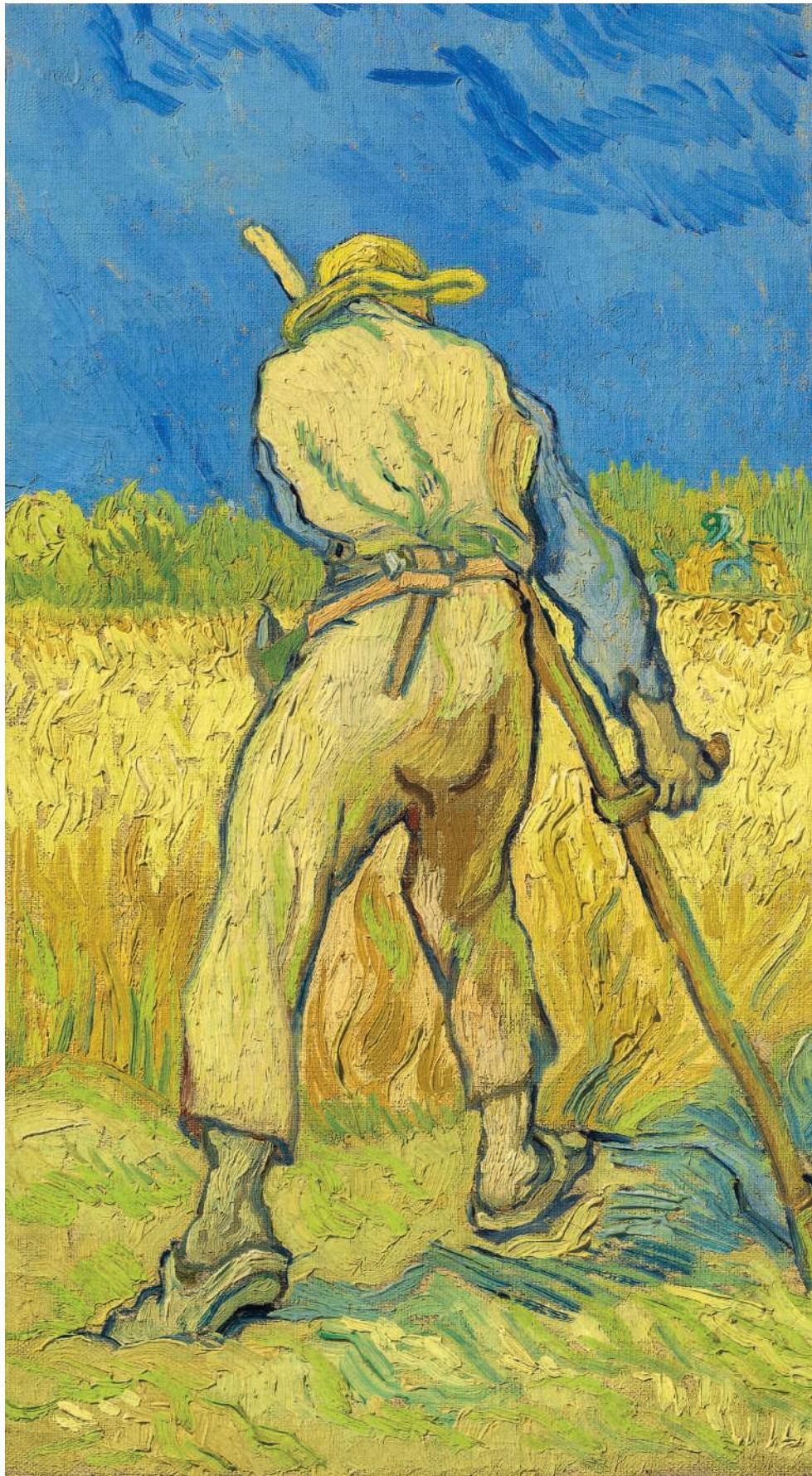


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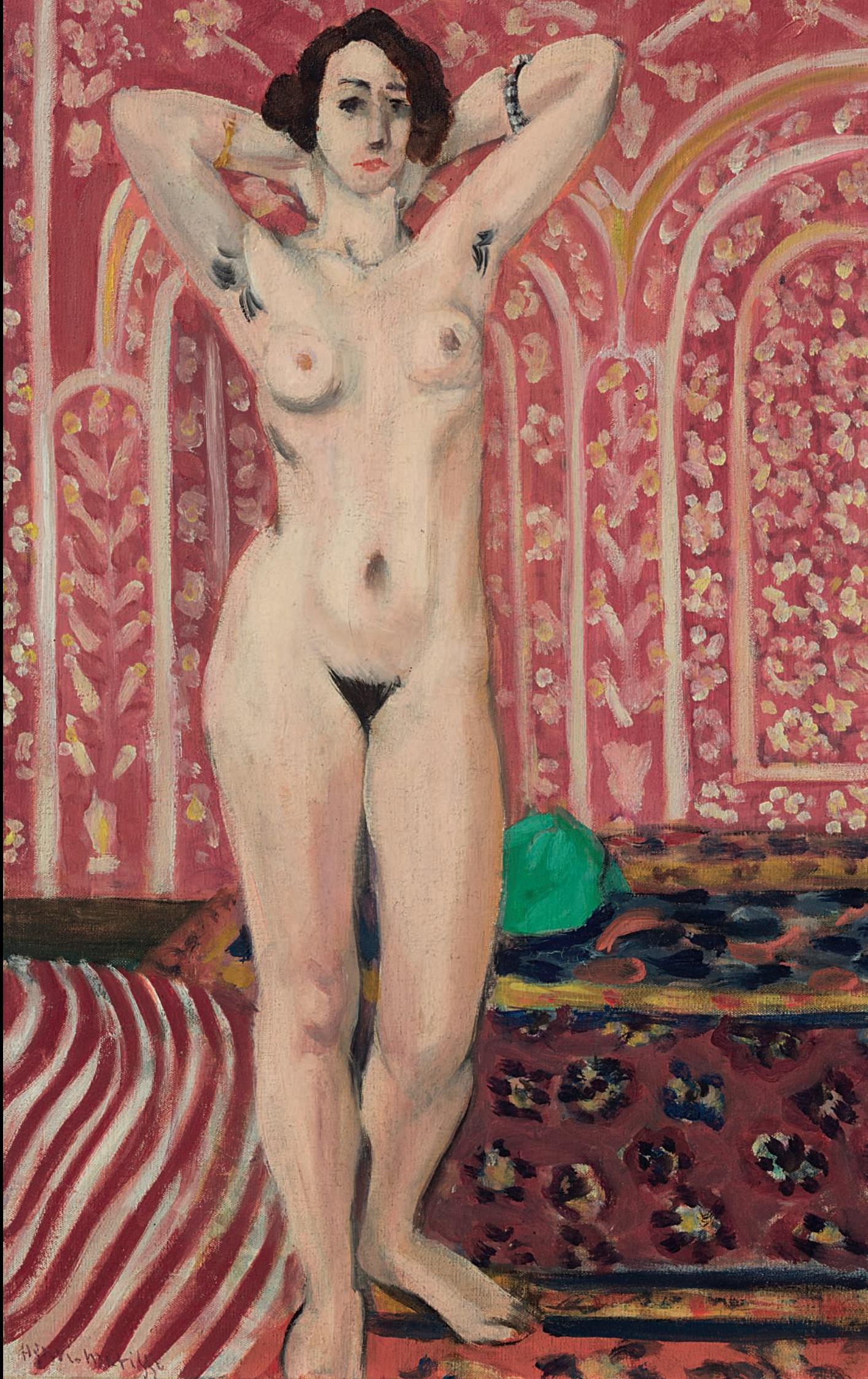


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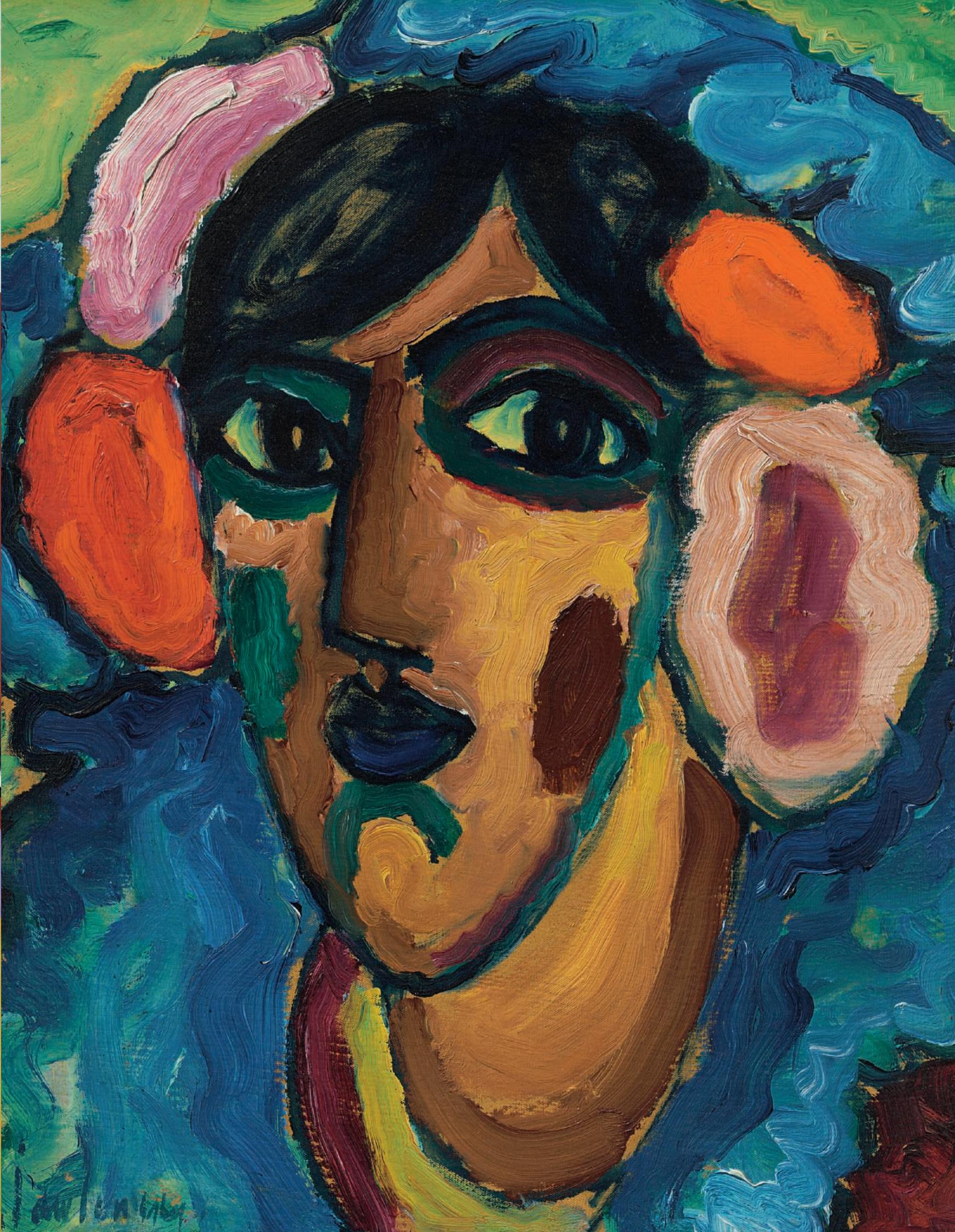






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CONTENTS

- 9** Auction Information
- 12** Christie's International Impressionist & Modern Art Department
- 13** Specialists and Services for this Auction
- 14** Property for Sale
- 175** Conditions of Sale • Buying at Christie's
- 178** VAT Symbols and Explanation
- 179** Important Notices and Explanation of Cataloguing Practice
- 180** Storage and Collection
- 195** Absentee Bids Form
- 196** Salerooms and Offices Worldwide
- IBC** Index

FRONT COVER:
Lot 6

INSIDE FRONT COVER:
Lot 11

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Lots 21, 18, 9, 17, 24, 10, 15

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Lot 8

INSIDE BACK COVER:
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IMPRESSIONIST AND MODERN ART

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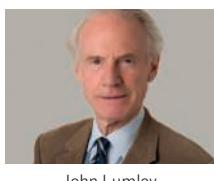
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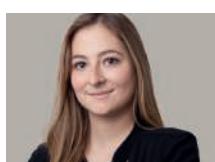


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λ*1 PABLO PICASSO (1881-1973)

Les gâteaux

dated '19 juin 37' (upper left)
oil on canvas
6½ x 8¾ in. (16.8 x 22 cm.)
Painted on 19 June 1937

£300,000-500,000

\$390,000-650,000

€350,000-580,000

PROVENANCE:

The artist's estate.
Marina Picasso, Paris.
Private collection, Geneva.
Art Point, Tokyo.
Acquired from the above in 1989, and thence by descent to the present owner.

LITERATURE:

D.D. Duncan, *Picasso's Picassos: The Treasures of La Californie*, New York, 1961 (illustrated pp. 124 & 223).
J.S. Boggs, B. Léal & M.L. Bernadac, exh. cat., *Picasso and Things*, Cleveland, 1992, p. 240 (illustrated; titled 'Lazy Susan and Cakes').
J. Palau i Fabre, *Picasso: Del Minotauro al Guernica (1927-1939)*, Barcelona, 2011, no. 1040, p. 446 (illustrated p. 339).

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.



Pablo Picasso, *La femme qui pleure*, 1937.
Museo Nacional Centro de Arte Reina Sofía, Madrid.

Pablo Picasso had an insatiable appetite for the genre of still-life. Throughout his career he explored it with an endless passion, portraying the world around him with his own distinctive vision. As an artist for whom painting was often a form of biography, the objects that he chose to depict in these works were never wholly arbitrary, but were frequently imbued with a deeper meaning – symbolic, biographical or anecdotal. *Les gâteaux* of 1937 is one such painting.

Depicting a platter filled with sumptuous patisseries, *Les gâteaux* appears at first glance to be a playful, decorative and whimsical canvas, filled with bright colours and painterly flourishes that match the flamboyance of these extravagant cakes. Looking more closely, however, the date that Picasso has inscribed along the upper left hand side of the painting – 19 June 1937 – infuses this small, jewel-like canvas with a deeper level of meaning. At the time that he painted *Les gâteaux*, Picasso had just finished what has become known as his *magnum opus*: *Guernica* (Museo Nacional Centro de Arte Reina Sofía, Madrid). Completed in a matter of weeks in response to the violence and terror unleashed on the people of his homeland Spain, at the beginning of June this monumental work had been installed in the entrance of the Spanish pavilion at the Exposition Universelle in Paris. Soon after this Picasso developed a motif that had obsessed him for the previous months: the weeping woman. Throughout the month of June he returned again and

again to this sorrowful woman. On 19 June, the day that he painted *Les gâteaux*, Picasso executed one such work, *La femme qui pleure* (now in the Museo Nacional Centro de Arte Reina Sofía, Madrid) as well as an ink drawing of the same subject.

In contrast to the pained expression of suffering that *La femme qui pleure* embodies, *Les gâteaux* could be seen as both a joyful escapist fantasy – a painting of bounteous plenty that represents a momentary respite from the ever-mounting angst, violence and horror of war – or alternatively, as a work of jarring ironic juxtaposition: the suffering endured by Spain's people cruelly contrasted with the luxuriant frivolity of this plate of flamboyant French patisseries. This painting remained one of the artist's treasured works, and stayed in his collection for the rest of his life. When in 1961 the photographer David Douglas Duncan published a revelatory book that brought to light many never before seen works kept privately in Picasso's collection, he wrote movingly of *Les gâteaux*: 'When Picasso painted *Guernica*... he filled three hundred square feet of canvas with lightning bolts and thunder saying all he knew about dying, and more than anyone had ever said about war. Yet no one can live on just anger, or survive without a dream, so he turned to his own plain table and to the girl sitting serenely beside him, to paint offerings of food as though upon an altar – and a goddess of mercy for others wounded along the way' (D.D. Duncan, *Picasso's Picassos*, New York, 1961, p. 124).



*2

GEORGES BRAQUE (1882-1963)

Les deux as

signed and dated 'G Braque 29' (lower left)
oil on canvas
9½ x 13¾ in. (24.3 x 35 cm.)
Painted in 1929

£300,000-400,000

\$390,000-520,000

€350,000-460,000

PROVENANCE:

Paul Rosenberg, Paris & New York, by 1938.
James Pendleton, New York.
E.V. Thaw & Co., New York.
Private collection, United States, by whom
acquired in 1971; sale, Christie's, New York,
2 May 2006, lot 44.
Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, 1938.

LITERATURE:

Cahiers d'Art, 1930, no. 1, p. 9 (illustrated).
'Georges Braque', in *Cahiers d'Art*, 1933, p. 60
(illustrated).
Maeght, ed., *Catalogue de l'oeuvre de Georges
Braque: Peintures 1928-1935*, Paris, 1962, pl. 38
(illustrated).



Georges Braque, 1931. Photo: Albert Eugene.

Composed of harmonious planes of seamlessly interlocking colour, pattern, line and form, *Les deux as* (*The Two Aces*) exemplifies Georges Braque's great mastery of the still-life, a genre which he spent his life exploring. Painted in 1929, *Les deux as* dates from what John Richardson has described as a period of 'frenzied experimentation' (J. Richardson, *Georges Braque*, London, 1959, p. 20) for Braque, a time when the artist, reaching maturity, began to explore a range of possibilities that the still-life provided. The two aces of the title radiate from the composition; at once weighty and opaque, and at the same time feather-light as they seemingly float above the faceted tabletop on which they lie. It is colour, however, that comes to the fore in this painting, arranged throughout the composition with an effortless ease. The same cubist fragmentation of perspective and form is in evidence, yet, in contrast to the near-monochrome paintings that Braque and his cubist comrade Pablo Picasso painted during this earlier stage, in the present work, the composition is flooded with rich, jewel-like facets of colour. Against the soft blue dish, the yellow and orange peach in the centre of the painting glows like a golden orb, around which an array of green tones is placed in perfect accord.

The combination of varying planes of flattened patterning in *Les deux as* is reminiscent of Braque's synthetic cubist style. Moving away from the

rigorous and somewhat austere form of early Cubism – now known as Analytic Cubism – in around 1912, Braque began introducing textures, patterns and real fragments of paper into his paintings, overlaying them to build up collage-like compositions. This pioneering technique, known as *papier-collé*, allowed Braque, along with Picasso and Juan Gris, to play with reality and illusion, representation and mimesis. While the glass, blue dish, fruit and playing cards are all realistic, readable objects, within Braque's composition they lose their everyday identity and serve also as abstract shapes and forms. Braque had a unique ability to transform the everyday ephemera of life into paintings that are at once monumental and intimate, majestic and subtle, capturing the way in which objects interact and coexist within space. Braque reflected that 'Once an object has been integrated into a picture, it accepts a new destiny and at the same time becomes universal... And as they give up their habitual function, so objects acquire a human harmony. Then they become united by the relationships which spring up between them, and more important between them and the picture and ultimately myself. Once involved in this universality, they all draw closer together, because we have human eyes, and then they refer uniquely to ourselves' (quoted in D. Cooper, exh. cat., *Braque: The Great Years*, Chicago, 1972, p. 111).



λ3

RENÉ MAGRITTE (1898-1967)

L'embellie

signed 'Magritte' (lower left); signed, dated and titled
"L'EMBELLIE" Magritte 1962' (on the reverse)
gouache on paper
12 $\frac{1}{8}$ x 10 $\frac{1}{4}$ in. (32.6 x 25.9 cm.)
Executed in 1962

£450,000-550,000

\$580,000-700,000

€510,000-630,000



René Magritte, *La victoire*, 1939.
Sold, Christie's, London, 3 February 2003, lot 166.

18

PROVENANCE:
Galleria Schwarz, Milan.
Nedda & Gigina Necchi Campiglio, Milan,
by whom acquired on 22 December 1962.
Acquired by the present owner *circa* 2003.

This work is sold with a photo-certificate
from the Comité Magritte.

L'embellie is one of René Magritte's most compelling motifs. Executed in 1962, this gouache unites a range of enigmatic paradoxes, bringing together in beautifully poetic form the opposing states of night and day, collapsing the distinction between interior and exterior realms, and above all confusing the definition of reality and illusion. The motif of the open door amidst a distorted landscape first emerged in Magritte's art in the late 1930s, in both an oil and a gouache (Sylvester 470 and 1152). For the artist, this combination solved one of his pictorial 'problems', as the artist explained in his famed lecture delivered in November 1938, 'The problem of the door called for an opening one could pass through. In *la réponse imprévue* (The Unexpected Answer), I showed a closed door in a room; in the door an irregular-shaped opening revealed the night' (Magritte, 'La ligne de vie', in G. Ollinger-Zinque & F. Leen, eds., exh. cat., *Magritte Centenary Exhibition*, Brussels, 1998, p. 47).

As with so many of his signature motifs, Magritte has here taken an object so simple and ubiquitous we hardly note its presence in day to day life and rendered it extraordinary. As Marcel Duchamp had done in his famous readymade of 1927, *Door*, in *L'embellie*, Magritte questions our accepted perception of a door as a division between interior and exterior,

light and dark, open and closed. The open door leads the viewer's eyes out of the nightscape that surrounds it and into a sunlit seascape. Yet this throws up myriad perplexing puzzles: if the door separates the room from the landscape why then is the landscape visible right and left of the door? Conversely, if the door is planted into the sand of a beach and there is no room, why then does the day light come only through the door leaving a shadow elsewhere? A pictorial *trompe l'oeil* riddle, ultimately Magritte leads us into a new realm where mystery inhabits the everyday, forcing us to question our perception of the world and indeed its presentation in artistic form. 'There is a familiar feeling of mystery experienced in relation to things that are customarily labelled "mysterious,"' Magritte explained in 1958, shortly before he executed *L'embellie*, 'but the supreme feeling is the "unfamiliar" feeling of mystery, experienced in relation to things that it is customary to "consider natural".... We must consider the idea that a "marvellous" world manifests itself in the "usual" world... Instead of being astonished by the superfluous existence of another world, it is our one world, where coincidences surprise us, that we must not lose sight of' (Magritte, quoted in K. Rooney & E. Plattner, eds., *René Magritte, Selected Writings*, trans. J. Levy, Surrey, 2016, p. 281).



λ*4 GEORGES VANTONGERLOO (1886-1965)

Composition dans le carré avec couleurs jaune-vert-bleu-indigo-orange

signed with the monogram (lower right)
oil on canvas
19¾ x 19¾ in. (50.2 x 50.2 cm.)
Painted in 1930

£350,000-450,000

\$450,000-580,000

€400,000-510,000

PROVENANCE:

On loan to Sonia & Robert Delaunay, Paris.
Dr John Joseph Wardell Power, by whom
acquired directly from the artist; estate sale,
Sotheby's, London, 7 November 1962, lot 52
(titled 'Composition dans le carré inscrit et
circonscrit d'un cercle').
Marlborough Fine Art, London.
Marlborough-Gerson Gallery, New York.
Sidney Janis Gallery, New York, by 1975.
Acquired from the above by the present owner
before 1981.

EXHIBITED:

Buffalo, Albright-Knox Art Gallery, *Plus by
Minus: Today's Half-Century*, March - April
1968, no. 213.
New York, Sidney Janis Gallery, *20th Century
European Masters*, January - February 1975, n.n.
New York, Sidney Janis Gallery, *20th Century
European Masters*, December 1976 - January
1977, n.n.
Winterthur, Kunstmuseum, 'Rot konstruiert'
und 'Super Table': *Eine Schweizer Sammlung
moderner Kunst, 1909-1939*, March - April 1980,
p. 118 (illustrated p. 119); this exhibition later
travelled to Hannover, Kestner-Gesellschaft,
April - June 1980; and Ludwigshafen, Wilhelm-
Hack-Museum, June - August 1980.
Brussels, Musées Royaux des Beaux-Arts
de Belgique, *Georges Vantongerloo*, January
- March 1981, no. 66, p. 74 (illustrated); this
exhibition later travelled to Zurich, Kunsthaus,
April - May 1981, no. 66, p. 57 (illustrated).



Georges Vantongerloo in his studio in Paris.
Photo: Ernst Scheidegger.

Paris, Musée d'Art Moderne de la Ville de Paris,
*L'Art en Belgique: Flandre et Wallonie au XXe
siècle*, December 1990 - March 1991, no. 278,
p. 524 (illustrated p. 177).

Aarau, Aargauer Kunsthaus, *Du Greco à
Mondrian: Une collection privée suisse*, January
- March 1996, p. 280 (illustrated p. 281); this
exhibition later travelled to Wuppertal, Von der
Heydt-Museum, April - June 1996; Dresden,
Staatliche Kunstsammlungen, Gemäldegalerie
Neue Meister, July - September 1996; Vienna,
Bank Austria Kunstforum, September -
December 1996; and Lausanne, Fondation de
l'Hermitage, January - April 1997.
Leiden, Stedelijk Museum De Lakenhal, *Van
Doesburg and the International Avant-Garde:
Constructing a New World*, October 2009 -
January 2010, no. 178, p. 254 (illustrated p. 214);
this exhibition later travelled to London, Tate
Modern, February - May 2010.

LITERATURE:

Exh. cat., *Georges Vantongerloo: A Traveling
Retrospective Exhibition*, Brussels, 1980, p. 74
(illustrated).

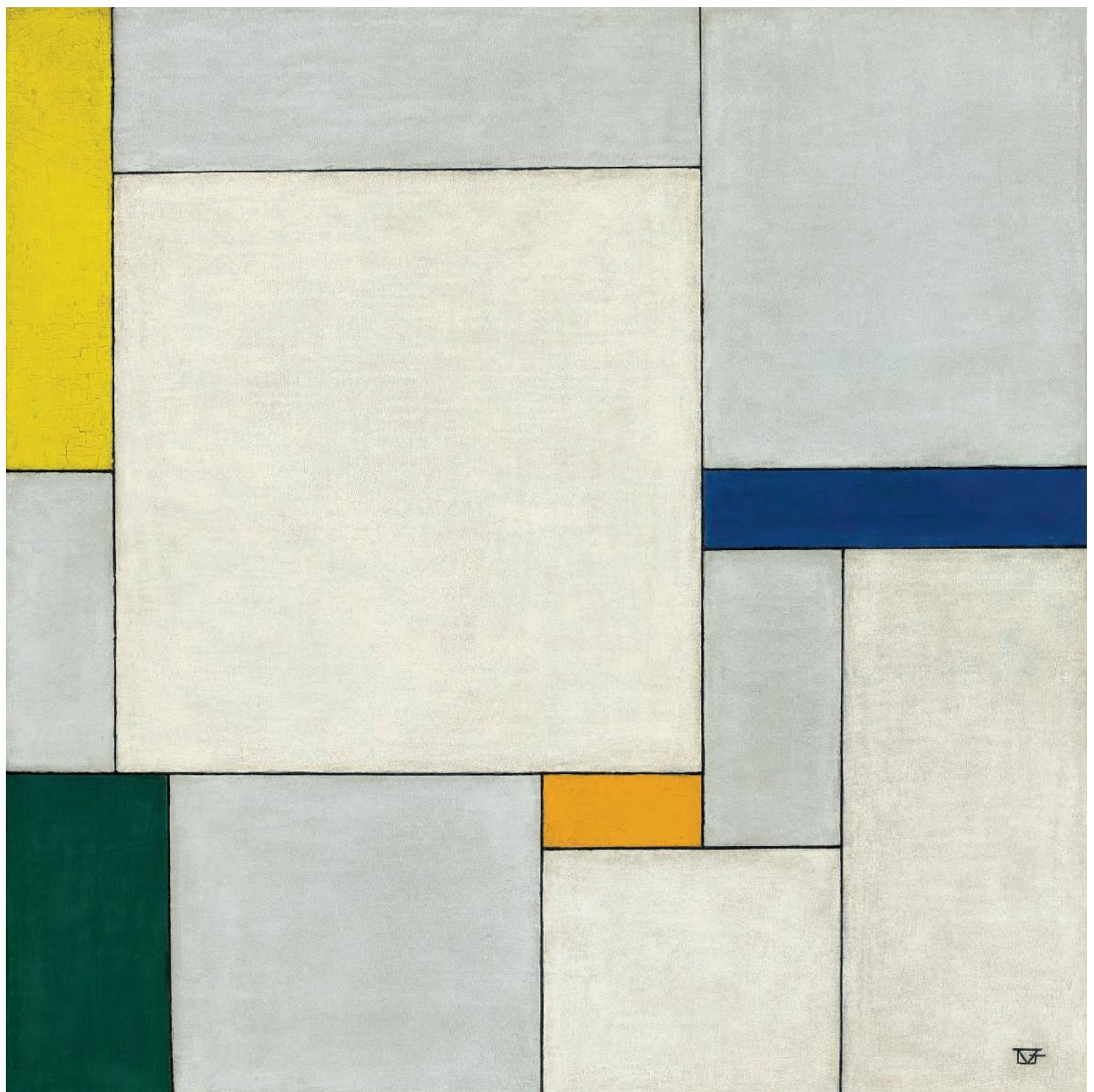
Angela Thomas Schmid has confirmed
the authenticity of this work.

Painted in 1930, *Composition dans le
carré avec couleurs jaune-vert-bleu-
indigo-orange* is a superb example of
Georges Vantongerloo's idiosyncratic
approach to the ideas of the De Stijl
movement, in which he adopts a
mathematically constructed rectilinear,
grid-like composition to explore the
elegant inter-relationship of a carefully
selected group of colours. Although
Vantongerloo arrived in Holland in 1914,
a refugee from Belgium having been
injured during the opening months of
the First World War, it was not until
almost four years later, in the spring of
1918, that he first made contact with the
artists involved in De Stijl. Approaching
Theo van Doesburg with a view to
publishing his essay 'Science and Art'
in the group's periodical, Vantongerloo

quickly became absorbed into this
radical group of thinkers, architects,
painters and designers, marrying their
theories and pioneering aesthetic with
his own explorations in abstraction.

Particularly influential for the young
artist was the friendship he developed
with Piet Mondrian, whose writings
on concrete art mirrored his own.
While there are obvious parallels
between the two artists' compositions,
Vantongerloo allowed a wider range of
colour contrasts and relationships to
vibrate through his work, expanding on
the strictly limited palette of Mondrian
to explore the manner in which subtle
shifts in tone, hue and saturation altered
the visual resonance of his painting. In
the present composition, Vantongerloo
uses a variety of shades, from a block
of bright yellow in the upper left corner,
to a dark forest green below it, in order
to interrupt the delicate white and grey
squares that dominate the composition.
These points of vibrant colour enliven
the whole painting, imbuing it with a
new visual energy, while the lack of
thick, dark lines demarcating each
of the rectangles allow a more direct
interaction between the colours.

According to Max Bill, this painting
spent its early years on loan to Robert
and Sonia Delaunay, before entering
the collection of the Australian painter
John Power. Power had saved members
of the Abstraction-Création group,
including Vantongerloo, from a debt
caused by the association's president,
Auguste Herbin. In exchange for
covering the debt, Vantongerloo gave
the present work to Power, a move
which subsequently propelled the
Belgian artist to the forefront of the
association, and resulted in his election
to the prestigious position of vice
president and treasurer of the group.



λ*5 PABLO PICASSO (1881-1973)

Tête de femme en profil

signed 'Picasso' (lower right)
watercolour and pencil on paper
8 1/4 x 5 1/8 in. (21 x 13 cm.)
Executed in summer-autumn 1906

£350,000-550,000

\$450,000-710,000

€400,000-640,000

PROVENANCE:

Valentine Gallery, New York.
Arthur B. Campbell, Palm Beach, by whom acquired in 1951, and thence by descent; sale, Sotheby's, New York, 12 May 1987, lot 114.
Private collection, Japan, by whom acquired at the above sale.
Richard Gray Gallery, Chicago.
Acquired from the above by the present owner.

EXHIBITED:

Osaka, Takashimaya Museum, *Picasso*, October 1987.
Tokyo, Fuji Television Gallery, *Viewing Room*, October - November 1987.
Tokyo, Tamada Projects Art Space, *Pablo Picasso Viewing*, September 2006.



Pablo Picasso, *Femme à l'éventail*, 1905.
The National Gallery of Art, Washington, D.C.

LITERATURE:

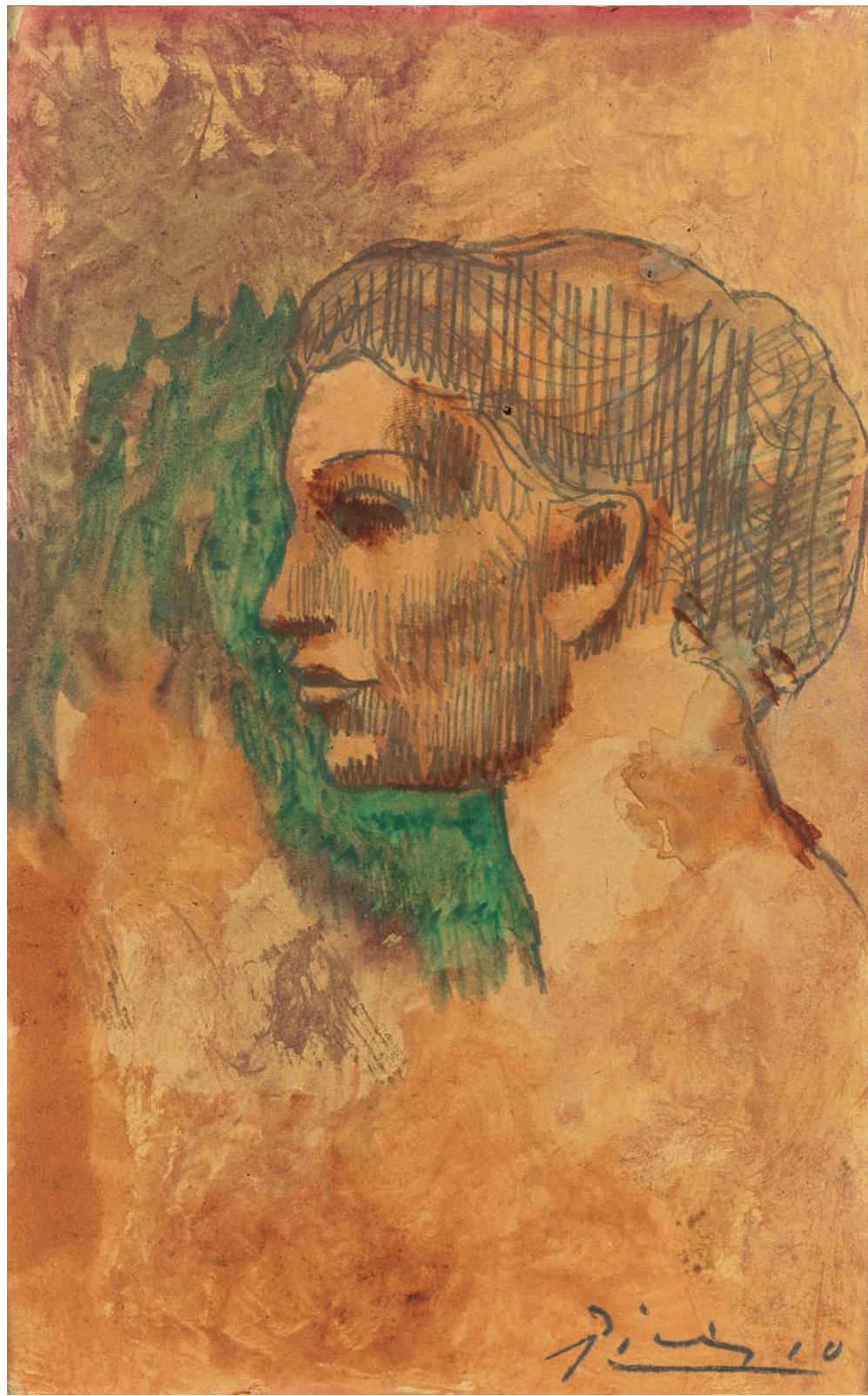
C. Zervos, *Pablo Picasso*, vol. 6, *Supplément aux volumes 1 à 5*, Paris, 1954, no. 752 (illustrated pl. 91).
P. Daix, G. Boudaille & J. Rosselet, *Picasso, The Blue and Rose Periods: A Catalogue Raisonné, 1900-1906*, no. D.XVI.3, p. 329 (illustrated).

Dating from one of the most pivotal moments of Pablo Picasso's prolific career, *Tête de femme en profil* was executed in 1906 during the artist's seminal trip to Gósol, a remote, rural village set high amidst the mountains of northwest Spain. From a ground of earthy, terracotta tones, the elegant profile of a woman emerges, her hair and face defined in part by rigorous vertical pencil lines. Created at the beginning of his career, this work shows Picasso's prodigious talent and his innate mastery of mediums. The watercolour has been manipulated with complete control, the strokes and pools of colour perfectly capturing the delicate features of this young woman's profile and neck, all skilfully set off against the flash of rich green.

Picasso arrived in Gósol in June, accompanied by his raven-haired muse and first great love, the beautiful artist's model, Fernande Olivier, 'la belle Fernande' as she was known. Staying at the only inn in the village,

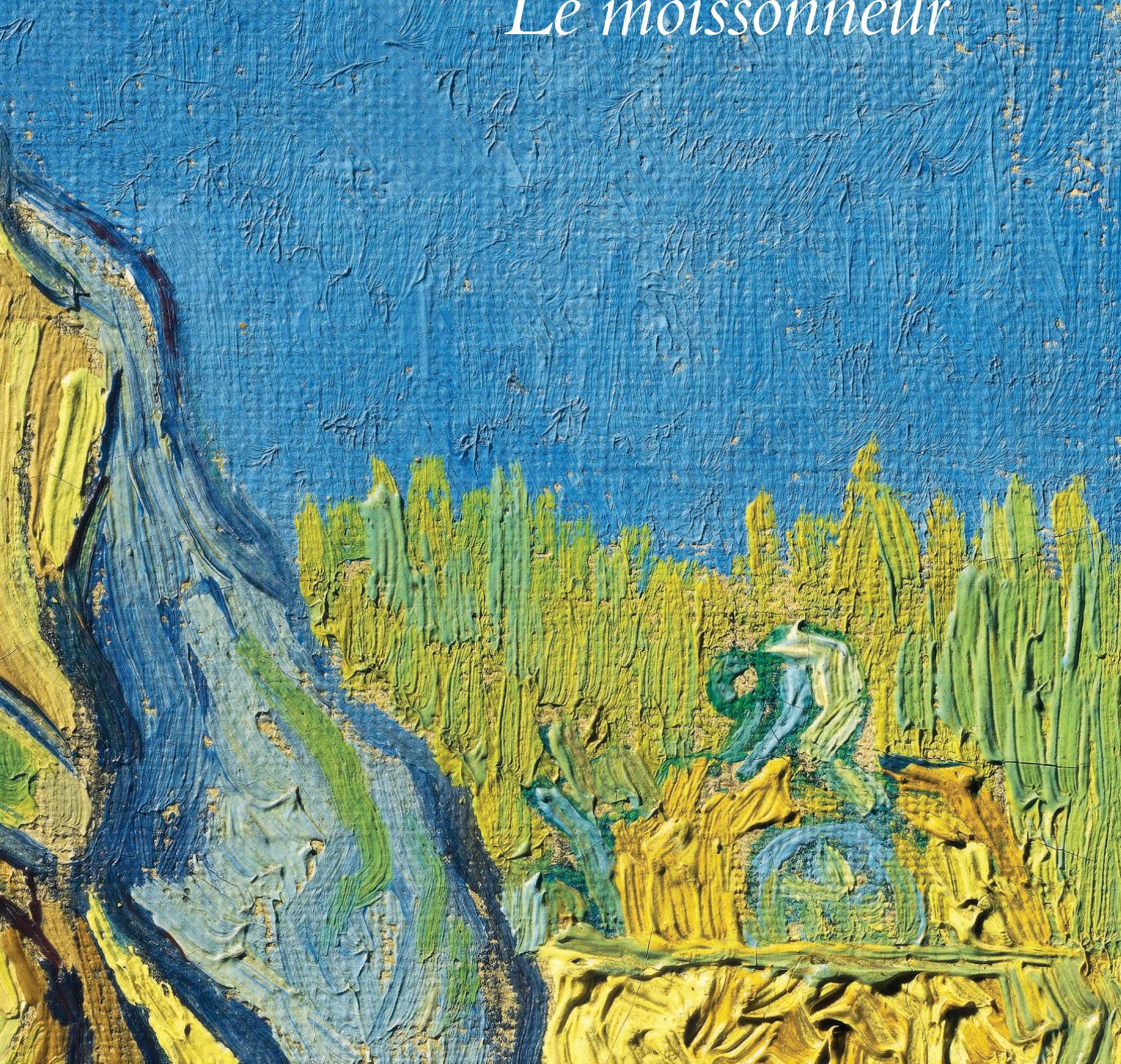
the Can Tempanada, Picasso soon began fervently sketching, drawing and painting, his imagination set ablaze by the wealth of stimuli he found in this Catalonian haven. Indeed, he produced as much work during the course of this roughly ten week Spanish sojourn as he had in the previous six months in Paris. 'The atmosphere of his own country was essential to him,' Fernande recalled of their trip, 'and gave him... special inspiration' (quoted in J. Richardson, *A Life of Picasso*, vol. I, 1881-1906, London, 1991, pp. 435-436).

Happily ensconced in rural Spanish life, Picasso's art underwent a significant change. Returning to his Spanish roots, Picasso fell under the spell of the ancient, timeless classicism of the Mediterranean. He depicted the people of Gósol, the peasants, old innkeeper and children of the village, as well as Fernande - who is most likely the subject of *Tête de femme en profil* - with a new sobriety. Leaving behind the French symbolist influence that had permeated his contemporaneous Rose period works, he began to embrace a more archaic and simplified aesthetic, increasingly adopting a muted palette dominated by ochre and terracotta tones, the colours of the arid, sun-bleached landscape in which he was immersed.





VINCENT VAN GOGH
Le moissonneur



06

VINCENT VAN GOGH (1853-1890)

Le moissonneur (d'après Millet)

oil on canvas

17 x 9 5/8 in. (43.3 x 24.3 cm.)

Painted in Saint-Rémy in 1889

£12,500,000-16,500,000

\$17,000,000-21,000,000

€15,000,000-19,000,000

'For I see in this reaper – a vague figure fighting like a devil in the midst of the heat to get to the end of his task – I see in him the image of death, in the sense that humanity might be the wheat he is reaping. So it is – if you like – the opposite of that sower I tried to do before. But there's nothing sad in this death, it goes its way in broad daylight with a sun flooding everything with a light of pure gold.'

(Vincent van Gogh)

PROVENANCE:

Johanna van Gogh-Bonger (the artist's sister-in-law), Amsterdam.
Paul Cassirer, Berlin, by whom acquired from the above in June 1910.
Anton G. Kröller & Helene Kröller-Müller, The Hague, by whom acquired in 1910.
Paul Cassirer, Berlin, to whom returned by the above in 1913.
Ed. Rothermund, Dresden, by whom acquired from the above.
Dr Georg S. Hirschland, Werden an der Ruhr, by whom acquired from the above.
Sold under duress to the Folkwang Museum, Essen, in June 1939; recovered from the Kloster Marienstatt depot and restituted to the heirs of Dr Georg S. Hirschland, and thence by descent. Private collection, United States; sale, Sotheby's, New York, 11 November 1988, lot 9. Acquired at the above sale; sale, Sotheby's, London, 27 June 1995, lot 11. Acquired at the above sale by the present owner.

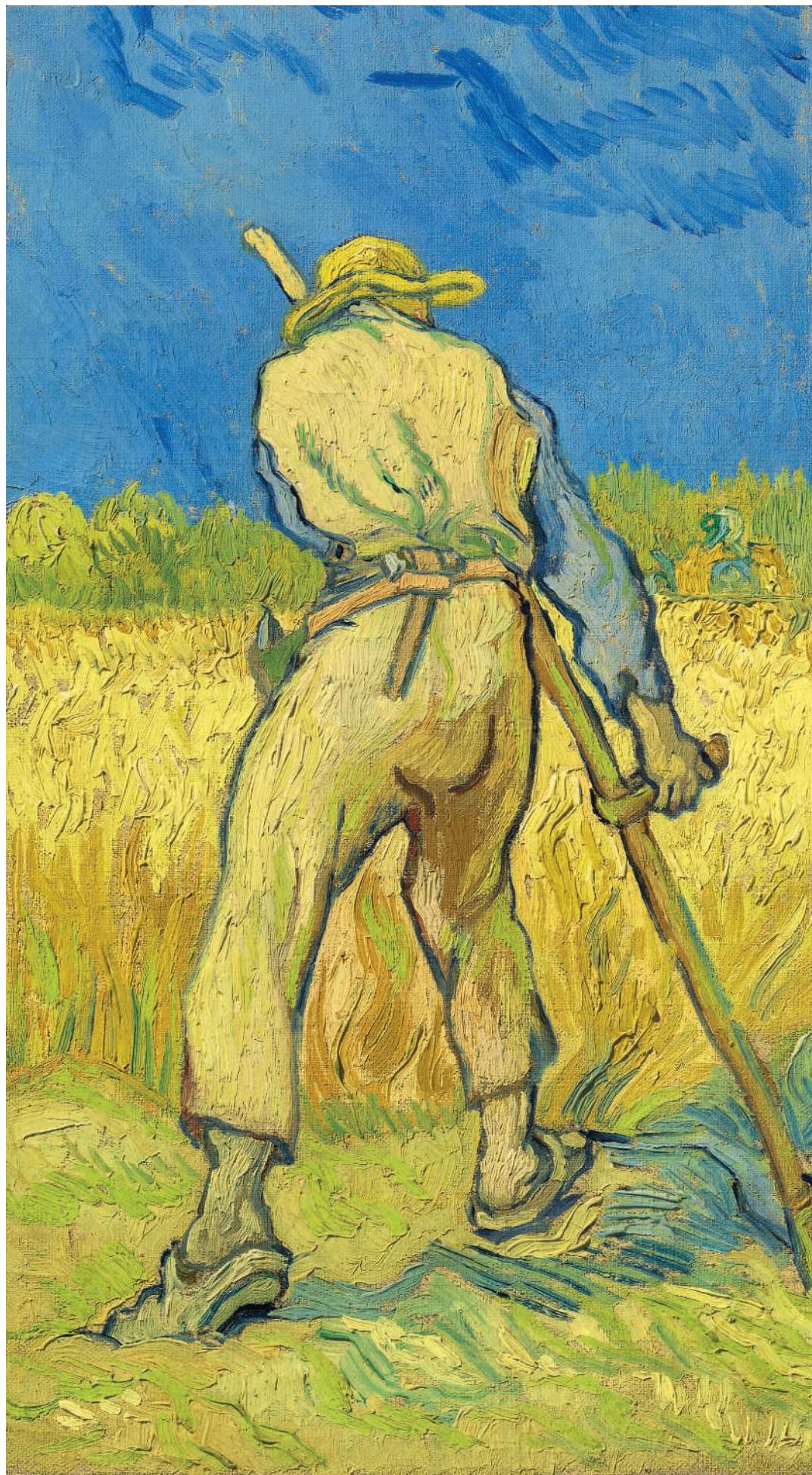
EXHIBITED:

Berlin, Paul Cassirer, *Vincent van Gogh*, October 1908, no. 1.
Berlin, Paul Cassirer, *III. Ausstellung: Vincent van Gogh, 1853-1890*, October - November 1910, no. 37.

On loan to the Museum Folkwang, Essen.
On loan to The Memorial Art Gallery, Rochester.
Amsterdam, Van Gogh Museum, *Van Gogh & Millet*, December 1988 - February 1989, no. 45, p. 131 (illustrated).
Paris, Musée d'Orsay, *Millet, Van Gogh*, September 1998 - January 1999, no. 57 (illustrated).

LITERATURE:

J.B. de la Faille, *L'oeuvre de Vincent van Gogh, Catalogue raisonné*, vol. I, Paris & Brussels, 1928, no. 688, p. 196 (illustrated vol. II, pl. CLXXXVII).
W. Scherjon & J. de Gruyter, *Vincent van Gogh's Great Period: Arles, Saint-Rémy and Auvers-sur-Oise*, Amsterdam, 1937, no. 43, p. 240 (illustrated; titled 'Harvesting').
J.B. de la Faille, *Vincent van Gogh*, Paris, 1939, no. 684, p. 471 (illustrated).
V.M. van Gogh, ed., *The Complete Letters of Vincent van Gogh*, vol. III, London, 1958, letters 607, 623 & 629.
F. Novotny, 'Die Bilder van Goghs nach fremden Vorbilder', in *Festschrift Kurt Badt*, Berlin, 1961, pp. 213-230.
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J.B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, no. F688, p. 271 (illustrated).
J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, New York, 1980, no. 1783, p. 411 (illustrated; with incorrect provenance).
W. Feilchenfeldt, *Vincent van Gogh & Paul Cassirer, Berlin*, Amsterdam, 1988, no. F688, p. 113 (illustrated).
S. van Heugten & P. Conisbee, *Van Gogh & Millet*, Amsterdam, 1989, no. 45, p. 131 (illustrated).
I.F. Walther & R. Metzger, *Vincent van Gogh, The Complete Paintings*, vol. I, Etten, April 1881 - Paris, February 1888, Cologne, 2001, p. 547 (illustrated).
W. Feilchenfeldt, *Vincent van Gogh, die Gemälde 1886-1890: Händler, Sammler, Ausstellungen, die frühen Provenienzen*, Wädenswil, 2009, p. 186 (illustrated).
L. Jansen, H. Luijten & N. Bakker, eds., *Vincent van Gogh: The Letters*, vol. 5, *Saint-Rémy-de-Provence - Auvers-sur-Oise, 1889-1890*, Amsterdam, The Hague, Brussels & London, 2009, no. 24, p. 103 (illustrated).
W. Feilchenfeldt, *Vincent van Gogh, The Years in France: Complete Paintings 1886-1890*, London, 2013, p. 188 (illustrated).





Les travaux des champs, Jacques-Adrien Lavielle's 1853 engravings after Jean-François Millet.

'Millet is father Millet, counsellor and mentor in everything for young artists.'

(Vincent van Gogh)

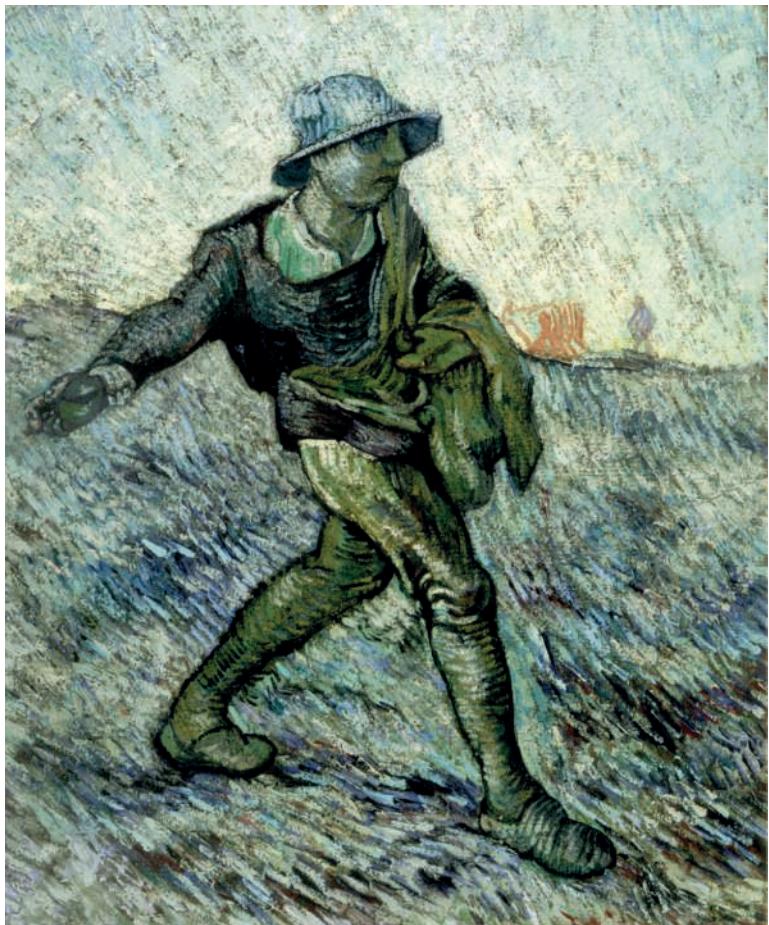
Painted at Saint-Rémy in September 1889 at a critical moment in the penultimate year of Vincent van Gogh's life, *Le moissonneur* (d'après Millet) pays homage to the artist whom he most admired and respected: Jean-François Millet. Charged with intense colour and electrifying brushwork, this painting dates from the beginning of one of the most prolific periods of Van Gogh's career, a stage that saw an almost miraculous outpouring of work in the midst of the artist's episodic yet ever-increasing mental breakdowns that punctuated the final years of his life. One of ten paintings that Van Gogh made after a series of drawings by Millet, *Les travaux des champs* ('The Labours of the Field'), *Le moissonneur* sees the artist return to a figure that had come to dominate his depictions of the rural French, and earlier Dutch, countryside: the reaper. Together with the figure of the sower, these rural figures have become almost synonymous with Van Gogh's art, imbued with symbolism to encapsulate the near-fervent devotion he had for nature and the deep affiliation he felt for those who worked within it. Pictured under a deep cobalt blue sky, toiling in the fields as he sweeps his scythe through the sea of golden corn,

the male figure takes on a monumental presence; this rural labourer exalted to the heroic status of an icon amidst the land of southern France. Arguably the most experimental of this series in terms of the vitality of the intense, exaggerated tones of blue and yellow, this painting demonstrates the groundbreaking use of expressionistic colour for which Van Gogh has become best known. Of the ten paintings in this series, *Le moissonneur* is one of only three to remain in private hands; the remaining seven works reside in the Van Gogh Museum, Amsterdam.

The story of how Van Gogh came to reside in the asylum at Saint-Rémy is well known; indeed, the events of the final years of the artist's life have become the stuff of legend. After suffering the second of two successive breakdowns – the first of which had occurred at Christmas 1888, and resulted in him cutting off part of his own ear, and the second in February 1889 – Van Gogh admitted himself into Saint-Paul-de-Mausol in Saint-Rémy in May 1889. Here, the artist returned to relative peace, painting the extensive gardens of the asylum as well



Jean-François Millet, *The Reaper*, 1866-67. Hiroshima Museum of Art.



Vincent van Gogh, *The Sower (after Lerat's etching of Millet's Sower)*, 1890. Kröller-Müller Museum, Otterlo.

as the wheat fields and vistas beyond. This stability was not to last, however, and in the middle of July, after a visit to Arles to collect some of the paintings that he had left behind, he suffered another mental collapse.

Devastated by the return of the illness he thought he had overcome, Van Gogh was left unable to paint or even leave the confines of his bedroom. After a period of six weeks he had recovered his strength. His creative powers returned with an extraordinary force and by mid September, he had completed at least eighteen paintings, a remarkable feat in such a short space of time. As Jan Hulsker has written of this astonishing recuperation: 'When we delve into the chronology and background of the work produced in these weeks [of return to work], we encounter another of those enigmas that periodically marked the career of this highly gifted and inspired artist. The number and the quality of the works he produced almost immediately after his recovery are almost incredible' (J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam & Philadelphia, 1996, p. 404).

