the surface of the canvas are the three rectangles that give the work its name. Evoking the recesses in Johns's earlier works such as Target with Plaster Casts (1955), Target with Four Faces (1955), (Museum of Modern Art, New York), and the compartment from Drawer (1957) (Rose Museum, Brandeis University), the panels cannot be opened or removed, instead they are evidence of the artist's long-established belief in the sculptural nature of his paintings. To further assert their presence in the composition, Johns painted the inset forms a different color, beginning with red for the extreme left form, then yellow and finally blue. He then painted over these primary colors with the gray encaustic, leaving only traces of the original color to tantalize the viewer. "These bits of color invite the viewer to scrutinize the surface, suggesting that there may be more to see in the overall grav monochrome than is initially apparent" (R. Bernstein, (Eds.), Jasper Johns Catalogue Raisonné of Painting and Sculpture, vol. 1, New Haven, 2016, p. 73).



Frank Stella, *Die Fahne Hoch!*, 1959. Whitney Museum of American Art, New York. © 2018 Frank Stella / Artists Rights Society (ARS), New York.

right: Jasper Johns, *Flag*, 1957. Metropolitan Museum of Art, New York. © 2018 Jasper Johns / Licensed by VAGA, New York, NY. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

Robert Rauschenberg, 22 The Lily White, circa 1950. © 2018 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

"Gray Rectangles encapsulates Johns's approach to structure, color, and composition during this period."

ROBERTA BERNSTEIN, *JASPER JOHNS CATALOGUE RAISONNÉ OF PAINTING AND SCULPTURE*, VOL. 1, NEW HAVEN, 2016, P. 72





These rectangles are in many ways precursors to the found objects that Johns included in many of the paintings that would follow. They not only referenced one of his artistic heroes (Marcel Duchamp), but they also demonstrate his widely-held belief that a painting was fundamentally an object, rather than the evocation of an experience that many painters of his generation believed, and therefore the, "...the literal qualities of the painting...predominate over any of the others" (J. Johns, quoted in D. Druick, "Jasper Johns: Gray Matters," in J. Rondeau and D. Druick, (Eds.), Jasper Johns Gray, exh. cat., Art Institute of Chicago, 2007, p. 81). Thus, Gray Rectangles is emblematic of the work that he executed during this significant period; a work in which Johns investigated the fundamental nature of painting. "At first I had some idea that the absence of color made the work more physical," he told the New York Times in 2008. "Early on I was very involved with the notion of the painting as an object and tended to attack that idea from different directions" (J. Johns, guoted in C. Vogel, "The Gray Areas of Jasper Johns," New York Times, February 3, 2008, via www.nytimes.com [accessed 8/18/2018]).

Fundamental to this new way of painting was Johns's use of encaustic. Mixing together hot wax and pigment meant that any paint application would dry very quickly, and in a semi-translucent way, laving bare much more than before the painterly process. Johns was an enthusiastic champion of this innovative medium and used it on a number of his important paintings from this period, including his now iconic Flag paintings. "It was very simple," he said. "I wanted to show what had gone before in a picture and what was done after. But if you put a heavy brushstroke in [oil] paint, and then add another stroke, the second stroke smears into the first unless the paint is dry. And paint takes too long to dry. I didn't know what to do. Then someone suggested wax. It worked very well; as soon as the wax was cool I could put on another stroke and it would not alter the first" (J. Johns, quoted in M. Prather, Twentieth-Century American Art: The Ebsworth Collection, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 147).

Gray Rectangles also exemplifies Johns's adoption of monochrome as a major mode of expression. From his earliest works, the adopted the use of a singular

color to avoid what he termed "the color situation." The encaustic paintings were done in gray because to me this suggested a kind of literal quality that was unmoved by coloration and thus avoided all the emotional and dramatic quality of color," he said. "Black and White is very leading. It tells you what to say or do. The gray encaustic paintings seemed to allow the literal qualities of the painting to predominate any others" (J. Johns, *ibid*.).

In additional to its physical and painterly properties, *Gray Rectangles* is distinguished by its exceptional provenance. It was the first work by Johns to be acquired the legendary collectors Victor and Sally Ganz, and would come to be the cornerstone of what was widely regarded to be one of the most complete collection of the artist's work ever assembled, either privately or publicly. Other Johns masterpieces collected by the Ganzes included, *Liar*, 1961; *Driver*, 1963; *Souvenir 2*, 1964; *Decoy*, 1971; *Corpse* and *Mirror*, 1974. The natural inquisitiveness of the collectors was a natural fit with that of the artist, "Victor savored the work's complex, multilayered meanings and appreciated the craft and invention of Johns's use of artistic media of different kinds,"

writes Roberta Bernstein. "He relished following the continuity and change in John's constantly evolving iconography and the rigorous logic evidenced in it" (R. Bernstein, in M. Fitzgerald, *A Life of Collecting: Victor and Sally Ganz*, New York, 1997, p. 89). *Gray Rectangles* is one of the most rigorous examples of John's examination into the process of perception and as such demonstrated the robustness that the Ganzes sought out in works that were to enter their collection. Jasper Johns has earned his position as one of America's most respected artists. The duration and breadth of his practice is based on his unceasing quest to examine and reexamine the central tenets of art. "Johns is widely recognized for over fifty years of rigorously inventive, impeccably executed objects... Not only is he credited with forging a generative set of propositions that advanced painting beyond the rhetorical endgames of Abstract Expressionism, but he is also recognized as a progenitor of Pop Art and, in his reductive literalist, and anti-illusionist modes, as a catalyst for much Minimal and Conceptual art" (J. Rondeau, "Jasper Johns Gray," in J. Rondeau and D. Druick, (Eds.), *Jasper Johns Gray*, exh. cat., Art Institute of Chicago, 2007, p. 26). Painted during the early years of his career, *Gray Rectangles* provides the foundation upon which the rest of his career was built.



Jasper Johns at the Whitney Museum of American Art, New York, 1977. Photo: Jack Mitchell / Getty Images. Artwork: © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY.

CHARLES GREEN

^{20B} **Shaw** (1892-1974)

Untitled

signed and dated 'Charles G. Shaw/1940' (on the reverse) oil on canvasboard 30×22 in. (76.2 x 55.9 cm.) Painted in 1940.

\$70,000-100,000

PROVENANCE

The artist. Estate of the above, 1974. Charles H. Carpenter, Jr., New Canaan, Connecticut, by bequest from the above. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1976.

EXHIBITED

New York, Galerie St. Etienne, American Abstract Art, May 22-June 12, 1940, no. 50. New York, The Century Club, Charles Shaw Memorial Exhibition, 1975. New York, Washburn Gallery, Charles Shaw: Work from 1935-1942, December 2, 1975-January 10, 1976. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, The Ebsworth Collection: American Modernism 1911-1947, November 20, 1987-June 5, 1988, pp. 160-61, no. 58, illustrated. New York, Grey Art Gallery; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Gainesville, Florida, University of Florida, Harn Museum of Art, The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen and Shaw, January 14, 2003-November 30, 2003.





"I believe that abstract art can express life without using life's images and can create breath-taking beauty by the imaginative use of line and color."

I CHARLES GREEN SHAW

CHARLES GREEN Shaw Untitled



Alexander Calder, Untitled, 1942. Solomon R. Guggenheim Museum, New York. © 2018 Calder Foundation, New York / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

opposite: Present lot illustrated (detail).

Heavily influenced by his studies in Paris in the early 1930s, Charles Green Shaw was an advocate for abstract art in America during a time when regionalism and figurative art held center stage. In a statement on his art, Shaw declared, "I begin with an idea and end with an idea. In between an involvement of forms both loses and finds itself. I believe that abstract art can express life without using life's images and can create breath-taking beauty by the imaginative use of line and color" (C. Shaw, *Charles Green Shaw papers*, Archives of American Art, Washington, D.C.).

As a founding member of the American Abstract Artists (AAA), Shaw sought to infuse the American art scene with this avant-garde style inspired by European Modernism. He was also known as one of the "Park Avenue Cubists," a small cohort of wealthy abstract artists from New York, including Albert Gallatin, George L.K. Morris and Suzy Frelinghuysen, who modeled their works after artists such as Pablo Picasso, Juan Gris, George Braque and Fernand Léger. Yet, despite his involvement with these groups, Shaw wrote, "I am not greatly interested in 'movements' or 'schools'... it seems to me that if he has anything to say, an artist must essentially be himself and against 'movements''' (C. Shaw, *ibid*).

Indeed, while inspired by European Modernists such as Piet Mondrian and Jean Arp, and working alongside a group of abstractionists in New York, Shaw developed his own individual approach combining Constructivist and Cubist principles into compelling experimentations with geometry and color. At times, as here, the works can be severely abstracted. In many, the polygonal shapes in primary colors he depicts are connected to the New York City skyline and moreover the principles of architecture, which Shaw studied at Columbia University. In the present work, the artist employs hues making the various planes of color seem to alternately recede or protrude from the rich, red ground. While the shapes are void of any modeling, thick textural application in the white rectangle adds a dimension of texture to the picture plane and evidences experimentation with material as well as compositional design. With thin wire-like lines extending from and connecting some of the forms, the composition also recalls the mobiles that Alexander Calder developed during the same period.

As noted in the introduction to a 1939 exhibition in which Shaw was included alongside Gallatin and Morris: "In their explorations among the structural and emotional possibilities of shape and color and tone, the abstract painters have persisted until they have gone a long way toward delivering the individual accent of our time" (C. Shaw, *ibid*). The present work embodies this bold exploration that made Shaw a visionary in the history of American abstract painting.

The previous owner of the present work, Charles H. Carpenter, Jr., was a prominent collector of post-War American Art, whose collection included artists such as Jackson Pollock, Claes Oldenberg, Ellsworth Kelly and Ad Reinhardt. A friend of the artist, Carpenter inherited many of Shaw's works following the artist's death in 1974.

JOHN HENRY BRADLEY

^{21B} **Storrs** (1885-1956)

Abstraction No. 2 (Industrial Forms)

signed with initials 'J·S' (along the base)—signed and dated 'J·Storrs/21·5·35.' and dated again '(11·12·31)' (under the base) polychromed terracotta 9¾ in. (24.8 cm.) high on a 2½ in. (6.4 cm.) bronze and stainless steel base

3% in (24.8 cm) right of a 2% in (6.4 cm), bronze and stainless steel base Executed in 1931-35.

\$100,000-150,000

PROVENANCE

The artist. Estate of the above, 1956. Monique Storrs Booz, Winnetka, Illinois, daughter of the above, by descent. The Downtown Gallery, New York, by 1965. Robert Schoelkopf Gallery, New York, 1969. Acquired by the late owner from the above, 1983.

EXHIBITED

New York, The Downtown Gallery, *John Storrs*, March 23-April 17, 1965, no. 38. Washington, D.C., Corcoran Gallery of Art, *John*

Storrs, May 3-June 9, 1969. New York, Robert Schoelkopf Gallery, John Storrs, November 21-December 24, 1970, no. 45. Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art, Forerunners of American Abstraction, November 18, 1971-January 9, 1972, no. 121. New York, Robert Schoelkopf Gallery, John Storrs,

March 4-29, 1975, no. 51. Chicago, Illinois, Museum of Contemporary Art, John Storrs 1885-1956: A Retrospective Exhibition of Sculpture, November 13, 1976-January 2, 1977,

pp. 14-15, 18, illustrated. Newark, New Jersey, Newark Museum, *Geometric Abstractions and Related Works*, October 12, 1978-April 1979.

New York, Whitney Museum of American Art; Fort Worth, Texas, Amon Carter Museum; Louisville, Kentucky, J.B. Speed Museum, *John Storrs,* December 11, 1986-November 1, 1987, p. 139 (as *Industrial Forms No. 2*). St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 12, 178-79, 221, no. 67, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 16, 247-48, 251, 299, no. 67, illustrated.

LITERATURE

E. Bryant, "Rediscovery: John Storrs," *Art in America*, vol. 57, May-June 1969, pp. 66-71, illustrated. A. Davidson, "John Storrs: Early Sculptor of the Machine Age," *Artforum*, vol. 13, no. 3, November 1974, pp. 41, 44, illustrated. K. Dinin, "John Storrs: Organic Functionalism in a Modern Idiom," *The Journal of Decorative and Propaganda Arts*, vol. 6, Fall 1987, pp. 49, 57, illustrated.





"He produces abstract forms, stern and relentless, but at the same time architecturally and emotionally impressive."

| NOEL FRACKMAN

JOHN HENRY BRADLEY **Storrs** *Abstraction No. 2 (Industrial Forms)*



Fernand Léger, *The Baluster*, 1925. Museum of Modern Art, New York. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, New York.

opposite: Present lot illustrated (detail).

John Henry Bradley Storrs's brilliant and original sculptures of the early twentieth century are some of the most important contributions to the modern art movement in America "As a member of the first generation of modernists, Storrs was a pioneer in his efforts to create abstract and non-objective sculpture of originality and geometric simplicity. It is John Storrs who worked most consistently toward developing a personal vocabulary of abstract forms and who pursued the direction of non-objective art in the most dedicated manner" (N. Frackman, John Storrs, New York, 1987, p. 9). Best-known for his refined architectural imagery paying homage to the modern skyscraper, Storrs executed Abstraction No. 2 (Industrial Forms) during one of this last and most successful periods of creative expression. In classic Storrs fashion, the present work effortlessly blends motifs of industrialization with pure abstraction, adding in polychrome to only heighten such effect.

Storrs executed Abstraction No. 2 (Industrial Forms) in the early 1930s following endeavors into pure painting and large-scale public commissions. Noel Frackman writes of these later works, "After completing his work for the 1933 Chicago World's Fair, Storrs executed independent abstract sculptures-works unencumbered by architects' demands or exigencies of commissions. In formal terms, these sculptures were of two types: figurative works of essentially Cubist structure updated to emulate the smooth, hard lines and surfaces of currently industrial design; and abstraction that remained primitivizing, also related to Cubism and with Art Deco motifs, but now sleeker and more curvaceous. In content, these works reveal a shift in emotional temperature and a deepening

of expressive power, as well as more profound psychological implications. Several of the sculptures, for example, project a spiky aggressiveness and assertiveness that stop just short of brutality. Only Storrs' natural elegance of line and form reins in these forces" (*The Art of John Storrs*, exh. cat., New York, 1986, p. 106). These sculptural abstractions received much acclaim when exhibited in 1935. A Chicago art critic wrote of the works, "He produces abstract forms, stern and relentless, but at the same time architecturally and emotionally impressive." *(ibid.*, pp. 106-107)

Executed in terracotta and painted in polychrome, the present work was likely completed in 1931 and painted four years later in 1935, according to Noel Frackman (N. Frackman, "The Art of John Storrs," Ph.D. dissertation, New York University, 1988, p. 299). As a member of the international avantgarde, Storrs was probably looking to his European counterparts in executing such abstract work. For example, by the time he executed Abstraction No. 2 (Industrial Forms), Fernand Léger had already begun working in a biomorphic style based on his earlier machine aesthetic of the 1920s. Frackman has also noted these later abstractions contain an element of Dadaism-a movement which Storrs was briefly associated with in the 1920s-in that profiles of faces have been identified in the sculptures, including the present work. As a result, the present work represents a brilliant culmination of the artist's dynamic oeuvre. Both executed and painted with a rhythmic and lyrical precision, Abstraction No. 2 (Industrial Forms) blends the very best of Storrs's mature style with his new innovations in painting and abstract sculpture.

FRANZ 22B Kline (1910-1962)

Painting

signed and dated 'FRANZ KLINE '54' (on the reverse) oil on canvas 40×30 in. (101.6 x 76.2 cm.) Painted in 1954.

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

PROVENANCE

Egan Gallery, New York Eleanor Ward, New York Joan Mitchell, Vétheuil Private collection, New York Edward Tyler Nahem Fine Art, New York Acquired from the above by the late owner, 1998

EXHIBITED

Amsterdam, Stedelijk Museum; Turin, Galleria Civica d'Arte Moderna; Brussels, Palais des Beaux-Arts; Kunsthalle Basel; Vienna, Museum des 20 Jahrhunderts; London, Whitechapel Gallery; Paris, Musée d'Art Moderne, *Franz Kline: A Retrospective Exhibition*, September 1963-September 1964, n.p., no. 24 (Turin; illustrated on its side); p. 17, no. 24 (Amsterdam, Basel, Vienna and Brussels); no. 23 (London); no. 22 (Paris). Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March-November, 2000, pp. 155-157 and 289, no. 35 (illustrated in color).

LITERATURE

Franz Kline 1910-1962, exh. cat., Rivoli-Turin, Castello di Rivoli Museum d'Arte Contemporanea, 2004, p. 349 (illustrated in color).





"In Kline's pictures, white and black count as colors – as they have done since Velázquez."

I THOMAS B. HESS, QUOTED IN "FRANZ KLINE," ART NEWS, VOL. 55, NO. 1, MARCH 1956, P. 51

FRANZ **Kline** *Painting*

Painted in 1954, Franz Kline's Painting is a quintessential example of his most celebrated body of work, the black-and-white paintings he created between 1950 and 1961. Stark, raw and powerful, Kline's monochromatic canvases are the ultimate embodiment of the brave new era in which they were created, when Abstract Expressionism prevailed as the dominant force in American painting. Rendered in authoritative gestural strokes of velvety black oil paint against an off-white ground, Kline creates a work whose dramatic tension is encapsulated within a taut surface, where an impenetrable black form presides over the scene like an ancient totem. Its rectangular format is solidified by the stark horizontal and vertical beams of its creation-post and lintel construction for a new era, with ancient feats of engineering at its core. Devoid of recognizable imagery and driven by the sheer force of the artist's will, the succinctly titled Painting epitomizes Kline's style, and it is perhaps not surprising that another artist, fellow Abstract Expressionist Joan Mitchell, once owned the painting at her estate in Vétheuil, France. In its stark black-and-white palette and the rawness of its painterly verve, Painting is a lasting visual testament to the exhilarating era in which it was created.

The dramatic act of Kline's brush as it sweeps across the canvas surface leaves a visceral sense of energy in its wake. Thick and velvety, the stark

opposite: Present lot illustrated (detail).

black oil paint retains a tactile surface with a subtle glossy sheen. Defined by its rectangular shape, the central image appears like a door or portal, seemingly composed of perpendicular strokes recalling the basic architectural components of post and lintel construction (Stonehenge comes readily to mind) only to be penetrated by zooming diagonals that rush toward the painting's central core at an oblique angle. The speed and velocity of these rushing diagonal strokes, particularly within the lower left corner, as they careen toward their inevitable collision with the brooding central figure, is one of Kline's most important pictorial features. Unapologetic and direct, the painting demonstrates the curious push and pull between the dominant black figure and its white background, as the optical tricks of perspectival distance force the black form into the receding distance, though it still manages to cling resolutely to the skin of the canvas surface. Triangular bursts of bright white contribute to this notion, acting as a window through which distant light and space are conveyed. Typical to his working method, Kline often used the white oil paint to define and shape the contours of his black forms. This technique is especially visible in Painting along the right edge, where the artist used white to "cut in" against the black form. The result is a stark creation that epitomizes the freedom, triumph, and individualism of the American postwar period. As Kline's diagonals race toward their ultimate end, so too, did the world zoom into the unknowable future.



Clyfford Still, *PH-446 (1947-H-No. 3)*, 1947. © 2018 City & County of Denver, Courtesy Clyfford Still Museum / Artists Rights Society (ARS), New York.

right: Willem de Kooning, *Painting*, 1948. Museum of Modern Art, New York. © 2018 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

far right: Barnett Newman, *Twelfth Station*, 1965. National Gallery of Art, Washington, D.C. © 2018 Barnett Newman Foundation / Artists Rights Society (ARS), New York.

following spread: Present lot illustrated (detail).

Only four years earlier, Kline came upon the scene with his first black-and-white abstractions, essentially jumpstarting a new direction in American painting. Beginning with his first solo show at the Egan Gallery in 1950, up until his death in 1962, Kline's black-and-white abstractions formed the core of his output. Alongside Willem de Kooning and Jackson Pollock. Kline helped define the guintessential traits of Abstract Expressionism in New York in the 1950's: monumental scale, a startling sense of immediacy and action, a lack of identifiable subject matter, and bold, abstract marks that retain the feel of the artist's hand. In his 1954 review of Kline's third exhibition at the Charles Egan Gallery, the critic Hubert Crehan described this effect: "we are throwing up painters in this country today who are making an artist such as Jackson Pollock appear to be an "old master." Events move so fast; new discoveries are so frequent; there is

"Occasionally we see an exhibition—Franz Kline's third show at the Egan Gallery, for example—that comes on the scene with such aplomb, such visual impact that there can be no doubt that we are witnessing a sequence of pictorial statements that will make a lasting impression and alter the idea of what a painting is."

| HUBERT CREHAN





such prodigious activity in the art world... we have as yet no clear idea of the total situation, how it is changing, where it is moving, what will become of it. Occasionally we see an exhibition—Franz Kline's third show at the Egan Gallery, for example—that comes on the scene with such aplomb, such visual impact that there can be no doubt that we are witnessing a sequence of pictorial statements that will make a lasting impression and alter the idea of what a painting is" (H. Crehan, "Inclining to Exultation," *Arts Digest*, vol. 28, no. 15, May 1, 1954, pp. 15; 33).

Around this time, Kline began to work in pairs or series of canvases that related to each other in terms of similar imagery, scale and proportion. (Along with *Painting*, of 1954, there exists a similar painting of a slightly smaller scale, *Painting I*, also of 1954, consisting of the same vertical format and imagery). Indeed, the vertical format of *Painting* also prefigures later masterworks such as *Four Square* (1956, National Gallery of Art, Washington, D.C.) and *Meryon* (1960-1961, Tate, London). Working in series allowed Kline to refine and perfect those particular features he deemed visually striking—those capable of the visual force that so captivated viewers at the time. This practice was a natural result of Kline's working process, in which he often enlarged the simple drawings that he made on sheets of paper using a Bell-Opticon projector.

Rendered in thick, gestural strokes of rich black pigment that at times recall the viscosity of newly poured tar, Kline creates a stark painting that epitomizes that unique and vital period in American postwar art. Upon his untimely death in 1962, the legendary Museum of Modern Art curator Thomas B. Hess summed up Kline's accomplishments and their effect on American culture, which seem particularly apt in relation to *Painting*. He wrote: "Franz Kline's white and black pictures performed that miracle which is a constant in all major art. He changed the look of the environment and history. His style has that quality which rips the filters of Style from our eye. After 1950, we started to see city buildings, bridge spans, car tracks, asphalt spilling in cement, Velasquez, painted-out wall slogans, Rembrandt... It was as if a whole slice of our culture, overnight, had come to life - with Franz Kline at our shoulder to point where to look" (T. B. Hess, "Editorial: Franz Kline, 1910-1962," *Art News*, Vol. 61, Summer 1962, p. 53).



Norman Bluhm, Joan Mitchell and Franz Kline, circa 1950s. Photo: Arthur Swoger / Getty Images.



"Franz Kline's white and black pictures performed that miracle which is a constant in all major art. He changed the look of the environment and history."

| THOMAS B. HESS

ROBERT 23B Rauschenberg (1925-2008)

Untitled

signed 'RAUSCHENBERG' (on the reverse) combine—oil, wood, fabric, printed paper, paper, acetate, paint tubes, glass and graphite on canvas and wood 10 % x 7 % x 1 % in. (25.6 x 20.1 x 3.9 cm.) Executed in 1954.

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

PROVENANCE

John Goodwin, New York, acquired directly from the artist, 1955 Anon. sale; Sotheby Parke Bernet, New York, 2 October 1980, lot 65 Ira Young, Vancouver Cohen Gallery, New York Richard and Francine Shapiro, Los Angeles, 1996 Anon. sale; Christie's, New York, 9 November 1999, lot 543 Acquired at the above sale by the late owner

EXHIBITED

New York, Egan Gallery, *Robert Rauschenberg*, December 1954-January 1955. New York, Solomon R. Guggenheim Museum; Houston, Menil Collection, Contemporary Arts Museum; Houston, Museum of Fine Arts, *Robert Rauschenberg*, September 1997-May 1998, p. 102, no. 70 (illustrated in color). Washington, D.C., National Gallery of Art; Seattle Art

Museum, Twentieth-Century American Art: The Ebsworth Collection, March-November 2000, pp. 210-213 and 294, no. 54 (illustrated in color). Seattle Art Museum, Target Practice: Painting Under Attack 1949-78, June-September 2009, pp. 56 and 149 (illustrated in color).

LITERATURE

B. W. Joseph, *Random Order: Robert Rauschenberg and the Neo-Avant-Garde*, Cambridge, 2003, p. 147 (illustrated).

Robert Rauschenberg: Combines, exh. cat., New York, Metropolitan Museum of Art, 2005, pp. 32 and 289, pl. 18 (illustrated in color).







| ROBERT RAUSCHENBERG

ROBERT ROBERT Rauschenberg Untitled

One of the undisputed leaders of the

American Avant-Garde, Robert Rauschenberg's unceasing intellectual curiosity and creativity helped to change the course of art in the 20th century. While never fully part of any one movement, his oeuvre acts as a proverbial bridge between the ideals of Abstract Expressionism and Pop Art. Works like Untitled (1954) are pivotal as some of the artist's earliest Combines, a term Rauschenberg used to describe his marriage of painting and sculpture into a hybridized composition all its own. One notes a deep indebtedness to Dadaists and the process of assemblage, but especially to the German artist Kurt Schwitters and his use of everyday materials and objects fused into a more meaningful whole. Rauschenberg's works transcended abstract painting of the day and furthered the conversation of what could be considered art. As one critic astutely noted, "Life has penetrated his work through and through, and each work, rather than imposing a definition of art, springs from a question about the possible contexts in which art can happen" (A. Forge, Rauschenberg, New York, 1978, p. 14). Blurring the lines between art material and the actions of everyday life, Rauschenberg set the stage for generations of future artists.

Constructed of several worn pieces of wood and a assortment of other objects and materials, *Untitled* is a testament to Rauschenberg's inventive

constructions that harness the ordinary and elevate them into a realm of art. The work is split compositionally down the middle, and the left panel is comprised of thick red and white strokes over an off-white and brown base. Drips of blue and other colors cover a crumpled paint tube affixed to the surface. The right panel borrows some visual elements from Dadaist collage, and the artist has inset a gold picture frame into the wooden armature of the work. Under the frame's glass, a number of pieces of ephemera are trapped. Paint, bits of red cellophane, and torn papers with handwriting and printed images jostle around together in their enclosure. In the upper right, a cream piece of paper with a distinct red heart is visible. Some of the printed matter is echoed in a diamond pattern attached to the bottom of the work under a green crossbar. Calvin Tompkins wrote about the artist's affinity for piecing together bits of jetsam, writing, "He [Rauschenberg] had always had a great fondness for the commonplace, the castoff, the worn-out and forgotten. An old sock, a piece of shirt, a paper restaurant mat, a child's drawing rescued from the trash-humble relics like these turned up in combine after combine, where they entered another life in a strange balance between beauty and ugliness, the real and the abstract" (C. Tompkins, Off the Wall: A Portrait of Robert Rauschenberg, New York, 1980, p. 136). This uneasy truce between discernible objects and ephemera devoid of original



Jasper Johns, Bronze Brushes, 1960. © 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), New York. Photo: Bridgeman Images.

right: Robert Rauschenberg, *Collection*, 1954/1955. © 2018 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.

far right: Kurt Schwitters, *Merz Construction*, circa 1921. Philadelphia Museum of Art. © 2018 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Photo: The Philadelphia Museum of Art / Art Resource, New York. "He [Rauschenberg] had always had a great fondness for the commonplace, the castoff, the worn-out and forgotten. An old sock, a piece of shirt, a paper restaurant mat, a child's drawing rescued from the trash—humble relics like these turned up in combine after combine, where they entered another life in a strange balance between beauty and ugliness, the real and the abstract."

I CALVIN TOMPKINS





context makes Rauschenberg's work both personal and timeless. Especially in more abstracted works like *Untitled*, the art exists outside of the present but exudes the aura of memory after memory, though it is often hard to determine whose or from when.

Following the end of World War II, Rauschenberg attended the Kansas City Art Institute and School of Design under the GI Bill before travelling to Paris to study in 1948. He returned to the United States upon learning of the work of Josef Albers, who was at that time teaching at the highly influential Black Mountain College in North Carolina. Rauschenberg studied under a number of artists there, including Josef and Anni Albers who brought the well-rounded teachings of the Bauhaus to the school's arts program. Instead of focusing on only one medium, students were encouraged to explore multiple avenues, and Rauschenberg surely benefited from this more progressive approach. Works like Untitled fuse sculpture and painting in a way that was groundbreaking at the time. Drawing upon the power of the Abstract Expressionist brushstroke

and all of its connections to the subconscious and personality, Rauschenberg transferred that gesture to the object, creating an amalgam that he termed Combines. The Combines are a form of art wholly specific to Rauschenberg. "[They] represent the invention of a hybrid form of art that draws from the vocabularies of both painting and sculpture and invests objects with a sense of drama and theatricality as they become part of a larger whole... At a time when the primacy of New York School painting remained relatively unchallenged, the Combines paved the way for a new direction in art" (P. Schimmel, "Autobiography and Self-Portraiture in Rauschenberg's Combines," in Robert Rauschenberg: Combines, exh. cat., Museum of Contemporary Art, Los Angeles, 2005, p. 211). Bringing attention to the simple object and placing it in conversation with the history of art began the conversation that would eventually lead to Pop Art.

Upon moving to New York in 1949, Rauschenberg began studies at the Art Students League but would periodically return to Black Mountain College to collaborate with the artists there, notably the dancer and choreographer Merce Cunningham and the musician John Cage. "For Cage and Rauschenberg, the purpose of art was not to create enduring masterpieces for an elite, but to further a perpetual process of discovery in which everyone could participate. They wanted to break down all barriers between art and life. Rauschenberg wrote, "Painting relates to both art and life. Neither can be made (I try to act in that gap between the two.)" Art. said Cage, should be an affirmation of life-not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply wake up to the very life we're living'" (R. Rauschenberg and J. Cage, quoted in M. L. Kotz, Rauschenberg / Art and Life, New York, 1990, p. 89). This interest in blurring the lines between performance, sculpture, painting, and other media remained a driving force in his practice, and helped the artist question the very nature of American art in the 20th century. By focusing on the day-to-day and the objects and processes that exist around us all, Rauschenberg started to break through the barriers of the traditional notions of art.



Robert Rauschenberg, Untitled [self-portrait with Inside Out, early state, Broadway studio], circa 1962. © 2018 Robert Rauschenberg Foundation / Licensed by VAGA at Artists Rights Society (ARS), New York.



Strong Arm

signed with the artist's initials and dated 'C.O. 1961' (on the reverse) plaster and enamel paint 43 % x 32 % x 5 % in. (110.2 x 82.2 x 14 cm) Executed in 1961.

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

PROVENANCE

Green Gallery, New York, 1961 Mr. and Mrs. Burton Tremaine, Meriden, 1961 Gagosian Gallery, New York, *circa* 1984 Philip Johnson, New York The Mayor Gallery, London, 1987 Acquired from the above by the late owner, 1987

EXHIBITED

New York, Museum of Modern Art, *Americans 1963,* May-August 1963, p. 79 (illustrated).

Hartford, Wadsworth Atheneum Museum of Art, *The Tremaine Collection: 20th Century Masters, The Spirit of Modernism*, February-April 1984, p. 92 (illustrated in color).

London, The Mayor Gallery, *American Paintings with Chinese Furniture*, May-June 1987. Washington, D.C., National Gallery of Art; Seattle Art

Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March-November 2000, pp. 202-205 and 294, no. 52 (illustrated in color). Seattle Art Museum, *Pop Departures*, September 2014-January 2015, pp. 47 and 102 (illustrated in color).

LITERATURE

"New Talent USA; Sculpture," Art in America, vol. 50, no. 1, 1962, p. 33 (illustrated).
Claes Oldenburg, exh. cat., New York, Museum of Modern Art, 1970, p. 77 (illustrated in color).
D. Miller, Americans 1942-1963: Six Group Exhibitions, New York, 1972, pp. 79 and 110 (illustrated).
Claes Oldenburg, exh. cat., Tokyo, Minami Gallery, 1973, n.p. (illustrated).
American Renewal, New York, 1981, p. 11 (illustrated).
K. L. Housley, Emily Hall Tremaine: Collector on the Cusp, Meriden, 2001, pp. 92, 207 and 210 (installation view illustrated in color).
D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p.

(installation view illustrated in color).





"It all sort of coalesced as the 1960s came. It was magical, when you think about it... everything seemed to start all of a sudden."

| CLAES OLDENBURG

CLAES Oldenburg Strong Arm

Executed in 1961, Claes Oldenburg's Strong Arm is an early, iconic work from a key moment in Pop Art history. It was created at the same time as many of the most important sculptures and wall reliefs that featured in Oldenburg's infamous pop-art installation known as The Store that debuted to the public in December of 1961. This exhibition featured nearly one hundred sculptural versions of consumer objects that Oldenburg found in the shops and bodegas of his Lower East Side neighborhood. Womens' clothing, shirts, ties, sausages, slices of cake, and a multitude of other ubiquitous items were all re-made in the artist's unique style and offered for sale. Oldenburg used materials like chicken wire, muslin and plaster to create these cleverly ironic objects, which he painted in bright enamel paints taken directly from the can. Strong Arm epitomizes this brief but incendiary moment in art history, in which the radical new Pop Art movement took the country by storm. The work was acquired shortly after its creation by the legendary collectors Burt and Emily Tremaine, and was later owned by the famous architect Philip Johnson; it has been in the collection of Barney A. Ebsworth for nearly three decades, and remains one of the most important works from this iconic artist still in private hands.

Strong Arm is likely based upon a vintage bodybuilding advertisement that Oldenburg culled from his personal archive of newspaper and magazine clippings. It illustrates an archetypal representation of 1950s and '60s era masculinity, calling to mind the oversized, cartoon-like muscles of characters like Popeye and Superman, or those popularized by the iconic '50s bodybuilder Charles Atlas Atlas offered an illustrated mail-order pamphlet that appeared in the back pages of comics and magazines. This bodybuilding course offered the adolescent boy with an opportunity for self-transformation in return for a check or money order. Like Oldenburg's Ray Gun, the Strong Arm muscle-man is capable of destroying his enemies by sheer force alone. It symbolically alludes to the meaning of the action verb "strong arm" and in doing so, might also refer to the domineering presence of American military force around the world that was a major concern of the counter-culture movement at the time. It certainly points to the fundamentally "American" notion of self-reliance, particularly the classically American paradigm of the "self-made man" and free-market capitalism. In doing so, Strong Arm dovetails neatly with iconic Pop representations of American culture, such as Warhol's Coca-Cola bottles and Jasper Johns's American flag.



Andy Warhol, *Popeye*, 1961. © 2018 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by Artists Rights Society (ARS).

right: George Bellows, *Dempsey v. Firpo in New York City*, 1923, 1924. Whitney Museum of American Art, New York. Photo: Whitney Museum of American Art, New York, USA / Bridgeman Images.

far right: Roy Lichtenstein, *Popeye*, 1961. © Estate of Roy Lichtenstein.

opposite: Present lot illustrated (detail)

"No artist cooked up a tastier version of the primal Pop recipe than Claes Oldenburg did in New York in the late 1950s and early 60s."

| HOLLAND COTTER





It was late into the winter of 1961 that The Store became fully realized in Oldenburg's new studio on East 2nd Street in New York's Lower East Side, an actual storefront that he had rented for specifically for this purpose. The result was described by one reviewer as "a combination of neighborhood free enterprise and Sears and Roebuck" (S. Tillim, "Month in Review: New York Exhibitions" Arts Magazine, February 1962, p. 36). The Store is arguably Oldenburg's most significant project, and certainly the one that jump-started his career. Although they might imitate real-life objects, the sculptural reliefs that featured in The Store are humble and man-made-directly contrasting with their shiny, mass-produced factory equivalents. In doing so they offer Oldenburg's shrewd commentary on American postwar consumer culture and its adulation of gleaming luxury goods. With the texture of its hand-formed craftsmanship and the bright and glossy enamel paints that drip in rivulets down its surface, *Strong Arm* is an important object from this unique moment in history.

Oldenburg's art seizes upon certain aspects of realworld objects that somehow makes them seem *more real*—or perhaps *hyper real*—in their depiction. Critics have described their unique and uncanny depiction as a much-needed antidote to the overblown emotion and gesture of Abstract Expressionism, which had been the dominant art form of the 1950s. As the sixties dawned, an art loving public sort out something new, and Oldenburg's brand of Pop was poised to delight and inspire. As one curator described, "Abstract Expressionism suddenly looked to him 'as corny as the scratches on a NY wall'; yet by accepting certain of its elements, if not its expressionist aesthetic, he felt that 'by parodying its corn I have (miracle!) come back to its authenticity!' ...I feel as if Pollock is sitting on my shoulder...'" (B. Rose and C. Oldenburg, quoted in *Ibid.*, p. 65).

"In the end, The Store was more than the sum of its many wonderful parts," Sidney Tillim wrote in his review in the February 1962 issue of Arts Magazine. He summed up the effect of Oldenburg's work in an era that had seen Abstract Expressionism reach its peak, writing, "[The Store] epitomized, artistically, an unconscious effort to draw everyday America into art which is desperate for substance and communicable experience..." (S. Tillim, op. cit., p. 37) Indeed, Strong Arm remains a key work from this important era in Pop Art's history. It stands as a humorous antidote, but also offers a biting social critique, epitomizing the artist's ultimate claim, that "the disguise of representational art is perhaps the ultimate masquerade" (C. Oldenburg, quoted in B. Rose, op. cit., pp. 65-6).



CHARLES **25B Sheeler (1883-1965)** *Chill Life*

Still Life

signed and dated 'Sheeler-1938' (lower center) signed and dated again and inscribed with title (on the stretcher) oil on canvas 8 x 9 in. (20.3 x 22.9 cm.) Painted in 1938.

\$250,000-350,000

PROVENANCE

The Downtown Gallery, New York. Nelson A. Rockefeller, New York, acquired from the above, 1938.

Grand Central Art Galleries, New York. Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1979.

Acquired by the late owner from the above, 1979.

EXHIBITED

New York, The Downtown Gallery, 1939. New York, The Museum of Modern Art, *Charles Sheeler: Paintings, Drawings and Photographs,* October 2-November 1, 1939, no. 42, illustrated. Boston, Massachusetts, Institute of Modern Art, *Ten Americans*, October 20-November 21, 1943, no. 24, illustrated.

Houston, Texas, Contemporary Arts Museum, Sheeler, Dove Exhibition, January 7-23, 1951, no. 25. Boston, Massachusetts, Museum of Fine Arts; Dallas, Texas, Dallas Museum of Art, Charles Sheeler: Paintings and Drawings, October 13, 1987-July 19, 1988, pp. 160-61, no. 55, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 11, 168-69, 219, no. 62, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 226-28, 297, no. 59, illustrated. Philadelphia, Pennsylvania, Philadelphia Museum of

Art, Audubon to Warhol: The Art of American Still Life, October 27, 2015-January 10, 2016, pp. 246-47, no. 119, illustrated.

