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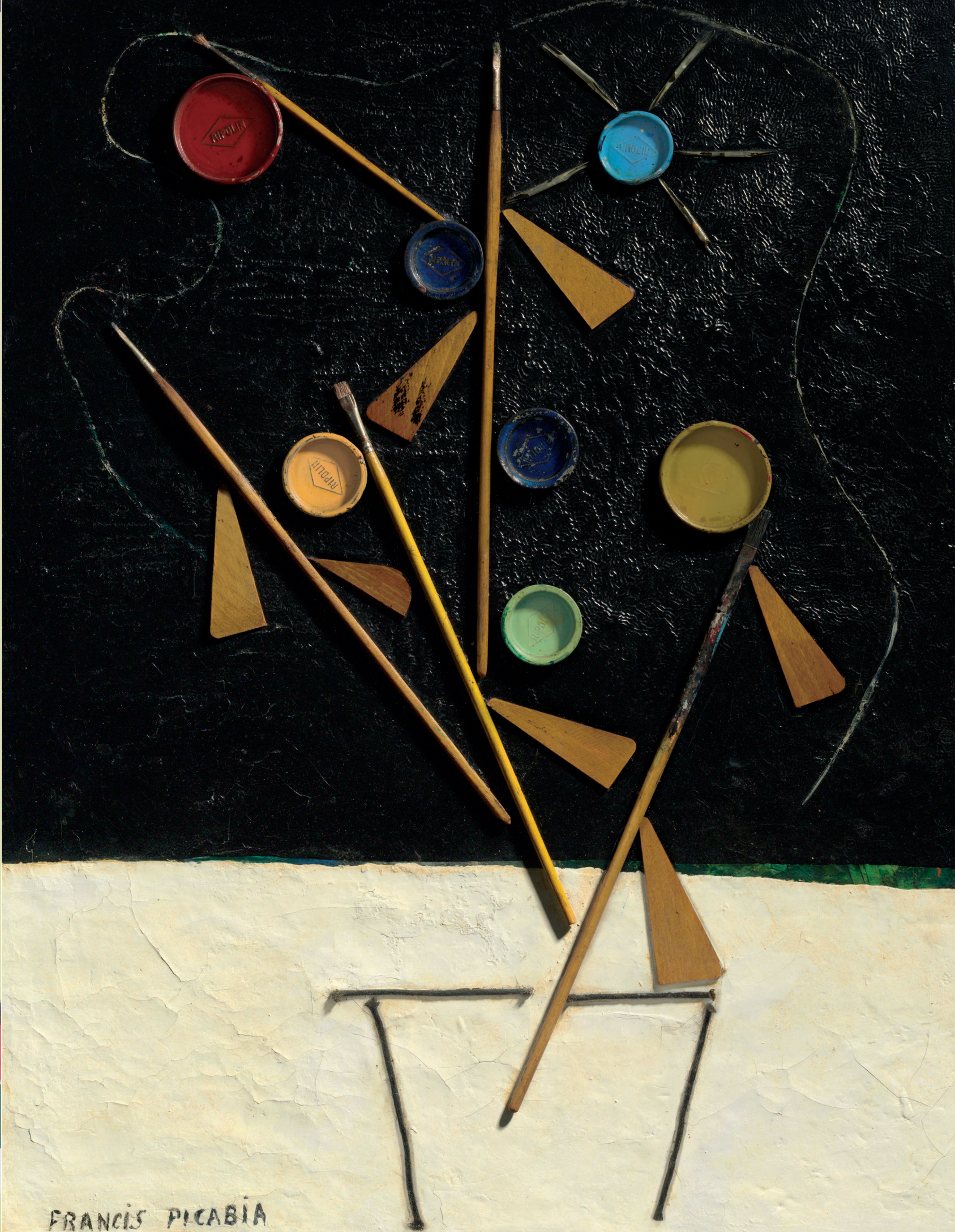
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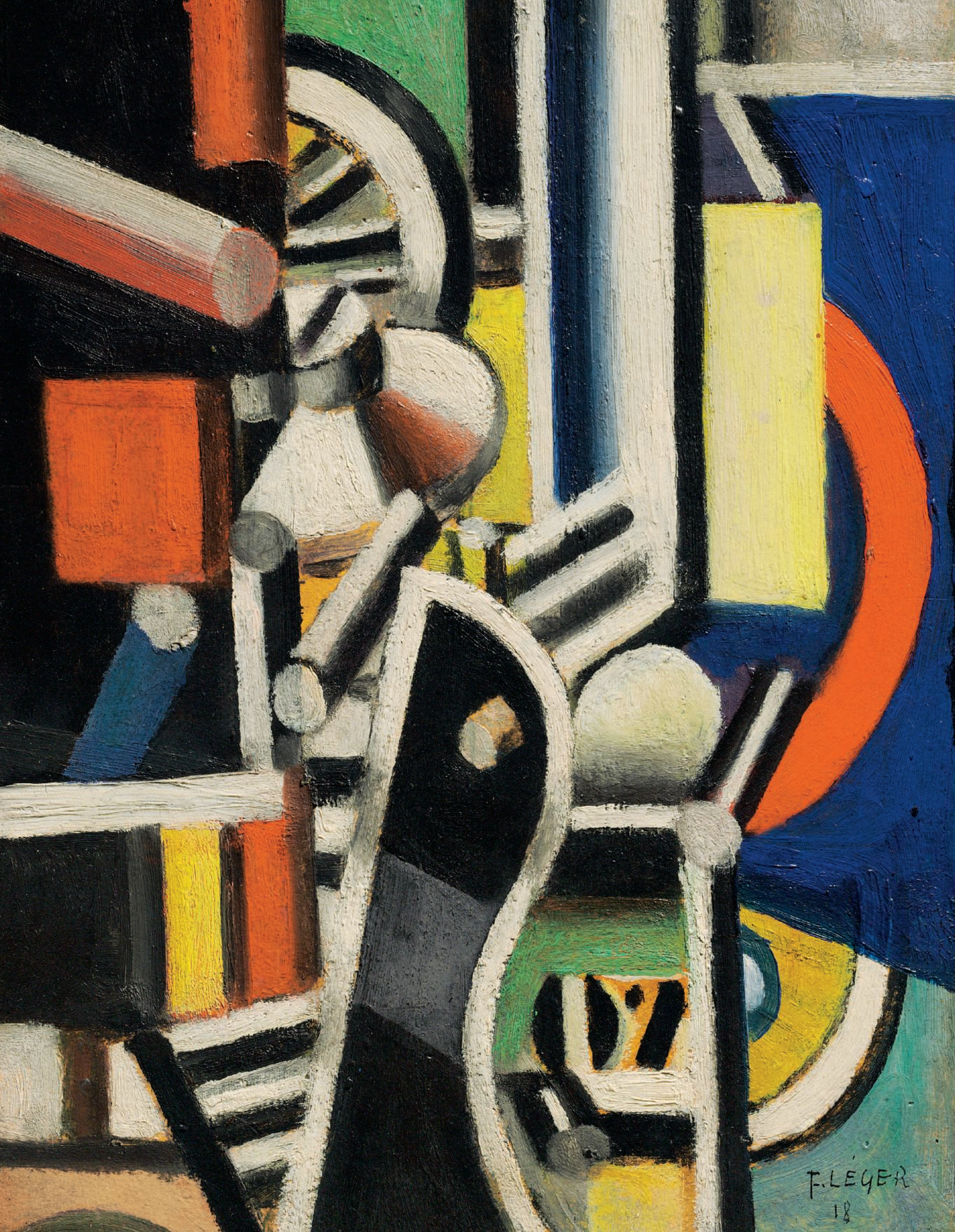
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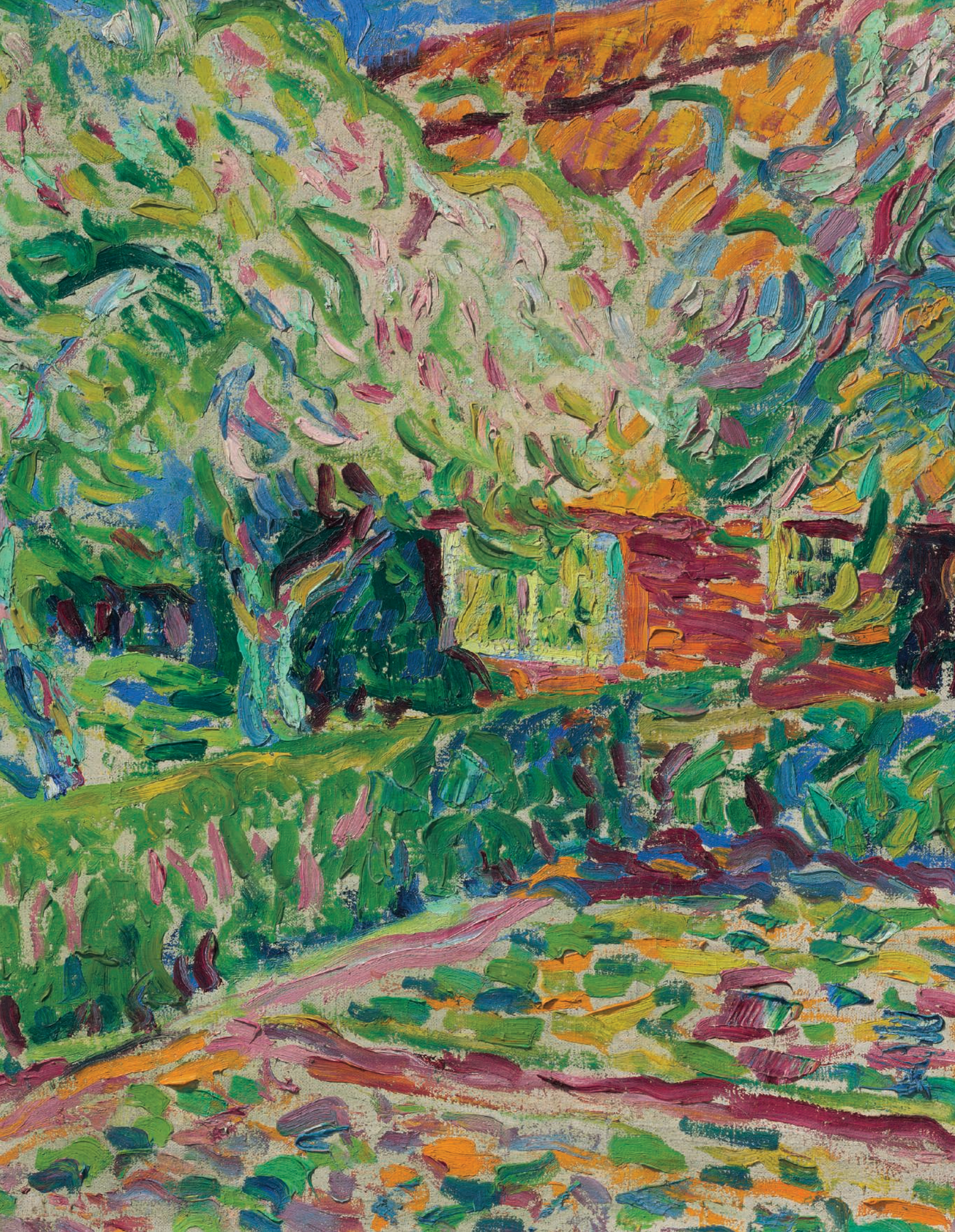

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IMPRESSIONIST AND MODERN ART EVENING SALE

TUESDAY 27 FEBRUARY 2018

PROPERTIES FROM

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The Triton Collection Foundation
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The Estate of Eileen Josten Lowe
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at 7.00 pm

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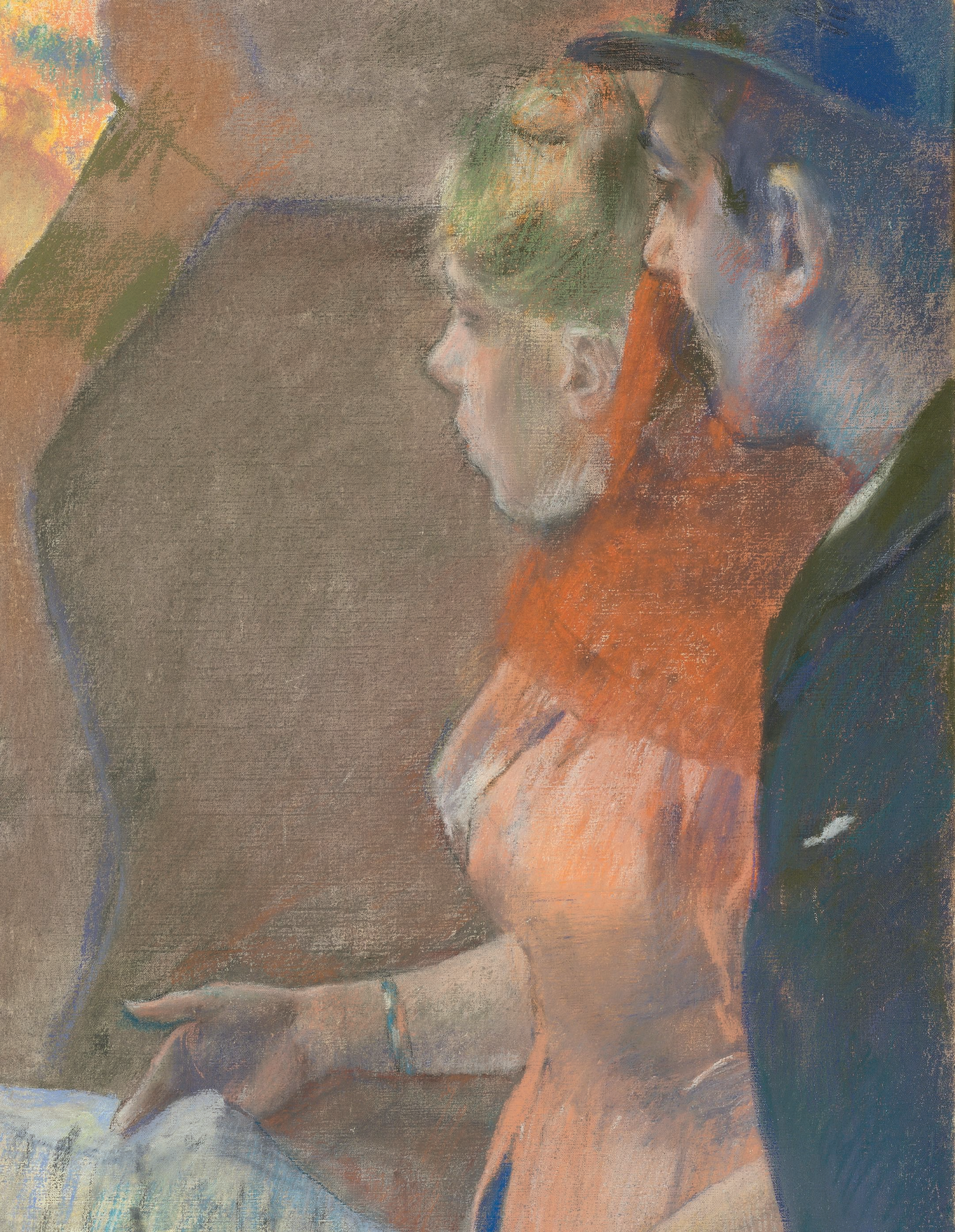

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THE EYE OF THE ARCHITECT

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

The disciplines of architecture and painting have been intimately intertwined throughout history, two independent strands of creative thought that have nevertheless remained bound to one another by a common interest in how people experience the world around them. When considered in conjunction with one another, they can achieve a synergistic relationship, one in which the experience and appreciation of both the painting and the space they occupy are enhanced by their connection. The following selection of works from the collection of an esteemed European architect has been assembled with this concern in mind, each work having been chosen for its ability to complement and enrich the spaces they inhabit.

Born from a keen sense of social responsibility, this architect's forward-thinking vision was rooted in the grand tradition of socially engaged housing, creating unique buildings that place the welfare of residents above the flaunting of architectural form. Allowing ample space for vegetation to grow over their balconies and transform apartment blocks into living, vertical gardens, the resulting homes are places of beauty and contentment, with proximity to water and greenery fulfilling basic human needs as well as affording countless environmental benefits. In these buildings, the architect offered hope for a way of urban living that did not suffocate the natural world, but rather embraces an organic conception of growth, renewal and sustainability.

The architect's inventiveness, imagination and eye for detail find clear parallels in the art collection he formed over the course of his collecting life, acquiring pieces by some of the most celebrated masters of the twentieth-century avant-garde, from Pablo Picasso to Francis Bacon, Giorgio de Chirico to Joan Miró, and Fernand Léger to Giorgio Morandi. One of the most striking features of this varied group is the way in which the collector has managed to create a sense of unity amongst the works, choosing pieces of a similarly intimate scale and thematic concern to generate a dynamic dialogue between each of the pieces when considered together. Focusing primarily on figurative compositions, this tightly curated group of works not only reveals the collector's discerning eye and architectural mind, but also his passion for artists who continuously sought to push the boundaries of tradition in their art. Indeed, many of the works in the collection date from pivotal periods of transition in each artists' career, as they began to explore new, ground breaking techniques, subject matter or styles in their compositions.

There is also a strong emphasis on form and construction in each of the compositions, and a fascination with the architecturally-minded approach to structure that feeds these artists' aesthetic practices. There is a clear focus on Cubism and its later developments, for example, from the carefully composed still-lifes of Picasso, Juan Gris and Georges Braque, to the visionary machine aesthetic of Léger which expanded upon the traditions of the Cubist language and adapted them to his own unique style following the First World War. The automatic, fluid language of Miró's brand of Surrealism, meanwhile, is contrasted with the metaphysical contemplations of De Chirico's dreamlike scenarios and cityscapes, which share the pensive atmosphere of Morandi's highly subtle, architectural, still lifes. A rare example of Picasso's Surrealist-influenced series of figures, meanwhile, finds echoes in Bacon's disintegration of the human form, as the features of his model, Henriette Moraes, dissolve into an array of rich, expressive strokes of paint.

Offering an intriguing insight into some of the most dynamic and exciting periods of the European artistic avant-garde, these works stand as a testament to the collector's keen connoisseurial eye and deep appreciation for the connection between modern art and architecture.

THE EYE OF THE ARCHITECT
PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ**1**

PABLO **PICASSO** (1881-1973)

Nature morte devant une fenêtre

gouache, watercolour and pencil on buff paper
19⅜ x 12¼ in. (49.2 x 31 cm.)
Executed in Saint-Raphaël in 1919

£500,000–800,000
$700,000–1,000,000
€560,000–900,000

PROVENANCE:
Comte Etienne de Beaumont, Paris, and thence by descent.
Galerie Jan Krugier, Geneva (no. 1831), by 1976.
Private collection, Europe, by whom acquired from the above in 1977.
Acquired from the above by the present owner in 1994.

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 3, *Oeuvres de 1917 à 1919,* Paris, 1949, no. 402, n.p. (illustrated pl. 134).
J. Palau i Fabre, *Picasso, from the Ballets to the Drama (1917-1926),* Cologne, 1999, p. 510.

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Pablo Picasso, *Nature morte devant une fenêtre*, 1919.
Philadelphia Museum of Art.

Pablo Picasso, *Nature morte sur un guéridon devant une fenêtre*, 1919.
Los Angeles County Museum of Art.

> *'Art should not be a trompe-l'oeil but a trompe-l'esprit.'*
>
> PABLO PICASSO, QUOTED IN R. DESNOS,
> *ÉCRITS SUR LES PEINTRES*, PARIS, 1984

Executed in Saint-Raphaël in the summer of 1919, Pablo Picasso's *Nature morte devant une fenêtre* is one of the first in a series of what have become known as guéridon still-lifes that saw the artist blend Synthetic Cubism with the prevailing aesthetics of the 'return to order'. As the trauma of the First World War reverberated across France and Europe, artists and writers alike called for a new stability, harmony and collectivism in art. Idiosyncrasy and individualism were shunned, replaced by the desire for unity, reconstruction and perhaps most importantly, a veneration of tradition and the classical. Within this atavistic avant-garde, Picasso was able to effortlessly alternate between Cubism and Classicism, modernity and tradition, executing his Ingres-inspired line drawings and painting statuesque, naturalistically depicted figures, while at the same time, creating fragmented geometric cubist compositions. *Nature morte devant une fenêtre* is a work that combines these two seemingly disparate aesthetics, portraying the artist's indomitable creative power and reflecting his already unsurmountable role as the leader of the post-war avant-garde of Paris.

Picasso had spent much of the spring of 1919 in London, where he was working with Sergei Diaghilev and the Ballets Russes on the production of *Le Tricorne*. After several months in the British capital, Picasso returned to Paris eager to immerse himself in avant-garde developments there. In the middle of August he travelled with his new wife, the Russian ballet dancer, Olga Khokhlova, to Saint-Raphaël, a small town popular with British holiday makers situated on the French Riviera between Cannes and Saint Tropez. Here the newly married couple stayed in the elegant Hôtel Continental et des Bains. Their room and balcony looked out over the sparkling Mediterranean, and it was this setting that inspired Picasso to begin a series of elegant domestic still-lifes in pencil, gouache and watercolour that featured a table placed in front of the open hotel window.

As with the others in this series, *Nature morte devant une fenêtre* features an ornate, biomorphically-shaped guéridon table upon which a collection of quintessentially cubist still-life objects are placed – most legible here a guitar and a bowl of fruit. Behind this, the azure waters of the sea and cloudless powder blue sky stretch into the distance, the ornate wrought iron bars of the balcony balustrade serving as the boundary between the room and the expansive panorama beyond. The hermeticism that defined the dense, often inscrutable compositions of pre-war Cubism has been expunged; quite literally, the window has been thrown open and the outside world let in.

In *Nature morte devant une fenêtre*,the table and its contents are rendered with geometric interlocking planes of colour stacked atop each other. Picasso has used the ground of the work itself to create the form of the guitar and the table surface, creating an effect reminiscent of his earlier cubist *papier-collés*, which integrated found papers into the fragmented still-life compositions. The empathic flatness of this seemingly cubist assemblage is at odds with the pictorial depth that the illusionistic background of the scene implies. In this way, the fractured and distorted style of Cubism is brought next to a representational idiom, creating a strong visual contrast between these two modes of pictorial creation. In combining these disparate artistic languages, Picasso brings modernity and tradition side by side; combining these aesthetics together to create this image. A playful visual embodiment of the opposing facets of the post-war avant-garde, this painting shows Picasso's protean ability to create and to invent. It has also been suggested that these guéridon still-lifes serve as a wry take on this divided avant-garde; as Kenneth E. Silver has written, 'Surely there is a bit of irony here, in the amusing juxtaposition of modernist still-life with the super-realism of the setting' (K.E. Silver, *Esprit des Corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, London, 1989, p. 352).

Nature morte devant une fenêtre was previously owned by the French aristocrat and patron of modern art and music, Count Etienne de Beaumont. A leading figure of *les années folles* in Paris, he was notorious for the extravagant parties and masked balls that he threw, as well as for his patronage of modern artists, dancers and musicians alike. Picasso was introduced to Beaumont by Jean Cocteau, at one of his famed parties, and he remained close to the artist and his wife until the Second World War.

Picasso at Saint-Raphaël, August 1919.

λ 2

PABLO PICASSO (1881-1973)

Citron et verre

signed and dated 'Picasso 22' (lower right)
oil on canvas
13 x 16⅛ in. (33 x 41.2 cm.)
Painted in Dinard in 1922

£300,000–500,000
$420,000–700,000
€340,000–570,000

> *'If Cubism is an art of transition I am sure that the only thing that will come out of it is another form of Cubism.'*
>
> PABLO PICASSO, QUOTED IN K.E. SILVER, *ESPRIT DES CORPS: THE ART OF THE PARISIAN AVANT-GARDE AND THE FIRST WORLD WAR, 1914-1925*, LONDON, 1989, P. 350

PROVENANCE:
Lynne Thompson, Blue Hill, Maine.
Kleemann Galleries, New York (no. K4293).
Galerie Claude Jongen, Brussels, by 1975.
Brook Street Gallery, London.
Private collection, Europe, by whom acquired from the above.
Acquired from the above by the present owner in 1994.

EXHIBITED:
New York, Whitney Studio Galleries, *The Spring Salon*, May - June 1923.
Brussels, Galerie Claude Jongen, *Picasso intime,* November 1975 - January 1976, no. 270, p. 42.

LITERATURE:
J. Cassou, *Picasso,* New York, 1940, p. 116.
C. Zervos, *Pablo Picasso,* vol. 4, *Oeuvres de 1920 à 1922*, Paris, 1951, no. 420, n.p. (illustrated pl. 174).

Pablo Picasso's *Citron et verre* was painted in the summer of 1922, while the artist was holidaying with his wife Olga and young son Paulo in the fashionable northern beach resort of Dinard. Here he created a series of small cubist still-lifes, of which *Citron et verre* is one, that are jewel-like in their use of dazzling colour, ornate patterning and complex construction. The simple trio of objects – a lemon, glass and another indistinguishable object – are depicted with simple linear outlines, their forms accentuated and united by several horizontally striated passages that when set against the flat geometric planes of colour express a sense of volume and space. Exemplifying the artist's continued development of Synthetic Cubism, this painting shows the artist using his cubist discoveries in a decorative, simplified and playful way, a reflection of the happily contented life he was leading at this time.

Citron et verre also embodies the eclecticism of Picasso's art during this post-war period. Just the previous summer, the artist, while staying at Fontainebleau, had created a series of large, classical nudes. Rendered with exaggerated, volumetric forms, these statuesque figurative works were a radical contrast from the flattened, fragmented world of Picasso's concurrent Cubism. During the summer of 1922 at Dinard, Picasso again returned to the theme of Classicism, painting, alongside *Citron et verre* and this series of cubist still-lifes, the large, Neo-Classical *Deux femmes courant sur la plage* (Musée Picasso, Paris). With all of these works, Picasso was ceaselessly exploring the concept and possibilities of form. From abstraction to representation, illusion and reality, volume and flatness, the artist, with an astounding ease, moved between these stylistic paradoxes to create a body of work that continues to intrigue. *Citron et verre* was first owned by Lynne Thompson, an American collector based in Maine, whose collection included Pollock, Rothko, Klee and Picasso.

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3

FERNAND LEGER (1881-1955)

L'usine or *Motif pour le moteur*

signed and dated 'F. LÉGER 18' (lower right); signed and dedicated 'À Gregor Paulson [*sic*] Très amicalement FLéger' (on the reverse)
oil on board
14⅛ x 10⅛ in. (35.7 x 25.8 cm.)
Painted in 1918

£900,000–1,200,000
$1,300,000–1,700,000
€1,000,000–1,400,000

PROVENANCE:
Professor Gregor Paulsson, Djursholm, a gift from the artist, in 1930.
Runnqvist collection, Stockholm.
Tarica collection, Paris.
Galerie Jan Krugier, Geneva (no. 1854).
Private collection, Europe, by whom acquired from the above in 1977.
Acquired from the above by the present owner in 1994.

EXHIBITED:
(Possibly) Stockholm, *The Stockholm Exhibition*, May - September 1930 (ex. cat.)
Paris, Musée des Arts Décoratifs, *Les Années 1925: art déco, Bauhaus, Stijl, Esprit nouveau,* March - May 1966, no. 41.
Strasbourg, Ancienne Douane, *L'Art en Europe autour de 1918,* May - September 1968, no. 141.

LITERATURE:
H. Poulain, *L'art et l'automobile,* Zug, 1973, p. 137 (illustrated).
G. Bauquier, *Fernand Léger, Catalogue raisonné,* vol. I, *1903-1919,* Paris, 1990, no. 135, p. 244 (illustrated p. 245).

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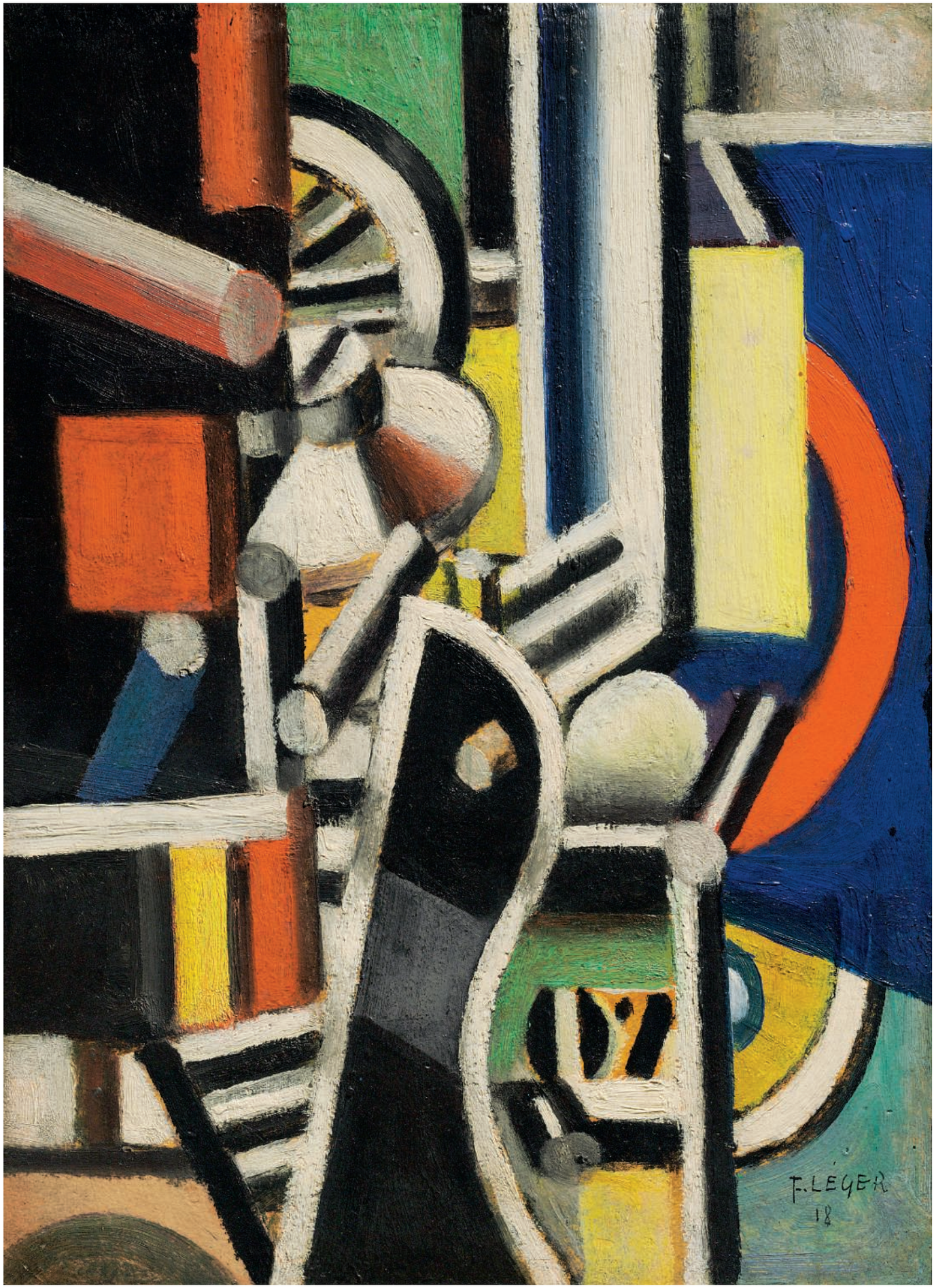
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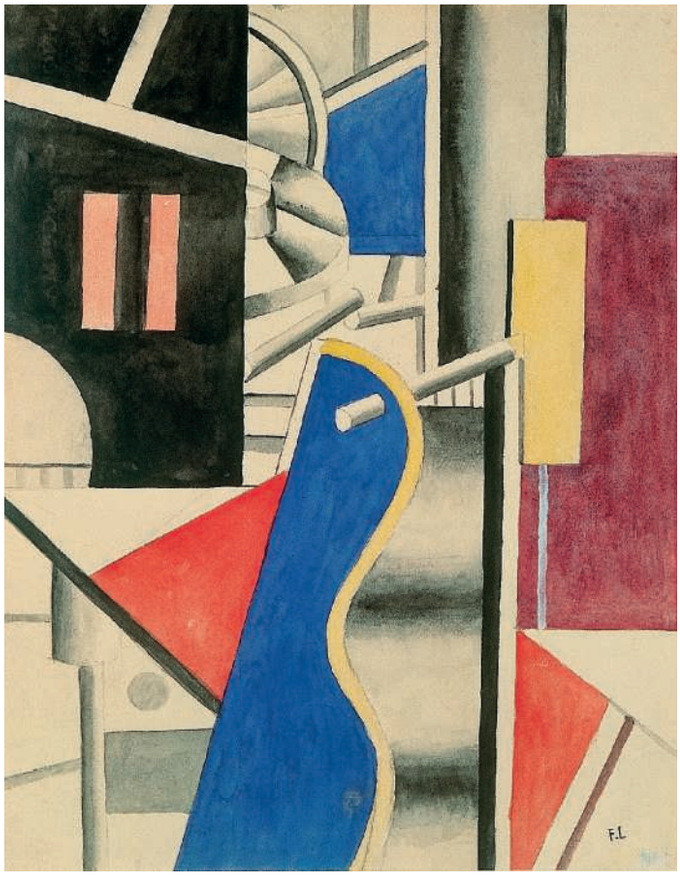


Fernand Léger, *Composition*. Musée de Grenoble.

Fernand Léger, *Le moteur*, 1918.
Sold, Christie's, New York, 6 November 2001, lot 9 ($ 16,726,000).

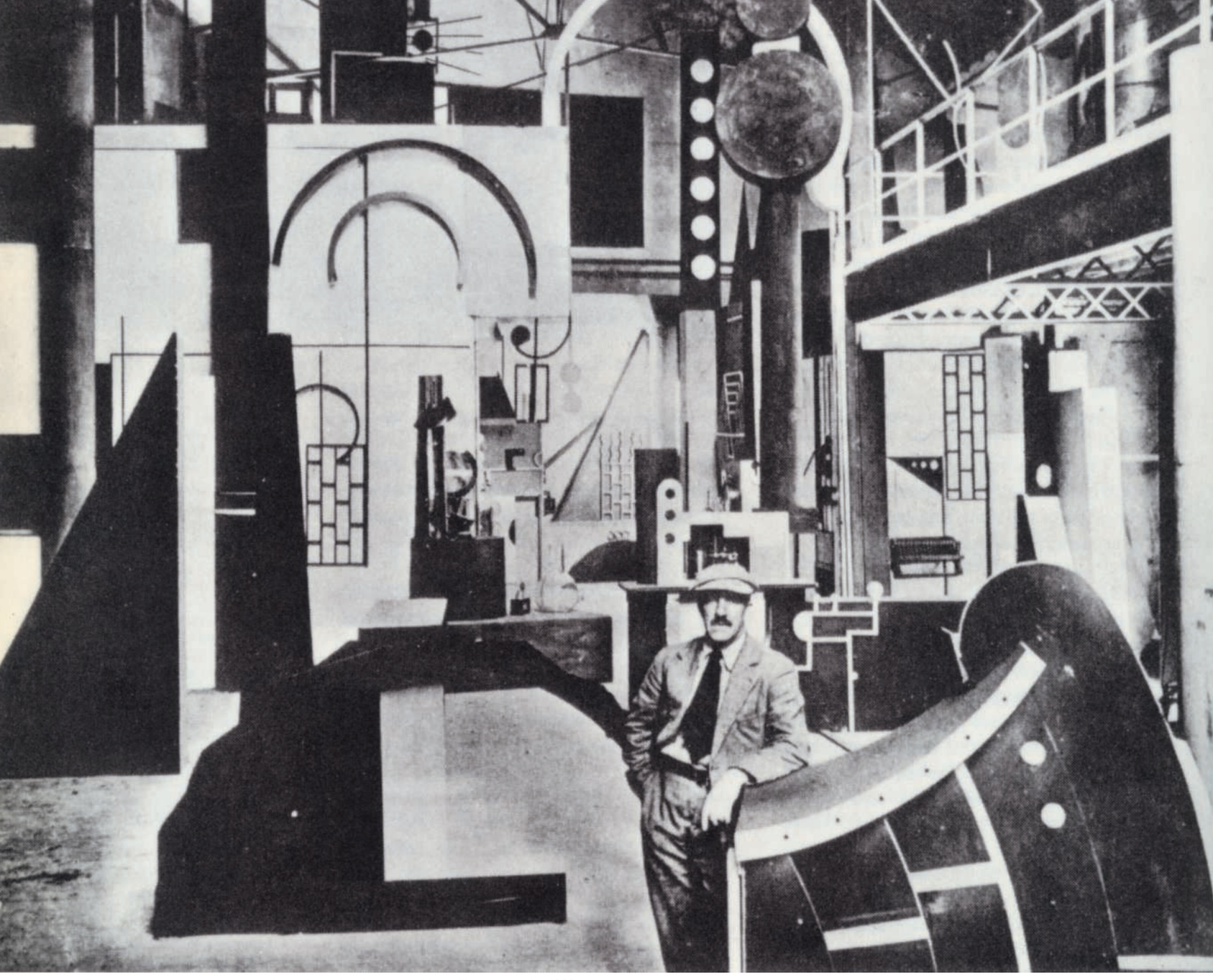
> *'I invent images from machines, as others have made landscapes from their imagination. For me the mechanical element is not a fixed position, an attitude, but a means of conveying a feeling of strength and power.'*
>
> FERNAND LEGER

L'usine or *Motif pour le moteur* is one of a series of explosive, dynamic and dazzlingly coloured paintings that Fernand Léger painted in 1918 after his discharge from the French army. Among the most important works of Léger's career, this series of mechanically inspired paintings served as a potent visual manifesto of the artist's new post-war beliefs and aims as an artist. After serving at the Front for four years, Léger returned to painting with a radically new artistic outlook; leaving behind the non-representational abstraction of his pre-war *Contrastes des formes*, he embraced modern life in his art, deifying the machine and mechanical elements.

L'usine or *Motif pour le moteur* was born directly from Léger's experiences serving in the French army throughout the First World War. Having enlisted in October 1914, for the next four years, Léger served first as a sapper, whose job was to dig down beneath 'no man's land' in order to conduct surprise attacks on the Germans, and subsequently as a stretcher-bearer active in some of the deadliest battles of the war. He witnessed at first hand the immense and brutal power of the machine: the rapid rattle of the machine gun, the rumbling aggression of tanks, and the constant hum of air craft swooping into battle above him. Man too had become a machine, depersonalised and anonymous: another cog in the grinding machine of destruction and death.

This new form of mechanical, technological and industrialised life captivated Léger. The artist found great beauty in the gleaming metallic surfaces of canons and guns, the slick geometry of engines, the smashed debris of a crashed plane, or the thud of munitions being produced in near-by supply factories. More than this, he was also living and fighting side by side with men of all classes; an experience that would influence his social and artistic beliefs for the rest of his life. 'It was those four years which threw me suddenly into a blinding reality that was entirely new to me... Suddenly I found myself on an equal footing with the whole French people. Posted to the sappers, my new comrades were miners, labourers, artisans who worked in wood or metal. I discovered the people of France. And at the same time I was suddenly stunned by the sight of the open breech of a .75 cannon...confronted with the play of light on white metal. It needed nothing more than this for me to forget the abstract art of 1912-1913' (Léger, quoted in C. Lanchner, *Fernand Léger*, exh. cat., New York, 1998, p. 174). This constant immersion in a mechanical reality awakened and reinforced in Léger the realisation that the machine age had truly begun. The power of technology, he found, was inseparable from modern life, and it is this concept that would underpin his art in the years immediately following his discharge from the army, as exemplified by *L'usine* or *Motif pour le moteur*. 'Three years without touching a paintbrush', he reminisced to his dealer Léonce Rosenberg later in 1922, 'but contact with reality at its most violent, its most crude...the war made me mature, I'm not afraid to say so' (Léger, quoted in C. Green, *Léger and the Avant-Garde*, New Haven & London, 1976, p. 96).

It was not until 1918 when he was discharged from the army and hospitalised in Villepinte, before moving to Vernon, that this new outlook made itself felt in Léger's art. He began painting ubiquitous, quotidian objects that were easily accessible – a stove and a clock for example – as well as an array of industrial and mechanical subjects that were seared in his memory from serving at the Front. Propellers, pistons, motors, and as the present work shows, factories, emerged as the protagonists of Léger's new, radical form of painting; presented not as literal depictions of these objects, but rather as abstract conceptions of these mechanical elements. As Léger explained, 'The manufactured object is there, a polychrome absolute, clean and precise, beautiful in itself; and it is the most terrible competition the artist has ever been subjected to. I have never enjoyed



Fernand Léger on the laboratory set he designed for Marcel L'Herbiers's film, *L'Inhumaine*, 1923.

copying a machine. I invent images from machines, as others have made landscapes from their imagination. For me the mechanical element is not a fixed position, an attitude, but a means of conveying a feeling of strength and power' (Léger, 'The Machine Aesthetic: Geometric Order and Truth' in E. Fry, ed., *Functions of Painting: Fernand Léger*, London, 1973, p. 62).

As the title suggests, the subject of *L'usine* or *Motif pour le moteur* could be both a faceted fragment of the inner workings of a factory, or relate to another important subject of 1918, *Le moteur.* Léger painted two other works entitled *Dans l'usine* (Bauquier, no. 136 & 137), and another work on paper of the same composition now resides in the Musée de Grenoble. The structural compositions of these paintings are almost identical to the present work; the same flat plane with an undulating edge dominates the lower centre of these works, with the metal cylinder meeting it from the top of the canvas serving to split the image into two halves. Some of these same compositional features also feed into *Le moteur* (Bauquier, no. 138; Sold, Christie's, New York, 6 November 2001, $16,726,000), which is also, like the present work, a composition of highly coloured mechanical parts. The elements of these mechanical subjects were mutated and extrapolated, scattered and reconstructed; as Christopher Green has explained, 'every theme was at every stage open to changes so radical as to create new themes, so that even *Le moteur* itself could be vandalised, its elements broken apart and rearranged with each other, new elements to create the theme *Dans l'usine*' (C. Green, *op. cit.*, p. 148).

Like these closely related works, the various lines and planes of flattened colour that depict the metallic pistons, struts, cogs, wheels and axels of *L'usine* or *Motif pour le moteur* seem to be working against each other to create a sense of magnificent force. This small, tightly compacted painting is alive not with a cohesive, functioning rhythm but instead with a sense of pulsating, increasing dynamism as the parts seem to interlock and strain against each other. In this way, this work serves as the very embodiment of the contrast, fragmentation and dissonance that define the output of this radical mechanical period.

L'usine or *Motif pour le moteur* was presented as a gift from Léger to his friend, the art historian, critic and pioneering figure in the development of Swedish design, Professor Gregor Paulsson. A progressive figure of Modernism in Sweden, Paulsson passionately advocated for modern art – forging close alliances with Léger and Kokoschka – architecture and design, fervently believing that these could have an impact on society. In 1919, he published *Better Things for Everyday Life*, which served as a manifesto for a new form of industrial beauty in the modern age. In many ways, this belief that art should be integrated into life aligned with Léger's own beliefs, and so it is no surprise that the pair were close friends. Paulsson was heavily involved in the landmark 1930 Stockholm Exhibition, which served as a celebration of Swedish design and technology, presenting to the public the positive benefits of the Functionalist style that dominated Swedish architecture at this time. It was on this occasion that Léger presented Paulsson with the present work.

GIORGIO MORANDI

At first glance, Giorgio Morandi's still-life paintings appear deceptively simple. At his studio and home in Bologna, he dedicated himself to depicting his beloved and carefully accumulated collection of quotidian objects. Yet, with closer scrutiny, the quiet, still, timeless worlds that these paintings present are in fact steeped in poetry and mystery; enigmatic, sometimes near abstract realms of colour, line and form. Morandi transformed the ordinary into the extraordinary; creating vast, expansive spaces filled with objects that are liberated from their utilitarian role, transformed into floating planes of colour. Balance, restraint and harmony characterise the greatest of these methodical, metaphysical paintings; the spaces in between and surrounding the protagonists imbued with a sense of grandeur and gravity that charge these still-lifes with an unexpected emotion. It is Giorgio de Chirico who perhaps best surmised this poetic power when he wrote in 1922: '[Morandi] tries to discover and create all by himself: he patiently grinds his pigments, stretches his canvases and looks around at the surrounding objects... He looks at a cluster of objects on a table with the same emotion stirring his heart as the ancient wanderer in ancient Greece felt as he gazed at groves, dales and hills, believed to be the abode of ravishing and astounding deities. He gazes with the eye of a believer, and the innermost bones of these things, dead to us because their life is stilled, appear to him in their most consoling guise: in their *everlasting* aspect' (G. de Chirico, quoted in L. Klepac, *Giorgio Morandi: the dimension of inner space*, exh. cat., Sydney, 1997, p. 1).

> *'The feelings and images aroused by the visible world are very difficult to express or are perhaps inexpressible with words because they are determined by forms, colours, space, and light.'*
>
> GIORGIO MORANDI

Giorgio Morandi's studio, 1953.
Photograph by Herbert List.

'I believe that we will fully understand the innovative capacity of Morandi, who painted something new every time, only when more sophisticated electronic instruments make it possible to realize how many unprecedented things his brush invented in the space of a millimetre from one painting to the next. The fact that when the same bottle appears alongside the same box in two different paintings it has a different story to tell us in each case is something we feel but cannot explain.'

UMBERTO ECO, QUOTED IN M. C. BANDERA & R. MIRACCO, MORANDI 1890-1964, EXH. CAT., NEW YORK & BOLOGNA, 2008-9, P. 344

The following three lots encapsulate the greatest of Morandi's pictorial explorations. Dating from the artist's highly acclaimed wartime period, *Natura morta* was painted in 1942, at a time during which the artist retreated to his studio and worked at a prolific pace. Spread frontally across the table top, like actors across a stage, and almost filling the entirety of the canvas, a variety of objects – elegant, long-necked bottles, majestic jugs, an austere cylindrical cup, as well as two boxes, said to be discarded Ovaltine canisters covered with paper and decorated with painted rectangles and ovals – serve as the protagonists of this complex composition, one of a series of eight closely related paintings (Vitali, nos. 374-381).

At the time that he painted *Natura morta*, Morandi had just begun to work in series, making subtle changes to his compositions by removing, adding, or moving, sometimes almost imperceptibly, his chosen repertoire of objects, and tracking these changes over a number of paintings. Describing this highly methodical and deeply contemplative practice, Morandi said, 'It takes me weeks to make up my mind which group of bottles will go well with a particular coloured tablecloth. Then it takes me weeks of thinking about the bottles themselves, and yet often I still go wrong with the spaces. Perhaps I work too fast? Perhaps we all work too fast these days? A half dozen pictures would just about be enough for the life of an artist' (Morandi, quoted in J. Herman, 'A visit to Morandi' in L. Klepac, *ibid.*, p. 27). It is this careful measure, precision and contemplation that lends a work such as *Natura morta* its sense of meditative timelessness and pure, poetic visual restraint.

Another important and defining aspect of *Natura morta* and the wartime works is Morandi's adoption of a new colour palette, as he sought to explore various combinations and tones of colour. Here, a harmonious array of soft yellow, subtle greys, terracotta and raspberry pink not only define the composition but imbue it with a sense of symphonic unity. In addition to this carefully deployed use of colour, pattern – a somewhat rare feature in Morandi's *oeuvre* – also abounds in the present work. This array of humble and quotidian objects has been reconstituted into a carefully orchestrated arrangement of line and colour. The paper boxes with their vacant lozenge-shaped labels, the strange checkerboard object that stands in front of the pewter coloured jug, and the white handle of the pink jug that creates a vibrant stripe down the plane of pink, all work in dynamic accord in this painting.

By contrast, the two later *Natura morta*, from 1949 and 1957 respectively, encapsulate the enveloping serenity that would come to define Morandi's later works. In both of these paintings, a palette of subtly nuanced, extremely delicate colour, applied with thick, generous impasto lends these increasingly abstract works a dreamlike quality. In *Natura morta* of 1949, the objects stand tightly clustered in the centre of the composition. As is typical of works from this time, the distinctions between the backdrop and the tabletop have started to become blurred; the grey horizon line seems almost to melt into the vertical background. The objects themselves have been depicted with soft outlines, creating the impression that they are not observed from reality, but are instead the hazy impressions of a subjective vision, their forms seeming to dissolve and co-exist into the space around them. The feature that stops this composition turning into a wholly abstract world of strange indefinable space, colour and paint is the right-hand edge of the table top on which the vessels are placed. The line plunges into the composition, creating a vertiginous drop and lending the subtlest sense of pictorial depth to this otherworldly painting.

Bathed in a pale, almost ethereal light, the composition of the 1957 *Natura morta* showcases one of Morandi's most famous and oft-used objects: the white spiral fluted vase. This lovingly rendered, unexpectedly poetic object stands surrounded by three variously coloured and positioned rectangular boxes. Made from cardboard, these simple, architectonic objects were, like the fluted vase, one of Morandi's favourite compositional features at this time, inspired perhaps by a visit in 1956 to see Chardin's *Jeune homme construisant un château de cartes*, in the Oskar Reinhart collection, Winterthur. Chardin's famous painting depicts a boy carefully constructing a rectangular house of cards; a structure that is akin to the fragile paper constructions that can be seen in the present work. Partly concealing the objects behind, these hollow, paper boxes have a statuesque, architectonic and weighty quality that is at odds with their weightless material. With a simplicity and overwhelming harmony, *Natura morta* embodies the overarching paradox that defines Morandi's painting: seemingly objective and straightforward depictions of the world, his work is in fact deeply subjective, offering elusive, abstract and mysterious visions that consistently elude outright comprehension; their meanings remain as blurred as the lines of their subjects.

Giorgio Morandi's studio on via Fondazza 36.

λ 4

GIORGIO **MORANDI** (1890-1964)

Natura morta

signed and dated 'Morandi 1942' (lower left)
oil on canvas
13⅞ x 17⅞ in. (35.5 x 45.5 cm.)
Painted in 1942

£600,000–900,000
$840,000–1,300,000
€680,000–1,000,000

PROVENANCE:
Galleria del Milione, Milan (no. 2284).
R. Valdameri, Milan.
E. Bernasconi, Milan.
F. Monotti, Rome.
V. Zurlini, Rome.
G.M. Gatti, Rome.
Galleria Toninelli, Milan.
Private collection, Europe, by whom acquired from the above.
Acquired from the above by the present owner in 1994.

EXHIBITED:
Darmstadt, Kunsthalle, *Realismus und Realität: Austellung zum 11. Darmstädter Gespräch,* May - July 1975, no. 20, p. 29 (illustrated).

LITERATURE:
L. Vitali, *Morandi, Dipinti, Catalogo generale,* vol. I, *1913-1947,* Milan, 1983, no. 377, n.p. (illustrated).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

λ 5

GIORGIO MORANDI (1890-1964)

Natura morta

signed 'Morandi' (lower left)
oil on canvas
12¼ x 18 in. (31 x 45.7 cm.)
Painted in 1949

£350,000–550,000
$490,000–740,000
€400,000–620,000

PROVENANCE:
Galeria del Milione, Milan.
Emilio & Maria Jesi, Milan, by whom acquired from the above, by 1954, and until at least 1970.
Galerie Jan Krugier, Geneva (no. 6292), by whom acquired from the above.
Private collection, Europe, by whom acquired from the above in 1974.
Acquired from the above by the present owner in 1994.

EXHIBITED:
The Hague, Gemeentemuseum, *Giorgio Morandi,* April - June 1954, no. 56, n.p.; this exhibition later travelled to London, New Burlington Galleries, *Giorgio Morandi,* June - July 1954, no. 53.
Venice, *XXVII Biennale Internazionale d'Arte*, July - October 1954, no. 638.
Kassel, Museum Fridericianum, *documenta I: Kunst des XX. Jahrhunderts,* July - September 1955, no. 454, p. 54 (with inverted dimensions).
Winterthur, Kunstmuseum, *Giorgio Morandi, Giacomo Manzù,* June - July 1956, no. 41, p. 15 (titled 'Stilleben mit fünf gegenständen').
Sao Paulo, Museu de arte moderna, *IV bienal,* September - December 1957, no. 23, p. 282.
Zurich, Kunsthaus, *Das Italienische Stilleben,* December 1964 - February 1965, no. 201; this exhibition later travelled to Rotterdam, Boymans van Beuningen Museum, March - April 1965.
Venice, *XXXIII Biennale Internazionale d'Arte, Mostra personale di Giorgio Morandi,* June - October 1966, no. 281.
Bologna, Palazzo dell'Archiginnasio, *L'opera di Giorgio Morandi,* October - December 1966, no. 84, n.p. (illustrated).
Darmstadt, Kunsthalle, *Realismus und Realität: Austellung zum 11. Darmstädter Gespräch,* May - July 1975, no. 17, p. 27 (illustrated p. 26).

LITERATURE:
L. Vitali, *Giorgio Morandi, pittore,* Milan, 1965, no. 193, n.p. (illustrated n.p.).
G. Giuffré, *Giorgio Morandi*, Florence, 1970, no. 34, p. 88 (illustrated n.p.).
L. Vitali, *Morandi, Dipinti, Catalogo generale,* vol. II, *1948-1964,* Milan, 1983, no. 693, n.p. (illustrated).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Morandi

λ 6

GIORGIO **MORANDI** (1890-1964)

Natura morta

signed 'Morandi' (lower left)
oil on canvas
11⅞ x 13⅞ in. (30 x 35.4 cm.)
Painted in 1957

£400,000–600,000
$560,000–840,000
€450,000–680,000

PROVENANCE:
Eugene Thaw, New York.
Galerie Jan Krugier, Geneva.
Albert Loeb Gallery, New York.
Anonymous sale, Christie's, London, 27 June 1972, lot 51.
Private collection, Chicago.
Acquavella Galleries, New York.
Private collection, Europe, by whom acquired from the above in 1976.
Acquired from the above by the present owner in 1994.

LITERATURE:
L. Vitali, *Morandi, Dipinti, Catalogo generale,* vol. II, *1948-1964,* Milan, 1983, no. 1061, n.p. (illustrated).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

7

FERNAND LEGER (1881-1955)

La bouteille noire

signed and dated 'F. LEGER 51' (lower right); signed, dated and inscribed 'F. LEGER. 51 LA BOUTEILLE NOIRE' (on the reverse)
oil on canvas
25⅝ x 21¼ in. (65 x 53.5 cm.)
Painted in 1951

£300,000–500,000
$420,000–700,000
€340,000–570,000

PROVENANCE:
Galerie Louis Carré, Paris.
Itoh Gallery, Tokyo.
Private collection, Paris.
Paul Haim, Paris.
Galerie Jan Krugier, Geneva (no. 680).
Private collection, Europe, by whom acquired from the above in 1974.
Acquired from the above by the present owner in 1994.

EXHIBITED:
Vienna, Galerie Würthle, *Léger, Gromaire, Villon, Kupka*, 1955, no. 22.

LITERATURE:
G. Bauquier, *Fernand Léger, Catalogue raisonné,* vol. VIII, *1949-1951,* Paris, 2003, no. 1426, p. 188 (illustrated p. 189).

Rendered in Fernand Léger's bold, post-war 'mural' style, *La bouteille noire* presents a group of still-life objects set against a boldly coloured background. Painted in 1951, this work dates from a period when the artist had embarked on an ambitious artistic program, working not just on the multi-figural, boldly coloured monumental-sized paintings, but also on large murals, stained-glass windows, mosaics, sculptures and ceramics. Alongside these commissions and large-scale projects, Léger also painted a number of easel-size paintings, such as the present work.

The objects that constitute this composition – an austere black bottle, accompanied by a red pitcher, white box, pieces of fruit and a strange, indefinable white contraption – are depicted with areas of flattened, bold primary colour outlined with thick black lines. Creating the semblance of space within the composition, this mode of pictorial construction encapsulates Léger's late style: as he stated, 'black and white [are] two absolutes between which I go my way... Later...black gave the required intensity and by relying on it I was able to prise out the colour: for instead of circumscribing it by contours I was able to place it freely outside them' (Léger, quoted in P. de Francia, *Fernand Léger,* New Haven & London, 1983, p. 254). These elements appear within a recognisable, yet spatially ambiguous plane, merging with the ground into a single, unified space.

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F.LEGER 51

Tàpies, photographed in his home with an alternative view of:
Pablo Picasso, *Le coq saigné*, 1948.
Photograph by Barbara Klemm.

TWENTIETH CENTURY MASTERWORKS
FROM THE COLLECTION OF

ANTONI TÀPIES

Christie's is honoured to present a selection of Twentieth Century Masterworks from the personal collection of Antoni Tàpies. Offered across a series of auctions throughout 2017 and 2018, these exceptional works offer a unique insight into the powerful bond that existed between this revolutionary artist and the paintings, sculptures and artefacts he encountered over the course of his lifetime. Highly intimate objects, gathered together over the course of his meandering collecting journey, these objects were closely connected to Tàpies's own artistic practice and reflect the seminal relationships, friendships and concepts that inspired him throughout his artistic career. Each work in the collection stands as a testament to the critical, perceptive and engaged way of looking that Tàpies was renowned for, and the passion he had for the works of his artistic and cultural forebears.

Gathering together artworks and objects apparently epochs and cultures apart, Tàpies collected passionately, but in a unique and idiosyncratic manner. An avid reader of ancient and Eastern philosophy, he held a deep fascination for the concept of 'authentic reality', a state of awakening which could be triggered by contact with a piece of art. As his son, Toni has explained: 'For Tàpies, an artwork had to be like a talisman. A talisman capable of transmitting wisdom, thought and answers to the deepest doubts and concerns that may face a human being' (T. Tàpies, 'A Personal View', in *Tàpies: Lo Sguardo Dell'Artista,* exh. cat., Venice, 2013, p. 27). It was this energy, the unique spirit of an artwork, that Tàpies sought in all he collected. It was a power which obsessed him, which he attempted to absorb, to digest and nurture, to combine with his own artistic vision, and finally, to translate into the gestures, strokes and marks he put down on his canvases. Each of these carefully selected works of art, chosen for their visual and spiritual presence, provided Tàpies with a personal library of visual stimuli, which acted as a catalyst for his own creative impulses and shaped and influenced his art throughout his career.The importance of these artworks in Tàpies's everyday experience is evident – these are the images and shapes which captured his imagination, comforted him, inspired him and obsessed him on a daily basis. Each of these artworks provided essential nourishment for Tàpies's creativity, opening a path for his artistic evolution and pushing his work to new levels of dynamic expression.

MASTERWORKS FROM THE COLLECTION OF ANTONI TÀPIES

λ 8

PABLO **PICASSO** (1881-1973)

Le coq saigné

signed 'Picasso' (upper left); dated '27.2.47. 13.10.48.' (on the reverse)
oil on plywood
31⅞ x 39⅜ in. (81 x 99.9 cm.)
Painted on 27 February 1947 and 13 October 1948

£2,200,000–2,800,000
$3,000,000–3,800,000
€2,500,000–3,200,000

PROVENANCE:
Galerie Louise Leiris, Paris (no. 011105).
Sala Gaspar, Barcelona, by 1968.
Antoni Tàpies, Barcelona, by whom acquired from the above, and thence by descent to the present owner.

EXHIBITED:
Barcelona, Sala Gaspar, *Picasso: pinturas, dibujos, grabados,* March 1968, no. 1 (illustrated).
Venice, Palazzo Fortuny, *Tàpies. Lo sguardo dell'artista,* June - November 2013, p. 57 (illustrated; dated '1947').
Barcelona, Fundació Antoni Tàpies, *Tàpies. An artist's collection*, June 2015 - January 2016 (no catalogue).

LITERATURE:
C. Rodríguez-Aguilera, *Picassos in Barcelona*, London, 1988, no. 1066, pp. 53, 55 & 238 (illustrated p. 58, fig. 41, p. 208 & on the dust jacket).
A. Tàpies, *El arte y sus lugares*, Madrid, 1999, p. 196 (illustrated; dated '1947').
J.A. Montañés,'Tàpies, como en casa', in *El País*, 12 June 2015 (illustrated *in situ* at Fundació Antoni Tàpies, Barcelona, 2015; dated '1947').

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

Claude Picasso has confirmed the authenticity of this work.

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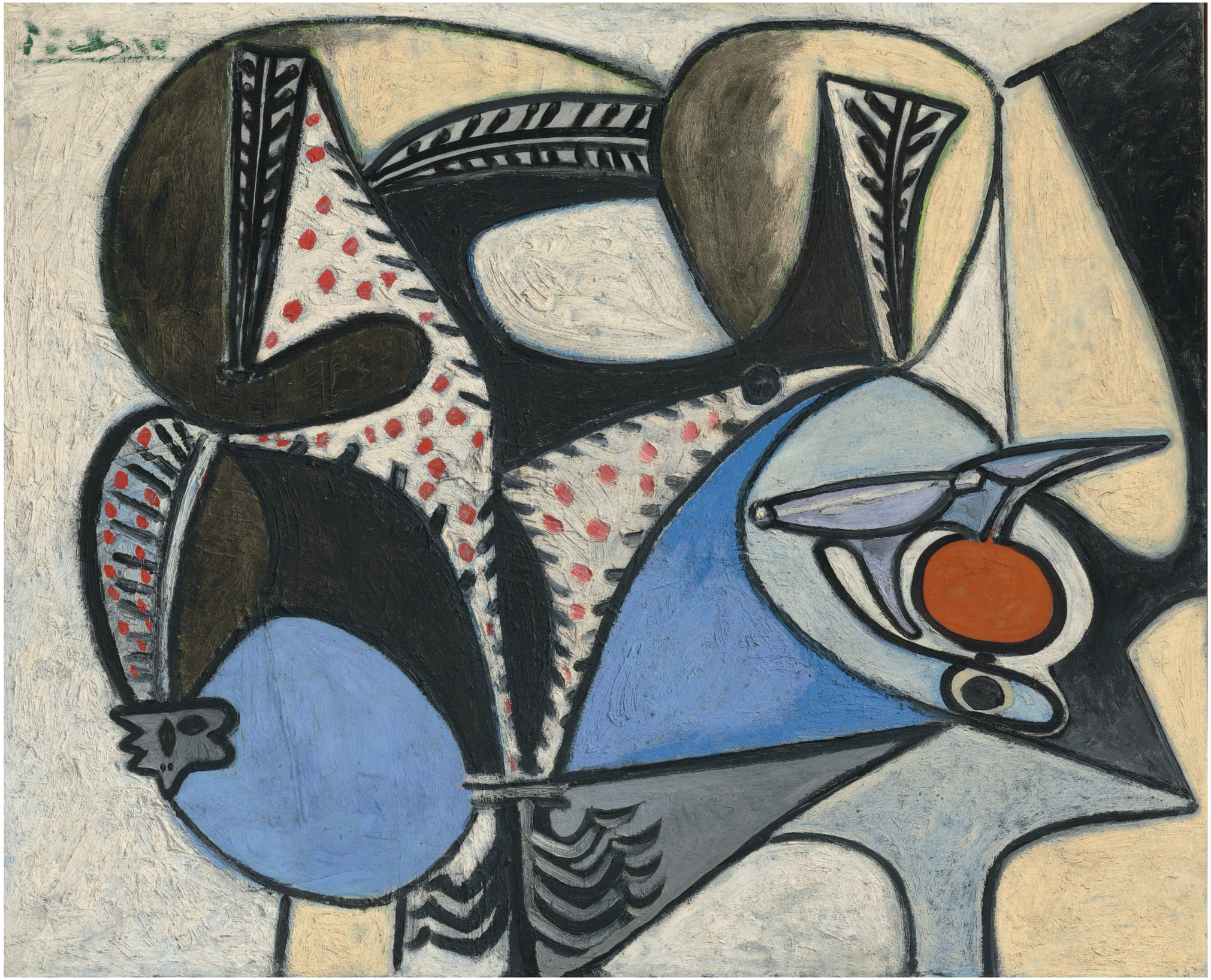


Samuel van Hoogstraten, *Still Life with a Hanging Cockerel and a Prowling Cat*, 1669.
Private collection.

> *'Painting is poetry and is always written in verse with plastic rhymes, never in prose.'*
>
> PABLO PICASSO, QUOTED IN F. GILOT & C. LAKE, *LIFE WITH PICASSO*, NEW YORK, 1964, P. 120

multipartite combination of pattern and line, its feathers rendered with patterns of striated black lines and red dots, while the empty, negative space surrounding it has been depicted with orb-like forms of radiant blue, white and black. Picasso would return one final time to this composition almost a month later, when, on 21 March he painted another version of the previously mentioned *Volaille et couteau sur une table* (Zervos 15, no. 42; Fundación Almine & Bernard Ruiz-Picasso para el Arte). Remaining distinctly representational, neither of these paintings shares the same visceral power of the interlocking, colour-filled interwoven forms of the present work.