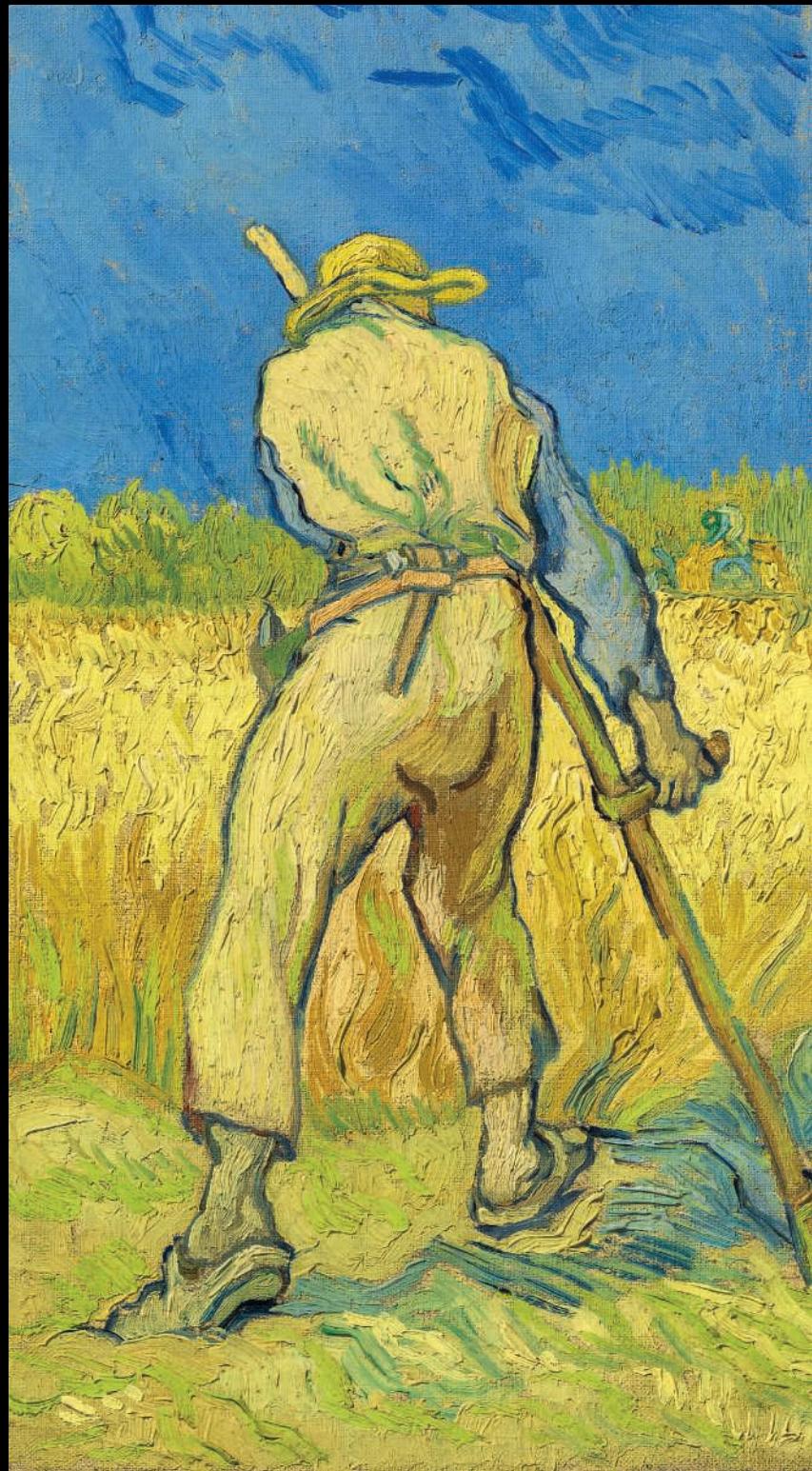
It was at this time that Van Gogh painted *Le moissonneur*. At the very beginning of his recovery, before he ventured outside, he turned to a series of drawings by Millet. Entitled *Les travaux des champs*, this series – first executed in 1852, and published in the periodical *L'Illustration*, before being engraved in wood by Jacques-Adrien Lavieille the following year – encompassed ten depictions of singular male and female peasant figures engaged in all aspects of the harvest. Unable to leave his room,

Van Gogh initially turned to his much loved reproduction of these harvest scenes out of practicality, using them to practice painting the figure and to experiment with colour. Towards the end of September, he wrote to his brother Theo, 'At present I have seven copies out of ten of Millet's *Les travaux des champs*. I can assure you that it interests me enormously to make copies, and that not having any models for the moment it will ensure, however, that I don't lose sight of the figure' (Letter 805, L. Jansen, H. Luijten & N. Bakker, eds., *Vincent van Gogh, The Letters: The Complete Illustrated and Annotated Edition*, vol. 5, London & New York, 2009, p. 100). What started as a project of necessity, however, quickly became something of a much deeper import. Over the coming months he painted a host of works inspired by Millet, including *The Sower* (1889, Kröller-Müller Museum, Otterlo), *Two Peasants Digging* (1889, Stedelijk Museum, Amsterdam) and *The First Steps* (1890, Metropolitan Museum of Art, New York), amongst a number of others. His paintings after Millet consoled, comforted and reinvigorated him, gradually bringing him back to life. 'I set myself to it by chance, and I find that it teaches and above all sometimes consoles', he wrote to Theo. 'So then my brush goes between my fingers as if it were a bow on the violin and absolutely for my pleasure' (*ibid.*, p. 101).

While *Le moissonneur* and the other paintings of this series are based on Millet's drawings of the same subject, they are anything but 'copies' in the literal sense of the word. 'It's not copying pure and simple that one would be doing', Van Gogh explained to Theo. 'It is rather translating into another

VINCENT VAN GOGH

Les travaux des champs, 1889-1890

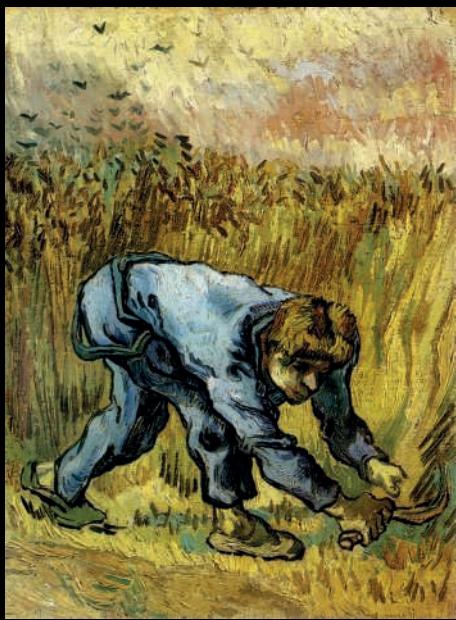


The present lot.

'The Millet copies are perhaps the finest things you've done, and make me believe that big surprises still await us the day you set yourself by doing figure compositions.'

(Theo van Gogh in a letter to Vincent)

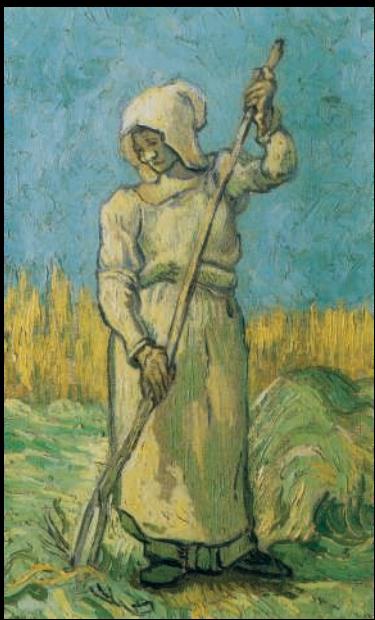
- i. *The Reaper (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- ii. *Peasant Woman Binding What in Sheaves (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- iii. *Peasant Woman with a Rake (after Millet)*, 1889.
Private collection.
- iv. *The Sheaf Binder (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- v. *Peasant Woman Cutting Straw (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- vi. *The Thresher (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- vii. *Sheepshearers (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- viii. *Woodcutter (after Millet)*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.
- ix. *The Spinner (after Millet)*, 1889.
Private collection.



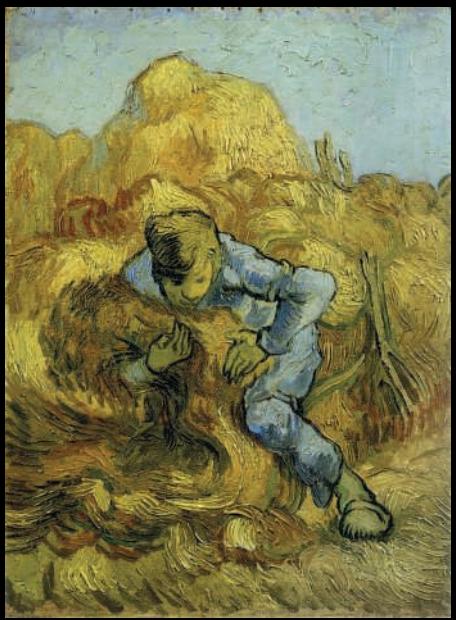
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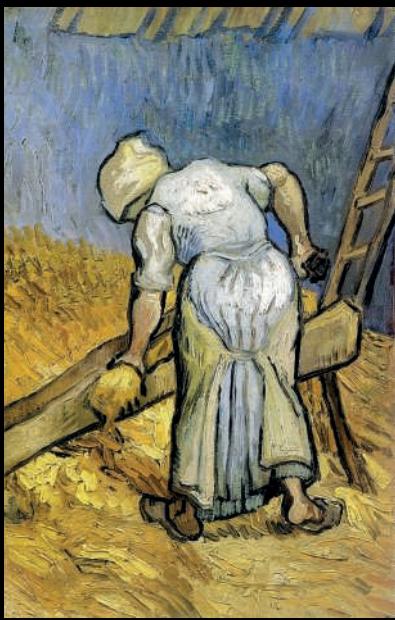
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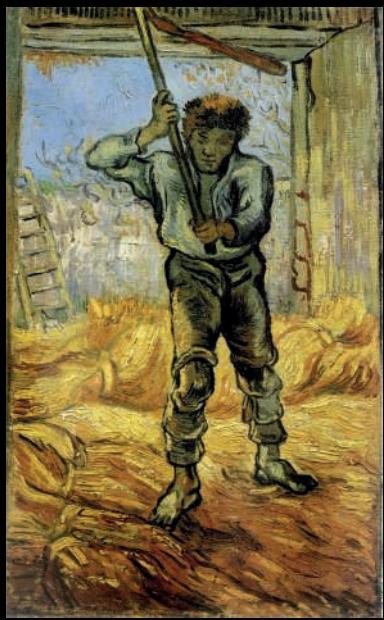
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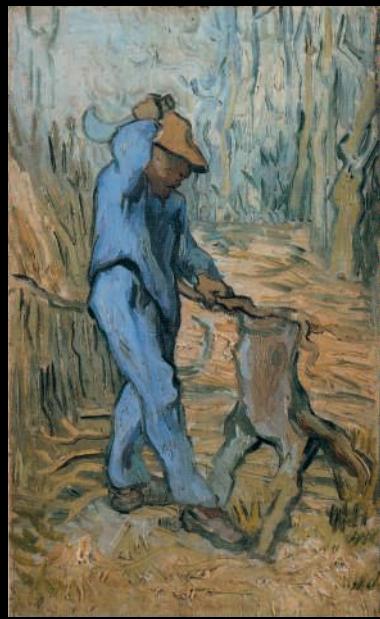
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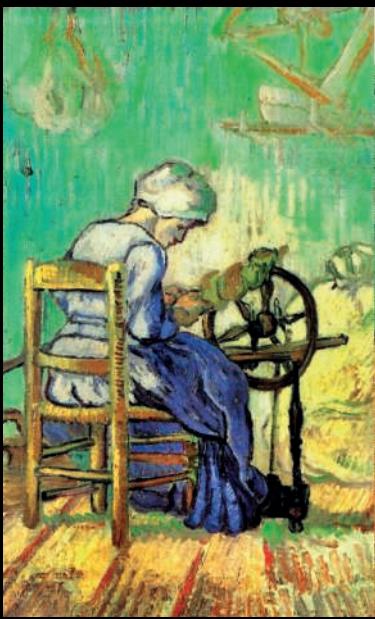
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(ix)



Willem de Kooning, *Untitled XXV*, 1977. Private collection.

language, the one of colours, the impressions of *chiaroscuro* and white and black' (Letter 839, *ibid.*, p. 182). Van Gogh spent a great deal of time meditating on this practice of looking back to his most revered masters, extensively explaining the work he was doing through the autumn to Theo. 'You'll be surprised what effect the *Travaux des champs* take on in colour, it's a very intimate series of his. What I'm seeking in it, and why it seems good to me to copy them, I'm going to try and tell you', he wrote. 'We painters are always asked to compose ourselves and to be nothing but composers. Very well – but in music it isn't so – and if such a person plays some Beethoven he'll add his personal interpretation to it – in music, and then above all of singing – a composer's interpretation is something, and it isn't a hard and fast rule that only the composer plays his own compositions' (Letter 805, *ibid.*, p. 101).

Taking Millet's drawings as his foundation, Van Gogh allowed his imagination to take flight, transforming the black and white images by conjuring combinations of colours that Millet would never have dreamt of. Flooded with light, and atmosphere and filled with a definite sense of time and place, these works took on a new life in the hands of the artist. As with the greatest of Van Gogh's works of this period, *Le moissonneur* is rendered with the artist's distinctively dramatic colour and tormented brushwork, the field of swaying grain imbued with a life force as palpable and dynamic as that of the reaper himself. The deep blue sky has a dense, smothering opacity, painted in places with the same short, angled brushstrokes as the golden field and bordering vivid green hedgerow. As in many of the landscapes that Van Gogh had painted that

summer at Saint-Rémy – works such as the Metropolitan Museum of Art's *Wheat Field with Cypresses* or *Mountainous Landscape behind Saint-Paul Hospital* in the Ny Carlsberg Glyptotek in Copenhagen for example – the sky is no longer a boundless realm, but is something tangible, a burgeoning mass that weighs down upon the earth below, its turbulent formation echoed in the roiling landscape. Every part of nature is enlivened in this painting, endowed with the same teeming vitality as man himself. Landscape and man become one harmonious entity, treated by Van Gogh with a fervent reverence.

Above all, however, it is the dazzling contrast of yellow and blue that dominates *Le moissonneur*. The golden, impastoed corn intensifies the band of cobalt blue above. The peasant's body links these two planes of bold almost unmodulated colour; his blue shirt sleeve vividly contrasting with the yellow field and likewise, his yellow straw hat and ochre overalls illuminated against the sky. This primary colour pairing was one of Van Gogh's favourites and has come to epitomise his painting in the south of France; perhaps exemplified most vividly by works such as *The Café Terrace* (1888, Kröller-Müller Museum, Otterlo) or *The Yellow House* (1888, Van Gogh Museum, Amsterdam). Yet, this combination had struck the artist many years previously, when he was still living in Holland; 'I am on the lookout for blue all the time', he wrote to Theo from Neunen. 'The peasant figures are blue here as a rule. That blue in the ripe corn...so that the faded shades of dark and light blue are brought to life again and made eloquent by the contrast with gold tones or red-brown' (Van





Vincent van Gogh, *The Wheatfield Behind Saint Paul's Hospital at the Fall of the Day with a Reaper*, 1889.
Rijksmuseum Vincent van Gogh, Amsterdam.

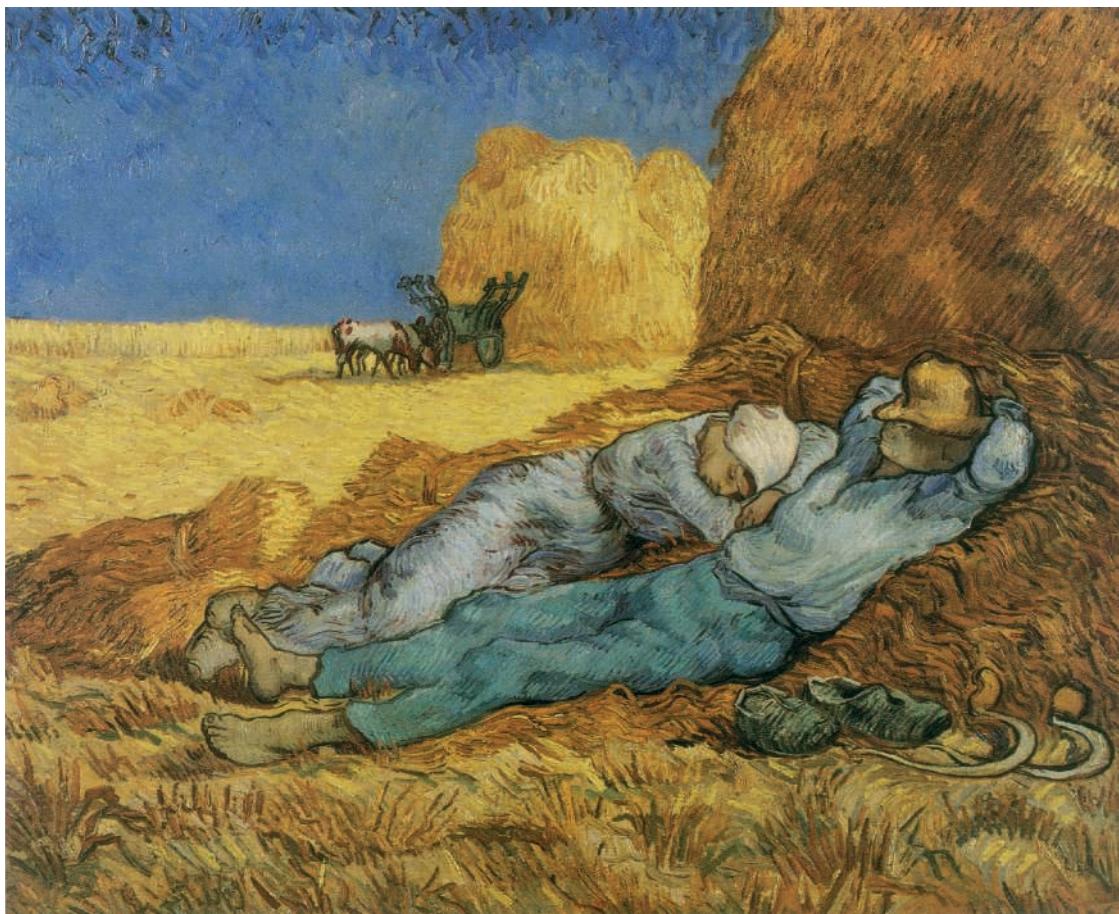
Gogh, quoted in L. van Tilborgh, ed., exh. cat., *Van Gogh & Millet*, Amsterdam, 1988-89, p. 124). With his intense and penetrating perception of the world around him, Van Gogh painted visions of the southern landscape that were set ablaze with luminous colour.

By February of 1890, Van Gogh had painted all ten of Millet's *Travaux* series, and had also undertaken his own versions of the artist's *Les quatre heures du jour* ('The Four Hours of Day'), as well as works after Delacroix and Rembrandt. He most likely sent *Le moissonneur* and the rest of his compositions after Millet to Theo at the end of April 1890 (Letter 863, *op. cit.*, p. 213). Theo responded to this consignment, which also included works such as the famed *Almond Blossom* (1890, Van Gogh Museum, Amsterdam), with great praise, writing on 3 May 1890: 'Your consignment of canvases has arrived too, and there are some that are very, very beautiful... The Millet copies are perhaps the finest things you've done, and make me believe that big surprises still await us the day you set yourself by doing figure compositions' (Letter 867, *ibid.*, p. 228).

Millet's *Les travaux des champs* were by no means new to Van Gogh; entirely the contrary in fact: the artist was deeply familiar with these drawings and had admired them, as well as the rest of Millet's oeuvre, since his earliest days as an artist. When, in Holland in the early 1880s, Van Gogh began his career as an artist, Millet's life and work served as an essential model. Painting predominantly rural scenes and subjects, Van Gogh spent time studying and copying Millet's work,

particularly his iconic *Un semeur* (1850, Museum of Fine Arts, Boston). In August 1880, he wrote to Theo asking if he could borrow his brother's copy of the woodcuts of *Les travaux des champs*. A month later he wrote again to update him on his progress: 'I've sketched the ten sheets of Millet's *Les travaux des champs* and... I hope you won't be too unhappy with the drawings... these little wood engravings are wonderful. As I'll already have twenty sheets after Millet, all told, you can well understand that if you could obtain some more for me I'd be very keen to do them, as I'm trying to study this master seriously' (Letter 157, *ibid.*, vol. 1, p. 252).

For Van Gogh, the nineteenth-century Barbizon school and realist painter was a mentor, hero and spiritual guide, an artist whose life and art both deeply inspired and provided an exemplar for his own path as an artist. Van Gogh had a fervent devotion to the French radical, regarding him with a quasi-religious zeal; 'if I compare Pa with the great Father Millet, his doctrines are so great that it makes Pa's outlook terribly small' (Van Gogh, quoted in L. van Tilborgh, *op. cit.*, p. 17). Like Millet, Van Gogh felt a strong affiliation with the working class, the peasants and rural labourers whom he saw in the fields and villages of Holland. The simple, rural existence lived by these men and women was something that the evangelically-inclined and almost obsessively ascetic Dutch artist was particularly sympathetic to; he wrote once that he wanted nothing more than 'to be content with food, drink, clothing, sleeping, with what the peasants are content with. Millet did that and *desired nothing else*' (Van Gogh, quoted in *ibid.*, p. 12).



Vincent van Gogh, *Noon: Rest from Work (after Millet)*, 1890. Musée d'Orsay, Paris.

'Diggers, sowers, ploughmen, men, and women – these must I now unceasingly draw. I must examine and draw every aspect of country life just as many others have done and are still doing. I no longer stand so helpless before nature as I once did.'

(Vincent van Gogh)

The figure of the reaper had featured in Van Gogh's work just a few months before he painted *Le moissonneur*. In the summer of 1889, before he suffered the breakdown that kept him infirm for the rest of the summer months, he had embarked on a landscape, *Wheatfields Behind Asylum with Reaper* (Kröller-Müller Museum, Otterlo), which he returned to once he was recovered in September. 'Work is going quite well', he reported to his brother. 'I'm struggling with a canvas begun a few days before my illness. A reaper, the study is all yellow, terribly thickly impasted, but the subject was beautiful and simple. I then saw in this reaper – a vague figure struggling like a devil in the full heat of the day to reach the end of his toil – I then saw the image of death in it, in this sense that humanity would be the wheat being reaped. So if you like it's the opposite of that Sower I tried before. But in this death nothing sad, it takes place in broad daylight with a sun that floods everything with a light of fine gold' (Letter 800, *op. cit.*, vol. 5, p. 80). Standing at opposite poles of iconographic symbolism – life and death, creation and destruction – the reaper and the sower are likewise the

overarching figures of Van Gogh's oeuvre. For Van Gogh, these rural labourers assumed a profoundly divine, religious symbolism, working in perfect accord and union in the eternal cycle of nature. While the sower was the symbol of creation, depicted in 1888 with an orb-like halo above him, the reaper was 'an image of death as the great book of nature speaks about it' (*ibid.*, p. 85). Yet, this is not a sinister or ominous image, but is rather demonstrative of the endless, unchanging cycles of nature, and by extension life. This innate union was something that Van Gogh endlessly marvelled at and is what lends his unique visions of the Provençal landscape and those who lived within it their transcendent power. 'And it is something', the artist once remarked, 'in the snows of winter, in the autumn with its yellow leaves, in the summer with its ripe corn, in the spring with its lush grass, it is quite something being with the reapers and the peasant girls, in the summer with the huge sky above, in the winter under the black mantelpiece. And to feel what has always been and what always will be' (Van Gogh, quoted in L. van Tilborgh, *op. cit.*, p. 18).

PROPERTY FROM A DISTINGUISHED COLLECTION

λ*7 PABLO PICASSO (1881-1973)

Nature morte au pichet

signed 'Picasso' (lower right); dated '6.3.37' (upper left)
oil on canvas
19¾ x 25¾ in. (50.2 x 65.1 cm.)
Painted on 6 March 1937

£1,000,000-1,500,000

\$1,300,000-1,900,000

€1,200,000-1,700,000

PROVENANCE:

Paul Rosenberg, New York, by whom acquired
by 1939.

Vladimir Golschman, St Louis, 1944.

Paul Rosenberg, New York.

Loula Davis Lasker, New York.

Los Angeles County Museum of Art, a bequest
from the above; sale, Sotheby's, New York,
14 May 1986, lot 248.

Galerie Tamenaga, Tokyo, by whom acquired at
the above sale.

Acquired from the above in 1985, and thence by
descent to the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Picasso, oeuvres
récentes: Natures mortes*, January - February
1939, no. 5.

Los Angeles, University of California Art
Galleries, *Bonne Fête Monsieur Picasso*,
October - November 1961, no. 29 (illustrated).

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. VIII, *Oeuvres de
1932 à 1937*, Paris, 1957, no. 352 (illustrated
pl. 166).



Pablo Picasso, *Nature morte à la cruche*, 1937. Sold, Christie's, London, 4 February 2015,
lot 17 (£1,202,500).





Pablo Picasso, *Femme assise aux bras croisés*, 1937. Musée Picasso, Paris.

Pablo Picasso painted *Nature morte au pichet* on 6 March 1937, an extraordinarily prolific day that saw the artist complete six other oils on canvas. Five of these paintings were dedicated to his beloved golden haired muse Marie-Thérèse, depicting her face and body in bold, radiant colour, including *Femme assise aux bras croisés*, which now resides in the Musée Picasso, Paris. Alongside these portraits, Picasso also painted a similarly composed still-life – *Nature morte à la cruche* (Sold, Christie's, London, 4 February 2015, £1,202,500) – which depicts the same statuesque pitcher, plate of fruit and the playful 'picture-within-a-picture' that hangs above this simple domestic scene. Together these paintings, infused with rich colour and dominated by curving, sensuous lines, show no sign of the building angst and torment that had started to pervade Picasso's psyche at this time: his native Spain was consumed by the brutal violence and terror of the Civil War, while France, his adopted home, was also sliding ever closer to war. Holed up in his new retreat, a picturesque farmhouse in Le Tremblay-sur-Mauldre, Picasso, accompanied by Marie-Thérèse and their baby daughter Maya, turned away from the political upheaval and immersed himself in a blissful secluded domestic idyll.

In the autumn of 1936 Picasso had been forced to give up his beloved château at Boisgeloup as part of the separation agreement he had come to with his wife Olga. In need of another retreat away from the cosmopolitan world of Paris, and heading to Marie-Thérèse's wish to live out of the city and in the countryside, the art dealer Ambroise Vollard, a long-term friend of the artist, offered Picasso the use of an old farmhouse set in the rural countryside near Versailles. With Marie-

Thérèse and Maya settled there, Picasso divided his time between Paris, where he spent the week with his new raven-haired, intensely enigmatic muse, the surrealist photographer Dora Maar, and the countryside, where he spent the weekend ensconced in family life. The artist was living a double persona; publicly seen in Paris with Dora Maar, while privately devoted to Marie-Thérèse and his child in the idyllic surroundings of Le Tremblay. Marie-Thérèse reminisced of these years: 'Picasso came the Friday to Sunday evening; he worked and worked relentlessly. He was like an angel. That is how we lived those years. Alone. And we were happy' (Marie-Thérèse, quoted in P. Cabanne, 'Picasso et les joies de la paternité', in *L'Oeil*, no. 226, May 1974, p. 7). Le Tremblay-sur-Mauldre remained a private solace for the artist; he rarely invited friends to visit and many of the paintings he created there remained in his personal collection, unknown and unseen for many years.

Settling into his new routine, Picasso painted an abundance of still-lifes throughout the spring of 1937. Brightly coloured canvases filled with blossoming flowers and ripe fruits, undulating pitchers and jugs, as well as candles filled his rural studio. As David Douglas Duncan has described, 'A bowl of fruit, flowers in their vase, a loaf of bread – commonplace things in any French house – were painted by Picasso as though he had looked back, almost with surprise, upon finding them in this new home of his own' (D.D. Duncan, *Picasso's Picassos*, New York, 1961, p. 96). Characterised by an atmosphere of tranquil, rural charm, these paintings, including *Nature morte au pichet* encapsulate Picasso's desire to detach himself from the disquieting political preoccupations of Paris.

For Picasso, painting, particularly the genre of still-life had always been deeply autobiographical. 'I paint the way some people write their autobiography,' he once declared. 'The paintings, finished or not, are the pages of my journal, and as such they are valid' (Picasso, quoted in F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 123). In the early 1930s, at the peak of his passionate but secret affair with Marie-Thérèse, Picasso had painted emotionally charged still-lifes that are steeped in eroticism. Ripe fruit and exaggeratedly anthropomorphised objects depicted with bold colour and rich, generous brushstrokes served as thinly veiled stand-ins for the sensual undulating curves and youthful vitality of his young muse. In the present work, the same curvilinear language can be seen; the two pieces of fruit and undulating silhouette of the pitcher reflecting the female form. The voluptuous, easy-going and sweet natured Marie-Thérèse contrasted completely with the enigmatic, intense and highly strung Dora Maar. Françoise Gilot recalls the differences between these two women, 'The two women were completely opposite by nature and temperament. Marie-Thérèse was a sweet, gentle woman, very feminine, and very fully formed – all joy, light, and peace. Dora, by nature, was nervous, anxious, and tormented. Marie-Thérèse had no problems. With her, Pablo could throw off his intellectual life and follow his instinct. With Dora, he lived a life of the mind' (F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 236). This contrast between Picasso's lovers would come to define his art of the war years as he revelled in the endless inspiration that their contrasting looks and characters provided. Blue-eyed, blonde haired and voluptuous, Marie-Thérèse was the embodiment of femininity: gentle, passive and kind, her image rendered with luxuriant line and soft, harmonious colours. Intense, anxious and highly intelligent, Dora Maar was the antithesis: tumultuous and dark-featured, she sported the latest Parisian fashions, and is often pictured wearing scarlet lipstick and nail varnish, her image rendered with jagged, angular lines and intense, vivid colours.





Portrait of Picasso in his studio at rue La Boétie, Paris, 1932.
Photo: Brassai.



Photomaton photograph of Marie-Thérèse Walter,
circa 1930.

λ8

PABLO PICASSO (1881-1973)

Femme écrivant (Marie-Thérèse)

signed 'Picasso' (upper left); inscribed and dated 'Boisgeloup 26 mars XXXIV.' (along the lower edge)
oil on canvas

31 $\frac{1}{8}$ x 25 $\frac{1}{2}$ in. (80.9 x 64.7 cm.)

Painted in Boisgeloup on 26 March 1934

£25,000,000-40,000,000

\$32,000,000-50,000,000

€28,000,000-45,000,000

'The day I met Marie-Thérèse I realised that I had before me what I had always been dreaming about.'

(Pablo Picasso)

PROVENANCE:

Galerie Louise Leiris, Paris.

Daniel & Eleanore Saidenberg, New York, by whom acquired from the above in 1961.

Robert Saidenberg, by descent from the above in 1999.

Doris Ammann, Zurich.

Richard Gray Gallery, Chicago.

Private collection, Ohio, by whom acquired from the above on 28 July 2003.

Lefevre Fine Art Ltd, London, by whom acquired from the above.

Acquired from the above by the present owner in 2009.

EXHIBITED:

Zurich, Thomas Ammann Fine Art, *Thirty Three Women*, June - September 2003, p. 6 (illustrated; detail illustrated on the cover).
Chicago, Richard Gray Gallery, *Richard Gray Gallery: Forty Years*, September - October 2003 (no cat.).

LITERATURE:

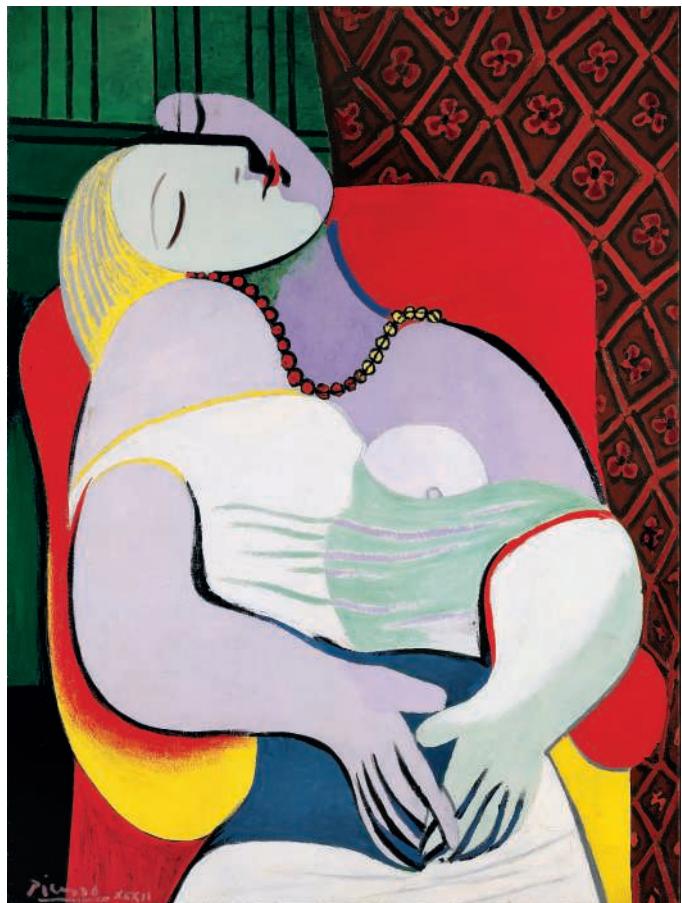
C. Zervos, *Pablo Picasso*, vol. VIII, *Oeuvres de 1932 à 1937*, Paris, 1957, no. 183 (illustrated pl. 79).

C.P. Warncke & I.F. Walther, *Pablo Picasso, 1881-1973*, New York, 1991, p. 25 (illustrated; cataloguing details for Zervos, vol. VIII, no. 246 erroneously included with incorrect location).





Pablo Picasso, *Nude, Green Leaves and Bust*, 1932. Sold, Christie's New York, 4 May 2010, lot 6 (\$106,482,500).



Pablo Picasso, *Le rêve*, 1932. Sold, Christie's New York, 10 November 1997, lot 43 (\$48,402,500).

Painted on 26 March 1934, Pablo Picasso's *Femme écrivant (Marie-Thérèse)* is a joyous, colour-filled and deeply tender portrayal of Marie-Thérèse Walter, the young, golden-haired woman who, when she entered the artist's life one winter's evening in January 1927, changed the course of his art forever. Marie-Thérèse's presence in Picasso's life aroused a near-unprecedented creative explosion; her youthful innocence, irrepressible vitality and undying devotion unleashing an ecstatic rebirth in every area of his artistic production. The canvas became the site of rapturous expressions of love, wonder and worship; the blank page a surface to be filled with amorous daydreams and erotic fantasies; and plaster the material with which to declare his physical adoration of his lover's form. Undoubtedly one of the Twentieth Century's greatest muses, her name conjures images of some of the most lyrical and passion-filled depictions of the human form in modern art. At the time that he painted *Femme écrivant*, Marie-Thérèse's supreme reign in Picasso's art had reached its zenith. 1934 was a particularly prolific year for Picasso and was the final period that the pair spent wrapped in the uninterrupted bliss of their love. In 1935, a time that Picasso would later describe as the worst of his life, this peaceful idyll began to change as the threat of European war became ever more likely, and he separated finally and officially from his wife Olga. The only joyous news in a year of upheaval was the birth of his and Marie-Thérèse's daughter, Maya. By the beginning of 1936, Picasso had a new woman in his life, the darkly enigmatic Dora Maar.

Within this context, therefore, *Femme écrivant* is one of the final great portraits of Marie-Thérèse from this early, golden period, a radiant and intimate depiction of his lover, which, along with the preceding paintings of the early 1930s, are considered among the finest works of Picasso's career.

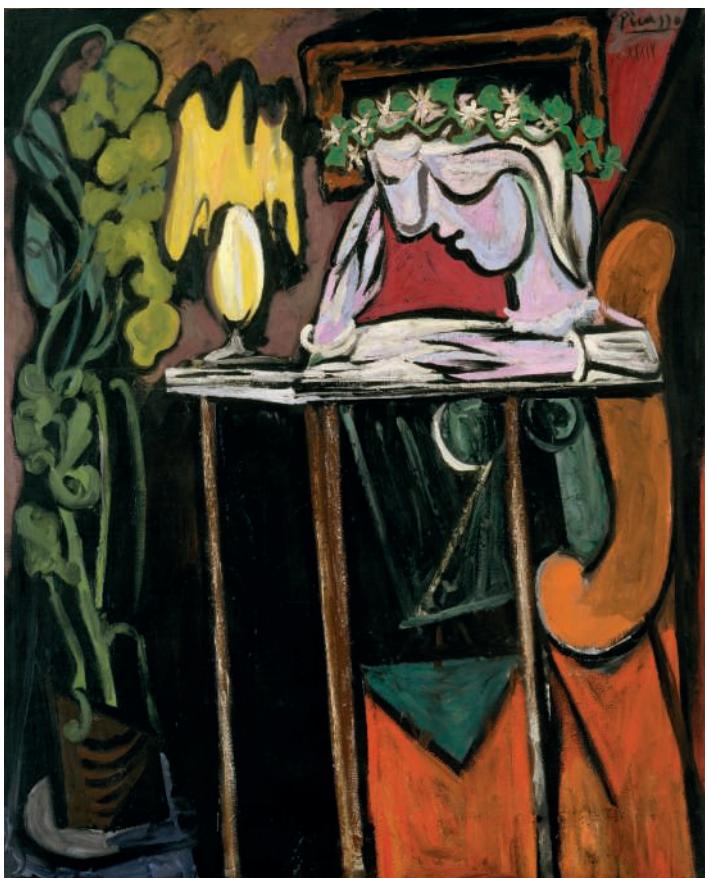
Picasso painted *Femme écrivant (Marie-Thérèse)* in Boisgeloup, the secluded and picturesque château situated near Gisors, a small Normandy village northwest of Paris that he had bought in the summer of 1930. Since their fateful meeting outside the Galeries Lafayette, a department store in Paris in 1927, Marie-Thérèse and Picasso's passionate relationship had been shrouded in secrecy. Picasso was a married man, living with his Russian ballet dancer wife Olga Khokhlova whom he had married in 1918, and their young son Paulo in the apartment they shared at 23 rue la Boétie. Though Picasso had his studio on the floor above where he could meet Marie-Thérèse, propriety prevented him and his young lover being seen publicly together. The château at Boisgeloup therefore provided the perfect place to spend time with his beguiling muse, as well as serving as a much-needed refuge from the ever-increasing jealousy, neuroses and stifling bourgeois aspirations of Olga. In addition, Picasso had grown tired of moving endlessly between his favoured summer retreats – Dinard in the north, or Cannes and Juan-les-Pins in the south – and wanted somewhere he could base himself and his artistic production more permanently.

Opposite: Marie-Thérèse at 6 Cité d'Alfort with Dolly, her mother's dog, 1932.
Photo: Pablo Picasso.





The present lot.



Pablo Picasso, *Femme écrivant (Marie-Thérèse Walter)*, 1934.
The Metropolitan Museum of Art, New York.

Set within extensive but sheltered land, the Château de Boisgeloup was also surrounded by stables, which the artist soon converted into a sculpture studio. It was only accessible by car, meaning that surprise visits by prying acquaintances or admiring friends were improbable. At weekends, Olga left their fashionable Right Bank apartment and travelled to Boisgeloup, where she relished playing the role of the chic *châtelaine*. Once she departed for Paris at the end of the weekend, Marie-Thérèse bicycled in, and the pair spent a joyful week together, holed up in this blissful refuge, rapturous in each other's company. 'During the week [Picasso] played Mars to Marie-Thérèse's Venus', John Richardson, the artist's biographer, has written. 'Weekends he played the role of an affable *père de famille* in a three-piece suit and spats, having fun with a much fussed over child and a very large dog' (J. Richardson, *A Life of Picasso, volume III, The Triumphant Years, 1917-1932*, London, 2007, p. 417). This setup suited both women greatly; Marie-Thérèse, as she told Lydia Gasman in an interview of 1972, had no desire to be play the role of the lady of the house, but was happy to materialise when necessary, desiring nothing more than to spend time with her lover.

Here, freed from his strained marriage and his responsibilities as a father, and separated from his public life in Paris, Picasso could indulge himself entirely in his blonde muse. With Marie-Thérèse a more constant presence in Picasso's life, by the beginning of 1931 her image, which had up until this point remained coded and concealed in his art, began to saturate his sculpture and painting in radiant, euphoric form. He saw her face and body everywhere; even still-life compositions morphed into voluptuous, erotic visions of his curvaceous model (the Musée Picasso's great *Grande Nature morte au guéridon* of 1931, for example). Over the course of the year, Picasso created a battalion of monumental plaster busts based on her striking classical physiognomy, and as 1932 dawned, her image flooded uncontrollably into his painting. It was in Boisgeloup that Picasso painted what are now recognised as the greatest depictions of Marie-Thérèse; works such as the 1932 *Le Rêve* (Sold, Christie's, New York, 10 November 1997, The Collection of Victor and Sally Ganz, \$48,402,500; Zervos VII, no. 364), *Femme nue, feuilles et buste* (Sold, Christie's, New York, 4 May 2010, \$106,482,500), *Femme nue dans un fauteuil rouge* (Tate Gallery, London; Zervos VII, no. 395), amongst numerous others.

Femme écrivant is immediately identifiable as originating from this blissful artistic paradise. Enthroned in an ornate brown chair, pictured in the midst of writing a letter, Marie-Thérèse is seated in front of what appears to be a window, the daylight and pale blue sky of the outside world flooding into the secluded room and illuminating her delicate features. Indeed, the shuttered windows that flanked the façade of Boisgeloup bear the same pattern of panes as in this painting, suggesting that Picasso painted Marie-Thérèse in his studio situated on the second floor immediately above the entrance of his beloved home. The glimpse of rich red patterned wallpaper just visible in the background of the portrait was also a feature of Picasso's Boisgeloup masterpieces. A similar trellis pattern can be found in the aforementioned *Le Rêve*, and likewise, a blue-chequered pattern envelops the reposing Marie-Thérèse of *Le miroir* (Sold Christie's, New York, 9 November 1995, \$20,022,500; Zervos VII, no. 378), and is electrified into an active compositional component in the Museum of Modern Art's iconic *Jeune fille devant un miroir* (Zervos VII, no. 379). With these wall decorations, Picasso evoked a sense of

atmosphere, using them to elaborate the character or identity of the sitter. In *Femme écrivant*, Marie-Thérèse consumes the space entirely, her body and face composed of a series of interlocking planes that integrate the space around her. Against the darker facets of the background, her soft, pale facial features radiate from the compositional space with a pure and intense luminosity.

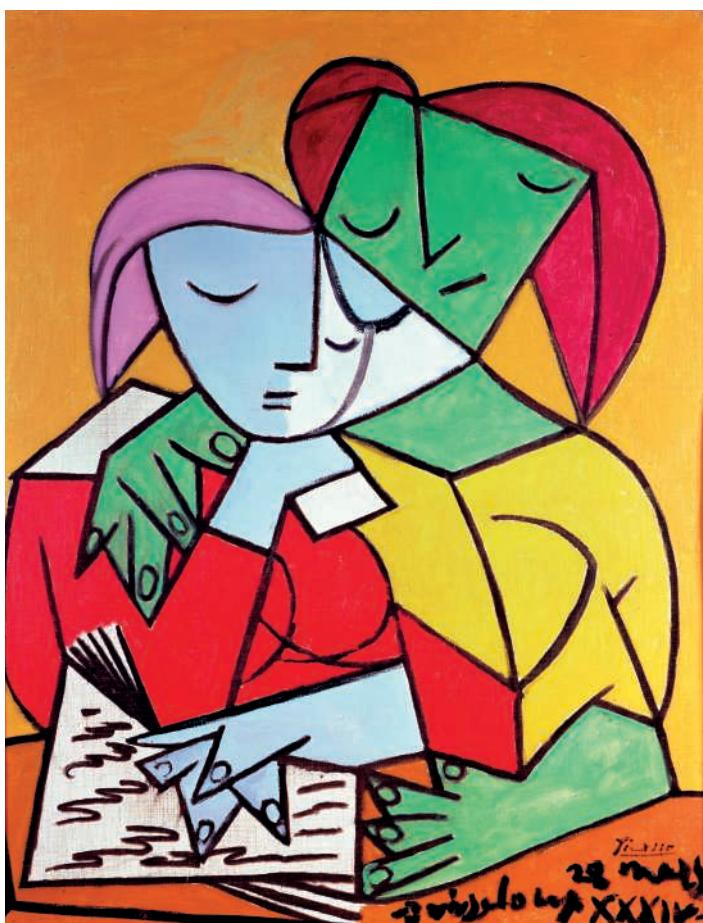
While Marie-Thérèse most often appears as a sensuously reclining, somnolent nude or a stylised vision enthroned in a chair, a passive object of adoration, in the present work, Picasso has depicted her in an upright, active state, engaged in the act of writing a letter. Pen in hand and eyes downturned she writes not legible words but zigzagging black lines that vibrate against the surface of the page. Letter writing was something that was central to the relationship of Marie-Thérèse and Picasso. As their relationship was wrapped in secrecy – even at the time he painted this work, only very few people knew Marie-Thérèse's identity – and the couple were rarely alone for extended periods of time, Picasso and Marie-Thérèse wrote prolifically to one another. Indeed, it has been stated that Picasso insisted Marie-Thérèse write to him regularly. 'He asked me to write to him every day, otherwise, he said, he was ill,' Marie-Thérèse recalled in an interview of 1974. 'He wrote me also small letters, full of tenderness, words of love... flowers, doves, small drawings...' (Marie-Thérèse Walter, quoted in P. Cabanne, 'Picasso et les joies de la paternité', in *L'Oeil*, no. 226, May 1974, p. 9). Long after the initial passion of their illicit romance had burnt out and Picasso had embarked on new love affairs with Dora Maar and subsequently Françoise Gilot, Marie-Thérèse continued to write to Picasso. Gilot recalls the daily letters that the artist received from her, 'She always wrote in the most affectionate vein, and addressed him with great tenderness. She gave him an account of each day, right down to its most personal detail, and there was much discussion on finances. There was always news of Maya, their daughter, and sometimes snapshots of them both' (F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 129).

The few letters that have been published tell of a romance that was deeply passionate, and their words to each other speak of an intense devotion and an idealised romance. 'Marie-Thérèse, my love Marie-Thérèse,' Picasso wrote to her on 12th October 1929, arranging a rendezvous at an apartment on the rue de Liège that he had rented as a meeting place for their secret amorous liaisons. 'I will be in Liège. Come. I am in a mad hope to return quickly to Paris on Friday. Yours always and more than always. P.' (Picasso to Marie-Thérèse Walter, quoted in D. Widmaier Picasso, 'Marie-Thérèse Walter and Pablo Picasso: New Insights into a Secret Love', in exh. cat., *Pablo Picasso and Marie-Thérèse Walter: Between Classicism and Surrealism*, Münster, 2004, p. 30).

The artist's granddaughter, Diana Widmaier Picasso has stated that from looking at their correspondence, throughout 1934 and 1935, the pair must have spent a great deal of time together because, in her words, 'the frantic rate at which they exchanged letters abated' (D. Widmaier Picasso, *op. cit.*, p. 32). In 1934, Olga, having seen the great outpouring of nudes in Picasso's iconic 1932 exhibition at the Galerie Georges Petit, had become increasingly consumed by jealousy at the knowledge of this unknown voluptuous blonde who had stolen her husband's affections. Incensed, she moved with Paulo out of the couple's apartment and into the nearby Hôtel Californie, leaving Picasso free to spend more time with the beloved Marie-Thérèse.



Pablo Picasso, *Deux personnages*, 1934. Kunstmuseum Winterthur, Switzerland.



Pablo Picasso, *Deux personnages*, 1934. University of Michigan Museum of Art, Ann Arbor.



Pablo Picasso, *Jeune fille devant un miroir*, 1932. Museum of Modern Art, New York.



Pablo Picasso, *Femme tenant un livre (Marie-Thérèse Walter)*, 1932. The Norton Simon Museum, Pasadena.

Whether they were together or not when Picasso painted *Femme écrivant* is not known. Has Picasso imagined his beloved Marie-Thérèse in the midst of writing a love letter to him, picturing her as the devoted lover that she was? Or, perhaps she was at Boisgeloup when he painted this work, completely immersed in her activity, unaware of Picasso's presence as he studied her face and body. Either way, this painting is imbued with an erotic intimacy and an incredible tenderness that is less frequently seen in many of the artist's stylised visions of Marie-Thérèse. Like the iconic visions of her sleeping, here Picasso has caught her unawares; as Robert Rosenblum has written, 'At first her master seems to worship humbly at her shrine, capturing a fixed, confrontational stare of almost supernatural power; but more often, he becomes an ecstatic voyeur, who quietly captures his beloved reading, meditating, catnapping, or surrendering to the deepest abandon of sleep' (R. Rosenblum, 'Picasso's Blonde Muse: The Reign of Marie-Thérèse Walter', in W. Rubin, ed., *Picasso and Portraiture: Representation and Transformation*, New York, 1996, p. 342). In the present work, every curve of her body is celebrated in radiant colour, faceted and simplified to leave only the parts Picasso admired most: her exaggerated, phallic-like nose, pouted lips, wide, moon-shaped face and buxom breasts. The sinuously interlocking lines that coalesce across the composition and the softly sensual, impastoed brushstrokes reflect the gently undulating curves of her body and the softness of her skin. Painted with the intimate

knowledge that only a lover could have, this painting radiates, in Rosenblum's words, 'an erotic intimacy gleaned from a lover's close-up gaze and touch' (R. Rosenblum, *ibid.*, p. 342).

The idyllic, blissful and idolised vision of Marie-Thérèse seen in *Femme écrivant* was how Picasso portrayed her time and time again. Her image filled Picasso's art with a dreamlike, fantastical quality far removed from the monstrous deformations with which he had depicted Olga in the decline of their relationship. These paintings are daydreams, joyous imaginings and erotic fantasies. The pair never lived together, nor spent extended periods of time alone together, thus their romance remained filled with a romantic escapism, unsullied by the banalities or strains of everyday life together. As a result, Picasso imagined her in any way he wanted; she became a Greek muse, hieratic sphinx, a classical nude being devoured by a Minotaur, or a bountiful fertility goddess. Blooming with youthful vitality, Marie-Thérèse often appears in this final fecund guise: sprouting philodendron leaves from her undulating torso, for example (Zervos VII, no. 377), or pictured crowned with flowers within a bucolic, blossoming outdoor setting as in The Metropolitan Museum's wondrous *Femme nue couchée aux fleurs* of 1932 (Zervos VII, no. 407). This floral symbolism is evident in *Femme écrivant*. Her body appears to ascend from below the table top; the swathe of deep green that flanks her right side – possibly her shadow against the window – could be seen as a stem-like form from which her





Pablo Picasso, *La lecture (Marie-Thérèse Walter)*, 1932. Musée Picasso, Paris.

head triumphantly blooms, the facets of her face and hair the delicately coloured petals of a flower. Picasso has depicted his lover quite literally blossoming in front of his eyes, coming into flower in the light of the artist's gaze. 'I don't work from nature,' he declared in an interview of 1932 on the occasion of his Georges Petit exhibition, 'but in front of it, facing it, and with it' (quoted in P. Daix, *Picasso: Life and Art*, trans. O. Emmet, New York, 1993, p. 223). At the time, no one knew how literal this statement was: nature and Marie-Thérèse were one, and the artist was completely consumed by it.

With *Femme écrivant*, Picasso was inspired to begin a successive series of paintings in which Marie-Thérèse, now joined by another young woman with brunette hair – most likely one of her sisters – is pictured not writing, but instead reading a book. The day after he painted *Femme écrivant*, he began a work entitled *Deux personnages* (Private collection; Zervos VIII, no. 191), and after this, on successive days, he painted four more works of the same name and of similar sizes (Zervos VIII, no. 190-194), returning to this theme later, in April, with the most extreme stylisation of the series (Zervos VIII, no. 197). The majority of the paintings in this series of readers continue the stylised facetting seen in *Femme écrivant*, yet none of these works carry the same soft intimacy with which Picasso captured his muse in this painting. Standing at the beginning of this intensive series, the present work can be seen as the initial inspiration for this successive series, and as such it stands alone, pivotal.

[Picasso] loved the blonderess of her hair, her luminous complexion, her sculptural body... At no other moment in his life did his painting become so undulant, all sinuous curves, arms enveloping, hair in curls...'

(Brassai)

Marie-Thérèse discovered she was pregnant in December 1934 and told the artist on Christmas Eve. Her pregnancy caused an undeniable shift in their relationship. In 1935, the artist attempted to divorce Olga, however, upon learning of the vast expense this would incur him – she would have been entitled to receive half of everything he owned, including half of his studio – they instead agreed upon an official separation. Picasso bought Marie-Thérèse an apartment close to his, at 45 rue la Boétie, and in September, their daughter Maya was born. Though a devoted father and still passionately in love with Marie-Thérèse, their relationship and, by extension, her presence in his art, would never be quite the same again. Towards the end of the year, Picasso was introduced to the woman who would become the new protagonist of his art of the war years, the enigmatic Surrealist photographer Dora Maar. Her complex character, dark psyche, fearsome intellect and chic demeanour were the complete antithesis of the sweet-natured and easygoing Marie-Thérèse; a contrast that he drew heavily upon in his portraiture of the following years. 1934 can therefore be seen as the final year in which this golden-haired muse reigned supreme in Picasso's art; after this, his depictions of her changed; she appears somehow older, pictured in hats and ornate attires that concord with his portrayals of Dora Maar. Gone is the sense of euphoric joy, the amazement he felt at being with this young woman. The fantasy had unravelled; the innocence was lost. Painted at this final, ascendant moment of their love, *Femme écrivant* is therefore an image that radiates with youthful vitality and passionate sensuality, a euphoric and lyrical portrait of Marie-Thérèse.

A reflection of the significance that this painting had for Picasso, *Femme écrivant* remained in his collection until 1961, when he sold it to his long-term friend and dealer Daniel-Henri Kahnweiler of the Galerie Louise Leiris, and his American partners, the Chicago-born, New York gallerists, Daniel and Eleanore Saidenberg. They had established their eponymous gallery in 1950, and five years later, Kahnweiler asked them to be Picasso's primary representatives in the US, taking over from Curt Valentin. Over time the couple became close friends with Picasso, visiting him for the first time in 1957 at his villa, La Californie. When Picasso decided he wanted to sell works, Kahnweiler arranged for them to be shipped to Paris. The Saidenbergs were alerted and, as Michael Fitzgerald has explained, they had 'first choice, since they stood atop the American market' (M. Fitzgerald, 'The Saidenbergs as Dealers and Collectors' in *The Collection of Eleanore and Daniel Saidenberg*, sale catalogue, Sotheby's, New York, 10 November, 1999, p. 15). Able to choose for themselves the greatest of Picasso's work, the Saidenbergs amassed an outstanding collection of works by the artist – including early cubist masterpieces, as well as the 1931 *Femme assise dans un fauteuil rouge* (donated to the Art Institute of Chicago in 1957), one of the first clear representations of Marie-Thérèse that he painted – as well as other modern masters, Braque, Léger and Gris. Never before seen at auction, *Femme écrivant* has been rarely admired in public, remaining in private hands for over half a century.



Picasso in his sculpture studio, Boisgeloup, 1934.
Photo: Bernès, Maroteau, et compagnie.

*9

LE CORBUSIER (1887-1965)

Mains croisées sur la tête

signed and dated 'Le Corbusier 28-39' (upper right); titled 'Mains croisées sur la tête' (on the stretcher); dated and inscribed '12 mars 1939 repris 12 mai 1940' (on the reverse)
oil on canvas
39½ x 31½ in. (100 x 81 cm.)
Painted in 1939-1940

£1,200,000-2,000,000

\$1,600,000-2,600,000

€1,400,000-2,300,000

PROVENANCE:

Heidi Weber, Zurich, by whom acquired directly from the artist.
Acquired from the above by the present owner.