LITERATURE

Archives of American Art, Downtown Gallery Papers, reel ND40, frames 282-83.





"...As in his architectural subjects of the same period, the objects become weighty, iconic, pure in outline, and above all monumental..."

| CAROL TROYEN AND ERICA HIRSCHLER

CHARLES Sheeler Still Life



Charles Sheeler, Untitled (Two Pitchers and a Vase), 1922. Whitney Museum of American Art, New York. © 2018 The Lane Collection.



Edouard Manet, *Lilacs*, circa 1882. Nationalgalerie, Staatliche Museen, Berlin. Photo: bpk Bildagentur / Nationalgalerie, Staatliche Museen, Berlin, Germany / Jörg P. Anders / Art Resource, NY.

As a painter, photographer, Precisionist and Realist, Charles Sheeler's unique career reflects a consistent interest in form. Mechanical aesthetics served as inspiration from his early studies in applied design at the School of Industrial Art in Philadelphia to his renowned mature paintings of industrial America in the 1930s. Even in the artist's still lifes, fruit and flowers give way to a focus on manmade forms. Indeed, in the present work, Still Life, Sheeler depicts common household objects with only a hint of greenery, elevating the everyday through a sophisticated minimalism and modern photographic composition. As Carol Troyen and Erica Hirschler have described the present work, "volume dominates here, and as in his architectural subjects of the same period, the objects become weighty, iconic, pure in outline, and above all monumental—they seem far larger than the tiny size of the canvas would allow" (C. Troyen and E. Hirschler, quoted in T. Stebbins, Charles Sheeler: Paintings and Drawings, exh. cat., Boston Museum of Fine Arts, 1987, p. 160).

Sheeler discovered the valuable relationship between the mediums of painting and photography early in his career, often seeking inspiration from his old photographs for compelling compositions to paint. Painted in 1938, the present painting relates to a series of the artist's 1920s photographs, including Untitled (Two Pitchers and a Vase) (1922, Whitney Museum of American Art, New York). In preparing the initial composition to capture on film. Sheeler manipulated objects from his collection into what he called 'arrangements' to unlock various perspectives. visual effects and studies on form. In Untitled (Two Pitchers and a Vase), he carefully positioned two of his favorite ceramics so that the white, ironstone pitcher eclipses part of the taller, black Etruscan wine jug (known as an oinochoe). A simpler white vase to the right of the composition adds additional

contrast and shadow effects. As demonstrated by this photograph, Sheeler's "arrangements" on film were themselves works of art while existing purposefully as studies from which to paint.

Sheeler's appreciation for the beauty to be found in the seemingly utilitarian is best evidenced by his deep appreciation for American decorative arts. The artist was a prominent Americana collector himself, amassing a distinguished group of pottery, rugs, Shaker furniture and domestic artifacts. In fact, the artist once reflected, "[my] interest in Early American architecture and crafts, has, I believe, been as influential in directing the course of my work as anything in the field of painting" (C. Sheeler, quoted in unpublished manuscript, Archives of American Art, 1938).

When Sheeler revisited the "arrangement" of Untitled (Two Pitchers and a Vase) in 1938 to paint Still Life, he explored the artistic license available in the medium of painting to transform the composition into a simpler, more modern version with maximal visual impact. While his camera had captured the imperfect, pitted surfaces of the aged objects, here Sheeler could employ his Precisionist interests by eliminating flaws and rendering an impeccably clean composition with his paintbrush. He also notably exchanged the empty white vase at right for a small glass of water with leaves from a coleus plant, adding a satisfying addition of color, shape and texture. Rather than the overlapping shadows of his photograph, Sheeler plays with the reflections in the water glass as well as the shiny countertop on which the objects rest. With these elements and his meticulous attention to clean lines and voluminous forms, Still Life exhibits the exacting eye and skilled hand which gained Sheeler renown throughout his career.

opposite: Present lot illustrated (detail)

PRESTON **26B Dickinson (1891-1930)**

The Artist's Table

signed 'P. Dickinson' (lower right) oil and pencil on board $22\frac{1}{2} \times 14\frac{1}{2}$ in. (57.2 x 36.8 cm.) Painted *circa* 1925.

\$200,000-300,000

PROVENANCE

Private collection, Great Neck, New York. Christie's, New York, 27 September 1985, lot 345, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 80-81, 202, no. 18, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 87-89, 281, no. 15, illustrated.

Chicago, Illinois, Art Institute of Chicago; Ft. Worth, Texas, Amon Carter Museum of American Art, Art and Appetite: American Painting, Culture and Cuisine, November 12, 2013-May 18, 2014, pp. 129-30, 223, no. 10, illustrated.

LITERATURE

A. Berman, "Christie's 19th and 20th Century American Art," *Maine Antiques Digest*, December 1985, pp. 14-15D, illustrated.

R.S. Harnsberger, *Ten Precisionist Artists: Annotated Bibliographies*, Westport, Connecticut, 1992, p. 160.





"...The geometry of Dickinson's Cubist-inspired rendition is similar to the streamlined verticality of... machines of functional skyscrapers of the period... Indeed, the cocktail shaker and martini glass became hallmarks of the era."

| JUDITH A. BARTER

PRESTON Dickinson The Artist's Table



Juan Gris, Still Life with Book (Saint Matorel), 1913. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo: © CNAC / MNAM / Dist. RMN-Grand Palais / Art Resource, New York.

opposite: Present lot illustrated (detail).

Born in New York City's Greenwich Village, Preston Dickinson studied at the Art Students' League under William Merritt Chase before embarking on a formative four-year trip to Paris in 1910. Spending time at the École des Beaux-Arts and the Académie Julian, Dickinson notably exhibited at the 1912 Salon des Indépendants alongside such revolutionary works as Marcel Duchamp's *Nude Descending the Staircase*, three *Improvisations* by Wassily Kandinsky and Juan Gris's *Hommage à Picasso*. Upon his return to the New York art scene in 1914, Dickinson incorporated elements of the latter artist's work into his own unique form of Cubist-influenced Precisionism, as exemplified by *The Artist's Table*.

Dickinson's body of work largely concentrated on the angular geometric simplicity to be found within industrial landscapes, most notably the Harlem River. However, like fellow Precisionist artists Charles Sheeler and Charles Demuth, Dickinson also applied his attention to detail and perspective to the subject of interiors and still lifes, in which he often found even more experimental opportunities. Ruth Cloudman explains, "Dickinson brings to the still-life theme many of the stylistic devices of his industrial scenes and takes certain of their abstract tendencies a step further Dickinson flattens the already shallow space with a hard-edged faceting of forms, extensive use of transparent planes breaking up the picture surface and creating ambiguous relationships between objects... A sense of movement in the picture comes in part from the fluctuating light and shadow and shifting perspectives, but perhaps more from the rhythmical ioining of the contours of objects" (R. Cloudman. Preston Dickinson, 1889-1930, exh. cat., Sheldon Memorial Art Gallery, Lincoln, 1979, pp. 27-28). In 1917, a critic similarly praised, "Preston Dickinson combines technical precision and intellectual force to a degree hardly approached by any of his companions... Not a line isn't carried on to its logical outcome. And his color has the peculiar appeal

that only can be made by a born colorist... To some of his new work he contributes a delightful humor" (R. Cloudman, *ibid.*, pp. 22-23).

Indeed The Artist's Table incorporates an intriguing perspective, vibrant color and an underlying witticism to create an ironically striking still life of the 1920s era of Prohibition. Judith A. Barter writes. "In The Artist's Table the artist's palette is rendered almost as an afterthought—which is tragic, when one considers that the talented Dickinson died from alcoholism in 1930 at the age of forty-one. The cocktail shaker, a fairly new utensil, is front and center, the beautiful blue reflection of the steel contrasting with the agua tones of the water carafe. Alcohol, perhaps bourbon, is contained in a loosely corked bottle; the empty jigger and cut lemon echo the shape of the half-full martini glass. Suggested are basic elements of American cocktails: spirits, citrus, water, and bitters. The geometry of Dickinson's Cubist-inspired rendition is similar to the streamlined verticality of ... machines of functional skyscrapers of the period... Indeed, the cocktail shaker and martini glass became hallmarks of the era" (J.A. Barter, "Drunkards and Teetotalers: Alcohol and Still-Life Painting," Art and Appetite: American Painting, Culture, and Cuisine, exh. cat., Art Institute of Chicago, 2013, p. 130).

Moreover, taking into consideration the struggles of the artist's dependence on alcohol to which Barter alludes, the present work can be further interpreted, in the manner of Demuth's famous poster portrait series, as an almost eerily revealing symbolic selfportrait with *memento mori* elements. Combining this personal meaning with its achievements in design and color, *The Artist's Table* epitomizes what Cloudman refers to as "the outstanding characteristic of all these pictures"—"the dynamic and lyrical distortion of form and the inventive color that give them a distinctively personal expressiveness" (R. Cloudman, *op. cit.*, p. 37).



Untitled (Billiard Players)

oil on canvas 46 x 50 in. (116.8 x 127 cm.) Painted *circa* 1936.

\$300,000-500,000

PROVENANCE

Estate of David Smith, New York Washburn Gallery, New York Acquired from the above by the late owner, 1983

EXHIBITED

Washington, D.C., Hirshhorn Museum and Sculpture Garden; San Antonio Museum of Art, *David Smith: Painter, Sculptor, Draftsman*, November 1982-June 1983, p. 65, pl. 28, no. 12 (illustrated in color). New York, Washburn Gallery, *David Smith: Paintings from 1930-1947*, September-October 1983, n.p., no. 10 (illustrated in color on the cover).

Dusseldorf, Kunstsammlung Nordrhein-Westfalen; Frankfurt, Städtische Galerie im Städelschen Kunstinstitut; London, Whitechapel Gallery, *David Smith Retrospective*, March 1986-January 1987, pp. 111 and 174, no. 52 (illustrated).

St. Louis Art Museum; Honolulu Academy of Arts; Boston, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 1987-June 1988, pp. 172-173, 220, no. 64 (illustrated in color).

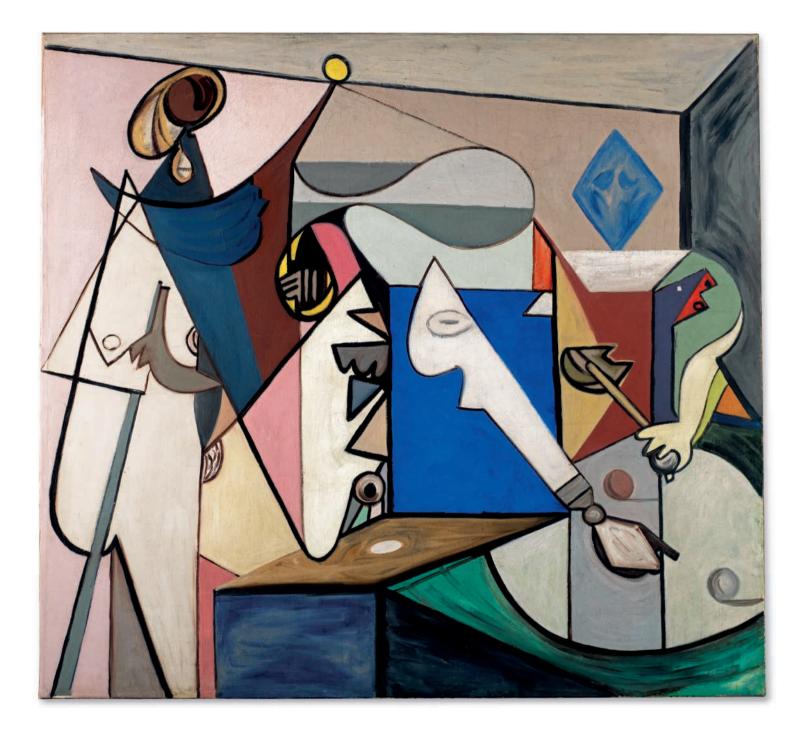
New York, Washburn Gallery, *David Smith: Painting into Sculpture*, October-December 1990, no. 5. Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 236-239 and 298, no. 62 (illustrated in color). New York, Whitney Museum of American Art; San Francisco Museum of Modern Art; Minneapolis, Walker Art Center, *Picasso and American Art*, September 2006-September 2007, pp. 151-152, pl. 70 (illustrated in color).

LITERATURE

G. Glueck, "David Smith Seen in His Full Range and Scope," *The New York Times*, 28 November 1982, p. H29.

M. Brenson, "Art: 20 Years of David Smith Painting," *The New York Times*, 4 October 1983, p. C25. "Art," *Art & Design*, December 1986, p. 9. *Burgoyne Diller*, exh. cat., New York, Whitney Museum of American Art, 1990, pp. 24-25, fig. 20 (illustrated). *Toward a New American Cubism*, exh. cat., New York, Berry-Hill Galleries, 2006, pp. 52-53, fig. 34 (illustrated).

D. Gies, "Picasso and American Art," *Virginia Quarterly Review*, vol. 83, no. 2, Spring 2007, p. 302. C. Ishikawa, ed., *A Community of Collectors: 75th Anniversary Gifts to the Seattle Art Museum*, Seattle, 2008, pp. 66-67, no. 52 (illustrated in color).





"I've been painting sculpture all my life. As a matter of fact, the reason I became a sculptor is that I was at first a painter."

I DAVID SMITH

DAVID **Smith** *Untitled (Billiard Players)*

Touted as one of the greatest American sculptors of the 20th century, David Smith was not bound by a singular style or media. His paintings and drawings exist in tandem with his sculptures and provide a striking conversation about the oeuvre of a stalwart of the transitional period between American Modernism and Abstract Expressionism. Untitled (Billiard Players) is a pivotal work that makes clear Smith's deep indebtedness to the history of art, as well as his ability to manipulate space in both two and three dimensions. Smith remarked on his transition from painter to sculptor, saving, "My painting had turned to constructions which had risen from the canvas so high that a base was required where the canvas should be. I now was a sculptor ... " (D. Smith, David Smith, New York, 1972, p. 68). Pushing painting to its very limits until it burst forth into the physical plane, Smith's work continued to evolve and grow throughout his career.

Decidedly Cubist in its influence, *Untitled (Billiard Players)* obscures space and form through a number of twisting shapes and lines. A cadre of figures appears out of this geometric maze, although it is difficult to discern where exactly one begins and the other ends. Smith uses a bold palette, as squares, diamonds, and triangles of rich blue jump out at the viewer as a counterpoint to the use of mottled green, gray, and peach on the walls and figures themselves. A small gold sphere hovers in the upper center of

the composition and serves as a visual entrypoint to the abstracted forms below. Although known for his completely abstract, monumental pieces later in his career, this nod to Surrealist and Cubist treatment of the human form is typical of the artist's output at this time.

Painted circa 1936. Untitled (Billiard Players) takes stylistic influence from the works of Cubist artists like Pablo Picasso, as well as the European Surrealists. Of interest, a number of temporary exhibitions were held in New York during this year, including "Cubism and Abstract Art" (1936) and Fantastic Art, Dada, Surrealism (1936-1937), which introduced a new generation of American artists to the innovations in Europe. Additionally, there were retrospectives of Picasso, Matisse, and Legér held around this time that Smith would have been aware of, and 1936 was also the year that the artist and his wife took their first trip to Europe. While there, the artist and connoisseur John Graham lead them through Paris and showed them the works of Picasso and others, while also introducing all of the new innovations being made in French art. Smith had been introduced to Picasso by Graham before, when he was shown a copy of Cahiers d'Art. All of these elements combine to form a solid picture of Smith's artistic impetus in the mid-1930s. It was a time when he was shifting away from the styles of American Modernism and embracing new ideas



David Smith, *Billiard Players Construction*, 1937. © 2018 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

right: Pablo Picasso, *Painter and Model*, 1929. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.

far right: Arshile Gorky, Organization, 1933-1936. National Gallery of Art, Washington, D.C. \odot 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York.

"My painting had turned to constructions which had risen from the canvas so high that a base was required where the canvas should be. I now was a sculptor..."

I DAVID SMITH





about abstraction. This complete abstraction of a definite subject paved the way for his later nonrepresentational works.

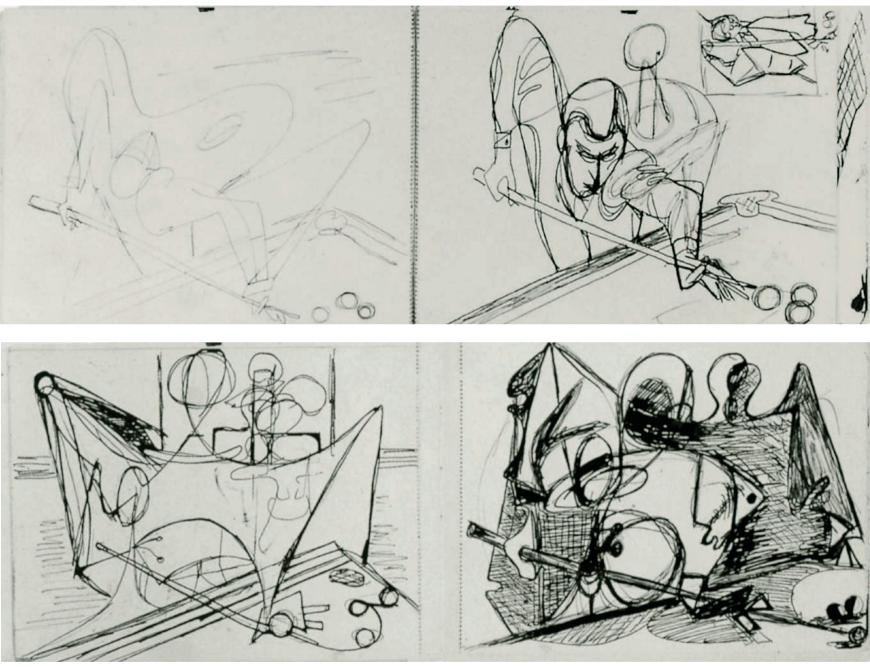
Smith began as a painter, and this persisted throughout his career to some degree or other. "I've been painting sculpture all my life. As a matter of fact, the reason I became a sculptor is that I was a first a painter" (ibid., p. 132). This confluence of media is immediately noticeable when comparing Untitled (Billiard Players) to its sculptural corollary made the following year titled Billiard Player Construction (1937). This small work in metal has some of the same visual elements as the painting, including the angular shape referencing the player's cocked arm and the small yellow/gold sphere near the apex of the composition. The metal works of the mid-1930s were made near the beginning of Smith's foray into sculpture, and the conversation between the two Billiard Player pieces serves as a perfect illustration of this juncture.

Born in Indiana, Smith moved to New York City in 1926. There he met his future wife, Dorothy Deher,

who encouraged him to enroll in the Art Students League. While studying painting and drawing there, he befriended artists like Adolph Gottlieb and Milton Avery. He studied painting under the Czech-born American artist Jan Matulka, and it was he who introduced Smith to the potential of "cones and cubes and Cézanne" (ibid., p. 24). When the Great Depression hit in the 1930s, Smith and his fellow artists started working for the Works Progress Administration under the Federal Art Project. It was during this time that he started devoting more time to sculpture that he pieced together from metal parts and detritus. The artist noted, "I cannot conceive of a work and buy materials. I need a truckload before I can work on one. To look at it every day, to let it soften, to let it break in segments, plans, lines etc., wrap itself in hazy shapes, Rarely the Grand Conception, but a preoccupation with parts. I start with one part, then a unit of parts, until a whole appears" (D. Smith, "Notes on My Work," Arts Magazine, New York, February, 1960). In his two-dimensional works, this notion is maintained as Smith pulled from various visual source, not content to merely mimic the style of his predecessors. He

took the Cubist ideals to heart and pushed beyond by further abstracting and manipulating visual elements until the subjects are subsumed by their environment.

Smith's paintings of the 1930s signal a major shift in both his own work and American Modernism in general. With the influx of European artists and art to the United States in the first part of the 20th century, ideas and styles began to intermingle, combine, and coalesce into something distinctly American. Smith's interest in navigating space, form, and their interactions in multiple dimensions, is clearly on view in *Untitled (Billiard Players)* and its iron twin *Billiard Player Construction*. It is clear that working out how to more accurately depict the supremely abstracted notions of spatial representation in painting lead the artist inexorably onward toward his pioneering innovations in nonrepresentational sculpture.



David Smith notebook drawings, circa 1935. © 2018 The Estate of David Smith / Licensed by VAGA at Artists Rights Society (ARS), New York.

GEORGE COPELAND

^{28B} **Ault** (1891-1948)

Fruit Bowl on Red Oilcloth

signed and dated 'G.C. Ault '30.' (lower left) oil on canvas 24% x 20 in. (61.6 x 50.8 cm.) Painted in 1930.

\$150,000-250,000

PROVENANCE

James Graham & Sons, Inc., New York, 1969. Noah Goldowsky Gallery, New York. Harry Spiro, New York. Zabriskie Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

Montclair, New Jersey, Montclair Art Museum, Artists of New Jersey, 1931, no. 14 (as Fruit Bowl on Red Oil Cloth).

Albany, New York, Albany Institute of History and Art, Seventh Annual Exhibit: Artists of the Upper Hudson, 1942, no. 2 (as Fruit Bowl on Red Tablecloth). Woodstock, New York, Woodstock Art Gallery, George Ault Memorial Exhibition, September 9-28, 1949, no. 17.

New York, Milch Galleries, *George Ault: Memorial Exhibition*, 1950.

New York, Zabriskie Gallery, *George Ault 1891-1948*, October 28-November 23, 1957, no. 4.

New York, Zabriskie Gallery, *American Art: Fifty Years Ago*, May 24-June 18, 1977.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November

20, 1987-June 5, 1988, pp. 12, 46-47, 197, no. 1, illustrated.

Memphis, Tennessee, Memphis Brooks Museum of Art; Omaha, Nebraska, Joslyn Art Museum; Trenton, New Jersey, New Jersey State Museum, *George Ault*, November 13, 1988-June 11, 1989, p. 53. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 40-42, 278, no. 1, illustrated.

LITERATURE

Archives of American Art, George Ault Papers, reel 1927, frames 297, 773; reel D247, frame 613. "In the Galleries," *Arts Magazine*, vol. 32, November 1957, p. 52.

Artnews, vol. 76, Summer 1977, p. 26, illustrated. R. Stewart, "Charles Sheeler, William Carlos Williams, and Precisionism: A Redefinition," Arts Magazine, vol. 58, no. 3, November 1983, pp. 108, 112, illustrated.





"I would say that this representation of thirty years of work is... as valid a record as could be found on how honest and talented American painters kept searching doggedly for a wide vein outside French painting that would permit them to express themselves with their own spontaneity."

| CLEMENT GREENBERG

GEORGE COPELAND Ault Fruit Bowl on Red Oilcloth



Paul Cézanne, *Still Life with Peaches, Carafe, and Figures,* circa 1900. Foundation Langmatt Sidney and Jenny Brown, Baden. Photo: Erich Lessing / Art Resource, New York.

opposite: Present lot illustrated (detail)

Fruit Bowl on Red Oilcloth is a

quintessential example of George Copeland Ault's Precisionist *oeuvre*. A loosely affiliated group of artists who shared a common aesthetic, the Precisionists created crisp works sharply defined with geometric forms and flat planes. In addition to depicting the architecture of New York City, and the barns and buildings in Woodstock, New York, Ault occasionally painted exquisite still-life scenes with the same level of orderliness. In *Fruit Bowl on Red Oilcloth*, Ault rejects the superfluous in favor of line, form and color to depict an intimate composition in a smooth, Precisionist aesthetic.

While Ault worked in a representational manner, the renowned critic Clement Greenberg considered the artist's restrained yet deeply emotive compositions

as key forerunners to the Abstract Expressionist movement. Indeed, Greenberg cited the present work when praising the 1950 Ault retrospective at Milch Galleries, writing, "I must say that I was struck chiefly by the waterfall painting, by the 1930 still life of apples, pears and oranges with a blue bottle, and to a lesser extent by the early nudes... Surely, he painted more still lifes like the 1930 one [Fruit Bowl on Red Oilcloth] ... All in all, I would say that this representation of thirty years of work is... as valid a record as could be found on how honest and talented American painters kept searching doggedly for a wide vein outside French painting that would permit them to express themselves with their own spontaneity" (C. Greenberg letter to L. Ault, February 19, 1950, Archives of American Art, George Ault Papers, reel D247, frame 613).

GEORGE **29B Tooker (1920-2011)**

A Game of Chess

signed 'Tooker' (lower left) tempera on panel 30 x 15 in. (76.2 x 38.1 cm.) Painted in 1946-47.

\$250,000-350,000

PROVENANCE

Frank K.M. Rehn Gallery, New York. Edwin Hewitt Gallery, New York. Robert Isaacson Gallery, New York. Irma Rudin, New York. Marshall Henis, Steppingstone Gallery, Great Neck, New York. Sotheby Parke-Bernet, New York, 21 April 1978, lot 208.

Acquired by the late owner from the above.

EXHIBITED

New York, Whitney Museum of American Art, 1947 Annual Exhibition of Contemporary Paintings, 1947, no. 156, illustrated (as The Chess Game). New York, Edwin Hewitt Gallery, Paintings by George Tooker, February 20-March 10, 1951, no. 5 (as The Chess Game). New York, Edwin Hewitt Gallery, Paintings by George

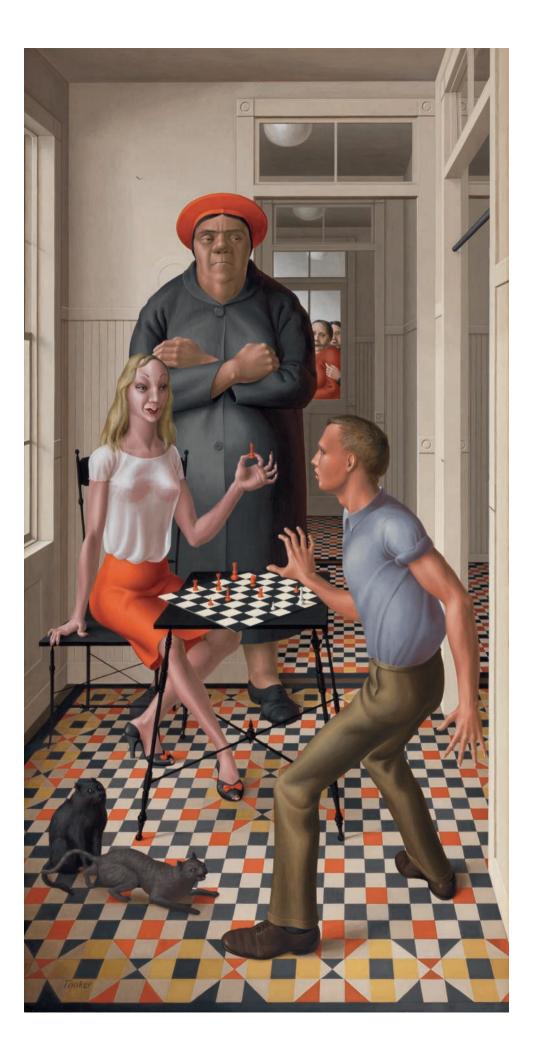
Tooker, January 10-29, 1955, no. 1 (as The Chess Game).

New York, Whitney Museum of American Art; San Francisco, California, The San Francisco Museum of Modern Art; Los Angeles, California, University of California Art Galleries; Colorado Springs, Colorado, Colorado Springs Fine Arts Center; St. Louis, Missouri, City Art Museum, *The New Decade: 35 American Painters and Sculptors*, May 11, 1955-May 15, 1956, p. 88, illustrated (as *The Chess Game*). St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 186-87, 222, no. 71, illustrated (as *The Chess Game (The Chessman*)). Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 263-65, 300, no. 71, illustrated (as *The Chess Game (The Chessman)*). New York, National Academy Museum; Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts; Columbus, Ohio, Columbus Museum of Art, *George Tooker*, October 2, 2008-September 2, 2009, pp. 46, 58, 110-11, 177, pl. 5, illustrated.

LITERATURE

P. Bird, "George Tooker Exhibition, Hewitt Gallery," Art Digest, vol. 25, March 1, 1951, p. 24. S. Preston, "The Artist in Europe-And in America," New York Times Magazine, May 8, 1955, p. 29, illustrated. H. Devree, "About Art and Artists: Whitney Telescopes Schedule, Displays Paintings, Sculpture and Drawings," The New York Times, January 12, 1955, p. 23. "George Tooker," Wizue, no. 829, 1974, p. 77, illustrated. H. McBride, New York Sun, December 19, 1954. Playbill for The Saint of Bleeker Street, New York, December 27, 1954. T.H. Garver, George Tooker, San Francisco, California, 1992, pp. 15-16, 67, 113, 138, 142, illustrated (as The Chess Game). K. Johnson, "Baleful Visions of Modernity, Mystically Rendered," The New York Times, October 10, 2008, p. C33.

We would like to thank Robert Cozzolino for his assistance with cataloguing this lot.





"...The painting is a document of one of the major decisions of Tooker's life. He did not marry, nor did he conduct his life as he anticipated society thought he should."

I THOMAS GARVER

GEORGE **Tooker** *A Game of Chess*



George Tooker with the present lot, 1955. Photo: Sam Falk / New York Times/Redux. Artwork: © Estate of George Tooker, Courtesy of DC Moore Gallery.

opposite: Present lot illustrated (detail).

Over the course of his career, George Tooker mastered the art of portraying evocative psychological images in a dreamlike, surrealist style using the traditional medium of egg tempera. Like his friends and fellow artists Paul Cadmus and Jared French, Tooker employed neoclassical techniques in his work while remaining unequivocally modern. Characterized by exacting detail and a representational technique, Tooker's oeuvre can be divided into two groups: his public paintings-social images filled with pedestrians within an urban forum, such as Coney Island or a subway platform, and his private paintings that depict figures within distinctly intimate interior spaces. A compelling example of the latter category, A Game of Chess employs the artist's mastery of tempera to create an immersive, patterned environment that transports the viewer into his imagined, haunting world.

Superb in its meticulous attention to detail, A Game of Chess at once recalls the work of Northern Renaissance masters, such as Jan Van Eyck and Robert Campin, with its flattened perspective and ceaseless patterning. Indeed, even the iconography of chess harkens back to earlier times when ivories, tapestries and illuminated manuscripts depicted the game as a symbol for romantic, intellectual and military pursuits. Though his historical influence cannot be denied, Tooker's work possesses the remarkable ability to recall Old Masters in such a way that immediately communicates his contemporary experiences. At the same time, he foreshadows the work of contemporary masters of figuration, such as David Hockney.

Unapologetically daring, *A Game Of Chess* is a deeply personal painting for Tooker which brilliantly communicates the artist's inner psyche as a gay man living in 1940s Post War America and unwilling to

conform to heterosexual societal norms. Thomas H. Garver writes of the present work, "The Chess Game (1947), an autobiographical painting, was a watershed work of the early years. The setting is Tooker's Bleeker Street cold-water flat, three rooms in a row with a shared toilet in the hallway. The twisting figure at the lower right, hand raised as though to ward off disaster, is the artist himself. The game is an uneven match, and Tooker is losing. It is a visual allegory of an internal struggle that pitted Tooker unequally against a society that expected him to mature, settle down, establish a family, and be socially correct and productive. The physical allure of his chess partner, the young woman in her loosely fitted and revealing blouse, is countered by the frowning, heavy-set duenna standing like a fortress behind her, there perhaps not only for protection but as a suggestion of the future as well. The young woman appears to be offering Tooker a chess piece. The gesture, a modern parallel of the flower offering in Renaissance betrothal portraits, will probably remain uncompleted, hindered by the stern gaze and formidable bulk of the massive guardian. At the end of the hallway, the silent watchers-the rest of usstand as witnesses at the window. The painting is a document of one of the major decisions of Tooker's life. He did not marry, nor did he conduct his life as he anticipated society thought he should" (T. Garver, George Tooker, San Francisco, 1992, pp. 15-16).

A Game of Chess was included in the playbill for The Saint of Bleeker Street (1954), a three-part opera by Gian Carlo Menotti surrounding the life of a young woman named Anna living in 1950s Little Italy who is blessed with the stigmata. The style of production was inspired by the present work along with Tooker's Festa (1948, Private Collection), Jukebox (1953, Private Collection) and Subway (1950, Whitney Museum of American Art, New York).



Red Checkered Tablecloth

signed and dated 'Lucioni/27' (lower left) oil on canvas 24 x 30 in. (61 x 76.2 cm.) Painted in 1927.

\$120,000-180,000

PROVENANCE

The artist.

[With]Feragil Gallery, New York.

Leo Bing, Los Angeles, California, acquired from the above, 1927.

Anna Bing Arnold, Los Angeles, California, acquired from the above.

The Frederick S. Wight Art Gallery of the University of California, Los Angeles, California, gift from the above, *circa* 1958.

Sotheby Parke-Bernet, Los Angeles, California, Selected Paintings and Drawings from the Collection of the University of California, Los Angeles, 6 October 1981, lot 415, sold by the above.

Hirschl & Adler Galleries, Inc., New York, acquired from the above.

Bogart Gallery, New York, acquired from the above, 1983.

D. Wigmore Fine Art, Inc., New York, acquired from the above. 1983.

Acquired by the late owner from the above, 1983.

EXHIBITED

New York, Ferargil Gallery; New York, Anderson Galleries, *Tiffany Foundation 9th Annual Exhibition*, 1927, no. 5.

New York, Hirschl & Adler Galleries, Inc., *Lines* of a Different Character: American Art 1927-1947, November 13, 1982-January 8, 1983, no. 73. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 12, 126-27, 211, no. 41, illustrated (as *Still Life with Peaches (Red Checkered Tablecloth)*).

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 168-70, 290, no. 41, illustrated (as *Still Life with Peaches (Red Checkered Tablecloth)*).

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Audubon to Warhol: The Art of American Still Life*, October 27, 2015-January 10, 2016, pp. 230-31, no. 104, illustrated (as *Still Life with Peaches (Red Checkered Tablecloth)*).

LITERATURE

H. McBride, "Attractions in Local Galleries," *New York Sun*, November 10, 1928, pp. B13, B16, illustrated. *World*, November 1928.

Art in America, vol. 70, no. 42, April 1982, cover illustration.

B. Gallati, "Lines of a Different Character: American Art 1927-1947," *Arts*, vol. 57, no. 8, April 1983, pp. 40-41, illustrated.

Antiques, vol. 124, December 1983, p. 1132, illustrated. J. Baker, Henry Lee McFee and Formalist Realism

in American Still Life, 1923-1936, Lewisberg,

Pennsylvania, 1987, pp. 75-76, illustrated. S.P. Embury, *The Art and Life of Luigi Lucioni:*

A Contribution Towards A Catalogue Raisonné,

Holdrege, Nebraska, 2006, pp. 94, 273, no. 27.12, illustrated.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.





"...I deliberately thought these things out beforehand... you try awfully hard to make a still life look as though it was casual... but I don't think there is anything casual in art... very often they look contrived, but my idea was to sort of compose things, but to put the realism in so it would look as if it were there."

I LUIGI LUCIONI

LUIGI **Lucioni** *Red Checkered Tablecloth*



Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art, / Art Resource, New York

opposite: Present lot illustrated (detail)

Guiseppe Luigi Carlo Benvenuto

Lucioni enjoyed a prosperous sixty-year career. Known simply as Luigi Lucioni, at just thirty-two years old, the Italian-born artist became the first and youngest contemporary American painter to have a work purchased by Metropolitan Museum of Art (Pears with Pewter, 1930). His original painting style spared him from the contentiousness of Modernist circles and attracted major attention from museums, critics and reliable patronage. While he respected the artistic trends of the period, Lucioni looked beyond what was in-vogue in favor of technical skill. He said, "My fundamental belief is to paint life as I see it in all its forms, but I also believe in superb craftsmanship and have based my ideas of the craftsmanship in the works of the 14th, 15th, and 17th centuries. I also find tremendous achievement in the French painters of Cézanne, Renoir, and Degas caliber...I believe that an artist should be a master of his craft regardless of what his own particular viewpoint is. My demands are only craftsmanship" (L. Lucioni, quoted in S. Embury, The Art and Life of Luigi Lucioni: A Contribution Towards a Catalogue Raisonné, Holdrege, 2006, pp. 30-31).

Lucioni's exposure to Renaissance art derived from a trip back to Italy in 1925, following years of study at Cooper Union and the National Academy of Design in New York. After experiencing what he felt was a revelation on these travels, the trajectory of his work changed forever. Studying "with the thoroughness of a scholar," according to the journalist Adeline Lobdell Pynchon, Lucioni's findings in Italy gave him a newfound self-assurance in his own work. Pynchon reported him recalling, "I felt that the old masters must have had a passionate belief in themselves, in their own methods, or they wouldn't have produced those great works of art. It gave me confidence in myself" (S. Embury, *ibid*, p. 81). Accordingly, Lucioni adopted the confident realism achieved by the Old Masters, such as Botticelli and Piero della Francesca, painting with painstaking attention to detail and design. He faithfully rendered his subjects down to the most miniscule of details, even being rumored to paint every leaf on a tree.

As demonstrated by the present work, still lifes allowed Lucioni to nurture his vision by bringing together intricate patterns, textures and color into one arrangement. An impressive and early example, Red Checkered Table Cloth exhibits his exceptional talent for creating diverse compositions. The artist accounts for all details, from the creases of the tablecloth, to the imperfections in the walls, to the subtle reflection captured in the glass. The artist explains, "...I deliberately thought these things out beforehand... you try awfully hard to make a still life look as though it was casual... but I don't think there is anything casual in art... very often they look contrived, but my idea was to sort of compose things, but to put the realism in so it would look as if it were there" (L. Lucioni, guoted in B. Robertson, Twentieth-Century American Art: The Ebsworth Collection, exh. cat., Washington, D.C., 1999, p. 170).



Fruit and Flower

watercolor and pencil on paper 12 x 18 in. (30.5 x 45.7 cm.) Executed *circa* 1925.

\$150,000-250,000

PROVENANCE

The artist.

Mrs. Augusta W.B. Demuth, Lancaster, Pennsylvania, mother of the above. Robert E. Locher, New York and Lancaster, Pennsylvania, by descent. Estate of the above. Richard C. Weyand, Lancaster, Pennsylvania, by descent. Estate of the above. Sotheby Parke-Bernet, New York, 16 October 1957,

Internet of the above (as *Fruit and Flower Group*). The Downtown Gallery, New York, acquired from the above.

Mrs. Suydam Cutting, New York.

Robert Miller Gallery, New York.

[With]James Maroney, Inc., New York, 1980.

Richard Manoogian, Grosse Pointe, Michigan,

acquired from the above, 1980. James Maroney, Inc., New York, acquired from the

above, 1986.

Acquired by the late owner from the above, 1986.

EXHIBITED

New York, Whitney Museum of American Art, *Charles Demuth Memorial Exhibition*, December 15, 1937-January 16, 1938, no. 99 (as *Fruit and Flowers*). Lancaster, Pennsylvania, Franklin and Marshall College, Fackenthal Library, *Twenty-Nine Water Colors by Demuth*, January 3-11, 1948, no. 21 (as *Fruit and Flowers*).

