

BEAUTY, SHARED:
A Collector's Vision

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D I C K I N S O N



Introduction

"BEAUTY SHOULD BE SHARED FOR IT ENHANCES OUR JOYS. TO EXPLORE ITS MYSTERY IS TO VENTURE TOWARDS THE SUBLIME." (JOSEPH CORNELL)

We are delighted to offer for sale a private collection of paintings, drawings and sculpture at two venues concurrently in May; our new gallery space at 980 Madison Avenue, and our stand at TEFAF New York Spring. *Beauty Shared: A Collector's Vision* evokes the pleasure of collecting. This collection has been driven by passion and knowledge over some thirty-five years. The diversity of objects reflects the distinctive taste of the connoisseur, who selected each piece due to a personal affinity with it. We aim to augment an already discerning group of works by capturing some of the ambience of the domestic setting, whilst enhancing each individual artwork. Many artists have been acquired in depth, such as Cornell, Ossorio, Johnson, and Dubuffet, whereas others were acquired as one-offs. Most of these objects have been lived with and loved over several decades.

This catalogue is a visual story of one private collector's journey. We are honoured to be entrusted with these beautiful works and look forward to presenting them to the collectors of today.

Emma Ward
Managing Director



"I WAS NEVER WILLING TO SELL 'A' PAINTING. I WOULD MISS IT TOO MUCH. SELLING THE ENTIRE COLLECTION IS A DIFFERENT STORY. I DON'T KNOW HOW TO EXPLAIN IT, BUT AS MUCH AS I WOULD SUFFER IF I SOLD ONE OR TWO PAINTINGS, I AM ABLE TO SELL THE ENTIRE COLLECTION WITHOUT PAIN." (THE COLLECTOR)





NORMAN BLUHM (1921 – 1999)

Untitled, 1958

signed and dated, lower right *Bluhm / 1958*
watercolour on paper
68.5 x 101.6 cm. (27 x 40 in.)

PROVENANCE:

B.C. Holland Inc., Chicago, IL.
Anthony Ralph Gallery, New York.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 1990.



JOE BRAINARD (1942 – 1994)

Untitled (Château Charles), 1975

signed and dated, lower right *Brainard - 75*
mixed media collage on paper
35.5 x 28 cm. (14 x 11 in.)

PROVENANCE:

Fischbach Gallery, New York.
Pavel Zoubok Gallery, New York.
Private Collection, USA, acquired from the above in 2013.



JOSEPH CORNELL (1903 – 1972)

Untitled (How the Big Dipper changes), c. 1962

signed verso, in reverse *Joseph Cornell*
mixed media collage; in the artist's original frame
42.2 x 34.9 cm. (15 ⁵/₈ x 13 ³/₄ in.)

PROVENANCE:

Private Collection, USA.

“EACH PIECE WAS BOUGHT
INDEPENDENTLY OF THE REST,
EXCEPT FOR A FEW ARTISTS I LIKED
TO COLLECT, SUCH AS CORNELL,
DUBUFFET AND TORRES-GARCÍA”
(THE COLLECTOR)



JOSEPH CORNELL (1903 – 1972)

Untitled (Medici Boy), c. 1950s

signed and inscribed, verso for Anne from Joseph Joseph Cornell 4/30/71
mixed media collage
32.7 x 17.8 cm. (12⁷/₈ x 7 in.)

PROVENANCE:

Anne Jackson Wallach, a gift from the Artist in 1971.
Her Estate sale; Christie's, New York, 16 Nov. 2016, lot 279.
Private Collection, USA, acquired at the above sale.



Pinturicchio
Portrait of a boy, 1485–1500
oil and tempera on panel
50 x 36 cm.
Gemäldegalerie Alte Meister, Dresden



JOSEPH CORNELL (1903 – 1972)

Hotel Tudor, 1952

signed verso, upper centre *Joseph Cornell*; signed and inscribed, verso, lower right *Cherubino / 4959 / Joseph Cornell* [in reverse] *Cherubino / Cornell*

wood box construction with mixed media collage and found objects

45.7 x 31.5 x 12.1 cm. (18 x 12 ¹/₂ x 4 ³/₄ in.)

PROVENANCE:

ACA Galleries, New York.

Private Collection, USA, acquired from the above in 1991.



JOSEPH CORNELL (1903 – 1972)

Blue Medici, c. 1954

signed verso, lower right *Joseph Cornell*
wood box construction with mixed media collage and found objects
47.6 x 31.1 x 11.4 cm. (18 ³/₄ x 12 ¹/₄ x 4 ¹/₂ in.)

PROVENANCE:

ACA Galleries, New York.
Private Collection, USA, acquired from the above in 1991.



French follower of Caravaggio (Master of the Open-Mouthed Boys)
Head of a Boy, c. 1620-25
oil on canvas, 38.9 x 28.9 cm.
Wadsworth Atheneum, Hartford, CT



JOSEPH CORNELL (1903 – 1972)

Untitled (Soap box), c. 1956-58

signed verso, lower left *Joseph Cornell*
wood box construction with mixed media collage and found objects
20 x 35.5 x 12.5 cm. (8 x 14 x 4 1/2 in.)

PROVENANCE:

Daniel Varenne, Geneva.
Private Collection, USA, acquired from the above in 1989.



JOSEPH CORNELL (1903 – 1972)

Untitled (Requires blue glass), 1958

signed verso, lower centre *Joseph Cornell*
mixed media collage; in the artist's original frame
12.7 x 18 cm. (5 x 7 ¹/₈ in.)

PROVENANCE:

The Estate of the Artist.
Castelli Feigen Corcoran, New York.
Acme Gallery, San Francisco, CA.
7-Eleven, Inc.
Donald Morris Gallery, New York.
Private Collection, USA, acquired from the above in 2007.

LITERATURE:

K. McShine (ed.), *Joseph Cornell*, exh. cat., Museum of Modern Art, New York, 1980, p. 293, no. 233 (illus.)

EXHIBITED:

Los Angeles, CA, James Corcoran Gallery, *Joseph Cornell*, 28 Feb. – 20 March 1976, n.n.
New York, Museum of Modern Art, *Joseph Cornell*, 17 Nov. 1980 – 20 Jan. 1981, no. 233.
San Francisco, CA, Acme Gallery, *Joseph Cornell*, 1985, n.n.



JOSEPH CORNELL (1903 – 1972)

Juane de Naples, c. 1958

signed verso, lower centre *Joseph Cornell*
mixed media collage
28.3 x 20.6 cm. (11 ¹/₈ x 8 ¹/₈ in.)

PROVENANCE:

Anon. sale; Sotheby's, New York, 18 May 2000, lot 367.
Jason McCoy, Inc., New York.
Private Collection, USA, acquired from the above in 2000.



Jean Baptiste Camille Corot
La petite fille au béret, c. 1837
pencil on paper
29 x 22.2 cm.
Palais des Beaux-Arts, Lille



JOSEPH CORNELL (1903 – 1972)

Fountain of Youth, 1959

signed verso *Joseph Cornell*
mixed media collage; in the artist's original frame
40 x 33 cm. (15 ³/₄ x 13 in.)

PROVENANCE:

Private Collection, USA.



John Singleton Copley
Daniel Crommelin Verplanck, 1771
oil on canvas, 125.7 x 101.6 cm.
The Metropolitan Museum of Art, New York



JOSEPH CORNELL (1903 – 1972)

Frans Hals image

mixed media collage
29.8 x 25.1 cm. (11 ³/₄ x 9 ⁷/₈ in.)

PROVENANCE:

The Estate of the Artist.
Suzanne Miller, Santa Barbara, CA, bequeathed by the above.
Charles Craig, Santa Barbara, CA.
Anon. sale; Sotheby's, New York, 9 Nov. 1989, lot 200.
Private Collection, USA, acquired at the above sale.

LITERATURE:

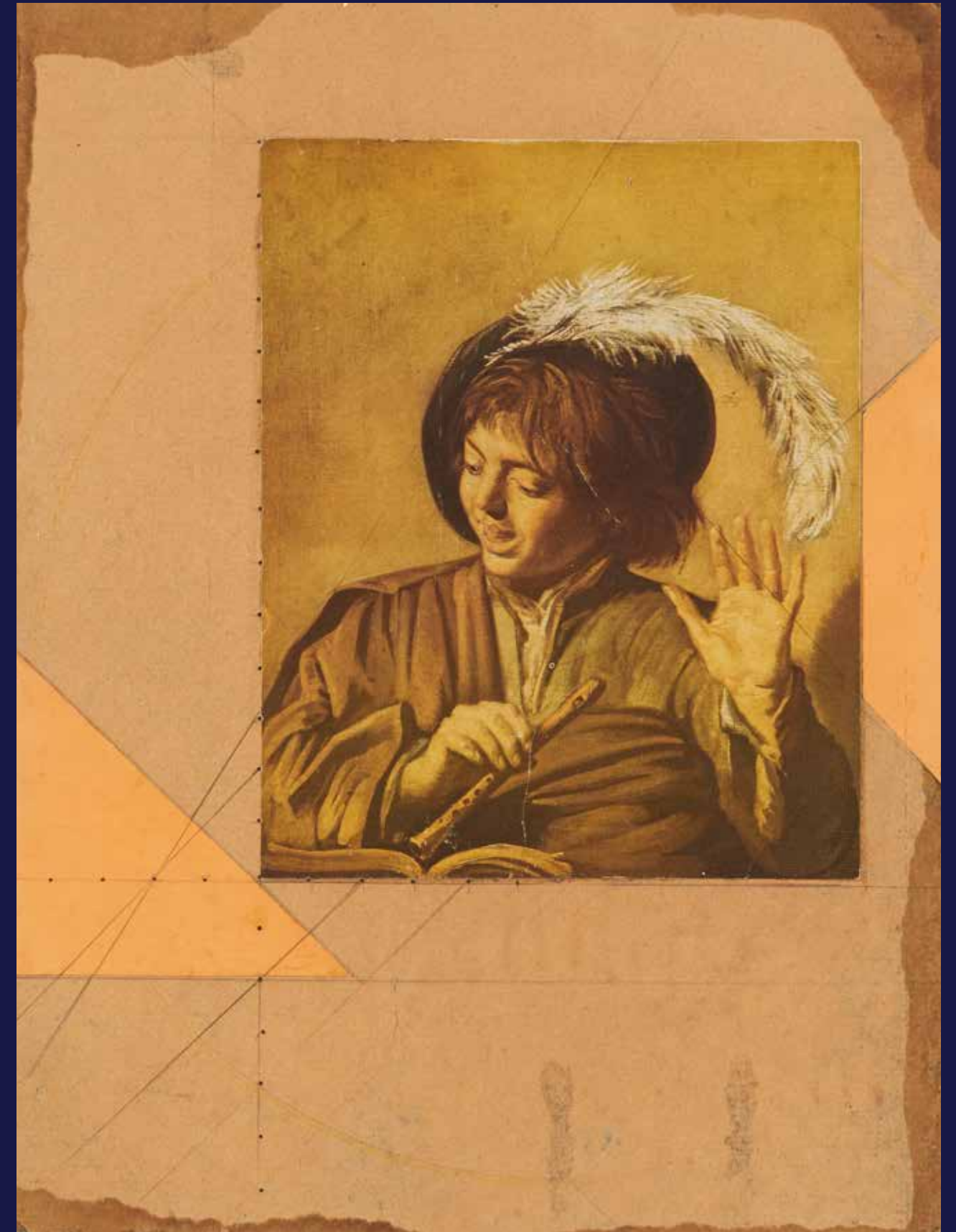
Collages by Joseph Cornell, exh. cat., University of California at Santa Barbara, CA, 1975 (illus.)
Diverse Directions: A collector's choice – Selections from the Charles Craig Collection, exh. cat., Santa Barbara Museum of Art, Santa Barbara, CA, 1987, p. 72 (illus.)

EXHIBITED:

Santa Barbara, CA, College of Creative Studies, University of California at Santa Barbara, *Collages by Joseph Cornell*, 24 Oct. – 11 Nov. 1975, n.n.
Santa Barbara, CA, Santa Barbara Museum of Art, *Diverse Directions: A collector's choice – Selections from the Charles Craig Collection*, 12 Dec. 1987 – 7 Feb. 1988, n.n.



Frans Hals
Boy with a Flute, c. 1623-25
oil on canvas, 62 x 54.5 cm.
Gemäldegalerie, Berlin



JOSEPH CORNELL (1903 – 1972)

Hickory Dickory Dock (Celestial navigation in birds), 1963

signed verso *Joseph Cornell*; inscribed verso for *Maureen & Frank 6.22.69 from Joe*
mixed media collage
30.5 x 22.8 cm. (12 x 9 in.)

PROVENANCE:

Private Collection, acquired as a gift from the Artist, 1969.
Anon. sale; Christie's, New York, 8 Nov. 1989, lot 115.
Private collection, New York, acquired at the above sale.
Anon. sale; Sotheby's, New York, 29 Sep. 2004, lot 354.
Private Collection, USA, acquired at the above sale.

EXHIBITED:

Chicago, IL, Art Institute of Chicago, *67th American Exhibition*, 28 Feb. – 12 April 1964, no. 16.



JOSEPH CORNELL (1903 – 1972)

T'ang Dynasty, c. 1963

signed and inscribed, verso to *Mr. and Mrs. Ed B. Hennington Jr./from Robert + Joseph Cornell*
mixed media collage
30 x 23 cm. (12 x 9 in.)

PROVENANCE:

Mr. and Mrs. Ed B. Hennington Jr., a gift from the Artist.
Castelli Feigen Corcoran, New York.
Acme Gallery, San Francisco, CA.
7-Eleven, Inc.
Anon. Sale; Sotheby's, New York, 11 Oct. 2006, lot 343.
Hollis Taggart Galleries, New York.
Private Collection, USA, acquired from the above in 2007.

LITERATURE:

Joseph Cornell, exh. cat., Madrid, Fundación Juan March, 1984, no. 74 (illus.)

EXHIBITED:

Madrid, Fundación Juan March, *Joseph Cornell*, 2 April – 27 May 1984, no. 74; this exhibition then travelled to Barcelona, Fundación Juan March, 5 June – 15 July 1984.
San Francisco, CA, Acme Art, *Joseph Cornell*, 1985.



JOSEPH CORNELL (1903 – 1972)

The Journeying sun (For Samuel Taylor Coleridge), c. 1963

signed, titled, and dated, verso 'The Journeying Sun' for Samuel Taylor Coleridge, Autumn 1963
mixed media collage; in the artist's original frame
21.6 x 29.2 cm. (11 1/2 x 14 1/2 in.)

PROVENANCE:

Dore Ashton, New York.
Private Collection.
Hollis Taggart Galleries, New York.
Private Collection, USA, acquired from the above in 2010.

LITERATURE:

D. Ashton, *A Joseph Cornell Album*, New York, 1974, pp. 188, 230 and 238 (illus.)

EXHIBITED:

New York, Cooper Union School of Art and Architecture, *A Joseph Cornell Exhibition for Children*, 10 Feb. – 2 March 1972.



JOSEPH CORNELL (1903 – 1972)

Medici

signed verso *Joseph Cornell*
mixed media collage
30 x 22.8 cm. (12 x 9 in.)

PROVENANCE:

Private Collection, USA.



JOSEPH CORNELL (1903 – 1972)

Now voyager, 1966

mixed media collage
30 x 22.8 cm. (12 x 9 in.)

PROVENANCE:

The Pace Gallery, New York..
Richard Gray Gallery, Chicago, IL.
Private Collection, USA, acquired from the above in 1989.



RICHARD DIEBENKORN (1922 – 1993)

Untitled, 1991

signed with initials and dated, lower left *R.D.91*; signed and dated, verso *R. Diebenkorn 1991*
acrylic, crayon, and graphite on paper, extended at the bottom
52 x 40.5 cm. (20 1/2 x 16 in.)

PROVENANCE:

Knoedler & Co., New York.
Bud Yorkin, acquired from the above in 1991.
Greenberg Van Doren Gallery, New York.
Edward Tyler Nahem Fine Art, New York.
Private Collection, USA, acquired from the above in 2012.

LITERATURE:

Richard Diebenkorn: New Work, exh. cat., Knoedler & Co., New York, 1991, no. 7.
A. Corn, 'Reviews: Richard Diebenkorn, Knoedler' in *Art News*, Feb. 1992, p. 119.
J. Livingston, *The Art of Richard Diebenkorn*, exh. cat., Whitney Museum of American Art, New York, 1997, p. 249, no. 205.
M. Klein, 'Pure Painterly Ambience: Richard Diebenkorn', in *Artnet Magazine*, 29 Oct. 1997, http://www.artnet.com/magazine_pre2000/features/klein/klein10-29-97.asp.
B. Schneider (ed.), *Richard Diebenkorn: Abstractions on Paper*, published in connection with the exhibition of the Richard Diebenkorn Foundation *The Intimate Diebenkorn: works on paper 1949 – 1992*, Kentfield, 2013, p. 109.
J. Livingstone and A. Liguori, *Richard Diebenkorn: The Catalogue Raisonné*, New Haven, 2016, vol. IV, p. 412, no. 4722.

EXHIBITED:

San Francisco, CA, Campbell-Thiebaud Gallery, *Thirty Years on Paper: Richard Diebenkorn and Wayne Thiebaud*, 9 April – 11 May 1991.
New York, Knoedler & Co., *Richard Diebenkorn: New Work*, 2–30 Nov. 1991, no. 7.
New York, Whitney Museum of American Art, *Richard Diebenkorn*, 9 Oct. 1997 – 19 Jan. 1998, no. 205; this exhibition then travelled to Fort Worth, TX, Modern Museum of Art, 8 Feb. – 12 April 1998; Washington D.C., The Phillips Collection, 9 May – 16 Aug. 1998; and San Francisco, CA, Museum of Modern Art, 9 Oct. 1998 – 9 Jan. 1999.



OSCAR DOMÍNGUEZ (1906 – 1957)

Leda y el cisne, 1952

signed lower right *Dominguez*
oil and ink on canvas
33 x 41 cm. (12 ³/₄ x 16 in.)

PROVENANCE:

Walter Vogel, Paris.
Anon. sale; Sotheby's, Paris, 3 Dec. 2008, lot 53.
Galería Guillermo de Osma, Madrid.
Private Collection, USA, acquired from the above in 2010.

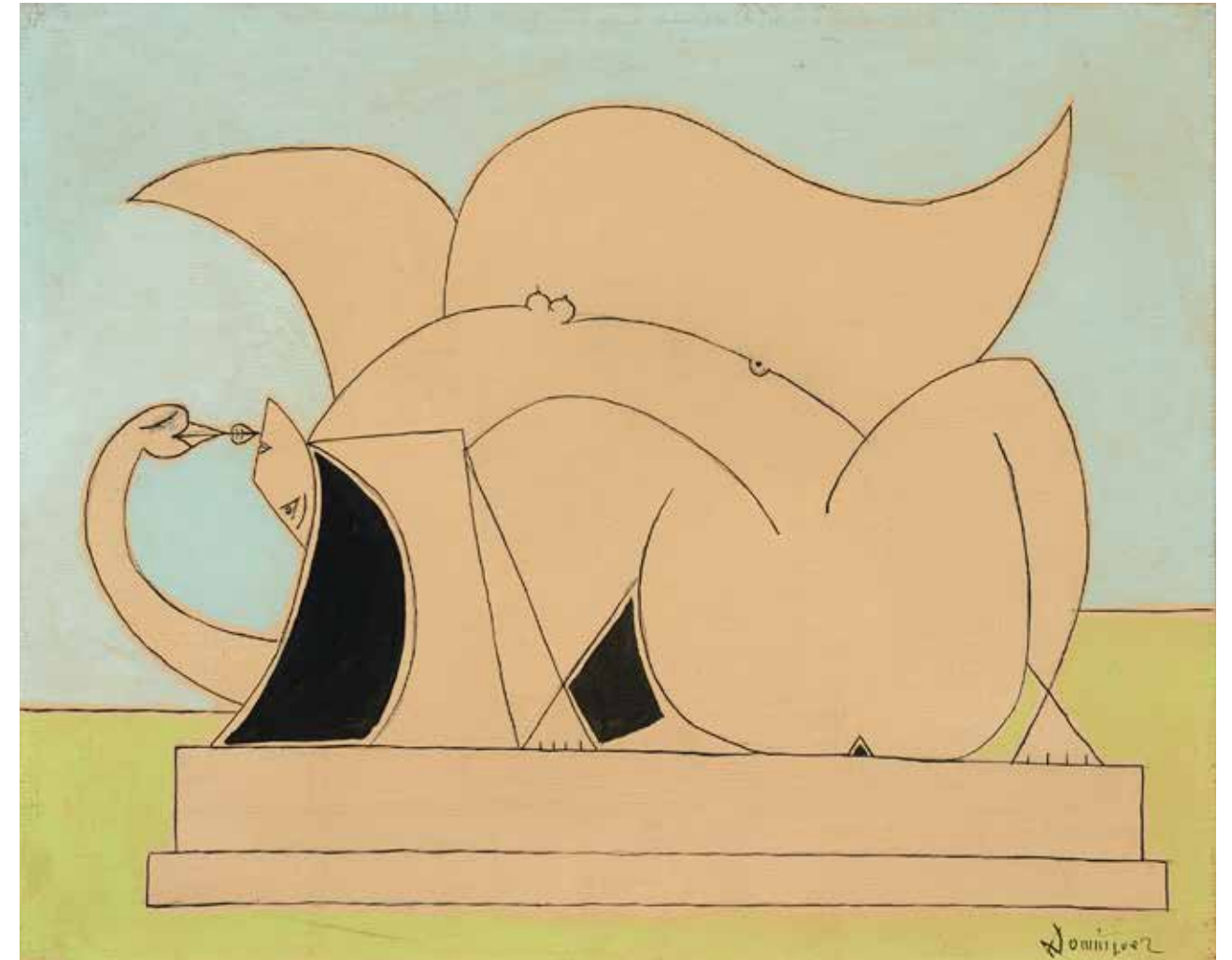
LITERATURE:

R. de Sosa, *Oscar Domínguez: l'oeuvre peint, catalogue raisonné*, vol. I, Paris, 1989, p. 247, no. 236 (illus.), with incorrect dimensions.
P. Waldberg, *Oscar Domínguez: La última década, 1947 – 1957*, exh. cat., Galería Guillermo de Osma, Madrid, 2009, p. 19, no. 17 (illus.)

EXHIBITED:

Madrid, Galería Guillermo de Osma, *Oscar Domínguez: La última década, 1947 – 1957*, 17 Sept. – 6 Nov. 2009, no. 17.

The authenticity of this work has been confirmed by Ana Vázquez de Parga.



OSCAR DOMÍNGUEZ (1906 – 1957)*

Figura con arquitecturas, 1956

signed and dated, verso *Dominguez / 56*, and inscribed on the stretcher *Bonnes Aneé [sic] por les Gomes mes tres cheres Amis [sic]*

oil on canvas

12.3 x 18.4 cm. (4 ⁷/₈ x 7 ¹/₄ in.)

PROVENANCE:

Henriette and André Gomes, Paris, a gift from the Artist.
Their sale; Briest Scp., Paris, 18 June 1997, lot 179.
Chantal and Guy Heytens, acquired at the above sale.
Anon. Sale; Artcurial, Paris, 22 Oct. 2007, lot 575.
Galería Guillermo de Osmá, Madrid.
Private Collection, USA, acquired from the above in 2010.

LITERATURE:

P. Waldberg, *Oscar Domínguez: La última década, 1947 – 1957*, exh. cat., Galería Guillermo de Osmá, Madrid, 2009, pp. 22 and 38, no. 24 (illus.)

EXHIBITED:

Madrid, Galería Guillermo de Osmá, *Oscar Domínguez: La última década, 1947 – 1957*, 17 Sept. – 6 Nov. 2009, no. 24.