EXHIBITED:

Boston, Institute of Contemporary Art, *Le Corbusier*, March - April 1948; this exhibition later travelled to Detroit, Institute of Arts, June - July 1948; San Francisco, Museum of Art, August - October 1948; Colorado Springs, Fine Arts Center, November - December 1948; Cleveland, Museum of Arts, March - April 1949; St Louis, City Art Museum, July 1949; São Paulo, Museu de Arte, July - November 1950; Berlin, Maison de la France, September 1952; Belgrade, December 1952 - January 1953; Skopje, February 1953; Sarajevo, March 1953; Split, April 1953; Zagreb, April - May 1953; Ljubljana, May 1953; and Mostar, May 1953.



Le Corbusier and Pablo Picasso in Marseille.

Zurich, Galerie Heidi Weber, *Le Corbusier: Peintures et dessins*, December 1962 - January 1963, no. 16 (illustrated).

La Chaux-de-Fonds, Musée des Beaux-Arts, *De Léopold Robert à Le Corbusier*, June - August 1964, no. 16 (illustrated).

Basel, Galerie Beyeler, *Summertime*, July - September 1970, no. 39.

Basel, Galerie Beyeler, *Le Corbusier, peintre*, March - April 1971, no. 20 (illustrated).

New York, Denise René Gallery, *Le Corbusier - The Artist*, January - February 1972, no. 20.

New York, Xavier Fourcade Gallery, *Le Corbusier: Paintings, Drawings and Collages, 1920-1964*, October - November 1984 (illustrated).

Milan, Università Statale, *Le Corbusier: La progettazione come mutamento*, December 1986 - January 1987, p. 227 (illustrated).

LITERATURE:

Le Corbusier, *New World of Space*, New York, 1948, p. 98.

J. Petit, *Le Corbusier lui-même*, Geneva, 1970, p. 213 (illustrated p. 225).

R. Hohl, *Le Corbusier peintre*, Basel, 1971, p. 40 (illustrated).

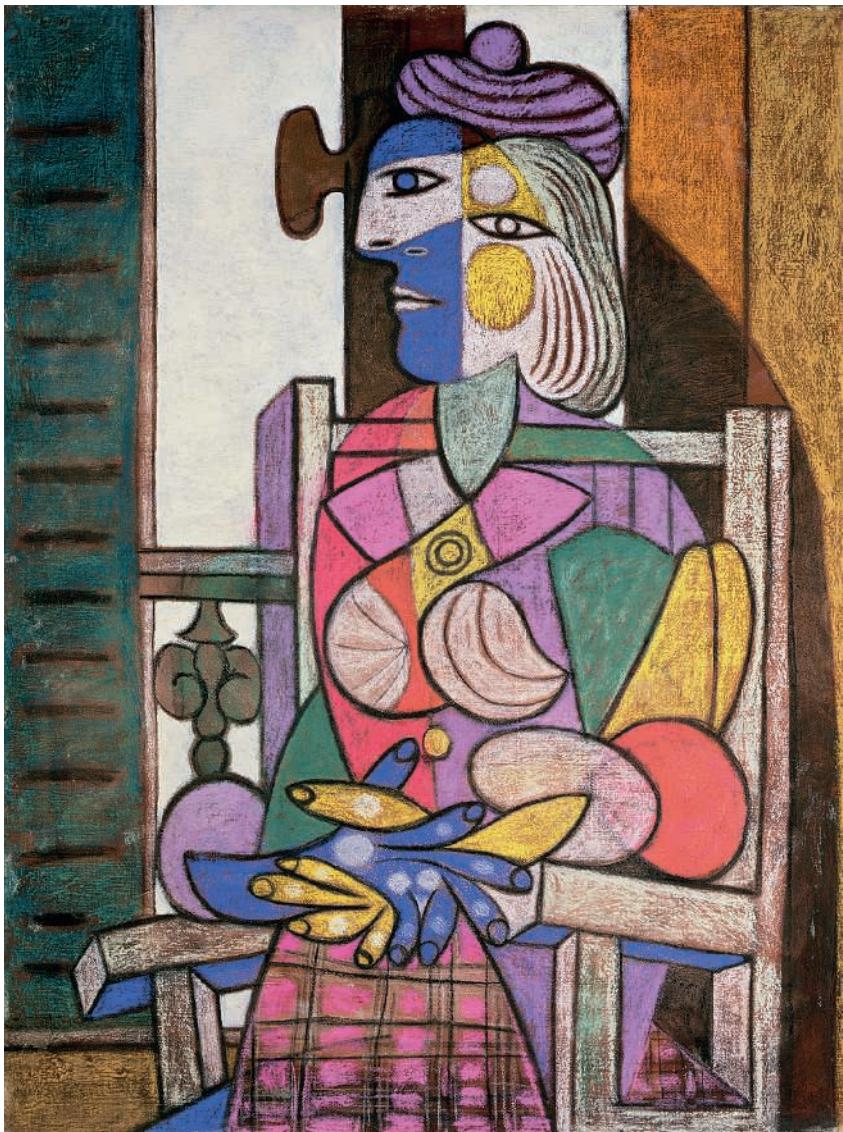
H. Weber, ed., *Le Corbusier: Maler, Zeichner, Plastiker, Poet*, Bonn, 1999, p. 213 (illustrated p. 225).

C. Jencks, *Le Corbusier and the Continual Revolution in Architecture*, New York, 2000, no. 209, p. 322 (illustrated).

N. & J.P. Jornod, *Le Corbusier, Catalogue raisonné de l'œuvre peint*, vol. II, Milan, 2005, no. 233, pp. 671-675 (illustrated p. 671).

Le Corbusier
28-39





Pablo Picasso, *Femme assise devant la fenêtre*, 1937. Musée Picasso, Paris.

Painted in 1939 and completed a year later, in 1940, Le Corbusier's *Mains croisées sur la tête* is an important and highly unique work that marked a new direction in the artist's plastic oeuvre. Alongside his groundbreaking and now iconic architectural projects, throughout his life Le Corbusier remained devotedly dedicated to painting and drawing, regarding these practices as an essential part of his work as a whole. Believing that an artist was a composite of roles – draughtsman, architect, painter and sculptor, Le Corbusier used his art to further elucidate the theories and ideas that fascinated him. Standing at a metre high, this large painting presents a glorious kaleidoscopic array of bright, radiant colours in the middle of which a heavily stylised mask-like face emerges. This is the first of a series of works in which Le Corbusier explored both the physiognomy of the human face as well as the complex psychological nuances that lay behind his conception of the human form.

While the female figure had become the leading protagonist of Le Corbusier's art of the 1930s, in the present work, the artist has reimaged the human form, combining both male and female in a single, deftly executed motif. On the left hand side of the central motif, the unmistakable face of a man

emerges, his heavy-set face depicted with grey, and cheekbone and eye socket with facets of brown. A mane of golden hair crowns his angular and robust visage. Overlaid onto this frontal portrayal is the same figure's profile: the outline of his nose, lips and forehead denoted with black and outlined in white. On the right side of this mask-like configuration, the unmistakable face of a female figure emerges. In complete contrast to her male counterpart, this woman's face is painted white, a mask-like plane rendered with softly curving edges to emphasise her femininity. Likewise, her mouth is rendered in a soft 'O' shape, her lips coloured in a shade of light pink. Depicting not only a face in two distinct planes, but combining two different figures in a single image, Le Corbusier unites male and female, infusing this painting with a complex and compelling duality.

This physiological and symbolic unity is continued in the two interlinked hands that emerge from the faceted background of the composition. Above the face, two hands are visible: one, rendered in green and red, and below this, a smaller, less noticeable one in pink. This motif had emerged in Le Corbusier's work in a series of drawings of a female nude from the late 1920s. The artist himself stated that although *Mains croisées sur la tête* was executed in 1939, it was based on an idea that had originated in 1928.

Another artist who was also experimenting with this faceted vision of the human form was Pablo Picasso. In many ways, these two artists can be seen as standing at diametrically opposed poles of the Twentieth Century. While the former was characterised by a cheerful, vibrant southern temperament, the latter was introverted, a philosopher among the artists, striving for a scientific understanding of the phenomena around him. At around the same time that Le Corbusier painted the present work, Picasso was creating deconstructed visions of his wartime

muse Dora Maar, as well as on occasion his previous mistress Marie-Thérèse Walter. Often combining both a profile and a frontal view of his lovers, with these portraits Picasso was continuing the pictorial explorations he had begun with his cubist works of the early 1900s. Seeking to unpick the modes of representation, Picasso reconfigured the nature of the portrait, presenting a three-dimensional vision of his sitter in a two-dimensional form.

While for Picasso, these stylistic deformations and reconstructions were born from and based more or less entirely on purely formal explorations, for Le Corbusier, the fusing of two distinct facial viewpoints, and indeed, of two distinct figures, had a deeper, more complex and powerful meaning. Le Corbusier had long been interested not only in the anatomical study of the body, but in the psychological dimension of man. As with so much of Le Corbusier's artistic and architectural practice, his work grew out of a social awareness as well as from the artistic creation of his contemporaries. His imagery is combined with novel topics that set it apart from the work of his artistic peers. In this way, Le Corbusier's oeuvre represents a true synthesis of the power of the twentieth-century painter and designer.



λ10 HANNAH HÖCH (1889-1978)

Frau und Saturn

signed and dated 'H. Höch 22' (lower right); signed, dated and inscribed 'Hannah Höch. 22. Berl.-Friedenau Büsingster. 16.

"Frau und Saturn" 1922' (on the reverse)

oil on canvas

34½ x 26½ in. (86.6 x 66.7 cm.)

Painted in Berlin in 1922

£400,000-600,000

\$520,000-780,000

€460,000-700,000

PROVENANCE:

Hannah Höch, Berlin.

Acquired from the above by the family of the present owners.

EXHIBITED:

Berlin, Landesausstellungsgebäude am Lehrter Bahnhof, *Große Berliner Kunstausstellung*, May - September 1922, no. 1285 (titled 'Frau unter Saturn').

The Hague, Galerie De Bron, *Hannah Höch*, 1929, no. 4; this exhibition later travelled to Amsterdam, *Kunstzaal van Lier*.

Berlin, Galerie Nierendorf, *Hannah Höch: Oelbilder, Collagen*, November 1964 - January 1965, no. 1, p. 3 (illustrated).

Kassel, Kasseler Kunstverein, *Hannah Höch: Oelbilder, Aquarelle, Collagen, Gouachen*, May - June 1969, no. 2 (illustrated).

Tübingen, Kunsthalle, *Hannah Höch: Fotomontagen, Gemälde, Aquarelle*, February - May 1980, no. 104, p. 231 (illustrated p. 83); this exhibition later travelled to Hannover, *Kunstmuseum*, May - June 1980; Wuppertal, *Von der Heydt-Museum*, September - October 1980; and Frankfurt, *Kunstverein*, December 1980 - January 1981.



Hannah Höch, *Self-portrait with Raoul Hausmann*, circa 1919. Berlinische Galerie, Landesmuseum für moderne Kunst, Photographie und Architektur.

Stockholm, Konstakademien, *Fyra engagerade i Berlin: Käthe Kollwitz, Hannah Höch, Jeanne Mammen*, February - March 1982, no. 48, p. 20 (illustrated).

Berlin, Berlinische Galerie, *Museum für moderne Kunst, Photographie und Architektur im Martin-Gropius-Bau, Hannah Höch: Ihr Werk, Ihr Leben, Ihre Freunde*, November 1989 - January 1990, p. 95 (illustrated).

Dresden, Deutsches Hygiene-Museum, *Unter anderen Umständen*, July - December 1993, p. 143 (illustrated).

Murnau, Schloßmuseum, *Hannah Höch: Collagen, Aquarelle, Gemälde, Gouachen*, July - October 1994, n.n.

Munich, Städtische Galerie im Lenbachhaus, *Der Kampf des Geschlechter: Der neue Mythos der Kunst, 1850-1930*, March - May 1995, no. 27, p. 98 (illustrated).

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Hannah Höch*, January - April 2004, p. 131 (illustrated).

On loan to the Germanisches Nationalmuseum, Nuremberg, 2004-2010.

Cologne, Wallraf-Richartz-Museum, *Künstlerpaare: Liebe, Kunst und Leidenschaft*, October 2008 - February 2009, no. 57, pp. 218-220 (illustrated p. 219); this exhibition later travelled to The Hague, *Gemeentemuseum*, February - June 2009.

Tübingen, Kunsthalle und Künstlerbund, *Hannah Höch: Werden und Vergehen, Natur und Mensch*, February - March 2012, p. 50 (illustrated).

Düsseldorf, Galerie Remmert und Barth, *Hannah Höch: Frau und Saturn*, September - November 2013, no. 26, p. 54 (illustrated p. 55 & details illustrated on the frontispieces).

Linz, Lentsch Kunstmuseum, *Rabenmütter, zwischen Kraft und Krise: Mütterbilder von 1900 bis heute*, October 2015 - February 2016.

Nuremberg, Germanisches Nationalmuseum, *Monster: Fantastische Bilderwelten zwischen Grauen und Komik*, May - September 2015, no. 2.63, p. 291 (illustrated).

Mannheim, Kunsthalle, *Hannah Höch: Revolutionärin der Kunst*, April - August 2016, no. 116, p. 157 (illustrated).

LITERATURE:

'Hannah Höch', in *Kunstblätter der Galerie Nierendorf*, no. 6, Berlin, November 1964, no. 1, p. 3 (illustrated).

H. Bergius, *Das Lachen DADAs: Die Berliner Dadaisten und ihre Aktionen*, Gießen, 1989, p. 136 (illustrated).

‘Töte Deinen Vater in Dir!’, in *Der Spiegel*, January 1990, pp. 132-133.

E. Maurer, *Hannah Höch: Jenseits fester Grenzen, das malerische Werk bis 1945*, Berlin, 1995, no. 15, pp. 224-225 (illustrated p. 225).

M. Makela & P. Boswell, eds., exh. cat., *The Photomontages of Hannah Höch*, Minneapolis, 1997, p. 11.

R. Prügel, 'Im Zeichen des Saturn: Ein Selbstporträt Hannah Höchs', in *KulturGut - Aus der Forschung des Germanischen Nationalmuseums*, vol. 1, 2007, pp. 14-16 (illustrated p. 14).

A. Spiegler, 'Lentos: Rabenmütter und Rabenbratln', in *Die Presse*, 22 October 2015 (detail illustrated).

A. Braun, *Hannah Höch: Dadaismus und Fotomontage Nicht klein zu kriegen*, 25 April 2016 (<http://www.art-magazin.de/kunst/kunstgeschichte/15434-rtkl-hannah-hoech-dadaismus-und-fotomontage-nicht-klein-zukriegen>; accessed 2017).

Painted in 1922, *Frau und Saturn* is an intimate autobiographical work by Hannah Höch, created during a period of intense turmoil and upheaval in the artist's personal life. Focusing on a trio of otherworldly, mystical figures, the painting may be seen as a personal reflection on the tumultuous romance she shared with fellow Dada artist, Raoul Hausmann, which had ended the same year as the painting's creation. Offering a brief glimpse into Höch's emotional and psychological state as she came to terms with the dissolution of this seven-year relationship, the painting delves into one of the most contentious subjects of the many arguments that blighted their affair - their unfulfilled wish for a child.





Hannah Höch, *Imaginäre Brücke* or *Zwei Köpfe*, 1923-1926. National Gallery of Australia, Canberra.

Höch had first met Hausmann in April 1915, while studying in the library of the Museum of Decorative Arts in Berlin. Enchanted by his charismatic persona, she fell completely under his spell, throwing herself headlong into their relationship without restraint, despite the fact that Hausmann was already married and had a young daughter. The affair between Höch and Hausmann quickly became an all-consuming *amour fou*, an intense, passion-filled, stormy entanglement, filled with explosive arguments and intellectual sparring, marked by frequent separations and subsequent reconciliations, and underpinned by extraordinary creative activity. Their letters reveal the volatility of the relationship, often swinging wildly from passionate declarations of love, to vicious condemnations of each other's ideologies. It was through Hausmann that Höch became drawn into the nexus of the Berlin avant-garde, firstly through their frequent visits to Herwarth Walden's Galerie Der Sturm, and then in her introduction to the revolutionary figures of the Berlin Dada movement. It was Hausmann who championed her art in these circles, even threatening to withdraw his own work from the First International Dada Fair in Berlin in 1920, when George Grosz and John Heartfield fought to exclude Höch from the exhibition.

However, in spite of Hausmann's unwavering support for her artistic career and passionate expressions of love, the pair frequently clashed over his unwillingness to leave his wife and commit to a monogamous relationship with Höch, an issue which took on greater significance when the artist fell pregnant with his child, first in 1916, and again in 1918. The pair had frequently expressed their mutual desire for children together, but Höch refused to have a baby with Hausmann while he remained married, an ultimatum which he reacted vehemently against. Torn between her desire to be a mother

and what she believed were the untenable circumstances of her relationship with Hausmann, Höch took the difficult decision to end her pregnancy on both occasions. It is this internal conflict, this unfulfilled wish to have a child, which shapes *Frau und Saturn*. At the heart of the composition sits the glowing, red figure of a woman cradling a young child, an imaginary self-portrait of the artist, caught in a moment of intimacy as she touches her cheek against the baby's head, gathering it to her chest in a warm and loving embrace. However, there is an ethereal transparency to the baby's form, with the outlines of the woman's shoulder and breast clearly visible through the child's body. As such, the child appears as a phantom, a dream plucked from her imagination, whose presence indicates her intense, but unfulfilled, yearning to be a mother.

Looming over Höch's shoulder, a menacing, scowling face emerges from the dark shadows of the background, a sharp, angular depiction of Hausmann that echoes Conrad Felixmüller's iconic portrait of the artist from 1920. Enlarging his facial features so that he appears to dwarf the woman, the floating head captures the domineering spirit of Hausmann, who repeatedly berated Höch for her conservatism and openly criticised her bourgeois ideals. Casting her lover as Saturn in opposition to her self-portrait as

the emblematic 'Frau' of the title, Höch appears to indicate that the responsibility for her lack of children lies solely with Hausmann. In the pantheon of the ancient gods, Saturn stands as the Roman equivalent of the Greek Titan Kronos, the violent father of the Olympian gods who, fearing disempowerment by one of his offspring, devours his own children as soon as they are born. Höch draws a parallel between Hausmann's attitudes and actions and those of the self-destructive figure from mythology, suggesting that it was his fear of the potential loss of his personal and artistic freedom that monogamy and familial responsibilities would cause, which ultimately led Hausmann's ego to 'devour' the potential for any future children together.

The intense longing and profound emotional resonance of *Frau und Saturn* is made all the more poignant by the circumstances which surrounded its creation. When the relationship between Hausmann and Höch finally came to an end in the summer of 1922, the break appears to have been instigated by Hausmann rather than the artist, an inversion of the usual dynamics of their relationship. He had met the painter Hedwig Mankiewitz earlier that year, and would go on to divorce his first wife and marry Hedwig shortly after the break with Höch. As such, *Frau und Saturn* may be seen as an expression not only of the emotional aftershocks of the breakdown of this affair, but also of the intense grief Höch felt for the child, the future, the life with Hausmann that was now lost to her. Channelling her heartbreak into her work, she imbued *Frau und Saturn* with a powerful sense of her pain, creating a potent expression of the overwhelming emotions that threatened to engulf her in the wake of Hausmann's departure. The painting remained with Höch for her entire life, its constant presence on the wall of the studio in her small home on the northern outskirts of Berlin a testament to its personal importance for the artist.



„Ich kann ohne Essen und Trinken leben, aber nicht ohne **DADA**.“
Marshall G. Grodz.

„Ich auch nicht.“
John Heartfield.

„Auch ich nicht.“
Raoul Hausmann.



Die Kunst ist tot

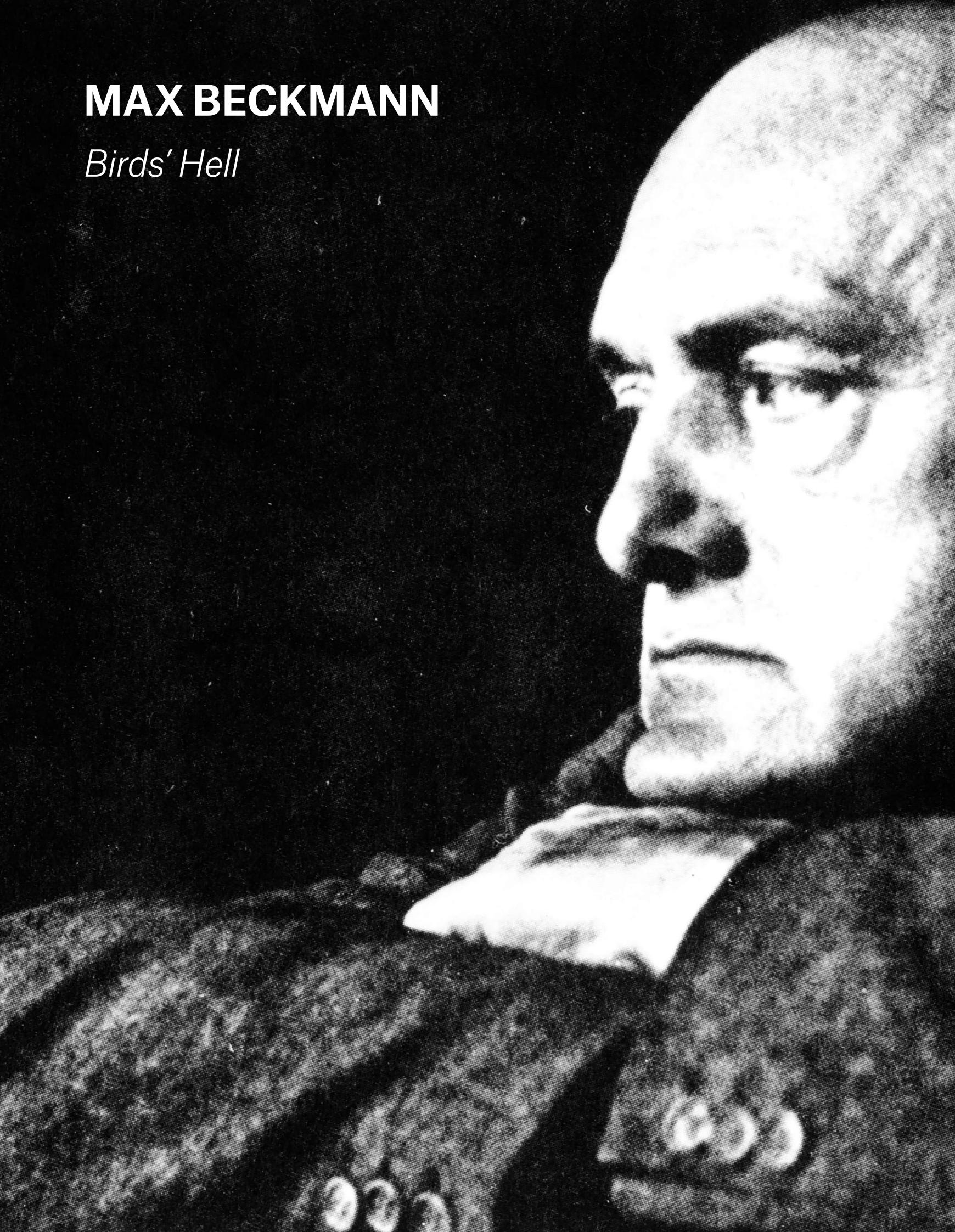
Es lebe die neue
Maschinenkunst

TATLINS

Raoul Hausmann and Hannah Höch at the International Dada Fair, Berlin, 1920.

MAX BECKMANN

Birds' Hell





Max Beckmann in his studio in Amsterdam, 1938.
Photo: Helga Fietz.

λ*0♦11 MAX BECKMANN (1884-1950)

Hölle der Vögel

oil on canvas
47½ x 63½ in. (119.7 x 160.4 cm.)
Painted in 1937-1938

Estimate on request

PROVENANCE:

Käthe von Porada, Paris and Vence, by whom acquired directly from the artist *circa* 1938-1939.
Galerie Buchholz [Curt Valentin], New York (no. 7564), *circa* 1947.
Stephen Radich, New York.
Fine Arts Associates, New York.
Morton D. May, St Louis, Missouri, by whom acquired in 1957.
Acquired from the above by the present owner in 1983.

Please note that this work has been requested for inclusion in the following exhibitions:

New Haven, Yale University Art Gallery,
Artists in Exile: Expressions of Loss,
1 August 2017 – 21 January 2018.

New York, Neue Galerie, *Towards Catastrophe: German and Austrian Art of the 1930s*, 22 February – 28 May 2018.

Madrid, Museo Thyssen-Bornemisza,
Max Beckmann, Figures in Exile, 23 October 2018 – 27 January 2019 and
Barcelona, Caixa Forum, 20 February – 28 May 2019.

For full exhibition and literature references, please see overleaf.







EXHIBITED:

Paris (probably in a private gallery), *Expressionisten*, no catalogue (mentioned in a letter from Max Beckmann to Curt Valentin dated 7 December 1945).

New York, Buchholz Gallery, *Paintings and Sculpture from Europe*, January 1948, no. 4, p. 20 (illustrated; dated '1937').

New York, Art School of the Brooklyn Museum, *Faculty Show*, September 1950, no catalogue.

Munich, Haus der Kunst, *Max Beckmann zum Gedächtnis, 1884-1950*, June – July 1951, no. 116 (illustrated); this exhibition later travelled to Berlin, Schloss Charlottenburg, September 1951.

Amsterdam, Stedelijk Museum, *Max Beckmann*, December 1951 – January 1952, no. 44 (dated '1937').

New York, Curt Valentin Gallery, *Max Beckmann*, January – February 1954, no. 19 (illustrated; mistakenly dated '1947').

Madison, Wisconsin Union Gallery, *German Expressionist Paintings from the Morton D. May Collection*, April – May 1959, no. 3.

St Louis, Pius XII Memorial Library, St Louis University, *Paintings from the Collection of Mr and Mrs Morton D. May*, February – July 1960, no. 63 (illustrated).

Denver Art Museum, *German Expressionist Paintings from the Collection of Mr & Mrs Morton D. May*, 1960, no. 69 (dated '1937'); this exhibition later travelled to Los Angeles, UCLA Art Galleries; San Diego, Fine Arts Gallery; San Francisco, M.H. de Young Memorial Museum; Chicago, Art Institute; Youngstown, Butler Institute of American Art; Akron, Ohio, Akron Art Institute; Pittsburgh, Carnegie Institute; Washington, D.C., Corcoran Gallery of Art; and Baltimore Museum of Art between 1960-1962.

Portland Art Museum, *German Expressionist Paintings from the Collection of Morton D. May*, September – October 1967, no. 25 (dated '1937').

Recklinghausen, Städtische Kunsthalle, *Reiche des Phantastischen*, May – June 1968, no. 10, p. 64 (illustrated; dated '1938').

Paris, Musée National d'Art Moderne, *Max Beckmann*, September – October 1968, no. 72 (illustrated); this exhibition later travelled to Munich, Haus der Kunst, November 1968 – January 1969, no. 70 (illustrated; dated 1938); and Brussels, Palais des Beaux-Arts, January – March 1969, no. 72 (illustrated).

Bremen, Kunsthalle, *Max Beckmann und die deutschen Expressionisten aus der Sammlung Morton D. May, St Louis, USA*, April – June 1969, no. E7; this exhibition later travelled to Karlsruhe, Badischer Kunstverein, June – July 1969; and Vienna, Museum des 20. Jahrhunderts, August – September 1969.

New York, Marlborough-Gerson Gallery, *The Morton D. May Collection of 20th Century German Masters*, January – February 1970, no. 29 (illustrated); this exhibition later travelled to St Louis, City Art Museum, July – August 1970.

London, Marlborough Fine Art, *Max Beckmann*, November 1974, no. 24, p. 9 (illustrated p. 28; dated '1937'); this exhibition later travelled to New York, Marlborough Gallery, March 1975.

Munich, Haus der Kunst, *Max Beckmann – Retrospektive*, February – April 1984, no. 84, pp. 270-271 (illustrated p. 271; dated '1938'); this exhibition later travelled to Berlin, Nationalgalerie, May – July 1984; St Louis, The St Louis Art Museum, September – November 1984; and Los Angeles, County Museum of Art, December 1984 – February 1985.

London, Royal Academy of Arts, *German Art in the 20th Century: Painting and Sculpture 1902-1985*, no. 119 (illustrated; dated '1938'); this exhibition later travelled to Stuttgart, Staatsgalerie, February – April 1986.

Stuttgart, Staatsgalerie, *Max Beckmann: Meisterwerke 1907-1950*, September 1994 – January 1995, no. 33, p. 128 (illustrated p. 129; dated '1938').

New York, Guggenheim Museum SoHo, *Max Beckmann in Exile*, October 1996 – January 1997, no. 7 (illustrated; dated '1938').

Los Angeles, County Museum of Art, *Exiles and Emigrés: The Flight of European Artists from Hitler*, February – May 1997, no. 8, p. 401 (illustrated p. 60; dated '1938'); this exhibition later travelled to Montreal, Museum of Fine Arts, June – September 1997.

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *Max Beckmann*, September 2002 – January 2003, no. 101, p. 287 (illustrated pp. 188-189; dated '1938'); this exhibition later travelled to London, Tate Modern, February – May 2003; and New York, Museum of Modern Art QNS, June – September 2003.

Paris, Musée du Louvre, *De l'Allemagne, 1800-1939: De Friedrich à Beckmann*, March – June 2013, p. 34 (illustrated; dated '1938').

New York, Metropolitan Museum of Art, *Max Beckmann in New York*, October 2016 – February 2017, no. 19, p. 88 (illustrated p. 89; dated '1938').

LITERATURE:

The artist's handlist (annotated '1938: Hölle der Vögel. Verkauft (an Kati in Paris (Valentin)'). Letter from Max Beckmann to Rudolf von Simolin, Paris, 21 December 1938.

Letter from Max Beckmann to Curt Valentin, 7 December 1945.

H. Swarzenski, 'Prefatory Note', in exh. cat., *Bulletin of the City Art Museum of St Louis: Max Beckmann*, vol. 33, no. 1-2, St Louis, May 1948, p. 8.

B. Reifenberg & W. Hausenstein, *Max Beckmann*, Munich, 1949, no. 412, p. 76 (dated '1938').

The artist's diary, 25 September 1950 (annotated in relation to the exhibition at the Brooklyn Museum 'Aber am meisten freuten mich meine eben dort ausgestellten Bilder "Hölle der Vögel", "Geburt" und "Mühle" aus Holland').

Exh. cat., *Max Beckmann*, Amsterdam, 1951, no. 44.

H. Swarzenski, in exh. cat., *Max Beckmann*, St Louis, 1948, p. 8.

T.B. Hess, 'Reviews and Previews', in *Art News*, vol. 52, no. 10, February 1954, p. 42 (illustrated).

L.G. Buchheim, *Max Beckmann, Feldafing, 1959* (illustrated fig. 58; dated '1938').

G. Schmidt, *Malerei des 20. Jahrhunderts in Deutschland, 1900-1918*, Königstein, 1960, p. 51 (illustrated).

E. & E. Göpel, eds., *Blick auf Beckmann: Dokumente und Vorträge*, Munich, 1962, p. 274.

A. Jannasch, 'Max Beckmann als Illustrator', in *Imprimatur*, vol. 3, 1962, p. 20.

M.P. Maass, *Das Apokalyptische in der modernen Kunst*, Munich, 1965, p. 97 (illustrated p. 71; dated '1938').

H. Gärtner, 'Antifaschistische Kunst und Realismus', in *Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt Universität Greifswald*, vol. 15, no. 4, Greifswald, 1966, pp. 365 & 370.

H. Olbrich, 'Antifaschistische Kunst in der Emigration', in *Wissenschaftliche Zeitschrift der Ernst-Moritz-Arndt Universität Greifswald*, vol. 15, no. 4, Greifswald, 1966, p. 442.

S. Lackner, *Ich erinnere mich gut an Max Beckmann*, Mainz, 1967, p. 39.

A. Jannasch, 'Max Beckmann als Illustrator', in *Imprimatur*, vol. 6, Neu-Isenburg, 1969, p. 11.

M. Mičko, *Expresionismus*, Prague, 1969 (illustrated fig. 37; dated '1938').

C.S. Kessler, *Max Beckmann's Triptychs*, Cambridge, Massachusetts, 1970, note 8, p. 154 (dated '1937').

E. & B. Göpel, *Max Beckmann: Katalog der Gemälde*, vol. I, Bern, 1976, no. 506, pp. 320-321 (illustrated vol. II, pl. 178).

S. Lackner, *Max Beckmann*, New York, 1977, no. 30, p. 130 (illustrated p. 131; dated '1938').

A. Rosenbaum, 'Art from Five Centuries: Architect Peter Coan Creates a Setting for Richard Feigen's Collection', in *House and Garden*, vol. 155, no. 11, November 1983, pp. 102-115 (illustrated *in situ*).

Exh. cat., *Max Beckmann*, Cologne, 1984 (illustrated fig. 7, p. 55; dated '1938').

W. Haftmann, *Banned and Persecuted: Dictatorship of Art under Hitler*, Cologne, 1986, pp. 57-58 (illustrated p. 57).

S. Lackner, *Max Beckmann*, New York, 1991, no. 26, p. 98 (illustrated p. 99; 'dated 1938').

S. Reimertz, *Max Beckmann*, Hamburg, 1995, p. 100 (illustrated p. 101).

R. Spieler, *Max Beckmann, 1884-1950: The Path to Myth*, Cologne, 1995, p. 114 (illustrated; dated '1937').

G. Teskey, *Allegory and Violence*, Ithaca & London, 1996, p. 125 (illustrated fig. 8; dated '1938').

A. Dümling, 'Deutsche Künstler im amerikanischen Exil: Die Sicht der USA', in *Basler Zeitung*, 24 April 1997.

R. Hughes, 'The Indelible Imprint of Exile', in *San Francisco Examiner*, 9 March 1997 (illustrated).

M. Kimmelman, 'The Agony of Exile, for the Lucky Ones', in *The New York Times*, 2 March 1997 (illustrated).

A. Kruszynski, 'Den Menschen ein Bild ihres Schicksals Geben', in exh. cat., *Max Beckmann: Die Nacht*, Düsseldorf, 1997, p. 10 (illustrated fig. 1).

L. Ollman, 'Exiles on Main Street', in *ARTnews*, vol. 96, no. 6, June 1997, p. 115.

R.L. Pincus, 'Historical Force Lifts "Exiles" Exhibits to Powerful Heights', in *San Diego Union Tribune*, 9 March 1997.

S. Rachum, ed., exh. cat., *The Joy of Color: The Merzbacher Collection*, Jerusalem, 1998, p. 208.

N. Rosenthal, exh. cat., *Apocalypse: Beauty and Horror in Contemporary Art*, London, 2000, p. 16 (illustrated p. 23; dated '1938').

C. Schulz-Hoffmann, 'Between Self-Certainty, Irony and Despair: Max Beckmann 1925-1937', in exh. cat., *Max Beckmann: Exile in Amsterdam*, Amsterdam & Ostfildern, 2007, pp. 26-27, 45-46 & 108 (illustrated fig. 15, p. 27; dated '1938').

J. Lloyd, Neue Galerie, *Max Beckmann: Self-Portrait with Horn*, New York, 2008, p. 65 (illustrated; dated '1938').

P. Dagan, 'L'Art philosophique de Felix Nussbaum', in exh. cat., *Felix Nussbaum*, Paris, 2007, p. 37 (illustrated fig. 25, p. 36).

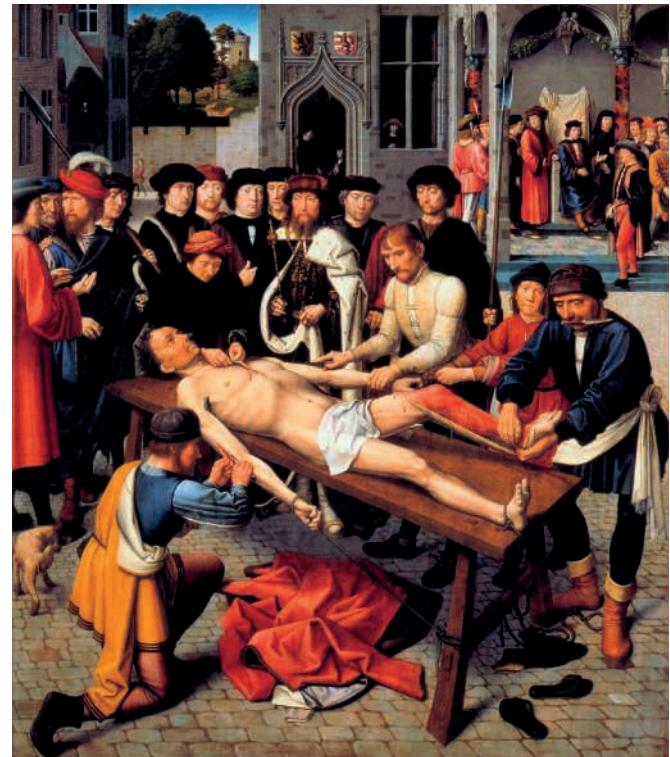
'Max Beckmann: Hölle der Vögel', in *Künste im Exil*, (virtual exhibition: <http://kuenste-im-exil.de/KIE/Content/DE/Sonderausstellungen/MaxBeckmann/Objekte/02ExilParisAmsterdam/1938-beckmann-hoelle-der-voegel.html?single=1>; accessed 2017).



Max Beckmann in his Amsterdam studio, 1938.
Photo: Helga Fietz.



Stefan Lochner, *The Martyrdom of the Apostles* (Detail - Saint Bartholomew), circa 1435. Städelsches Kunstinstitut und Städtische Galerie, Frankfurt.



Gerard David, *The Judgement of Cambyses* (right panel), 1498. Groeninge Museum, Bruges.

'*Hölle der Vögel* (Birds' Hell) is an allegory of Nazi Germany. It is a direct attack on the cruelty and conformity that the National Socialist seizure of power brought to Beckmann's homeland. Its place in Beckmann's oeuvre corresponds to that occupied by *Guernica* in Picasso's artistic development. It is an outcry as loud and as strident as an artistic *weltanschauung* would permit. Not since his graphic attacks in *Hunger* and *City Night* in the early twenties had Beckmann resorted to such directness, such undisguised social criticism. *Birds' Hell* is Beckmann's *J'accuse*' (S. Lackner, *Max Beckmann*, New York, 1977, p. 130).

So wrote Stephan Lackner, Max Beckmann's friend, patron and biographer about this great, dark, visionary painting *Hölle der Vögel* - one of the first paintings that Beckmann made in Amsterdam after leaving Germany for good in the summer of 1937. Indeed, *Hölle der Vögel* is, perhaps, the very first painting that Beckmann conceived of making during his new life as an exile from Nazi Germany. It is also a work that is as close as this fiercely non-political artist ever came to painting a picture specifically addressing his feelings towards the brutal, thuggish and debased regime that had taken over his homeland.

Hölle der Vögel is much more, however, than a mere propagandist attack on the dark forces of nationalism that, in the 1930, appeared to be dragging much of Europe back into the chaos and division of the middle ages. Beckmann was to produce much of his finest work during his years of isolation and exile in the 1930s and, as with all of his great paintings of this time, *Hölle der Vögel* is an allegorical picture that addresses wider and more universal themes than just the then-present nightmare scenario of Nazi Germany. Adopting the epic style of many of Beckmann's other great paintings of this period, his 'Birds' Hell' is an almost theatrical picture that presents its dark subject in the pictorial language of allegory - as if it were providing a contemporary vision of one of the Greek myths or a morality tale from a medieval passion play.

Like a twentieth century Breughel or Bosch, Beckmann has conjured a scene of mankind's descent into darkness and terror as if it were a medieval portrait of hell. Using deliberately rich, vibrant, even garish, colours interspersed by thick, sweeping, black brushstrokes that brilliantly carve out the vivid and distinct, individual forms of the picture as if it were a woodblock, Beckmann's dynamic brushwork depicts a decidedly bizarre, anti-natural scene - a topsy-turvy world of noise, violence, madness and mass hysteria. In using the imagery of colourful birds of paradise as the ludicrous instigators of this irrational revolt, Beckmann powerfully conveys the atmosphere of a plague or infestation. And it is in this way that the allegory of *Hölle der Vögel* expresses a more universal and timeless sense of the Nazi phenomenon as a kind of periodic madness. One that, intermittently, it seems, throughout history, has erupted to blight the world of men and compel them, for a time at least, to endure the kind of trauma and torment here being meted out by these puffed-up and preposterous, ornithological demons.

As Stephan Lackner pointed out, the symbolism Beckmann has used in this picture is, in fact, quite simple to interpret using what he called, 'the aid of some special historical knowledge'. In his 1977 book on Beckmann, Lackner provided the following analysis of this painting which he had known well since the time of its creation and its first display in 1938, in Paris, in the apartment of Beckmann's good friend and tireless supporter, Käthe von Porada: 'The Nazis enjoyed stretching their right arms into the air simultaneously, a gesture known as the *Hitlergruss* that was usually accompanied by raucous shouting. Rich party officials, who strutted around in well-tailored uniforms, were called *Goldfasanen* (gold pheasants) by the sceptical populace. It is also useful to remember the prevalence in Nazi Germany of the incessant din of loudspeakers. The aggressive Prussian eagle was still a vivid memory, and the Third Reich adopted the heraldic bird for some of its own emblems. The golden coins that the eagle is hoarding





Max Beckmann, *Die Nacht*, 1918-1919. Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

symbolize monopolistic capitalism which, under the pretext of patriotism, came to the aid of Hitler and his supporters. Even the clergy who joined forces with the Nazis – especially the Deutsche Christen of Reichsbischof Müller – are symbolized by the black-frocked, bespectacled bird just below the loudspeaker funnels. All these forces are united in one vast, orgiastic demonstration, while in the foreground, unnoticed by the excited crowd, a slim, shackled, Kafkaesque intellectual is being carved up. But what about the enigmatic female figure in the centre of the composition? This riddle could fairly easily be solved by viewers during the late thirties. She represents the all-pervasive, phony myth used by the National Socialists to gloss over their crude power game, their materialism and their *Blut und Boden* philosophy, or blood-and-soil preachers. Mother Earth, with multiple breasts and Hitler salute, pops out of the Nazi egg like a barbaric jack-in-the-box. A perverted mother goddess, Germania bares her teeth in an aggressive grin. Fertility becomes the official duty of the warrior race. Aryan maidens lined up behind the goddess are waiting for the Nazi studs. On the right, a newspaper is lying on the floor. It seems that the slender, perhaps Jewish, man was just reading about the Nazi horrors when, suddenly, the contents of the *Zeitung* came to life for him. In the left foreground, a table displays some of the good things that people enjoyed before the Hitler cohorts invaded this room: grapes, a book, and the candle of intellectual endeavor. In spite of its glaring reds and yellows, this is not poster art. There is still enough good taste, enough transmutation into the sphere of symbolic disguise to lift the painting above mere propaganda. But what a lusty, spirited attack this is! It must have been a great, grim satisfaction for Beckmann to pay the Nazis back in their own coin. This painting was, of course, not executed in Nazi Germany, where Beckmann would soon have shared

the fate of the shackled, nude victim who is being slaughtered. It was painted in his newly found refuge in Amsterdam. With this work, Beckmann's exile became irrevocable' (*ibid.*).

Beckmann and his wife Mathilde, affectionately known as 'Quappi', had left Germany for good in July 1937. For four long years since the Nazis had come to power in Germany in 1933, Beckmann had stubbornly tried to carve out a life for himself in his homeland, hoping, somehow, he could outlast the Hitler regime. But, in July 1937, after the furious attack on modern artists that Hitler made in a speech given to open the Haus der Deutschen Kunst in Munich where the Führer effectively threatened painters like him with either imprisonment or castration, Beckmann packed his bags and left for his sister-in-law's house in Holland.

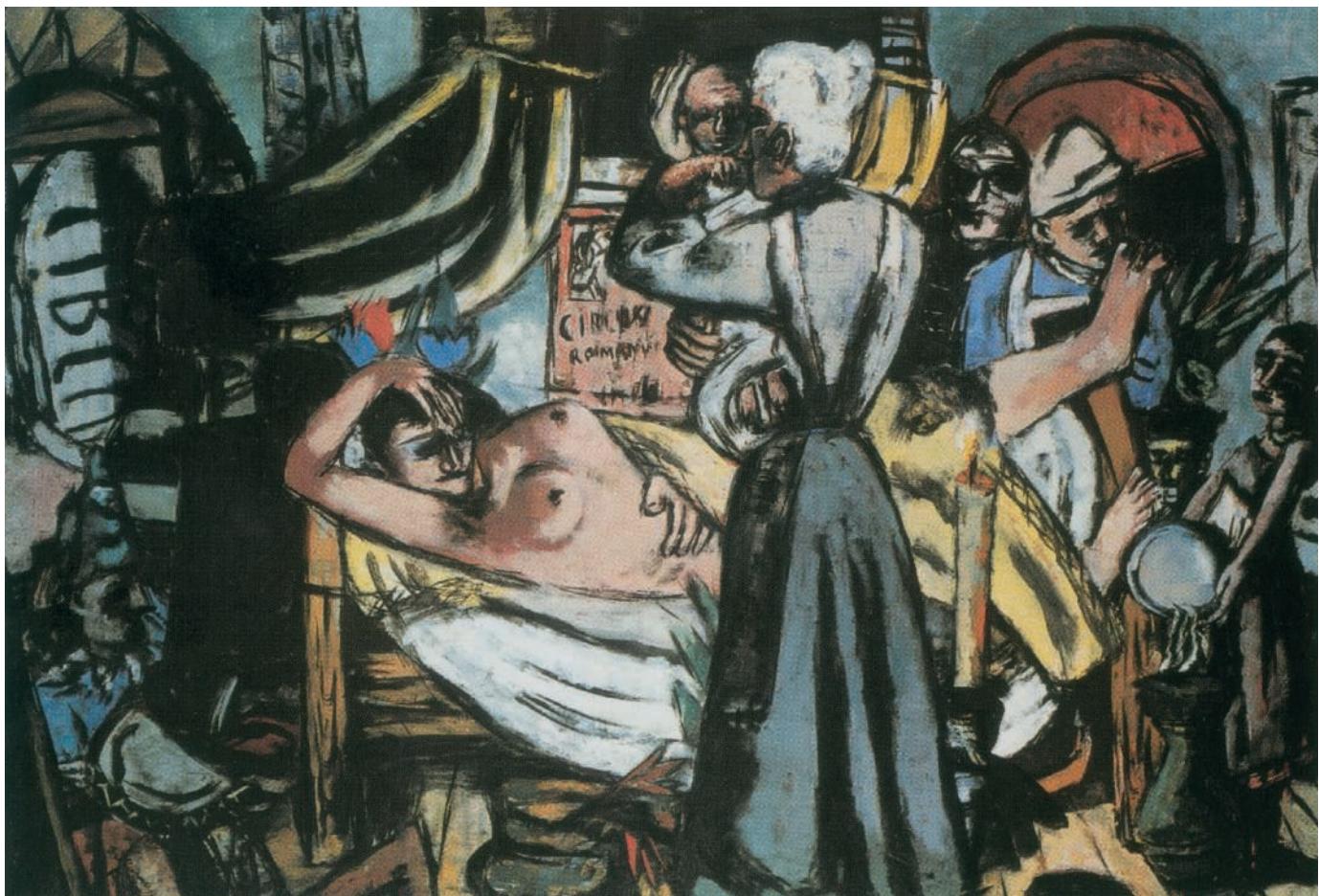
Beckmann's first ideas for *Hölle der Vögel* derive from a sketch that he made almost immediately he became settled enough to work again after arriving in the Netherlands. Made in Amsterdam, this sketch was drawn just under a month after his arrival in the country and is dated August, 2, 1937. It is entitled *der Land des Wahnsinns* (The Country of the Insane) and depicts a scene

that Beckmann would have been risking his life to paint in Nazi Germany. It shows the same scene of torture that would appear in the finished oil painting, along with a crowd of figures giving the *Hitlergruß* and a, later-abandoned, idea of a group of figures holding crystal balls.

Although it was one of the first new works to be conceived after his arrival in the Netherlands, *Hölle der Vögel* was not the first painting that Beckmann completed in Amsterdam. Even though sketches for *Hölle der Vögel* derive from the summer of 1937 and Erhard Göpel, author of the catalogue raisonné of Beckmann's paintings, believes Beckmann did indeed begin to work on the painting at some time in 1937, the completed oil wasn't finished until the end of the summer of 1938. We know this from Beckmann's handlist of paintings



Luca Signorelli, *The Last Judgement* (detail), 1499-1502. Fresco cycle in the San Brizio Chapel, Orvieto Cathedral.



Above: Max Beckmann, *Geburt*, 1937. Nationalgalerie Berlin.
Below: Max Beckmann, *Tod*, 1938. Nationalgalerie Berlin.



National Socialist parade, 19 June 1940.

in which he notes the work as having been completed at this time. Beckmann has also underlined the title of the painting twice in this list as if to indicate that the work held a special significance for him (see C. Lenz, "Beautiful and Horribly Life-like", *The Art of Max Beckmann, 1937-47*, in exh. cat., *Max Beckmann Exile in Amsterdam*, Amsterdam, 2007, p. 97).

In fact, in terms of new paintings, Beckmann appears to have spent much of his first months in Holland completing and reworking earlier pictures that he had brought with him; paintings such as the self-portraits *Der König* (1934-37) and *Selbstbildnis mit Horn* (1938). The first major new oil painting that Beckmann both conceived and completed in his new life of exile in Amsterdam appears to be the appropriately entitled *Geburt* (Birth). This painting, now in the Nationalgalerie in Berlin, is one of a series of allegorical works that articulate Beckmann's thoughts about life and his ideas of exile as a kind of mystical journey or rite of passage under the auspices of a higher, all-determining power or destiny. Together with its pendant painting *Tod* (Death), also in the Nationalgalerie in Berlin, and *Hölle der Vögel*, these three similarly scaled works have often been seen as a kind of trilogy of pictures from this period intended to convey in a unique way an idea of the essential transience of all human life. And in so doing, to show also that all the trials and tribulations of the dark times of the late 1930s were, within this wider, more universal, context, also only passing phenomena. It is a theme that had particular relevance

for much of Beckmann's work of the 1930s and one that clearly intensified with the change in Beckmann's living circumstances as he began his life in exile. It is perhaps also important to note in this respect that Beckmann, in 1938, not only intended his stay in Amsterdam to be a mere stop-gap on his way to a new life in either Paris or America, but also that, even at this late stage, he still hoped and sometimes thought that the Nazi regime itself would soon self-destruct.

Because of its similar scale and format to *Geburt* and *Tod*, Beckmann's *Hölle der Vögel* has often also been seen as being somehow related to these two pictures of the beginning and end of human life. While it adopts a similar allegorical language in order to tell its tale, the similarities between *Hölle der Vögel* and *Geburt* and *Tod* are, however, probably more stylistic than thematic. All these paintings, for instance, are compositionally centred on the image of a woman. Neither a mother nor a corpse, as in *Geburt* and *Tod* respectively, the blue harpy-like creature at the centre of *Hölle der Vögel* - a mystical demon-goddess, being born from an egg into the midst of the mayhem - is a distinctly anti-natural figure. Herein lies the essential difference between the worlds of *Hölle der Vögel* and those of *Geburt* and *Tod*.

This same demonic, many-breasted figure is one that can also be found in other Beckmann paintings of this period, most notably in the central panel of his famous *Versuchung* (Temptation) triptych of 1936-37. Her origins lie in the ancient





Hieronymus Bosch, *The Garden of Earthly Delights* Triptych (detail), circa 1490-1500. Museo Nacional del Prado, Madrid.

art of the Mediterranean and the Near East; perhaps, as Lackner once pointed out, in the famous statue of Artemis in Ephesus or in a Chaldean myth. Her presence as a central figure at the heart of *Hölle der Vögel*, however, symbolises the nightmarish triumph of an anti-natural order. In contrast to *Geburt* and *Tod* – two works that effectively book-end the natural passage of man's life on earth – *Hölle der Vögel* depicts an upset in what Beckmann depicts as a natural passage from one state of being to another. Adopting the visionary, metaphorical language of Northern Renaissance painters like Bosch, Breughel and Grünewald, and their often ornithological visions of hell, the 'Birds' Hell' that Beckmann paints presents an assault on all that he himself held dear. In this claustrophobic cellar world, there is noticeably no horizon, no sky, no nature and no escape. Both the entrances/exits to this cellar are filled with either hysterically chanting supporters or bellowing loudspeakers. The denial of any possibility of individual progression or passage, so often articulated in other Beckmann allegories, and so central to *Geburt* and *Tod*, is reinforced in *Hölle der Vögel* by the still-life set in the front of the painting and which

Beckmann presents in direct contrast to the strictly vain and materialistic parading of plumage and gold-hording going on behind it. This cockatoo world is one of ignorance, vanity and collective hysteria. Here there is no chance for personal individuation, *Hölle der Vögel* asserts. Such collective madness has up-ended the natural order. The central theme of the painting – as the carving up of the lone human figure in the foreground of the painting indicates – is this assault of a dumb, collective mindset on the rights of the individual. This is a theme which Beckmann outlined with some vehemence in his famous speech given at the 20th Century German Art Show in London, around the time he completed *Hölle der Vögel*. That it is this wider theme, rather than the specific evils of National Socialism, that this painting addresses, is also indicated by the still-life in the front of the picture which serves as an allegorical portrait of the world of the individual as Beckmann saw it. There, on a café table, a candle of hope still burns alongside a plate of grapes – symbolising civilization, nature and also its transformative power. Behind the candle is a painting of a sun setting over the sea. This picture is similar to the last painting that Beckmann had made before leaving Nazi Germany: his *Nordseelandschaft I (Gewitter)*. The sea in Beckmann's paintings always indicated the possibility of passage, of journeying. It is an image of hope, possibility and, once again, the ability to transform, to develop, to follow the path of individuation or self-development. Here, though, the setting sun in the painting seems also to suggest a fast disappearing hope sinking over the horizon.

In his speech given at London's New Burlington Galleries in July 1938, Beckmann had announced that 'the greatest danger that threatens humanity is collectivism. Everywhere attempts are being made to lower the happiness and the way of living of mankind to the level of termites. I am against these attempts with all the strength of my being' ('On My Painting', 21 July 1938, reproduced in B. Copeland Buenger, ed., *op cit.*, p. 307). The beginning of a new, horrifying era of blind submission to power and collective thinking is symbolised in *Hölle der Vögel* by the unnaturally coloured, multiple-breasted, screaming,



Max Ernst, *Barbares*, 1937. The Metropolitan Museum of Art, New York.

harpy-like figure at the centre of the picture. The epitome of a false idol, this newly hatched figure is also a symbol of the fake mythology and bankrupt ideology championed by the Nazis. An anti-fertility goddess, she is an insidious figure: both plague and poison - and in this respect, she is also a portent of the future.

