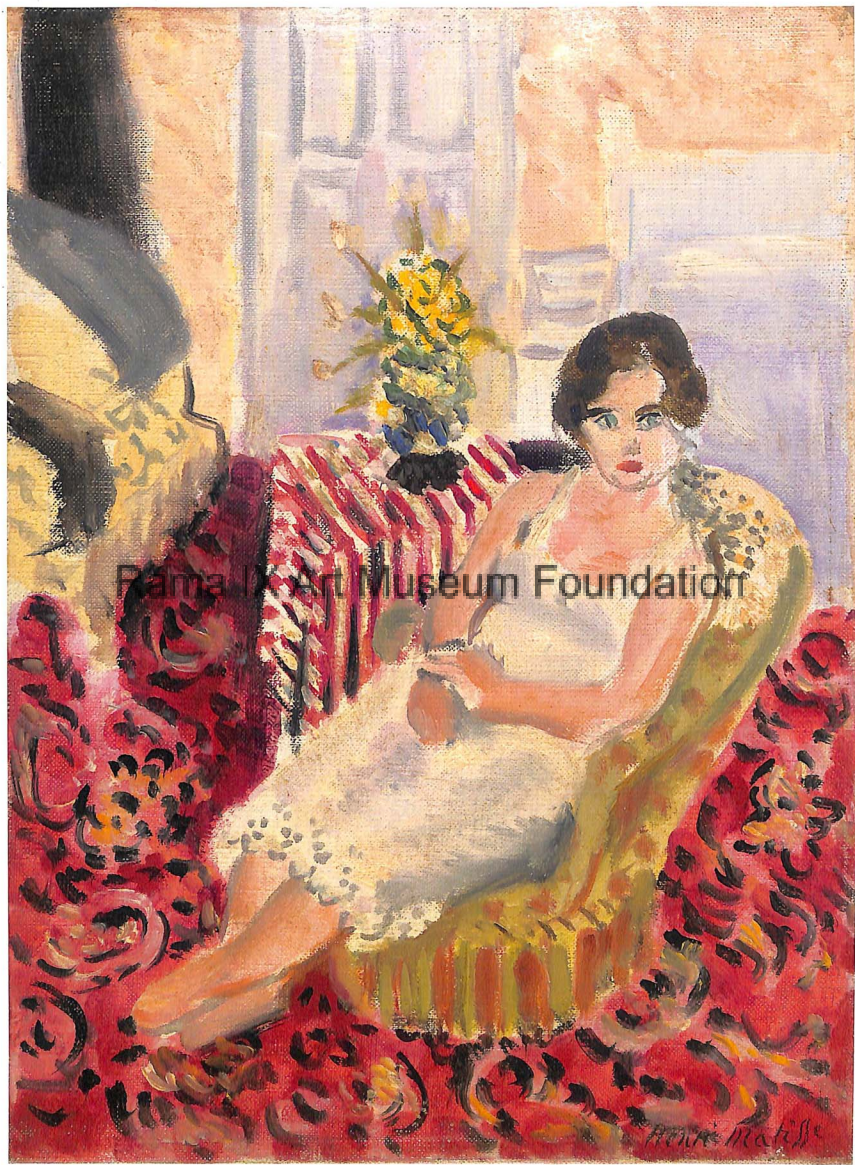




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IMPRESSIONIST AND MODERN ART

DAY SALE

Wednesday 7 November 2007

Rama IX Art Museum Foundation

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IMPRESSIONIST AND MODERN ART

DAY SALE

Wednesday 7 November 2007

AUCTION

Wednesday 7 November 2007

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20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	3 November	10.00 am - 5.00 pm
Saturday	3 November	10.00 am - 5.00 pm
Sunday	4 November	1.00 pm - 5.00 pm
Monday	5 November	10.00 am - 5.00 pm
Tuesday	6 November	10.00 am - 12.00 noon

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Andrea Fuczyński (# 849132)
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AUCTION CODE AND NUMBER