New York, The Downtown Gallery, *Charles Demuth:* 30 *Paintings*, May 20-June 7, 1958, no. 15 (as *Fruit and Flower Group*).

New York, James Maroney, Inc., A Small Group of Especially Fine Works on Paper, February 1984, no. 6, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 76-77, 201-02, no. 16, illustrated.

Detroit, Michigan, Detroit Institute of Arts, *Charles Demuth*, August 7-October 2, 1988, no. 81, p. 166, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 84-86, 281, no. 14, illustrated.

LITERATURE

J.E. Malone, "Charles Demuth: Watercolors by Charles Demuth," *Papers of the Lancaster County Historical Society*, vol. 52, no. 1, 1948, p. 15 (as *Fruit and Flowers*).

E. Farnham, "Charles Demuth: His Life, Psychology and Work," Ph.D. dissertation, Ohio State University, 1959, no. 633.

A.L. Eisman, *Charles Demuth*, New York, 1982, pp. 74-75, pl. 35, illustrated.

Art in America, vol. 72, February 1984, p. 18, illustrated

D. Ngo, ed., Art + Architecture: The Ebsworth

Collection + Residence, San Francisco, California, 2006, n.p., illustrated.





"His still lifes form a virtual catalogue of the beauties of Lancaster's flowers, and the lush ripeness of its fruits and vegetables..."

| GERALD S. LETZ

CHARLES Demuth Fruit and Flower



Georgia O'Keeffe, *Apple Family 3*, 1921. Milwaukee Art Museum. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



Paul Cézanne, Still Life, 1892-1894. Barnes Foundation, Philadelphia. Photo: The Barnes Foundation, Philadelphia, Pennsylvania, USA / Bridgeman Images.

opposite: Present lot illustrated (detail)

A member of of Alfred Stieglitz's circle of American Modernists and one of the most prominent Precisionists, Charles Demuth explored his diverse artistic inspirations with a keen attention to draftsmanship, line and color. In the 1920s, around the same time he was executing his famous. architectural paintings, such as My Egypt (1927, Whitney Museum of American Art, New York), and his witty symbolic portraits, including I Saw the Figure 5 in Gold (1928, Metropolitan Museum of Art, New York), Demuth was also fascinated by the sensual, natural beauty to be found within the simplicity of flowers and fruit. His watercolor still lifes from this period are among the best-known works of his career, and Fruit and Flower is an example of Demuth's mastery in the medium.

In the present work, Demuth creates a picture of vivid beauty, captured with crisp execution and a pure sense of color. During the 20s, he began to more fully explore spatial possibilities, increasingly isolating his still lifes against a white background. Fruit and Flower exemplifies these progressive methods with which Demuth would extract the essential essence of his subject. Using a washand-blotter technique, areas of the carefully delineated plums, tomatoes and zinnias have been given texture that allows them to almost shimmer with light, adding a more natural element to the sharp-edged, Precisionist depiction, Additionally, Demuth uses the white of the paper as a forceful element in the painting. Emily Farnham discusses his experimentation with this new artistic device: "Still another factor in Demuth which seems to have affected the New Realism is his frequent use of a pristine, immaculate, antiseptic white ground. It was notably in his watercolor still lifes that he

habitually placed exquisitely delineated positive objects (peaches, eggplant, striped kitchen towels) against a luminous unpainted ground. This device has reappeared during the sixties in the works of Californian [Wayne] Thiebaud, who employs pure white grounds behind relief-like human figures as means toward the psychological and technical isolation of his subjects" (E. Farnham, *Charles Demuth: Behind a Laughing Mask*, Norman, 1971, p. 185). As in his best works, in *Fruit and Flower*, Demuth employs his visual vocabulary to convey the nuances of color, atmosphere and the effects of light.

Demuth's Modernist exploration of fruit and flower subjects relates his work to that of his close friend and fellow Stieglitz Circle artist Georgia O'Keeffe. However, while O'Keeffe sought inspiration from a variety of regions, Demuth focused on the local flora in the gardens and markets of his Lancaster, Pennsylvania community. Gerald S. Lestz explains, "His still lifes form a virtual catalogue of the beauties of Lancaster's flowers, and the lush ripeness of its fruits and vegetables...all readily obtainable from the curb markets near his home, or at the Central or Southern markets, only a little farther away. And it is also likely that some of the flowers may have come from the garden his mother Augusta so carefully tended behind their home on East King Street" (G. S. Lestz, Homage to Charles Demuth: Still Life Painter of Lancaster, Ephrata, 1978, p. 22). As epitomized by Fruit and Flower, the still-life paintings executed in his small studio overlooking this garden represent the most immediate and intimate body of Demuth's work, and moreover form one of the most important watercolor series of modern American art.



My-Hell Raising Sea

signed and dated 'Marin 41' (lower right) inscribed with title (on the reverse) oil on canvas 25 x 30 in. (63.5 x 76.2 cm.) Painted in 1941.

\$250,000-350,000

PROVENANCE

The Downtown Gallery, New York. Mr. and Mrs. David Levy, New York, acquired from the

above, 1954. The Adele R. Levy Fund, Inc., New York, acquired from

the above, 1961.

Mr. and Mrs. Phillip M. Stern, Washington, D.C., acquired from the above, by 1962.

Peter H. Davidson and Co., Inc., New York, acquired from the above, 1981.

Acquired by the late owner from the above, 1982.

EXHIBITED

New York, An American Place, *John Marin*, *Oils and Watercolors*, *1941*, December 9, 1941-January 27, 1942, no. 3 (as *Sea Raising More Hell*) or no. 4 (as *Sea Raising Hell*).

Boston, Massachusetts, Museum of Fine Arts; Washington, D.C., The Phillips Memorial Gallery; San Francisco, California, San Francisco Museum of Modern Art; Los Angeles, California, Art Galleries of the University of California; Cleveland, Ohio, Cleveland Museum of Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; Athens, Georgia, University of Georgia Museum of Art; New York, Whitney Museum of American Art, John Marin Memorial Exhibition, March 1, 1955-July 29, 1956, no. 12.

London, Arts Council Gallery, John Marin: Paintings, Water-colours, Drawings and Etchings, 1956. New York, The Museum of Modern Art, The Mrs. Adele R. Levy Collection/A Memorial Exhibition, June 9-July 6, 1961, pp. 11, 31, illustrated. Washington, D.C., The Corcoran Gallery of Art; Manchester, New Hampshire, Currier Gallery of Art, *John Marin in Retrospect: An Exhibition of His Oils and Watercolors*, March 2-June 24, 1962, pp. 23-24, no. 15, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston,

Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 13-14, 31, 130-31, 211, no. 43, illustrated.

New York, Washburn Gallery, *Albert Pinkham Ryder: The Descendants*, November 7-December 2, 1989. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 174-76, 291, no. 43, illustrated.

Washington, D.C., National Gallery of Art, *Modern Art and America: Alfred Stieglitz and his New York Galleries*, January 28-April 22, 2001, pp. 350-51, 534, no. 127, illustrated.

Salem, Massachusetts, Peabody Essex Museum, *Painting Summer in New England*, April 22-September 4, 2006, pp. 36, 43, no. 23, illustrated Portland, Maine, Portland Museum of Art; Fort Worth, Texas, Amon Carter Museum of American Art; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art, *John Marin: Modernism at Midcentury*, June 23, 2011-April 1, 2012, no. 13, illustrated (as *My Hell Rising*).

LITERATURE

American Art Research Council, no. 235. Archives of American Art, Downtown Gallery Papers, roll ND 14, frame 617. S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 717, no. 41.28. A. Skolnick, ed., *The Paintings of Maine*, New York, 1991, pp. 86-87, 126, illustrated. C.P. Potholm, *Maine: An Annotated Bibliography*, New York, 2011, p. 123.





"I did something I rather like, a disorderly orderly sort of a thing...I sort of want to raise Hell in my stuff..."

I JOHN MARIN, LETTER TO ALFRED STIEGLITZ, AUGUST 15, 1919

JOHN Marin My-Hell Raising Sea



Claude Monet, Val-Saint-Nicolas, near Dieppe (Overcast Day), 1896-1897. Hermitage, St. Petersburg. Photo: Scala / Art Resource, New York.



Jackson Pollock, *Ocean Greyness*, 1953. Solomon R. Guggenheim Museum, New York. © 2018 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, New York.

opposite: Present lot illustrated (detail).

In 1948, renowned modern art critic Clement Greenberg declared, "If it is not beyond doubt that [John] Marin is the greatest living American painter, he certainly has to be taken into account when we ask who is" (Art and Culture: Critical Essays, Boston, 1961, p. 181). That February, Look magazine surveyed 68 curators, critics and museum directors to select the ten best painters in America; John Marin was again declared "Artist No. 1" Painted during this decade of critical acclaim, My-Hell Raising Sea demonstrates the exquisite balance between elements of abstraction and realism that earned Marin distinction as one of the most venerated American artists of the twentieth century and influenced the next generation of Abstract Expressionists.

Beginning in the summer of 1914, Marin escaped the bustle of New York City every summer to spend the warmer months painting the rocky shoreline of Maine. While his primary output was in the medium of watercolor, in the late 1920s the artist began to explore the possibilities of capturing the tumultuous Atlantic Ocean in oil paint. Through the next decade, as Klaus Kertess writes, "Marin would unite the medium of oil with the subject of the ocean to create deeply moving medleys of paint. The rhythmically charged flatness and openness, the willed surrender to paint's liquidity, and the entrancement with the workings of nature so crucial to Marin become totally compatible and congruent with the movements of the ocean. Its incalculable repertoire of flux, flow, and reflectiveness moving into and out of flatness would bring Marin into full mastery of his newly favored medium...In oil, Marin immersed himself not in its ambiances but in the nature of the ocean itself" (K. Kertess, *Marin in Oil*, exh. cat., Parrish Art Museum, Southampton, 1987, p. 46).

In *My-Hell Raising Sea*, as suggested by the title, Marin particularly emphasizes the unpredictability and unruliness of the ocean's nature. Kertess explains, "Marin's Maine is not a hospitable bather's resort... The Maine coast invited drama more than dalliance" (K. Kertess, *ibid*, p. 47) Indeed, in the present work from 1941, Marin utilizes forceful, expressive brushwork to create the impression of set after set of strong waves crashing along the dark rocks of the shoreline. Areas of impasto contrast with sgraffito lines where the artist has seemed to inscribe into the paint surface with the pointed end of his brush. With this amalgam of thick and thin layers of dark and light hues, Marin recreates in his unique style the energy and effervescence of the sea.

Yet, while the waves and coast are irregular and threatening, the horizon line and sky in *My-Hell Raising Sea* appear distinctly even and calm. Perhaps this juxtaposition reflects the positive restorative energy that Marin derived from the Maine coast, even during its most forceful moments. As he once wrote to his dealer Alfred Stieglitz during a summer in Maine, "There's nothing like 'Old Mother Earth' to get a fellow so that he can 'Raise Hell' once again" (J. Marin, letter to Alfred Stieglitz, August 22, 1920).

MARSDEN 33B | Hartley (1877-1943)

Calm After Storm Off Hurricane Island, Vinal Haven, Maine

signed and dated '1937-38./Marsden Hartley.' and inscribed with title (on a label affixed to the reverse) oil on board 22 x 28 in. (55.9 x 71.1 cm.) Painted in 1937-38.

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

PROVENANCE

The artist.

[With]Hudson D. Walker Gallery, New York. Janet Merryweather Hutcheson, New York, (possibly) acquired from the above, by 1940. Ellen Hutcheson, Boothbay Harbor, Maine, by descent. [With]Washburn Gallery, New York, 1987. Acquired by the late owner from the above, 1988.

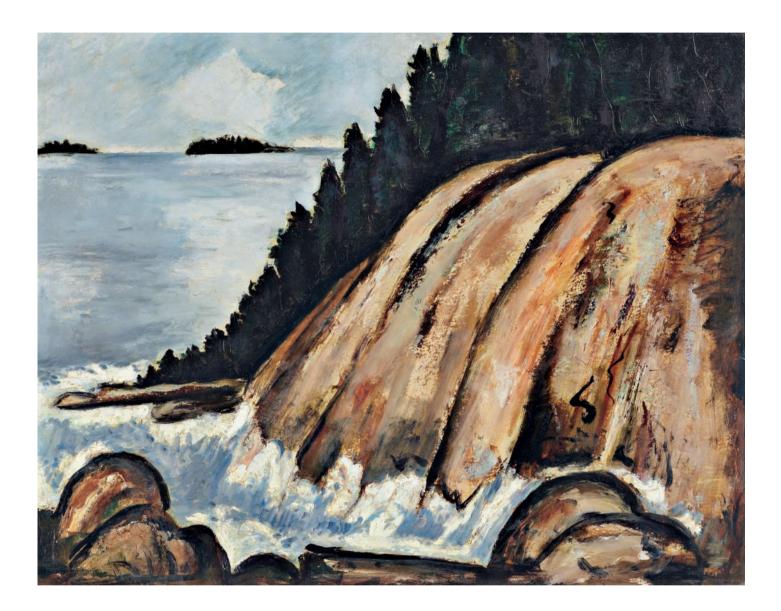
EXHIBITED

New York, Hudson D. Walker Gallery, Marsden Hartley: Recent Paintings of Maine, February 28-April 2, 1938, no. 20. Cleveland, Ohio, Cleveland Museum of Art, Summer Show, 1954. New York, Washburn Gallery, Major American Paintings, June 1987, no. 6, illustrated. New York, Washburn Gallery, Past/Present, September 6-October 1, 1988, no. 4.

LITERATURE

Archives of American Art, Elizabeth McCausland Files.

"Not to 'Dilate Over the Wrong Emotion," *The Art Digest*, vol. 12, March 15, 1938, p. 9, illustrated. This work is included in Gail R. Scott's *Marsden Hartley Legacy Project*.





"His use of a palette knife to spread and score the paint as well as various other tooling techniques all suggest great gestural freedom, which he employed to make tangible the rugged terrain and unrelenting force of the elements."

| ISABELLE DUVERNOIS

MARSDEN | Hartley

Calm After Storm Off Hurricane Island, Vinal Haven, Maine

With its daring modernity and dramatic brushwork, Calm After Storm Off Hurricane Island, Vinal Haven, Maine exemplifies Marsden Hartley's New England landscapes of the 1930s. During this period of his career, Hartley was determined to reintegrate himself into his native country from which he had long felt isolated and alienated. Just as he had found Mount Sainte-Victoire in the south of France to be a continuous source of inspiration, the landscape of the Northeast provided an emotional lift that would serve his artistic and expressive needs. Calm After Storm Off Hurricane Island is at once a traditional scene following in the Maine landscape tradition of Frederic Church and Winslow Homer, as well as a direct, emotional manifestation anticipating the emergence of Abstract Expressionism in the decades to come. This intriguing duality firmly established Hartley in the annals of both great American landscape painters and pioneers of American Modernism.

Born in Lewiston, Maine, Hartley began his career with a series of Maine landscapes composed of short, stitch-like brushstrokes that emphasize texture, pattern and a planar approach to space. Mirroring the transcendentalist poetry of Ralph Waldo Emerson and Henry David Thoreau, these works also demonstrate a spiritual, even mystical reverence for nature, as the tapestry of tightlyknit brushstrokes allude to the underlying unity of the natural world. These early Maine landscapes importantly captured the attention of the pioneer photographer and Modernist dealer Alfred Stieglitz, establishing one of the most formative relationships of Hartley's career. Stieglitz gave Hartley his first one man show at his gallery "291" in May of 1909, *Exhibition of Paintings in Oil by Mr. Marsden Hartley of Maine*. He also introduced the young artist to the work of European avant-garde artists, such as Paul Cézanne, Henri Matisse and Pablo Picasso, compelling Hartley to travel abroad to further his artistic development. With Stieglitz's support, he left for Paris in April 1912.

After extensive travels as widespread as Berlin. Bermuda and Santa Fe, Hartley returned to his home state in 1937 with the goal of becoming "the painter from Maine." Explaining his fascination with the trees and rocks of the area, Hartley once poetically wrote, "in them rests the kind of integrity I believe in and from which source I draw my private strength both spiritually and esthetically" (M. Hartley, guoted in On Art, New York, 1982, p. 199). Looking to the Maine landscape for his primary inspiration, Hartley followed in the tradition of several nineteenth century American artists, including Fitz Henry Lane, Frederic Edwin Church and especially Winslow Homer. The year 1936 marked the centenary of Homer's birth and spurred several important exhibitions of which Hartley would have been keenly



Vincent van Gogh, *Landscape with House and Ploughman*, 1889. Hermitage, St. Petersburg. Photo: © HIP / Art Resource, New York.

Winslow Homer, *Northeaster*, 1895. Metropolitan Museum of Art, New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

far right: Marsden Hartley, *Hurricane Island, Vinalhaven, Maine*, 1942. Philadelphia Museum of Art. Photo: The Philadelphia Museum of Art / Art Resource, New York. "Composed to be unartful, filled with irregular, non-naturalistic, but still recognizable, forms often with heavy black outlines that reinforce their power, the late images of Maine are unpretentious yet grand—everyday, but epic in scope and meaning."

I RANDALL R. GRIFFEY





aware when painting his own Maine seascapes. The emphasis on the overwhelming power of the ocean in Homer's iconic *Prout's Neck* paintings can be seen as a key influence on works such as *Calm After Storm Off Hurricane Island, Vinal Haven, Maine*, and indeed Hartley himself wrote in praise of Homer's "Yankeeism of the first order" and his "fierce feeling for truth, a mania, almost for actualities," (M. Hartley, quoted in "An Ambivalent Prodigal: Marsden Hartley as 'The Painter from Maine,'" Marsden Hartley's *Maine*, exh. cat., Colby College Museum of Art, Waterwille, 2017, p. 158).

Yet, while Homer remained firmly rooted in a careful attention to realism, Hartley expresses his spiritual appreciation for the Maine landscape through more visceral, gestural technique. In *Calm After Storm Off Hurricane Island, Vinal Haven, Maine*, Hartley captures a tumultuous viewpoint he would have seen on his first trip to Vinalhaven, on Fox Island, in June 1937 and when painting there again the following summer. As epitomized by this work, "His brooding late expressionist pictures rely on simplified forms, abstract patterning, and intertwining shapes to generate drama and emotion" (S.B. Frank, M. Häßler, "Abstraction: The Avant-Garde Between the Wars," From Hopper to Rothko: America's Road to Modern Art, exh. cat., Potsdam, Germany, 2017, p. 150). The choppy, vertical brushwork depicting the foaming, white-capped sea creates physical and psychological tension and mirrors the craggy masses of trees on the islands. Defining flattened forms with thick, black outlines, Hartley adds a weighty monumentality to the rocks and dense forest. In fact, the expressive, dark contours of Hartley's late works have been likened to "drawing with paint." Isabelle Duvernois and Rachel Mustalish explain, "His use of a palette knife to spread and score the paint as well as various other tooling techniques all suggest great gestural freedom, which he employed to make tangible the rugged terrain and unrelenting force of the elements" (I. Duvernois and R. Mustalish, "'The Livingness of Appearances:' Materials and Techniques of Marsden Hartley in Maine," Marsden Hartley's Maine, exh. cat., Colby College Museum of Art, Waterwille, 2017, p. 118).

As a result of his expressive, vigorous application, in Calm After Storm Off Hurricane Island, Vinal Haven, Maine, Hartley perfectly evokes the harsh majesty of nature with a strikingly violent immediacy and emotional power. "As Charmion von Wiegand observed in her glowing review of [his] 1940 exhibition with Hudson Walker: 'Hartley's craftsmanship has the conscientious sincerity and simplicity of a Maine woodsman who hews, peels and erects his logs from the forest for a safe and sturdy shelter.' And indeed, Hartley's late paintings pulsate with a vibrant, audacious directness that reflects authentic expression and a deep connection to his subject. Composed to be unartful, filled with irregular, non-naturalistic, but still recognizable. forms often with heavy black outlines that reinforce their power, the late images of Maine are unpretentious yet grand-everyday, but epic in scope and meaning" (R.R. Griffey, "An Ambivalent Prodigal: Marsden Hartley as 'The Painter from Maine,'" Marsden Hartley's Maine, exh. cat., Colby College Museum of Art, Waterwille, 2017, New York, 2017, p. 106).



Marsden Hartley, New Mexico, circa 1918. Photographer unknown. Marsden Hartley Collection. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

ARTHUR G. **34B DOVE (1880-1946)**

Long Island

signed 'Dove' (lower center) oil on canvas 20 x 32 in. (50.8 x 81.3 cm.) Painted in 1940.

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

PROVENANCE

The artist.

Estate of the above, 1946. [With]The Downtown Gallery, New York. Mr. and Mrs. George W.W. Brewster, Cambridge, Massachusetts, acquired from the above, 1962. Galen Brewster, Concord, Massachusetts, by descent, by 1974.

Middendorf Gallery, Washington, D.C.

Carl Lobell, New York, acquired from the above, 1978. Christie's, New York, 4 December 1997, lot 98, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

New York, An American Place, *Arthur G. Dove: Exhibition of New Oils and Water Colors*, March 30-May 14, 1940, no. 13.

New York, Whitney Museum of American Art; Washington, D.C., Phillips Memorial Art Gallery; Boston, Massachusetts, Museum of Fine Arts; San Antonio, Texas, Marion Koogler McNay Art Institute; Los Angeles, California, Art Galleries of the University of California; LaJolla, California, LaJolla Art Center; San Francisco, California, San Francisco Museum of Art, Arthur G. Dove, September 30, 1958-September 30, 1959, no. 72.

Fort Worth, Texas, Fort Worth Art Center; Austin, Texas, University of Texas, University Art Museum; Macon, Georgia, Mercer University Gallery; Brunswick, Maine, Bowdoin College Museum of Art; South Hadley, Massachusetts, Mount Holyoke College Gallery; Jacksonville, Florida, Cummer Gallery of Art; Athens, Georgia, University of Georgia Museum of Art; Mason City, Iowa, Charles H. MacNider Museum, *Arthur Dove* (organized by the Museum of Modern Art, New York), March 3, 1968-April 27, 1969, no. 26.

San Francisco, California, San Francisco Museum of Art; Buffalo, New York, Albright-Knox Art Gallery; St. Louis, Missouri, St. Louis Art Museum; Chicago, Illinois, Art Institute of Chicago; Des Moines, Iowa, Des Moines Art Center; New York, Whitney Museum of American Art. Arthur Dove. November 15. 1975-January 18, 1976, p. 102, illustrated. Huntington, New York, Heckscher Museum, Arthur Dove and Helen Torr: The Huntington Years, March 3-April 30, 1989, cover illustration. New York, Whitney Museum of American Art; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Los Angeles, California, Los Angeles County Museum of Art, Arthur Dove: A Retrospective, January 15-October 4, 1998, pp. 141, 152n31, 154, no. 73, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, Twentieth-Century American Art: The Ebsworth Collection, March 5-November 12, 2000, pp. 96-98, 282, no. 18, illustrated.

LITERATURE

Archives of American Art, Downtown Gallery Papers, reel ND 31, frames 88, 89. F.S. Wight, *Arthur G. Dove*, Los Angeles, California, 1958, pp. 75, 96, illustrated. A.L. Morgan, "Toward the Definition of Early Modernism in America: A Study of Arthur Dove," Ph.D. dissertation, University of Iowa, 1973, pp. 305, 545, no. 40.9, illustrated. R. Metzger, "Biomorphism in American Painting," Ph.D. dissertation, University of California at Los Angeles, 1973, pp. 58-59, 78.

A.L. Morgan, Arthur Dove: Life and Work with a Catalogue Raisonné, Newark, Delaware, 1984, pp. 263-65, no. 40.9, illustrated.

S. Cohn, *Arthur Dove: Nature as Symbol*, Ann Arbor, Michigan, 1985, pp. 32, 74, 76, 86, 142, fig. 26, illustrated.

J. Dillenberger, A Theology of Artistic Sensibilities: The Visual Arts and the Church, Eugene, Oregon, 1986, p. 265.

"Small Session at Christie's," *ARTnewsletter*, vol. 23, no. 8, December 16, 1997, p. 2.

J. Updike, "Pioneer," *New York Review of Books*, vol. 45, no. 5, March 1998, p. 16.

M. Naves, "Levelheaded Mysticism: Arthur Dove at the Whitney," *The New Criterion*, vol. 16, no. 7, March 1998, p. 51.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

This work will be included in the forthcoming revision of the Arthur Dove *Catalogue Raisonné*, under the direction of Debra Bricker Balken.





"I think Dove came to abstraction quite naturally...It was his way of thinking. Kandinsky was very showy about it, but Dove had an earthy, simple quality that led directly to abstraction. His things are very special. I always wish I'd bought more of them."

I GEORGIA O'KEEFFE

ARTHUR **Dove** *Long Island*

Arthur Dove's greatest patron, Duncan

Phillips, once declared, "Arthur G. Dove deserves to be ranked with the dissimilar [Wassily] Kandinsky among the earliest Abstract Expressionists. Certainly in the realm of uncompromising and impetuous exploration Dove was the boldest American pioneer. He was and is unique... Profound was his conversion...to the concept of the intimately symbolical image, to be abstracted from nature and from the most familiar objects, as a new language for painting" (D. Phillips, quoted in Arthur G. Dove, Los Angeles, 1958, p. 13). Indeed, Dove's explorations into pure abstraction in the early 1910s are recognized as American art's earliest forays into nonobjective painting, and throughout his ambitious career to follow, the artist continued to balance inspiration from the natural world with a boldly innovative spirit anticipating and influencing the post-War Abstract Expressionist movement to come. As epitomized by Long Island of 1940, and expressed in the artist's own diary entry, Dove's best paintings "work at [the] point where abstraction and reality meet" (A. Dove, artist's diary, August 20, 1942).

In the spring of 1938, Dove and his wife, Helen 'Reds' Torr, left his isolated hometown of Geneva, New York, after five years. They returned to the North Shore of Long Island, where they had previously lived on the harbor, and settled in the small town of Centerport for the remainder of Dove's life. Here Dove found a new creative drive that brought his artwork the closest it had been to the edge of pure abstraction since his earliest endeavors three decades prior. With this renewed imaginative

opposite: Present lot illustrated (detail).

energy came an evolution in style evidenced by bolder investigations into geometric distillations of form. Barbara Haskell observed: "The new work was tranquil and detached... His tendency toward extracting essences increased to the exclusion of all that was momentary or partially transitory. It was as if his primary objective was the attainment of an undisrupted timelessness" (B. Haskell, *Arthur Dove*, Los Angeles, 1974, p. 110).

Dove's friend and fellow Stieglitz Circle artist, Georgia O'Keeffe, reflected, "I think Dove came to abstraction quite naturally... It was his way of thinking. Kandinsky was very showy about it, but Dove had an earthy, simple quality that led directly to abstraction. His things are very special. I always wish I'd bought more of them" (G. O'Keeffe, quoted in D.B. Balken, Dove/O'Keeffe: Circles of Influence, exh. cat., Sterling and Francine Clark Art Institute, New Haven, 2009, p. 25). Inspired by a specific view, yet with simple rounded forms that carry a host of potential meanings, Long Island embodies this unique sort of "earthy" abstraction. The rocky form at left has been identified by William C. Agee as Target Rock, a spot Dove would have visited on nearby Llovd Harbor, which the British used for target practice during the Revolutionary War. The landscape is also grounded by the small glowing circle of the sun at upper center, with its radiating bands of color dissolving across the open sky. The sun and moon motif is prominent in the work of so many of the American Modernists, most notably O'Keeffe, John Marin and Oscar Bluemner, and positions the unusual environment of the present work within the familiar daily cycles of nature.





top: Pablo Picasso, *On the Beach (La Baignade)*, 1937. Peggy Guggenheim Foundation, Venice. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Peggy Guggenheim Foundation, Venice, Italy / Bridgeman Images.

above: Arthur Dove, *Plant Forms*, circa 1912. Whitney Museum of American Art, New York.

right: Georgia O'Keeffe, *Pool in the Woods, Lake George*, 1922. Museum of American Art, Winston-Salem. © 2018 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.

opposite: Alfred Stieglitz, *Arthur G. Dove*, 1923. Art Institute of Chicago. Photo: The Art Institute of Chicago, IL, USA / Alfred Stieglitz Collection / Bridgeman Images.

"As I see from one point in space to another, from the top of the tree to the top of the sun, from right or left, or up, or down, these are drawn as any line around a thing to give the colored stuff of it, to weave the whole into a sequence of formations rather than to form an arrangement of facts."

ARTHUR DOVE



Yet, by abstracting every element of the rocks, water, sun and sky, Dove transforms the landscape into a mysterious composition of two imposing forms nestled between jagged, geometric shapes in the foreground and fluid bands of color beyond. Utilizing an earthy palette of greens and browns, Dove only subtly modulates the planar forms to create a setting that has little or no depth, and a scene that is open for interpretation. For example, Agee sees Long Island as rooted in the artist's love of nature, citing the work as "one of his most poetic and moving paintings...it bespeaks a new serenity and harmony in Dove's life, an ode to the land and the water he loved" (W. Agee, "New Directions: The Late Work. 1938-1946," Arthur Dove: A Retrospective, exh. cat., Addison Gallery of American Art, Cambridge, 1997, p. 141). By contrast, Frederick S. Wight saw a more primordial anthropomorphism in the globular shapes, writing for the 1958 Dove retrospective catalogue, "Long Island ... is a painting of the natural history of an area. If it is geology, two glacierdeposited rocks sit in the brittle chop. If these objects are living things, they are blind creatures aware of each other, male and female, whale like forms of whale size under a small distant cool sun" (F. S. Wight, Arthur G. Dove, p. 75).

As in Dove's most important work of this period, this ambiguity within Long Island reflects a tension between representative, three-dimensional forms and the emotional symbolism to be found in flattened planes of color-a theme which would be thoroughly explored by American artists of the next generation, including Arshile Gorky and Robert Motherwell. In fact, Abstract Expressionist Theodoros Stamos was very interested in Dove's work, which he encountered through Alfred Stieglitz, and also drew Mark Rothko's attention to his radical paintings. Ann Lee Morgan has written of the important innovation of Dove's late work: "After 1935. Dove moved away from recognizable representation with increasing frequency... it seems as if the shapes of nature and expressive or symbolic constructs often began to merge for him... forms begin to become flatter and, increasingly, are treated as planes parallel to the picture plane... Dove was resolving the dichotomy between threedimensional space and the picture plane in favor of the latter... The work of the forties, which was perhaps even more original for its time constitutes. the fruition of pure abstraction in his work. Bevond its intrinsic quality, it is particularly significant for the connections it makes with the burgeoning abstract

tendencies of the forties and fifties. It anticipated both the gesturalism (albeit in a genteel form) and the color field interests of the upcoming generation" (A. L. Mogan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, 1984, pp. 59-60, 64).

In the spring of 1940, Long Island was included in an acclaimed exhibition of Dove's new oils at Stieglitz's American Place gallery. In the accompanying pamphlet for the exhibition. Dove included a poignant statement about his works: "As I see from one point in space to another, from the top of the tree to the top of the sun, from right or left, or up, or down, these are drawn as any line around a thing to give the colored stuff of it, to weave the whole into a sequence of formations rather than to form an arrangement of facts" (Arthur G. Dove: exhibition of new oils and water-colors, exh. cat., An American Place Gallery, New York, 1940). These sentiments, linking Dove's form of abstraction with the elusive, symbolic connections between the various elements of nature, boldly reverberate throughout Long Island, and testify to Dove's position as one of the most important influencers among the American Modernists.





Black Over Red

signed, titled and dated 'LEON POLK SMITH BLACK OVER RED 1960' (on the reverse) oil on canvas 55 ¼ x 28 in. (140.3 x 71.1 cm.) Painted in 1960.

\$50,000-70,000

PROVENANCE

Leon Polk Smith Foundation, New York Washburn Gallery, New York Acquired from the above by the late owner, 2012

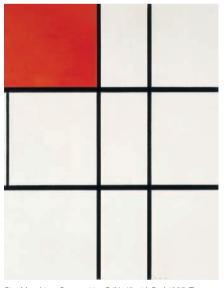




"My canvases are something like a magnetic field, and they have to be alive all over; how far will the forces that are established by this division of color carry? And with a large painting using only two areas, this has to be felt very keenly so that the forces will carry across the canvas to the edge of the opposite side, with an aliveness that makes each part of the canvas tremendously sensitive and responsive to every other part."

I LEON POLK SMITH

LEON POLK Smith Black Over Red



Piet Mondrian, *Composition B (No.11) with Red*, 1935. Tate Gallery, London. © 2018 Mondrian / Holtzman Trust. Photo: Tate, London / Art Resource, New York.

opposite: Present lot illustrated (detail).

Black Over Red exemplifies the two major themes that dominated Leon Polk Smith's artistic oeuvre, those of color and shape. With its bold placement of deep black juxtaposed next to saturated red, the painting details a visually engaging perspective and a harmonious space in the form of abstraction. The use of a shaped canvas is also characteristic of his signature style, as Smith himself was inspired by the interrelationship between positive and negative space, and how to deliver a convincing space with as few elements as possible. This has caused him to be viewed in the tradition of the De Stijl artists such as Piet Mondrian, who Smith claimed was his "great influence" (C. Ratcliff, B. K. Rapaport, A. C. Danto, and J. A. Farmer, Leon Polk Smith: American Painter, New York, 1996, p. 15).

Smith was born in Oklahoma and grew up among the Choctaw and Chickasaw American Indian tribes. He strived to retain his cultural identity through his abstract paintings, which were often inspired by the landscapes of the American Southwest and the sense of space that it evokes. As art critic Arthur Danto puts it, "our sense of geometry comes from the nature of space constructed as human habitat" (A. Dantop, quoted in C. Ratcliff *et al., ibid.* p. 19). In this case, Smith's paintings are both Native and European in ancestry and his interest in abstraction and geometry developed through the way space can be distorted and multidimensional but without any use of traditional methods like shading and perspective.

Leon Polk Smith was influential to many later American abstract painters including Ellsworth Kelly, who shared his interest in seeking abstraction from nature. Smith does not create his abstract forms, instead, he transports them from fleeting glimpses of everyday life and turns them into pieces of art. His canvas then becomes the place where the transformation takes place, "my canvases are something like a magnetic field, and they have to be alive all over; how far will the forces that are established by this division of color carry? And with a large painting using only two areas, this has to be felt very keenly so that the forces will carry across the canvas to the edge of the opposite side, with an aliveness that makes each part of the canvas tremendously sensitive and responsive to every other part" (L. P. Smith, quoted in "A Conversation Between Leon Polk Smith and d'Arcy Hayman: The Paintings of Leon Polk Smith," Art and Architecture, Autumn-Winter 1964).

WILLIAM **36B Baziotes (1912-1963)**

Toy World

signed 'Baziotes' (lower right); signed again, titled and dated 'TOY WORLD Wm. Baziotes 1951' (on the reverse) oil and crayon on canvas 48 x 60 ¼ in. (121.9 x 153 cm.) Painted in 1951.

\$400,000-600,000

PROVENANCE

Kootz Gallery, New York William A. M. Burden, New York, 1951 Private collection, 2003 Hollis Taggart Galleries, New York Acquired from the above by the late owner, 2004

EXHIBITED

New York, Kootz Gallery, *The Lyrical New Paintings of Baziotes*, February-March 1951, n.p., no. 7 (illustrated). New York, Museum of Modern Art, *15 Americans*, April-July 1952, p. 30 (illustrated). New York, Kootz Gallery, *A Decade of Modern Painting and Sculpture*, April-May 1955, n.p. (illustrated). Kassel, Museum Fridericianum, *II. Documenta: Art after 1945*, July-October 1959, pp. 82-83, pl. 2 (illustrated). Brussels, Palais des Beaux-Arts, *Collection de M. et*

Mme. William A.M. Burden, February-March 1961, n.p., pl. 3 (illustrated).

New York, Kootz Gallery, *10th Anniversary Exhibition*, April-May 1965.

New York, Katonah Gallery, March-April 1969. Washington State University, Museum of Art, *Jim Olson: Architecture for Art,* September-December 2010.

LITERATURE

E. Genauer, "Art and Artists," *New York Herald Tribune*, 18 February 1951, p. 8 (illustrated). S. Finkelstein, "Abstract Art Today," *Masses & Mainstream*, vol. 5, no. 9, September 1952, p. 27. W.C. Seitz, *Abstract Expressionist Painting in America*, Washington, D.C., 1983, p. 136. *William Baziotes: Paintings and Drawings*, 1934-1962, exh. cat., Venice, Peggy Guggenheim Collection, 2004, n.p.

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





"It is the mysterious that I love in painting. It is the stillness and the silence. I want my pictures to take effect very slowly, to obsess and to haunt."

| WILLIAM BAZIOTES

WILLIAM Baziotes Toy World

Painted at the height of the artist's career, William Baziotes's Toy World combines colorful abstraction with his virtuosic paint handling to create a phantasmagorical world which pulsates with vitality. Although he was associated with the action painters of the New York School, Baziotes's dedication to European Surrealism expressed itself in intimate, emotionally driven and poetic canvases that combine natural forms and embrace introspective psychological exploration. The present work exemplifies the artist's interest in dreams and the unconscious, constructing a candy-colored world of mysterious lines and shapes. A blue and pink sphere floats in the background, while meandering lines flow across the right side of the canvas. The surface of the canvas appears to shift like light passing through water, an effect achieved by layering colors on top of one another softly and with dry touches. Baziotes was inspired by the surfaces of Roman wall paintings, citing their "veiled melancholy and their elegant plasticity." He continued that he "admired the way they used their geology... the

sense of mineral, clay, rock, marble, and stone" (W. Baziotes quoted in *William Baziotes: A Memorial Exhibition,* Solomon R. Guggenheim Museum, New York, 1965, p 13).

Baziotes commonly employed the techniques used by European Surrealists, especially the use of automatic writing, and was adamant regarding his rejection of compositional planning. By letting his hand wander instinctively across the canvas, Baziotes aimed to unlock his subconscious feelings and his inner psyche, creating a spontaneous and personally significant product. He noted: "There is no particular system I follow when I begin a painting. Each painting has its own way of evolving. One may start with a few color areas, another with a myriad of lines... Each beginning suggests something. Once I sense the suggestion, I begin to paint intuitively. The suggestion then becomes a phantom that must be caught..." (W. Baziotes, quoted in P. Richard, "The Phantoms of Baziotes," Washington Post, September 12, 1978).



William Baziotes in his studio, New York, 1957. Photo: Marvin Lazarus. Artwork: © Estate of William Baziotes.

right: Max Ernst, *The Selected One of the Evil*, 1928. Nationalgalerie, Staatliche Museen, Berlin. © 2018 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: bpk, Berlin / Nationalgalerie, Staatliche Museen, Berlin, Germany / Joerq P. Anders / Art Resource, New York.

far right: Mark Rothko, *Rites of Lilith*, 1945. © 1998 Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York. Photo: Art Resource, New York.

opposite: present lot illustrated (detail).

