

Censored poster of Josephine Baker in La Sirène des Tropiques (1927)

VINTAGE POSTERS, SWANN AUCTION GALLERIES, NEW YORK, 7 FEBRUARY
ESTIMATE \$12,000-\$18,000

Ernest Perrigoyeau once called the dancer Josephine Baker "the most sensational woman anyone ever saw". But the unknown designer of this poster, made to promote her headlining role in the 1927 film *La Sirène des Tropiques*, evidently wanted a bit less of her seen. The image is based on a topless photograph by the British cabaret photographer Lucien Wukely that first appeared in the programme of the Folies Bergère in the same year, but the artist added more strings of pearls to the design of Baker to conform to the poster to fully cover her nipples.

G.A.



Albert Bierstadt, Mount St Helens, Columbia River, Oregon (1889)

THE L.D. BRINK BROMMANS COLLECTION, BONHAMS, LOS ANGELES, 8 FEBRUARY
ESTIMATE \$500,000-\$700,000

Albert Bierstadt's *Mount St Helens, Columbia River, Oregon* is included in a forthcoming catalogue raisonné of the 19th-century American landscape painter, one of 170 lots offered from the extensive art collection of the team businessman and cattle breeder Lloyd Donald Brinkman. Brinkman died in 2015, having amassed more than 400 works of art of the American West, including paintings by artists such as Joe Baer and Howard Terpning. Like the historic volcanic the Bierstadt work depicts, a legal battle between Brinkman's children and his seventh wife erupted after his death in 2015 as they fought over how to divvy up his estate, which was worth tens of millions. The sale of the collection, consigned to Bonhams by his widow, is expected to bring in \$8m in total.

G.A.



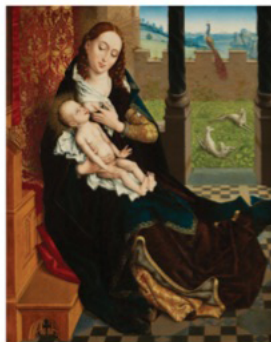
Félix Vallotton, En Promenade (1895)

IMPRESSIONIST AND MODERN ART EVENING SALE, CHRISTIE'S, LONDON, 27 FEBRUARY

ESTIMATE £1.2M-£1.6M

In 2004, *En Promenade* set the auction record for Félix Vallotton when it sold for £1.2m at Christie's in London. This was topped ten years later when the artist's *Art Marché*, also from his highly sought-after Nabis period, sold at Sotheby's in Zurich for \$15.5m (\$3.5m). Despite these records, and a surge in interest in Les Nabis thanks to Tate Modern's recently opened exhibition of fellow Nabis painter Pierre Bonnard and a forthcoming Vallotton exhibition at the Royal Academy of Arts, *En Promenade*'s high estimate—the same as its sale price 15 years ago—seems curiously conservative.

K.J.



Master of the Embroidered Foliage, Nursing Madonna (late 15th century)

ARTS AND CRAFTS 400 YEARS, FREEMAN'S, PHILADELPHIA, 27 FEBRUARY
ESTIMATE \$50,000-\$250,000

The name Master of the Embroidered Foliage was coined in 1926 by the German art historian Max Jakob Friedländer, who believed the particular way this artist (or group of artists) acted in Brussels at the end of the 15th century rendered his or his distinctive brushwork as that resembling embroidery stitches. The *Nursing Madonna* was among the first paintings to be attributed to the Master, and specialist Raphael Chitterson says the painting is a "fascinating" example of the painter's idiosyncratic technique. "In terms of detail, it reveals a preoccupation with a true treatment to the urban Europe of the 15th century, which employed a new artistic freedom that would ultimately give birth to the Baroque."

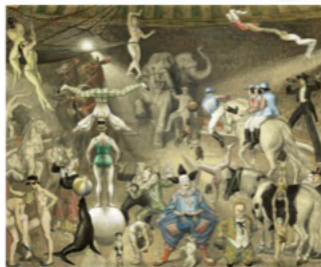
M.C.

Pre-Columbian Colima dog (around 300BC-AD300)

POWERS FINE ARTS, SAN FRANCISCO TRIBAL & TEXTILE ART FAIR, 7-10 FEBRUARY
\$18,500

Pre-Columbian civilizations celebrated dogs as guardians as well as companions and were especially devoted to their porcupine, bobcat and guinea, which experts believe are the pre-Inca ancestors of the Mexican Inca Dog breed. Archaeologists uncovered similar sculptures in around 75% of tombs in Najayac and Jalisco, an dog was thought to be spirit guides in the afterlife. There are Colima dog sculptures in the collection of the Metropolitan Museum of Art and other major collectors, but this particular example has been in private hands since it was brought to the US in 1965 and has never been offered on the market until now.

G.A.



Laura Knight, Charivari (The Grand Parade, 1928)

19TH CENTURY EUROPEAN, VICTORIAN AND BRITISH IMPRESSIONIST ART, BONHAMS, LONDON, 20 FEBRUARY

ESTIMATE £50,000-£70,000

This watercolour and gouache is a study for one of Knight's best known circus paintings, *Charivari*, which now hangs in Newport Museum & Art Gallery and was first shown at the Royal Academy in 1929. Commissioned by Major Evelyn Ashwin, the complex composition started out as something much simpler, with the initial brief to depict his terrier Blixies and the clown Wherren Walker. But the Major then started asking for more circus animals and performers to be included, resulting in this raucous scene of trapeze artists, performing elephants, ponies and acrobats. Knight wrote of the finished painting: "It was fun doing it. Having everything in... I have fondness for the picture, perhaps it is because I am like the Major—a circus fan."

A.B.



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