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Rama IX Art Museum Foundation

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OPPOSITE:

Lot 379

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301
AUGUSTE RODIN (1840-1917)
Buste de jeune fille aux fleurs dans les cheveux

signed 'A. Rodin' (on the left side), numbered and inscribed with foundry mark 'No. 5 Fonderie de Coubertin' © by Musée Rodin' (on the back)
 bronze with brown patina
 Height: 19 in. (48.3 cm.)
 Conceived circa 1868; this bronze version cast in 1979

\$40,000-60,000

PROVENANCE:
 Musée Rodin, Paris.
 Contemporary Sculpture Center, Tokyo (acquired from the above, April 1980).
 Itoami Co., Ltd., Shikokuchuo.
 Acquired by the present owner, 1991.

LITERATURE:
 G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, pp. 5-6.
 J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 576 (another cast illustrated, p. 578, no. 105-L, dated 1865-1870).
 L. Ambrosini and M. Facos, *Rodin: The Cantor Gift to the Brooklyn Museum*, New York, 1987, p. 53.
 C. Goldscheider, *Auguste Rodin, Catalogue raisonné de l'œuvre sculpté*, Paris, 1989, vol. I, p. 94, no. 78a (plaster and terra cotta version illustrated, p. 95; dated circa 1875).
 A.E. Fisher, *The Art of Auguste Rodin: A Study of the Work of the Sculptor*, New York, 1993, p. 105 (plaster version illustrated, p. 106; dated circa 1875).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'œuvre sculpté currently being prepared by the Comité Rodin at Galerie Barne et Lorenzeau under the direction of Jérôme Le Blay under the archive number 2002V4298.



302
AUGUSTE RODIN (1840-1917)
L'amour qui passe

signed 'A. Rodin' (on the back of the base)
 bronze with dark brown patina
 Height: 15 1/2 in. (38.8 cm.)
 Conceived in 1885; this bronze version cast circa 1895-1900

\$60,000-80,000

PROVENANCE:
 Private collection, United Kingdom (circa 1950); sale, Christie's, London, 27 June 2000, lot 168.
 Acquired at the above sale by the present owner.

LITERATURE:
 R. Descharmes and J.-F. Chabrun, *Auguste Rodin*, Paris, 1967, p. 125 (plaster version illustrated).
 J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 112, no. 17-2 (marble version illustrated, p. 184).
 J. de Caro and P. Saenders, *Rodin's Sculpture: A Critical Study of the Sorels Collection*, San Francisco, 1977, p. 100, no. 6 (another cast illustrated).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'œuvre sculpté currently being prepared by the Comité Rodin at Galerie Barne et Lorenzeau under the direction of Jérôme Le Blay under the archive number 2002V12098.



303
EDOUARD VUILLARD
 (1868–1940)
Anémones dans un vase chinois

signed 'E. Vuillard' (lower right)
 oil on canvas
 12 x 9 1/2 in. (30.5 x 25.1 cm.)
 Painted in 1900–1901
 \$60,000–80,000

PROVENANCE:
 Mme Prosper-Emile Weil,
 Galerie Durand-Ruel et Cie., Paris.
 Galerie Bernheim-Jeune et Cie., Paris.
 Dr. Jacques Soubrin, Paris.
 Etienne Sarré, Paris.
 Eddie Eller, New York.

Mrs. V. de Rachevsky, New York.
 Anon. sale, Sotheby's, New York, 12 November 1988, lot 393.
 Acquired by the family of the present owner, circa 1990.

EXHIBITED:
 Paris, Galerie Bernheim-Jeune et Cie, *Rétrospective Vuillard*, May–July 1953, no. 50.

LITERATURE:
 A. Salomon and G. Cogeval, *Vuillard, Le regard encombrable. Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 672, no. V8-265 illustrated in color.