"...Each painting has its own way of evolving. One may start with a few color areas, another with a myriad of lines... Each beginning suggests something. Once I sense the suggestion, I begin to paint intuitively. The suggestion then becomes a phantom that must be caught..."

| WILLIAM BAZIOTES





Baziotes frequently visited the Museum of Modern in the 1930s and 1940s, where major exhibitions of works by Matisse, Miró, and Picasso inspired and influenced his artistic practice. His introduction to Roberto Matta and European Surrealism in 1940, however, initiated a major change in his work and allowed Baziotes to introduce concepts of automatism and biomorphism into his work, fusing an interest in painted surfaces with explorations into the subconscious.

Along with Adolph Gottlieb, Mark Rothko, and others, Baziotes became part of a group known as The Ten that exhibited together from 1935 until 1940, promoting ideas of abstraction and expressionism. His first solo exhibition in 1944 at Peggy Guggenheim's *Art of This Century* linked Baziotes with artists such as Jackson Pollock, Robert Motherwell, and Lee Krasner, connecting him intimately with the key members of the Abstract Expressionist movement. Despite these artistic and social ties with artists working on enormous canvases and with grand gestures, Baziotes focused on the deepest corners of the human mind, working on more intimate scale. In his ethereal, diaphanous surfaces, he bridged the gap between abstract paint application and an exploration of the subconscious, remaining an important part of the burgeoning school of Abstract Expressionist painters.



WILLEM 37B de Kooning (1904-1997)

Working Man

signed 'de Kooning' (lower right) graphite on paper 13 ½ x 10 ¾ in. (33.3 x 27.3 cm.) Drawn *circa* 1938.

\$200,000-300,000

PROVENANCE

Max Margulis, New York, acquired directly from the artist Mrs. Helen Margulis, New York Washburn Gallery, New York Acquired from the above by the late owner, 1999

EXHIBITED

New York, Allan Stone Gallery, *Willem de Kooning Retrospective: Drawings* 1936-1963, February 1964, n.p. (illustrated).

Cambridge, Hayden Gallery, Massachusetts Institute of Technology, *Drawings by Five Abstract Expressionist Painters*, February-March 1975, p. 33, no. 18 (illustrated).

New York, Solomon R. Guggenheim Museum, *Twentieth Century American Drawing: Three Avant-Garde Generations*, July-August 1976, p. 69, no. 96. New York, Whitney Museum of American Art; Berlin, Akademie der Künste; Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Willem de Kooning: Drawings, Paintings, Sculpture*, December 1983-September 1984, p. 32, no. 10 (illustrated in color).

New York, Barbara Mathes Gallery, *Willem de Kooning: Works on Paper*, November-December 1993.

LITERATURE

T. B. Hess, Willem de Kooning, New York, 1959, p. 17, pl. 18 (illustrated). T. B. Hess, Willem de Kooning Drawings, Greenwich, 1972, pp. 81-82, pl. 14 (illustrated). H. Rosenberg, "The Art World: American Drawing and the Academy of the Erased de Kooning," The New Yorker, 22 March 1976, p. 106. "Der Zeichner Willem de Kooning," Artis, December 1983, p. 36 (illustrated). A. Wallach, "At 79, de Kooning Seeks Simplicity," Newsday, 4 December 1983 (illustrated). K. Kertess, "Willem de Kooning's Profound Variety," The East Hampton Star, 22 December 1983, p. VII (illustrated). C. Benincasa, de Kooning, Torino, 1985, pl. 2 (illustrated). S. Yard, Willem de Kooning: The First Twenty-Six Years in New York, New York, 1986, fig. 59 (illustrated).





"De Kooning's figures of *circa* 1939, for example, are just as painterly and expressionist as his abstractions were, and just as difficult and complex."

WILLIAM AGEE QUOTED IN "GRAHAM, GORKY, DE KOONING: A NEW CLASSICISM, AN ALTERNATE MODERNISM," IN *AMERICAN VANGUARDS: GRAHAM, DAVIS, GORKY, DE KOONING, AND THEIR CIRCLE, 1927 – 1942,* EXH. CAT., ADDISON GALLERY OF AMERICAN ART, 2012, P. 123.

WILLEM
 de Kooning
 Working Man



Arshile Gorky, The Artist and His Mother, 1926-1936. Whitney Museum of American Art, New York. © 2018 The Arshile Gorky Foundation / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail).

Working Man is one of de Kooning's few extant drawings of the late 1930s that illustrates the artist's early steps towards developing the extraordinary and vast vocabulary of line for which he is known. Acquired by the artist's friend, the photographer Max Margulis, this sensitive and psychologically impenetrable drawing provides a rare glimpse into a transitional period in de Kooning's career during which he struggled to resolve his technical training with new theories on aesthetics and abstraction.

A man, isolated in the center of the composition, is surrounded by unspecified, undefined space. Broad sweeping strokes outline the arms, crisp fine lines are used for each individual hair, and soft shadows follow the curve of the lips and a perfectly round chin. Special attention is paid to the subject's face, and the eyes stare just to the left of the viewer, wide and unblinking. The figure's hands gently fade into the sheet.

Initially, to avoid the cost of employing a model, de Kooning began using mirrors to give the illusion of having a model, but after these proved to be unweildy, he asked Ellen Auerbach to take his photograph. On occasions, de Kooning also used a studio mannequin using an old pair of work pants and a jacket dipped in glue and then dried on a radiator. He then made a plaster head and continuously moved the mannequin around, repositioning it as he worked. De Kooning began his artistic career as a sign painter, trained in classical drawing techniques such as perspective, proportion, art theory, and history. After a year-long stint with the Works Progress Administration, he chose to abandon the applied arts in favor of fulfiling his ambition of becoming a full-time artist. *Working Man*, along with other drawings from the late 1930s, reflect the artist's struggle to find a new form of expression through a fusion of academic training with abstracted representational techniques.

Known for working endlessly on his pieces in his pursuit of perfection, de Kooning often grappled with placement and line quality, erasing segments and revealing a diary of his working process. The artist's propensity for erasure extended to entire works of art, and he destroyed many of his early figurative drawings in an attempt to eliminate his perceived failures. *Working Man* is one of the few extant traditionally-styled figurative works produced before 1945, surviving thanks to Max Margulis, a friend of de Kooning's who acquired the work and kept it in his collection for decades. Margulis, the cofounder of Blue Note Records, frequently invited de Kooning to jazz clubs, introduced him to musicians and occasionally sat as a model for the artist.

WILLIAM JAMES **38B Glackens** (1870-1938)

Café Lafayette (Portrait of Kay Laurell)

signed 'W. Glackens' (lower right) oil on canvas 32 x 26 in. (81.3 x 66 cm.) Painted in 1914.

\$250,000-350,000

PROVENANCE

The artist. C.W. Kraushaar Art Galleries, New York, acquired from the above. Macbeth Galleries, New York, acquired from the above. Mr. and Mrs. Lincoln Isham, Korset, Vermont, acquired from the above, 1934. Sotheby Parke-Bernet, New York, 24 May 1972, lot 186, sold by the above. Acquired by the late owner from the above. EXHIBITED

New York, Mrs. H.P. Whitney's Studio, *Exhibition of Modern Paintings by American and Foreign Artists*, January 5-18, 1916, no. 21.

Cleveland, Ohio, Cleveland Museum of Art, *Thirteenth Exhibition of Contemporary American Oil Painting*, June 16-July 16, 1933.

Springfield, Massachusetts, Springfield Art Museum, October 1933.

Kansas City, Missouri, William Rockhill Nelson Gallery of Art, *Opening Exhibition: A Loan Exhibition* of American Paintings Since 1900, December 10, 1933-January 4, 1934, n.p.

Philadelphia, Pennsylvania, Philadelphia Museum of Art, *Contemporary American Painting*, April-May 1934.

New York, Whitney Museum of American Art, *William Glackens Memorial Exhibition*, December 14, 1938-January 15, 1939, no. 82, illustrated. Pittsburgh, Pennsylvania, Carnegie Institute,

Department of Fine Arts, *Memorial Exhibition of Works by William Glackens*, February 1-March 15, 1939, no. 78.

St. Louis, Missouri, St. Louis Art Museum, Impressionism Reflected: American Art, 1890-1920, May 8-June 27, 1982, n.p.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 10, 98-99, 205, no. 27, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 105-07, 283, no. 21, illustrated.

Ft. Lauderdale, Florida, The Museum of Art; Water Mill, New York, Parrish Art Museum; Philadelphia, Pennsylvania, The Barnes Foundation, *William Glackens*, February 23, 2014-February 2, 2015, pp. 83, 109, 112, 122, pl. 46, illustrated.

LITERATURE

G. Pène du Bois, *William J. Glackens*, New York, 1921, f.p. 32, illustrated. *New York Evening Post*, Wednesday Gravure,

February 15, 1933.

"The Thirteenth Exhibition of Contemporary American Oils," *The Bulletin of the Cleveland Art Museum*, June 1933, p. 101.

"William Glackens, Painter," Index of Twentieth Century Artists, vol. II, no. 4, January 1935, pp. 63-64. M. Davidson, "The Gay Glackens: In Memoriam," The Art News, vol. 37, December 17, 1938, p. 9, illustrated. I. Glackens, William Glackens and the Ashcan Group: The Emergence of Realism in American Art, New York, 1957, f.p. 112, illustrated. I. Bennett, *A History of American Painting*, London, 1973, p. 161, fig. 162, illustrated.

Saint Louis Dispatch, Sunday Supplement, May 9, 1982 illustrated

W. Gerdts, *William Glackens*, New York, 1996, pp. 125,

127, pl. 102, illustrated.

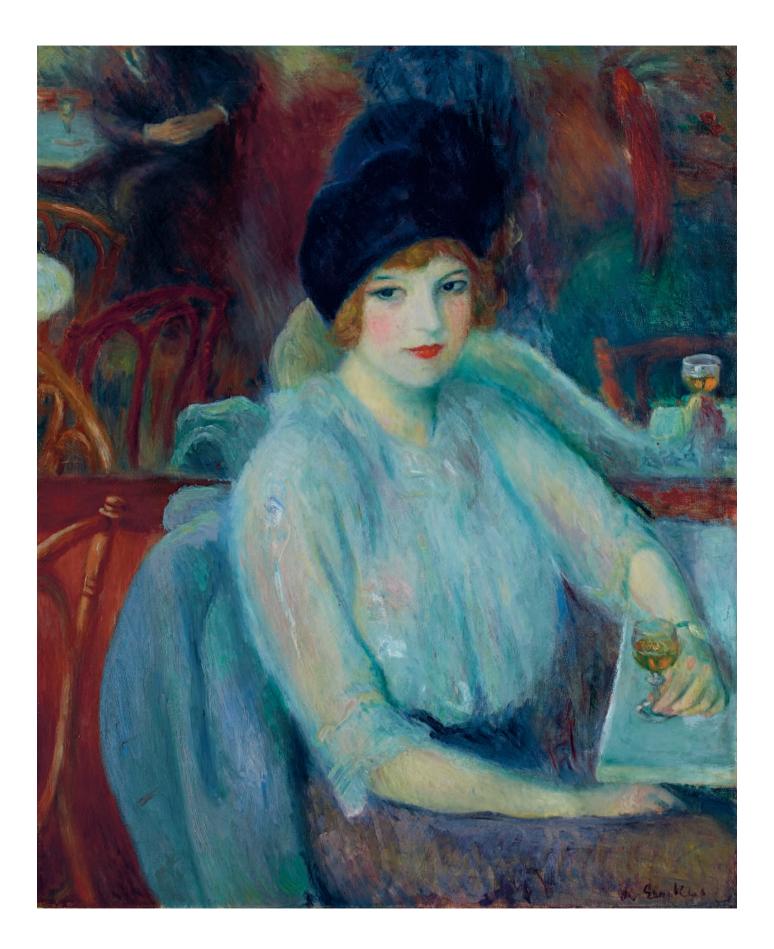
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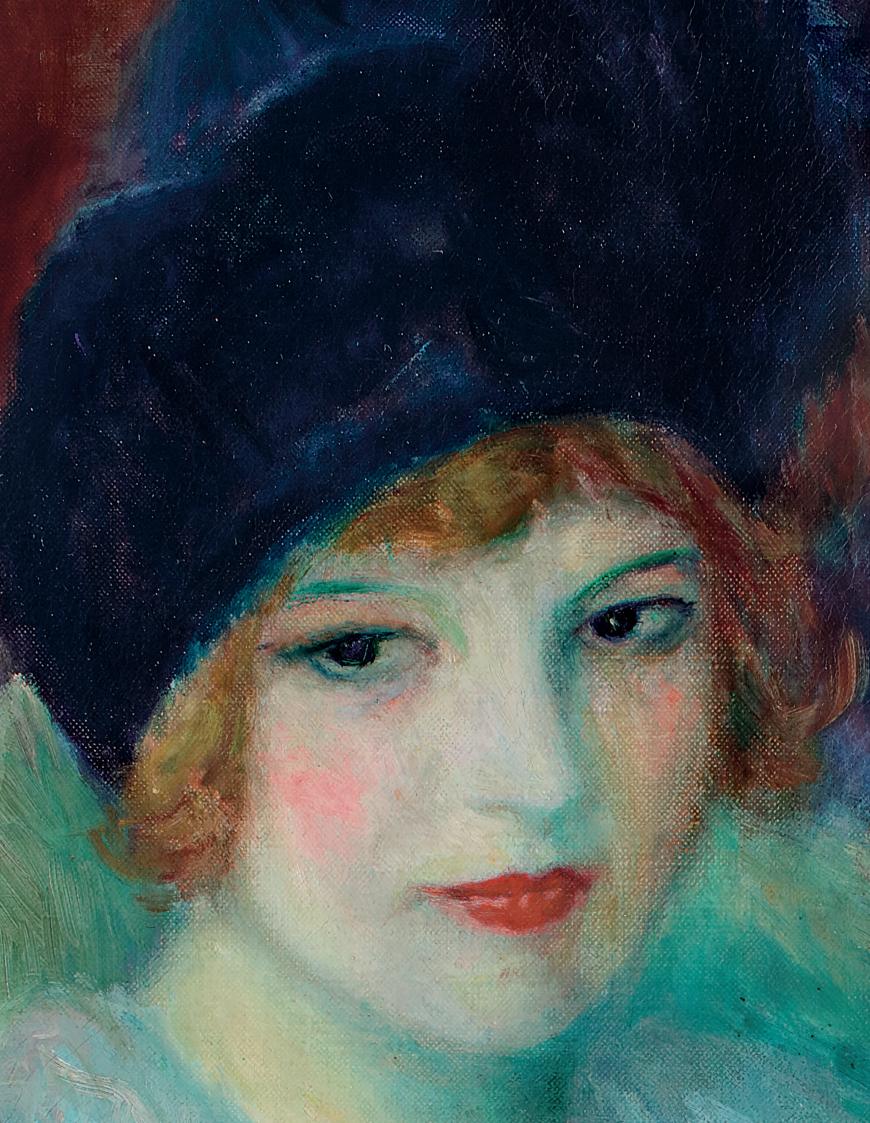
Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

B. Ebsworth, *A World of Possibility: An Autobiography*, Hunts Point, Washington, 2012, pp. 131-32.

M. Tsaneva, *William Glackens: 101 Masterpieces*, 2014, n.p., illustrated.

T.A. Carbone, "All About Eve? William Glackens's Audacious *Girl with Apple*," *The World of William Glackens*, vol. 2, New York, 2017, pp. 115-16, fig. 88, illustrated.





"His painting tradition is French, but his point of view is American... The whole attitude is American. The subject is seen through American eyes."

| FORBES WATSON

WILLIAM JAMES

Café Lafayette (Portrait of Kay Laurell)

At the turn of the 20th century, the

pioneering Ashcan School poignantly recorded everyday life in New York City, seeking to portray the metropolis and its people in a fresh and uncompromising manner. Led by Robert Henri, George Bellows, George Luks, Everett Shinn and William Glackens, the set generally promoted a focus on meaningful, urban subject matter, from all strata of society, above stylish execution. Directing equal emphasis on meaning and style within his artwork, Glackens was a notable exception. One of the artist's finest achievements. Café Lafavette (Portrait of Kay Laurell) encapsulates Glackens's unparalleled abilities for capturing modern social life in New York, while also providing a personal view into the lives of the American avant-garde at the time of its execution.

Despite his experience as an illustrator and association with the gritty Ashcan movement, throughout his life, Glackens found his greatest stylistic inspirations in the expressive art of the French Impressionist movement. During frequent travels to Europe over the course of his career, often at the behest of noted patron Albert Barnes, Glackens acquired first-hand exposure to French art, especially that by Pierre-August Renoir and Claude Monet. Influenced by their technique, Glackens adapted a more vivid palette and spontaneous brushstroke than his American contemporaries. Regardless, the artist always maintained his dedication to the Ashcan focus on social subjects. In his 1923 monograph on the artist, Forbes Watson confirms, "His painting tradition is French, but his point of view is American...The whole attitude is American. The subject is seen through American eyes" (F. Watson, *William Glackens*, New York, 1923, p. 21).

In Café Lafayette (Portrait of Kay Laurell), Glackens depicts the vibrant social scene at the restaurant of the Lafayette Hotel in Greenwich Village during the roaring early years of the twentieth century. At the time, Café Lafayette was a celebrated Frenchinspired establishment, serving "Huitres de Blue Point" and "Pate de Foie gras de Strasbourg." As reported by one period restaurant guide: "Here. if anything, is a more actual corner of Paris... The Lafayette is more intimate and cozy and boasts a café on the corner that is one of New York's most priceless possessions... The Café Lafayette should really be endowed by the State, to be maintained in perpetuity as a perfect example of continental charm transplanted to America" (G. Chappell, The Restaurants of New York, New York, 1925, p. 69). Popular with a diverse audience, the restaurant was a favorite haunt for Glackens, who lived nearby on Washington Square Park, as well as numerous other artists, writers, actors, actresses and cultural cognoscenti. Just steps away from



John Sloan, *The Lafayette*, 1927. Metropolitan Museum of Art, New York. © 2018 Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, New York.

rightL Edouard Manet, *Bar at the Folies-Bergère*, 1882. Courtauld Institute Galleries, London. Photo: © bpk Berlin / Courtauld Institute / Lutz Braun / Art Resource, New York.

opposite: Present lot illustrated (detail).

"Here, if anything, is a more actual corner of Paris...The Lafayette is more intimate and cozy and boasts a café on the corner that is one of New York's most priceless possessions... The Café Lafayette should really be endowed by the State, to be maintained in perpetuity as a perfect example of continental charm transplanted to America."

| GEORGE S. CHAPPELL



Gertrude Vanderbilt Whitney's then-developing artistic enclave, the area's establishments were also frequented by artists Everett Shinn, Edward Hopper and John Sloan, the latter of which also famously depicted this cafe in *The Lafayette* (1927, Metropolitan Museum of Art, New York).

Beyond its legendary setting, Glackens' Café Lafayette (Portrait of Kay Laurell) features one of the era's most infamous young actresses and girls-about-town, Kay Laurell. Originally from rural Pennsylvania, Laurell became one of New York's most well-known beauties after notoriously appearing partially nude in the Vaudeville-like show Ziegfield Follies on Broadway. Photoplay Magazine noted that she "became famous overnight. One day she was a Follies show-girl among other show-girls; the next day all Manhattan knew her" (C. Brock, Twentieth Century American Art: The Ebsworth Collection, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 106) As seen in her flattering depiction in the present work, Glackens was one of Laurell's many admirers, and perhaps

even more, having been rumored to be romantically involved with his subject.

In Café Lafayette (Portrait of Kay Laurell), Glackens captures the glamor of both Laurell and the setting through his characteristically vivid, jewel-toned palette and dynamic broken brushstrokes. Wearing a light, gauzy blouse, rendered with hints of bright blue and purple, Laurell stands out from the darker hustle and bustle of the café. Her large black hat, complete with feathered accoutrement, and lush red lips contrasting with her porcelain face, further announce her presence. Seated alone, Laurell delicately rests a cocktail between her fingertips as she gazes pensively past the viewer and out into the café. Providing masterful insight into her surroundings, Glackens cleverly expands the picture plane through his inclusion of the rest of the café in the mirror hanging behind his sitter, heightening the narrative quality of the scene and recalling Édouard Manet's masterwork, A Bar at the Folies-Bergère (1882, Courtauld Institute Galleries, London). Delving deeper into the reflected scene unveils a range of

additional characters, including a fashionista in an elaborate feathered hat at upper right as well as an engaged yet anonymous man seated at upper left.

Through this nuanced, vibrant composition, Glackens establishes his sitter as an accomplished self-assured woman of the modern age, out and about-potentially alone-at one of the most popular cafés in New York. By presenting this vision of social progress for women. Café Lafayette (Portrait of Kay Laurell) breaks ground for Post War representations of independent women to come, including Cindy Sherman's famed film-still series and John Currin's quirky female portraits. Indeed, the present work was included in the first Whitney Studio exhibition not tied to an outside agency, demonstrating the painting's acknowledged importance by one of the most influential patrons of Modern American art. As such, Glackens' Café Lafayette (Portrait of Kay Laurell) not only stands as an important modern realist painting that enchantingly communicates the spirit of the boisterous modern era, but also foreshadows the radical developments in American painting for years to come.





Kneeling Dancer (Dancing Figure)

inscribed 'Elie Nadelman' (on the underskirt) bronze with brown patina 29½ in. (74.9 cm.) high on a 1½ in. (3.8 cm.) base Modeled *circa* 1916-17; cast by 1918.

\$600,000-800,000

PROVENANCE

Mrs. John Alden Carpenter, by 1921. Kraushaar Galleries, New York, by 1932. John F. Kraushaar, New York. Estate of the above. Sotheby Parke-Bernet, New York, 9 April 1947, lot 129, sold by the above.

Mrs. Henry T. Curtiss, Weston, Connecticut, by 1973. Robert Schoelkopf Gallery, New York, 1978. Acquired by the late owner from the above, 1979.

EXHIBITED

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New York, Kraushaar Galleries, 1932. New York, Rockefeller Center, The Forum, *First Annual Fine Arts Exhibition*, 1934.

Dallas, Texas, Dallas Museum of Fine Arts, *The Centennial Exposition: Department of Fine Arts*, 1936, p. 121, no. 25.

New York, Milch Galleries, Special Exhibition of Contemporary American Sculpture, 1937. (Possibly) Cleveland, Ohio, Cleveland Museum of Art, 1937.

New York, Marie Sterner Gallery, 1946-47. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism 1911-1947*, November 20, 1987-June 5, 1988, pp. 140-41, 212, no. 48, illustrated (as *Dancing Figure*). Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 183-85, 291-92, no. 46, illustrated (as *Dancing Figure*).

LITERATURE

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(Possibly) F.W. Eddy, "News of the Art World: American Contemporary Art at Its Best Capably Shown...," *New York World*, November 19, 1917. (Possibly) "Nadelman and Pascin at Scott and Fowles," *New York Sun*, November 19, 1917. (Possibly) "Nadelman and Manship," *New York City American*, November 25, 1917, illustrated. (Possibly) H. McBride, "Exhibitions at New York Galleries: Nadelman, Demuth and Other Modern Artists," *The Fine Arts Journal*, vol. 35, no. 12, December 1917, pp. 51-52.

(Possibly) "Sculpture at a New York Salon: The Work of a Triumvirate of Modern Sculptors," *Vanity Fair*, vol. 9, no. 5, January 1918, p. 54, illustrated.

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Round Out the Season Impressively," *New York Sun*, May 28, 1932.

C. Burrows, "A French Draftsman in Brooklyn; Varied: Ten Sculptors," *New York Herald Tribune*, May 29, 1932. *Dance Index*, vol. 6, no. 4, April 1947, illustrated. L. Kirstein, *Elie Nadelman*, New York, 1973, p. 239, no. 39, another example illustrated. J. Perl, "Elie Nadelman," Arts Magazine, vol. 53, no. 2, October 1978, p. 9, illustrated. S. Ramljak, et al., Elie Nadelman: Classical Folk, exhibition catalogue, New York, 2001, p. 27, another example as cover illustration. B. Haskell, Elie Nadelman: Sculptor of Modern Life, exhibition catalogue, New York, 2003, pp. 89-90, fig. 103, another example illustrated (as Dancing Figure). D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated. S. Udall, Dance and American Art: A Long Embrace,

Madison, Wisconsin, 2012, p. 241, fig. 131, illustrated.

There are seven casts of the present model. Other examples are in the collection of the Whitney Museum of American Art, New York; The Brooklyn Museum, Brooklyn, New York; Smithsonian American Art Museum, Washington, D.C.; Cleveland Museum of Art, Cleveland, Ohio; and Honolulu Museum of Art, Honolulu, Hawaii. The original marble version is in the collection of the Chrysler Museum, Norfolk, Virginia.





"...Nadelman's bronzes did not merely modernize the past... The tubular necks and geometrically stylized facial features of these works echoed the formal and conceptual simplicity of Constantin Brancusi's sculpture."

BARBARA HASKALL, QUOTED IN *ELIE NADELMAN: SCULPTOR OF MODERN LIFE,* EXH. CAT., NEW YORK, 2003, PP. 51, 56)

ELIE | **Nadelman** | *Kneeling Dancer (Dancing Figure)*



Elie Nadelman, *Dancer, circa* 1918-1919. Smithsonian American Art Museum, Washington, D.C. Photo: The Jewish Museum, New York / Art Resource, New York.

opposite: Present lot illustrated (detail)

Elie Nadelman combined an intellectual, often witty perspective with a contemporary idiom and masterly technique to produce individual and important sculpture, such as *Kneeling Dancer* (*Dancing Figure*). As in his best works, the artist's approach was to create an uncomplicated connection of curves and forms with little ornamentation. With his characteristic economy of detail, in *Kneeling Dancer* (*Dancing Figure*), Nadelman conveys the grace and purity of the female figure in an authentically modern manner.

Born in Poland in 1882. Elie Nadelman studied in Warsaw and Munich before establishing a sculpture studio in Paris. His years in France from 1906 to 1914 propelled the artist to unprecedented success with revered exhibitions, established patronage and critical acclaim. Nadelman was visited, befriended and admired by leading Modern artists, such as Pablo Picasso, Constantin Brancusi and Amedeo Modigliani, and patronized and reviewed by the Parisian avant-garde, including André Gide, Guillaume Apollinaire, the Natanson brothers and Leo and Gertrude Stein. Indeed, Leo Stein admired Nadelman's work so much that he brought Picasso to the young sculptor's studio in 1908. In 1914, at the outset of World War I, Nadelman set out for New York with the assistance of Helena Rubenstein, the cosmetics entrepreneur and notable patron of Modern Art. The artist was already known in the United States from his participation in the 1913 Armory Show, his advancement by the art historian Bernard Berenson and the publication of his drawings and statements by Alfred Stieglitz. As a result, Nadelman was quickly swept into New York bohemian circles and established close relationships with other American artists, including Florine Stettheimer, Paul Manship and George Bellows.

Nadelman modeled Kneeling Dancer (Dancing Figure) circa 1916-1917 during an incredibly important period of his career, as his growing reputation in New York was leading to several prominent commissions and museum accessions. Originally executed in marble for William Goadby Loew's estate in Old Westbury, Long Island, the figure was then cast in three-guarter scale in bronze and exhibited at Nadelman's triumphant 1917 New York exhibition at Scott & Fowles. This show, which possibly included the present cast. helped further establish Nadelman in his new country, inspiring critic Henry McBride to write of the display, "It is, in a word, refined. It is in the highest degree a before-the-war art. It is culture to the breaking point... It seems to breathe out all the rare essences that were brought by the wise men from all the corners of the earth to be fused by the Parisians...into the residuum called 'modern civilization,' which now, so many millions are dying for... In this sculpture, the past and the present are blended almost cruelly" (H. McBride, guoted in L. Kirstein, The Sculpture of Elie Nadelman, New York, 1948, p. 45).

Kneeling Dancer (Dancing Figure) is a beautifully balanced work that, as McBride asserted, blends past and present to stunning effect. The sculpture transforms a classical figure dancing in traditional dress into a streamlined, modern arrangement of curving line and form. Each limb and balletic movement appears perfectly counterbalanced by its opposite. Indeed, *Kneeling Dancer (Dancing Figure)* was specifically highlighted by a reviewer of the Scott & Fowles exhibition as "an architectonic composition... an inward circulation of muscular relations to which the externals of the figure necessarily and unfailing adapt themselves" (H. Mcbride, "Nadelman and Manship," *New York City American*, November 29, 1917).



Bareback Rider

signed and dated 'Walt Kuhn/1926' (lower left)—inscribed with title (on the stretcher) oil on canvas 40 x 30 in. (101.6 x 76.2 cm.) Painted in 1926.

\$500,000-700,000

PROVENANCE

The artist.

[With]The Downtown Gallery, New York. Dr. B.D. Saklatwalla, Pittsburgh, Pennsylvania, acquired from the above, by 1929. Sotheby Parke-Bernet, New York, 1 May 1946, lot 70, sold by the above. The Downtown Gallery, New York. The Shelburne Museum, Shelburne, Vermont, acquired from the above, 1960. The Downtown Gallery, New York, acquired from the above, 1961. The Edith Gregor Halpert Collection, New York. Sotheby Parke-Bernet, New York, 20th Century American Paintings, Drawings, Watercolors and Sculpture: The Edith Gregor Halpert Collection (The Downtown Gallery), 14 March 1973, lot 86, sold by the above. Dain Gallery, New York, acquired from the above. [With]Forum Gallery New York Private collection, North Carolina, acquired from the above. [With]John Surovek Gallery, Palm Beach, Florida. Neal Andrews, Birmingham, Alabama, acquired from the above [With]John Surovek Gallery, Palm Beach, Florida. Private collection, Naples, Florida, acquired from the above. [With]Debra Force Fine Art, Inc., New York.

Acquired by the late owner from the above, 2012.

EXHIBITED

New York, Museum of Modern Art, Paintings by Nineteen Living Americans, December 13, 1929-January 12, 1930, no. 47. Pittsburgh, Pennsylvania, Carnegie Institute of Technology, An Exhibition of Paintings from the Collection of B.D. Saklatwalla, April 12-May 17, 1934, illustrated. New York, The Downtown Gallery, New Acquisitions, December 29, 1959-January 23, 1960. Dallas, Texas, Dallas Museum of Fine Arts, Collector's Choice, November 15-December 3, 1961, illustrated. New York, The Downtown Gallery, 36th Annual Spring Exhibition, May 22-June 15, 1962. Dallas, Texas, Dallas Museum for Contemporary Arts. Arts of the Circus, October 9-November 11, 1962. New York, The Downtown Gallery, New York City, May 12-June 5, 1964, no. 12. New York, The Downtown Gallery, Gallery Survey of American Art, September-October 1965 Tucson, Arizona, University of Arizona Art Gallery, Walt Kuhn: Painter of Vision, February 6-March 23, 1966, p. 45, no. 46, illustrated. New York, The Downtown Gallery, 41st Anniversary Exhibition. October 18-November 12, 1966. Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, Opening Exhibition, May-September 1968, p. 17. New York, The Downtown Gallery, 43rd Anniversary Exhibition, September 10-October 5, 1968. New York, The Downtown Gallery, The Performing Arts, March 1969. Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, Edith Gregor Halpert Memorial Exhibition, April 1972, no. 11.

LITERATURE

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"Grand Central Art Galleries," *American Magazine of Art*, Winter 1929, illustrated.

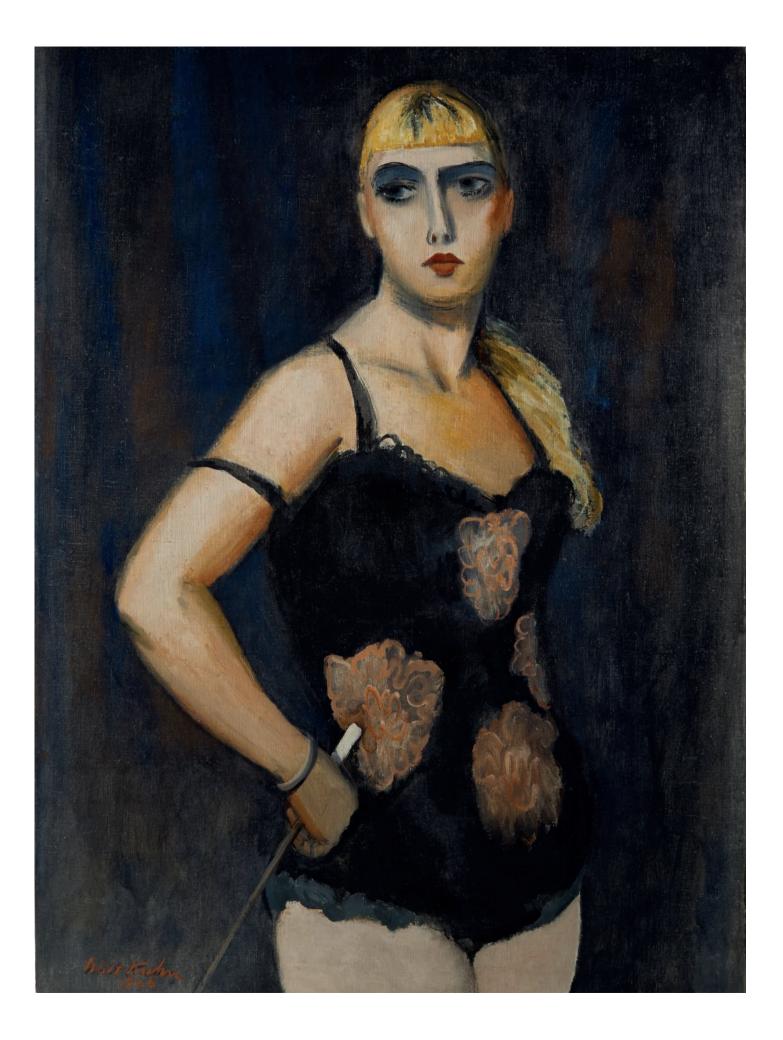
Creative Art, January 1930, illustrated.

Space, June 1930, illustrated.

Carnegie Magazine, April 1934, pp. 5, 7, illustrated. *Pittsburgh Sun-Telegraph*, April 13, 1934, illustrated. P. Bird, *Fifty Paintings by Walt Kuhn*, New York, 1940, p. 1, illustrated.

R.R. Bowker, *American Art Directory*, vol. 37, Washington, D.C., 1945, p. 430.

C. Burrows, "A Taste for Things to Come," New York Herald Tribune, September 17, 1961 (as Circus Rider). P.R. Adams, Walt Kuhn, Painter: His Life and Works, Columbus, Ohio, 1978, pp. 102, 104, 117, 249, no. 164. Arts in Virginia, vols. 25-26, 1984, p. 2.

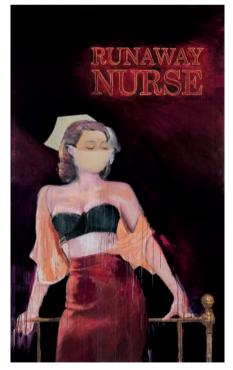




"There is no mistaking the artist's intent, his interest in the tragic and human side of his character rather than its traditional glamour, and one is led to the conclusion that Kuhn's art today springs from the same general current which produced the pallid harlots and dance hall queens of Toulouse-Lautrec over a quarter of a century ago."

| JOHN I.H. BAUR

WALT **Kuhn** Bareback Rider



Richard Prince, *Runaway Nurse*, 2005-2006. © Richard Prince.

opposite: Present lot illustrated (detail)

following spread: Ebsworth residence, Seattle, with John Marin, My-Hell Raising Sea, 1941 and Walt Kuhn, Bareback Rider, 1926. Artwork: © 2018 Estate of John Marin / Artists Rights Society (ARS), New York; © The Estate of Walt Kuhn, Courtesy of DC Moore Gallery.

One of the founding members of the 1913 Armory Show, Brooklyn-born Walt Kuhn importantly facilitated the introduction of European Modernism to America. Having studied at the Académie Colarossi in Paris and the Royal Academy in Munich, modern masters such as Paul Cézanne left lasting impressions on his work. After his return to the United States, Kuhn became a major proponent of American Modernism by forming the Association of American Painters and Sculptors alongside fellow artist Arthur B. Davies. The Association's first and only exhibition, the historic Armory Show exposed the American public to progressive new art for the first time. In his famous series of circus performers and showgirls, including the present early example, Bareback Rider, Kuhn applies the innovative styles he helped propagate to the thoroughly modern subject of the New York theater scene.

Although Kuhn also painted still lifes and landscapes, his best-known works are striking figural studies of stage entertainers. His mother's love of theater left an imprint at a young age, and in the early 1920s, Kuhn worked as a director and designer on Broadway to support his family. Kuhn's intimate relationships behind-the-scenes of theater productions translated into his focused canvases. In his portraits, as epitomized by Bareback Rider, the artist captures performers at close-range in costume and make-up, but strips the glamor of the stage in exchange for the reality of life behind the curtain. Inherently modern works in both execution and subject matter, Kuhn's images of theater life mirror the works of "The Eight," a group of artists including William Glackens, Robert Henri, Everett

Shinn and John Sloan, who sought to capture scenes of everyday urban life. Meanwhile, the confident sexuality and directness of Kuhn's female figures recall avant-garde European progression and anticipate Richard Prince's provocative nurse series. Curator John I.H. Baur reflected on Kuhn's complex depictions, "There is no mistaking the artist's intent, his interest in the tragic and human side of his character rather than its traditional glamour, and one is led to the conclusion that Kuhn's art today springs from the same general current which produced the pallid harlots and dance hall queens of Toulouse-Lautrec over a quarter of a century ago" (J. I.H. Baur, quoted in Walt Kuhn, *Painter: His Life and Work*, Columbus, 1978, p. 104).

In Bareback Rider, Kuhn underscores the showgirl's multi-faceted personality through the contrast between her confident physical pose and distanced facial expression. Kuhn purposefully depicts his subject free of excess detail and in front of a simplified background, elements the artist would return to again and again in his later paintings. As a result, Bareback Rider stands at the beginning of the most important work of Kuhn's oeuvre. Indeed, Paul Bird wrote of the significance of Bareback Rider on the first page of his 1940 Kuhn monograph: "We begin with a prophetic picture. Not until years afterward did the artist understand this painting's relation to his own career. In the limbs and torso is the same vibrant tension that so completely characterizes a later Walt Kuhn figure. Here it first appeared, at the time unexpected and unexplained" (P. Bird, 50 Paintings by Walt Kuhn, New York, 1940, p. 1).





GASTON **41B** | **Lachaise** (1882-1935)

Standing Woman [LF 92]

inscribed 'C LACHAISE/32' (on the base)—stamped 'LACHAISE/ESTATE', '4/6', 'MODERN ART FOUNDRY/NEW YORK' and '93' with Modern Art Foundry and Founder's Guild insignias (along the base) bronze with brownish-black patina 87 in. (221 cm.) high Modeled in 1928-30; copyrighted in 1932; cast in 1993.

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

PROVENANCE

The Lachaise Foundation, Boston, Massachusetts. [With]Salander O'Reilly Galleries, LLC, New York, by 1994.

Acquired by the late owner from the above, 1995.