JEAN DUBUFFET (1901 – 1985)

Urbi et orbi, Aug. 1962

signed with initials and dated, lower right J.D. 62;
inscribed, titled and signed with initial, verso EG 13
Urbi et Orbi / D
gouache and collage on paper
66.5 x 89.4 cm. (26 1/4 x 35 1/4 in.)

PROVENANCE:

Dr. and Mrs Sherman Kay, USA.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2007.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet; Tour aux figures, amoncellements, cabinet logologique*, Paris, 1966, vol. XX, no. 40 (illus.)



JEAN DUBUFFET (1901 – 1985)

Porte de l'oasis avec traces de pas dans le sable, Jan. 1948

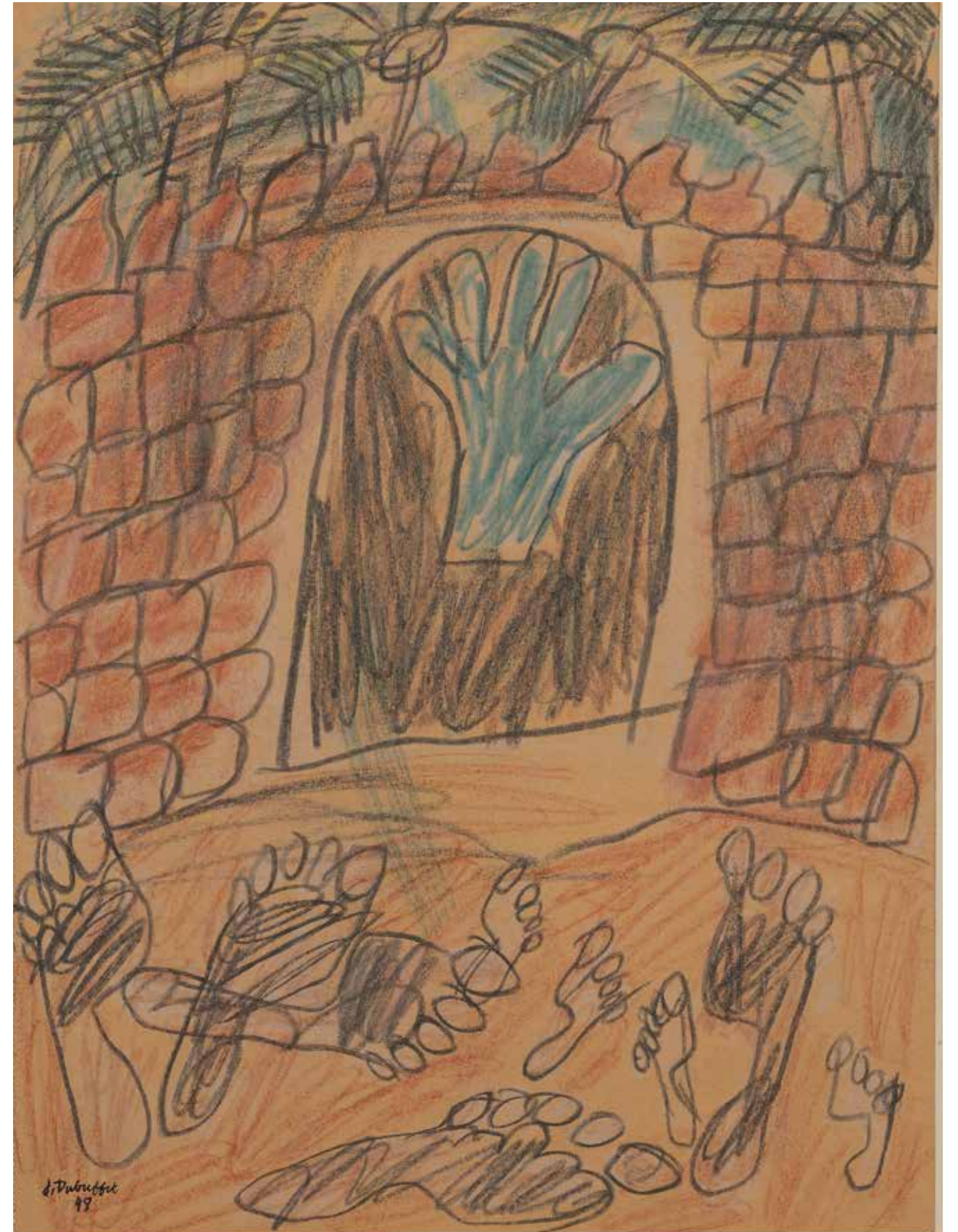
signed and dated, lower left *J. Dubuffet/48*
coloured crayon on paper
33.9 x 25.4 cm (13 ¹/₃ x 10 in.)

PROVENANCE:

Edward F. Magon, East Hampton, NY, acquired from the Artist in 1951.
Alfonso Ossorio, The Creeks, East Hampton, NY.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 1992.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule IV: Roses d'Allah, clowns du désert*, Paris, 1965, p. 100, no. 181 (illus. reversed).



JEAN DUBUFFET (1901 – 1985)

Paysage avec trois personnages, 1949

signed and dated, upper right *J-Dubuffet 49*; signed, titled and dated, verso *Paysage avec trois personnages (série "Paysages grotesques")*/1949 *J. Dubuffet*

oil on masonite

40 x 60 cm. (15 x 23 ¹/₄ in.)

PROVENANCE:

John Craven, Paris.

Galerie Craven, Paris.

Marlborough-Godard, Montreal.

Private Collection, USA.

Jennifer Pinto Safian, New York.

Private Collection, USA, acquired from the above in 2000.

LITERATURE:

F. Mathey, *Rétrospective Jean Dubuffet: 1942 – 1960*, exh. cat., Musée des Arts Décoratifs, Paris, 1960, p. 214, no. 55.

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule V: Paysages Grotesques*, Paris, 1965, p. 39, no. 56 (illus.)

EXHIBITED:

Paris, Musée des Arts Décoratifs, Palais du Louvre – Pavillon de Marsan, *Rétrospective Jean Dubuffet: 1942 – 1960*, 16 Dec. 1960 – 25 Feb. 1961, no. 55.



JEAN DUBUFFET (1901 – 1985)

Tête en tache de moisissure, April 1950

signed and dated, lower right *J. Dubuffet /avril 50*
encaustic on masonite
65 x 54 cm. (25 1/2 x 21 1/4 in.)

PROVENANCE:

Pierre Matisse Gallery, New York.
Charles H. Carpenter, Jr., New Canaan, CT, acquired from the above in 1952.
His Estate sale; Christie's, New York, 16 Nov. 2006, lot. 130.
Private Collection, USA, acquired at the above sale.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule VI: Corps de dames*, Paris, 1965, p. 31, no. 27 (illus.)
1900 to Now: Modern Art from Rhode Island Collections, exh. cat., Rhode Island School of Design Museum, Providence, RI, 1988, p. 19.
Charles H. Carpenter, Jr.: *The Odyssey of a Collector*, exh. cat., Carnegie Museum of Art, Pittsburgh, PA, 1996, p. 67 (illus. in colour).

EXHIBITED:

Providence, RI, Rhode Island School of Design Museum, *1900 to Now: Modern Art from Rhode Island Collections*, 22 Jan. – 1 May 1988, n.n.
Pittsburgh, PA, Carnegie Museum of Art, *Charles H. Carpenter, Jr.: The Odyssey of a Collector*, March – June 1996, n.n.
Ridgefield, CT, The Aldrich Museum of Contemporary Art, *The Charles H. Carpenter, Jr. Collection: Fifty Years of Supporting the New*, Sept. – Dec. 2002, n.n.



JEAN DUBUFFET (1901 – 1985)

Escalier, 28 April 1967

signed, inscribed and dated, lower right *Escalier pour Queneau / J.Dubuffet / 67*
felt tip pen and vinyl on paper
49 x 29.5 cm. (19 x 11 ³/₄ in.)

PROVENANCE:

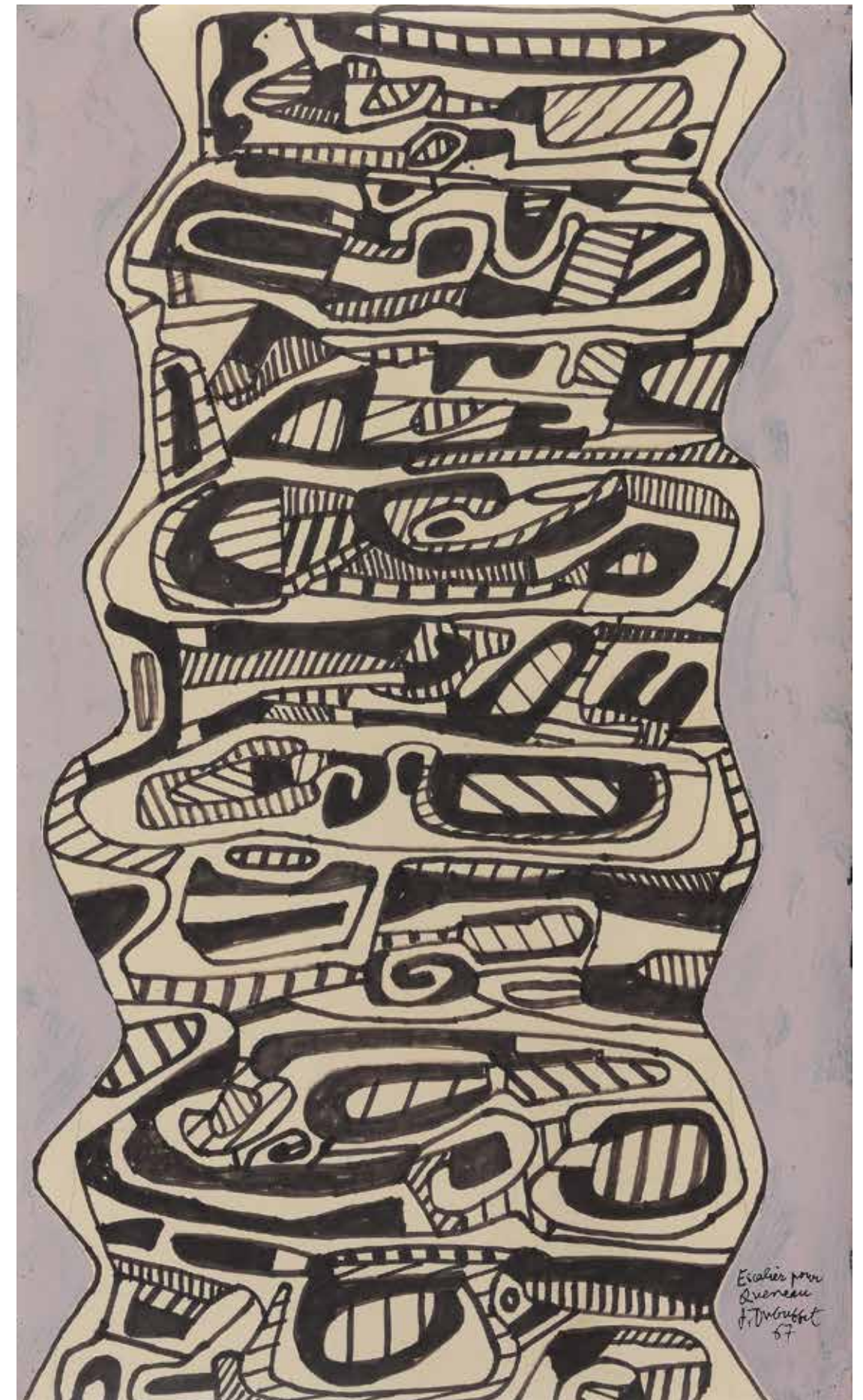
Raymond Queneau, Neuilly-sur-Seine, acquired as a gift from the Artist.
Anon. sale; Sotheby's, London, 1 April 1987, lot 452.
Waddington Galleries Ltd., London.
Anon. sale; Sotheby's, London, 26 Oct. 1989, lot 331.
Anon. sale; Sotheby's, London, 25 March 1993, lot 320.
Lars Ulrich, San Francisco, CA.
His sale, Christie's, London, 28 June 2002, lot. 151.
Private Collection.
Anon. sale; Sotheby's, New York, 13 Nov. 2003, lot 235.
Private Collection, USA.

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XXII: Cartes, utensiles*, Paris, 1965, p. 162, no. 407 (illus.)
Jean Dubuffet: Works on Paper, 1974 – 1985, exh. cat., Waddington Galleries, London, 1987, pp. 16 and 129, no. 3 (illus.)

EXHIBITED:

London, Waddington Galleries, *Jean Dubuffet: Works on paper 1974 – 1985*, 30 Sept. – 24 Oct. 1987, no. 3.



LUCIO FONTANA (1899 – 1968)

Concetto spaziale, 1964-65

signed lower right *l. fontana*; signed verso *l. fontana*

waterpaint on canvas

24 x 30.5 cm. (9 1/2 x 12 in.)

PROVENANCE:

Private Collection, Milan.

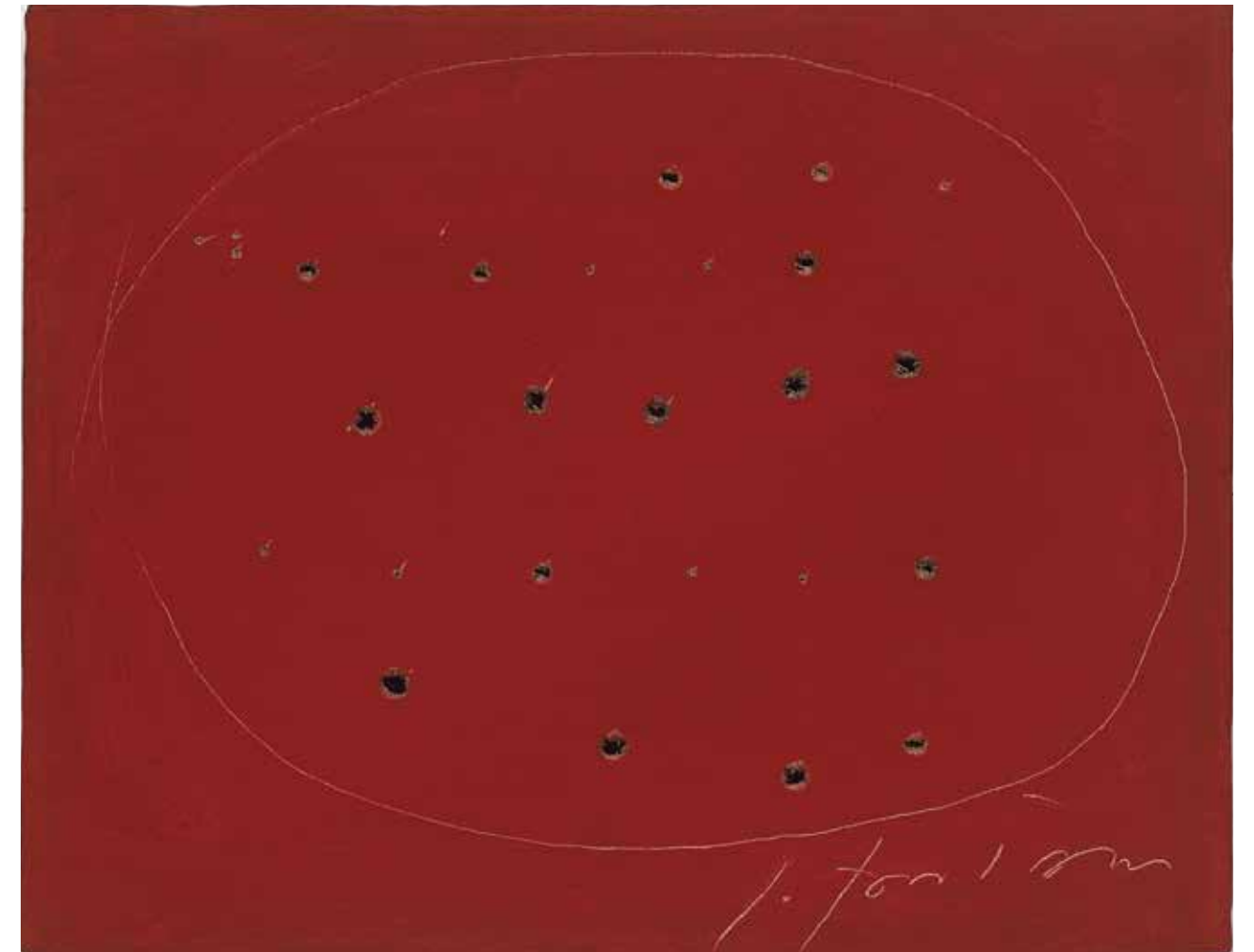
Private Collection, Milan, acquired from the above in 2010.

Anon. sale; Sotheby's, Milan, 25 Nov. 2014, lot 14.

Cardinal Fine Arts, Hong Kong.

Private Collection, USA, acquired from the above in 2018.

This work is registered by the Fondazione Lucio Fontana, Milan, under no. 3685/1.



ALBERT GLEIZES (1881 – 1953)

Downtown, 1916

signed, dated and inscribed, lower right *Albert Gleizes / New-York 1916 / Downtown*; inscribed lower left *Pr. Hilla, Paris 1938*

watercolour and gouache on cardboard
36 x 27 cm. (14 ¹/₄ x 10 ⁵/₈ in.)

PROVENANCE:

Hilla von Rebay, a gift from the Artist.
Hervé Chayette, Paris, acquired from the estate of the above.
His sale; Drouot-Richelieu, Paris, 2 Dec. 1988, lot 39.
Galerie Oudermatt-Cazeau, Paris.
Private Collection, Paris, acquired from the above in 1989.
Galerie Jean-François Cazeau, Paris.
Private Collection, USA, acquired from the above in 2017.

LITERATURE:

Maîtres des XIXe et XXe siècles, exh. cat., Galerie Oudermatt-Cazeau, Paris, 1989, n.n.
D. Robbins, et al., *Albert Gleizes: Catalogue Raisonné*, Paris, 1998, vol. I, p. 229, no. 652 (illus.)

EXHIBITED:

Paris, Galerie Oudermatt-Cazeau, *Maîtres des XIXe et XXe siècles*, 11 May – 30 July 1989, n.n.



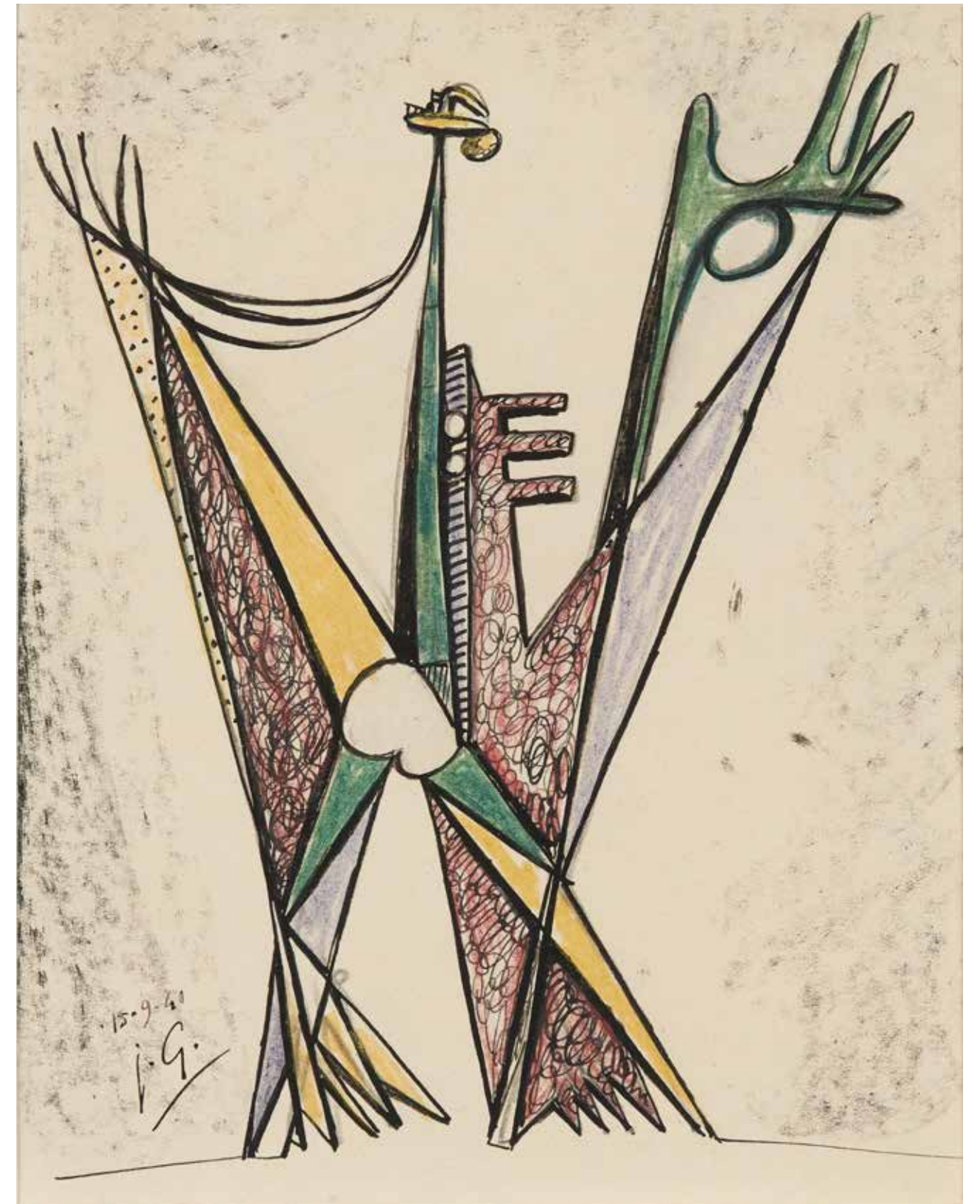
JULIO GONZÁLEZ (1876 – 1942)*

Femme criant, 15 Sept. 1941

signed with initials and dated, lower left 15-9-41/J.G.
coloured crayon and ink on paper
21 x 16.5 cm. (8 ³/₈ x 6 ¹/₂ in.)

PROVENANCE:

Galerie Louise Leiris, Paris.
Anders Thustrup, Sweden, acquired from the above in 1964.
Private Collection, USA, acquired in 2009.



ADOLPH GOTTLIEB (1903 – 1974)

Sea and tide, 1952

signed with initials, lower left A.G.; signed and inscribed verso ADOLPH GOTTLIEB/11 x 13 ½/ 1952/ SEA + TIDE
oil on masonite
28 x 34.3 cm. (11 x 13 ½ in.)

PROVENANCE:

Adolph and Esther Gottlieb Foundation, New York.
André Emmerich Gallery Inc., New York.
Private Collection.
C&M Arts, New York.
Private Collection.
Anon. sale; Christie's, New York, 17 May 2007, lot 146.
Private Collection, USA, acquired at the above sale.

LITERATURE:

J. Wechsler, et al., *Abstract Expressionism: Other Dimensions; An Introduction to Small Scale Painterly Abstraction in America, 1940 – 1965*, exh. cat., University of Miami, Lowe Art Museum, Coral Gables, FL, 1989, pp. 42 and 85, nos. 35 and 60 (illus.)
Adolph Gottlieb: Small Images Spanning Four Decades 1938 – 1973, exh. cat., Manny Silverman Gallery, Los Angeles, CA, 1995, p. 4, no. 12 (illus.)