Calling to mind the man-eating blue bird of Hieronymus Bosch's *Garden of Earthly Delights* triptych, this demon is, in essence, a symbol of the age. And it was not just Beckmann who resorted to mythological imagery during this period in order to evoke the feeling of a widespread evil rising up from the bowels of the earth ready to plunge the whole of Europe into war and devastation again. This was, in fact, a common trend running through much avant-garde art of the period, particularly that created by veterans of the Great War, who, like Beckmann himself, recognised and feared the signs of a recurrence of violence when they saw them. Otto Dix, for example, had warned explicitly of the dangers in the rise in militarism and nationalism in his great war triptych in 1928, and did so again in 1932 with his painting *Flanders*. After the Nazis had come to power Dix was obliged to turn away from realism towards allegory, in the form of traditional Renaissance subjects such as *The Triumph of Death*, *The Seven Deadly Sins* or *Lot and his Daughters* in order to pictorially signify his fears for the future. George Grosz too, though living in exile in the United States, also fell back upon the great Germanic tradition of painting at this time to depict his shockingly accurate prophecies of the oncoming apocalypse. Max Ernst, another German artist whose work was also deeply rooted in the Northern Romantic tradition, envisaged the Nazis as a mythological barbarian horde rising out of the earth and trampling the continent underfoot. He also depicted sinister birds emerging from the Teutonic forest and, with the onset of the Spanish Civil War, a mad, out-of-control, firebird-type demon trouncing the earth in his *L'ange du foyer* paintings of 1937.

All of these visions seem to draw on the same Gothic world of the imagination that *Hölle der Vögel* invokes. Indeed, in Beckmann's 'Birds' Hell' the artist, consciously



Otto Dix, *Die sieben Todsünden*, 1933. Staatliche Kunsthalle, Karlsruhe.

or unconsciously, appears to have drawn directly, in places, on specific medieval precedents. Not only does the general scene of the painting resemble Judgement Day pictures like those made by Breughel, Bosch or the descent of the blue winged demons in Luca Signorelli's Orvieto frescoes, but Beckmann's depiction of torture in the foreground of *Hölle der Vögel* closely apes Fifteenth Century paintings of the martyrdom of St Bartholomew by artists like Stephan Lochner and Gerard David. In addition, Beckmann's depiction of the bespectacled bird-figure which Lackner identified as a mocking portrait of the Nazi priest, Reichsbischof Müller, bears a close resemblance to Hieronymus Bosch's false priest reading from the bible in the central panel of his *Temptation of St Anthony* triptych. In its drawing upon a distinctly Germanic cultural tradition in painting, as Lackner suggested, the place of *Hölle der Vögel* in Beckmann's oeuvre corresponds closely with 'that occupied by *Guernica* in Picasso's artistic development' during the same period (S. Lackner, *op. cit.*, p. 130).



George Grosz, *A Piece of My World II (The Last Battalion)*, 1938. Private collection.



Pablo Picasso, *Guernica*, 1937. Museo Nacional Centro de Arte Reina Sofía, Madrid.

Created in the spring of 1937, *Guernica* was a very public cry from the heart by Picasso about the destruction of his homeland by an insidious political evil. In response to news reports about the Fascist bombing of the town of Guernica in Northern Spain, Picasso rendered his nightmarish vision of the event in the archetypal language of Spain. Ostensibly depicting the scene of a peasant family suffering an unknown terror (a bombardment) from above, Picasso, through his central representation of a bull and a terrified screaming horse, showed all the pride, elegance and glory of the Spanish *corrida* thrown into colourless, grisaille chaos. But what has made *Guernica* such a timeless and enduring image of the horrors of war, however, is that Picasso has rendered this haunting scene in a manner that is both specific and universal. The assault in *Guernica* is both an attack upon the culture and civilization of Spain by an unknown evil, but it is also understandable as an assault upon all humanity.

With its attack of a mad, collective horde of birds upon the singularity of the lone individual, *Hölle der Vögel* is a painting that does exactly the same with regards to Germany and the Third Reich. Apart from the stark contrast in scale and colour, the central difference between these two great, angry paintings is one of notoriety. Whereas Picasso's *Guernica* garnered immediate, world-wide recognition and acclaim when it was hung in the centre of the Spanish Pavilion at the 1937 World's Fair in Paris, Beckmann's *Hölle der Vögel* is a work that, due to the artist's situation, was only seen by a handful of people before the end of the Second World War. On Beckmann's completion of the painting in 1938 *Hölle der Vögel* was hung privately in the Paris apartment of the artist's friend and tireless promoter, Käthe von Porada, where she encouraged a discreet audience of sympathetic admirers to view the painting. *Hölle der Vögel* was to remain there throughout the German Occupation of France until after the war, when, like the Beckmanns themselves, it travelled to New York.

'Genuine art just cannot be made effective through hurly-burly and propaganda in a journalistic sense', Beckmann wrote to Lackner while working on *Hölle der Vögel*. 'Everything essential happens apart from everyday noise, only to attain a more far-reaching effect. The weak and unoriginal try to obtain a shabby fame for one day, and should get it. But this is not for us. One has to wait patiently for things to happen – Most important is the silent show in your own rooms. By this, as time goes by, you will obtain a central force with which to direct everything, if you submerge yourself completely and consider the game of life as a contest for spiritual power – the only game which is really amusing. But this must happen almost in secret. Everything too public diminishes your strength – at least during the birth of the will and during its youth... Politics is a subaltern matter whose manifestation changes continually with the whims of the masses just as cocottes manage to react according to the needs of the male and to transform and mask themselves. Which means – nothing essential. What it's all about is: the permanent, the unique, the true existence all through the flight of illusions, the retreat from the whirl of shadows. Perhaps we will succeed in this' (Beckmann, letter to Stephan Lackner, January 1938, reproduced in S. Lackner, *Max Beckmann, Memories of a Friendship*, Miami, 1969, p. 38).

In another letter written to Günther Franke in 1934, Beckmann reiterated these same sentiments more succinctly when he wrote, 'the time will come when justice will be done to me' (Beckmann, letter to Günther Franke, 1934, reproduced in W. Haftmann, *Banned and Persecuted Dictatorship of Art under Hitler*, Cologne, 1986, p. 50).

Robert Brown



Max Beckmann.

***12 PIERRE-AUGUSTE RENOIR (1841-1919)**

Le faisan

signed 'Renoir.' (lower right)

oil on canvas

19½ x 25½ in. (49.5 x 65 cm.)

Painted *circa* 1879

£500,000-800,000

\$650,000-1,000,000

€580,000-930,000

PROVENANCE:

Paul Bérard, Wargemont; his sale, Galerie Georges Petit, Paris, 8-9 May 1905, lot 28 (FFr 3,000).

Alfred Bérard, Paris, by whom acquired at the above sale and until at least 1913.

Jean-Henri Laroche, Paris.

Jacques Laroche, Paris.

Paul Rosenberg, Paris and New York, by 1952.

Walter P. Chrysler, Jr, Provincetown, Massachusetts, by 1958; sale, Sotheby's, London, 1 July 1959, lot 34.

Acquired at the above sale by the family of the late owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *A. Renoir*, January - February 1900, no. 6.

Paris, Galerie Bernheim-Jeune, *Renoir*, March 1913, no. 27.

New York, Duveen Galleries, *Renoir Loan Exhibition*, November - December 1941, no. 28, p. 50 (illustrated).

New York, Seligmann-Helft Galleries, *French Still Life from Chardin to Cézanne*, October - November 1947.

Paris, Orangerie des Tuileries, *La nature morte de l'antiquité à nos jours*, April - June 1952, no. 94, p. 119 (illustrated pl. 38).

Portland Art Museum, *Paintings from the Collection of Walter P. Chrysler, Jr*, March - April 1956, no. 79, p. 48 (illustrated p. 123); this exhibition later travelled to Seattle, San Francisco, Los Angeles, Minneapolis, St Louis, Kansas City, Detroit and Boston.

New York, Wildenstein & Co., *Loan Exhibition Renoir*, April - May 1958, no. 28, p. 42 (illustrated).

Provincetown, Massachusetts, Chrysler Art Museum, *Inaugural Exhibition*, July - September 1958, no. 49, pp. 26-27 (illustrated p. 89).

Lausanne, Palais de Beaulieu, *Chefs-d'œuvre des collections suisses: De Manet à Picasso*, May - October 1964, no. 59 (illustrated).

Paris, Orangerie des Tuileries, *Chefs-d'œuvre des collections suisses: De Manet à Picasso*, May - October 1967, no. 58 (illustrated).

London, The Royal Academy, *From Manet to Gauguin: Masterpieces from Swiss Private Collections*, June - October 1995, no. 57, p. 116 (illustrated).

Martigny, Fondation Pierre Gianadda, *Pierre-Auguste Renoir: Revoir Renoir*, June - November 2014, no. 23 (illustrated).

LITERATURE:

M. Bérard, *Renoir à Wargemont*, Paris, 1938 (illustrated pl. 11).

M. Drucker, *Renoir*, Paris, 1944, p. 180.

'Lettres de Renoir à Paul Bérard', in *La Revue de Paris*, December 1968.

F. Daulte, 'Renoir et la famille Bérard', in *L'Oeil*, vol. 223, nos. 4-13, Paris, February 1974, no. 17, p. 89 (illustrated).

G.P. Dauberville & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. I, 1858-1881, Paris, 2007, no. 54, p. 144 (illustrated).

This work will be included in the forthcoming *catalogue critique* of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein.



Claude Monet, *Faisans et vanneaux*, 1879. The Minneapolis Institute of Arts.

Painted *circa* 1879, Pierre-Auguste Renoir's *Le faisan* is a stunning example of the artist's keen skills of observation and mastery of paint, its elegant rendering of the beautiful form of a small pheasant caught in harsh snowy conditions a masterclass in brushwork, colour and texture. 1879 saw one of the coldest and most severe winters recorded in France during the Nineteenth Century, with temperatures reaching a low of minus 25 degrees Celsius in some areas. Snow started to fall in

earnest towards the end of November, and continued for weeks on end, bringing transportation across the country almost to a halt, as the accumulated snow and ice rendered routes impassable. Perhaps most dramatic of all, the Seine froze over, a rare phenomenon that drew huge crowds to its banks to see the spectacle for themselves, garnering an enormous amount of attention in the press. In rendering the death of the pheasant, its colourful form perfectly preserved by the cold weather, Renoir captures a sense of the spectacular, but perilous, beauty that lay at the heart of this fairytale frozen world, its dazzling colours and glittering reflections at once captivating and dangerous.

One of the most striking elements of the composition is the array of jewel-like colours the artist employs, most noticeably in the rich, multi-hued plumage of the pheasant, where the artist's palette ranges from the deep teal around its head and neck, to a subtle crimson on its breast, and the rich blues and oranges that dominate its wings and lower body. Each colour gradually merges with its surrounding shades, subtly shifting from one to the other in a delicate progression of pigment. Renoir conveys a sense of the soft, silky texture of the feathers, meanwhile, through a series of delicate, precise strokes, an effect which stands in stark contrast to the loose, thick, swift brushwork used to render the snowy background. While the artist no doubt spent many hours wandering through the snow-filled landscapes that surrounded his home during the winter of 1879, fascinated by the subtle nuances of colour that lay in the layers of snow and ice that enveloped the countryside, the harsh conditions must have made it almost impossible to paint *en plein-air*. As such, the present composition was most likely executed in Renoir's studio, with the artist drawing on his memories of the kaleidoscopic array of colour in the snow to reconstruct the scene.



13

CLAUDE MONET (1840-1926)

Le chemin creux

signed and dated 'Claude Monet 82' (lower left)
oil on canvas
23 $\frac{3}{8}$ x 28 $\frac{1}{8}$ in. (60 x 73.5 cm.)
Painted in 1882

£2,000,000-3,000,000

\$2,600,000-3,900,000

€2,400,000-3,500,000

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris, by whom acquired from the artist on 16 October 1882.
Galerie Georges Petit, Paris, by whom acquired on 10 September 1883.
Huinck & Scherjon Co., Amsterdam, by 1931 (no. 404).
Ph.A.J. Mees, Rotterdam, by 1931 and until at least 1955.
E.J. van Wisselingh & Co., Amsterdam (no. S2034x).
Arthur Tooth & Sons, Ltd., London (no. C2867).
Acquired from the above by the present owner circa 1975.

EXHIBITED:

(possibly) Paris, Galerie Georges Petit, *Tableaux par P.A. Besnard, J.C. Cazin, C. Monet, A. Sisley, F. Thaulow, et poteries par E. Chaplet*, February - March 1899, no. 46 (titled 'La cavée (Pourville)').

Amsterdam, Huinck & Scherjon Co., *Claude Monet, Pissarro and Sisley*, May 1931, no. 7 (dated '1884').

Rotterdam, Museum Boijmans Van Beuningen, *Kersttentoonstelling*, December 1931 - January 1932, no 44, p. 20 (titled 'De holle weg').

Rotterdam, Museum Boijmans Van Beuningen, *Kunstschaten uit Nederlandse*, June - September 1955, p. 86, no. 203 (illustrated p. 191; dated '1884').

LITERATURE:

(possibly) A. Dalligny, 'L'exposition de la rue de Sèze', in *Journal des Arts*, 25 February 1899.
D. Wildenstein, *Monet: Biographie et catalogue raisonné*, vol. II, Lausanne, 1979, p. 80, no. 763 (illustrated p. 81).
D. Wildenstein, *Monet: Catalogue raisonné*, vol. II, Cologne, 1996, p. 285, no. 763 (illustrated).



Pourville, circa 1890. Collection Roger-Viollet, Paris.









Claude Monet, *Marée montante à Pourville*, 1882. The Brooklyn Museum of Art, New York.

Monet painted this audaciously composed coastal landscape, depicting a deep fissure in the earth that descends between swelling land masses toward the sea, during an extended summer sojourn in 1882 at the tiny fishing village of Pourville, one of a sequence of transformative painting campaigns at the Normandy shore that occupied him throughout the first half of the decade. Exploiting the monumental earth forms that stood before him, he rendered the bluffs and the great gash between them as if the landscape had broken asunder, granting him access to the ocean beyond, just as the Red Sea parted for Moses and the Hebrews. Glorious, late afternoon sun streams into the scene from the left, striking the exposed cliff face at the very spot that the crevice in the rock angles to the left and disappears from view. A lone figure, dwarfed by the awesome terrain, has paused momentarily at this critical juncture, about to round the bend toward the Promised Land. No mere pretext for formal experimentation, this was a landscape that held profound personal resonance for Monet, then at a decisive moment of transition, both personally and professionally.

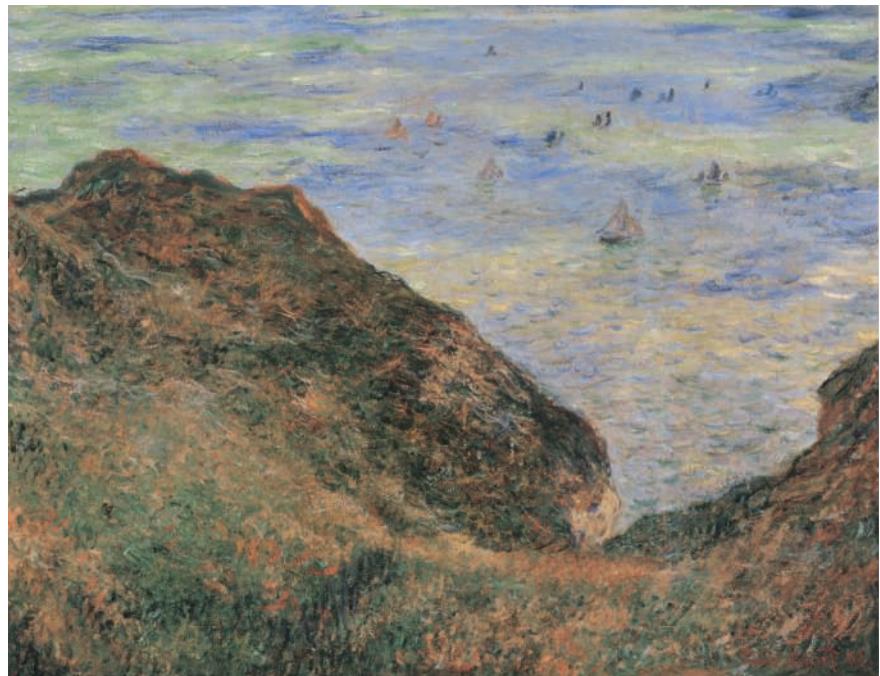
Monet had first travelled to Pourville earlier in 1882, for a solo stint that lasted from mid-February through mid-April. His companion Alice Hoschedé remained home with their combined brood of eight children at Poissy, a bustling suburb west of Paris where they had settled just a few weeks before, seeking better schools for the older children than rural Vétheuil could offer. Alice's letters to the artist from these two months are filled with tribulations. She and the children all became ill in succession; her estranged husband Ernest was pressuring her to return to Paris; money was desperately tight, and their former landlady from Vétheuil was still owed back

rent. Although these worldly concerns plagued Monet too, the stark and solitary beauty of the coast in the off-season offered him a welcome refuge. 'One could not be closer to the sea than I am,' he wrote rapturously to Alice, 'right on the shingle, and the waves break at the base of the house' (quoted in exh. cat., *Monet: The Seine and the Sea*, Edinburgh, 2003, p. 132).

Monet's original destination that February had not been Pourville but the much larger centre of Dieppe, five kilometres to the east. Upon his arrival there, however, Monet was dismayed to find the hotels too expensive, the cafés too crowded, and the coastline much less beautiful than he had expected. After only a week, he decamped for Pourville, an unpretentious and wholly unfashionable port far more to his liking, with just a single modest inn run by an Alsatian baker known as *Père Paul*. For the rest of his stay, Monet painted with single-minded focus, employing a local porter to carry his canvases over the high chalk cliffs and broad, deserted beaches. On some days, he wrote to Alice, he worked on as many as eight different views, moving from one to the next as the light and weather changed. 'The number of canvases in train

at once testifies not only to Monet's hard work,' Richard Thomson has written, 'but also to the variety of effects and motifs he sought, and above all to the nuances that he now brought to his work as a *plein-air* painter' (*ibid.*, p. 118).

The artist was back in Poissy – a 'horrible' place, he had decided by this time – for only two months before returning to Pourville for the summer, this time with Alice and all eight children, ages four through sixteen, in tow. Durand-Ruel had purchased twenty-three paintings from his first Pourville sojourn, and Monet used what was left of the funds once his debts were paid to rent the sprawling Villa Juliette, a short



Claude Monet, *Sur la falaise à Pourville*, 1882. Nationalmuseum, Stockholm.

walk from the beach, from mid-June through early October. 'The country is wonderful at the moment and I can't wait to get back,' he wrote to the dealer, eagerly anticipating the end of the children's school term (quoted in D. Wildenstein, *op. cit.*, 1996, vol. 1, p. 180).

During this second stay at Pourville, Monet roamed even further afield than before, climbing the Falaise d'Amont on the Dieppe side and walking the length of the Falaise d'Aval as far west as Varengeville. To paint the present view, however, he did not have to venture very far. The canvas depicts the Chemin de la Cavée, a well-trodden footpath that wound its way down from the cliff tops to the beach at Pourville. A panoramic oil sketch that Monet made of the view from the summit depicts the Villa Juliette in the middle distance (Wildenstein, no. 764; sold, Christie's London, 4 February 2008, Lot 76). In *Le chemin creux*, Monet set up his easel lower down on La Cavée, where the trail nestled deeply between steep, shrub-covered slopes. The path opens out in the foreground and cooling stripes of shade fall across the sandy earth, beckoning the viewer to enter the landscape. 'Monet was clearly captivated by the picturesque qualities of this route,' David Steel has written, 'but he seems to have been particularly sensitive

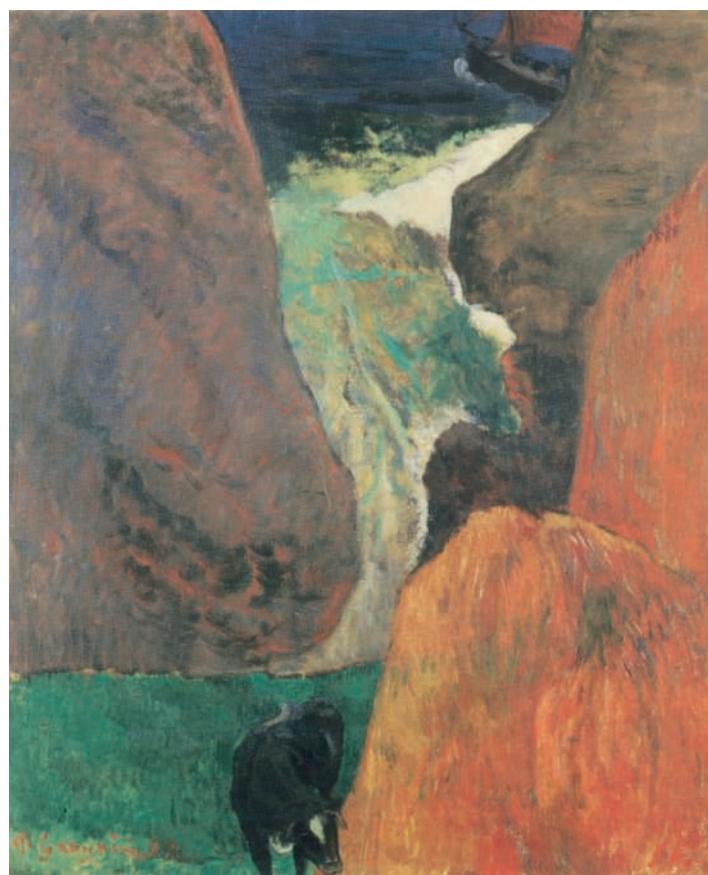


Claude Monet, *Chemin de la Cavée, Pourville*, 1882. Museum of Fine Arts, Boston.

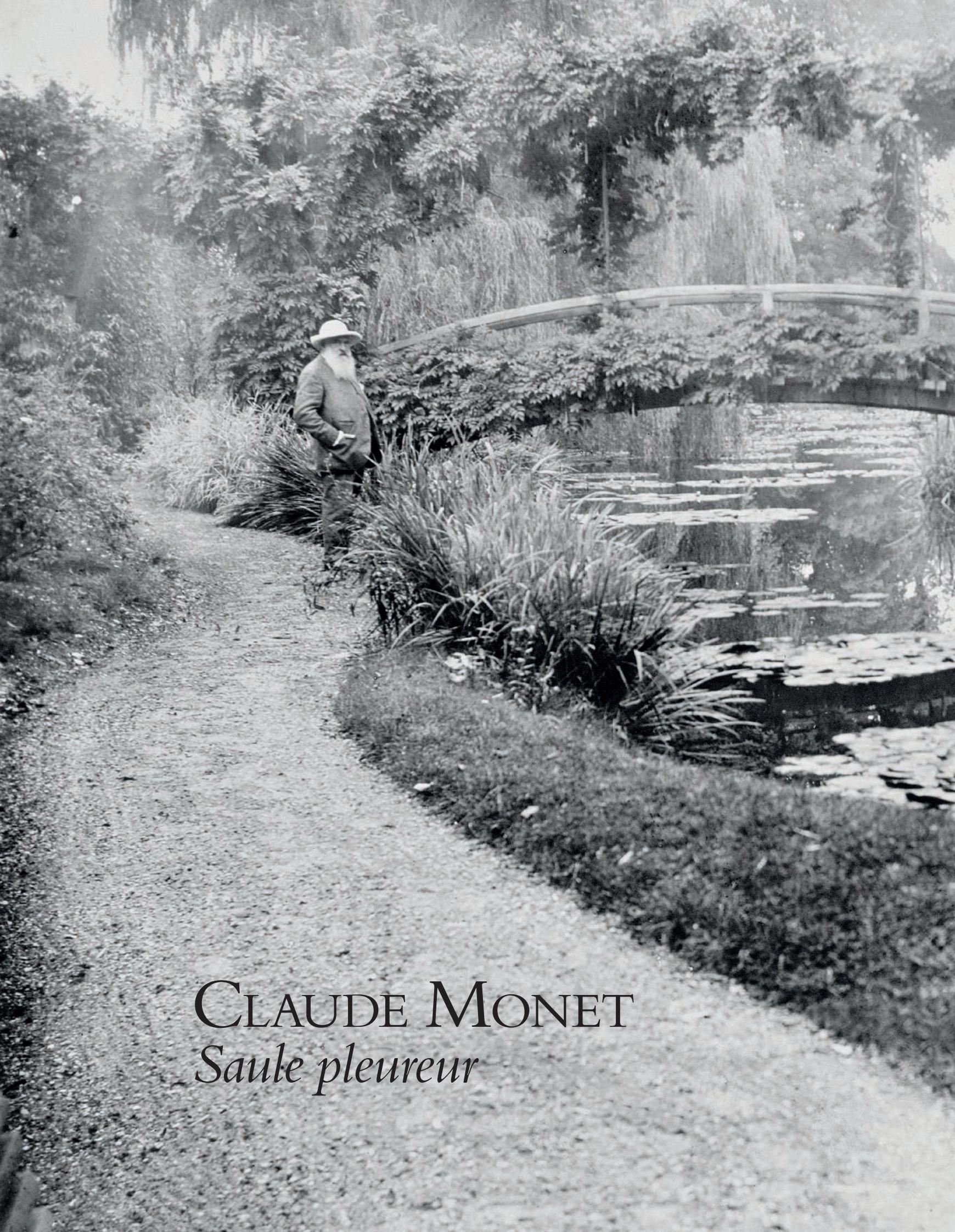
to the compositional possibilities offered by one particular bend in the path' (exh. cat., *Monet in Normandy*, Fine Arts Museums of San Francisco, 2006, p. 110).

Monet explored a very similar composition in three canvases – two vertical and one horizontal – painted slightly higher up on La Cavée, where the land dropped off precipitously (Wildenstein, nos. 760-762; Museum of Fine Arts, Boston). In all of these, the cleft in the cliffs approaches a dense, dark thicket of vegetation, flower-flecked yet still vaguely foreboding. In the present version, by contrast, the curving path leads from shade into sun, like the light at the end of a tunnel. The lone figure who bravely traverses this route remains largely in shadow, but his head and hat are silhouetted against the pale gold rock, anticipating his passage into full sunlight. A mere dash of paint evoking the impressive scale of the surging hills, this diminutive human presence serves as a proxy for the solitary traveller, like Monet, who has sought respite from the mundane in the boundless powers of nature – in the magisterial confrontation of earth, sea, and sky.

No doubt, this lone figure generated a profound sense of identification in Monet, whose exceptionally active, gestural brushwork here offers visible testament to his absorption in the landscape. What lay around the bend for him, the artist must have wondered? As it turned out, Providence was resolutely on his side. Alice never returned to Ernest Hoschedé but remained with Monet, eventually becoming his second wife. Durand-Ruel weathered the collapse of the Union Générale bank and continued to buy freely from the artist, whose financial worries soon eased. During the ensuing years, he was able to make several return trips to the Normandy coast, which played a key role in cementing his commercial success and establishing his mature artistic identity. As for the lamentable town of Poissy, the family left there in April 1883, just six months after returning from Pourville, and settled some fifty kilometres downriver at rural Giverny, which would remain Monet's home and haven for the remainder of his long life.



Paul Gauguin, *Marine avec vache (Au bord du gouffre)*, 1888. Musée d'Orsay, Paris.



CLAUDE MONET
Saule pleureur



Claude Monet in his garden at Giverny.

***14 CLAUDE MONET (1840-1926)**

Saule pleureur

stamped with the signature 'Claude Monet' (Lugt 1819b; lower right);
stamped again 'Claude Monet' (Lugt 1819b; on the reverse)

oil on canvas

51½ x 43½ in. (130.5 x 110.2 cm.)

Painted in 1918-1919

£15,000,000-25,000,000

\$20,000,000-32,000,000

€18,000,000-29,000,000

'No more earth, no more sky, no limits now.'

(Claude Roger-Marx)

PROVENANCE:

Michel Monet, Giverny, by descent from the artist.

Galerie Katia Granoff, Paris, until 1950.

Private collection, France, by whom acquired from the above in the 1950s, and thence by descent.

Galerie Malingue, Paris.

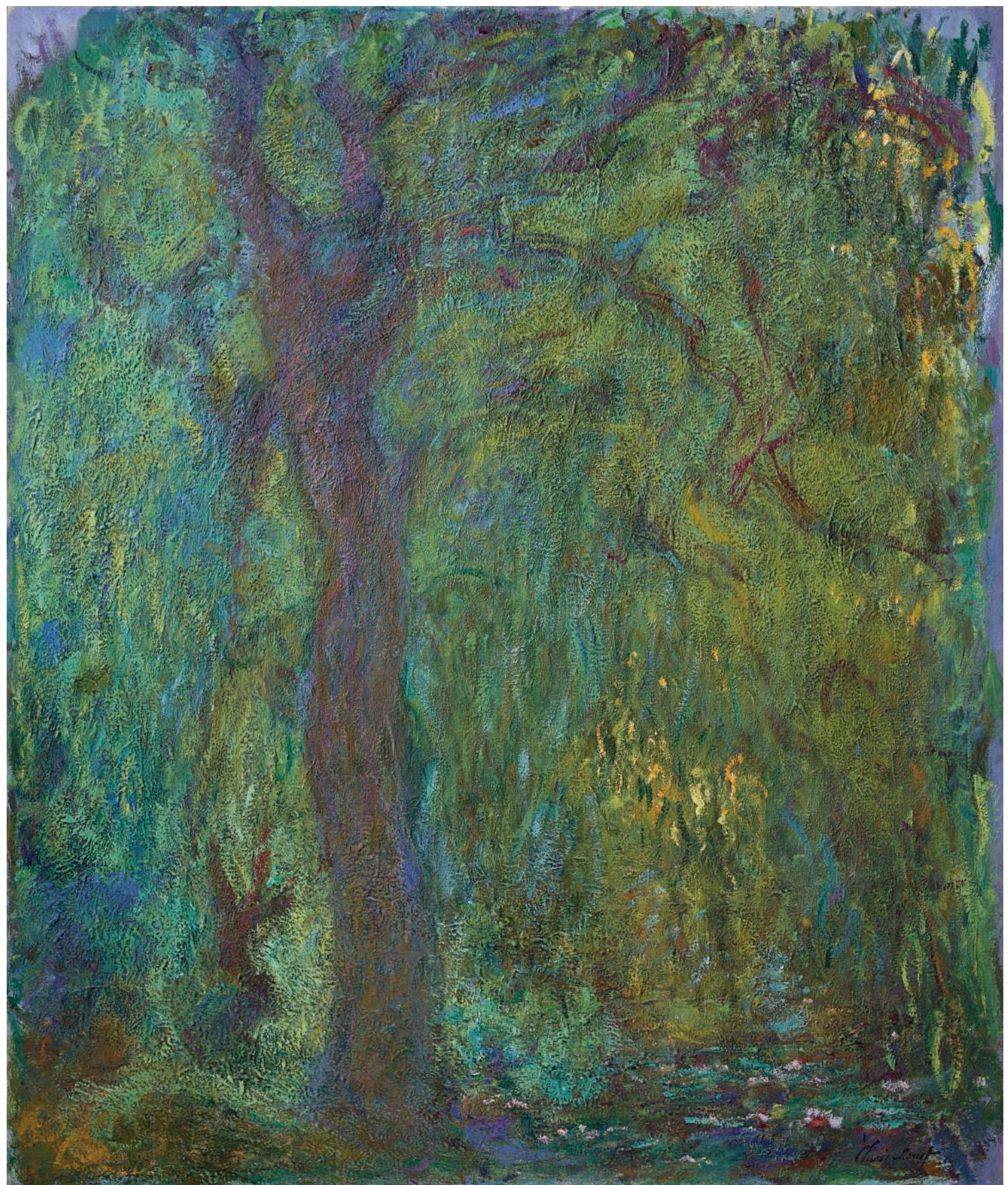
Acquired from the above by the present owner on 14 May 1998.

EXHIBITED:

Boston, Museum of Fine Arts, *Monet in the 20th Century*, September - December 1998, no. 81, p. 284 (illustrated); this exhibition later travelled to London, Royal Academy of Arts, January - April 1999.

LITERATURE:

Letter from Claude Monet to Gaston or Josse Bernheim-Jeune, Giverny, 24 November 1918.
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. IV, Lausanne, 1985, p. 280 (illustrated p. 281) & letter no. 2290, p. 401.
D. Wildenstein, *Monet: Catalogue raisonné*, vol. IV, Cologne, 1996, no. 1871, p. 888 (illustrated p. 887).





Claude Monet, *Les nymphéas: le matin aux saules*, 1914-1918. Musée de l'Orangerie, Paris.

Painted between 1918 and 1919, *Saule pleureur* (Weeping Willow) is one of a small series of ten monumental and powerfully emotive paintings, each of which depict one of the majestic weeping willow trees that lined the artist's famed water lily pond at his home in Giverny. Soaring ascendantly upwards to scale the entire height of the large canvas, the weeping willow is the sole protagonist of this scene, its tumbling foliage falling like a shimmering cascade of water from above. The sky and surroundings are eliminated, save for a small corner of the lily pond, visible at the lower right of the painting. Instead, colour, line and texture come to the fore as swirling, flickering

brushstrokes charged with a feverish intensity dance and sway across the richly impastoed surface of the canvas. Layers and layers of paint of a multitude of tones – emerald greens, streaks of dazzling gold and orange, and flecks of deep blue and purple – electrify the composition, its surface pulsating and vibrating with vitality and emotion. Together with the monumental vistas of the water lily pond, known as the *Grandes décos*, *Saule pleureur* dates from the late, great final flowering of Monet's oeuvre, a period that saw an extraordinary outpouring of creativity that now stands at the apex of his long and revolutionary career. Considered some of the most emotive and expressive paintings that Monet ever created, the *Weeping Willow* series was regarded in such high esteem by the artist that he intended to donate one of these works to the State following France's victory in the First World War; this donation never came to fruition. However, of the ten paintings in this groundbreaking series, five now reside in museum collections across the world, including the Musée Marmottan, Paris, Kimbell Art Museum, Texas and the Columbus Museum of Art, Ohio. Remaining in the artist's collection until his death and never exhibited during his lifetime, *Saule pleureur* is thus one of the final five to remain in private hands.

Monet began the *Weeping Willow* series in the spring of 1918. Since the middle of 1914, a year that had begun with immense personal tragedy in the artist's life due to the death of his eldest son Jean, Monet had been working with a fearsome resolve on what came to be known as his *Grandes décos*. Born from an earlier idea to create an immersive decorative scheme based on his water lily paintings of the previous years, this ambitious, all-consuming and groundbreaking project consisted of paintings on a scale never before seen in the artist's career. On canvases five feet high and over six and a half feet wide, the artist had begun to paint close up visions of the shimmering, ephemeral reflections of his water lily pond. Densely worked over long periods of time, these canvases were executed in a new studio built especially for this purpose in the summer of 1915. Painting from dawn until dusk, Monet was completely absorbed with this pioneering project over the following years. By the opening months of 1918, a critic, François Thiébault-Sisson, visited Monet at Giverny and



Claude Monet, *Saule pleureur et bassin aux nymphéas*, 1916-1919. Musée Marmottan, Paris.

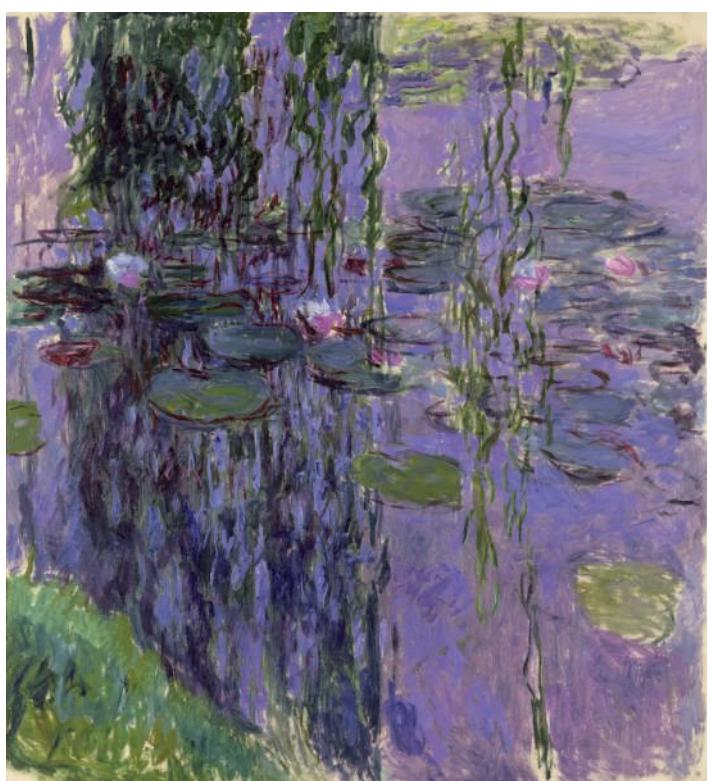


recalled that the artist had finished eight out of twelve of these enormous canvases, and that the final four would be completed imminently. Soon after this, however, the artist, for reasons unknown, decided to change direction and embarked upon a distinct project. He turned his gaze outwards once more, looking to the magical flower-filled gardens he had created and the vast water garden beyond, and began painting on smaller canvases – most likely *en plein air* at daybreak or at dusk – scenes of the wisteria-covered Japanese bridge, the lily pond and its banks, as well as one of the weeping willows that lined it.

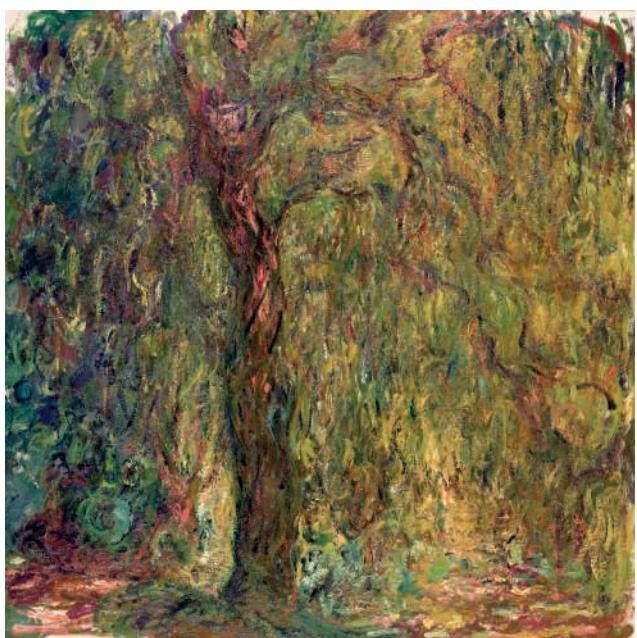
The most dramatic and striking paintings of this separate group of works are undoubtedly this series of ten *Weeping Willows*, of which *Saule pleureur* is one. Painted on an impressively large vertical scale, this bold series provided a refreshing contrast to the horizontal expanses of canvas that Monet had been working on up until this point. All ten of these notable paintings depict one of the two weeping willow trees that stood at the northern end of the lily pond. While the larger tree had appeared in a pair of earlier paintings (Wildenstein, nos. 1848-9), the smaller tree next to it served as the protagonist of this series, its statuesque presence and softly cascading foliage providing the inspiration for these works.

The weeping willow trees that lined the pond in the water garden had often featured in Monet's paintings at Giverny. One, which stood on the southwest of the pond, next to the Japanese bridge, often appears in the earlier portrayals of this feature. Likewise, the trunk and tumbling leaves falling into the pond appear in myriad water lily compositions as reflections in the water, as well as in one of the triptychs of the *Grandes décos*. Never before however had it taken such a prominent position in Monet's painting. In *Saule pleureur*, the willow tree appears as if slowly emerging or descending into velvety darkness, its foliage streaked with golden chasms and flickers of light as the sun casts its first, or indeed final, light over the water garden. Some works in the series – the Kimbell Art Museum and Musée Marmottan's *Saule pleureurs* (Wildenstein, nos. 1875-7), for example – show a more panoramic vista of the willow, its sea of overhanging branches

creating a curtain of colour on each side of the serpentine trunk. The Columbus Museum's work (Wildenstein, no. 1869) has the same tightly cropped composition as the present work, yet the tendrils of foliage appear in streaks of lime green and yellow. In contrast to the endless, enveloping tranquillity of his concurrent water lilies, these paintings are arresting both in their sheer physicality and in their emotional impact. Eschewing the soft pastel tones that he used to render the ephemerality and iridescence of water, in *Saule pleureur* Monet has turned to darker, more intense tones applied with bold handling to create dramatic contrasts of



Claude Monet, *Nymphéas*, 1916-1919. Musée Marmottan, Paris.



light and a gestural almost tormented surface. Taking the newfound freedom of expression that he had discovered in the creation of the monumental *Grandes décos*, Monet has distilled this increasingly abstract mode of painting onto a smaller scale, increasing the visual impact of this unbridled, expressionistic style.

More than simply a motif for formal experimentation into colour and form, however, the weeping willow was imbued with a deep and powerful resonance for the artist. At the time that he began this series of paintings, the First World War had reached its final, climactic year. Since the outbreak of war, Monet had been engaged in the conflict on both a personal and public level. His younger son Michel and stepson Jean-Pierre Hoschedé had both been sent to the Front in the early years of the conflict, and though he was too old to fight, he felt an intense need to contribute to the war effort. Like Matisse, who had tried to enlist but had been turned away due to his age, Monet found refuge in his work. 'It is the best way not to think too much about the sadness of the present,' he wrote to his friend, the critic and writer Gustave Geffroy, at the beginning of December 1914. Although, he added, 'I should be a bit ashamed to think about little investigations into forms and colours while so many people suffer and die for us' (Monet, quoted in C. Stuckey, exh. cat., *Claude Monet 1840-1926*, Chicago, 1995, p. 246). For Monet, painting became fuelled by patriotic fervour, his *Grandes décos* and concurrent work serving both as a personal refuge and a public testament of the resilience of French national culture and heritage. While his compatriots fought on the Front line, Monet waged his own battle within his secluded studio in rural France, seeking to create paintings that affirmed nature's immutable beauty and man's enduring spirit in the face of such horrifying violence.

The *Weeping Willow* series has been described as Monet's most direct and poignant response to the war. Indeed, in March 1918, at the time he began this series, the Germans had mounted their most aggressive defensive on the Allied forces, bombarding Paris and breaking through British defences in the Somme valley. As the news from the Front grew ever worse, and the Germans captured Amiens, just 37 kilometres from Giverny itself, Monet was said at one point to have contemplated fleeing his beloved home. 'What an agonising life we all are living,' he wrote to his dealer Paul Durand-Ruel in June, 'I continue...to work, although at times, I long to give it all up. Sometimes, I have to ask myself what I would do if a new surprise attack by the enemy occurred' (Monet, quoted in P. Tucker, *Claude Monet: Life and Art*, New Haven & London, 1995, p. 211). Just a week after he wrote these words, he changed his mind: he would stay in Giverny, together with his canvases, no matter what.

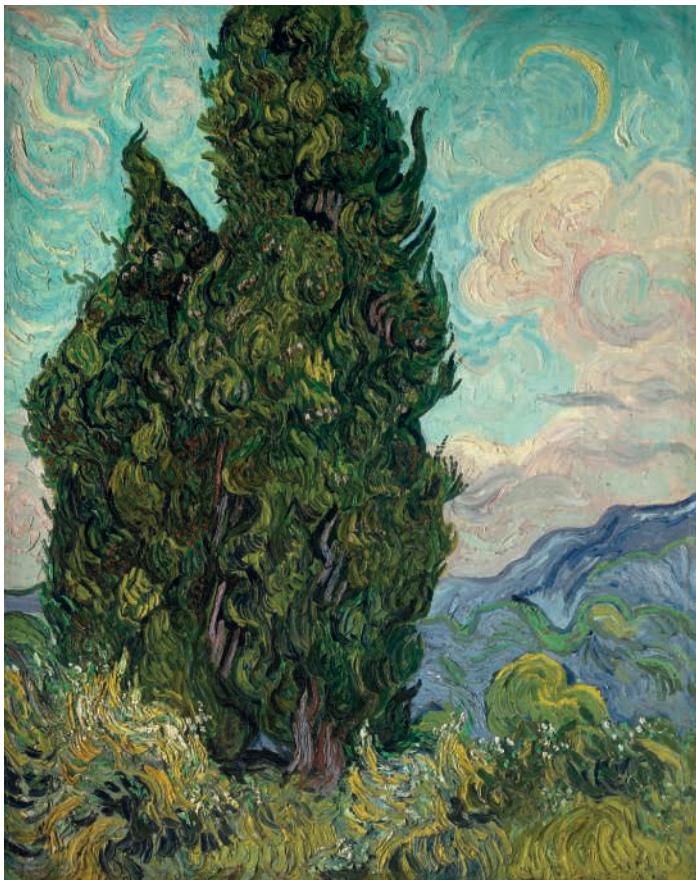
As he had throughout the war, his reaction to his angst was to paint. He honed in on the motif of the willow and depicted it with deep, intense colours and agitated, feverish brushwork. In *Saule pleureur*, the quivering leaves and sinuous branches of the willow writhe with emotion and dynamism. This series, like many of Monet's paintings from the first half of 1918, is pervaded by a deeply elegiac mood, the previously peaceful

Above: Claude Monet, *Saule pleureur*, 1918-1919. Kimbell Art Museum, Fort Worth.

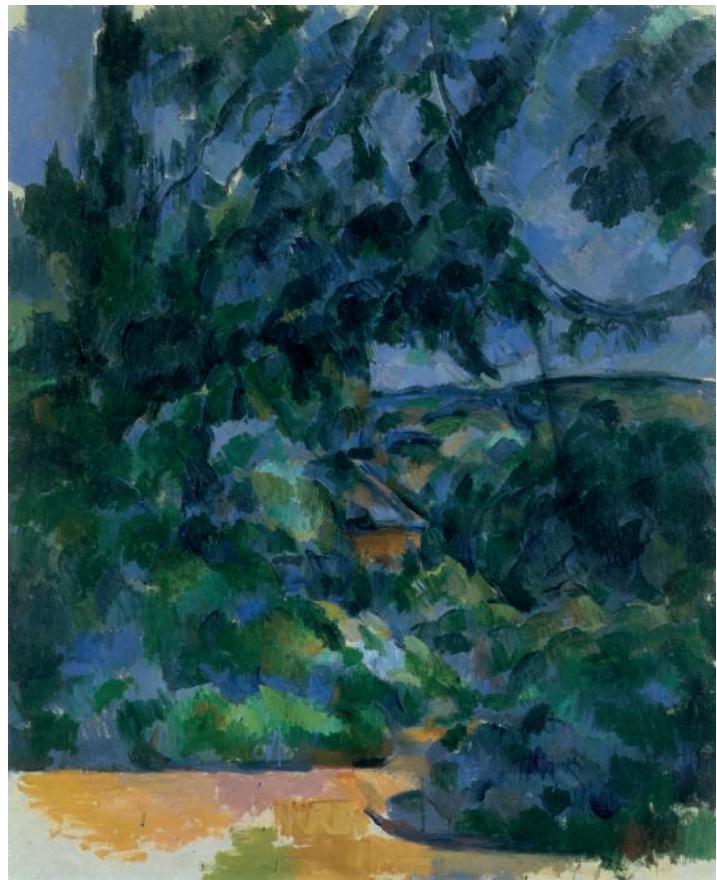
Centre: Claude Monet, *Saule pleureur*, 1918-1919. Musée Marmottan, Paris.

Below: Claude Monet, *Saule pleureur*, 1918. Columbus Museum of Art, Ohio.





Vincent van Gogh, *Cypresses*, 1889. The Metropolitan Museum of Art, New York.



Paul Cézanne, *Paysage bleu*, 1904-1906. State Hermitage Museum, St Petersburg.

motifs of the water garden now painted in mournful harmonies of deep blue and purple, or burning frenzied tones of orange and yellow, applied with thick, frenetic brushstrokes. As Paul Hayes Tucker has eloquently described, 'With surfaces trowled by his heavily loaded brush and colours bordering on the brazen, these are some of the most highly charged canvases Monet ever produced... They are also some of the most dialectical. Nothing seems quite rational in them and yet everything appears palpable and keenly sensed. Light battles with dark, description grapples with expression, space combats surface. The scenes brim with emotion but of similarly contrasting kinds. There are cries of pain and shouts of ecstasy, shivers of fear and clamours of celebration. Doubt pervades all the pictures but determination seems to prevail' (*ibid.*, pp. 209-210).

Rising powerfully from the ground, single, steadfast and resolute, the weeping willow could within this context be regarded as a powerful image of hope and defiance in the midst of the seemingly interminable sorrow. Depicted in full leaf, its commanding presence serves as a picture of resilience despite the destruction of the world around it. Trees had long had a powerful personal symbolism for the artist: thirty years earlier, Monet had similarly made a powerful attachment to an oak tree in the Creuse valley. Depicting it in a painting that has since been lost or destroyed – *Le vieil arbre à Fresselines* (Wildenstein, no. 1229) – he wrote to his wife Alice that upon looking at this work she would see all 'the rages and difficulties' that the artist had experienced (*ibid.*, p. 210). At once enduring and vulnerable, elegant yet robust, tormented yet triumphant, sorrowful yet

resolute, the weeping willow served as the perfect metaphor both for the artist's deeply felt emotions at this time as well as for France as a whole.

This series, begun in the face of increasing doom at the fate of France, ended with triumphant victory. By the autumn of 1918, the tide had turned for the Allies, and the long awaited victory came soon after. A testament to the importance that the *Weeping Willow* series held for Monet is the fact that he agreed to leave one of these paintings to the French State. As soon as the Armistice was signed on 11 November 1918, Monet wrote to his old and very dear friend, who was at the time Prime Minister of France, Georges Clemenceau that he intended to donate two of his large *panneaux décoratifs* to the State, which he intended to 'sign as of the day of the Victory'. A few days later, on 18 November, Clemenceau visited Giverny and, deeply moved by the searing emotive power of the *Weeping Willow* paintings, requested that one of this series be added to Monet's donation. He proudly wrote to one of the Bernheim-Jeune brothers to tell them of his decision, explaining that this donation was his way of 'taking part in the victory' (Letter 2290, in D. Wildenstein, *Claude Monet: Biographie et Catalogue raisonné*, vol. IV, Lausanne, 1985, p. 401). Ultimately this donation did not materialise in this form; instead it grew into something much larger. From the Armistice onwards, the pair agreed that the donation would consist not just of two decorative panels, but all twelve that Monet had been working on since the beginning of the war. A series of twenty-two large scale paintings were finally installed in Paris's Musée de l'Orangerie years later, in 1927.



Claude Monet on the Japanese bridge
in his garden at Giverny, *circa* 1920.



Mark Rothko, No. 17, 1957. Sold, Christie's, New York, 10 May 2016, lot 17B.



Zao Wou-Ki, Untitled (Vert émeraude), circa 1950. Sold, Christie's, Hong Kong, 28 May 2016, lot 24.

'The subject is secondary. What I want to reproduce is that which is between the subject and me.'

(Claude Monet)

With its richly impastoed, highly textured surface and gestural, unmixed strokes of a symphonic array of emerald tones, *Saule pleureur* is one of Monet's late, great works, the style and handling of which had a decisive impact and influence on successive generations of artists. A single field of luminous, vibrating and emotive colour, with these large, immersive paintings, Monet instigated what has become recognised as the genesis of 'pure painting'. Representation and illusionism are overwhelmed by an insistence on the physical qualities of the paint and its application. The resultant painting transcends the subject it depicts; no longer solely a portrayal of a willow tree, the painting becomes a dramatic, highly charged and evocative, expressionistic near-abstract painting. This stylistic development did not go unmissed by critics in Monet's own time; upon seeing the artist's *Nymphéas* series of 1909, Louis Gillet remarked, 'the pure abstraction of art can go no further' (L. Gillet, quoted in R. King, *Mad Enchantment: Claude Monet and the Painting of the Waterlilies*, London, 2016, p. 44).

It would take almost half a century, however, for the full impact of Monet's radical inventions at Giverny to become fully recognised. In the 1950s, the New York School of painters and critics alike found fresh and vital inspiration in Monet's late work, finding in these often large canvases the same preoccupations with surface, colour and handling as they were exploring in their own work. The enveloping colour fields of Rothko, 'all-over' drip paintings of Pollock, and the gestural, impastoed canvases of Joan Mitchell could all be regarded as descendants of the revolutionary immersive, all-encompassing pictorial space created by the great leader of Impressionism in a beloved garden in a far-off corner of rural France. One of the leading critics of post-war American art, Thomas Hess, wrote in 1956, 'In the past decade paintings by such artists as Pollock, Rothko, Still, Reinhardt, Tobey, and writings by such artists as André Masson and Barnett Newman have made us see in Monet's huge late pictures and in the smaller, wilder sketches he made for them a purity of image and concept of pictorial space that we now can recognise as greatly daring poetry' (T. Hess, quoted in M. Leja, 'The Monet Revival and the New York School of Abstraction', in P. Tucker et al., exh. cat., *Monet in the 20th Century*, London & Boston, 1998-1999, pp. 100-101).



***15 EDGAR DEGAS (1834-1917)**

Cheval se cabrant

stamped with the signature 'Degas' (Lugt 658), numbered and stamped with the foundry mark 'CIRE PERDUE A.A.HÉBRARD 4/1' (on the top of the base)
bronze with brown patina
Height: 12 1/4 in. (31 cm.)
Original wax model executed *circa* mid-late 1880s-1890s; cast from 1920-1921 by the A.A. Hébrard foundry in an edition of twenty, numbered A to T, plus two casts reserved for the Degas heirs and the founder; the present work was cast by 1921

£900,000-1,200,000

\$1,200,000-1,600,000

€1,100,000-1,400,000

PROVENANCE:

Galerie Bernheim-Jeune, Zurich, by whom acquired on 26 January 1922.
William Cuendet, Zurich, by whom acquired from the above on 9 February 1922, and thence by descent; sale, Sotheby's, London, 3 February 2016, lot 15.
Acquired at the above sale by the present owner.

EXHIBITED:

Zurich, Galerie Bernheim-Jeune, *Exposition des sculptures de Degas*, October - November 1921, no. 44.

LITERATURE:

J. Rewald, *Degas, Works in Sculpture, A Complete Catalogue*, New York, 1944, no. XIII, p. 20 (another cast illustrated pp. 48-51).
J. Rewald, *Degas's Sculpture, The Complete Works*, London, 1957, no. XIII (another cast illustrated pls. 15-19).
F. Russoli & F. Minervino, *L'opera completa di Degas*, Milan, 1970, no. S44 (another cast illustrated).
C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, 1976, no. 10 (another cast illustrated).
J. Rewald, *Degas's Complete Sculpture, Catalogue Raisonné*, San Francisco, 1990, no. XIII, pp. 68-69 (the wax version and another cast illustrated).
A. Pingeot, *Degas Sculptures*, Paris, 1991, no. 44 (another cast illustrated).
S. Campbell, Degas, 'The Sculptures, A Catalogue Raisonné', in *Apollo*, no. 402, vol. CXLII, August 1995, no. 4, p. 13 (another cast illustrated).
J.S. Czestochowski & A. Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 4, p. 129 (another cast illustrated).
S. Campbell, R. Kendall, D. Barbour & S. Sturman, *Degas in the Norton Simon Museum*, vol. II, *Nineteenth-Century Art*, Pasadena, 2009, p. 506 (with incorrect provenance; another cast illustrated no. 4).
S. Glover Lindsay, D.S. Barbour & S.G. Sturman, *Edgar Degas Sculpture*, Washington, D.C., 2010, no. 10, p. 94 (another cast illustrated p. 95).





Edgar Degas, *Aux courses, avant le départ*, circa 1885-1892. Virginia Museum of Fine Arts, Richmond, Virginia.