EXHIBITED

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LITERATURE

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W. Ames, "Gaston Lachaise," *Parnassus*, vol. 8, no. 4, April 1936, pp. 41-42, another example referenced. "Sculpture of Our Time," *The Bulletin of the Cleveland Museum of Art*, vol. 24, no. 9, November 1937, p. 137, another example referenced.

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New York Times, January 21, 1947, p. 21, the plaster model referenced (as *Heroic Woman*). E.A. Jewell, "Gaston Lachaise," *The New York Times*,

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D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

C. Burlingham, et al., The Franklin D. Murphy Sculpture Garden at UCLA, Los Angeles, California, 2007, pp. 46, 58, 62n.26, 110, another example illustrated (as Standing Woman [Heroic Woman]).

P. Reed, A Modern Garden: The Abby Aldrich Rockefeller Sculpture Garden at The Museum of Modern Art, New York, 2007, pp. 19, 62, another example referenced.

G.D. Lowry, *The Museum of Modern Art in this Century*, New York, 2009, pp. 21, 45, another example illustrated.

Bruce Museum, Face & Figure: The Sculpture of Gaston Lachaise, exhibition catalogue, Greenwich, Connecticut, 2012, pp. 10-11, 82, no. 1, other examples illustrated.

Gerald Peters Gallery, *Works by Gaston Lachaise: A Modern Epic Vision*, exhibition catalogue, Santa Fe, New Mexico, 2012, n.p., fig. 10, another example illustrated.

H. Cotter, "The World Meets in Brooklyn," *The New York Times*, April 20, 2012, pp. C27, C31, another example illustrated.

S. Hodara, "In His Sculptures, Vitality: In His Portraits, Precision," *The New York Times*, September 30, 2012, p. CT11, another example referenced (as *Standing Woman* [*Heroic Woman*]).

S. Hamill, David Smith in Two Dimensions: Photography and the Matter of Sculpture, New York, 2013, pp. 63, 197n.20, another example referenced. V. Budny, "Provocative Extremes: Gaston Lachaise's Women," Sculpture Review, vol. 63, no. 2, Summer 2014, pp. 11-13, 16-19nn.5-8, another example illustrated.

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for her assistance in preparing the catalogue entry for this work.



"I am working at present at a large standing figure, a woman, on earth this time—vigorously and gloriously for all her share of what is good... I will... start the figure of *Man* also on earth, for all that is gloriously good to live and go through."

| GASTON LACHAISE

GASTON Lachaise Standing Woman [LF 92]



Gaston Lachaise in his Studio at 55 West 8th Street, New York, with his first bronze cast of *Elevation*, circa 1931. Photo: Albert Eugene Gallatin, courtesy of the Philadelphia Museum of Art.

opposite: Present lot illustrated (detail).

Lachaise's Standing Woman [LF 92]. The only example cast during the artist's lifetime is in the collection of the Museum of Modern Art. New York. A second bronze was issued by Lachaise's widow and sold in 1957 to The Brooklyn Museum. Brooklyn, New York. In 1968, a further edition of six, including the present example, was authorized by the Lachaise Foundation as the representative of the artist's estate. Other casts are in the collections of the Franklin D. Murphy Sculpture Garden. University of California, Los Angeles (cast in 1980); Milwaukee Art Museum, Milwaukee, Wisconsin (cast in 1980): Hirshhorn Museum and Sculpture Garden, Washington, D.C. (cast in 1981), and the Lachaise Foundation, New York (cast in 2000, on loan to the Portland Art Museum, Portland, Oregon). Finally, an artist's proof was issued by the Lachaise Foundation in 2007 (on loan to the Tuileries Garden, Paris France) All but the first cast were produced by the Modern Art Foundry, New York. In addition, a plaster cast of the entire statue is owned by the Lachaise Foundation, and a plaster cast of the torso and arms-likely a by-product of the initial bronzecasting process-has been part of the collection of the Museum of Modern Art since 1934.

There are nine bronze casts of Gaston

Already considered in the early 1920s to be one of America's best living sculptors by some cognoscenti, Gaston Lachaise had burst onto the New York art scene in 1918 with his first solo exhibition at the Bourgeois Galleries, in which a plaster cast of his larger-than-life *Standing Woman (Elevation)* [LF 55], a statue of a voluptuous nude raised up on her toes, was first presented. That show was followed by a series of exhibitions at prominent New York galleries, culminating in 1935 with the first retrospective accorded to a living sculptor by the Museum of Modern Art, New York.

Lachaise's sculptures exhibit his profound understanding of sculptural principles and a mastery of technique far beyond the abilities of many American sculptors who were his contemporaries. They realize his passionate desire to express his own personal vision of America's vast power and enormous capacity for growth in his art. Often considered challenging because of the unusually robust figure types that he created, and the intensity of their impact on the viewer, his works have remained both compelling and meaningful up to the present time. *Standing Woman* [LF 92], one of his most significant achievements, has become



Gaston Lachaise, Isabel, Arms Raised, Left Foot Pointed, Georgetown, Maine, circa 1913.

right: Gaston Lachaise, *Man*, 1939. National Trust for Historic Preservation, Washington, D.C. Photo: TBD.

far right: Edgar Degas, *Woman rubbing her back with a sponge, torso,* 1896. Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

"It is probable that Lachaise is one of the most important sculptors alive today."

LINCOLN KERSTEIN, QUOTED IN *GASTON LACHAISE: RETROSPECTIVE EXHIBITION*, EXH. CAT., MUSEUM OF MODERN ART, NEW YORK, 1935, P. 7.





an icon of American art, and in the years since the first bronze copy was produced in the early 1930s, examples of the work have traveled widely both within and outside the United States.

It was in 1928, when, buoyed by the success of an acclaimed exhibition of his sculpture at the prestigious Brummer Gallery, New York, in which two heroic statues—*Standing Woman (Elevation)* [LF 55] (1912-15, bronze) and *Floating Woman* [LF 63] (1927, plaster)—dramatically faced each other across the room, Lachaise began work on full-scale models for two more heroic nude statues envisioned by him as complementary archetypes. These were to become *Standing Woman* [LF 92] (1928-30) and *Man* [LF 85] (1928-34). At an early stage of his work on these new models, he described his intentions in

a July 24, 1928 letter to his friend and dealer Alfred Stieglitz: "I am working at present at a large standing figure, a woman, on earth this time vigorously and gloriously for all her share of what is good... I will... start the figure of 'Man' also on earth, for all that is gloriously good to live and go through" (G. Lachaise, cited in V. Budny, "Provocative Extremes: Gaston Lachaise's Women," *Sculpture Review*, vol. 63, no. 2, Summer 2014, pp. 12, 16-19n.6).

Like Standing Woman (Elevation) and Floating Woman, the present model was inspired by his supremely self-confident American wife, Isabel Dutaud Nagle. Born in Paris, France, he had met Isabel there when he was about twenty years of age and followed her to her native America in 1906, becoming a naturalized citizen and marrying her in 1917. He viewed Isabel not only as the epitome of the modern "American Woman" but also as an exemplar of the phenomenal energy that he felt all around him in his adopted country.

Standing Woman thus appears to have been conceived by Lachaise as a direct response to the uplifted, inspired "Woman" on tiptoes and her later celestial manifestation in the two statues splendidly displayed under the Brummer Gallery's skylight. With the present version having a coequal in *Man*, Lachaise also made a decision to bring his paragon firmly down to earth and into a dynamic alliance with her male counterpart. Further, in *Standing Woman*, he dramatically contrasts the imposing nude's narrow waist with her expansive breasts and hips even more insistently than in those earlier works, so that—like a tightly compressed balloon—she seems to contain a potentially explosive force indicative of immense personal strength.

Both *Standing Woman* and *Man* were cast in plaster in 1930, and *Man* was included at Lachaise's insistence in a group show at the Museum of Modern Art, New York, in December 1930.

Money was finally forthcoming in early October 1932 to cast *Standing Woman* in bronze, and the plaster was shipped off to a first-rate foundry in Munich (*Preissmann, Bauer u. Co.*) by the 19th of the same month. The bronze cast was eventually returned to Lachaise in April 1934, and he completed the chasing process in the following month. The cast was featured in his retrospective in early 1935 at the Museum of Modern Art, and in 1948 it was purchased for that museum, where it stood as a world-renowned feature of the museum's Abby Aldrich Rockefeller Sculpture Garden for many years, until the garden was closed in 2002. *Man* in plaster, somewhat reworked, was also included in Lachaise's 1935 retrospective. A bronze version of *Man*, cast posthumously in 1938, is now owned by the Chrysler Museum of Art, Norfolk, Virginia.



Installation view, Gaston Lachaise: Retrospective Exhibition, Museum of Modern Art, New York, January 28–March 7, 1935 (an example of the present lot illustrated). Photo: © The Museum of Modern Art / Licensed by SCALA / Art Resource, New York.



Large Bear

incised with the artist's signature, number and date '© TOM OTTERNESS 3/3 2000' (on the right foot) bronze 108 x 48 ½ x 52 in. (274.3 x 123.2 x 132.1 cm.) Executed in 2000. This work is number three from an edition of three.

\$400,000-600,000

PROVENANCE

Marlborough Gallery, New York Acquired from the above by the late owner, 2001

EXHIBITED

New York, Marlborough Gallery, *Tom Otterness: Free Money and Other Fairy Tales*, April-May 2002, p. 33 (another example exhibited and illustrated in color). New York, Marlborough Gallery, *Tom Otterness on Broadway*, September-November 2004 (another example exhibited).

LITERATURE

S. Douglas, "There's a Bear? Where?" *ARTnews*, September 2004, p. 32 (another example illustrated in color).

T. Loos, "A Fractured Fairy Tale Set on Broadway," *The New York Times*, 12 September 2004, p. 84 (studio view of another example illustrated in color).





"I think public art functions as a town square does. It's an object through which people can talk to each other."

I TOM OTTERNESS

TOM Otterness Large Bear



Tom Otterness in his studio, 2004 (another example of the present lot illustrated). Photo: The New York Times/ Redux. Artwork: © Tom Otterness, courtesy Marlborough Gallery, New York.

opposite: Present lot illustrated (alternate view).

Known for his often-humorous public sculptures and installations, Tom Otterness has created a distinctly individual oeuvre that often serves as a catalyst for greater understanding about the conversations that surround urban communities. "I think public art functions as a town square does," he noted. "It's an object through which people can talk to each other" (T. Otterness quoted in T. Loos, "A Fractured Fairy Tale Set on Broadway," New York Times, New York, Sept. 12, 2004). Large Bear (2000) is a shining example of his work in monumental metal sculpture, and was part of his largest installation to date, Tom Otterness on Broadway (2004). As part of a selection of twenty-five bronzes chosen to populate Broadway in New York City, Large Bear and its cohorts stretched from Columbus Circle to 168th St. By carefully selecting each work's placement, Otterness inspired viewers to question their surroundings and take into account the everyday environment they may have taken for granted.

Large Bear is a towering example of Otterness's unique visual vocabulary. Given to creating stylized, cartoon-like figures and objects, the artist transcends the traditional role of bronze monuments to comment on societal issues and to activate the space around his work. *Large Bear* is nearly ten feet tall, and features a slump-shouldered ursine looking downward. It's simply-rendered features are difficult to discern. Is this a look of dejection or one of surprise? Otterness has instilled the smooth coat of bronze with a portliness that brings an air of friendliness to what would otherwise be an entirely frightening affair. This knack for creating figures that invite interaction, whether through a seeming familiarity or by nature of their placement in the everyday world, is precisely why Otterness has been asked to participate in so many public projects. He creates works with an entry point for those viewers unfamiliar with the art world or gallery culture.

A lifelong proponent of public art, Otterness was one of the founders of the artists' cooperative titled Collaborative Projects, or Colab. Other artists working with him included Kiki Smith, Jenny Holzer, and John Ahearn, all whom have continued to push the bounds of the art exhibition space. "We were trying to get art out of the art world, out of the gallery world. A future in public art seemed a natural extension of that" (ibid.). By working with communities and public programs, Otterness has been able to install and highlight his works in various venues open to a wider audience. This interest in activating the site outside of the institution is something at which Otterness excels. Whether lining the busy streets of Manhattan with his creations or festooning the subway platform with characters rife with sociopolitical commentary, the artist continues to bring his work into the public eye for all to see.



AN AMERICAN PLACE The Barney A. Ebsworth Collection

Day Sale

14 NOVEMBER 2018 LOTS 501-549





ANDREW **501 Dasburg (1887-1979)**

Landscape

signed, dated and inscribed 'To my dearest friend-/Grace Mott Johnson-/ Andrew Dasburg-/Monhegan. 1913-' (on the reverse) oil on panel 10 x 12½ in. (25.4 x 31.8 cm.) Painted in 1913.

\$50,000-70,000

PROVENANCE

The artist.

Grace Mott Johnson, New York, wife of the above. Private collection, Montclair, New Jersey. Christie's, New York, 1 June 1984, lot 226A, sold by the above.

Acquired by the late owner from the above.

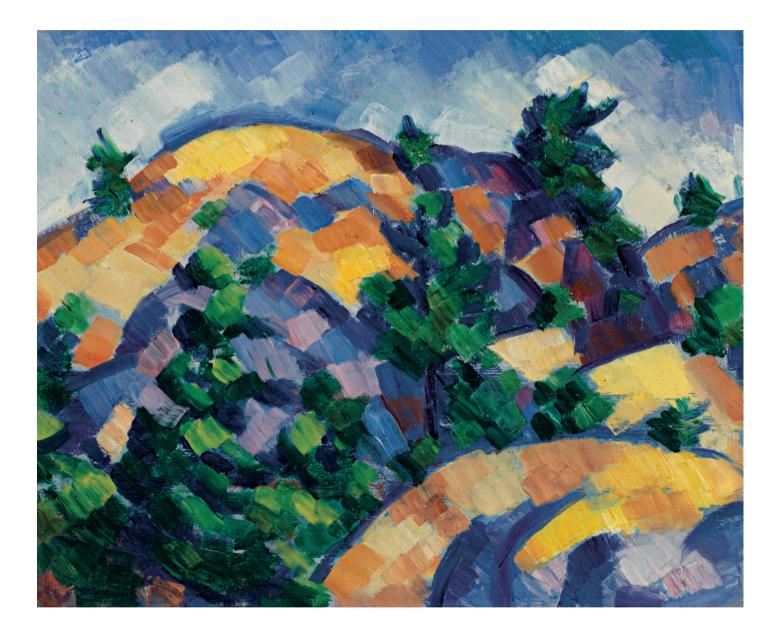
EXHIBITED

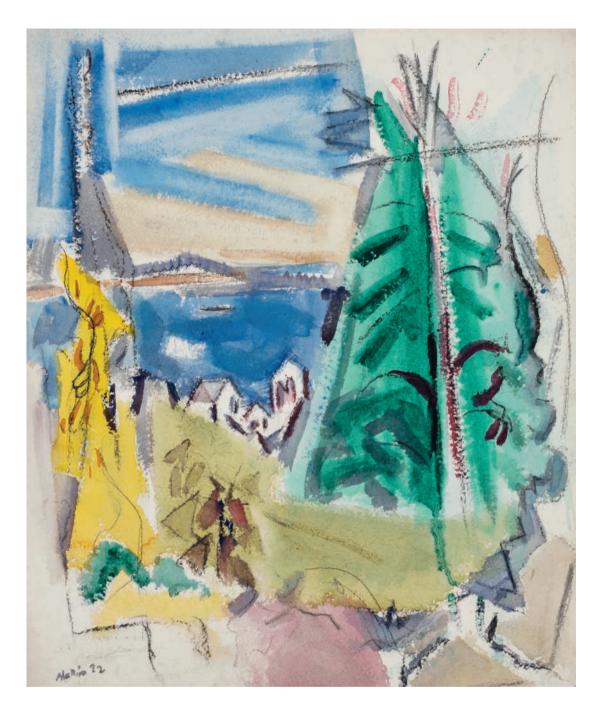
New York, The Whitney Studio Club, *An Exhibition of Paintings by Andrew Dasburg and Katherine Schmidt*, January 29-February 14, 1925, no. 10. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 68-69, 200-01, no. 12, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 72-74, no. 10, illustrated.

First encountering the work of Paul

Cézanne at Ambroise Vollard's gallery during a trip to France in 1909-1910, Andrew Dasburg was instantly captivated, later recalling, "I was overwhelmed. Something happened like a bright light coming on." He would go on to write, "Cézanne is sublime, each contact with his art fills me with new life" (A. Dasburg, quoted in G. Stavitsky, *et al., Cézanne and American Modernism*, exh. cat., Montclair, 2009, p. 188) The influence of the French artist's color and brushwork is certainly evident in the present effervescent work *Landscape* from 1913.





JOHN 502 Marin (1870-1953) From Deer Isle, Maine

signed and dated 'Marin 22.' (lower left) watercolor, charcoal and pencil on paper $19\frac{1}{2} \times 16\frac{1}{2}$ in. (49.5 x 41.9 cm.) Executed in 1922.

\$40,000-60,000

PROVENANCE

The artist. Estate of the above. Kennedy Galleries, Inc., New York. Acquired by the late owner from the above, 1985.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 17, 128-29, 211, no. 42, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 171-73, 290, no. 42, illustrated.

LITERATURE

S. Reich, *John Marin: A Stylistic Analysis and Catalogue Raisonné*, vol. II, Tucson, Arizona, 1970, p. 497, no. 22.16, illustrated.



CHARLES EPHRAIM 503 Burchfield (1893-1967)

February Dusk

signed and dated 'Chas Burchfield/1918' (lower left)—inscribed with title and dated again twice 'Feb. 15, 1918' (on the reverse) watercolor, gouache and pencil on paper laid down on board 15×21 in. (38.1 x 53.3 cm.) Executed in 1918.

\$20,000-30,000

PROVENANCE

Frank K.M. Rehn Gallery, New York. Dr. and Mrs. Theodore Leshner, Brooklyn, New York. Private collection, Connecticut.

Christie's, New York, 25 May 1989, lot 336, sold by the above.

Luise Ross Gallery, New York.

Bernard Goldberg Fine Arts, New York, acquired from the above, 1997.

Christie's, New York, 20 May 2010, lot 94, sold by the above.

Private collection, Pennsylvania, acquired from the above.

[With]James Reinish & Associates, Inc., New York. Acquired by the late owner from the above, 2011.

EXHIBITED

Buffalo, New York, Buffalo Fine Arts Academy, Albright Art Gallery, *Twenty-First Annual Exhibition* of Selected Paintings by American Artists. April 24-June 19, 1927, p. 19, no. 3. New York, Babcock Galleries, *Charles Burchfield*, 1893-1967, 1990.

New York, Luise Ross Gallery, *The Nature of Nature, Part II: Walter Anderson and Charles Burchfield*, November 6, 1997-January 3, 1998.

LITERATURE

J.S. Trovato, *Charles Burchfield: Catalogue of Paintings in Public and Private Collections*, Utica, New York, 1970, p. 74, no. 422.

N. Weekly, "A Hidden World Revealed," *Exalted Nature: The Real and Fantastic World of Charles Burchfield*, exhibition catalogue, Buffalo, New York, 2014, p. 83.

We would like to thank Nancy Weekly, Burchfield Scholar at the Burchfield Penney Art Center, for her assistance with cataloguing this lot.

GEORGE COPELAND

504 Ault (1891-1948)

Pile Driver

signed and dated 'G.C. Ault '29' (lower right) signed and dated again and inscribed with title (on the reverse) oil on canvasboard 14 x 11 in. (35.6 x 27.9 cm.) Painted in 1929.

\$80,000-120,000

PROVENANCE

The artist. Private collection, New York. Zabriskie Gallery, New York. Acquired by the late owner from the above, 1982.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 48-49, 197, no. 2, illustrated.





"One of Ault's primary subjects was the lonely everyday beauty of the world, caught in a moment of absolute stillness and ever so slightly abstracted..."

I ROBERTA SMITH

GEORGE COPELAND Ault Pile Driver

George Ault began to cultivate his unique painting style around 1920, settling on architectural urban themes depicted with flat shapes, strong geometric patterns and unusual perspectives. In *Pile Driver*, he juxtaposes the titular industrial machine with a simplified depiction of residential buildings, uniting the composition with his Precisionist aesthetic and a limited palette of largely red, white and blue.

As seen in the present work, art critic Roberta Smith reflects, "One of Ault's primary subjects was the lonely everyday beauty of the world, caught in a moment of absolute stillness and ever so slightly abstracted. To capture this, he tried his hand at a number of realistic and quasi-realistic styles, not only Precisionism, but Surrealism and more traditional styles as well. Ault was relatively untouched by the storms of modernism. His paintings were almost invariably based on what he saw: the street, rooftop or harbor views of New York City, and the houses, barns and fields of Woodstock, where he spent the last decade of his life in growing poverty and isolation...But Ault's firm, unflamboyant way with a brush, his feeling for a building's austere, carefully dovetailed planes and, above all, his love of light as painting's form-giving, mood-setting force, sustained him at nearly every turn, in any direction he chose to move...He brought to his various scenes an idiosyncratic poetry and a sadness that was neither hidden nor indulged, but kept at an arm's length with a sense of dignity that, strangely enough, could almost be celebratory. In Ault's paintings, one feels that he loved life, even if life did not particularly love him" (R. Smith, "George Ault's Sad, Everyday Beauty in Stillness," The New York Times, April 29, 1988, p. 81).



ARNOLD 505 | Wiltz (1889-1937)

American Landscape No. 3

signed and dated 'Arnold/Wiltz./Jan. 1931.' (lower left)—signed again, inscribed with title and 'Woodstock. N.Y. (U.S.A.)' (twice on the stretcher) oil on canvas 16×20 in. (40.6 x 50.8 cm.) Painted in 1931.

\$2,000-3,000

PROVENANCE

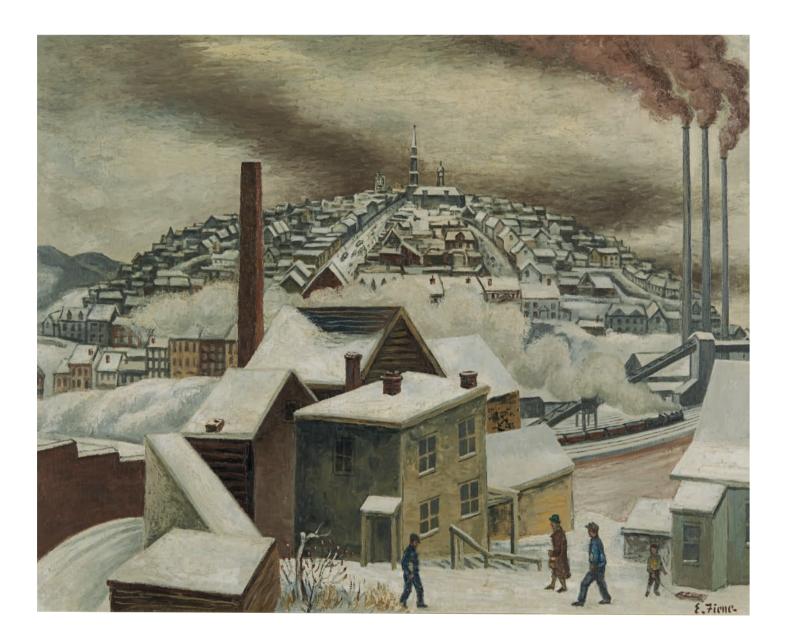
Dudensing Gallery, New York. Robert Schoelkopf Gallery, New York. Acquired by the late owner from the above, 1978.

EXHIBITED

New York, Dudensing Gallery, *Recent Paintings by Arnold Wiltz*, April 19-May 9, 1932. New York, Karl Freund Arts, Inc., *The Art of the Late Arnold Wiltz*, November 1-20, 1937, no. 12. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 190-91, 223, no. 73, illustrated.

LITERATURE

"Around the Galleries," *Creative Art*, vol. 9, October 1931, p. 331, illustrated. "Around the Galleries: Dudensing Galleries," *Creative Art*, vol. 10, June 1932, p. 474. "Arnold Wiltz," *Index of Twentieth Century Artists*, vol. 4, no. 4, January 1937, p. 384.



ERNEST **506 Fiene (1894-1965)**

Winter Day, Pittsburgh

signed 'E. Fiene.' (lower right) oil on canvas 34 x 42 in. (86.4 x 106.7 cm.) Painted in 1935-36.

\$40,000-60,000

PROVENANCE

The artist. Estate of the above. Jeanette Fiene, New York, wife of the artist. Edward Levy, New York. D. Wigmore Fine Art, Inc., New York. Acquired by the late owner from the above, 1983.

EXHIBITED

Pittsburgh, Pennsylvania, The First National Bank, *The Industrial Scene*, October 1937, no. 17. New York, D. Wigmore Fine Art, Inc., *The American Scene Movement in the Art of the 1930s and 1940s*, 1983, p. 15, illustrated. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 90-91, 204, no. 23, illustrated.

LITERATURE

S.R. Couch, J.S. Kroll-Smith, "Slow Burn," *The Sciences*, May/June 1990, p. 5, illustrated.

MARGUERITE THOMPSON 507 Zorach (1887-1968)

The Picnic

oil on canvas 34 x 44 in. (86.4 x 111.8 cm.) Painted in 1928.

\$80,000-120,000

PROVENANCE

The artist. Estate of the above. Kraushaar Galleries, New York. Acquired by the late owner from the above, 1984.

EXHIBITED

New York, Kraushaar Galleries, *Marguerite Zorach*, March 11-April 6, 1974, no. 13, cover illustration. Greensboro, North Carolina, University of North Carolina at Greensboro, Weatherspoon Art Gallery, *Spring Loan Exhibition*, April 8-29, 1979. Wilkes-Barre, Pennsylvania, Wilkes College, Sordoni Art Gallery, 1933 Revisited: American Masters of the Early Thirties, March 20-April 24, 1983, p. 51, no. 40, illustrated.

New York, Kraushaar Galleries, *Marguerite Zorach: At Home and Abroad*, 1984, no. 10.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 194-95, 223, no. 75, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 272-74, no. 74, illustrated. Portland, Maine, Portland Museum of Art, *Harmonies and Contrasts: The Art of Marguerite and William Zorach*, November 8, 2001-January 6, 2002, p. 83, illustrated.

New York, Gerald Peters Gallery, *Marguerite Zorach: A Life in Art*, May 3-June 8, 2007.

Rockland, Maine, Farnsworth Art Museum, *Marguerite Zorach: An Art-Filled Life*, June 17, 2017-January 7, 2018.

LITERATURE

"Marguerite Zorach," *Arts*, vol. 48, June 1974, p. 60. "Marguerite Zorach," *Artnews*, April 1984, p. 175, illustrated.

D. Tepfer, *Samuel Halpert: Art and Life, 1884-1930,* New York, 2001, p. 14, fig. 16, illustrated. B.B. Stretch, "Downtown Girl," *Artnews*, October

2006, p. 159, illustrated.

L. Pollock, *The Girl with the Gallery: Edith Gregor Halpert and the Making of the Modern Art Market*, New York, 2006, n.p., illustrated. In 'The Picnic,' Marguerite Zorach applies her unique Folk Art-influenced style of Modernism to form a tapestry-like composition of some of her closest friends and family members. Set in a landscape resembling her summer home in Robinhood, Maine, the artist herself can be seen reclining at lower left. Next to her, in a blue dress, sits her friend and dealer Edith Halpert of the influential Downtown Gallery. The man with the camera at upper right is thought to be Edith's husband, Samuel Halpert, and the kneeling man at center has been identified by scholars as either the artist's husband, William Zorach, or the curator Eddie Cahill. The Zorach children, Tessim and Dahlov, can be seen climbing a tree at upper left.





signed 'Matulka' (lower left) oil on canvas 36¼ x 30¼ in. (92.1 x 76.8 cm.) Painted *circa* 1932.

\$70,000-100,000

PROVENANCE

The artist. Estate of the above. Robert Schoelkopf Gallery, New York. Acquired by the late owner from the above, 1979.

EXHIBITED

New York, Whitney Museum of American Art; Houston, Texas, Museum of Fine Arts; Birmingham, Alabama, Birmingham Museum of Art; Washington, D.C., National Collection of Fine Arts, *Jan Matulka*, *1890-1972*, December 18, 1979-February 9, 1981, p. 68, no. 21, fig. 71, illustrated.

Paris, France, Musée d'Art Moderne de la Ville de Paris; Houston, Texas, Museum of Fine Arts; Geneva, Switzerland, Musée Rath, *Ferdinand Léger and the Modern Spirit, 1918-1931: An Avant Garde Alternative to Non Objective Art*, March 1982-January 16, 1983, p. 285, no. 78, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 134-35, 212, no. 45, illustrated.

LITERATURE

H. Stromholt, "Riding the Waves of a Dark Sea," *he Christian Science Monitor*, March 24, 1992, p. 16, illustrated.





"...The paintings depict views of seaside houses and wharves, rocky shores, blue bays and chunky, toy-like boats. They are robustly painted in a style that looks like a marriage of folk art and Cubism."

I KEN JOHNSON

JAN **Matulka** At Sea

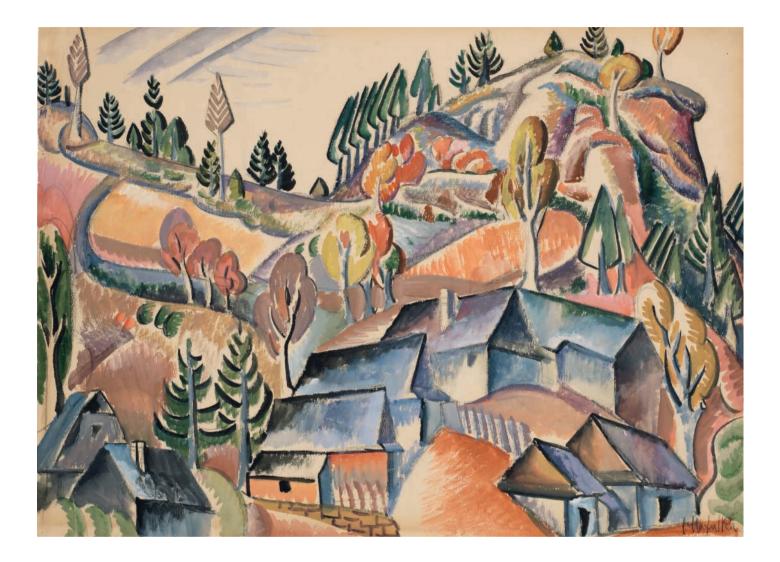


Pablo Picasso, *The Sailor*, 1938. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail)

Immigrating from Czechoslovakia

to New York in 1907, Jan Matulka quickly became a member of the American Modernist circles and often spent summers in Gloucester, Massachusetts, with his friend and fellow artist Stuart Davis. As *The New York Times* critic Ken Johnson writes, "At their best, Matulka's paintings have a warm, playful feeling. [His] harbor scenes present him at his most appealing...the paintings depict views of seaside houses and wharves, rocky shores, blue bays and chunky, toy-like boats. They are robustly painted in a style that looks like a marriage of folk art and Cubism. Matulka doesn't push abstraction here as far as did his friend Stuart Davis, with whom he spent time in Gloucester, Mass. The tightly packed compositions, patchy Cézannesque brushwork, Fauvist palette and blocky forms give the pictures a rich formal immediacy. But Matulka also conveys an enchanting sense of place. It's hard not to be charmed by this urbane modernist's fantasy of maritime rusticity" (K. Johnson, "Art in Review; Jan Matulka," *The New York Times*, June 25, 1999, p. E31).



JAN 509 | Matulka (1890-1972)

Bohemian Village (Slovak Village Tŭri Pôle)

signed 'J. Matulka' (lower right) watercolor, gouache and charcoal on paper $17\% \times 23\%$ in. (44.5 x 59.7 cm.) Executed in 1923.

\$15,000-25,000

PROVENANCE The artist.

Robert Schoelkopf Gallery, New York. Acquired by the late owner from the above, 1979.

EXHIBITED

New York, Whitney Museum of American Art; Houston, Texas, Museum of Fine Arts; Birmingham, Alabama, Birmingham Museum of Art; Washington, D.C., National Collection of Fine Arts, *Jan Matulka*, *1890-1972*, December 18, 1979-February 9, 1981, p. 44, no. 29, fig. 33, illustrated (as *Slovak Village*). St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism, 1911-1947*, November 20, 1987-June 5, 1988, pp. 136-37, 212, no. 46, illustrated.

The artist frequently visited and painted scenes of Tŭri Pôle, a village in the Banská Bystrica Region of Slovakia that is no longer in existence today.



(actual size)



watercolor and gouache on paper 7 x 5 in. (17.8 x 12.7 cm.) Executed in 1935.

\$15,000-25,000

PROVENANCE

Mr. and Mrs. Max Zurier, Palm Springs, California. John Berggruen Gallery, San Francisco, California. Acquired by the late owner from the above, 1984.

EXHIBITED

Pasadena, California, Pasadena Art Museum, *Mr. and Mrs. Max Zurier Collection*, April 30-May 21, 1963, no. 21 (as *circa* 1924).

La Jolla, California, La Jolla Museum of Contemporary Art, *Paintings from the Zurier Collection*, May 8-June 6, 1976.

San Francisco, California, John Berggruen Gallery, *The Zurier Collection*, March 28-May 1, 1984, pp. 26-27, no. 11. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, Boston, *The Ebsworth Collection: American Modernism, 1911-1947*, November 20, 1987-June 5, 1988, pp. 84-85, 202, no. 20, illustrated.

LITERATURE

Archives of American Art, Suzanne Mullet Smith Papers, roll 1043, frame 350.

The present work is related to Arthur Dove's oil painting *Holbrook's Bridge to the Northwest* (1938) in the collection of the Neuberger Museum of Art, Purchase College, State University of New York, Purchase, New York.

ARTHUR G. **511 DOVE (1880-1946)**

Sea II

chiffon and sand on metal 12½ x 20½ in. (31.8 x 52.1 cm.) Executed in 1925.

\$300,000-500,000

PROVENANCE

The artist.

Estate of the above. The Edith Gregor Halpert Collection, New York, acquired from the above.

Sotheby Parke-Bernet, New York, Highly Important 19th and 20th Century American Paintings, Drawings, Watercolors and Sculpture: From the Estate of the Late Edith Gregor Halpert (The Downtown Gallery), 15 March 1973, lot 105, sold by the above. Acquired by the late owner from the above.

EXHIBITED

(Probably) New York, The Intimate Gallery, *Arthur G. Dove*, January 11-February 7, 1926.

New York, The Downtown Gallery, *Collages: Dove*, November 1-26, 1955, no. 8.

Houston, Texas, Contemporary Arts Museum, *Collage International: From Picasso to the Present*, February 27-April 6, 1958.

Des Moines, Iowa, Des Moines Art Center, *Six* Decades of American Painting of the Twentieth *Century*, February 10-March 12, 1961, no. 20 (as *The Sea*).

College Park, Maryland, University of Maryland Art Gallery, *Arthur Dove: The Years of Collage*, March 13-April 19, 1967, no. 15.

New York, Terry Dintenfass, Inc., Arthur G. Dove: Collages, December 22, 1970-January 23, 1971, no. 7. San Francisco, California, San Francisco Museum of Modern Art; Buffalo, New York, Albright-Knox Gallery; St. Louis, Missouri, St. Louis Art Museum; Chicago, Illinois, Art Institute of Chicago; Des Moines, Iowa, Des Moines Art Center; New York, Whitney Museum of American Art, *Arthur Dove*, November 21, 1974-January 18, 1976, p. 50, illustrated. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 88-89, 204, no. 22, illustrated.

Washington, D.C., The Phillips Collection; New York, Whitney Museum of American Art; Andover, Massachusetts, Addison Gallery of American Art; Los Angeles, California, Los Angeles County Museum of Art, *Arthur Dove: A Retrospective*, September 20, 1997-October 4, 1998, pp. 32, 63, 183, no. 30, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 90-92, no. 16, illustrated. Williamstown, Massachusetts, Sterling and Francine Clark Art Institute, *Dove/O'Keeffe: Circles of Influence*, June 7-September 7, 2009, p. 71, pl. 24, illustrated.

LITERATURE

Archives of American Art, Downtown Gallery Papers, roll ND 31, frames 354, 355, 333; roll 2425, frame 251. A.L. Morgan, *Arthur Dove: Life and Work, With a Catalogue Raisonné*, Newark, Delaware, 1984, pp. 144-45, no. 25.16, illustrated. R.Z. DeLue, *Arthur Dove: Always Connect*, Chicago, Illinois, 2016, pp. 39, 192, 194, 226-27, fig. 24, illustrated.





ARTHUR G. Dove Sea II

Heralded as the very first truly abstract American artist, Arthur Dove's career can be defined by his innovative and ever-evolving approach to both subject matter and media. As epitomized by his assemblages, such as *Sea II*, Dove's manipulation of material and spirit of experimentation make him one of the most compelling artists of the twentieth century.

Dove experienced a surge of innovation in the 1920s, creating twenty-five collages between 1924 and 1930 made from a list of everyday materials: rulers, newspaper, bamboo, buttons, fur, springs, steel wool, twigs and, in the present example, chiffon and sand. His "things," as he called them, reflected Dada ideals, in that the objects used to create a work of art are considered works of art themselves. Although the artistic use of recycled objects was of the moment Dove's improvisation with these unusual, inexpensive materials was likely also inspired by his need to be economical on an unstable income. Fellow artist and friend Georgia O'Keeffe noted, "I think he worked with collage because it was cheaper than painting and it also amused him. Once he was started on it one thing after another came to him very easily with any material he found at hand" (G. O'Keeffe, quoted in Arthur Dove: The Years of Collage, exh. cat., College Park, Maryland, 1967, p. 13)

Beyond their thrifty origins, Dove's collages carry deeper meanings, evoking their inspirations with often ironically contradictory materials. For example, in *Sea II* and the related *Sea I* (1925, Museum of Fine Arts, Boston, Massachusetts), the ocean is represented by a cold, unforgiving sheet of metal yet also a soft, fluid length of rippled chiffon. The partially-obscured, reflective surface changes with the light, creating a depiction that both visually and symbolically recalls the sea.