EXHIBITED:

Coral Gables, FL, University of Miami, Lowe Art Museum, *Abstract Expressionism: Other Dimensions; An Introduction to Small Scale Painterly Abstraction in America, 1940 – 1965*, 26 Oct. – 3 Dec. 1989, no. 35; this exhibition then travelled to Chicago, IL, Terra Museum of American Art, 23 Jan. – 11 March 1990; New Brunswick, NJ, Rutgers University, The Jane Voorhees Zimmerli Art Museum, 25 March – 13 June 1990.
Los Angeles, CA, Manny Silverman Gallery, *Adolph Gottlieb: Small Images Spanning Four Decades 1938 – 1973*, 22 April – 3 June 1995, no. 12.



JUAN GRIS (1887 – 1927)

L’Homme à la guitare, 1918

pencil on paper
33 x 21.6 cm. (13 x 8 1/2 in.)

PROVENANCE:

Galerie Jeanne Bucher, Paris.
Julius Loeb, New York.
His sale; Parke-Bernet, New York, 6 Feb. 1947, lot 23.
Kleeman Gallery, New York, acquired at the above sale.
Buchholz Gallery, New York.
Mr & Mrs Harry Lewis Winston, Birmingham, MI, subsequently Mrs. Barnett Malbin [Lydia Winston Malbin],
acquired from the above in Oct. 1950; thence by descent until
Her sale ('Property from the Lydia Winston Malbin Collection'); Sotheby's, New York, 4 May 2006, lot 337.
Private Collection, USA, acquired at the above sale.

EXHIBITED:

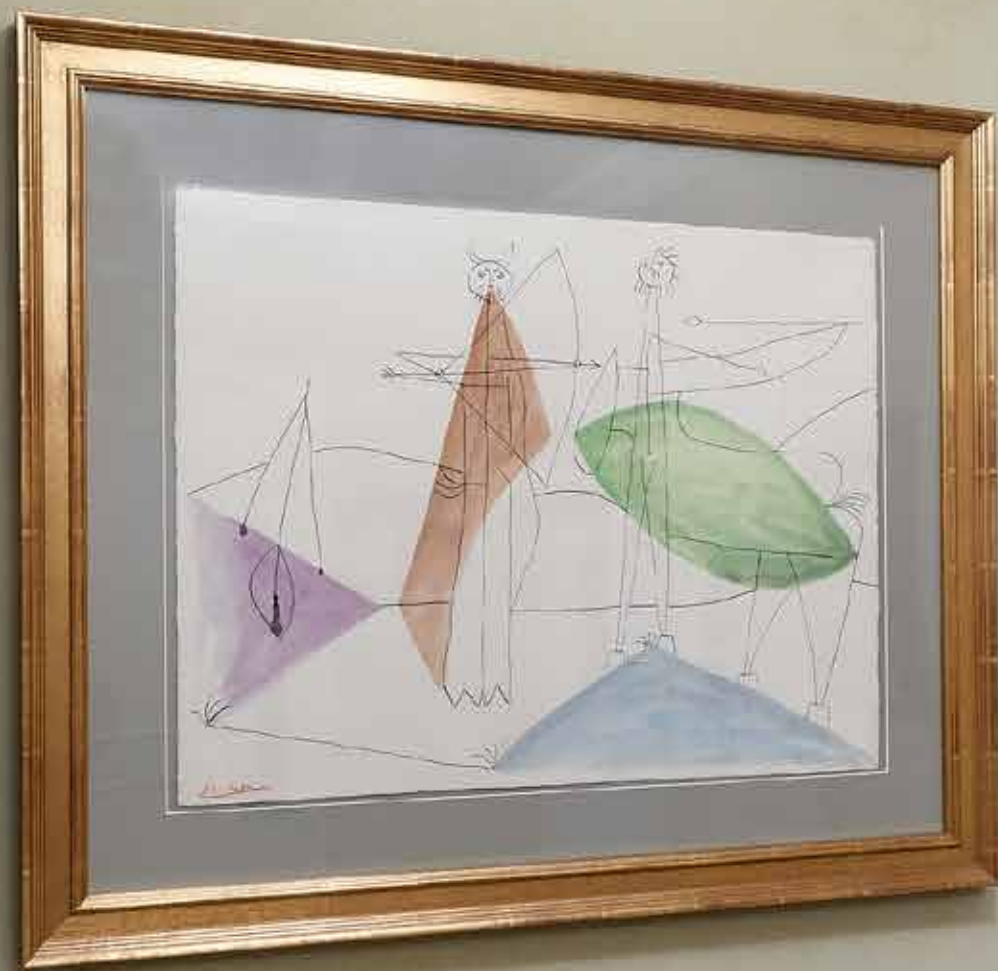
Juan Gris, exh. cat., Buchholz Gallery, New York, 1950, no. 42.
Contemporary Drawings, exh. cat., Buchholz Gallery, New York, 1950, no. 26 (illus.)
Collecting Modern Art: Paintings, Sculptures, and Drawings from the Collection of Mr. and Mrs. Harry Lewis Winston, exh. cat., Detroit Institute of Art, Detroit, MI, 1957, p. 52, no. 46.
20th Century Painting and Sculpture from the Winston Collection, exh. cat., University of Michigan, Ann Arbor, MI, 1955, p. 11, no. 23.
J.T. Soby, *Juan Gris*, exh. cat., Museum of Modern Art, New York, 1958, p. 99 (illus.)
Artist and Maecenas: A tribute to Curt Valentin, exh. cat., Marlborough-Gerson Gallery, New York, 1963, p. 80, no. 147 (illus.)
Reflection through a collector's eye: A selection of prints and drawings from the collection of Lydia and Harry Lewis Winston, exh. cat., Indiana University Art Museum, Bloomington, IN, 1971, pp. 51-52, no. 60 (illus.)
T.M. Messer, et al., *Futurism: A Modern Focus; The Lydia and Harry Lewis Winston Collection*, exh. cat., Solomon R. Guggenheim Museum, New York, 1973, p. 102, no. 47 (illus.)

LITERATURE:

New York, Buchholz Gallery, *Juan Gris*, 16 Jan. – 11 Feb. 1950, no. 42.
New York, Buchholz Gallery, *Contemporary Drawings*, 26 Sept. – 14 Oct. 1950, no. 26.
Bloomfield Hills, MI, Cranbrook Art Academy, *Mr. and Mrs. Harry Lewis Winston Collection*, 8–25 Nov. 1951, no. 62.
Ann Arbor, MI, University of Michigan, *20th Century Painting and Sculpture from the Winston Collection*, 30 Oct. – 27 Nov. 1955, no. 23.
Detroit, MI, Detroit Institute of Art, *Collecting Modern Art: Paintings, Sculptures, and Drawings from the Collection of Mr. and Mrs. Harry Lewis Winston*, 27 Sept. – 3 Nov. 1957, no. 46; this exhibition then travelled to Richmond, VA, Virginia Museum of Fine Arts, 13 Dec. 1957 – 5 Jan. 1958; San Francisco, CA, San Francisco Museum of Arts, 23 Jan. – 13 March 1958; Milwaukee, WI, Milwaukee Art Institute, 11 April – 12 May 1958.
New York, Museum of Modern Art, *Juan Gris*, 9 April – 1 June 1958, n.n.; this exhibition then travelled to Minneapolis, MN, The Minneapolis Institute of Art, 24 June – 24 July 1958; San Francisco, CA, San Francisco Museum of Art, 11 Aug. – 14 Sept. 1958; Los Angeles, CA, Los Angeles County Museum of Art, 29 Sept. – 26 Oct. 1958.

New York, Marlborough-Gerson Gallery, *Artist and Maecenas: A tribute to Curt Valentin*, Nov. – Dec. 1963, no. 147.
Bloomington, IN, Indiana University Art Museum, *Reflection through a collector's eye: A selection of prints and drawings from the collection of Lydia and Harry Lewis Winston*, 10 Feb. – 21 March 1971, no. 60; this exhibition then travelled to Milwaukee, WI, University of Wisconsin-Milwaukee, 30 March – 30 April 1971.
New York, Solomon R. Guggenheim Museum, *Futurism: A Modern Focus; the Lydia and Harry Lewis Winston Collection*, 1973, no. 47.





JUAN GRIS (1887 – 1927)

Jean le musicien, 1921

signed, dated, and inscribed, lower right *A mon ami/Jean Claude Brun/Juan Gris. 4-21.*
pencil on paper
36.2 x 26.7 cm. (14 ¹/₄ x 10 ¹/₂ in.)

PROVENANCE:

Daniel-Henry Kahnweiler, Galerie Louise Leiris, Paris (no. 14462, ph. no. 11035).
Saidenberg Gallery, New York, by 1967.
Donald Outerbridge, Boston, MA and Santa Barbara, CA, by 1968.
R.M Light & Co., Inc., Santa Barbara, CA, by 1998.
Private Collection, Santa Barbara, CA.
Donald Morris Gallery, Inc., New York.
Private Collection, USA, acquired from the above in 2007.

LITERATURE:

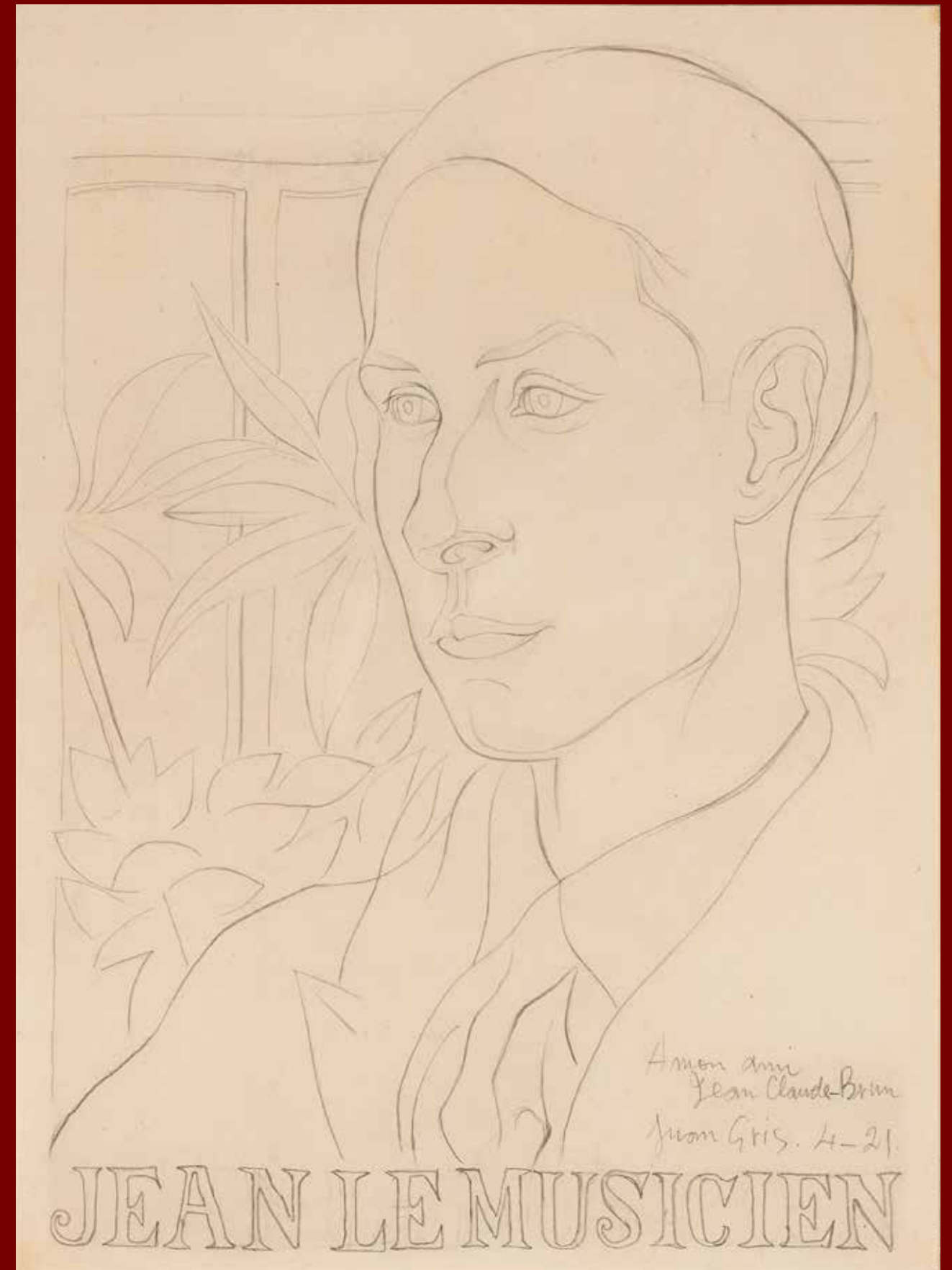
J. Richardson, *Juan Gris*, exh. cat., Museum am Ostwall, Dortmund, 1965, no. 143.
Juan Gris, exh. cat., Wallraf-Richartz Museum, Cologne, 1965, no. 143.
Juan Gris, Drawings and Gouaches, exh. cat., Saidenberg Gallery, New York, 1967, no. 36.

EXHIBITED:

Dortmund, Museum am Ostwall, *Juan Gris*, 23 Oct. – 4 Dec. 1965, no. 143; this exhibition then travelled to
Cologne, Wallraf-Richartz Museum, 29 Dec. 1965 – 13 Feb. 1966.
New York, Saidenberg Gallery, *Juan Gris, Drawings and Gouaches*, 9 May – 24 June 1967, no. 36.

ENGRAVED:

In lithograph for Galerie Simon, Paris, in an edition of 50 (Kahnweiler 4).



JUAN GRIS (1887 – 1927)

Le Raisin noir, 1923

signed and dated, lower left *Juan Gris 1923*
oil on canvas
22.5 x 33.5 cm. (8 ⁷/₈ x 13 ⁵/₈ in.)

PROVENANCE:

Daniel-Henry Kahnweiler, Galerie Simon, Paris, 1923.
Galerie Louise Leiris, Paris.
Hanover Gallery, London, 1950.
Denys Sutton, London; thence by descent.
Anon. sale; Sotheby's, New York, 7 Nov. 2012, lot 191.
Galería Guillermo de Osmá, Madrid.
Private Collection, USA, acquired from the above in 2013.

LITERATURE:

Little Review, New York, Autumn/Winter 1924-25 (illus.)
Paintings by Vuillard, Courbet, Utrillo, Soutine, De Vlaminck, Dufy, Gris, Braque, Masson, Mirò, Sutherland, Giacometti, Bacon, Freud, Adler, Richards and Bombois, exh. cat., Hanover Gallery, London, 1950, p. 5, no. 17.
Juan Gris, 1887 – 1927: Retrospective Exhibition, exh. cat., Marlborough Fine Art, London, 1958, no. 19.
D. Cooper, et al., *Juan Gris: Catalogue raisonné de l'œuvre peint*, Paris, 1977, vol. II, pp. 248-49, no. 421 (illus.)

EXHIBITED:

Paris, Galerie Simon, *Juan Gris*, 1923, no. 54.
London, Hanover Gallery, *Paintings by Vuillard, Courbet, Utrillo, Soutine, De Vlaminck, Dufy, Gris, Braque, Masson, Mirò, Sutherland, Giacometti, Bacon, Freud, Adler, Richards and Bombois*, 4 July – 11 Aug. 1950, no. 17.
Swansea, Glynn Vivian Art Gallery, *Some Modern French Paintings and Drawings*, 23 April – 26 May 1956, no. 29; this exhibition then travelled to Aberystwyth, National Library of Wales, 1–26 June 1956; Cardiff, National Museum of Wales, 3–31 July 1956.
London, Marlborough Fine Art, *Juan Gris, 1887 – 1927: Retrospective Exhibition*, Feb. – March 1958, no. 19.



RUDOLF JAHNS (1896 – 1983)

Häuser am Platz, 1920

signed and dated, lower left *R. Jahns / 1920*
watercolour on paper
47.2 x 58 cm. (18 ¹/₂ x 22 ⁷/₈ in.)

PROVENANCE:

Barry Friedman Ltd., New York.
M.J. Pinto and Co., New York.
Private Collection, USA, acquired from the above in 1990.

LITERATURE:

Rudolf Jahns, Konkrete Landschaften: Gemälde, Aquarelle, Zeichnungen, exh. cat., Bielefelder Kunstverein eV, Bielefeld, 1986, p. 37, no. 46.
U. Krempel and B. Roselieb-Jahns, *Rudolf Jahns: Werkverzeichnis, 1917 – 1981*, Ostfildern, 2003, p. 103 (illus.)

EXHIBITED:

Bielefeld, Bielfelder Kunstverein eV, *Rudolf Jahns, Konkrete Landschaften: Gemälde, Aquarelle, Zeichnungen*, 9 March – 20 April 1986, no. 46; this exhibition then travelled to Berlin, Kunstamt Berlin-Tiergarten, 2 – 31 May 1987; and Braunschweig, Städtisches Museum, 14 June – 18 July 1987.
Düsseldorf, Galerie Karin Fesel, *Rudolf Jahns, Bilder und Zeichnungen aus sechs Jahrzehnten*, 1988.
Cologne, Galerie Stolz, *Rudolf Jahns, Arbeiten auf Papier aus acht Jahrzehnten*, 1989.



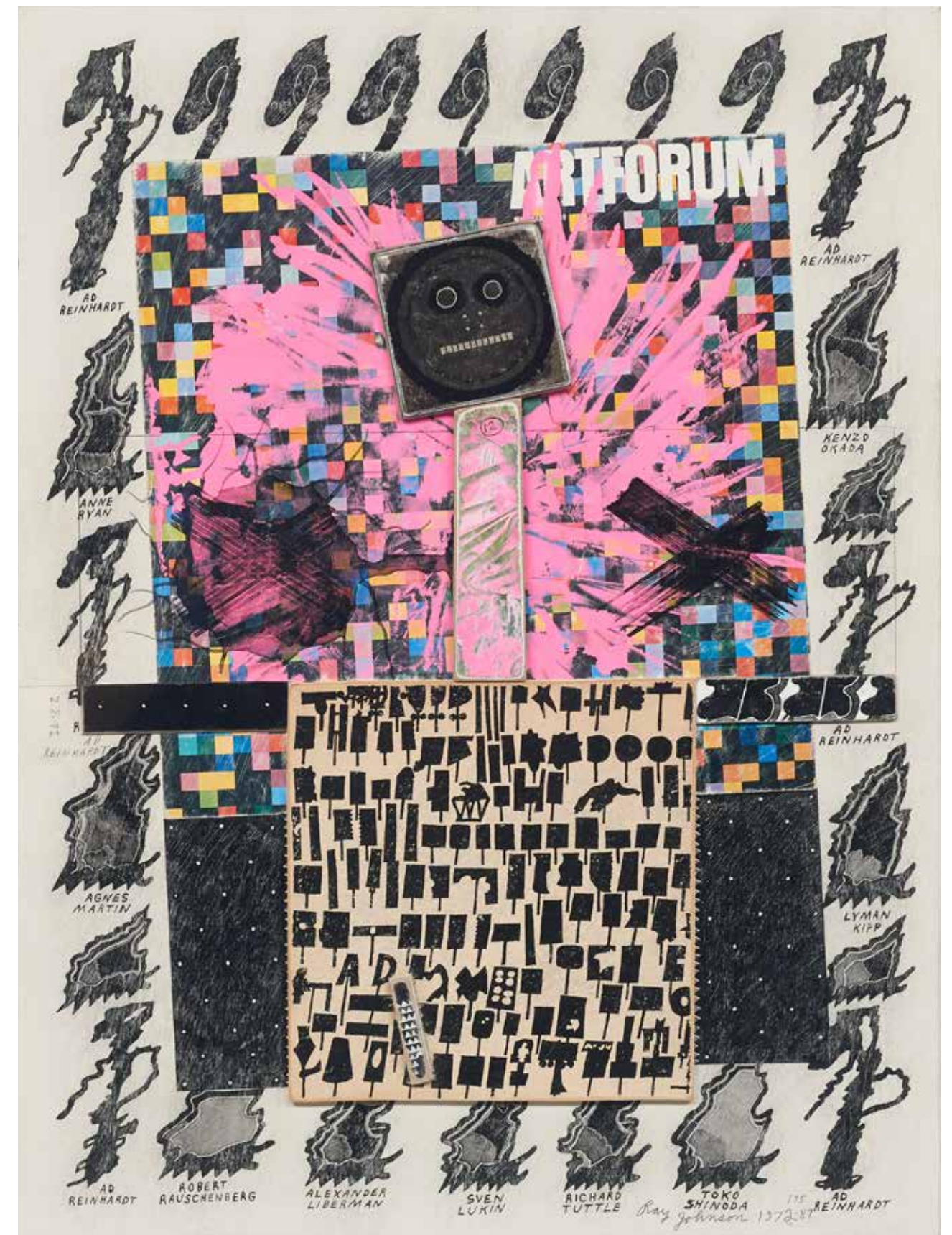
RAY JOHNSON (1927 – 1995)

Ad Reinhardt Artforum, 1972–87

signed and dated, lower right *Ray Johnson 1972 – 1987*; signed, dated and inscribed, verso *AD REINHARDT/by Ray Johnson/1972/20 x 15*
collage on illustration board
50.8 x 38.1 cm. (20 x 15 in.)

PROVENANCE:

The Estate of the Artist (inv. no. 10382).
Richard L. Feigen & Co., New York.
Private Collection, USA, acquired from the above in 2014.





RAY JOHNSON (1927 – 1995)

Janis Joplin's Mother's Hat, 1972–88

signed and dated, lower centre *Ray Johnson 1972*
ink and collage on board; in the artist's original frame
37.1 x 28.6 cm. (14 ⁵/₈ x 11 ¹/₄ in.)

PROVENANCE:

The Estate of the Artist.
Matthew Marks Gallery, New York.
Private Collection, USA, acquired from the above in 2017.



RAY JOHNSON (1927 – 1995)

Untitled (Two brown Italian postage stamps), 29 Nov. 1987

signed and dated, lower right 1989-Ray Johnson 1975-85-88; signed, dated, and inscribed lower left: RAY/
JOHNSON GALLERY 11.29.87; inscribed upper centre DEAR 11 INCHES

collage on illustration board
25 x 14.5 cm. (9 ⁷/₈ x 5 ³/₄ in.)

PROVENANCE:

The Estate of the Artist (inv. no. 14522).

Richard L. Feigen & Co., New York.

Private Collection, USA, acquired from the above in 2014.



