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.
J O S E P H  C O R N E L L  ( 1 9 0 3 – 1 9 7 2 )

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. (12 7/8 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

designed 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 1/5 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:

EXHIBITED:
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
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.

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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.

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 Carcanan, New York.
Acme Gallery, San Francisco, CA.
7-Eleven, Inc.
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
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:
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:

EXHIBITED:
OSCAR DOMÍNGUEZ (1906 – 1957)

Leda y el cíeón, 1952

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

PROVENANCE:
Walter Vogel, Paris.
Galería Guillermo de Osma, Madrid.
Private Collection, USA, acquired from the above in 2010.

LITERATURE:

EXHIBITED:

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 Domínguez / 56, and inscribed on the stretcher Bonnes Ané [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:
Chantal and Guy Heytens, acquired at the above sale.
Galería Guillermo de Osma, Madrid.
Private Collection, USA, acquired from the above in 2010.

LITERATURE:

EXHIBITED:
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 3/4 in.)

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

LITERATURE:
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:
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:


EXHIBITED:

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.

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.
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.
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:
(illus.)
(illus.)

EXHIBITED:
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.
Galerie Odermatt-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:

EXHIBITED:
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 Thurstup, 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:**


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:**


**EXHIBITED:**


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:**
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. 31, 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.)

**LITERATURE:**
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.
Beauty, Shared: A Collector's Vision
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:
Donald Outerbridge, Boston, MA and Santa Barbara, CA, by 1968.
Private Collection, Santa Barbara, CA.
Private Collection, USA, acquired from the above in 2007.

LITERATURE:
J. Richardson, Juan Gris, exh. cat., Museum am Ostwall, Dortmund, 1965, no. 143.

EXHIBITED:
Dortmund, Museum am Ostwall, Juan Gris, 23 Oct. – 4 Dec. 1965, no. 143; this exhibition then travelled to

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:**


Galerie Louise Leiris, Paris.


Denys Sutton, London; thence by descent

Anon. sale; Sotheby’s, New York, 7 Nov. 2012, lot 191.

Galería Guillermo de Osma, Madrid.

Private Collection, USA, acquired from the above in 2013.

**LITERATURE:**

Little Review, New York, Autumn/Winter 1924-25 (illus.)


**EXHIBITED:**

Paris, Galerie Simon, Juan Gris, 1923, no. 54.


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.

RUDOLF JAHNS [1896 – 1983]

Hauser am Platz, 1920

signed and dated, lower left R. Jahns /1920
watercolour on paper
47 1/2 x 58 cm. (18 1/2 x 22 7/8 in.)

PROVENANCE:
Barry Friedman Ltd., New York.
Private Collection, USA, acquired from the above in 1990.

LITERATURE:

EXHIBITED:
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].
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: RAYJOHNSON 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).
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).
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).
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 1/4 in.)

PROVENANCE:
The Estate of the Artist (inv. no. 13255).
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).
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 7/8 x 17 3/8 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


EXHIBITED:


“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]
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-Sacreé, Brussels.
Anon. sale; Christie’s, New York, 5 Nov. 1981, lot 321.
Private Collection.
Anon. sale; Christie’s, London, 28 June 2000, lot 242.
Private Collection, USA, acquired from the above in 2007.

LITERATURE:
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.
The Piccadilly Gallery, London.
Private Collection, USA, acquired from the above in 1989.

LITERATURE:

EXHIBITED:
**PAUL KLEE (1879 – 1940)**

Scene im Frauengemäch, 1926

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

charcoal on paper laid down on the artist’s mount

33 x 49.5 cm. (13 x 19 7/8 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.


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:**


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


**EXHIBITED:**

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


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 1/2 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.
Private Collection, USA, acquired from the above in 2008.

LITERATURE:
A. Jouffray, Lam, Paris, 1972, p. 59 (illus.)
M.P. Fouchet, Wifredo Lam, Paris, 1976, pp. 154-55 and 256, no. 196 (illus.)

EXHIBITED:
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 Pregier, Paris.
Heinz Berggruen, 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 Ht. / 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:

EXHIBITED:
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.
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, exh. cat., Deutsche Gesellschaft für Bildende Kunst, Berlin, 1967, no. 15 (another cast illus.)
W. Hoffman, Henri Laurens – Sculptures, Teufen, 1970, pp. 118 and 218 (illus.).
Henri Laurens Rétrospective, Villeneuve d’Ascq, 1992, no. 10 (another cast illus.).