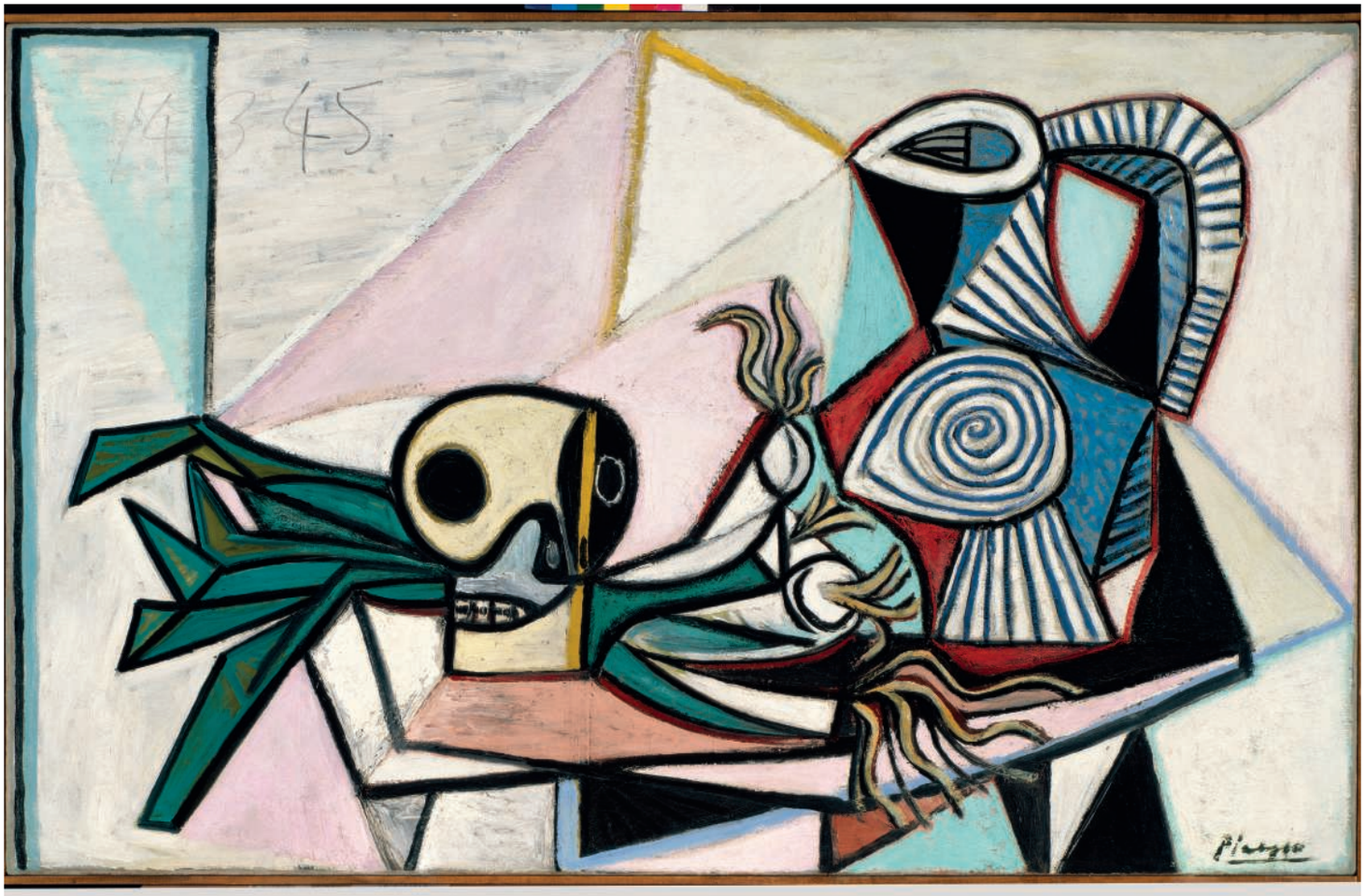
According to Picasso's close friend, the photographer Brassaï, the artist, 'always wanted a [pet] cockerel…somewhere near him' (Brassaï, *Picasso and Company,* New York, 1966, p. 196). Like the horse or the bull – both of which are central symbols in Picasso's oeuvre – the rooster was imbued with connotations of masculinity and virility. Throughout the late 1930s and early 1940s, this animal proliferated in Picasso's work, and, in the context of the turbulent, traumatic times in which he was painting, it can be seen to take on an even greater symbolism. Recognised as a national emblem of France, throughout the Second World War, the Gallic rooster served, as it had for many years previously, as a powerful symbol of the indomitable French spirit. Pictured in a variety of ways throughout Picasso's painting, sculpture and drawing of the war years – resolute and defiant, or as the victim of cruelty or sacrifice – in *Le coq saigné* the rooster is dismembered and lifeless, an embodiment, it has been suggested, of the brutality and oppression that had been unleashed on the French, and indeed mankind as a whole, by the Nazis, and the violence from which the world was still recovering.

A sinuously interlocking composition of colour, planar form, line and pattern, Pablo Picasso's *Le coq saigné* ('The bled cockerel') is one of the most visually complex and arresting works of the large series of still-lifes that the artist painted during and immediately following the Second World War. In a manner rarely seen in Picasso's still-lifes of the 1940s, the subject itself becomes almost entirely abstract, as Picasso, the consummate master of form, weaves a labyrinthine composition of striking visual force. Rendered in places with thickly textured, richly impastoed paint, the web of lines and composite planes of colour that constitute *Le coq saigné* conceal the more sinister subject matter that lies at the heart of the painting. A rooster with its throat cut is laid across a table, its neck hanging lifelessly from the tabletop, while to the right of the composition, a knife is balanced on a bowl filled with what appears to be an orb-shaped pool of blood. Painted on 27 February 1947 and subsequently finished over a year later, on 13 October 1948, *Le coq saigné* is one of three works from this time to take this striking subject, and is the most abstract and compelling of this dramatic trio. It was in 1951, just a few years after Picasso completed *Le coq saigné*, that Antoni Tàpies met Picasso for the first time in his studio on the rue des Grands Augustins in Paris. Tàpies remained an ardent admirer of the Spaniard for the rest of his life, and *Le coq saigné* was said to be his favourite work of his large and diverse collection.

At the time that Picasso painted *Le coq saigné*, the rooster had become one of the artist's favoured motifs. According to Zervos' dating, just six days before Picasso began the present work, he had depicted the same subject in a painting entitled *Volaille et couteau sur une table* (Zervos 15, no. 41; Sold Christie's, New York, Ganz Collection). Here, the same dismembered rooster and knife appear in an almost identical setting to that of *Le coq saigné*. Leaving the majority of the canvas unpainted however, Picasso painted this version of the scene in a far more legible, albeit stylised and simplified style. This sombre subject matter and dramatic composition must have resonated with the artist as he chose to return to it just over a week later when he painted the present work. This time using plywood instead of canvas, he dramatically altered his conception of the scene, transforming both the objects and their setting into an abstract array of intersecting planes. The rooster has become a

Pablo Picasso, *Coq et poule*, 1944.
Milwaukee Art Museum.

Detail of present lot.



Pablo Picasso, *Crâne, poireaux, pichet*, 1945. Fine Arts Museums of San Francisco.

Picasso remained in occupied Paris for the duration of the Second World War, and, though he never directly depicted the unfolding horrors – save for *Guernica* and *Le charnier*, two works that stand at either end of the conflict – his work of the war years is steeped in the darkness and angst of war. Nowhere is this better exemplified than in the proliferation of still-lifes that dominate his output of the war and immediate post-war years. Picasso used an array of quotidian objects– food, animals, jugs, candles or books – which, though seemingly arbitrary, in fact served as powerful allegorical vehicles to evoke life, death, despair or hope. 'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict', he later explained. 'But I have no doubt that the war is in these paintings I have done' (Picasso, quoted in S. A. Nash, ed., *Picasso and the War Years 1937-1945*, exh. cat., San Francisco & New York, 1999, p. 13). Though at the time he painted *Le coq saigné*, the Second World War had ended and Paris had been liberated, the artist was by no means devoid of worry and, as the present work shows, violence and death were not far from his mind. Deprivations continued to endure in Paris, and the nation was still coming to terms with the sheer scale of the loss, violence and tragedy that the war had inflicted. Yet, in many ways, the abstract idiom that Picasso has used to depict the macabre scene of *Le coq saigné* transforms it from being simply a still-life that embodies the idea of death. Instead, with its complex construction of form, bright colour and line, the work transcends the symbolic violence of the subject to become a near abstract vision based upon the powerful and resonant qualities of paint, material and matter itself.

Pablo Picasso, *Volaille et couteau sur une table*, 1947.
The Collection of Victor and Sally Ganz, sold, Christie's, New York, 10 November 1997, lot 29.

The pared back and simplified style that Picasso has used in *Le coq saigné*, was, the artist explained, a reflection of post-war sentiment: 'A more disciplined art, a less out-of-control freedom, this is the defence and the concern of the artist in times like ours' (Picasso, quoted in B. Léal, C. Piot & M-L. Bernadac, *The Ultimate Picasso*, New York, 2003 p. 359). At this time, Picasso increasingly focused on the pictorial construction of his compositions. Gone are the frenzied, angular lines and clashing forms of his earlier wartime works, and in their place, a more lyrical and balanced pictorial language. The composition of *Le coq saigné* is carefully composed, each undulating curve and geometric black outline placed to create this mesmerising still-life scene. Here, as in many of his still-lifes, Picasso has placed the organic object in the left half of the picture and the inorganic in the right half, constructing the isolated setting from contrasts of white and black that unite the fragmented composition. Leaving behind the despair of the war years, Picasso has immersed himself in the expressive power of colour and form, looking forwards to a new era of hope and possibility.

Pablo Picasso at his studio in rue des Grands Augustins, Paris, 1948.
Photograph by Herbert List.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ* o♦ 9

PABLO **PICASSO** (1881-1973)

Femme se coiffant

signed 'Picasso' (lower left); dated and numbered '3.1.56. II' (on the reverse)
oil on canvas
32 x 25¾ in. (81.2 x 65.3 cm.)
Painted on 3 January 1956

£2,500,000–3,500,000
$3,500,000–4,700,000
€2,800,000–4,000,000

PROVENANCE:
Galerie Louise Leiris, Paris (no. 07162).
Galeria Maison Bernard, Caracas.
Ruth & Mauricio Kramer, New York; sale, Sotheby's, New York, 16 November 1989, lot 348.
Acquired at the above sale; sale Christie's, New York, 19 November 1998, lot 347.
Private collection, United States, by whom acquired at the above sale; sale, Christie's, New York, 2 May 2006, lot 45.
Acquired at the above sale, and thence by descent.

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 17, *Oeuvres de 1956 à 1957,* Paris, 1966, no. 3, n.p. (illustrated pl. 3).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

'She has within her that wonderful power on which the painter feeds. She flows. She is made for it and gives of herself and devotes herself and dies in harness though living all the while and never posing. She harbours that multiplicity of herself... She unfurls ad infinitum. She invades everything. She becomes all characters. She takes the place of all models of all the artists on all the canvases. All the portraits resemble her, even though they may not resemble each other. All the heads are hers and there are a thousand different ones.'

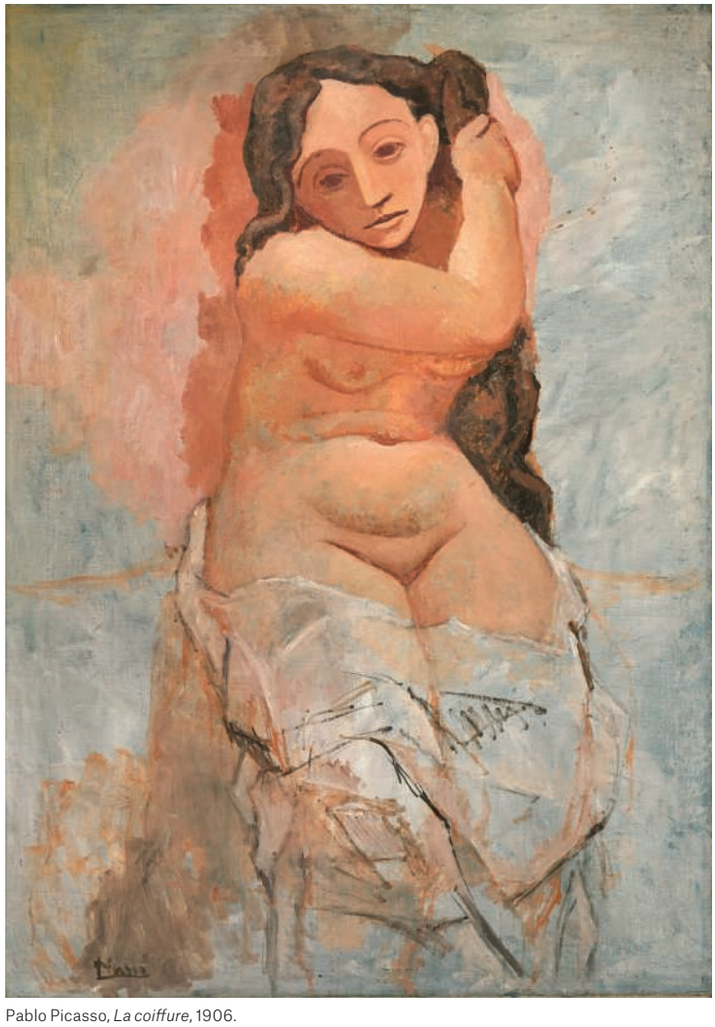
HÉLÈNE PARMELIN, *PICASSO: INTIMATE SECRETS OF A STUDIO AT NOTRE DAME DE VIE*, NEW YORK, 1966, PP. 14-15

Languidly reclining on a wicker chair, her arms stretched above her head in a pose of seductive insouciance, the figure of Jacqueline Roque, the last great love of the artist's life, serves as the protagonist of Pablo Picasso's *Femme se coiffant*. Painted on 3 January 1956, less than two years into their relationship, it is one of a series of works in which the artist has painted his new lover and muse in this classically-inspired pose as she arranges her hair. Here however, Picasso has depicted Jacqueline with a captivating and conscious allure, oozing sensuality as she offers herself to the gaze of her rapt lover. Among the earliest paintings of the twenty-year period that has become termed 'L'Époque Jacqueline', *Femme se coiffant* presents the visual iconography that Picasso would return to time and time again in his late depictions of the female figure. Jacqueline's shock of luscious, raven-coloured hair, deep brown almond-shaped eyes, and regal, aquiline profile would become the features found in the plethora of portraits in Picasso's late period, as her powerful, indispensable presence found its way into every aspect of the artist's work. 'It is her image that permeates Picasso's work from 1954 until his death, twice as long as any of her predecessors', the artist's biographer John Richardson has written. 'It is her body that we are able to explore more exhaustively and more intimately than any other body in the history of art... And lastly it is her vulnerability that gives a new intensity to the combination of cruelty and tenderness that endows Picasso's paintings of women with their pathos and their strength' (J. Richardson, *Late Picasso*, exh. cat., London, 1988, p. 47).

Picasso had met the young Jacqueline Roque in the summer of 1952. Recently divorced with a young daughter, Catherine, Roque was working as a sales assistant at the Madoura ceramic studio in Vallauris, where the artist would frequently create his ceramics. At this time, Picasso was still living with his then-lover, Françoise Gilot, and their two young children, Claude and Paloma, in La Galloise, their home near Vallauris. By September of the following year, however, their relationship, which had been gradually deteriorating, came to a dramatic and conclusive end, with Gilot leaving the artist and returning with her two children to Paris. Soon after she left, the artist began to see Jacqueline, and by 1954 the pair were a couple, with her unmistakable features appearing in his art in the summer of this year. 'How could I have had any reservations about Pablo's intentions?' (J. Picasso, quoted in *ibid*., p. 17), Jacqueline said of these exuberant, passion-filled pictorial declarations of love. For the rest of his life Jacqueline was a constant, unfailing presence in the artist's life. After the death of his first wife Olga, the pair finally married in 1961, in a ceremony that included just two witnesses, the artist's lawyer and a cleaning lady. Calm, unfailingly loyal and completely besotted with Picasso, Jacqueline occupied every role the artist could need; she was his devoted protector and guardian, assistant both personal and artistic, loyal friend and ever dutiful muse. As William Rubin has described, 'Jacqueline's understated, gentle, and loving personality combined with her unconditional commitment to [Picasso] provided an emotionally stable life and a dependable foyer over a longer period of time than he had ever before enjoyed' (W. Rubin, quoted in *Picasso & Jacqueline: The Evolution of Style*, exh. cat., New York, 2014-2015, p. 190). Indeed, Jacqueline later said that throughout their lives together, she never left Picasso's side for more than a few hours at a time.

Picasso and Jacqueline at Villa La Californie, Cannes, Easter 1961.

Francisco José de Goya y Lucientes, *Maja vestida*, 1807-1808. Museo Nacional del Prado, Madrid.



Pablo Picasso, *La coiffure*, 1906.
Museum of Modern Art, New York.

'In matters of love you have kept in line with the masters.'

GEORGES BRAQUE, QUOTED IN A. DANCHEV, *GEORGES BRAQUE: A LIFE*, NEW YORK, 2005, P. 233

The couple moved into a grand, spacious villa, La Californie in 1955. This now-legendary home and studio – so immortalised in photographs it has become arguably the artist's most famous residence – offered large living spaces in which Picasso could surround himself with his paintings, sculptures and other possessions, and also enable him to live and work in the same interchangeable space. Within these ornate rooms, the artist's beloved Thonet bent-wood wicker-backed rocking chairs took pride of place, appearing countless times in photos and paintings – particularly the atelier scenes the artist was working on at this time – of La Californie, and serving as the object on which Jacqueline is reclining in the present work. 'Jacqueline sometimes mirrored Picasso sitting in his favourite turn-of-the-century rocker. He had two', the photographer and friend of the artist, David Douglas Duncan recalled. 'They followed him whenever he changed homes, his always faithful refuge in which to curl up, isolated – just to think. One of his first portraits of Jacqueline was drawn in charcoal when she pulled her feet up into the companion chair [Zervos XVI, no. 326]' (D.D. Duncan, *Picasso and Jacqueline*, New York, 1988, p. 123).

Femme se coiffant is part of a series of paintings and drawings that Picasso made in January 1956, depicting Jacqueline with her arms folded above her head (Zervos XVII, nos. 2-19, 22-32, 35). In several related ink drawings, Jacqueline is clearly shown tying up her hair, and it is this action that she appears to be undertaking in the present work. On the same day that he painted *Femme se coiffant*, Picasso also completed *Femme nu accroupie* (Zervos XVII, no. 2), which shows a seated nude in the same position, and the following day, the artist created the large and monumental *Femmes à la toilette* (now in the Musée Picasso, Paris), which similarly continues on the theme of the present work, depicting two nude figures, one standing and the other seated while she combs through her hair. The range of iterations of this pose suggests that the artist was clearly taken by this motif. Transforming his ever-present muse from nude to clothed, primitive to classical, mythological to contemporary, Picasso immersed himself in the depiction of his adoring lover. Throughout the rest of 1956, Picasso continued to return to the image of Jacqueline, adorned in the same deep green dress, seated, as in the present work, pensively in the same wicker chair. Regal and statuesque, Jacqueline appears in *Femme se coiffant* and the rest of these paintings as an unmovable, everlasting presence in the artist's world; an essential presence in his life and art.

Detail of present lot.

This pose runs like a thread throughout Picasso's entire *oeuvre*. The theme of the woman arranging her hair has a long and distinguished history in Western art, dating back to a lost masterpiece by the Classical Greek painter, Apelles, which depicts the iconic motif of the goddess Aphrodite rising from the sea and wringing out her long flowing hair. From Titian and Ingres, to modern artists who reframed this pose in an unequivocally contemporary setting such as Degas, who captured women immersed in this private, intimate ritual, and Renoir who likewise pictured voluptuous nudes in their toilette, this theme provided rich stimulus for artists, and Picasso was no exception. Throughout his career, this motif had appeared repeatedly, beginning in the remote Spanish village of Gósol in the summer of 1906 with *Femme se coiffant* (Museum of Modern Art, New York) and *Le Harem* (Cleveland Museum of Art, Cleveland). A year later, this same seductive stance was once more transformed in the artist's monumental, groundbreaking work, *Les Demoiselles d'Avignon* (1907, Museum of Modern Art, New York), in which the centre figure stands frontally, both arms raised above her head in a pose of unabashed, unequivocal sexual power.

The theme of the seated female portrait is also reminiscent of an artist who was at the forefront of Picasso's mind at this time: Henri Matisse. Picasso had once declared: 'You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse's painting more carefully than I; and no one has looked at mine more carefully than he' (Picasso, quoted in J. Golding, 'Introduction', in E. Cowling et al., *Matisse Picasso*, exh. cat., London, 2002, p. 13). The artist's lifelong friend and greatest rival, Matisse had died in November 1954. Devastated, Picasso did not attend his funeral, his death greatly affecting the artist for years to come. As he had throughout his life, Picasso processed his grief through his art. Most famously, the artist's great 1954-55 series *Les Femmes d'Alger*, which he begun just six weeks after Matisse's death, paid homage not only to Delacroix, but to Matisse and his exotic Orientalist visions, complete with recumbent, decoratively adorned odalisques. 'When Matisse died,' Picasso told Roland Penrose, 'he left his odalisques to me as a legacy, and this is my idea of the Orient though I have never been there' (Picasso, quoted in R. Penrose, *Picasso: His Life and Work*, Berkeley, 1981, p. 396). Likewise Picasso's subsequent atelier scenes of the mid-1950s serve as tributes to the great French artist's late series of Vence interiors.

Pablo Picasso, *Femme dans un fauteuil*, 1956.
Sold, Christie's, New York, 15 May 2017, lot 13 ($6,407,500).

> *'They lived in a world of his own creation where he reigned almost as a king yet cherished only two treasures – freedom to work and the love of Jacqueline.'*
>
> DAVID DOUGLAS DUNCAN, *PICASSO AND JACQUELINE*, NEW YORK, 1988, P. 9

Henri Matisse, *Jeune fille assise, robe persane*, 1942. Musée Picasso, Paris.

Throughout Matisse's career, the theme of the seated woman pictured in richly decorative interiors had served as endless inspiration for the artist. Picasso himself owned one such painting: *Jeune fille assise, robe persane*, from 1942 (Musée Picasso, Paris). Considered together, this work and *Femme se coiffant* abound in similarities: both female protagonists are pictured with a knowing, somewhat seductive, beguiling and powerful gaze, their casual, relaxed poses – Matisse's figure is languidly reclining in a large, leather-backed chair, her elbow resting on her arm as she props herself up – exuding an air of compelling confidence and self-assurance. Likewise, both artists have translated their models onto the canvas with a combination of flattened colour and line. While Picasso's monochrome background is undoubtedly a stark contrast to Matisse's rich green interior setting, these artists have both used pattern – Picasso in the crisscross pattern of the wicker chair, Matisse in the decorative leaf motif of the background – to define the visual space and frame their revered female sitters.

Jacqueline Roque at Villa La Californie, Cannes, 1956.
Photo: André Villers.

ABSTRACTION

BEYOND BORDERS

WORKS FROM A DISTINGUISHED PRIVATE EUROPEAN COLLECTION

From Paris to Munich, Berlin, Milan and Hanover, in the opening decades of the Twentieth Century, a number of artists created art that radically differed from those of their predecessors. Working across Europe, these pioneering provocateurs, radicals and trailblazers – Georges Braque, Francis Picabia, František Kupka, to name just a few – shunned the last vestiges of illusionism to instead create unprecedented works with no visible, recognisable or definable subject matter. Liberating colour, line and form from their centuries-old descriptive role, they overturned pictorial tradition, embarking on an abstract adventure that would come to define art of the Twentieth Century. Crossing geographical boundaries, encompassing a variety of media, and often blurring traditional distinctions of painting and sculpture, abstraction spread with an extraordinary speed, transforming artistic practice forever.

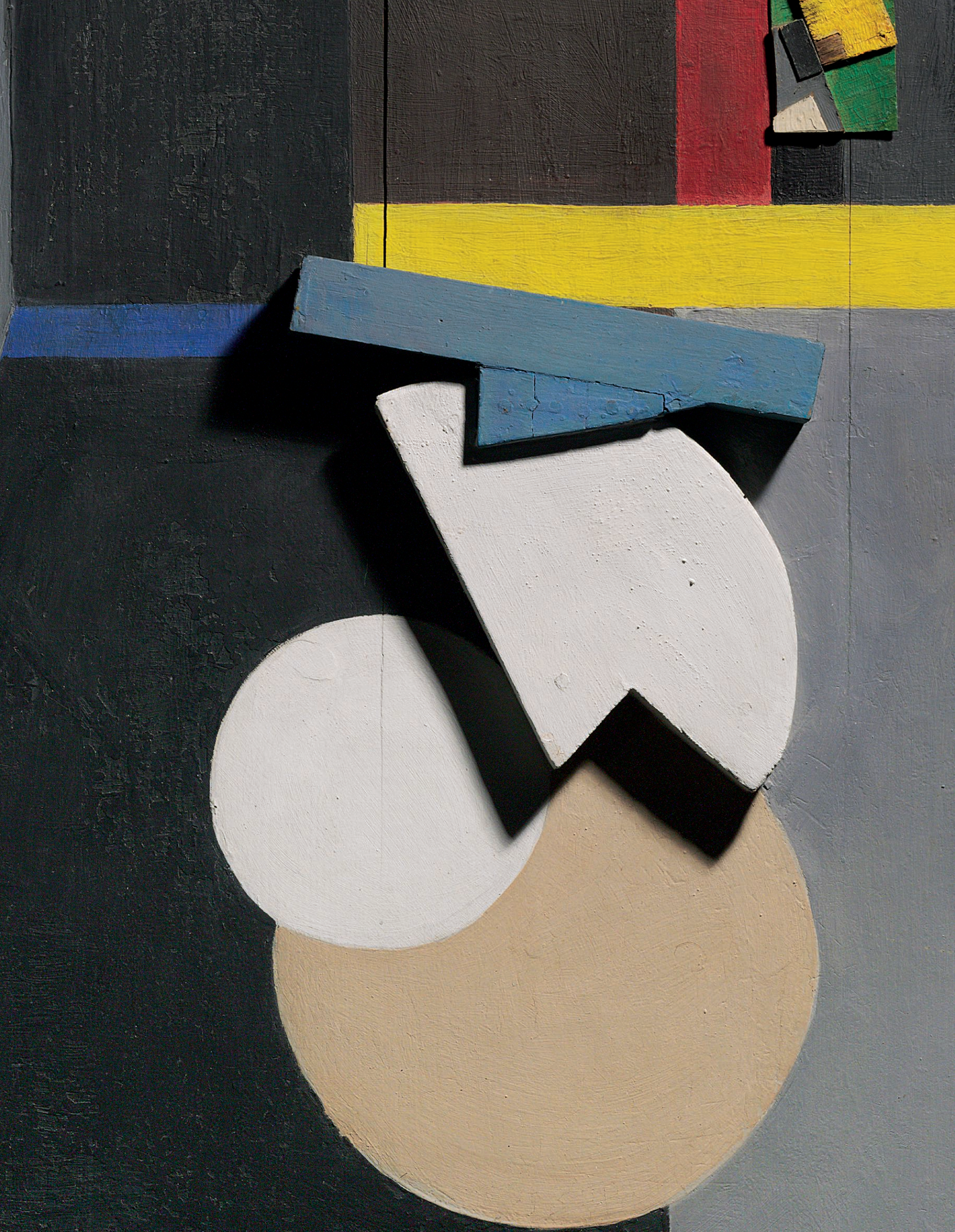
From the initial steps towards a new artistic language, to the paradigmatic embodiment of this concept, this diverse group of works embodies this varied, experimental and groundbreaking path of abstraction, demonstrating the variety of ways that artists across the globe embraced this radical practice. Braque's cubist composition, *Cartes et cornet à dés* presents the origin of this move towards a new, non-representational artistic language. Along with Picasso – the pair, 'like mountain-climbers roped together', as Braque recalled of this frenzied period of seismic innovation – the artist undermined conventional notions of perspective, opening the door to a whole new way of depicting the world.

As rebellious as the cubists' rejection of the centuries-old rules of representation, Picabia's playful collage *Sans titre (Pot de fleurs)* uses the very materials of art making to parody the mimetic traditions of art, creating a semi-abstract play of colour and line. Far removed from any trace of the recognisable world, Kurt Schwitters' rare Merz relief, *Das Richard-Freitag-Bild* dates from the height of his involvement with the International Constructivist movement. It was executed during a period when he was codifying Merz – the one-man art movement that he created in 1919 – into a utopian Constructivist language of form, taking the deconstruction of Dada and combining it with the aims of Constructivism. Following the same aesthetic, Georges Vantongerloo's perfectly composed De Stijl composition embodies the tenets of geometric abstraction. In addition, Kupka, one of the leading pioneers of non-representational abstraction, is represented in this collection with a rare composition entitled *Series C, III, Elevation*, a work that marries his elegant abstract idiom with the deeper, spiritual dimension that was often the source of his abstractions.

> *'There are really no limits to imagination and emotion except those imposed by habit or convention.'*
>
> FRANCIS PICABIA

By contrast, Magritte, an artist whose unique form of Surrealism serves as the very antithesis to the development of non-representational abstraction, is represented in this group with an important early painting, *Les signes du soir*. A pictorial *trompe l'oeil* riddle, with this painting Magritte confuses, undermines and questions the entire nature of representational painting, paving the way for the conceptual art that dominated artistic production of the post-war era.

From the purely formal – Schwitters and Vantongerloo – to the spiritual, mystic or surreal – Kupka, Jawlensky, Magritte and Picasso, this collection, assembled with the eye of an aesthete, encapsulates the multi-faceted nature and pioneering spirit of modernist abstraction throughout the Twentieth Century. Their curiosity, daring eclecticism and pioneering spirit of exploration nearly 100 years ago paved the way for artists and collectors today.



* 10

GEORGES **BRAQUE** (1882-1963)

Cartes et cornet à dés

signed 'Braque' (on the reverse)
oil on canvas
11 x 9 in. (28 x 22.8 cm.)
Painted *circa* 1910-1911

£500,000–800,000
$700,000–1,000,000
€560,000–900,000

PROVENANCE:
Galerie Kahnweiler, Paris.
Wilhelm Uhde, Paris.
Edwin Suermondt, Aachen.
Martha Suermondt, Aachen, by descent from the above in 1923.
Galerie Alex Vömel, Dusseldorf.
Private collection, Germany.
Galerie Limmer, Freiburg.
Acquired from the above by the present owner in 1999.

EXHIBITED:
Cologne, Josef-Haubrich-Kunsthalle, *Kubismus: Künstler, Themen, Werke, 1907-1920,* May - July 1982, no. 4, p. 249 (illustrated p. 163; titled 'Spielkarten mit Würfelbecher', dated '1908' and with inverted dimensions).

LITERATURE:
N. Worms de Romilly & J. Laude, *Braque, le cubisme, fin 1907-1914*, Paris, 1982, no. 87, pp. 123 & 269-270 (illustrated p. 122).

Painted *circa* 1910-1911, *Cartes et cornet à dés* dates from one of the most groundbreaking periods of Georges Braque's career. At this time he was engrossed in an intense artistic relationship with Pablo Picasso. Together the pair, working so closely that their work from this time is almost indistinguishable, broke down traditional pictorial conventions, scrutinising the nature of representation to create a new artistic language, Cubism, that altered the course of painting forever. *Cartes et cornet à dés* shows the artist moving from his initial cubist experimentations towards the rigorous, austere and geometric aesthetic of Analytic Cubism.

With a Cézanne-esque palette and handling of paint, *Cartes et cornet à dés* exemplifies one of the most important characteristics of Cubism: the depiction of multiple viewpoints. In this painting, Braque has portrayed an image in flux. No longer are the objects – playing cards, dice and a dice cup, frequently used motifs in Braque's cubist *oeuvre* – rooted to the table on which they are placed, but instead they appear stacked vertically up against the picture plane, rendered simultaneously from different angles. Indeed, the dice seem to skitter through space and across the table, captured in flight as they turn in the air. The surrounding space ceases to be a legible, receding space; the differentiation between the background and foreground is given solely through tone, with the lighter planes appearing as the table top, and the richer facets of dark green and brown the background. In this way, Braque has overturned conventional modes of representation, shunning pictorial illusionism to instead recreate a conceptual perception of the world around us. 'Scientific perspective is nothing but eye-fooling illusionism', Braque declared, 'a bad trick which makes it impossible for an artist to convey a full experience of space. Perspective is too mechanical to allow one to take full possession of things. It has its origins in a single viewpoint and never gets away from it... When we arrived at this conclusion, everything changed – you have no idea how much' (Braque, quoted in J. Richardson, *Braque*, London, 1961, p. 10).

Cartes et cornet à dés was initially owned by the pioneering art dealer Daniel-Henry Kahnweiler. Kahnweiler played a pivotal role in the pre-war development of Cubism, his eponymous Galerie Kahnweiler providing not only financial support for the pioneers of this movement – namely Braque, Picasso, Léger and Gris – but a central meeting place for these artists. Far more than just a dealer with a purely financial interest in his stable's work, Kahnweiler also played a central role in the theoretical development of Cubism. One of Kahnweiler's most important clients of this time was fellow German native, the collector, writer and dealer Wilhelm Uhde. Uhde later sold this painting to his friend, the lawyer and art historian Edwin Suermondt.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

λ* 11

FRANCIS PICABIA (1879-1953)

Sans titre (Pot de fleurs)

signed 'FRANCIS PICABIA' (lower left)
Ripolin, Ripolin paint can lids, stretcher keys, quill toothpicks, paint brushes and string on canvas
25⅝ x 21¼ in. (65.2 x 54 cm.)
Executed *circa* 1924-1925

£900,000–1,200,000
$1,300,000–1,700,000
€1,000,000–1,400,000

PROVENANCE:
(Probably) Colette Jéramec Tchernia, Paris.
André Tchernia, Aix-en-Provence, *circa* mid 1960s.
(Probably) Simone Collinet, Paris.
Galleria Notizie (Luciano Pistoi), Turin, *circa* 1972.
Galleria Ippolito Simonis, Turin, by *circa* 1974.
Acquired by the present owner in 1980.

EXHIBITED:
Turin, Galleria Civica d'Arte Moderna, *Francis Picabia: mezzo secolo di avanguardia*, November 1974 - February 1975, no. 45, n.p. (illustrated; dated '*circa* 1923 - 1925').
Paris, Galeries Nationales du Grand Palais, *Francis Picabia: Portrait de l'auteur par lui-même,* January - March 1976, no. 144, pp. 41 & 188 (illustrated p. 144).
Zurich, Kunsthaus, *Francis Picabia,* February - March 1984, no. 55, p. 175 (illustrated p. 71; dated '*circa* 1924-1927').
Zurich, Kunsthaus, *Francis Picabia: Our Heads are Round so our Thoughts can Change Direction,* June - September 2016, p. 353 (illustrated pl. 147, p. 179); this exhibition later travelled to New York, Museum of Modern Art, November 2016 - March 2017.

LITERATURE:
W. A. Camfield, *Francis Picabia: His Art, Life and Times*, New Jersey, 1979, no. 268, n.p. (illustrated; dated '*circa* 1924-1926').
M. L. Borràs, *Picabia*, London, 1985, no. 349, p. 516 (illustrated fig. 594, p. 316; titled 'Painting' and dated '*circa* 1923-1925').
A. Pierre, *Francis Picabia*: *La peinture sans aura*, Paris, 2002, pp. 208-209 (illustrated fig. 83, p. 209; titled 'La Peinture' and dated '*circa* 1925').
W. A. Camfield, B. & P. Calté, C. Clements, A. Pierre & A. Verdier, *Francis Picabia, Catalogue raisonné,* vol. II, *1915-1927*, New Haven & London, 2016, no. 925, p. 410 (illustrated; detail illustrated p. 411).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

FRANCIS PICABIA

Francis Picabia, *Vase de fleurs, circa* 1924-26. Musée d'Art Moderne de la Ville de Paris.

Francis Picabia, *Pailles et cure-dents, circa* 1924. Kunsthaus, Zürich.

> *'The gaiety of the titles and his collages of everyday objects shows his impulse to be a renegade, to maintain his position of non-belief in the divinities created far too lightly by the exigencies of society.'*
>
> MARCEL DUCHAMP, QUOTED IN M. L. BORRÀS, *FRANCIS PICABIA*, LONDON, 1985, P. 289

With its richly painted surfaces and playful use of non-traditional materials, *Sans titre (Pot de fleurs)* is an extraordinary example of the series of ornate collaged compositions which occupied Francis Picabia during the mid-1920s. In these intricately constructed, mischievous works Picabia deliberately subverts and parodies the very traditions of painting itself, incorporating unusual and everyday materials into the structure of his paintings to create whimsical, tongue-in-cheek compositions that challenge the boundaries of fine art. The first collages he created during the 1920s were re-imaginings of traditional subjects, focusing on landscapes, portraits and still-lifes, from the straws and packaged toothpicks of *Pailles et cure-dents (Toothpicks)* which caused such a stir when it was first exhibited, to the macaroni shells and feather palm trees of *Promenade des Anglais (Midi),* and the matches, hairpins and coins which adorn the enigmatic *Portrait (Femme aux allumettes [I])*. In *Sans titre (Pot de fleurs)* Picabia includes paintbrushes, stretcher keys, string, quill toothpicks, and lids from the cans of colourful paint that dotted his studio to create a highly stylised depiction of a pot of flowers.

Although Picabia had first incorporated collaged elements into several of his Dada works at the beginning of the 1920s, his experiments with the technique began in earnest following the artist's relocation to the South of France several years later, as he traded the factionalism and snobbery of the Parisian art world for the luxurious and laidback atmosphere of the Midi. Renouncing the Dadaists, Surrealists, and the artistic establishment in Paris, Picabia fully embraced his new life on the French Riviera, enjoying the pleasures of daily visits to the beach, the raucous atmosphere of the local casinos, as well as his frequent jaunts along the coast in his prized motor-car. Revelling in the sunshine and relaxed climate of his new life in the South of France, Picabia developed a renewed interest in painting, throwing himself headlong into the creation of experimental, novel works. 'This country which seems … to make some lazy, stimulates me to work,' he wrote to the renowned couturier and collector Jacques Doucet. 'I have more and more pleasure in the resumption of painting' (Picabia, quoted in W. A. Camfield, *Francis Picabia: His Art, Life and Times,* Princeton, 1979, p. 216). Indeed, Picabia's enthusiasm for painting during the early years in the Midi was so feverish that his mistress, Germaine Everling, recalled the artist spending whole days immersed in his work, barely leaving the studio from dawn to dusk. Incorporating a plethora of tools plucked directly from the artist's studio, *Sans titre (Pot de fleurs)* nimbly embeds the structures and tools which lay behind the act of artistic creation into the finished image, parodying and interrogating the mimetic traditions that underpin the medium in the process.

From the handful of paint-splattered brushes set at jaunty angles to imitate the pattern of branches and stems of the potted flowers, to the stretcher keys which sit alongside them, their triangular shapes used to denote the leaves and foliage of the plant, each element refers back to the very construction of the painting. Perhaps the most distinctive feature of the work is the inclusion of the circular paint-can lids which act as the brightly hued blossoms of the flowers. Lending the painting a vibrant pop of colour, the lids carry the distinctive logo of the popular enamel paint Ripolin, its brand name clearly stamped across their cool metal surfaces. A readily available and relatively cheap commercial paint, Ripolin was marketed to the general public as a do-it-yourself material and had been formulated to allow for easy application, usually to interior walls, doors or radiators. This iconic French brand quickly became synonymous with a new modernity, becoming so ubiquitous in society that the

Francis Picabia, *Promenade des Anglais (Midi), circa* 1924-25. Yale University Art Gallery.

verb 'to ripolin' was coined. Produced in a variety of richly vibrant shades and designed to provide an even, opaque coverage, Ripolin was fast drying and resulted in a hard, glossy, enamel finish, unmarred by brushstrokes. However, when applied in thick layers the paint had a tendency to shift during the drying process, often resulting in dramatic wrinkling and dripping effects that lent the finished compositions a richly textured, almost rippling surface.

Aware of its provocative potential in a fine art context, Picabia had begun to use Ripolin after the First World War as a means of challenging and undermining the hierarchical nature of painting. Writing about the artist's use of this unconventional material, Marcel Duchamp claimed that it was a thirst for the new, for a fresh way of approaching painting, that drove Picabia to adopt Ripolin: '[his] restlessly inventive spirit leads him to use Ripolin instead of the traditional paint in tubes, which, to his way of thinking, takes on far too quickly the patina of posterity. He likes everything new and the canvases done in 1923, 1924 and 1925 have that newly painted look which preserves all the intensity of the first moment... The gaiety of the titles and his collages of everyday objects shows his impulse to be a renegade, to maintain his position of non-belief in the divinities created far too lightly by the exigencies of society' (Marcel Duchamp, quoted in M. L. Borràs, *Francis Picabia,* London, 1985, p. 289). In *Sans titre (Pot de fleurs)* Picabia fills the background with a generous layer of Ripolin, which he then uses to adhere the collaged elements on to the canvas, carefully positioning them in place while the paint was still wet and then allowing them to be secured by the drying process. Embedding the paint can lids in this way, ensuring that their distinctive branding is clearly visible to the viewer, Picabia boldly trumpets his use of Ripolin, challenging conceptions of 'fine art' by incorporating these devalued materials into his compositions.

In this way, *Sans titre (Pot de fleurs)* wonderfully illustrates the deliberately iconoclastic approach to painting that characterised Picabia's *oeuvre* throughout his career. Indeed, with its ironic take on a classical still-life, reducing the pot of flowers to a schematic, semi-abstract play of colour and line, made using non-traditional materials, this work may be viewed as a humorous criticism of the 'return to order' which had swept through France in the wake of the First World War. Picabia was arguably the first artist of his generation to perceive the myriad of artistic languages and styles that proliferated through the Parisian art scene during this period, as not so much a utopian breakthrough in aesthetics, but rather as just another new, but ultimately limited, means of making a picture. Like a sixteenth-century Dutch floral still-life, which typically celebrated and lamented the fleeting beauty of the blooms, this work may be interpreted as a comment from Picabia on the short life and ultimate doom of these multifarious approaches to painting - beautiful and breathtaking in the moment, but in the end destined to become yet another forgotten style, overtaken by the next groundbreaking movement.

Jasper Johns, *Bronze Brushes*, 1960.
Kravis Collection, promised gift to the Museum of Modern Art, New York.

λ* 12

KURT SCHWITTERS (1887-1948)

Richard Freytagbild (Das Richard-Freitag-Bild)

signed with initials and dated 'KS 27' (lower left)
oil and wood relief on panel, in the artist's frame
33¾ x 27¼ in. (85.8 x 69.2 cm.)
Executed in 1927

£500,000–700,000
$700,000–980,000
€560,000–800,000

PROVENANCE:
Ernst Schwitters, Lysaker, by descent from the artist.
Galerie Gmurzynska, Cologne, by whom acquired from the above in 1978.
Acquired from the above by the present owner in 1978.

EXHIBITED:
Grosse Merzausstellung, 1927, no. 151 (ex. cat.).
Hannover, Kunstverein, *Herbstausstellung Hannoverscher Künstler*, October - December 1927, no. 299.
Dusseldorf, Städtischer Kunstpalast, *Deutsche Kunst,* May - October 1928, no. 151 (ex. cat.)
Cologne, Galerie Gmurzynska, *Kurt Schwitters*, October - December 1978, no. 31, p. 160 (illustrated p. 93).
Zurich, Kunsthaus, *Der Hang zum Gesamtkunstwerk,* February - April 1983, p. 24; this exhibition later travelled to Dusseldorf, Städtische Kunsthalle und Kunstverein fur die Rheinlande und Westfalen, May - July 1983; and Vienna, Museum des 20. Jahrhunderts, September - November 1983.
Basel, Museum Tinguely, *Kurt Schwitters: MERZ - a Total Vision of the World,* May - August 2004, no. 91, pp. 50 & 239 (illustrated p. 51).

LITERATURE:
J. Elderfield, *Kurt Schwitters*, London, 1985, no. 218, pp. 186 & 417 (illustrated n.p.).
K. Orchard & I. Schulz, eds., *Kurt Schwitters, Catalogue raisonné,* vol. II, *1923-1936*, Hannover, 2003, no. 1496, p. 228 (illustrated).

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KS 27

Hanover Merzbau, reconstruction, entrance, 1983.

> *'What is the real reason the newspapers won't admit that Merz is the Constructivism the age requires? That's easy: because I've said it first.'*
>
> KURT SCHWITTERS

same formula: EVERY FORM IS THE FROZEN INSTANTANEOUS PICTURE OF A PROCESS. THUS A WORK OF ART IS A STOPPING PLACE IN THE ROAD OF BECOMING AND NOT THE FIXED GOAL' (El Lissitzky & Kurt Schwitters, *Nasci*, 1924, in J. Elderfield, *Kurt Schwitters*, exh. cat., New York, 1985, p. 137).

Around 1926 Schwitters' Constructivist development of the 'Merzbild' - a picture assembled from the detritus of everyday life into a new, cohesive and aesthetically pleasing order - had reached a turning point. In the mid-1920s along with a wide range of former Dadaists and Constructivist artists such as El Lissitzky with whom he collaborated on a number of projects at this time, Schwitters had been drawn to the ideal of integrating the constructive principle that their art revealed, into the wider realms of life itself. Part of a search for a *gesamtkunstwerk* or total-work-of-art, it was towards this end that Schwitters had persisted in the laborious and time-consuming construction of an entire *Merz* environment: his *Merzbau* or Merz-House, constructed out of found fragments in his home in Hannover throughout the 1920s. By the late 1920s however, Schwitters had grown aware of the limitations that reducing his art of assemblage to the mere geometry of the Constructivist style produced and was now seeking to allow each 'element' of his art to function more naturally and autonomously as a unit of meaning in a more 'universal' way.

Fusing the chaotic, deconstructive aesthetics of Dada and his early *Merz* pictures with the ordering principles he had found first in Mondrian and Van Doesburg's *de Stijl* and then in the Constructivism of artists like Moholy-Nagy and El Lisstitzky, Schwitters sought now to create a mature form of *Merz* that aimed to expose and articulate the inner rhythm of nature running through all his assembled forms. 'Nature of Chance often carries together things which correspond to that which we call rhythm', Schwitters wrote, 'the only task of the artist is to recognise and limit, to limit and recognise' (Kurt Schwitters, 'Kunst und Zeiten' 1926, in J. Elderfield, *Kurt Schwitters,* London, 1985, p.189).

Made at the height of Schwitters' involvement with International Constructivism, *Das Richard Freytagbild* ('The Richard Freytag Picture') is one of the artist's great wooden relief paintings. Created in 1927 it belongs to a period in which a final upsurge in the Constructivist nature of Schwitters' art that had taken place throughout the 1920s started to combine with an attempt to reintegrate the rhythms and forms of nature into his work. 'Modern art following a completely intuitive and independent course, has reached the same results as modern science.' Schwitters had written in collaboration with El Lissiztky in their short-lived but centrally important magazine *Nasci* in 1924. 'Like science, it has reduced form to its basic elements in order to reconstruct it according to the universal laws of nature; and in doing this, both have arrived at the

The period that the *Richard Freytagbild* epitomises is one in which Schwitters was moving towards what has been described as a 'Vitalist' approach. This was an approach, rooted in a sense of universal nature, that incorporated biomorphic and organic forms into his work and sought to infuse the chaotic, hand-made qualities of his early *Merz* pictures - made with urban detritus - with an underlying sense of constructivist logic but without resorting to the hard-edged geometry or cold industrialised purity characterized by movements such as *de Stijl* or the work of artists like Lázló Moholy-Nagy and Mies van der Rohe.

Detail of the reverse of the present lot.

Working with deliberately hand-crafted geometric forms of flat colour that build together into a cohesive and lyrical whole, Schwitters' *Richard Freytagbild* is one that hints at a universal and integrated rhythm or language of form that articulates and makes sense of all disparate and distinctly autonomous elements and forms. Merging the elements of painting, sculpture and relief into a three-dimensional play of illusory and tangible form, the *Richard Freytagbild*, follows, in this respect, the structural logic of Schwitters' *Merzbau*. As John Elderfield has pointed out about this picture, 'the 1927 picture *Richard Freytagbild*, ... grades the pictorial space through elements of varying relief and echoes their shapes in the shapes of the background. And just as earlier this had produced a combination of Schwitters' two previously separate kinds of *Merzbilder* – the high relief ... and the flatter, large-collage...– so now this produced a combination (in *Richard Freytagbild* and similar works) of Schwitters' Constructivist high-reliefs and flatter 'jigsaw' pictures. The result is a kind of bas-relief painting; in this case, a part geometric, part organic one, which relates to some of Arp's earlier bas-reliefs' (J. Elderfield, *op cit*, p. 186).

As if to reinforce this overriding sense of play and reconstruction at the heart of his work, the title of this picture is one that derives from a label that Schwitters has stuck onto the back of this painting bearing the name: 'Richard Freitag, Möbeltransport' (furniture movers). The entire relief construction has been built upon a background comprised of a series of floorboard-like planks that may themselves once have belonged to a packing crate or the structure of a piece of furniture. The title of the work, which Schwitters has humorously amended to the spelling of the name of a little-known Nineteenth Century German painter - Richard Freytag (1820-1894) - therefore also deliberately emphasises the central role that chance, spontaneous impulse and the making use of all elements and objects found in daily life play in the creation of the new constructive, deconstructive and reconstructive language that Schwitters repeatedly defined and redefined as *Merz*.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ 13

KURT SCHWITTERS (1887-1948)

Ohne Titel (Skulptur aus der Merz Barn, Elterwater 1)

stone, bamboo, plaster and nails
Height (including the base): 32¼ in. (82 cm.)
Executed in 1947; this work is unique

£700,000–1,000,000
$980,000–1,400,000
€800,000–1,100,000

PROVENANCE:
Harry Pierce, Elterwater, by descent from the artist in 1948, until at least 1964.
Private collection, Port-la-Nouvelle, by whom acquired by 1969.
Private collection.
Galerie Gmurzynska, Cologne, by 1982.
Acquired from the above by the present owner in 1982.

EXHIBITED:
Madrid, Fundación Juan March, *Kurt Schwitters*, September - December 1982, no. 180, p. 96 (dated '1946'; with incorrect dimensions); this exhibition later travelled to Barcelona, Fundació Joan Miró, December 1982 - January 1983.
Cologne, Galerie Gmurzynska**,** *Meisterwerke der Moderne / Masterpieces of the Moderns*, June - July 1982, p. 146 (illustrated *in situ* & illustrated p. 147; with incorrect dimensions).
Zurich, Kunsthaus, *Der Hang zum Gesamtkunstwerk: Europäische Utopien seit 1800,* February - April 1983, p. 26 (illustrated); this exhibition later travelled to Dusseldorf, Städtische Kunsthalle und Kunstverein für die Rheinlande und Westfalen, May - July 1983, p. 23 (with incorrect dimensions); Vienna, Museum des 20. Jahrhunderts, September - November 1983.
Cologne, Museum Ludwig, *Kurt Schwitters, Die späten Werke,* April - May 1985, no. 98, p. 120 (illustrated p. 115; with incorrect ownership and dimensions).
New York, Museum of Modern Art*, Kurt Schwitters*, June - October 1985, no. 319, p. 418 (illustrated & illustrated *in situ* p. 383)**;** this exhibition later travelled to London, Tate Gallery, November 1985 - January 1986, no. 214, p. 62; Hannover, Sprengel Museum, February - April 1986, no. 288, p. 306 (illustrated & illustrated *in situ* p. 253).
Vienna, Kunstforum, *Schwitters,* March - June 2002, no. 153, p. 296 (illustrated p. 201).
Basel, Museum Tinguely, *Kurt Schwitters: Merz- a Total Vision of the World*, May - August 2004, no. 142, p. 244 (illustrated *in situ* p. 40 & illustrated p. 41).
London, Tate Britain, *Schwitters in Britain*, January - May 2013, pp. 114 & 158 (illustrated p. 115); this exhibition later travelled to Hannover, Sprengel Museum, June - August 2013.

LITERATURE:
Exh. cat., *Kurt Schwitters in the Lake District*, Kendal, 1964 (illustrated on the frontispiece).
J. Elderfield, "Kurt Schwitters' Last Merzbau", in *Artforum*, October 1969 (illustrated p. 60).
W. Schmalenbach, *Kurt Schwitters*, London, 1970, p. 344 (illustrated *in situ*).
F. Lach, *Der Merz Künstler Kurt Schwitters,* Cologne, 1971, p. 49 (illustrated *in situ*).
K. Orchard & I. Schulz, eds., *Kurt Schwitters, Catalogue raisonné,* vol. III, *1937-1948*, Hannover, 2006, no. 3660, p. 670 (illustrated).

'The greatest sculpture of my life'.

KURT SCHWITTERS

Set in the dense woodlands of the Cylinders Estate just outside the village of Langdale near Elterwater in the Lake District of Northern England is an old, deserted, dry-stone barn. This unremarkable stone building, hidden in the depths of the English countryside, has become a place of international renown and pilgrimage for artists and many other lovers of modern art from all over the world. It is the site of Kurt Schwitters last *Merzbau* - known as the *Merzbarn*. This is the building where, during the last year of his life, the great German artist, then living in exile in Britain, attempted to create a *gesamtkunstwerk*, or total work of art – a work that he declared at the time was his 'life's work', 'better and more consequent that all I did before' (Kurt Schwitters, 'Letter to Katherine Dreier', October 6th, 1947).

Kurt Schwitters set to work on the *Merzbarn* in 1947 knowing that this ambitious project would be his last great artistic statement. Embracing the natural environment and breaking down the boundaries between art and life, the Cylinders *Merzbarn* was a radical experiment – an example of installation and Land art well before its time. A fusion also of painting, sculpture and architecture, it was intended by Schwitters to be both a replacement for his great *Merzbau* (made in his house in Hannover between 1923 and 1937 and destroyed by bombing in 1943) and a summation of his entire career as the founder of the one-man art movement he had created and named *Merz* in 1919. 'I have received a so-called scholarship from the Museum of Modern Art for the reconstruction of the *Merzbau* in Hannover,' Schwitters wrote his friend Käthe Steinitz from his home in Ambleside in the Lake District in 1947.'But as that is so difficult now because so much was destroyed by bombs I build a lifework ...in Cylinders, 5 miles from here' (Kurt Schwitters, 'Letter to Käthe Steinitz' in K. Steinitz, *Kurt Schwitters, A Portrait from Life*, Berkeley, 1968, p. 102).

Throughout 1947 Schwitters, knowing he had not long to live, worked intensely and determinedly on this project, working against time to create a new *Merz* environment. At the time of Schwitters' death in January 1948, only one relief wall, painted, sculpted and nearly complete, had been made. In 1965, this wall was removed from the barn and taken to Newcastle under the guidance of the artist Richard Hamilton in order to preserve it. Now housed in the Hatton Gallery in Newcastle University, this relief wall gives a tantalizing glimpse of the complete *Merz* environment Schwitters envisaged for the Elterwater barn.

Ohne Titel (Untitled) is one of the only other surviving works from Schwitters' *Merzbarn* project. Made using the same pale, grey decorator's plaster used in the relief and applied over a stone and bamboo structure, this tall, organically twisting sculpture is the largest of only two sculptures belonging to the *Merzbarn* that Schwitters made. (The other is currently on loan to the Museum Ludwig in Cologne) Its elegant, twisting, growing, columnar form reflects the aesthetic principles that guided Schwitters throughout the creation of the *Merzbarn*. It was his distinct aim with this project to create a completely natural feel to the sculptural environment - one that both suggested and reflected the rhythms and forms of stones of which the dry-stone barn was itself made as well as those of the woods and hills wherein the barn was set. Over the years, Schwitters' concept of *Merz* had developed from a simple bridging of the boundaries between art and life, through the making of abstract art from detritus and found objects surrounding the artist, into a constructively principled art based on the laws and forms of nature, or *Nasci* as Schwitters had defined it. In 1939, for example, he had written that he could see 'from the work I am doing now, that in my old age I will be able to go on developing Merz. After my death it will be possible to distinguish 4 periods in my Merz works: the *Sturm and Drang* of the first works – in a sense revolutionary in the art world – then the dry, more scientific search for the new possibilities and the laws of the composition and materials, then the brilliant game with skills gained, that is to say, the present stage, and ultimately the utilization of acquired strengths in the intensification of expression. I will have achieved that in around ten years.' (Kurt Schwitters, 'Letter to Helma Schwitters', 23 December, 1939' quoted in *Schwitters in Britain*, exh. cat., London, 2013, p. 56)

Part of the intrinsic logic of *Merz* practice was the making of objects and forms out of, and in accordance with, whatever materials the artist had to hand and whatever environment he found himself in. In Elterwater, developing the practice of working with organic materials and objects that he had first adopted while living in exile in Norway, Schwitters, for the most part, used objects and forms either found in the local landscape or that were reminiscent of it. As John Elderfield has pointed out about Schwitters' practice of this period: 'The sculptures of these years echo natural processes: smooth plaster forms, often coloured, canes blocked into cement, branches he had collected. Such good works stood inside the *Merzbarn*; and it was from such preoccupations that the *Merzbarn* relief itself emerged' (J. Elderfield, 'Kurt Schwitters' Last Merzbau' in *Artforum*, October, 1969, p. 61).

Schwitters' Hannover *Merzbau* had grown from a pile of urban detritus left over from Schwitters' making of collages and assemblages into a *Merz* statute that he called his *Cathedral of Erotic Misery*. This cathedral in turn grew and developed to such an extent that it became an entire *Merz*-environment that completely took over the ground floor of Schwitters' house before becoming a complete walk-through *Merz* temple and environment known as the *Merzbau* (Merz-building). In a similar way, the forms of the *Merzbarn* relief grew from the kind of sculptural forms and ideas expressed in a sculpture like *Ohne Titel*. In addition, the entire environment/installation intended at the Elterwater barn was collectively meant to reflect a burgeoning organic sense of growth: its forms not only echoing the natural rhythms of the barn's surroundings but also, Schwitters hoped, a sense of growing and evolving towards the light that poured in through a pair of windows – one in the roof and one in a side wall – that Schwitters had had made in the barn. Under one of these windows there was also to have been a column on the spot where *Ohne Titel* was photographed standing in the *Merzbarn* in 1947.

As John Elderfield, one of the first analysers of Schwitters' *Merzbarn* also pointed out, 'before beginning the Merzbarn, Schwitters had apparently made small models and designs for architecture, furniture from stones and branches he had collected, and had immersed himself in the structural questions that its building involved. Although he only had time to work on the principal bas-relief, the Merzbarn was certainly intended as a three-dimensional work. He called it 'the greatest sculpture of my life'. In fact, it brings together the Impressionist methods of the late assemblages and Schwitters' long-standing sculptural preoccupation with Vitalist forms which generated his manipulated surfaces in the first place. It was conceived as a culminating artistic statement' (J. Elderfield, *op cit*. p. 222).

Indeed as Schwitters himself recalled, his approach to the making of *Merz* art had evolved over time to become a natural reflection of himself and his life in the world. The *Merzbarn* was intended to articulate this sense of evolution and the naturalness of *Merz* practice. Schwitters had been given the barn by the owner of the Cylinders Estate, Harry Pierce, a friend who also agreed to help Schwitters work on the project. Recognising a kindred spirit between himself and Pierce in their creative approach Schwitters said of Pierce, 'He's a genius... he lets the weeds grow, yet by means of slight touches, he transforms them into a composition as I create art out of rubbish. He wants to give me every assistance. The new *Merz* construction will stand close to nature, in the midst of a national park, and afford a wonderful view in all directions. (Kurt Schwitters, quoted in J. Elderfield, *Kurt Schwitters*, *op cit,* 1985, p. 221)

Side view of the *Merz Barn* installation, the present work *in situ*. Contemporary photo.

* 14

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

Abstrakter Kopf: inneres Schauen vom Glück

signed with the initials 'A.j.' (lower left); dated '26.' (lower right); signed, dated, dedicated and inscribed '1926 August A.v. Jawlensky Inneres Schauen "Vom Glück." Meiner lieben Lisa, Vergiss aber nicht! Juli 1934. N9' (on the reverse)
oil on board
16⅝ x 12¾ in. (42.3 x 32.3 cm.)
Painted in 1926

£400,000–600,000
$560,000–840,000
€450,000–680,000

PROVENANCE:
Lisa Kümmel, Wiesbaden, a gift from the artist in July 1934.
Private collection.
Galerie Thomas, Munich, by 1978.
Galerie Kornfeld, Bern.
Acquired from the above by the present owner in 1999.

EXHIBITED:
Wiesbaden, Nassauischer Kunstverein, *Freie Künstlerschaft Wiesbaden,* October 1926, no. 34 (titled 'Strahlendes Glück (Melodie)').
Dresden, Galerie Neue Kunst Fides, *Klee und Jawlensky,* January 1928, no. 5.
Berlin, Galerie Ferdinand Möller, *Die Blauen Vier*, October 1929, no. 84.
Munich, Galerie Thomas, *Alexej Jawlensky: Unbekannte Arbeiten, Zeichnungen, Aquarelle, Miniaturen, Bilder,* February - March 1978, no. 29, p. 30.

LITERATURE:
The artist's *Cahier Noir*, p. 6 (titled 'Vom Glück').
M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, vol. II, *1914-1933*, London, 1992, no. 1252, pp. 40 & 398 (illustrated p. 427).

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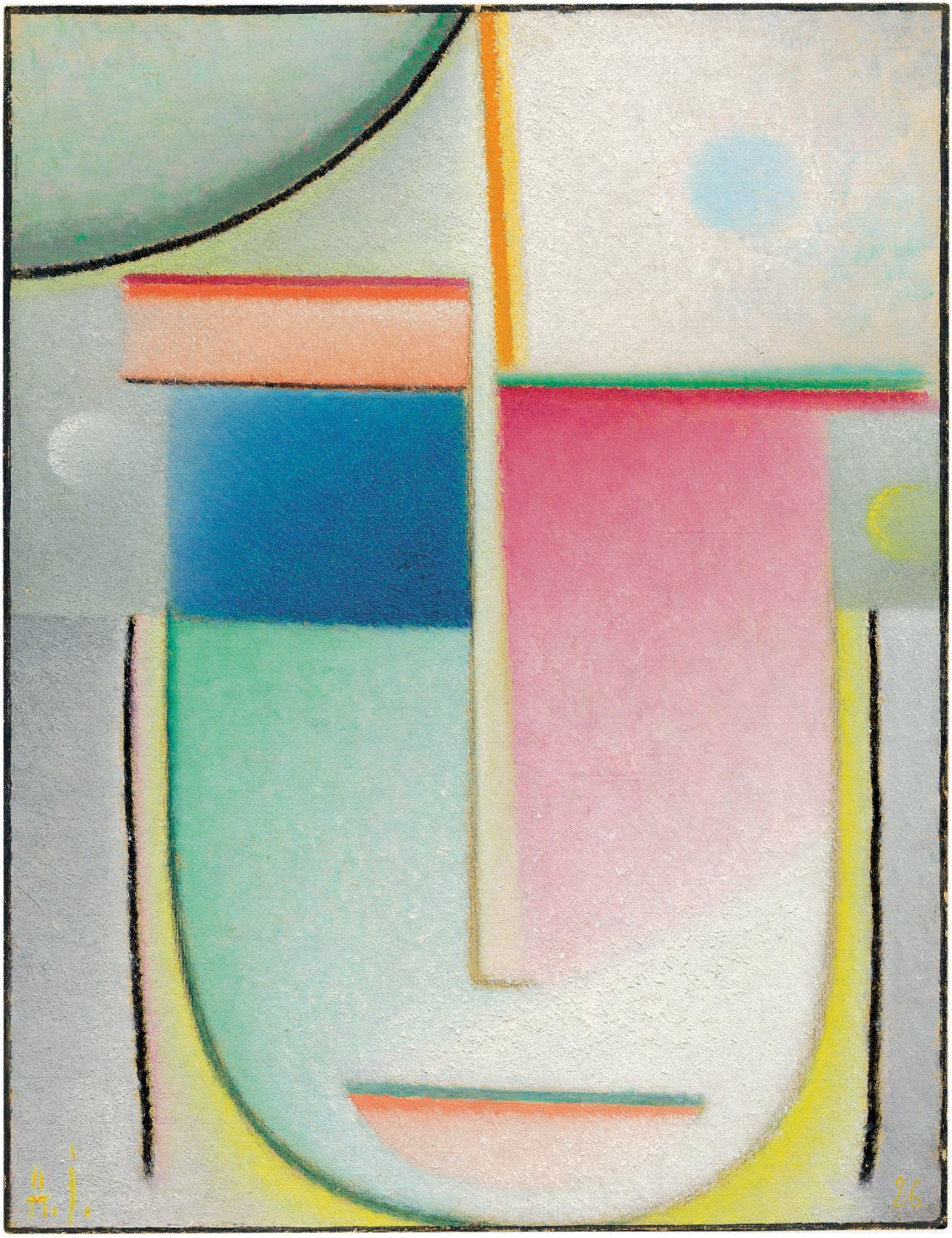

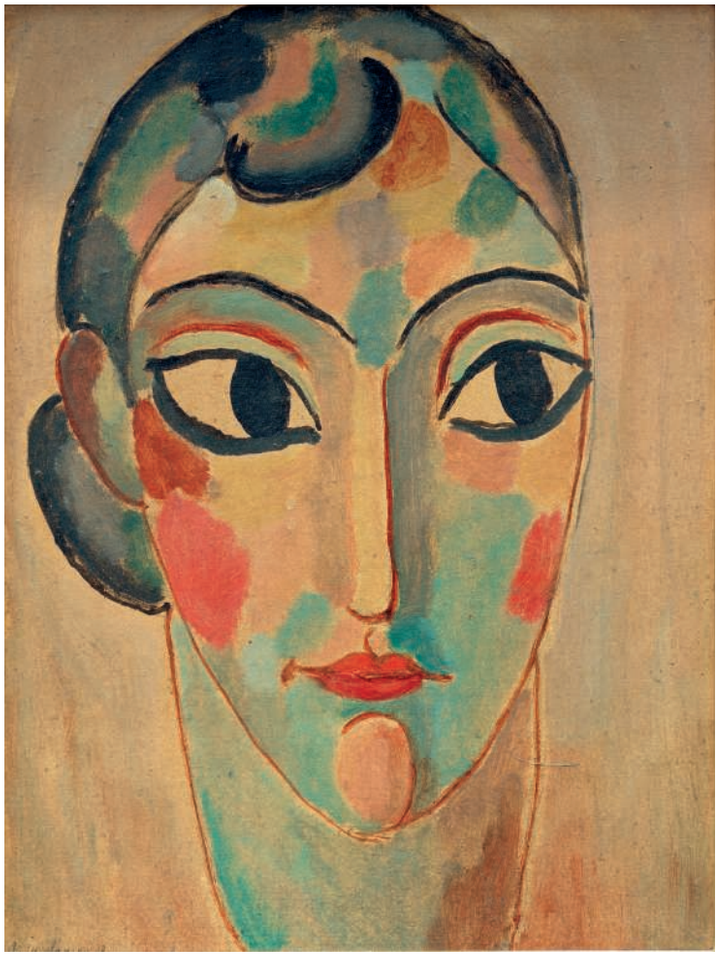

Alexej von Jawlensky, *Mystischer Kopf: Klassischer Kopf*, 1918. Museum am Ostwall, Dortmund.

Alexej von Jawlensky, *Heilandsgesicht: Erwartung*, 1917. Museum Wiesbaden.

Alexej von Jawlensky, *Reife*, 1912. Städtische Galerie im Lenbachhaus, Munich.