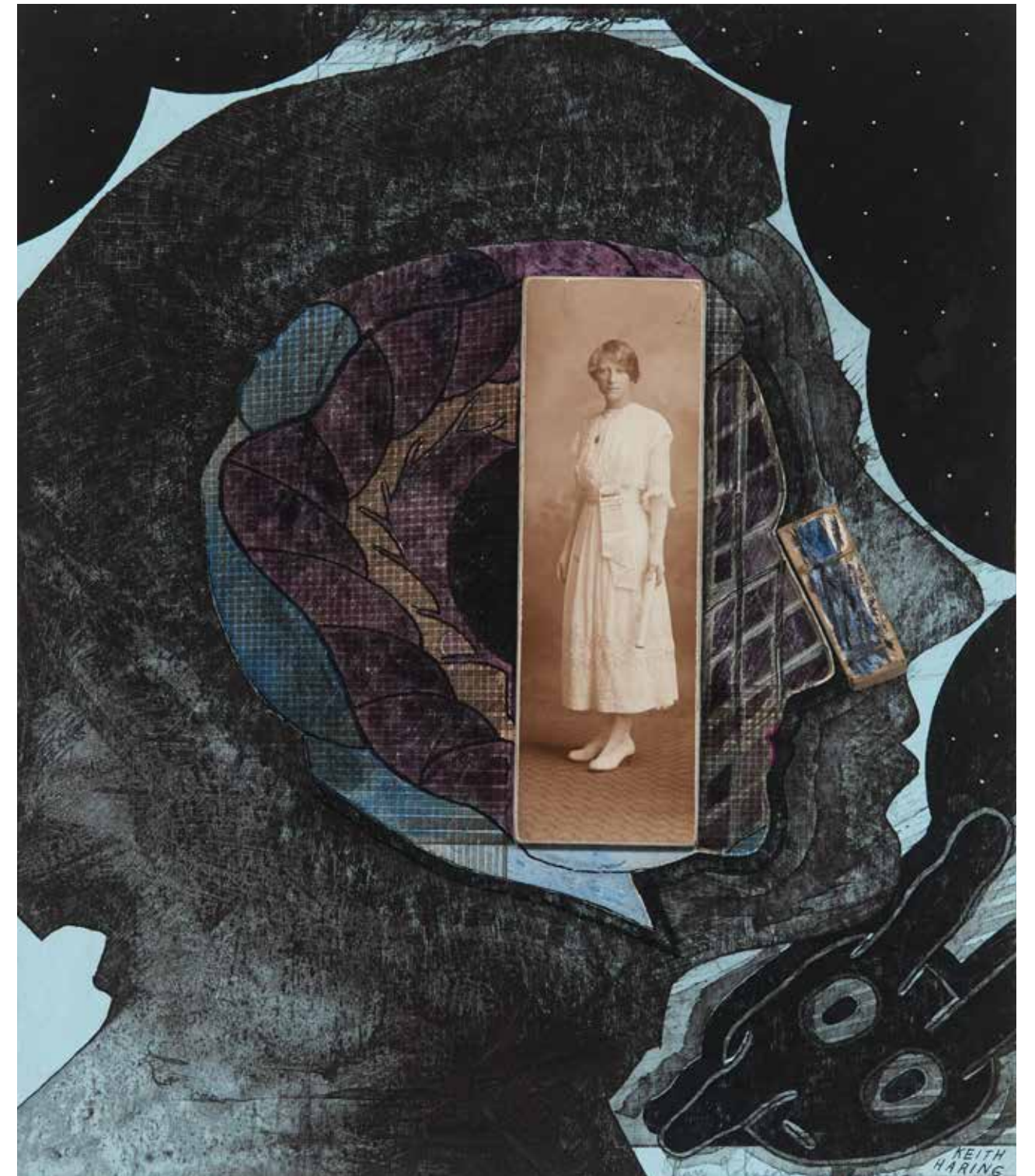
RAY JOHNSON (1927 – 1995)

Untitled (Andy Warhol with photo early 20th century woman)

signed, dated and inscribed, lower right Ray Johnson 1976-85-86 85-86/KEITH/HARING
collage on cardboard panel
31.8 x 26.7 cm. (12 1/2 x 10 1/2 in.)

PROVENANCE:

The Estate of the Artist (inv. no. 11478).
Richard L. Feigen & Co., New York.
Private Collection, USA, acquired from the above in 2015.



RAY JOHNSON (1927 – 1995)

Untitled (Jasp w/ orange "IN" label & Buttons), 1982-88

signed and dated, lower right *Ray Johnson 1982-1988*
collage on cardboard panel
20.6 x 22.2 cm. (8 ¹/₈ x 8 ³/₄ in.)

PROVENANCE:

The Estate of the Artist (inv. no. 17956).
Richard L. Feigen & Co., New York.
Private Collection, USA, acquired from the above in 2014.



RAY JOHNSON (1927 – 1995)

Untitled (Mickey with ant), 28 Nov. 1991

dated upper centre 11.28.91
collage on cardboard panel; shaped
29.8 x 14 cm. (11 ³/₄ x 5 ¹/₂ in.)

PROVENANCE:

The Estate of the Artist (inv. no. 13255).
Richard L. Feigen & Co., New York.
Private Collection, USA, acquired from the above in 2015.



RAY JOHNSON (1927 – 1995)

Untitled (Rosenquist with snake), 5 May 1991

signed and inscribed, lower right *Ray Johnson 1972-81-85-86/-91*; dated lower left: 5.5.91
collage on illustration board
38.1 x 27.9 cm. (15 x 11 in.)

PROVENANCE:

The Estate of the Artist (inv. no. 10774).
Richard L. Feigen & Co., New York.
Kinz Tillos + Feigen, New York.
Private Collection, USA, acquired from the above in 2014.



WASSILY KANDINSKY (1866 – 1944)

De Courbe à courbe, May 1933

signed with monogram and dated, lower left K33; inscribed verso *N0507/1933/'Von Kurve zu Kurve'/'De Courbe à courbe'*

watercolour and India ink on paper
29.5 x 44.8 cm. (11 ⁵/₈ x 17 ⁵/₈ in.)

PROVENANCE:

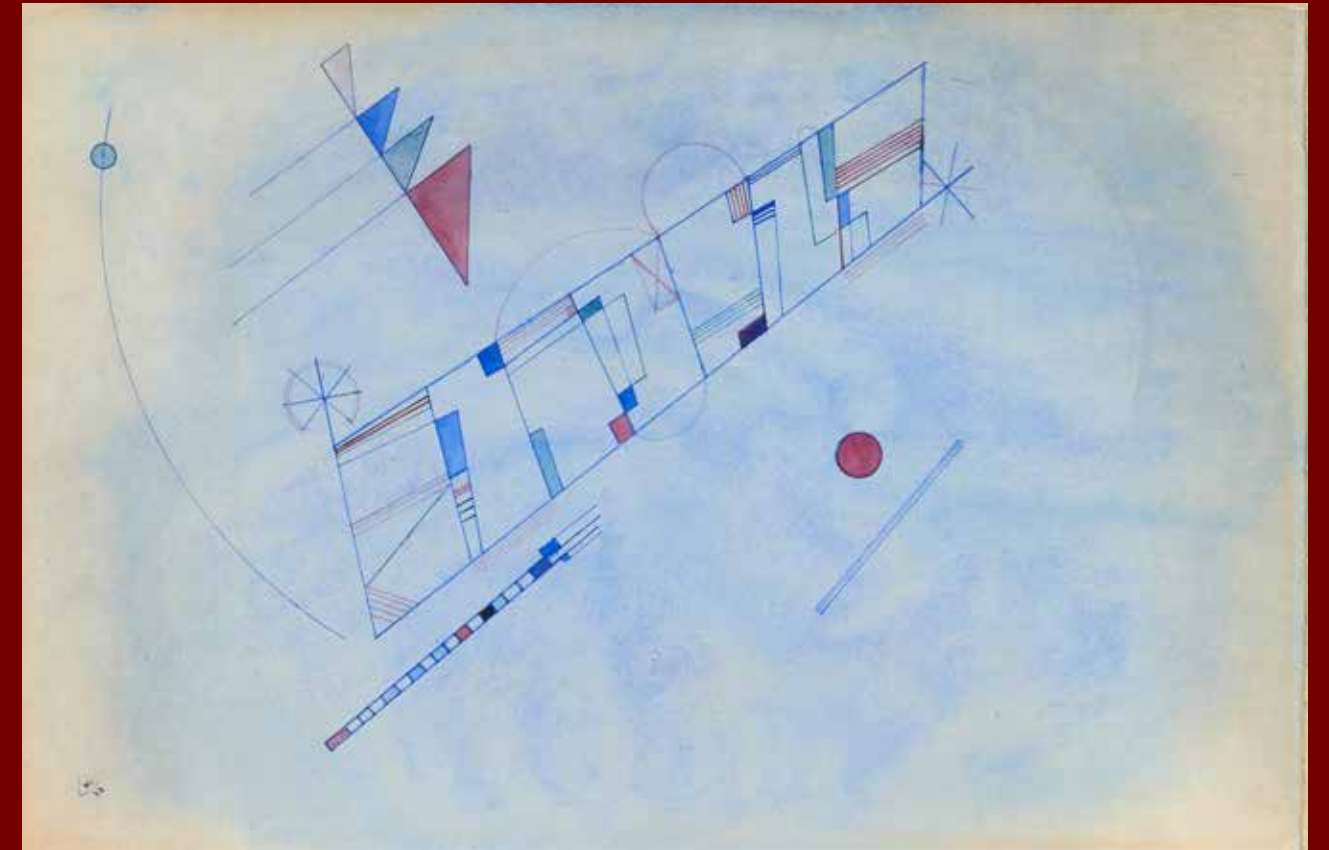
Nina Kandinsky, the artist's wife, Neuilly-sur-Seine.
Dr. W. Wartmann, Zürich, by 1946.
Anon. sale; Sotheby's, London, 3 Dec. 1973, lot 137.
Private Collection, Switzerland, acquired at the above sale.
Sacred Art Modern Masters, Madrid.
Private Collection, USA, acquired from above in 2013.

LITERATURE:

The Artist's Handlist of Watercolours, no. 507.
V. Barnett, *Kandinsky watercolours: catalogue raisonné*, vol. II: 1922 – 1944, London, 1994, p. 368, no. 1127 (illus.)
M. Kahn-Rossi, *Kandinsky nelle Collezioni Svizzere*, exh. cat., Museo Cantonale d'Arte, Lugano, 1995, p. 224, no. 61.

EXHIBITED:

Zürich, Kunsthau, *Georges Braque, Wassily Kandinsky, Pablo Picasso*, 21 Sept. – 20 Oct. 1946, no. 110.
Lugano, Museo Cantonale d'Arte, *Kandinsky nelle Collezioni Svizzere*, 4 June – 8 Oct. 1995, no. 61.



"I ALWAYS LIKED MODERN ART. WHEN I WAS AT COLUMBIA UNIVERSITY, MY FRIENDS BOUGHT POSTERS (AT \$1 EACH) OF THE BEATLES, ROLLING STONES, ETC. MINE WERE KANDINSKY, KLEE AND MOTHERWELL."
(THE COLLECTOR)

FERNAND KHNOPFF (1858 – 1921)

Étude de Femme, c. 1909

pencil and colored crayons on paper
image (diameter): 15.7 cm. (6 1/5 in.)
framed: 66 x 48 cm. (26 x 18 7/8 in.)

PROVENANCE:

Marcel Cerf, Brussels.
Mme Boulvin-Sacré, Brussels.
Anon. sale; Christie's, New York, 5 Nov. 1981, lot 321.
Private Collection.
Anon. sale; Christie's, London, 28 June 2000, lot 242.
Nathan A. Bernstein & Co. Ltd., New York
Private Collection, USA, acquired from the above in 2007.

LITERATURE:

G. Ollinger-Zinque & R. Delevoy, *Fernand Khnopff: Catalogue de l'Oeuvre*, 1987, Brussels & Paris, 1987, p. 467, no. 462.





FERNAND KHNOPFF (1858 – 1921)

Pour 'Les Pensées' d'Eugène Smits, c. 1913

signed lower left *FERNAND/KHNOPFF*; and inscribed lower right *E.S*
coloured pencil on paper
9.8 x 8.3 cm. (3 ⁷/₈ x 3 ¹/₄ in.)

PROVENANCE:

Michel Mineur, Dinant.
His sale; Lokeren, Galerie De Vuyst, 20 Oct. 1984, lot 223.
Private Collection.
Anon. sale; Sotheby's, London, 25 March 1987, lot 353.
The Piccadilly Gallery, London.
Private Collection, USA, acquired from the above in 1989.

LITERATURE:

G. Ollinger-Zinque & R. Delevoy, *Fernand Knopff: Catalogue de l'Oeuvre*, 1987, Brussels & Paris, 1987, p. 476, no. 520.

EXHIBITED:

Brussels, Galerie Georges Giroux, *Exposition d'Art décoratif*, 1916, no. 181.



PAUL KLEE (1879 – 1940)

Scene im Frauengemach, 1926

signed lower left Klee; inscribed and dated on the artist's mount, lower left 1926 *H. null.*, and lower right *Scene im Frauengemach*

charcoal on paper laid down on the artist's mount
33 x 49.5 cm. (13 x 19 1/2 in.)

PROVENANCE:

Lily Klee, the Artist's wife, Bern, by 1940.

Klee-Gesellschaft, Bern, acquired from the above in 1946.

Curt Valentin, New York, acquired from the above in 1950.

G. David Thompson, Pittsburgh, PA.

World House Galleries, New York, acquired by 1958.

Lillian Malcove, New York, acquired from the above in 1958.

Berggruen & Cie, Paris, acquired from the above in 1961.

Private Collection, USA, acquired from the above in 1969.

Jennifer Pinto Safian, New York.

Private Collection, USA, acquired from the above in 2002.

LITERATURE:

W. Grohmann, *Paul Klee: Handzeichnungen 1921 – 1930*, Potsdam/Berlin, 1934, p. 26, no. 1926/92.

Klee: *Sixty unknown drawings*, exh. cat., Buchholz Gallery Curt Valentin, New York, 1951, no. 33.

Fifty Drawings by Paul Klee, *Collection of Curt Valentin*, New York, exh. cat., Institute of Contemporary Arts, London, 1953, no. 25.

A. Hentzen, *Paul Klee; Max Beckmann*, exh. cat., Kestner-Gesellschaft, Hannover, 1954, no. 25.

Paul Klee: Watercolours and Drawings, exh. cat., World House Galleries, New York, 1958, no. 14.

Klee, exh. cat., Brook Street Gallery, London, 1966, p. 17, no. 10 (illus.)

Paul Klee Foundation (ed.), *Paul Klee: Catalogue Raisonné*, New York, 2000, vol. IV, p. 482, no. 4123 (illus.)

EXHIBITED:

Zürich, Graphische Sammlung, ETH Zürich, *Gedächtnisausstellung Paul Klee 1879 – 1940*, 19 Oct. – 21 Dec. 1940, no. 68.

New York, Buchholz Gallery Curt Valentin, *Klee: Sixty unknown drawings*, 16 Jan. – 3 Feb. 1951, no. 33.

London, Institute of Contemporary Arts, *Fifty Drawings by Paul Klee*, *Collection of Curt Valentin*, New York, 18 Nov. – 30 Dec. 1953, no. 25.

Hannover, Kestner-Gesellschaft, *Paul Klee; Max Beckmann*, 17 Jan. – 21 Feb. 1954, no. 25.

Berlin, Galerie Schüler, *Paul Klee: Handzeichnungen*, 1954, no. 25.

New York, World House Galleries, *Paul Klee: Watercolours and Drawings*, 22 April – 17 May 1958, no. 14.

London, Brook Street Gallery, *Klee*, June – Sept. 1966, no. 10.



WILLEM DE KOONING (1890 – 1964)*

Untitled (Woman in Amagansett), c. 1964-66

signed lower left *de Kooning*
oil on paper laid on canvas
66 x 26 cm. (26 x 10 1/4 in.)

PROVENANCE:

Private Collection, Europe.
Anon. sale; Sotheby's, New York, 14 May 2003, lot 128.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2003.



WIFREDO LAM (1902 – 1982)

L'Oiseau blanc, 1968

signed and dated, lower right *WiLam 1968*; signed and dated, verso *WiLam / 1969*
oil on canvas
92 x 73 cm. (36 1/2 x 29 in.)

PROVENANCE:

Private Collection, Paris.
Galerie Boulakia, Paris.
Links & Co. Fine Arts, Paris.
Private Collection, USA, acquired from the above in 2008.

LITERATURE:

M.M. Precht, *Albrecht Dürer zu Ehren*, exh. cat., Germanischen Nationalmuseum, Nuremberg, 1971, no. 90.
A. Jouffroy, *Lam*, Paris, 1972, p. 59 (illus.)
Contreras-Brunet, *Eielson, Lam, Roca-Rey*, exh. cat., Istituto Italo-Latino Americano, Rome, 1972, no. 8.
M.P. Fouchet, *Wifredo Lam*, Paris, 1976, pp. 154-55 and 256, no. 196 (illus.)
S. Gasch, *Wifredo Lam à Paris*, Barcelona, 1976, p. 138, no. 57.
'Wifredo Lam', in *XXe siècle*, Paris, vol. 52, July 1979, p. 92 (illus.)
M. Lopez Blasquez, *Wifredo Lam 1902 – 1982*, Madrid, 1966, no. 51.
I. Laurin-Lam and E. Lam, *Catalogue raisonné de l'œuvre peint, 1961 – 1982*, Lausanne, 2002, vol. II, pp. 63 and 291, nos. 69 and 66.04 (illus.)

EXHIBITED:

Nuremberg, Germanischen Nationalmuseum, *Albrecht Dürer zu Ehren*, 23 May – 29 Aug. 1971, no. 90.
Paris, Grand Palais, *XIIIème Salon des Grands et Jeunes d'aujourd'hui*, 1972.
Venice, Giardini della Biennale, Istituto Italo-Latino Americano at the Esposizione Internazionale d'Arte XXXVI Biennale, *Contreras-Brunet, Eielson, Lam, Roca-Rey*, 11 June – 1 Oct. 1972, no. 8.



HENRI LAURENS (1885 – 1954)

Femme à la guitare, 1918

signed with initials, lower left *HL*
watercolour and Chinese ink on paper
26.5 x 21.5 cm. (10 ³/₈ x 8 ¹/₂ in.)

PROVENANCE:

Lionel Pregjer, Paris.
Heinz Berggruen, Paris.
Gloria Cohen Conseil, Paris.
Private Collection, USA, acquired from the above in 1993.

This work is accompanied by a certificate of authenticity from Claude Laurens dated 12 Feb. 1990.



HENRI LAURENS (1885 – 1954)

Buste de femme au collier de perles, Aug. 1920

signed with initials and dated, lower left *HL / 1920*
watercolour, grey and black ink, and pencil on paper
18.7 x 14.6 cm. (7 ³/₈ x 5 ³/₄ in.)

PROVENANCE:

Léonce Rosenberg, Galerie de l'Effort Moderne, Paris, inv. no. 7215.
Galerie Simon, Paris.
Galerie Louise Leiris, Paris, inv. no. 13549.
Anon, sale; Galerie Kornfeld, Bern, 22 June 2000, lot 608.
Galerie Berès, Paris.
Private Collection, USA, acquired from the above in 2005.

LITERATURE:

A. Berès and M. Arveiller, *Henri Laurens 1885 – 1954*, Paris, 2004, p. 101, no. 27 (illus.)

EXHIBITED:

Paris, Galerie Berès, *Henri Laurens 1885 – 1954*, 20 Oct. 2004 – 8 Jan. 2005, no. 27.



HENRI LAURENS (1885 – 1954)

Femme couchée au miroir, 1922

signed with initials *HL*; numbered 6/6; and stamped with the foundry mark *C. Valusani cire perdue*
bronze with brown patina
23.5 x 10.2 x 10.2 cm. (9 1/4 x 4 x 4 in.)

PROVENANCE:

Galerie Louise Leiris, Paris.
Waddington Gallery, London.
Solomon & Co., New York.
Donald Morris Gallery, New York.
Private Collection, MI, acquired from the above in 1985; thence by descent.
Donald Morris Gallery, New York.
Private Collection, USA, acquired from the above in March 2010.

LITERATURE:

M. Laurens, *Henri Laurens sculpteur 1885 – 1954*, Paris, 1955, p. 95, no. IV-20 (illus.)



HENRI LAURENS (1885 – 1954)

Femme à la draperie, 1928

signed with initials *HL*; numbered 3/6 and stamped with the foundry mark *C. Valusani cire perdue*.
bronze with brown patina
53.5 x 21.8 x 15.6 cm. (21 ¹/₈ x 8 ¹/₂ x 6 ¹/₈ in.)

PROVENANCE:

Galerie Louise Leiris, Paris (no. 08801/3, as *Femme debout (Esquisse Noailles)*).
Ohana Gallery, London (no. 946, as *Standing Woman*).
Galerie Louise Leiris, Paris (no. 15430/3, as *Femme debout (Esquisse Noailles)*).
Galerie Brusberg, Berlin.
Waddington Galleries, London.
Private Collection, acquired from the above in 1972.
Galerie Cazeau-Beraudière, Paris.
Private Collection, USA, acquired from the above in 2006.

LITERATURE:

Henri Laurens: Exposition de la donation aux Musées Nationaux, exh. cat., Grand Palais, Paris, May – Aug. 1967, no. 15 (another cast illus.)
Henri Laurens, exh. cat., Deutsche Gesellschaft für Bildende Kunst, Berlin, 1967, no. 15 (another cast illus.)
Henri Laurens (1885 – 1954) Skulpturen, collages, Zeichnungen, Aquarelle, Druckgraphik, exh. cat., Sprengel Museum, Hanover, 1985, no. 34 (another cast illus.)
W. Hoffman, *Henri Laurens – Sculptures*, Teufen, 1970, pp. 118 and 218 (illus.)
Henri Laurens: Rétrospective, Villeneuve d'Ascq, 1992, no. 16 (another cast illus.)
A. Berès and M. Arveiller, *Henri Laurens: 1885 – 1954*, exh. cat., Galerie Berès, Paris, 2004, pp. 120-21, no. 42 (illus.)

EXHIBITED:

Paris, Galerie Berès, *Henri Laurens: 1885 – 1954*, 20 Oct. 2004 – 8 Jan. 2005, no. 42.



HENRI LAURENS (1885 – 1954)

Nu allongé, 1945

signed with initials and dated, lower right *HL/45*
pencil on paper
28.6 x 34.9 cm. (11 ¹/₄ x 13 ³/₄ in.)

PROVENANCE:

Galerie Louise Leiris, Paris.
Galerie Berès, Paris.
Private Collection, USA, acquired from the above in 2000.

This work is accompanied by a certificate from Galerie Louise Leiris.



FERNAND LÉGER (1881 – 1955)

Coquillages et profil, 1928

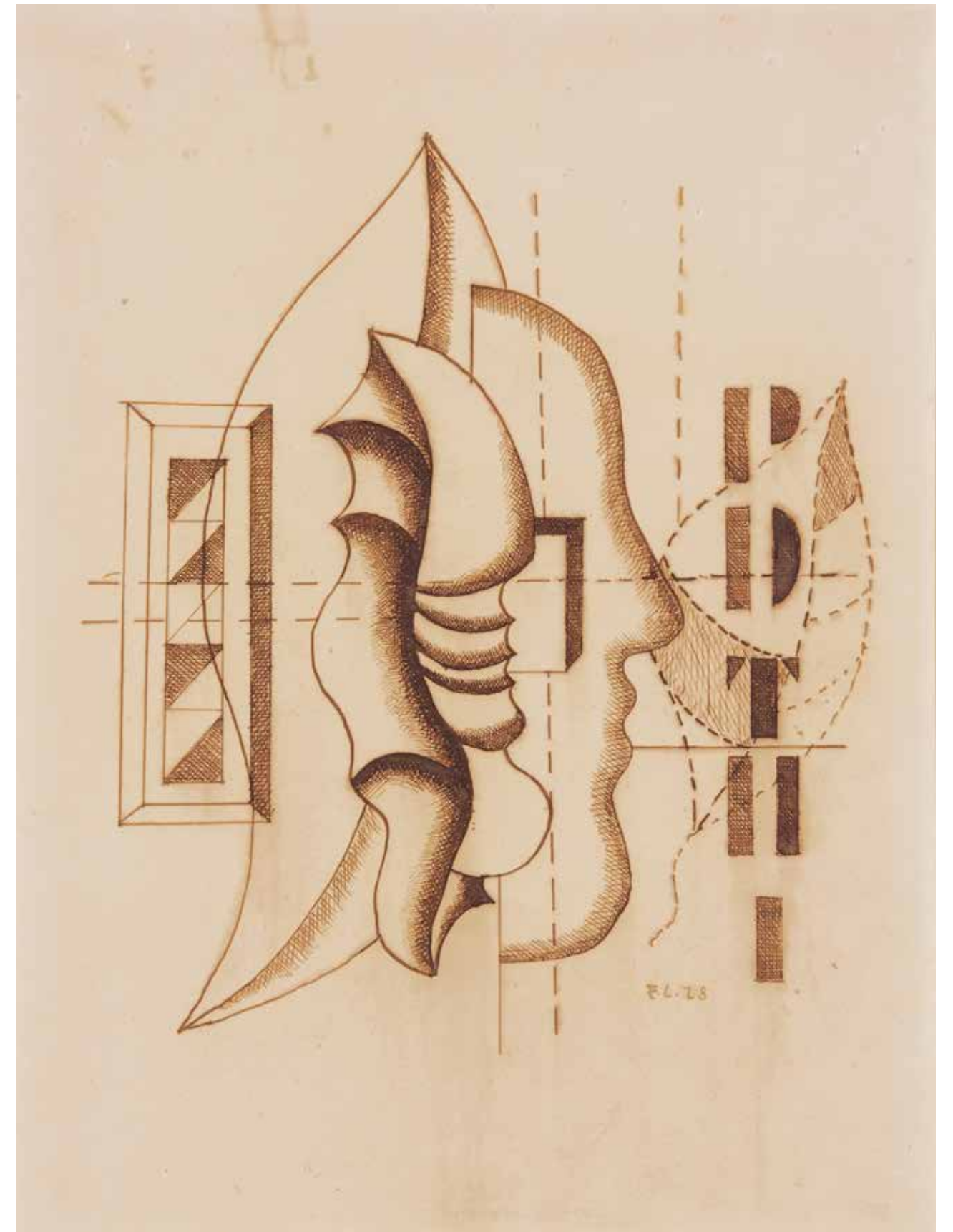
signed with initials and dated, lower right *F.L. 28*
ink on paper
31.1 x 23.5 cm. (12 1/4 x 9 1/4 in.)