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

LITERATURE:
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.
Private Collection, acquired at the above sale.
Private Collection, USA, acquired in 2006.

LITERATURE:

EXHIBITED:

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.
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:


EXHIBITED:

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 Larocq-Granoff, Paris.
Private Collection.
Private Collection, USA, acquired in 2007.

LITERATURE:
Joan Miró, exh. cat., Seibu Art Forum, Ikebukuro, Japan, 1995, no. 2 [illus.]

EXHIBITED:
Ikebukuro, Japan, Seibu Art Forum, Joan Miró, 1995, no. 2.
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:

EXHIBITED:

“...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:
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 Tremaine, Madison, CT.
Their sale, Christie’s, New York, 5 Nov. 1991, lot 17.
Private Collection, USA, acquired at the above sale.

LITERATURE:


EXHIBITED:

Hartford, CT, Wadsworth Atheneum, Painting Toward Architecture, Dec. 1947; this exhibition then travelled to twenty-four American cities between 1948 and 1952.
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:
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 3/4 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:
Vanderwaude 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.
Vandervenode 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).
Vandervoorde Tananbaum Gallery, New York.
Private Collection, USA.

LITERATURE:

EXHIBITED:
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:
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 Aout 46/ (III)
watercolour and ink on paper
50.5 x 66 cm. (19 7/8 x 26 in.)

PROVENANCE:
Galerie Louise Leiris, Paris.
Private Collection, USA, acquired in 2006.

LITERATURE:
PABLO PICASSO (1881 – 1973)*

Femme nue allongée, 1961

dated and numbered, upper centre 24.12.61; signed and inscribed, upper right pour Douglas Cooper son ami Picasso le 25.8.63
pencil with white all crayon highlights on paper
24.2 x 32 cm. (9 1/2 x 12 5/8 in.)

PROVENANCE:
His Estate sale; Christie’s, New York, 11 May 1992, lot 74.
Private Collection, USA, acquired from the above in 1993.

LITERATURE:

EXHIBITED:
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 Sergei Poliakoff ; inscribed and numbered verso SERGE POLIAKOFF / Prince Igor / Troubetsky [sic.]

oil on canvas
97 x 130 cm. (38 1/8 x 51 1/8 in.)

PROVENANCE:

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

LITERATURE:

Serge Poliakoff, exh. cat., Kunstverein, Hanover, 1958, no. 36.

EXHIBITED:

Hamburg, Kunstverein, Sergei Poliakoff, 12 April – 18 May. 1958, no. 36.

This painting is recorded in the Sergei 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 in.)

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

LITERATURE:

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 1/4 x 6 3/4 in.)

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

LITERATURE:

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. Darival 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.
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.
Private Collection, New York.
Edward Tyler Nahem Fine Art, New York.
Private Collection, USA, acquired from the above in 2010.

EXHIBITED:
RUFINO TAMAYO (1899 – 1991)

Dos Figuras, 1962

signed and dated, lower left Tamayo/062
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 tapies/-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:

EXHIBITED:
MARK TOBEE (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:

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,

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 [264-4-4-19].
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:

EXHIBITED:
Paris, Galerie A.G. Fabre, Exposition Torres-García, 7–20 June 1926, no. 2 (as Panneau archaique d’une serie ornant une galerie).
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 Osma, Madrid.
Private Collection, USA, acquired in 2008.

LITERATURE:
M. Rowell, Joaquín Torres-García, Barcelona, 2009, p. 76.

EXHIBITED:
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:

EXHIBITED:

This work has been authenticated by Cecilia de Torres and is currently in the process of being included in the Online Catalogue Raisonné of Joaquin Torres-Garcia (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.)
‘Joaquín Torres-García’, in La Maga, 23 Sept. 1998 (illus.)

EXHIBITED:
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 3/4 x 8 1/4 in.)
sight: 16.8 x 19 cm. (6 1/4 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.
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.
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.

This work will be included in the Jacques Villon catalogue raisonné currently being prepared by Éditions Louis Carré & Cie.
ADOLF WÖLFLI (1864 – 1930)

Vietres portrait 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:
We are grateful to many experts, friends, the collector and his family who have assisted in bringing this project to fruition.

Unless otherwise stated all artworks illustrated in this catalogue are offered for sale by Simon C. Dickinson Ltd. in 2019.

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

Text: Dr. Molly Dorkin
Research: John Swaabrooke
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