Initially conceived in the 1880s, *Cheval se cabrant* is one of Edgar Degas' most expressive, finely rendered and formally sophisticated sculptural representations of the horse. Other examples of this dynamic portrayal of a rearing horse now reside in museum collections across the world, including the Musée d'Orsay, Paris, Metropolitan Museum of Art, New York, and Norton Simon Museum, California. Sculpture was a central yet private pursuit for Degas. 'Whenever I called on Degas', the dealer Joseph Durand-Ruel recalled, 'I was almost as sure to find him modelling clay as painting' (J. Durand-Ruel, quoted in A. Dumas, 'Degas: Sculptor/Painter', in J.S. Czestochowski & A. Pingeot, *Degas Sculpture: Catalogue Raisonné of the Bronzes*, Memphis, 2002, p. 39). By the mid 1870s, Degas had become obsessed by the depiction of horses, using this theme as a means of exploring movement in both his painting and sculpture. Manipulating the highly pliable wax over improvised armatures, Degas explored the natural movement of horses while at the same time pursuing this same theme with his modelled dancing figures. Degas was so absorbed by these equine figures that in 1888, he gave them priority over his series of pastel bathers, as he wrote to Albert Bartholomé, 'I have not yet made enough horses. The women must wait in their basins' (Degas, quoted in J.S. Boggs, exh. cat., *Degas at the Races*, Washington, D.C., 1998, p. 197).

Movement and drama are conveyed in *Cheval se cabrant* through the dynamic, balking pose of the horse's body and head. Depicted in a particularly agitated state, the horse is seemingly attempting to free itself from the unseen presence of a jockey or the civilising reigns and harnesses. The sinuous curves of the horse's body – the sweeping arabesques of

its torso and neck – lend it a sense of supreme elegance, while the heavily modelled surface heightens the power that radiates from its thrusting pose. It is however the horse's head which is, in the words of the scholar Gary Tinterow 'more finely rendered and more expressively satisfying than any other by Degas' (G. Tinterow, in J. Sutherland Boggs et al., exh. cat., *Degas*, New York, 1998, p. 462). With flared nostrils, bulging eyes and an open mouth, the horse is imbued with an impressive sense of vitality, filling the inanimate bronze with a visceral life force.

Cheval se cabrant demonstrates Degas' ability at simultaneously capturing the thrusting power of the animal as well as the elegant, almost balletic movement as it rears upwards, its neck flung backwards in a dramatic and fleeting pose. An adept rider himself, Degas was extremely familiar with horses and often frequented the racetrack at Longchamps. However, it was the revolutionary 'stop-motion' photography of Eadweard Muybridge that served as the leading impetus for Degas in his three-dimensional depiction of horses. Published for the first time in 1878, Muybridge's radical photographs captured humans and animals, including horses, in motion, revolutionising the understanding of animal movement. 'Even though I had the opportunity to mount a horse quite often, even though I could distinguish a thoroughbred from a half-bred without too much difficulty', Degas later explained, 'even though I had a fairly good understanding of the animal's anatomy, I was completely ignorant of the mechanism of its movements [before Muybridge]' (Degas, quoted in J.S. Boggs, exh. cat., *Degas at the Races*, Washington, D.C., 1998, p. 185).



***16 EGON SCHIELE (1890-1918)**

Einzelne Häuser (Häuser mit Bergen) (recto);

Mönch I (fragment; verso)

signed 'EGON SCHIELE 1915' (centre right)

oil on canvas

43½ x 55 in. (109.8 x 139.8 cm.)

Painted in 1915

£20,000,000-30,000,000

\$26,000,000-39,000,000

€24,000,000-35,000,000

PROVENANCE:

Hugo & Broncia Koller, Vienna, by whom acquired directly from the artist in 1918. Rupert & Sylvia Koller, Vienna, by descent from the above. Bruno Grimschitz, Vienna. Viktor Fogarassy, Graz, by 1959. Aberbach Gallery, New York. Acquired from the above; sale, Christie's, New York, 8 November 2006, lot 60. Acquired at the above sale by the present owner.

EXHIBITED:

Stockholm, Liljevalchs Konsthall, *Österrikiska Konstutställingen*, Katalog 8, September 1917, no. 206, p. 27. Vienna, Secession, *XLIX. Ausstellung der Vereinigung bildender Künstler Österreichs*, March 1918, no. 9. Vienna, Österreichisches Museum für Kunst und Industrie, *Kunstschau*, June - September 1920, no. 75 (illustrated; titled 'Alte Häuser'). Vienna, Künstlerhaus, *XLVI. Jahresausstellung/ VI. Kunstschau*, April - June 1925, no. 25. The Hague, Gemeentemuseum, *Oostenrijksche Schilderijen en Kunstnijverheid 1900-1927*, October - November 1927, no. 25, p. 25;

this exhibition later travelled to Rotterdam, *Kunstkring*, November - December 1927; and Amsterdam, *Stedelijk Museum*, December 1927 - January 1928.

Vienna, *Hagenbund/Neue Galerie, Gedächtnisausstellung Egon Schiele*, October - November 1928, no. 61 (titled 'Letzte Häuser'). Zurich, *Kunsthaus, Ausstellung*, March - April 1930, no. 190, p. 25 (dated '1916'). Düsseldorf, *Kunsthalle, Meisterwerke österreichischer Malerei 1800-1930*, May - June 1959, no. 159 (titled 'Vorstadthäuser'). New York, The Solomon R. Guggenheim Museum, *Gustav Klimt and Egon Schiele*, February - April 1965, no. 39 (illustrated). Vienna, *Österreichische Galerie, Egon Schiele: Gemälde*, April - September 1968, no. 52 (illustrated). Munich, *Haus der Kunst, Egon Schiele*, February - May 1975, no. 59, p. 29 (illustrated). New York, *Neue Galerie, Egon Schiele: The Ronald S. Lauder and Serge Sabarsky Collections*, October 2005 - February 2006, no. P18, p. 190 (illustrated p. 191).

LITERATURE:

F. Karpfen, ed., *Das Egon-Schiele-Buch*, Vienna & Leipzig, 1921 (illustrated pl. 26). A. Roessler, 'Zu Egon Schieles Städtebildern', in *Österreichische Bau- und Werkkunst*, vol. 2, October 1925, p. 11. G. Knuttel, 'Oostenrijksche Kunst', in *Wendingen*, Amsterdam, 1927, vol. 8, nos. 9-10, p. 9. O. Nirenstein, *Egon Schiele: Persönlichkeit und Werk*, Berlin, Vienna & Leipzig, 1930, no. 148, p. 93 (illustrated pl. 109). O. Kallir, *Egon Schiele*, New York, 1966, no. 208, p. 412 (illustrated p. 413). G. Kugler, ed., *Zwölf Landschaften von Gustav Klimt und Egon Schiele*, portfolio, Vienna, 1971 (illustrated). R. Leopold, *Egon Schiele: Paintings, Watercolours, Drawings*, London, 1973, no. 259, p. 587 (illustrated & illustrated *in situ* in the artist's studio; detail of verso illustrated under no. XLIX, note 3, p. 613). G. Malafarina, *L'Opera di Egon Schiele*, Milan, 1982, no. 285 (illustrated). J. Kallir, *Egon Schiele: The Complete Works*, New York, 1998, no. P292, p. 331 (illustrated) & P257, p. 318 (verso; illustrated).

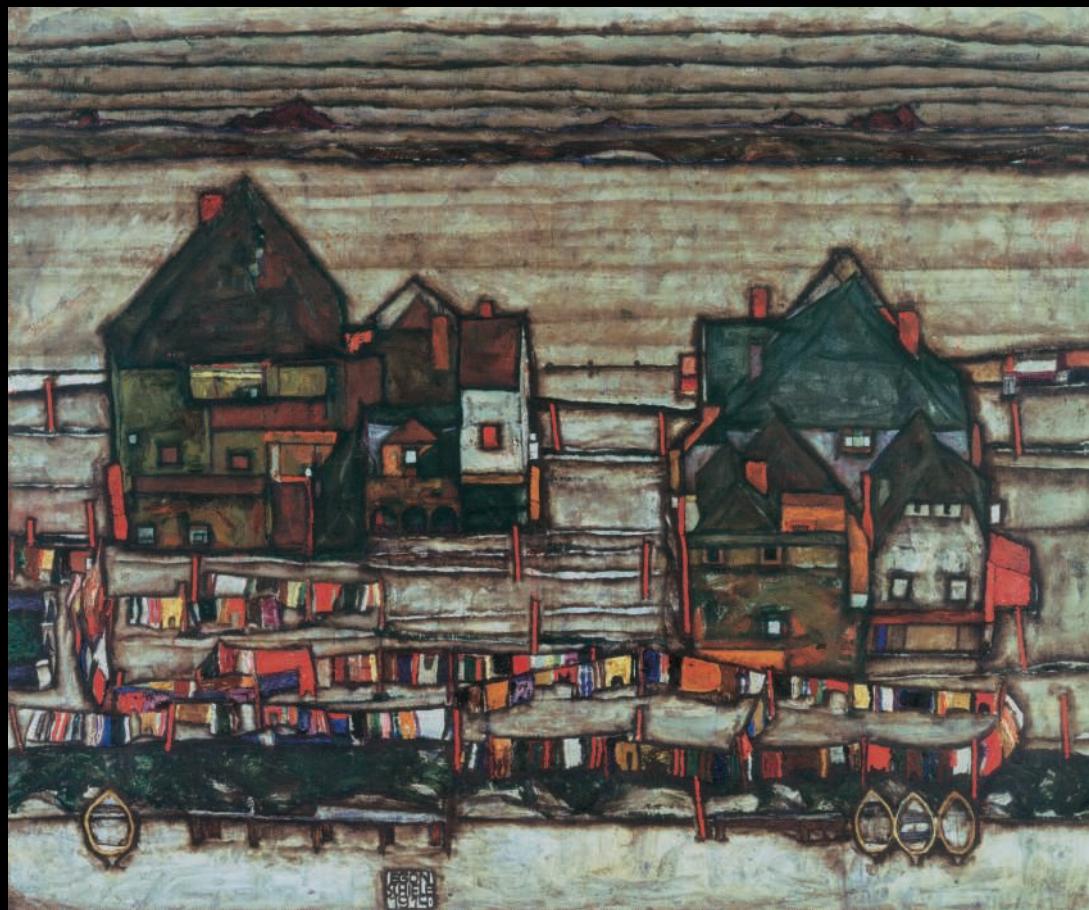


Verso of the present lot.









Egon Schiele, *Vorstadt* or *Zwei Häuserblöcke mit Wascheleinen*, 1914. Leopold Museum, Vienna.



Egon Schiele, *Haus mit Schindeldach (Altes Haus II)*, 1915. Leopold Museum, Vienna.



Autographic postcard of Krummau by Egon Schiele from 15 May 1911.

Einzelne Häuser (Häuser mit Bergen) (Individual Houses (Houses with Mountains)) is one of the finest of Egon Schiele's great series of psychological landscapes painted in 1915. It was executed in the summer of that year around the time of the artist's marriage to Edith Harms and during the brief interim between his call up to the military and his joining the Austrian army in July. Depicting an isolated group of distinctly weather-worn houses huddled together against a bleak, open landscape that rises, like a classical Chinese painting, through various levels from the line of trees in the foreground to the distant purple mountains beyond, the painting is one of a magnificent series of landscape visions that articulate a mood of existential melancholy and rank amongst the very best of Schiele's works.

'I have painted visions rather than pictures from sketches,' Schiele once said of such landscapes (quoted in E. Wischin, *Die Stadt am blauen Fluss: Egon Schiele und Krumau*, Vienna, 1994, p. 52). Ever since first painting the dark, empty medieval streets of his mother's hometown of Krumau in 1911 - a series of pictures he entitled 'Dead Cities' - Schiele had tended to anthropomorphise scenes from the world around him, particularly when depicting villages or houses. Trees and buildings, for instance, often served Schiele, like the bodies of his sitters, as a vehicle onto which he projected a distinct psychology or mood - usually one of melancholy and decay. Ever since his childhood when he had first buried himself in landscape and nature studies as a way of getting over the death of his father, Schiele had found in nature, and particularly

what he described as the melancholy of autumnal nature, a powerful and moving echo of the human condition - one which, in his landscape paintings, he openly sought to convey.

'I find, and know that copying from nature is meaningless to me, because I paint better pictures from memory, as a vision of landscape,' he said. 'I mainly observe the physical movement of mountains, water, trees, and flowers. Everywhere one is reminded of similar movements made by human bodies, similar strings of pleasure and pain in plants. Painting is not enough for me; I am aware that one can use colours to establish qualities. When one sees a tree in autumnal summer, it is an intense experience that involves one's whole heart and being: and I should like to paint that melancholy' (Schiele, quoted in C.M. Nebehay, *Egon Schiele, 1890-1918 Leben, Briefe, Gedichte*, Vienna, 1979, no. 573).

In the often crooked and weather-beaten forms of old houses, Schiele saw something distinctly human being expressed - a unique personality or character - that he attempted to heighten through a rendering of the light and colour of its windows and the way in which its time-worn form stood out, almost defiantly, against its background. In his early paintings of the 'dead' town of Krumau, Schiele accentuated the Gothic nature of the houses there, pointing out that he found in Gothic art a discovery of 'the landscape for humankind' and that 'Gothic painters certainly were the first artists to give to the likeness of man a landscape background' (A. Roessler, *Erinnerungen an Egon Schiele*, Vienna, 1948, p. 35).



Sheng Mao, *Waiting for the Ferry on an Autumn River*, 1351. Palace Museum, Beijing.

'I really prefer the autumnal state of men and things, and of towns too. The transience of human life is paralleled in the visible signs of the transitoriness of inanimate objects. In the autumn nature seems to be filled with a vegetal melody that also exudes from old walls and fills the heart with sadness reminding us that we are but pilgrims in this world.'

(Egon Schiele)

In the natural forms of landscape, too, Schiele saw the waxing and waning of life running through all living things and he applied this keen sense of the transience of life and the passing of time to the way in which he depicted buildings and houses, bestowing on these structures an undeniable sense of their being living and dying creatures too. 'I went in search of mourning and desolation, dying towns and sickly landscapes... flirting with the proven power of the gruesome,' he told his friend and biographer Arthur Roessler. 'I did it because I am acutely aware of my humanity, because as a German I prefer autumn to all other seasons. Of course, I also love spring with its enchantments, its exotic pleasures not of this world. But I really prefer the autumnal state of men and things, and of towns too. The transience of human life is paralleled in the visible signs of the transitoriness of inanimate objects. In the autumn nature seems to be filled with a vegetal melody that also exudes from old walls and fills the heart with sadness reminding us that we are but pilgrims in this world' (quoted in A. Roessler, 'Zu Egon Schieles Städtebildern', p. 13-14, quoted in F.E. Wischin, *Die Stadt am blauen Fluss: Egon Schiele und Krumau*, Vienna, 1994, p. 53).

The themes of autumn and melancholy run through all of Schiele's work and are actively embodied in the oft-quoted phrase with which Schiele ended one of his poems: 'How lovely, everything is living dead'. Beneath the skin of surface appearance Schiele saw keenly the elemental processes of life and death - what Friedrich Nietzsche had defined as *werden und vergehen* (becoming and decaying) - simultaneously expressing themselves in every living form. In the same way that his figure paintings often simultaneously depicted the erotic, driving force of life and the pale, emaciating, waning force of sickness and death coexisting within one body, so too do Schiele's frequently painted sunflowers, trees, houses, towns and even mountains show the same simultaneous presence of youthful, vitalising growth and insidious decay. In his paintings of houses, for example, the greyed, worn, dirty and melancholic colour of their roofs and walls weathering the elements is deliberately contrasted and enlivened by the vibrant signs of life going on within them and conveyed by bright windows, strongly coloured shutters or radiant items of washing hung out to dry.

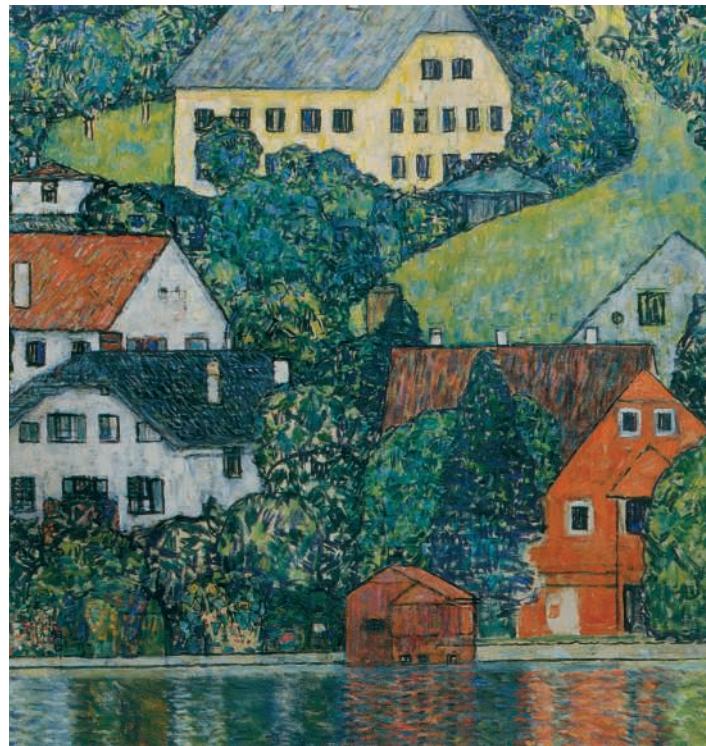




Poster for the 49th Exhibition of the Vienna Secession, 1918, designed by Egon Schiele.



Detail of the present lot.



Gustav Klimt, *Häuser in Unterach am Attersee*, 1916. Belvedere, Vienna.

'I find, and know that copying from nature is meaningless to me, because I paint better pictures from memory, as a vision of landscape. I mainly observe the physical movement of mountains, water, trees, and flowers. Everywhere one is reminded of similar movements made by human bodies, similar strings of pleasure and pain in plants.'

(Egon Schiele)

In addition, Schiele's overtly gestural and angular brushwork in such pictures of towns and houses is used to paint the skin of these buildings in a way that strongly conveys the idea that they too are bodies. Perhaps having its origins in the feverishly angular brushwork of Vincent van Gogh who also invested his subjects with an expressionist energy, Schiele uses a semi-transparent paint on the surface of the walls of his buildings to convey a living sense of surface and to bestow these time-worn structures with a persuasive sense of their being animate, evolving entities. The energy of Schiele's own body is, in this way, somehow translated through the lively, gestural application of his paint onto these buildings so that, as in his self-portraits, these architectural structures become, like his own body, an expressive exterior housing of his own inner spirit.

Something of this strongly existential approach to the painting of buildings is powerfully conveyed in *Einzelne Häuser* with its depiction of a group of houses set closely together against an otherwise empty but highly structured landscape. Schiele's intention to present this group of houses as a singular, isolated entity is demonstrated by *pentimenti* to the left of centre in the painting. This reveals the outlines of other houses that Schiele

originally intended to paint but which, probably for the sake of symbolic as well as compositional drama, he has either since omitted or actively painted out; thereby heightening the effect of a vertical singularity set against an open and otherwise strongly horizontal space.

This open-form, stratified, and in places even semi-abstract landscape can also perhaps be read metaphorically. Taking the form of a flat, rising frieze of natural shapes reminiscent here and there of the structure of classical Chinese landscape painting, which Schiele is known to have admired, it extends from a row of young trees at the bottom of the canvas through a series of distinct horizontal levels to a distant line of mountains and clouds at the top. In this way it appears to articulate, through a sense of progression and distance, a visual journey that might also be read as a path through life. There is, after all, something very ethereal and almost transcendent about the Hodler-esque way in which Schiele has depicted the mountains in the far background. Hodler's influence may also be found in the apparent symmetry or 'parallelism' that Schiele has employed to enliven and interrupt the otherwise almost systemic regularity of the landscape's progression of horizontal levels. The strong horizontality of



Jean Dubuffet, *Façades d'immeubles*, 1946. The Metropolitan Museum of Art, New York.

this landscape is playfully punctuated in various places by a sequence of radiant, vermillion, guiding-poles placed in such a way throughout the landscape that they lead the eye through it to the far distant background beyond. A technique practiced by such classical landscape masters as Pieter Brueghel and Nicholas Poussin, it was also one that had been formalised into a symbolic and even philosophical approach to symmetry called 'Parallelism' by Ferdinand Hodler, whose work Schiele often emulated.

Indeed, it is the influence of Hodler's symbolist approach to landscape, along with, perhaps, that of Giovanni Segantini, whose work Schiele also knew from the Viennese Secession, that distinguished Schiele's landscapes from those of his former mentor Gustav Klimt. Like Klimt's landscapes, Schiele's townscapes and landscapes are composed and constructed almost as if they are abstractions. Overtly flat, they depict their landscape subject-matter as if it were a patterned frieze of form fitting together like a jigsaw puzzle. There is no aerial perspective, all the colours remain rich and dynamic and demonstrably painted on the surface of the picture while the forms fit together into a dense compositional scheme that speaks of painterly rather than natural design. The 'nature' Klimt and Schiele depict follows a strict pictorial sense of order. But whereas with Klimt's landscapes this vibrant, colourful frieze of life suggests nothing more than an unlocking of the patterning of nature and the artist's joyous indulgence in the richness and variety of its pictorial play of light and colour, Schiele's landscapes always appear to articulate a deep sense of individual psychology and even a kind of personal symbolism at work. Schiele's trees seem to speak of either youth or aging, his mountains of far-off dreams difficult to attain or impossible ideals, while his towns and houses talk of lives suffered and endured.

In this last respect, it might be argued that *Einzelne Häuser*, with its closely knit cluster of houses weathering an epic landscape stretching far off into the distance, depicts a sentiment similar to that expressed by Schiele in a letter to his sister Gerti in 1914 about the world war and the road that lay ahead for him and his family. 'We live in the most phenomenal times the world has ever seen,' Schiele wrote, 'We have grown accustomed to all sorts of privations... Each one must endure his fate, living or dying. We have grown hard and fearless. What existed before 1914 belongs to another world - we will thus always look to the future' (Letter to his sister Gertrude, 23, November 1914, reproduced in C.M. Nebehay, ed., *Egon Schiele, 1890-1918: Leben, Briefe, Gedichte*, Vienna, 1979, p. 314, no. 714).

Einzelne Häuser was one of a select number of major paintings by Schiele that the artist chose to represent him at what was to prove the triumphant showing of his work at the 49th Viennese Secession exhibition in March 1918. This exhibition, which was centred around a mini-retrospective of Schiele's work filling the central hall, was an unqualified success for the artist who had busily organised the whole thing, selected the artists and many of the works on show and even designed the poster. It established Schiele, in the wake of Klimt's recent death, as the leading avant-garde artist in Vienna. *Einzelne Häuser* was bought from this show by the painter Broncia Koller and her husband Dr Hugo Koller. As Wolfgang Krug has written, the painting 'was bought as a present for Broncia who had celebrated her 55th birthday on February 23. She selected catalogue no. 9 [*Einzelne Häuser*] whose ambience perhaps reminded her a bit of their country estate in Oberwaltersdorf' (W. Krug, '1918: The Great Finale', in C. Bauer, ed., *Egon Schiele: Almost a Lifetime*, Munich, 2015, p. 115).



***17 ALEXEJ VON JAWLENSKY (1864-1941)**

Infantin (Spanierin)

signed 'A. Jawlensky' (lower left); signed, dated and inscribed
'N10 Spanierin 1913 A. Jawlensky' (on the reverse)
oil on board
21 x 19½ in. (53.4 x 49.5 cm.)
Painted in 1912-1913

£2,500,000-3,500,000

\$3,300,000-4,500,000

€3,000,000-4,100,000

PROVENANCE:

Emmy 'Galka' Scheyer, Hollywood, by whom acquired directly from the artist.
S.J. Levin, St Louis, by 1957.
Galerie Krugier, Geneva.
Leonard Hutton Galleries, New York.
Serge & Vally Sabarsky, New York, by 1967, and thence by descent; sale, Christie's, London, 18 June 2007, lot 16.
Acquired at the above sale by the present owner.

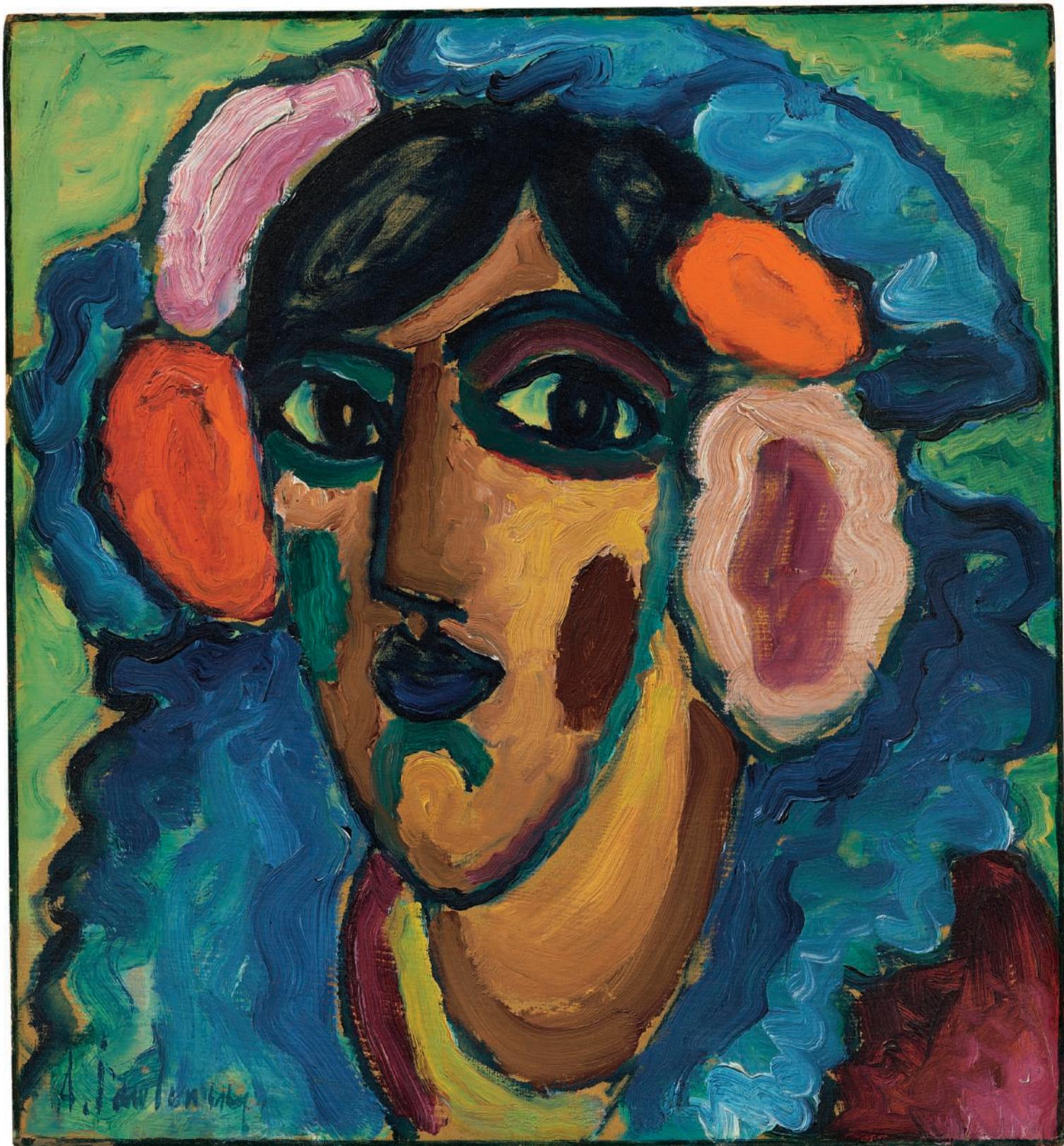
EXHIBITED:

Zurich, Galerie Obere Zäune, *Stilleben*, September 1964, no. 3 (dated '1913').
New York, Leonard Hutton Galleries, *A Centennial Exhibition of Paintings by Alexej Jawlensky*, February - March 1965, no. 26 (illustrated; dated '1913').
New York, Serge Sabarsky Gallery, *Alexej Jawlensky Paintings*, January - March 1975, no. 3 (dated '1912').
New York, Serge Sabarsky Gallery, *An Exhibition of Works by Alexej Jawlensky*, February - March 1979, no. 22.
New York, Serge Sabarsky Gallery, *Portraits by Alexej Jawlensky*, March - May 1982, no. 12.
Munich, Städtische Galerie im Lenbachhaus, *Alexej Jawlensky 1864-1941*, February - April 1983, no. 102 (illustrated p. 209); this exhibition later travelled to Baden-Baden, Staatliche Kunsthalle, May - June 1983.
Vienna, Österreichische Galerie Neues Belvedere, *Malerei des Deutschen*

Expressionismus, September - October 1987 (illustrated p. 275); this exhibition later travelled to Graz, Kulturhaus, November - December 1987; and Linz, Oberösterreichisches Landesmuseum, February - April 1988.
Bari, Castello Svevo, *From Kandinsky to Dix: Paintings of the German Expressionists*, May - June 1989, p. 100 (illustrated p. 101; dated '1912' and titled 'Infantin (Spanish Princess)'; this exhibition later travelled to Genoa, Museo di Villa Croce, July - September 1989; and Roslyn, Nassau County Museum of Art, November - December 1989.

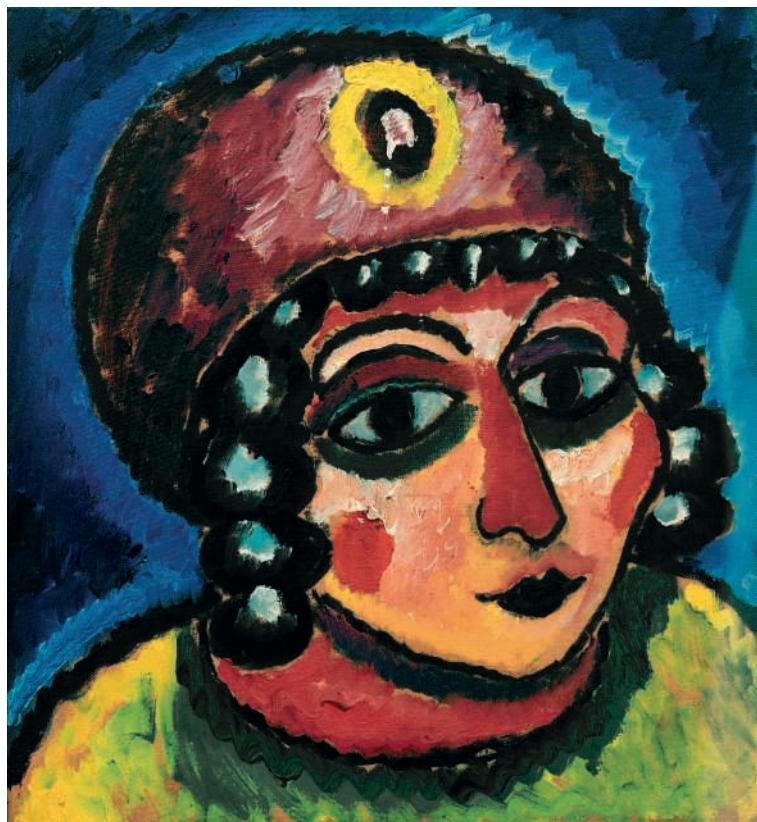
LITERATURE:

C. Weiler, *Alexej Jawlensky*, Cologne, 1959, no. 124 (illustrated p. 235; dated '1912').
P. Nizon, 'Das Menschenbild bei Jawlensky', in *Kunstnachrichten*, vol. 1, no. 1, September 1964 (illustrated p. 3).
P. Selz, *German Expressionist Painting*, Berkeley & Los Angeles, 1974, no. 164, p. 248 (illustrated; dated '1912').
S. Sabarsky, ed., *La peinture expressionniste allemande*, Paris, 1990, p. 266 (illustrated p. 267).
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings*, vol. I, 1890-1914, London, 1991, no. 531, p. 407 (illustrated p. 420; dated '1912').
H. Haider, ed., *Ich, Serge Sabarsky*, Vienna, 1997, p. 36 (illustrated p. 107; dated '1912').





Henri Matisse, *L'espagnole*, 1909. Pushkin Museum, Moscow.



Alexej von Jawlensky, *Barbaren Fürstin*, 1912. Osthaus Museum, Hagen.

Executed in bold swathes of vibrant colour, Alexej von Jawlensky's *Infantin (Spanierin)* belongs to the brief yet dynamic period of creative activity that began with the artist's stylistic epiphany on the Baltic coast in 1911 and ended with the outbreak of World War I in 1914. Referring to this period as 'the turning-point' in his art, Jawlensky believed that the works he produced at this time were among the most powerful of all his artistic achievements. Focusing almost exclusively on portraits of female sitters, the paintings of these years are characterised by simplified forms, juxtapositions of vibrant, complementary colours, gestural brushstrokes and stark outlines as he sought to emancipate the artistic image from its resemblance to nature. As the artist later recalled in his memoirs, during these years he 'painted large figure paintings in powerful, glowing colours and not at all naturalistic or objective. I used a great deal of red, blue, orange, yellow, and chromium-oxide green. My forms were strongly contoured and came with tremendous power from an inner ecstasy' (Jawlensky, quoted in C. Weiler, *Jawlensky: Heads Faces Meditations*, New York, 1971, p 98).

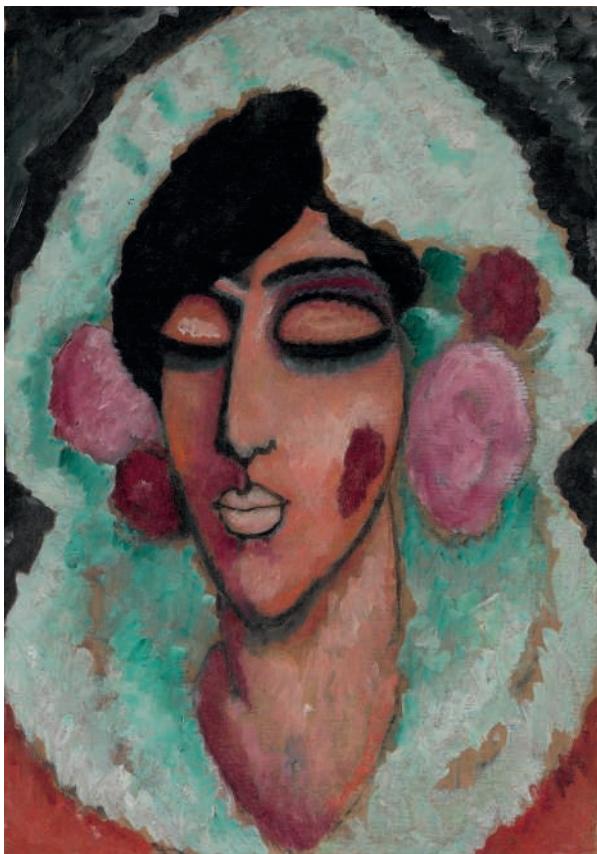
During these years, Jawlensky produced many portraits of figures dressed colourfully or in exotic attire, his fascination with cultural types crossing a spectrum of identities, from the women of Sicily, to figures such as *Barbaren Fürstin*, circa 1912, *Byzantinerin (Helle Lippen)*, 1913, and *Kreolin*, 1913. Amongst these were several studies of Spanish women, often wearing a traditional black lace mantilla, or draped in diaphanous veils and adorned with colourful flowers in their hair. In these works, Jawlensky may be seen to be reacting to a widespread vogue for Spanish themes in European art that the artist likely encountered through his close contact with the Fauves in Paris. For most of the Nineteenth Century, an orientalist fantasy of Spanish culture pervaded French

music, literature and theatre, producing notable works such as Manet's *Mademoiselle V. au costume d'espada*, 1862, and *Jeune femme couchée en costume espagnol*, 1862-1863. By the early Twentieth Century, the idea of an exotic and colourful Iberian culture had carried over into works by Matisse, Derain, Vlaminck and their colleagues, which Jawlensky saw when he exhibited six paintings at the Salon d'Automne in 1905. Indeed, the expressive colour, dark outlines, and decorative flowers in the present painting echo Matisse's *L'espagnole*, 1909, now housed in the collection of the Pushkin Museum, Moscow.

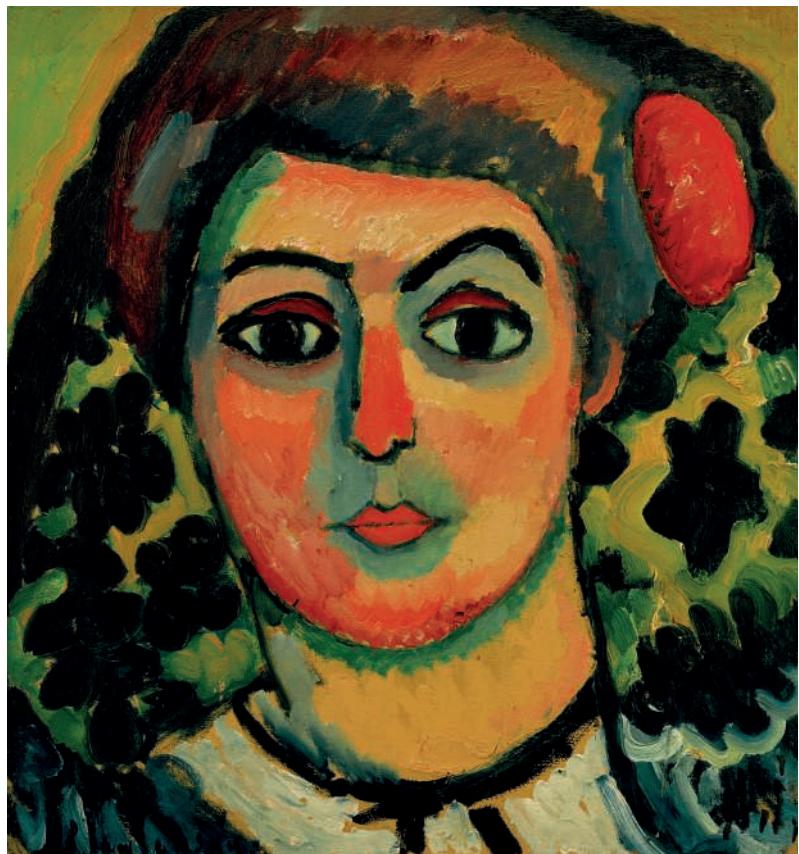
Jawlensky's penchant for painting costumed figures in this period may also relate to his contact with the expatriate Russian modern dancer, Alexander Sacharoff and his wife, Clotilde von Derp. Seeking out the experimental, intellectual climate that had attracted Jawlensky to Munich at the turn of the century, Sacharoff joined the Neue Künstlervereinigung (New Artist's Association) that Jawlensky, Wassily Kandinsky, Gabriele Münter, Marianne von Werefkin and others had founded in 1909. The members of this group, many of whom later formed the Blaue Reiter, enthusiastically greeted his sensual and androgynous approach to dance as an expression of the self. Posing with the Jawlenskys in a group photo from a fancy dress ball in 1913, Clotilde von Derp appears in a Spanish costume complete with shawl, fan, and veil, while Sacharoff wears an elaborate sash and white turban with a large black feather. The exotic costumes from the couple's performances also became the subject of numerous paintings and drawings by Jawlensky and Marianne von Werefkin. As Jawlensky recalled in 1937: 'In those days we were always together and he visited us almost every day. We discussed his entire training together. I always watched how he danced. He also knew and understood my art very well' (quoted in *ibid*, p. 106).



Jawlensky with Marianne von Werefkin, Clotilde von Derp, Helene Neznakomova, Alexander Sacharoff and friends at a fancy dress ball, *circa* 1913.



Alexej von Jawlensky, *Spanierin mit geschlossenen Augen*, 1913.
Sold, Christie's, New York, 6 November 2007, lot 58.



Alexej von Jawlensky, *Lola*, 1912. Private collection, on permanent loan to the Museo Cantonale d'Arte, Lugano.

In *Infantin (Spanierin)*, the artist's future wife, Helene Neznakomova, is cast in the role of the Spanish woman adorned with a bright blue headdress or shawl while four large blooms frame her face, their stems tucked into her hair. Helene was a figure of great importance in Jawlensky's life, his model, muse, and lover who became the inspiration for many of his greatest works. Alexej and Helene had first met when she was just fourteen years old, while the artist was visiting the family estate of his companion and mistress, Marianne von Werefkin. The daughter of a merchant family of the Werefkins' acquaintance, Helene was also staying with the family at the time, and subsequently accompanied Marianne and Jawlensky back to Munich, as Marianne's personal maid. Jawlensky and Helene soon began a relationship, which grew over a number of years and culminated in the birth of the couple's son, Andreas, in 1902. For much of their relationship the pair continued to live with Marianne, in a complex ménage à trois, which only came to an end in the 1920s.

While Helene sat for Jawlensky throughout their relationship, many of the artist's portraits of his partner eschewed an accurate portrayal of her features, and instead used her form as a conduit through which he could explore the spiritual concerns of his art. This is evident in the present work, where Helene's face is elongated, her eyes enlarged to preternatural proportions to emphasise the power of her gaze, and her features captured in an array of vibrant, expressive strokes of paint. The electric blue veil enveloping her, meanwhile, appears as a halo, surrounding her head in a luminous shimmer of bright colour, which is echoed in the shadows that dance across her face. By reducing traces of his sitter's individuality, expunging the idiosyncrasies of her appearance in pursuit of a more generalised character, Helene's heavily

stylised and geometric facial features appear mask-like. This allows Jawlensky to use his model as a vehicle for his own experimentations in expressing an inner, subjective vision of the world, rendering her as an archetypal character rather than an identifiable person. As a result, Jawlensky frees himself from the need to slavishly reproduce an accurate representation of Helene's appearance and character, instead creating a blank canvas upon which he can project his own personal view of the world.

It is a tribute to the strength of Jawlensky's vision that many of the people who came into contact with him would become devotees, his intense spiritualism and profound, almost religious, belief in his art proving hugely influential. One of the artist's greatest supporters was Emmy 'Galka' Scheyer, the first owner of *Infantin (Spanierin)*. Galka entered Jawlensky's orbit as a student, but was so impressed by his approach to painting that she abandoned her own efforts, realising that she could never attain such a purity of intent or level of genius in her painting. Instead, she devoted herself to promoting Jawlensky's work, becoming the artist's principal dealer in America during the 1920s and 30s. Their friendship ultimately led to the creation of The Blue Four, a small group of artists that included Jawlensky, Wassily Kandinsky, Lyonel Feininger and Paul Klee, its name chosen to allude to the artists' previous association with the Blaue Reiter group. While The Blue Four was not an official association, Galka sought to make the work and ideas of these artists better known to an American audience through exhibitions, lectures and sales. Her promotion of the Blue Four during this period proved indispensable to Jawlensky, providing him with not only an essential source of income, but also a wealth of intellectual and emotional support when he needed it most.



λ*18 HENRI MATISSE (1869-1954)

Nu sur fond rouge

signed 'Henri.Matisse' (lower left)

oil on canvas

21 $\frac{1}{8}$ x 13 $\frac{1}{4}$ in. (55.5 x 33.6 cm.)

Painted in 1922

£4,000,000-6,000,000

\$5,200,000-7,800,000

€4,700,000-7,000,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris, by whom

acquired directly from the artist on

11 January 1923.

M. Monteux, Paris, by whom acquired from the
above on 3 March 1923 (FFr 8,000).

Sir Valentine Abdy, Paris.

Raoul Darval, France; sale, Sotheby's,
New York, 3 May 1973, lot 108.

Galerie Internationale, Geneva, by whom
acquired from the above, until at least 1981.

Max Lahyani, Geneva, by whom acquired *circa*
1985.

Galerie Marica, Tokyo, by 1991.

Ginza Hagiwara, Japan.

Michael Cohen Gallery, New York.

Private collection, United States, by whom
acquired from the above; sale, Sotheby's,
New York, 7 November 2007, lot 51.

Acquired at the above sale by the present owner.

EXHIBITED:

Tokyo, National Museum of Modern Art,
Matisse, March - May 1981, no. 63 (illustrated;
dated '1923' and titled 'Odalisque nue,
debout'); this exhibition later travelled to Kyoto,
National Museum of Modern Art,
May - July 1981.

LITERATURE:

C. Vildrac, *Seize tableaux de Henri Matisse*,
Paris, 1922, no. 8.

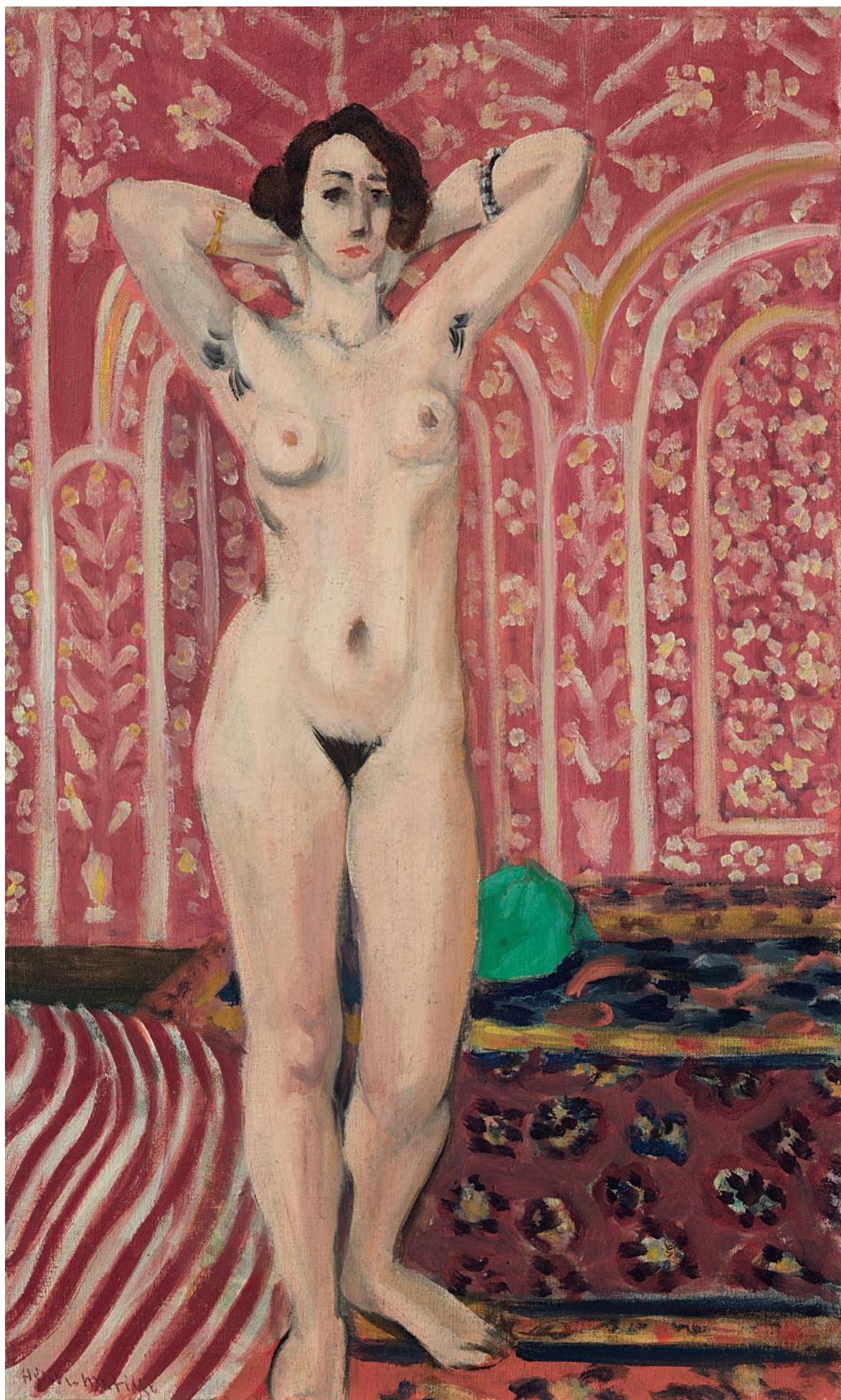
F. Fels, *Henri Matisse*, Paris, 1929, p. 35
(illustrated).

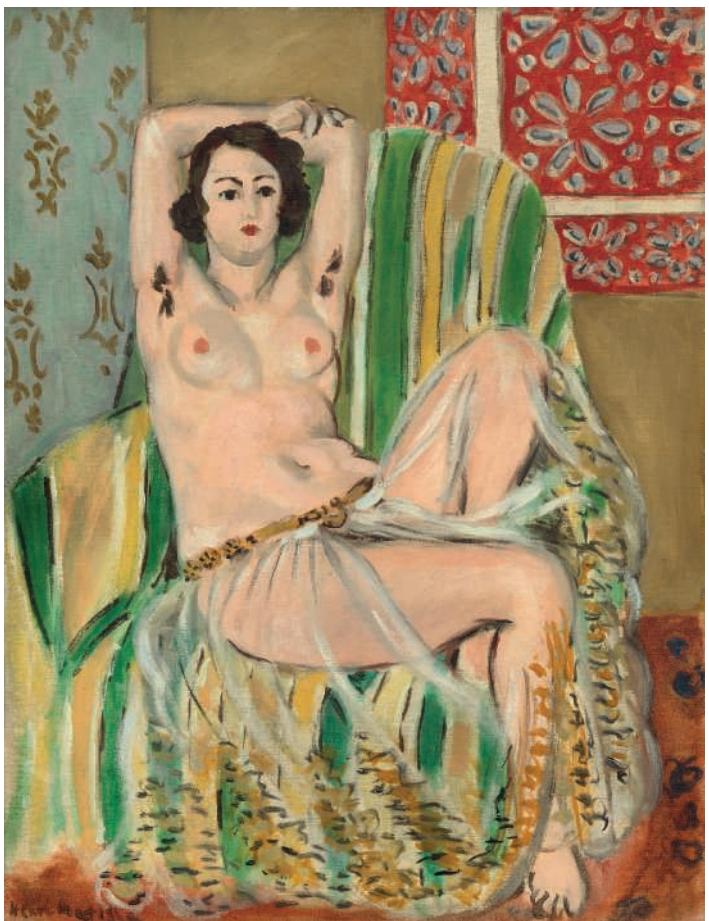
G. Scheiwiller, *Henri Matisse*, Milan, 1933
(illustrated pl. XX).

M. Carrà, *Tout l'œuvre peint de Matisse, 1904-1928*, Paris, 1982, no. 383, p. 102 (illustrated
p. 101).

G.P. & M. Dauberville, *Matisse*, vol. 2, Paris,
1995, no. 562, p. 1130 (illustrated; titled
'Nu sur rouge').

Wanda de Guébriant has confirmed the
authenticity of this work.





Henri Matisse, *Odalisque (genou levé) ou "Femme nue aux voiles"*, 1923.
National Gallery of Art, Washington, D.C.



Henri Matisse, *Nu au coussin bleu*, 1924. Sold, Christie's, New York, 4 May 2010, lot 22 (\$15,090,500).

Painted in 1922, the statuesque figure at the heart of Henri Matisse's *Nu sur fond rouge* stands elegantly poised before an array of sumptuous red fabrics, her lithe form bathed in the rose-tinted light of their reflections as she gazes unflinchingly at the viewer. A sensuous depiction of the artist's favourite model of the period, Henriette Darricarrère, this painting embodies many of the key elements which marked Matisse's explorations of the odalisque theme during the early years of the 1920s. The artist had first met Henriette while she was working as a film extra in the newly opened Studios de la Victorine on the western outskirts of Nice. Captivated by her beauty and athletic physique he invited her to model for him, and later expressed his admiration for her inherent poise, gracefulness and elegance, even complimenting the manner in which her head sat upon her neck. Trained as a dancer, Henriette's muscular body offered a sharp contrast to the soft curves of Matisse's previous model, Antoinette Arnoud, with the artist particularly fascinated by the manner in which her shapely, well-defined form captured the fall of light like a sculpture. Taking the position of the artist's studio assistant, Henriette swiftly came to be considered part of the family, with his wife and daughter both developing a close friendship with the young model during the seven years she worked for Matisse. It was with Henriette that the artist began to fully explore the potentials of the odalisque theme in his art, expanding upon the traditional conception of the motif and translating it into a distinctly modern subject.

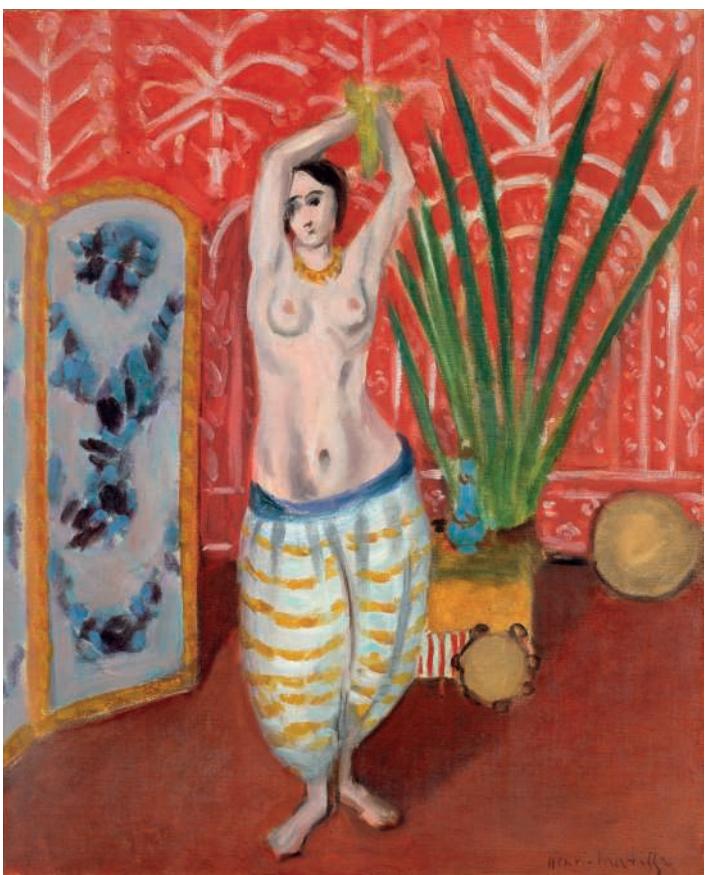
The odalisque, or concubine, was one of the most prevalent motifs of nineteenth-century Orientalism, a sensual figure plucked from a European fantasy of life in the East. Providing a glimpse into the forbidden space of the harem, these figures were often shown semi-nude, dressed in exotic costumes made from diaphanous materials, their bodies adorned with sumptuous gold jewellery and glittering stones. Towards the end of the First World War, Matisse embarked upon a series of paintings inspired by this theme, in which he explored and played with the stereotypical depiction of the odalisque. For Matisse, these figures were an artistic device, a route through which he could explore the female body objectively, proclaiming: 'I do odalisques in order to do nudes...' (Matisse, quoted in A. Dumas, exh. cat., *Matisse and the Model*, New York, 2011, p. 24). The artist included elaborate costumes and accessories in his depictions, draping his models in silk pantaloons, ethereal blouses and brightly coloured headdresses, directing his women to adopt languorous poses that evoked life in an otherworldly seraglio. Henriette fell easily into these parts, relaxing naturally as she reclined seductively on a couch, or drew one leg up towards her body whilst sitting in an armchair, both arms raised above her head. Over the course of their working collaboration, Matisse created multiple variations of these motifs and poses, subtly adjusting Henriette's form or position from painting to painting, capturing the long graceful lines of her body in a variety of scenarios, and against an array of backdrops.