Painted in 1926, *Abstrakter Kopf: inneres Schauen vom Glück* ('Abstract Head: Inner Vision from Happiness') is an exquisite example from Alexej von Jawlensky's celebrated series of the same name, its disciplined, restrained means of depicting the face and delicate colour palette of softly gradated pastel shades encapsulating many of the key characteristics of the artist's highly nuanced experimentations from this period. Occupying the artist for over a decade, the *Abstrakter Kopf* series were among Jawlensky's most contemplative paintings, with each work elegantly exploring the spiritual power of colour and abstract form through the medium of the human face. For Jawlensky, working in series offered an important means of exploring the meditative, introspective aspects of his subject matter. 'I am not so much searching for new forms,' he explained, 'but I want to go deeper; not to progress in breadth but in depth' (Jawlensky, quoted in C. Weiler, *Jawlensky: Heads Faces Meditations*, New York, 1971, p. 17).

In many ways, the series recalls the religious icons of the artist's native Russia, their unflinching frontal pose and innate ethereal, otherworldly spirit offering Jawlensky a pathway to personal reflection on the mysteries of the universe. Jawlensky believed that the human face could act as a medium for the experience of transcendence, with prolonged contemplation of the face eliciting a spiritual experience in both the artist and the viewer. In a letter written to Pater Willibrod Verkade, Jawlensky explained the genesis of the *Abstrakter Kopf* series: 'I had come to understand that great art can only be painted with religious feeling. And that I could only bring to the human face. I understood that the artist must express through his art, in forms and colours, the divine inside him. [...] I sat in my studio and painted, and did not need Nature as a prompter. I only had to immerse myself in myself, pray, and prepare my soul to a state of religious awareness. I painted many 'Faces' ... They are technically very perfect, and radiate spirituality' (Jawlensky, letter to Pater Willlibrord Verkade, quoted in M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings,* vol. I*, 1890-1914*, London, 1991, p. 34).

λ* 15

PABLO PICASSO (1881-1973)

Tête de femme (Dora Maar)

signed 'Picasso' (on the reverse); dated '5.juin 41' (on the stretcher)
oil on canvas
16¼ x 13⅛ in. (41 x 33.2 cm.)
Painted in Paris on 5 June 1941

£1,800,000–2,500,000
$2,500,000–3,500,000
€2,100,000–2,800,000

PROVENANCE:
Marie Cuttoli & Henri Laugier, by 1955 until at least 1966.
Galería Theo, Madrid (no. 378).
Galerie Gmurzynska, Cologne.
Acquired from the above by the present owner in 1996.

EXHIBITED:
Paris, Galerie Max Kaganovitch, 1951.
Paris, Galerie Max Kaganovitch, *Dessins, Aquarelles, Tableaux, Sculptures des XIX et XX siècles*, May - June 1966, no. 77, n.p.
Paris, Grand Palais, *Hommage à Pablo Picasso,* November 1966 - February 1967, no. 193 (illustrated n.p.)
Cologne, Galerie Gmurzynska, *Pablo Picasso: Don Hilario Cuernajón*, April - July 1996, pp. 38-39 (illustrated p. 37 & illustrated *in situ*, n.p.).
Basel, Kunstmuseum Basel, *Die Picassos sind da! Eine Retrospecktive aus Basler Sammlungen,* March - July 2013, no. 71, p. 154 (illustrated p. 150).

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 11, *Oeuvres de 1940 et 1941*, Paris, 1960, no. 153, n.p. (illustrated pl. 65).

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Pablo Picasso, *Buste de femme au chapeau*, 1941.
Moderna Museet, Stockholm.

> *'After Picasso, God.'*
>
> DORA MAAR, QUOTED IN L. BARING, *DORA MAAR: PARIS IN THE TIME OF MAN RAY, JEAN COCTEAU, AND PICASSO*, NEW YORK, 2017, P. 215

Painted on 5 June 1941, as the Second World War raged across Europe, and Paris was occupied by German forces, *Tête de femme (Dora Maar)* is a striking and intimate portrait of Pablo Picasso's great wartime lover and muse, Dora Maar. The fiercely intellectual, Spanish speaking Surrealist photographer and later painter, Dora served as the model for some of the most powerful and moving portraits of Picasso's career. Together the couple lived through some of the most turbulent years of the Twentieth Century, their love affair bookended by the outbreak of the Spanish Civil War, and the end of the Second World War. Yet throughout this, their relationship served as a source of deep inspiration and impetus for their art making and poetry; as Anne Baldassari has written, their intense artistic dialogue made them 'an unrivalled artist couple in the history of the avant-garde, proving one of the most exacting and genuine exchanges in all modern art' (A. Baldessari, *Picasso: Life with Dora Maar: Love and War 1935-1945*, Paris, 2006, p. 26). In Picasso's art, Dora's image became the site of myriad distortions, exaggerations and reconfigurations, as the artist radically expanded the possibilities of portraiture. Her face became the site for the artist to explore his deepest feelings, conveying his angst and disbelief at the horrific events that unfolded in his native Spain and the wider world, as well as reflecting moments of the intensely felt joy, love and passion he felt for his lover.

As if caught turning her head, *Tête de femme (Dora Maar)* reflects the intimacy and intensity of Picasso and Dora's passionate, often turbulent relationship. The day that he painted the present work, the artist also completed two other oil paintings of Dora: *La femme à la collerette bleue* (Zervos 11, no. 150), which now resides in the Moderna Museet, Stockholm, and *Buste de femme* (Zervos 11, no. 194), both of which capture Dora in a blue collared top, her powerful gaze evident in each portrait, framed by voluminous waves of her luxuriant dark hair. The abundance of portraits from this period reflects not only the intensity of their relationship, but also the increasingly secluded life that Picasso was living at this time.

> *'In love doesn't quite sum up Picasso's feelings towards Dora. I think he was obsessed with her, a passionate sexual love. It was not that Dora was so beautiful – she was far more interesting than that. She added a whole new class and layer to his other mistresses.'*
>
> J. RICHARDSON, QUOTED IN L. BARING, *DORA MAAR: PARIS IN THE TIME OF MAN RAY, JEAN COCTEAU, AND PICASSO*, NEW YORK, 2017, P. 164

After the Nazi invasion of Paris in 1940, Picasso decided, despite various offers of refuge, to remain in the French capital. Living and working in his cavernous studio on the rue des Grands-Augustins, Picasso immersed himself in his work. Deemed a 'degenerate' artist by Hitler and purportedly forbidden to exhibit his work in Paris, Picasso lived a much quieter life, removed from the pre-war artistic and bourgeois society he had been a part of, and often visited in his studio by Nazi soldiers. Unable to travel, Picasso turned to his immediate surroundings as subject matter, resulting in a proliferation of portraits of Dora Maar and the hauntingly powerful series of still-lifes that he painted throughout the war years.

Over the course of their relationship, Picasso became obsessed by Dora Maar's face, appearance and mannerisms, depicting her in an astounding number of iterations. The pair had first met in Paris at the end of 1935 or the beginning of 1936, depending on different accounts, introduced by their mutual friend, the poet Paul Éluard. This raven-haired beauty proved irresistible to the Spanish artist. Immediately beguiled, he was attracted to her dark intensity, struck by her gaze that was said to be as powerful as his own notorious *mirada fuerte*. More than her looks however, Dora was independent, politically engaged, intellectual and deeply enigmatic, as well as a successful photographer in her own right; and, to the artist's delight, she also spoke Spanish, replying to his initial French introduction in his native tongue. 'In love doesn't quite sum up Picasso's feelings towards Dora', the artist's biographer John Richardson has recently explained. 'I think he was obsessed with her, a passionate sexual love. It was not that Dora was so beautiful – she was far more interesting than that. She added a whole new class and layer to his other mistresses' (J. Richardson, quoted in L. Baring, *Dora Maar: Paris in the Time of Man Ray, Jean Cocteau, and Picasso*, New York, 2017, p. 164).

As he did with each new woman in his life, Picasso first absorbed every aspect of Dora's face, depicting her in a series of intimate sketches and drawings before beginning increasingly to distort and rearrange her striking physiognomic features in his iconic wartime portraits of her. By the time he painted the present work, Picasso was oscillating between more naturalistic impressions of his raven-haired muse and the overtly stylised, contorted and distorted visions of her. Like a snapshot of her head in motion, perhaps turning towards or away from her lover, here, Dora appears both frontally as well as in profile, her highlighted, almost sculpturally rendered jaw line and chin emphasising this sense of motion. This double profile characterises the greatest of his portraits of Dora, a cubist-inspired stylistic trait that has become inseparable from the artist's means of capturing his sitters of this period. Interestingly, Dora also experimented with double profiles in her photography and photomontages creating works such as *Double Portrait with Hat* (*circa* 1936-37, The Cleveland Museum of Art, Ohio), that capture a single face from different angles simultaneously. Indeed, it was Dora's photography that initially brought the couple together, with Picasso agreeing during their first meeting to pose for Dora in her apartment. In the early years of their relationship, the couple worked together on a series of photographic experiments, with Dora remembering of this period, 'We enjoyed ourselves like crazy' (D. Maar, quoted in *ibid.*, p.168).

Tête de femme (Dora Maar) was first owned by the legendary patron, collector, and later, designer, Marie Cuttoli, and her partner Henri Laugier. One of Picasso's great friends of the late 1920s and 30s, Cuttoli, who was one of the leading figures in the revival of modern tapestry weaving, collaborated with him on a number of textile commissions. Over the course of her life she amassed a large collection of works by the leading artists of early Modernism including Braque, Miró, Léger, and of course, Picasso.

Dora Maar, *Double Portrait with Hat, circa* 1936-1937.
The Cleveland Museum of Art.

λ* 16

GEORGES VANTONGERLOO (1886-1965)

Composition émanante de l'équation y=-ax2+bx+18 avec accord de orangé, vert, violet

signed with the monogram (lower right); signed 'G. Vantongerloo' (on a piece of the original stretcher attached to the crossbrace)
oil on canvas
46⅞ x 24⅝ in. (119.1 x 62.5 cm.)
Painted in Paris in 1930

£800,000–1,200,000
$1,100,000–1,700,000
€900,000–1,400,000

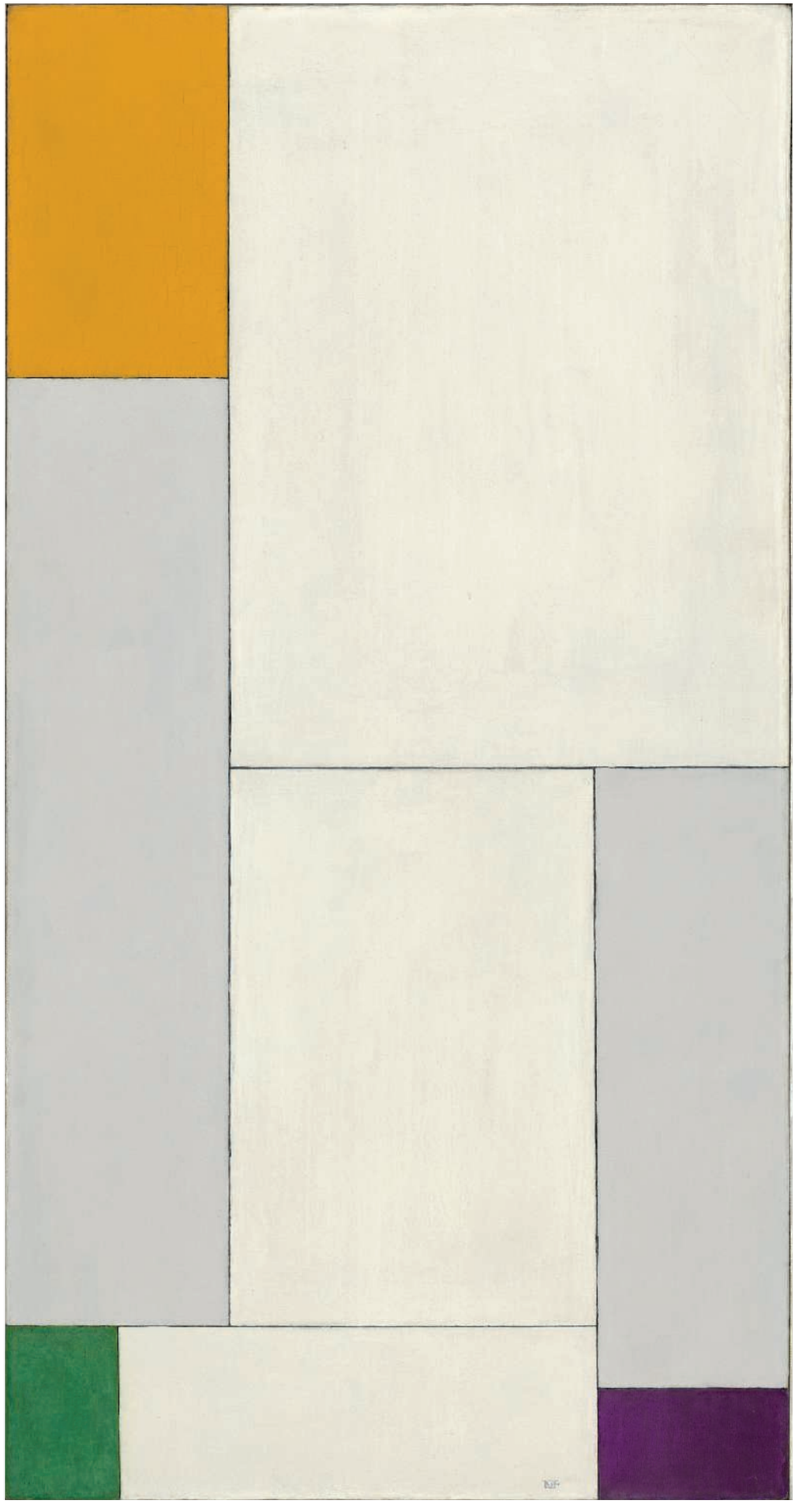
PROVENANCE:
Sylvia Pizitz, New York, by 1962.
Galerie Tarica, Paris.
Hubertus Wald, Hamburg, by whom acquired from the above on 27 February 1973.
The Hubertus Wald Charitable Foundation, Hamburg; sale, Christie's, London, 7 February 2012, lot 7.
Galerie Gmurzynska, Zurich.
Acquired from the above by the present owner.

EXHIBITED:
Paris, *Abstraction-Création*, 1934.
Basel, Kunsthalle, *konstruktivisten*, January - February 1937, no. 60, p. 14 (titled 'composition: y=ax2+bx+c').
New York, Rose Fried Gallery, *Group Exhibition,* January 1951, no. 14, n.p.
New York, Rose Fried Gallery, *Coincidences*, January - February 1952, no. 20, n.p.
Buffalo, Albright-Knox Art Gallery, *Plus by Minus: Today's Half-Century*, March - April 1968, no. 212, n.p. (illustrated; titled 'Composition with Accord of Orange, Gold, Green, Violet' and dated *'circa* 1922').
Munster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, *abstraction création, 1931-1936*, April - June 1978, no. 1, p. 277 (illustrated p. 278; titled 'Komposition über die Gleichung y=ax2+bx+18'); this exhibition later travelled to Paris, Musée d'Art Moderne de la Ville de Paris, June - September 1978.
Zurich, Kunsthaus, *Georges Vantongerloo: A Travelling Retrospective Exhibition*, April - May 1981, no. 61, p. 54 (illustrated).
Paris, Musée d'Art Moderne de la Ville de Paris, *L'art en Belgique, Flandre et Wallonie au XXe siècle, un point de vue*, December 1990 - March 1991, no. 279, p. 524 (illustrated p. 178).
Hamburg, Kunsthalle, *The Wald Collection: Showpieces of 20th Century Painting*, September - November 2003, no. 42 (no catalogue).
Duisburg, Stiftung Wilhelm Lehmbruck Museum - Zentrum internationaler Skulptur, *Für eine neue Welt: Georges Vantongerloo und seine Kreise von Mondrian bis Bill*, October 2009 - January 2010, no. 69, pp. 118 & 281 (illustrated p. 118).

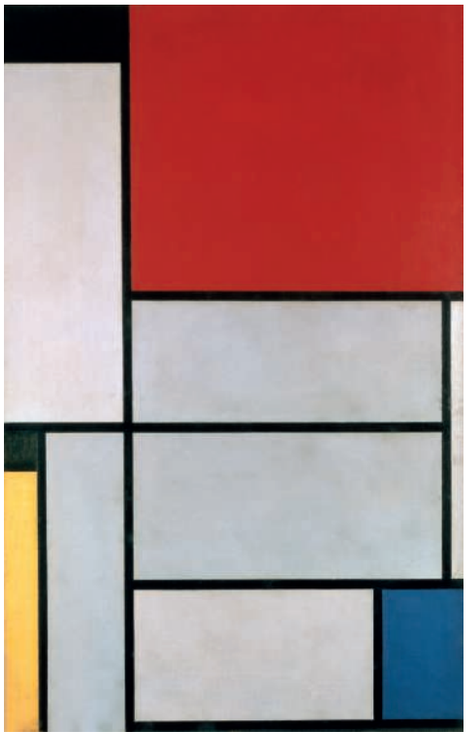
LITERATURE:
M. Seuphor, *La peinture abstraite*, Paris, 1962, no. 77, p. 317 (illustrated p. 66).
Exh. cat., *Georges Vantongerloo, Bilder und Plastiken*, Dusseldorf, 1971 (illustrated n.p.).
M. Seuphor, *L'art abstrait 2, 1918-1938*, Paris, 1972, no. 111, p. 233 (illustrated p. 195).
A. Z. Rudenstine, 'Georges Vantongerloo', in *The Guggenheim Museum Collection, Paintings 1880-1945*, vol. II, New York, 1976, p. 665 (illustrated; with incorrect ownership).
H. Bauer, ed., *Die grosse Enzyklopädie der Malerei*, vol. VIII, Freiburg, 1978, p. 2770 (illustrated vol. I, Freiburg, 1976, p. 4; with incorrect ownership).

Angela Thomas Schmid has confirmed the authenticity of this work.

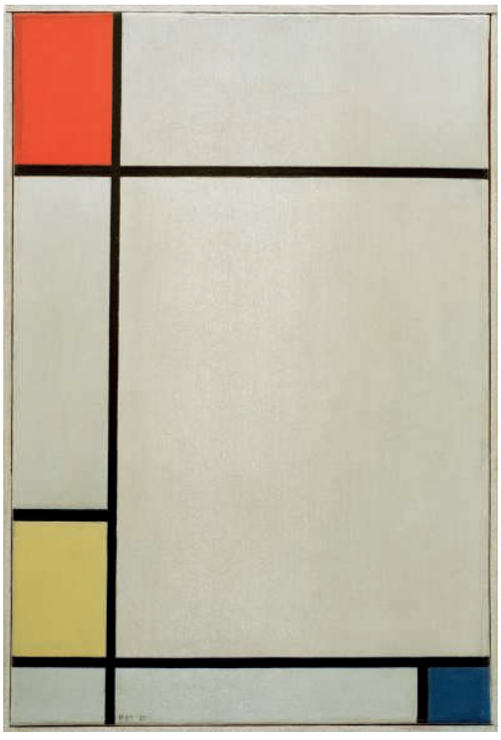
Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



Georges Vantongerloo, *Composition émanante de l'équation y = -ax2 + bx + 18 avec accord de vert, orangé, violet, noir,* 1930. Solomon R. Guggenheim Museum, New York.



Piet Mondrian, *Tableau I*, 1921. Ludwig Museum, Cologne.



Piet Mondrian, *Composition No. III; Composition with red, yellow and blue*, 1927. Stedelijk Museum, Amsterdam.

> *'I have no scientific knowledge. Only my wonder stimulates my curiosity'.*
>
> GEORGES VANTONGERLOO

Painted in 1930, *Composition émanante de l'équation y=-ax2+bx+18 avec accord de orangé, vert, violet* elegantly encapsulates Georges Vantongerloo's idiosyncratic approach to the ideals of the De Stijl movement, adopting a mathematically constructed rectilinear, grid-like composition to explore the inter-relationship of a carefully selected group of colours. Filled with a serene interplay of form and pigment, it is an important example of the growing complexity of Vantongerloo's purist style of painting at the beginning of the 1930s, as he continued his search for a visual vocabulary made up of geometrical forms comprehensible to all and translatable to any discipline.

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. The movement had been established in 1917 to advocate for an aesthetic and cultural revolution, one which would result in a new unity between life and art that could counteract the senseless destruction and violence of war. The works produced by members of De Stijl were driven by the belief that the synthesis of art, architecture and design offered a path to this new social utopia, and featured a common focus on pure geometric shapes, stark abstraction and primary colours. 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. Later that year, Vantongerloo published a series of articles titled 'Réflections' in the *De Stijl* journal, in which he outlined his theories about the role of the artist in modern society. These musings revealed his abiding belief in the power of abstraction to shape and alter the world, as well as a predilection for pseudo-scientific concepts.

Particularly influential for the young artist was the friendship he developed with Piet Mondrian at this time, whose writings on concrete art mirrored his own. While the extreme rigour of Mondrian's aesthetic, its revolutionary approach to the abstract, universal relationship between form, line and colour, proved to be a crucial catalyst for the experiments of many young artists at the time, Vantongerloo's personal relationship with the painter, whom he visited on numerous occasions at his studio, offered him a greater understanding of the unique principles of his brand of De Stijl. While there are obvious parallels between the two artists' compositions, Vantongerloo employed a wider range of colour contrasts and relationships in his work, expanding on the strictly limited palette of Mondrian to include the seven main colours of the spectrum. In the present composition, he uses a variety of shades, from a block of bold yellow on the top left hand side, to a dark violet in the opposite corner, 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. Through this evolution, Vantongerloo began to push the boundaries of Mondrian's aesthetic to new possibilities, exploring the manner in which subtle shifts in tone, hue and saturation altered the visual resonance of his paintings.

A complex mathematical language underpinned many of the artist's works from this period, with their titles often taking the form of long and complex algebraic equations whose meanings remain beyond our comprehension, a combination of symbols and numbers held together by an internal mystery known only to the artist. Vantongerloo had studied mathematics as a young man in the Beaux-Arts academies of Antwerp and Brussels, and was intrigued by the direct application of its principles to the creation of art. By employing this crisp, quasi-scientific aesthetic, Vantongerloo believed he could reconfigure the building blocks of the way in which we see the world. As the 1920s had progressed, Vantongerloo began designing interiors, furniture and ceramics, as well as utopian architectural projects (villas, airports and bridges) along these principals. Although none of these architectural projects were ever realised, they offered Vantongerloo an important space in which to experiment with the integration of his theories into real life, and the manner in which they could affect and shape the way we experience the world.

Composition émanante de l'équation y=-ax2+bx+18 avec accord de l'orangé-vert-violet was formerly in the collection of Silvia Pizitz, an eminent American collector who acquired works by many of the artists associated with the *Abstraction-Création* group. Vantongerloo had been elected as the first vice-president of the group following its foundation in 1931, joining such luminaries as Josef Albers, Hans Arp, Laszlo Moholy-Nagy and Sophie Tauber-Arp in the movement. Pizitz, the daughter of the owner of a group of department stores primarily based in Birmingham, Alabama, accumulated a significant collection of revolutionary avant-garde art, and was subsequently instrumental in founding New York University's art collection, generously gifting works to it shortly after its inception.

Georges Vantongerloo, *circa* 1929.
Photo: Michel Seuphor.

* 17

FRANTIŠEK KUPKA (1871-1957)

Série C, III, Élévations

signed and dated 'Kupka 38' (lower right)
oil on canvas
37⅜ x 40⅛ in. (95 x 102 cm.)
Painted in 1935-1938

£500,000–700,000
$700,000–980,000
€560,000–800,000

PROVENANCE:
Galerie Louis Carré & Cie., Paris, by whom acquired directly from the artist, until at least 1988.
Claude Bernard Gallery, New York, by 1990.
Galerie Gmurzynska, Cologne.
Acquired from the above by the present owner in 1991.

EXHIBITED:
Prague, Galerie S.V.U. Mánes, *František Kupka, Výstava životního díla 1880-1946,* November - December 1946, no. 96.
Paris, Palais des Beaux-Arts de la Ville de Paris, *2ème Salon des Réalités nouvelles: Art abstrait, concret, constructivisme, non-figuratif, orphisme,* July - August 1947, no. 181, p. 16 (titled 'Série contrastes III' and dated '1938').
New York, Louis Carré Gallery, *Kupka,* May - June 1951, no. 14, p. 24 (illustrated p. 22; with incorrect dimensions).
Zurich, Helmhaus, *konkrete kunst, 50 jahre entwicklung,* June - August 1960, no. 62, p. 30 (illustrated; dated '1938').
Paris, Galerie Louis Carré, *Kupka, peintures 1910-1946,* May - July 1964, no. 21, n.p. (dated '1938').
New York, Claude Bernard Gallery, *Kupka: Paintings and gouaches*, October - November 1990, no. 10, p. 48 (illustrated n.p.; dated '1938').
Cologne, Galerie Gmurzynska, *Frank Kupka, Die andere Realität*, April - July 1995, p. 188, n.p. (illustrated p. 189; dated '1938').

LITERATURE:
Réalités Nouvelles, no. 1, Paris, 1947, p. 45 (illustrated).
R. V. Gindertael, 'Kupka', in *Art d'aujourd'hui*, Paris, 1952, no. 6 (illustrated p. 89).
F. Bayl, 'Pariser Chronik', in *das kunstwerk,* Baden-Baden, vol. XVIII, no. 1-3, July - September 1964, p. 89 (illustrated).
D. Fédit, *Inventaire des collections publiques françaises, Musée National d'Art Moderne*, vol. 13, *L'oeuvre de Kupka,* Paris, 1966, p. 152 (dated '1932-1938').
Exh. cat., *Kupka,* New York, 1975, p. 298.
S. Fauchereau, *Kupka*, Paris, 1988, no. 157, p. 128 (illustrated n.p.; dated '1938').
K. Srp, *František Kupka: Geometrie myšlenek,* Revnice, 2012, no. 117, p. 139 (illustrated; dated '1938').
A. Husslein-Arco, L. & V. Lekeš & E. Zlatohlávková, *František Kupka, Catalogue Raisonné of Oil Paintings,* Prague, 2016, no. 331, p. 518 (illustrated).

Pierre Brullé has confirmed the authenticity of this work.

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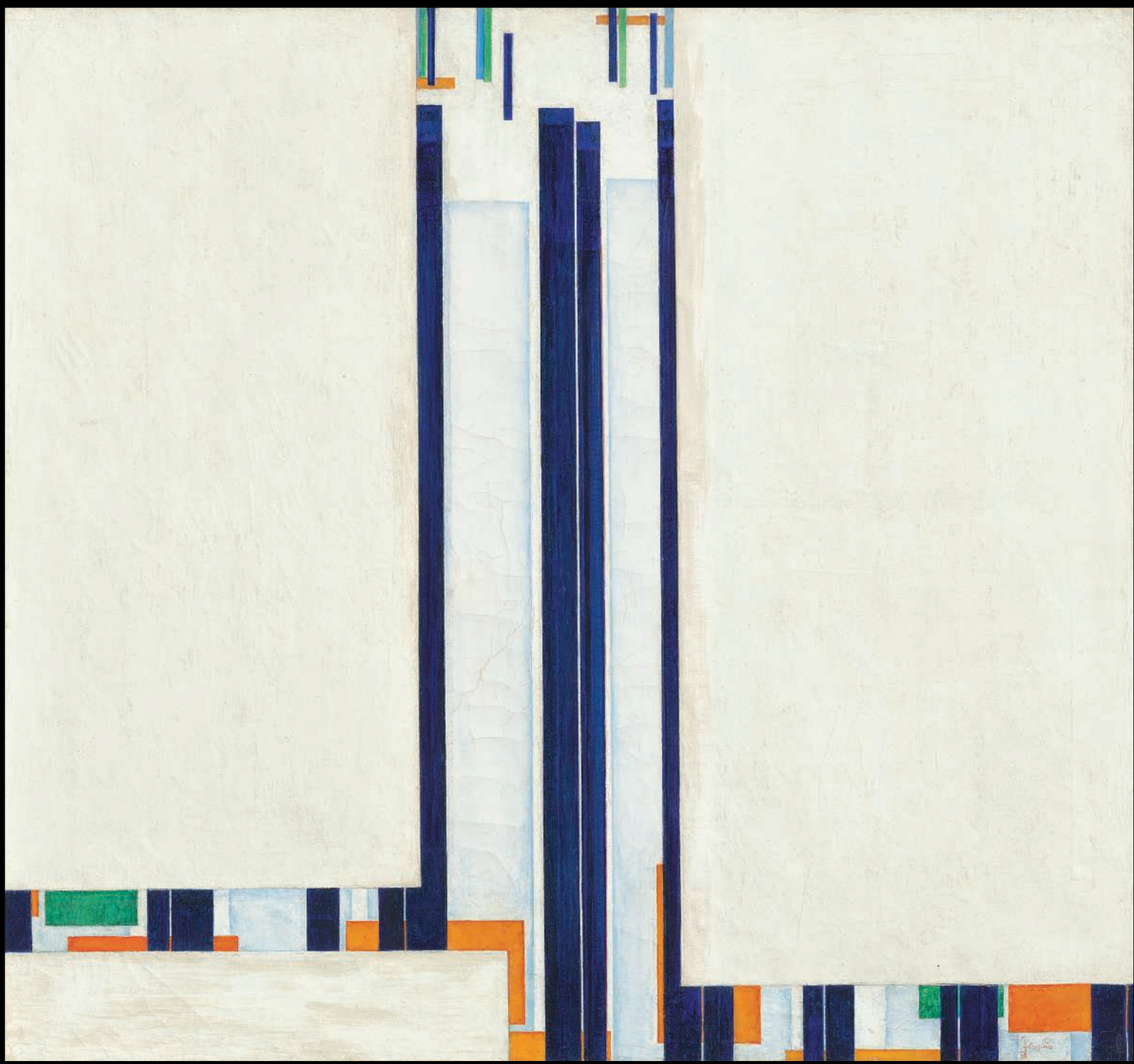
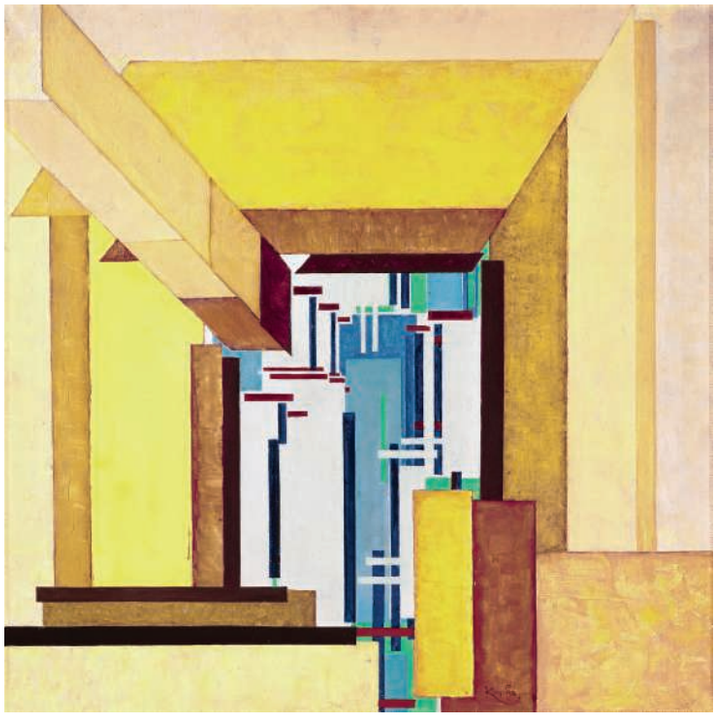




František Kupka, *Series C VI*, 1935-1946. National Gallery, Prague.

Kazimir Malevich, *Gota 2a*, 1923/1989. Centre Pompidou, Paris.

Série C, III, Élévations is one of a highly important series of paintings known as *Contrast-Elevations* that mark the culmination of František Kupka's pioneering experimentation with abstract pictorial form. This series of, (in the main), approximately one-metre-square, abstract paintings articulating a dynamic sense of spatial contrasts using vertical and horizontal form, was created between 1935 and 1946 and first exhibited together as a completed group in Prague, in 1946. It was at this impressive and important exhibition of these works, soon after the Second World War, that the sixth numbered painting from this series, *Series C VI, Elevation*, was acquired by the National Gallery of Prague for its permanent collection.

Kupka, as his friend Marcel Duchamp was at pains to point out in his introduction to the Czech artist's later exhibition in New York in 1951, has a significant claim, alongside the Russian painters Wassily Kandinsky and Kazimir Malevich, to be regarded as a 'founding father' of modern painterly abstraction. Indeed, Kupka's abstract paintings of 1911-1913 are arguably the very first complete, pictorial abstractions in the history of modern art. But, more importantly, it was the simple themes outlined in Kupka's pioneering early abstractions that were to lay the foundation for almost all of his paintings that followed. From this moment onwards, Kupka would always produce predominantly abstract paintings in a series of ever-developing cycles or families of paintings. These groups of paintings, often based around specific themes, were to have no strict chronology, but were worked on until their theme became exhausted or it morphed into and gave rise to another.

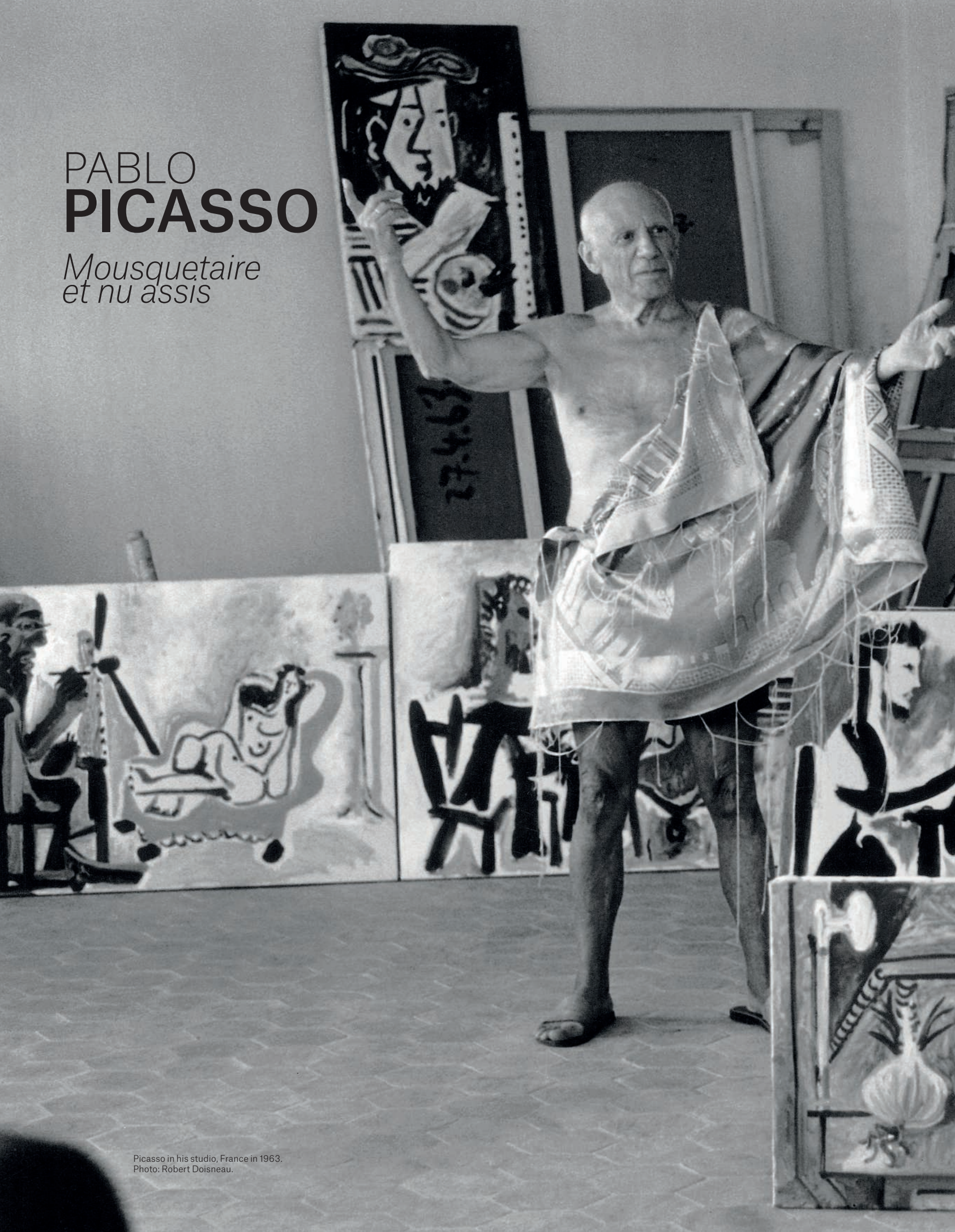
Série C, III, Élévations belongs to the cycle of paintings Kupka called 'Contrast-Elevations' begun in 1935 and completed in 1946. This third painting in the series is believed to have been completed between 1935 and 1938. Like the earlier works in this cycle, its play of 'contrasts' between vertical and horizontal geometric form are augmented around a central sequence of vertical columns that rise (almost in in the manner of a skyscraper) and split the composition of the square canvas down the middle. In this aspect, and in its use of a simple pattern of colour-contrasting rectangles, the painting echoes in part both the designs that Sophie Täuber-Arp made in 1926 for 'L'Aubette' in Strasbourg and the celebrated architectonics of utopian visionaries like Malevich.

As these precedents might suggest, Kupka's *Contrast-Elevations* are paintings that imply such a grandeur of abstract form that it pictorially echoes the architectural ambition voiced by much of the International Constructivism of the 1920s and early '30s. For Kupka, who was living in Paris throughout this period, it was the ideas of Abstraction-Création that had proved most influential for him. From his very first abstract paintings of 1911-13 onwards, Kupka had never ceased to reflect, for example, on the compositional possibilities inherent within a strict combination of simple verticals and horizontals. As it had been for Mondrian, the combination of these two, most fundamental geometric forms - the horizontal and the vertical - seemed to underpin much of his thinking about pictorial form. Kupka had first experimented with organic abstract form and, then later, in the mid-1920s, with harder-edged and more mechanical forms. By the 1930s, he had resolved to root his forms, once again, in nature. After the 'lesson of machinisim' he wrote in the annual *Abstraction-Création* in 1932, 'I was back where I started in 1912 [but] with a new spirit and a new technology.' (F. Kupka, quoted in L. Vachtova, *Frank Kupka*, London, 1968, p. 297). In his seminal text on his own work, *La Création dans les arts plastiques*, Kupka described how the fundamentals of this new approach were founded upon a sense of the vertical, the horizontal and the contrasts established between them. 'The vertical contains all the majesty of the static. It also contains the high and the low and joins them, yet divides space horizontally. Reproduced in a series of parallels, the vertical becomes an anguished, silent expectation that responds to the horizontal' (F. Kupka 'La Création dans les arts plastiques', in S. Fauchereau, *Kupka,* New York, 1989, p. 27). As can also be seen in *Série C, III, Élévations,* it was always Kupka's intention to provide his verticals with a solid foundation through a horizontal base, for, as he also believed, 'the horizontal is Gaia, the great earth mother'. (F. Kupka, quoted in *ibid,* p. 27).

Adopting this almost spiritual understanding of the power of the vertical and the horizontal to create tensions and articulate a near-emotional vision of space Kupka was able, in a work like *Série C, III, Élévations* for example, to create a picture that, although formed from principles very close to those of an artist like Mondrian, attains startlingly different results. Kupka's distribution of blanks and colours does not offer a picture of static tranquility, like Mondrian. Instead, a dynamic space is attained that here, has been endowed also with a surprising sense of tension and movement. Space, in this work appears to be both articulated, stretched and punctured by the sublime rhythm of Kupka's forms and the overall balance of his composition. In this, Kupka's approach reflects a musical approach to form - one that he acknowledged when he wrote: 'We imagine space either as an expanse defined by material limits, or else as an expanse that is without limits, abstract, analogous to our idea of the void...and of silence. Not so long ago, composers included many pauses in music. There were blanks, intervals, deliberate gaps, each one with a precise function.' (F. Kupka 'La Création dans les arts plastiques' quoted in *ibid,* p. 27). It is this sublime and infinite sense of space, made visible through its interaction with form that a painting like *Série C, III, Élévations* both celebrates and reveals.

PABLO **PICASSO**

Mousquetaire et nu assis



Picasso in his studio, France in 1963.
Photo: Robert Doisneau.

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PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

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PABLO **PICASSO** (1881-1973)

Mousquetaire et nu assis

signed 'Picasso' (lower right); dated '11.4.67' (on the reverse)
oil and Ripolin on canvas
51¼ x 37⅞ in. (130 x 96.5 cm.)
Painted in Mougins on 11 April 1967

£12,000,000–18,000,000
$17,000,000–24,000,000
€14,000,000–20,000,000

PROVENANCE:
Galerie Louise Leiris, Paris (no. 01267).
Saidenberg Gallery, New York.
Private collection, New York.
Acquired from the above; sale, Christie's, London, 18 June 2007, lot 56.
Private collection, Europe by whom acquired at the above sale.
Private collection, Europe.

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 25, *Oeuvres de 1965 à 1967,* Paris, 1972,no. 334, n.p. (illustrated pl. 145).
Exh. cat., *Picasso: Une nouvelle datation,* Paris, 1990, p. 78 (illustrated).

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Pablo Picasso, *Homme et femme nue*, 1967. The Metropolitan Museum of Art, New York.

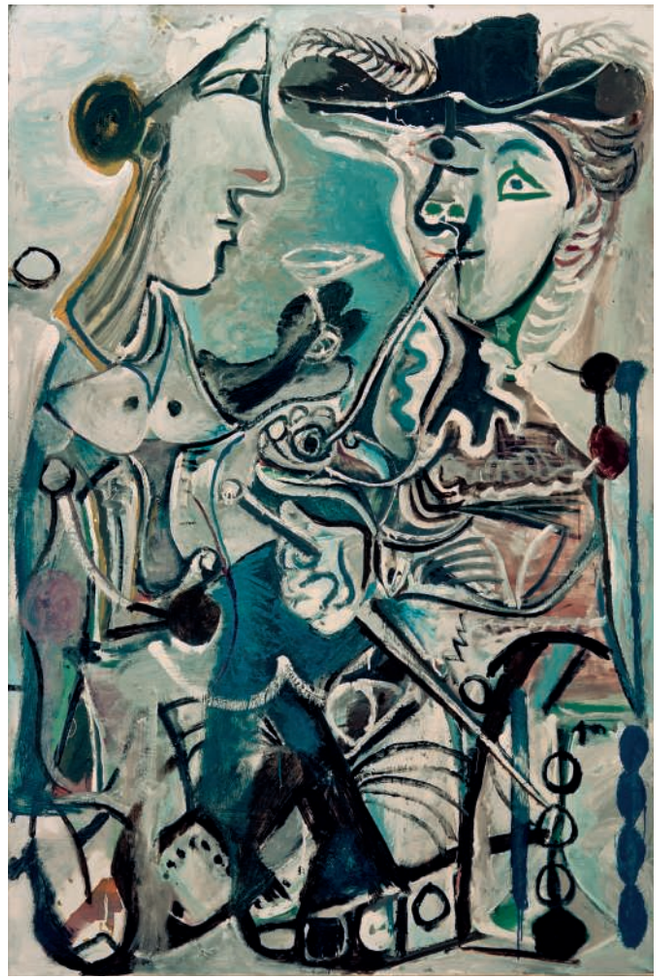
> *'Picasso affirms the erotic dimension of life, in love as in art, and in which he paints with an unprecedented wildness... Picasso remains, to the very end, the painter of man, of flesh, of physical love: hence his attachment to the figure and to the material density of the canvases; hence, also, his obsession with death as the sole obstacle to life.'*
>
> M-L. BERNADAC, 'PICASSO 1953-1972: PAINTING AS MODEL' IN *LATE PICASSO: PAINTINGS, SCULPTURE, DRAWINGS, PRINTS 1953-1972*, EXH. CAT., LONDON, 1988, P. 90

Painted with gestural, lavishly and passionately applied brushstrokes and an impulsive sense of spontaneity, *Mousquetaire et nu assis* is among the first of the triumphant, swaggering cavalcade of musketeers and cavaliers that trooped into Pablo Picasso's art in 1967. A virtuoso image of virility and vitality, this impressively sized painting presents the quintessential figure of the musketeer, who is this time accompanied by a sensuous, seated nude. With her shock of dark hair, hieratic posture, and her large, all-seeing almond shaped eyes, there is no question as to the identity of this woman: she is Jacqueline, the artist's final, great love, muse and wife, whose presence permeated every female figure in this final chapter of Picasso's life. Like Titian, Rembrandt, Matisse or de Kooning, in the final years of his life, Picasso had a great flourishing of artistic activity during which he produced an astonishing number of paintings and drawings, driven by an indefatigable will to create. With one eye towards the Old Masters and another towards the *Informel*, Picasso shows himself still challenging the history of art, carrying out iconoclastic attacks, plundering the past and doing so in a strikingly fresh, gestural way. Steeped in eroticism, a *machismo* sense of bravado, and pulsating with a vital sense of energy, this painting paved the way for the themes, style and execution that would come to define Picasso's late, great work.

Throughout his life, Picasso had frequently been drawn to historical, classical, or mythological 'types': he was the melancholic harlequin, monstrous minotaur and the courageous *torero*. Now, in the final decade of his life, able to travel only locally, and with his vaunted sexual powers on the wane, Picasso transformed himself for a final time into the brave, adventurous and virile musketeer, clad in ornate costumes, ready for daring escapades, romantic exploits and heroic deeds. In this final act of self-rejuvenation and artistic resurgence, this character became the façade that Picasso presented to the world during the remaining years of his life.

The figure of the musketeer or *mousquetaire* had first appeared in Picasso's art towards the end of 1966, just a few months before he painted *Mousquetaire et nu assis*. While enduring a lengthy convalescence at his home, Notre-Dame-de-Vie in Mougins, after undergoing surgery in December 1965, Picasso immersed himself in the world of literature. Retreating from the outside world, he turned inwards to his own memory, as well as to the imagination of novelists, devouring everything from Shakespeare to Balzac and Dickens. When Pierre Daix asked why the *mousquetaires* made such a sudden appearance in the artist's work, Picasso replied: 'It's all the fault of your old pal Shakespeare' (Picasso, quoted in P. Daix, *Picasso: Life and Art*, New York, 1993, p. 355). Yet, it was undoubtedly a novel that Picasso

Pablo Picasso, *Nu debout et mousquetaire assis*, 30 November 1968.
The Metropolitan Museum of Art, New York.



Pablo Picasso, *Le couple*, 1967.
Kunstmuseum, Basel.

> *'"When things were going well", murmured Jacqueline nostalgically, "he would come down from the studio saying, "They're coming! They're still coming"'.*
>
> JACQUELINE PICASSO, QUOTED IN A. MALRAUX, *PICASSO'S MASK*, NEW YORK, 1976, P. 78

was already deeply acquainted with that truly transported him to the world of the musketeer: Alexandre Dumas' *The Three Musketeers*. When he began painting again a few months later in the spring of 1967, these swashbuckling characters leapt from the pages and into a new life through Picasso's paintings. They are chivalric, they speak of adventure, they hail from the past yet have a distinctive breath of modernity about them.

With his creative powers back in full flow, Picasso painted with a new and impassioned vitality as these dynamic and vivacious imaginary characters filled his canvases at an astounding, awesome speed. '"When things were going well", murmured Jacqueline nostalgically, "he would come down from the studio saying, "They're coming! They're still coming"' (J. Picasso, quoted in A. Malraux, *Picasso's Mask*, New York, 1976, p. 78). With dark, wavy hair, an elegant moustache and a dashing, ornate, vivid blue uniform, the male protagonist of *Mousquetaire et nu assis* is the very epitome of this musketeer. Rendered with bold brushstrokes, and a language of reduced, simplified signs, lines and forms, the two protagonists are presented in an indefinable setting, surrounded by soft, swirling pale blue brushstrokes. In this way, Picasso welcomes us into the realm of his imagination, bringing the viewer into this fantastical, passion-filled romantic liaison; the handsome figure of the musketeer in a moment of repose with his nude lover.

Pablo Picasso, *Le matador et femme nue*, 17 October 1970.
Ludwig Museum-Museum of Contemporary Art, Budapest.

Veronese, *Mars and Venus United by Love*, 1570s. The Metropolitan Museum of Art, New York.

Rembrandt Harmenszoon van Rijn, *Self-portrait with Saskia in the Parable of the Prodigal Son, circa* 1635. Staatliche Kunstsammlungen, Dresden.

> *'They came to Pablo when he'd gone back to studying Rembrandt.'*
>
> JACQUELINE PICASSO, QUOTED IN G. SCHIFF, *PICASSO: THE LAST YEARS, 1963-1973*, EXH. CAT., NEW YORK, 1984, P. 31

It was not just literary sources that stimulated Picasso's irrepressible imagination, but the figure of the musketeer also had a wealth of varied art historical origins: from Hals and Rembrandt, to Meissonier, El Greco, Velázquez and Goya. This striking, dark-featured character, half-Spanish, half-French, half-Dutch, with his elegant seventeenth-century garb, could as easily have stepped out of *Las Meninas* as *The Night Watch*. An indicator of the rich variety of artistic precedents that Picasso looked to in the creation of this figure is evident in a signature that the artist inscribed on the reverse of *Le Mousquetaire* (Zervos 25, no. 323), painted shortly before the present work: 'Domenico Theotocopulos van Rijn da Silva', an amalgamation of the names of El Greco, Rembrandt and Velázquez; the artistic pedigree that Picasso considered himself an heir. By picking and appropriating different quotations from the revered artists of the past, Picasso was not only measuring himself against them, but was exercising his artistic power, demonstrating to himself and to the world that he was one of this haloed lineage of great masters. John Richardson has stated this perfectly, writing, 'Why did Picasso lock horns with one great painter after another? Was it a trial of strength – arm wrestling? Was it out of admiration or mockery, irony or homage, Oedipal rivalry or Spanish chauvinism? Each case was different, but there is always an element of identification, an element of cannibalism involved – two elements that, as Freud pointed out, are part of the same process. Indeed Freud described the process of identification as "psychic cannibalism". You identified with someone; you cannibalised them; you assumed their powers. How accurately this described what Picasso was up to in his last years' (J. Richardson, 'The Catch in the Late Picasso', *The New York Review of Books*, 19 July 1984, n.p.).

More than any other in this pantheon of artistic heroes, it the work of Rembrandt whom Picasso most identified with, or 'cannibalised', in his creation of the musketeer. 'Every artist takes himself for Rembrandt' (Picasso, quoted in F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 51), Picasso once remarked to Françoise Gilot, and he increasingly identified with the Dutch artist, a strange surrogate father-figure that the artist could never quite surpass. 'And what more natural than that Picasso, who saw himself as the greatest artist of his time, should lay claim, as if by right, to the mantle of one of the greatest artists of all time?', Richardson has concluded. As has been frequently documented, at the time he painted *Mousquetaire et nu assis,* Picasso liked to project a slide of Rembrandt's *The Nightwatch* (1642, Rijksmuseum, Amsterdam) onto the walls of his studio, the musketeer-like guards stepping from his walls and into his world, and he likewise poured over Otto Benesch's multi-volume catalogue raisonné of his drawings. Like Picasso, Rembrandt had had a long and prolific career, and was also fond of inserting himself in different guises into his paintings. As a result, references to his work abound in Picasso's work of this time.

In *Mousquetaire et nu assis*, Picasso has referred to one of his great hero's works in particular, his *Self-Portrait with Saskia* (*circa* 1636, Staatliche Kunstsammlungen, Dresden). Depicting the young artist wearing a flamboyant hat and sword as he frolics with his young wife Saskia, this painting had first inspired Picasso in 1963, when he painted one of the first of his artist and model series, *Rembrandt et Saskia* (Zervos 23, no. 171). Reminding him not only of his identity as an artist and his affiliation with Rembrandt, but also perhaps of his own relationship with his younger wife Jacqueline, this work clearly remained a vivid presence in Picasso's mind, as he returned to it once more in 1967, with the present *Mousquetaire et nu assis*. Here, Picasso has maintained the pose of the seated artist embracing his wife, but has disrobed the female figure, imbuing the composition with a distinct, palpable and contemporary eroticism. This is one of a number of similar works all of which refer to Rembrandt's masterpiece that Picasso painted at this time. Of this pivotal group, two are now in museum collections, one in the Metropolitan Museum of Art, New York and the other, the Kunstmusem Basel, part of a donation Picasso made himself in 1967.

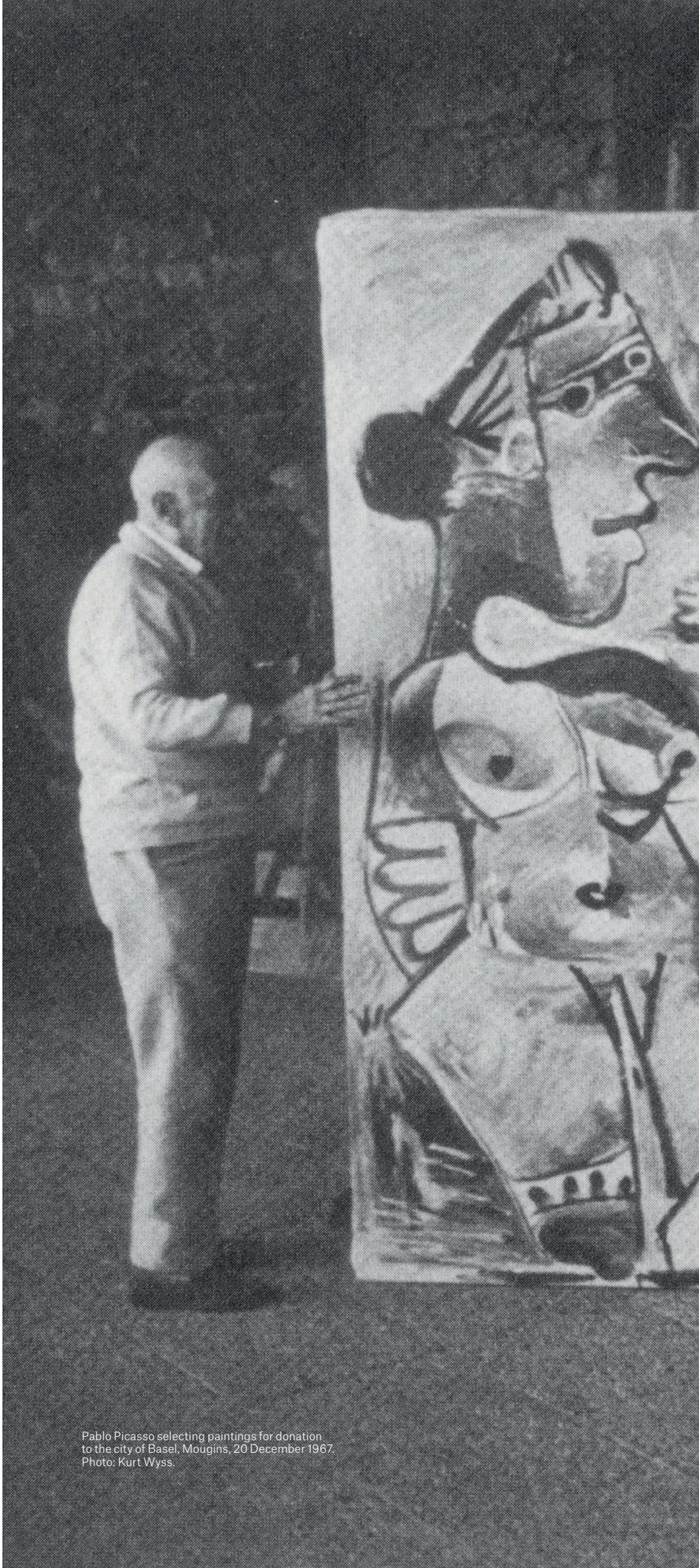
Detail of the present lot

'Whenever I see you, my first impulse is to...offer you a cigarette, even though I know that neither of us smokes any longer. Age has forced us to give it up, but the desire remains. It's the same with making love. We don't do it anymore but the desire is still with us!'

PABLO PICASSO, QUOTED IN J. RICHARDSON, 'L'ÉPOQUE JACQUELINE,' IN *LATE PICASSO: PAINTINGS, SCULPTURE, DRAWINGS, PRINTS 1953-1972*, EXH. CAT., LONDON & PARIS, 1988, P. 29

A few years later, the heady sexual tension evident in *Mousquetaire et nu assis* would come to a climax as Picasso depicted his protagonists in frenzied embraces, passionately kissing. This latent eroticism is a characteristic that defines Picasso's work of this time. Placing the female form under an intense scrutiny, Picasso presented an untempered vision of eroticism; a projection perhaps of his own sexual desires which were unable to be fulfilled due to his old age. Like smoking, which the artist had been forced to quit, Picasso could no longer indulge in sexual activity. As he remarked to his great friend, the photographer, Brassaï, 'Whenever I see you, my first impulse is to...offer you a cigarette, even though I know that neither of us smokes any longer. Age has forced us to give it up, but the desire remains. It's the same with making love. We don't do it anymore but the desire is still with us!' (Picasso, quoted in J. Richardson, 'L'Époque Jacqueline,' in *Late Picasso: Paintings, sculpture, drawings, prints 1953-1972*, exh. cat., London & Paris, 1988, p. 29). As a result of this unfulfilled desire, Picasso's art became filled with images of recumbent, often explicitly revealing nudes, either alone or accompanied by virile male figures, in states of embraces; a substitute for his own physical needs. Indeed, for the great artist, the act of painting and sex became intertwined: as he stated in reply to a question about the difference between art and eroticism, he replied unequivocally, 'There is no difference' (Picasso, quoted in *ibid.,* p. 29).

Like the undulating, sensuous bodies of the figures in Titian's late work, Picasso rendered the nude figure with an immediacy and explicit sexuality that had never before been seen in his work. In these final years, the artist sought to capture the carnal physicality and inherent sensuality of the female form with an unrestrained, unhampered immediacy. As he told Hélène Parmelin, 'I want to *say* the nude. I don't want to make a nude like a nude. I only want to *say* breast, *say* foot, *say* hand, belly. If I can find the way to *say* it, that's enough. I don't want to paint the nude from head to foot, but just be able to *say* it. That's what I want. When we're talking about it, a single word is enough. Here, one single look and the nude tells you what it is, without a word' (Picasso, quoted in H. Parmelin, *Picasso Says...*, London, 1966, p. 91). The nude figure of *Mousquetaire et nu assis* encapsulates this notion. Presented as an array of connected, voluptuous circles and circular forms, which signify her breasts, torso and legs, her genitalia is brazenly exposed – a feature frequently seen in Picasso's work of this time – in this mass of undulating femininity. This sensuality is further heightened by the contrast of the nude figure with her male counterpart. Picasso has portrayed the musketeer with an assortment of straight, geometric line, reducing these figures to a playful language of signs.



Pablo Picasso selecting paintings for donation to the city of Basel, Mougins, 20 December 1967. Photo: Kurt Wyss.

Willem de Kooning, *...Whose Name Was Writ in Water,* 1975. The Solomon R. Guggenheim Museum, New York.

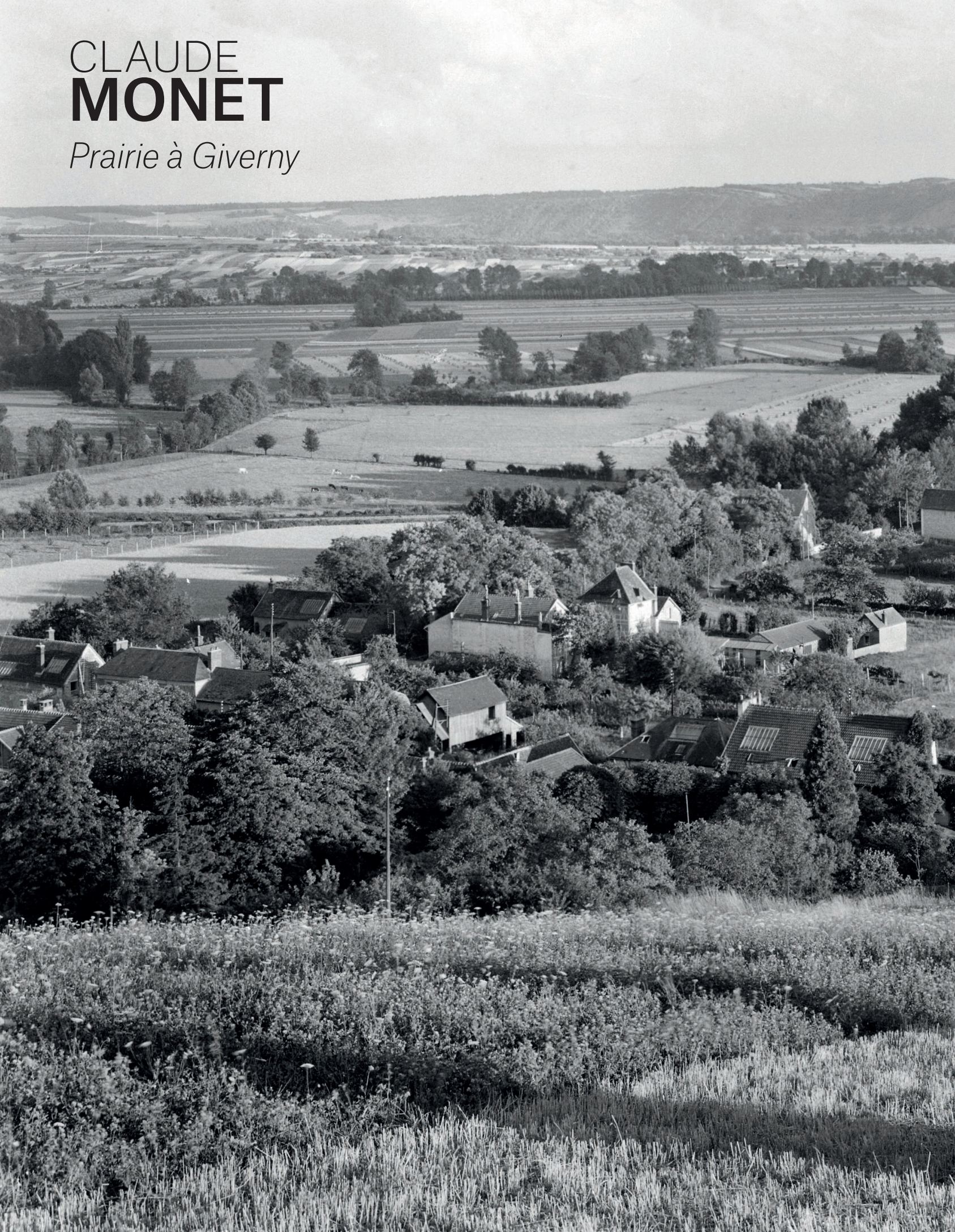
> *'Picasso is the man to beat.'*
>
> WILLEM DE KOONING

It was this desire to beat the inexorable passage of time that led Picasso to paint with a new urgency and speed. In many ways reminiscent of the Abstract Expressionists, in particular Willem de Kooning, who famously said that Picasso was, 'the man to beat', his brushstrokes are thick, visceral and immediate; when he was shown reproductions of de Kooning's work, Picasso reportedly called them 'melted Picasso'. Like Picasso, de Kooning experienced a powerful surge of creativity in the late 1970s, towards the end of his life, creating a series of magnificently expansive, abstract, so-called 'pastoral' paintings, which saw the artist revelling in the fluid, expressive possibilities of paint itself to present a culmination of the themes and concepts that had preoccupied him throughout the course of his career. What these late works of Picasso and de Kooning show is the artists losing themselves in the very act of painting itself. In an outpouring of energy and creativity, they wholly immersed, and almost abandoned themselves, to the expressive potential of oil painting – revelling in its colour, material quality and application – the medium whose purpose, as de Kooning once stated, was invented for the depiction of flesh. In *Mousquetaire et nu assis,* the viewer is met with the forceful, irrevocable, near abstract gestures that boldly declare the hand of Picasso himself; memorialising his presence in paint upon the canvas. One can feel in the defiantly brash brushstrokes Picasso's urgency and his powerful, unrelenting compulsion to paint; 'I have less and less time', he said in a moment of poignant honesty, 'and I have more and more to say' (Picasso, quoted in M-L. Bernadac, *op. cit.*, p. 85).

It is desire then above all that radiates from Picasso's late work. Desire for a woman, desire for sex, desire to paint without restraint, thought or impairment. And it is this desire, as well as the open, even existential, thirst for life of an artist all too aware of his increasing age that charges *Mousquetaire et nu assis* with its vital and immediate power. 'Ultimately, love is all there is' (Picasso, quoted in Richardson, *op. cit.*, p. 80) and it was this love of art, life and above all, creativity that defines *Mousquetaire et nu assis* and these late, great works.

Detail of the present lot.

CLAUDE
MONET
Prairie à Giverny



Giverny, 1933. Photograph by A. E. Henson.

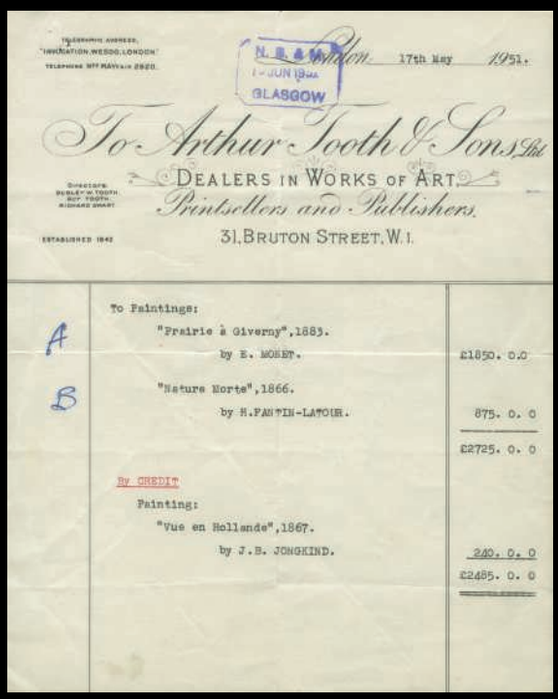
Major Herbert Dunsmuir

Collecting Impressionism in Scotland

Born in 1889 in a vast Scottish baronial mansion in the leafy Glasgow suburb of Pollockshields, Herbert Dunsmuir was the son of a brilliant sea captain and engineer, Hugh Dunsmuir, who had built up one of the most successful marine engine works on the Clyde. Educated at the fashionable Glenalmond School in Perthshire, Dunsmuir served in the machine gun corps in World War One, being posted to the Middle East where in fighting against the Ottoman forces he had his horse shot from under him. Returning to Scotland after the war, Dunsmuir with his brothers sold the shipping business at the height of the post-war boom and retired to the county of Ayrshire in south west Scotland, having married Aileen Boyd-Auld from an established county family with strong artistic interests, who lived in an arts and crafts house in the exclusive seaside resort of Troon.