PROVENANCE:

Private Collection, Paris.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2002.

LITERATURE:

J Cassou and J. Leymarie, *Fernand Léger: Drawings and gouaches*, London, 1973, p. 104, no. 138 (illus.)
P. de Francia, *Fernand Léger*, New Haven, 1983, p. 159 (illus.)



FERNAND LÉGER (1881 – 1955)*

Les belles cyclistes, 1944

signed with initials and inscribed, lower centre *les belles cyclistes F.L.*
ink on paper
27.5 x 19.5 cm. (12 1/4 x 9 1/8 in.)

PROVENANCE:

Private Collection, St Paul de Vence.

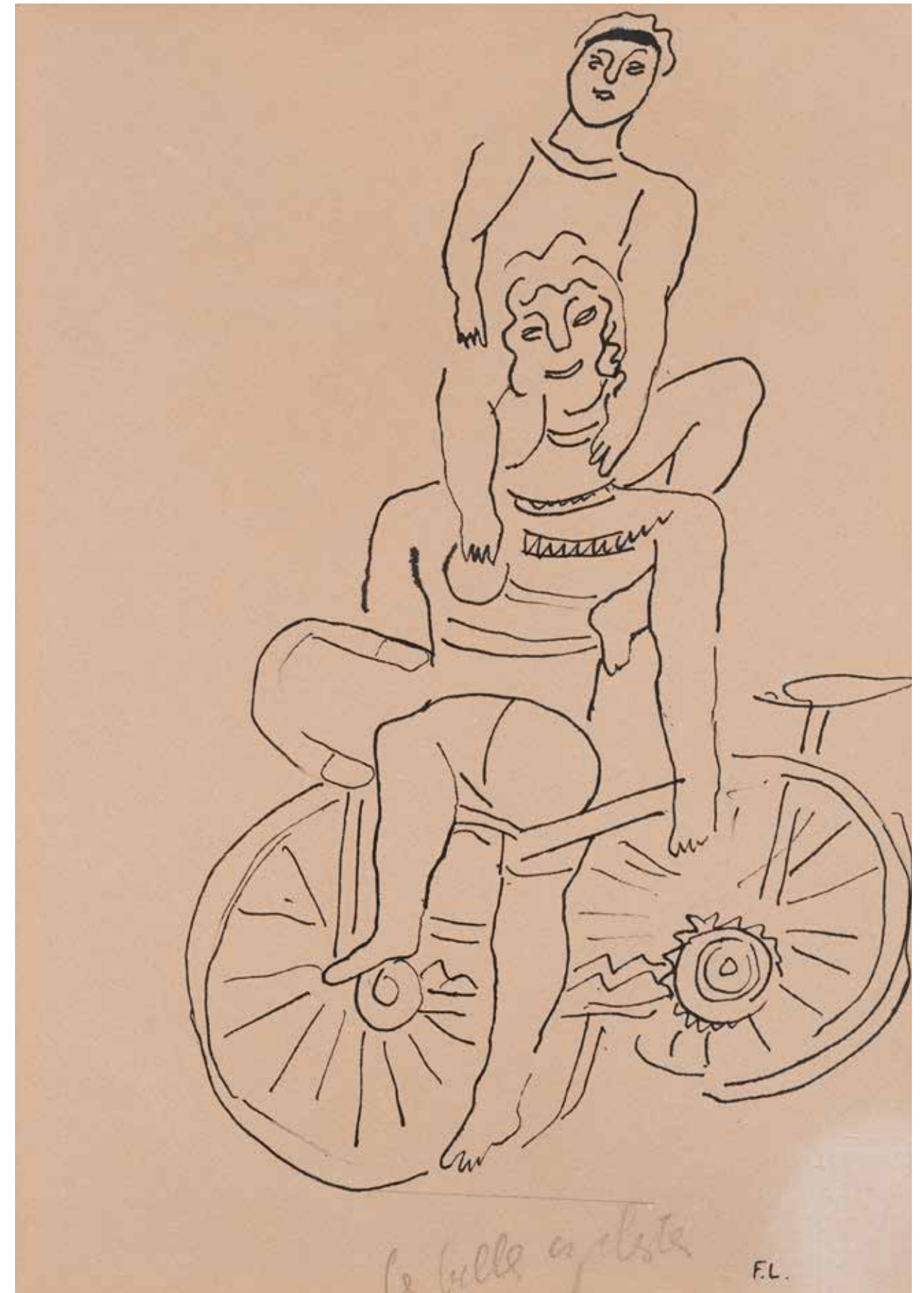
Private Collection, France.

Jennifer Pinto Safian, New York, acquired from the above in Dec. 1988.

Private Collection, USA, acquired from the above in 1991.

LITERATURE:

A. Verdet, *Fernand Léger: Le dynamisme pictural*, Geneva, 1955, p. 57 (illus.)



HENRI MATISSE (1869 – 1954)

Portrait de femme (Lydia), Jan. 1937

stamped with initials, lower right *HM*.
pencil on paper
38 x 27.5 cm. (15 x 10 ⁷/₈ in.)

PROVENANCE:

Galerie Dina Vierny, Paris.
Private Collection, Paris.
Anon. sale; Piasa, Paris, 12 Dec. 2003, lot 29.
Private Collection, acquired at the above sale.
Anon. sale; Piasa, Paris, 14 Dec. 2005, lot 15.
Private Collection, USA, acquired in 2006.

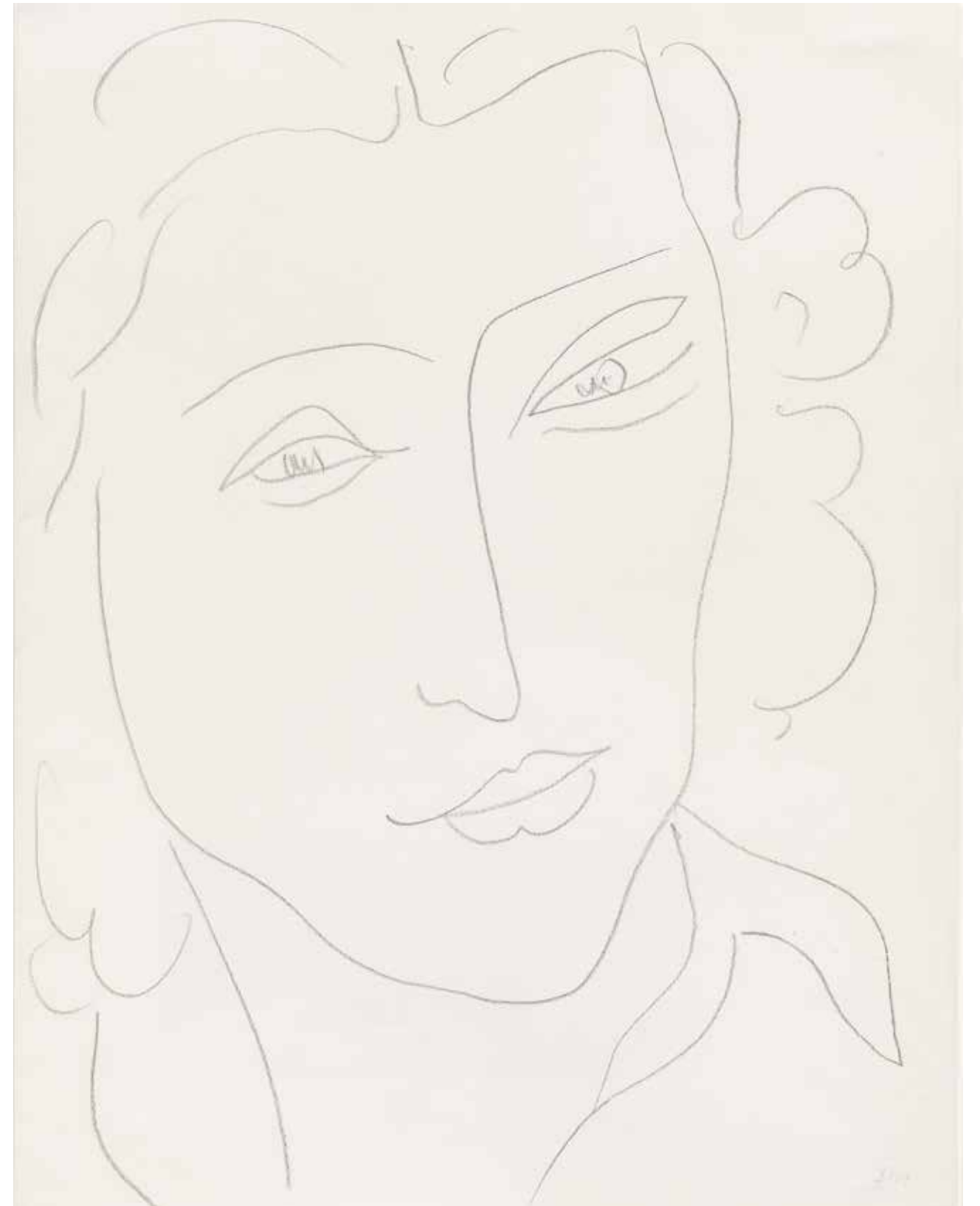
LITERATURE:

Matisse, exh. cat., Galerie Dina Vierny, Paris, 1980, p. 37.

EXHIBITED:

Paris, Galerie Dina Vierny, *Matisse*, 29 May – 20 July 1980, n.n.

This work is accompanied by a letter of authenticity from Mme Wanda de Guébriant dated 14 Sept. 2004.



JOAN MIRÓ (1893 – 1983)

Hommage à Madame Chareau, 16 May 1947

signed, inscribed and dated, lower left *Hommage à Madame Chareau, avec toute ma respectueuse sympathie*, Miró 16.5.47

crayon and ink on paper
25.5 x 19 cm. (10 x 7 1/2 in.)

PROVENANCE:

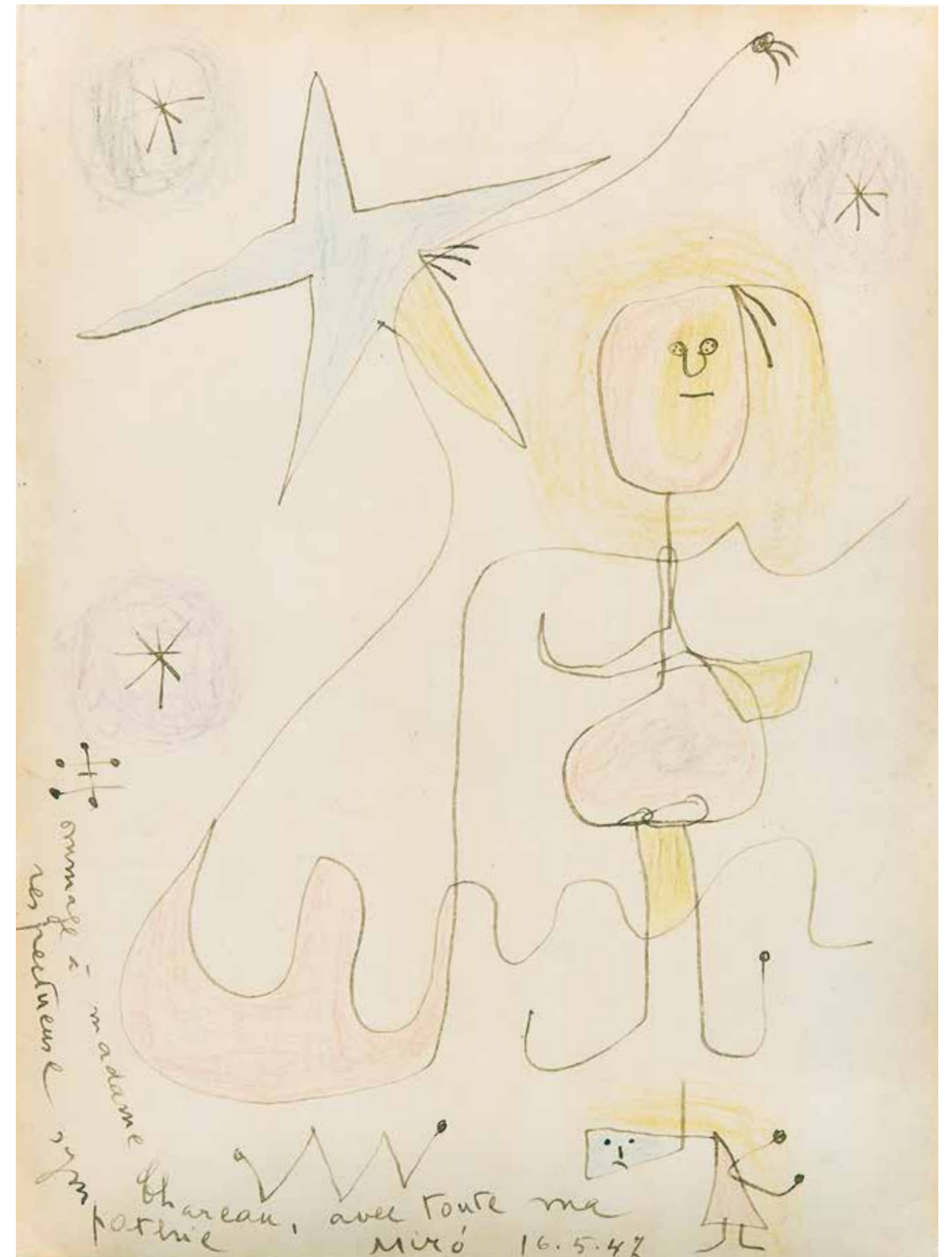
Mme. Pierre Chareau, New York, 1947, a gift from the Artist.
Kay Hillman, New York, by 1972.
Lerner-Heller Gallery, New York, by 1976.
Anon. sale; Christie's, New York, 5 Nov. 1981, lot 374.
Private Collection, New York.
Anon. sale; Sotheby's, New York, 4 May 2006, lot 389.
Private Collection, USA, acquired at the above sale.

LITERATURE:

J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue Raisonné, Drawings*, Paris, 2010, vol. II, p. 148, no. 1086 (illus.)

EXHIBITED:

Baltimore, MD, Museum of Art, *The Kay Hillman Collection*, 1972.



JOAN MIRÓ (1893 – 1983)

L'Espoir du navigateur V, 30 July 1973

signed, titled and dated verso *MIRÓ 30/VII/73 L'espoir du navigateur V*.
oil on canvas
24.2 x 41.3 cm. (9 1/2 x 16 1/4 in.)

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Galleries, New York.
Galerie Larock-Granoff, Paris.
Private Collection.
Galería Guillermo de Osma, Madrid, by 2004.
Private Collection, USA, acquired in 2007.

LITERATURE:

J. Leymarie, *Joan Miró*, exh. cat., Grand Palais, Paris, 1974, p. 134, no. 127 (illus. p. 134, incorrectly titled *L'espoir du navigateur I*).
Miró. Paintings and Sculpture. 1969 – 1974, exh. cat., Pierre Matisse Gallery, New York, 1975, no. 13.
Joan Miró, exh. cat., Seibu Art Forum, Ikebukuro, Japan, 1995, no. 2 (illus.)
Joan Miró. Ancienne collection Galerie Pierre Matisse, La Malmaison, Cannes, 2001, p. 35.
J. Dupin and A. Lelong-Mainaud, *Joan Miró: Catalogue raisonnée, Paintings*, vol. V: 1969 – 1975, Paris, 2003, p. 128, no. 1502 (illus.)
V. Combalía, *Picasso – Miró*, exh. cat., Galería Guillermo de Osma, Madrid, 2004, p. 46, no. 24.

EXHIBITED:

Paris, Grand Palais, *Joan Miró*, 17 May – 13 Oct. 1974, no. 127.
New York, Pierre Matisse Gallery, *Miró. Paintings and Sculpture. 1969 – 1974*, April 1975, no. 13.
Ikebukuro, Japan, Seibu Art Forum, *Joan Miró*, 1995, no. 2.
Cannes, La Malmaison, *Joan Miró. Ancienne collection Galerie Pierre Matisse*, 7 June – 24 Sept. 2001.
Madrid, Galería Guillermo de Osma, *Picasso – Miró*, 30 Sept. 2004 – 10 Jan. 2005, no. 24.



GIORGIO MORANDI (1890 – 1964)*

Natura morta con vasi, 1962

signed lower centre *Morandi*
pencil and watercolour on paper
27 x 37 cm. (10 ⁵/₈ x 14 ¹/₂ in.)

PROVENANCE:

Galleria del Milione, Bologna (inv. 8162/2).
Anon. sale; Sotheby's, London, 5 Dec. 1984, lot 395.
Joe Wolpe, Johannesburg, acquired at the above sale; and by descent to
B. Wolpe, London.
Assore Consulting, Geneva.
Private Collection, USA, acquired from the above in 2003.



GIORGIO MORANDI (1890 – 1964)

Natura morta, 1946

signed lower left *Morandi*
oil on canvas
23 x 35 cm. (9 x 13 ⁷/₈ in.)

PROVENANCE:

G. De Benedetti, Rome.
Private Collection, Bologna.
Galleria dello Scudo, Verona.
Private Collection.
Galerie Cazeau-Béraudière, Paris.
Private Collection, USA, acquired from the above in 2004.

LITERATURE:

L. Vitali, *Morandi: Catalogo Generale*, Milan, 1977, vol. I, no. 511 (illus.)
L. Vitali, *Morandi e Milano*, exh. cat., Palazzo Reale, Milan, 1990, pp. 145 and 174, no. 57 (illus.)

EXHIBITED:

Milan, Palazzo Reale, *Morandi e Milano*, 22 Nov. 1990 – 6 Jan. 1991, no. 57.

“I DO NOT HAVE A ‘FAVOURITE’ PIECE. THEY ARE ALL FAVOURITES. MAYBE MORANDI? BECAUSE I SEE MORANDI EVERYWHERE: IN KITCHENS, WHERE THERE ARE SEVERAL JUGS TOGETHER; SOMETIMES TREES WITH DIFFERENT COLOURS, THIN AND TALL, REMIND ME OF THE ARTIST. OTHERWISE THEY ARE LIKE ONE’S CHILDREN, NO FAVOURITES.”
(THE COLLECTOR)



ROBERT MOTHERWELL (1915 – 1991)

Blue and White on Orange No. 1, 1974

signed with initials and dated, upper right *RM/3 Sept 74*
acrylic and collage on canvas board
61 x 30.5 cm. (24 x 12 in.)

PROVENANCE:

Dedalus Foundation, New York.
Private Collection, USA, acquired in 2006.

LITERATURE:

J. Flam, K. Rogers and T. Clifford, *Robert Motherwell Paintings and Collages: A catalogue raisonné, 1941 – 1991*,
New Haven, 2012, vol. III, p. 229, no. 480 (illus.)





BEN NICHOLSON (1894 – 1982)

Goblets, 9 July 1947

signed with initials, lower right BN; signed and dated verso July 9, (1).47 / Ben Nicholson; addressed separately
verso Nicholson /Chy an Kerris / Carbis Bay / Cornwall

oil and graphite on board
19 x 18 cm. (7 1/2 x 7 1/8 in.)

PROVENANCE:

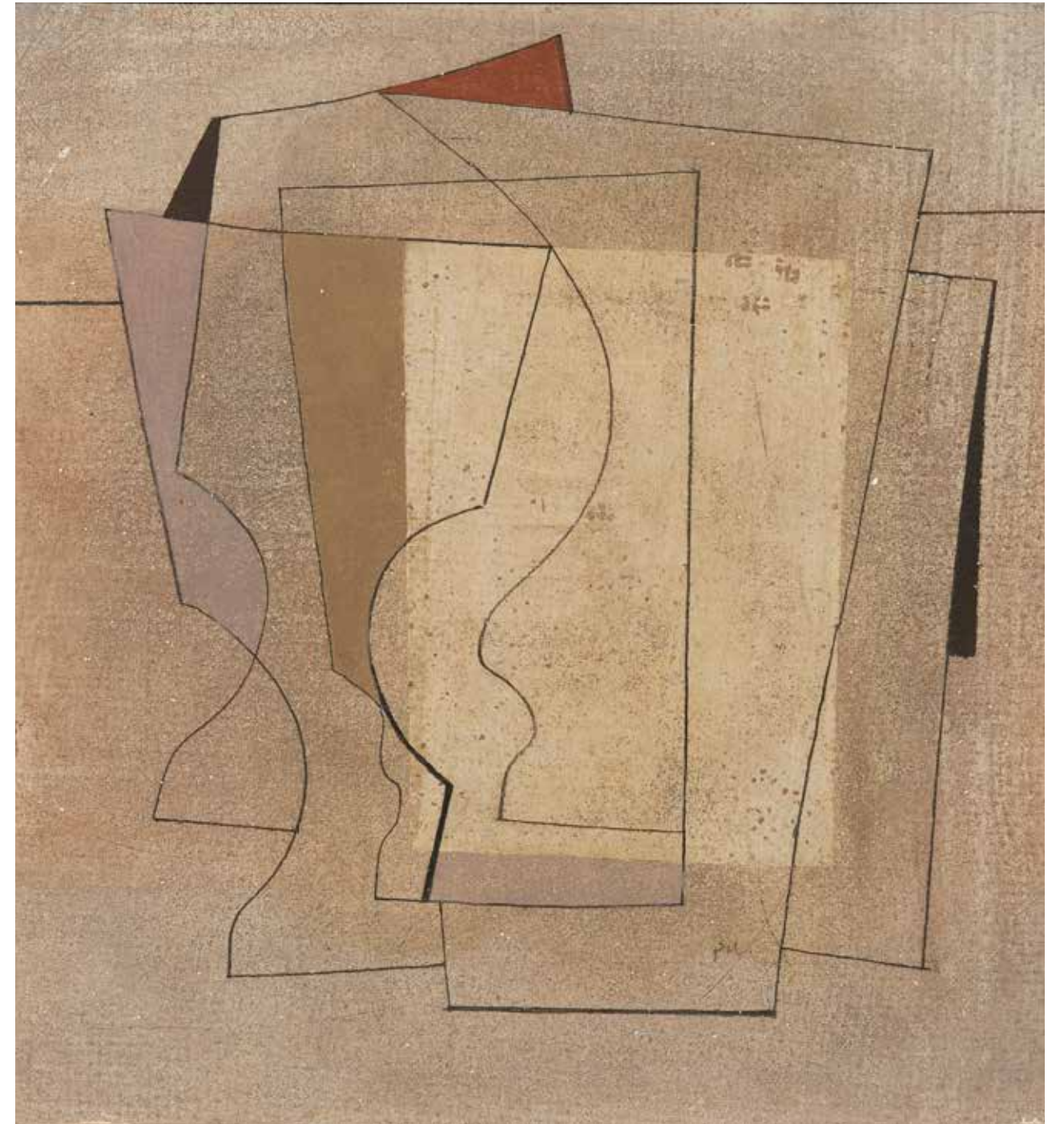
Curt Valentin Gallery, New York.
Mr. and Mrs. Burton Tremain, Madison, CT.
Their sale; Christie's, New York, 5 Nov. 1991, lot 17.
Private Collection, USA, acquired at the above sale.