The ocean played an important role throughout Dove's career. For much of the 1920s, he lived on a sailboat in Long Island Sound with his wife Helen 'Reds' Torr, and the environment not only restricted studio space such that collages were easier to execute than large-scale paintings, but also the constant natural surroundings of water became a

in his everyday life, water likely also appealed as a subject to Dove because its movement possesses an inherent musicality. Dove's interest in nature extended beyond its outward forms to its more elusive aspects, particularly sound, as suggested with his frequent explicit metaphors comparing color to musical notes, and implied in the natural 'music' of the water itself. Quite a few of Dove's early works envelop the motif of music, suggesting a thematic connection between music and abstract art, which was actively championed by the European abstract painter Wassily Kandinsky. According to Ann Lee Morgan, Dove's most dramatically abstract early oils, such as Sentimental Music (circa 1913, The Metropolitan Museum of Art, New York), "demonstrate that he, like Kandinsky, was aware of the philosophical and aesthetic linkage between music and the formal components of visual art. This connection made possible the justification for abstract painting on the grounds that it followed the precedent of music, which relies entirely on abstract means but nevertheless touches the soul." (A.L. Morgan, Arthur Dove: Life and Work, With a Catalogue Raisonné, Newark, New Jersey, 1984, p. 47).

central motif of his work. In addition to its immediacy

In Sea II, as in much of Dove's best art, the artist develops in pictorial terms the visual and the aural in nature. The motion of the water is suggested by the undulating waves of the gauzy material. The underlying metal surface adopts a shimmering quality and appears to almost dance before the eye as if instructed to do so by some greater orchestral force. The resulting patterning and palpable rhythm evoke Dove's statement: "I have come to the conclusion that one must have a means governed by a definitive rhythmic sense beyond geometric repetition. The play or spread or swing of space can only be felt with this kind of consciousness...To make it breathe as does the rest of nature it must have a basic rhythm" (A. Dove, quoted in Arthur Dove, p. 76). Indeed, Sea II reflects Dove's unwavering fascination with the patterns and symbols of the natural world coupled with his passionate investigation into abstraction-quintessential elements that earned him renown as one of the most important American Modernist artists

JEAN **512** XCEION (1890-1967) *Composition 239A*

signed with initials 'J.X.' (lower right) oil on canvas

oil on canvas 51 x 35 in. (129.5 x 88.9 cm.) Painted in 1937.

\$10,000-15,000

PROVENANCE

The artist. Mary Dorros Xceron, New York, wife of the above. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

New York, Peridot-Washburn Gallery, Jean-Xceron, September 14-October 2, 1971. Chicago, Illinois, Museum of Contemporary Art, Post Mondrian Abstraction in America, March 31-May 13, 1973, illustrated. New York, Washburn Gallery, American Abstract Paintings from the 1930s and 1940s, September 9-October 2, 1976, cover illustration.

Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; San Francisco, California, San Francisco Museum of Modern Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; New York, Whitney Museum of American Art, *Abstract Painting and Sculpture in America*, 1927-1944, October 29, 1983-September 2, 1984, pp. 142, 236, no. 144, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism, 1911-1947*, November 20, 1987-June 5, 1988, pp. 38, 42, 192-93, 223, no. 74, illustrated.

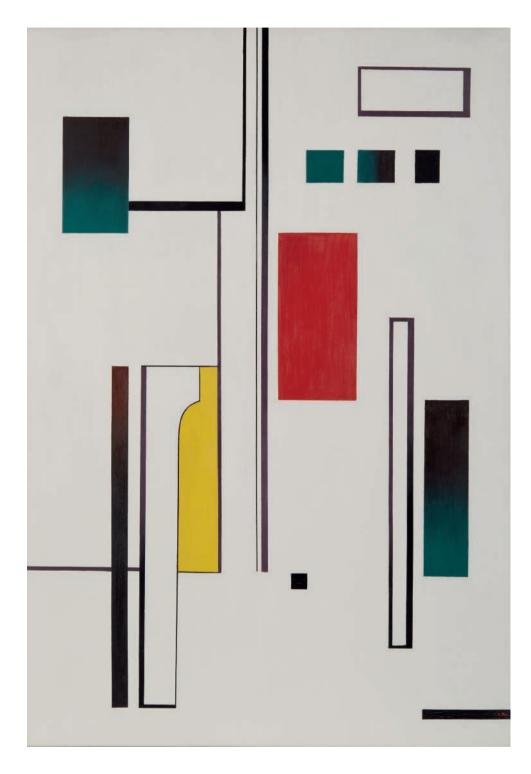
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 269-71, 301, no. 73, illustrated.

LITERATURE

J. Burnham, "Mondrian's American Circle," *Arts*, vol. 48, no. 1, September 1973, p. 37, illustrated.

S.C. Munson, "Modernism, American Style," *Commentary*, May 1, 2000.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p.



ILYA **513 Bolotowsky** (1907-1981)

Blue Diamond

signed 'Ilya Bolotowsky' (lower corner); signed again, titled and dated ''BLUE DIAMOND" circa 1940-41 ILYA BOLOTOWSKY' (on the stretcher) oil on canvas 29 ½ x 29 ½ in. (74.9 x 74.9 cm.) Painted *circa* 1940-1941.

\$20,000-30,000

PROVENANCE

Estate of the artist Washburn Gallery, New York Acquired from the above by the late owner, 1984

EXHIBITED

New York, Washburn Gallery, *American Abstract Paintings from the 1930s and 1940s*, September-October 1976.

New York, Washburn Gallery, *American Paintings, Drawings, Watercolors, and Sculpture, 1940-1950,* August 1979.

New Haven, Yale University Art Gallery, *Mondrian and Neo-Plasticism in America*, October-December 1979, pp. 9 and 22, no. 4 (illustrated).

Borgenicht Gallery, New York, *Ilya Bolotowsky* Paintings and Columns, March-April 1980. Pittsburgh, Museum of Art, Carnegie Institute; San Francisco Museum of Modern Art; Minneapolis Institute of Arts; New York, Whitney Museum of American Art, Abstract Painting and Sculpture in *America, 1927-1944*, October 1983-September 1984, pp. 34, 54, 87 and 238, no. 15, (illustrated in color). St. Louis Art Museum; Hawaii, Honolulu Academy of Arts; Boston, Museum of Fine Arts, *The Ebsworth Collection: American Modernism, 1911-1947*, November 1987-June 1988, pp. 54-55 and 198, no. 5 (illustrated in color).

Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March-November 2000, pp. 50-52 and 278, no. 4 (illustrated in color). Dallas Museum of Art, *Mondrian: The Transatlantic Paintings*, August-November 2001.

LITERATURE

I. Bolotowsky and H. Geldzahler, "Adventures with Bolotowsky," *Archives of American Art Journal*, vol. 22, no. 1, 1982, p. 26 (illustrated).

G. Wohl and R. Yarmish, *Structured COBOL: A Direct Approach*, New York, 1992 (illustrated in color on the cover).



ALBERT **514 Gallatin (1881-1952)**

Cubist Abstraction

signed and dated 'A-E- Gallatin/Dec. 1943' (on the reverse) oil on canvas 16 x 20 in. (40.6 x 50.8 cm.) Painted in 1943.

\$30,000-50,000

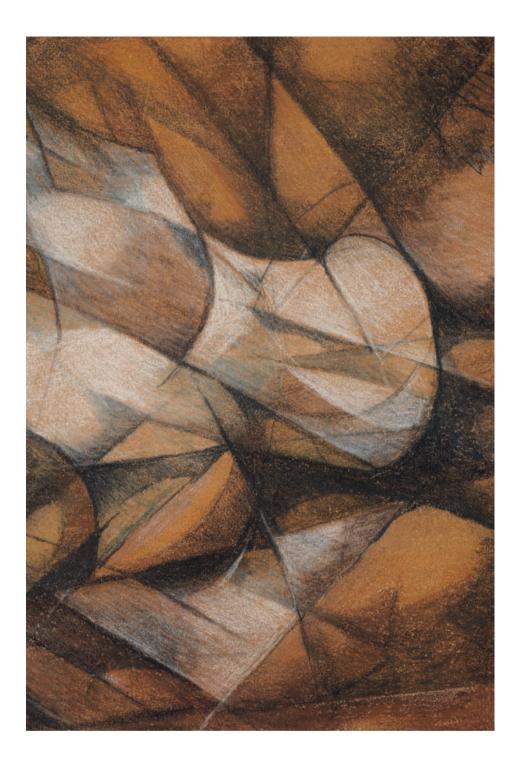
PROVENANCE

Private collection, Boston, Massachusetts. Christie's, New York, 1 June 1984, lot 289, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

New York, Mortimer Brandt Gallery, *Paintings by A.E. Gallatin*, February 3-17, 1945. New York, Rose Fried Gallery, *Retrospective Exhibition: A.E. Gallatin*, April 8-30, 1952, no. 13. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 96-97, 205, no. 26, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 102-04, 283, no. 20, illustrated (as *Composition [Cubist Abstraction]*). New York, New York University, Grey Art Gallery; Andover, Massachusetts, Phillips Academy, Addison Gallery of American Art; Gainesville, Florida, University of Florida, Harn Museum of Art, *The Park Avenue Cubists: Gallatin, Morris, Frelinghuysen, and Shaw*, January 14-November 30, 2003.



LEON 515 **Kelly (1901-1982)**

The White Compotier

signed and dated 'Leon Kelly/1921' (lower right)—signed and dated again and inscribed with title and 'No. 837' (on the reverse) pastel on board 20 x 14 in. (50.8 x 35.6 cm.) Executed in 1921.

\$10,000-15,000

PROVENANCE The artist.

Stella Voichick, New York, acquired from the above. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1983.

EXHIBITED

New York, Washburn Gallery, *Leon Kelly: Paintings and Drawings 1920-1960*, February 3-28, 1981, no. 4. Houston, Texas, Janie C. Lee Gallery, *Cubist Drawings, 1907-1929*, November 15, 1982-January 15, 1983, p. 55, no. 20, illustrated. New York, Washburn Gallery, *Under Glass*, July 1-

August 31, 1983.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism,* 1911-1947, November 20, 1987-June 5, 1988, pp. 116-117, 210, no. 36, illustrated.

LITERATURE

Arts Magazine, New York, 1983, vol. 58, p. 14.



JAMES **516** Brooks (1906-1992) *M-51*

signed 'J. Brooks' (lower right) oil on canvas 79 ½ x 54 ½ in. (201.9 x 138.4 cm.) Painted in 1951.

\$80,000-120,000

PROVENANCE

Estate of the artist Washburn Gallery, New York Acquired from the above by the late owner, 1999

EXHIBITED

Pittsburgh, Carnegie Institute, *The 1952 Pittsburgh* International Exhibition of Contemporary Painting, October-December 1952. New York, Washburn Gallery, *Major Sculpture*, *Paintings and Works on Paper*, April-May 1996. New York, Washburn Gallery, *James Brooks*, November-December 1999, n.p. (illustrated in color).



LEON POLK 517 Smith (1906-1996)

Tulip Tree

signed, titled and dated 'LEON POLK SMITH TULIP TREE 1959' (on the reverse) acrylic on canvas 24 x 19 in. (61 x 48.3 cm.) Painted in 1959.

\$20,000-30,000

PROVENANCE

Estate of the artist Jason McCoy Inc., New York Acquired from the above by the late owner, 1998

EXHIBITED

New York, Jason McCoy Gallery, *Leon Polk Smith: Works from the 1950s*, November-December 1998.

BYRON 518 Browne (1907-1961)

Salute Each Time the Cock Crows

signed 'Byron Browne' (lower right) signed again and dated '1940' (on the reverse) oil on canvas 48 x 60 in. (121.9 x 152.4 cm.) Painted in 1940.

\$40,000-60,000

PROVENANCE

The artist. Raymond Ardsley, New York. Estate of the artist. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1980.

EXHIBITED

New York, Pinacotheca Galleries, *Byron Browne*, December 12, 1944-January 1, 1945, no. 3. New York, Washburn Gallery, *Abstract Art from 1930-1940: Influence and Development*, June 5-July 20, 1979, p. 7.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism, 1911-1947*, November 20, 1987-June 5, 1988, pp. 58-59, 199, no. 7, illustrated.

LITERATURE

Archives of American Art, Bryon Browne Papers, roll NBB1, frames 670-71; roll 97, frames 71 (dated 1944), 217, 218.

"The Passing Shows/Byron Browne," *Art News*, vol. 43, December 15, 1944, p. 9, illustrated.







"Byron Browne was a rebel from the onset, a revolutionary and harbinger of the future of art in this country."

| DOUGLAS WEBSTER

BYRON BYRON Browne Salute Each Time the Cock Crows

With its style dramatically shifting across its vertical axis, *Salute Each Time the Cock Crows* of 1940 reflects the key influences of Byron Browne's career. As demonstrated by the abstracted right side of the composition, in the 1930s Browne was a founding member of the American Abstract Artists and closely associated with artists including Arshile Gorky and Willem de Kooning. By contrast, the left, more classical part of the painting pays clear homage to the art of Pablo Picasso. Douglas Webster reflects, "His paintings are similar in tone and iconography to that of Picasso's of the same period because Browne assimilated the style and explored the same sources as Picasso, particularly Ingres and the Archaic Greek sculpture. Later he would draw inspiration from a wide variety of 'primitive' sources such as the Easter Island heads..." Combining these two drastically different styles into one work, *Salute Each Time the Cock Crows* demonstrates how "Byron Browne was a rebel from the onset, a revolutionary and harbinger of the future of art in this country" (D. Webster, *Byron Browne: Selected Works, 1932-1952*, exh. cat., Scottsdale, Arizona, 1982, p. 3).

GASTON 519 Lachaise (1882-1935)

Flying Figures (Two Floating Nude Acrobats) [LF 30]

parcel-gilt bronze 7% in. (19.7 cm.) high on a 8% in. (21.6 cm.) base Modeled by 1921; cast *circa* 1921-25.

\$60,000-80,000

PROVENANCE

Vincent Price, Los Angeles, California. Estate of the above. Christie's, New York, 26 May 1994, lot 114, sold by the above. Salander-O'Reilly Galleries, Inc., New York, acquired from the above.

Acquired by the late owner from the above, 1995.

EXHIBITED

Los Angeles, California, Los Angeles County Museum of Art; New York, Whitney Museum of American Art, *Gaston Lachaise 1882-1935: Sculpture and Drawings*, December 3, 1963-April 5, 1964, n.p., no. 30, illustrated (as *Two Floating Nude Acrobats*). Palm Springs, California, Palm Springs Desert Museum, *Gaston Lachaise 100th Anniversary Exhibition of Sculpture and Drawings*, 1982, pp. 21, 33, no. 21, illustrated (as *Two Floating Nude Acrobats*). Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 162-64, 289, no. 37, illustrated (as *Two Floating Nude Acrobats*).

LITERATURE

Bourgeois Galleries, *Exhibition of Sculpture and Drawings by Gaston Lachaise*, exhibition catalogue, New York, 1918, nos. 21, 25, individual figures illustrated (as *Summer Clouds and Flying Figure*). H.A. Read, "A New Sculptor of Merit," *Brooklyn Daily Eagle*, February 17, 1918, sect. 3, p. 6, individual figure referenced (as *Summer Clouds*).

H. McBride, "Gaston Lachaise, Sculptor," *Fine Arts Journal*, vol. 36, no. 3, March 1918, p. 54, individual figure illustrated (as *Nude*).

A.E. Gallatin, Gaston Lachaise: Sixteen Reproductions in Collotype of the Sculptor's Work, New York, 1924, p. 21, another example referenced (as Flying Figures). "Recent Exhibitions of Modern Sculpture." Junior League Magazine, vol. XV, no. 10, July 1929, p. 29, another example illustrated (as Flying Figures). A.C. Ritchie, Sculpture of the Twentieth Century, New York, 1952, pp. 20, 102, another example illustrated (as Two Floating Figures). H. Kramer, The Sculpture of Gaston Lachaise, New York, 1967, p. 49, figs. 28-29, another example illustrated (as Two Floating Nude Acrobats). D.B. Goodall, "Gaston Lachaise: Sculptor," Ph.D. dissertation, Harvard University, 1969, vol. 1, pp. 85, 232, 256n.86, 310, 402n.9, 465-68, 546n.72; vol. 2, pp. 213-16, 476, pl. C, another example illustrated (as Two Floating Figures).

G. Nordland, *Gaston Lachaise: The Man and His Work*, New York, 1974, pp. 128-29, fig. 65, another example illustrated (as *Two Floating Nude Acrobats*). Memorial Art Gallery of the University of Rochester, Gaston Lachaise: Sculpture and Drawings, exhibition catalogue, New York, 1979, pp. 11, 29, no. 11, another example referenced (as Two Floating Nude Acrobats). P. Sims, Gaston Lachaise: A Concentration of Works from the Permanent Collection of the Whitney Museum of American Art: A 50th Anniversary Exhibition, exhibition catalogue, New York, 1980, pp. 16-17, another example illustrated (as Two Floating Nude Acrobats).

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

A.J. Eschelbacher, ed., *A New American Sculpture*, 1914-1945: *Lachaise, Laurent, Nadelman, and Zorach*, exhibition catalogue, New Haven, Connecticut, 2017, pp. 20, 105, 173, pl. 25, another example illustrated (as *Two Floating Nude Acrobats*).

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for her assistance in preparing the catalogue entry for this work.





"Lachaise's work can be viewed as a prolonged lyrical and sexual celebration of the female nude, and in particular of the figure of the American woman he met in Paris early in the century, followed to the United States in 1906 and later married."

| JAMES R. MELLOW, "A LYRICAL CELEBRATION OF THE FEMALE NUDE," *NEW YORK TIMES*, MARCH 30, 1969.

GASTON Lachaise

Flying Figures (Two Floating Nude Acrobats) [LF 30]

Flying Figures expresses one of Gaston Lachaise's favorite themes: the buoyant female nude as a personification of fundamental force. He created the work by combining two early sculptures of levitating nudes first exhibited individually in 1918—as Summer Clouds and Flying Figure—in his show at the Bourgeois Galleries, New York. According to Lachaise, a bronze cast of Flying Figures was made in 1921, and a second one was produced by 1925. A third appears to have been made by 1930, when Lachaise sold the right to cast three additional bronze groups to Erhard Weyhe of the Weyhe Gallery, New York. By March 1935 those three bronzes had been completed but not yet attached to their bases, and they have not been traced since then.

In the years after Lachaise's death, three casts, including the present example, have been identified. The present cast decidedly appears be the earliest of these. Bronze casts of each of the individual figures also exist. A cast of the billowy nude (*Summer Clouds*, LF 30A) now belongs to the Lachaise Foundation. A cast of the more completely outstretched figure (*Flying Figure*, LF 30B) is now in the collection of the Eli and Edythe Broad Art Museum, Michigan State University, East Lansing, Michigan. The plaster model for the first of those two casts was damaged by about 1938 and is currently owned by the Lachaise Foundation; the model for the second was already lost by about 1938.

opposite: Ebsworth residence, Seattle, Edward Hopper, French Six-Day Bicycle Rider, 1937 and Gaston Lachaise, Flying Figures (Two Floating Nude Acrobats) (LF30), 1921-1925. Photo: Eduardo Calderon. Artwork: © 2018 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.



Back of Walking Woman [LF 33]

inscribed '©/C G LACHAISE/1933' (on the reverse) polished bronze 18¾ in. (47.6 cm.) high Modeled and cast by 1933.

\$80,000-120,000

PROVENANCE

The artist.

Isabel Lachaise, wife of the above. [With]M. Knoedler & Co., Inc., New York, 1946. The Downtown Gallery, New York, acquired from the above, 1953.

Dr. and Mrs. Michael Watter, Washington, D.C., acquired from the above, 1955.

Parke-Bernet, New York, 19 October 1967, lot 21 (as *Walking Woman*).

Robert Schoelkopf Gallery, New York, acquired from the above.

[With]Washburn Gallery, New York, 1978.

Acquired by the late owner from the above, 1978.

EXHIBITED

New York, The Downtown Gallery, *Contemporary Art*, *Gallery Purchases*, May 24-June 11, 1955, no. 16. Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts, *Twentieth Century American Painting and Sculpture from Philadelphia Collections*, October 25-November 30, 1958, n.p., no. 272.

Los Angeles, California, Los Angeles County Museum of Art; New York, Whitney Museum of American Art, *Gaston Lachaise: 1883-1935, Sculpture and Drawings*, December 3, 1963-April 5, 1964, n.p., no. 33, illustrated.

New York, Robert Schoelkopf Gallery, *Gaston Lachaise*, October 20-November 29, 1973. New York, Washburn Gallery, *From the Intimate Gallery: Room 303*, October 4-28, 1978, no. 9. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism,* 1911-1947, November 20, 1987-June 5, 1988, pp. 118-19, 210, no. 37, illustrated.

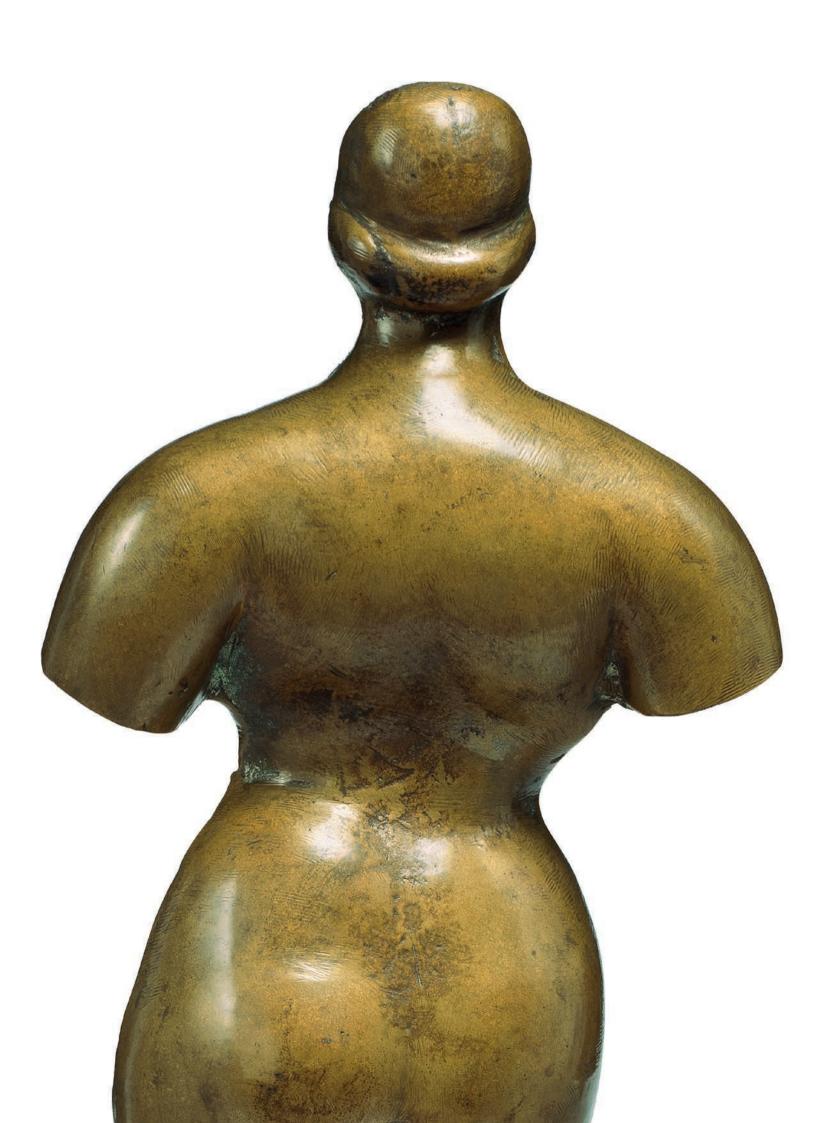
Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 164-65, 289, no. 38, illustrated.

LITERATURE

D.B. Goodall, "Gaston Lachaise: Sculptor," vol. 2, Ph.D. dissertation, Harvard University, 1969, p. 431. J.R. Mellow, "Lachaise Nude Sculptures Displayed," *The New York Times*, October 27, 1973, p. 27. G. Henry, "Gaston Lachaise," *Art News*, vol. 72, no. 9, December 1973, p. 90, illustrated.

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for her assistance in preparing the catalogue entry for this work.





"...a woman capable of advancing down Eighth Street [in Greenwich Village] with the inspiring gait of an empress."

I GASTON LACHAISE

GASTON Lachaise

Back of Walking Woman [LF 33]

Gaston Lachaise's Back of Walking Woman, a high relief, was derived from the back of Walking Woman [LF 31], a statuette modeled in the round in 1919. The earlier work was intended to celebrate the robust vitality of the modern American Woman and was based on the artist's shapely, energetic wife, Isabel Dutaud Lachaise, who was described around that time as "a woman capable of advancing down Eighth Street [in Greenwich Village] with the inspiring gait of an empress" (D. Lachaise, quoted in V. Budny, "Gaston Lachaise's American Venus: The Genesis and Evolution of *Elevation," The American Art Journal*, vols. 34-35, 2003-2004, p. 72).

To create the model for the present work, Lachaise significantly shortened the length of the woman's dress and eliminated nearly all of her arms as well as much of her lower legs, thus focusing the viewer's attention closely on the proud arch of her upper back and the firm, voluptuous forms of her lower torso that are both revealed and enhanced by her close-fitting garment. This practice of revisiting and editing an earlier work to create a new one is typical of Lachaise's artistic process.

The present bronze is a unique sand cast made by the Herman Daub foundry, New York. The inscription, ground into the metal with a grinder, is autograph. There are no other bronze casts of the work. Lachaise also made a headless version [LF 249] of *Back of Walking Woman*, known in two bronze copies—one of these is lost, and the other is said to be inscribed with Lachaise's signature and a copyright date of 1931. A damaged plaster model that may have been used for both versions of *Back of Walking Woman*, and to which the identification number LF 278 has been assigned, is owned by the Lachaise Foundation.



Relief (Woman) [LF128]

bronze relief with brown patina 86½ x 50 in. (219.7 x 127 cm.) Modeled 1925-34; cast by 1997.

\$200,000-300,000

PROVENANCE

The Lachaise Foundation, Boston, Massachusetts. [With]Salander-O'Reilly Galleries, Inc., New York. Acquired by the late owner from the above, 2002.

EXHIBITED

New York, Salander-O'Reilly Galleries, Inc., *Twentieth Century Selections*, November 1-24, 2001.

LITERATURE

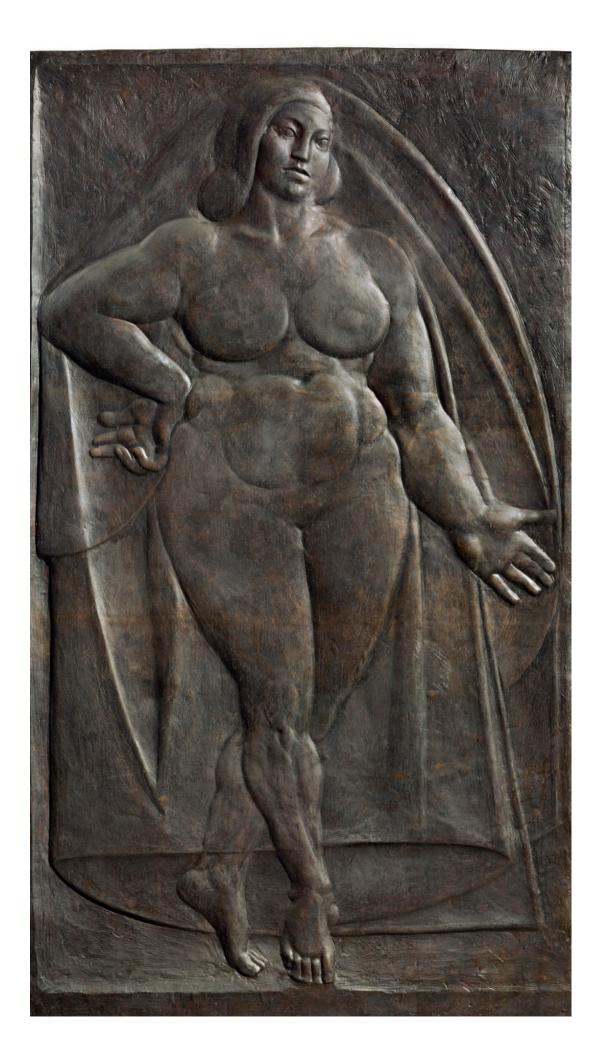
L. Kirstein, Gaston Lachaise Retrospective Exhibition, exhibition catalogue, New York, 1935, p. 28, pl. 54, the plaster model illustrated (as *Relief—Woman*). Robert Schoelkopf Gallery, *Gaston Lachaise: Sculpture and Drawings*, exhibition catalogue, New York, 1973, n.p., the plaster model illustrated (as *Woman*).

C.W. Post Art Gallery, *The Long Island Art Collectors' Exhibition: Modern Masterpieces and Contemporary Art from Long Island Art Collections*, exhibition catalogue, Greenvale, New York, 1975, n.p., another example referenced (as *Relief—Woman*). Salander-O'Reilly Galleries, Inc., *Gaston Lachaise: The Monumental Sculpture*, exhibition catalogue, New York, 1994, no. 4, another example illustrated (as Bas *Relief Woman*). A.B. Morgan, "Gaston Lachaise: The Monumental Sculpture," *American Art Review*, vol. 7, no. 5, October-November 1995, p. 120, another example illustrated (as *Relief—Woman*).

Salander-O'Reilly Galleries, Inc., Gaston Lachaise [1882-1935]: Reliefs, exhibition catalogue, New York, 1999, n.p., no. 8, illustrated (as Bas Relief Woman). D.E. Scott, M. Friedman, Modern Sculpture at the Nelson-Atkins Museum of Art: An Anniversary Celebration, Kansas City, Missouri, 1999, p. 11, another example illustrated (as Bas Relief Woman). D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

Gerald Peters Gallery, *Gaston Lachaise: A Modern Epic Vision*, New York, 2012, pl. 35, another example illustrated (as *Relief [Woman]* [LF 128]). V. Budny, *Gaston Lachaise: For the Love of Woman*, exhibition catalogue, New York, 2016, pp. 8, 10-11, 38-40, fig. 14, another example illustrated (as *Figure of a Woman* [*Relief—Woman*] [LF 128]).

We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for her assistance in preparing the catalogue entry for this work.





"I have begun to work again—almost finished the bas relief—the large one in plaster—It is definitely evolving into a fine work—tranquil and generous."

I GASTON LACHAISE

GASTON **Lachaise** *Relief (Woman)* [LF 128]

Gaston Lachaise created Relief (Woman), a heroic low relief of a lightly draped nude, in homage to his beloved wife, Isabel Nagel. He developed the full-size model for the work over a nine-year period. The first version, recorded in photographs and a plaster fragment, was created in 1925. When Lachaise revisited the relief in August 1934, he wrote to Isabel: "I have begun to work again-almost finished the bas relief-the large one in plaster-It is definitely evolving into a fine work-tranquil and generous" (G. Lachaise, guoted in V. Budny, Gaston Lachaise: For the Love of Woman, exh. cat., New York, 2016 p 11) In the completed version, the woman is more majestic, her forms are more abundant, and her drapery is more voluminous. The resulting composition is much more expansive and impactful than the original, evoking a vision of the artist's wife as an embodiment of universal harmony and well-being.

The final plaster model was included in Lachaise's retrospective exhibition in early 1935 at the Museum of Modern Art, New York, Lachaise passed away shortly afterward in October of that year, and no bronze casts of Relief (Woman) were produced until decades later when the Lachaise Foundation issued a series of eight numbered casts on behalf of the artist's estate. Six of these were produced between about 1974 and 2012, including the present example as the third. The second, cast in 1993, is owned by the Nelson-Atkins Museum of Art, Kansas City, Missouri; the fourth, cast in 2003, belongs to the Museum of Fine Arts, Boston, Massachusetts; and the sixth, cast in 2012 and selectively gilded, is owned by the Lachaise Foundation, New York. The Lachaise Foundation also owns the plaster model of Relief (Woman) and has assigned the identification number LF 128 to the work.

opposite: Present lot illustrated (detail).



Western Landscape

signed with initials in monogram 'AB' (lower right) oil on paper laid down on board 7 x 10 in. (17.8 x 25.4 cm.) Painted *circa* 1870-80.

\$150,000-250,000

PROVENANCE

Kennedy Galleries, Inc., New York. Dr. and Mrs. Irving F. Burton, Huntington Woods, Michigan. Sotheby Parke-Bernet, New York, 18 October 1972, lot 8, sold by the above. Acquired by the late owner from the above.

EXHIBITED

Seattle, Washington, Seattle Art Museum, *Beauty* and Bounty: American Art in the Age of Exploration, June 30-September 11, 2011.







"I am delighted with the scenery...We see many spots in when we look up and measure the mighty perpendicular cliffs that rise hundreds of feet aloft, all capped with snow, we then realize that we are among a different class of mountains..."

| ALBERT BIERSTADT

ALBERT Bierstadt

Western Landscape

Albert Bierstadt's paintings of the

untamed American West are some of the most significant historical and artistic accomplishments of the nineteenth century. Bierstadt traveled to the Western frontier as early as 1859 as part of a U.S. Government Expedition, and a few years later embarked on a seminal 1863 overland journey to California with prominent literary figure Fitz Hugh Ludlow. With inspiration from these trips and his following travels West, few could rival Bierstadt in his ability to convey the grandeur of this wondrous region to the American public.

Indeed, the remarkable and raw American landscape thoroughly captivated Bierstadt, who described it in one of the many letters he sent back East for publication in *The Crayon:* "If you can form any idea of the scenery of the Rocky Mountains and of our life in this region, from what I have to write, I shall be very glad; there is indeed enough to write about—a writing lover of nature and Art could not wish for a better subject. I am delighted with the scenery... We see many spots in when we look up and measure the mighty perpendicular cliffs that rise hundreds of feet aloft, all capped with snow, we then realize that we are among a different class of mountains; and especially when we see the antelope stop to look at us, and still more the Indian, his pursuer, who often stands dismayed to see a white man sketching alone in the midst of his hunting grounds" (A. Bierstadt, quoted in G. Hendricks, "The First Three Western Journeys of Albert Bierstadt," *The Art Bulletin*, September 1964, p. 337).

Due to the struggle of transporting materials in the field, Bierstadt almost exclusively worked with oil paints on a fine paper support when painting during his travels. In the present work, executed in this manner *circa* 1870-1880, Bierstadt has transcribed the glorious elements he witnessed to create a picturesque composition of a serene lake in the mountainous Western wilderness. With its beautiful reflections in the water and dramatic light emerging from the misty cloud cover, the work is at once both intimate and magnificent.

opposite: Present lot illustrated (detail).

EDGAR 523 **Degas (1834-1917)**

Tête d'homme

stamped with signature 'Degas' (Lugt 658; lower left) oil on canvas laid down on board 12¼ x 9¾ in. (31.1 x 23.8 cm.) Painted *circa* 1864

\$350,000-450,000

PROVENANCE

Estate of the artist; third sale, Galerie Georges Petit, Paris, 8 April 1919, lot 16. Pearson collection, Paris; sale, Paul Cassirer and Hugo Helbing, Berlin, 18 October 1927, lot 29. Jos. Hessel, Paris. Alix Kurz, New York; sale, Christie's, New York,

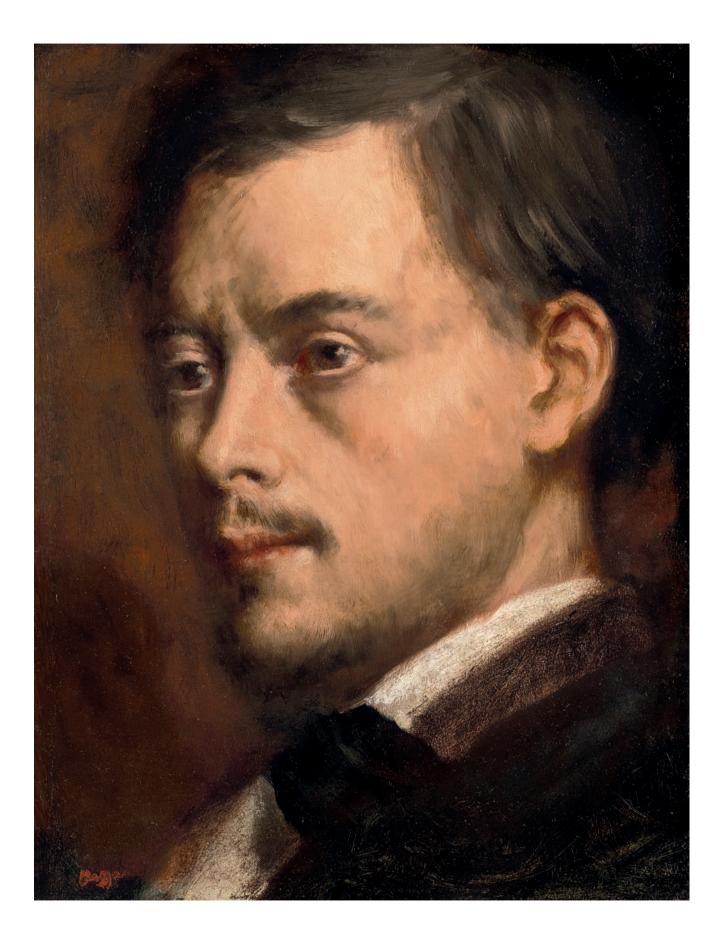
16 May 1990, lot 324.

Private collection, California (acquired at the above sale); sale, Christie's, New York, 13 May 1999, lot 121. Private collection, Missouri (acquired at the above sale); sale, Sotheby's, New York, 5 November 2014, lot 122.

Acquired at the above sale by the present owner.

LITERATURE

P.-A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. II, p. 58, no. 115 (illustrated, p. 59).





"I have to think of the faces before all else, or at least study them while thinking only of the backgrounds."

| EDGAR DEGAS

EDGAR **Degas** Tête d'homme



Edgar Degas, A Cotton Office in New Orleans (Portraits in a Cotton Office), 1873. Musée des Beaux-Arts, Pau. opposite: Present lot illustrated (detail).

This exquisitely sensitive portrait

of a young man most likely depicts Degas's brother Achille, the middle son in the family, four vears the artist's junior. Lemoisne proposed this identification in his catalogue raisonné of Degas's work; corroboration comes from two slightly later oil-on-paper studies of Achille in a top hat, turned as here in three-quarter profile, which record the same handsome, angular features, neatly trimmed beard. and heavily lidded, expressive eyes (Lemoisne, nos. 307-308; the former in the Minneapolis Institute of Art). Lemoisne dated the present painting circa 1864, when Achille-by all accounts, a turbulent and deeply impetuous personality-was 26 years old and struggling to find his path. In November of that year, he left the Navy after nearly a decade, disappointed with the tedium of service, his record marred by incidents of unruliness and insubordination: in 1866. he would follow his younger brother René to New Orleans, seeking his fortune in the cotton trade.

Degas painted and drew Achille less frequently than his other siblings-René, Thérèse, and Margueritewho were perhaps more available and amenable to posing. The artist's earliest depictions of Achille are an Ingresque pencil study from 1855-1856 that shows him in Naval Academy garb (Vente IV:121c; Musée du Louvre, Paris) and a formal oil portrait where he stands proudly in a midshipman's uniform (circa 1857 or 1859-1862; Lemoisne, no. 30; National Gallery of Art, Washington, D.C.). In the two top-hatted studies mentioned above, the dashingly dressed Achille is presented as the quintessential Parisian flâneur, striking a selfconsciously nonchalant pose; these are preparatory to a racetrack scene, Aux courses, painted between 1868 and 1872 (Lemoisne, no. 184). Achille makes his final appearance in Degas's work in Portraits dans un bureau, the masterpiece from the artist's visit to New Orleans in 1872-1873 (Lemoisne, no. 320;

Musée des Beaux-Arts, Pau). Here, he again plays the role of a Parisian dandy, standing idle at the far left amidst the bustle of his uncle Michel Musson's cotton office.