Dunsmuir's collecting dates from 1920 when, aged 31, he succumbed to the fashion for buying etchings by the leading topographical artists of the day, many of them Scots. Not only did this demanding genre train his eye but it also introduced him to a group of Glasgow art dealers, who in terms of the avant-garde, were way ahead of their English counterparts. The leader of the pack was Alexander Reid, who as a young man in Paris in the 1880s had worked with Theo van Gogh, younger brother of Vincent, in the modern painting section at the Parisian dealer, Boussod & Valadon, showing work by the likes of Degas, Gauguin and the leading Impressionists. Reid's friendship with Van Gogh led to his sharing an apartment with him and his brother Vincent, sparking a short but intense friendship with the unknown artist who painted two portraits of the young Scottish dealer, one of which now hangs in Glasgow's Kelvingrove Art Gallery.

Returning to Glasgow by 1889, Reid pioneered the sale of radical French painters at his newly established gallery, La Société des Beaux Arts, exhibiting work by Degas, Sisley, Pissarro, Monet and their contemporaries, as well as the more established Barbizon and Hague schools. His market was a small group of intensely competitive and outward looking Scottish collectors who had made their fortunes in the boom years of the industrial revolution. The shipper, Sir William Burrell, was his most important client, whose eponymous collection, now owned by the City of Glasgow, represents the acme of Scottish connoisseurship and taste of this period.



17th May 1951.

To Arthur Tooth & Sons Ltd

DEALERS IN WORKS OF ART
Printsellers and Publishers
31, BRUTON STREET, W.1.

To Paintings:

A "Prairie à Giverny", 1885.
by E. MONET. £1850. 0.0

B "Nature Morte", 1866.
by H.FANTIN-LATOUR. 875. 0. 0

£2725. 0. 0

By CREDIT

Painting:
"Vue en Hollande", 1867.
by J.B. JONGKIND. 240. 0. 0

£2485. 0. 0

Original purchase invoice to Majpr Herbert Dunsmuir from Arthur Tooth & Sons Ltd., London, 17 May 1951

Although initially concentrating on etchings, Dunsmuir dipped his toe in the water with the acquisition of paintings by The Hague school and, closer to home, by the Glasgow Boys, who had made their name in the 1880s as cutting edge realist painters in the French manner. These purchases, which in the case of The Hague school were soon traded in, were made from leading Glasgow dealers in etchings, W.B Simpson and James Connell & Sons, but Dunsmuir soon found his way to the door of La Société des Beaux Arts where he swiftly fell under the spell of the Reids *père et fils*. In 1926 and 1927, he bought works by the leaders of the Scottish Colourist movement, S. J. Peploe and J. D. Fergusson, two of the most radical painters in twentieth century British art, who had allied themselves with the Fauves in Paris before the first world war. Alexander Reid had been one of the first to recognize the importance of this revolutionary group of Franco-Scottish painters and his son went on to stage their first group show in 1924 in Paris. Thanks to the Reids, Dunsmuir became a lifelong enthusiast for Scottish post-impressionism, which explains the lack of French examples in his collection (apart from a work by Raoul Dufy, which had been bought on holiday in Cannes).

The recession-hit 1930s saw the closure of the Reids' gallery in Glasgow. However, their London branch, established in 1926 as Alexander Reid & Lefevre continued to flourish. The move south signalled the arrival of a dynamic young dealer on the Scottish scene called Ian MacNicol, whose acute eye for a stand-out painting had been informed and sharpened by the taste of Alexander Reid. Fortuitously for Dunsmuir, MacNicol first set up shop in the industrial Ayrshire town of Kilmarnock, where Dunsmuir bought his first Boudin in 1935 - and in the following year two equestrian works by A. J. Munnings – another artist who was to remain an enduring passion.

Dunsmuir's wider ambition as a collector of Impressionists first surfaced in the 1930s with his purchase from the Mayfair dealer Arthur Tooth & Sons of Camille Pissarro's *Maison du Père Gallien à Pontoise*, 1866 (now in the Ipswich Art Gallery), which was one of a handful of early works to have survived the 1870 burning of the artist's canvasses by Prussian occupying troops. This set the benchmark for his collecting which gathered pace through the 1940s reaching its peak in the 1950s. While confining most of his buying in Scotland to Ian MacNicol, he used a spread of London dealers to build up a collection along the lines promoted by Alexander Reid to the first generation of Glasgwegian collectors in the 1880s.

His buying included a grounding of Barbizon paintings by Daubigny, Harpignies and Corot; a handful of petit maîtres in Lepine and Guillaumin; examples of French Realism in Courbet and Diaz; a representative range of Impressionists focussing on Sisley, Pissarro, Renoir, Boudin and Fantin Latour, along with an outlier in Utrillo; and, as the pièce de resistance, Monet's *Prairie à Giverny*.

The latter was acquired in 1951 for £1850 from one of his most favoured dealers, Dudley Tooth, with Dunsmuir trading in a Jongkind in part payment. On the same spree, he acquired a still-life by Fantin-Latour. With this deal, Dunsmuir acquired the outstanding painting in his already rich collection of French art. A precursor to two of the most important series of Monet's career, *Prairie à Giverny* occupied a seminal place within the artist's *oeuvre*, a position cemented by the fact that the painting remained in Monet's personal collection until 1900 when acquired by the Galerie Durand-Ruel, the artist's long-term dealers, with whom it stayed for over half a century. Dunsmuir was the first private collector to own the work and it has remained in his family ever since, despite his wider collection having been dispersed, not least by Dunsmuir himself who could not resist refining his collection. As such, Dunsmuir's Monet represents one of the last great testaments of Scottish taste from a golden age of Scottish collecting to have remained in private hands.

Major and Mrs Herbert Dunsmuir photographed outside the Carlton Hotel in Cannes, in the 1950s.

THE PROPERTY OF A PRIVATE SCOTTISH COLLECTOR

19

CLAUDE **MONET** (1840-1926)

Prairie à Giverny

signed 'Claude Monet' (lower left)
oil on canvas
25⅝ x 32 in. (65.2 x 81.1 cm.)
Painted in 1885

£7,000,000–10,000,000
$9,800,000–14,000,000
€8,000,000–11,000,000

PROVENANCE:
Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 23 April 1900.
Arthur Tooth & Sons Ltd., London (no. 2540), by whom acquired from the above on 15 February 1951.
Major H. J. Dunsmuir, Ayrshire, by whom acquired from the above on 8 March 1951, and thence by descent to the present owner.

EXHIBITED:
Lyon, Musée de Lyon, *Salon du Sud-Est*, June 1925, no. 1 (illustrated n.p.).
Paris, Galeries Durand-Ruel, *Tableaux par Claude Monet*, January 1928, no. 79, n.p. (dated '1883').
Edinburgh, Royal Scottish Academy, *Claude Monet: an exhibition of paintings*, August - September 1957, no. 75, p. 53 (illustrated pl. 21b; dated '1884' and titled 'A Field Near Giverny'); this exhibition later travelled to London, Tate Gallery, September - November 1957.
Edinburgh, Scottish National Gallery, on extended loan (April 1992 - October 2017).
Edinburgh, Scottish National Gallery of Modern Art, *American Impressionism: A New Vision, 1880-1900*, July - October 2014, p. 72 (illustrated).

LITERATURE:
L. Venturi, *Les archives de l'impressionnisme*, vol. I, New York & Paris, 1939, letter no. 250, p. 376 (as '1 toile prairie à Giverny').
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. II, *1882-1886,* Lausanne & Paris, 1979, no. 992, p. 162 (illustrated p. 163).
D. Wildenstein, *Monet: Catalogue Raisonné*, vol. III, Cologne & Lausanne, 1996, no. 992, p. 372 (illustrated).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

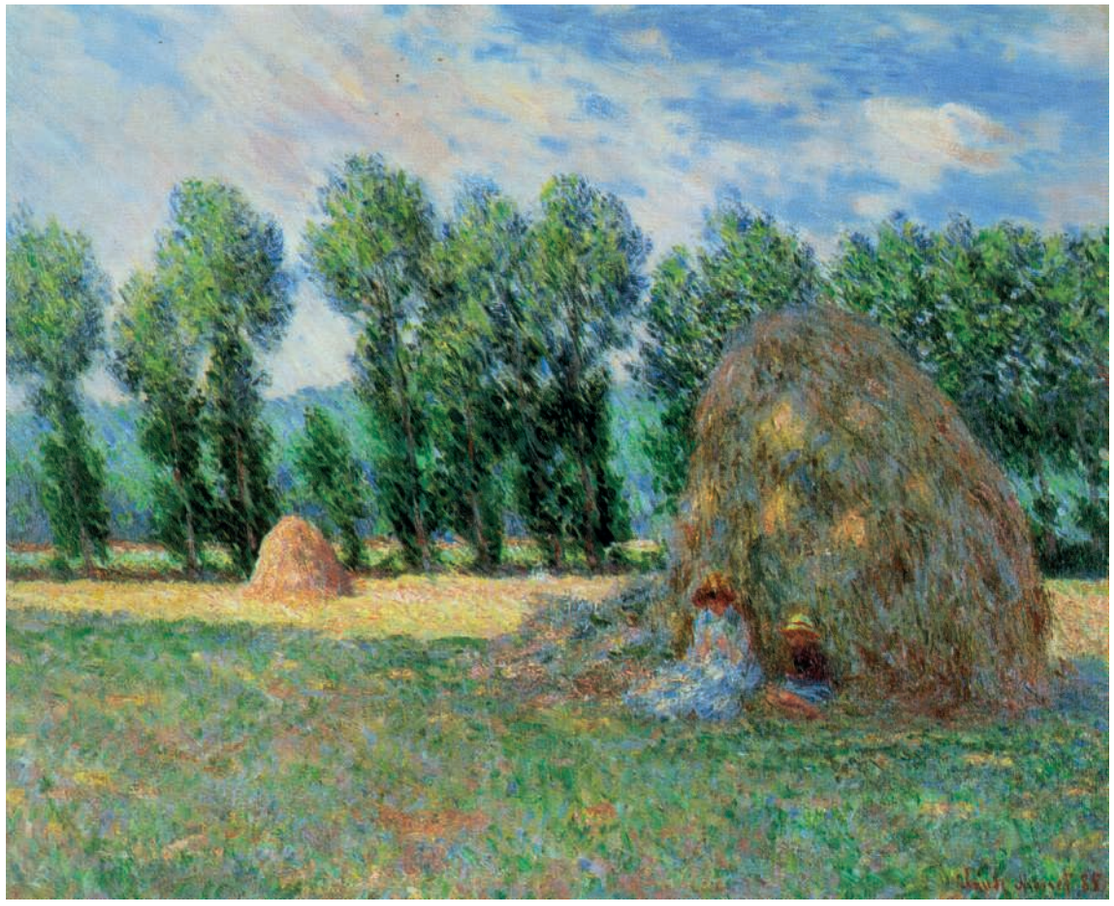
Claude Monet, *Meule de foin prés de Giverny*, 1884-1889. Pushkin Museum, Moscow.

> *'To perceive M. Monet's paintings correctly and appreciate their exceptional qualities, one has to go beyond the first impression...; soon the eye grows accustomed and the intellect is awakened; the magic does its work.'*
>
> ALFRED DE LOSTALOT, WRITING IN LA GAZETTE DES BEAUX-ARTS, APRIL 1883; QUOTED IN D. WILDENSTEIN, *MONET AND THE TRIUMPH OF IMPRESSIONISM*, P. 188

Painted in the summer of 1885, *Prairie à Giverny* emerged during a pivotal moment in Claude Monet's artistic career, as he sought to champion the aesthetic and artistic potentials of the Impressionist style, defining and consolidating its boundaries at a time when the movement was facing challenges on numerous fronts. Following his return from a three-month painting campaign on the Italian Riviera in the spring of 1884, Monet spent much of the following two years devoted to painting *en plein air* in the countryside around his new home at Giverny, producing an astonishingly rich and varied group of artworks which revel in the myriad of picturesque vistas that he discovered there. Celebrating the beauty and allure of the fleeting play of light and changing atmosphere on the verdant landscape during different seasons, weather conditions and times of day, each of these compositions clearly illustrates Monet's unwavering confidence in the techniques and principles of Impressionism. Filled with a vivid sense of movement and energy, *Prairie à Giverny* demonstrates the artist's exceptional painterly skills, as he plays with broken brushwork and compositional effects, juxtaposing delicate painting of the sky against the thick, colourful mass of brushstrokes that fill the green expanse of foliage in the foreground, to create a vibrant, dynamic vision of the Giverny landscape.

In search of a permanent base which he could finally call home after years of upheaval, Monet had moved his family to Giverny in the spring of 1883. Situated some forty miles from Paris, at the confluence of the Seine and the river Epte, Giverny at this time was a small farming community of just three hundred inhabitants, a countryside enclave which remained untouched by the encroaching modernisation which had dramatically altered scores of villages and hamlets along the Seine in recent years. Here, Monet found the tranquil retreat he had been searching for, renting a sprawling, pink stucco house called *La Pressoir* (The Cider Press) from a wealthy local landowner who had recently retired to nearby Vernon. Sandwiched between the main village road and the regional thoroughfare connecting Vernon and Gasny, the house boasted a kitchen garden and orchard in front and a barn to the west that Monet soon converted into a studio. Originally attracted by the blossoming fruit trees surrounding the house, the artist set about improving the garden almost immediately after he moved in, planting new additions so that 'there would be flowers to paint on rainy days' (Monet, quoted in *Monet's Years at Giverny: Beyond Impressionism,* exh. cat., New York & St. Louis, 1978, p. 18).

The artist was immediately captivated by the landscape around Giverny. 'Once settled, I hope to produce masterpieces,' he wrote to Durand-Ruel within days of his arrival, 'because I like the countryside very much' (Monet, quoted in *ibid*, pp. 15-16). Nearly a decade later, his enthusiasm remained unwavering, proclaiming that he was 'certain of never finding a better situation or more beautiful countryside' (Monet, quoted in P. Tucker, *Claude Monet: Life and Art,* New Haven, 1995, p. 175). Throughout his first years at Giverny, Monet tirelessly explored the idyllic vistas of the surrounding terrain, setting out each morning with his canvases, walking over hills and through valleys, in marshes and meadows, among streams and poplars, constantly searching for fresh subjects to inspire him. Compositions focusing on



Claude Monet, *La meule de foin*, 1885. Ohara Museum of Art, Kurashiki.

> *'The further I go, the better I see that it takes a great deal of work to succeed in rendering what I want to render: instantaneity, above all the enveloppe, the same light diffused over everything.'*
>
> CLAUDE MONET

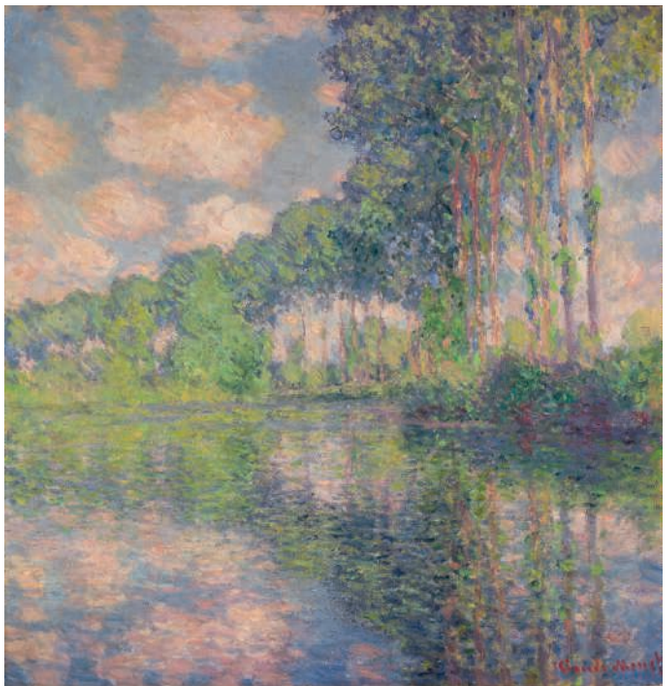
the meandering flow and verdant banks of the Seine and the river Epte were interspersed by views of the winding country roads, orchards and poppy fields surrounding the house. The journalist Georges Jeanniot, who accompanied Monet on a painting excursion in the countryside a few years later, recalled the artist's ability to find novel vantage points and unusual perspectives during his jaunts through the landscape: 'He would stop before the most dissimilar scenes, admiring each and making me aware of how splendid and unexpected nature is' (Jeanniot, quoted in *op. cit.*, p. 21).

Perhaps the most frequent motif that Monet explored during this period was the ever changing character of the verdant meadow known as La Prairie. Situated not far from the house at La Pressoir, this rich expanse of pasture was separated from the property by the small brook which would later feed the artist's celebrated water-lily pond. Monet had first discovered this alluring spot during the summer of 1884, painting a trio of views of the fresh mounds of hay which had been gathered and built in the field, looking north towards a row of poplars that bordered the meadow, with the hills overlooking Giverny just visible in the distance. In each of these compositions, the iconic profiles of the haystacks dominate the landscape, the cut and dried grass piled into loose bundles, stray leaves tumbling free from the stack. Over the course of the following two years, Monet dedicated himself to depicting the site from multiple different viewpoints and in a myriad of atmospheric conditions, creating compositions which have been described by scholars as exemplifying the 'broken brushwork, luminosity and prismatic colour that one associates with 'high' impressionism…' (F. Fowle, *Van Gogh's Twin: The Scottish Art Dealer Alexander Reid 1854-1928*, Edinburgh, 2010, p. 131). As such, these early views of the Prairie can be seen as important and direct precursors to the artist's seminal suite of works known as *les meules* (1890-1891), which depict the grainstacks that filled the landscape surrounding Giverny during the autumn and winter months, and stand amongst the very first examples of Monet's practice of working in series, a technique that would dominate his *oeuvre* for the final four decades of his life.

The presence of the poplars in the middle ground of the painting, meanwhile, anticipates another of Monet's suite of serial paintings during the early 1890s, *Les peupliers*. These compositions, begun in the spring of 1891, focus on the slender, towering profiles of a cluster of poplar trees planted along the banks of the River Epte, just a short distance from the scene depicted in the present composition. Although the poplars remain in the distance in *Prairie à Giverny,* they nevertheless dominate the horizon line, the regular rhythm of their forms granting them a distinctive presence within the scene. Poplars were a common feature of the French countryside during the nineteenth century, often placed alongside rural roads as windshields for tilled fields, used as a form of fencing to demarcate property boundaries, and planted along river banks as protection against flooding, as their trunks could quickly absorb large amounts of water. Spaced at regular intervals to maximize their growth, their trunks trimmed to eliminate branches, these trees became emblems within the countryside, symbols of the stability, beauty and fecundity of rural France. The poplars became a particularly important motif for the artist following his move to Giverny, and the present composition is amongst the first of Monet's paintings in which the iconic trees occupy such a central position within the scene.

Georges Seurat, *La Luzerne, St. Denis*, 1885. Scottish National Gallery, Edinburgh.

Claude Monet, *Sous les peupliers, effet de soleil*, 1887. Staatsgalerie Stuttgart.

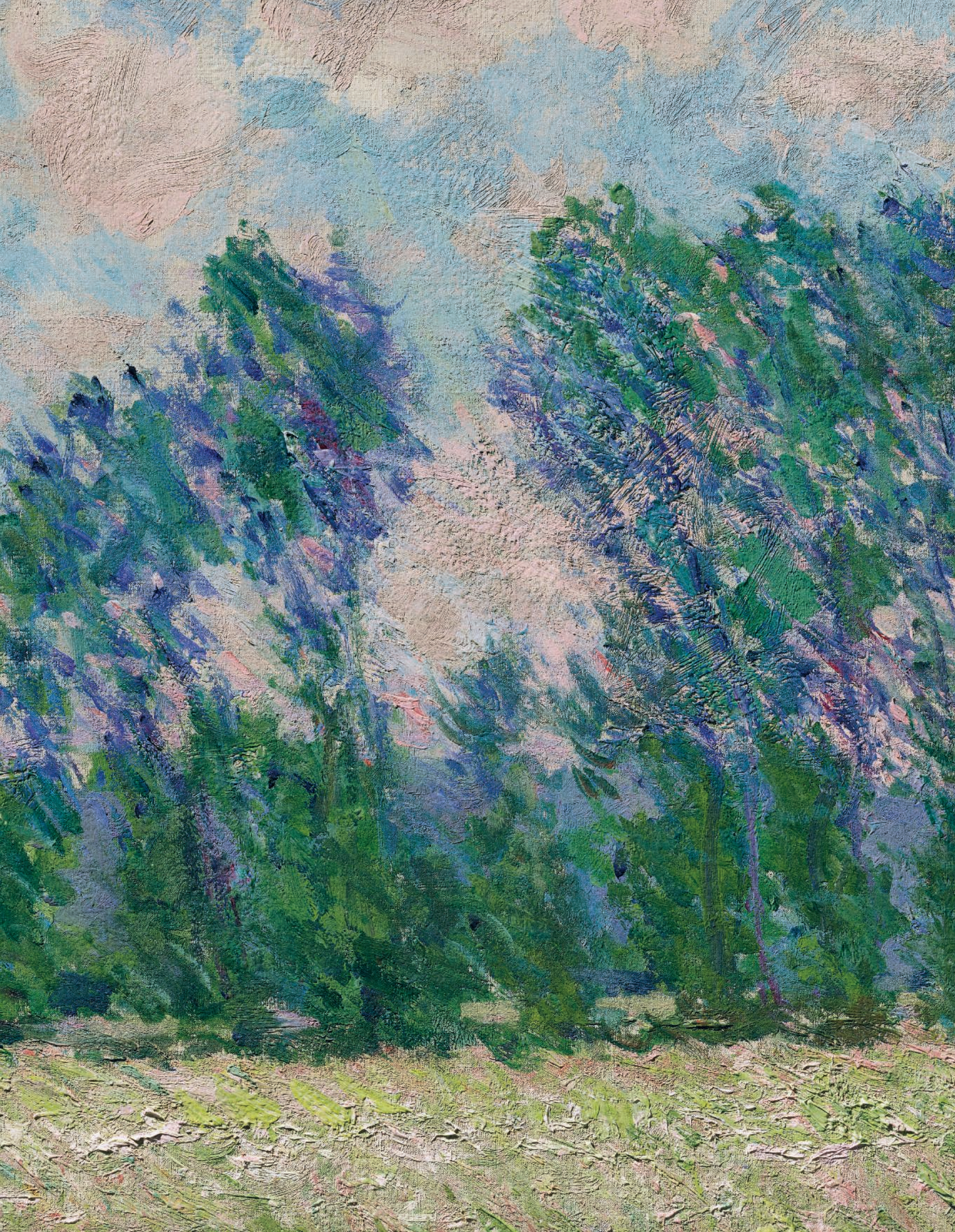


Claude Monet, *Les peupliers au bord de l'Epte*, 1891. Scottish National Gallery, Edinburgh.

When Monet returned to La Prairie in 1885 to paint the present work, the lower branches of the poplars, closely pruned the year before, had grown full and leafy once again, while the rich field of grass had reached the height of its summer growth, their tall green stalks bobbing under the weight of pale summer blooms. Positioning himself in almost exactly the same spot as the previous year, Monet set about capturing the richness of the meadow in the weeks immediately preceding the annual harvest, using a palette of richly variegated greens, golds and white, to depict the thick fronds of grass that populated the field. The broad expanse of the meadow, which fills the lower half of the composition in *Prairie à Giverny*, is rendered in a mosaic of thickly impastoed, richly coloured strokes of paint, their forms woven together to capture the texture and movement of the tall, waving stalks of grass. The short, diagonal brushstrokes the artist uses in the foreground are echoed in the forms of the poplars that line the edge of the field, creating the impression that a gentle breeze has swept through the scene, causing the foliage to dance and the trees to bow before the painter. There is a distinct sense of rapidity and spontaneity in Monet's technique, the staccato, comma-like brushstrokes granting an impression of the speed with which he sought to capture the ephemeral scene before it shifted and altered once again.

With its exquisitely nuanced description of the fleeting effects of light, *Prairie à Giverny* forcefully asserts Impressionism's continued strength and vitality, at a time when many of the movement's pioneering members were abandoning the cause. Alongside a series of internal conflicts and rifts, in 1884 Georges Seurat stunned the art world by exhibiting his monumental work *Bathers at Asnières* at the inaugural Salon des Artistes Indépendants. A veritable manifesto for the artist's pioneering Neo-Impressionist technique known as Pointillism, this work championed structure and science over fleeting impressions and spontaneity, its surface of tiny, independent touches of paint heralding the arrival of a new avant-garde idiom that offered a direct challenge to the artistic vocabulary of the Impressionists. While Pissarro was soon swayed by Seurat's radical new style, Monet remained strictly dedicated to the cause of Impressionism, declaring: 'I am still an Impressionist and will always remain one' (Claude Monet, quoted in Tucker, *op. cit.,* p. 127). He resolutely focused his paintings on the description of natural phenomena, painting directly in front of the motif *en plein air*, and using the fragmented, gestural brushwork which had been such a defining feature of his early Impressionist canvases.

Monet's paintings from Giverny during this period present a very particular vision of France, rooted in the long-standing belief that the country's rich lands and temperate climate were a point of national pride. This connection between French patriotism and the landscape had gained a particular potency following the loss of the Alsace and Lorraine regions during the Franco-Prussian war of 1871. In *Prairie à Giverny,* the lush foliage of the meadow offers tangible evidence of the land's fertility, standing as a reassuring testimony to the continuity of the agrarian traditions and the health of rural France, in the face of political, cultural and technological developments. To further emphasise this, Monet leaves the scene completely devoid of any human presence. Instead, the meadow remains untouched by human hands, driven by its own natural cycle of regrowth alone, the rich green leaves springing forth in response to the return of the sunlight and rain of springtime. As Paul Hayes Tucker has suggested, this aspect of Monet's paintings 'implied that the countryside was a place where one could find reassurances about the world, where contemporary problems seemed to vanish, and a deeper union with nature appeared possible' (Tucker, in *Monet in the 90s: The Series Paintings,* exh. cat., Boston, 1989, p. 111). Pure landscape also offered Monet the opportunity for bold artistic experimentation, liberating his brushwork and colour to the point that they dissolve into an almost abstract mosaic of thick brushstrokes. As such, the landscapes from Giverny during the 1880s became a showcase for Monet's bold painterly style, delicately balancing abstraction with representation to not only evoke the presence of intangible elements, such as light, the passage of time, and atmosphere, but also to champion the continued importance and dynamism of Impressionism itself.



John Singer Sargent, *Claude Monet Painting by the Edge of a Wood*, 1887. Tate, London.

> *'I am still an Impressionist and will always remain one.'*
>
> CLAUDE MONET

Monet's activities at la Prairie during the summer of 1885, when the present work was painted, were immortalised in a portrait by the American painter John Singer Sargent, an avid early follower and friend of Monet's who most likely visited the artist at his home in Giverny during the warm summer months of that year. According to Monet, he had first met Sargent at the Durand-Ruel Gallery in Paris in 1876, and the pair began a regular correspondence which they maintained over the course of the ensuing years. Their blossoming friendship was aided by the frequent group exhibitions in which they both featured throughout the early 1880s, and while visiting Paris in 1885, Sargent seems to have decided to venture out to Giverny to visit Monet in person. Their cordial relationship ensured that the American was permitted to join Monet on his painting excursions into the countryside, and Sargent took the opportunity to record the artist working *en plein air* in the composition *Claude Monet Painting by the Edge of a Wood*. In the portrait, Monet appears to be working on the painting *Pré à Giverny,* also known as *Meadow with Haystacks near Giverny,* now in the Museum of Fine Arts in Boston, while a young woman, possibly the artist's stepdaughter Suzanne Hoschedé, rests in the shade by the slender trees that line the boundary of the field. Rendered in loose strokes of fluid pigment, the painting evokes the rapidity with which Sargent has captured the scene, catching his subject unawares as he works on his canvas. Completely absorbed by the scene, Monet remains oblivious to Sargent's penetrating gaze, his own eyes fixed on the meadow as he attempts to render the shifting light that dances across the haystacks.

Claude Monet, *Pré à Giverny*, 1885. Museum of Fine Arts, Boston.

Claude Monet, 1880.
Photograph attributed to Theodore Robinson.

EDGAR DEGAS

Dans les coulisses

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

o **20**

EDGAR **DEGAS** (1834-1917)

Dans les coulisses

signed 'Degas' (lower left)
pastel on linen canvas
26¼ x 14¾ in. (66.7 x 37.5 cm.)
Executed *circa* 1882-1885

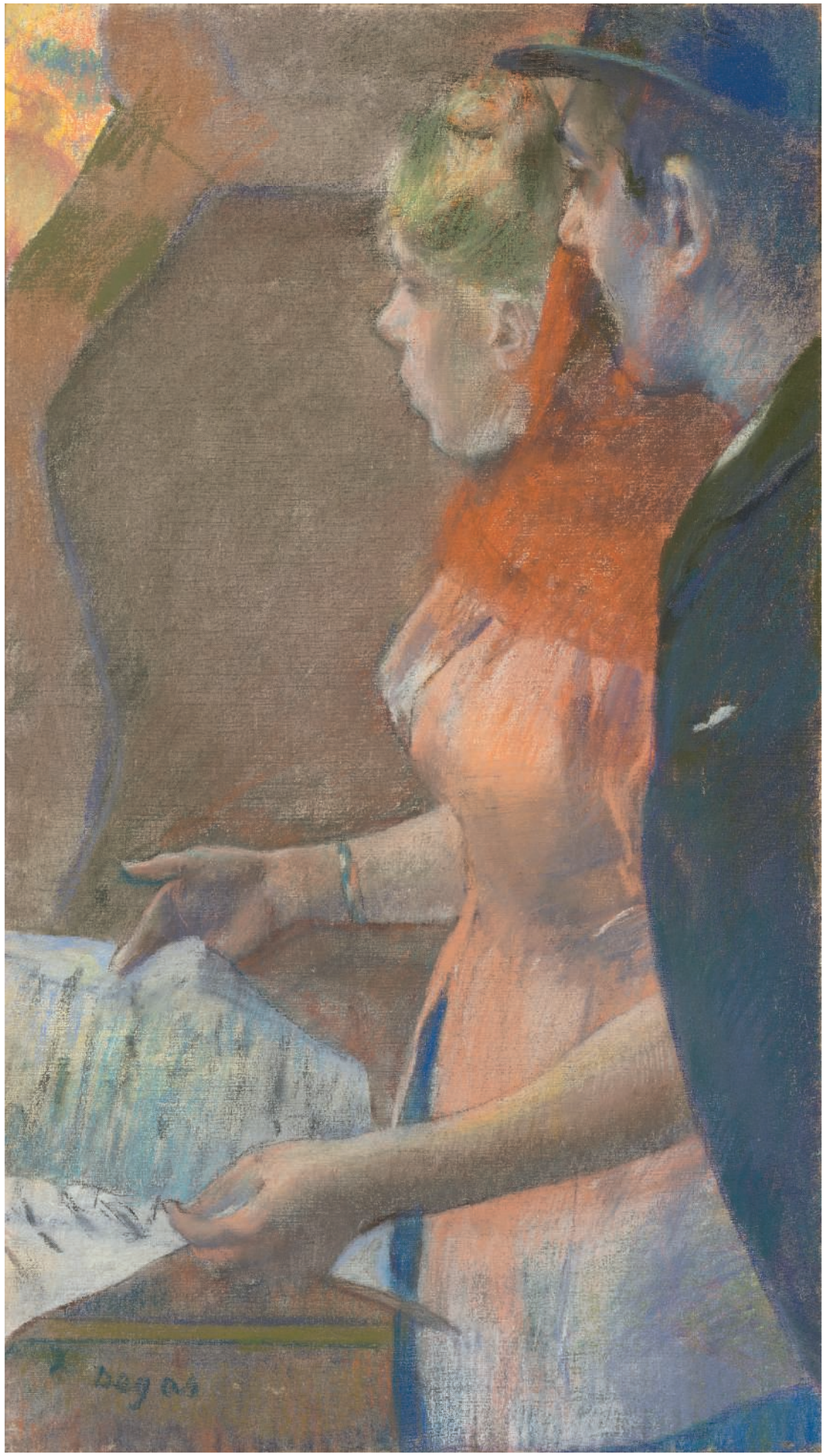
£8,000,000–12,000,000
$11,000,000–17,000,000
€9,000,000–14,000,000

PROVENANCE:
Henri Rouart, Paris; his estate sale, Galerie Manzi-Joyant, Paris, 16 December 1912, lot 74.
Luigi Chialiva, Paris, by whom acquired at the above sale as agent on behalf of Ernest Rouart, and thence by descent to Mme Julien Rouart, Paris; her estate sale, Drouot Montaigne, Paris, 27 November 1997, lot 21.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Orangerie des Tuileries, *Degas*, March - April 1937, no. 115, p. 90 (titled 'Chanteuse dans les coulisses').
Paris, Galerie Durand-Ruel, *Edgar Degas*, 1834-1917, June - October 1960, no. 34, n.p. (illustrated).
London, Christie's, *Treasures of the North: An Exhibition to Benefit the Christie Hospital, Manchester,* January - February 2000, no. 75, p. 100 (illustrated p. 101); this exhibition later travelled to Manchester, The Whitworth Art Gallery, February - April 2000.
Dublin, National Gallery of Ireland, *Impressionist Interiors,* May - August 2008, no. 5, p. 62 (illustrated p. 63; with incorrect medium).
Saint Louis, Saint Louis Art Museum, *Degas, Impressionism, and the Paris Millinery Trade*, February - May 2017, no. 60, p. 196 (illustrated); this exhibition later travelled to San Francisco, Legion of Honor Museum, June - September 2017.

LITERATURE:
A. Alexandre, *La Collection Henri Rouart*, Paris, 1912, p. 129 (illustrated p. 125).
H. Frantz, 'La Collection Henri Rouart', in *L'Art Décoratif*, vol. XXVIII, Paris, 5 December 1912, p. 355 (illustrated).
H. Hertz, *Degas*, Paris, 1920, n.p. (illustrated pl. V).
R. Huyghe, 'Degas ou la fiction réaliste', in *L'Amour de l'Art*, vol. XII, Paris, July 1931, p. 275 (illustrated fig. 18).
P.-A. Lemoisne, *Degas et son oeuvre*, vol. II, Paris, 1946, no. 715, p. 406 (illustrated p. 407).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



Edgar Degas, *Loge de danseuse*, 1879.
Oskar Reinhart Collection Am Römerholz, Winterthur.

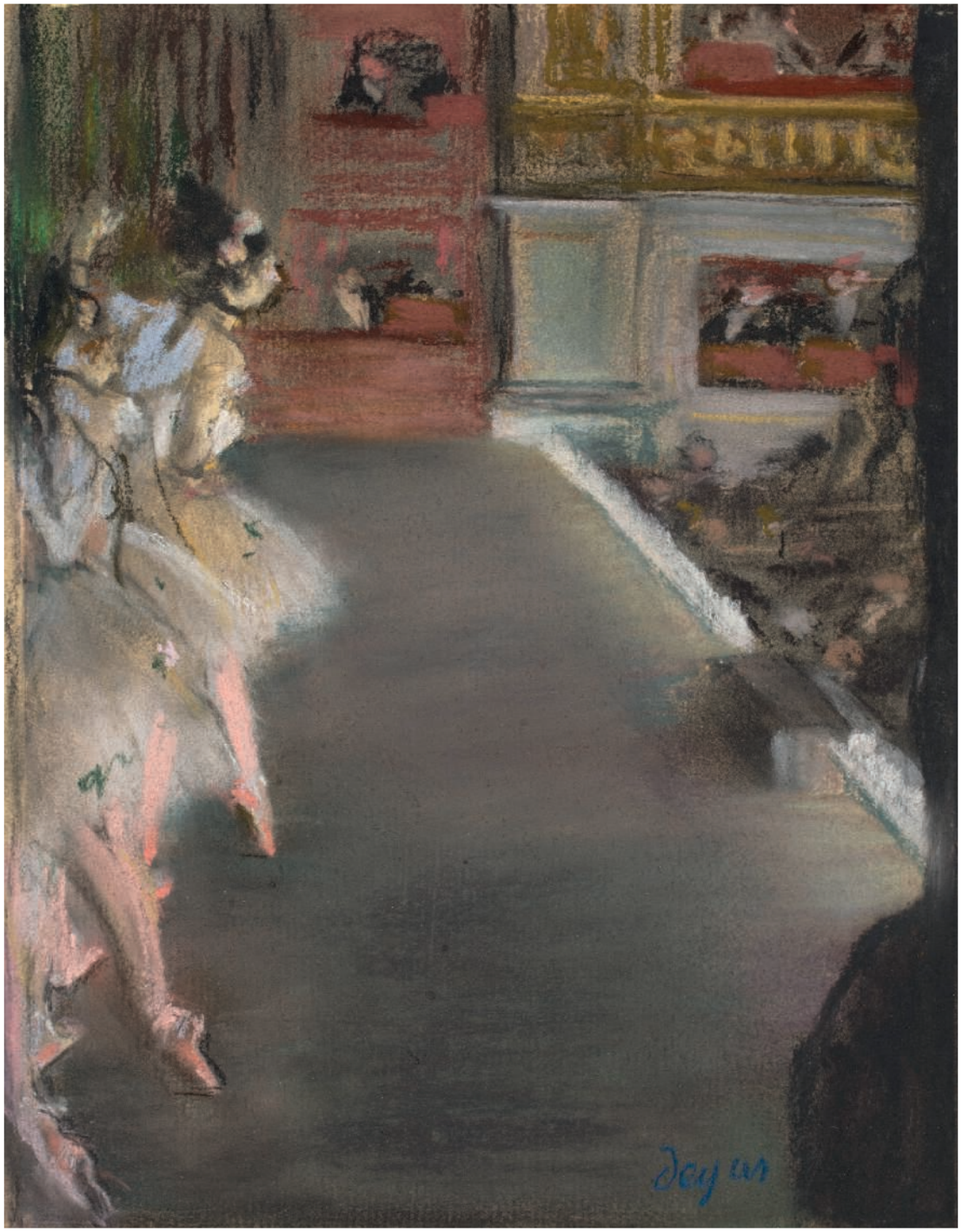
Edgar Degas, *Danseuses derrière le portant (Les danseuses roses)*, *circa* 1880.
Norton Simon Art Museum, Pasadena.

> *'I hear he's becoming the painter of high life.'*
>
> ÉDOUARD MANET, QUOTED IN J. DEVONYAR & R. KENDALL, *DEGAS AND THE DANCE*, EXH. CAT., DETROIT & PHILADELPHIA, 2002-2003, P. 13

Executed *circa* 1882-1885, Edgar Degas's *Dans les coulisses* ('In the Wings') plunges the viewer into the very heart of the haloed Paris Opéra, beyond the gaze of the audience to the shadowy wings of the stage. Exemplifying the artist's unique abilities as a colourist, and his discerning eye as a careful observer of modern life, this finely rendered pastel presents with extraordinary precision and subtlety one of the myriad spectacles of the Paris Opéra. Exemplifying the artist's mastery of pastel, his favourite medium of this period, for which he has become best known, this work is executed with a rare combination of pastel on linen. A testament to its rarity and importance within Degas' oeuvre, this work was first in the collection of Henri Rouart, the close friend and patron of the artist. An ardent collector, Rouart amassed a notable collection of late Nineteenth and early Twentieth Century art that included Delacroix, Courbet, Manet, Cézanne, and of course, Degas. This striking pastel remained largely unseen in the esteemed collection of the Rouart family for many years. Indeed, it clearly had a strong resonance for the family; when it was sold in the estate sale of Henri Rouart in 1912, his son, Ernest reacquired the work, and it remained in the family's collection for almost the entirety of the century.

Appearing like a fleeting vision witnessed in the shadowy realm of the stage wings, *Dans les coulisses* encapsulates the radical pictorial construction that characterises the greatest of Degas' compelling scenes of modern day life. Here a young female singer stands poised, music sheet in hand, moments away from making her grand entrance onto the glowing light-filled stage beyond. Next to her stands a formally dressed man, who is, like his female companion, rapt by the performance going on just beyond the cropped composition's edge. The theatre, its performers and their rituals, chaperones and male admirers provided Degas with a lifetime of artistic inspiration. Indeed, perhaps no other artist has become so indelibly wed to the art of the performance. With his extreme cropping, unconventional pictorial viewpoints, and his scrutinising, often ironic and witty eye, Degas' work remains tantalisingly elusive, revealing and revelling in the artifice both of life in fin-de-siècle Paris, as well as in the nature of art making itself. A reflection of its quintessential subject matter and medium, *Dans les coulisses* was chosen by the artist himself as one of his fifteen most characteristic works when he collaborated with the lithographer, George William Thornley to create an important suite of lithographs published in 1889.

To look at *Dans les coulisses* is to be immediately transported to the dazzling, elite and alluring world of the Paris Opéra. The Opéra was one of the great icons of Second Empire and latterly, Third Republic Paris; a microcosm of bourgeois and upper-class society, where social, financial and political power converged amidst a splendidly opulent setting. In 1875, the new Opéra building, designed by Charles Garnier, after whom it is now named, was opened to great acclaim, fast becoming one of the grandest and most culturally prominent establishments in the city;



Edgar Degas, *L'Opéra (Danseuses à l'ancién Opéra)*, *circa* 1877. National Gallery of Art, Washington, D.C.

the place to see and be seen for the aristocracy and bourgeoisie alike. Immersed in the world of opera and ballet since childhood, Degas counted among his friends a number of musicians, performers and writers, many of whom were engaged in the programming of this revered institution. He was a frequent visitor there; as the records of the Opéra from 1885 attest, he attended fifty-four performances in this year alone.

From the late 1860s onwards, the Opéra became one of Degas' leading subjects, an essential component of his visual immersion in the various facets of modern day life. Yet, for Degas, the draw of this subject lay not solely in the performances themselves, nor in the audiences who watched them, but in the events that played out beyond the stage. Due to his social connections – his friend, Vicomte Lepic had a ground floor *loge* or box, and the Duc de Morny, a man who, during the Second Empire, was second only in power to Emperor Napoleon III, was the patron of the artist's childhood friend, the playwright Ludovic Halévy – Degas could roam unrestricted backstage, becoming deeply familiar with the inner sanctum of the Opéra. He pictured every moment of the performer's routine: the preparatory rehearsals, the dancers in their dressing rooms, then expectantly waiting in the wings, the moments of their performance, and then the aftermath, their disrobing, and, occasionally, their interactions with their male admirers. As Richard Kendall and Jill DeVonyar have stated, 'To an extraordinary and still underestimated extent, Degas' ambitions developed under the roof of the Paris Opéra, and the materials of his dance art derived from its stage, its rehearsal rooms, and the activities of its personnel' (J. DeVonyar & R. Kendall, *Degas and the Dance*, exh. cat., Detroit & Philadelphia, 2002-2003, p. 13).

Edgar Degas, *Ludovic Halévy et Albert Boulanger-Cavé dans les coulisses de l'Opéra*, 1879. Musée d'Orsay, Paris.

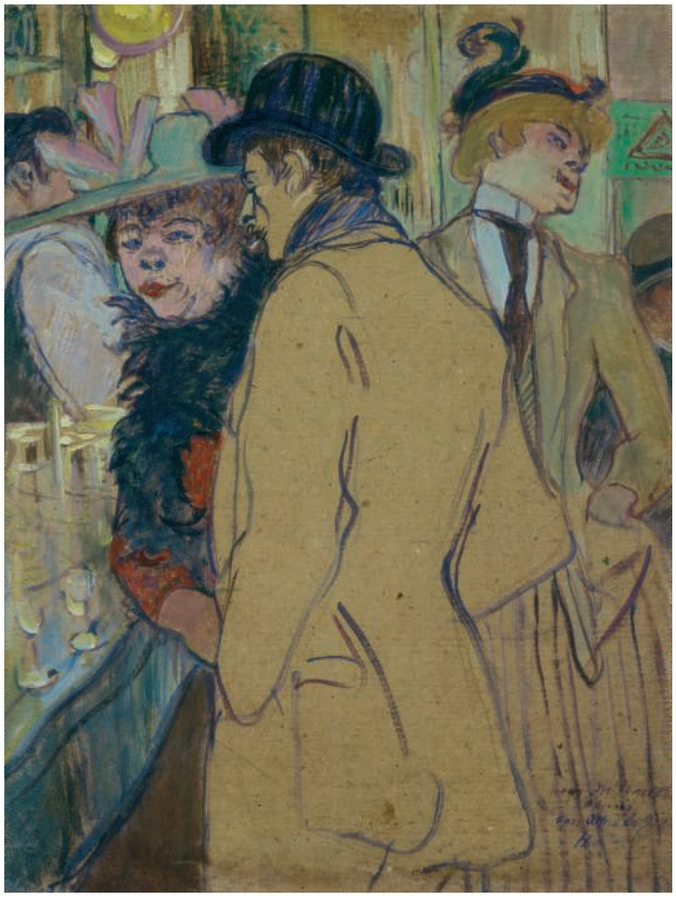
Edouard Manet, *Nana*, 1877. Hamburger Kunsthalle.

> *'...if only you are a financier, an investor...a stockbroker, a rich foreigner, a diplomat...if you have influence in powerful places...then the portals become open to you...Many serious men...are there, in the evening, finding fantastic shelter amidst the hubbub behind the scenes of the Opéra.'*
>
> EUGÈNE CHAPUS, QUOTED IN R.L. HERBERT, *IMPRESSIONISM: ART, LEISURE, AND PARISIAN SOCIETY*, NEW HAVEN & LONDON, 1988, PP. 106-107

As the present work attests, the activity that took place on the stage wings fascinated Degas above all else. Indeed, it has been suggested that this shadowy part of the theatre neared on an obsession for the artist. The wings served as the intersection between the private preparation and the public performance, the site in which all the glamour and illusion of the show collided with an often more sordid reality. Here, Degas could capture performers waiting to go onto the stage, their unselfconscious poses far more idiosyncratic and expressive than the choreographed routines they were about to perform.

In addition, he was able to bear witness to the watchful gazes, wondering glances and whispered exchanges between admiring men and the performers that took place in this shadowy area of the glittering world of the theatre. As the critic and writer Gustave Geffroy noted, Degas always 'retained this taste for...encounters at corners and at half-open doors...' (Geffroy, quoted in J. Sutherland Boggs et. al., *Degas*, exh. cat., Paris, Ottawa & New York, 1988-1989, p. 365).

It was in the wings that Degas frequently encountered one of the most notorious attendees of the Paris Opéra: the *abonné*. The shadowy figure of the *abonné* appears frequently, though often with extreme subtlety in Degas' paintings, pastels and prints of the Opéra. These male visitors were members of France's wealthiest elite, and, after paying a substantial subscription fee, an *abonnement*, were granted exclusive, unrestricted access to the dancers' *foyer de la danse*,a green-room area specifically designed for these male attendees to mingle with the performers, as well as to the dancers' dressing rooms, and most importantly to the stage wings. As one commentator of the time, Eugène Chapus, wrote, 'Despite the measures that were destined to thin out the crowds of visitors backstage at the Opéra, [these only succeeded]...in eliminating a few *feuilleton* writers, also some authors and composers. But, if only you are a financier, an investor...a stockbroker, a rich foreigner, a diplomat... if you have influence in powerful places...then the portals become open to you...Many serious men...are there, in the evening, finding fantastic shelter amidst the hubbub behind the scenes of the Opéra' (E. Chapus, quoted in R.L. Herbert, *Impressionism: Art, Leisure, and Parisian Society*, New Haven & London, 1988, pp. 106-107). It was the side of the stage that was the most esteemed privilege for these subscribers and signified the greatest status, favoured even more than the stage-side *loges* in the audience. Often appearing under the guise of protection and patronage, these male visitors played a central role in the workings of the Opéra, and were frequently depicted in popular and satirical lithographs and prints of the time. As the majority of the dancers and performers came from working class backgrounds, their liaisons with these men were essential to their livelihoods, with some also receiving financial patronage from their wealthy admirers.



Henri de Toulouse-Lautrec, *Alfred la Guigne*, 1894. National Gallery of Art, Washington, D.C.

Edgar Degas, *Au Musée du Louvre (Miss Cassatt)*, 1879.
Sold, Sotheby's, New York, 8 May 2002, lot 13 ($16,509,500).

Nowhere was this social ritual more evidenced than in the monotypes Degas created alongside his friend Halévy's collection of short stories, *La famille Cardinal* about the backstage happenings at the Opéra. These stories detail the lives of two young dancers negotiating between ambitious parents and predatory *abonnés*: 'We were in the wings...there were wonderful old wings in the Opéra, with all those dim little corners and those smoky little lamps. We had picked up the two Cardinal girls in one of these wings, and were asking for the pleasure of their company the next evening. They were dying to come, the two little Cardinal girls, but Maman would never let them, never, never...' (L. Halévy, quoted in R. Gordon & A. Forge, *Degas*, New York, 1988, p. 147). Intended not solely as illustrations for Halévy's writing, these monotypes reflect Degas' complete absorption in the backstage world of the Opéra.

In *Dans les coulisses*, the viewer is brought directly alongside this well-dressed man, most likely an *abonné*, due to Degas' extreme cropping of the scene. The flat plane of the wooden stage wing forces the figures into the extreme foreground in an unequivocally modern construction of the composition. Indeed, there is very little background rendered in this work, with all the action forced into the very front of the picture plane. It is with his often-unconventional foregrounds that Degas succeeded in conveying not only a visual immediacy, but also the sense of the unexpected, bringing the viewer straight into the scene they are witnessing. Unable to share in what these figures are seeing, we are as a result required to speculate solely upon their identity and the meaning of their presence, and in particular, their relationship with one another. With his hands seemingly crossed behind his back, this male figure is standing in extreme proximity to the youthful blonde-haired performer. And, even though the figures are not overtly interacting, there is something about the closeness of the pair that could perhaps be seen to allude to a more intimate acquaintance.

It is this compelling visual ambiguity that characterises the greatest of Degas' works. Whether at the theatre or opera, the racetrack, or the café-concert, the artist thrived in capturing, with the seemingly detached though penetrating eye of the observer, the complexities of human interaction and behaviour. Unlike his friend and sometime rival Édouard Manet, however, Degas never intended to make directly pointed, controversial societal critiques with his work. Manet's *Nana* of 1877 (Kunsthalle, Hamburg), depicts a courtesan in her dressing room, with a well-dressed bourgeois man seated waiting next to her, observing her as she stands in front of her mirror in a state of undress. While here, Nana looks out of the picture plane, fixing on the viewer a conspiratorial, knowing gaze, in Degas' work, there is rarely interaction out of the picture plane, with the action always taking place within the confines of the composition. It is in Degas' radical pictorial construction – his extreme cropping, audacious viewpoints and often theatrical staging – that charges these views of everyday life with a powerful, subversive meaning. At once enigmatic, inscrutable, humorous or ironic, his work continues to compel through the angles, framing and compositions he created, as much as the figures, narratives and settings that he portrayed.

Degas has rendered *Dans les coulisses* with his favourite medium of this period: pastel. From the 1880s onwards, Degas increasingly left oil paint behind, preferring the immediacy of pastel, as well as the unique combination of colour and line he could attain from this soft, malleable material. Unusually within Degas' pastel *oeuvre*, he has used linen instead of paper as the support, enabling the pastel to adhere to the underlying texture, which becomes a component of the composition itself. Using fine, individual strokes of colour, Degas has captured the refined features of the young singer's profile with an exquisite delicacy. The soft pink blush of her cheek, fair hair and peach-coloured dress appear all the more luminous and feminine next to the dark featured presence of the man next to her. Rendered using a combination of deep Prussian blue, iridescent purples and deep turquoise shades, this dark suited figure works in complete dialogue with his female companion. With this work, Degas' technical virtuosity of the medium of pastel, as well as his skill as a colourist and draughtsman come to the fore. Deftly blending the pastel in areas, and overlaying these with finely rendered, linear strokes of colour, Degas has captured subtle highlights, tones and hues – both naturalistic and imagined – as well as conveying the physical presence of the two figures. The loose, rapidly applied strokes of pastel also heighten the ephemeral sense of this scene. In just a second, the singer will take her place upon the stage, and this fleeting momentary scene will disappear. With pastel, Degas could perfectly convey the transitory, fragmentary nature of modern life in the modernising metropolis, and more than this, the inherently ephemeral quality of life within the confines of the Opéra, a place dedicated above all to the creation of glittering, ephemeral illusions.

Henri Rouart at his home in 1895.
Photo: Edgar Degas, Delphine Tasset
or Guillaume Charles Tasset.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

* o♦ **21**

FERNAND **LEGER** (1881-1955)

Les deux amoureux, 1er état

signed and dated 'F. LEGER 52' (lower right); signed, dated and inscribed 'F. LEGER 52 Les 2 Amoureux 1er ETAT' (on the reverse)
oil on canvas
25⅝ x 20 in. (65.2 x 50.5 cm.)
Painted in 1952

£800,000–1,200,000
$1,100,000–1,700,000
€900,000–1,400,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 5 December 1979, lot 77.
Samuels collection, Liverpool.
Anonymous sale, Sotheby's, London, 6 December 1983, lot 61.
Perls Galleries, New York (no. 13417), by whom acquired at the above sale.
Anonymous sale, Sotheby's, New York, 11 November 1988, lot 63.
Private collection, United States.

LITERATURE:
G. Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint,* vol. IX, *1952-1953*, Paris, 2013, no. 1512, p. 90 (illustrated p. 91).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

52
F.LEGER

Fernand Léger, *La partie de campagne (Deuxième état)*, 1953. Centre Pompidou, Paris.

Landing in Le Havre in December 1945 from his five-year wartime exile in America, Fernand Léger took as his first meal on French soil, all restaurants having closed for the night, some warmed-up stew in the kitchen of a hospitable railway clerk. 'That little stew was astounding', the artist wrote. He quickly discovered on his arrival in Paris 'that the people have made a great advance in France. I assure you that a magnificent evolution has come about. Maybe you who have stayed here don't feel it. Me, I have faith in France' (Léger, 'Art and the People', 1946, in E.F. Fry, ed., *Fernand Léger: The Functions of Painting*, New York, 1973, pp. 147-148).

Léger set out in his post-war art to declare and describe, as France emerged from the trauma of the wartime Occupation, the creation of a new Arcadia. Three fundamental social themes prevail in the artist's prolific production of his final decade, each culminating in a definitive, allegorical mural painting in the directly communicative manner of his *nouveau réalisme* the work of rebuilding (*Les constructeurs*, 1950; Bauquier, no. 1402; Musée national Fernand Léger, Biot), healthy outdoor leisure for the renewal of body, mind, and spirit (*La partie de campagne*, 1954; Bauquier no. 1604; Fondation Maeght, Saint-Paul-de-Vence), and appreciation of the arts, both popular and traditional (*La grande parade*, 1954; Bauquier no. 1592, The Solomon R. Guggenheim Museum, New York).

In each of these compositions, Léger extolls the figure, drawn from the vast class of those ordinary, modern men and women whose aspirations and energy impelled the 'magnificent evolution' then underway. The pair of attractive young people in *Les deux amoureux, 1er état* – aptly comprising a Tricolore scheme – would two years later become the centre of attention among numerous figural, mechanical, and landscape elements in *La partie de campagne*. Taking advantage of a weekend outing away from work and the city, the couple enjoys their leisure amid the abiding natural comforts of a peaceful Île-de-France setting under blue skies and puffy clouds. As a reminder that they are, moreover, the beneficiaries of modern industrial technology, a newly built, lattice work electricity pylon stands behind them in the rolling hills of the pastoral landscape.

The post-war reconsideration of humanist potential, Léger believed, called for new opportunities that must become more egalitarian and accessible to all. Exposure to art should be encouraged as a rewarding use of leisure time. He advocated that museums remain open after the regular work day for evening viewing. 'It is inexcusable that after five years of war, the hardest war of all', Léger wrote, 'men who have been heroic actors in this sad epic should not have their rightful turn in the sanctuaries. The coming peace must open wide for them doors which have remained closed until now. The ascent of the masses to beautiful works of art, to Beauty, will be the sign of a new time' (Léger, *ibid.*, p. 135)

Taking inspiration from the rise of bicycling as outdoor recreation he had observed in America, practiced by sportily attired young women as well as their male friends, Léger painted *Les loisirs, homage à Louis David*, in 1948-1949 (Bauquier, no. 1311; Musée national d'art moderne, Centre Georges Pompidou, Paris). *Les Loisirs* announced his intention to foster the cultivation of leisure as one of his primary themes, as well as the manner in which he would depict the subject. In his title the artist honoured the bicentennial of David, whom he regarded as an exemplary antecedent. 'I love the dryness in his work, also in Ingres. That was my way, and it touched me instantly', Léger explained. 'I wanted to proclaim a return to simplicity by way of an immediate art without any subtlety' (Léger, quoted in *Fernand Léger: The Later Years*, exh. cat., London, 1987, pp. 15-16). While retaining the abstract means of modern painting – contrasts of form, colour, and content – Léger resolved that his new work always be approachable, readable, and for everyone. His *nouveau réalisme* was classicist in spirit, popularist in intent.

The charming scene depicted in *Les deux amoureux* might be that found in any album of family photographs. Many of Léger's post-war figure compositions possess the impromptu informality of a snapshot, in which the participants seem to randomly congregate, casually pose and gaze toward the viewer, as if the latter were pointing a camera at them. During the years following the end of the Second World War, easy-to-use, inexpensive handheld cameras were mass-produced and widely sold, making an amateur photographer out of anyone who acquired one of the new devices and inevitably discovered an irresistible fondness for recording the people, places, and things in everyday life.

Léger had no wish to remind viewers of Cold War crises and the growing threat of nuclear annihilation. He avoided in his art any fashionable suggestion of existentialist angst or any other philosophical reflection on events or issues of the day. Trusting instead to his innate optimism, Léger sought to reassure an anxious public by positioning his art in the wider context of human history, in which civilization, despite periods of crisis, appeared blessed with the ability to endure, carry on, and renew itself through visionary ideas, while wisely invoking fundamental traditions that had proved tried and true. As the young woman here, bearing two stems of roses, gently and lovingly rests her arm on her boyfriend's shoulder, she embodies the sustaining mythic spirit of an ancient earth and fertility goddess, a Demeter or Flora. This beneficent *femme-fleur* also features in the art of Chagall, Matisse and Picasso.

Fernand Léger with his works, 1954.
Photo: Robert Doisneau.

PABLO **PICASSO**

Paloma

Pablo Picasso gives a drawing lesson to his children Paloma and Claude and two friends at the Villa "La Californie", Cannes, 1957, with the present work *in situ*. Photo: René Burri.

PROPERTY FROM A CHARITABLE FOUNDATION

λ 22

PABLO **PICASSO** (1881-1973)

Paloma

dated '15.4 54.' (on the reverse)
oil on canvas
32 x 25½ in. (81.3 x 64.8 cm.)
Painted on 15 April 1954

£3,000,000–5,000,000
$4,200,000–7,100,000
€3,400,000–5,700,000

> *'The older Picasso gets, the closer he comes to his own childhood.'*
>
> M-L. BERNADAC, 'PICASSO 1953-1972: PAINTING AS MODEL', IN *LATE PICASSO: PAINTINGS, SCULPTURE, DRAWINGS, PRINTS 1953-1972*, EXH. CAT., LONDON, 1988, P. 83

PROVENANCE:
The artist's estate.
Jacqueline Roque-Picasso.
Catherine Hutin-Blay, by descent from the above.
Pace Wildenstein, New York.
Gianni Versace, by whom acquired from the above; his sale, Sotheby's, London, 7 December 1999, lot 23.
Private collection, by whom acquired at the above sale, and thence by descent.
A gift from the above to the present owner.

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Pablo Picasso with Claude and Paloma, Villa la Galloise, Vallauris, 1953. Photo: Edward Quinn.

'Toward eight that evening', Françoise Gilot, Picasso's post-war lover and muse recalled of the birth of her second child, 'the baby – a girl – was born. Pablo had been calling from time to time from the Salle Pleyel to inquire about my progress... His famous dove was plastered all over Paris on posters advertising the opening of the Peace Congress and when he heard he had a daughter he decided she should be named Paloma' (F. Gilot, *Life with Picasso*, New York, 1964, p. 222). Formerly in the collection of legendary fashion designer Giovanni Versace, Pablo Picasso's *Paloma* presents a tender, intimate and loving portrait of his second child with Françoise Gilot, his daughter Paloma Picasso. Born on 19 April 1949, Paloma was named after the artist's iconic image of the dove that Picasso had designed for the poster of the 1949 Peace Congress in Paris. Along with her elder brother Claude, from the time of her birth, this dark-haired child, who was the perfect mix of her parents' striking looks, inspired an outpouring of lovingly rendered, playful and deeply private drawings, paintings and prints that encapsulate her father's awe and love for his newborn daughter. Painted on 5 April 1954, *Paloma* shows a four-year old Paloma pictured outside, the deep blue, almost violet sky working in perfect accord with the green of her pleated, button-up dress and matching hat. Her round face, framed by waves of dark hair, dominates the canvas in this deeply tender portrayal of the artist's young daughter. A testament to its importance to the artist, this portrait remained in his possession for the rest of his life, passing after his death, to his wife Jacqueline, and subsequently to her daughter, Catherine Hutin-Blay.

The date of this portrait takes on a poignant meaning when considered alongside the decade long relationship that Picasso and Gilot shared. Picasso had met Gilot, the beautiful, classically-featured young artist in 1943, during the long, dark years of the Occupation of Paris. Immediately beguiled by her independence, fresh vitality and beauty, Picasso pursued her and the pair's relationship began a year later, in 1944. She moved in with the artist in 1946; her image and presence revivifying and rejuvenating Picasso's work after the somber years of war. Living in La Galloise, their home in Vallauris in the south of France, the couple had their first baby, a son named Claude, in May 1947. Almost two years later,

'We never posed for my father. We were too young and he did everything from memory, from his imagination. I think, especially when he had Claude and me, he became fascinated with the whole idea of childhood, with the fact that children don't have preconceived ideas. There was a freedom to that, to the idea that for children, anything is possible'

PALOMA PICASSO, QUOTED IN M. KIMMELMAN, 'PICASSO'S FAMILY ALBUM', IN *THE NEW YORK TIMES*, 28 APRIL 1996

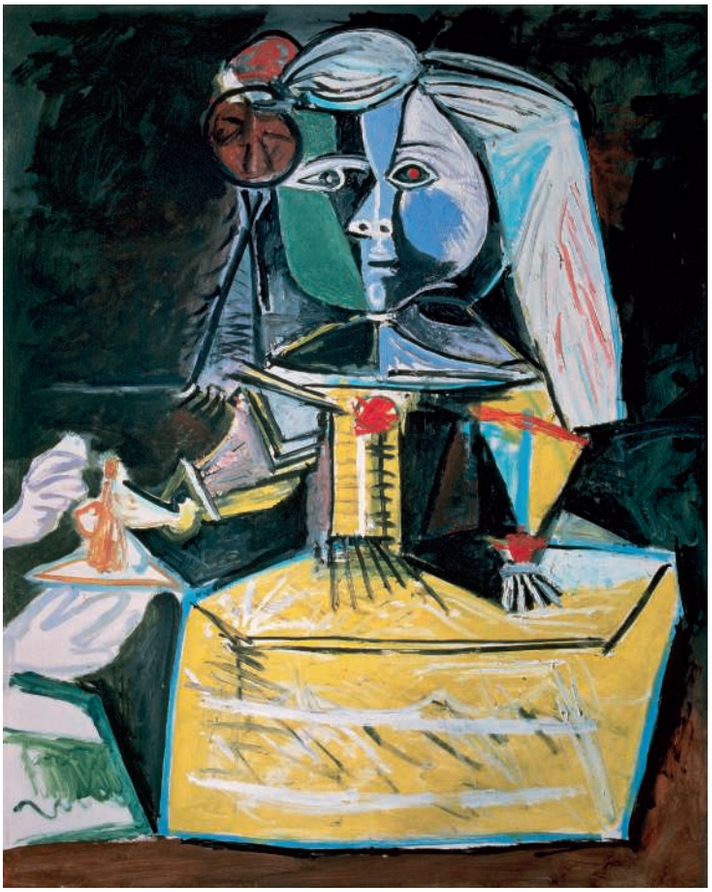
Pablo Picasso, *Claude dessinant, Françoise et Paloma*, 1954. Musée Picasso, Paris.

Gilot gave birth to a second child; this time a daughter, Paloma, who, as the present portrait shows, was blessed with the same captivating stare and endlessly dark eyes as her Spanish father. For the years that followed, Picasso and his young family remained happily ensconced in a peaceful domestic idyll, set under the sun of the Mediterranean.

By 1952, however, the idyll had gradually begun to deteriorate. Having put her own artistic aspirations on hold to raise her children, Gilot began to realise that being with Picasso entailed devoting herself entirely to him and his art. Picasso was ambivalent about her desire to pursue her own work, suggesting instead that they have a third child, something Gilot was vehemently against. With Picasso spending ever longer periods alone in Paris, and rumours spreading that he was involved with another woman there, a young art student named Geneviève Laporte, Gilot made the decision to leave the artist. 'By 1952 there were a lot of hard feelings on both sides', she later recalled. 'I was looking for a way out of our relationship. Pablo was making things as difficult as possible. Finally I couldn't take it anymore. I didn't want my children to end up like their half-brother, Paulo, who had never been able to evolve normally thanks to the terrible fights between his ruthless father and his neurasthenic mother, Olga, so I started looking for a way out' (Gilot, quoted in J. Richardson, *Picasso and Françoise Gilot, Paris-Vallauris, 1943-1953*, exh. cat., New York, 2012, p. 35). In September 1953, she made the final, painful decision to leave the artist, and returned to Paris to live with her two young children. 'Right up to the last minute Pablo was convinced I would back down,' Françoise recalled. 'When the taxi pulled up and I got into it with the children and our bags, he was so angry he didn't even say goodbye. He shouted "Merde!" and went back into the house' (F. Gilot, *op. cit.*, p. 357). Before she left she told him finally, 'I may have been a slave to love, but not to you' (F. Gilot, quoted in P. Daix, *Picasso: Life and Art*, trans. O. Emmet, New York, 1993, p. 311).