LITERATURE:

H.R. Hitchcock, *Painting Toward Architecture*, exh. cat., Wadsworth Atheneum, Hartford, CT, 1948, pp. 90 and 118 (illus. cover and p. 91).
H. Read, *Ben Nicholson: Paintings, reliefs, drawings*, London, 1948, vol. I, p. 9, no. 150 (illus.)
R. Rosenblum, *The Tremain Collection: 20th Century Masters, The Spirit of Modernism*, exh. cat., Wadsworth Atheneum, Hartford, CT, 1984, p. 58.

EXHIBITED:

Hartford, CT, Wadsworth Atheneum, *Painting Toward Architecture*, Dec. 1947; this exhibition then travelled to twenty-four American cities between 1948 and 1952.
Hartford, CT, Wadsworth Atheneum, *The Tremain Collection: 20th Century Masters, The Spirit of Modernism*, 26 Feb. – 29 April 1984, n.n.
Hartford, CT, Wadsworth Atheneum, *Delaunay to de Kooning, Modern Masters from the Tremain Collection and the Wadsworth Atheneum*, 4 May – 15 Sept. 1991.



BEN NICHOLSON (1894 – 1982)

March 1955 (Two circles, two lines), 1955

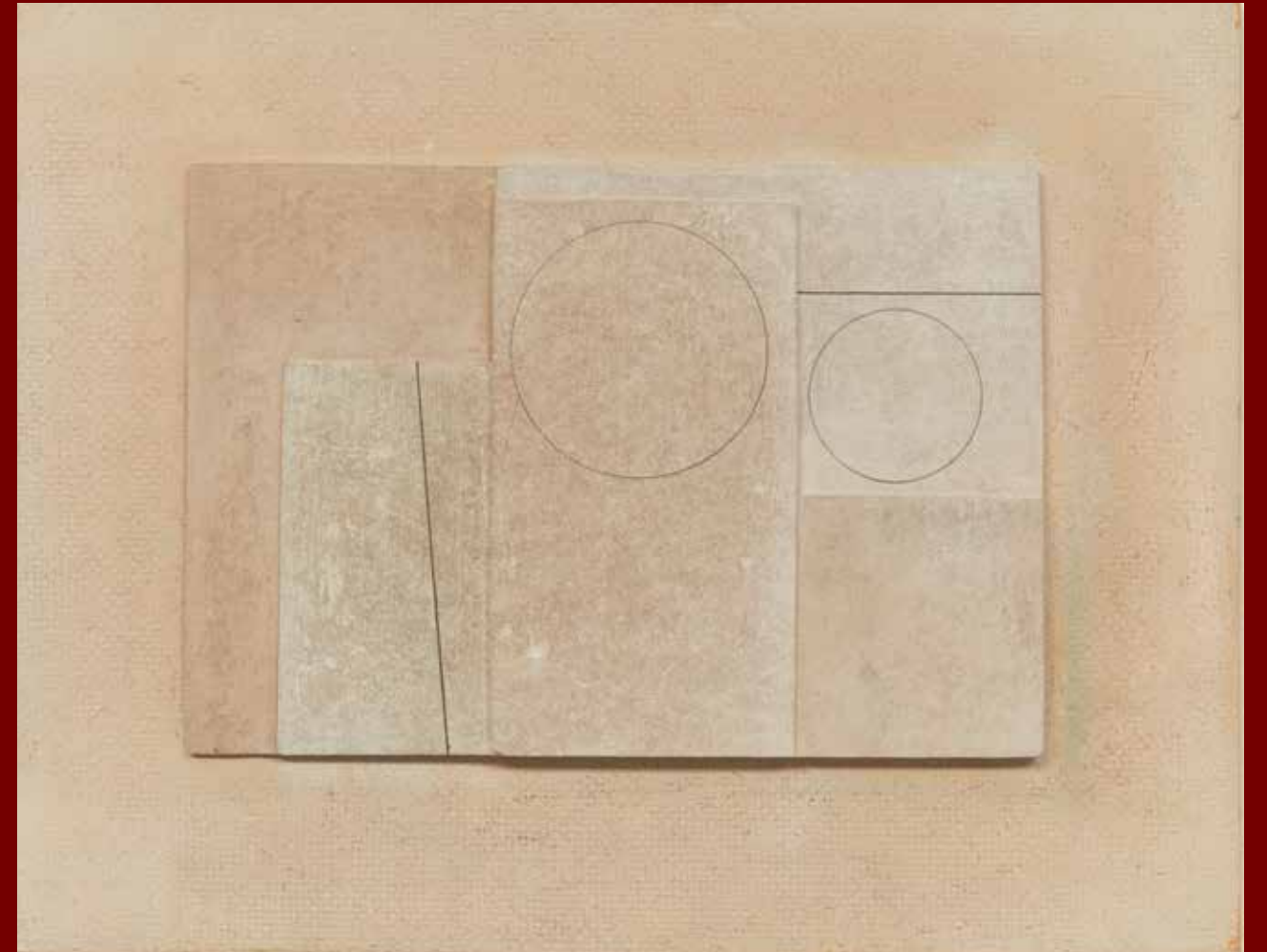
signed, dated and inscribed, verso *Ben Nicholson/Mch 55/(2 circles 2 lines) / 22*
oil and pencil on collage board, mounted on board
20.3 x 25.4 cm. (8 x 10 in.)

PROVENANCE:

André Bloc, Paris.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above.

LITERATURE:

H. Read, *Ben Nicholson: Paintings, reliefs, drawings*, London, 1956, vol. II, no. 132 (illus.)



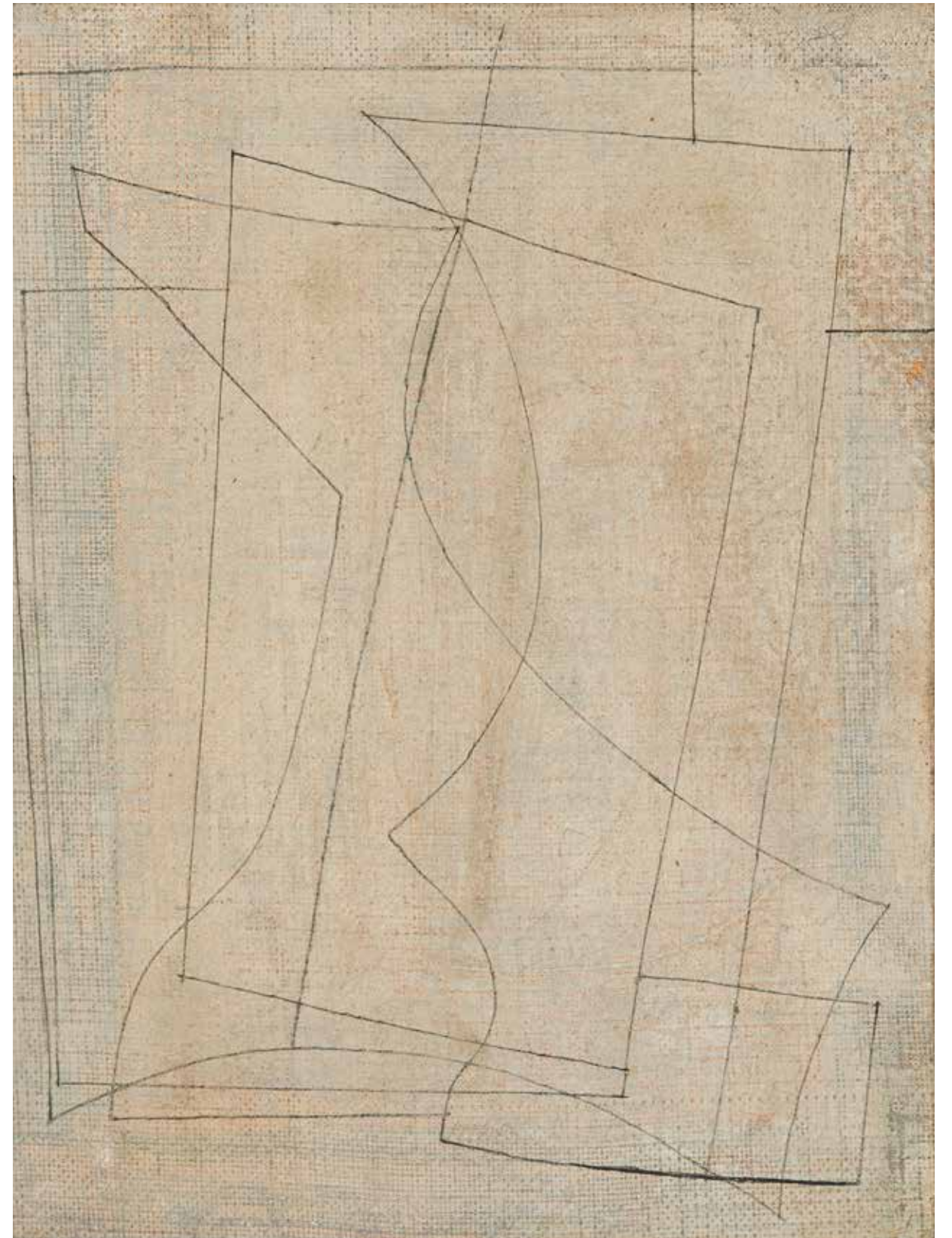
BEN NICHOLSON (1894 – 1982)

March 1955 (Goblet and vase), 1955

signed, dated and inscribed, verso *Ben Nicholson/Mch 55/Goblet & Vase*
tempera and graphite on board
22.2 x 17 cm. (8 ³/₄ x 6 ⁵/₈ in.)

PROVENANCE:

Martha Jackson Gallery, New York.
Anon. sale; Sotheby's, New York, 9 Nov. 1989, lot 133.
Private Collection, USA, acquired at the above sale.



ALFONSO OSSORIO (1916 – 1990)

Sacrificial Meal, c. 1950

ink, wax resist and watercolour on paper
57.2 x 76.2 cm. (22 1/2 x 30 1/4 in.)

PROVENANCE:

Vanderwoude Tananbaum Gallery, New York.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above.



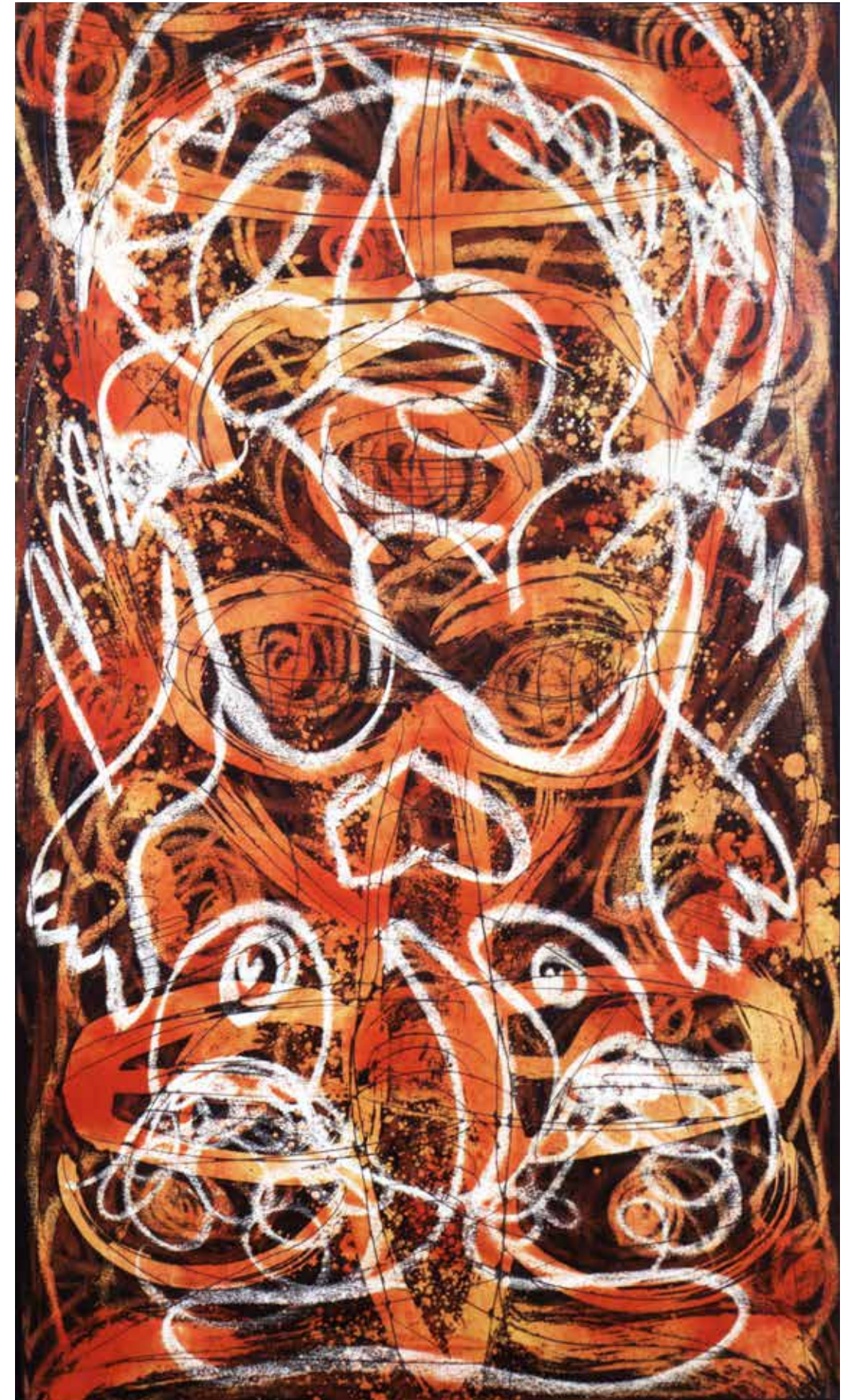
ALFONSO OSSORIO (1916 – 1990)

Systems go / Transformation, 1950

ink, wax resist and watercolour on paper
71 x 40.6 cm. (28 x 16 in.)

PROVENANCE:

Leila Taghinia-Milani Heller Gallery, New York.
Vanderwoude Tananbaum Gallery, New York.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above.



ALFONSO OSSORIO (1916 – 1990)

Sing for your supper, 1950

ink, wax resist and watercolour on paper
74.2 x 57.5 cm. (29 ¹/₄ x 22 ⁵/₈ in.)

PROVENANCE:

Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above.



ALFONSO OSSORIO (1916 – 1990)

Fish and fowl, c. 1950-75

ink, wax resist, watercolour and collage on paper
62.2 x 77.5 cm (24 1/2 x 30 1/2 in.)

PROVENANCE:

Cordier & Ekstrom, Inc., New York (inv. no. CE 14).
Vanderwoude Tananbaum Gallery, New York.
Private Collection, USA.

LITERATURE:

R. Mahoney, 'Alfonso Ossorio [exh. review]', in *Arts Magazine*, vol. 66, Sept. 1991, p. 85.

EXHIBITED:

Southampton, New York, The Benton Gallery, *Three Generations*, 18 Aug. – 6 Sept. 1990, no. 19.



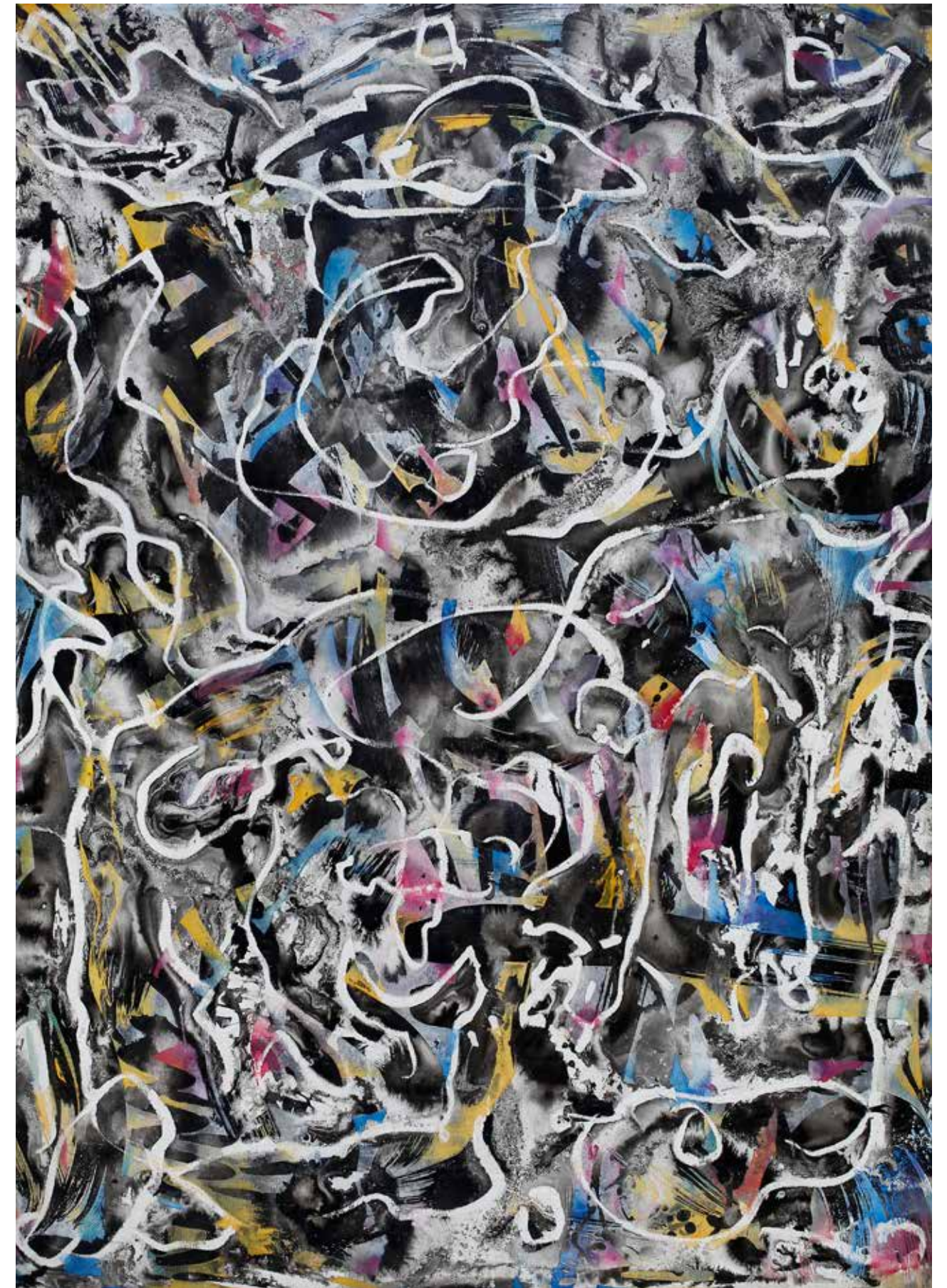
ALFONSO OSSORIO (1916 – 1990)

Untitled, 1952

ink, wax resist and watercolour on paper
101.6 x 76.2 cm. (40 x 30 in.)

PROVENANCE:

Private Collection, USA.



ALFONSO OSSORIO (1916 – 1990)

Old Lovers, 1963

congregation of mixed media
182.8 x 71 cm. (72 x 28 in.)

PROVENANCE:

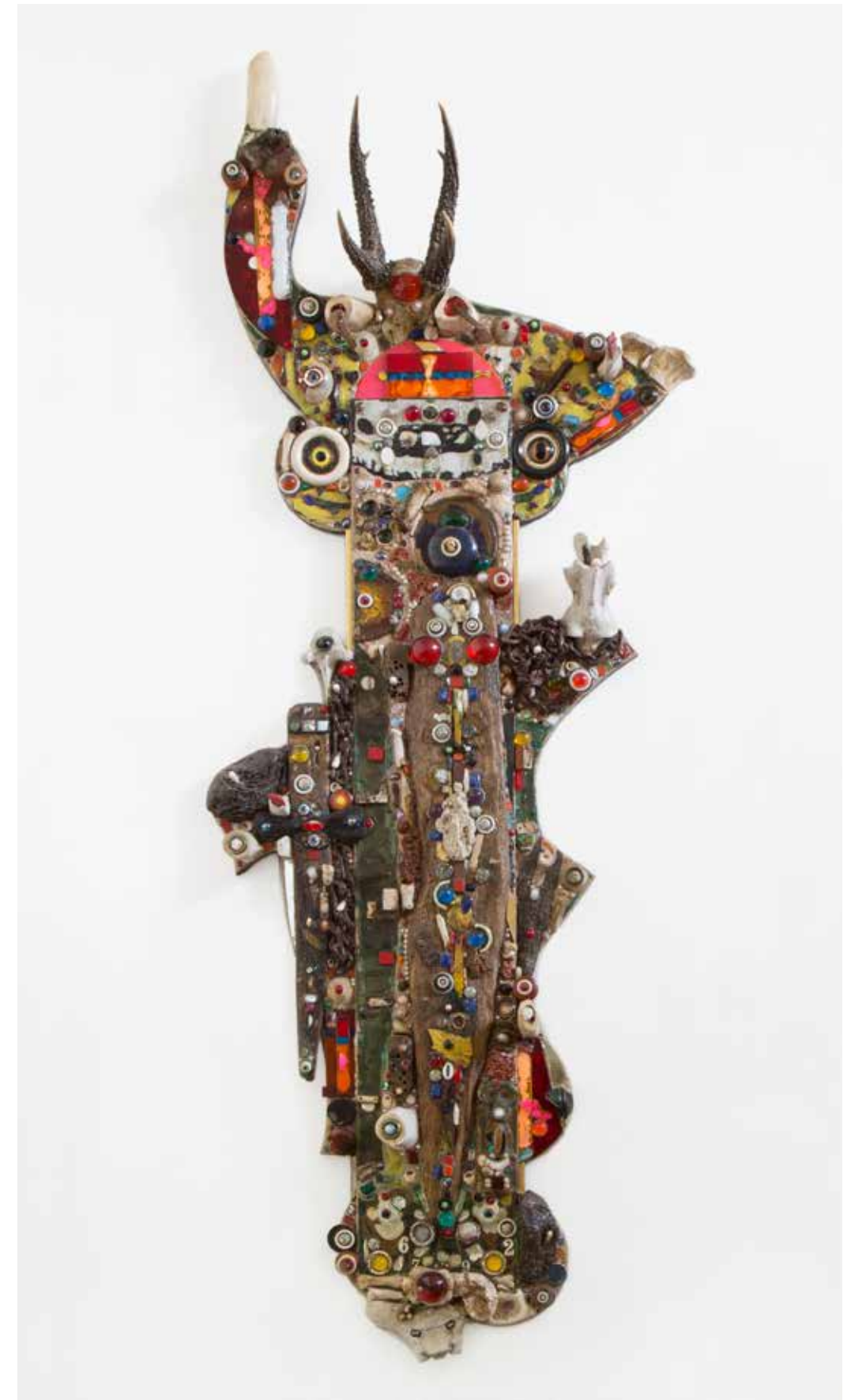
Collection of the Artist, East Hampton, NY.
Victoria Oscarsson, Vienna, acquired from the above in the mid-1980s.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2011.