In all these portraits, Degas emphasized aspects of Achille's public persona, conveyed chiefly through costume and pose. In the present painting, by contrast-more private and intimate, with a freer handling to match-he probed the expressive possibilities of his brother's face, viewed at close range against a neutral ground, with pronounced contrasts of light and shadow. "I have to think of the faces before all else," Degas wrote in a notebook dated 1858-1859, "or at least study them while thinking only of the backgrounds" (E. Degas, guoted in J. Boggs, Degas, exh. cat., Metropolitan Museum of Art, New York, 1988, p. 44). Here, the viewer is continuously drawn back to Achille's searching gaze. which allows something of his inner life to glimmer forth; his air of serene composure is tinged with sadness and vulnerability, as in certain of Degas's self-portraits.

Following his move to New Orleans, Achille continued to lead an unsettled life. The importexport business that he founded with René, De Gas Brothers, never generated enough income to cover a vast debt that René had incurred speculating in cotton futures. Achille returned to France in 1874 and took up with a married dancer, becoming the center of a scandal when he shot and wounded her husband on the steps of the Bourse. In 1878, after René deserted his blind wife (and first cousin) Estelle Musson to elope with a neighbor, Achille went back to New Orleans in a fruitless attempt to reconcile the two branches of the family. He married the New Orleans-born Emma Hermann in 1881 and moved with her to Switzerland, where he died in 1893 at age 55.



bronze with green and brown patina 7¾ in. (19.7 cm.) high; 11½ in. (29.3 cm.) long Conceived in 1951.

\$100,000-150,000

PROVENANCE

Rita and Taft Schreiber, Beverly Hills, California. Estate of the above. Sotheby's, London, 27 June 1990, lot 196, sold by the above. Acquired by the late owner from the above.

LITERATURE

W. Grohmann, The Art of Henry Moore, London, 1960, pl. 102, another example illustrated.

H. Read, Henry Moore: A Study of His Life and Work, New York, 1966, pp. 188-89, 276, no. 170, another example illustrated.

J. Hedgecoe, ed., Henry Spencer Moore, New York, 1968, p. 201, no. 5, another example illustrated. R. Melville, Henry Moore: Sculpture and Drawings, 1921-1969, London, 1970, no. 413, another example illustrated.

G. di San Lazzaro, ed., Hommage to Henry Moore, Paris, France, 1972, another example illustrated. H.J. Seldis, Henry Moore in America, New York, 1973, pp. 94, 265, no. 31, illustrated.

D. Mitchinson, ed., Henry Moore Sculpture, with Comments by the Artist, London, 1981, p. 112, no. 215, another example illustrated.

W.S. Lieberman, Henry Moore: 60 Years of His Art, New York, 1983, p. 123.

S. Webber, ed., Henry Moore, San Francisco, California, 1986, p. 198, no. 28, another example illustrated.

A. Bowness, ed., Henry Moore: Complete Sculpture, 1949-1954, vol. 2, London, 1986, pp. 36-37, no. 301, pl. 76, another example illustrated.

J. Hedgecoe, A Monumental Vision: The Sculpture of Henry Moore, London, 1998, p. 214, no. 280, another example illustrated.



PAUL **525 Fiene (1899-1949)** *Grant Wood*

inscribed 'P Fiene 41' (along the back of the neck) terracotta 13 in. (33.02 cm.) high on a 4 in. (10.2 cm.) alabaster base Modeled in 1941.

\$8,000-12,000

PROVENANCE

The artist.

Private collection, by descent from the above. Conner-Rosenkranz, LLC, New York. Acquired by the late owner from the above, 1986.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 92-93, 204, no. 24, illustrated.

LITERATURE

P. Hills, R.K. Tarbell, *The Figurative Tradition and the Whitney Museum of American Art: Painting and Sculpture from the Permanent Collection*, Newark, Delaware, 1981, fig. 165, the bronze illustrated.

This bust was probably used as a model for the unique bronze owned by the Whitney Museum of American Art, cast circa 1942.



WALT **526 Kuhn** (1877-1949) *Self Portrait*

dated '1942' (center right) oil on canvas 19½ x 14 in. (49.5 x 35.6 cm.) Painted in 1942.

\$50,000-70,000

PROVENANCE

The artist. Vera Kuhn, wife of the above. Brenda Kuhn, daughter of the above. Midtown Payson Galleries, Inc., New York. John Payson, Hobe Sound, Florida. Barridoff Galleries, Portland, Maine, 31 July 2002, lot 155, sold by the above. Acquired by the late owner from the above.

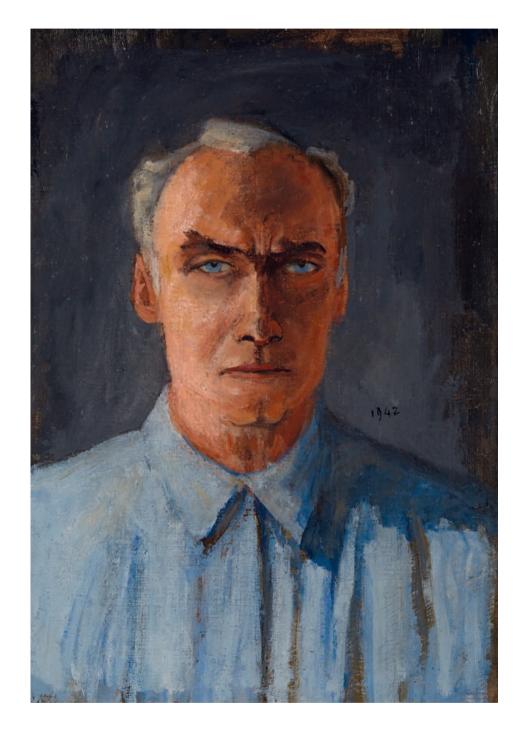
EXHIBITED

Cincinnati, Ohio, Cincinnati Art Museum, Walt Kuhn (1877-1949): A Memorial Exhibition, October 1960. Tuscon, Arizona, University of Arizona Art Gallery, Painter of Vision: A Retrospective Exhibition of Oils, Watercolors and Drawings by Walt Kuhn, February 6-March 31, 1966, p. 12, no. 92, illustrated. New York, American Federation of Arts, American Masters-Art Students League, October 1967-October 1968, no. 28. Fort Worth, Texas, Amon Carter Museum of American Art; Omaha, Nebraska, Joslyn Art Museum; Wichita, Kansas, Wichita Art Museum; Colorado Springs, Colorado, Colorado Springs Fine Art Center, Walt Kuhn: A Classic Revival, August 6, 1978-April 15, 1979, no. 48. New York, Midtown Payson Galleries Inc., I, Myself, and Me: 20th Century and Contemporary Self Portraits, January 9-February 1, 1992. Ogunquit, Maine, Museum of Art of Ogunquit, Walt Kuhn: American Master, July 1-September 15, 1992. New York, Midtown Payson Galleries, Inc., Walt Kuhn: People and Performers, November 18-December 30, 1992.

LITERATURE

F. Johnson, "Walt Kuhn: American Master," *American Artist*, December 1967, p. 51, illustrated.

P.R. Adams, *Walt Kuhn, Painter: His Life and Work*, Columbus, Ohio, 1978, pp. 204, 270, no. 431.





Lady in Robe (The Performer)

signed and dated 'Walt/Kuhn/1935' (lower left) oil on canvas 40 x 30 in. (101.6 x 76.2 cm.) Painted in 1935.

\$200,000-300,000

PROVENANCE

Kennedy Galleries, Inc., New York. Private collection, Great Neck, New York. Christie's, New York, 26 May 1988, lot 335, sold by the above (as *The Performer*). Sid Deutsch Gallery, New York, acquired from the above. [With]Ronnie Meyerson, Inc., Bayville, New York. Private collection, East Coast, acquired from the

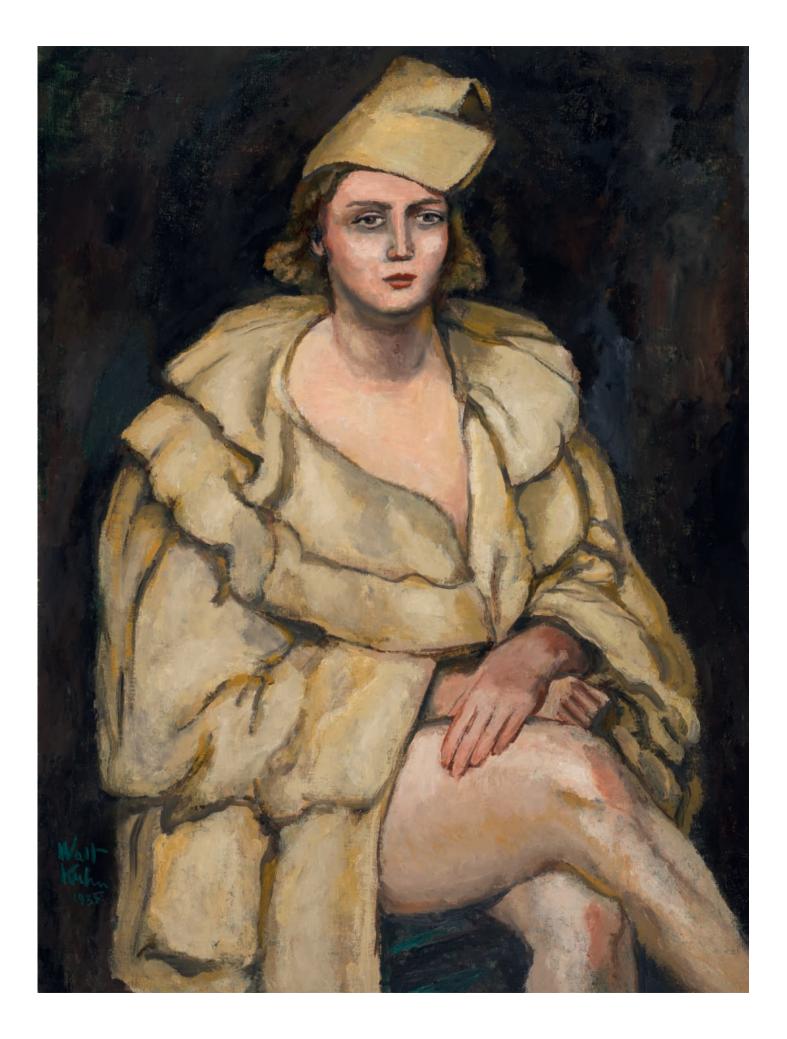
above, 1992. Sotheby's, New York, 19 May 2011, lot 29, sold by

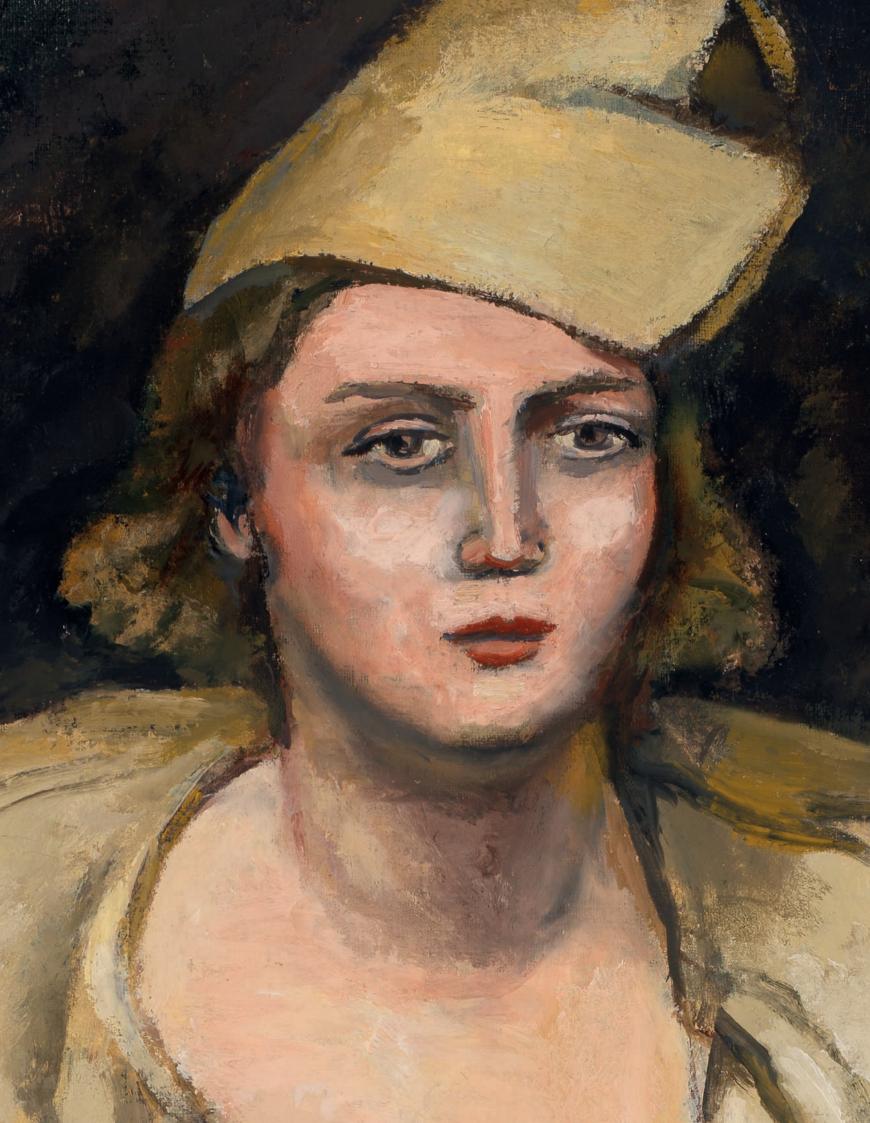
the above.

Acquired by the late owner from the above.

EXHIBITED

New York, Salander-O'Reilly Galleries, Inc.; Portland, Maine, Barridoff Galleries; Flint, Michigan, Flint Institute of Arts, *Walt Kuhn (1877-1949),* May 1-November 11, 1984, no. 30, illustrated.





"The coloring of the picture...can hardly be called emotional. It is austere, almost black and white. But 'Euclid alone has looked on Beauty bare,' and it is from this austere geometry that the haunting beauty of Kuhn's art arises..."

FRANK GEITLIN

WALT **Kuhn** *Lady in Robe (The Performer)*

Executed with simplified curving

lines, a refined, largely monochromatic palette and a palpable solemnity, Walt Kuhn's *Lady in Robe (The Performer)* of 1935 embodies many of the characteristics of the artist's most famous painting, *The White Clown* (1929, National Gallery of Art, Washington, D.C.). In the present painting, as critic Frank Geitlin wrote of that seminal work, "The coloring of the picture...can hardly be called emotional. It is austere, almost black and white. But 'Euclid alone has looked on Beauty bare,' and it is from this austere geometry that the haunting beauty of Kuhn's art arises. The face of the *White Clown* is not particularly tragic. It is sad, somewhat, tired no doubt. Mostly, it is simply there: no longer crinkled into professional smiles, but now at ease in normal introspective concern. The effect comes from the powerful, constricted geometry built up to and around to that face" (F. Geitlin, quoted in P.R. Adams, *Walt Kuhn, Painter: His Life and Work,* Columbus, 1978, p. 118).

In *Lady in Robe (The Performer),* rather than a clean muscular form leading the eye to the face, as in *The White Clown,* Kuhn has instead bedecked his female performer in a ruffled ensemble that at once draws the viewer up to her distanced expression and down to her revealed décolleté and crossed legs. As a result, the work not only explores the psychology of performers once they leave the stage, but can also be seen as an exploration of the male gaze on the female form.

Present lot illustrated (detail).

MARSDEN 528 | Hartley (1877-1943) Christ

oil on board 28 x 22 in. (71.1 x 55.9 cm.) Painted circa 1942.

\$400,000-600,000

PROVENANCE

The artist. Estate of the above. Paul Rosenberg & Co., Inc., New York, acquired from the above. Alfredo Valente Gallery, New York, acquired from above, 1960. Development Office, Fairleigh Dickinson University, Teaneck, New Jersey. [With]Joan Washburn Gallery, New York. Private collection, New York. [With]Joan Washburn Gallery, New York, 1987. Acquired by the late owner from the above, 1989.

EXHIBITED

New York, Alfredo Valente Gallery, Marsden Hartley, September 28-November 5, 1960, no. 17. New York, Washburn Gallery, Major American Paintings, June 1987, no. 8, illustrated. New York, Washburn Gallery, Major Paintings, Drawings & Photographs, November 22-December 3, 1994, no. 6.

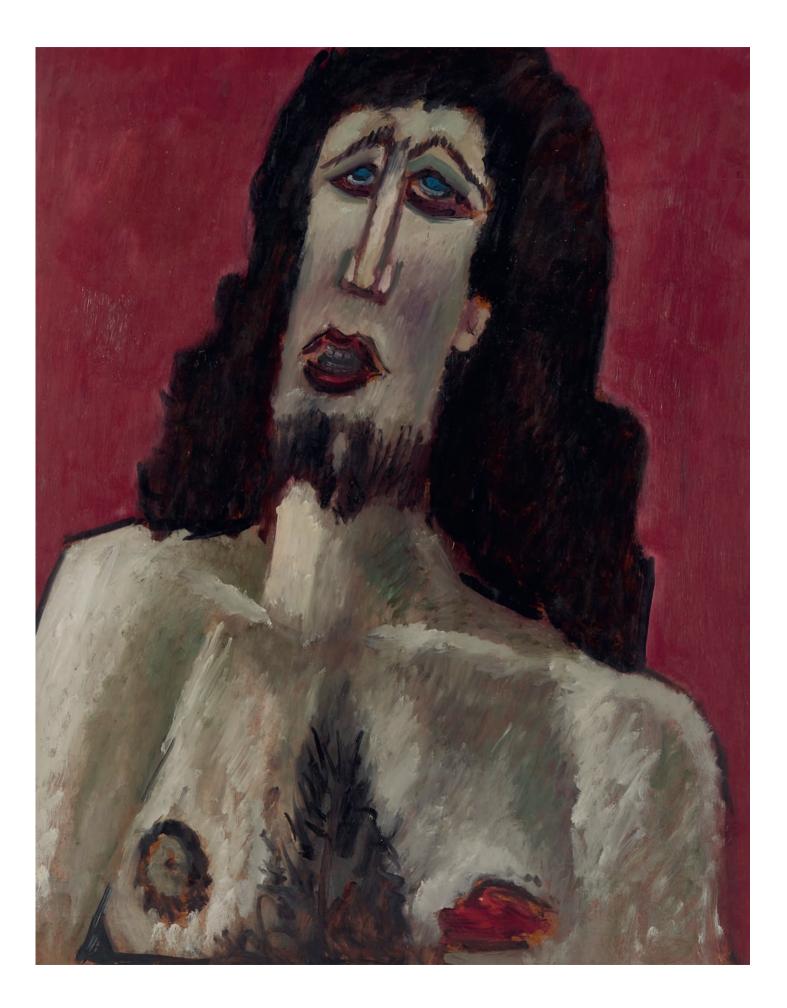
LITERATURE

Archives of American Art, Alan Chidsey Papers, Volume of Photographs of Paintings, Pastels, Drawings and Lithos by Marsden Hartley, Compiled by the Hartley Estate, 1944-60, roll N69-115, frames 27-403. Archives of American Art, Elizabeth McCausland papers, 1838-1995, bulk 1920-1960, Series 6: Marsden Hartley, 1900-1964, box 16, folder 10, frames 1-2.

E.M. Kornhauser, Marsden Hartley, exhibition catalogue, Hartford, Connecticut, 2002, pp. 156, 161, 248, fig. 2, illustrated.

J. Coco, "Dialogues with the Self: New Thoughts on Marsden Hartley's Self-Portraits," Prospects: An Annual of American Cultural Studies, vol. 30, 2005, pp. 635-36, fig. 5, illustrated.

This work is included in Gail R. Scott's Marsden Hartley Legacy Project. We would like to thank Gail Scott for providing the note for this lot.







"You, who have power over / everything obscure / Listen—come over here; sit by / my side / and let me say the things I want/ to say—/I want nothing in the way of artificial heavens—/The earth is all I know of wonder. /I lived and was nurtured in the magic of dreams / bright flames of spirit laughter / around all my seething frame."

I MARSDEN HARTLEY, TO THE NAMELESS ONE

MARSDEN Hartley Christ

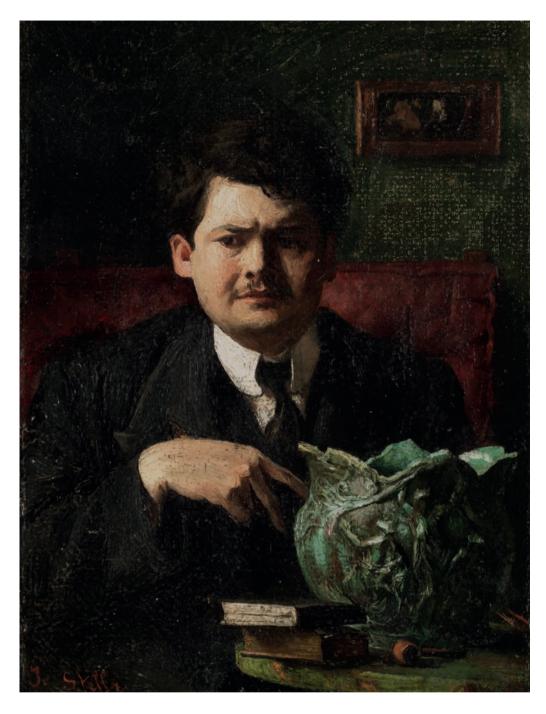
Though raised in the Episcopal Church,

Marsden Hartley was never an adherent of any organized religion. Nevertheless, he had a lifelong, idiosyncratic involvement with a variety of spiritual traditions, especially Christian mysticism. He read widely among the medieval mystics and lives of the saints, wrote essays and poems on spiritual and religious themes, and incorporated imagery, iconography, and implicit and explicit Christian subjects into his art. In the last three years of his life, perhaps sensing his own mortality, Hartley became absorbed in depicting the pathos and suffering of Jesus's crucifixion in eight major paintings and many drawings, the Ebsworth *Christ* being a powerfully emotive example. Examples from this series in public institutions include *Christ Held by Half-Naked* *Men* (1940-1941, Hirshhorn Museum and Sculpture Garden, Washington, D.C.) and *Christ Evicted* (1941-1943, Colorado Springs Fine Arts Center, Colorado Springs, Colorado).

As rendered by Hartley—perhaps, as has been noted, in a self-identifying way—these Christ figures are androgynous, with masculine beards and chest hair, but also feminized with long hair, sensitive, elongated facial features, and breasts. An elemental chromatic triad sets the tone of the painting: blood red in the background, lips and left nipple of the figure; inky black in the mass of head and chest hair; and ashen white skin. With expressionist mastery Hartley conveys the mystery and agony of the cross as no other American modernist dared to do.

opposite: Marsden Hartley, 1912. Photographer unknown. Marsden Hartley Collection. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library.

AN AMERICAN PLACE | The Barney A. Ebsworth Collection



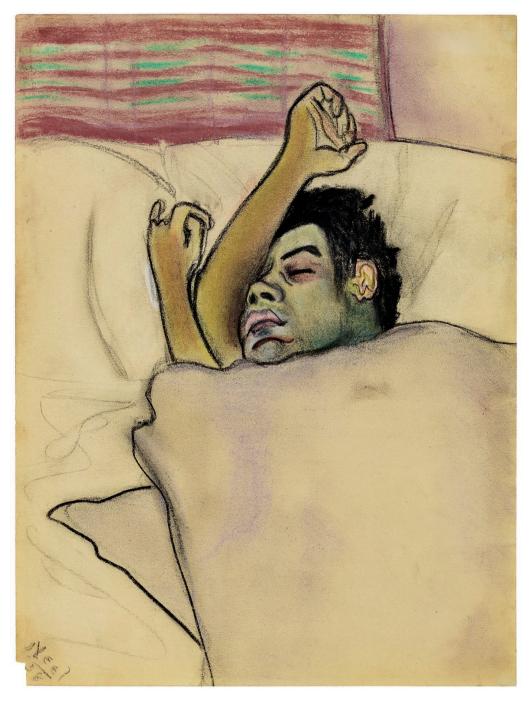
JOSEPH 529 Stella (1877-1946) Self-Portrait

signed 'J. Stella' (lower left) oil on canvas 8¼ x 6¼ in. (20.9 x 15.9 cm.) Painted *circa* 1900.

\$10,000-15,000

PROVENANCE

Rabin & Krueger Gallery, Newark, New Jersey. Raphael Soyer, New York. Hirschl & Adler Galleries, Inc., New York, 1983. Gift to the late owner from the above, 1987.



ALICE **530 Neel** (1900-1984) *José Asleep*

signed and dated 'Neel 38' (lower left) pastel on paper 12 x 9 in. (30.5 x 22.9 cm.) Drawn in 1938.

\$30,000-40,000

PROVENANCE

Robert Miller Gallery, New York Acquired from the above by the late owner, 1986

EXHIBITED

New York, Nassau County Museum of Fine Art, *Alice Neel, Paintings and Drawings*, March-May 1986. New York, Robert Miller Gallery, *Alice Neel: Drawings and Watercolors*, December 1986-January 1987, n.p. (illustrated in color).

St. Louis Art Museum; Honolulu Academy of Art; Boston, Museum of Fine Arts, *The Ebsworth Collection: American Modernism, 1911-1947,* November 1987-June 1988, pp. 142-143 and 212, no. 49 (illustrated in color).

Bridgehampton, Dia Center for the Arts, *Alice Neel in Spanish Harlem*, June-July 1991, n.p. and 24 (illustrated). Washington, D.C., National Gallery of Art; Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March-November 2000, pp. 186-187 and 292, no. 47 (illustrated in color). New York, Whitney Museum of American Art; Andover, Addison Gallery of American Art; Philadelphia Museum of Art; Minneapolis, Walker Art Center; Denver Art Museum, *Alice Neel 1900-1984*, February-April 2001, pp. 91 and 178, pl. 12 (illustrated in color).

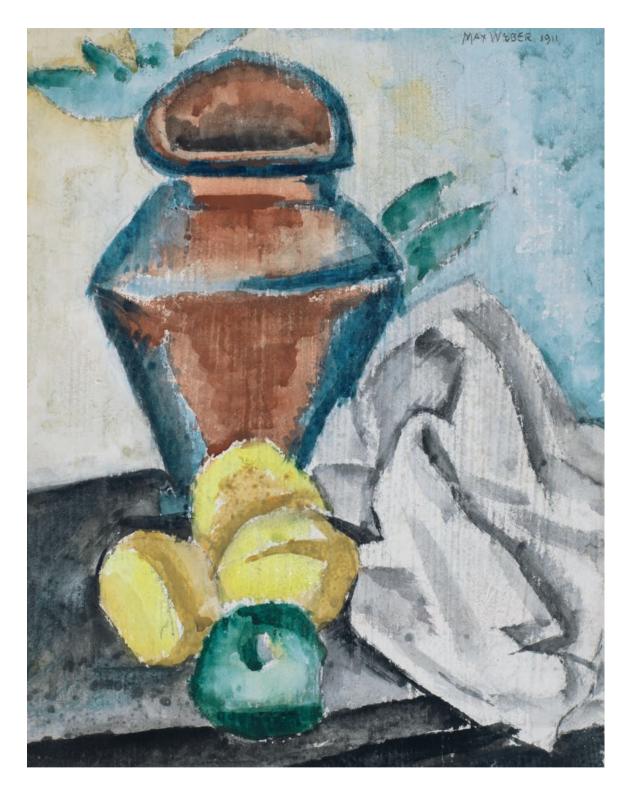
LITERATURE

P. Hills, *Alice Neel*, New York, 1983, pp. 66-67 (illustrated in color).

N. Princenthal, "About Faces: Alice Neel's Portraits," *Parkett*, no. 16, p. 11 (illustrated in color). I. Sischy, "Artist, Interrupted," *Vanity Fair*, July 2000,

p. 151 (illustrated in color).

P. Hoban, *Alice Neel, The Art of Not Sitting Pretty,* New York, 2010, p. 141.





signed and dated 'Max Weber 1911' (upper right) watercolor and charcoal on gessoed board $10^{34} \times 8^{1/2}$ in. (27.3 x 21.6 cm.) Executed in 1911.

\$10,000-15,000

PROVENANCE

Arthur Bowen Davies. Estate of the above. American Art Association, New York, 16 April 1920, lot 33, sold by the above. The Downtown Gallery, New York. Abby Aldrich Rockefeller, *circa* 1930. Museum of Modern Art, New York, gift from the above, 1935. Roy Anderson, Brand Gallery, Ltd., San Francisco, California, 1981. Fenn Galleries Ltd., Santa Fe, New Mexico. Acquired by the late owner from the above, 1981.

DAVID 532 **Gilhooly (1943-2013)**

Ice Cream Cone (Triple Scoop)

signed with the artist's initials and dated 'DG 75' (lower edge of the cone) glazed ceramic 9 ½ x 3 ¼ x 3 in. (24.1 x 7.9 x 7.6 cm.) Executed in 1975.

\$2,000-3,000

PROVENANCE

Hansen-Fuller Gallery, San Francisco Acquired from the above by the late owner, *circa* 1975

EXHIBITED

St. Louis Art Museum, *Currents 13: Gilhooly in St. Louis*, October-November 1981.



MORRIS **533 Kantor (1896-1974)**

Orchestra

signed and dated 'M Kantor/1923' (lower left) oil on canvas $35\% \times 34\%$ in. (89.5 x 87 cm.) Painted in 1923.

\$70,000-100,000

PROVENANCE

The artist. Mr. and Mrs. Edgar B. Miller, Chicago, Illinois, acquired from the above, 1956. Vanderwoude Tananbaum Gallery, New York. Acquired by the late owner from the above, 1984.

EXHIBITED

New York, Whitney Museum of American Art, *Pioneers of Modern American Art in America: The Decade of the Armory Show 1910-1920*, February 27-April 14, 1963, p. 80, illustrated. Davenport, Iowa, The Davenport Municipal Art Gallery, *Morris Kantor Retrospective*, June 3-27, 1965, no. 1, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 12, 114-15, 209-10, no. 35, illustrated.

LITERATURE

M. Brown, American Painting: From the Armory Show to the Depression, Princeton, New Jersey, 1955, p. 186, illustrated.

M. Sawin, "Morris Kantor: Early Paintings," *Arts Magazine*, February 1976, p. 88. G. John, "The Composer Took a Bow," *The Christian Science Monitor*, May 15, 1992, p. 16, illustrated.





"Synthetic Arrangement ... and *Orchestra*... represent the most authoritative American abstraction of this period, as well as the most extreme point to which Kantor carried his Cubist-inspired work."

| MARTICA SAWIN

MORRIS **Kantor** *Orchestra*



Pablo Picasso, *Violin and Grapes (Céret and Sorgues)*, 1912. Museum of Modern Art, New York. © 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

opposite: Present lot illustrated (detail)

Adapting the Cubist principles of

Marcel Duchamp's famed Nude Descending a Staircase (1912, Philadelphia Museum of Art, Philadelphia, Pennsylvania), Morris Kantor's Orchestra superbly conjures in visual format the harmonious melding of various instruments into an overall melodic musical composition. The repetitive, angular planes of color advance and recede across the picture's surface, avoiding focus on an individual brass instrument or violin to rather create an overarching pattern of color and line.

Martica Sawin writes of the important innovation of this work and another of Kantor's early

modern paintings: "Synthetic Arrangement [1922, Smithsonian American Art Museum, Washington, D.C.] and Orchestra...represent the most authoritative American abstraction of this period, as well as the most extreme point to which Kantor carried his Cubist-inspired work. They are good examples, as well, of that historical process through which a young artist easily takes hold of the most radical residue of the preceding generation or decade and synthesizes it into something quite different from any of the components" (M. Sawin, "Morris Kantor: Early Paintings," Arts Magazine, February 1976, p. 88).

AN AMERICAN PLACE | The Barney A. Ebsworth Collection



RALSTON **534** Crawford (1906-1978)

Interior: Table and Shadow

bears artist's estate stamp (on the reverse) oil on canvasboard 12 x 9 in. (30.5 x 22.9 cm.) Painted *circa* 1935.

\$50,000-70,000

PROVENANCE

The artist. Estate of the above. Hirschl & Adler Galleries, Inc., New York, sold by the above. Acquired by the late owner from the above, 1996.

EXHIBITED

New York, Hirschl & Adler Galleries, Inc., *Ralston Crawford's America*, September 28-November 9, 1996.



MANIERRE 535 Dawson (1887-1969)

Trees on Red Rocks

signed and dated 'Dawson '18' (lower right) oil on board 17¼ x 14¼ in. (43.8 x 36.2 cm.) Painted in 1918.

\$20,000-30,000

PROVENANCE

The artist. Estate of the above. Atrium Arts, Wilmette, Illinois. Robert Schoelkopf Gallery, New York. Acquired by the late owner from the above, 1983.

EXHIBITED

Chicago, Illinois, Museum of Contemporary Art; Bloomington, Indiana, Indiana University Art Museum; College Park, Maryland, University of Maryland, Maryland Art Gallery, *Manierre Dawson* (1887-1969): A Retrospective Exhibition of Painting, November 13, 1976-May 1, 1977. New York, Richard York Gallery, *The Natural Image: Plant Forms in American Modernism*, November 6-December 4, 1982, no. 6. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 74-75, 201, no. 15, illustrated (as *Blue Trees on Red Rocks*). Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 78-79, 280, no. 12, illustrated (as *Blue Trees on Red Rocks*).

LITERATURE

"Recent Notable Exhibitions," *The Art Bulletin*, no. 24, Milwaukee, Wisconsin, February 1923, pp. 2-3. R.J. Ploog, *et al., Manierre Dawson (1887-1969): A Catalogue Raisonné,* Jacksonville, Florida, 2011, p. 245, no. 1918.03, illustrated.

GEORGE COPELAND

536 Ault (1891-1948)

Universal Symphony

signed and dated 'G.C. Ault '47' (lower left) oil on canvas 30 x 24 in. (76.2 x 60.9 cm.) Painted in 1947.

\$50,000-70,000

PROVENANCE

The artist. Estate of the above. Zabriskie Gallery, New York. Acquired by the late owner from the above, 1978.

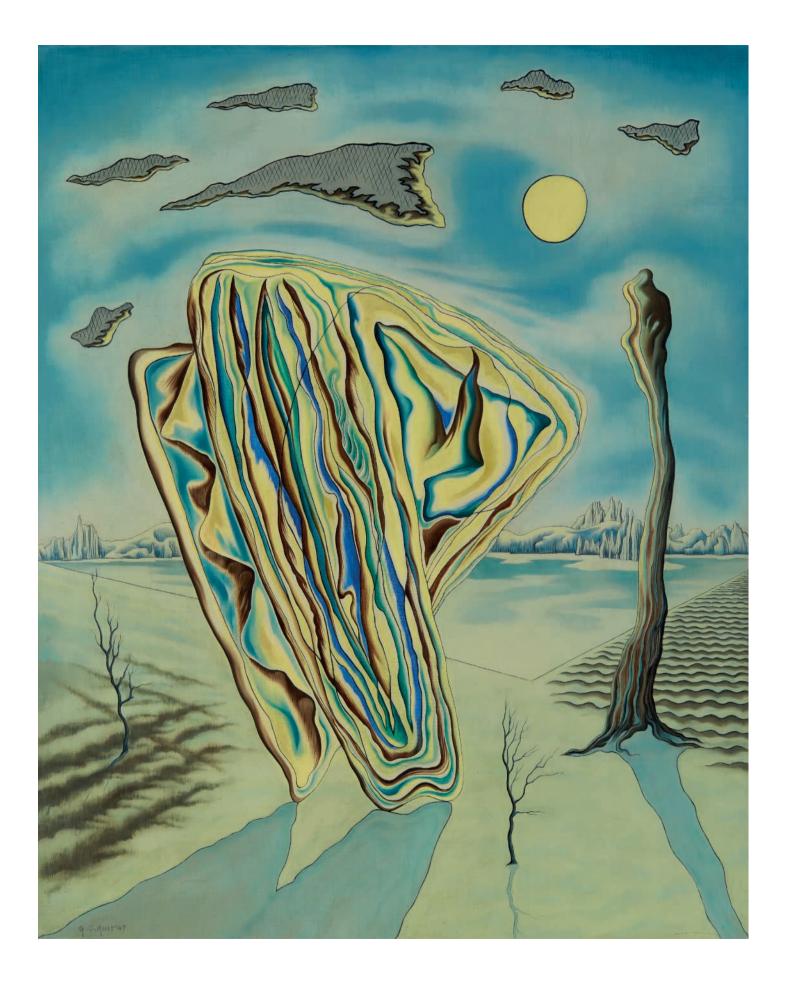
EXHIBITED

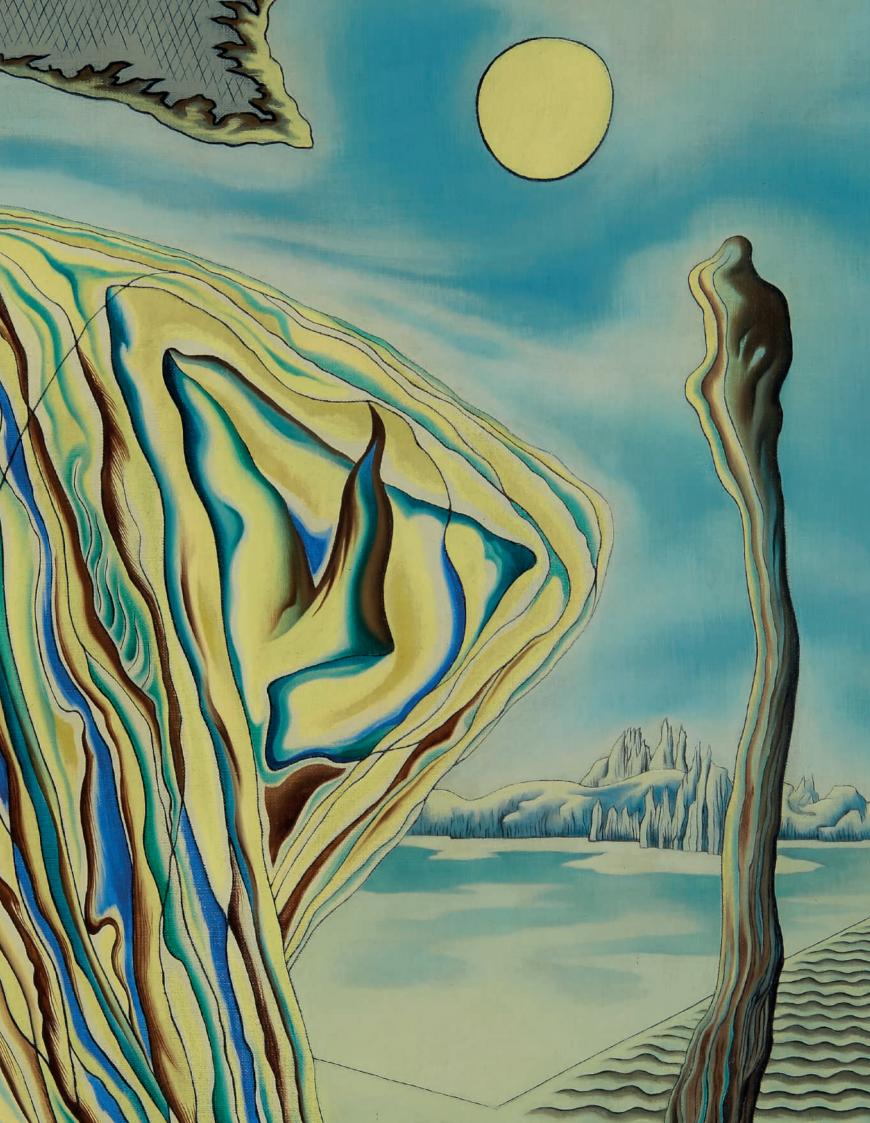
Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Fine Arts, *Painting in the United States*, *1948*, October 14-December 12, 1948, no. 260. Woodstock, New York, Woodstock Art Gallery, *George Ault Memorial Exhibition*, September 9-23, 1949, no. 41.