After spending a lonely Christmas in Vallauris without his young family, Picasso was reunited with his children for the Easter holidays in 1954. Gilot, Claude and Paloma arrived at their former home, La Galloise, and the four spent an amicable two weeks together. Painted on 5 April 1954, *Paloma* was likely one of the group of portraits of his family that Picasso painted during their stay. As he had previously, Picasso painted both of his children together immersed in drawing, with their mother, or individually. Only very rarely did Picasso ever picture himself with his family. The bold palette of *Paloma* relates to what can be seen as the culminating work of this spring. Painted on 17 May 1954, shortly after the present work, most likely when his family had returned to Paris, the Musée Picasso's *Claude dessinant, Françoise et Paloma* presents Claude and Paloma immersed in drawing, overseen by the loving, all-encompassing presence of their mother. The same deep violet tone serves as the background for both of these works, intensifying the same shade of green which Picasso has used to portray Paloma. *Claude dessinant, Françoise et Paloma* is tinged with sadness however; Françoise is rendered with just a simple white outline, a reflection of her physical absence in the artist's life. By this time, Picasso had already met Jacqueline Roque, the young divorcée who would become his final wife, lover and muse. In the summer, Gilot once more visited Picasso at Vallauris, this time leaving the children there to spend the holidays with their father. Later that autumn, the couple fell out, and after this, they would never see each other again. With their parents estranged, Claude and Picasso would gradually cease to appear in their father's work. Within this context, *Paloma* takes on a poignant importance not just within Picasso's *oeuvre*, but in his life as a whole; one of the final works from this celebratory, intimate and joy filled series in which Picasso reveled in the world he shared with his beloved young children.

Pablo Picasso, *Paloma debout*, 16 April 1954. Private collection.



Pablo Picasso, *Las meninas (Infanta Margarita María)*, 14 September 1957. Museu Picasso, Barcelona.

In *Paloma,* Picasso places the viewer directly within his daughter's world. We regard her from a low viewpoint, as if sitting on the ground, seeing the world through her own eyes. 'He entered into their play', Roland Penrose recalled of Picasso's life with his children, 'and made them happy with dolls fashioned from scrap pieces of wood decorated with a few lines in coloured chalk; or taking pieces of cardboard he tore out shapes of men and animals and coloured them, giving them such droll expressions that they became fairy-tale characters not only for Claude and Paloma but for adults as well' (R. Penrose, *Picasso: His Life & Work*, London, 1958, p. 330). Unlike the paintings and drawings that Picasso had made of his first son, Paolo, in which the child is pictured in costumes, or as a miniature adult, somber, posed and serious, his depictions of Claude and Paloma show the artist completely immersed in the magic of their world. He pictured his children drawing, playing with toys, tadpoles, or sleeping, or, as in the present work, out in the garden, capturing in his art a sense of the amazement that a child could find in the simplest things. Kirk Varnedoe has written, 'Whether in recognition of a new age of permissive thinking about early childhood or out of a greater concern to absorb for himself some of the budding vitality of their youth, Picasso in the early 1950s doted on the childishness of Paloma and Claude; rather than imposing premature adulthood on them in his work, he often let their games, their toys, their own creations – as well as the mercurial intensity of their emotional life – inform his art' (K. Varnedoe, 'Picasso's Self-Portraits', in W. Rubin, ed., *Picasso and Portraiture: Representation and Transformation*, exh. cat., New York & Paris, 1996-1997, p. 160).

While Picasso's portraits of Claude often showed his son immersed in his favourite activity, drawing, a binding link between father and son, his portraits of Paloma frequently associate her with her mother, Françoise. The present work is no exception. Behind Paloma, on the upper right of the composition, a blossoming tree can be made out. Picasso equated Gilot with nature, a connection most famously illustrated in his iconic portrait of her, *La femme fleur* of 1946. 'You're like a growing plant and I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal', Picasso explained to Françoise at the time that he painted this simplified, overwhelming beautiful portrait. 'I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents you' (Picasso, quoted in F. Gilot, *op. cit.*, p. 119). Just as her mother was indelibly wedded to nature, so Picasso has depicted his daughter outside, amidst the verdant landscape and surrounded by blossoming flowers, a symbolic embodiment of youth, innocence and abundant love.

There is a gentle lightness, exuberance and ecstatic, deeply felt joy in works such as *Paloma*, all of which attests to the artist's fascination with the state of childhood. Picasso had famously stated, 'When I was a child I could draw like Raphael, but it took me a lifetime to draw like a child' (Picasso, quoted by H. Read in *The Times*, 26 October 1956). He remained enthralled by the innocent state that children inhabited, captivated by the complete freedom and inhibition with which they existed in the world, something he wished to embody for himself and channel into the way he made his art. In order to depict his young children, their activities, and their innocent, naïve view of the world around them, Picasso forged a simplified, boldly coloured aesthetic that is exemplified in the present work. Picasso has slightly enlarged and exaggerated Paloma's face, enhancing her chubby cheeks and grasping fingers. Using the same, fractured cubist idiom as he had done for his portraits of both Dora Maar and Marie-Thérèse Walter throughout the war, Picasso has rendered a double profile of Paloma, picturing her visage both frontally and from the side. In just the same way that he captured the remarkable gazes of his previous lovers, as well as in portraits of himself, both of Paloma's large, dark eyes are visible, a clear familial likeness to her father and his famed *mirada fuerte*. 'We never posed for my father', Paloma remembered many years later. 'We were too young and he did everything from memory, from his imagination. I think, especially when he had Claude and me, he became fascinated with the whole idea of childhood, with the fact that children don't have preconceived ideas. There was a freedom to that, to the idea that for children, anything is possible' (P. Picasso, quoted in M. Kimmelman, 'Picasso's Family Album', in *The New York Times*, 28 April 1996).

Paloma Picasso in 1950, aged 1 year.
Photo: Jacqueline Gattegno Bernager.

λ* 23

PABLO **PICASSO** (1881-1973)

Broc et verre

signed 'Picasso' (upper right); dated and numbered 'V.16.17.4.59.I' (on the reverse)
oil on canvas
36¼ x 28⅝ in. (92 x 72.7 cm.)
Painted in Vauvenargues on 16-17 April 1959

£1,400,000–1,800,000
$2,000,000–2,500,000
€1,600,000–2,000,000

PROVENANCE:
Galerie Louise Leiris, Paris, by 1962.
Galleria Seno, Milan.
Private collection, Italy, by whom acquired from the above in 1980; sale, Sotheby's, Paris, 1 June 2011, lot 39.
Acquired at the above sale by the present owner.

EXHIBITED:
Barcelona, Sala Gaspar, *Picasso: 30 cuadros inéditos, 1917-1960,* November - December 1960, ex. cat.
Paris, Galerie Louise Leiris, *Picasso: Peintures (Vauvenargues, 1959-1961),* January - February 1962, no. 11, n.p. (illustrated n.p.).
Shanghai, Global Harbour Museum, *The Legend of Art: Picasso*, October 2015 - January 2016, no. 4, p. 41 (illustrated).

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 18, *Oeuvres de 1958 à 1959,* Paris, 1967, no. 442, n.p. (illustrated pl. 130).

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Pablo Picasso, *Le chien dalmate*, 1959.
Sold, Christie's, London, 6 February 2006, lot 80 ($1,930,511).

> *'These Picassos from Vauvenargues are done with a constructivism entirely [Picasso's] own.'*
>
> P. DAIX, *PICASSO: LIFE AND ART*, NEW YORK, 1993, P. 430

By far the world's most famous living artist, Picasso in the final decades of his long career increasingly contended with random well-wishers, bothersome paparazzi, the persistently importunate and the simply curious – interlopers all – for whom the artist, ever more deeply engrossed in his late work and painting against time, had little interest and certainly no time to spare. Enforcing his privacy had become a pressing concern. The construction of high-rise apartment buildings in Cannes would soon impede the view from his villa La Californie and foretold the influx of even more residents into the vicinity. In order to help Picasso escape the world that was relentlessly encroaching upon him, in late 1958 Douglas Cooper and John Richardson suggested to the artist that he consider purchasing the vacant Château de Vauvenargues, located on a property encompassing two thousand acres of pine-forested slope on Mont-Sainte-Victoire, the emblematic massif of Provence that Cézanne had made famous in his late paintings. 'At first sight he had been enchanted by the austere dignity of the ancient building, with its towers and robust masonry perched high on the rocks in the center of a wild and beautiful valley,' Roland Penrose has written. 'Its noble proportions and rugged surroundings reminded him of a Spanish *castillo*, and its remoteness promised to make it the refuge he had dreamt of, far from the frivolities of Cannes' (R. Penrose, *Picasso: His Life and Work*, Berkeley, 1981, p. 428). A week later he became the château's new owner. He immediately telephoned his dealer Kahnweiler to tell him that he had bought Mont-Saint-Victoire. Unaware that any such painting by Cézanne was available on the market, Kahnweiler congratulated him and enquired 'Which one?' to which Picasso replied, 'the real one!' (Picasso, quoted in P. Daix, *Picasso: Life and Art*, New York, 1993, p. 339).

Picasso retained La Californie as his primary residence, using Vauvenargues as his remote mountain retreat. The artist and his companion Jacqueline Roque installed themselves and a portion of their furnishings at Vauvenargues during their initial stay in February 1959. The large rooms of the château offered Picasso convenient space in which to gather and store his vast inventory of work, hitherto kept in diverse locations, and especially those paintings by other artists whom he had collected and rarely had the opportunity to display and enjoy at his leisure – Le Nain, Matisse, Courbet, Renoir, Gauguin, the Douanier Rousseau, and now most suitably, Cézanne himself. The chief drawback to the building was that it was drafty and difficult to properly heat during the winter, especially whenever the icy *mistral* blew in from the northwest. Kahnweiler had warned Picasso that his new residence might prove to be unbearably dreary, to which the artist – who was now officially entitled to call himself the Marquis de Vauvenargues – simply replied, 'I'm Spanish,' alluding to his own windswept native land.

Picasso's first paintings that feature motifs at Vauvenargues served as a means for him to stake out and take possession of this new domain. In March he made a series depicting the château's dining room, with the compositions centered on a grandiose, ornately carved Henry II sideboard – 'a spectacularly monstrous piece of black spiky furniture,' John Richardson called it (J. Richardson, *Picasso: The Mediterranean Years*, exh. cat., London, 2010, p. 40) – contrasted with the lively spotted presence of his new dog, the Dalmatian he named 'Perro' (Zervos, vol. 18, no. 379). Following a sequence of scenes depicting an Eastertide bullfight he had attended, the artist returned to the domesticity of Vauvenargues, now devoting his attention to a small cast of still-life objects – a jug, glass, and mandolin – which he painted in a series of canvases completed on 10 April 1959 (Zervos, vol. 18, nos. 400, 434 & 435).

The still-life genre clearly captivated Picasso and he spent the following days painting a number of works on this theme. On 16 April, he began three more still-lifes, including the present *Broc et verre* (Zervos, vol. 18, nos. 441, 442 & 444). In addition to the jug and glass, Picasso has painted on the wall in the present work a stylised *fleur-de-lis*, a decorative device he made particular to his interiors at Vauvenargues. The fourth painting Picasso commenced on 16 April is a bust of Jacqueline seen in profile (Zervos, vol. 18, no. 443).

Many of these paintings, including the present *Broc et verre*, were shown at Galerie Louise Leiris, Paris, during January-February 1962, in an exhibition devoted to works painted at Vauvenargues. The collector and curator Maurice Jardot pointed out the distinctive Spanish quality of these paintings in his introduction to the catalogue: 'Spain of profound depths... It is from that very Spain that originates, and to it doubtlessly returns, the sort of powerful song composed by the ten still-lifes that were painted at that moment; a simple variation done without the effect of virtuosity, focusing nearly always and solely on three objects and three colours... Yet the tone, the timbre and the thrust of the voice, I believe, are like no other work of Picasso; nothing anywhere else equals this profound chant, this *cante jondo*, which is inspired but tempered, ample and vigorous' (trans. Alyssa Ovadis). The Galerie Leiris exhibition contained some thirty paintings in all, not many considering the three-year time frame during which Picasso used his studio in Vauvenargues. As Jardot noted, 'The exaltation ceased suddenly: Picasso was to paint only four more pictures at Vauvenargues between 13 May and 24 June [1959] and only five during the years 1960 and 1961' (M. Jardot, quoted in R. Penrose, *op. cit.*, p. 430). In June 1961, Picasso and Jacqueline, then recently married, moved into a new home, known as Notre-Dame-de-Vie, in Mougins, located on the hills above Cannes, where the artist lived and painted until his death in 1973.

'These Picassos from Vauvenargues are done with a constructivism entirely [Picasso's] own,' Daix observed, 'which has no flavour of Cézanne' (quoted in *ibid.* p. 430). This is not to say, however, that Picasso, then residing in the very heart of Cézanne country, was not mindful of the master of Aix, especially as he had suddenly turned once again to painting still-lifes in series. There would be no point *circa* 1960, of course, in reprising Cézanne's 'constructive stroke'. There would be validity however, in taking the constructive principle beyond Cézanne and even Cubism as well, to a more radical state of representation, in which colour and form are employed in the most fundamental way, which Picasso has done in *Broc et verre*. Such a conception is indeed in the *spirit* of Cézanne, a painter whom Picasso had long admired. 'Do I know Cézanne!', he had exclaimed years earlier. 'He was my one and only master! Don't you think I've looked at his paintings...I spent years studying them... Cézanne! He was like the father to us all. He was the one who protected us' (Picasso, quoted in Brassaï, *Conversations with Picasso*, Chicago, 1999, p. 107).

Picasso and Jacqueline at Château de Vauvenargues, 1961.

λ* 24

HENRI **MATISSE** (1869-1954)

Grand nu accroupi (Olga)

signed with the initials and numbered 'H.M 5', stamped with the foundry mark 'C. VALSUANI CIRE PERDUE' (on the top of the base)
bronze with brown patina
Height: 16⅞ in. (43 cm.)
Conceived in Issy-les-Molineaux between 1909-1910; this example cast in 1952

£1,200,000–1,800,000
$1,700,000–2,500,000
€1,400,000–2,000,000

PROVENANCE:
Pelle Börjesson, Gothenburg.
Lee V. Eastman, New York, by 1984, and thence by descent; his sale, Christie's, New York, 1 November 2005, lot 34.
Private collection, by whom acquired at the above sale; sale, Christie's, New York, 9 May 2007, lot 48.
Acquired at the above sale by the present owner.

EXHIBITED:
Edinburgh, City Art Centre, *The Sculpture of Henri Matisse*, August - September 1984, no. 43, p. 147 (another cast illustrated pl. 43; dated '1910'); this exhibition later travelled to London, Hayward Gallery, October 1984 - January 1985; and Leeds, Leeds City Art Gallery, January - March 1985.

LITERATURE:
H. Maryon, *Modern Sculpture: Its Methods and Ideals*, London, 1933, p. 162 (another cast illustrated fig. 218, pl. CXVIII; titled 'Figure').
H. Read, *A Concise History of Modern Sculpture*, London, 1964, no. 29, p. 36 (another cast illustrated; dated '1907').
J. Leymarie, H. Read & W. S. Lieberman, *Henri Matisse*, Berkeley & Los Angeles, 1966, no. 115, p. 131 (another cast illustrated).
M. Luzi & M. Carrà, *L'opera di Matisse: dalla rivolta 'fauve' all'intimismo, 1904-1928*, Milan, 1971, no. S7, p. 109 (another cast illustrated p. 108).
A. E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, pp. 96-99 (another cast illustrated figs. 123 & 130, pp. 98 & 102).
A. H. Barr, *Matisse: His Art and His Public,* London, 1975, p. 138.
J. Elderfield, *Matisse in the Collection of the Museum of Modern Art*, New York, 1978, no. 42, p. 189 (illustrated).
I. Monod-Fontaine, *The Sculpture of Henri Matisse,* London, 1984, no. 43, pp. 34 & 147 (another cast illustrated fig. 43a, n.p.).
J. Flam, *Matisse: The Man and His Art, 1869-1918,* New York, 1986, p. 315 (another cast illustrated fig. 315, p. 318; dated '1911').
G.-P. & M. Dauberville, *Matisse*, vol. II, Paris, 1995, no. 796, p. 1415 (another cast illustrated).
C. Duthuit & W. de Guébriant, *Henri Matisse, Catalogue raisonné de l'oeuvre sculpté*, Paris, 1997, no. 49, pp. 134 & 136 (another cast illustrated pp. 134, 135 & 137).
H. Spurling, *Matisse the Master, A Life of Henry Matisse: The Conquest of Colour, 1909-1954,* London, 2005, p. 85 (another cast illustrated p. 65).

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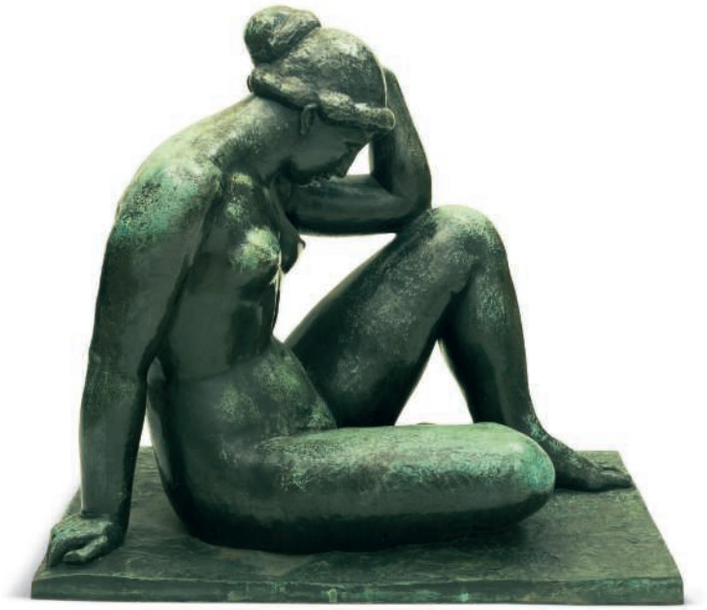


Aristide Maillol, *La Méditerranée*, 1902-1905. Museum of Modern Art, New York.

As Matisse began to model sculptures in the early 1900s, he was drawn to aspects in the work of the more progressive sculptors who were active at the time – most notably Rodin, Bourdelle and Maillol – as well as the conservative tradition of the École des Beaux-Arts. However, his work soon evolved in a manner unlike that of any of these sources, as he quickly moved beyond their example to realise his own distinctively expressive and personal style, as exemplified by *Grand nu accroupi (Olga)*.

Matisse had known Maillol since 1904, and had helped the older artist cast the enlarged version of his *La Méditerranée* in 1905. Some critics assumed that Maillol had guided Matisse's early efforts in sculpture, a suggestion that Matisse was quick to refute: 'Maillol's sculpture and my work in that line have nothing in common. We never speak on the subject. For we couldn't understand one another. Maillol, like the ancient masters, proceeded by volume; I am concerned with *arabesque* like the Renaissance artists. Maillol did not like risks and I was drawn to them' (Matisse, quoted in R. Escholie, *Matisse se vivant*, Paris, 1956, pp. 163-164). Indeed, it was Matisse's willingness to take risks that inspired the individuality and adventurousness of the artist's sculpture throughout his career, and fostered the uncompromising modernism that became the hallmark of his work.

Matisse's *Grand nu accroupi (Olga)*, conceived in 1909-1910, shares with Maillol's *La Méditerranée* a fundamentally classical and balanced pose, which Matisse has invigorated with unexpected tensions and dynamism, and rendered in his characteristically rugged and tactile way of working with clay. Created from a number of graceful arabesque lines, the figure is filled with complex, vigorous contours pushing and pulling within the tightly compacted pose of the figure. Albert E. Elsen observed that, 'The *mediterranée* has fewer surprises than Matisse's form and is more predictable from successive views and in terms of the intervals between the limbs, body and base. *Olga* has contours made complex and vigorous, both by posture, in its dramatic twisting of the spine, and in the ungeneralised contours, which occurred because the sculptor was willing to strike an average curve to insure the untroubled swell of the thigh's volume' (A.E. Elsen, *The Sculpture of Henri Matisse*, New York, 1972, pp. 97 & 99).

Grand nu accroupi (Olga) evolved from a series of smaller works completed in 1908, including *Petit nu accroupi avec bras* (Duthuit, no. 37), *Petit nu avec un bras* (Duthuit, no. 38), and *Nu accroupi, main droite à terre (pochade)* (Duthuit, no. 42). All of these sculptures have as their common source a photograph of two nudes that Matisse is said to have had in his possession. In 1908, Matisse had given a statement on photography for publication in Edward Steichen's magazine *Camera Work*, in which he said, 'Photographs will always be impressive because they show us nature, and all artists will find in them a world of sensations' (Matisse, quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 44). Matisse used photographs as sources for two other important sculptures executed during this period, including *La serpentine*, 1909 (Duthuit, no. 46).

In addition to its grander scale, *Olga* differs from the smaller works which preceded it in the depiction of the model's head and face, which bears the features of a specific person instead of those of the anonymous model in the photograph. This person is in fact someone who had a significant impact on Matisse's life during this time. She is Olga Markusova Meerson, a red-haired Russian painter, who was 31 years old when Matisse accepted her as a student in his academy during the summer of 1908. Olga had previously studied with Kandinsky in his Phalanx School in Munich, and afterwards attended the Salon d'Automne where she viewed the notorious Fauve paintings of Matisse and his colleagues. Olga remained in Paris, and supported herself by making copies of old masters in the Louvre and painting portraits, some of which were shown in the official Salon. Matisse admired her independence, rare in a woman at that time, as well as her serious and articulate dedication to painting. 'The aspirations of her soul are of the noblest,' Matisse later wrote (Matisse, quoted in H. Spurling, *Matisse the Master: A Life of Henri Matisse,* vol. 2, New York, 2005).

Spurling has stated that 'Apart from Amélie [Matisse's wife] and the occasional professional model, Olga was the only woman reckless enough to pose nude for Matisse in the years before the First World War' (*ibid.*, p. 75). She modeled for the present sculpture in the studio Matisse built on the grounds of his home in Issy-les-Moulineaux, a suburb of Paris. Matisse also painted a portrait of Olga, *Olga Merson* (Museum of Fine Arts, Houston) clothed, during the summer of 1911, when they were in Collioure. One of his most audacious and radical early portraits, in which he has carved black lines of paint, this painting reflects the intensity of their complex and intense relationship. In turn, Olga painted two portraits of Matisse that summer, including one that was shown at the 1911 Salon d'Automne (no longer extant), and a smaller, informal study (Private collection). Jack Flam mentioned that Matisse and Olga 'had become intimately involved' (*op. cit.*, 1986, p. 315). Spurling, however, has recounted a more ambiguous relationship. It was Olga who attempted to initiate an affair. 'Olga had eyes for no one else. She threw herself at him almost from the start, according to Alice B. Toklas' (*op. cit.*, p. 76). Matisse, however, placed his art above all. He continued to have strong feelings for Amélie and was committed to the well-being of their family. '[Olga] came as close as she ever would to happiness with him when they painted one another at Collioure. If they became lovers, it can only have been, for him at any rate, a brief and casual connection compared to the intensity of their exchange on canvas' (*ibid.*, p. 86).

Henri Matisse, *Olga Merson*, 1911. Museum of Fine Arts, Houston.

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

λ* 25

MARC CHAGALL (1887-1985)

Hommage au passé ou *La ville*

signed and dated 'Marc Chagall 944' (lower right)
oil on canvas
28⅛ x 29⅞ in. (71.3 x 75.9 cm.)
Painted in 1944

£1,400,000–2,400,000
$2,000,000–3,200,000
€1,600,000–2,700,000

PROVENANCE:
Pierre Matisse Gallery, New York, by 1948.
Dr J.J. Mayers, New York.
Van Diemen-Lilienfeld Galleries, New York.
Feigl Gallery, New York.
The Frederick & Helen Serger Collection, New York, by 1954.
Mr & Mrs Ludwig Neugass, New York, by 1956 until at least 1965.
Private collection, Australia, by 1986; sale, Christie's, London, 7 February 2012, lot 43.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Perls Galleries, *Marc Chagall*, March - April 1956, no. 15, n.p.
Tokyo, Musée National d'Art Occidental, *Marc Chagall,* October - November 1963, no. 69, p. 92 (illustrated); this exhibition later travelled to Kyoto, Musée Municipal de Kyoto, November - December 1963.

LITERATURE:
R. Maritain, *Chagall ou l'orage Enchanté,* Geneva & Paris, 1948, p. 154 (the earlier state illustrated).
F. Meyer, *Marc Chagall: Life and Work,* New York, 1964, no. 736, pp. 452 & 758 (illustrated n.p.).
J. Cassou, *Chagall,* London, 1965, no. 115, p. 280 (illustrated fig. 115, n.p.).
J. Baal-Teshuva, *Marc Chagall, 1887-1985,* Cologne, 2008, p. 169 (illustrated).

The Comité Marc Chagall has confirmed the authenticity of this work.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

CHAGALL
MAI 44

Marc Chagall, *Autour d'elle*, 1945. Centre Pompidou, Paris.

Marc Chagall, *L'âme de la ville*, 1945. Centre Pompidou, Paris.

Filled with an air of melancholic nostalgia, Marc Chagall's *Hommage au passé* (also known as *La ville*) offers an intriguing glimpse into the ways in which the artist's emotional and psychological state impacted his painterly practice during the tumultuous events of the 1940s. In his biography of the artist, Chagall's son-in-law Franz Meyer suggested that the painter might have begun this painting, which has also been recorded with the title *La ville*, in France in the years immediately preceding the outbreak of the Second World War, before returning to it again following his escape from Europe to New York, and subsequently again following the end of hostilities in New York. As such, the painting has undergone a number of revisions and evolutions, with each stage of the painting's development channelling the artist's feelings at a particular moment in time.

Chagall had managed to remain in Vichy France for some time, refusing to abandon his beloved adoptive home at the outbreak of the conflict. However, increasing persecution and the erroneous arrest and detainment of Chagall and his wife Bella by local authorities left the artist severely shaken, and he finally accepted an invitation from the Museum of Modern Art in New York to travel across the Atlantic. Packaging up as many of his paintings, studies and portfolios of drawings as he could, Chagall set sail from Marseilles on the 7th of May 1941, arriving in New York with Bella a little over a month later. Chagall likened the city to a modern day Babylon, frenetic and filled with a myriad of different nationalities and voices. He felt most at home amongst New York's Jewish communities, where the familiar sounds of Yiddish filled the air and shops selling traditional Jewish food lined the streets, leading him to feel an immediate, if somewhat unexpected, connection to the home of his youth – the small village of Vitebsk. Many of the people he encountered in New York had connections to Chagall's homeland, and the artist would spend his mornings talking endlessly with shopkeepers and his fellow customers about what was happening to the Jewish communities of Russia under German invasion. As a result, Chagall's thoughts returned once again to memories of his hometown of Vitebsk, to its community and its atmosphere, as he waited anxiously for news of its survival following the intense fighting it had suffered, and images of the small *shtetl* began to infiltrate his paintings.

In *Hommage au passé*, Chagall conjures up an ethereal vision of the townscape at night, its small cluster of houses and curving streets blanketed in a thick layer of fresh snow. The artist himself appears in the left hand side of the composition, seated before a large canvas, his head twisted to look back at the scene in an effort to capture his vision of the sleepy town before it disappears. A nostalgic paean to the Vitebsk of his memories, bathed in the rich, deep blue of night, Chagall creates a celebratory evocation not only of the lost homeland of his past, but also his attempts as a painter to memorialise it for eternity, at a time when it was threatened with complete destruction. Chagall heightens the dream-like nature of the image by introducing a series of characters that appear to be suspended in mid-air, from the line of anonymous figures who form a procession down the far right hand side of the canvas, to the youth mourning a lost loved one at a graveside. However, it is the profile of a young woman floating above the silent town that dominates the composition. Her gaze is focused solely on the artist, who returns her stare intently, completely absorbed by her appearance. She is most likely a reference to the artist's beloved wife, Bella, whom he had first met in Vitebsk as a young man, and who had been his constant companion and great love for almost thirty years. Her larger than life form dominates the skyline, perhaps a subtle tribute to the manner in which the artist's memories of Vitebsk were inextricably linked to Bella herself.

Although Chagall signed *Hommage au passé* in 1944, the composition appears to have been revised on several occasions over the course of the ensuing years. The adjustments were most likely made following the sudden death of Bella in September 1944, which engulfed Chagall in an intense wave of grief that left him unable to paint for several months. Discussing his despair following Bella's passing, Chagall wrote: 'There was a loud thunderclap and brief cloudburst about six o'clock in the afternoon of September 2nd 1944, when Bella departed from this world... For me, all was darkness...' (Chagall, quoted in Meyer, p. 466). Chagall moved to his daughter's New York apartment shortly afterwards, where he apparently turned his canvases towards the wall, abandoning painting until the spring of the following year. The figure mourning at the headstone may have been introduced to the composition after this date, a reflection of the artist's own anguish and pain following Bella's death. A reproduction of the picture published in 1948, meanwhile, suggests the presence of several portrait heads which have subsequently been removed from the composition, including an image of Chagall himself. Indeed, Chagall appears to have pared back the composition so that the primary focus is on the relationship between the artist at the canvas, the vision of his muse, and his intense sense of longing and melancholy in his remembrance of her. As such, *Hommage au passé* stands as a romantic tribute to the memory of Bella, to their life together, and to the place where their love first blossomed.

Marc Chagall and his wife Bella in their New York apartment at 4 East 74th Street, 1943.

EXCEPTIONAL WORKS FROM

THE TRITON COLLECTION FOUNDATION

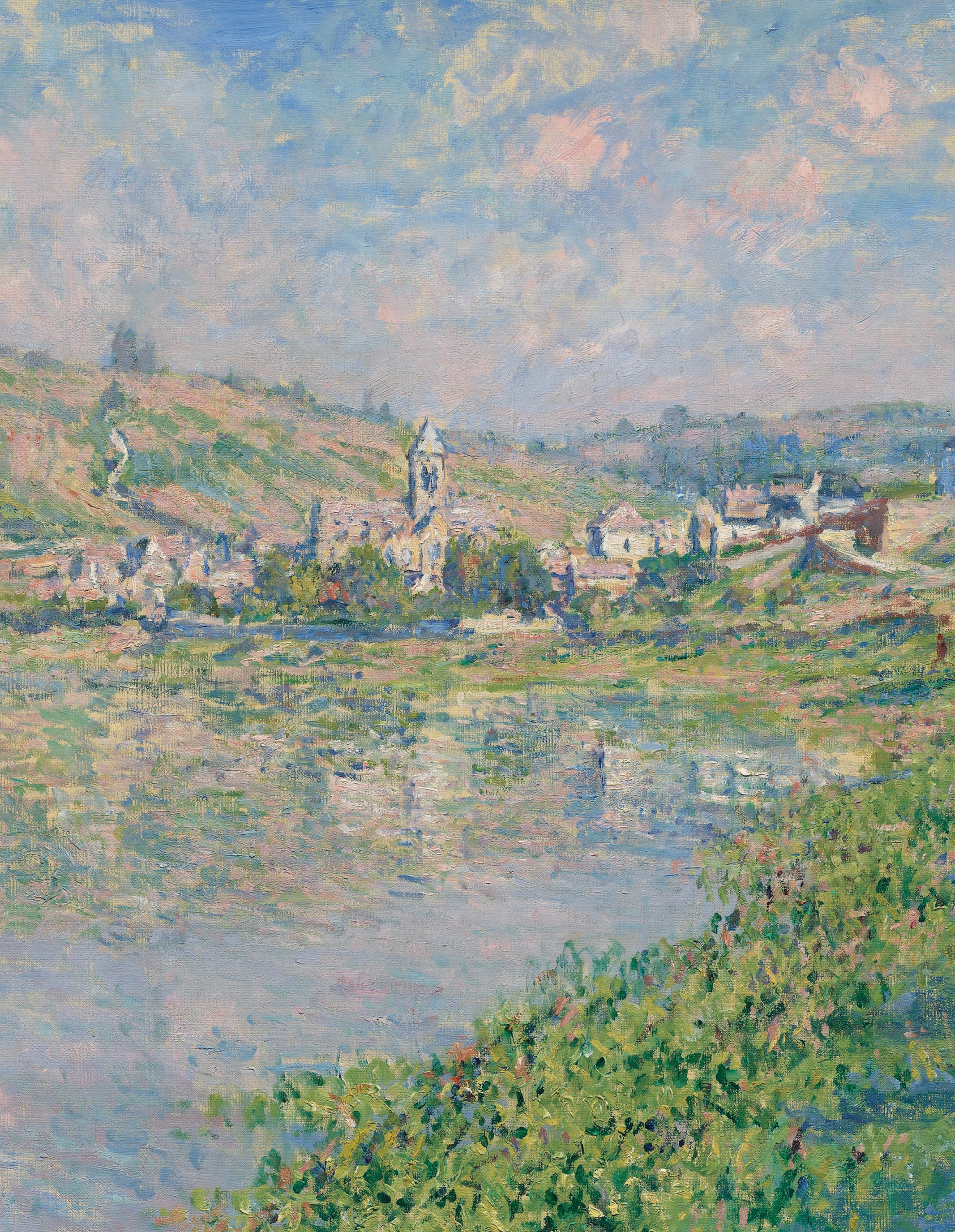
Christie's is honoured to be offering for sale a significant group of works from the Triton Collection Foundation, which continues to evolve and grow in new areas. The collection spans a range of artistic movements from early Impressionism through to Post-War art, establishing the Foundation as a leading institution to carry out its many philanthropic aims.

Over many years the Foundation has considered public access to its works as a fundamental pillar of its collecting ethos. A continuous dialogue with curators around the world and an extensive loan programme to over seventy museums globally have made this dream a reality and benefited exhibitions at the likes of the Museum of Modern Art, New York, the Thyssen-Bornemisza Museum, Madrid, the Seoul Museum of Art and the Cleveland Museum of Art. These collaborations have ensured that an international audience has consistently had the opportunity to appreciate the quality and breadth of the collection, which stretches from classic Impressionism through to Surrealism and beyond to Post-War work by the major American artists. The sales of the major works in this season's auctions will give the opportunity to the Foundation to continue its excellent, philanthropic work.

The last major de-acquisition from the collection took place in our salerooms in Paris in March 2015 when the Exceptional Works on Paper from the Triton Collection Foundation sale elicited huge interest from collectors and public institutions around the globe. Those works, which had been collected by its founders over many years, saw spectacular prices for top quality pieces by artists such as Camille Pissarro and Fernand Léger, further to the numerous world record prices achieved for works on paper by Claude-Emile Schuffenecker, Paul-Elie Ranson and Frédéric Bazille. This strong market reaction is in recognition of the eye with which they had originally been selected.

The group of works being sold across our Impressionist sales here in London includes seminal examples of French Impressionism, Post-Impressionism and the European avant-garde, from Claude Monet's luminous *Vétheuil* of 1879 to Jan Toorop's resonating symbolist 1902 composition, *Faith and Reward*. Each of these works has been bought with a very discerning eye, and often the provenances of the pieces are as noble as the works themselves. We wish the Foundation great success with these sales as well as their future projects and continuous development of the Triton Collection Foundation.

Jussi Pylkkänen
Global President, Christie's



26

JAN **TOOROP** (1858-1928)

Faith and Reward

signed and dated 'J.Th. Toorop 1.1902' (lower left)
pastel, charcoal, black chalk, and pencil on paper, laid down on canvas
40⅛ x 37⅜ in. (102 x 95 cm.)
Executed in January 1902

£300,000–500,000
$420,000–700,000
€340,000–570,000

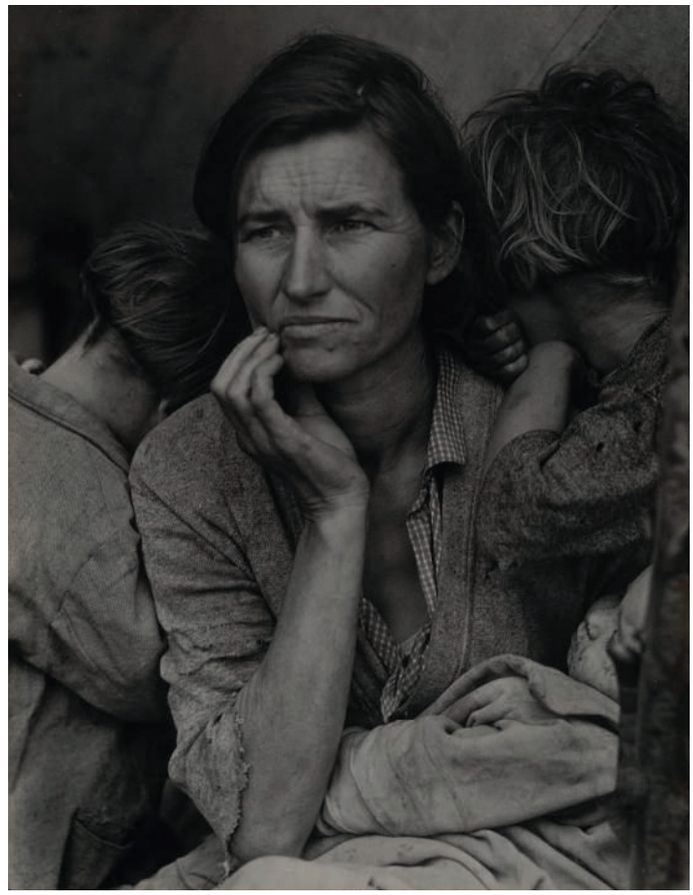
PROVENANCE:
Museum Wiesbaden, Wiesbaden, by whom acquired in 1903.
Dr Max Stern, Dusseldorf.
Seized from storage by the Gestapo in 1941 and sold at Auktionshaus Hugo Hufschmidt, Cologne.
Galerie Goyert, Cologne.
Dr M. Schulte, Cologne, restitution claim from Dr Max Stern settled in 1954.
Anonymous sale, Van Ham, Cologne, 15 November 2000, lot 793.
French & Company, New York, by 2001.
Triton Collection Foundation, The Netherlands, by whom acquired from the above in March 2001.

EXHIBITED:
Rotterdam, Kunstzalen Oldenzeel, *Teekeningen en studien van J.Th. Toorop*, January 1902, no. 1.
Brussels, *La Libre Esthétique. Neuvième Exposition,* February - March 1902, no. 269b.
Katwijk, *Nederlandsche Visscherij- en Schilderijententoonstelling,* July - October 1902, no. 63.
Krefeld, Kaiser Wilhelm Museum, *Niederlandische kunstaustelllung*, May – August 1903, no 155.
Munich, Kunstausstellungsgebäude am Königsplatz, *Frühjahr Ausstellung des Vereins bildender Künstler Münchens 'Secession',* 1903, no. 217.
Wiesbaden, Rathaus, *Wiesbadener Gesellschaft für Bildende Kunst. Ausstellung der Holländischen Secession,* October 1903, no. 55 (titled 'Glaube und Arbeit').
Utrecht, Centraal Museum, *Vier Generaties. Een eeuw lang de kunstenaarsfamilie Toorop/ Fernhout,* October 2001 - February 2002, no. 31, pp. 56-58 & 154 (illustrated pp. 57 & 58).
Katwijk, Katwijks Museum, *Kunst, Visserij en Handel. Toorop, Sluiter, Munthe en de Schilderijententoonstellingvan 1902*, July - October 2002, p. 87.
Rotterdam, Museum Boijmans van Beuningen, *Van Monet tot Picasso, Meisterwerken op papier 1860-1980*, November 2002 - February 2003.
Domburg, Marie Tak von Poortvliet Museum, *Nieuw licht! Jan Toorop en de Domburgsche Tentoonstellingen 1911-1921,* June - November 2011, p. 39 (illustrated p. 38).
Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.
The Hague, Gemeentemuseum Den Haag, *Jan Toorop: Gezang der Tijden,* February - May 2016; this exhibition later travelled to Munich, Villa Stuck, October 2016 - Jan 2017, and Berlin, Museum Bröhan, February – May 2017.

LITERATURE:
J. de Boer, 'Twee pastelteekeningen', in *De Kroniek, Een Algemeen Weekblad*, vol. 8, 1902, no. 367, pp. 28-29.
R.N. Roland Holst, 'Flirtation', in *De Kroniek, Een Algemeen Weekblad*, vol. 8, 1902, no. 371, pp. 37-38.
J. de Boer, 'Een lesje', in *De Kroniek, Een Algemeen Weekblad*, vol. 8, 1902, no. 372, pp.46-48.
R.N. Roland Holst, 'Repliek', in *De Kroniek, Een Algemeen Weekblad*, vol. 8, 1902, no. 373, p. 58
J. de Boer, 'Nog enkele woorden', in *De Kroniek, Een Algemeen Weekblad*, vol. 8, 1902, no. 374, p.66.
P., 'Tentoonstelling Toorop bij mevr. De Wed. Oldenzeel van begin februari tot half maart 1902', in *Onze Kunst*, vol. 1, 1902, p. 112.
A. Plasschaert, 'Jan Toorop bij Oldenzeel, Rotterdam', in *De Kroniek, Een Algemeen Weekblad*, vol. 8, 1902, no. 374, pp. 65-66.
H. Dekking, *Groene Amsterdammer*, 16 February 1902.
V. Pica, 'Artisti Contemporanei: Jan Toorop', in *Emporium,* vol. XXII, no. 127, Naples, July 1905 (illustrated p. 15).
Exh. cat., *Tentoonstelling Jan Toorop Larenche Kunsthandel*, Amsterdam, 1909, (illustrated).
A. Plasschaert, 'J. Th. Toorop. Gegevens', in *Opmerkingen en gegevens over schilderkunst,* Delft, 1914, no. XXVI, pp. 46 & 52.
Welt-Kunst, vol. XXII, 1952, no. 15, p. 18.
A. Plasschaert, *Jan Toorop*, Amsterdam, 1925, pp. 26 & 40.
P. Mertens, 'De brieven van Jan Toorop aan Octave Maus', *Bulletin des Musées royaux des beaux-arts de Belgique*, vol. 18, 1969, pp. 199-201.
G.W.C. van Wezel, 'Waarde Mejuffrouw Marius. Brieven van Jan Toorop', in *Jong Holland*, vol. I, 1985, no. 4, pp. 14, 16 & 20 (illustrated fig. 24).
L. Tebbe, *Vier kunstdebatten omstreeks 1900,* Nijmegen, 2000, pp. 71-76 (illustrated p. 72).
M. Bisanz-Prakken, *Toorop/Klimt. Toorop in Wenen: inspiratie voor Klimt*, Zwolle, 2006, p. 53 (illustrated p. 74).
S. van Heugten, *Avant-gardes: 1870 to the Present, the Collection of the Triton Foundation,* Brussels, 2012, pp. 168 & 565 (illustrated p. 169).

To be included in the *Catalogue Raisonné* of the artist's work, currently being prepared by G.W.C. van Wezel.

Grant Wood, *American Gothic*, 1930. Art Institute of Chicago.



Dorothea Lange, *A Destitute Mother: The Type Aided by the WPA*, 1936. Museum of Modern Art, New York.

> *'The boundless sensitivity of Toorop's rich, restless aptitude has found its perfect fulfilment in this type of art. Every means of expression suits him. A painting for him is by no means a representation of a fragment of reality, but, in profuse plastic language, it is an orchestra of voices taken from life and memory and recreated by the artist in a concentrated whole of dramatic force.'*
>
> JAN VETH, FEBRUARY 1893, QUOTED IN R. SIEBELHOFF, 'THE THREE BRIDES: A DRAWING BY JAN TOOROP,' IN *NEDERLANDS KUNSTHISOTRISCH JAARBOEK (NKJ)/ NETHERLANDS YEARBOOK FOR HISTORY OF ART*, VOL. 27, 1976, P. 257

Created in 1902, Jan Toorop's masterful drawing *Faith and Reward* elegantly demonstrates the nuanced and idiosyncratic approach to symbolism that characterised the artist's oeuvre at the turn of the century. Earning a reputation as a sharp observer of life, Toorop combined elements of social realism with profound emotion in his compositions, offering an acute insight into the everyday hardships of the common man. While Toorop had begun to explore symbolism in his paintings from the 1890s onwards, following his exposure to the literature of Maurice Maeterlinck and Emile Verhaeren, his works always remained rooted in his experiences of the real world, retaining an element of a more practical, socially-minded art, which marked him out as one of the most penetrating and sensitive artists of his day. While living in Brussels, Toorop became involved in the avant-garde exhibiting society Les XX, which allowed him to cultivate a number of important friendships and professional relationships with fellow artists, including Théo van Rysselberghe and James Ensor. His symbolist visions would subsequently inspire such artists as Gustav Klimt, who had been immediately struck by the powerful linear quality and sense of mysticism in Toorop's work, which he had seen at the twelfth Vienna Secession in 1901.

In *Faith and Reward,* the artist focuses on the desperation and hardships faced by a typical fishing family. The man of the house, a fisherman by trade, is filled with frustration and disappointment at the paltry wages he has received for his labours, toiling away on a fishing boat in the dangerous North Sea. His eyes fill with tears as he holds his hand out to show his wife the three coins he has received, while two other women look on, their joy at his safe return fading at the revelation of the coins. Representing three different generations, from aged mother to suffering wife and young, innocent daughter, the women stand as emblems of all those who wait anxiously for the return of their loved ones, dependent on their work and bravery for their own survival. The picture's message is obvious – the three coins will not be enough to sustain the family of four, and so the fisherman will have to leave again almost immediately to find more work. The scene is made all the more poignant by the presence of the woman just visible through the window, who rushes past as she hurries about her business, oblivious to the dramas taking place in the cottage. She stands as a stark reminder that the scene is not an unusual one amongst these communities, but rather one that most families face. The ship that cuts through the water in the distance, meanwhile, may allude to the many distant loved ones at sea, risking their lives at the same moment in time, a detail which emphasises the universality of the family's predicament.

Vincent van Gogh, *The Potato-Eaters*, May 1885. Van Gogh Museum, Amsterdam.

The subject matter of *Faith and Reward* was directly shaped by Toorop's first-hand experience of the fishermen who made their living along the Netherlandish coast, following his move to the isolated sea-side town of Katwijk aan Zee, just west of Leiden, during the spring of 1890. The people and the harsh realities of their way of life became a frequent subject in his art after this date, with the artist finding a universal symbol of hope and survival in their practices, traditions, and faith. Indeed, the role of religion in the lives of the fisherman and his family adds an intriguing subtext to *Faith and Reward*. As the fisherman glances towards the small image of Christ in the far left hand corner of the composition, drawing our eyes to its presence in the process, he is overcome with emotion. Contemplating the difficulties which lie ahead, he seeks solace and hope in the image of Christ. Despite its state of disrepair, the picture remains a central feature of the home, its prominence reflecting the importance of faith and religion in their lives. While the broken glass may be a symbol for the endurance of their faith even in such times of desperation, it may also reflect an internal crisis within the fisherman, as his belief in a greater power is tested by the circumstances in which he finds himself.

The everyday hardships of ordinary man was a prevailing theme in literature and theatre at this time, and several contemporary critics linked *Faith and Reward* to the works of the Dutch playwright Herman Heijermans, who was also living on the western coast of the Netherlands at this time. Indeed, Toorop and Heijermans enjoyed a close friendship during this period, as is evident from the lively correspondence they shared. Like Toorop, Heijerman's first hand experiences of the brutal conditions under which the local fishermen worked informed his artistic output, particularly the theatre piece *Op Hoop van Zegen,* which was staged for the first time in December 1900, just as Toorop was working on *Faith and Reward.* Becoming an instant success amongst Dutch audiences, the drama was a sharp indictment of the exploitation of Netherlandish fishermen at the turn of the century, exploring the harsh choices which every family faced to survive, and the stoic suffering of the women left behind as their loved ones venture out to sea. Similarly, in Toorop's composition the three women that surround the fisherman occupy a central role in the symbolism of the painting, their worried expressions evoking a sense of despair and resignation, as they remain unable to change their circumstances or fate.

Faith and Reward was completed in January 1902, and was immediately exhibited at the Kunstzalen Oldenzeel in Rotterdam, quickly followed by the spring salon of 'Le Libre Esthétique' in Brussels. While the drawing was well received by critics, with many complementing the subtle psychological insight of the artist's vision, a debate raged among art critics in the local press regarding the title of the work, as some protested against the use of the word 'wages.' The drawing subsequently became known as *Faith and Reward,* and was purchased by the Kunstmuseum in Wiesbaden, shortly after its exhibition in the city in the Autumn of 1903.

27

CLAUDE **MONET** (1840-1926)

Vétheuil

signed 'Claude Monet' (lower right)
oil on canvas
25¾ x 36⅜ in. (65.5 x 92.2 cm.)
Painted in 1879

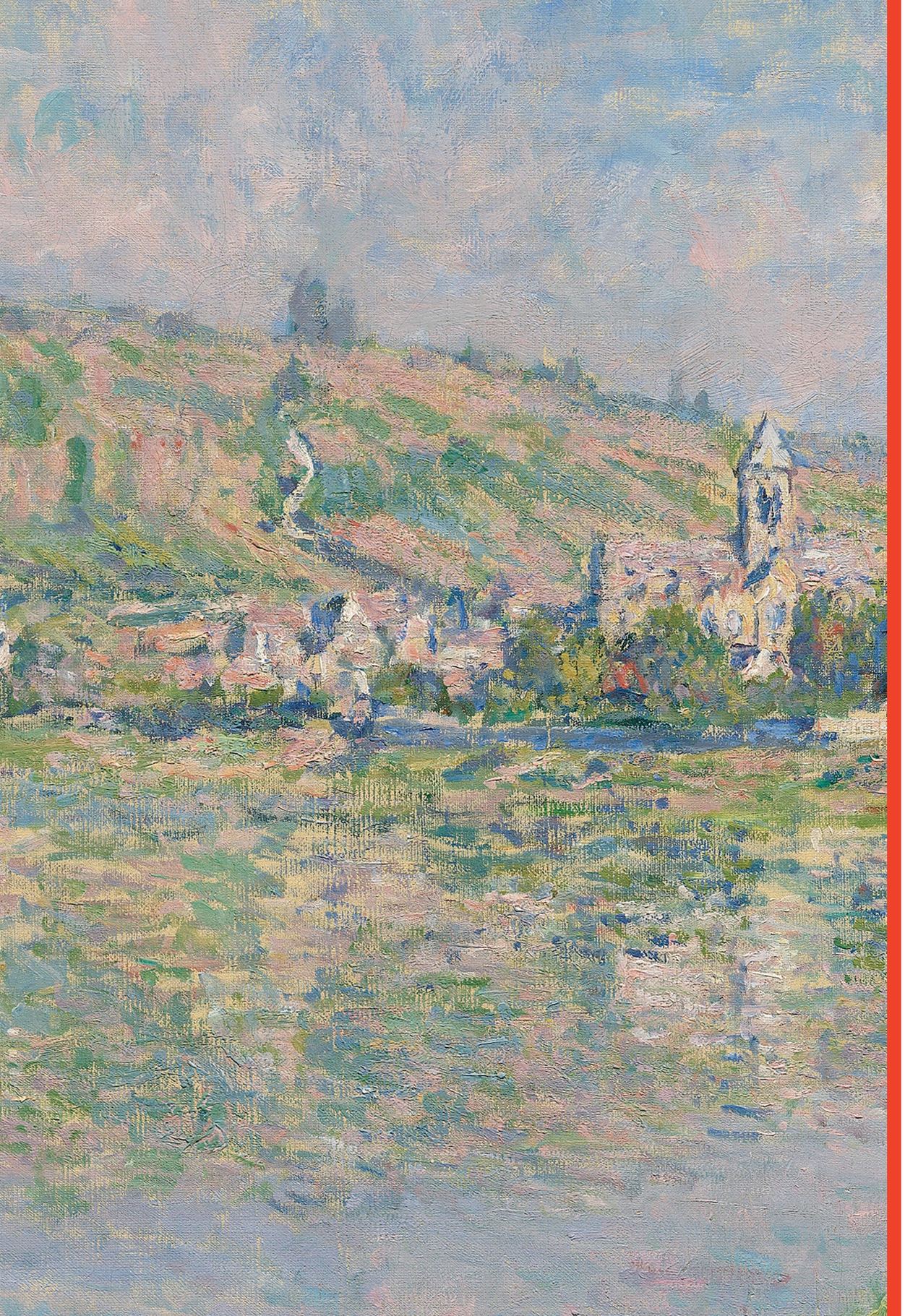
£4,000,000–6,000,000
$5,600,000–8,400,000
€4,500,000–6,800,000

PROVENANCE:
Edmond Decap, Paris.
Charles Viguier, Paris; his sale, Galerie Georges Petit, Paris, 4 May 1906, lot 50.
Galerie Georges Petit, Paris, by whom acquired at the above sale.
Lucien Sauphar, Paris, *circa* 1924; his estate sale, Galerie Jean Charpentier, Paris, 17 March 1936, lot 31.
Galerie Durand-Ruel, New York (no. 5306), by whom acquired at the above sale.
Galerie Durand-Ruel, Paris (no. 15839).
Arthur Tooth & Sons, London (no. 1159), on consignment from the above, in October 1936.
Sir Victor Schuster, London, by whom acquired from the above in May 1937.
Arthur Tooth & Sons, London.
Lady Kroyer-Kielberg, London, by whom acquired from the above in February 1945.
Michael Kroyer, London, by descent from the above.
The Lefevre Gallery, London.
Triton Collection Foundation, The Netherlands, by whom acquired from the above in 1996.

EXHIBITED:
Paris, Galerie Georges Petit, *Claude Monet*, January 1924, no. 61.
Treviso, Casa dei Carraresi, *Monet. I luoghi della pittura,* September 2001 - February 2002, p. 98 (illustrated).
Edinburgh, Royal Scottish Academy, *Monet: The Seine and The Sea 1878-1883,* August - October 2003, no. 13, pp. 66 & 67 (illustrated p. 67).
Brescia, Museo di Santa Giulia, *Monet: la Senna, le ninfee: Il grande fiume e il nuovo secolo,* October 2004 - April 2005, no. 89, p. 310 (illustrated p. 311).
The Hague, Gemeentemuseum, *Buitenleven. Franse negentiende-eeuwse landschappen uit de collectie van de Triton Foundation,* July - October 2005, p. 20 (illustrated).
Brescia, Museo di Santa Giulia, *Turner e gli impressionisti: La grande storia del paesaggio moderno in Europa,* October 2006 - March 2007, no. 193, p. 362 (illustrated p. 363).
Tokyo, National Art Center, *Monet: L'art de Monet et sa postérité,* April - July 2007, no. 17, p. 63 (illustrated).
Seoul, Seoul Museum of Art, *Claude Monet: From Instant to Eternity,* July - September 2007 (ex. cat.).
Passariano, Villa Manin, *L'età di Courbet e Monet: La diffusione del realismo e dell'impressionismo nell'Europa centrale e orientale,* September 2009 - March 2010, no. 84, p. 299 (illustrated pp. 106 & 299).
Tokyo, National Art Center, *Van Gogh: The adventure of becoming an artist,* October - December 2010, no. 69, p. 116 (illustrated p. 117); this exhibition later travelled to Fukuoka, Kyushu National Museum, January - February 2011, and Nagoya, City Art Museum, February - April 2011.
Martigny, Fondation Pierre Gianadda, *Monet: au Musée Marmottan et dans les collections Suisses,* June - November 2011, no. 16, pp. 184 & 185 (illustrated p. 65).
Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.
Verona, Palazzo della Gran Guardia, *Verso Monet: Storia del paesaggio dal Seicento al Novecento,* October 2013 - February 2014, no. 97, p. 453 (illustrated pp. 305 & 453); this exhibition later travelled to Vicenza, Basilica Palladiana, February - May 2014.
Frankfurt, Städel Museum, *Monet and the Birth of Impressionism,* March - June 2015, no. 90, p. 203 (illustrated).
Copenhagen, Ordrupgaard, *Monet: Beyond Impressionism,* August - December 2016, pp. 37 & 208 (illustrated p. 37).

LITERATURE:
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, vol. I, *1840-1881,* Lausanne, 1974, no. 527, p. 342 (illustrated p. 343).
D. Wildenstein, *Monet, Catalogue Raisonné*, vol. II, Cologne & Lausanne, 1996, no. 527, pp. 206 & 207 (illustrated p. 206).
M. Clarke, 'Impressionismo. Quale crisi?', in exh. cat., *L'impressionismo e l'età di Van Gogh,* Treviso, 2002, p. 145 (illustrated p. 144).
B. Tempel, in exh. cat., *Miracle de la couleur: impressionisme en post-impressionisme,* Rotterdam, 2003, p. 158 (illustrated fig. 13).
S. van Heugten, *Avant-gardes, 1870 to the present: The Collection of the Triton Foundation*, Brussels, 2012, pp. 68 & 555 (illustrated p. 69).

Please note this work has been requested for the forthcoming *Monet & Architecture* exhibition taking place at The National Gallery, London, from April - July 2018.



Postcard of Vétheuil.

> *'I have set up shop on the banks of the Seine at Vétheuil in a ravishing spot.'*
>
> CLAUDE MONET

Under a powder blue sky, the houses and tower of the church of Vétheuil stand nestled into the verdant banks of the river Seine in Claude Monet's glorious, panoramic vista, *Vétheuil*. Painted in 1879, this radiant painting dates from one of the most crucial turning points of Monet's career. Amidst personal turmoil, family tragedy and financial hardships, this was a period of extraordinary productivity that saw Monet forge a new direction in his art. Leaving behind the scenes of modern life that had defined his earlier output, the artist embraced the landscape in its purest form, capturing the ephemeral and fugitive effects of light and atmosphere on this picturesque corner of the Île de France to create what many consider to be some of the finest works of his career. First owned by Impressionist collector Edmond Decap, the present painting is among the first in this series of pivotal landscapes, of which many can be found in museum collections across the world, including the Metropolitan Museum of Art, New York, the National Gallery of Art, Washington D.C., and the Musée d'Orsay, Paris.

In the summer of 1878, the year before he painted *Vétheuil*, Monet left Argenteuil, the fashionable, suburban town on the outskirts of Paris, and, after a short stay back in the capital, moved further north to Vétheuil, a small, rural village situated on a wide oxbow bend of the river Seine. Having spent the previous seven years there, Monet was seeking a new setting and new subjects with which to reinvigorate his painting. Monet and his family arrived in the idyllic, remote village in late August of this year. The ancient town was clustered around the church, Notre Dame de Vétheuil, its large bell tower and Renaissance façade an imposing presence within this rural area. The town and its attractive environs provided ample inspiration for Monet; as he wrote happily to a friend on 1 September, 'I have set up shop on the banks of the Seine at Vétheuil in a ravishing spot' (Monet, quoted in D. Wildenstein, *Monet or the Triumph of Impressionism*, Cologne, 1999, p.137).

The artist, his wife Camille, and their two young sons lived together with Ernest and Alice Hoschedé and their six children. A close friend and important patron of the artist, Ernest Hoschedé had lost his enormous inherited fortune and had been forced to declare bankruptcy, losing not only his art collection, but both his Paris apartment and opulent Château at Montgéron. Monet, who was likewise struggling financially, invited the Hoschedé family to live with them, pooling their resources to support their two families. The house they initially rented was too small to fit both of the families, and by the end of the year they had moved again into a larger property overlooking the Seine and the village of Lavacourt beyond. It was here that Monet would spend the next three and a half years, a period of great transition both personally and artistically in the artist's life. Indeed, this small village would have a deep personal and artistic resonance for the rest of Monet's life.

Monet immediately began to paint his new surroundings, exploring the deserted, flower-filled meadows, quiet, winding lanes, verdant orchards and the village and church itself. Much to his relief, he was able to sell many of these initial landscapes, which provided a much-needed influx of money to the family.

The spring of 1879 brought with it a renewed sense of optimism for the artist. Despite his ongoing personal angst, the landscape remained a source of pleasure and inspiration for Monet, reviving him and allowing him to forget his ever-burgeoning woes. As the landscape burst into bright, hopeful blossom, Monet painted with an almost frenzied passion, depicting the flowering meadows and orchards, as well as a number of scenes of the river and the environs of Vétheuil. It was at this time that he painted *Vétheuil*, a work which, like others from this spring and summer of 1879, shows little trace of the artist's

Claude Monet, *Paysage, Vétheuil*, 1879. Musée d'Orsay, Paris.

inner melancholy. Working *en plein air*, perhaps moored to or floating in the bank of the river in his studio-boat, Monet has painted the town from the south, near the road that led to Mantes, a larger town some fifty-seven kilometres from Vétheuil. One of two almost identical views – the other smaller version, possibly a study for the present work, *Paysage Vétheuil*, resides in the Musée d'Orsay, Paris – this painting presents a sun-soaked, expansive panorama of the water, sky and verdant countryside. With cows quietly grazing under the trees on the river bank, the clouds gently scudding across the sky, and the ancient town bathed in glowing light, this painting presents an idyllic, timeless view of Monet's newfound home. The richly coloured, blossoming vegetation have led critics to suggest this work was painted at the end of the summer, as the leaves are just starting to turn.

The signs of human presence in *Vétheuil* are reduced to a minimum. There is perhaps some indication of boats and activity on the far side of the river, though these are hardly visible. The soft grey and warm cream tones with which Monet has used to depict the houses and church lend the impression that the village has become fused into the fabric of the landscape itself. Man and nature appear at one within the landscape; an effect heightened by the reflections in the river, which serve to unite these dual aspects of the painting. This gradual reduction of man's presence is a characteristic that defines Monet's work of this time. Following his move to Vétheuil, Monet increasingly abandoned the contemporary themes and quintessential subjects of modern life that had dominated his earlier *oeuvre*, and for which he had become best known. Gone are the scenes of suburban life in Argenteuil and the visions of the modernising metropolis that was Paris at this time. The signs and symbols of modernity – houses, factories, plumes of smoke, bridges and figures – are eliminated, replaced instead with unfettered, naturalistic visions of nature; as Paul Hayes Tucker has written, 'Monet appears alone in a place where earth and sky, land and water, the artist and the environment are in perfect accord... There is a new kind of order [in his depictions of Vétheuil]; it is nature's, not man's' (P. Hayes Tucker, *Claude Monet: Life and Art*, New Haven & London, 1995, p. 101). The quiet and unchanged village of Vétheuil provided Monet the opportunity to paint the rural landscape of France unblemished by the signs of industrialisation and modernity that dominated the suburbs of Paris. As a result, Monet's landscapes from this time, of which *Vétheuil* is a quintessential example, are imbued with a timelessness, as the landscape appears in all its majestic grandeur, a pure vision of nature itself. Just a few months before he painted the present work, a journalist had come to 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, *op. cit.*, p. 162).

Claude Monet, *Vétheuil en été*, 1880. The Metropolitan Museum of Art, New York.

> *'We are accustomed to accept paintings of the kind Monet produced at Vétheuil as the acme of plein air naturalism.'*
>
> R. THOMSON, 'LOOKING TO PAINT: MONET 1878-1883', IN *MONET: THE SEINE AND THE SEA*, EXH. CAT., EDINBURGH, 2003, P. 19

Plunging himself into the pure sensation of being within nature, he further developed his distinctive mode of rendering the landscape, using lighter brushwork to capture a more direct response to nature, as he captured the evanescent appearance of the world around him: the depiction of fleeting light effects, varying weather conditions, the ephemeral reflections shimmering in water, and the ever-changing colours and tones of the natural world. In the present work, he has used a soft, harmonious palette of blues, greens, pale pinks and greys, employed variously for different parts of this rural scene. Monet has captured the reflections on the water with an array of loose, rapid, increasingly gestural brushstrokes, creating an almost abstract surface of colour. Likewise, the riverbank in the immediate foreground of the scene is a riot of small staccato daubs of colour; deep verdant emerald tones mixing with spots of blue, white and brighter green to create a mosaic-like effect. In this way, it is clear that Monet's focus has moved from the depiction of reality, towards the act of painting itself.

While the present work depicts a tranquil summer's day, other works of 1879, as well as those of the following year, depict similar views with subtly different atmospheric states: still and bathed in early morning sunlight, cloaked in fog, or suffused in the soft, summer light of dawn. This complete absorption in nature led Monet towards the serial technique that would come to define his later working practice. Indeed, just over two decades later, in 1901, when the artist had settled in Giverny and was immersed in two of the most challenging and innovative serial undertakings of his career, the waterlilies and the views of the Thames, Monet made a visit to Vétheuil, where he returned to many of the motifs he had previously painted. This return, at a time when he was painting some of the most experimental and radical work of his career, demonstrates the importance that this small village and the work he painted there maintained in the artist's career; perhaps by returning Monet was attempting to re-engage with the site of his earliest experiments in this distinctive mode of rendering the landscape.

In 1880, the year after Monet painted *Vétheuil*, the critic and friend of the artist, Duret noted the artist's increasing embrace of the landscape in its purest, natural form. He prophetically observed: 'After Corot, Claude Monet is the artist who has made the most inventive and original contribution to landscape painting. Were we to classify painters according to their degree of novelty and the unexpected contained in their works, Monet's name would indubitably be included among the masters... We maintain...that in the future Claude Monet will be ranked alongside Rousseau, Corot and Courbet among landscape painters...' (Duret, quoted in M. Clarke, 'Monet and Tradition, or How the Past became the Future', in *Monet: The Seine and The Sea*, exh. cat., Edinburgh, 2003, p. 45). And, while Monet's art holds a prominent position within the haloed lineage of great Nineteenth Century French landscape painting, a work such as *Vétheuil* also demonstrates the distinctive style and the radical working practices that would position the artist as one of the most important figures in the development of Twentieth Century Modernism.