LITERATURE:

B.H. Friedman, *Alfonso Ossorio*, New York, 1972, no. 44 (illus.)

EXHIBITED:

New York, Cordier & Ekstrom, Inc., Ossorio '62-'63, 16 Oct. – 9 Nov. 1963, no. 26.



PABLO PICASSO (1881 – 1973)

Le combat de faune et de centaure, 21 Aug. 1946

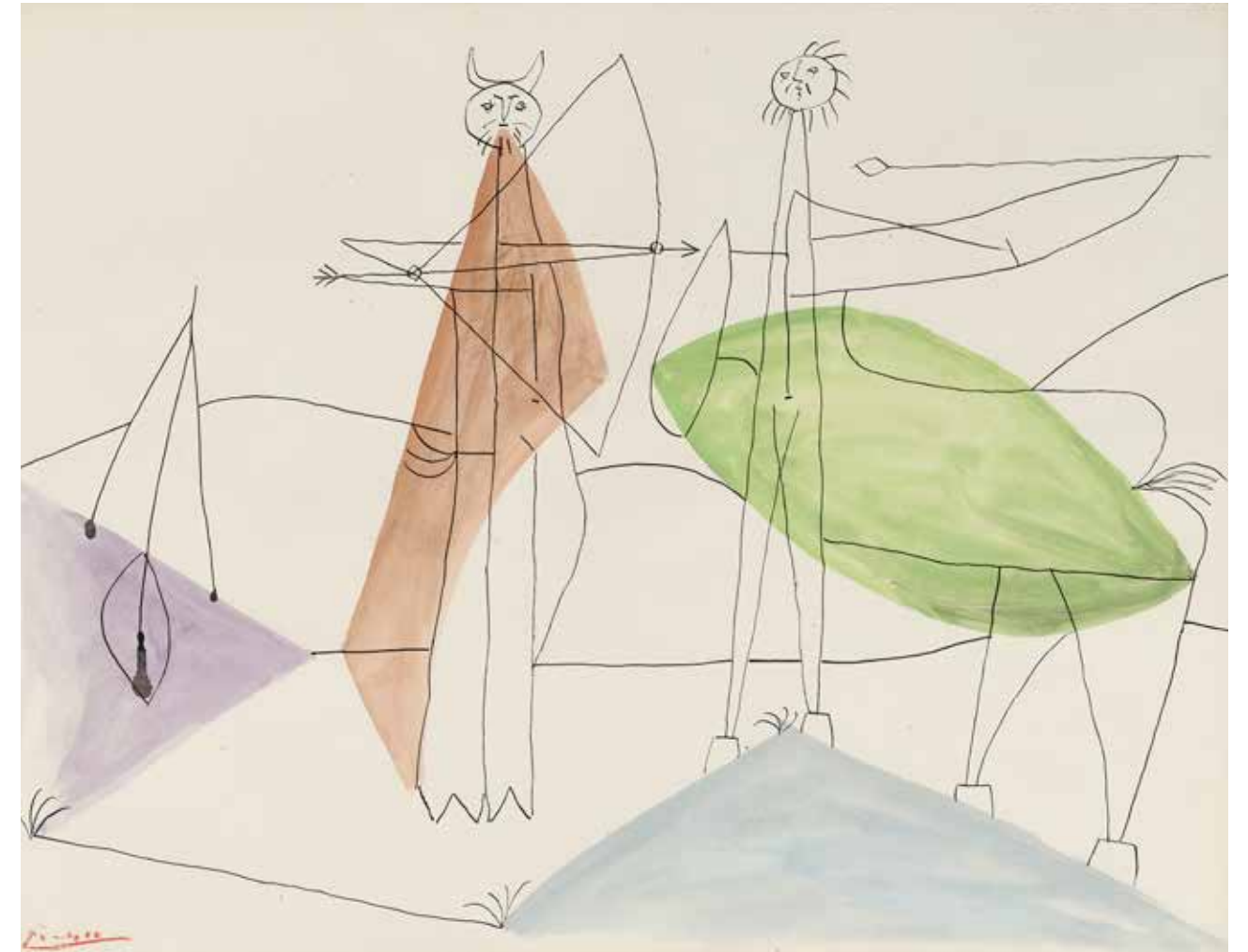
signed, lower left Picasso; inscribed, dated and numbered, verso *Golfe Juan/ 21 Août 46/ (III)*
watercolour and ink on paper
50.5 x 66 cm. (19 ⁷/₈ x 26 in.)

PROVENANCE:

Galerie Louise Leiris, Paris.
Jacques Kolnikoff, Paris.
Private Collection, USA, acquired in 2006.

LITERATURE:

C. Zervos, *Pablo Picasso: Catalogue de l'Oeuvre*, vol. 14: *Oeuvres de 1944 à 1946*, Paris, 1963, p. 169, no. 209 (illus. p. 94).
A. Wofsy (ed.), *The Picasso Project: Picasso's Paintings, Watercolors, Drawings and Sculptures, Liberation and Post-War Years 1944 – 1949*, San Francisco, CA, 2000, p. 102, no. 46-130.
E. Mallen (ed.), *Online Picasso Project* (<https://picasso.shsu.edu/index.php>), no. OPP.46:508.



PABLO PICASSO (1881 – 1973)*

Femme nue allongée, 1961

dated and numbered, upper centre 24.12.61 I; signed and inscribed, upper right *pour Douglas Cooper son ami*

Picasso le 25.8.63

pencil with white oil crayon highlights on paper

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

PROVENANCE:

Douglas Cooper (1911 – 1984), a gift from the Artist on 25 Aug. 1963.

His Estate sale; Christie's, New York, 11 May 1992, lot 74.

Gloria Cohen, Paris.

Private Collection, USA, acquired from the above in 1993.

LITERATURE:

D.M. Kosinski, *Douglas Cooper und die Meister des Kubismus*, exh. cat., Kunstmuseum, Basel, 1987, pp. 165-68 and 216-17, no. 75 (illus. p. 168).

D.M. Kosinski, *Picasso, Braque, Gris, Léger: Douglas Cooper Collecting Cubism*, exh. cat., The Museum of Fine Arts, Houston, TX, 1990, p. 63, no. 80.

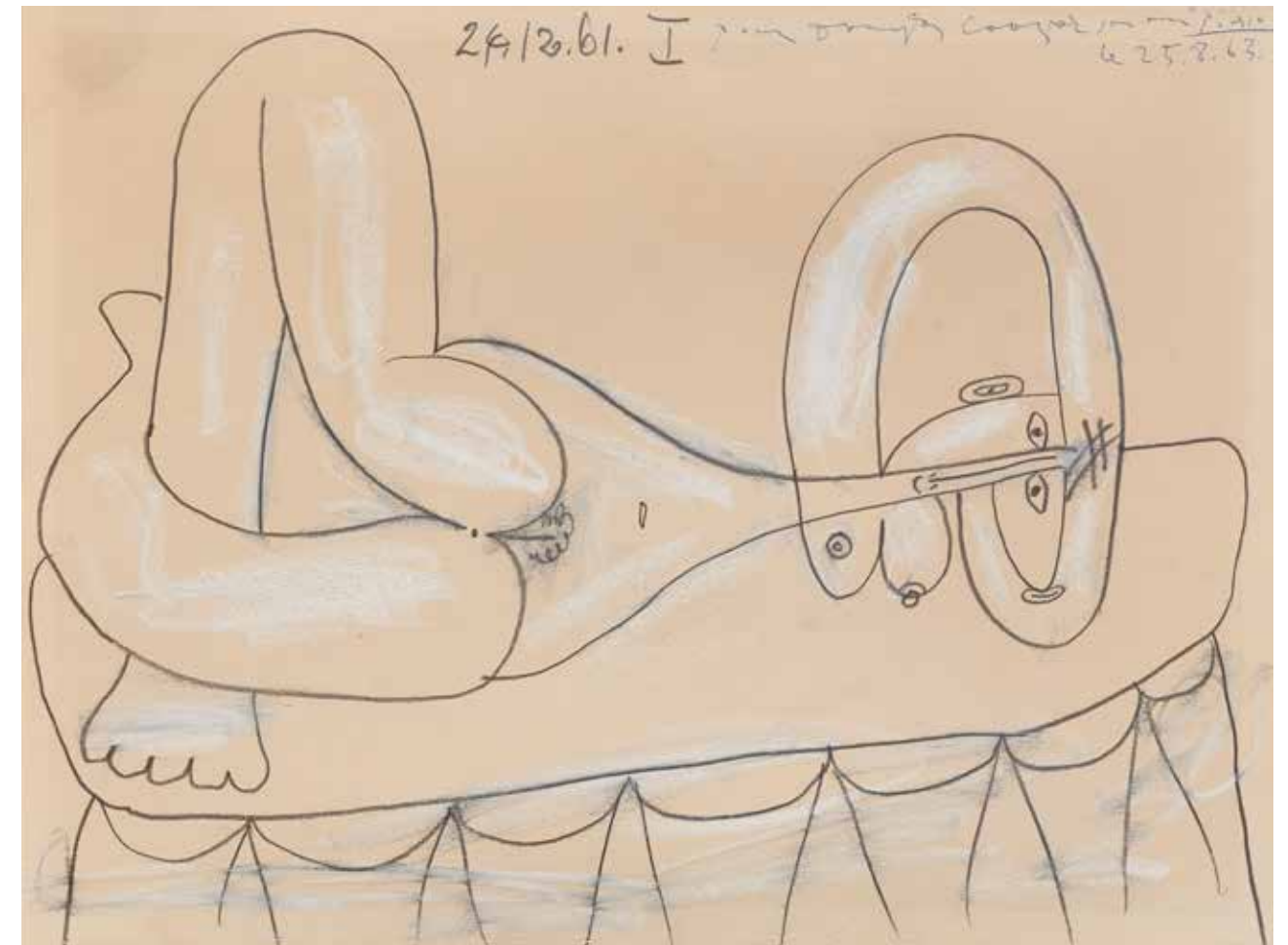
A. Wofsy (ed.), *The Picasso Project: Picasso's Paintings, Watercolors, Drawings and Sculptures, The Sixties I, 1960 – 1963*, San Francisco, CA, 2002, p. 187, no. 61-243.

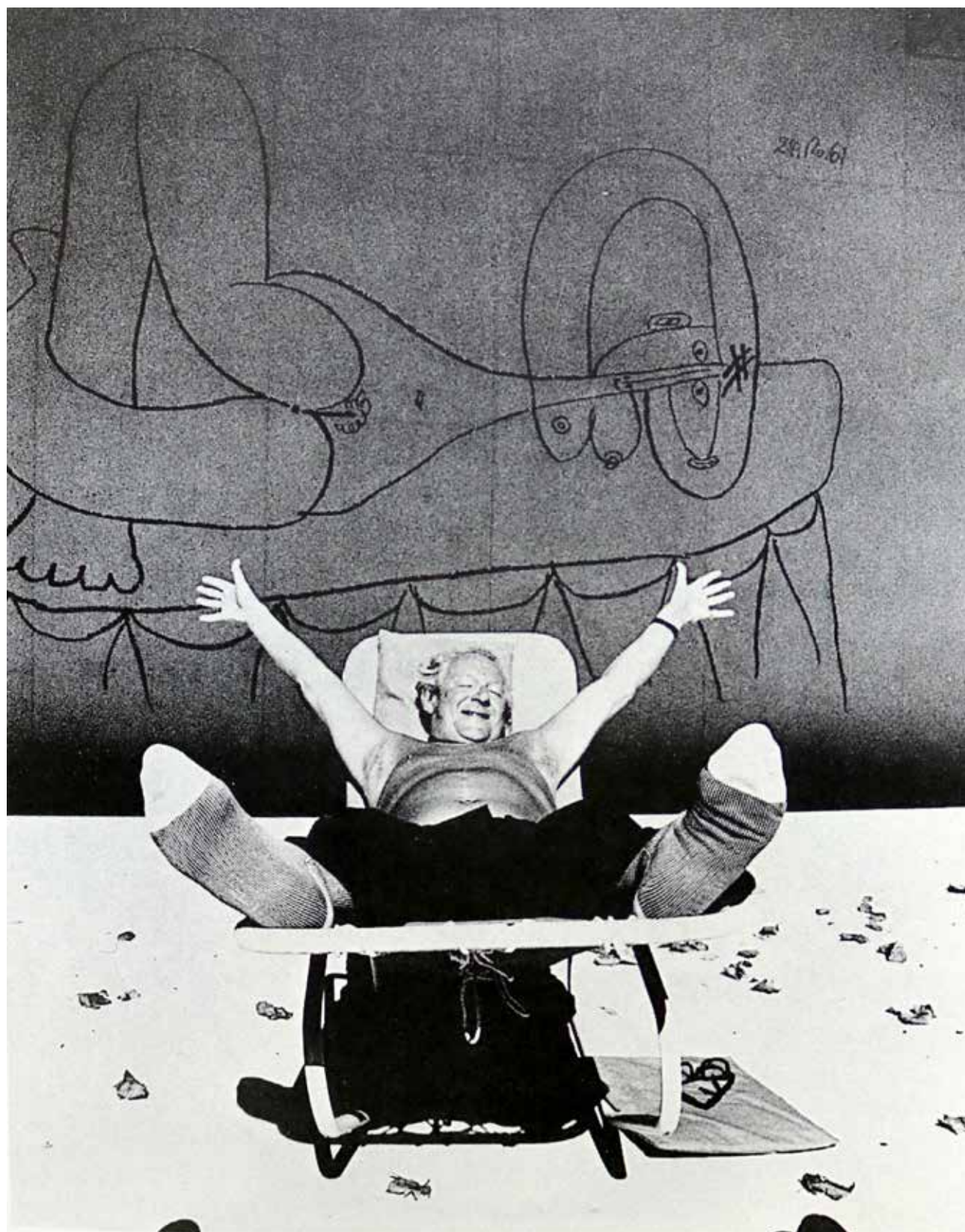
E. Mallen (ed.), *Online Picasso Project* (<https://picasso.shsu.edu/index.php>), no. OPP.61: 383.

EXHIBITED:

Basel, Kunstmuseum, *Douglas Cooper und die Meister des Kubismus*, 22 Nov. 1987 – 17 Jan. 1988, no. 75; this exhibition then travelled to London, The Tate Gallery, 3 Feb. – 4 April 1988; and Philadelphia Museum of Art, 16 June – 31 July 1988.

Houston, TX, The Museum of Fine Arts, *Picasso, Braque, Gris, Léger: Douglas Cooper Collecting Cubism*, 14 Oct. – 30 Dec. 1990, no. 80; this exhibition then travelled to Los Angeles, CA, Los Angeles County Museum of Art, 31 Jan. – 21 April 1991.





Douglas Cooper at Château de Castille, in front of the loggia wall decorated with a mural version of Picasso's *Femme nue allongée*, after 1963, photographer unknown



SERGE POLIAKOFF (1900 – 1969)

Composition en vert, 1954

signed lower left *Serge Poliakoff* ; inscribed and numbered verso *SERGE POLIAKOFF / Prince Igor / Troubetsky [sic.] /K28*
oil on canvas
97 x 130 cm. (38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ in.)

PROVENANCE:

Prince Igor Troubetzkoy, Paris.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2000.

LITERATURE:

L. Degand and F. Meyer, *Jacobsen – Poliakoff*, exh. cat., Kunsthalle, Basel, 1958, no. 79.
Serge Poliakoff, exh. cat., Kunstverein, Hanover, 1958, no. 36.
L.R. Bøyesen and E. Andreasen, *Serge Poliakoff*, exh. cat., Statens Museum fur Kunst, Copenhagen, 1958, no. 37.
Serge Poliakoff, exh. cat., Kunsthalle, Bern, 1960, no. 67.
J. Russell, *Serge Poliakoff*, exh. cat., Whitechapel Gallery, London, 1963, p. 18, no. 28.
W. Schmied, *Serge Poliakoff*, exh. cat., Kestner-Gesellschaft, Hanover, 1963, p. 42, no. 18a.
J. Leymarie and D. Vallier, *Serge Poliakoff*, exh. cat., Musée National d’Art Moderne, Paris, 1970, p. 48, no. 38 (illus.)
A. Poliakoff, *Serge Poliakoff: Catalogue Raisonné vol. I, 1922 – 1954*, Paris, 2005, p. 510, no. 54-67 (illus.)

EXHIBITED:

Basel, Kunsthalle, *Jacobsen – Poliakoff*, 25 Jan. – 2 Mar. 1958, no. 79.
Hamburg, Kunstverein, *Serge Poliakoff*, 12 April – 18 May 1958, no. 36.
Copenhagen, Statens Museum fur Kunst, *Serge Poliakoff*, 30 May – 15 June 1958, no. 37.
Bern, Kunsthalle, *Serge Poliakoff*, 9 April – 15 May 1960, no. 67.
London, Whitechapel Gallery, *Serge Poliakoff*, 17 April – 19 May 1963, no. 28.
Hanover, Kestner-Gesellschaft, *Serge Poliakoff*, 12 June – 24 July 1963, no. 18a; this exhibition then travelled to Bremen, Kunstverein, 1 Sept. – 6 Oct. 1963; Dortmund, Museum am Ostwall, 2 Nov. – 1 Dec. 1963; Lübeck, Overbeck Gesellschaft, 8 Dec. 1963 – 5 Jan. 1964; Stuttgart, Württembergischer Kunstverein, 31 Jan. – 1 Mar. 1964; Bonn, Städtischen-Kunstsammlungen, 17 Mar. – 19 Apr. 1964; and Trier, Städtisches Museum, 25 Apr. – 31 May 1964.
Paris, Musée National d’Art Moderne, *Serge Poliakoff*, 22 Sept. – 16 Nov. 1970, no. 38.

This painting is recorded in the Serge Poliakoff archives under no. 954039.





ARNULF RAINER (B. 1929)

Goya Serie no. 17, 1983

signed lower right *ARainer*
ink and wax crayon over photographic reproduction
24 x 34.5 cm. (9 ¹/₂ x 13 ⁵/₈ ¹/₈.)

PROVENANCE:

Galerie Stadler, Paris.
Private Collection, USA, acquired from the above in 1991.

LITERATURE:

Arnulf Rainer: Gesichter mit Goya, exh. cat. Galerie Stadler, Paris, 1989, no. 17.

EXHIBITED:

Paris, Galerie Stadler, *Arnulf Rainer: Gesichter mit Goya*, 8 June – 8 July 1989, no. 17.



ARNULF RAINER (B. 1929)

Goya Serie no. 81, 1983

signed with initials, lower left A.R. ; indistinctly inscribed, lower right
ink and wax crayon over photographic reproduction
24 x 17 cm. (9 ¹/₂ x 6 ³/₄ in.)

PROVENANCE:

Galerie Stadler, Paris.
Private Collection, USA, acquired from the above in 1991.

LITERATURE:

(Possibly) *Arnulf Rainer: Gesichter mit Goya*, exh. cat. Galerie Stadler, Paris, 1989, no. 81.

EXHIBITED:

(Possibly) Paris, Galerie Stadler, *Arnulf Rainer: Gesichter mit Goya*, 8 June – 8 July 1989, no. 81.



LARRY RIVERS (1923 – 2002)

White Figures – How to Draw, 1962

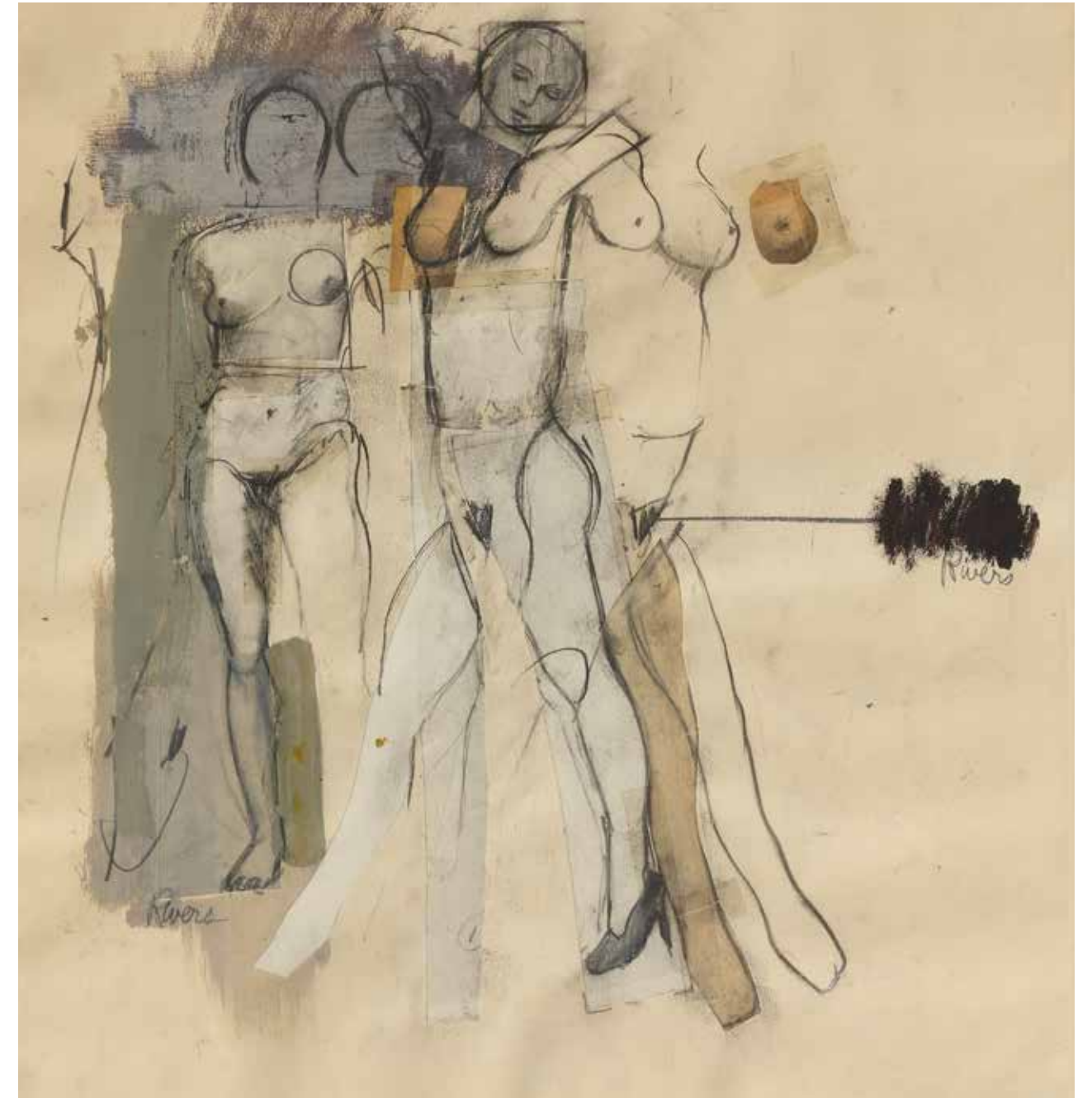
signed centre right Rivers; and again lower left Rivers
gouache, pencil and collage on paper
36.8 x 34.3 cm. (14 1/2 x 13 1/2 in.)

PROVENANCE:

Tibor de Nagy Gallery, New York.

ACA Galleries, New York.

Private Collection, USA, acquired from the above.



GEORGES ROUAULT (1871 – 1958)

Personnages du cirque au chien, 1905

signed and dated, upper right *G. Rouault 1905*
watercolour, gouache, ink, and pastel on paper; double sided
21.5 x 17 cm. (8 ¹/₂ x 6 ³/₄ in.)

PROVENANCE:

Galerie Cazeau-Beraudière, Paris.
Private Collection, Paris.
Galerie Jean-François Cazeau, Paris.
Private Collection, USA, acquired from the above in 2018.