New York, Milch Galleries, George Ault Memorial Exhibition, January 30-February 18, 1950, no. 18. New Brunswick, New Jersey, Rutgers University Art Gallery, Surrealism and American Art, 1931-1947, March 6-April 24, 1977, p. 67, no. 1, illustrated. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, The Ebsworth Collection: American Modernism, 1911-1947, November 20, 1987-June 5, 1988, pp. 50-51, 197, no. 3, illustrated. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, Twentieth-Century American Art: The Ebsworth Collection, March 5-November 12, 2000, pp. 43-45, no. 2, illustrated. New York, National Academy of Design; Phoenix, Arizona, Phoenix Art Museum, Surrealism USA, February 17-September 25, 2005, p. 161, no. 118. Washington, D.C., Smithsonian American Art Museum; Kansas City, Missouri, Nelson-Atkins Museum of Art; Athens, Georgia, Georgia Museum of Art, To Make a World: George Ault and 1940s America, March 11, 2011-April 16, 2012, pp. 87-90, 120, no. 55, illustrated.

LITERATURE

Archives of American Art, George Ault Papers, roll D247, frames 327, 444, 446-47, 455, 461, 491, 874. M. Lowengrund, "Death of Ault," Art Digest, vol. 23, February 1, 1949, p. 25. M. Lowengrund, "George Ault 1891-1948," Art Digest, vol. 23, September 15, 1949, p. 20. "George Ault Memorial Exhibition," Art News, vol. 48, February 1950, p. 50. C. Burrows, "Art Exhibits: Ault, Sepesky," New York Herald Tribune, February 5, 1950. D. Adlow, "American Art on Display," Christian Science Monitor, February 11, 1950. L. Ault, Artist in Woodstock, George Ault: The Independent Years, Philadelphia, Pennsylvania, 1978, pp. 170-71, 175. K. Tsujimoto, Images of America: Precisionist Painting and Modern Photography, exhibition catalogue, San Francisco, California, 1982, p. 180. S. Lubowsky, George Ault, exhibition catalogue, New York, 1988, pp. 42-43, fig. 41, illustrated. R.S. Harnsberger, Ten Precisionist Artists, Westport, Connecticut, 1992, p. 42. R. Smith, "Filling in the Many Gaps in American Surrealism," The New York Times, March 31, 2005, p. E5, illustrated. D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, 2006, n.p.





"Ault's work offers telling, even moving proof of how little it takes for an artist to strike us as original and to hold our attention..."

ROBERTA SMITH, "GEORGE AULT'S SAD, EVERYDAY BEAUTY IN STILLNESS," NEW YORK TIMES, APRIL 29, 1988.

GEORGE COPELAND Ault Universal Symphony



Leonardo da Vinci, *Virgin and Child with Saint Anne, circa* 1501. Post-restoration, 2012. Musée du Louvre, Paris. Photo: © RMN-Grand Palais / Art Resource, New York.

opposite: Present lot illustrated (detail).

Surrealist landscapes, Universal Symphony evokes the artist's deep spiritual reaction to time spent alone in nature. Ault often walked at night near his home in Woodstock, New York, and this poetic winter nocturne emotionally captures his fascinating. haunting experience in the desolate wilderness after dark. The central figure, perhaps representing Ault himself, has more specific and unusual origins in the artist's close contemplation of Leonardo Da Vinci's The Virgin and Child with Saint Anne (1510, Museé du Louvre, Paris, France). The artist's wife Louise explained, "...one morning while standing in the studio in front of a favorite reproduction hanging on the wall, Da Vinci's 'Virgin and Child with St. Anne,' he traced his forefinger lightly over the lower half, the arrangement of knees and legs with draperythe movement. It was the movement of his form. 'I've been looking at it so long,' he explained. Behind the central form on his canvas were cloud shapes. a bland full moon, and blue horizon mountains. There was no water, yet what was that central form if not a spirit, in harmony with the universe, existing

One of George Ault's most important

in a cool, quiet, mystically luminous subterranean world?" (L. Ault, *Artist in Woodstock*, Philadelphia, Pennsylvania, 1978, p. 171).

Painted in 1947, Universal Symphony was notably the only work chosen by Louise to hang during Ault's memorial service following his death the next year. She explained, "George frequently quoted the proverb that 'Art should be seen with the eves and not the mouth.' Therefore I will not discuss the picture and reason for choosing it beyond saying that to me its high spirituality makes it deeply appropriate. More than ever lately, as my husband's physical vitality was less, he seemed closer to the 'universe.' Although I am carrying on alone in our tiny studio dwelling...it is not the personal possessions that surround me but the moon last night, the sunrise this morning, and the sound of the wind today in the mountain pines that give me a close sense of him" (L.Ault letter to H. Saint-Gaudens, January 10, 1949, Archives of American Art, George Ault Papers).



ESPHYR 537 | **Slobodkina** (1908-2002)

Ancient Sea Song

signed 'Esphyr Slobodkina' (lower right) oil on masonite 35 x 43 in. (88.9 x 109.2 cm.) Painted in 1943.

\$15,000-25,000

PROVENANCE

The artist. The Owl Gallery, Woodmere, New York. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1978.

EXHIBITED

Philadelphia, Pennsylvania, Philadelphia Museum of Art; Boston, Massachusetts, The Institute of Modern Art, *Eight by Eight: American Abstract Painting Since* 1940, March 7-April 1, 1945, p. 2, no. 63, illustrated (as *Large Picture*).

New York, Washburn Gallery, *Eight by Eight: American Abstract Painting Since 1940*, October 1-25, 1975, p. 5, no. 18, illustrated (as *Large Picture*).

Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; San Francisco, California, San Francisco Museum of Modern Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; New York, Whitney Museum of American Art, *Abstract Painting and Sculpture in America* 1927-1944, October 29, 1983-September 2, 1984, pp. 137, 221, no. 131, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 170-71, 219-20, no. 63, illustrated. Medford, Massachusetts, Tufts University Art Gallery, *The Life and Art of Esphyr Slobodkina*, January 16-March 29, 1992, no. 31. Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 233-35, 297, no. 61, illustrated.

Glen Head, New York, Slobodkina Foundation, *Rediscovering Slobodkina: A Pioneer of American Abstraction*, January 10-March 22, 2009.

LITERATURE

American Abstract Artists: Three Yearbooks, New York, 1969, p. 180, illustrated. S. Kang, *The Eclipse of the American Abstract Artists*, Berkeley, California, 1989, pp. 39, 104, fig. 12, illustrated.



ROLPH **538** Scarlett (1889-1984) Untitled

signed with initials 'R.S' (on the reverse) signed again 'Rolph Scarlett' (on the stretcher) oil on canvas 37 x 40 in. (93.9 x 101.6 cm.) Painted *circa* 1940-45.

\$20,000-30,000

PROVENANCE

The artist. Private collection, Woodstock, New York. Washburn Gallery, New York. Acquired by the late owner from the above, 1983.

EXHIBITED

New York, Washburn Gallery, *Rolph Scarlett: Drawings and Watercolors*, April 26-May 14, 1983, no. 45.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, Boston, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 158-159, 215, no. 57, illustrated.

LITERATURE

G. John, "When Paradox is King," *The Christian Science Monitor*, December 30, 1992, p. 16, illustrated. R. Larson, *College Algebra: Concepts and Models*, Lexington, Massachusetts, 1996, cover illustration.

We would like to thank Judith Nasby, Curator Emerita and Professor at the University of Guelph in Canada for her research on this lot.

Scarlett was a close associate of Hilla Rebay, founder of New York's Museum of Non-Objective Painting, and her colleague, painter Rudolf Bauer. Rebay awarded Scarlett a Guggenheim Foundation Fellowship in 1938 and eventually purchased

From 1938 to 1949 Canadian-born Rolph

sixty Scarlett works for the museum's collection. The present work reveals Scarlett's typical use of geometric layering, emphasis on circles, intuitive coloration and mottled or flat backgrounds dating to his 1940-45 period.



THEODORE JACOB 539 **Roszak (1907-1981)**

Construction (Trajectories)

signed 'T.J. Roszak' (on the front of the box) painted wood, wire and glass 12 x 17 in. (30.5 x 43.2 cm.) Executed in 1937-39.

\$30,000-50,000

PROVENANCE

Private collection. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

New York, Washburn Gallery, *American Abstract Paintings from the 1930s and 1940s*, September 9-October 2, 1976, no. 7.

St. Louis, Missouri, St. Louis Art Museum, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 154-55, 214, no. 55, illustrated (as *Construction*). Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 214-15, 294, no. 55, illustrated (as *Construction*).

LITERATURE

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p.

Describing Theodore Roszak's

constructions from 1937-1943, H.H. Arnason explains, "Here we have the uncompromising concentration on geometric abstraction, the attempt at elimination of association, subject matter, or content other than that involved in the form itself, which marks the extreme constructivist position" (H.H. Arnason, Theodore Roszak, exh. cat., Minneapolis, Minnesota, 1956, p. 17). As epitomized by the present example, which appears to incorporate elements of Joseph Cornell's boxes and Jean Arp's biomorphic shapes, Arnason continues, "A second quality which characterizes them, it seems to me, is their actual approximation to beautiful, if at times strange, machines. One has a feeling about them that if a button is pressed energetic action will ensue. Also to be noted is the variety of shapes the artist explores within the non-objective medium, shapes which at times are reminiscent of cubism, and at other times clearly relate to the organic or microscopic surrealism of Miró" (H.H. Arnason, ibid., p. 25).

THEODORE JACOB 540 | Roszak (1907-1981)

Spatial Construction

stamped 'THEODORE ROSZAK/ONE ST. LUKES PL./NEW YORK, N.Y. 10014' (under the base) painted steel wire and wood 23¾ in. (60.3 cm.) high Executed in 1942.

\$50,000-70,000

PROVENANCE

Pierre Matisse Gallery, New York. Zabriskie Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

New York, Museum of Modern Art, *Abstract Painting and Sculpture in America*, January 23-March 25, 1951, p. 154, no. 86, illustrated.

New York, Whitney Museum of American Art; Minneapolis, Minnesota, Walker Art Center; Los Angeles, California, Los Angeles County Museum of Art; San Francisco, California, San Francisco Museum of Modern Art; Seattle, Washington, Seattle Art Museum, *Theodore Roszak*, September 18, 1956-August 11, 1957, p. 37, no. 38, illustrated. St. Louis, Missouri, St. Louis Art Museum, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 156-57, 214-15, no. 56, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 214-17, no. 56, illustrated.

LITERATURE

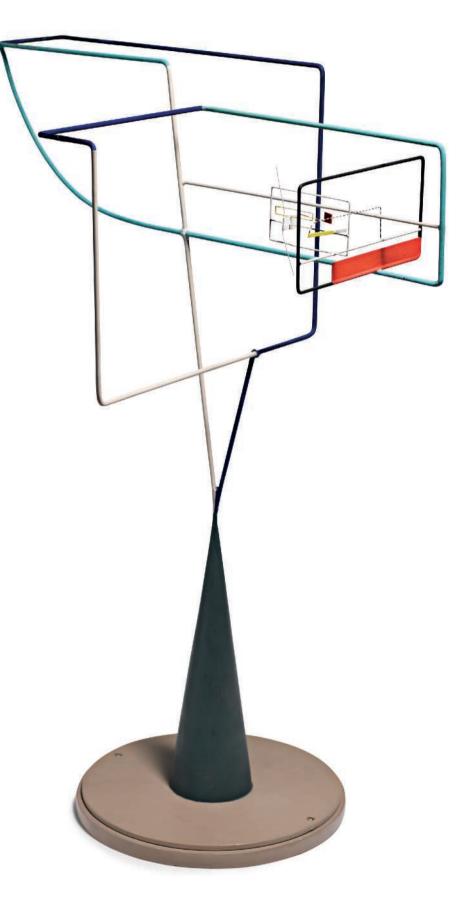
L. Moholy-Nagy, *Vision in Motion*, Chicago, Illinois, 1947, pp. 234-35, fig. 319, illustrated. Zabriskie Gallery, *Theodore Roszak Constructions 1932-1945*, exhibition catalogue, New York, 1978, p. 5, illustrated.

J.F. Seeman, "The Sculpture of Theodore Roszak, 1932-1952," Ph.D. dissertation, Stanford University, 1979, p. 76, fig. 123, illustrated.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated.

The present work is one of the last

constructions that Theodore Roszak created before transitioning to a concentration on welded sculpture. The arrangement of colored wire emphasizes the negative space created by the elements as much as the linear forms themselves, as Roszak himself explained in 1956, "The open wire or the open space where the voids were greater than the masses was the culmination point of free, almost unfettered, pure space construction" (T. Roszak, "Interview with J. Elliott," February 13, 1956, p. 31).





ALICE TRUMBULL **541 Mason (1904-1971)**

Forms Evoked

signed 'Alice Mason' (lower left)—signed again (upper left, center right and center left) oil on board $17\% \times 22$ in. (43.8 x 55.9 cm.) Painted in 1940.

\$4,000-6,000

PROVENANCE

The artist. Estate of the above. [With]Washburn Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

New York, Whitney Museum of American Art, *Alice Trumbull Mason Retrospective*, May 12-June 17, 1973, no. 2.

New York, Washburn Gallery, American Abstract Painting from the 1930s and 1940s, September 9-October 2, 1976, illustrated.

Albuquerque, New Mexico, University of New Mexico Art Museum, *American Abstract Artists*, February 27-April 3, 1977, p. 29, illustrated. Houston, Texas, Museum of Fine Arts, *Modern American Painting*, 1910-1940: Towards a New Perspective, June 30-September 25, 1977, p. 20, no. 54, illustrated.

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism* 1911-1947, November 20, 1987-June 5, 1988, pp. 13, 132-33, 211-12, no. 44, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 177-79, 291, no. 44, illustrated.



BYRON 542 Browne (1907-1961)

Classical Still Life

signed and dated '1936/Byron Browne' (lower right) oil on canvas 46½ x 35½ in. (118.1 x 90.2 cm.) Painted in 1936.

\$10,000-15,000

PROVENANCE The artist.

Rosalind Bengelsdorf Browne, wife of the above, New York.

[With]Washburn Gallery, New York. Acquired by the late owner from the above, 1977.

EXHIBITED

New York, The Artists' Gallery, *Byron Browne, One Man Show*, February 28-March 13, 1938. New York, Art Students League, *Byron Browne, A Tribute,* January 29-February 15, 1962, no. 5. New York, Washburn Gallery, *Byron Browne, Work from the 1930s,* January 7-February 1, 1975, p. 4, illustrated.

Pittsburgh, Pennsylvania, Carnegie Institute, Museum of Art; San Francisco, California, San Francisco Museum of Modern Art; Minneapolis, Minnesota, Minneapolis Institute of Arts; New York, Whitney Museum of American Art, *Abstract Painting and Sculpture in America*, 1927-1944, October 29, 1983-September 9, 1984, p. 88, no. 18, illustrated. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 13, 56-57, 198, no. 6, illustrated.

Washington, D.C., National Gallery of Art; Seattle, Washington, Seattle Art Museum, *Twentieth-Century American Art: The Ebsworth Collection*, March 5-November 12, 2000, pp. 53-55, 279, no. 5, illustrated.

LITERATURE

Archives of American Art, Byron Browne Papers, roll NBB1, frames 701-02; roll 97, frames 69, 117, 118, 304, 335.

"Bryon Browne," Art News, vol. 60, February 1962, pp. 44-45.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p.

WILLIAM **543 Turnbull (1922-2012)**

Metamorphic Venus 3

incised with the artist's monogram, number and date 'T 4/6 82' (on the reverse of the bronze) bronze with York stone base bronze: $24 \frac{3}{4} \times 16 \times \frac{3}{4}$ in. (62.9 x 40.6 x 1.9 cm.) base: $3 \frac{3}{4} \times 7 \frac{1}{2} \times 5$ in. (9.5 x 19.1 x 12.7 cm.) Executed in 1982. This work is number four from an edition of six.

\$10,000-15,000

PROVENANCE

Barbara Mathes Gallery, New York Acquired from the above by the late owner, 2002

EXHIBITED

London, Waddington Galleries, *William Turnbull:* Horses - Development of a Theme, Other Sculptures and Paintings, June-July 2001, pp. 28-29, no. 13 (another example exhibited and illustrated in color).

LITERATURE

A. A. Davidson, *The Sculpture of William Turnbull*, Hertfordshire, 2005, pp. 68 and 156, no. 211 (another example illustrated).



JOHN HENRY BRADLEY **544 Storrs (1885-1956)**

Torso, Seated Woman

inscribed 'JOHN STORRS/PARIS-1927' and stamped 'CIRE/C. VALSUANI/PERDUE' (along the base) bronze with green patina 45 in. (114.3 cm.) high Modeled and cast in 1927.

\$30,000-50,000

PROVENANCE

The artist. Estate of the above. Robert Henry Adams Fine Art, Chicago, Illinois. Acquired by the late owner from the above, 2001.

EXHIBITED

Chicago, Illinois, The Arts Club of Chicago, Sculpture by John Storrs, December 1927, no. 29 (as Sitting Torso of a Woman). New York, Brummer Gallery, February 1-25, 1928, no. 29 (as Sitting Torso of a Woman). Chicago, Illinois, Art Institute of Chicago, Forty-Fourth Annual Exhibition, October 29-December 13, 1931, no. 272 (as Seated Torso). New York, Hirschl & Adler Galleries, Inc., John Storrs: Rhythm of Line, November 13, 1993-January 8, 1994, p. 28, no. 23.

LITERATURE

M. Breuning, "Large Exhibition of Sculpture by John Storrs," *New York Evening Post*, February 11, 1928, illustrated. *The American Magazine of Art*, vol. XXIII,

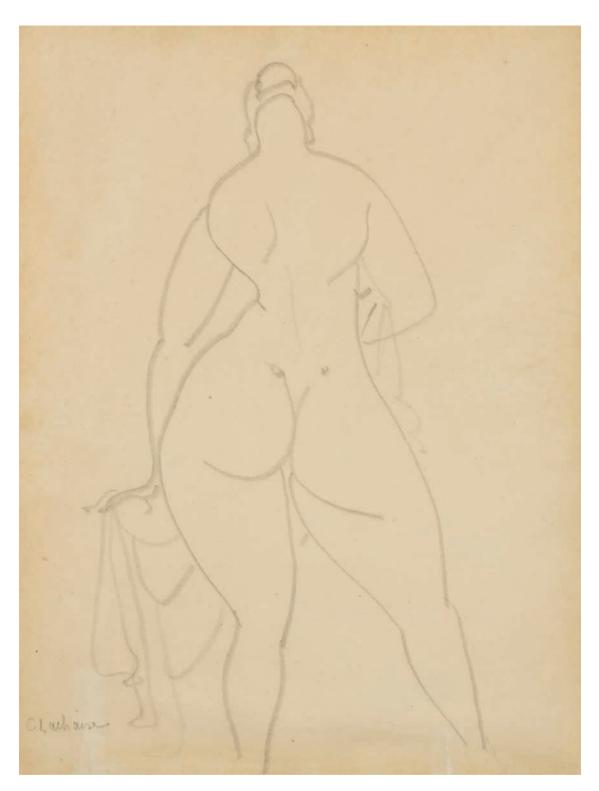
July-December 1931, pp. 465, 487, illustrated (as *Seated Torse*). *Art Digest*, vol. VI, November 1, 1931, illustrated

(as Torso).

"The Forty-Fourth Annual American Exhibition," *Bulletin of the Art Institute of Chicago*, vol. XXV, no. 9, December 1931, p. 121, illustrated.

D. Ngo, ed., Art + Architecture: The Ebsworth Collection + Residence, San Francisco, California, 2006, n.p., illustrated. D.B. Balken, John Storrs: Machine-Age Modernist, exhibition catalogue, Boston, Massachusetts, 2010, p. 96, illustrated. We would like to thank Valerie Carberry of Richard Gray Gallery for her assistance with cataloguing this lot.

Drawing from the artist's Egyptian studies, this unique cast received the third Mr. & Mrs. Frank G. Logan prize at the Art Institute of Chicago's Forty-Fourth Annual Exhibition in 1931.





Standing Nude

signed 'G Lachaise' (lower left) pencil on paper 11 x 8½ in. (27.9 x 21.6 cm.) Executed *circa* 1930.

\$2,000-3,000

PROVENANCE

Robert H. Ginter, Beverly Hills, California. Christie's, New York, 28 September 1983, lot 64, sold by the above.

Acquired by the late owner from the above.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 124-25, 210, no. 40, illustrated. We are grateful to Virginia Budny, author of the forthcoming *catalogue raisonné* sponsored by the Lachaise Foundation, for her assistance in preparing the catalogue entry for this work.



CHARLES 546 Demuth (1883-1935) Three Lilies

watercolor and pencil on paper 20 x 14 in. (50.8 x 35.6 cm.) Executed in 1926.

\$20,000-30,000

PROVENANCE

The artist. Estate of the above. Robert Locher, Lancaster, Pennsylvania, 1935. Richard C. Weyand, Lancaster, Pennsylvania, 1956. Edwin S. Weyand, Boise, Idaho, 1970. Mrs. Edwin S. Weyand. Roy Anderson, Brand Gallery, Ltd., San Francisco, California, acquired from the above, 1980. Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1980. Acquired by the late owner from the above, 1981.

EXHIBITED

St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 78-79, 202, no. 17, illustrated.

LITERATURE

E. Farnham, "Charles Demuth: His Life, Psychology and Work," Ph.D. dissertation, Ohio State University, 1959, no. 744 (as *Yellow Lily*).



The City

signed and dated 'A. Walkowitz/1911' (lower right) pencil and crayon on paper 12½ x 8 in. (31.6 x 20.3 cm.) Executed in 1911.

\$7,000-10,000

PROVENANCE

Reader's Digest Association, Pleasantville, New York. Hirschl & Adler Galleries, Inc., New York, acquired from the above, 1984. Acquired by the late owner from the above, 1985.

EXHIBITED

New York, Hirschl & Adler Galleries, Inc., Buildings: Architecture and American Modernism, October 29-November 29, 1980, p. 88, no. 92, illustrated. New York, Hirschl & Adler Galleries, Inc., Town and Country 1889-1949: An Exhibition from the Galleries' Collection, February 23-March 30, 1985. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, The Ebsworth Collection: American Modernism, 1911-1947, November 20, 1987-June 5, 1988, pp. 188-89, 222, no. 72, illustrated.

St. Louis, Missouri, St. Louis Art Museum, American Prints and Drawings from Saint Louis Collections, 1820-1913, June 27-October 19, 2003.

LITERATURE

Archives of American Art, Whitney Museum Artist Files: Abraham Walkowitz, roll MY 59-15, frame 265.

A. Walkowitz, *Improvisations of New York: A Symphony in Lines*, Girard, Kansas, 1948, n.p., illustrated.



PRESTON 548 Dickinson (1891-1930)

Garden in Winter, No. 13

signed 'Dickinson' (lower left)—inscribed with title (lower left margin) charcoal on paper image, 11 x 9 in. (27.9 x 22.9 cm.); overall, 14 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. (36.8 x 26.7 cm.) Executed *circa* 1922.

\$15,000-25,000

PROVENANCE

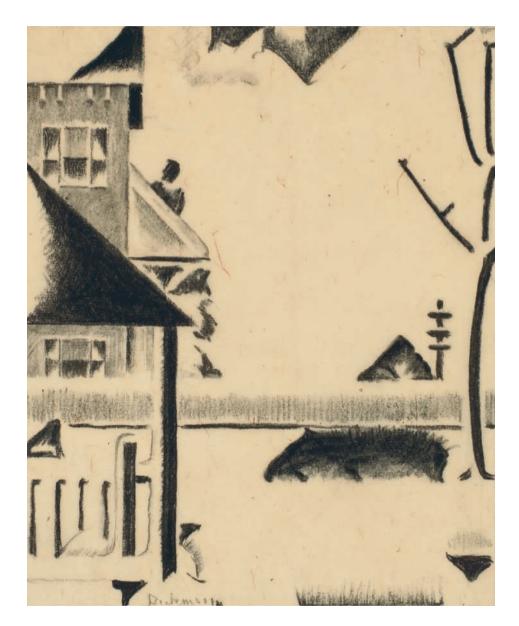
Wanamaker Gallery of Modern Decorative Art, Fifth Gallery, Belmaison, New York, 1922. Private collection, Hudson, New York. Christie's East, New York, 20 September 1984, lot 211, sold by the above. Kraushaar Galleries, New York, acquired from the above. Acquired by the late owner from the above, 1984.

EXHIBITED

New York, Wanamaker Gallery of Modern Decorative Art, Fifth Gallery, Belmaison, *Black and White Drawings by American Artists*, May 4-31, 1922, no. 31. St. Louis, Missouri, St. Louis Art Museum; Honolulu, Hawaii, Honolulu Academy of Arts; Boston, Massachusetts, Museum of Fine Arts, *The Ebsworth Collection: American Modernism*, 1911-1947, November 20, 1987-June 5, 1988, pp. 82-83, 202, no. 19, illustrated.

LITERATURE

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BRUCE **549 Weber (b. 1946)**

Fuller, Newfie Studio, Cedar, Michigan

signed, titled and numbered '2/15 Fuller Newfie Photo Studio Cedar, Michigan Bruce Weber' (on the reverse) gelatin silver print image: 13 $\frac{1}{2} \times 10 \frac{1}{2}$ in. (34.3 x 26.6 cm.) sheet: 14 x 11 in. (35.6 x 27.9 cm.) Executed in 1994. This work is number two from an edition of fifteen.

\$1,500-2,000

PROVENANCE

Robert Miller Gallery, New York Acquired from the above by the late owner, 1994

EXHIBITED

New York, Robert Miller Gallery, *Bruce Weber: Gentle Giants, The Newfoundland Photographs,* November 1994.

> opposite: Ebsworth residence, Seattle with Gaston Lachaise, Standing Woman [LF 92], (Lot 41B), circa 2006. Photo: Eduardo Calderon.







Manager of Publications: Candace Wetmore Creative Director: Stacey Sayer Art Director: Marci Imamoglu Writers: Tylee Abbott, Graham Bell, Quincie Dixon, Will Haydock, April Jacobs, Stephen Jones, Paige Kestenman, Caroline Seabolt, Candace Wetmore

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opposite: John Marin, *My Hell-Raising Sea*, 1941 (detail) (Lot 32B). © 2018 Estate of John Marin / Artists Rights Society (ARS), New York

Conditions of Sale · Buying at Christie's

CONDITIONS OF SALE

hese Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/ or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**

Unless we own a **lot** in whole or in part (Δ symbol). Christie's acts as agent for the selle

BEFORE THE SALE А DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition. artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller
- (b) Any reference to **condition** in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason condition reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes

6 WITHDRAWAI

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw

JEWELLERY 7

- (a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- (b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone Reports from European germological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- (d) For jewellery sales, estimates are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue. (c) Most wristwatches have been opened to find
- out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

- NEW BIDDERS
- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be
 - asked for the following: (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a
 - current utility bill or bank statement): (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and (iii) for trusts, partnerships, offshore companies
- and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department

at +1212-636-2490.

IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any antimoney laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/ her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com

or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

) Internet Bids on Christie's LIVE" For certain auctions we will accept bids over the Internet. For more information,

please visit https://www.christies.com/ buying-services/buying-guide/register-and-bid/ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE[™] Terms of Use which are available on is https://www.christies.com/LiveBidding/ OnlineTermsOfUse.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a lot for identical amounts, and at the auction these are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

AT THE SALE WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol • next to the lot number The **reserve** cannot be more than the **lot's low** estimate

3 AUCTIONEER'S DISCRETION

- The auctioneer can at his or her sole option:
- (a) refuse any bid;(b) move the bidding backwards or forwards in any way he or she may decide, or change the order
- of the lots:
- (c) withdraw any lot; (d) divide any lot or combine any two or more lots:
- (e) reopen or continue the bidding even after the hammer has fallen: and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final

4 BIDDING

- The auctioneer accepts bids from:
- (a) bidders in the saleroom;
- (b) telephone bidders;
 (c) internet bidders through 'Christie's LIVE[™] (as
- shown above in paragraph B6); and (d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a lot. the auctioneer may deem such lot unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/ or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES THE BUYER'S PREMIUM

In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including US\$250,000, 20% on that part of the hammer price over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the hammer price above US\$4.000.000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/ or any other charges related to the **lot**. For lots Christie's ships to or within the United States a sales or use tax may be due on the hammer price, buyer's premium, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax where will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any lot collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a lot out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the lot from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**. If Christie's delivers the lot to, or the lot is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the lot even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the lot or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

WARRANTIES E

1 SELLER'S WARRANTIES

For each lot, the seller gives a warranty that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the lot, has the permission of the owner to sell the lot, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anvone else.

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that th lots in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your lot is not authentic, subject to the terms below, we will refund the purchase price paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the authenticity warranty are as follows:

- (a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the authenticity warranty.
- (b) It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE** type
- (c) The authenticity warranty does not apply to any Heading or part of a Heading which is qualified. Qualified means limited by a clarification in a lot's catalogue description or by the use in a Heading of one of the terms listed in the section titled **Qualified** Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full catalogue description before bidding. The authenticity warranty applies to the (d)Heading as amended by any Saleroom Notice
- (e) The authenticity warranty does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion
- The authenticity warranty does not apply if the lot can only be shown not to be authentic by a scientific process which, on the date w published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this authenticity warranty may not be transferred to anyone else
- (h) In order to claim under the authenticity warranty you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the lot at your expense to the saleroom from which you bought it in the condition it was in at the time of sale (i) Your only right under this authenticity
- warranty is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses
- (i) Books. Where the lot is a book, we give an additional warranty for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms
 - (a) This additional warranty does not apply to: (i) the absence of blanks, half titles, tissu guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or
 - illustration: (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps
 - or periodicals;
 - (iii) books not identified by title;
 - (iv) lots sold without a printed estimate
 - (v) books which are described in the catalogue as sold not subject to return; or
 - (vi) defects stated in any **condition** report or announced at the time of sale

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting. In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the **purchase** price in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f)

PAYMENT F HOW TO PAY

categories

(a) Immediately following the auction, you must pay the **purchase price** being:

and (q) and (i) also apply to a claim under these

- the hammer price; and
- (ii) the **buyer's premium**; and any applicable duties, goods, sales, use,

(iii) compensating or service tax, or VAT. Payment is due no later than by the end of the 7th calendar day following the date of the auction

(the "due date").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the (c)invoice in one of the following ways: (i) Wire transfer
 - JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
- (ii) Credit Card.
- We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site. To make a 'cardholder not present' (CNP) payment,

you must complete a CNP authorisation form which you can get from our Post-Sale Services You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below. (iii) Cash

- We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- (iv) Bank Checks
- You must make these payable to Christie's
- Inc. and there may be conditions. (v) Checks You must make checks payable to Christie's Inc. and they must be drawn from US dollar
- accounts from a US bank. (d) You must quote the sale number, your invoice number and client number when making a
 - payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services,
- 20 Rockefeller Center, New York, NY 10020. (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@ christies.com

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the lot will not pass to you until we have received full and clear payment of the purchase price, even in circumstances where we have released the lot to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the purchase price in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
- (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
- (ii) we can cancel the sale of the lot. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the purchase price and the proceeds from the resale. You must also pay all costs, expenses. losses, damages and legal fees we have to pay or may suffer and any shortfall in the
- net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the
- the purchase price and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law:
- (v) we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller; (vii) we can reject at any future auction any
- bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids; (viii) we can exercise all the rights and remedies
- of a person holding security over any property in our possession owned by you. whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see
- necessary or appropriate.
- (b) If you owe money to us or to another **Christie's** Group company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction

5 KEEPING YOUR PROPERTY

If you owe money to us or to another Christie's Group company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us

- **G** COLLECTION AND STORAGE
- (a) You must collect purchased **lots** within seven days from the auction (**but note that lots will** not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the storage and collection page and on an information sheet which you can get from the bidder

registration staff or Christie's Post-Sale Services Department on +1 212 636 2650

seller's commission on the resale; (iii) we can pay the seller an amount up to the seller to pursue you for such amounts; (iv) we can hold you legally responsible for

- (c) If you do not collect any **lot** within thirty days following the auction we may, at our option (i) charge you storage costs at the rates set out
 - at www.christies.com/storage. (ii) move the **lot** to another Christie's locatior
 - or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate. (d) The Storage conditions which can be found at
- www.christies.com/storage will apply. (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the
- lot within 180 calendar days of payment, we may charge you New York sales tax for the lot. (f) Nothing in this paragraph is intended to limit
- our rights under paragraph F4. H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts. failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at **www.christies.com**/ shipping or contact us at ArtTransportNY@ christies com

(b) Endangered and protected species Lots made of or including (regardless of the percentage) endangered and other protected

species of wildlife are marked with the symbol in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost. (c) Lots containing lvory or materials

resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for

export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such

protected or regulated material. (d) Lots of Iranian origin Some countries prohibit or restrict the

purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/ or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances As a convenience to buyers, Christie's indicates under the title of a lot if the lot originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a lot in contravention of the sanctions or trade embargoes that apply to you. (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'

(a) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

- OUR LIABILITY TO YOU
- (a) We give no warranty in relation to any statement made, or information given, by us or our representatives or employees, about any lot other than as set out in the authenticity warranty and, as far as we are allowed by law. all warranties and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale: or
- (ii) give any representation, warranty of guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph. (c) In particular, please be aware that our written
- and telephone bidding services, Christie's LIVE[™], **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses

OTHER TERMS OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the lot.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

TRANSFERRING YOUR RIGHTS 5 AND RESPONSIBILITIES

You may not grant a security over or transfe your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/ about-us/contact/privacy.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to

the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON

WWW.CHRISTIES.COM Details of all lots sold by us, including catalogue descriptions and prices, may be reported on www.christies.com. Sales totals are hammer price plus buyer's premium and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www. christies.com

K GLOSSARY

- **authentic:** authentic : a genuine example, rather than a copy or forgery of:
 - (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the Heading as the work of that artist, author or manufacturer;
 - (ii) a work created within a particular period or culture, if the **lot** is described in the Heading as a work created during that
 - period or culture: (iii) a work for a particular origin source if the lot is described in the Heading as being of that origin or source; or
 - (iv) in the case of gems, a work which is made ofaparticularmaterial, if the **lot** is described in the

Heading as being made of that material. **authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**. **catalogue description:** the description of a **lot**

in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group. condition: the physical condition of a lot.

due date: has the meaning given to it paragraph F1(a)

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law **purchase price:** has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a lot. qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the

page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. reserve: the confidential amount below which we

will not sell a lot. saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies. com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

Symbols Used In This Catalogue

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

0

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the lot and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice

Lot offered without reserve which will be sold to

the highest bidder regardless of the pre-sale estimate in the catalogue.

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

See Storage and Collection pages in the catalogue.

ıπ

Lot incorporates material from endancered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

18/05/17

Important Notices and Explanation of Cataloguing Practice

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's From time to time. Christie's may offer a lot which it owns in whole

or in part. Such property is identified in the catalogue with the symbol A next to its lot number

^o Minimum Price Guarantees

On occasion. Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ^o next to the lot number.

• Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the succes bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are quaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request

QUALIFIED HEADINGS

In Christie's opinion a work by the artist. *"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/ "Workshop of ...

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision. *"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and

showing his influence.

Follower of . In Christie's gualified opinion a work executed in the artist's style but not necessarily by a pupil. "Manner of ..

In Christie's qualified opinion a work executed in the artist's style but of a later date

*"After ..." In Christie's qualified opinion a copy (of any date) of a work of the artist.

'Signed ..."/"Dated ..."/

"Inscribed ..." In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist. "With signature ..."/ "With date ..."/

"With inscription .

In Christie's qualified opinion the signature/

date/inscription appears to be by a hand other than that of the artist

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

Storage and Collection

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (**■**) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

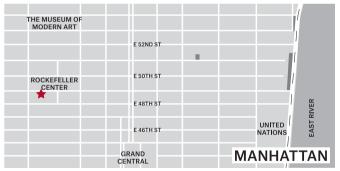
Tel: +1 212 636 2650 Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020 Tel: +1 212 636 2000 nycollections@christies.com Main Entrance on 49th Street Receiving/Shipping Entrance on 48th Street Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS) 62-100 Imlay Street, Brooklyn, NY 11231 Tel: +1 212 974 4500 nycollections@christies.com Main Entrance on Corner of Imlay and Bowne St Hours: 9.30 AM - 5.00 PM Monday-Friday except Public Holidays

13/08/18

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Written Bids Form

Christie's New York

AN AMERICAN PLACE: THE BARNEY A. EBSWORTH COLLECTION EVENING AND DAY SALES

TUESDAY 13 NOVEMBER 2018 AT 7.00 PM

WEDNESDAY 14 NOVEMBER 2018 AT 10.00 AM

20 Rockefeller Plaza New York, NY 10020

CODE NAME: BARNEY/ARCH SALE NUMBER: 17448/17449

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

by US\$100s

by US\$200s

by US\$2,000, 5,000, 8,000

US\$100 to US\$2,000 US\$2,000 to US\$3,000 US\$3,000 to US\$5,000

US\$30,000 to US\$50,000

U\$\$3,000 to U\$\$5,000 by U\$\$200, 500, 800 (e.g. U\$\$4,200, 4,500, 4,800) U\$\$5,000 to U\$\$10,000 by U\$\$500s U\$\$10,000 to U\$\$20,000 by U\$\$1,000s U\$\$20,000 to U\$\$20,000 by U\$\$2,000s

(e.g. U\$\$32,000, 35,000, 38,000) U\$\$50,000 to U\$\$100,000 by U\$\$5,000s U\$\$100,000 to U\$\$200,000 by U\$\$10,000s Above U\$\$200,000 at auctioneer's discretion

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- the maximum bid I have indicated for each **lot**.
- 2. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any applicable state or local sales or use taxes chargeable on the hammer price and buyer's premium) in accordance with the Conditions of Sale— Buyer's Agreement). The buyer's premium rate shall be an amount equal to 25% of the hammer price of each lot up to and including US\$250,000, 20% on any amount over US\$250,000 up to and including US\$4,000,000 and 12.5% of the amount above US\$4,000,000.
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	17448/17449		
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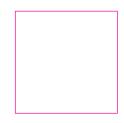
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