28

THÉO VAN RYSSELBERGHE (1862-1926)

Champ de course à Boulogne-sur-Mer

signed with the monogram and dated '1900' (lower left)
oil on canvas
23 x 30¼ in. (58.5 x 76.8 cm.)
Painted in 1900

£500,000–700,000
$700,000–980,000
€560,000–800,000

PROVENANCE:
Eugène Descaves, Paris; his sale, Hôtel Drouot, Paris, 28 March 1919, lot 72.
Anonymous sale, Galerie Georges Giroux, Brussels, 9 November 1933, lot 200.
Anonymous sale, Galerie Georges Giroux, Brussels, 14 March 1936, lot 309.
G. Vanderhaeghen, Ghent, by 1962.
Anonymous sale, Christie's, London, 27 June 1988, lot 15.
Private collection, United States, by whom acquired at the above sale.
Anonymous sale, Sotheby's, New York, 8 November 1994, lot 9.
Private collection, United States, by whom acquired at the above sale.
Galerie De Jonckheere, Brussels.
Maurice Keitelman, Brussels.
Waring Hopkins, Paris.
The Triton Collection Foundation, The Netherlands, by whom acquired from the above in 2000.

EXHIBITED:
Brussels, La Libre Esthétique, *Huitième Exposition*, March 1901, no. 468, p. 41.
Bilbao, Sociedad El Sitio, 1901.
Vienna, Secession Building, *Entwicklung des Impressionismus in Malerei und Plastik, XVI*, January - February 1903, no. 122, p. 32 (titled 'Pferderennen').
Ghent, Musée des Beaux-Arts, *Rétrospective Théo van Rysselberghe*, July - September 1962, no. 76, p. 42.
Deurle, Stichting Léon de Smet, *Peintres Flamandes XIX-XX siècle,* May - June 1981, no. 49.
Brussels, Palais des Beaux-Arts, *Théo van Rysselberghe,* February - May 2006, pp. 65-66 & 258 (illustrated p. 65); this exhibition later travelled to The Hague, Gemeentemuseum, June - September 2006.
The Hague, Gemeentemuseum, *Meer dan kleur. Fauvisme en expressionisme uit de collectie van de Triton Foundation,* April - September 2009, pp. 10- 11 (illustrated p. 10).
Rotterdam, Kunsthal, *Avant-gardes: De collectie van de Triton Foundation*, October 2012 - January 2013.

LITERATURE:
T. van Rysselberghe, *Letter to François Viélé-Griffin*, 11 August 1899, as 'champ de courses'.
G. van Zype, 'Notice sur Théo van Rysselberghe', in *Annuaire de l'Académie royale de Belgique,* Brussels, 1932, p. 35 (dated '1899').
G. Pogu, *Théo van Rysselberghe. Sa vie. Premiers éléments,* 1963, p. 22.
D. E. Gordon, *Modern Art Exhibitions, 1900-1916,* Munich, 1974, p. 26.
S. Goyens de Heusch, *Het impressionnisme en het fauvisme in België,* Antwerp, 1988, p. 204 (illustrated).
R. Feltkamp, *Théo Van Rysselberghe, 1862-1926, Catalogue raisonné,* Brussels, 2003, no. 1900-009, pp. 326 & 494 (illustrated pp. 83 & 326).
S. van Heugten, *Avant-gardes, 1870 to the present: The Collection of the Triton Foundation, Brussels,* 2012, p. 562 (illustrated pp. 86-87).

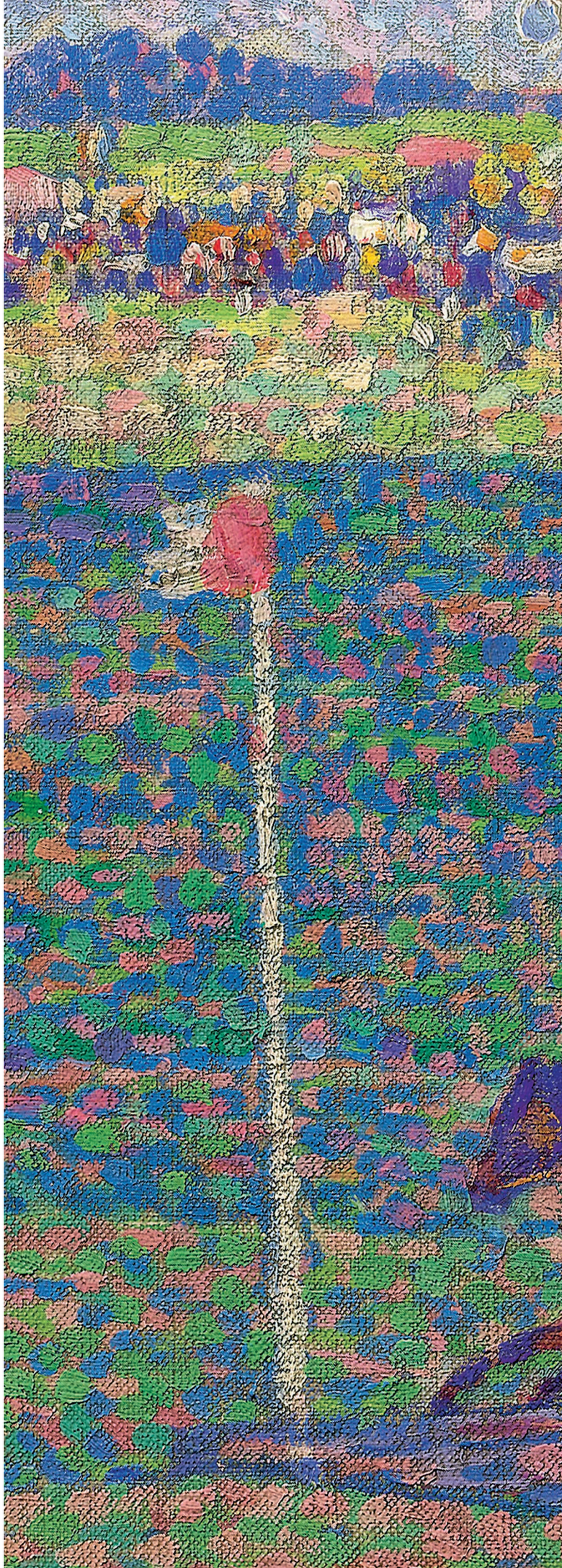
We thank Olivier Bertrand for providing additional information on this painting which will be included in his Théo van Rysselberghe *catalogue raisonné*.

Conceived during an extended sojourn on the Northern coast of France, *Champ de course à Boulogne-sur-Mer* combines the incredible precision of Théo van Rysselberghe's Pointillist technique with the energy and excitement of the horse race, capturing the majestic animals as they thunder through the vibrant, undulating landscape of the course at Boulogne-sur-Mer. Like many harbours along the Normandy coast, Boulogne-sur-Mer had undergone something of a transformation during the Nineteenth Century, developing into a popular bathing resort for wealthy Parisians, following the arrival of a railway link to the capital. It was also one of the main ports for cross-Channel ferry services to England, which resulted in the development of a healthy tourist industry in the town. Van Rysselberghe travelled to the Normandy coast in 1899, basing himself in the small town of Ambleteuse, just 12 kilometres north of the harbour at Boulogne-sur-Mer. It is most likely that Van Rysselberghe travelled to the hustle and bustle of the larger port town specially to see the races, which were a popular social sporting event at the turn of the century. Positioning himself mid-way through the course, rather than near the finish line and grandstands, Van Rysselberghe captures a dynamic view of the flight of the horses in the very heat of the race.

The fashion for racing on a fixed track had only entered the French consciousness in the 1830s, when the influence of British investors active in Le Havre, Rouen and Paris sparked a series of innovations in the social life of the upper classes. A number of prestigious clubs dedicated to the sport soon sprang up around France, with l'Union and Le Jockey Club amongst the most distinguished, while racecourses and general race meetings began to be staged with increasing frequency throughout the country. In Paris, the Longchamp racecourse opened in the Bois de Boulogne to much fanfare in 1857, and it quickly became a magnet for the fashionable echelons of Parisian society, with the racing season drawing crowds of well-to-do spectators who would promenade through the park in the cutting edge fashions of the day. Like most Parisian entertainments of the time, the races were an opportunity for social display and interaction as much as a sporting event, where close attention to the goings-on of the race was not as high a priority as the keen observation of who was in attendance and what they were wearing. Artists such as Manet and Degas returned again and again to the bustle of Longchamp in their paintings, diligently observing the social rituals of the crowds enjoying the spectacle, but also displaying a keen interest in the excitement and drama of the horse race itself. For example, there is a distinct sense of the thrill of the race in Manet's *Les courses de chevaux au bois de Boulogne,* which captures a view of the leading protagonists as they dash past the artist, the horses' legs stretched to their full expanse as they gallop by, fighting to reach the finish line first.

Van Rysselberghe's rendering of the races at Boulogne-sur-Mer captures the almost carnival atmosphere of the event, the grandstands in the distance bustling with the colourful mass of crowds cheering on their favourite jockeys and horses, while the bright flags marking the finish line flutter in the strong breeze that sweeps through the landscape. Adopting a profile view of the horses as they navigate the steeplechase course, the artist displays a keen interest in the drama of the whole event rather than just the desperate dash in the last moments of the race as the horses reach the final straight. Capturing a snapshot of the lead group as they navigate an obstacle, the horses sailing through the air as they jump the fence, Van Rysselberghe imbues the composition with a sense of the dangers inherent in each fence, the exertion of the horses as they tackle each jump or incline, and the intense thrill of the action.

With its nuanced play of colour and vibrant brushwork, *Champ de course à Boulogne-sur-Mer* also demonstrates the growing individuality of Van Rysselberghe's Pointillist technique during this period, as he took a decisive step away from the precise, uniform, round brush-marks advocated by the movement's founder, Georges Seurat. In this composition, Van Rysselberghe fills the canvas with dots of varying shape and size, introducing a vibrant sense of variety to the surface of the painting. The landscape in the foreground, for example, is filled with small, slightly elongated daubs of pigment, while the horses and rider are formed using longer, thinner strokes of paint that seem to flow with the contours of their bodies. The structures in the distance, meanwhile, are captured using almost rectangular strokes of paint, the forms of the small tents and horseboxes on either side of the central grandstand appearing without any of the densely packed dots that fill the rest of the canvas. Van Rysselberghe's evolving technique is perhaps most evident in the rich painterly surface of the sky, where small points of blue and white paint sit directly alongside the large, thick strokes used in the massive columns of clouds that tower above the scene. By introducing these varying textures and shapes to the canvas, Van Rysselberghe heightens the dynamic visual effect of the Pointillist technique, lending the composition a new energy and spirit which reflects the excitement of the horse race.



29

RAOUL **DUFY** (1877-1953)

La plage et l'estacade de Trouville

signed and dated 'R. DUFY 1905' (lower left)
oil on canvas
25½ x 31⅞ in. (64.8 x 80.9 cm.)
Painted in 1905

£700,000–1,000,000
$980,000–1,400,000
€800,000–1,100,000

PROVENANCE:
Mr G. Urion, Paris; his sale, Galerie Georges Petit, Paris, 30 May 1927, lot 29.
M. & Mme. André Goldet, Paris.
Seized from the above during the Occupation of Paris, after May 1940.
Perls Galleries, New York (no. 6505), by whom acquired from a 'brocanteur', Paris, 1963.
Mrs Maurice Newton, New York, by whom acquired from the above; sale, Sotheby's, New York, 19 October 1977, lot 33 (withdrawn).
Restituted to the heirs of M. & Mme. André Goldet.
Wildenstein Galleries, Paris.
Patrick Rossini, Paris.
Acquired from the above by the present owner in 1980.

EXHIBITED:
Lausanne, Fondation de l'Hermitage, *De Cézanne à Picasso*, June - October 1985, no. 56, pp. 161-162 (illustrated p. 162 & pl. 56).
Martigny, Fondation Pierre Gianadda, *Raoul Dufy*, January - June 1997, no. 3, pp. 23 & 191 (illustrated p. 23).
Lyon, Musée des Beaux-Arts, *Raoul Dufy*, January - April 1999, no. 13, p. 62 (illustrated p. 63); this exhibition later travelled to Barcelona, Museu Picasso, April - July 1999.

LITERATURE:
M. Laffaille, *Raoul Dufy: Catalogue Raisonné de l'oeuvre peint,* vol. I, Geneva, 1972, no. 110, p. 103 (illustrated).
S. Whitfield, *Fauvism*, London, 1996, no. 107, p. 211 (illustrated n.p.).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

R. DUFY
1905

Raoul Dufy, *L'Estacade à Sainte-Adresse*, 1902. Musée des Beaux-Arts, Reims.

Raoul Dufy, *Les Bains Marie-Christine à Sainte-Adresse*, 1903. Fondation Bemberg, Toulouse.

> *'Having arrived at some beach subject or other I would sit down and start looking at my tubes of paint and my brushes. How, using these things, could I succeed in conveying not what I see, but that which is, that which exists for me, my reality?'*
>
> RAOUL DUFY

Emerging during a time of important transition in Raoul Dufy's career, *La plage et L'estacade de Trouville* is one of the first canvases in which the artist began to explore a new, vibrant and free colouristic vocabulary inspired by the ground-breaking art of the fauvist movement. Dufy had first come across the Fauves in the spring of 1905 at the Salon des Indépendants, where his encounter with Henri Matisse's *Luxe, calme, et volupté* left him awestruck. Its boldly subjective use of pure colour encouraged Dufy to free himself from a direct representation of reality and instead push his art into new realms of subjective vision. 'At the sight of that picture,' he recalled, 'I understood the new *raison d'être* of painting, and Impressionist realism lost all its charm for me as I looked at this miracle of creative imagination at work in colour and line. I immediately grasped the mechanics of art' (Dufy, quoted in M. Giry, *Fauvism: Origins and Development,* New York, 1982, p. 135). Returning to his native Le Havre that summer, Dufy's depictions of life in the coastal hubs of Trouville and Sainte-Adresse became invigorated by a new sense of vibrancy and colour. Speaking about this period of transition in his art, Dufy explained: 'I had previously painted beaches in the manner of the Impressionists, and had reached saturation point, realizing that this method of copying nature was leading me off into infinity, with its twists and turns, and its most subtle and fleeting details. I myself was standing outside the picture. Having arrived at some beach subject or other I would sit down and start looking at my tubes of paint and my brushes. How, using these things, could I succeed in conveying not what I see, but that which is, that which exists for me, *my reality?'*(Dufy, quoted in D. Perez-Tibi, *Dufy,* London, 1989, pp. 22-23). It was this desire to translate his personal experience of the landscape onto canvas that drove Dufy to continue his experimentations with this new artistic vocabulary.

The Normandy coast had undergone a remarkable transformation during the first half of the Nineteenth Century as the development of fast rail connections to and from the capital led to the development of a thriving summertime tourist industry in the region. Traditional fishing villages along the Côte Fleurie quickly developed into seaside resorts, complete with new villas, grand hotels and casinos that catered to the fashionable Parisians who travelled in their droves for sojourns by the sea during the summer months. Eugène Boudin and Claude Monet were both drawn to the area in the 1860s and 1870s, and recorded life on the modern beach, painting the holidaymakers as they traversed the promenades and gathered on the sandy beaches to reap the health benefits of the fresh sea air. The works they produced helped to shape the identity of the Normandy coastline in the public imagination, influencing the perception of Parisians looking to escape the overwhelming heat and commotion of city life for the more relaxing sea-side location. However, whereas many of the later impressionist views of the area were selectively edited to emphasise the untouched, idyllic aspects of the landscape, Dufy's beach scenes from the early 1900s revel in the bustling atmosphere of the holiday resorts. Focusing on the hotels, cafes, and cabanas for hire, as well as the stylish people that populated them, Dufy threw a spotlight on to the vibrant, energetic holiday mood of towns such as Trouville, Deauville, and Sainte-Adresse.

Depicting a typical beach scene of the period, Dufy's composition is teeming with bathers and parasol wielding holidaymakers as they gather on the sandy shoreline at Trouville, enjoying the sunshine and clear skies of a mid-summer day. Sporting an array of colourful, elegant costumes, the crowd turn their gaze in apparent unison to the horizon line, where a single ship is silhouetted against the sky. Some figures shelter from the heat beneath the distinctive striped cabanas that were a common feature along the beaches of the Normandy coast, but most remain in the open sunlight, their attention absorbed entirely by the boat as it moves through the water. Their gestures and attitudes are swiftly recorded by the artist with a sense of spontaneity, their outlines captured in a series of fluid, loose brushstrokes of pure colour. Dufy's free handling of paint imbues their elegant costumes with a gentle sense of movement, creating the impression that the edges of their coats and the elegant hemlines of their dresses are caught in the delicate sea breeze that licks the coast. The sharp diagonal raised walkway that extends out towards the sea and above the crowds casts a striking profile in the left hand side of the composition, while the men and women shown promenading along its length hint at the complex social codes that governed life in the summer seaside resorts at this time. The objective of visiting the seaside was often not solely for health reasons – visitors were drawn to the resorts as it was the fashionable thing to do, travelling there to see and be seen by the great and good of Parisian society. Constantly on view, they wore their finest garments at all times, often purchasing special costumes for their holidays, so that their fellow beachgoers could admire them. This sense of voyeuristic exchange is evident in *La plage et L'estacade de Trouville,* in the way that the figures on the walkway gaze down at the crowd below, their attention caught not by the ship in the distance, but rather by the people who surround them.

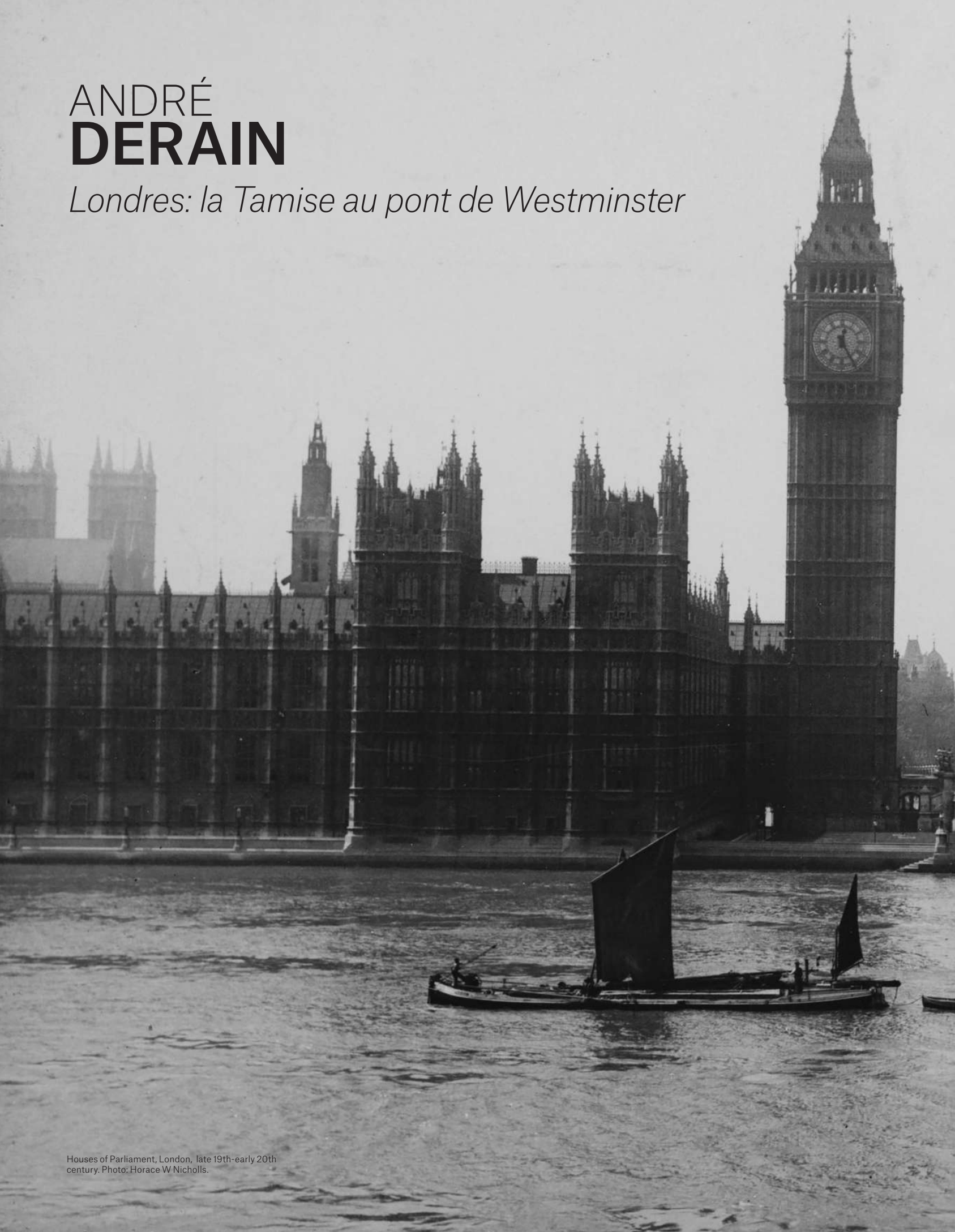
The beach at Trouville, August 1906.

While the activity of the beach offered an intriguing subject for Dufy, it is his use of colour and the range of tones that he employs that imbues the scene with such a festive atmosphere. The beach, for example, is composed of a myriad of individual strokes of pure colour, ranging from peachy pink to pale mint green, underpinned by subtle shades of lilac, lemon, and blue. Adding the occasional highlight of red, the ground seems to come alive underneath the figures, as the artist captures a sense of the glittering effect of the sun as it reflects off the sand. The sky, meanwhile, is brushed with delicate pastel tones, from a warm yellow glow through effervescent shades of green, to the beautiful blue that sits alongside with the rich turquoise of the Atlantic Ocean, embellished with touches of white and blue-violet. The use of a common tonality in both the sky and the water creates a sense of unity within the composition, with the great expanse of blue providing Dufy with a bold block of colour against which to set the figurative and architectural elements of the scene. The richness of these colour transitions, combined with the simplification of form and the loose, free brushwork that make up the scattering of tents, parasols and figures in the scene, owe a clear debt to the fauvist experiments of Derain and Matisse. However, there also remains a distinctly impressionist inflection to the tones Dufy uses, as the nuances of the northern light are captured in noticeably more pastel tones than in the work of some of his fauvist contemporaries. In this way, *La plage et L'estacade de Trouville* marks the beginning of Dufy's adventures in Fauvism, as he combined elements of both his recent impressionist past with the most cutting edge developments of the French avant-garde.

Raoul Dufy, *Les trois ombrelles*, 1906. Museum of Fine Arts, Houston.

ANDRÉ **DERAIN**

Londres: la Tamise au pont de Westminster



Houses of Parliament, London, late 19th-early 20th century. Photo: Horace W Nicholls.

PROPERTY FROM A DISTINGUISHED COLLECTION

λ* 30

ANDRÉ **DERAIN** (1880-1954)

Londres: la Tamise au pont de Westminster

signed 'Derain' (lower right)
oil on canvas
25⅞ x 29⅝ in. (65.7 x 75.2 cm.)
Painted in 1906-1907

£6,000,000–9,000,000
$8,400,000–13,000,000
€6,800,000–10,000,000

PROVENANCE:
Ambroise Vollard, Paris (no. 2273).
Galerie Bing, Paris.
Mme Marcelle Bourdon, Paris.
Sidney Janis Gallery, New York.
Ira Haupt, New York.
Wildenstein Gallery, New York.
Fine Arts Associates, New York.
Mr & Mrs Charles Zadok, New York, by 1964; their sale, Sotheby's, London, 22 June 1965, lot 14.
Lady Edith Wolfson, London.
Anonymous sale, Sotheby's, London, 2 December 1986, lot 47.
Private collection, United States.
The Lefevre Gallery, London.
Galerie Daniel Malingue, Paris, by whom acquired from the above.
Ivor Braka, London, by whom acquired from the above.
Acquired from the above by the present owner in 2009.

EXHIBITED:
London, Royal Academy of Arts, *L'Ecole de Paris, 1900-1950,* January - March 1951, p. 6 (illustrated).
Paris, Musée National d'Art Moderne, *Le Fauvisme*, June - September 1951, no. 42, p. 16.
Geneva, Musée de l'Athénée, *Derain*, July - October 1959, no. 2.
Marseille, Musée Cantini, *Derain,* June - September 1964, no. 22, n.p. (illustrated n.p.).
Tokyo, Seibu Museum of Art, *Les Fauves,* August - September 1974, no. 15 (illustrated); this exhibition later travelled to Kanazawa, Ishikawa Prefectural Art Museum, September - October 1974.
Los Angeles, Los Angeles County Museum of Art, *The Fauve Landscape,* October - December 1990, p. 188 (illustrated pl. 188); this exhibition later travelled to New York, The Metropolitan Museum of Art, February - May 1991; and London, Royal Academy of Arts, June - September 1991.
Sydney, The Art Gallery of New South Wales, *fauves,* December 1995 - February 1996, no. 27, p. 90 (illustrated p. 91); this exhibition later travelled to Melbourne, National Gallery of Victoria, February - May 1996.
Paris, Musée d'Art Moderne de la Ville de Paris, *Le fauvisme ou 'l'épreuve du feu': éruption de la modernité en Europe*, October 1999 - February 2000.
London, Courtauld Institute of Art Gallery, *André Derain: The London Paintings,* October 2005 - January 2006, no. 5, p. 80 (illustrated p. 81; dated '1906-1907').

LITERATURE:
G. Diehl, *Derain,* Paris, 1991, p. 31(illustrated).
M. Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint,* Paris, 1992, no. 84, p. 54 (illustrated).

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Claude Monet, *Londres, le Parlement. Trouée de soleil dans le brouillard*, 1904.
Musée d'Orsay, Paris.

Londres: la Tamise au pont de Westminster is one of a magnificent, explosive and seminal series of works that André Derain painted over the course of three stays in London, in 1906 and 1907. Ranking among some of the greatest works of early modernism, these cityscapes form the second phase of the artist's radical Fauvist period, presenting not only the radical liberation of colour that this short-lived but intense artistic movement had propagated, but the increasing move away from an allegiance to mimesis towards a new autonomous form of artistic expression. One of a total of twenty-nine recorded London paintings, this work takes one of the artist's favourite and most frequently painted views as its subject: captured from the Albert Embankment, it depicts the very heart of the city, the wide waters of the Thames, the Palace of Westminster, Westminster Bridge and, in the background, the splendidly rising pyramidal silhouette of Whitehall Court. As with all of the works in this series, in *Londres: la Tamise au pont de Westminster* the British capital is saturated in radiant, daringly radical colour, such as it has never been seen in art before. Here, the expansive grey waters of the Thames are transformed into a mosaic of shimmering yellow, opalescent blue and turquoise; the sunlit sky rendered in an iridescent patchwork of delicate blues and pinks. Even the lamppost transcends its ubiquity to become a dazzling cobalt blue totem ascending skyward, dwarfing the two pedestrians who stand below.

Just a few months before he ventured to London, Derain had made his explosive debut into the Parisian art world when he was included in the scandalous, now legendary Salon d'Automne of 1905. Having worked alongside Matisse in Collioure during that summer, Derain returned to Paris with some of the most incendiary paintings that the Twentieth Century had yet seen; radically executed landscapes in which the pale ground of the canvas jostled alongside broad, unmixed strokes of bold, unnaturalistic colour. Together, the work of Matisse, Vlaminck and Derain, among others, induced the incensed critic Louis Vauxcelles to name this group of artists 'les Fauves' or 'Wild Beasts', the moniker that would come to define the style and technique of this brief movement. Derain's work at the Salon caught the eye of one of Paris' leading contemporary art dealers, the man who had, a few months earlier, introduced the artist to Matisse: Ambroise Vollard. In November, just a few days before the Salon closed, Vollard bought the entirety of Derain's studio, and, in a move that would shape the course of Derain's early career, became his dealer.

It was Vollard's idea to send Derain to London and commission him to paint a series of cityscapes there. Following in the example of Claude Monet, whose series of Thames paintings had been met with rapturous praise when they were exhibited at the Galerie Durand-Ruel in June 1904 (coincidentally, Derain had visited and been entranced by

André Derain, *Londres: Le quai Victoria, circa* 1906.
Musée d'Orsay, Paris.

André Derain, *Londres: Le pont de Hungerford à Charing Cross, circa* 1905-1906.
Museum of Modern Art, New York. Gift of Mr & Mrs David Rockefeller.

this exhibition whilst on leave from his military service), and again at the Galerie Bernheim-Jeune in the spring of 1906, Vollard sought to capitalise on the success of the popularity of these works. Derain later recalled the circumstances of his London commission: 'After a visit to London, [Vollard] was very enthusiastic about the city and wanted some paintings inspired by its atmosphere. He sent me there because he wanted to renew the expression that Claude Monet has tackled so successfully, and which he made such a powerful impression in Paris a few years earlier' (Derain to Ronald Alley, in J. House, 'The Thames Transfigured: André Derain's London', in *André Derain: The London Paintings*, exh. cat., London, 2005-2006, p. 31).

The twenty-five-year-old artist arrived in London in March 1906. There has been much debate over the exact timings of the sojourns Derain made in the capital. As Rémi Labrusse and Jacqueline Munck explain in their article, 'André Derain in London (1907-07): letters and a sketchbook' (*The Burlington Magazine*, vol. 146, no. 1213, April 2004, pp. 243-260), before the discovery in 1999 of letters from Derain to Matisse, it was thought that Derain travelled to London in 1905 and again in 1906. With the study of this correspondence however, it became possible to deduce that Derain made his first trip at the beginning of March 1906. Returning to Paris after just ten days so that he could help Matisse hang his one-man show at the Galerie Druet and visit the Salon des Indépendants, he returned again in late March until the middle of April, and, after a summer spent in L'Estaque, he crossed the Channel for a final time to complete his British painting campaign, in January 1907. Of the series of 29 works from London, only one, *Westminster* (Musée de Saint-Tropez) can be decisively dated to 1906 due to its inclusion in the Salon d'Automne later this year. The rest of this group, including *Londres: la Tamise au pont de Westminster*, date from either 1906 or 1907. The artist presented this group of works to Vollard in the summer of 1907 shortly before he left the dealer and joined the cubist supporter Daniel-Henry Kahnweiler. Never exhibited as a group, the majority of these London paintings remained in Vollard's collection for the rest of his life.

With the esteemed example of Monet set firmly in his mind, over the course of his time in London, Derain travelled across the city in search of his subjects, sketching an array of different views. Very quickly however, his portrayal of the city diverged from his predecessor. Unlike Monet, whose depictions of the city had centred around three specific viewpoints – the Thames and Waterloo bridge depicted from the Savoy Hotel; looking south over Charing Cross Bridge to the Palace of Westminster; and the view west from St Thomas's Hospital towards Westminster – Derain was not fixed to one specific viewpoint. Instead he captured the city from a range of positions, never returning to an identical subject twice in an attempt to challenge himself afresh with each work. More than this however, the notorious London fogs for which the city had become best known, and under whose spell Monet had well and truly fallen, proved strangely elusive for Derain. 'Dismayingly, London has been drenched in sunlight for a fortnight, turning it into another Marseilles', he wrote to Vollard during his second stay. 'I am totally deprived of fog' (Derain, quoted in R. Lambrusse & J. Munch, 'André Derain in London (1906-1907)', in *ibid.*, p. 27).

> *'The Thames is huge and it's the opposite of Marseilles; that's telling you everything.'*
>
> DERAIN IN A LETTER TO VLAMINCK, 7 MARCH 1906, IN *ANDRÉ DERAIN: THE LONDON PAINTINGS*, EXH. CAT., LONDON, 2005-2006, P. 133

As a result, Derain pursued, whether out of necessity or by choice, not the same muted, soft effects of light and colour that this atmospheric condition cast over the appearance of the city, but rather focused on more radical formal experimentation. He explained, 'Where Monet is concerned, I adore him despite everything, precisely because of his error, which offers me a precious lesson. Isn't he right, in the end with his fugitive and non-lasting colour, to render the natural impression which is only an impression and which does not last...? As for me, I am seeking something else: what is there in nature, on the contrary, that is fixed, eternal, complex' (Derain, in a letter to Vlaminck, variously dated as June 1904 or March 1906, in J. House, *op. cit.*, p. 31).

Londres: la Tamise au pont de Westminster embodies this radically different approach that Derain took in his portrayal of London. Like Monet, here Derain centres his composition around the revered, monumental and magisterial icon of the Palace of Westminster. From here however, the two artists radically diverge. One of six others that takes this symbol of power, patriotism and politics as its subject, *Londres: la Tamise au pont de Westminster* is a view that appears bathed in radiant daylight. Rather than dissolving into a gentle, enveloping haze of mist, the luminous blue silhouettes of the soaring tower of Big Ben, looming mass of Whitehall and the rest of the simplified, cubic buildings along the far bank of the river remain clear, solid and monumental against the bright sky. Perhaps more importantly however, the softly hued mirage of sky, water and silhouettes are all set against the forceful angular line of the Albert Embankment in the immediate foreground of the painting. Two figures, perhaps tourists, meander along the this stretch of pavement, one perhaps reading a newspaper, their presence lending this scene an unequivocal sense of modernity – a frequent characteristic of Derain's London works. This soaring, dynamic diagonal also seems to skew the overall perspective of this painting, making clear that Derain has heavily cropped the view he would have seen from this position, excluding the main body of the Parliament buildings to leave only Big Ben and the expansive, arched bridge itself.

J.M.W. Turner, *The Burning of the Houses of Lords and Commons*, 16 October 1834.
The Cleveland Museum of Art, Ohio.

> *'The sites that are so familiar to Londoners appear clad in a fabulous polychromatic garb that transforms them into a mirage of coloured paint.'*
>
> J. HOUSE, 'THE THAMES TRANSFIGURED: ANDRÉ DERAIN'S LONDON', IN *ANDRÉ DERAIN: THE LONDON PAINTINGS*, EXH. CAT., LONDON, 2005-2006, P. 48

Claude Monet, *La Tamise à Charing Cross à Londres*, 1903.
Musée des Beaux Arts, Lyon.

André Derain, *Le Palais de Westminster*, 1906-1907.
The Metropolitan Museum of Art, New York.

With *Londres: la Tamise au pont de Westminster*, Derain has moved away from the Divisionist application of colour that characterises two very similar views, *Westminster* and *Big Ben, Londres*, 1906-07 (Musée d'art moderne, Troyes). At this time, Derain was immersed in the formal power of colour, exploring how he could give this formal attribute a meaning beyond its descriptive value; experimentations he had developed the previous summer with Matisse in Collioure. The present work demonstrates this concurrent experimentation. Rather than applying colour with small dots of complementary pairings of colour, he has developed this to instead use wide, slab-like brushstrokes that evoke a sense of flatness and solidity, a far cry from the decorative mosaic surfaces of the aforementioned works. In a technique that has been likened to Cézanne's constructive brushstrokes, Derain has painted the sky in patches of soft blue hues. Unlike Monet's views of London, which become vaporous mirages of colour that transcend specificities of place and time, Derain, with his bold tones of green, blue and pink, intensified by the deep Prussian blue of the foreground, conveys in *Londres: la Tamise au pont de Westminster* a greater sense of clarity and an experimental more radical structure, harnessing an element of the real, solid and tangible in his vision of the city.

Arriving in London with these strongly felt desires to take colour, and indeed painting, beyond traditional conventions, Derain's radical ideas took flight upon visiting the capital's collections of non-Western art. Visiting the ethnographic and ancient collections of the British Museum, he was immediately inspired to 'make of the Thames something other than coloured photographs', as he wrote to Matisse on 15 March 1906 (Derain, in J. House, *ibid.*, p. 31). Absorbing the non-representational, stylized or heavily abstract means of conveying the world that these objects presented, Derain realised that he too wanted to go beyond mere mimesis in his painting to instead create autonomous expressions that escaped the bounds of realism to embrace a more direct, primal and unrestrained vision of the world.

In this way, works such as *Londres: la Tamise au pont de Westminster* serve as vivid testaments to the artist's ever-expanding vision for the possibilities of art. Immersed in the capital, its national collections, and most importantly, removed from the jostling avant-garde hub of Paris, Derain was able to process the radical breakthroughs he had already made, as well as the influences he had acquired, to forge an artistic idiom that was wholly unique. Moving beyond the constructive facture of Cézanne, the heady exoticism of Gauguin, and the sensory evocations of Monet, in London, Derain created a brand new, experimental form of landscape painting; one that, as the present work shows, was no longer dependent entirely on the motif, but sizzled with autonomous colour and paint handling. The embodiment of the ambitious, radical and iconoclastic spirit of the avant-garde, these works take their place within the haloed lineage of Turner, Whistler and Monet, pointing the way to the radical developments that gained pace as the Twentieth Century drew onwards.

*** 31**

GUSTAVE **CAILLEBOTTE** (1848-1894)

Le pont de l'Europe– Étude partielle

signed 'G. Caillebotte' (lower left)
oil on canvas
28¾ x 23⅝ in. (73 x 60 cm.)
Painted in 1876

£1,500,000–2,500,000
$2,100,000–3,500,000
€1,700,000–2,800,000

PROVENANCE:
P. Lamy, Paris.
Anonymous sale, Hôtel Drouot, Paris, 30 March 1904, lot 9.
Anonymous sale, Hôtel Drouot, Paris, 20 January 1947.
Korb collection, Paris, *circa* 1974.
Private collection, Paris.
Anonymous sale, Artcurial, Paris, 2 December 2013, lot 23.
Acquired at the above sale by the present owner.

LITERATURE:
M. Berhaut, *Caillebotte, sa vie et son oeuvre, catalogue raisonné des peintures et pastels,* Paris, 1978, no. 43, p. 92 (illustrated).
Exh. cat., *Première idée,* Rennes, 1987, pp. 66-69 (illustrated fig. 21f, p. 69).
Exh. cat., *Gustave Caillebotte*, Paris, 1988, p. 79 (illustrated fig. 15u).
M. Berhaut, *Gustave Caillebotte, catalogue raisonné des peintures et pastels*, Paris, 1994, no. 48, p. 83 (illustrated).
Exh. cat., *Gustave Caillebotte: Urban Impressionist*, Paris, 1994, p. 105 (illustrated fig. 2).

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G. Caillebotte

Gustave Caillebotte, *Vue du Pont de l'Europe à Paris en 1876*, 1876. Musée du Petit Palais, Geneva.

> *'The key to Caillebotte's painting is the cyclopean metalwork, embodiment of industrial power, aggressive symbol of the transformation of Paris. Caillebotte's frank use of its unembellished geometry brings this raw power out into the open'*
>
> R.L. HERBERT, *IMPRESSIONISM: ART, LEISURE, AND PARISIAN SOCIETY*, NEW HAVEN, 1988, P. 24

Painted in 1876, *Le Pont de l'Europe – Étude partielle* is one of a small number of highly finished oil studies, created in preparation for Gustave Caillebotte's iconic street scene, *Le Pont de l'Europe*, now at the Musée du Petit Palais, Geneva. At the time of its creation, the painting was the largest and most visually complex composition Caillebotte had ever attempted, and he spent months observing his subject, calculating viewpoints and perspectives, carefully planning every aspect of the design in order to create a direct, unfettered representation of modernity. Illustrating the physical and social transformation of Paris into a modern city, Caillebotte's compositions capture the essence of daily life in the metropolis, the casual interactions of the classes that occurred on the newly laid boulevards, the array of sweeping new vistas and unusual vantage points which characterised the cityscape. Caillebotte was just twenty-eight years old when he painted *Le Pont de l'Europe*, and at a transformative juncture in his personal history. Born into an affluent, highly traditional family, he had recently dedicated himself to the radical, avant-garde Impressionist cause and was living a life marked by sharply contrasting principles. As such, his paintings of modern Paris offer a rare insight into the everyday experiences of the affluent lives of the bourgeoisie, captured in a thoroughly modern idiom.

In the final version of Caillebotte's painting, which he showed at the Impressionist Exhibition in 1877, a top-hatted man is seen strolling alongside an equally fashionable woman across the Pont de l'Europe, while a man of a similar age dressed in a casual smock leans over the edge of the bridge's railing, lost in his own thoughts as he watches the trains arrive and depart from the Gare Saint-Lazare below. Unlike his contemporaries, Manet and Monet, Caillebotte depicted the structure of the bridge in sharp focus, using the stark lines and unembellished geometry of the giant structure to organize his composition. He also exploited the steep uphill slant of the road at this point of the bridge to exaggerate the sharp convergence of perspective in the painting. While at first glance, the well-dressed man and woman appear aligned, suggesting they are a couple, upon closer examination, it becomes evident that the man in the top-hat is walking slightly ahead of the woman, and that they are most likely strangers, momentarily brought together by the flow of traffic along the bridge. In truth, the man's attention is caught by the young worker at the railing. Their contrasting attire, from the sharp tailoring of the gentleman's suit to the loose smock and trousers of the worker, indicate that the two men come from very different social classes: these garments are the mark of a Parisian labourer rather than a member of the haut bourgeoisie. Distinct in costume and demeanour, and separated by a broad section of pavement, these two social types are nonetheless connected through the subtle play of gazes that defines the modern urban experience.

During the late 1870s, Caillebotte was primarily concerned with depicting the modernity of the Parisian metropolis, illustrating the new experience of the city following its wholesale transformation during the Second Empire. The radical redesign of the essentially medieval cityscape was the brainchild of Baron Georges Haussmann, Napoleon III's powerful Prefect of the Seine, who launched a sweeping programme of public works projects in an effort to improve sanitation, water supply and traffic circulation in the city. The population of Paris had almost doubled in the first half of the Nineteenth Century, and the city was visibly struggling under the burden of its inhabitants. Under Haussmann's aegis, the narrow, winding streets of the old city were transformed into wide, straight boulevards, lined with elegantly imposing shops, homes and municipal buildings, while hundreds of kilometres of piping was laid to bring water to all corners of the rapidly expanding city. Imposing a unifying aesthetic order on the new developments, Haussmann was responsible for imbuing the city with its unique visual character. The street, meanwhile, became the most visible and important social space of the new French capital, a place to see and be seen, where members of all classes rubbed shoulders. The sheer scale of destruction and reconstruction that occurred as a result of Haussmann's interventions proved extraordinarily stimulating and disorienting for the city's population, and Caillebotte sought to capture a sense of this atmosphere in his compositions, using innovative visual strategies such as plunging perspectives and dramatic cropping to convey his own experiences of traversing Haussmann's cityscape.

One of the pioneering features of Haussmann's vision was the introduction of grand, public spaces, from grand parks and gardens, to large, open squares which acted as central meeting points for several radiating streets. The Pont de l'Europe was one such space, an immense bridge spanning the yards of the Saint-Lazare train station, atop which six streets came together to form the Place de l'Europe. One of the engineering marvels of the Second Empire, the bridge had been constructed in the 1860s to replace two small stone tunnels, which were unable to cope with the sharp increase in traffic around the Gare Saint-Lazare during the period. Consisting of six intersecting spans supported by huge iron trellises, each carrying a different street over the tracks, the Pont de l'Europe became an important thoroughfare, a symbol of the powerful impact of Haussmann's remodelling of the city. There was no single point from which the harmoniously integrated, radial design of the bridge could be viewed, and so every view of the Pont de l'Europe was a partial one, framed and dissected by the imposing metal structure of the bridge. The site was intensely familiar to Caillebotte, having grown up at 77, rue de Miromesnil in the Quartier de l'Europe, just a short ten-minute walk from the huge iron bridge. This gave him an extraordinarily unique insight into the chance encounters and fleeting connections possible while strolling along the bridge's expanse.

Born in Paris in 1848, Caillebotte had witnessed first-hand the massive demolitions and extensive new construction that Haussmann's program entailed. 'Every street here was pierced, and every building built, during the artist's lifetime,' Kirk Varnedoe has written. 'The whole ensemble was an exceptionally unified and undiluted microcosm of the new look that Haussmann's boulevards had imposed throughout Paris' (K. Varnedoe, *Gustave Caillebotte*, New Haven & London, 1987, p. 88). It is perhaps no surprise, then, that among all the Impressionists, Caillebotte was to become the most uncompromising interpreter of the transformed city, letting his gaze sweep unhesitatingly out toward the distant vanishing-point of the remorselessly incised boulevard. By setting his eye to the newly finished streetscapes of Paris, Caillebotte boldly proclaimed the modernity of his vision, and his paintings became inextricably linked to the experience of life in Haussmann-era Paris. The conception of Caillebotte as the perfect embodiment of the *flâneur*, or urban stroller, was driven by these keen observations of the bustle of life on the boulevards of Paris. The poet Charles Baudelaire described the flâneur as 'a passionate observer,' a 'man of the crowd' who is able to be 'at the centre of the world, and yet remain hidden from the world' (C. Baudelaire, quoted in M. Morton & G. T. M. Shackelford, *Gustave Caillebotte: The Painter's Eye*, exh. cat., Washington, D.C., 2015, p. 74). For Baudelaire the *modernité* of Paris was rooted in these ephemeral experiences of the city, in the fleeting encounters which occurred along the new boulevards, and in the exhilaration and alienation of the crowd. Caillebotte embraced this side of his persona, at once engaged and invisible in the play of life, seamlessly blending into the throngs that strolled through the city, contemplating and absorbing their ways and mannerisms.

Gustave Caillebotte, *Le Pont de l'Europe (esquisse)*, 1876. Musée des Beaux-Arts, Rennes.

Gustave Caillebotte, *Étude pour Le Pont de l'Europe*, 1876. Albright-Knox Gallery, Buffalo.

The dynamism and sense of movement in *Le Pont de l'Europe* was the result of diligent research and preparation by the artist, with each aspect of the painting carefully planned for maximum visual impact. According to family legend, Caillebotte's studies of the bridge were created from a carriage which he had stationed on the thoroughfare, so that he could observe the structure of the bridge and the activities of passers-by in all weathers. Caillebotte devoted a suite of three perspectival drawings to working out the distinctive 'X-form' construction of the picture, which repeats the form of the bridge itself, and the accelerating plunge into depth that it generates. He then analysed the various figures in separate pencil studies before integrating them within the pre-determined spatial design. A series of six oil studies followed, amongst which the current composition is unique, being the only one of the studies that the artist chose to sign his name to. Focusing on the form of the idle worker as he gazes at the trains below him, the painting charts the final stages of Caillebotte's planning, as he fully defined the relationship between the architectural elements of the scene and the figures that populate it. The view through the large iron girders has solidified in comparison to previous studies, the metallic structure of the rue de Londres portion of the bridge clearly visible in the distance. The worker gazing over the edge of the iron girders, meanwhile, is imbued with a new sense of nonchalance, his legs crossed in a casual pose, his hand resting against his face. Apparently watching the activity of the station below, his relaxed stance suggests that he is an idler (*badauds*), distracting himself as he whiles away his time. Lacking the *flâneur*'s enthusiastic observational skills, he turns his back to the street and the array of interactions and spontaneous meetings taking place along the bustling boulevard, instead becoming lost in his own thoughts and dreams.

As has been pointed out by many critics, the top-hatted gentleman strolling along the pavement in the completed *Le Pont de l'Europe* is a self-portrait of Caillebotte, an act which only emphasises the role of the artist as a direct observer of the life he paints. Considered in this context, the labourer becomes not only a social counterpoint to the artist, but also a psychological one. Distracted by the goings-on of the train yard, the worker remains oblivious to the world around him, while Caillebotte, in contrast, remains continuously aware, engaged in his surroundings, collecting impressions of contemporary Paris which he can then use in future compositions.

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32

THÉO VAN RYSSELBERGHE
(1862-1926)

Le Docteur Auguste Weber

signed with the monogram (upper right)
oil on canvas in the artist's original frame
Canvas: 39⅜ x 32¼ in. (100 x 82 cm.)
Artist's frame: 41¼ x 33½ in. (104.8 x 85 cm.)
Painted in Dudelange between 1892-1893

£600,000–800,000
$840,000–1,000,000
€680,000–900,000

PROVENANCE:
Dr Auguste Weber, Luxembourg, by whom commissioned from the artist, and thence by descent.
Mme Auguste Collart, Bettembourg.
Jacques Schroeder, Brussels.
Anonymous sale, Hôtel des Ventes d'Enghien, Enghien-les-Bains, 13 April 1986, lot 28.
Clayre & Jay Haft, New York, by whom acquired at the above sale; sale, Sotheby's, Paris, 2 July 2008, lot 19.
Jean-Luc Baroni Ltd., London, by whom acquired at the above sale.
Acquired from the above by the present owner.

EXHIBITED:
Brussels, Galerie Georges Giroux, *Théo van Rysselberghe. Exposition d'ensemble,* November - December 1927, no. 19.
Luxembourg, Musée national d'Histoire et d'Art, *Théo van Rysselberghe 1862-1926,* October - November 1962, no. 24.
Ghent, Musée des Beaux-Arts, *Théo van Rysselberghe néo-impressionniste*, March - June 1993, no. 36, p. 92 (illustrated p. 93; with incorrect dimensions).
Brussels, Palais des Beaux-Arts, *Théo van Rysselberghe,* February - May 2006, pp. 216 & 257 (illustrated p. 217; with incorrect dimensions); this exhibition later travelled to The Hague, Gemeentemuseum, June - September 2006.
New York, Adam Williams Fine Art, *Jean-Luc Baroni Ltd., An Exhibition of Master Drawings and Paintings*, January - February 2009, no. 40.

LITERATURE:
Letter from Théo van Rysselberghe to G. Morren, 14 May 1893.
G. van Zype, 'Notice sur Théo van Rysselberghe', in *Annuaire de l'Académie royale de Belgique,* Brussels, 1932, p. 34 (dated '1891').
P. Fierens, *Théo van Rysselberghe. Avec une étude de Maurice Denis*, Brussels, 1937, p. 16 (dated '1891').
G. Pogu, *Théo van Rysselberghe. Sa vie. Premiers éléments,* Paris, 1963, p. 17.
R. Feltkamp, *Théo van Rysselberghe 1862-1926, Catalogue raisonné,* Brussels, 2003, no. 1893-002, p. 297 (illustrated; with incorrect dimensions).
Exh. cat., *The Neo-Impressionist Portrait 1886-1904*, Brussels & Indianapolis, 2014, pl. 55, p. 194 (illustrated p. 195).

We thank Olivier Bertrand for providing additional information on this painting which will be included in his Théo Van Rysselberghe *catalogue raisonné*.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Frans Hals, *Portrait of W. van Heythusen, circa* 1650. Musées Royaux des Beaux-Arts de Belgique, Brussels.

> *'I never considered division, or pure pigment, as an aesthetic principle – even less as a philosophy – but rather as a means of expression'.*
>
> THEO VAN RYSSELBERGHE

One of only a handful of male portraits created by Théo van Rysselberghe using the highly detailed precision of the Pointillist technique, *Le Docteur Auguste Weber* displays not only the sheer virtuosity of the artist's painterly style at the height of his involvement with Pointillism, but also his innate ability to capture a sense of the sitter's unique character with the subtlest of details. The portrait was commissioned by Doctor Weber in the spring of 1893, most likely following an introduction by his wife, Berthe (née Gansen), who had been a close family friend of the artist's wife Maria since childhood. Van Rysselberghe began the composition in May of 1893, while visiting Doctor Weber at his home in Luxembourg, spending almost two months working there on the composition before returning to Brussels to complete the portrait.

Though nothing in the painting suggests the sitter's profession, Doctor Weber was an esteemed clinician, having studied medicine in Paris, Vienna and Ghent before establishing a practice in his native Luxembourg during the 1880s. Towards the end of the decade, Weber began to work closely alongside his wealthy industrialist cousin, Émile Mayrisch, on the revolutionary healthcare service he established for the employees who worked in his factories at Dudelange. Earning a reputation as a sharp diagnostician, Weber's amiable nature and sense of humour made him popular amongst the firm's employees. During the course of his career, Weber's clinical knowledge saw him appointed to many national commissions, eventually leading the Administrative Council to Combat Tuberculosis and Cancer as its president. Though Weber's professional achievements were many, for this private commission Van Rysselberghe does not focus on the sitter's distinguished medical career, but rather chose to capture a sense of the kindly nature of the man himself, his approachable demeanour, and his affability. The small painting just visible on the wall in the background, meanwhile, alludes to a lesser known aspect of the sitter's personality – his enthusiastic patronage of the arts, and his burgeoning role as a keen collector of contemporary painting.

There is a distinct informality to Van Rysselberghe's portrayal of Weber – settled into a relaxed pose, his right arm draped over the back of the chair, the sitter appears nonchalant before the artist's gaze, as if captured in a moment of temporary rest before he continues on with his daily activities. The casual pose echoes the informal portraiture of the seventeenth-century artist Frans Hals, whose dynamic, animated renderings of his sitters led him to become one of the most celebrated portrait artists of the Dutch Golden Age. From the 1860s onward, renewed interest in Hals made the museum dedicated to his memory in Haarlem a mecca for painters, with figures such as Courbet, Manet, Monet, Van Gogh, Sargent and Whistler all travelling to pay homage to the great artist. For Van Rysselberghe, who visited the museum in Haarlem in the summer of 1883 and again in August 1885, the draw of Hals's art lay in the spontaneity of his sitter's poses, with paintings such as the *Portrait of W. Van Heythuysen* capturing Van Rysselberghe's artistic imagination.

There is of course a contradiction in this impression of spontaneity in Weber's pose and the realities of the painstaking labour required to achieve the Pointillist technique. The 'snapshot' nature of the pose belies the intensive and time-consuming application of each tiny dot of paint onto the canvas, not to mention the technical skill required to create a sense of volume, space and three-dimensionality through the subtle modulation of colour alone. In the portrait of Weber, the sitter's elegant three-piece suit becomes a dancing play of green, orange and gold, the soft folds of the fabric captured through the introduction of subtly varying shades of green and blue. Numbering in their thousands, the rigorously applied dots faithfully follow the tenets of Georges Seurat's revolutionary style, indicating Van Rysselberghe's devotion to the technique. As such, the portrait of Doctor Weber can be seen not only as a showcase of Van Rysselberghe's mastery of the style, but also the endless possibilities Pointillism offered for creating a completely novel approach to portraiture.

PROPERTY FROM THE COLLECTION OF GRETA GARBO

*** 33**

CHAÏM **SOUTINE** (1893-1943)

Femme à la poupée

signed 'C. Soutine' (lower left)
oil on canvas
31⅞ x 25⅝ in. (80.8 x 65.1 cm.)
Painted in 1923-1924

£800,000–1,200,000
$1,100,000–1,700,000
€900,000–1,400,000

PROVENANCE:
Henri Bing, Paris.
Valentine Gallery, New York.
Acquired by the late owner, *circa* 1960.

LITERATURE:
P. Courthion, *Soutine: Peintre du déchirant*, Lausanne, 1972, p. 223 (illustrated fig. D).

This work will be included in the forthcoming third volume of the *Chaïm Soutine catalogue raisonné* currently being prepared by Maurice Tuchman and Esti Dunow.

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Chaïm Soutine, *Femme à la robe bleue*, *circa* 1924. Musée d'art moderne de la ville de Paris.

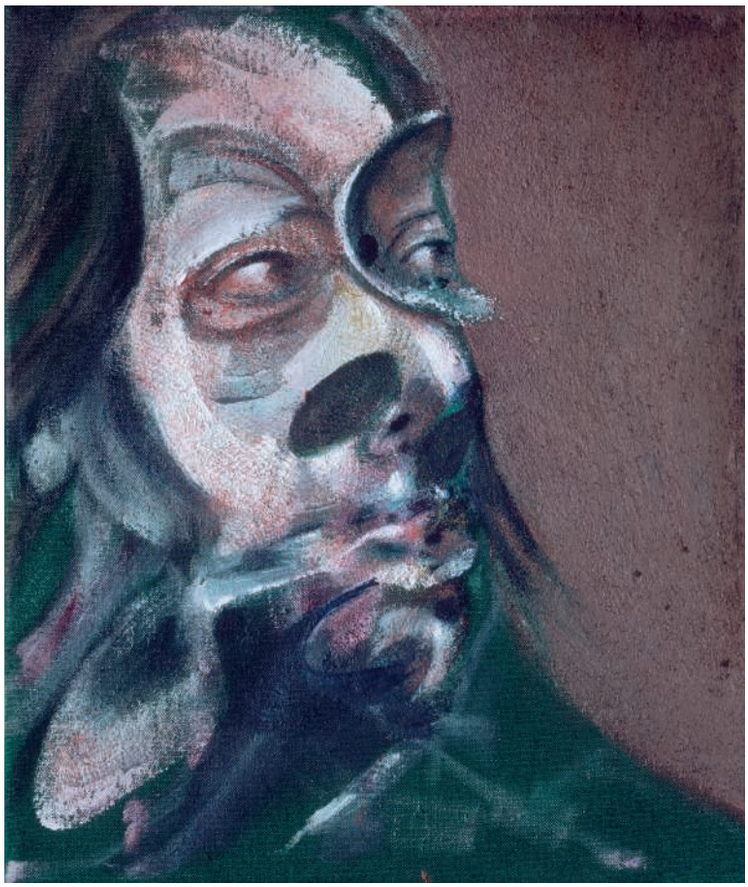
Vincent van Gogh, *Madame Roulin avec son enfant*, 1888. Philadelphia Museum of Art.

> *'These are speaking likenesses of more or less humble persons whom Soutine invested with the poise of royalty. Who can tell what he thought of them? Surely, he was enthralled by their idiosyncrasy. He selects the salient features of these persons, their intensive gaze, outstanding ears, huge interworking hands, and renders them to excess with only summary indication of the body, which he then cloaks in the magnificences of the palette. They are unforgettable'.*
>
> M. WHEELER, *SOUTINE*, EXH. CAT., NEW YORK, 1950, P. 65

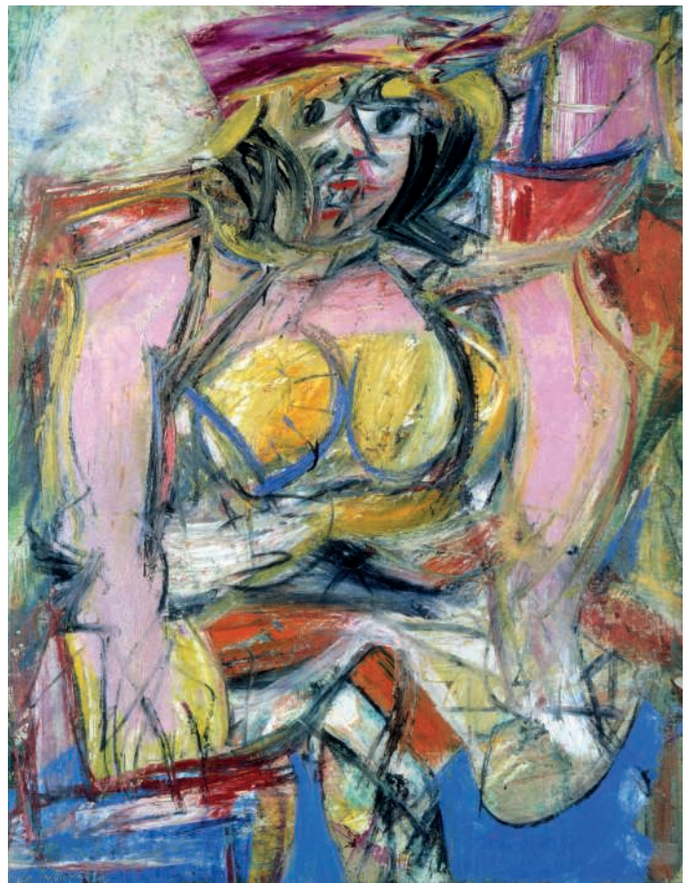
In a shallow space against a vigorously brushed, olive-toned ground, a grown woman clutching a doll in her lap – an unexpected, viscerally expressive variant on the time-honoured image of a mother and child – locks eyes with the viewer. Her black hair is pulled back, and her brows arch inquisitively over small, deep-set eyes. Her ruddy cheeks and hands bespeak a lifetime of hard physical work, but her pointed chin lends a touch of youthful impishness to her care-worn visage. She is clad in a black top and an ill-fitting brown coat, with sleeves that end above her wrists and shoulders too broad for her small frame, imbuing the portrait with a powerful note of pathos. Depicted close-up, her head reaching to the very top edge of the canvas, she confronts us directly with her deeply individual presence – a testament to Soutine's impassioned identification with his model and the feverish, unruly intensity that he brought to the act of portraiture.

Soutine painted *Femme à la poupée* between 1923 and 1924, at arguably the single greatest turning point in his storied career. His first decade in France, since he immigrated from the Lithuanian ghetto in 1913, had been one of dire penury. 'It was the kind of gnawing, continual want that can break one's will to work or live. It left a permanent scar on him both physically and emotionally,' Maurice Tuchman has written (M. Tuchman, *Chaïm Soutine: Catalogue Raisonné*, Cologne, 1993, p. 16). Although the Polish poet turned art dealer Léopold Zborowski took an interest in Soutine in 1917, there was no hope yet of income from sales. To eke out a meager living while he painted, Soutine took odd jobs as a railway porter and a factory hand, and he enlisted in a wartime work brigade building fortifications, but was dismissed for frail health.

Fraught with anxiety and bereft of means, Soutine remained in Paris for almost the entire duration of the war. He fled south to the Côte d'Azur with Zborowski, who shouldered the expense, and Modigliani, his closest friend, only in the spring of 1918, when the Germans began firing massive shells into the capital in a last-ditch, all-out offensive. The group initially took refuge at Cagnes-sur-Mer, but by autumn Soutine had moved on to Céret, in the foothills of the Pyrenees. He was still working there in near-solitude in December 1922, when the forward-thinking American collector Albert Barnes came upon one of his recent works during a buying trip in Paris. The painting struck Barnes with the force of a revelation – 'No contemporary painter has achieved an individual form of more originality and power than Soutine,' he proclaimed (A. Barnes, *The Art in Painting*, Merion Station, 1925, p. 375). After meeting the artist, who came grudgingly to Zborowski's apartment for the occasion, Barnes purchased the dealer's entire stock of Soutine's work, more than fifty canvases, for a total of 60,000 francs.



Francis Bacon, *Study of Isabel Rawsthorne*, 1966. Centre Pompidou, Paris.



Willem de Kooning, *Woman IV*, 1952-53. The Nelson-Atkins Museum of Art.

Barnes's chance discovery of Soutine transformed the artist's worldly fortunes, if not his troubled soul, in an instant. Free now to go where he liked, with proceeds from the Barnes sale paying his way, Soutine left Céret in early 1923 and returned to Cagnes, remaining this time for a full two years. 'He always thought of himself as a wanderer and an Ishmael, no matter how successful,' Wheeler has written. 'And in his extraordinary and implausible life, he achieved no real self-assurance, no comfort or any great illusion – except about art' (M. Wheeler, *op. cit.*, p. 36).

Soutine initially despaired of his decision to re-locate, struggling to adapt to the sweeping, sun-drenched vistas at Cagnes after his years at mountainous Céret. 'I have done only seven canvases. I am sorry about this,' he lamented to Zborowski. 'I wanted to leave Cagnes, this landscape which I cannot stand any more. I even went for a few days to Cap Martin, where I thought I would settle. I did not like it...and I am back in Cagnes, against my will' (Soutine, quoted in *An Expressionist in Paris: The Paintings of Chaïm Soutine*, exh. cat., New York, 1998, p. 103). Before long, however, he found his way forward, abandoning the angular, convulsive manner of the Céret period – even destroying works from these early years – and adopting instead a burgeoning, curvilinear surface rhythm that reflects the buoyant mood of the Midi. 'His cry of failure immediately preceded one of the finest phases of his art,' Wheeler has declared (*ibid.*, p. 61).

Femme à la poupée dates to the transformative two-year period that Soutine spent in Cagnes, before returning to Paris in 1925. The sitter is an unidentified local woman whom the artist persuaded to brave his famously forceful, impulsive response to the model's physical presence – his abiding inspiration – and to pose for him. 'Sometimes the model is all, but then something goes wrong with the work,' he candidly explained. 'I lose my outline of the nose, the mouth or the eyes, or something else. I begin to scream and throw everything on the floor. I admit that this is stupid and even horrible and I am always terrified at this moment, but afterwards, like a woman in childbirth, I'm exhausted but certain that the picture will be better' (Soutine, quoted in *Chaïm Soutine*, exh. cat., Munich, 2009, p. 106).

> *'It's the lushness of the paint. He builds up a surface that looks like a material, like a substance. There's a kind of transfiguration in his work'.*
>
> WILLEM DE KOONING

The intensity of Soutine's sensation before the model is manifest here in his unrestrained and powerfully tactile handling, reminiscent of Van Gogh in its Dionysian fervor. Swirling, voluptuous forms lead the eye down the centre of the painting, from the model's rounded head through the hourglass lapels of her coat (perhaps a well-worn fur, to judge by the hue) to her contorted hands. Especially in the background, the pigment is applied in broad, kinetic swathes, anticipating the gestural liberation of the Abstract Expressionists, who looked to Soutine as a hero ahead of his time. 'It's the lushness of the paint,' de Kooning declared. 'He builds up a surface that looks like a material, like a substance. There's a kind of transfiguration in his work' (De Kooning, quoted in *The Impact of Chaïm Soutine*, exh. cat., Cologne, 2002, p. 53).

This sense of teeming, unfettered life contrasts with the stiffness of the inanimate doll, its arms rigid and its legs outstretched, that the sitter cradles awkwardly against her chest – a poignant and unsettling juxtaposition onto which Soutine seems to project all his own inner unrest. The doll functions as a pictorial surrogate for a live child, or perhaps even for the dead Christ in a *pietà*, such as Soutine might have studied at the Louvre. 'Soutine is a painter to whom content was everything,' Andrew Forge has concluded. 'His art... seems to mirror a solitary experience, to have suffered to a degree that is without parallel even in the art of our century' (A. Forge, *Soutine*, London, 1965, p. 21).

KEES
VAN DONGEN
La femme au collier - fond rouge

van Dongen.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 34

KEES VAN DONGEN (1877-1968)

La femme au collier - fond rouge

signed 'van Dongen.' (lower left); dated '1905' (on the reverse)
oil on canvas
39½ x 32 in. (100.3 x 81.2 cm.)
Painted in 1905

£5,000,000–7,000,000
$7,000,000–9,800,000
€5,600,000–8,000,000

PROVENANCE:
Mme van Dongen, Paris.
Helena Rubinstein collection, New York, Paris & London; her estate sale, Parke-Bernet Galleries, New York, 20 April 1966, lot 43.
Prince & Princess Mario Ruspoli, Paris, by October 1967.
Lefevre Fine Art Ltd., London.
Acquired from the above by the present owner in 2008.