PROPERTY FROM THE COLLECTION OF
 MR. AND MRS. FRED SCHONEMAN

304
HENRI DE TOULOUSE-LAUTREC
 (1864–1901)
Portrait of a woman from the house of the rue d'Amboise

oil on paper laid down on canvas
 Oval: 11 x 9 1/2 in. (27.9 x 23.8 cm.)
 Painted in 1892

\$100,000–150,000

PROVENANCE:
 M. Fara, Paris.
 Henry Lapauze, Paris.
 Mme Pomaret, Paris.
 O'Hana Gallery, London.
 Acquired by the present owners, by 1971.

EXHIBITED:
 Paris, Musée des Arts Décoratifs, *Toulouse-Lautrec Trentenaire*, 1931, no. 85.
 London, The Matheson Gallery, *Exposition Toulouse-Lautrec*, 1951, no. 16.

LITERATURE:
 G. Coquery, *Toulouse-Lautrec*, Paris, 1913, p. 90 (illustrated).
 G. Coquery, *L'Art et les Artistes*, Paris, 1914, p. 130, no. 110 (illustrated).
 M. Joyant, *Henri de Toulouse-Lautrec*, 1864–1901, Paris, 1926, pp. 59 and 283 (illustrated, p. 160).
 M. Joyant, *L'Art et les Artistes – Toulouse-Lautrec*, Paris, 1927, p. 152 (illustrated).
 J. Lassaigne, *Le goût de notre temps – Lautrec*, Paris, 1953, p. 71 (illustrated).
 E. Newton, "Henri de Toulouse-Lautrec," *Apollo*, March 1953, p. 84 (illustrated).
The Burlington Magazine, June 1957, p. 300 (illustrated).
 H. Pernuchot, *La vie de Toulouse-Lautrec*, Paris, 1958, p. 192 (illustrated).
 G. Caproni, *L'opera completa di Toulouse-Lautrec*, Milan, 1969, pp. 106–107, no. 311 (illustrated).
 M. G. Doris, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. II, p. 272, no. P-442 (illustrated, p. 273).

PROPERTY FROM A PRIVATE EAST COAST COLLECTOR

305

EUGENE BOUDIN (1824–1898)

Etretat. Barques échouées et falaise d'amont

signed, dated and inscribed 'E. Boudin. 94. Etretat.' (lower right)
oil on canvas

18 1/2 x 25 1/2 in. (46.4 x 65.4 cm.)

Painted circa 1890-1894

\$250,000–\$50,000

PROVENANCE:

Clement A. Griscom, New York; Estate sale, American Art Association,
New York, 26 February 1914, lot 47.

Mrs. H.S. Collins, New York.

Acquired by the family of the present owner, circa 1915.

LITERATURE:

R.L. Benjamin, *Eugène Boudin*, New York, 1937, p. 109.

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 74, no. 2764
(illustrated).

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PROPERTY FROM A DISTINGUISHED COLLECTION

306

PIERRE-AUGUSTE RENOIR (1841-1919)

Femme en bleu

signed "Renoir" (upper left)
oil on canvas
13 x 10 1/4 in. (33 x 27.2 cm.)

\$500,000-700,000

PROVENANCE:

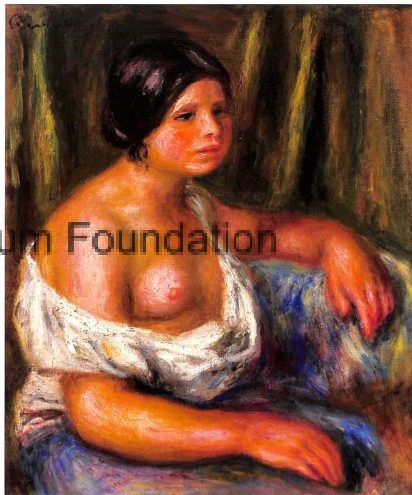
Acquired by the present owner, circa 1990.

This painting will be included in the forthcoming catalogue critique of Pierre-Auguste Renoir established from the archives of François Daulte, Durand-Ruel, Venturi, Volland, and Wildenstein.

Guy-Patrice and Michel Dauberville have confirmed that this painting is included in their Benheim-Jeune Archives as an authentic work.