In *Nu sur fond rouge* Matisse abandons the costumes and accessories usually associated with the odalisque. In fact, apart from the two bejewelled bangles Henriette wears on her arms and the small green turban discarded on the trunk behind her, there is little to suggest that she is from North Africa or the Middle East. Instead, through the frank confidence of her body language, up-to-date hairstyle and make-up, she embodies the contemporary French woman. She stands before the viewer, unashamed of her nudity, her body imbued with a strength, power and composure at odds with the submissive passivity of traditional depictions

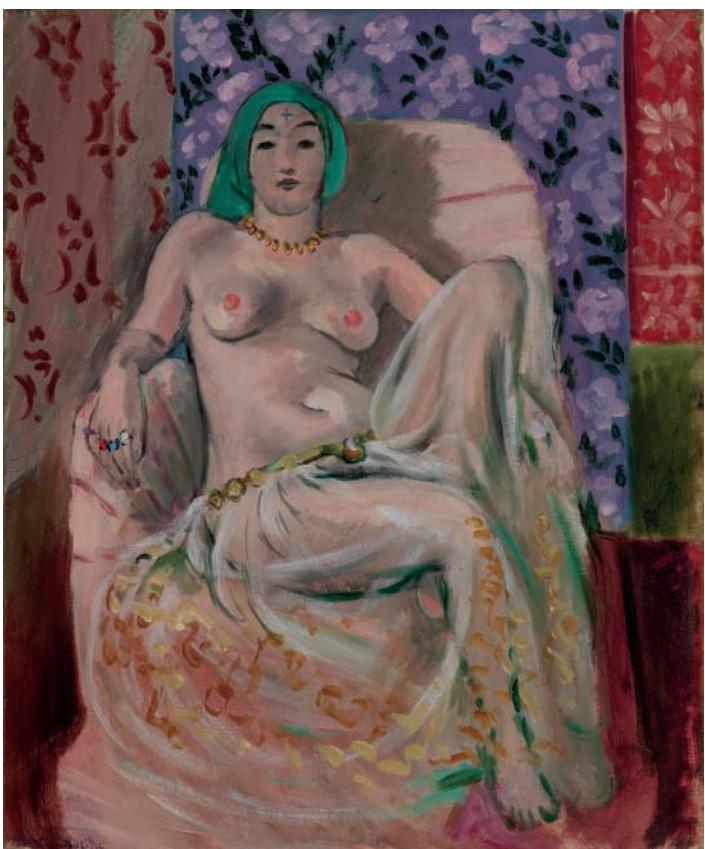
of the odalisque. In many ways, her blatant modernity intensifies the erotic charge of the scene, casting her not as an exotic, otherworldly figure of fantasy, but a real-life woman, unafraid to make direct eye contact with the viewer as they scrutinise her naked body. It is only through the ornate decorations that surround her, the exotic wall hangings and decorations, that Matisse invokes the spirit of the traditional harem. This rich environment provides a glimpse into the versatile, adaptable theatrical space that the artist constructed in his studio in Nice, an environment of vibrating patterns and colours which often rivalled the seductive female models for the viewer's attention.

When Matisse first arrived in Nice on Christmas Day 1917, he had originally intended to stay for just a few days, but soon found himself enchanted by the unique quality of light and colour that sparkled across the town. By 1922 the artist was firmly settled in the town and, following four years stationed in various modest seafront hotels, had taken the definitive step of finding a more permanent space to occupy, renting a two-room apartment on the third floor of 1 Place Charles Félix, an imposing building in the heart of the old town which had formerly housed the local senate. In this space, Matisse quickly set about creating an environment that he could manipulate at will, hanging screens and backdrops, rugs and drapery around the rooms, to construct a dramatic, interchangeable space in which to work. He commissioned a local carpenter to create a folding screen out of a Middle-Eastern curtain printed with round-headed latticed arches, and also installed hinged curtain rods on the walls which could be easily moved to condense and alter spaces on a whim. Visitors to the studio on Place Charles Félix were often dazzled by the optical richness of this modest space, the overlapping and interchanging walls of fabric lending the studio a stage-like, fairy tale atmosphere, not dissimilar from the artificial environments of the town's burgeoning film industry.

The central protagonists in this space were the artist's vast collection of diverse textiles, which he had begun collecting in his days as a poor art student, scraping together tiny sums he could barely afford to purchase frayed scraps of fabric from Parisian flea markets and street vendors. By the time of his arrival in Nice, Matisse's collection had grown dramatically to include Persian carpets, Arab embroideries, North African wall-hangings, cushions, curtains, costumes, patterned screens and backcloths, of a vast array of colours, motifs and materials. Several pieces were acquired during Matisse's trips abroad, sourced from the bustling souks of Morocco, the bazaars of Algeria, and the vibrant markets of Tahiti and Granada. Others were salvaged from the rubbish heaps of neighbouring houses and hotels, their sumptuous patterns catching the artist's eye as he passed by. The majority, however, were purchased directly from a Parisian merchant of Lebanese origin by the name of Ibrahim, who kept a small boutique on the capital's Rue Royale. Referred to by the artist as his 'working library,' these fabrics acted as an important source of inspiration for Matisse, stimulating his creativity and transporting his imagination to exotic realms. Portions of the collection accompanied the artist whenever he switched studios between Nice and Paris, whilst new pieces were constantly being added to the treasury. Contemporary photographs of his studio offer a glimpse of the vast array of fabrics the artist draped around the space, their striking motifs and vibrant colours overlapping and converging, mixing with the vivid designs of the existing wallpaper to create a kaleidoscopic effect of colour, ornament and pattern.



Henri Matisse, *Odalisque au paravent*, 1923. Statens Museum for Kunst, Copenhagen.



Henri Matisse, *Oriantale jambe droite levée* or *Le genou levé*, 1922. The Barnes Foundation, Philadelphia.



Henri Matisse, *Jeune femme au piano*, 1924. National Gallery of Art, Washington, D.C.

In *Nu sur fond rouge*, a large red tapestry richly decorated with arches and floral designs dominates the background of the composition. This *haiti*, a common Islamic textile used to adorn buildings and tents for weddings and other festive occasions, featured subtle piercings in the fabric which imitated the intricately chiselled screens or *moucharabiehs* typically found in domestic interiors. Its distinctive pattern and vibrant colour appear in several other compositions of the period, including *Odalisque au paravent* (1923) and *Partie de dames* (1924), where its abstract motif serves as a backdrop to an ordinary, domestic scene, devoid of the exotic, sensual connotations seen in the present work. As with most of Matisse's fabrics, the reappearance of the *haiti* across multiple compositions represented the artist's belief that objects could take on a new life when placed in different situations. 'The object is an actor,' the artist explained. 'A good actor can have a part in ten different plays; an object can play a role in ten different pictures...' (Matisse, quoted in E. McBreen, 'Matisse at Work', in E. McBreen & H. Burnham, eds., exh. cat., *Matisse in the Studio*, Boston, 2017, p. 17). In *Nu sur fond rouge*, the fabric appears to engulf Henriette, expanding across the wall and filling the entire frame of the composition. While several other patterns make an appearance in the lower register of the painting, it is this scarlet wall-hanging which draws the eye, its intricate floral patterns and rhythmic repetition of archways framing and echoing Henriette's nude form. The whole scene is united by the colour red, from the crimson of the rug underneath Henriette's feet, to the deep ruby shade of the painted trunk behind her, and the bright dash of lipstick on her mouth. This creates an intriguing, harmonising interplay of colour that bathes the model in a rich, sensual light, and accentuates the erotic atmosphere of the scene.

The flowing, pulsating energy of the *haiti*'s design, meanwhile, lends the composition a visual dynamism that highlights the intense stillness of Henriette's pose. Indeed, the sumptuous wall hanging rivals her nude body for our attention, continually distracting the eye from her form as its abstract shapes and patterns swirl around her. This competition between Henriette and her surroundings is the direct result of the complex, ever-changing environment of the artist's studio, which Matisse dressed and redesigned for each composition, tweaking its configuration in order to challenge our understandings of the space in which his models posed. In this way, Matisse was able to reinterpret the Orientalist traditions of the Nineteenth Century into his own distinct visual language, emphasising not only the theatrical nature of his studio, but also the artificiality of the subject itself. As he explained: 'Look closely at the *Odalisques*: the sun floods them with its triumphant brightness, taking hold of colours and forms. Now the oriental décor of the interiors, the array of hangings and rugs, the rich costumes, the sensuality of the heavy, drowsy bodies, the blissful torpor in the eyes lying in wait for pleasure, all this splendid display of a siesta elevated to the maximum intensity of arabesque and colour should not delude us... In this atmosphere of languid relaxation, under the torpor of the sun washing over people and objects, there is a greater tension brewing, a tension of a specifically pictorial order, a tension that comes from the interplay and interrelationship of elements' (Matisse, quoted in P. Schneider, *Matisse*, London, 1984, p. 506). In *Nu sur fond rouge*, it is through this confluence of patterns and colour, the juxtaposition of the abstract and the figurative, the contemporary and the timeless, that Matisse captivates his viewers, transporting them to an otherworldly place of theatrical, sumptuous, sensual delights.



Henri Matisse in his studio
at no. 1, Place Charles-Félix,
Nice, circa 1927-28.

***19 WASSILY KANDINSKY (1866-1944)**

Weilheim - Marienplatz

oil on board
13 x 17½ in. (33 x 44.7 cm.)
Painted in 1909

£3,500,000-5,500,000
\$4,500,000-7,000,000
€4,000,000-6,300,000

PROVENANCE:

Gabriele Münter, Munich, by whom acquired from the artist.
Hans Konrad Roethel, Munich.
Marlborough Fine Art, London, by whom acquired from the above on 15 February 1961.
New Gallery, New York, by whom acquired from the above on 30 April 1961.
Eugene V. Thaw, New York.
Private collection, New York.
Private collection, Germany.
Acquired from the above; sale, Sotheby's, London, 5 February 2007, lot 8.
Acquired at the above sale by the present owner.

EXHIBITED:

London, Marlborough Fine Art, *Kandinsky: The Road to Abstraction*, April - May 1961, no. 27 (illustrated; titled 'Market Place in a small Bavarian Town').
New York, Stephen Hahn Gallery, 1964.
Murnau, Schlossmuseum, on loan, 2006.

LITERATURE:

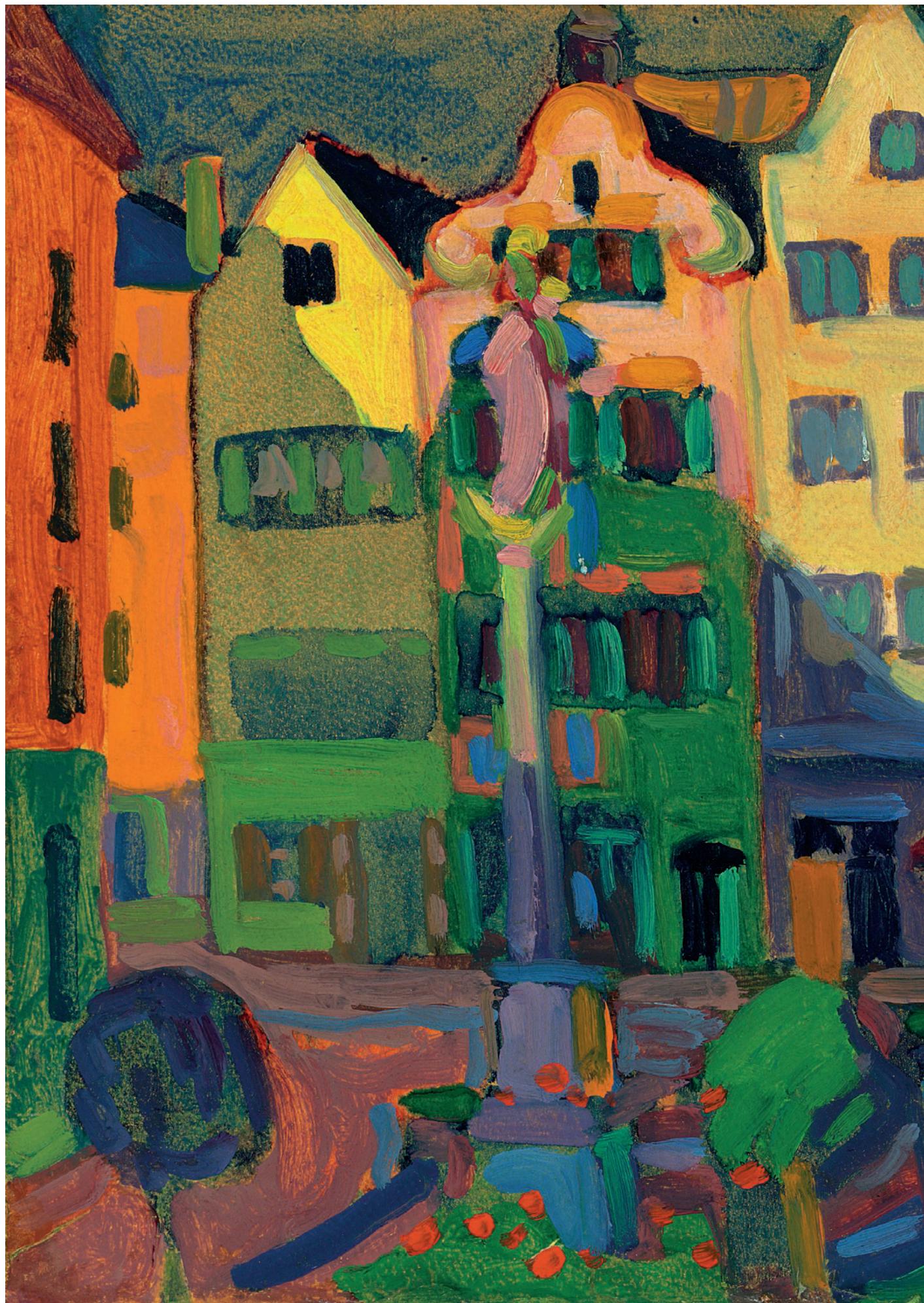
H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings*, vol. 1, 1900-1915, London, 1982, no. 318, p. 299 (illustrated).

'Colour is a means of exerting a direct influence upon the soul.'

(Wassily Kandinsky)



Wassily Kandinsky.
Photo: Gabriele Münter.





Filled with vigorous strokes of bold, luminous colour, *Weilheim – Marienplatz* illustrates the groundbreaking developments that occurred in Wassily Kandinsky's oeuvre while living in the small, sleepy market town of Murnau, nestled in the shadows of the Bavarian Alps. Inspired by the dramatic vistas of this picturesque location and the idyllic way of life he found there, Kandinsky reached a breakthrough in his painting, stepping away from the formative influences of Van Gogh, Gauguin and French Fauvism, which had previously dominated his art, and forging his own wholly unique vision. Heightening his use of colour to new levels of expressionistic intensity and broadening his brushstrokes to the point where each mark takes on an autonomous formal function of its own, the landscapes that Kandinsky created in Murnau mark the beginning of his pioneering journey into abstraction.

Following several years of extensive travel throughout Europe, Kandinsky and his companion Gabriele Münter returned to Germany in 1908, settling in Munich once again after sojourns in Paris, Italy, North Africa and Berlin. It was during a short cycling tour outside of the city, in search of suitable locations to work *en-plein-air*, that the two artists came across the little hamlet of Murnau, perched on the edge of the crystal clear waters of the Staffelsee Lake. The tranquil atmosphere, sub-Alpine light and spectacular scenery of this area left an indelible impression on Kandinsky and Münter and, upon their return to the city, they recommended the town to their friends and fellow artists, Alexej von Jawlensky and Marianne von Werefkin. The quartet spent almost the entire month of



Maurice de Vlaminck, *Restaurant de la Machine à Bougival*, circa 1905. Musée d'Orsay, Paris.

August that year in Murnau, often working together in a communal manner, painting the same scenes from different viewpoints, and pursuing similar stylistic experiments in their work. The natural beauty of the broad expanse of the Murnau moors set against the backdrop of the Alpine peaks provided the artists with a compelling visual environment in which to paint, and Kandinsky worked prolifically, producing dozens of views of this tranquil haven and the surrounding landscapes. It was Jawlensky who took the lead in guiding the quartet's evolution at this time, with both Münter and Kandinsky portraying him as the group's mentor in their memoirs.

Sharing his knowledge of the French avant-garde with his fellow painters, Jawlensky encouraged them to develop a free and expressive handling of colour and form in their work, a lesson which Kandinsky took to heart, and which led him to enter a period of intense experimentation, which would revolutionise his approach to colour and form. As he later recalled, these experiences allowed him to 'let myself go. I thought little of houses and trees, but applied coloured stripes and spots to the canvas with the knife and made them sing out as strongly as I could...' (Kandinsky, quoted in F. Whitford, *Kandinsky*, London, 1967, p. 31).

When the quartet returned once again to Murnau in 1909, meeting in late spring and staying for much of the summer, Kandinsky and Münter took the opportunity to root themselves firmly in the town, purchasing a small, picturesque house on the western edge of the village. The cottage, which had recently been built as a holiday home by a local carpenter named Streidel, stood on a slope opposite the castle and the church, and swiftly became known as the *Russenhaus* ('The House of the Russians') amongst locals.



Wassily Kandinsky, *Häuser in München*, 1908. Von der Heydt Museum, Wuppertal.



Wassily Kandinsky, *Murnau, Burggrabenstrasse 1*, 1908. Dallas Museum of Art.

It became a haven for Kandinsky, removed from the bustle and politics of the Munich art world, a retreat, where he could reflect and take stock of his ideas and his work. He became an enthusiastic gardener and went for long walks in the nearby mountains. Along with Münter, he designed elements of the décor and furnishing for the house, painting a frieze of stylised flowers and folkloric riders along the banisters, and filling the walls with examples of local Bavarian folk art and glass-painting. It was in this idyllic, stimulating environment that Kandinsky defiantly surged ahead of his companions in his pursuit of the expressive potential of colour. Combined with a compositional planarity and simplification of forms that condensed what he saw to the verge of abstraction, Kandinsky liberated colour from its descriptive function, using it instead in a pure and intuitive manner as he sought to imbue his paintings with an emotive power and an autonomous abstract energy. As he later explained in his 1914 text, *Reminiscences*, he envisioned his colours 'living an independent life of their own, with all the necessary qualities for further, autonomous existence, prepared to make way readily, in an instant, for new combinations, to mingle with one another and create an infinite succession of new worlds' (Kandinsky, 'Reminiscences/Three Pictures,' in K. Lindsay & P. Vergo eds., *Kandinsky: Complete Writings on Art*, New York, 1994, p. 372).

Kandinsky saw the paintings he created at Murnau as formal experiments in a new way of seeing. His interest in this area had been sparked by a series of events and experiences that 'stamped my whole life and shook me to the depths of my being,' but which took several years of fermentation to emerge in his own works (Kandinsky, *ibid.*, p. 363): notably hearing about the apparent divisibility of the atom, a performance of Wagner's *Lohengrin* at the Court Theatre and the sudden recognition of the abstract qualities inherent within one of Claude Monet's *Haystack* paintings. Describing

this encounter with the Impressionist master's work at an exhibition in Moscow in 1896, Kandinsky wrote: 'And suddenly, for the first time, I saw a picture. That it was a haystack, the catalogue informed me. I didn't recognise it... I had a dull feeling that the object was lacking in this picture. And I noticed with surprise and confusion that the picture not only gripped me, but impressed itself ineradicably on my memory, always hovering quite unexpectedly before my eyes, down to the last detail... Painting took on a fairy-tale power and splendour. And, albeit unconsciously, objects were discredited as an essential element within the picture...' (Kandinsky, *ibid.*).

Executed in thick strokes of vibrant, saturated pigment, the present composition depicts the bright, colourful houses of the Marienplatz, a pedestrianised square at the heart of the medieval town of Weilheim, less than twenty kilometres from Murnau. Delicately balancing representation with abstraction, colour with form, it stands as a striking illustration of Kandinsky's highly experimental approach to painting during this period. The façades of the buildings that line the edge of the square are captured in an explosion of colour – bright pinks sit alongside luminous shades of yellow, while rich, fiery oranges abut cool greens. The setting sun casts a dark shadow over the lower half of the buildings, cutting diagonally across their façades to introduce a series of deeper tones which stand in startling contrast to the vibrant play of colour that mark the rest of the street. Throughout the composition, Kandinsky deliberately intensifies and heightens the chromatic impact of each tone and simplifies the linear forms of his vista, to increase the visual impact of the colours. In the lower right hand corner of the composition, two figures in black traverse the pedestrianised square, their forms delineated with just a few brief strokes of dark paint. The woman on the right casts her eyes upwards, as if to admire the sunlight as it hits the architecture that surrounds her. The dazzling and variegated patterns of radiant brushstrokes, meanwhile, seem to hover on the surface of the painting, as if momentarily conveying the scene before disassembling into a non-representational



Wassily Kandinsky, *Improvisation Nr. 2 (Trauermarsch)*, 1908. Moderna Museet, Stockholm.



Jean Dubuffet, *Vue de Paris avec piétons furtifs*, 1944. Metropolitan Museum of Art, New York.

world of their own. The statue of the Virgin Mary and Christ child that sits at the heart of the square, for example, appears to dissolve into an abstract play of autonomous strokes of pigment which echo the glowing tones of the buildings surrounding them, their forms completely independent of the subject they intend to depict. It is this dual aspect of paintings such as *Weilheim – Marienplatz* – the balance between its representational structure and the intuitively arrived-at abstract life of its surface – that would prove the final springboard into complete abstraction for Kandinsky,

By introducing increasingly intense and luminous swathes of pure pigment to his compositions, juxtaposed in a way that no longer slavishly reiterated nature, Kandinsky began to push beyond the visible world and instead tap into what he saw as the 'spiritual' realm which lay behind it. In his writings on the subject, he passionately proclaimed that colours contained an essential power, which, when combined in an intuitive, free manner, could embody the mysterious 'truth' that exists behind the external world of impressions. Through this bold, expressive approach to colour, Kandinsky sought to evoke a sympathetic vibration in the viewer, setting up a direct line of communication to their soul and unleashing in them a specific reaction as they encounter the painting. In his seminal text, *On the Spiritual in Art*, the first draft of which he had completed in Murnau during the summer of 1909, Kandinsky eloquently described this phenomenon: 'Colour is the keyboard. The eye is the hammer. The soul is the piano, with its many strings. The artist is the hand that sets the soul vibrating by means of this or that key' (Kandinsky, 'On the Spiritual in Art,' in K. Lindsay & P. Vergo eds., *op. cit.*, p. 160).

The radical developments that occurred in his art at Murnau inspired Kandinsky to become engaged, once again, in the avant-garde art world of Munich. Driven by a wish to play an active role in the spread of new ideas and a desire to raise public awareness about the dramatic artistic changes occurring at this time, Kandinsky co-founded a new exhibiting society in Munich. In January 1909 he, along with Münter, Jawlensky and Werefkin, joined with the artists Alfred Kubin, Adolf Erbslöh and Alexander Kanoldt, as well as the art historians Heinrich Schnabel and Oskar Wittgenstein, to form the Neue Künstlervereinigung München – the New Artist's Association of Munich – known by its initials NKVM. The core of the association originally consisted of painters close to the Murnau quartet, but the membership soon expanded to include writers and theoreticians, as well as artists working in quite different fields, such as the sculptor Moshe Kogan and the dancer Aleksander Sakharov. Kandinsky was elected to serve as the group's first chairman, and they staged their inaugural exhibition at Heinrich Thannhauser's Gallery in December 1909. Reviewing the exhibition for the St Petersburg arts review *Apollon*, Kandinsky explained the shared vision which united the members of the NKVM: 'The whole strength, the whole energy of this small exhibition resides in the fact that every member understands not only *how* to express himself, but also *what* he has to express. Different spirits produce different spiritual sounds and, as a consequence, employ different forms: different scales of colour, different "clefs" of construction, different kinds of drawing. And, nonetheless, everything here is the product of one shared aim: to speak from soul to soul. It is this that produces the great, joyful unity of this exhibition...' (Kandinsky, quoted in J. Hahl-Koch, *Kandinsky*, London, 1993, p. 132).



λ20 LUCIO FONTANA (1899-1968)

Concetto spaziale, Attese

signed, titled and inscribed 'I. fontana "Concetto Spaziale" ATTESA
Questo è l'ultimo quadro della settimana' (on the reverse)

waterpaint on canvas

21¾ x 18¾ in. (55.2 x 46.5 cm.)

Executed in 1964

£900,000-1,400,000

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

€1,100,000-1,600,000

PROVENANCE:

Fontana Gallery, Tokyo.

Tokyo Gallery, Tokyo, by whom acquired from
the above in the mid-1960s.

Anonymous sale, Sotheby's, London, 7 February
2001, lot 32.

Acquired at the above sale by the present
owner.

LITERATURE:

E. Crispolti, *Lucio Fontana Catalogo generale*,
vol. II, Milan, 1986, no. 64 T 124 (illustrated
p. 539).

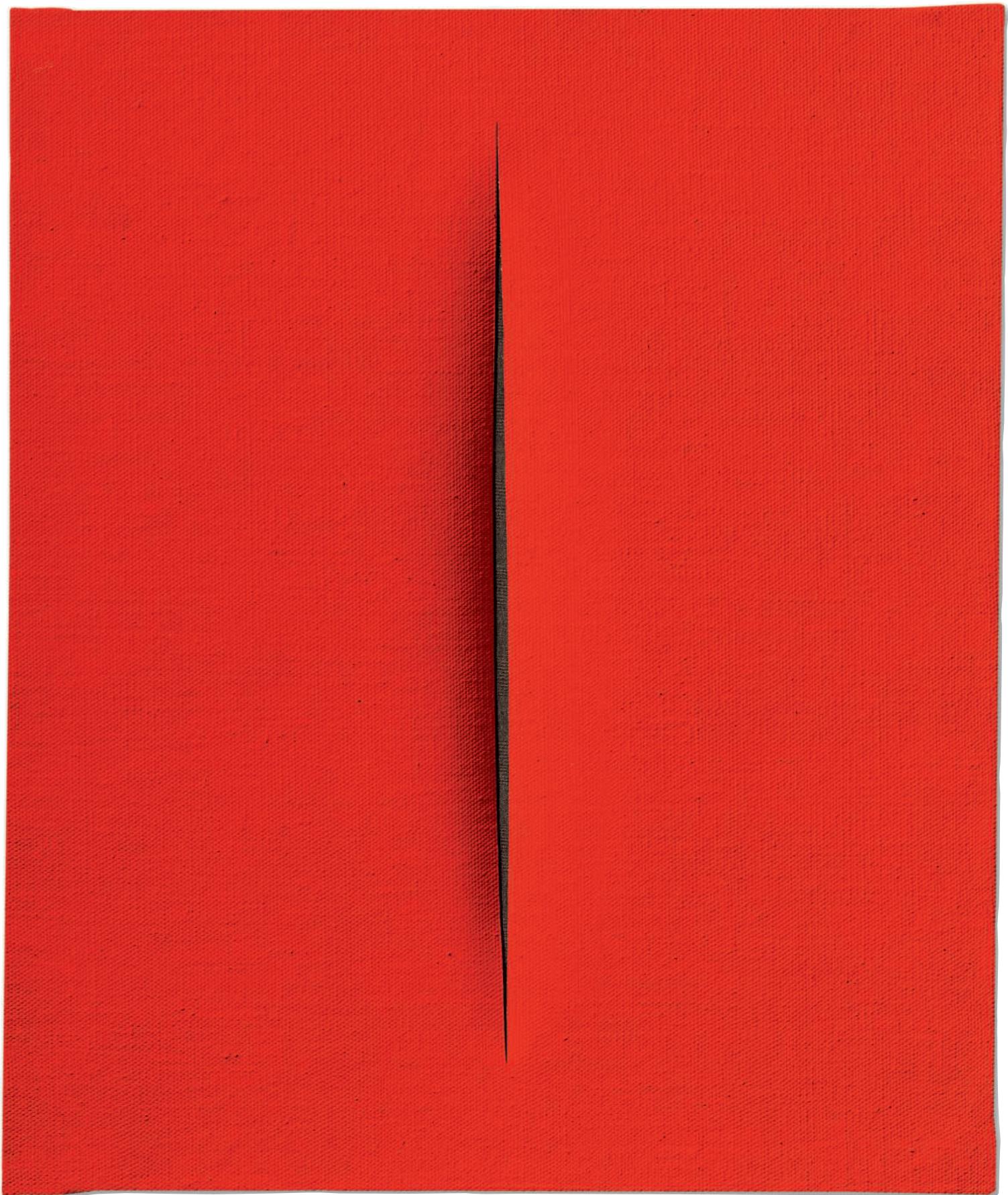
E. Crispolti, *Lucio Fontana catalogo ragionato
di sculture, dipinti, ambientazioni*, vol. II, Milan,
2006, no. 64 T 124 (illustrated p. 725).

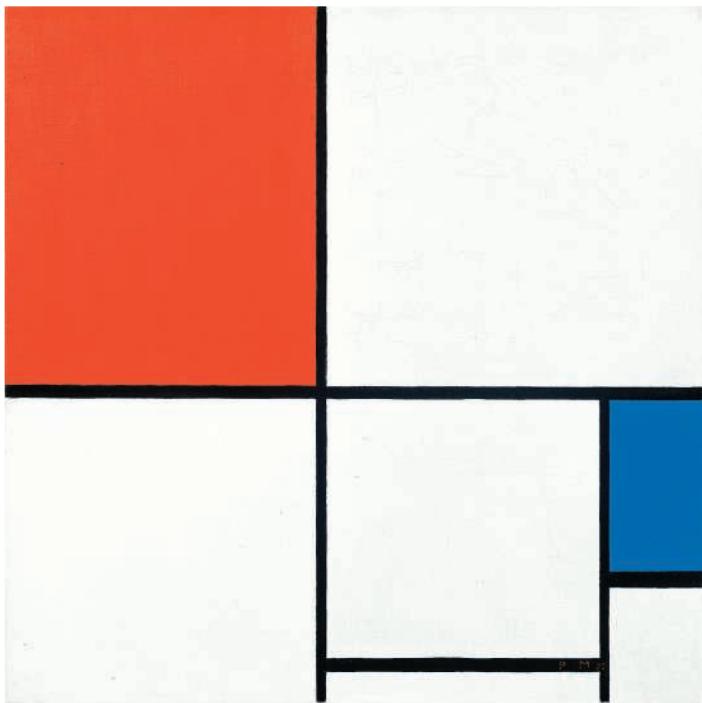
*'Man today is too bewildered by the vastness
of his world, he is too overwhelmed by the
triumph of Science, he is too dismayed by
the new inventions which follow one after the
other, to be able to find himself in figurative
painting. What is needed is an absolutely new
language, a 'Gesture' purified of all ties with
the past, which gives expression to this state
of despair, of existential anguish.'*

(Lucio Fontana)



Constantin Brancusi, *Bird in Space*, 1923.
The Metropolitan Museum of Art, New York.





Piet Mondrian, *Composition A with Red and Blue*, 1932.
Kunstmuseum, Winterthur.

A single slash incises the spectacular red canvas of Lucio Fontana's *Concetto spaziale, Attese* (1964). Opening the surface dead centre at a perfect vertical, the incision makes an iconic declaration of intent. Neither destructive nor violent, Fontana's cuts were an act of creation. He transcended the surface of the canvas to reveal a dark, enigmatic space beyond: with this apparently simple gesture, he invited the viewer to be consumed by the black infinity beyond the picture plane. In doing so, Fontana opened up, both literally and figuratively, a whole new dimension of possibilities to advance the course of art in what he saw as a new 'spatial' era. 'As a painter,' he said, 'while working on one of my perforated canvases, I do not want to make a painting: I want to open up space, create a new dimension for art, tie in with the cosmos as it endlessly expands beyond the confining plane of the picture' (quoted in J. van der Marck & E. Crispolti, *La Connaissance*, Brussels 1974, p. 7).

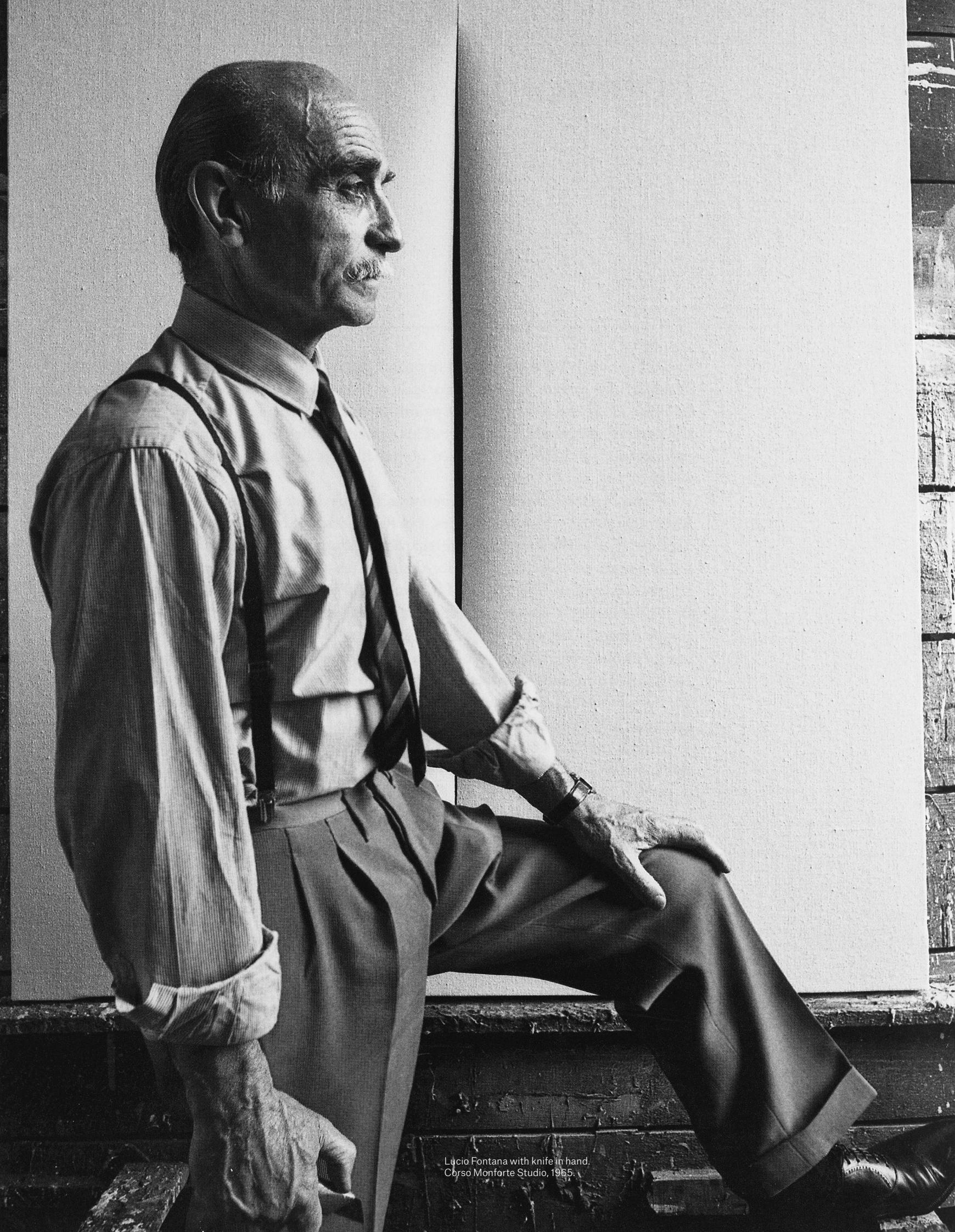
Fontana was an heir of the Futurists, obsessed with the new potential for man offered by advances in technology. In particular, the Space Age, though barely conceivable in the 1940s when Fontana's spatialist movement first took shape, unlocked whole new avenues of artistic imagination. The 1946 *Manifesto Blanco*, which was compiled largely under Fontana's direction, had declared that 'We live in the mechanical age. Painted canvas and upright plaster no longer have a reason to exist' (B. Arias, H. Cazeneuve & M. Fridman, *Manifesto Blanco*, Buenos Aires, 1946). Accordingly, when Fontana first began puncturing the canvas with his *buchi* ('holes') he appeared to combine the 'opening' of the two dimensions with an act that violently proclaimed the redundancy of the canvas itself. This act of piercing very soon developed, however, into something far more profound: with the *tagli* ('cuts'), beyond merely desecrating the support that had been one with traditional Western painting for centuries,

'My cuts are above all a philosophical statement, an act of faith in the infinite, an affirmation of spirituality.'

(Lucio Fontana)

Fontana created a visual idiom that transcended the canvas with a plain and confident beauty. Well before spaceflight was achieved in 1961, the Second Spatialist Manifesto had declared: 'we spatial artists have escaped from the cities, we have shattered our shell, our physical crust, and we have looked at ourselves from above, photographing the earth from rockets in flight' (L. Fontana, *Second Spatialist Manifesto*, 1948, reproduced in E. Crispolti, *Lucio Fontana: Catalogo Generale*, vol. 1, Milan 1986, p. 35). It is precisely this sense of awesome, ecstatic freedom that is expressed in works such as *Concetto spaziale, Attese*.

In contrast to the earlier celestial perforations of the *buchi*, Fontana's *tagli*, begun in 1958-1959, capture a sense of motion: of particles rippling in the wake of a meteor, a spacecraft's trajectory, the sweeping arc of a comet mid-orbit. Where the *buchi* had permitted only a glimpse of the dark territory beyond the canvas, the *tagli* part the curtain to reveal what Fontana described as 'the fourth dimension'. 'Infinity passes through them, light passes through them,' he elaborated; 'there is no need to paint' (quoted in E. Crispolti, 'Spatialism and Informel: The Fifties,' in exh. cat., *Lucio Fontana*, Palazzo delle Esposizioni, Milan, 1998, p. 146). The assured, balletic *taglio* in the red blankness of *Concetto Spaziale, Attese* conveys this unfolding Space Age wonder with exquisite clarity. To create the work, Fontana first applied red waterpaint to the surface of the canvas using a paintbrush, ensuring that the surface remained perfectly smooth, free of any brushstrokes or evidence of the artist's own hand. Following this preparation, he carefully slashed through the canvas from top to bottom with a knife. The single, perfect aperture refines his technique to its most potent and lyrical: this is no impulsive or unplanned gesture, but an elegant and assured statement of sublime importance. Fontana would spend a long period contemplating the canvas with immense concentration before making his move. *Attese* translates as 'waiting' or 'expectation'. The slash preserves a momentary gesture for a far-flung future, the new existence that Fontana anticipated for man in the universe. 'My cuts are above all a philosophical statement,' he said, 'an act of faith in the infinite, an affirmation of spirituality. When I sit down to contemplate one of my cuts, I sense all at once an enlargement of the spirit, I feel like a man freed from the shackles of matter, a man at one with the immensity of the present and of the future' (quoted in L. M. Barbero, 'Lucio Fontana: Venice/New York' in L. M. Barbero, ed., exh. cat., *Lucio Fontana: Venice/New York*, Guggenheim Museum, New York, 2006, p. 23).



Lucio Fontana with knife in hand.
CORSO MONFORTE STUDIO, 1965.

21

AMEDEO MODIGLIANI (1884-1920)

Cariatide

oil on canvas

31½ x 18 in. (80 x 45.8 cm.)

Painted in 1913

£6,000,000-9,000,000

\$7,800,000-12,000,000

€7,000,000-10,000,000

PROVENANCE:

Léopold Zborowski, Paris.
André Lefèvre, Paris; sale, Palais Galliéa, Paris, 29 November 1966, lot 108.
The Brook Street Gallery, London, by whom acquired in 1968.
Robin D. Judah, London, by whom acquired in 1970.
Perls Galleries, New York (no. 7027).
Private collection, United States; sale, Sotheby's, New York, 22 October 1980, lot 64.
Private collection, United States, by whom acquired at the above sale.
Private collection, United Kingdom, by whom acquired in December 1980.
Acquired from the above by the present owner in 2007.

EXHIBITED:

Paris, Musée National d'Art Moderne, *Collection André Lefèvre*, March - April 1964, no. 205 (with incorrect provenance).
New York, Hirsch & Adler Galleries, *Modigliani Retrospective*, November - December 1973, no. 67 (illustrated; dated 'circa 1912').
Basel, Galerie Beyeler, *Nudes, Nus, Nackte*, June - October 1984, no. 51 (illustrated; dated 'circa 1912')
Martigny, Fondation Pierre Gianadda, *Modigliani*, June - October 1990, no. 29 (illustrated).
Dusseldorf, Kunstsammlung Nordrhein-Westfalen, *Amedeo Modigliani: Malerei, Skulpturen, Zeichnungen*, January - April 1991, no. 16 (illustrated); this exhibition later travelled to Zurich, Kunsthaus, April - July 1991.
Tokyo, Musée Tōbu, *Exposition Amedeo Modigliani au Japon*, November - December 1992, no. 9, p. 70 (illustrated p. 71; with incorrect provenance); this exhibition later travelled to Kyoto, Musée Daimaru, December 1992 - January 1993; Osaka, Musée Daimaru d'Umeda, January - February 1993; and Ibaraki, Musée d'Art Moderne, February - March 1993.
Lugano, Museo d'Arte Moderna, *Amedeo Modigliani*, March - June 1999, no. 9 (illustrated).

Paris, Musée d'Art Moderne de la Ville de Paris, *L'École de Paris 1904-1929, la Part de l'Autre*, November 2000 - March 2001, p. 173 (illustrated).

Paris, Musée du Luxembourg, *Modigliani: The Melancholy Angel*, October 2002 - March 2003, no. 12 (illustrated); this exhibition later travelled to Milan, Palazzo Reale, March - July 2003.
London, Royal Academy of Arts, *Modigliani and His Models*, July - October 2006, no. 2 (illustrated).

Moscow, Pushkin State Museum of Fine Arts, *Meeting Modigliani*, March - June 2007, no. 16, p. 44 (illustrated).

LITERATURE:
A. Ceroni & L. Piccioni, *I dipinti di Modigliani*, Milan, 1970, no. 37, p. 89 (illustrated p. 89 & pl. IV).
T. Castieau-Barrielle, *La vie et l'œuvre de Amedeo Modigliani*, Paris, 1987 (illustrated p. 64).
O. Patani, *Amedeo Modigliani, Catalogo generale: dipinti*, Milan, 1991, no. 40 (illustrated p. 69; with incorrect provenance).
Exh. cat., *Modigliani*, Rome, 2006 (illustrated fig. 12, p. 29).

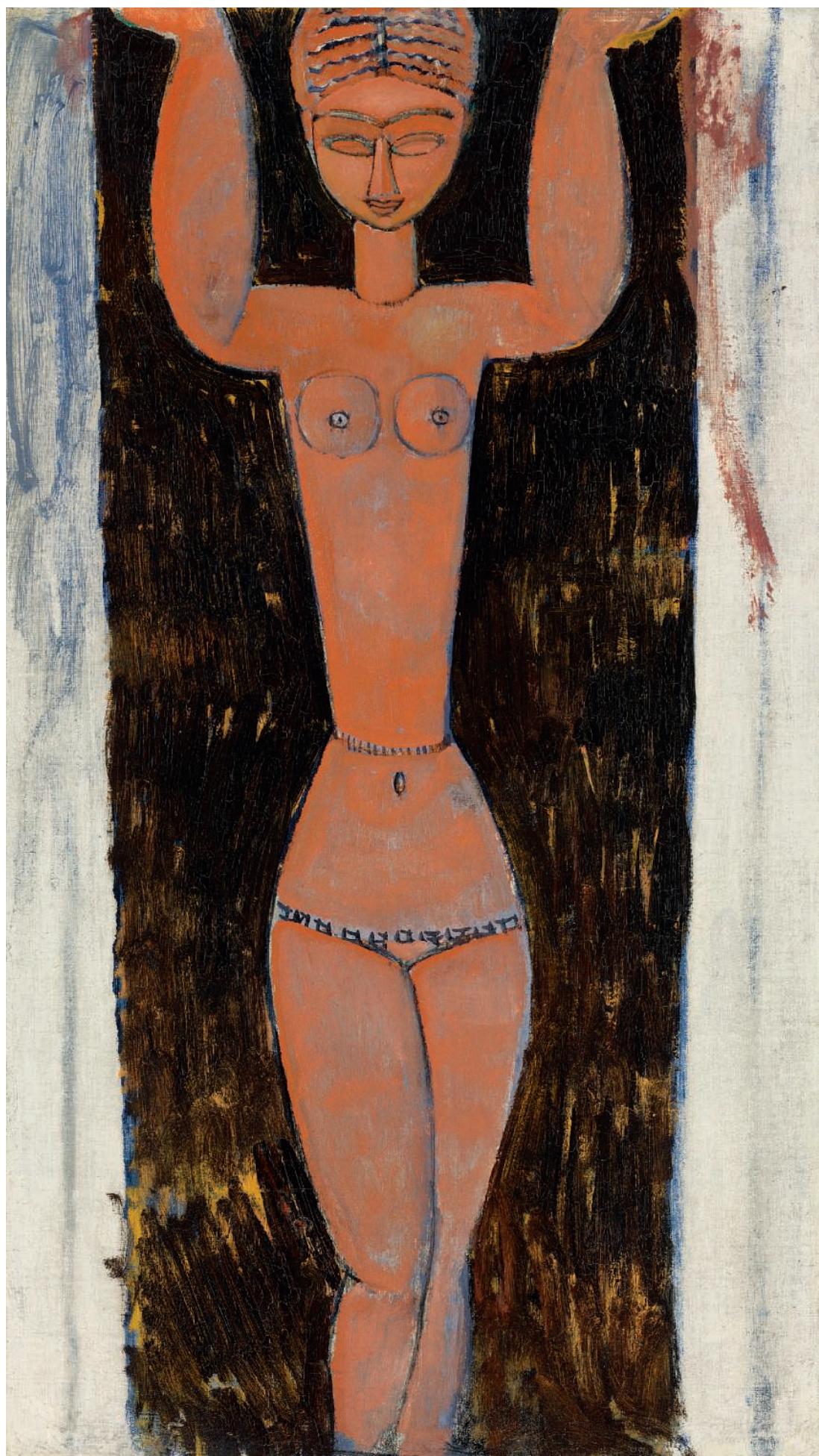
Please note that this work has been requested for inclusion in the following exhibitions:

New York, Jewish Museum, *Modigliani Unmasked*, 15 September 2017 - 4 February 2018.
London, Tate Modern, *Modigliani*, 23 November 2017 - 2 April 2018.

Executed in 1913, *Cariatide* is a rare example of Amedeo Modigliani's painterly practice during this early period of his artistic career, in which he focused primarily on sculpture. One of only a handful of oil paintings which explore the form of a sculpted caryatid, the present work illustrates the complex working

process that lay behind each of the artist's three-dimensional projects in stone. Creating countless drawings and sketches before ever taking his hammer to a block, these studies offered Modigliani a forum in which to experiment and visualise the ideas that swirled around his head, before translating them into sculptural form. In its fusion of these two strands, sculpture and painting, *Cariatide* stands as an intriguing crossover work, straddling the boundary between Modigliani's two principal creative impulses, revealing intimate details about both in the process.

Modigliani had begun experimenting with sculpture in 1909, shortly after he moved from his home in Montmartre to the thriving artistic hub of Montparnasse. Taking up residence in the warren of studios known as Cité Falguiere, Modigliani entered a new phase of creativity, moving away from the Symbolist-inspired paintings and drawings reminiscent of Henri Toulouse-Lautrec that had previously dominated his art, and instead shifting towards a new, idiosyncratic style of his own. According to the German critic Curt Stoermer, who had met Modigliani in 1909, the artist 'felt destined to be a sculptor. There were certain periods when the urge started and thrusting all painting tools aside, he snatched up the hammer' (Stoermer, quoted in M. Lloyd & M. Desmond, *European and American Paintings and Sculptures 1870-1970 in the Australian National Gallery*, Canberra, 1992, p. 110). Through his friend and patron, Dr Paul Alexandre, the artist secured an introduction to his new





Erechtheum, Kore Porch, Athens, circa 400 BC.



A Wallace Fountain, designed by Charles-Auguste Lebourg, Paris, 1921.

neighbour, the sculptor Constantin Brancusi, whose passion for the medium and revolutionary distillation of form left an indelible impression on Modigliani, infusing him with a new self-confidence that allowed him to pursue his own sculptural ambitions. Direct carving in stone, as well as the scores of drawings and studies related to his sculptural practice, occupied the artist for several years thereafter.

During this period, however, it was the subject of the caryatid that possessed Modigliani above all others, dominating every facet of his oeuvre. These ancient statuesque figures, typically tall sensuous women draped in flowing robes, were a common feature of Greek and Roman temples, their iconic, columnar forms supporting the entablature above. Modigliani admired the inexpressive intentness of their bodies, the still energy and composure that filled their elegant, striking figures, as they effortlessly carried the weight of the structure on their crowns. In his many drawings on the subject, Modigliani treated the caryatid as an independent sculptural form, focusing on the curves and lines of their bodies in an array of poses that, without the architectural setting, appear to be engaged in a ritual dance or movement. At the height of his involvement with sculpture, Modigliani had envisioned what he called 'a Temple of Beauty,' in which an array of his sculpted caryatids would stand alongside one another in a carefully conceived sequence, their forms adopting a variety of attitudes and poses that would create an immersive environment, surrounding visitors with perfect visions of idealised beauty. Arranged en masse, these *colonnes de tendresse* (columns of tenderness) were intended to evoke a timeless grace and sensuality, which

would inspire veneration in viewers. However, Modigliani would never realise this ambitious project - only two stone caryatids carved by the artist have survived, *Nu debout* (1912) now in the National Museum of Australia, and *Cariatide* (1914) at the Museum of Modern Art, New York. Thus, Modigliani's visions for his Temple of Beauty, and the caryatid protagonists that would fill it, are recorded in his drawings and painted studies alone.

Having said this, the caryatids that he captured on paper and canvas were more than just the markers of an unrealised project - they also offered Modigliani a space in which he could realise the vision he held in his head, free from the constraints of direct carving in stone, allowing him to experiment with different combinations and sources before committing to a final, unalterable design in his sculpture. In *Cariatide* the wealth of diverse sources which underpinned Modigliani's interest in this subject are clearly evident, as the artist incorporates features that echo several different visual cultures, most notably the sculpture of Ancient Greece, Rome and Egypt. Paris during this time was experiencing an explosion of interest in classical culture and antiquities, with reports of discoveries in the Egyptian Valley of the Kings and the excavations of Troy, as well as the legendary labyrinth of Minos on the island of Crete, capturing the public's imagination. The noted classicist Andreas Rumpf referred to the period 1870-1914 as 'the age of great excavations,' in which a swell of new archaeological expeditions across the Mediterranean and North Africa brought ancient artefacts to the attention of modern audiences after centuries hidden from view. As articles in the *Gazette des Beaux-Arts* attest, the collections of the Louvre were constantly being enriched, as new discoveries made their way into its hallowed halls, drawing vast crowds eager to view the latest additions to the French National Collection.

The influence of these classical examples is clearly evident in *Cariatide*, informing and shaping Modigliani's approach to the sculptural form of the female body. The positioning of the figure's legs for example, one knee slightly bent to pull the leg in front of the other, shifts her weight into a classical Greek contrapposto, while the manner in which she raises her arms to shoulder height, bending them at the elbow and wrists to create a strong, symmetrical linear shape, echoes the archaic caryatids of Egyptian temples. Indeed, visits to the Louvre's Egyptian galleries were an important source of visual stimulation for Modigliani at this time. The poet Anna Akhmatova, who enjoyed a brief affair with Modigliani and posed for him several times during the years 1910-11, later recalled a visit to the great museum with the artist: '[Modigliani] used to rave about Egypt. At the Louvre he showed me the Egyptian collection and told me there was no point in seeing anything else, "tout les reste." He drew my head bedecked with the jewellery of Egyptian queens and dancers, and seemed totally overawed by the majesty of Egyptian art... Commenting on the Venus de Milo, he said that women with beautiful figures who were worth modelling or drawing always seemed unshapely when clothed...' (Akhmatova, quoted in K. Wayne, 'Modigliani, Modern Sculpture and the Influence of Antiquity', exh. cat., *Modigliani: Sculptor*, Rovereto, 2010, p. 79).

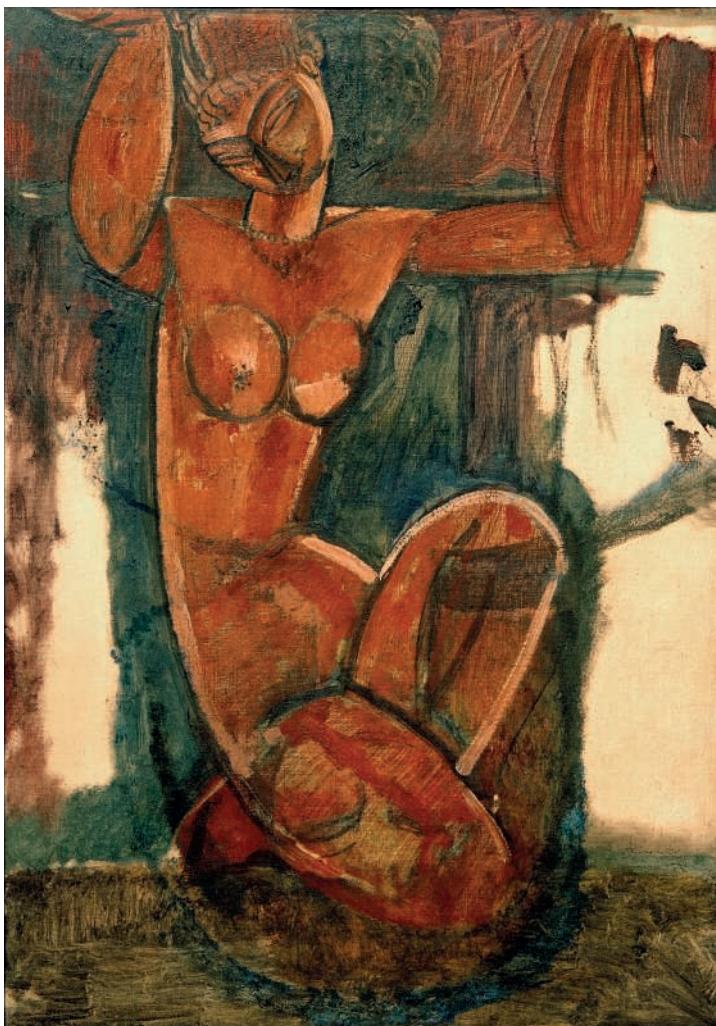
This fascination with Egyptian art no doubt also inspired the imposing frontality of the female figure in *Cariatide*, as well as the geometric simplification of her form. Indeed, the way in which Modigliani reduces her body to its purest elements - a cylinder here, a triangle there - rendering her outline in a series of precise lines, the artist appears to invoke both Egyptian sculptural and hieroglyphic traditions. The resulting straight, narrow features seem to compete with the more sensuous curves that mark other parts of her body, such as in the contrast between the rigid lines of her torso and hips and the shapely arabesque of her



Amedeo Modigliani, *Nu debout*, 1912. National Gallery of Australia, Canberra.



Amedeo Modigliani, *Cariatide*, 1914. The Museum of Modern Art, New York.



Amedeo Modigliani, *Cariatide*, 1911-1912.
Kunstsammlung Nordrhein-Westfalen, Dusseldorf.



Pablo Picasso, *Femme assise*, 1908. State Hermitage Museum, St Petersburg.

legs. In combining the two in a single form, Modigliani fuses abstraction with representation, creating a harmonious union of streamlined volumes and flowing, voluptuous curves. The smooth, regular geometry of her facial features, meanwhile, has been linked to the ritual masks and wooden idols of several different African countries, as well as to sculpted artefacts from the Khmer Empire. Subtly stylised into a benign, mask-like visage, her large, almond-shaped eyes, flat triangular nose, and small, plump lips, each appear to reference a variety of potential sources, while the manner in which Modigliani describes her hair, with regular, undulating lines divided by a straight central parting, seems to point once again to the enigmatic 'Kore' statues of Ancient Greece. The regular geometric patterning of the thin belt that encircles her hips, meanwhile, appears almost like a mysterious tattoo, its patterns inked into her skin, ornamenting the body whilst also providing a clear dividing line between her upper and lower bodies.