EXHIBITED:
Paris, Musée National d'Art Moderne, *Van Dongen,* October - November 1967, no. 28a, n.p. (illustrated n.p.); this exhibition later travelled to Rotterdam, Museum Boymans van Beuningen, December 1967 - January 1968.

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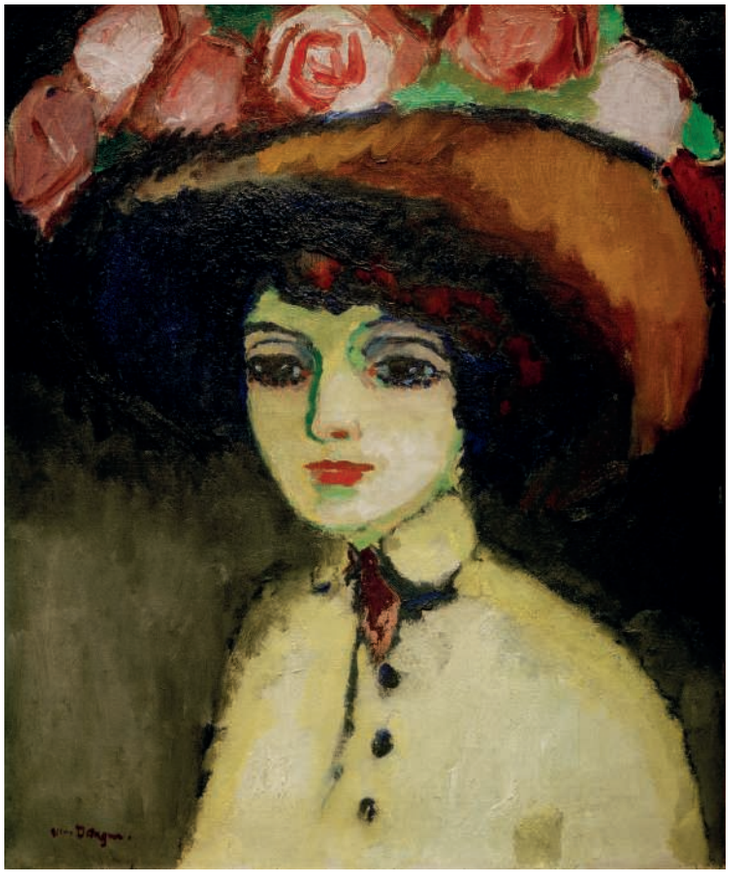
van Dongen.



Kees van Dongen, *La Parisienne de Montmartre*, 1910. Musée André Malraux, Le Havre.

Kees van Dongen, *Le Chapeau Cloche*, 1911. Museum of Modern Art, New York.

> *'I cannot help painting these women in garish colours; perhaps I do so in order to express the intensity of their lives?.'*
>
> KEES VAN DONGEN

When Kees van Dongen first arrived in Paris, he was immediately struck by the vitality and modernity of the French capital. The artist 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 A. Hopmans, *The Van Dongen Nobody Knows: Early and Fauvist Drawings 1895-1912*, exh. cat, Rotterdam, Lyons and 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 the fashionable, vibrant milieu that thronged its streets, the night owls who kicked-up their heels, drinking and dancing the night away. Women soon became his primary subject matter, their elegant, sensuous forms absorbing him endlessly, as he sought to capture a sense of their sexual power and magnetic appeal. Often drawing his models from the world of dancers, performers and cabaret artists that spent their nights dazzling crowds in the clubs and theatres that surrounded his studio, Van Dongen developed a fascination for the intense eroticism of the female body, explaining: '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, *Fauves,* exh. cat., New South Wales and London, 1995, p. 118). Celebrating the heady atmosphere of Paris during the opening decade of the Twentieth Century, Van Dongen's paintings revel in depicting beautiful women, both in the nude and in the most up-to-date fashions, inviting the viewer to indulge in the sensual world of entertainment, eroticism and enjoyment in which he immersed himself.

Contemporary critics frequently lauded Van Dongen's 'Baudelairean gaze,' complementing his ability to capture the subtlest details of a scene, which he then used to accurately convey a sense of the vibrant atmosphere of life in contemporary Paris. The Dutch writer Carel Scharten visited the artist in his studio in the weeks immediately preceding a 1904 exhibition at the Parisian gallery space of Ambroise Vollard, and was struck by the immediacy of Van Dongen's art: 'He works simply and solely in the moment; he does his drawings sitting somewhere in a bar and covers the large sheets of shelf paper in an instant, one after the other... He captures the moment...' (C. Scharten, quoted in A. Hopmans, *All eyes on Kees van Dongen,* exh. cat., Rotterdam, 2010,p. 21). Commenting on the artist's sensitivity and unfiltered translation of his subject matter, Scharten summarised: 'What he sees, just so, instantly, as soon as it strikes him, that's how it appears on canvas and paper; he can't do it any other way' (*ibid*). A modern incarnation of the *flâneur*, Van Dongen combined his keen observational skills with a cutting-edge, painterly aesthetic, using an expressive approach to colour that aligned his painting with the revolutionary circle of artists known as *Les Fauves*. Earning their moniker at the 1905 Salon d'Automne, figures such as Henri Matisse and André Derain exploded onto the Parisian art scene with their boldly clashing pigments and visceral application of paint, challenging the mimetic traditions of painting by freeing colour from its descriptive role. While Van Dongen had not exhibited alongside the 'Wild Beasts' during the 1905 Salon, he subsequently became associated with their milieu, and rapidly earned a reputation as one of the boldest and most original of the artists involved in Fauvism.

Kees van Dongen.

Kees van Dongen, *Maria*, 1907-1910. The Metropolitan Museum of Art, New York.

> *'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'*
>
> KEES VAN DONGEN

During this period, Van Dongen was living in the artistic heart of Paris, Montmartre, where he rented rooms in the infamous warren of artist's studios known as Bateau-Lavoir, on the rue Ravignan. Establishing himself in the studio to the left of the entrance on the ground floor, Van Dongen often found himself directing visitors to the rooms of his neighbour, Pablo Picasso, whose studio lay on the same floor. The two artists struck up a close friendship during the years that they lived and worked side by side, exchanging works of art, conversing endlessly about their painterly practice, and spending hours in and out of one another's work spaces. A circle of avant-garde thinkers, writers and artists gathered around Picasso, visiting the artist at Bateau-Lavoir on an almost daily basis. As a result, Van Dongen came into contact with such revolutionary figures as Guillaume Apollinaire, Max Jacob and André Salmon, while in 1906 visitors included André Derain, Maurice de Vlaminck, Georges Braque, and Henri Rousseau, whom Fernande Olivier, Picasso's lover and muse during this period, often referred to as 'the Customs man.' Immersed in this intoxicating world of artistic revolutionaries, Van Dongen began to forge a new path in his art, embracing vibrant, expressive colours, visceral brushwork and a thoroughly modern approach to his subjects.

The anonymous model at the heart of *La femme au collier-fond rouge* exudes a sense of stillness and grace as she twists to face us, captivating the viewer with her enigmatic expression and magnetic gaze. Her heavily kohled eyes and elegantly rouged lips identify her as a thoroughly modern woman, for whom a stylish appearance was an important element of her identity. Van Dongen often added elaborate headwear to his models, asking them to adopt large, stylish hats as they posed for him. While it is unclear if the fashionable accoutrements were brought by the models themselves, or if Van Dongen procured them and subsequently asked the women to wear them, they were a recurrent motif that ran through many of his compositions during this period. Using them to heighten the visual power of the composition, these hats dominate works like *La Dame au chapeau noir* (c. 1911), where the elegant curving *chapeau* occupies almost a third of the canvas, its dramatic profile adding a new theatricality to the woman's form, while works like *La Parisienne de Montmartre* (c. 1910), utilise the bright floral accessories that were particularly fashionable at the turn of the century to add new notes of colour to the compositions. In the present work, a relatively simple sun-hat is transformed by the addition of a dark grey scarf tied around its crown, which then cascades down the model's back in a column of material. In keeping with the simple elegance

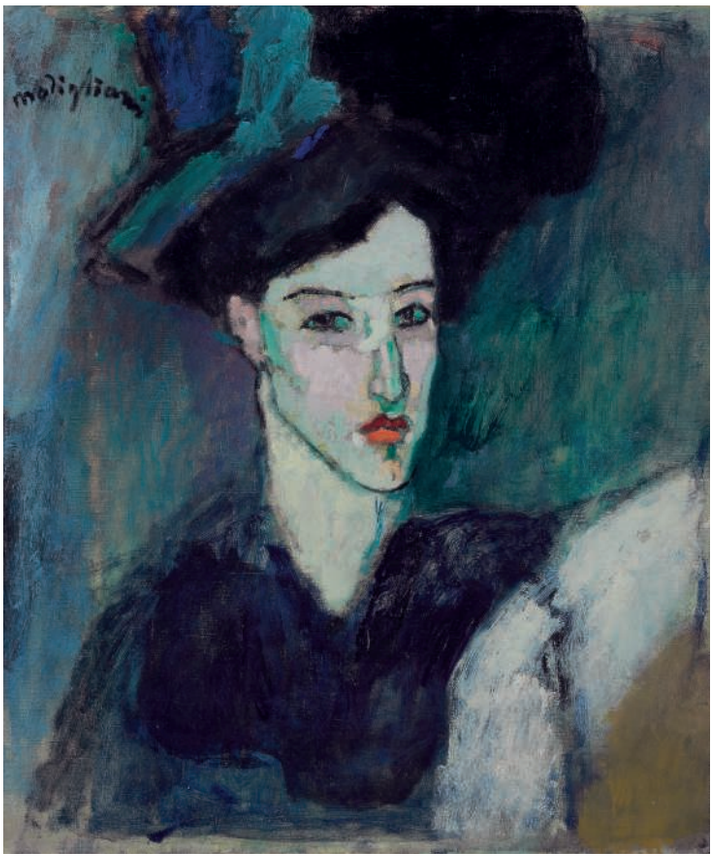
Kees van Dongen, *Femme au chapeau noir*, 1908. State Hermitage Museum, St. Petersburg.

> *'I am … accustomed to drawing a line round my models – when I paint them – in different colours, yellow, white, red or green … The sketch is usually done very quickly, and then I leave the [painting], not looking at it again until I see the colours I need … You see, a painter suddenly realises what the right colours are.'*
>
> KEES VAN DONGEN

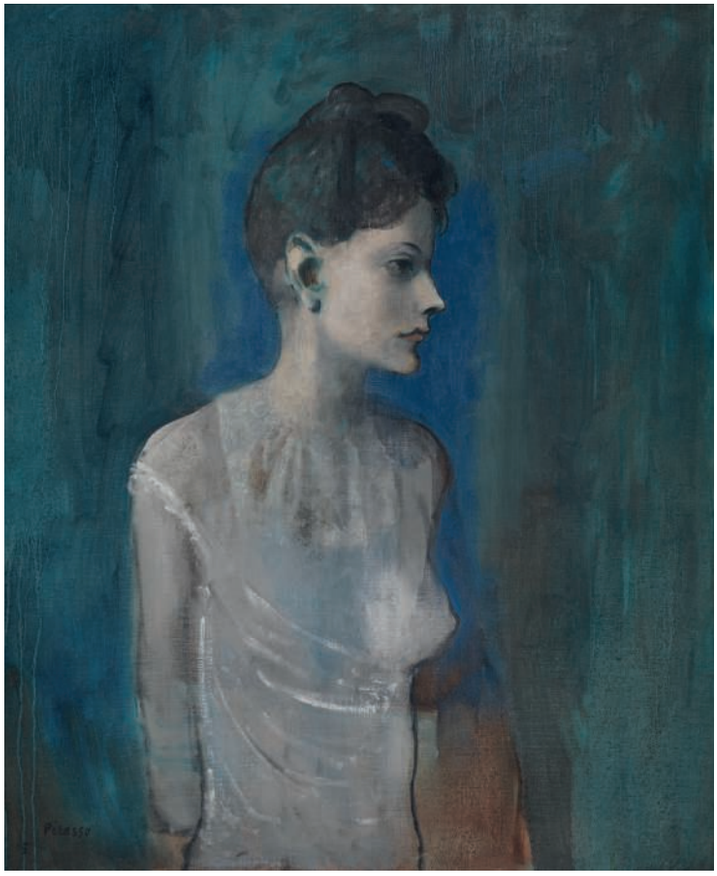
of the rest of her costume, the hat adds to the woman's graceful air, a visual flourish that marks her out as a fashionable, well-presented young mademoiselle, a typical sight from the streets of Paris.

There is a distinct air of mystery to Van Dongen's model, her extreme stillness and enigmatic expression revealing little insight into her character, her internal musings, or the emotions she feels as she stands before the artist. Though she makes direct eye contact with the painter, and thus the viewer, she remains distant, somewhat aloof, impenetrable to our probing gaze. Radiating a sense of carefully controlled composure, her secrets, wishes and thoughts remain hidden behind her elegant façade. Although we may wonder as to her identity, as to whether she hails from the *beau-* or *demi-monde* for example, or how she came to model for Van Dongen, our questions are left unanswered and she remains a mysterious, romantic vision of the fashionable, elegant women that thronged the streets of Paris in the opening years of the Twentieth Century. Set against an unadorned, but vibrantly coloured backdrop, she is divorced from any context that may provide us further insight into her life, ensuring that our attention is focused solely on her body, on her chic attire, and the power of her absorbing gaze.

While many of his contemporaries thrilled in capturing the ephemeral effects of nature and the fleeting play of sunlight, Van Dongen deliberately set out to paint his night-birds in their natural, nocturnal habitat, bathing their forms in the intense glare of artificial, electric lights. Van Dongen had embraced this aspect of modernity almost as soon as he arrived in Paris, using it prominently in his compositions of theatres and dancing crowds in the nightclubs of Montmartre. In 1908 he went so far as to install several electric lamps in his studio, using the electric wiring of the nearby Folies-Bergère to power his lights. Fernande Olivier, who modelled for Van Dongen during this period, recalled the 'blinding' light that they emitted, which made the artist's colours shine: 'it was the age of ultramarine against vermilion grounds, where harsh shades encircled his figures like haloes' (F. Olivier, quoted in *ibid.,* p. 85). In *Le femme au collier-fond rouge,* the use of electric lighting is evident in the sharp contrasts between light and shadow that mark the edges and contours of the woman's form, her skin aglow with a luminous, white tone caused by the bright light bouncing of her body. To achieve this effect, a lamp appears to have been placed to the immediate left of the edge of the composition, directly in front of the model, so that her face is illuminated by its bright rays, despite the wide brim of her hat. The play



Amedeo Modigliani, *La Juive, circa* 1907-1908. Private collection.



Pablo Picasso, *Girl in a chemise, circa* 1905. Tate Galleries, London.

'I know every one of those women's histories ... They have experienced life in all its facets ....'

KEES VAN DONGEN

of light and shadow is given particular emphasis in her face, where the simple gesture of turning her gaze towards us, completely transforms our perception of her visage – it becomes split into two planes, one illuminated by the brilliant light, while the other is cast in deep, colourful shadows of orange and yellow that absorb and reflect the tones of her surroundings.

The modern electric light brought a new intensity to Van Dongen's colours, introducing skins of vibrant green, shadows of variegated lilac, and contours of scarlet red to his paintings, each tone capturing a sense of the myriad new colours that the electric lights revealed. 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 Bernheim-Jeune gallery 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...instead of juxtaposing these shades in narrow strokes, he spreads them out in isolation, each over large areas...' (Leblond, quoted T. Schoon, J. van Adrichem &. H. de Man, eds., *Kees van Dongen,* exh. cat., Rotterdam, 1989, p. 153). In the present work, the model's illuminated skin becomes a dazzling play of subtly shifting creamy tones, while delicate touches of bright red and pink are used to define her contours. The lights generate a strange, radiating halo effect around her body, which hugs the models silhouette and creates an almost ghostly, glowing echo of her form that slowly disappears into the richly hued surroundings. Executed in rich layers of visceral, visible strokes of paint, Van Dongen draws our attention to the very act of the painting's creation, making every gesture of the brush, every layering of paint visible on the surface of the canvas. Shifting from long, sweeping strokes of pigment to short, stippled daubs of colour, Van Dongen achieves a nuanced texture, evocatively capturing a sense of the delicate play of the artificial light as it dances over the model's skin.

La femme au collier-fond rouge formerly graced the collection of the pioneering cosmetics entrepreneur and avid patron of the arts, Helena Rubinstein. During her decades-long reign as one of the most successful businesswomen in the world, Rubinstein earned a reputation as a voracious and astute collector of avant-garde art, purchasing works by some of the leading figures of the early-twentieth century, which she then installed in her high-end cosmetic boutiques and beauty salons around the world. These lavishly decorated spaces, which were designed by Rubinstein herself to look like domestic interiors, blurred the boundaries between commercial space and private art gallery, with each salon containing carefully selected pieces from her personal collection. Many of Rubinstein's outlets also feature specially commissioned installations and artworks from some of the most fashionable artists of the time, imbuing her salons with a cultural cache that many of her rivals remained unable to match. With its elegant young protagonist, *La femme au collier-fond rouge* may be seen as the embodiment of the image of fashionable femininity that Rubinstein hoped to project through her spaces and products – her customers would have seen in her chic dress, delicate string of pearls and subtly made-up features a reflection of themselves, or rather a promise of who they could be, with the aid of Rubenstein's products. Drawn to her poise, grace and the magnetism of her gaze, Rubinstein purchased the painting directly from the artist's wife, and it remained in her collection until the late 1960s.

PROPERTY FROM A PRIVATE EAST COAST COLLECTOR

* 35

AUGUSTE **RODIN** (1840-1917)

Iris, messagère des Dieux, étude sans tête, grand modèle

signed 'A. Rodin' (on the bottom of the right foot); inscribed with foundry mark '.Georges Rudier. .Fondeur. Paris. (on the back of the base); inscribed '© by musée Rodin 1966' (on the side of the base)
bronze with dark brown patina
Height including the integral base: 38⅛ in. (86.7 cm.)
Width: 32⅞ in. (83.6 cm.)
Conceived in 1890-1891; enlarged *circa* 1896; this example cast in 1966

£1,800,000–2,500,000
$2,500,000–3,500,000
€2,000,000–2,800,000

PROVENANCE:
Musée Rodin, Paris.
Galerie Claude Bernard, Paris, by whom acquired from the above in April 1968.
David Bassine, New York, by whom acquired from the above; sale, Sotheby's, London, 5 April 1978, lot 15.
Private collection, New York, by whom acquired at the above sale; sale, Sotheby's, New York, 5 May 2015, lot 51.
Acquired at the above sale by the present owner.

LITERATURE:
G. Grappe, *Catalogue du Musée Rodin,* Paris, 1927, no. 171, p. 68 (another cast illustrated).
A. Sigogneau, 'Le tourment de Rodin', in *L'Amour de l'art,* Paris, December 1935, p. 379 (another cast illustrated).
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, no. 248, p. 85 (another cast illustrated).
M. Aubert, *Rodin Sculptures,* Paris, 1952, p. 50 (another cast illustrated).
A. E. Elsen, *Rodin,* New York, 1963, p. 181 (another cast illustrated p. 185).
I. Jianou & C. Goldscheider, *Rodin,* Paris, 1967, p. 103 (another cast illustrated pl. 77).
R. Descharnes & J.-F. Chabrun, *Auguste Rodin,* London, 1967 (the terracotta illustrated p. 249).
B. Champigneulle, *Rodin,* London, 1967, no. 40, p. 280 (another cast illustrated p. 105).
A. E. Elsen, *Rodin,* London, 1974, p. 185 (another cast illustrated).
J. L. Tancock, *The Sculpture of Auguste Rodin,* Philadelphia, 1976, p. 290 (another cast illustrated).
A. E. Elsen, *In Rodin's Studio: A photographic record of sculpture in the making,* Oxford, 1980, p. 178 (another cast illustrated pl. 95).
Exh. cat., *Rodin Rediscovered,* Washington, 1981, no. 5.13, p. 111 (another cast illustrated).
H. Pinet, *Rodin, sculpteur et les photographes de son temps,* Paris, 1985, no. 57, n.p. (another cast illustrated).
Exh. cat., *Rodin Sculpture & Drawings,* London, 1986, no. 141, p. 220 (another cast illustrated p. 221).
J. Mayo Roos, 'Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic', in *The Art Bulletin*, vol. 68, no. 4, New York, December 1986, p. 654 (another cast illustrated fig. 24, p. 655).
M. L. Levkoff, *Rodin in His Time,* Los Angeles & New York, 1994, no. 43, p. 136 (another cast illustrated p. 137).
R. Butler, *La solitude du génie,* Paris, 1998, no. 138 (another cast illustrated p. 187).
Exh. cat., *Rodin's Monument to Victor Hugo*, Los Angeles, 1998, p. 99 (another cast illustrated fig. 61).
R. Blackburn et al., *Rodin, A Magnificent Obsession,* Los Angeles, 2001, no. 51, p. 68 (another cast illustrated).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* vol. II, Paris, 2007, no. S1068, p. 452 (another cast illustrated pp. 452 & 453).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2014-4463B.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Auguste Rodin, *Iris messagère des Dieux*, 1890. Photograph by Eugène Druet.

> *'Iris is the piece with the most pathos... it is perhaps the finest [piece] he ever did.'*
>
> A. MAILLOL, QUOTED IN A. LE NORMAND-ROMAIN, *THE BRONZES OF RODIN, CATALOGUE OF WORKS IN THE MUSÉE RODIN*, VOL. II, PARIS, 2007, P. 454

Iris, messagère des Dieux, étude sans tête, grand modèle is one of the most radical, audacious and astounding works of Auguste Rodin's *oeuvre*. In a daring pose that is at once gravity-defying and brazenly sexual, the female figure of Iris, messenger between the gods and man, is imbued with an extraordinary energy, almost entirely liberated from the pedestal itself; a brilliant display of Rodin's continued desire to push the frontiers of sculpture to ever new extremes. Candid, immediate and exuding a potent life force that seems to pulsate beneath the sensuously modelled surface, *Iris, messagère des Dieux, étude sans tête, grand modèle* was conceived 1890-1891. Enlarged soon after its initial conception, it quickly became one of Rodin's most popular sculptures, with casts owned by some of the leading figures of the turn-of-the-century Parisian art world, including Gustave Geffroy, Eugène Carrière and Octave Mirbeau. Though rarely exhibited in the artist's lifetime, today numerous casts of *Iris, messagère des Dieux, étude sans tête, grand modèle* can be found in museums across the world, including the Musée Rodin, Paris; The Metropolitan Museum of Art, New York; Los Angeles County Museum of Art, and the Kunsthaus Zurich. In more recent times, perhaps one of the most famous admirers of this work was Lucian Freud, who, as a photograph attests, kept his cast of this work in his bedroom.

As with so many of Rodin's greatest works, *Iris, messagère des Dieux, étude sans tête, grand modèle* was born out of another project; in this case the *Monument à Victor Hugo*. Commissioned in 1889 by the French state to create a funerary monument to the great writer, which was to be situated in the Panthéon, Paris, Rodin created a maquette showing a nude Hugo in exile on the beach of Guernsey, seated with three muses surrounding him. Deemed unclear and unsuitable for the space by the committee, this version was rejected. A compromise was found, and it was decided that this version would be placed outside, in the gardens of the Palais-Royal. Rodin subsequently began a second version which this time showed Hugo clothed and standing on the same rocky shoreline. Outstretched above him, as if descending from the sky to crown the poet, was the personification of Glory, adorned with wings. Rodin later extracted this figure, rotated the orientation from horizontal to vertical, and developed her into an individual figure, who, with her airborne pose, would earn her the name, *Iris, messagère des Dieux*.

The radical pose and nudity of *Iris, messagère des Dieux, étude sans tête, grand modèle* was most likely inspired by a model posing in Rodin's studio. At this time, Rodin was dedicated to capturing not the formal, static and academic poses typical of traditional sculpture, but instead the natural, idiosyncratic, unpremeditated and freely expressive movements of the models and dancers whom he hired to pose in his studio. 'I am accustomed to having my models wander naked about the studio', Rodin explained. 'I familiarise myself with all of their movements. I constantly note the association of their feelings and the line of their bodies, and by this observation I accustom myself to discover the expression of the soul, not only in the features of the face, but in the entire human form' (Rodin, 1906, quoted in A.E. Elsen, *The Sculpture of Auguste Rodin*, exh. cat., New York, p. 154). For the outstretched, flagrantly revealing pose of *Iris*, it has been suggested that a nude model would have laid horizontally, with her right hand clutching her raised, outstretched leg, while the other supported her back. Numerous drawings by Rodin attest to the artist's interest in this blatantly erotic pose. For the sculpture, Rodin subsequently transformed this pose to an upright form, her outstretched legs now giving the impression of impulsive, spontaneous, near acrobatic movement. In addition to this novel sense of physicality, the passive, reclining figure is transformed into an active, dynamic and powerfully totemic icon; an exultant image of femininity.

It has been suggested that the sheer dynamism and agility of this leaping figure was inspired by a dancer. At the time that he conceived *Iris, messagère des Dieux, étude sans tête, grand modèle*, Rodin was becoming increasingly interested in developments of modern dance. In later life, he would meet and befriend some of the leading and most radical dancers of his day, including Loïe Fuller and Isadora Duncan. He is said to have frequently enlisted can-can dancers to pose for him – 'there wasn't a well-known dancer who didn't want to dance for him', Camille Claudel recalled – and certainly the supple, athletic physique and expressive, vigorous energy that pervades from this figure suggests that it was modelled from someone with an athletic form (C. Claudel, quoted in R. Masson & V. Mattiussi, *Rodin*, Paris, 2004, p. 177). Dancers offered Rodin an even greater abandon and freedom of movement, coupled with the grace and elegance that he consistently incorporated into his sculptural depictions of the female form.

The direct and explicit eroticism of *Iris, messagère des Dieux, étude sans tête, grand modèle* has resulted in this work frequently being likened and linked to Gustave Courbet's inflammatory and highly scandalous *L'Origine du monde* (1866, Musée d'Orsay, Paris). It is not known whether Rodin had seen this privately-owned painting in person, however, he was at the time close to Edmond de Goncort, who had, according to his diaries, seen the painting in June 1889, at around the time that Rodin conceived the present work (A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin*, vol. II, Paris, 2007, p. 454). Like Courbet's painting, the extreme cropping of *Iris, messagère des Dieux, étude sans tête, grand modèle* lends it an immediate and vivid impact. By removing the figure's head and one of her arms, the focus is drawn entirely to her torso, her splayed pose and her revealed sex. Though his drawings are renowned for their heady eroticism, never before had Rodin modelled such an erotic and explicit sculpture. As Camille Mauclair wrote at the time, 'Beneath the original animality he perceives nature; and feminine sexuality, its movements and impulses, interest him, because therein a woman is psychologically revealed' (C. Mauclair, quoted in C. Lampert, 'Rodin's Drawings and Late Works: "What to Keep and What to Sacrifice"', in *Rodin*, exh. cat., London, 2007, p. 155).

X. ROJO

Figure of Iris from the west pediment of the Parthenon, *circa* 438-432BC. British Museum, London.

Constantin Brancusi, *Princess X*, 1915-16. Philadelphia Museum of Art.

> *'All the force of the muscle palpitates in this strenuous flesh, the whole splendour of her sex, unveiled, palpitates in the air, the messenger of the gods, bringing some divine message, pauses in flight, an embodied inspiration.'*
>
> A. SYMONS, QUOTED IN *RODIN*, EXH. CAT., LONDON, 2007, P. 257

The fragmentary nature of *Iris, messagère des Dieux, étude sans tête, grand modèle* demonstrates the new, more abstract direction that Rodin's sculpture was taking at this time. While the original model for this piece was modelled with a head, Rodin soon removed this corporeal feature to leave the powerfully fragmented form of the present work. It has been noted that Rodin had seen the Parthenon sculpture that resided in the British Museum, London. Having first visited in 1881, Rodin, who regarded Pheidias as an artistic hero, returned at least fifteen times more over the course of his life, describing himself as 'haunting' the museum and the treasures it housed. At the time that he was visiting this revered institution, the figure of *Iris, Messenger of the Gods*, which originally featured on the West pediment of the Parthenon, was situated on the furthest left of this group of works, displayed raised on a rod that was mounted on a plinth (see C. Lampert, *ibid.* pp. 161-162). Only the torso of this dynamic female figure remains, the exquisitely rendered draperies and dynamic position of her fragmented limbs lending a powerful sense of evocative movement to this piece. While Rodin's version of this mythological figure is nude, and is presented in the arresting, highly erotic pose, it shares the same fragmentary nature, and appears in the same state of palpable, startlingly rendered flux as the ancient sculpture of the same name.

By reducing the human form to its essential, most expressive components, Rodin pushed the boundaries of modern sculpture. While his work never lost its intrinsic human identity, with fragmented forms and abridged, asymmetrical and increasingly complex poses, it was emotive expression, rather than mimesis, which came to the fore in his sculpture. Like *Figure volante*, a work that Rodin created at the same time as *Iris*, in the present work, the cropped torso and striking asymmetry create a series of dramatic rhythmic arabesques that fill the sculpture with a sense of outward energy.

Just as Rodin was clearly influenced by work of the past, so future generations of artists would find inspiration in his work. Indeed, *Iris, messagère des Dieux, étude sans tête, grand modèle* reappears as a specific influence numerous times in the work of post-war artists. A great admirer of Rodin, Francis Bacon was particularly drawn to this sculpture due to its fragmentary nature, complex pose and articulation of movement. In the late 1950s, Bacon embarked on a series of compositions known as *Lying Figures*, in which a single figure lies on a sofa, leg outstretched and raised in the same position as Rodin's *Iris*. Notes made by Bacon at the time that he painted these works prove he was looking at Rodin, and more specifically *Iris*: he noted, 'Figure as Rodin figure on Soda in centre of room with arm raised', he wrote (Bacon, quoted in *Francis Bacon and the Masters,* exh. cat., Norwich & St Petersburg, 2014-2015, p. 203). As such a towering presence in the development of Twentieth Century sculpture, few sculptors working later in the century could ignore his pervasive presence. Willem de Kooning's sculpture frequently referenced the same splayed form as *Iris*, in particular his 1972 *Seated Woman on a Bench* and *Untitled No. 2* of 1969.

36

AUGUSTE **RODIN** (1840-1917)

Baiser, 2ème réduction

signed 'Rodin' (on the front of the rock), stamped with the foundry mark
'F. BARBEDIENNE. Fondeur' (on the left of the rock), marked 'B' (on the interior)
bronze with green and black patina
Height: 23⅝ in. (59.9 cm.)
Conceived in 1886; this version reduced in 1904; this example cast *circa* 1915-1918

£550,000–750,000
$750,000–1,000,000
€630,000–850,000

PROVENANCE:
Private collection, France.
Anonymous sale, Me Champin-Lombrail-Gautier, Enghien, 24 November 1988, lot 45.
M. de Surmont, Gstaad, by whom acquired at the above sale.
Acquired from the above; sale, Sotheby's, New York, 8 November 2007, lot 145.
Acquired at the above sale by the present owner.

LITERATURE:
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1927, nos. 91-92 (marble version illustrated p. 47).
G. Grappe, *Le Musée Rodin*, Paris, 1947, p. 142 (marble version illustrated pl. 71).
C. Goldscheider, *Rodin: sa vie, son oeuvre, son héritage*, Paris, 1962 (marble version illustrated).
A.E. Elsen, *Rodin*, New York, 1963, p. 62 (another cast illustrated p. 63).
B. Champigneulle, *Rodin*, London, 1967, pp. 157 & 282, nos. 78-79 (marble version illustrated pp. 162-163).
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 130 (marble version illustrated p.131).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 100 (marble version illustrated pls. 54 and 55).
L. Goldscheider, *Rodin Sculptures*, London, 1970, p. 121, no. 49 (marble version illustrated).
J.L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 77, no. 151 (marble version illustrated).
J. de Caso & P. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection, California Palace of the Legion of Honor*, San Francisco, 1977, pp. 148-153, no. 22 (another cast illustrated p. 150).
N. Barbier, *Marbres de Rodin, Collection du Musée*, Paris, 1987, pp. 184-187 & 258, no. 79 (marble version illustrated pp. 185 & 187).
A. Le Normand-Romain, *Le Baiser de Rodin/ The Kiss by Rodin*, Paris, 1995 (another cast illustrated figs. 2 & 7; marble version illustrated fig. 3).
A. Le Normand-Romain, *Rodin*, Paris, 1997, p. 49 (terracotta version illustrated p. 48).
A. Pingeot, 'Rodin au Musée du Luxembourg', in *La Revue du Musée d'Orsay*, Autumn 2000, pp. 67-70 & 74, no. 11.
R. Butler, 'Auguste Rodin, in *European Sculpture of the Nineteenth Century: The Collections of the National Gallery of Art Systematic Catalogue*, 2001, pp. 326-330.
A.E. Elsen, *Rodin's Art: The Rodin Collection of the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University*, New York, 2003, pp. 214-215, fig. 167 (another cast illustrated).
R. Masson & V. Mattiussi, *Rodin*, Paris, 2004, p. 40 (marble and terracotta versions illustrated pp. 41-42).
A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin*, vol. I, Paris, 2007, p. 162, no. S.2393 (another cast illustrated pp. 158-162; marble version illustrated p. 163).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 1998-633B.

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Rodin

Antonio Canova, *Psyché ranimée par le baiser de l'Amour*, 1787-1793. Musée du Louvre, Paris.

Although the theme of the embrace appears several times in Rodin's *oeuvre*, *Baiser, 2ème réduction* is unparalleled in its description of the complex emotions associated with the inception of love. Originally intended for Rodin's grand project *La porte de l'Enfer,* the sculpture was inspired by an episode in Canto V of Dante's Inferno, recounting the illicit affair between two real-life lovers from the poet's own day, Francesca da Rimini and her husband's brother, Paolo Malatesta. While reading the story of the adulterous love between Guinevere and Lancelot, Francesca and Paolo suddenly became aware of their powerful feelings for each other. Interrupted and killed by Francesca's husband Gianciotto in the midst of their first kiss, they were condemned to the second circle of Hell, punishing sins of the flesh.

While in Dante's telling, Paolo initiates the kiss, Rodin has Francesca raise her body toward him, inviting his embrace. Paolo seems more timid, almost unprepared for the kiss. In his surprise, the book has slipped from his hand, still open to the page that the couple had been reading, its pages bent by the weight of her body against his. He delicately places three fingertips on Francesca's left thigh, a gesture that expresses both passion and restraint. Rodin has captured the instant in which the couple's lips are barely touching, a split second before they actually join in the forceful press of an impassioned kiss. As Albert Elsen has written, 'The whole impression... is one of Paolo's slowly eroding resolve and awakening desire' (A. Elsen, *Rodin's Art*, Oxford, 2003, p. 211). Love and sexuality were central themes in Rodin's work; he was unrivalled amongst his contemporaries at communicating the drama of passion and romance. Interest in this subject, especially in the tragic fate that so often beset young love in its most intense expression, surged in the heyday of Romanticism during the early 1800s, and sculptures like Antonio Canova's *Psyche revived by Cupid's Kiss* on display at the Louvre since 1824, were warmly received by the 'grande publique.'

There is no doubt that *Baiser* is one of the most direct depictions of desire and carnal love. When the marble version was first exhibited, the public and critics were stunned by the power of its eroticism. The idealisation and lasciviousness of the bodies and the modernity of the group were the catalyst for immediate success and the commissions in marble and bronze that followed in its wake.

THE PROPERTY OF A PRIVATE COLLECTOR

* 37

ALFRED **SISLEY** (1839-1899)

Moret au coucher du soleil, octobre

signed and dated 'Sisley. 88' (lower left)
oil on canvas
28⅞ x 36½ in. (73.4 x 92.6 cm.)
Painted in Moret-sur-Loing in October 1888

£2,500,000–3,500,000
$3,500,000–4,700,000
€2,800,000–4,000,000

PROVENANCE:
Jean-Baptiste Faure, Paris.
Mme Maurice Faure, Paris, by descent from the above in 1914, until at least 1917.
Galerie Georges Petit, Paris (no. 6360).
Knoedler & Co., Inc., New York (no. 14621), by whom acquired from the above in February 1919.
H.D. Hughes, Philadelphia, by whom acquired from the above in December 1920.
Knoedler & Co., Inc., New York (no. 15179), by whom acquired from the above in December 1922.
D.H. Carstairs, Philadelphia, by whom acquired from the above in May 1925.
Carroll Carstairs, New York, by 1929 until 1938.
Knoedler & Co., Inc., New York, by whom acquired from the above.
Private collection, United States, by whom acquired from the above in the 1940s, and thence by descent; sale, Sotheby's, New York, 5 November 2015, lot 28.
Acquired at the above sale by the present owner.

EXHIBITED:
Paris, Galerie Georges Petit, *Alfred Sisley,* February 1897, no. 22.
Paris, Galerie Georges Petit, *Alfred Sisley,* 1917, no. 57.
Paris, Galerie Knoedler, *Peintres de l'école française du xix Siècle,* May 1924, no. 33.

LITERATURE:
G. Geffroy, *Sisley*, Paris, 1927, no. 41, n.p. (illustrated pl. 41).
G. Besson, *Sisley,* Paris, 1946 (illustrated pl. 48).
G. Jedlicka, *Sisley,* Berne, 1947 (illustrated pl. 42).
F. Daulte, *Alfred Sisley, Catalogue raisonné de l'oeuvre peint,* Lausanne, 1959, no. 684, n.p. (illustrated fig. 684, n.p.).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

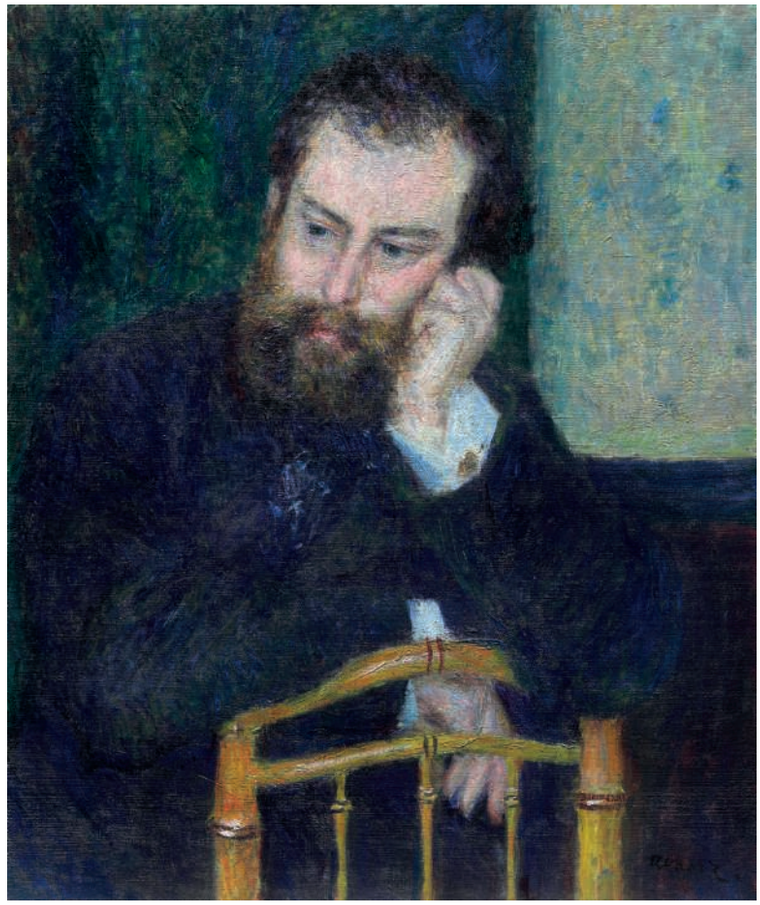
Alfred Sisley, *Pont de Moret*, 1893. Musée d'Orsay, Paris.

The bridge at Moret, 1882.

The present painting is a veritable manifesto for the natural charms and pictorial possibilities that Moret – the quaint, medieval town that Sisley extolled with such emotion – bestowed upon the Impressionist painter during the final decade of his career. The foreground of the scene is given over to the silvery waters of the Loing, replete with dancing reflections; a grassy wedge at the bottom left inscribes the artist's engagement with the lively landscape, marking out the spot where he stood on the bank to paint. The architecture of Moret unfurls in a narrow band in the middle distance. The graceful arches of the town's stone bridge mark out a regular rhythm across the left side of the composition, interrupted midway by the Provencher mill; on the right, the dense screen of poplar trees accelerates the cadence, their slender trunks reflected in the river and their bushy crowns, tinged with orange and gold, silhouetted against the expansive sky. Diagonal banks of cirrus cloud, rendered with heavy impasto and a vigorous stroke, lend the sky depth, while streaks of lavender and rose tinge a valedictory flash of radiance nearing the close of day.

'It is at Moret,' Sisley wrote to the critic Adolphe Tavernier in 1892, 'in this thickly wooded countryside with its tall poplars, the waters of the river Loing here, so beautiful, so translucent, so changeable; at Moret my art has undoubtedly developed the most. I will never really leave this little place that is so picturesque.'

ALFRED SISLEY



Pierre-Auguste Renoir, *Alfred Sisley*, 1896. Art Institute Chicago.

'These supremely picturesque aspects of Moret left Sisley unabashed,' Richard Shone has written. 'Gathered in one spot were the motifs that had mesmerised him since he began to paint. 'Here were water, sky, reflections, a busy riverside; the multi-arched bridge was for the artist the last in a long line of such structures going back through Sèvres and St-Cloud and Hampton Court to Argenteuil and Villeneuve-la-Garenne. Here was that conjunction of man-made and natural, the interleaving of foliage and house fronts between sky and water, that marked Sisley's first Impressionist canvases on the Canal St-Martin' (R. Shone, *Sisley*, London, 1992, p. 159).

Sisley moved from the Paris suburbs to the more remote and affordable region of Moret – about seventy-five miles southeast of the capital, near the confluence of the Seine and the Loing – in January 1880, a time of dire financial straits for many of the Impressionists. With his partner Eugénie and their children Pierre and Jeanne, then aged twelve and ten, he initially leased a house at Veneux-Nadon, just a few minutes' walk from the railway station. In the autumn of 1882, he moved about two miles away to Moret, which he described enthusiastically in a letter to Monet, then house-hunting as well: 'Moret is just two hours journey from Paris, and has plenty of places to let at six hundred to a thousand francs. There is a market once a week, a pretty church, and beautiful scenery round about. If you were thinking of moving, why not come and see?' (Sisley, quoted in *Alfred Sisley*, exh. cat., London, 1992, p. 184).

Sisley stayed at Moret for only a year on this occasion, before returning to Veneux-Nadon and the neighbouring hamlet of Les Sablons. In 1889, however, he re-located once again to Moret, which would remain his home – and almost the exclusive subject of his art – until his death a decade later. 'Sisley had found his country,' the critic Gustave Geffroy later declared (G. Geffroy, quoted in *ibid.*, p. 183).

Although the artist painted within the walls of Moret only intermittently, he captured the view across the Loing toward the town from every possible angle, shifting his vantage point or simply adjusting his sight line to create a veritable visual map of the site. 'To capture the town and its distinctive poplar-lined riverbanks, he adopted an almost cinematic approach, taking up positions that enabled him to circle through 360 degrees,' MaryAnne Stevens has written. 'It is this exploration of place through multiple viewpoints that shows Sisley to be as innovative an artist as Monet. Rather than mimicking the other Impressionist's series paintings embarked upon from the late 1880s, Sisley forged his own response to the need to find stability within his compositions by approaching his motif in a linked, serial mode' (MA. Stevens, *Alfred Sisley, Impressionist Master*, exh. cat., Greenwich, Connecticut, 2017, p. 162).

To paint the present canvas, Sisley set up his easel on the right bank of the Loing immediately downstream from Moret, looking south-west across the river toward the historic centre of the town. It was a bright, blustery day in mid-autumn, and the artist would have reached the site after a brisk, twenty-minute walk from his home on the Avenue de Fontainebleau in Veneux-Nadon. From this vantage point, the two most prominent landmarks in Moret – the pinnacled Gothic church and the towering Porte de Bourgogne, the town gate – were screened by the line of poplars along the embankment, enabling Sisley to focus without distraction on the more ephemeral and poetic qualities of his chosen motif. The sun has dipped low as the day draws to a close, and only the stand of trees at the far left of the scene still catches its golden glow. The poplars are backlit against the luminous plane of the sky, while the architecture of Moret is momentarily transfigured by the late-afternoon light, the age-old stones coloured violet and mauve. 'More tender, more melancholic,' Sisley described this time of day. 'It has the charm of things that disappear – I am particularly fond of it' (Sisley, quoted in *ibid.*, 152).

Following his move to the region of Moret, Sisley travelled back to Paris only rarely, preferring the quiet simplicity of life in this rural enclave where he could work steadily and in solitude. Although he contributed to the Seventh Impressionist Exhibition in 1882, he opted out of the final group show four years later, where Seurat's Neo-Impressionist studio production, *La Grande Jatte*, was the *succès de scandale*. Nonetheless, Sisley corresponded with both Monet and Pissarro – the latter a committed advocate from 1886 until 1889 of Seurat's controversial new methods – and was well aware of the most recent developments in modern art. Although he remained a steadfast proponent of *plein air* painting, true to his Impressionist roots, Sisley experimented during the later 1880s with heightened colour contrasts and a more varied, purposeful application of paint, seeking to lend greater structure to his descriptions of transient effects.

'These paintings show him at the height of his powers,' Christopher Lloyd has written. 'All the experience of the previous decades was blended in these canvases which amount to the summation of his output: the paint is richly applied with the impasto more pronounced than in previous works, the brushwork more insistently rhythmical, the execution more rapid, and the colours more vibrant' (C. Lloyd, *op. cit.*, 1992, p. 25).

In *Moret au coucher du soleil*, Sisley's revitalised, robust technique belies an intense absorption with the landscape. He used carefully differentiated zones of brushwork to analyse the various sections of the scene, evoking depth through a subtle layering of planes. The cubic buildings are rendered in broad, dry strokes; a lively, flickering touch describes both the reedy bank and the poplar foliage, drawing the viewer's eye diagonally across the canvas from one to the other and back again. Particularly noteworthy is the heavily loaded brush that Sisley enlisted to describe the banks of cloud, lending a dense materiality to the sky. 'The sky must be the medium, the sky cannot be a mere backdrop,' he explained to Tavernier. 'Not only does it give the picture depth through its successive planes (for the sky, like the ground, has its planes), but through its form, and through its relations with the whole effect or with the composition of the picture, it gives movement... I always begin by painting the sky' (Sisley, quoted in *op. cit.*, 2017, p. 154).

The first owner of this exquisite landscape was Jean-Baptiste Faure, a legendary baritone in the Paris Opéra and an important patron of the Impressionists in their early days, when their revolutionary modern mode of painting was still viewed as a shocking affront to tradition. Faure began to collect art in the 1860s, at first purchasing paintings by Corot, Delacroix, Millet, and Rousseau. In 1873, however, he sold his entire collection of Barbizon paintings at auction and began to focus his collecting activities exclusively on Impressionism – the 'New Painting'. The following year, Faure invited Sisley to accompany him on a three-month trip to England, where he had singing engagements; the baritone paid for all of Sisley's expenses in exchange for six landscapes produced during their stay. By the 1890s, Faure had acquired around sixty canvases by Sisley, a like number each by Manet and Monet, some two dozen by Pissarro, and at least ten by Degas. His collection included some of these artists' greatest masterpieces, including Manet's *Déjeuner sur l'herbe*; Manet, in turn, paid tribute to Faure with a full-length portrait showing him in the venerable role of Hamlet.

Faure loaned the present canvas, likely at Sisley's request, to a major retrospective of the artist's work at the Galerie Georges Petit in 1897. The exhibition, which comprised 146 paintings from all periods of Sisley's career, opened on 5 February, just two days before Caillebotte's controversial bequest of Impressionist paintings – including six by Sisley – went on view at the Musée du Luxembourg, France's national museum for living artists. Although Faure sold various Impressionist paintings during his lifetime, he kept the present canvas for himself until his death in 1914, when it passed to the wife of his son Maurice.

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

* 38

PAUL **SIGNAC** (1863-1935)

Tour des Quatre Sergents, La Rochelle

signed and dated 'P Signac 1927' (lower right)
oil on canvas
18⅛ x 21¾ in. (46 x 55.2 cm.)
Painted in 1927

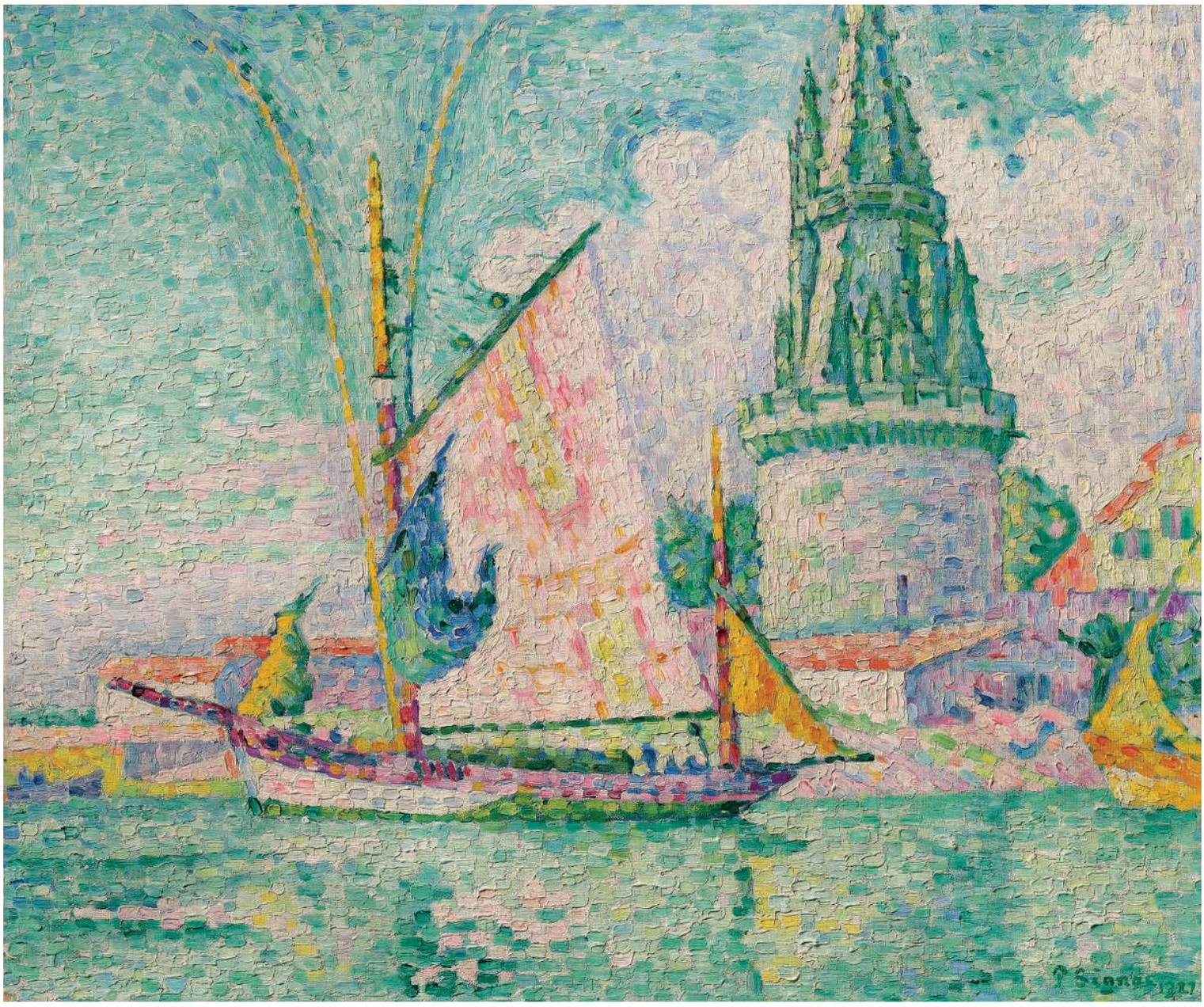
£800,000–1,200,000
$1,100,000–1,700,000
€900,000–1,400,000

PROVENANCE:
Dr Palazzoli, Paris.
Anonymous sale, Sotheby's, London, 23 November 1960, lot 65 (titled 'Entrée du port').
Private collection, New York; sale, Sotheby's, New York, 11 December 1963, lot 51 (titled 'Entrée du port').
Private collection, New York; sale, Christie's, New York, 13 May 1980, lot 47.
Acquired at the above sale by the father of the present owner.

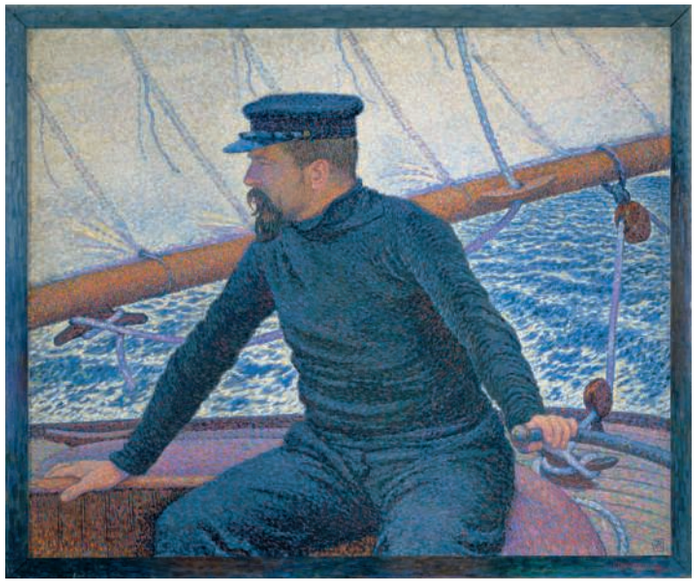
LITERATURE:
G. Lévy & P. Signac, *Pré-catalogue, circa* 1929-1932, p. 493 (illustrated).
M. Sandoz, 'L'oeuvre de Paul Signac à la Rochelle, Croix-de-Vie, les Sables-d'Olonne, de 1911 à 1930', in *Bulletin de la Société de l'histoire de l'art Français,* Paris, 1956, no. 8, p. 166 (titled 'La Rochelle. Voile amarée en vue de la "tour des quatre sergents"').
F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 573, p. 326 (illustrated).

Marina Ferretti has confirmed the authenticity of this work.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



Paul Signac, *Entrée du port de La Rochelle*, 1921. Musée d'Orsay, Paris.



Theo van Rysselberghe, *Signac sur son bateau*, 1886. Private collection.

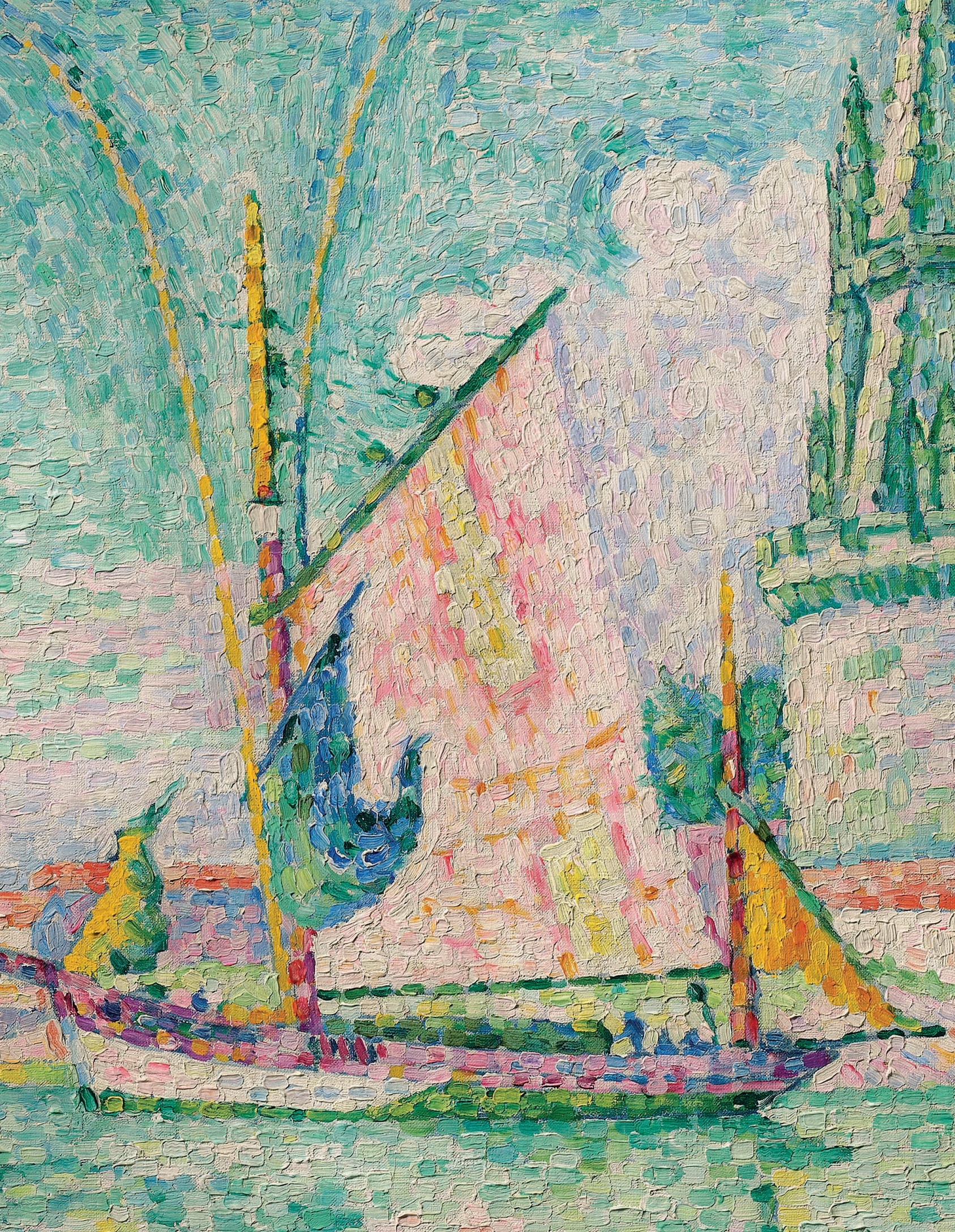
> *'I have worked like a young madman at La Rochelle; it is a magnificent port, framed by noble architecture where a flotilla of multi-coloured hulls and many hued sails is crammed. But all that moves, appears, flees, and you have to work fast. It is an impassioned hunt. I only just have time to make a watercolour sketch, and the poor oil painters despair....'*
>
> PAUL SIGNAC

Filled with an effervescent play of vibrant colour, Paul Signac's *La Tour des Quatre Sergents, La Rochelle* captures not only the life of the bustling Atlantic port of La Rochelle, but also the renewed fervour with which the artist approached painting during the 1920s. A dedicated humanitarian and pacifist, Signac had been left distraught by the outbreak of the First World War in 1914. Writing to his wife shortly after the declaration of war, he proclaimed: 'I really think I shall never recover from the appalling distress in which I am sinking, despite my efforts...' (Signac, quoted in *Signac 1863-1935,* exh. cat., New York, 2001, p. 314). His painting suffered throughout the conflict, with the artist producing only a handful of oils, as he struggled to come to terms with the fact that everything he held dear was slowly disintegrating around him. Following the cessation of hostilities in 1918, however, Signac experienced a new flurry of activity, as he re-engaged with the motifs and locations which had proved so inspirational to his art in the years preceding the war. Travelling along the French coastline once again in search of visual stimuli for his painting, he journeyed from Antibes to Marseille, from Saint-Paul-de-Vence to Cherbourg, capturing the timeless way of life and serene atmosphere of the harbours and towns that he encountered.

Amongst Signac's favourite subjects during this period was La Rochelle. Letters dating from the artist's visit during the summer of 1920 describe the manner in which its vibrant atmosphere and lively harbour captivated his painterly imagination. Located on the Bay of Biscay, the port of La Rochelle was widely celebrated for the grandeur of its medieval architecture, most notably the distinctive profiles of the three towers which punctuated its embattlements – the round Tour de la Chaîe, built in 1375, to the crenelated Tour Saint-Nicolas of 1384, and the elaborately decorated tower of the Tour des Quatres Sergents, dating from 1445. These impressive structures stood as markers to the entrance of the port, a herald to all sailors that they had reached the safety of the harbour. Signac had first discovered the beauty of La Rochelle in 1911 when, enchanted by the hustle and bustle of the lively port, he executed a series of watercolours and pen and ink sketches, which were later used to construct the luminous composition *Arc-en-ciel, La Rochelle, le Port* (1912). Depicting a cluster of brightly coloured fishing boats as they prepare to depart the enclosed harbour for the open sea, this painting marked the beginning of Signac's fascination with La Rochelle, whose charms would draw the artist back to her harbour on numerous occasions over the ensuing two decades.

Painted in 1927, *La Tour des Quatre Sergents, La Rochelle* stands as a testament not only to Signac's enduring interest in the day-to-day goings on of the lively port, but also to his own passion for sailing. The artist was an enthusiastic and avid yachtsman, buying his first boat when he was a teenager and continuing to sail for the rest of his lifetime. Indeed, in the present composition, Signac appears to have captured the scene whilst on the water himself. Focusing on the unique profile of a tuna fishing boat as it sails past the Tour des quatre sergents, the artist pays particular attention to the details and nuances of the craft's structure, rendering its intricate rigging system with a clarity and precision that reveals the depth of his sailing knowledge. The Tour des Quatres Sergents, so named for its role as an interim gaol for the protagonists of the 'Conspiracy of La Rochelle,' had undergone a programme of restoration in the years immediately preceding the outbreak of the First World War. Signac uses the architectural structure as an anchor within the scene, its elaborately decorated spire offering a counterbalance to the thin, spindly mast of the boat. Emphasising its pure physical mass, Signac celebrates the tower's enduring presence within the landscape, its unwavering permanence and stability through centuries of conflict and upheaval offering a striking contrast to the fleeting, transient presence of the boat as it glides elegantly through the water.

In many ways, though, the true subject of *La Tour des Quatre Sergents, La Rochelle* is the delicate interplay of colour and light effects that dance across the landscape. Executed using a luminous palette of primarily lilac, teal, and cerulean tones, the composition becomes a showcase for the artist's highly individual take on the pointillist technique. Pointilism had been conceived by Signac's close friend and colleague, Georges Seurat, as a scientific, rational and technical alternative to the Impressionists' instinctive and spontaneous treatment of nature. Rejecting the irregular brushwork of the Impressionists, Seurat and Signac advocated a more calculated and systematic application of pigment, governed by the principles of colour theory. However, following Seurat's death in 1892, Signac began to use a less restrictive and dogmatic approach to the technique, adopting instead a freer and more expressive painterly style, applying colour in broad, tesserae-like strokes of paint rather than the precise, minute dots of colour which had marked his earlier canvases. Signac's mastery of this technique is evident in the present composition, as he creates a mosaic of luminous colour, with each individual brushstroke bringing a new life and dynamism to the surface of the canvas.



PROPERTY FROM A PRIVATE SWISS COLLECTION

* 39

CLAUDE **MONET** (1840-1926)

Pivoines

stamped with the signature 'Claude Monet' (Lugt 1819b; lower left);
stamped again 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas
29 x 39½ in. (73.7 x 100.3 cm.)
Painted in 1887

£3,500,000–5,500,000
$4,800,000–7,400,000
€4,000,000–6,200,000

PROVENANCE:
Michel Monet, Giverny, by descent from the artist.
Aimé Verneiges, Mandelieu, the grandnephew of the above, by descent.
Galerie Beyeler, Basel (no. 5497), by whom acquired from the above in 1968.
Acquired from the above on 28 October 1968, and thence by descent to the present owners.

EXHIBITED:
Basel, Kunstmuseum, *Claude Monet: Nymphéas,* July - October 1986, no. 1, p. 171 (illustrated p. 17).
Basel,Fondation Beyeler, *Claude Monet...up to digital Impressionism,* March - August 2002, no. 4, n.p. (illustrated p. 27).
Zurich, Kunsthaus, *Monet's Garden,* October 2004 - February 2005, no. 32, pp. 56 &197 (illustrated p. 54).
Potsdam, Museum Barberini, *Impressionism: The Art of Landscape,* January - May 2017, no. 61, p. 239 (illustrated p. 183).

LITERATURE:
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. III, *1887-1898,* Lausanne & Paris, 1979, no. 1142, p. 94 (illustrated p. 95).
C. F. Stuckey, ed., *Monet: A Retrospective*, New York, 1986, p. 281 (illustrated; titled 'Garden at Giverny' and dated '1910').
D. Wildenstein, *Monet: Catalogue Raisonné,* vol. III, Cologne & Lausanne, 1996, no. 1142, p. 433 (illustrated p. 432).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

The Rose Garden in Giverny, spring 1921.
Photo: Patrice Schmidt.

Claude Monet in front of his house in Giverny, spring 1921.
Photo: Patrice Schmidt.

> *'I work constantly and lovingly on my garden. What I need most are flowers, always, always. My heart is always in Giverny.'*
>
> CLAUDE MONET

Painted in 1887, *Pivoines* is one of the very first works that Claude Monet made of his garden at his home in Giverny. With this pioneering painting, the most experimental of a series of three – of which one is now housed in the National Museum of Western Art, Tokyo, and the other the in Musée d'art et d'histoire, Geneva – the artist launched a body of work that would come to define the second half of his career. From this point onwards the garden, with its constantly changing carpet of colour, and later, the water lily pond's ephemeral surface, would become the subjects that Monet painted more frequently than any other.

When Monet first settled in the small, rural village of Giverny in 1883, few could have foreseen the extraordinary creative blossoming – both literal and metaphorical – that would take place there. His home, Le Pressoir, the pink-stuccoed and green-shuttered farmhouse set in the centre of the village, would become an artistic and horticultural paradise, a place that would sustain, inspire and challenge the artist for the rest of his life. Bursting with flecks of rapidly applied, vibrant colour, *Pivoines* presents Monet's first joyous and instinctive pictorial response to his carefully nurtured garden. The importance of this seminal painting is reflected by the fact that Monet chose not to sell it, instead keeping it in his personal collection for many years; a testament both to its significance within his *oeuvre*, as well as to the artist personally.