Renoir's major preoccupation in the 1900s was painting voluptuous, ethereal and sumptuous nudes. The artist delighted in minute details: the flow of diaphanous drapery, the accoutrements of his models' costumes, and the range of colors created from light reflecting off women's bare skin.

While the model in the present painting has not been identified, this work belongs to a group of paintings portraying corpulent young models loosely clothed, often in semi-transparent materials, with their blouses either open, or as in the present work, with the shoulder strap having slipped off to slightly reveal her breast. The composition is simple, the warm hues of the sitter are set against the cooler background, and clear contrasts are made between her dark hair and the highlights on her blouse and skin. Her hair is loosely tied back at the nape of her neck, a few seductive tendrils framing her face and suggesting the languid nature of the setting. While the three-quarter pose of the model and the studio scenery are rather traditional, the stark revelation of her breast and her relaxed and introspective gaze present an intimacy and gentleness that is unrivaled in portraiture from this period. As with other works in this sequence, her costume does not belong to a specific time or place, it is deliberately timeless. Renoir often exaggerated the plumpness of his models, many of whom commented that they had difficulty recognizing themselves in his portraits. This deliberate and preferred stylization of the female body, in which Renoir sought to merge the palpable physicality of living flesh with the idealization of form, helped the artist achieve a timeless majestic and monumental classicism in his portraits of women. Barbara E. White has aptly characterized his quest: "The quintessence of beauty for him was still sensuousness, best expressed through plump young women who are the link between the cycle of life and artistic creativity" (in *Renoir, His Life, Art and Letters*, New York, 1984, p. 250).





PROPERTY BELONGING TO THE ESTATE OF DANIEL J. TERRA,
SOLD FOR THE BENEFIT OF THE ACQUISITION FUND OF THE TERRA
FOUNDATION FOR AMERICAN ART*

*317

EUGENE BOUDIN (1824-1898)
Le Havre, le bassin du commerce

signed and dated twice "E. Boudin 92 6 Octobre 92" (lower right)
and inscribed "Le Havre" (lower left)

oil on panel
14½ x 18½ in. (37.2 x 46 cm.)
Painted on 6 October 1892

\$60,000-80,000

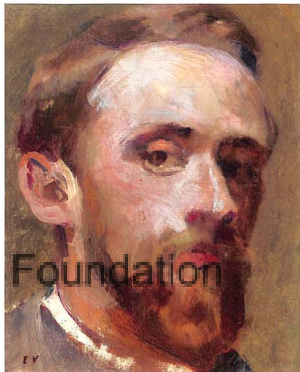
PROVENANCE:

A. Blanc, Paris; sale, Galerie Georges Petit, Paris, 3-4 December 1906,
lot 29
Galerie Durand-Ruel et Cie., Paris (acquired at the above sale);
Galerie Bernheim-Jeune et Cie, Paris (acquired from the above, February
1918);
The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), Glasgow;
Mrs. C. M. Speers, Cape Town; sale, Sotheby's, London, 4 December
1968, lot 7.
Mr. and Mrs. Daniel J. Terra, Chicago.
Gift from the above to the present owner, 1999.

LITERATURE:

R. Schmit, *Eugène Boudin*, Paris, 1973, vol. II, p. 142, no. 2995
(illustrated).

*This lot may be tax exempt from the sales tax as set forth in the Sales
Tax Notice at the back of the catalogue.



318

EDOUARD VUILLARD
(1868-1940)
Autoportrait

stamped with initials "EV" (Lugt 909a; lower left)
oil on canvas
10 x 8 in. (25.4 x 20.3 cm.)
Painted circa 1888

\$120,000-160,000

PROVENANCE:

Estate of the artist
Jacques Salomon, Paris;
Lucien Fontanaud (gift from the above, 1943);
sale, Sotheby's, London, 25 June 1996, lot 109;
Galerie Hopkins-Curtis, Paris;
Acquired from the above by the present owner,
1996.