This simplification of form and subtle stylisation of the female form in *Cariatide* may also be seen to echo the ground-breaking style of Picasso's proto-Cubist paintings of 1906-1907. Modigliani and Picasso had first become acquainted, legend has it, outside a café on the Place des Ternes, where Modigliani invited the Spaniard to share a drink with him, loaning the poor and depressed Picasso five francs at the end of the night. Their friendship waxed and waned through

different periods of Modigliani's tragically short life, but throughout their relationship Modigliani retained a deep reverence for Picasso's work - his friend Dr Paul Alexandre later recalled accompanying Modigliani to an exhibition of Picasso's paintings at Daniel-Henry Kahnweiler's gallery: 'I can see Modi there, completely absorbed in front of a small, strange watercolour of Picasso's ...' (Alexandre, quoted in K. Wayne, *Modigliani & the Artists of Montparnasse*, New York, 2002, p. 38). Modigliani visited Picasso's studio at the Bateau Lavoir during the period that he was creating his seminal work *Les Demoiselles d'Avignon* (1907), and most likely saw many of the numerous studies which he had executed in preparation for the painting during the months leading up to its realisation. Indeed, Picasso seemed to share Modigliani's fascination with the caryatid, posing one of the figures in *Les Demoiselles d'Avignon* in a similar stance, with both arms raised above her head, her right leg dipped into a subtle contrapposto.

The incredible diversity of these sources, from their dates and origins, to the individual styles and techniques used in their creation, reveals not only the exceptional depth and range of Modigliani's interest in visual culture, but also his innate ability to transform them into his own idiosyncratic pictorial language. Distilling each element down to their essential characteristics and combining them in unexpected partnerships, the artist imbues these elements with a new sense of modernity, creating an interplay of forms at once familiar and startlingly



Amedeo Modigliani in his Paris studio, *circa* 1909.



Amedeo Modigliani, *Nu couché*, 1917-1918. Sold, Christie's, New York, 9 November 2015, lot 8A (\$170,405,000).

revolutionary. As Flavio Feronzi has explained, Modigliani's transformation of these classical sources became a marker of the sheer modernity of the artist's aesthetic: 'It is a world, that of Modigliani's caryatid drawings, archaic and hieratic, proudly anti-modern. However, also conscious that every Primitivist synthesis, or every archaeological allusion, had to be translated into stylised elegance, very pleasing to modern tastes. The styles of the ancients had to undergo a knowledgeable reduction to the rules of modern linear harmony...' (F. Feronzi, 'Preliminary Issues for Modigliani Sculptor,' in exh. cat., *Modigliani: Sculptor*, Rovereto, 2010, p. 54).

Executed in vigorous, visceral brushstrokes, *Cariatide* captures a sense of the energy with which the artist has translated his vision in to paint. As the sculptor Jacques Lipchitz, a close friend of Modigliani, recalls: 'His own art was an art of personal feeling. He worked furiously, dashing off drawing after drawing without stopping to correct or ponder. He worked, it seemed, entirely by instinct – which, however, was extremely fine and sensitive... He could never forget his interest in people, and he painted them, so to say, with abandon, urged on by the intensity of his feeling and vision...' (Lipchitz, quoted in P. Sichel, *Modigliani: A Biography* by Pierre Sichel, London, 1967, p. 212). Indeed, the warm apricot and peach tones that fill the caryatid's form belie her inanimate, sculptural nature, suggesting the softness and warmth of flesh, while the hints of delicate

blue that peek out along the edges of her contours, imbue her body with a sense of depth and three-dimensionality.

Within a short time of painting *Cariatide*, Modigliani was forced to abandon sculpture for good. This was due to a variety of reasons, not least among them the toll the process took on his health – a bout of tuberculosis as a teenager had left him vulnerable to the dust from the stone, while the physical strength required for direct carving frequently left Modigliani completely drained. Prevented from pursuing his visions in sculpture, the artist turned to painting, entering a period of intense creative activity that saw the inception of some of his most iconic works of art. Indeed, with its delicate colouring and statuesque treatment of the female body, *Cariatide* appears to prefigure the great reclining nudes the artist created from 1916 until his death in 1920. In particular, the manner in which the enigmatic figure at the heart of his famed *Nu couché* (1917-18) lies bare before the viewer, both of her arms raised upwards behind her head, seems to echo the pose of the present composition, casting the sleeping nude in the role of a horizontal caryatid. As such, *Cariatide* stands as a Janus-like work in Modigliani's oeuvre, offering an insight into the importance that such studies for sculpture held for him, representing the space in which he was able to develop the ideas of form which would later underpin the figures in his erotically-charged, reclining nudes.



λ*22 PABLO PICASSO (1881-1973)

Tête d'homme et nu assis

signed 'Picasso' (upper right); dated and numbered '25.11.64.I'
(on the reverse)
oil on canvas
15 x 18½ in. (38 x 46 cm.)
Painted on 25 November 1964

£1,000,000-1,500,000

\$1,300,000-1,900,000

€1,200,000-1,700,000

'A dot for the breast, a line for the painter, five spots of colour for the foot, a few strokes of pink and green... That's enough, isn't it? What else do I need to do? What can I add to that? It has all been said.'
(Pablo Picasso)

PROVENANCE:

Galerie Louise Leiris, Paris (no. 12564).
Private collection, by whom acquired in the early 1980s.
Anonymous sale, Christie's, London, 7 February 2012, lot 25 (£1,273,250).
Acquired at the above sale by the present owner.

LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 24, *Oeuvres de 1964*, Paris, 1972, no. 283 (illustrated pl. 112).

Framed with a golden, zigzagging border, Pablo Picasso's *Tête d'homme et nu assis* presents a striking composition of two halves: on the right, a voluptuous, raven haired nude woman is reclining on a red divan, while to the left, behind a single vertical line, a male face stares directly out of the picture plane. This painting is one of a prolific and intensive series of works begun in February 1963, in which Picasso explored the theme of the artist and model. Reduced to its simplest components, *Tête d'homme et nu assis* dates from the midst of this frenzied period of painting, one of three works that were painted in a single day on 25th November 1964. Since his earliest days as a painter, the central, near mystical relationship between the artist, his model and the

canvas itself had served as a potent subject for Picasso. Depicted in myriad ways, this theme was brought to an explosive conclusion in the final decades of Picasso's long career, as he reaffirmed the importance of this artistic relationship, placing it at the very heart of artistic creation. Playing with reality and illusion, this motif sees Picasso engaging with the act of painting itself, relishing its capacity to conjure images, as well as revelling in its physical qualities, as he applied paint with a bold and gestural spontaneity.

At the time he painted *Tête d'homme et nu assis*, Picasso was leading an increasingly hermetic and secluded life. Residing in his home, known as Notre-Dame-de-Vie, set high in the hills of Mougins in southern France, he spent time with a small group of old and loyal friends, choosing not to entertain the large entourage of admirers and coterie of poets and writers that he had enjoyed having around him since his youth. With his devoted wife Jacqueline by his side, he spent long periods of time undisturbed in his studio. It is no surprise, therefore, that, living in blissful contentment within this microcosm of the wider world, he turned to the theme of the artist and model in the studio.





Pablo Picasso, *L'atelier*, 1927-28. The Museum of Modern Art, New York.

This theme quickly absorbed Picasso, exerting a powerful influence over the artist. 'In February 1963 Picasso broke loose. He painted "The painter and his model". And from that moment he painted like a madman. Perhaps he will never paint again with such frenzy... It's painting at full tilt. Creation with the breaks off. Research bursting like a bomb' (*ibid.*, pp. 85-86). Paintings flooded Picasso's studio depicting myriad variations of the same subject: models in various reposes pictured both alone or in front of the artist, set in detailed interiors, undefined space or within bucolic, pastoral landscapes. 'He painted four or five, six or seven canvases a day, not counting drawings and all the rest,' Parmelin recalled. 'He was possessed by a sort of enormous hunger for painting. He painted a huge number because he painted rapidly. And that is by no means an obvious truism' (*ibid.*, p. 21).

Over the course of 1963, Picasso's multivalent and manifold depictions of this theme became increasingly simplified, and by the end of 1964, when he painted *Tête d'homme et nu assis*, the protagonists of his paintings had become reduced to a series of lines, a language of signs masterfully employed by the artist. In the present work, the artist's face emerges from the white of the canvas and is denoted with a simple formation of black lines that stand for his eyes, nostrils, mouth and beard. Likewise, the female nude is conjured from a simplified array of circles and sweeping brushstrokes, all of which heighten her innate sensuality. Since the early 1900s when he pioneered Cubism, Picasso had constantly sought to push the boundaries of image making. Deconstructing the natural, accepted appearance of objects, people and places, and reconstructing them in the image of his own Promethean vision, Picasso consistently sought a new way of regarding the world around us. Towards the end of his life, his painting took on a new liberated and simplified style. Reduced to its barest, essential elements, his late work is painting in its purest, most direct form; a direct and immediate embodiment of life and

of art making. As Picasso explained, 'A dot for the breast, a line for the painter, five spots of colour for the foot, a few strokes of pink and green... That's enough, isn't it? What else do I need to do? What can I add to that? It has all been said' (quoted in B. Léal et al., *The Ultimate Picasso*, New York, 2003, p. 464).

In complete command of his creative tools – namely his brush and paint – in these final decades Picasso painted with a new speed and spontaneity, able to create images from the simplest of means. With a shock of black hair, a large, almond-shaped eye and a striking aquiline profile rendered with a single line of deep green paint, the nude figure of *Tête d'homme et nu assis* takes on a recognisable identity from the most basic of depictions. She becomes the face of Jacqueline, the woman who 'peoples Notre-Dame-de-Vie with a hundred thousand possibilities... She takes the place of all the models of all the painters on all the canvases...' (*ibid.*, p. 68). Regarded within this context, the figure of the painter could likewise be seen as Picasso himself. Standing by his canvas ready to paint the scene in front of him, he is simultaneously the creator and the subject of this 'picture within a picture'. Artfully playing with representation, *Tête d'homme et nu assis* not only reveals a glimpse into the artist's cosseted world, but also draws the viewer into his creative process. Of the playful, enigmatic layers of meaning that exist in *Tête d'homme et nu assis* and this series, Parmelin wrote, 'What this artist is doing, whether he achieves it, or whether it is good or bad, no one knows. One would almost like to look at his canvas and find out. But all one sees is the Model. And the Model is painted by Picasso. Or, in any case, it is Picasso who shows her to us. One no longer knows. It is a sarabande. The painted Artist is always painting. Picasso always paints him a Model on which the Artist is knocking himself out. It is not astonishing. He changes all the time' (H. Parmelin, *Picasso: The Artist and his Model and other Recent Works*, New York, 1965, p. 13).



Picasso with his wife Jacqueline in Vallauris, 1961.

***23 JEAN-PAUL RIOPELLE (1923-2002)**

Profil d'orage

signed 'riopelle' (lower right); dated '1956' (on the stretcher)
oil on canvas
38½ x 63⅓ in. (97 x 162.2cm.)
Painted in 1956

£700,000-1,000,000

\$910,000-1,300,000

€820,000-1,200,000

PROVENANCE:

Pierre Matisse Gallery, New York.
Acquavella Gallery, New York.
Anonymous sale, Sotheby's, New York,
15 November 2007, lot 148.
Acquired at the above sale by the present
owner.

EXHIBITED:

New York, Acquavella Contemporary Art,
Riopelle, 1999.
New York, Robert Miller Gallery, *Riopelle*, 2005.

LITERATURE:

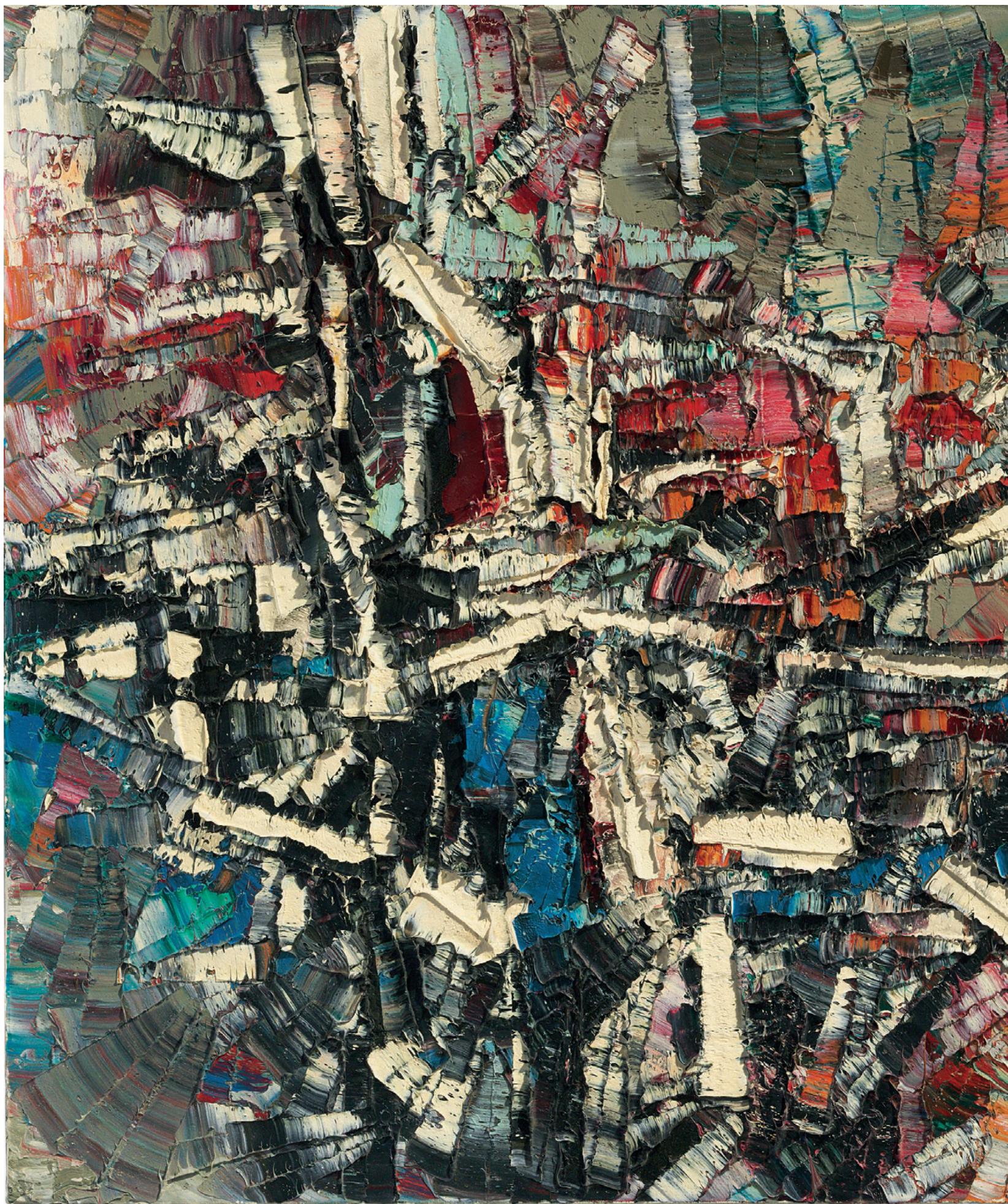
Y. Riopelle, *Jean Paul Riopelle, Catalogue Raisonné, Tome 2, 1954-1959*, Montreal, 2004,
no. 1956.102H.1956 (illustrated p. 242).

'Riopelle succeeds where memory fails. The intangible is given a body, desire a pictorial life. Objects astray, discarded impressions, forgotten emotions are put together in a cocktail-shaker and are poured out on the rocks in a Venetian glass of exquisite transparency in a splendid explosion.'

(P. Boudreau, 'Preface', in exh. cat., *Riopelle*, London, 1959, n.p.)



Jean-Paul Riopelle, *circa* 1960.
Photo: Jacques Dubourg.







Paul Cézanne, *Mont Sainte-Victoire*, circa 1902. Philadelphia Museum of Art.

Profil d'orage (Thunderstorm profile), 1956, is a thrilling large-scale composition in Jean-Paul Riopelle's distinctive abstract idiom, led by his virtuoso application of swathes of paint using a spatula. Mosaic forms and kaleidoscope flashes of colour envelop the viewer in the singular environment of Riopelle's vision. The work's title is aptly evocative: myriad branching bars of black and white are held in electric tension with depths of coolly arboreal green, rich blue and pyrotechnic red and orange. The rapid, crystalline contrasts of black against white offset passages of gliding transition in the hues that conjure sunset, sky and woodland. Perhaps we glimpse the dense pines and rugged landscape of Riopelle's native Canada, refracted through the glinting strata of memory. Indeed, in 1956, the year that this work was executed, the Parisian reviewer Pierre Schneider observed that 'The memory of the Canadian forests marks the abstract canvases of the young painter' (P. Schneider, quoted in G. Robert, *Riopelle, chasseur d'images*, Montreal, 1981, p. 86). Far from imputing any such biographical content, however, Riopelle himself would insist that the painting is its own self-defining expression. 'The painting must work itself out,' he said; 'I never tell myself, for instance, that I have to paint like this or like that to get one effect or another. If I reach that point, I stop. It's dangerous... because then I am on the technical side of painting. There is always some solution

to improve a painting that isn't working. But this does not interest me. It loses its emotional unity' (J.P. Riopelle, quoted in M. Waldberg, 'Riopelle, The Absolute Gap', in Y. Riopelle, *Riopelle: Catalogue Raisonné*, vol. I, 1939-1954, Montreal, 1999, pp. 39-54).

Riopelle was a fierce individualist. Though his engulfing compositions and thick, near-sculptural surfaces often saw him compared to painters such as Willem de Kooning and Jackson Pollock, he was decidedly unaffiliated with Abstract Expressionism as a movement. His uninhibited, improvisatory visual language can partly be attributed to the early influence of automatic painting, to which he had been introduced by Surrealists in Paris in the late 1940s. Although he similarly refused (despite André Breton's best efforts) to be pinned down as a Surrealist, the group's ideas aligned with his belief that a meaningful composition bypasses rationality and representation, becoming an embodiment rather than a replication of nature. Working in a painterly mode that has been termed 'lyrical abstraction', Riopelle's rejection of conscious thought was integral to his articulation of his personal relationship to the world around him. The vibrant, scintillating drama of *Profil d'orage* resounds with chromatic force and compositional vigour, capturing Riopelle's intense 'emotional unity' at its unique and expressive best.



λ24 Kees van Dongen (1877-1968)

Nu au collier, or Carmen l'Algérienne

signed 'van Dongen' (lower centre)
oil on canvas
31 $\frac{1}{8}$ x 25 $\frac{3}{4}$ in. (81 x 65.4 cm.)

£800,000-1,200,000

\$1,100,000-1,600,000

€930,000-1,400,000

PROVENANCE:

The artist, until 1946.
Raymond Nacenta, Paris (director of the Galerie Charpentier), by whom acquired from the artist in 1946.
Galerie Bellier, Paris.
Acquired from the above in 1973, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Bernheim-Jeune, *Exposition Van Dongen*, December 1911, no. 2.
New Delhi, *Chefs-d'œuvre de l'art français*, 1946.
Paris, Galerie Charpentier, *Van Dongen, œuvres de 1890 à 1948*, March 1949, no. 57 (titled 'Nu').
Saint-Tropez, Musée de l'Annonciade, *Van Dongen*, July - November 1985, no. 26 (illustrated; dated '1909-1911'; this exhibition later travelled to Toulouse, Réfectoire des Jacobins, October - November 1985).

LITERATURE:

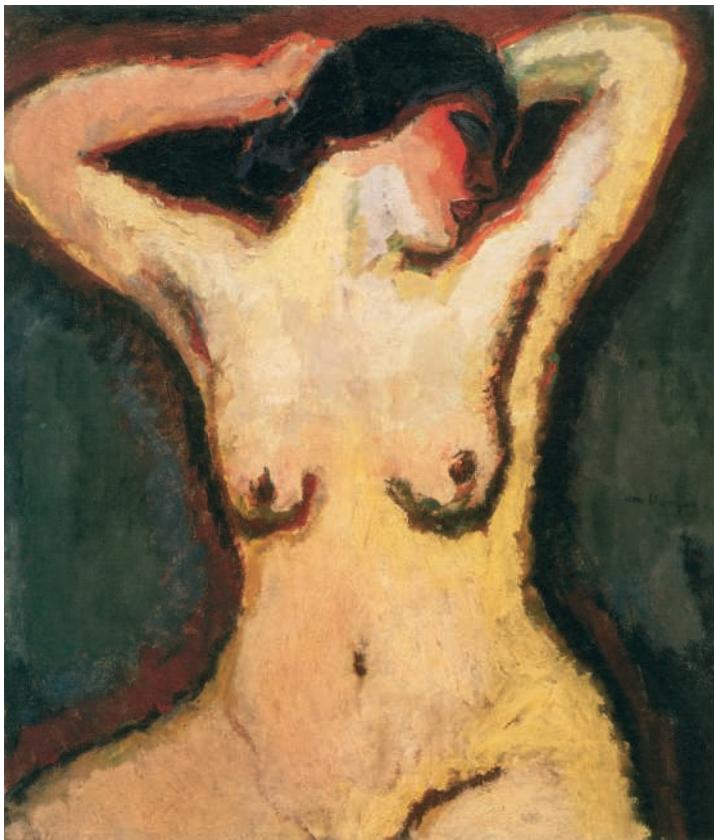
E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, vol. III, Gründ, 1966, p. 384 (illustrated).

Jacques Chalom des Cordes will include this work in his forthcoming *Van Dongen catalogue critique* being prepared under the sponsorship of the Wildenstein Institute.

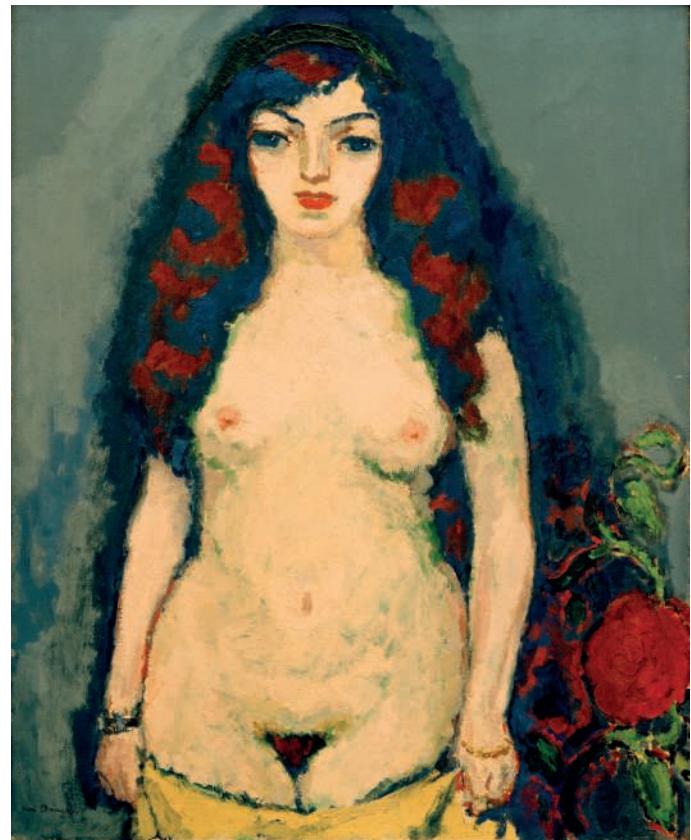


Titian, *Danaë*, circa 1554. Kunsthistorisches Museum, Vienna.





Kees van Dongen, *Torse*, 1905. Private collection, on loan to The Courtauld Gallery, London.



Kees van Dongen, *Fille nue* or *Nu à l'étoffe jaune*, 1907-1909. Von der Heydt-Museum, Wuppertal.

Filled with an overwhelming sense of sensuality and eroticism, Kees van Dongen's *Nu au collier*, also known as *Carmen l'Algérienne*, captures the intoxicating atmosphere of life in bohemian Montmartre during the opening decade of the Twentieth Century. Focusing on the lithe, elegant form of the mysterious 'Carmen' of the title, Van Dongen celebrates her naked body in all its glory, capturing the sinuous curves of her form in an array of thick, vigorous brushstrokes. Staring directly out from the canvas, completely at ease with the state of provocative undress in which we find her, Carmen confronts, provokes, titillates and lures the viewer into her space. Adorned by a single delicate necklace, she adopts a languorous seated pose for the painter, appearing as a thoroughly modern odalisque, a symbol of the decadent, sensual environment that Van Dongen immersed himself in during these years.

Van Dongen's art at this time was dominated by such sensual female figures, with the painter often focusing on characters drawn from the *demi-monde* of Paris. Van Dongen later explained that the city had attracted him 'like a lighthouse,' pulling him in to the hedonistic world of cabarets and nightclubs that filled Montmartre and the Pigalle (Van Dongen, quoted in exh. cat., *The Van Dongen Nobody Knows: Early and Fauvist Drawings 1895-1912*, Rotterdam, Lyon & Paris, 1997, p. 26). Thrusting himself with abandon into the hurly burly of life in the French capital, Van Dongen became one of the foremost chroniclers of this scandalous milieu. These figures, often shown adopting a provocative pose for the artist, display an exotic eroticism that imbues Van Dongen's paintings with an overwhelming sensual energy. Speaking about this fascination with the female nude, Van Dongen explained: 'I exteriorise my desires by expressing them in pictures...I love anything that glitters, precious stones that sparkle, beautiful women who arouse carnal desire... Painting lets me possess all this most fully' (Van Dongen, quoted in J. Freeman, exh. cat., *Fauves*, New South Wales & London, 1995, p. 118).

While many of his contemporaries thrived in capturing nature and sunlight, Van Dongen deliberately set out to paint his night-birds in their nocturnal habitat, their forms bathed in the intense glare of artificial, electric lights. Carmen's body is illuminated by such a light-source, its bright white light bouncing off the wall behind her and casting the rest of the space in dark, grey shadow. These pockets of darkness appear to envelope her form, thrusting the bright colours of her body into stark relief. Van Dongen employs strokes of rich, colourful paint to highlight her contours, using scarlet, emerald and golden brushstrokes to accentuate the play of light and shadow that flitters across her velvety skin. It was this aspect of his work that Marius-Ary Leblond (the pen-name of the writers, art critics and historians George Athénas and Aimé Merlo) drew attention to in the preface of the catalogue produced for the artist's exhibition at the Galerie Bernheim-Jeune in 1908: '[Van Dongen] breaks down the harmonies of the rosy skin, in which he discovers acid greens, blood orange reds, phosphorous yellows, vinous lilac, electric blues...' (Leblond, quoted in M. Hoog, 'Markers for Van Dongen,' in exh. cat., *Kees van Dongen*, Rotterdam, 1989).

Van Dongen frequently courted controversy with the flagrant eroticism of such paintings as *Nu au collier*, with the police called on more than one occasion to remove his paintings from Parisian exhibitions on the grounds of obscenity. Indeed, in his review of the 1913 Salon d'Automne, Guillaume Apollinaire remarked that Van Dongen appeared to be making a biannual habit of exhibiting work only to have it swiftly removed from view for the good of the public. This followed the outraged reaction of visitors to the exhibition who, upon seeing Van Dongen's painting *Tableau*, demanded the work be removed for its salacious portrayal of the artist's wife. The distinctive eroticism of enchanting sirens such as Carmen, and the often explicitly sexual nature of their content, proved quite shocking to contemporary audiences, and brought the artist a certain degree of notoriety within the Parisian art world.



Kees van Dongen. Photo: James Abbe/Getty Images.

λ*25 MARC CHAGALL (1887-1985)

Le paradis

signed and dated 'Marc Chagall 1978' (lower right);
signed 'Chagall Marc' (on the reverse)
oil on canvas
44½ x 57½ in. (113.6 x 145.6 cm.)
Painted in 1978

£2,500,000-3,500,000

\$3,300,000-4,500,000

€3,000,000-4,100,000

'For me perfection in Art and in life comes from this biblical source. Without this spirit, the mechanics of logic and constructivity in Art, as in life, cannot bear fruit.'
(Marc Chagall)

PROVENANCE:

The artist's estate.
Ida Chagall, Paris, by descent from the above, and thence by descent; sale, Sotheby's, New York, 11 May 1999, 148.
Acquired at the above sale; sale, Sotheby's, New York, 3 May 2006, lot 55.
Acquired at the above sale by the present owner.

The Comité Chagall has confirmed the authenticity of this work.

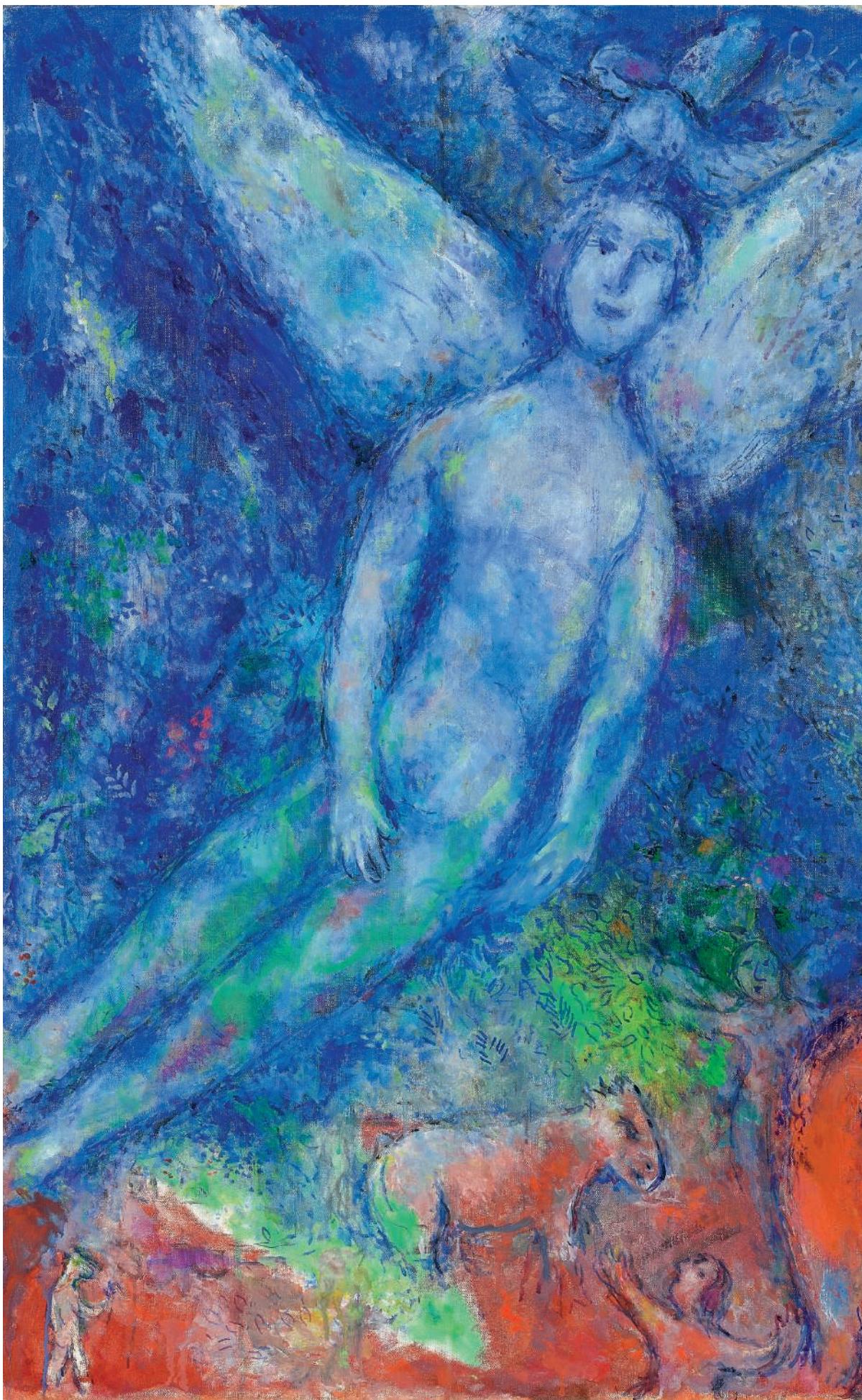
Swirling, luminous and colour-filled, *Le paradis* presents a wondrous vision of an idyllic, prelapsarian paradise as imagined by Marc Chagall. Painted in 1978, this large work dates from the end of the artist's long and prolific career. Happily ensconced in the south of France, at this time Chagall was living a deeply

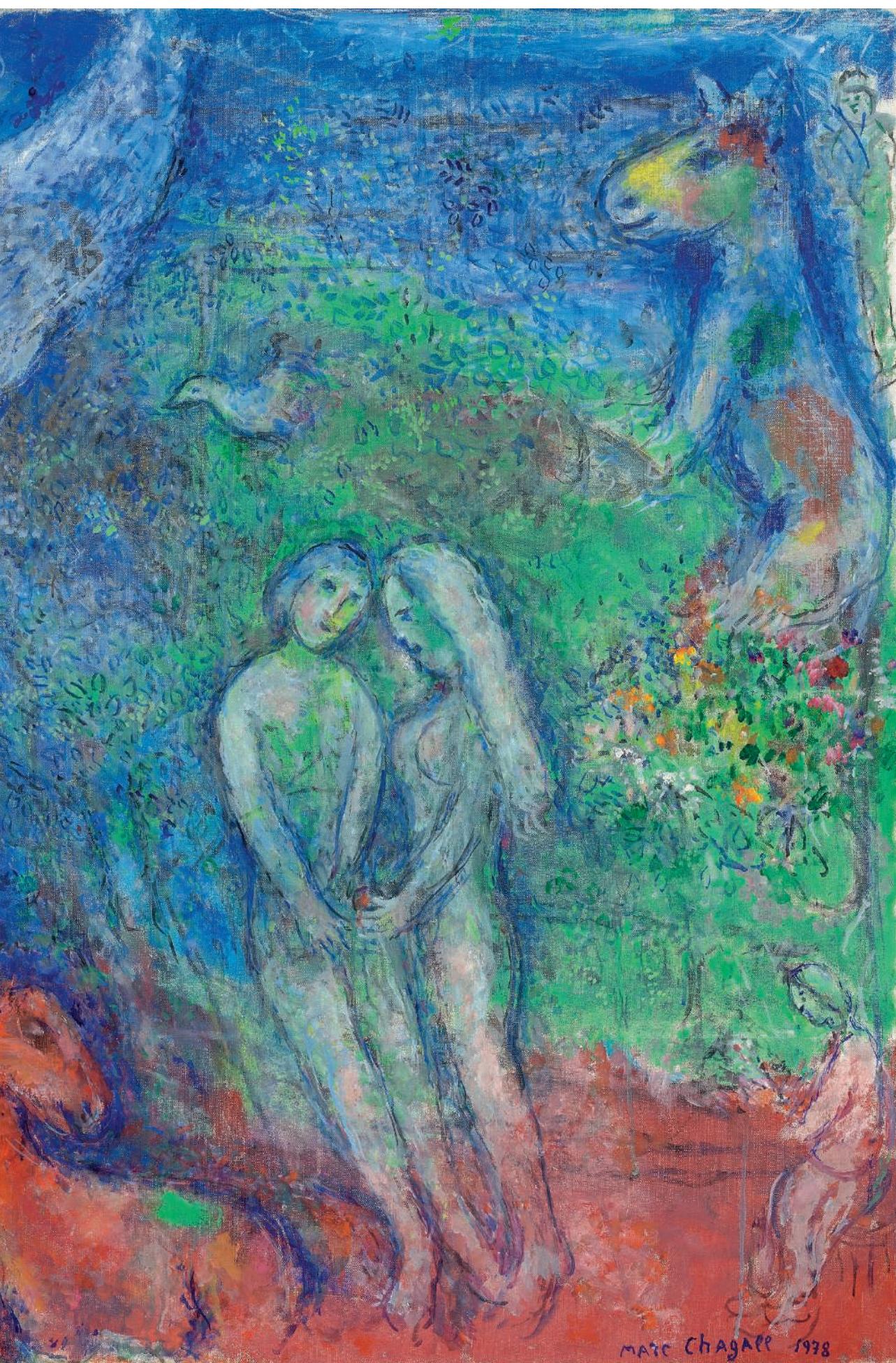
contented and peaceful life, painting with the same creative zeal that had defined his art since his earliest days as an artist. Composed of a triumvirate of bold and rich colour – blue, green and red – various figures, flowers and animals ethereally float through the large composition, enveloping the viewer into this magical and idyllic realm. While a hovering angel dominates the left, in the centre of the painting a couple stand, their hands interlocked and heads lightly touching in a moment of quiet intimacy. The couple can be interpreted as the figures of Adam and Eve, surrounded by angels, blossoming flora and fauna, and animals all enveloped by a radiant mass of colour and light. This painting remained in Chagall's collection for the rest of his life before passing to Ida Chagall, the artist's only daughter with his beloved wife Bella.

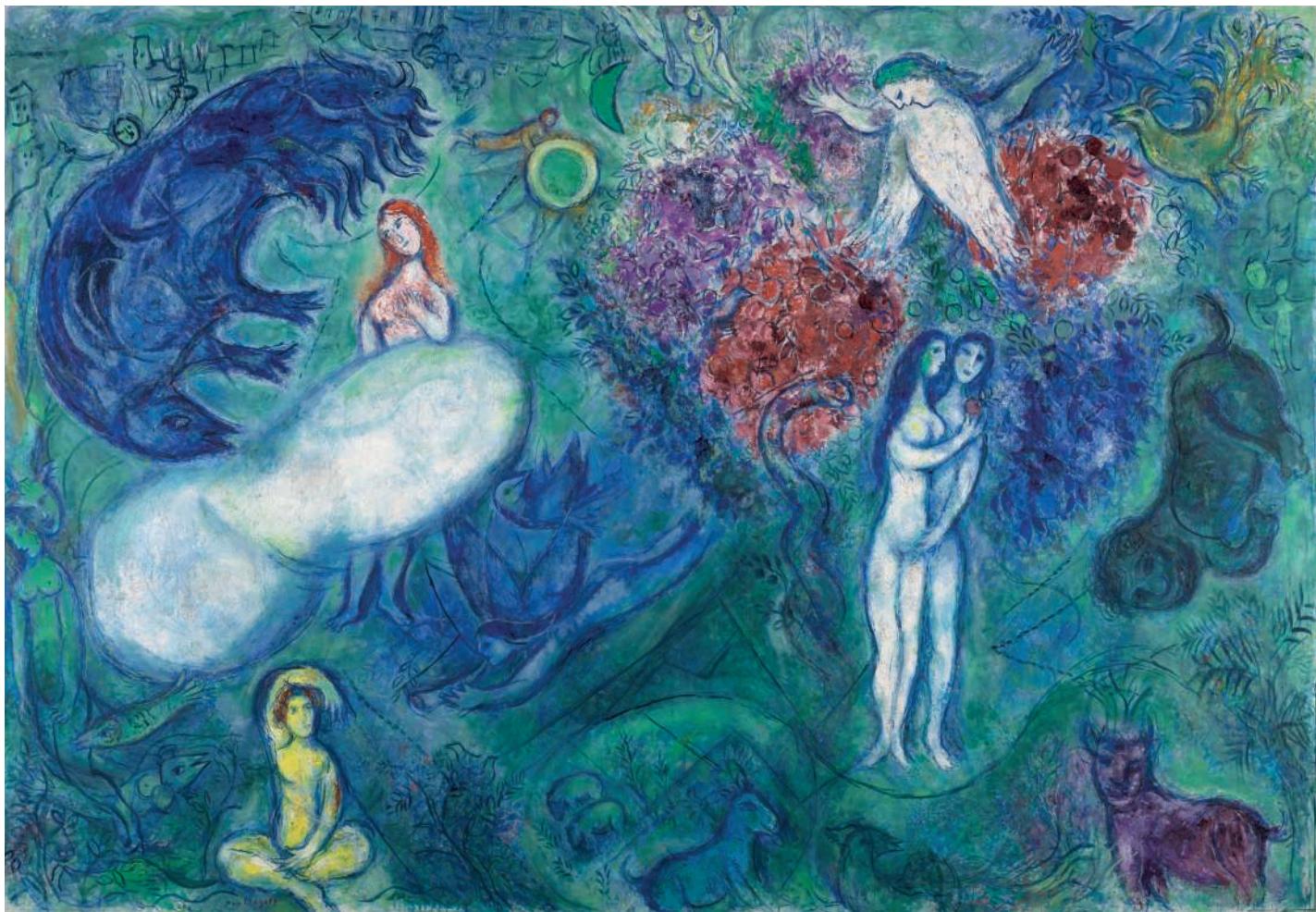
Within the context of Chagall's oeuvre, *Le paradis* can be seen as a depiction of the Creation and of the Garden of Eden, an idyllic vision of life before the Fall. A source that was particularly close to Chagall's heart, the Bible had enthralled him since his childhood. At the very beginning of his career he had looked to biblical themes and subjects including Adam and Eve and the Crucifixion, often fusing Jewish and Christian iconography together. It was not until 1930, however, when his dealer Ambroise Vollard commissioned him to create a series of etchings for an illustrated version of the Old Testament of the Bible, that Chagall truly embraced this subject. Even while continuing to work on two other books for Vollard, La Fontaine's *Fables* and Gogol's *Dead Souls*, Chagall began to paint gouaches of biblical stories to prepare for this new endeavour.



MARC CHAGALL 1978







Marc Chagall, *Le paradis*, 1961. Musée National Marc Chagall, Nice.

Completely immersed in this project, the artist decided to travel to Palestine in 1931 to experience the Holy Land first hand. Visiting Jerusalem, the Judean desert and Galilee, as well as Safed where he painted the interior of a synagogue, Chagall returned to France filled with ideas, and immediately set to work on his illustrations, a project that would occupy him for years to come. 'In the East I found the Bible,' he recalled, 'and part of my own being' (quoted in J. Wullschlager, *Chagall: Love and Exile*, London, 2008, pp. 349-350).

Throughout the 1950s and 60s, Chagall worked on a series of monumental Bible paintings that related to subjects of the Old Testament, illustrating stories from Genesis and Exodus. Like *Le paradis*, form and colour enrich the stories and narratives depicted, conjuring magical and monumental visions of these age-old subjects. He donated seventeen of these large paintings to the French state in 1966. These canvases, together with other museum loans, comprise the collection housed in the Musée national message biblique Marc Chagall in Nice, the first government-sponsored museum in France ever devoted to the work of a then living artist. It is here that an earlier, very similar depiction of the Garden of Eden, also entitled *Le paradis* (1961), resides.

For Chagall, it was not only the stories and parables of the Bible that provided inspiration, but the poetry of the language itself. It offered him another world that lay behind everyday

reality: 'Ever since early childhood, I have been captivated by the Bible', he stated on 7 July 1973 – his 86th birthday – at the inauguration of the aforementioned Chagall museum. 'It has always seemed to me and still seems today the greatest source of poetry of all time. Ever since then, I have searched for its reflection in life and in Art. The Bible is like an echo of nature and this is the secret I have tried to convey' (Chagall, 'The Biblical Message', 1973, in B. Harshav, ed., *Marc Chagall on Art and Culture*, Stanford, 2003, p. 172). In his biblically-inspired works such as *Le paradis*, the subjects take on a timeless and, most importantly, a universal quality. His religious paintings bridged his own religion – Judaism – to encompass Christian iconography, and in so doing, they transcended time and place to become modern statements on the universal themes of life, love, death, joy or suffering. A glorious celebration of both the human and the divine, the fantastical and the real, *Le paradis* is permeated above all by an overwhelming sense of love, evoked not only by the characters that float through the scene, but by the rich, luxuriant colours that radiate light. For Chagall, this was the abiding and singular aim of art; as he explained, 'I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour' (Chagall, quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Westport, 1995, p. 208).



Marc Chagall in his studio,
Saint-Paul-de-Vence, 1950s.

λ26 Kees van Dongen (1877-1968)

Le Moulin de la Galette

signed 'V. Dongen' (lower left)
oil on canvas
21 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in (55 x 46 cm.)

£350,000-450,000

\$450,000-580,000

€400,000-510,000

PROVENANCE:

J. Mélas-Kyriazi, Lausanne, until at least 1974.
Anonymous sale, Sotheby's, New York,
15 November 1984, lot 336.
Anonymous sale, Christie's, London,
6 February 2006, lot 70.
Acquired at the above sale by the present
owner.

EXHIBITED:

Paris, Grandes Serres, *Salon des Indépendants*,
March - April 1905, no. 4093 (titled 'La terrasse
du Moulin de la Galette').
Paris, Galerie Charpentier, *Van Dongen*, 1949,
no. 23 (dated '1900' and titled 'Bal parisien.
Moulin de la Galette').
Lausanne, Galerie Paul Vallotton, *Hommage
à Van Dongen, Oeuvres de 1890 à 1948*,
September 1971, no. 10.
Tokyo, Seibu Museum of Art, *Les Fauves*,
August - September 1974, no. 57 (illustrated;
dated '1904'); this exhibition later travelled to
Ishikawa Prefectural Art Museum, September -
October 1974.
Balingen, Stadthalle, *Das Ewig Weibliche -
L'Eternel Féminin - From Renoir to Picasso*, June
- September 1996, no. 25 (illustrated; dated
'1904').

Martigny, Fondation Pierre Gianadda, *Kees
van Dongen*, January - June 2002, no. 13, p. 46
(illustrated p. 47; dated '1904' and titled 'Bal du
Moulin de la Galette').

LITERATURE:

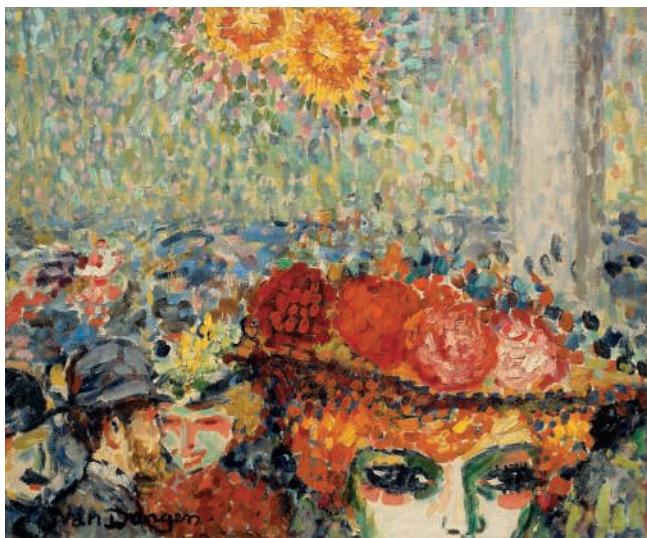
J.M. Kyriazi, *Van Dongen et le fauvisme*,
Lausanne & Paris, 1971, no. 26, p. 146
(illustrated p. 71; dated '1904').

Jacques Chalom des Cordes will
include this work in his forthcoming
Van Dongen catalogue critique being
prepared under the sponsorship of the
Wildenstein Institute.

Painted *circa* 1904, *Le Moulin de la
Galette* dates from a pivotal moment in
Kees van Dongen's career, as the artist's
involvement in a series of important
exhibitions, including the second *Salon
d'Automne* and the artist's first solo
show at the Galerie Ambroise Vollard,
firmly cemented his reputation as a
leading member of the Parisian avant-

garde. During the winter of that year,
Van Dongen focused his attention on the
exciting nightlife of Paris, concentrating
on the carnival atmosphere of
Montmartre and the Pigalle after
dark. Still a relative newcomer to the
city, he found himself dazzled by the
explosive play of light, colour, music and
movement in the numerous dance halls
and nightclubs that filled the capital.
The artist loved to immerse himself
in the crowds that frequented these
establishments, losing himself in the
frenetic, pulsating atmosphere of the
clubs, as fashionably dressed pleasure-
seekers surrounded him, dancing and
drinking the night away.

In the present work, Van Dongen
captures the heady, intoxicating
environment of the Moulin de la
Galette, a famous Montmartre haunt
of Henri Toulouse-Lautrec and the
Impressionists during the final decades
of the Nineteenth Century. Van Dongen
records the tumult of the crowds as they
dance under the glowing electric lights,
their forms dissolving into an incredible
panoply of colourful dots that overlap
and weave together to create a scene
that pulsates with energy. Elongating
his brushstrokes into rectangular daubs
of bright pigment, the artist adapts the
precise techniques of the Pointillists
to his own unique vision, imbuing the
canvas with a sense of the intense verve
with which he executed the painting.
While Van Dongen's close friendships
with Paul Signac and Maximilien Luce
exerted a clear influence on his style
during this period, it is evident from such
works as *Le Moulin de la Galette* that
the artist was beginning to explore new
avenues of creative expression, as he
sought to develop his own unique style
of painting.



Kees van Dongen, *Le Moulin de la Galette*, 1904. Sold, Christie's, Paris,
21 May 2008, lot 53 (€2,776,250).



λ*27 HENRI MATISSE (1869-1954)

La cheminée du Roi, Marseille

signed 'Henri Matisse' (lower left)
oil on panel
12 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in. (32.8 x 41 cm.)
Painted in 1918

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris (no. 21253),
by whom acquired directly from the artist on
9 September 1918.
Madame Vildrac, Paris, by whom acquired from
the above.
With the Leicester Galleries, London.
Arnold John Hugh Smith, London, by whom
acquired in November 1919.
Lefevre Gallery, London.
Mrs Jean Dreyfus, New York; sale, Sotheby's,
New York, 10 March 1971, lot 46.
Anonymous sale, Brest, Paris, 15 December
2000, lot 66.
Acquired at the above sale by the present
owner.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Oeuvres
récentes de Henri Matisse*, May 1919, no. 16.
London, Leicester Galleries, *Exhibition of Works
by Henri Matisse*, November - December 1919,
no. 35.

LITERATURE:

G.P. & M. Dauberville, *Matisse*, Paris, 1995,
no. 237, p. 668 (illustrated p. 669).

Wanda de Guébriant has confirmed the
authenticity of this work.

Painted in 1918, *La cheminée du Roi,
Marseille* illustrates the shift that
occurred in Henri Matisse's paintings
during the final months of the First
World War, as he made his way to
the South of France, escaping the
conflict just as it threatened to engulf
Paris. Matisse was one of a number
of artists who found refuge along
the Mediterranean coast during this
tumultuous period, with Paul Signac,
Pierre-Auguste Renoir and Albert
Marquet all moving south for similar

reasons. It was here, inspired by the
vibrant colours, dazzling light and
relatively carefree atmosphere of the
Mediterranean, that Matisse entered a
new phase of intense creative activity
in his art, marked by a distinctive
lightening of his colour palette and focus
on new motifs. Although he settled in
Nice, making his home in one of the
modest sea-front hotels that lined the
waterfront, the present work was most
likely painted during a brief sojourn the
artist took to nearby Marseille to visit his
close friend, Marquet.

With just the briefest strokes of
paint, Matisse conveys a sense of the
everyday bustle of life that filled the
quays of Marseille, as holiday-makers
promenade along the seafront in their
finery, carriages carrying goods from
the harbour trundle past rows of barrels
which have just been unloaded from
a ship as boats bob at anchor. Bathed
in the bright, luminous midday sun,
the blue sky above completely devoid
of clouds, the scene radiates a serene,
carefree atmosphere. An exotic figure in
the left hand corner of the composition,
meanwhile, commands the viewer's
attention, his tall, red stove-pipe hat
and golden tunic carefully delineated,
allowing him to stand out amongst the
more soberly dressed figures who stroll
along the waterfront. The rest of the city
is merely suggested by the multitude
of roofs that are clustered along the
opposite side of the marina, a technique
Matisse uses to emphasise the action
occurring in the harbour, identifying the
port as the true heart of the city.



28 CLAUDE MONET (1840-1926)

La Seine et les côteaux de Chantemesle

stamped with the signature 'Claude Monet'

(Lugt 1819b; lower right)

oil on canvas

21 $\frac{1}{4}$ x 31 $\frac{1}{8}$ in. (54 x 80.2 cm.)

Painted in 1880

£1,200,000-1,800,000

\$1,600,000-2,300,000

€1,400,000-2,100,000

PROVENANCE:

Michel Monet, Giverny.

M. Wertheimer, Paris.

Private collection, France, by whom acquired
circa 1969, and thence by descent; sale,
Christie's, London, 6 February 2006, lot 77.

Acquired at the above sale by the present
owner.

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. I, Paris, 1974, no. 600,
p. 371 (illustrated).

A. Alphant, *Claude Monet: Une vie dans le paysage*, Paris, 1993, p. 584.

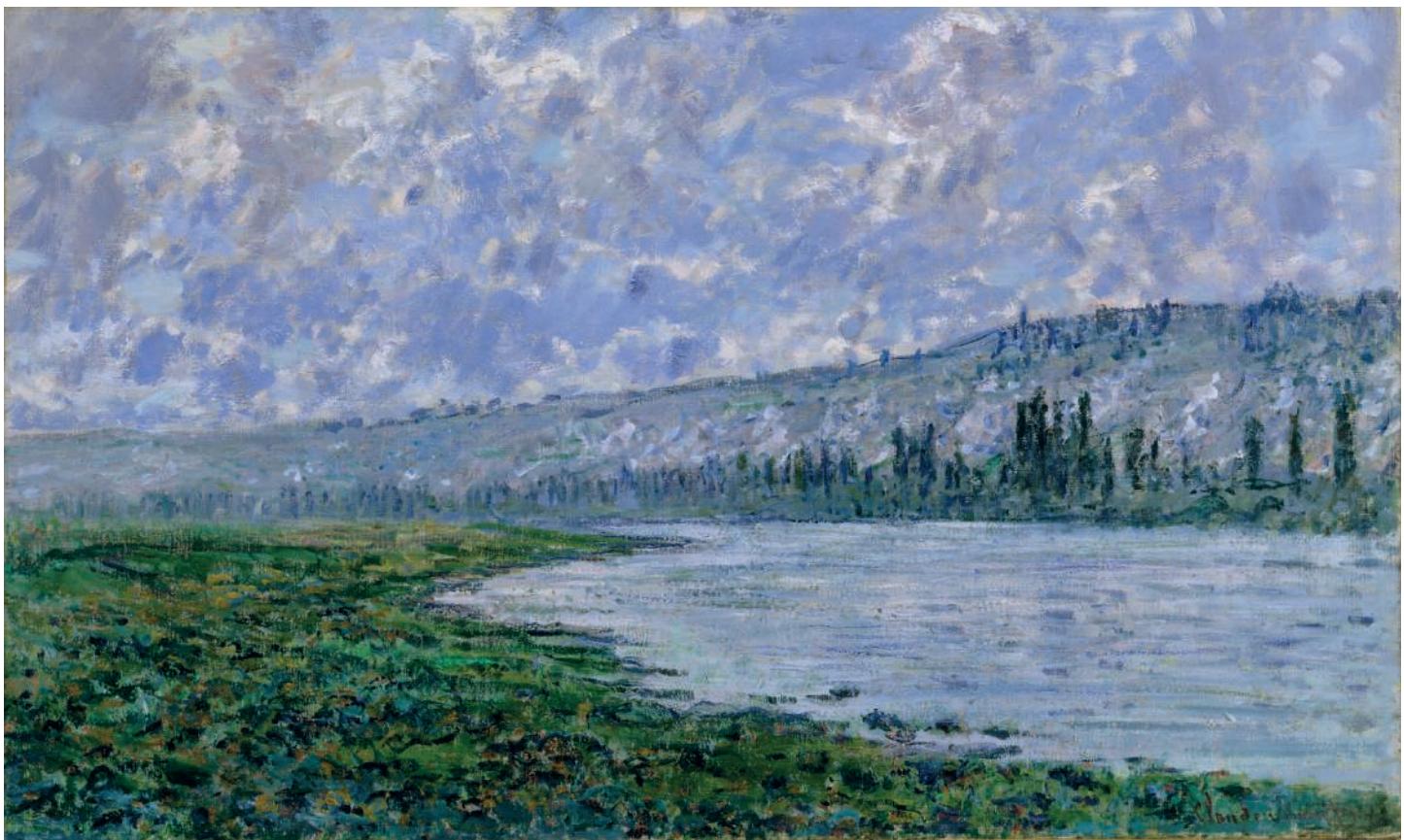
D. Wildenstein, *Claude Monet: Catalogue raisonné*, vol. II, Lausanne, 1991, no. 600, p. 231
(illustrated).