LITERATURE:

B. Dorival and I. Rouault, *Rouault: L'Oeuvre Peint*, Monte-Carlo, 1988, vol. I, p. 56, no. 133 (illus.)



SAUL STEINBERG (1914 – 1999)

Table Series: Artist, 1972

signed and dated, lower centre *Steinberg/1972*
oil, watercolour, graphite, ink, coloured pencil, carved wood and metal collage on wood panel
51 x 66 cm. (20 x 26 in.)

PROVENANCE:

Sidney Janis Gallery, New York.
Mr. and Mrs. Harry N. Abrams, New York.
Mrs. Harry N. Abrams Estate sale; Phillips de Pury & Co., New York, 7 April 2010, lot 125.
Private Collection, New York.
Edward Tyler Nahem Fine Art, New York.
Private Collection, USA, acquired from the above in 2010.



SAUL STEINBERG (1914 – 1999)

The Queen Table, 1975

signed and dated, lower right *Steinberg/1975*
oil, watercolour, graphite, ink, coloured pencil, wood and metal collage on wood panel
45.5 x 61 cm. (18 x 24 in.)

PROVENANCE:

Collection of the Artist.
Pace Gallery, New York.
Philip Morris, Inc., New York, acquired from the above in 1982.
Private Collection, New York.
Edward Tyler Nahem Fine Art, New York.
Private Collection, USA, acquired from the above in 2010.

EXHIBITED:

Pace Gallery, New York, *Saul Steinberg: Still Life and Architecture*, 3 April – 1 May 1982, no. 45.



RUFINO TAMAYO (1899 – 1991)

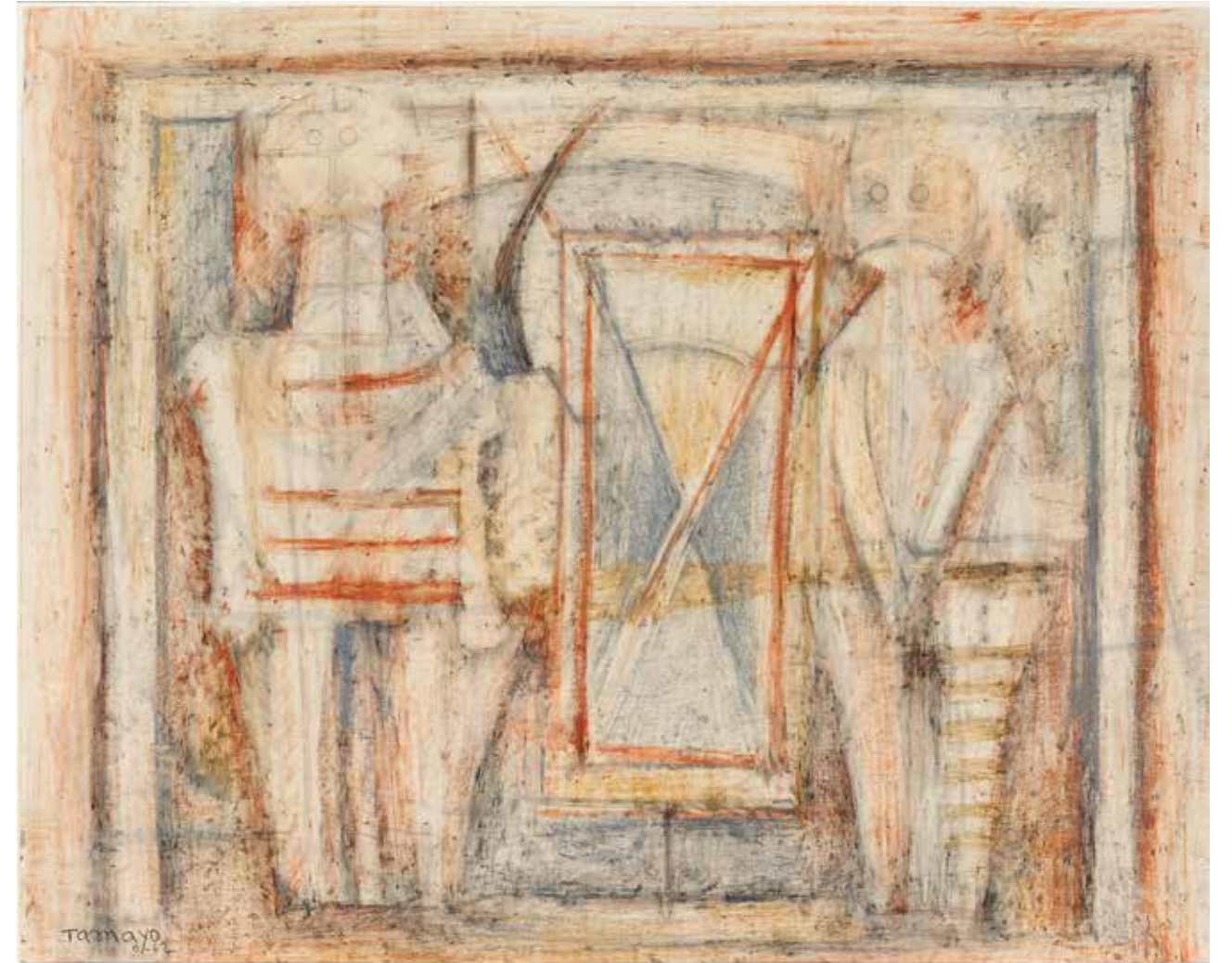
Dos Figuras, 1962

signed and dated, lower left *Tamayo/0-62*
pastel and pencil on paper
48.9 x 61 cm. (19 ¹/₄ x 24 in.)

PROVENANCE:

Anon. sale; Sotheby Parke-Bernet, Los Angeles, 11 Nov. 1974, lot 108.
Private Collection, acquired at the above sale.
Their sale; Sotheby's, New York, 25 May 2005, lot 178.
Private Collection, USA, acquired at the above sale.

This work will be included under number D-Mx-01 in the forthcoming catalogue raisonné of works on paper by Rufino Tamayo, currently in preparation by Juan Carlos Pereda at the Museo Tamayo.



ANTONI TÀPIES (1923 – 2012)

Gray with three pink lines, 1964

signed and dated, verso *tàpies/-1964*
mixed media, oil and sand on canvas
97 x 146 cm. (38 ¹/₄ x 57 ¹/₂ in.)

PROVENANCE:

Galerie Stadler, Paris.
Private Collection, Stockholm.
Cavaliero Fine Arts, New York (inv. no.1793).
Private Collection, USA, acquired from the above in 1993.

LITERATURE:

R. Penrose, *Antoni Tàpies: Paintings 1945 – 1965*, exh. cat., Institute for Contemporary Art, London, 1965, no. 22 (illus.)
A. Cirici, *Tàpies: Témoin du Silence*, Barcelona, 1971, p. 266 (illus. pl. 271).
A. Agustí, *Tàpies: The Complete Works, Volume 2: 1961 – 1968*, Barcelona, 1990, pp. 213 and 491, no. 1305 (illus.)

EXHIBITED:

London, Institute for Contemporary Art, *Antoni Tàpies: Paintings 1945 – 1965*, 3 June – 3 July 1965, no. 22.



MARK TOBEY (1890 – 1976)

Cercle et Carré, 1958

signed and dated, lower right *Tobey/58*
tempera on paper
26.5 x 24.8 cm. (10 ¹/₂ x 9 ³/₄ in.)

PROVENANCE:

Pinto Collection, Paris, by 1966.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2002.

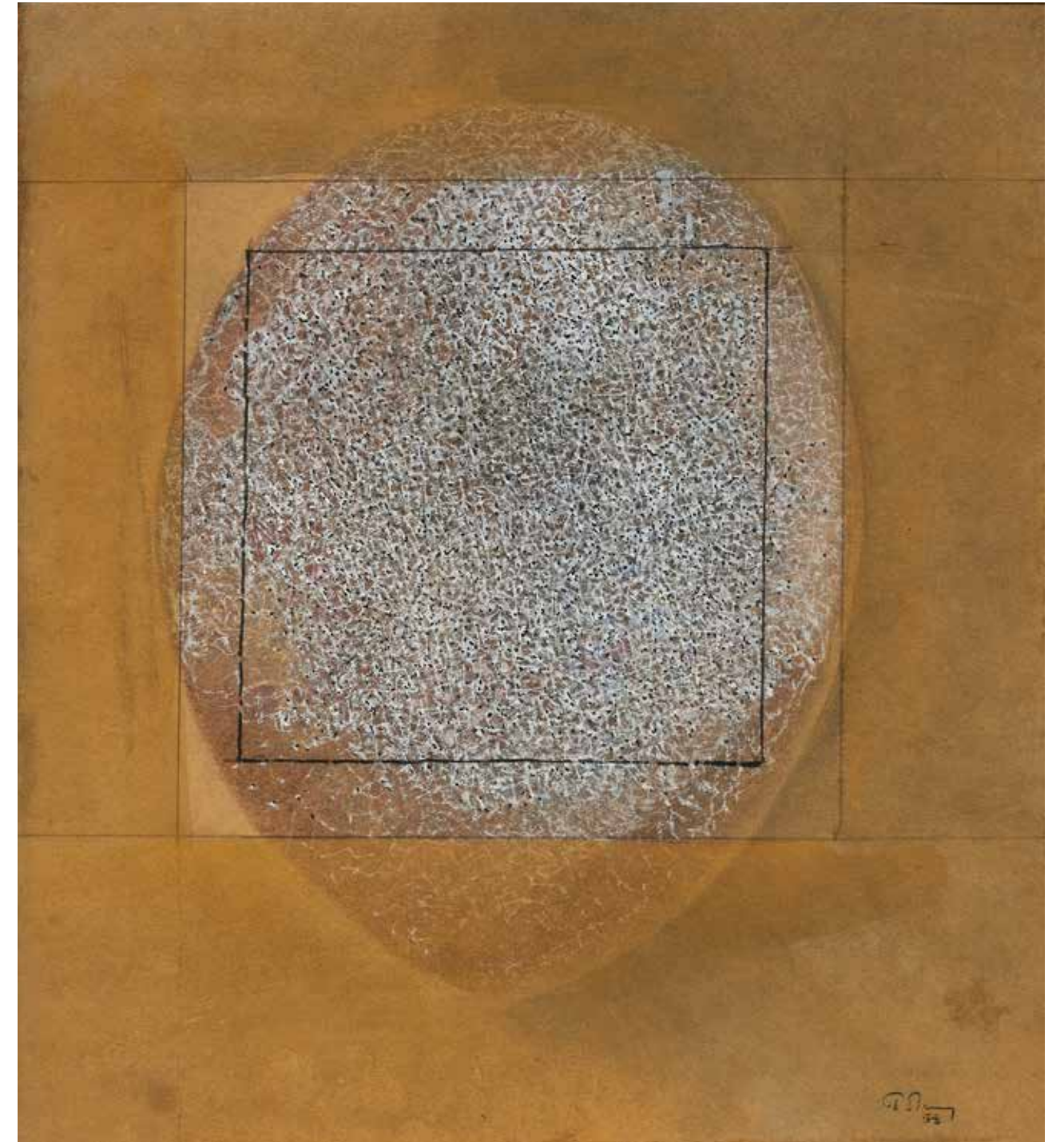
LITERATURE:

W. Schmied, *Mark Tobey*, exh. cat., Stedelijk-Museum, Amsterdam, 1966, p. 43, no. 65.

EXHIBITED:

Amsterdam, Stedelijk-Museum, *Mark Tobey*, 19 March – 8 May 1966, no. 65; this exhibition then travelled to Hanover, Kestner-Gesellschaft, 19 May – 26 June 1966; Bern, Kunsthalle, 9 July – 4 Sept. 1966; and Düsseldorf, Kunstverein für die Rheinlande und Westfalen, 16 Sept. – 23 Oct. 1966 (titled *Oval in square*).

Achim Moeller, Managing Principal of the Mark Tobey Project LLC, has confirmed the authenticity. The work is registered in the Mark Tobey archive with the number MT [264-4-19].



JOAQUÍN TORRES-GARCÍA (1874 – 1949)

Tres figuras junto a una fuente y arquitectura, 1926

signed lower left *J. Torres-GARCIA*; dated lower centre 1926
tempera, wood strips, and nails on wood
42 x 82.5 cm. (16 1/2 x 32 1/2 in.)

PROVENANCE:

The Estate of the Artist.

Manolita Piña de Torres-García, the Artist's wife, Montevideo.

Private Collection.

Galería Guillermo de Osma, Madrid.

Private Collection, USA, acquired from the above on 10 July 2013.

LITERATURE:

J. de Gary, *Exposition Torres-García*, exh. cat., Galerie A.G. Fabre, Paris, 1926, no. 2 (*as Panneau archaïque d'une série ornant une galerie*).

M. Orbegozo, *J. Torres-García*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 1991, p. 45, no. 8.

A.G. Moreno, G. Peluffo Linari, C. Torres, *A Vangarda Cotia: Torres-García e Barradas, 1917 – 1929*, exh. cat., Museo de Pontevedra, Pontevedra, 2007, p. 56.

M. Carbajal, 'Joaquín Torres-García', in *Arte Uruguayo de los Maestros a Nuestros Días*, Montevideo, 2011, p. 36.

A. Díaz Lageard et. al, *Joaquín Torres-García: geometría, criação, proporção*, exh. cat., Ibere Camargo Foundation, Porto Alegre, 2011, p. 78.

J.I. Abeijón and G. de Osma, *Joaquín Torres-García 1874 – 1949*, exh. cat. Museo de Bellas Artes de Murcia, Murcia, 2015, p. 10.

C. de Torres, *Joaquín Torres-García: catalogue raisonné*, online catalogue, no. 1926.29, <https://torresgarcia.com/catalogue/entry.php?id=504>

EXHIBITED:

Paris, Galerie A.G. Fabre, *Exposition Torres-García*, 7–20 June 1926, no. 2 (*as Panneau archaïque d'une série ornant une galerie*).

Montevideo, Museo Torres García, *Retrospectiva de pinturas 1906 – 1949, con piezas aún no expuestas del acervo, reunidas en homenaje a Manolita*, 1990, no. 13.

Madrid, Museo Nacional Centro de Arte Reina Sofía, *J. Torres-García*, 18 June – 21 Aug. 1991, no. 8; this exhibition then travelled to Valencia, Centre Julio González, 5 Sept. – 10 Nov. 1991.

Pontevedra, Museo de Pontevedra, *A Vangarda Cotia: Torres-García e Barradas, 1917 – 1929*, 6 July – 2 Sept. 2007.

Porto Alegre, Ibere Camargo Foundation, *Joaquín Torres-García: geometría, criação, proporção*, 10 Sept. – 20 Nov. 2011; this exhibition then travelled to São Paulo, Pinacoteca do Estado de São Paulo, 3 Dec. 2011 – 26 Feb. 2012.



JOAQUÍN TORRES-GARCÍA (1874 – 1949)

Formas trabadas con figura humana, 1933

signed with initials and dated, lower centre J.T.G.33
oil on paperboard
57 x 39 cm. (22 1/2 x 15 3/8 in.)

PROVENANCE:

The Estate of the Artist (inv. no. 800).
Augusto Torres, the Artist's son, Montevideo.
Rose Fried Gallery, New York.
Dr. and Mrs. John A. Cook, New York.
Their sale; Sotheby's, New York, 24 May 2005, lot 40.
Galería Guillermo de Osmá, Madrid.
Private Collection, USA, acquired in 2008.

LITERATURE:

J. Valender (ed.), *Viaje a las Islas Invitadas: Manuel Altolaguirre, 1905 – 1959*, exh. cat., Palacio Episcopal, Málaga, 2005, p. 564, no. 27.
A. Calzada i Salavedra, *Torres-García, darrere la mascara constructiva*, exh. cat., Fundació Caixa, Girona, 2007, p. 159.
M.H. Gradowczyk, *Torres-García: Utopía y Transgresión*, Montevideo, 2007, p. 210, no. 6.50.
M. Rowell, *Joaquín Torres-García*, Barcelona, 2009, p. 76.
Joaquín Torres-García 1874 – 1949, exh. cat. Museo de Bellas Artes de Murcia, 2015, p. 66.
C. de Torres, *Joaquín Torres-García: Catalogue raisonné*, online catalogue, no. 1933.18, <https://torresgarcia.com/catalogue/entry.php?id=1386>

EXHIBITED:

Málaga, Palacio Episcopal, *Viaje a las Islas Invitadas: Manuel Altolaguirre, 1905 – 1959*, June – Aug. 2005, no. 27; this exhibition then travelled to Madrid, Residencia de Estudiantes, Sept. – Nov. 2005.
Girona, Fundació Caixa, *Torres-García, darrere la mascara constructiva*, 15 Nov. 2007 – 13 Jan. 2008; this exhibition then travelled to Barcelona, Can Palauet i Museu de Mataró, 19 Jan. – 17 Feb. 2008.



JOAQUÍN TORRES-GARCÍA (1874 – 1949)

Constructivo con mascara y pez, 1939

signed with initials and dated, lower centre J.T.G.39

ink and watercolour on paper
12.4 x 12.4 cm. (4 ¹/₈ x 4 ¹/₈ in.)

PROVENANCE:

Private Collection.

Galerie Marwan Hoss, Paris.

Private Collection, USA, acquired from the above in 1999.

LITERATURE:

M. Bateggazzore, D. Durán, *Joaquín Torres- García, Artista y teórico*, exh. cat., Sala Amos Salvador, Cultural Rioja, Logroño, 1997, p. 123, no. 53 (illus. p. 138).

EXHIBITED:

Logroño, Sala Amos Salvador, Cultural Rioja, *Joaquín Torres- García, Artista y teórico*, 29 Aug. – 28 Sept. 1997, no. 53; this exhibition then travelled to Pamplona, Museo de Navarra, 16 Oct. – 23 Nov. 1997.

Paris, Galerie Marwan Hoss, *Cicero Dias, Julieta Hanono, Antonio Seguí, Joaquín Torres-García*, March 1999.

This work has been authenticated by Cecilia de Torres and is currently in the process of being included in the Online Catalogue Raisonné of Joaquín Torres-García (www.torresgarcia.com).



JOAQUÍN TORRES-GARCÍA (1874 – 1949)

Grafismo universal sobre plano de color, 1943

signed with initials, lower left *JTG*; dated centre left 43
oil on paperboard
52 x 71 cm. (20 1/2 x 28 in.)

PROVENANCE:

The Estate of the Artist.
Horacio Torres, the Artist's son, and by descent to his Estate.
Private Collection.
Galerie Jan Krugier, Geneva.
Private Collection, Argentina.
Rachel Adler Fine Art, New York.
Private Collection, USA, acquired from the above in 2000.

LITERATURE:

Joaquín Torres-García (1874 – 1949), exh. cat., Knoedler Contemporary Art, New York, 1974 (illus.)
Paintings, Reliefs & Drawings by J. Torres-García, exh. cat., Sidney Janis Gallery, New York, 1977, no. 31.
D. Rosenthal, 'Joaquín Torres-García', in *Arts Magazine*, vol. 55, Dec. 1977, p. 15 (illus.)
Joaquín Torres-García: 1874 – 1949, Late Paintings, exh. cat., Arnold Herstand & Co., New York, 1983, n.p.
'Joaquín Torres-García': Una muestra pocas veces vista en las galerías', in *El Cronista*, 22 Sept. 1998 (illus.)
'Joaquín Torres-García', in *La Maga*, 23 Sept. 1998 (illus.)
'Recomendamos Joaquín Torres-García', in *La Nación*, 23 Nov. 1998.
L.F. Potter, *Native American Influences or 1930s and 1940s Modernist*, exh. cat., New York, David Findlay Fine Art, 2000.
M.H. Gradowczyk, *Torres-García: Utopía y Transgresión*, Montevideo, 2007, p. 306, no. 8.7.
C. de Torres, *Joaquín Torres-García: catalogue raisonné*, online catalogue, no. 1943.12, <https://torresgarcia.com/catalogue/entry.php?id=1879>

EXHIBITED:

New York, Knoedler Contemporary Art, *Joaquín Torres-García (1874 – 1949)*, 2 Feb. – 9 March 1974, n.n.
New York, Sidney Janis Gallery, *Paintings, Reliefs & Drawings by J. Torres-García*, 4–29 Oct. 1977, no. 31; this exhibition then travelled to Zürich, Gimpel & Hanover, 1978; and London, Gimpel Fils, 18 April – 20 May 1978.
New York, Arnold Herstand & Co., *Joaquín Torres-García: 1874 – 1949, Late Paintings*, 29 Nov. 1983 – 28 Jan. 1984.
Buenos Aires, Galería Palatina, *Joaquín Torres-García, (1874 – 1949): Pinturas, dibujos, construcciones y juguetes*, 23 Sept. – 13 Oct. 1998, no. 51.
New York, David Findlay Fine Art, *Native American Influences or 1930s and 1940s Modernist*, 23 March – 13 May 2000.



JACQUES VILLON (1875 – 1963)

La Siesta, 1928

signed and dated, centre right *Jacques Villon/28*
oil on canvas mounted on board
19 x 24 cm. (7 ¹/₂ x 9 ¹/₂ in.)

PROVENANCE:

B.C. Holland Gallery, Chicago, IL.
Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 1989.

This work will be included in the Jacques Villon catalogue raisonné currently being prepared by Éditions Louis Carré & Cie. It is sold together with a print by Villon:

La Siesta
signed and dated in the stone, lower right *Jacques Villon / 28*; signed and numbered in the margin, lower right 3/20
Jacques Villon
lithograph
sheet size: 18.7 x 21 cm. (7 ³/₈ x 8 ¹/₄ in.)
sight: 16.8 x 19 cm. (6 ⁵/₈ x 7 ¹/₂ in.)



JACQUES VILLON (1875 – 1963)

Paysage du Tarn-et-Garonne, 1941

signed and dated, lower left *Jacques Villon, 41*
oil on canvas
54 x 73 cm. (21 ¹/₄ x 28 ³/₄ in.)

PROVENANCE:

Anon. sale; Stockholms Auktionsverk, Stockholm, 24 April 2008, lot 1022.
Galerie Jacques Bailly, Paris.
Private Collection, USA, acquired from the above on 8 Feb. 2010.

LITERATURE:

J. René, *Jacques Villon, peintures de 1909 à 1941; Duchamp-Villon, sculptures*, exh. cat., Galerie de France, Paris, 1942, no. 46.
Albert Gleizes et ses amis: Salon d'Automne, 1938, exh. cat., Galerie Françoise Tournié, Paris, 1974 (illus. pl. 9).
C. de Ginestet, *Jacques Villon dans le Tarn*, exh. cat., Musée Goya-Juarès, Castres, 1975, no. 5.

EXHIBITED:

Paris, Galerie de France, *Jacques Villon, peintures de 1909 à 1941; Duchamp-Villon, sculptures*, 7–20 May 1942, no. 46.
Montauban, Musée Ingres, *Desnoyers et ses amis*, 27 June – 10 Sept. 1973, no. 135.
Castres, Musée Goya-Juarès, *Jacques Villon dans le Tarn*, 8 Nov. 1975 – 11 Jan. 1976, no. 5.

This work will be included in the Jacques Villon catalogue raisonné currently being prepared by Éditions Louis Carré & Cie.



ADOLF WÖLFLI (1864 – 1930)

Vietres portrat Frl. Hermina, c. 1923

coloured crayon on paper
50.8 x 68 cm. (20 x 26 ³/₄ in.)

PROVENANCE:

Jennifer Pinto Safian, New York.
Private Collection, USA, acquired from the above in 2000.

EXHIBITED:

Princeton, NJ, The Gallery at Bristol-Meyers Squibb, *Outsider Art: The inner worlds of self-taught artists*, June 2003.



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Artworks marked with *: Please refer to the Gallery for up-to-date expertise information.

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Research: John Swarbrooke

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