EXHIBITED:

Paris, Grand Palais, Salon des artistes français 1983; Bonnard, K.X. Rousset, Vuillard, May 1983,
no. 59;
New York, Henry-Hill Galleries, Edouard Vuillard (1868-1940), January-March 2003.

LITERATURE:

A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable. Catalogue critique des peintures
et pastels*, Paris, 2003, vol. I, p. 48, no. 1-79 (illustrated in color).

In her discussion of early portraits by Vuillard, Elizabeth W. Easton noted: "Every portrait
comments in some way on the character of the sitter, but the self-portrait not only discloses
the features and posture of the subject—the artist—but also links his image to his craft. A more
intimate genre is scarcely imaginable than one in which subject and creator are one" in *The
Intimate Interior of Edouard Vuillard*, exh. cat., Houston, Museum of Fine Arts, 1989, p. 81.

Although in his portraits Vuillard did not focus on the sitter's faces, indirectly building up an
impression of character, in his self-portraits nothing is allowed to divert the viewer's gaze from
the artist's face, massive and dominating as nowhere else in his work. "Unlike many self-
portraits by other artists, who strike attitudes, let vanity, self-decent, suppressed fantasies and
other aspects of temperament interfere with observation, Vuillard paints himself honestly."
(S. Preston, *Edouard Vuillard*, New York, 1971, p. 120).

CAMILLE PISSARRO (1830–1903)
Les travailleurs aux champs

signed "C. Pissarro." (lower left)
 gouache on silk laid down on board
 10 x 7 1/2 in. (25.4 x 19.7 cm.)
 Painted circa 1896–1897

\$200,000–300,000

PROVENANCE:

Emile Strauss, Paris; sale, Hôtel Drouot, Paris, 3–4 June 1929, lot 21.
 Anon. sale, Hôtel Drouot, Paris, 10 June 1937, lot 7.
 Anon. sale, Hôtel Drouot, Paris, 12 May 1939, lot 33.
 P. Eboen, Paris.

Acquired by the family of the present owner, circa 1950.

LITERATURE:

L. R. Pissarro and L. Venturi, *Camille Pissarro, son art—son oeuvre*, Paris, 1939, vol. I, p. 285, no. 1486 (illustrated, vol. II, pl. 287).

This work will be included in the forthcoming *Camille Pissarro catalogue critique* being prepared by Dr. Joachim Pissarro and Claire Dunand-Ruel Snellaers under the sponsorship of the Wildenstein Institute.

Whether depicted singly, in pairs or in larger groups, Pissarro's peasants engage in a communal and cooperative effort as they harvest the fruits of their labor. "These reaping scenes underscore two themes which find resounding evocation in the last two decades of Pissarro's work: plenitude and abundance and a certain satisfaction, both themes being intimately connected semantically with Pissarro's personal work ethic." (J. Pissarro, *Camille Pissarro*, New York, 1993, p. 183).

Pissarro's harvest scenes are certainly the most felicitous and life-affirming of all the artist's many subjects. Decades of painting at Pontoise, and, after 1882, at Enghien-sur-Epte in Normandy, imbued Pissarro's images of rural life with a sense of quotidian familiarity. These images capture the lyricism of a seasonal harvest without idealizing the subject. Painted in 1896, the present work displays the long, dynamic brushstrokes that characterize Pissarro's late style, yet the two figures toiling in the fields are silent and introspective figures.

More than any of the other Impressionists, and certainly more than any artist since Gustave Courbet and Jean-François Millet, Pissarro understood the hard life of the peasant, and he celebrated its virtues without romanticizing its difficulties. Indeed, Pissarro envisioned his vocation as an artist as analogous to the unrelenting routine of the peasant. His approach to creativity was not that of the isolated and brooding genius; instead, he saw himself as a member of a community of like-minded individuals working towards a common goal. Pissarro assumed the role of teacher for younger artists as well as for his own sons—for a man did not paint for outside and monetary rewards, but as a coherent symbol of his



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