Claude Monet in his garden, 1880.

Photo: Theodore Robinson (attr. to). Musée Marmottan, Paris.





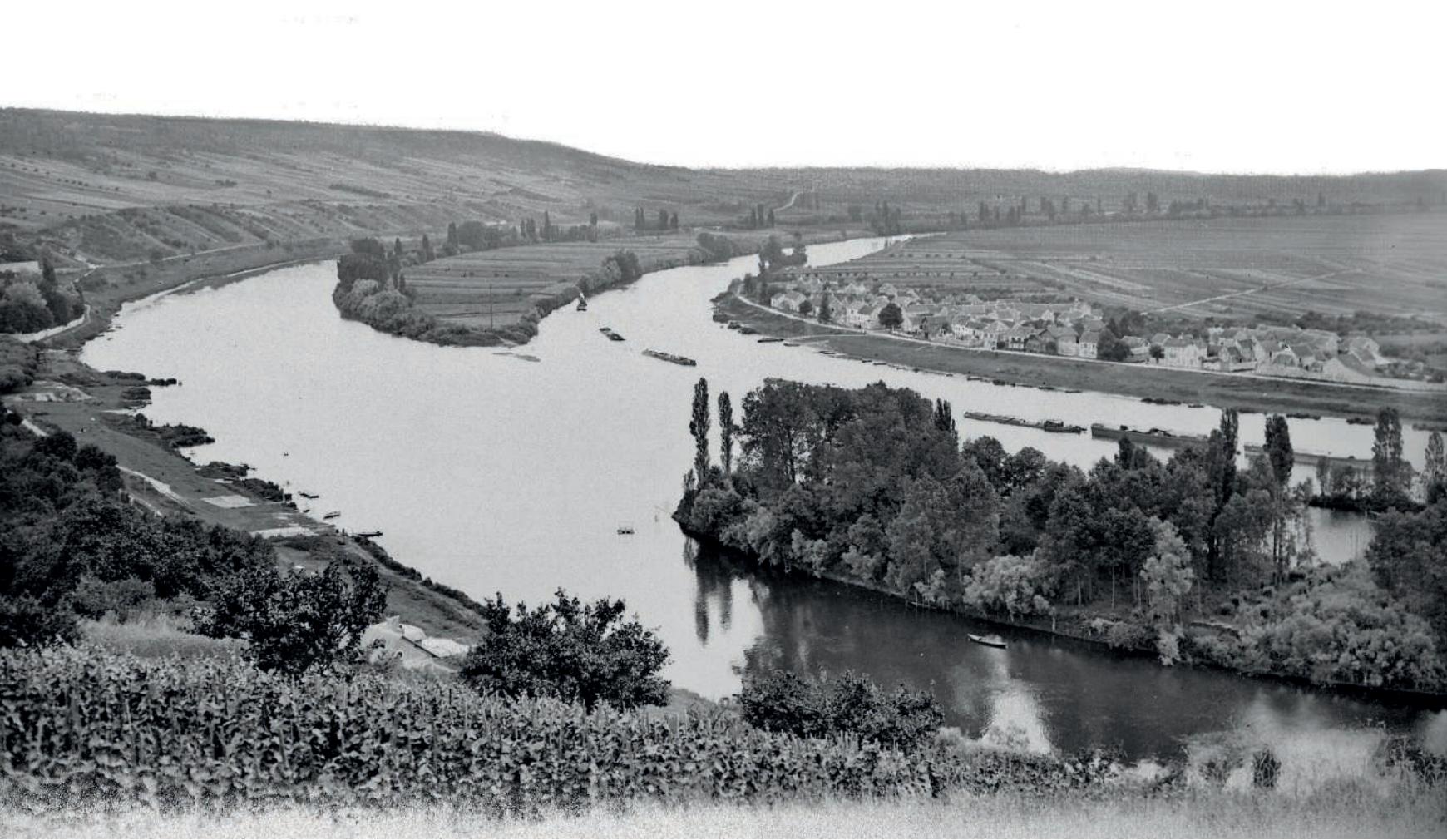
Claude Monet, *La Seine à Vétheuil*, 1880. The Metropolitan Museum of Art, New York.

Capturing the calm, reflective waters of the Seine as it meanders downstream, the sweeping curve of its banks dramatically cutting through the landscape, *Le Seine et les côteaux de Chantemesle* offers an early glimpse into the subtle but significant shifts which occurred in Claude Monet's approach to landscape painting during the period 1878-1881, while the artist was living in the small village of Vétheuil. It was here, inspired by the untouched beauty of the surrounding landscape and the timeless tranquillity of the medieval village, that Monet reached a crucial turning point in his art, adopting a new direction in his painting that would shape his output for the rest of his career. Leaving behind the scenes of modern life that had defined his early work, Monet embraced the landscape in its purest form, devoting himself to the study of the ephemeral and fugitive effects of light and atmosphere in this picturesque corner of the Île de France.

The artist arrived in the small, sleepy village of Vétheuil in the late summer of 1878, accompanied by his ailing wife Camille, their two young children, and his friends and former patrons, the Hoschedé family, renting a *petite maison* in which the two families could live together. Situated roughly fifty-five kilometres from Paris, this small hamlet remained relatively untouched by the encroaching industrialisation and modernisation that had engulfed other towns along the Seine, including the artist's previous home of Argenteuil, which had undergone a dramatic transformation from peaceful village to bustling suburb in the six years Monet had spent there. By contrast, Vétheuil remained uncluttered by the intrusions of modernity, its medieval buildings unaltered, its way of life

quiet and unhurried. It also, crucially, offered a more affordable way of living for Monet and his family, as his ever-worsening financial situation repeatedly forced him to request monetary assistance from a number of his friends and patrons. The Hoschedés found themselves in an equally precarious position, having declared bankruptcy earlier in the year, and the two families' decision to share a home was no doubt motivated by a wish to reduce expenditure. In addition to his financial woes, Monet was increasingly concerned for his wife's health, which declined rapidly in the months following their arrival at Vétheuil. Despite the dedicated nursing of Alice Hoschedé, Camille died in September 1879, plunging Monet into a deep depression as he grieved for his wife, muse and great love.

By the following spring, the artist had begun to slowly emerge from the depths of his despair, venturing out into the landscape to paint once again, searching for new motifs and subjects to explore, as he sought to reinvigorate his art. Prior to 1880, Monet's painting had been confined to a small area of Vétheuil and its immediate surroundings, with the artist choosing locations that were within hailing distance of home, should Camille need him urgently. In the months immediately following her death, his extreme melancholy and the harsh winter weather confined the artist to painting indoors, reworking earlier canvases, or creating intimate still-lifes from the small collection of objects that he could find around the house. It was only as the seasons began to turn, ushering in the new growth and milder temperatures of spring, that Monet returned to painting *en-plein-air*. He travelled further and further from home, capturing Vétheuil from the deck of



The Seine at Vétheuil, Val-d'Oise.

his specially designed studio boat, setting up his easel in the orchards and forests of the neighbouring village of Lavacourt, and rendering the sweeping panoramas of the landscape as seen from the hills that surrounded the town. Around this time, a journalist of the esteemed Parisian publication *La vie moderne* visited Vétheuil to interview the artist. When asked where his studio was, Monet emphatically answered: 'My studio! I have never had a studio, and can't understand how one can shut oneself up in a room. To draw, yes; to paint, no... There is my studio!', he exclaimed, gesturing to the landscape, the river, and the town that surrounded him (Monet, quoted in D. Wildenstein, *Monet or the Triumph of Impressionism*, Cologne, 1996, vol. I, p. 162). Although not entirely truthful, this statement is nevertheless a testament to Monet's renewed passion for painting outdoors during the opening months of 1880, as he once again immersed himself in the verdant landscape that surrounded him, capturing the fleeting colours and moods of the natural world.

In the present work, Monet focuses his attention on the shimmering reflections of the Seine as it passes by the tiny hamlet of Chantemesle, capturing its distinctive treeline and the rolling hills that surround it from the shores of one of the many islands that punctuate this stretch of the river. Rendered in delicate blues and greys, with subtle accents of pink, these slopes act as a visual counterpoint to the curve of the richly green bank on which the artist has positioned himself, visible in the foreground of the composition. Overhead, a series of thickly painted clouds scud across the sky, their forms defined by an array of effervescent strokes

of pigment that evoke their distinctive texture and layers of colour. As with the majority of Monet's canvases from this period, the present work shows an edited, selective view of life on the Seine. The extreme tranquillity of the scene belies the busy traffic of barges and ferries that would have operated along this stretch of the river during this period, transporting goods and people to and from Paris. By ignoring the numerous boats that would have operated along the Seine and focusing on nature alone, Monet creates an idyllic, timeless scene, and emphasises the quiet beauty of the French countryside that he found in Vétheuil.

The compositional balance, subtle colours, and effects of light that characterise *Le Seine et les côteaux de Chantemesle* are echoed in a closely related painting by Monet from the same year, *La Seine à Vétheuil*, now in the collection of The Metropolitan Museum of Art in New York. Indeed, the similarities between the two are so striking that they may suggest the pair were painted on the same day, from the same location. As such, they point to a new development in Monet's technique which was to dominate his oeuvre for the rest of his life – painting the same motif from a fixed viewpoint, under a series of different lights, atmospheric conditions and times of day. Over the course of the following decade Monet would come to master this technique, charting the subtle shifts that occurred in the character of the landscapes that surrounded him, whether bathed in blazing sunshine, tossed by a blustery breeze, cloaked in a dense blanket of fog, suffused by the soft, cold light of dawn, or transformed by the glittering bright white of a recent snowfall.

***29 PIERRE-AUGUSTE RENOIR (1841-1919)**

Artichauts et tomates

signed and dated 'Renoir. 87' (lower right)
oil on canvas
18 x 21½ in. (45.8 x 55 cm.)
Painted in 1887

£400,000-600,000

\$520,000-780,000

€460,000-700,000

PROVENANCE:

Victor Mandl, Wiesbaden.
Franz Kleinberger, Paris.
Howard Young Galleries, New York.
Dalzell Hatfield Galleries, Los Angeles, by 1940
until at least 1944.
Jean-Pierre Durand-Matthiesen, Geneva.
Acquired from the above by the family of the
late owner on 27 May 1958.

EXHIBITED:

Los Angeles, Dalzell Hatfield Galleries, *Renoir*,
October - November 1940, no. 5.
San Francisco, Palace of the Legion of Honor,
Paintings by Pierre Auguste Renoir, November
1944, p. 31 (illustrated).
Marseille, Musée Cantini, *Renoir: Peintre
et sculpteur*, June - September 1963, no. 10
(illustrated).

For Renoir, still-life subjects such as the vegetables at the heart of *Artichauts et tomates* acted as a ground for experimentation during the 1880s, offering the artist an opportunity to hone his painterly technique, to investigate the delicate layering of tones and colour in objects, and to play with the compositional balance of his scenes. As he told Georges Rivière, using flowers as his example, painting still-lifes was 'a form of mental relaxation. I do not need the concentration that I need when I am faced with a model. When I am painting flowers I can experiment

boldly with tones and values without worrying about destroying the whole painting. I would not dare to do that with a figure because I would be afraid of spoiling everything. The experience I gain from these experiments can then be applied to my paintings' (quoted in *A Passion for Renoir: Sterling and Francine Clark Collect, 1916-1951*, New York, 1996, p. 88).

Executed in delicate layers of brushwork, while subtle tones of blue, pink, lilac and cream make up the background, the present composition focuses on a moment typical of the artist's domestic life, as a small collection of vegetables are momentarily grouped together, catching the artist's eye with their intriguing forms and bold colours. Though Renoir does not specify where the scene is located, the casual configuration of the produce implies that the bundle of tomatoes and artichokes has only recently been carried in from the garden, or the local market, and left on the table or sideboard for a moment before they are moved elsewhere. Capturing the scene in an array of long, sweeping strokes of paint, which appear to flow and curve around the forms of the vegetables, Renoir imbues the composition with a sense of spontaneity, as he swiftly records a snapshot of the haphazard play of life that whirled around him as he worked.



Edouard Manet, *Botte d'asperges*, 1880. Wallraf-Richartz Museum, Cologne.



λ30 EMIL NOLDE (1867-1956)

Friesenhäuser III

signed 'Emil Nolde.' (lower right); signed, titled and numbered
'Emil Nolde. „Friesenhäuser“ III.' (on the stretcher)
oil on canvas
25 $\frac{1}{2}$ x 32 $\frac{1}{8}$ in. (65 x 83.3 cm.)
Painted in 1910

£800,000-1,200,000

\$1,100,000-1,600,000

€930,000-1,400,000

PROVENANCE:

Böttcher, Stettin, before 1930.
Galerie Wilhelm Großhennig, Dusseldorf.
Anonymous sale, Stuttgarter Kunstkabinett,
21-22 November 1958, lot 767.
Acquired by the family of the present owners
by 1974, and thence by descent.

EXHIBITED:

Krefeld, Kunstverein, *Kunst aus Krefelder Sammlungen*, 1974, no. 155.
Munich, Galerie Thomas, *Emil Nolde: Aquarelle, Bilder, Graphiken*, March - May 1981, no. 73.
Dusseldorf, Galerie Wittrock, *Emil Nolde, 1867-1956: Gemälde, Aquarelle, Graphik*, September 1985, no. 18, p. 83 (illustrated p. 25).

LITERATURE:

The artist's handlist, vol. II, March 1910, no. 261.
The artist's handlist, vol. III, December 1910,
no. 262.
The artist's handlist, 1930 (annotated '1910
Friesenhäuser III').
M. Urban, *Emil Nolde, Catalogue Raisonné of the Oil Paintings*, vol. I, 1895-1914, London, 1987,
no. 341, p. 296 (illustrated).

*'The source of my artistry lies deeply rooted
in the soil of my closest homeland.'*

(Emil Nolde)



Westerland auf Sylt, Nordseebad.









Vincent van Gogh, *Farmhouses at Saint-Maries*, 1888. Private collection.

Painted in the summer of 1910, *Friesenhäuser III* is an intensely colourful landscape typical of the bold expressionist style that characterised Emil Nolde's art during the first decade of the Twentieth Century. Depicting a cluster of traditional houses in Ruttebüll, a small fishing village on the Frisian coast which the artist visited that summer, it is one of just four paintings created by Nolde that focus on the classic dwellings that dotted the wild, untouched landscape of the artist's homeland. Drenched in the fiery colours of sunset, the painting speaks powerfully of the union of man, landscape and the elements through its fusion of heightened colour, subject matter and the shimmering energy of its brushwork. Nearly abstract in parts, it is a romantic vista somewhat reminiscent of the kind of spiritual expression of landscape sought by Vincent Van Gogh in his paintings of peasants working the land. Set deep and low against the flat landscape, these houses sit in a loosely aligned row, extending along the banks of a stream that cuts through the marshy landscape. Capturing the relationship between both nature and architecture, the artist roots the houses in the verdant landscape surrounding it, their forms interweaving and conjoining with one another through his loose, expressionist brushwork. The painting is dominated by a series of dramatic sweeps and smears of vibrant paint swiftly and impulsively laid onto the surface of the canvas in radiant, thick and complementary colour, which Nolde uses to build a universally active surface, appearing to pulsate with its own energy and vigour.

Throughout his life, Nolde maintained a strong spiritual connection with the landscape of his homeland in Northern Schleswig, on the borderlands between Germany and

Denmark. Inspired by what he saw as the unspoilt, primeval character of this sparsely populated environment, Nolde painted hundreds of works focusing on the wild, atmospheric topography of this untamed stretch of land between the North Sea and the Baltic, much of which was at the mercy of the natural dynamics of the tides. It was in 1902 that the artist, born Emil Hansen, first identified himself completely with this area, changing his surname to the town of his birthplace, Nolde. This act was not merely done to avoid confusion with other Hansens living nearby, but also, according to Nolde, 'in pursuit of the Romantic impulse' (E. Nolde, *Welt und Heimat (1913-1918)*, Cologne, 1990, p. 247). For the artist, this atmospheric terrain offered him a wealth of visual stimuli, from its marshes and waterways that flooded at high tide, to its expansive heathlands and deep, waterlogged bogs. He would often walk for miles through the windswept countryside collecting impressions, traversing this landscape 'full of experiences and history' to discover new vistas and motifs (Nolde, quoted in A. King, *Emil Nolde: Artist of the Elements*, London, 2013, p. 16). Although the area was increasingly subject to change and modernisation over the course of his lifetime, with the arrival of the railways, automobiles and developments in communications gradually altering the landscape, Nolde found enough of its essential character remained intact to provide him with constant inspiration.

Although Nolde rarely painted an imaginary landscape, preferring to draw directly from his experiences of these Danish borderlands, his landscape paintings, rooted in 'the primal depths' of his artistic identity, are far more than mere literal depictions of his immediate surroundings. In the same way that he identified himself with the landscape of his



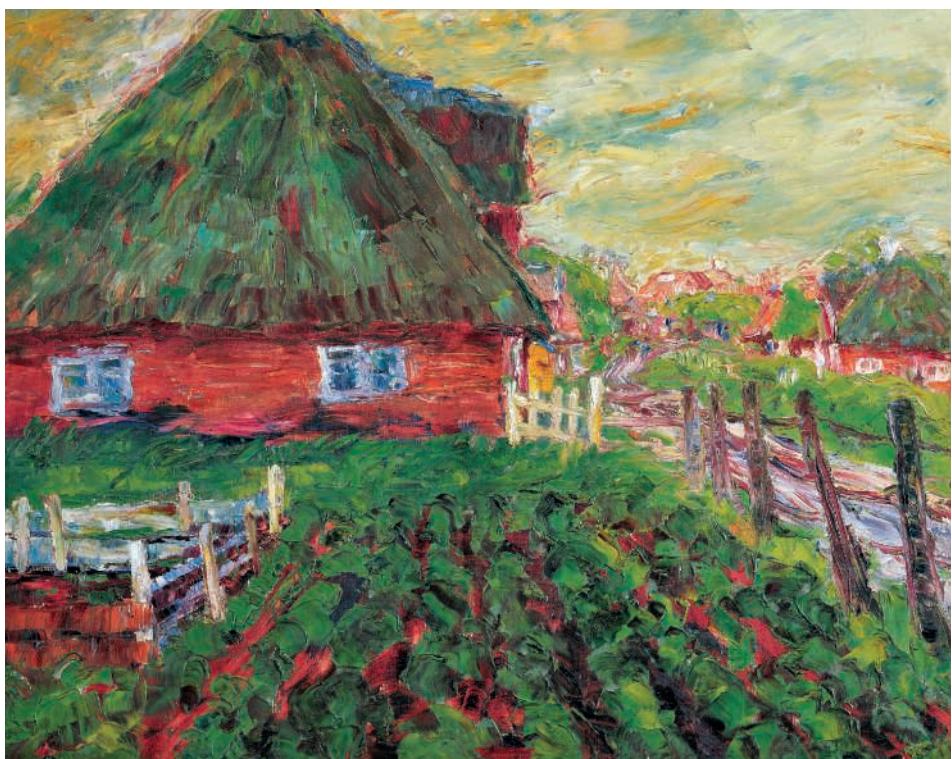
Emil Nolde, *Friesenhäuser II*, 1910. Sold, Christie's, London, 21 June 2011, lot 53 (£1,609,250).

North Schleswig homeland, Nolde also sought through his art to commune with and give expression to the primal and eternal, elemental forces at work within nature. To this end, Nolde chose to work directly from the natural environment, often venturing out into the fields in all weathers in order to experience at first hand the natural forces of his immediate surroundings, to feel them, and thereby be able to intuitively transmit their energy and power onto canvas. 'In the city,' Nolde wrote, 'one pays little attention to the occurrences of nature. Its drama is not experienced. It is different in the flat countryside' (Nolde quoted in J. Garbecht, 'Powerful Atmospheric Landscapes', in exh. cat., *Emil Nolde: Mein Garten voller Blumen*, Seebüll 2009, p. 73). Nolde often bestowed his landscapes with an undisguised symbolic significance, using the feverish energy of radiant burning sunset skies, shimmering seas and windswept marshes as clear metaphors for the power of nature and the eternal confrontation between man in his natural state and the elements.

One of the most striking aspects of *Friesenhäuser III* is Nolde's bold use of energetic, vibrant colour to convey an impression of these elemental forces of nature, delineating the scene in an array of vivid reds, greens and blues. Nolde had begun experimenting with stronger tones in his compositions around 1905, perhaps inspired by the paintings of Paul Gauguin, which he has seen at an exhibition of the artist's work at the

Grand-Ducal Palace in Weimar in July of that year. Writing to his wife about this experience, Nolde stated that 'the sumptuous colours' of Gauguin's pictures had 'ravished' him, claiming that they were the most splendid colours he had ever seen (Nolde, quoted in A. King, *op. cit.*, p. 30). Nolde was, at this stage of his career, already highly capable of rendering mood and atmosphere through the interplay of colour and tonality in his compositions. However, this encounter with Gauguin brought a new intensity to his palette, a development which drew the attention of the *Die Brücke* artists, who invited him to join their organisation in 1906. As Nolde explained: 'From very early on I was very interested in colours and their properties, from delicate to powerful and especially the cold and warm ones too. I loved purity and avoided all mixtures of cold and warm that lead to dirt and the killing of the brilliant forces' (Nolde, quoted in J. Garbecht, 'My Wonderland from Sea to Sea', in exh. cat., *Emil Nolde: Mein Wunderland von Meer zu Meer*, Seebüll, 2008, p. 42). In the present work, this attention to the relationship of his

colours, and the emotive power of their combinations creates a powerfully rich atmosphere, from the sumptuous layering of different tones in the thickly impastoed grass, to the startling contrasts between the bright, fiery red of the buildings, and the cobalt blue of the shadows that dance across their walls. Through their interactions, these colours create an almost spiritual vision of the landscape, rooted in the artist's own personal experiences of his homeland.



Emil Nolde, *Friesenhaus*, 1910. Nolde-Stiftung, Seebüll.

31

MAX LIEBERMANN (1847-1935)

Reiter am Strand nach links

signed 'M Liebermann' (lower left)
oil on canvas
27½ x 39¾ in. (69.8 x 100 cm.)
Painted in 1900

£250,000-350,000

\$330,000-450,000

€290,000-400,000

PROVENANCE:

Paul Cassirer, Berlin (no. 6138), by whom acquired directly from the artist on 13 November 1905.
Kommerzienrat Philip Freudenberg, Berlin, by whom acquired from the above by 1907.
Dr Julius & Regina Freudenberg, Berlin, by descent from the above.
The Leicester Galleries, London, 1934.
Sir Kenneth Clark, London.
E. Helbig, New York, 1954.
Anonymous sale, Parket-Bernet Galleries, New York, 22 April 1954, lot 78 (dated '1910').
E. Gerson, New York, 1957.
Galerie Grosshennig, Dusseldorf, 1962 (no. 3236).
Galerie Abels & Paffrath, Dusseldorf, 1962.
Private collection, Dusseldorf.
Hammerich-Lesser Verlag, Hamburg, 1962.
Axel Springer Verlag, Berlin, 1994.
The heirs of Dr Julius & Regina Freudenberg.

EXHIBITED:

Frankfurt, Kunstverein, *Max Liebermann*, August - October 1907, no. 54 (dated '1902' and titled 'Reiter am Strande trabend').
Leipzig, Kunstverein, *Max Liebermann*, October - November 1907, no. 42 (dated '1902' and titled 'Reiter am Strand trabend').
Zurich, Kunsthaus, *Max Liebermann*, June - July 1923, no. 50, p. 6.
London, The Leicester Galleries, *Max Liebermann*, December 1934, no. 41, p. 11 (illustrated; dated '1900' and titled 'The Rider by the Sea').

LITERATURE:

M.R., 'Max Liebermann - Zum sechzigsten Geburtstag des Künstlers', in *Illustrierte Zeitung*, no. 3343, 25 July 1907, p. 148 (illustrated).
G. Pauli, *Max Liebermann*, Stuttgart & Leipzig, 1911, p. 251 (illustrated p. 128).
M.J. Friedländer, *Max Liebermann*, Berlin, 1924, no. 49, p. 208 (illustrated p. 97).
Connoisseur, January 1935 (illustrated p. 49).
M. Eberle, *Max Liebermann, 1847-1935, Werkverzeichnis der Gemälde und Ölstudien*, vol. II, 1900-1935, Munich, 1996, no. 1900/11, p. 554 (illustrated).
G. Kessemeier, *Ein Feentempel der Mode oder Eine vergessene Familie, ein ausgelöschter Ort: Die Familie Freudenberg und das Modehaus „Hermann Gerson“*, Berlin, 2013, pp. 119-122 (illustrated p. 120).

Capturing the lithe form of a chestnut mare and her rider as they trot along the shore of a quiet, sandy beach, Max Liebermann's *Reiter am Strand nach links* beautifully evokes the tranquillity of life in the elegant seaside resort of Scheveningen on the Dutch coast, where the artist had spent an extended sojourn during the summer of 1900. Inspired by the busy play of life that filled the beaches of this fashionable

resort, Liebermann executed numerous studies and paintings *en-plein-air* during his stay, which were then further developed in the artist's studio upon his return to Berlin. Bathed in the soft sunlight of early morning, the present composition focuses on the former of these two motifs, and may depict one of the equine stars of the Circus Schumann, which staged performances throughout the summer months in Scheveningen. The company's horses were exercised and trained on the sandy shores each morning, and the sight of their elegant forms framed by the rolling waves of the North Sea became a common event in Liebermann's days during his stay.

Reiter am Strand nach links was formerly in the collection of the esteemed Berlin-based art collectors, Dr Julius and Regina Freudenberg, whose passionate support of the arts during the early decades of the Twentieth Century led them to acquire works by some of the most pioneering avant-garde artists of their time. Their collection included artworks by such luminaries as Vincent van Gogh, Lyonel Feininger, Emil Nolde, Max Pechstein, Karl Hofer, Henri Matisse and Claude Monet. They inherited the present work from Julius's father Philip, also an avid collector and generous patron, who co-owned the renowned department store 'Modehaus Hermann Gerson', Berlin's leading destination for luxury goods during this period. His sons, Julius and Herman followed him into the business, but the global financial crisis and the rise of the Nazi Party to power in the early 1930s forced the Freudenburgs to abandon their life in Berlin. *Reiter am Strand nach links* was sold on the London art market in 1934 as the Freudenberg family fled persecution.



Max Liebermann, *Reiter am Strand*, 1911. Nationalmuseum, Stockholm.



32

ALFRED SISLEY (1839-1899)

La berge à Saint-Mammès

signed 'Sisley.' (lower right)
oil on canvas
19 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in. (50.5 x 65.6 cm.)
Painted in 1880

£700,000-1,000,000

\$910,000-1,300,000

€820,000-1,200,000

PROVENANCE:

M. Picq, Paris.
Galerie Durand-Ruel, Paris (no. 2393), by whom acquired from the above on 25 June 1892.
The Reverend Theodore Pitcairn, Bryn Athyn, Pennsylvania, by whom acquired from the above on 4 June 1926; sale, Christie's, London, 1 December 1970, lot 69.
Private collection, London, by whom acquired at the above sale, and thence by descent; sale, Christie's, New York, 4 November 2003, lot 10.
Private collection, by whom acquired at the above sale; sale, Christie's, London, 6 February 2006, lot 60.
Acquired at the above sale by the present owner.

EXHIBITED:

Philadelphia, Museum of Art, *Summer Exhibition*, 1960.

LITERATURE:

F. Daulte, *Alfred Sisley, Catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 388 (illustrated).
M.A. Stevens, ed., exh. cat., *Alfred Sisley*, London, 1992, p. 194.

Although Alfred Sisley was not to settle in the idyllic hamlet of Saint-Mammès until 1883, he completed fifteen paintings in or around the town in 1880, while living nearby in the small village of Veneux-Notre-Dame. Positioning himself on the opposite banks of the river to the town, Sisley examined the

interplay between land, water and sky that characterised this serene location, depicting the river as it winds its way past a cluster of buildings on one side and a field of wildflowers on the other. The rural, untouched atmosphere of this part of the Île-de-France offered a startling contrast to the more developed areas of the Seine that fascinated many of the artist's contemporaries, such as at Argenteuil and Asnières, which had both been dramatically altered by the arrival of industry and tourism in recent years. Sisley had moved to the area in the same year as the present work was painted, driven by financial difficulties, and began exploring the converging waterways, gently undulating terrain, and expansive sky, subjects which would continue to absorb him for the rest of his life. In a letter written to a friend in January 1892, Sisley himself proclaimed that the region was the source of his best and personally most significant work.

In the present composition, Sisley sensitively captures every subtle shift between sunlight and shadow that he observed, every shimmering, fragmented reflection on the water, every modulation of colour in the landscape, flickering

between warm and cool tones under the constantly changing atmospheric conditions. For the artist, every nuance of change was intriguing, whether it be a difference in time of day, in the weather or season. The surface of the canvas is brought to life by the dense, rhythmic strokes of paint, most notably in the comma-like brushwork of the tumultuous, cloud-filled sky. The artist's touches of pure pigment in the wild flowers and dense grasses of the bank on which he stands, meanwhile, create a graphic, almost abstract, pattern of colour as the strokes of paint interweave and overlap with one another. The freedom of this brushwork conveys a sense of the spontaneity with which Sisley has created the composition, swiftly recording the ephemeral, fugitive effects of nature before they shift, alter and disappear. In this way, *La berge à Saint-Mammès* illustrates Sisley's unwavering dedication to the central principles of Impressionism, which led the critic Adolphe Tavernier to describe the artist as 'a magician of light, a poet of the heavens, of the waters, of the trees – in a word, one of the most remarkable landscapists of his day' (A. Tavernier, quoted in M. Stevens, exh. cat. *Alfred Sisley*, London, 1992, p. 28).



*33 CAMILLE PISSARRO (1830-1903)

La sente des Pouilleux, Pontoise

signed and dated 'C. Pissarro 1878' (lower left)
oil on canvas
28¾ x 23¾ in. (73 x 60.2 cm.)
Painted in 1878

£600,000-900,000

\$780,000-1,200,000

€700,000-1,000,000

'We learnt everything we do from Pissarro...'

(Paul Cézanne)

PROVENANCE:

Eugène Murer, Auvers-sur-Oise, by whom acquired *circa* 1879.
Dr Georges Viau, Paris; his sale, Galerie Durand-Ruel, Paris, 21-22 March 1907, lot 57.
Ambroise Vollard, Paris, by whom acquired *circa* 1937.
Schoneman Galleries, Inc., New York.
Acquired from the above by the family of the late owner on 24 July 1953.

EXHIBITED:

Paris, 28 Avenue de l'Opéra, *The Fourth Impressionist Exhibition*, April - May 1879, no. 187, p. 14 (titled 'Petit bois, poules et canards').
Geneva, Musée Rath, *Trésors des collections romandes (Écoles étrangères)*, June - October 1954, no. 108, p. 25.
Bern, Kunstmuseum, *Camille Pissarro*, January - March 1957, no. 49, p. 14.
Schaffhausen, Museum zu Allerheiligen, *Die Welt des Impressionismus*, June - September 1963, no. 92.
Lausanne, Fondation de l'Hermitage, *L'Impressionnisme dans les collections Romandes*, June - October 1984, no. 62, pp. 163-164 (illustrated).

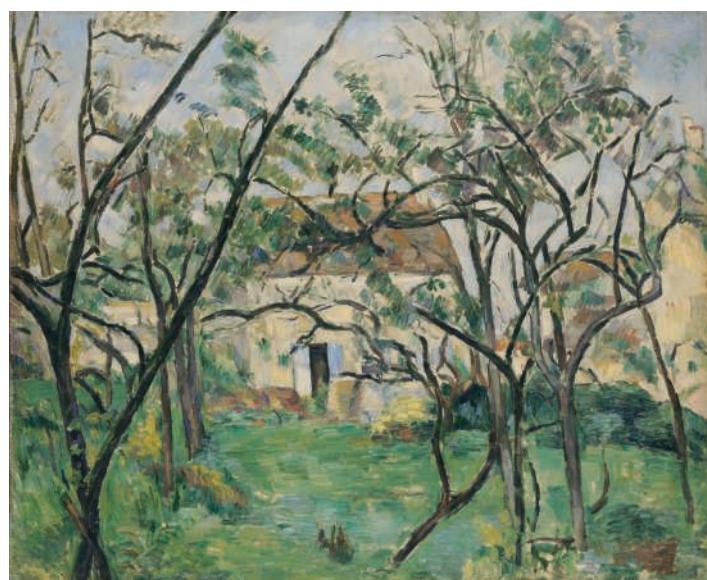
LITERATURE:

L.R. Pissarro & L. Venturi, *Camille Pissarro, Son art - son oeuvre*, vol. I, Paris, 1939, no. 441 (illustrated vol. II, pl. 89).
L. Doeser, *The Life and Works of Pissarro*, New York, 1994, p. 39 (illustrated p. 38; titled 'The Path of the Wretched').
R. Berson, *The New Painting: Impressionism (1874-1886)*, San Francisco, 1996, vol. II, no. IV-187, p. 118 (illustrated p. 138; titled 'Petit Bois (Poules et canards)').
J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. II, no. 578, p. 391 (illustrated).

Dating from the peak of the impressionist movement, *La sente des Pouilleux, Pontoise* exemplifies the distinctive style, subject matter and compositional motifs that have come to define Camille Pissarro's pioneering form of Impressionism. Painted in 1878, *La sente des Pouilleux, Pontoise* was

included in the Fourth Impressionist Exhibition held the following year. At around the time of the exhibition, the painting was bought by the novelist and pastry chef Eugène Murer, who supported Pissarro and the nascent Impressionist group by buying their works and hanging them in his home and restaurant, promoting them to his regular guests. Following this, *La sente des Pouilleux, Pontoise* entered into the collection of another important impressionist patron, Dr Georges Viau, a dentist who amassed a number of works by many of the leading artists of this group.

Depicting a rustic farmhouse seen through a veil of ascendant trees, *La sente des Pouilleux, Pontoise* presents a quotidian, rural scene of Pontoise, the small rural town in the Île de France where Pissarro was living at this time. The specific location of the title - Les Pouilleux - appears in two other oils (Pissarro & Durand-Ruel Snollaerts, nos. 328 & 666), however this exact site has never been identified. Like Cézanne and Aix, or Monet and Argenteuil, Pissarro's name is now inseparable from Pontoise. He painted the countryside here with a constant enthusiasm; indeed perhaps no other painter depicted one locale as much as Pissarro portrayed Pontoise. The bank of trees that cover the width of the composition partially obscure the houses behind, simultaneously concealing and revealing the subject of the painting. This compositional device was one of Pissarro's favourites and appears frequently in his work of the late 1870s, allowing him to create landscapes with often unusual viewpoints or unexpected perspectives, such as the present work.



Paul Cézanne, *La maison rustique*, circa 1879. Wadsworth Atheneum, Hartford.



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend that you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any damage to withdrawal.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.
(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:
(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;
(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;
(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;
(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT claims are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol **λ** next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price (in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our **authenticity warranty**). If, within five years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(k) This additional **warranty** does not apply to:

(l) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(m) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(n) books not identified by title;

(o) **lots** sold without a printed **estimate**;

(p) books which are described in the catalogue as sold not subject to return; or

(q) defects stated in any **condition** report or announced at the time of sale.

(r) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(s) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81LOYD30000200172710.

(ii) Credit Card

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) Banker's draft

You must make these payable to Christie's and there may be conditions.

(v) Cheque

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 7752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_london@christies.com. We will take reasonable care when we are handling, packing, trans-

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at artransport_london@christies.com.

(b) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **-** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol **V** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's **LIVE™**, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's **LIVE™** instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the hammer price.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see ' symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer's premium .
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale**. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

Ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNIED FOR AUCTION

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee

with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

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Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

*Studio of .../*Workshop of ...

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

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In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

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The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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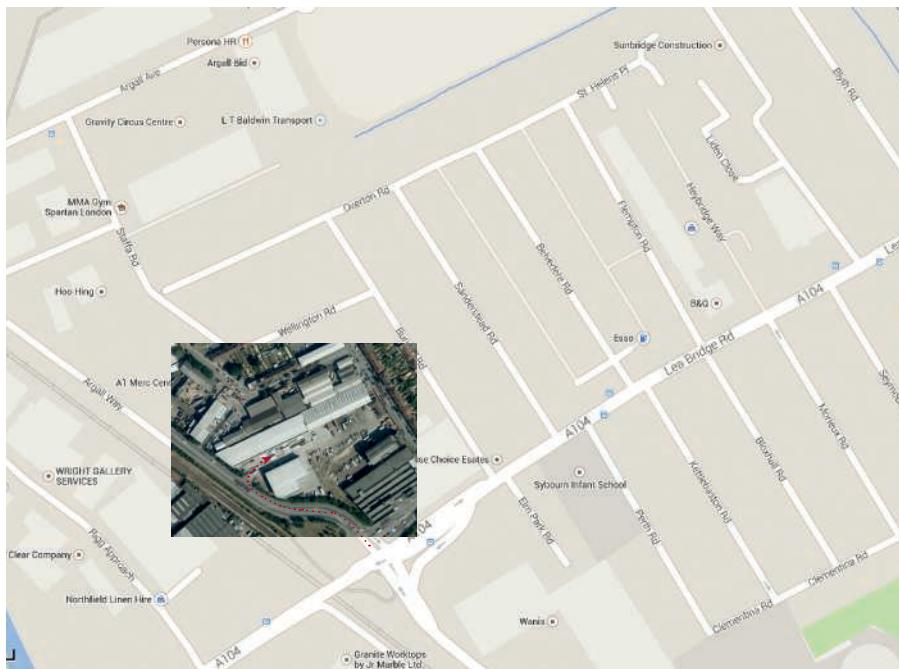
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IMPORTANT WORKS FROM A DISTINGUISHED PRIVATE LONDON COLLECTION

Henry Moore, O.M., C.H. (1898-1986)
Standing Figures with Rock Background
signed and dated 'Moore/46' (lower right)
watercolour, ink, pastel, wax resist and coloured crayon
15½ x 22¾ in. (39.6 x 57.8 cm.)
£500,000 - 800,000

MODERN BRITISH AND IRISH ART
EVENING SALE

London, King Street, 26 June 2017

VIEWING

9 - 26 June 2017
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S



ALFRED SISLEY (1839-1899)

Route à Louveciennes - le matin

signed and dated 'Sisley. 73.' (lower right)

oil on canvas

15 x 21 1/8 in. (38 x 55.5 cm.)

Painted in 1873

£250,000-350,000

**IMPRESSIONIST AND MODERN ART
DAY SALE**

London, King Street, 28 June 2017

VIEWING

17-27 June 2017

8 King Street

London SW1Y 6QT

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Keith Gill

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CHRISTIE'S



Property from an Important Private European Collection

WASSILY KANDINSKY (1866-1944)

Improvisation mit Pferden

oil on canvas

28½ x 39½ in. (71.1 x 99.2 cm.)

Painted in 1911

ESTIMATE UPON REQUEST

**IMPRESSIONIST AND MODERN ART
EVENING SALE**

New York, November 2017

CONTACT

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+1 212 636 2050

CHRISTIE'S



SIR GEORGE CLAUSEN (BRITISH 1852-1944)

Evening song

oil on canvas

91 x 121cm. (35.8 x 47.6in)

£1,500,000-2,500,000

BRITISH IMPRESSIONISM, PART I

London, King Street, 22 November 2017

VIEWING

18-22 November 2017

8 King Street

London SW1Y 6QT

**VICTORIAN, PRE-RAPHAELITE
& BRITISH IMPRESSIONIST ART**

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blindberg@christies.com

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CHRISTIE'S



IRMA STERN (1894-1966)

The Watussi Chief's wife

oil on canvas

24 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. (63.2 x 50.5 cm.)

in the artist's Zanzibar frame

£600,000-800,000

TOPOGRAPHICAL PICTURES

London, King Street, 14 December 2017

VIEWING

9-13 December 2017

8 King Street

London SW1Y 6QT

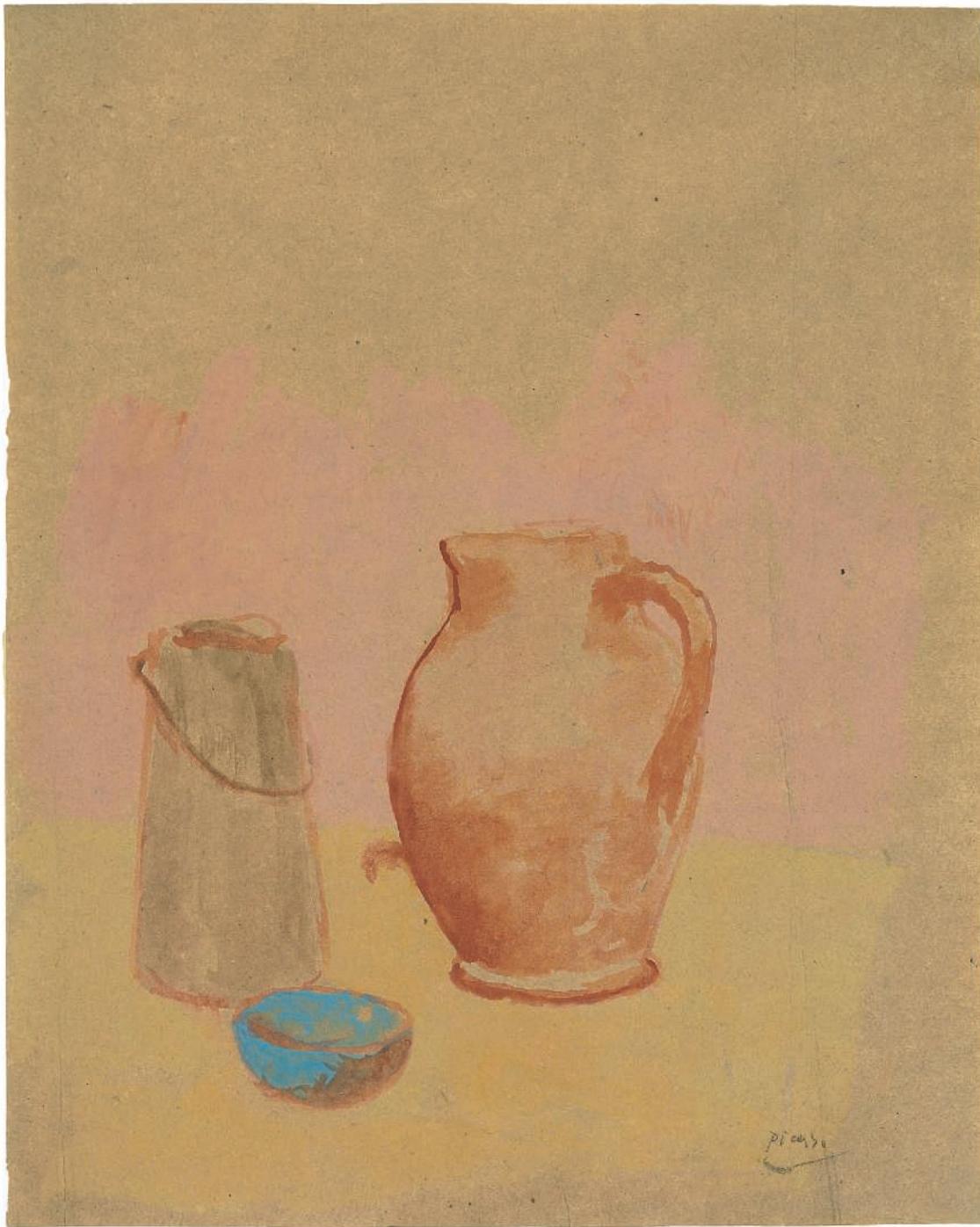
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H

Property from a private collection
PABLO PICASSO (1881-1973)
Coupe, cruche et boîte à lait
signed 'Picasso' (lower right)
13 3/4 x 11in. (35 x 28cm)
Executed in Gosol in 1906
£250,000-350,000

**IMPRESSIONIST AND MODERN ART
WORKS ON PAPER**

London, King Street, 28 June 2017

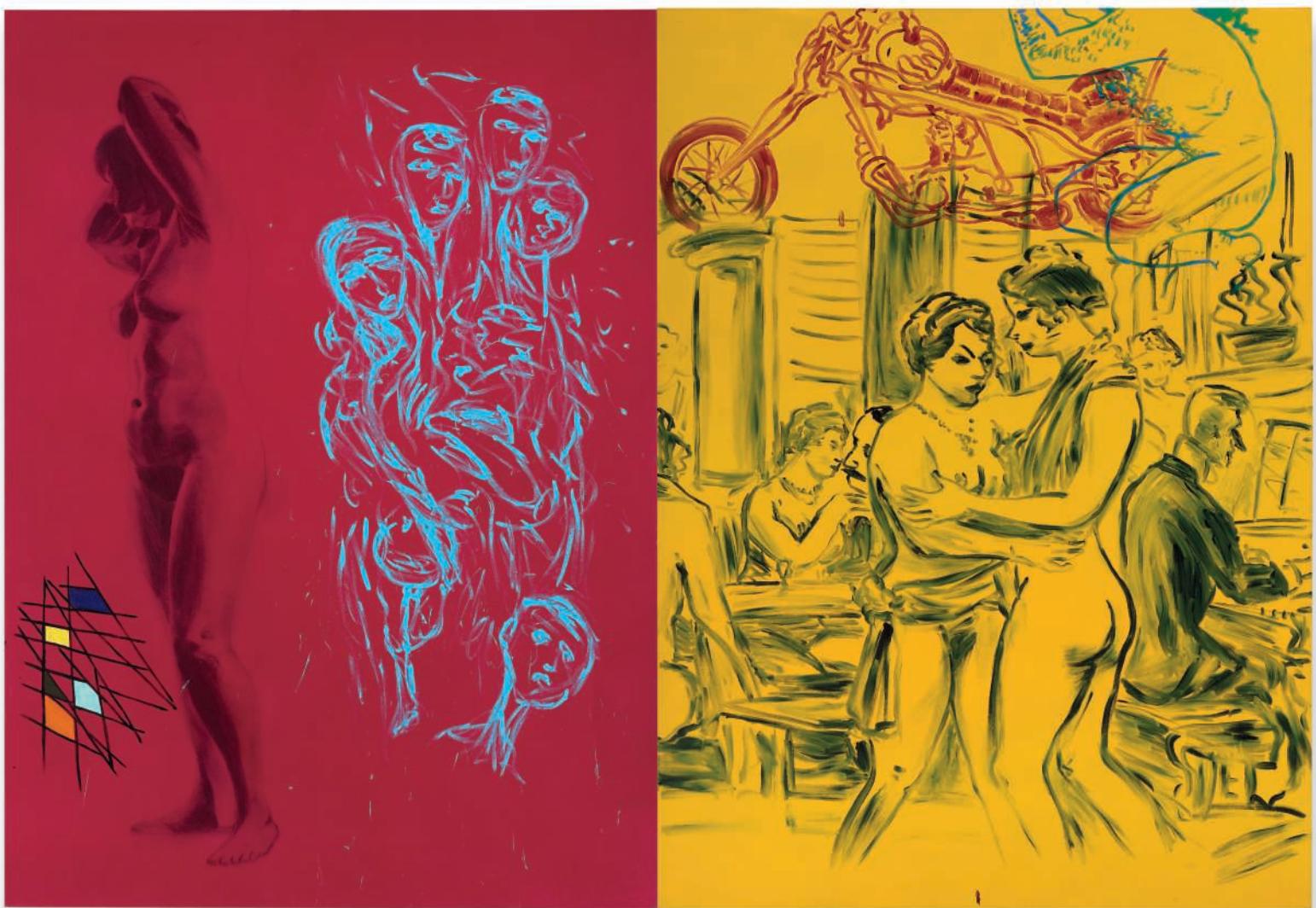
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17-27 June 2017
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CHRISTIE'S



DAVID SALLE (b. 1952)
A Couple of Centuries
acrylic and oil on canvas, in two parts
81 x 159 1/2 in. (280 x 406 cm.)
Painted in 1982

POST-WAR & CONTEMPORARY ART EVENING AUCTION
London, King Street, 6 October 2017

VIEWING

30 September - 6 October 2017
8 King Street
London SW1Y 6QT

CONTACT

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CHRISTIE'S



HOWARD HODGKIN (1932-2017)

The Green Château

oil on wood

38½ x 48½in. (98 x 123.1cm.)

Executed in 1976-1980

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HOWARD HODGKIN (1932-2017)

Goodbye to the Bay of Naples

oil on wood

22 x 26 1/4 in. (55.9 x 66.7 cm.)

Executed in 1980-1982

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GEORG BASELITZ (B. 1938)
Dreieck zwischen Arm und Rumpf (Triangle between Arm and Torso)
oil on canvas
98 $\frac{1}{2}$ x 78 $\frac{3}{4}$ in. (249.8 x 199.9cm.)
Painted in 1977

POST-WAR & CONTEMPORARY ART EVENING AUCTION

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CHRISTIE'S



ANDY WARHOL (1928-1987)
Coke Bottle
silkscreen ink, acrylic and ballpoint pen on canvas
11½ x 6in. (28.3 x 15.2cm.)
Executed in 1962

UP CLOSE
A 20TH CENTURY ART EVENING AUCTION
London, King Street, October 2017

VIEWING
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LAST CALL -

YVES TANGUY CATALOGUE RAISONNÉ

The final meeting of the Yves Tanguy Committee to consider works for inclusion in the forthcoming revised Catalogue Raisonné will take place from September 25–28 in New York at the Pierre and Tana Matisse Foundation, 1 East 53rd Street.

Owners of oil paintings, gouaches, watercolors and objects still not in contact with the Committee should write to us at: yvestanguycatalogue@artifexpress.com

For more information, please visit our website:
<http://www.matissefoundation.org/yves-tanguy-catalogue-raisonne>

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PRIVATE SALES



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

RENÉ MAGRITTE (1898-1967)

Le groupe silencieux

signed 'Magritte' (lower right); signed and titled 'le groupe silencieux' René Magritte' (on the stretcher)

oil on canvas

47 1/4 x 31 1/2 in. (120 x 80 cm.)

Painted in 1926

£6,500,000-9,500,000

**THE ART OF THE SURREAL
EVENING SALE**

London, King Street, February 2018

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INDEX

B

Beckmann, M., 11
Braque, G., 2

C

Chagall, M., 25

D

Degas, E., 15

F

Fontana, L., 20

H

Höch, H., 10

J

Jawlensky, A. von, 17

K

Kandinsky, W., 19

L

Le Corbusier, 9
Liebermann, M., 31

M

Magritte, R., 3
Matisse, H., 18, 27
Modigliani, A., 21
Monet, C., 13, 14, 28

N

Nolde, E., 30

P

Picasso, P., 1, 5, 7, 8, 22
Pissarro, C., 33

R

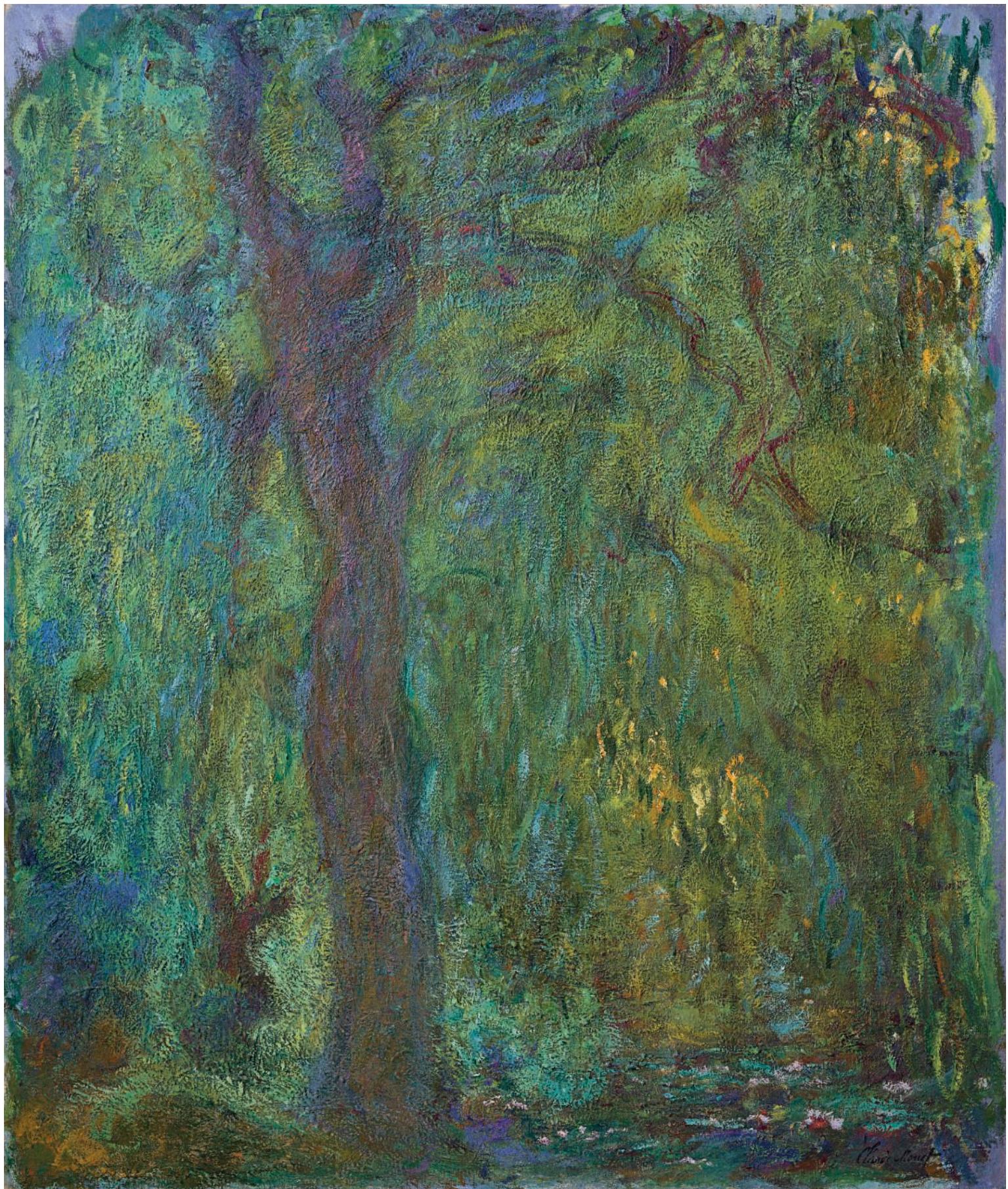
Renoir, P.A., 12, 29
Riopelle, J.P., 23

S

Schiele, E., 16
Sisley, A., 32

V

Vantongerloo, G., 4
Van Dongen, K., 24, 26
Van Gogh, V., 6



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