Soon after he settled in Giverny, Monet set about transforming the south-facing kitchen garden, known as the Clos Normand, which was originally planted with fruit trees and vegetables, into a dazzling floral spectacle of bursting colour and riotous pattern. Beyond this herbaceous haven lay the site that would become in later years the artist's beloved lily-filled water garden. The artist's love of gardening and horticulture had always played a central role in his art; at his homes in both Argenteuil and Vétheuil he had created modest gardens, often featuring them in his paintings. 'I perhaps owe it to flowers', he once stated, 'that I became a painter' (Monet, quoted in A. Dumas & W.H. Robinson, *Painting the Modern Garden: Monet to Matisse*, exh. cat., London, 2016, p. 17). Now living amidst extensive land at Giverny, he could finally indulge unimpeded in his passion. As well as consulting leading horticultural specialists, he imported exotic plants, cultivated new species and collected a library of rare horticultural volumes. Over the months and years that followed, he filled the gardens with multitudes of trees, shrubs and flowers, at first planting them himself, often with the help of his children. Upon visiting his friend in 1891, the writer Octave Mirbeau described Monet, 'in shirt sleeves, his hands black with earth, his face tanned by the sun, happy to be planting seeds, in his garden constantly dazzling with flowers, against the modest and discreet backdrop of his little pink-stuccoed house' (Mirbeau, quoted in *ibid.*, p. 211).

From seas of swaying tulips in the early months of spring, and jewel-like poppies, peonies, and cascades of clematis in May, to tumbling roses through the summer months, the garden and its abundance of flowers became Monet's greatest passion, a sumptuous, immersive experience that beguiled the artist and all those who came to visit him. 'In Giverny there is no respite from the flowers,' one such visitor, the critic Arsène Alexandre described. 'Wherever you turn, they are at your feet, over your head, growing to chest height, lakes, garlands, hedges of flowers, whose harmonies are at once improvised and calculated, and renewed as season follows season' (Alexandre, quoted in *Monet's Garden in Giverny: Inventing the Landscape*, exh. cat., Giverny, 2009,p. 16). Described by Alexandre as a 'palette of flowers', the garden was designed by Monet with painting in mind, planted to feature colour harmonies, differing heights and textures, and to convey seasonal differences. In many ways an artwork in its own right, Giverny remained a source of continuous joy as well as the inspiration for what have become Monet's most famous and best loved works. Giverny was, the artist once said, his 'most beautiful work of art' (Monet, quoted in *op. cit.*, p. 42).

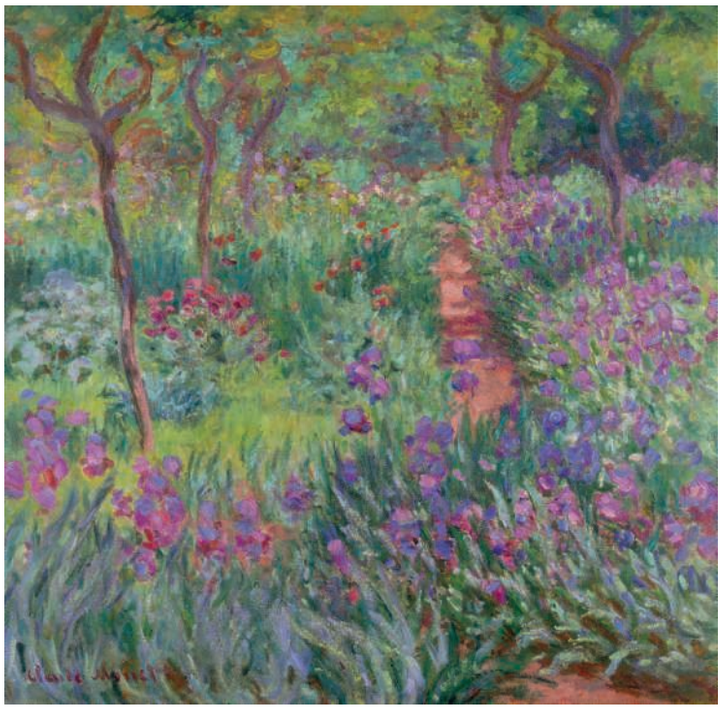
So involved was Monet in designing, planting and nurturing his gardens, it was not until 1887 – four years after settling there – that he first turned to it as a subject for his painting. Among the first ever paintings inspired by his new surroundings, *Pivoines* takes as its subject the flowering peony beds of the Clos Normand. One of Monet's favourite flowers, the peonies he planted were a particularly rare variety of which he was especially proud, taking care to protect them by installing straw covered awnings to shelter them both from late spring frosts and the early summer sun. 'Should the Japanese peonies arrive,' he instructed his gardener in 1900, some years after he painted *Pivoines*, 'plant them immediately if weather permits, taking care initially to protect the buds from the cold, as much as from the heat of the sun' (Monet, quoted in *ibid.*, p.211). In *Pivoines*, these protective awnings are clearly visible, the stakes cutting through the array of flattened, vibrating colour that constitutes the composition.

The blossoming peony bushes are clearly evident in *Pivoines*, their blousy, jewel coloured petals serving as the spectacle of this scene. In the present work however, Monet was not seeking to depict a faithful rendering of his beloved blooms, but has rather transformed this view of the garden into a veritable feast of saturated and enveloping colour. Indeed, with *Pivoines*,Monet used his much-loved flowers to push the study of colour to an extreme. The surface of the painting comes alive with daubs, dabs and strokes of deep ruby red, amethyst and emerald, all of which sing under the dazzling sunlight that streams into the scene. The most expressively rendered of this breakthrough series of three garden scenes, the present work demonstrates Monet's increasingly radical experimentations with traditional modes of picture making. Perspective and tonal modelling are replaced instead by a flat, mosaic-like composition constructed from abundant colour, while the sky and background are eliminated, leaving only the pure sensation of being immersed in this paradisiacal oasis set in a quiet corner of northern France.

Claude Monet, *Les pivoines*, 1887. National Museum of Western Art, Tokyo.

Claude Monet, *Pivoines*, 1887. Musée d'Art et d'Histoire, Geneva.

The present lot.



Claude Monet, *Le jardin de l'artiste à Giverny*, 1900. Yale University Art Gallery, New Haven.

Gustav Klimt, *Bauerngarten mit Sonnenblumen*, 1905-1906. Galerie Belvedere, Vienna.

> *'In Giverny there is no respite from the flowers. Wherever you turn, they are at your feet, over your head, growing to chest height, lakes, garlands, hedges of flowers, whose harmonies are at once improvised and calculated, and renewed as season follows season.'*
>
> ARSÈNE ALEXANDRE, QUOTED IN *MONET'S GARDEN IN GIVERNY: INVENTING THE LANDSCAPE*, EXH. CAT., GIVERNY, 2009, P. 16

It would take some years before Monet returned to this enveloping conception of luminous, vibrating, pervading colour. As the final years of the Nineteenth Century unfolded, Monet increasingly embraced an ever-more abstract mode of painting, creating immersive, singularly modern visions of the reflections and surroundings of his water-lily pond. One of the very first paintings to reveal the direction in which Monet's art would move, *Pivoines* encapsulates the powerful, symbiotic relationship Monet had between his art and his garden. Each passion fed the other, leading the artist to create some of the most innovative works of both the Nineteenth and early Twentieth Centuries. As Marcel Proust so accurately described, 'The garden itself is a real transposition of art, rather than a model for a painting, for its composition is right there in nature itself and comes to life through the eyes of a great painter' (M. Proust, quoted in *ibid.*,p. 59).

It was Monet's radical means of conveying nature that would become a prevailing influence on artists in the later Twentieth Century. For the Abstract Expressionists, Monet's late work and its emphasis on the gesture and the very act of painting itself, served as an essential model in their artistic development. From Joan Mitchell's gestural, abstract 'all-over' compositions that were directly inspired by Monet, to Mark Rothko's luminous, enveloping colour field painting and Willem de Kooning's painterly abstractions of the landscape, Monet's late work served as a model for the form of subjective, expressive abstraction that they were pursuing. As Thomas Hess, one of the leading critics in the mid-century New York art world described, 'In the past decade paintings by such artists as Pollock, Rothko, Still, Reinhardt, Tobey, and writings by such artists as Andre 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).

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

THE PROPERTY OF AN IMPORTANT SWISS COLLECTOR

*** 40**

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

Artichauts et tomates

signed and dated 'Renoir. 87.' (lower right)
oil on canvas
18 x 21¾ in. (45.8 x 55.2 cm.)
Painted in 1887

£400,000–600,000
$560,000–840,000
€450,000–680,000

PROVENANCE:
Victor Mandl, Wiesbaden.
Franz Kleinberger, Paris.
Howard Young Galleries, New York.
Dalzell Hatfield Galleries, Los Angeles, by 1940 and 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).

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.

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Renoir* being prepared by Guy-Patrice and Floriane Dauberville, published by Bernheim-Jeune.

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.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

PROPERTY FROM A PRIVATE FRENCH COLLECTION

41

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

Portrait de Madame Josse Bernheim-Dauberville (née Mathilde Adler)

signed and dated 'Renoir. 1901' (lower right)
oil on canvas
36¼ x 28¾ in. (92.2 x 73 cm.)
Painted at Pavillon de Bellune, Fontainebleau, in September 1901

£600,000–900,000
$840,000–1,300,000
€680,000–1,000,000

PROVENANCE:
Commissioned from the artist by Josse Bernheim-Dauberville in 1901, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Bernheim-Jeune, *Renoir, portraitiste (1841-1919),* June - July 1938, no. 26, n.p.
Paris, Galerie Bernheim-Jeune, *Cent ans de portrait, 1860-1960,* May - July 1962, no. 47, n.p.
Paris, Galerie Bernheim-Jeune, *L'Art et la mode,* June - July 1965, no. 18.
Cagnes sur Mer, Les Collettes, Domaine Renoir, *Renoir,* August 1970, no. 5, n.p.

LITERATURE:
Bernheim-Jeune, ed., *L'Art Moderne et quelques aspects de l'art d'autrefois,* Paris, 1919, vol. II, pl. 126 (illustrated).
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. I, *1858-1881*, Paris, 2007, pp. 29 & 30.
G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. III, *1895-1902*, Paris, 2010, no. 2269, pp. 328-330 (illustrated with the artist p. 328 & illustrated pp. 329 & 330).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Pierre-Auguste Renoir, *Madame Gaston Bernheim de Villiers*, 1901. Musée d'Orsay, Paris.

> *'My father remembered the circumstances in which Renoir painted my mother's portrait, when she was still a young girl. It was in Fontainebleau at the Majorat de Bellune where he was living with my grandparents. My father was struck by the fact that although the construction of the painting was only drawn in, Renoir completed the pink ribbon that decorated her hair, and then he returned and said: "Now I have my composition! All the colour shades will be chosen in relation to that pink, the problem of colour is settled!".'*
>
> H. DAUBERVILLE, QUOTED IN G-P & M. DAUBERVILLE, *RENOIR, CATALOGUE RAISONÉE DES TABLEAUX, PASTELS, DESSINS ET AQUARELLES, 1885-1881*, VOL. I, PARIS, 2007, P. 13

'I am on the point of going on holiday to Bernheim's in Fontainebleau, to paint portraits of the charming fiancées' (Renoir, quoted in G-P & M. Dauberville, *Renoir, Catalogue raisonée des tableaux, pastels, dessins et aquarelles, 1885-1881,* vol. I, Paris, 2007, p. 30), Renoir wrote in a letter in the summer of 1901. The reason for this sojourn was a commission that the artist had received to paint the portraits of two sisters, Mathilde and Suzanne Adler, who were engaged to be married to the gallerists and close friends of the artist, Josse and Gaston Bernheim-Jeune respectively. Painted in September of this year, *Portrait de Madame Josse Bernheim-Dauberville (née Mathilde Adler)* is one of this pair of exquisitely rendered and delicately coloured portraits; the other, *Portrait de Madame Gaston Bernheim de Villers (née Suzanne Adler)*, now resides in the Musée d'Orsay, Paris. With a unique and historic provenance, this rare and deeply personal portrait has remained in the family's private collection since it was created over a century ago.

Exuding a radiant youthfulness and charming beauty, the young Mathilde Adler is casually seated within a softly coloured interior setting, her dark hair swept up and adorned with a pink bow. A photograph of Renoir painting this portrait shows that the future Madame Josse Bernheim-Dauberville was seated in a doorway, while the artist captured her from outside. As a result, in her portrait she appears bathed in natural light, her youthful complexion appearing all the more luminescent amidst the softly pastel toned background. Adorned in a pale pink dress decorated with a corsage of bows and ribbons, and clutching in her lap a straw hat, upon which rests her hand with a sparkling engagement ring visible, her pearlescent skin and the soft blush of her cheeks are all accentuated amidst this harmonious palette of soft pinks and creams. 'My father remembered the circumstances in which Renoir painted my mother's portrait', Mathilde and Josse's son, Henry Dauberville would later recall. 'It was in Fontainebleau at the Majorat de Bellune where he was living with my grandparents. My father was struck by the fact that although the construction of the painting was only drawn in, Renoir completed the pink ribbon that decorated her hair, and then he returned and said: "Now I have my composition! All the colour shades will be chosen in relation to that pink, the problem of colour is settled!"' (H. Dauberville, quoted in *ibid.*, p. 13).

Renoir used the same compositional structure to depict Mathilde's sister, Suzanne. Seated in a similar chair, she is instead pictured outside, wearing the same dress as her sister but in blue, which accentuates her blonde hair and fair complexion. In these portraits, both women appear as the epitome of femininity, beauty and youth; qualities that had become the quintessential characteristics of Renoir's famed and celebrated style of portraiture. Appearing neither posed nor stiff, these young women instead appear relaxed and seemingly at ease in the presence of the artist. By the time he painted the present work, Renoir was widely renowned as the leading Impressionist portraitist of his time. Beginning in the late 1870s, he had been commissioned by a number of Paris's leading families, many of them his patrons, including the publishing magnate, Georges Charpentier, Charles Ephrussi and the dealer, Paul Durand-Ruel. As a result, by the turn of the century he had become known as *the* painter of the fashionable *beau-monde*, able to capture his sitters, particularly women, with an enchanting intimacy and distinct charm.

The lives of the Bernheim-Jeune brothers and Renoir were at this time intertwined. At the time that he painted the present work, the Bernheim-Jeunes were leading figures within the Parisian art world. Their father, the dealer Alexandre Bernheim had been one of the first to exhibit the work of the Impressionists and was a close friend of Renoir. His sons, Joseph (known as Josse) and Gaston had followed in their father's footsteps and became leading supporters of the avant-garde in Paris; the first to show the work of Van Gogh in 1901 and the organisers of the landmark 1907 retrospective of Cézanne, they also exhibited, bought and sold the work of Renoir, Seurat, Matisse, Vuillard and Bonnard, among many others. In 1910, Renoir's services were once more requested by the family. Now a young mother of a newborn son, Matilde appeared once more in a portrait, this time posing at Renoir's home in the south of France, Les Collettes (*Madame Josse Bernheim-Jeune et son fils Henry*, Musée d'Orsay, Paris). These portraits serve as a testament to the long and close friendship that the artist shared with the various members of the Bernheim-Jeune family.

Renoir painting the present lot.

*** 42**

HENRI DE **TOULOUSE-LAUTREC** (1864-1901)

Trapéziste du Cirque Fernando

signed 'HTLautrec' (lower right)
oil on board
25⅞ x 18¼ in. (65.5 x 46.3 cm.)
Executed in 1890

£700,000–1,000,000
$980,000–1,400,000
€800,000–1,100,000

PROVENANCE:
Mr Olivier Sainsère, Paris, before 1923.
Mme Olivier Sainsère, Paris, by descent from the above.
Private collection, by descent from the above.
Acquired from the above by the present owner in 2009.

EXHIBITED:
Paris, Musée des Arts Décoratifs, *Peintures et Lithographes originales de H. de Toulouse-Lautrec,* January - February 1910, no. 16.
Paris, Musée des Arts Décoratifs, *Exposition H. de Toulouse-Lautrec,* April - May1931, no. 61, p. 17.
Paris, Galerie Raphaël Gerard, *Quelques oeuvres choisies du XIXe et du XXe siècle,* no. 57.
Canberra, National Gallery of Australia, *Toulouse-Lautrec: Paris and the Moulin Rouge,* December 2012 - April 2013, pp. 250-251 (illustrated).

LITERATURE:
M. Joyant, *Henri de Toulouse-Lautrec, 1864-1901,* vol. I, Paris, 1926, p. 270 (illustrated p. 195; with incorrect dimensions).
F. Fosca, *Les albums d'art Druet XI: Lautrec*, Paris, 1928, n.p. (illustrated pl. XIII, n.p.).
E. Schaub-Koch, *Psychanalyse d'un peintre moderne: Henri de Toulouse Lautrec,* Paris,1935, p. 183.
M. G. Dortu, *Toulouse-Lautrec et son oeuvre,* vol. II, New York, 1971, no. P.372, p. 200 (illustrated p. 201).

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Henri de Toulouse-Lautrec, *Au Cirque Médrano: La Trapéziste*, 1893.
Harvard Art Museum.

> *'He has become the quintessential chronicler of Paris, as it is understood by those who come here seeking bright lights and wild pleasures'.*
>
> GUSTAVE GEFFROY, QUOTED IN *TOULOUSE-LAUTREC*, EXH. CAT., LONDON & PARIS, 1991-1992, P. 13

Standing, seemingly lost in the world of her own thoughts as she adjusts her costume, the protagonist of Henri Toulouse-Lautrec's deftly executed *Trapéziste du Cirque Fernando* presents the viewer with a glimpse of the vibrant world of *fin-de-siècle* Paris. Combining dazzling colour and deftly expressive, assured line, this rapidly executed painting was completed in 1890, at the height of Lautrec's immersion in the heady, bohemian world of Montmartre. Indeed, just a year after, he would receive widespread fame and notoriety for his iconic poster of the Moulin Rouge and its star performer, La Goulue.

One of the compelling cavalcade of *demi-monde* dancers, performers, celebrities, voyeurs and prostitutes that constituted Lautrec's now much mythologised life, and as a result his *oeuvre*, this auburn-haired performer was, as the title states, a trapeze artist in the famed Cirque Fernando, one of Montmartre's most popular entertainments. One of the artist's first and favourite subjects, the circus provided him with a wealth of vibrant subject matter, all of which enabled him to achieve his desire of creating art that was 'outside the law' (Lautrec, quoted in C. Stuckey, *Toulouse-Lautrec: Paintings*, exh. cat., Chicago, 1979, p. 105). A vivid relic of *La Belle Époque*, *Trapéziste du Cirque Fernando* was originally owned by Olivier Sainsère, the politician and influential patron of modern art at the turn-of-the-century. An important early supporter of Picasso – crucially, his governmental position enabled the artist to obtain the necessary papers to remain in Paris – he also acquired the work of Monet, Seurat, Gauguin, Matisse, Degas, and Lautrec.

The Cirque Fernando occupies an important role in the life and art of Lautrec. This revered and enormously popular institution had started out as a travelling circus that subsequently settled on waste land near Montmartre. Gradually the ramshackle wood and tarpaulin structure had grown larger, attracting ever bigger crowds, so that in 1878, it opened in an actual building on the Boulevard de Rochechouart. Run by an entrepreneur and bareback horse rider Ferdinand Beert, known as Fernando, the Cirque Fernando offered dazzling, ribald performances that included daring stunts by acrobats, trapezists and bareback riders, as well as clowns. The Cirque Fernando would later become the Cirque Médrano – a site that would a few years later enthral a young Picasso. Lautrec was first taken to the Cirque Fernando in the early 1880s by fellow artist and friend, René Princeteau, and was instantly captivated. It soon became one of the artist's favourite haunts, and emerged as a theme in his art in 1886, one the first subjects of Montmartre life that he painted. Indeed, Richard Thomson has written, 'We might even argue that the circus, which demanded from the artist a style that echoed its own perpetual movement, vulgar colour, and wicked sense of fun, helped Lautrec formulate the very mobile and graphic handling that was the hallmark of his mature work' (R. Thomson, *Toulouse-Lautrec and Montmartre*, exh. cat., Washington, D.C. & Chicago, 2005, p. 238).

Like the café-concerts and cabarets, including the Chat Noir, Moulin de la Galette, and the Moulin Rouge, the Cirque Fernando provided Lautrec with a wealth of novel subject matter. Like many poets and artists before him –Verlaine, Laforgue, Degas, Renoir and Seurat – the circus provided a glittering, immersive world of performers and spectators, one that was based upon the very act of seeing, and which blurred the boundaries between reality and artifice. In addition to the array of beguiling subjects that populated the circus, the airborne acrobatic acts, and round stage with its multitude of simultaneous performances and viewpoints provided contemporary artists with unexpected compositions, foreshortening, and intense juxtapositions of light and shadow; stylistic concepts that furthered their radical pictorial experiments. It is no surprise then that this subject inspired Lautrec to begin one of his most ambitious projects: a large, mural-sized depiction of the circus. Now lost and most likely destroyed, this monumental work is known only from a photograph of Lautrec's studio in 1890, which shows a composition featuring a clown, ringmaster, and horse rider all performing with the audience behind (see R. Thomson, *ibid.*, pp. 238-239). The circus remained an important theme for the artist for the rest of his career. In 1899, towards the end of his life, when he was confined to a sanatorium, he made a series of drawings from memory in an attempt to prove his sanity. These works took as their subject the circus; a theme so etched into Lautrec's mind that the drawings he created are regarded as some of the greatest of his *oeuvre*.

Executed at around the same time that Lautrec was likely working on the monumental though unknown painting, *Trapéziste du Cirque Fernando* pictures a trapezist not in the midst of a performance, but instead in a moment of quiet, seemingly solitary introspection. Wearing a turquoise leotard, stockings and delicate pink ballet slippers, this figure is imbued with an intimate vulnerability at odds with the supposed confidence of the daring airborne performances of her profession. Isolated within the empty ground of the board, with just the barest outlines of a background visible, this work removes the trapeze artist from her context. Unaware of our gaze, she leaves the viewer to consider, though never fully know, her thoughts, her identity and her life. Lautrec utilised this compositional device in a number of other works of this year, including *Danseuse ajustant son maillot* (P. 371), *Danseuse assise* (P. 370), as well as a remarkably similar work, *Trapéziste* (Musée Toulouse-Lautrec, Albi).

Like Degas' contemporaneous depictions of dancers resting between rehearsals, preparing in dressing rooms or waiting in the wings of a stage, Lautrec similarly pursued every aspect of the performance. While Degas stalked the corridors of the rarefied, haloed world of the Paris Opéra and its ballets for his subjects, Lautrec, by contrast, immersed himself in the populist entertainments and the seedier underworld of Montmartre. It was this thriving bohemian heartland, removed from the bourgeois convention of Third Republic Paris, and home to artists, writers, poets, prostitutes and performers alike, that modern life in all its varied forms could be found. Amidst the riotous nocturnal hedonism of the cabarets, dancehalls, cafés and circuses, classes collided, men regarded women, who in turn watched other women, and illusion and artifice disguised reality. From within this debauched world, of which Lautrec himself was a part, the artist scrutinised its inhabitants, their relationships and their gestures, capturing stolen glances, yearning looks and introspective gazes, as well as the performance acts themselves. It was this intense observation that lends *Trapéziste du Cirque Fernando* and the rest of his work of this time such vivid power. In the words of Charles Stuckey, 'Lautrec had the profound insight to scrutinise people looking, or as they follow their thoughts along the paths of glances over shoulders and across rooms, or tracked backwards into private reveries. Confronting the visual act increases our awareness of all that it can mean to see, and this was Lautrec's poetry' (C. Stuckey, *op. cit.*, p. 28).

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

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OSKAR **SCHLEMMER** (1888-1943)

Schule

watercolour and pencil on paper
22 x 17 in. (56 x 43.2 cm.)
Executed in 1928

£400,000–600,000
$560,000–840,000
€450,000–680,000

PROVENANCE:
Olga Krücke, Wiesbaden, by 1930, and thence by descent.
Leonard Hutton Gallery, New York, by 1973.
Galleria Galatea, Turin (no. 2666), by 1974.
Siegfried Adler, Montagnola, by 1979.
Private collection, Italy, and thence by descent to the present owner.

EXHIBITED:
Berlin, Galerie Neumann und Nierendorf, *Oskar Schlemmer und Franz Xaver Fuhr,* November 1928, no. 2 (no catalogue).
Stuttgart, Kunsthaus Schaller, *Oskar Schlemmer,* May - June 1929, no. 16 (no catalogue).
Wiesbaden, Nassauischer Kunstverein Wiesbaden, *30 Deutsche Künstler aus unserer Zeit,* April - June 1930, no. 114, p. 12.
Dessau, Bauhaus, *Oskar Schlemmer,* February - March 1932 (no catalogue).
Mainz, Kunsthalle am Dom, *Neue Deutsche Kunst,* June - July 1947, no. 108, p. 24 (illustrated pl. XV).
Turin, Galleria Galatea, *Selezione 11,* May - June 1974, no. 31, n.p. (illustrated; titled 'Lezione').

LITERATURE:
H. Hildebrandt, *Oskar Schlemmer,* Munich, 1952, no. 591, p. 145 (titled 'Lehrerin an der Tafel').
Der neue Brockhaus, vol. IV, Wiesbaden, 1959, p. 505 (illustrated; dated '1924').
E. Bender, ed., *Deutsches Lesebuch für Gymnasien,* vol. V, no. 9-10, Karlsruhe, 1968, p. 97 (illustrated).
K. von Maur, *Oskar Schlemmer, Oeuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken*, Munich, 1979, no. A 369, pp. 294 & 295 (illustrated p. 294).

Schule is a remarkable work dating from 1928, a year of great importance for the Bauhaus and among the most productive and inspired of Schlemmer's career. His archetypal, balletic, mannequin-like figure becomes a model teacher in a quintessentially Bauhaus combination of stage and schoolroom. When Schlemmer executed *Schule*, he was himself a widely-respected teacher at the Bauhaus School in Dessau. Towards the end of the 1920s, he sought to define the ideal human form, perfect in anatomical proportion and practical function.

This watercolour, powerful in its simplicity, offers a vignette from Schlemmer's ideal world. He depicts a female schoolteacher gracefully performing her role in society, a role which in its practicality, creativity and progressiveness encompasses the spirit of the Bauhaus school. Schlemmer captures in the simple outline of the teacher a vivid impression of elegance and tenderness. Her right hand tessellates neatly with the chalk it holds as she completes a third intersecting line on the blackboard, and her brown hair is drawn to a symmetrical point at the nape of her pink neck. She is viewed from behind, beyond the even rows of her students' heads—a perspective often adopted by Schlemmer and reminiscent of the theatrical stage, or indeed the life-drawing class. The figure, the planes of the walls and the black void of the chalkboard are integrated with striking harmony. The subtle palette is also typical, favouring delicate shades of creamy white, fleshy pink and tawny yellow, complemented by earthy umber tones and heavily-applied black pigment.

The year 1928 saw vigorous creativity at the Bauhaus in Dessau, and Schlemmer taught a variety of classes relating to the human body, from sculpture and life-drawing to dance and theatre. His avid engagement with the shape and movement of the human figure was bound up with his energetic development of his teaching programme, and the didactic act—the purpose of the Bauhaus—as well as the classrooms of the Dessau school building lay at the forefront of his mind. *Schule* dates from the height of Schlemmer's 'classical' period, during which he took the human form as his subject and ingeniously applied to it the Bauhaus principle of reducing objects to their purest, functional form, whilst remaining true to their nature. 'It requires absolute clarity of purpose' he wrote in his diary, 'to fight one's way through to the typical' (Schlemmer, Diary entry of 16th April 1928, cited in T. Schlemmer, *The Letters and Diaries of Oskar Schlemmer*, Middletown, Connecticut, 1972, p. 232). *Schule* is an unusually fully-realised, amply-coloured example of the artist's attainment during this idealistic year at the Bauhaus; in its single, sparse scene, he distils the human form, its actions and the space it inhabits to achieve a confident, complex admixture of the aesthetic and the practical.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

*** 44**

WASSILY **KANDINSKY** (1866-1944)

Studie für Landschaft (Dünaberg)

signed 'KANDINSKY.' (lower left)
oil and gouache on board
13⅛ x 17⅝ in. (33.3 x 44.5 cm.)
Painted in 1910

£3,000,000–5,000,000
$4,200,000–7,100,000
€3,400,000–5,700,000

PROVENANCE:
Ida Bienert, Dresden.
Galerie Änne Abels, Cologne.
Private collection, Germany, by 1967, and thence by descent to the present owner.

EXHIBITED:
Dusseldorf, Städtischen Kunsthalle und Kunstverein für die Rheinlande und Westfalen, *Kunst des 20. Jahrhunderts aus rheinisch-westfälischem Privatbesitz,* April - June 1967, no. 157, p. 50 (illustrated fig. 25, n.p.).
Lugano, Museo Cantonale d'Arte, *Kandinsky nelle collezioni svizzere,* June - October 1995, no. 12, p. 164 (illustrated).
Vienna, Kunstforum, *Wassily Kandinsky: Der Klang der Farbe, 1900-1921,* March - July 2004, no. 18, pp. 62 & 153 (illustrated p. 63); this exhibition later travelled to Wuppertal, Von der Heydt-Museum, July - September 2004.
Vienna, Albertina, *Monet bis Picasso - Die Sammlung Batliner,* September 2007 - April 2008, no. 153, p. 395 (illustrated pp. 236-237).
Vienna, Albertina, *Zwischentöne: die Sammlung Forberg,* October 2011 - January 2012, pp. 70 & 158 (illustrated p. 71).

LITERATURE:
K.-H. Hering, *Sammlung Forberg*, Düsseldorf, 1970 (illustrated n.p.).
H.K. Roethel & J.K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings,* vol. I, *1900-1915,* London, 1982, no. 366, p. 346 (illustrated).
K.A. Schröder, ed., exh. cat., *Das Auge des Sammlers - Monet bis Picasso*, Vienna, 1998, p. 84 (illustrated p. 85).
K.A. Schröder, ed., *The Great Masters of the Albertina,* Vienna, 2008, no. 230, p. 560 (illustrated pp. 560-561).

KANDINSKY.

Wassily Kandinsky. Photograph by Gabriele Münter.

Wassily Kandinsky, *Landschaft (Dünaberg bei Murnau)*, 1913.
The State Hermitage Museum, St. Petersburg.

> *'I sought – impossible though it might seem – to capture on the canvas the "chorus of colours" (as I called it) that nature, with staggering force, impressed upon my entire soul.'*
>
> WASSILY KANDINSKY

When Wassily Kandinsky first discovered the small Bavarian market town of Murnau in the summer of 1904, he wrote almost immediately to his lover and fellow artist Gabriele Münter to tell her of its charms: 'it is very, very beautiful...The low-lying and slow moving clouds, the dusky, dark-violet woods, the gleaming white buildings, velvety-deep roofs of the churches, the saturated green of the foliage remain with me; I even dreamt of these things' (Kandinsky, in a postcard from the artist to Münter, dated 25 August 1904, quoted in H. Fischer & S. Rainbird (ed.), *Kandinsky: The path to abstraction,* exh. cat. London, 2006, p. 208). Perched on the edge of the crystal clear waters of the Staffelsee lake, above the moorland plateau of Murnauer Moos near Garmisch, Murnau had become a popular destination with visitors from nearby Munich at the start of the twentieth century, its broad views of the imposing peaks of the Alps, tranquil atmosphere and bracing, fresh air appealing to those in need of a break from city life. The sheer beauty of the landscape left such an indelible impression on Kandinsky's psyche that when the artist rediscovered Murnau almost four years later, in the midst of a trip through the Bavarian countryside with Münter, he became enraptured by the town and its environs once again, seeing not only the splendour of its natural setting and the seemingly endless array of captivating views, but also the myriad of potential motifs it offered his painting. Over the course of the following six years, Kandinsky would escape to Murnau whenever possible, spending weeks at a time in the picturesque hamlet, completely immersed in his painting. It was here, surrounded by the dramatic mountain vistas of the towering Alps and rolling green hills of the Murnau moors, that the artist finally found a way to move beyond the formative influences of Van Gogh, Gauguin and French Fauvism which had previously dominated his art, and develop instead a wholly unique, ground-breaking visual style that would transform his *oeuvre* and provide Kandinsky with the final springboard into complete abstraction.

Wassily Kandinsky, *Studie zu Herbst I*, 1910.
Lenbachhaus, Munich.

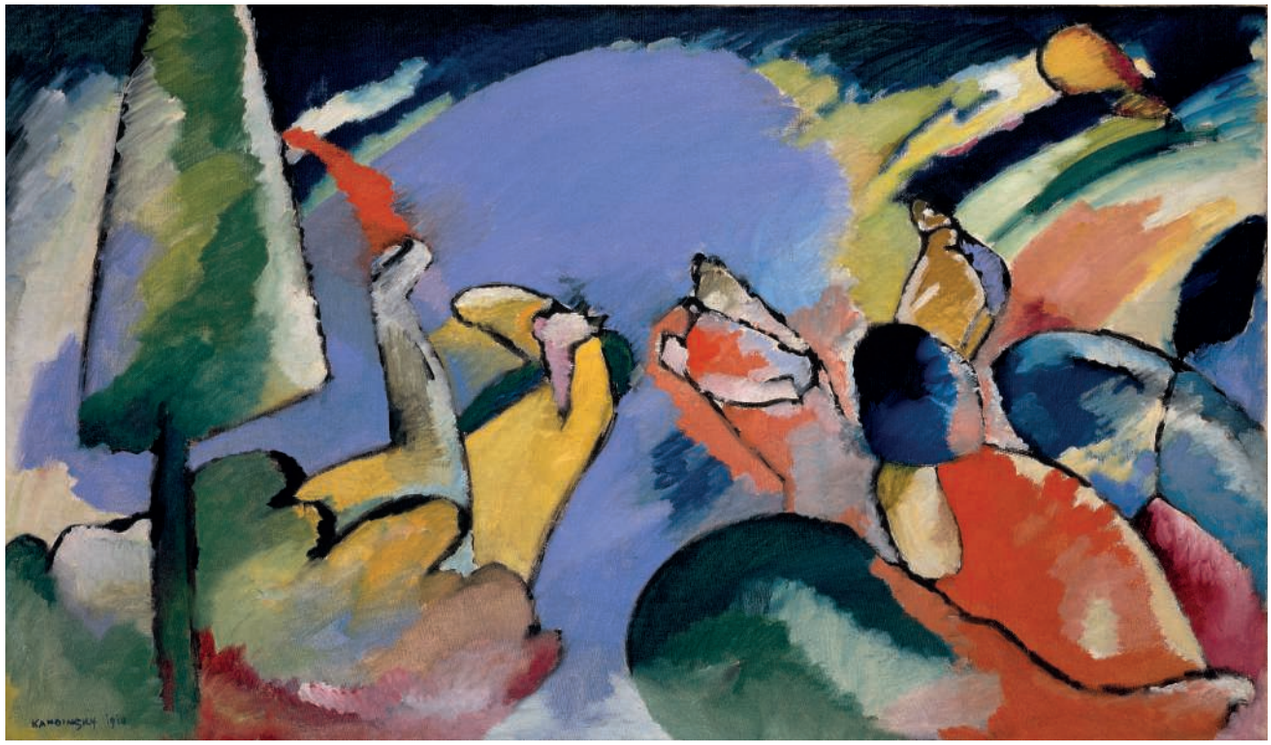
> *'In my studies, I let myself go. I had little thought for houses and trees, drawing coloured lines and blobs on the canvas with my palette knife, making them sing just as powerfully as I knew how.'*
>
> WASSILY KANDINSKY

Wassily Kandinsky, *Studie zu Winter II*, 1910.
Lenbachhaus, Munich.

Following their brief visit at the start of the summer of 1908, Kandinsky and Münter returned to Murnau in the August of the same year, spending an extended sojourn in the town alongside their close friends and fellow artists, Alexej von Jawlensky and Marianne von Werefkin. During this trip, the quartet would often venture out into the landscape on painting excursions, working together in a communal manner and painting the same scenes from different viewpoints. Kandinsky worked prolifically during this visit, producing dozens of views of this tranquil haven and the surrounding landscapes. Wishing to develop a more permanent base in the town and build on these early experiments, Kandinsky successfully persuaded Münter to use a portion of her inheritance to purchase a small, newly built villa on the western edge of Murnau in June 1909, which Kandinsky had apparently 'fallen in love with at first sight...' (Münter, quoted in V. Endicott Barnett, *Wassily Kandinsky: A Colorful Life, The Collection of the Lenbachhaus, Munich,* New York, 1996,p. 193). The small 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.

Once the purchase was finalised, the *Russenhaus* became a haven for Kandinsky, removed from the bustle and politics of the Munich art world, a sanctuary where he could reflect and take stock of his ideas and his work. Spending weeks at a time ensconced in their Murnau retreat, Kandinsky and Münter enjoyed a simple, quiet way of life, passing their days in the flourishing gardens surrounding the house, embarking on long walks across the pastures and amongst the foothills of the Alps, and painting *en plein air*. Although Münter was from northern Germany and Kandinsky from Russia, the pair fully embraced local Bavarian traditions and culture. They often dressed in traditional costume – Münter in dirndls, Kandinsky in lederhosen – while local folk art, specifically the centuries-old tradition of reverse glass painting known as *Hinterglasbilder*, became a source of fascination for both. However, it was in the drama of the topography, the purity of the air, the unique play of light, and the scale and magnificence of the mountains, that Kandinsky found his true inspiration. He would venture out into the pastures surrounding Murnau to paint directly before nature, using small pieces of board to create compact, spontaneous 'studies' which captured the inherent energy and spirit that the artist felt before the landscape.

Created in 1910, *Studie für Landschaft (Dünaberg)* is a prime example of the intense, expressive nature of the oil studies Kandinsky created during this period. According to the catalogue raisonné of the artist's oil paintings, the work is related to two other compositions by Kandinsky - one other study, known only from a pencil sketch found in the Gabriel Münter archives, and the 1913 oil painting *Landschaft (Dünaberg bei Murnau)* in the collections of the State Hermitage Museum, St. Petersburg (H. K. Roethel & J. K. Benjamin, *Kandinsky, Catalogue Raisonné of the Oil-Paintings,* vol. I, *1900-1915,* London, 1982, no. 467, p. 464). The composition appears to have been inspired by a view found just a stone's throw from the *Russenhaus,* in the Dünaberg area of Murnau, and focuses on the gentle incline of a group of neighbouring hillsides, which appear to overlap and converge as they



Wassily Kandinsky, *Improvisation XIV,* 1910. Centre Pompidou, Paris.

recede into the distance. Several buildings are visible amongst the rolling, colourful slopes, including several white washed houses which appear to be nestled in the space between the two hills, while in the far distance, the red triangular summit of the town's *Burgfried* (castle tower) is just visible above the crest of the furthest hill. The rhythmical, vertical black lines which appear to the left of this tower, meanwhile, may represent the hop poles used to support the crops of the Murnau brewery, which were a common feature of the fields surrounding the town, and a powerful symbol of the agrarian traditions of the area.

As with many of Kandinsky's paintings completed during the summer of 1910, the forms in *Studie für Landschaft (Dünaberg)* are reduced to a bare minimum of detail, executed in flat plains of resplendent colour which flow in fluid ribbons of paint. This extreme simplification of form, from the rough geometric shaping of the cluster of buildings at the centre of the composition to the pyramidal vegetation of the trees which dot the hillsides, enhances the chromatic impact of each tone used in the scene's construction. Indeed, it is in the vibrancy of its colours, the richness of its tonal contrasts and the depth of its pigments, that the true subject of the painting lies. The details of the view give way to spontaneous, fluid strokes of pigment, dissolving into a dazzling play of rich, luminous colour. The golden meadow which cuts diagonally across the scene is elegantly balanced by the array of deep purples and blues which dominate the sky, while clouds of delicate lilacs and soft pink hues skim across the tops of the hills. Freed from a purely descriptive role within the structure of the painting, the colours take on a new level of expressiveness, pushing the potential of the painted image beyond reality and connecting it to what Kandinsky termed the 'inner necessity' of the artist.

Colour had always been a central pillar of Kandinsky's aesthetic, stemming from a formative experience he had as a teenager, when he 'gradually saved up enough money to buy myself a paintbox containing oil paints. I can still feel today the sensation I experienced then – or, to put it better, the experience I underwent then – of the paints emerging from the tube. One squeeze of the fingers, and out came these strange beings, one after the other, which one calls colours – exultant, solemn, brooding, dreamy, self-absorbed, deeply serious, with roguish exuberance, with a sigh of release, with a deep sound of mourning, with defiant power and resistance, with submissive suppleness and devotion, with obstinate self-control, with sensitive, precarious balance. 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, from 'Reminiscences' in K.C. Lindsay & P. Vergo, eds., *Kandinsky: Complete Writings on Art,* New York, 1994, pp. 371 – 372).

Wassily Kandinsky, *Fragment zu komposition IV,* 1910.
Tate Gallery, London.

Nicolas de Staël, *Sicily*, 1954. Musée de Grenoble.

> *'Painting is like a thundering collision of different worlds that are destined in and through conflict to create that new world called the work.'*
>
> WASSILY KANDINSKY

It was this expressive element of each colour, the idea that they contained within themselves an inherent energy and character that could evoke in the viewer different emotions and memories, which came to underpin Kandinsky's painterly explorations throughout his time in Murnau. By introducing increasingly intense and luminous swathes of pure pigment to his compositions, juxtaposed in a way that no longer slavishly reiterated nature, Kandinsky sought to convey a sense of the mysterious, spiritual truth which he believed lay beyond the familiar, tangible, visible world. 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.

It was this dual aspect of paintings such as *Studie für Landschaft (Dünaberg),* the balance between the representational structure and the intuitively arrived-at abstract life of their expressively coloured surfaces, that brought Kandinsky to the threshold of complete abstraction and immersion into what he believed was the spiritual realm of non-objectivity. As such, the paintings created in Murnau resound with pictorial colour harmonies and complex juxtapositions and counterbalances of form which teeter on the brink of recognisability as he sought a means of expression which could transcend external reality. Throughout the experiments of the Murnau period, Kandinsky maintained that his art did not propose a sudden, radical break from the past, but rather an organic growth toward something new. The artist knew where his painting was heading to a certain extent, but he felt that his slow release from representation was an essential part of his evolution. 'Nothing is more damaging and more sinful than to seek one's forms by force,' he explained, 'One's inner impulse, i.e., the creating spirit will inexorably create at the right moment the form it finds necessary. One can philosophise about form; it can be analysed, even calculated. It must, however, enter into the work of art by its own accord, and moreover, at the level of completeness which corresponds to the creative spirit. Thus, I was obliged to wait patiently for the hour that would lead my hand to abstract form' (Kandinsky, quoted in V. Endicott Barnett, *Vassily Kandinsky: A Colorful Life, The Collection of the Lenbachhaus, Munich,* New York, 1996,p. 16).

Studie für Landschaft (Dünaberg) emerged during a pivotal moment in Kandinsky's career - the radical developments which had occurred in his art as a result of his time in 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).

One of the earliest owners of *Studie für Landschaft (Dünaberg)* was the Dresden-based collector Ida Bienert, who was a revolutionary presence within the city's artistic milieu at the beginning of the twentieth century, hosting lively salons of the avant-garde in her home, and actively supporting young artists amongst her circle. She began her collection in 1911 with a landscape by Cézanne and went on to purchase works by Picasso, Klee, Dix, Nolde, and of course, Kandinsky, while in the 1920s, a growing interest in Constructivism led her to commission Mondrian to design the interiors of the salon at her villa in the Dresden Südvorstadt, a project that, unfortunately, was never realised.

THE PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

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PAUL **KLEE** (1879-1940)

Bäume am Wasser

signed 'Klee' (lower right); dated, inscribed and numbered '1933 H 2 Bäume am Wasser' (on the artist's mount)
pastel and gouache on linen, laid down on the artist's mount
Image: 14⅝ x 17½ in. (37 x 44.5 cm.)
The artist's mount: 18⅛ x 22 in. (46 x 56 cm.)
Executed in 1933

£300,000–500,000
$420,000–700,000
€340,000–570,000

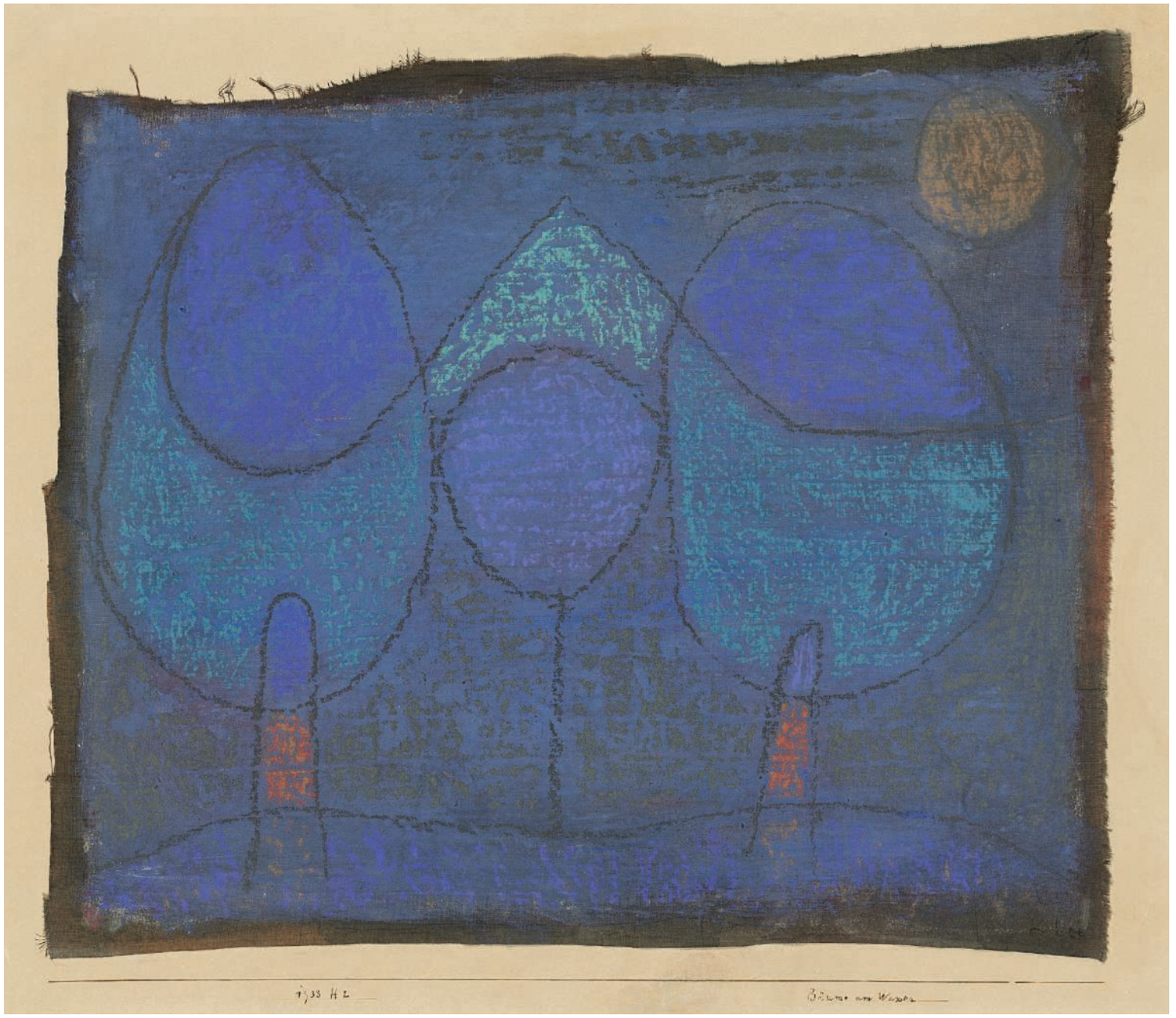
> *'For the artist, dialogue with nature remains a condition sine qua non.'*
>
> PAUL KLEE

PROVENANCE:
Werner Allenbach, Bern, until 1956.
Galerie Berggruen & Cie., Paris, by 1956.
S. McLeod, New York, by 1956.
Galerie Nathan, Zurich, until 1959.
World House Galleries, New York, by 1959 until at least 1960.
Anonymous sale, Sotheby's, London, 5 December 1962, lot 178.
Marlborough Fine Art Ltd., London (no. 1822), by whom acquired at the above sale.
Private collection, Europe.

EXHIBITED:
New York, World House Galleries, *Paul Klee*, March - April 1960, no. 29, n.p. (illustrated n.p.; with incorrect dimensions).

LITERATURE:
The Paul Klee Foundation, ed., *Paul Klee: Catalogue raisonné,* vol. 6, *1931-1933*, Bern, 2002, no. 6489, p. 488 (illustrated pp. 438 & 488).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue



*** 46**

FRANTIŠEK **KUPKA** (1871-1957)

Blanc sur bleu et rouge

signed 'Kupka' (lower right)
oil on canvas
28½ x 31½ in. (72.3 x 80 cm.)
Painted *circa* 1934

£400,000–600,000
$560,000–840,000
€450,000–680,000

PROVENANCE:
Galerie Louis Carré, Paris.
Galerie Gmurzynska, Cologne, by 1981.
Acquired from the above by the present owner.

EXHIBITED:
Prague, Galerie S.V.U. Mánes, *František Kupka, Výstava životního díla 1880-1946*, 1946, no. 146.
New York, Louis Carré Gallery, 1951.
Cologne, Galerie Gmurzynska, *Frank Kupka,* February - April 1981, no. 22, p. 231 (illustrated p. 179; dated '1924').

LITERATURE:
L. Vachtová, *Frank Kupka,* London, 1968, no. 319, p. 313.

Pierre Brullé has confirmed the authenticity of this work.

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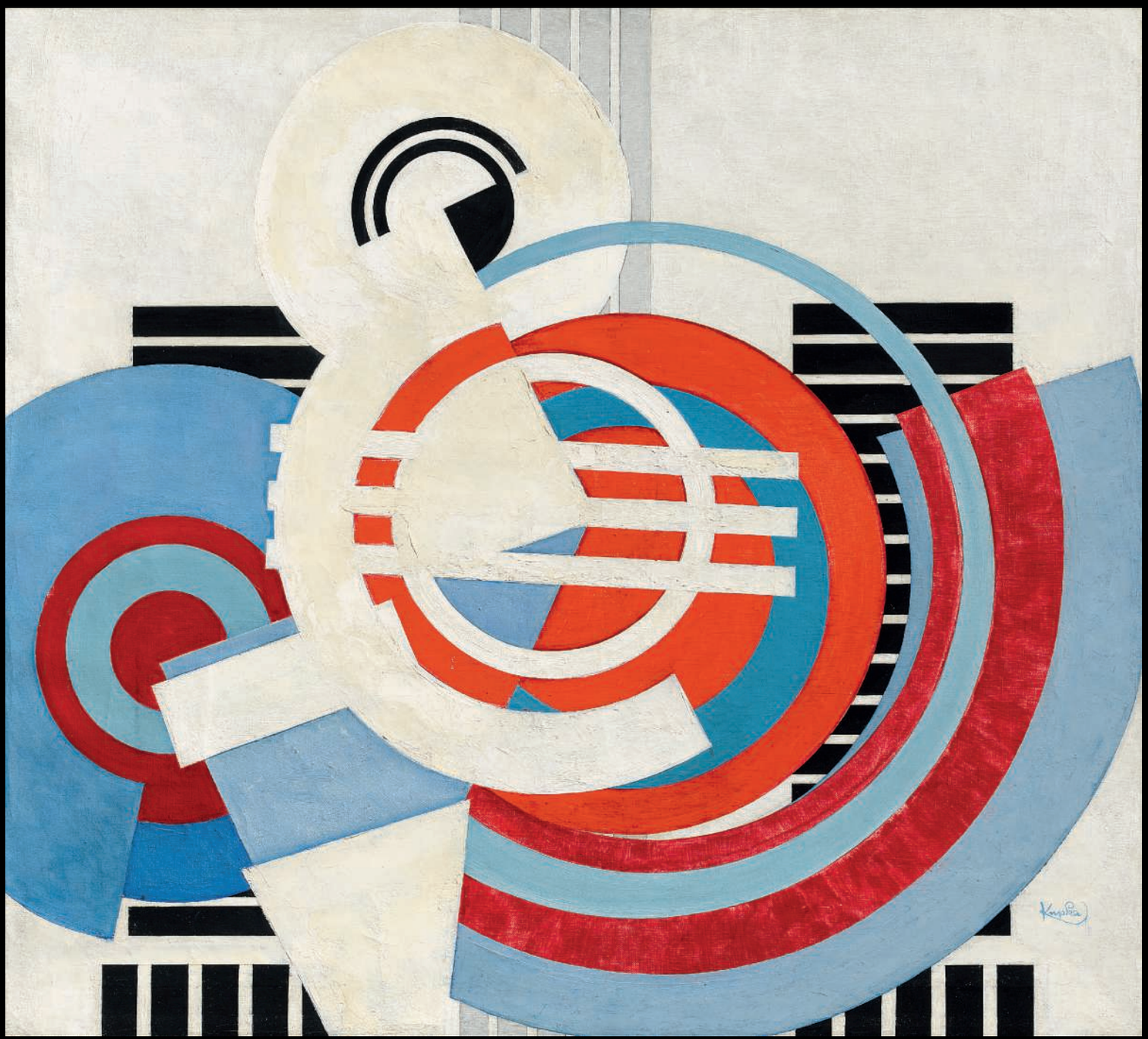


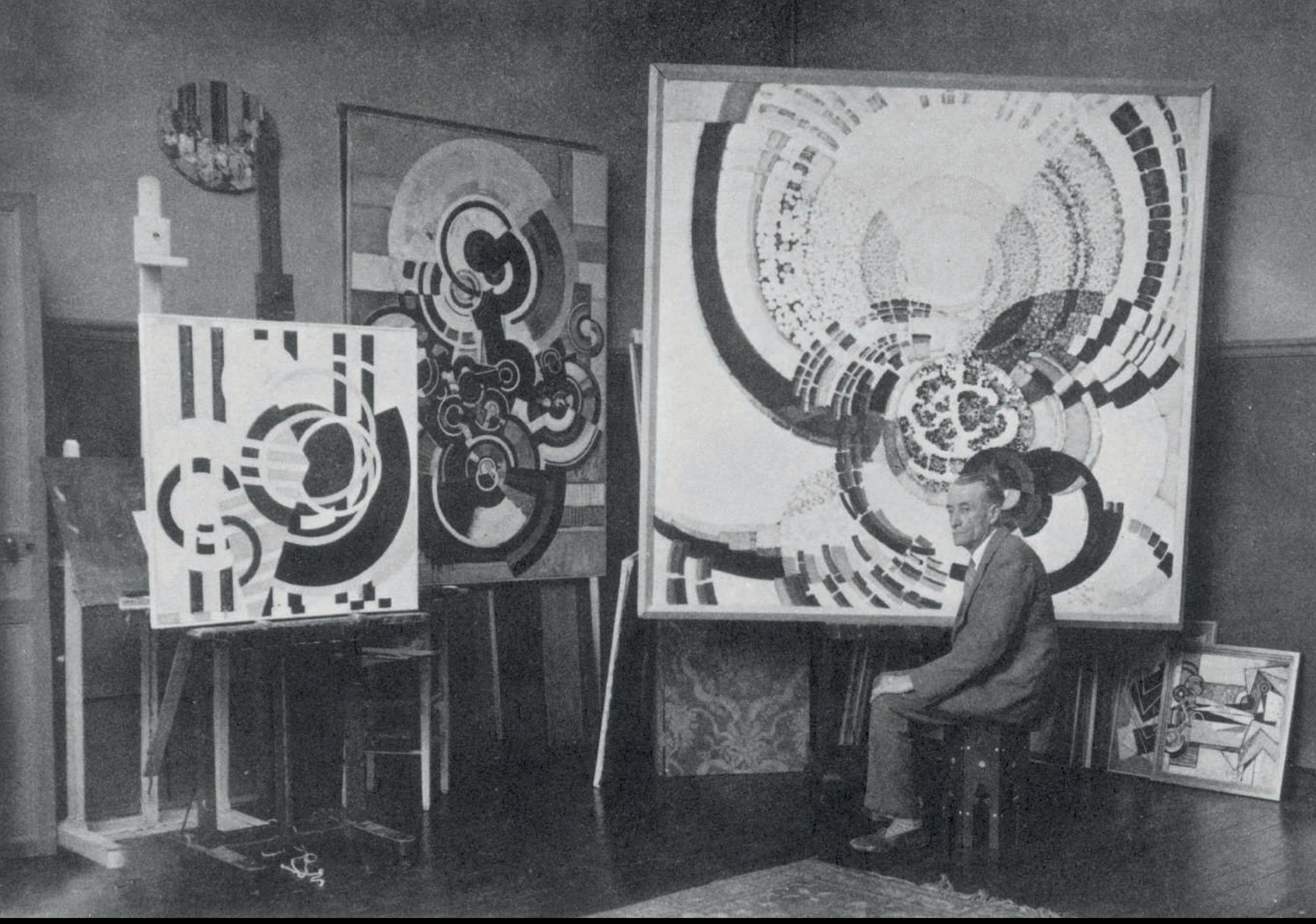
František Kupka, *Circulars and Rectilinears*, 1937. Národní Gallery, Prague.

László Moholy-Nagy, *Z II*, 1925. Museum of Modern Art, New York.

Blanc sur bleu et rouge (White on Blue and Red) is a major abstract composition made by Frantisek Kupka in the early 1930s. A powerful, dramatic and harmonious synthesis of simple abstract form it is a work that demonstrates how the artist emerged from a period of painting so-called 'machinist' pictures in the 1920s to then, once again, articulate a wholly abstract realm of pure form and space without recourse to the illusionism of attempting to represent three-dimensional forms on a two dimensional surface. With its unique co-ordination of primary-coloured disk-like forms and intersecting lines, this painting echoes in some places the apparent collation of machine parts into a single, cohesive, abstract composition that had distinguished Kupka's 'machinist' pictures of the late 1920s. *Blanc sur bleu et rouge* can, in this respect, be seen, like his *Hot Jazz* and *Music* paintings of the early 1930s, to be, in part, a continuation of this theme into the realm of a purer and perhaps musically-inspired abstraction. But in the severity of its geometry and the picture's complete reliance upon flat, disk-like images all harmoniously intersecting and augmenting one another, *Blanc sur bleu et rouge* is more of a work that anticipates the also musically-entitled series of abstractions known as the *Divertimenti* that Kupka was to make around 1935. Eschewing all aspects of the illusionism and *trompe l'oeil* that had often appeared in the 'machinist' pictures, *Blanc sur bleu et rouge* adopts the intersecting disc-like rhythm of these *Divertimenti* and translates it into a more universal open and idealised, abstract language of flat form and simple colour. And it is, ultimately, in this respect that these works mark the first stage of a tendency in Kupka's work that would eventually culminate in his even more simplified geometric abstractions of the late 1930s and '40s known as the *Contrasts* and *Elevations* series.

Blanc sur bleu et rouge derives from a period when Kupka was inspired by the purist tendencies of the *Abstraction-Création* group that Kupka had helped to found in 1931. One of the earliest pioneers of abstraction in modern art (along with Kasimir Malevich and Wassily Kandinsky), Kupka had been working in a non-representational, abstract, 'abstractionist' or, as Guillaume Apollinaire preferred to call it, an 'Orphist' way, since 1911. As a photograph of Kupka in his studio in the Parisian suburb of Puteaux around 1933 illustrates, it was Kupka's practice to work simultaneously on several different types of abstract paintings at the same time. Kupka often worked simultaneously on a series of cycles of paintings whose themes he would follow until they exhausted themselves or developed into other themes. In this photograph, Kupka is shown working on the large abstraction now in the Musée National d'art Moderne in Paris entitled *Autour d'un point* along with another composition very similar in form and style to *Blanc sur bleu et rouge*. The vast, two-metre-square *Autour d'un point* is a work that Kupka ultimately completed in 1934. Its origins and style derive, however from the first years of Kupka's embracing of abstraction and he dated this picture 1911-1930 even though he would continue to work on the painting until finally completing it in 1934. Its date reflects therefore both its conceptual origins and the time of its conceptual completion; not the date that Kupka actually completed work on it. The pictorial concept of the image, as well as the manner of its realisation was, evidently, therefore, of central importance to the artist.

This tendency is one that can also be seen in *Blanc sur bleu et rouge* where, despite the manifest simplicity and clarity of its form, colour and composition, the hand-crafted, painterly nature of the painting and the texture of its surface has been elegantly emphasized as if in counterpart to the geometric severity of its concept. 'Once you realize that it is impossible to capture the character of the various manifestations of nature by pictorial means,' Kupka once wrote, 'and that an interpretation based on imagination is equally erroneous, you will not find yourself facing a gaping void as you might have feared. The art of painting is essentially that of making an appeal to read the various *combinations* of plastic signs and light and colour values.' (F. Kupka, *La Vie des Lettres*, July, 1921, quoted in L. Vachtova, *Frank Kupka,* London, 1968, p. 285)



Kupka in his studio, Puteaux, *circa* 1933.

'Where do I really stand? I want to continue the journey I embarked upon when I freed myself from traditional painting, based on the use of natural forms... To define a painting means to see it as an appeal to read plastic forms. A painting achieves its end if those forms are presented as fully organic and logical identities... I tried to paint without nature. The result was chaos. I took refuge in elimination, getting rid of the trompel'oeil, of the atmosphere, of every illusion of a third dimension. Afterwards I spent my time proving that it was possible to create freely. Geometric plans, correct defining of frontiers, nothing else. The break-up of painting made new forms and new configurations possible. Then came the lesson of 'machinisim' and I was back where I started in 1912 with a new spirit and a new technology'.

FRANTISEK KUPKA, 'CONTRIBUTION TO THE ANNUAL *ABSTRACTION-CRÉATION*, 1932 QUOTED IN L. VACHTOVA, ***FRANK KUPKA***, LONDON, 1968, P. 259

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ **47**

MAX **BECKMANN** (1884-1950)

Café (Hotel de l'Europe)

oil on canvas
27⅝ x 20 in. (70.2 x 50.7 cm.)
Painted in 1947-1948

£700,000–1,000,000
$980,000–1,400,000
€800,000–1,100,000

PROVENANCE:
The artist's estate.
Catherine Viviano Gallery, New York.
Anonymous sale, Ketterer, Stuttgart, 20 May 1960, lot 58.
Acquired at the above sale, and thence by descent to the present owner.

LITERATURE:
E. & B. Göpel, *Max Beckmann: Katalog der Gemälde,* Bern, 1976, vol. I, no. 757, p. 454 (illustrated vol. II, pl. 275).

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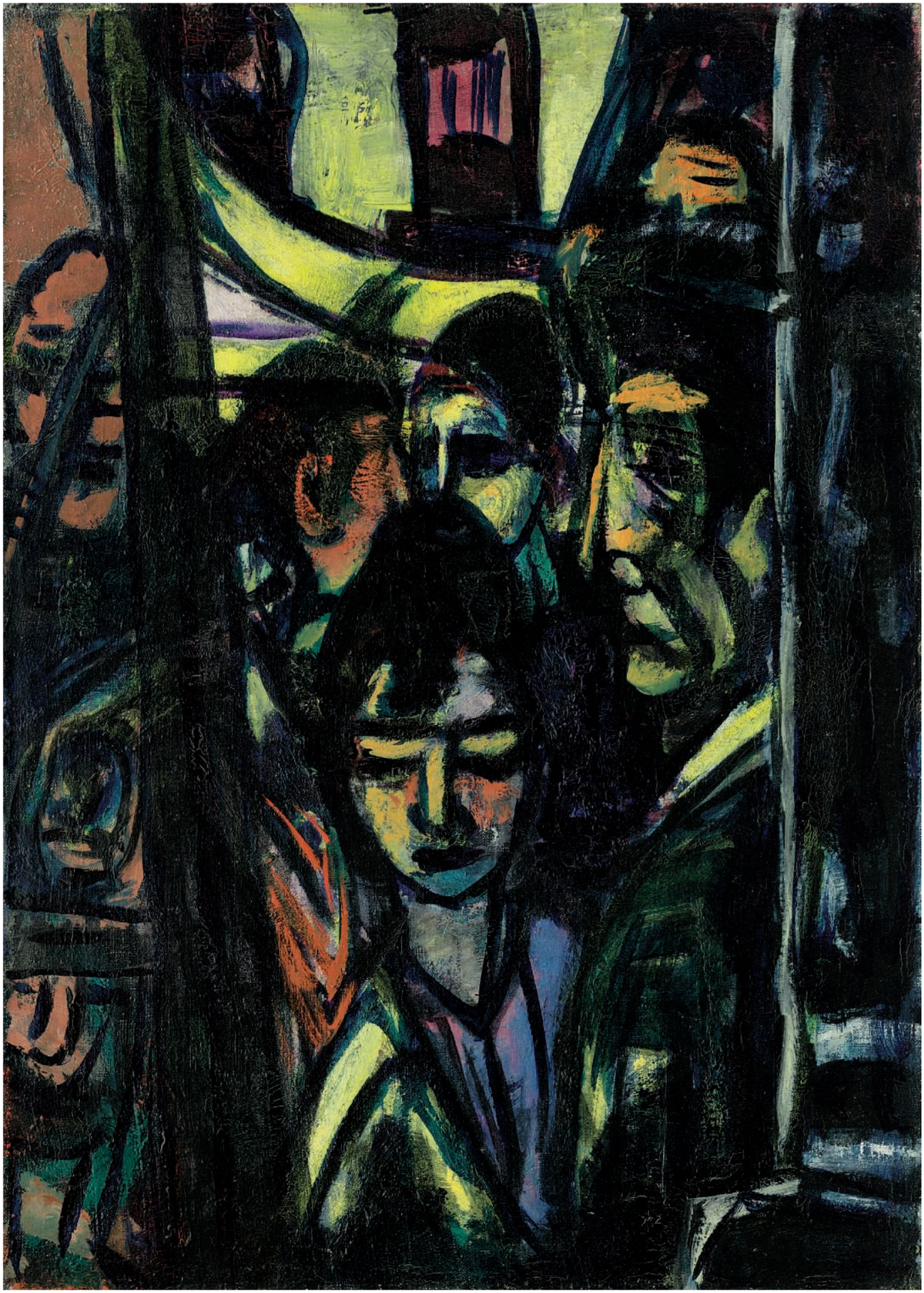
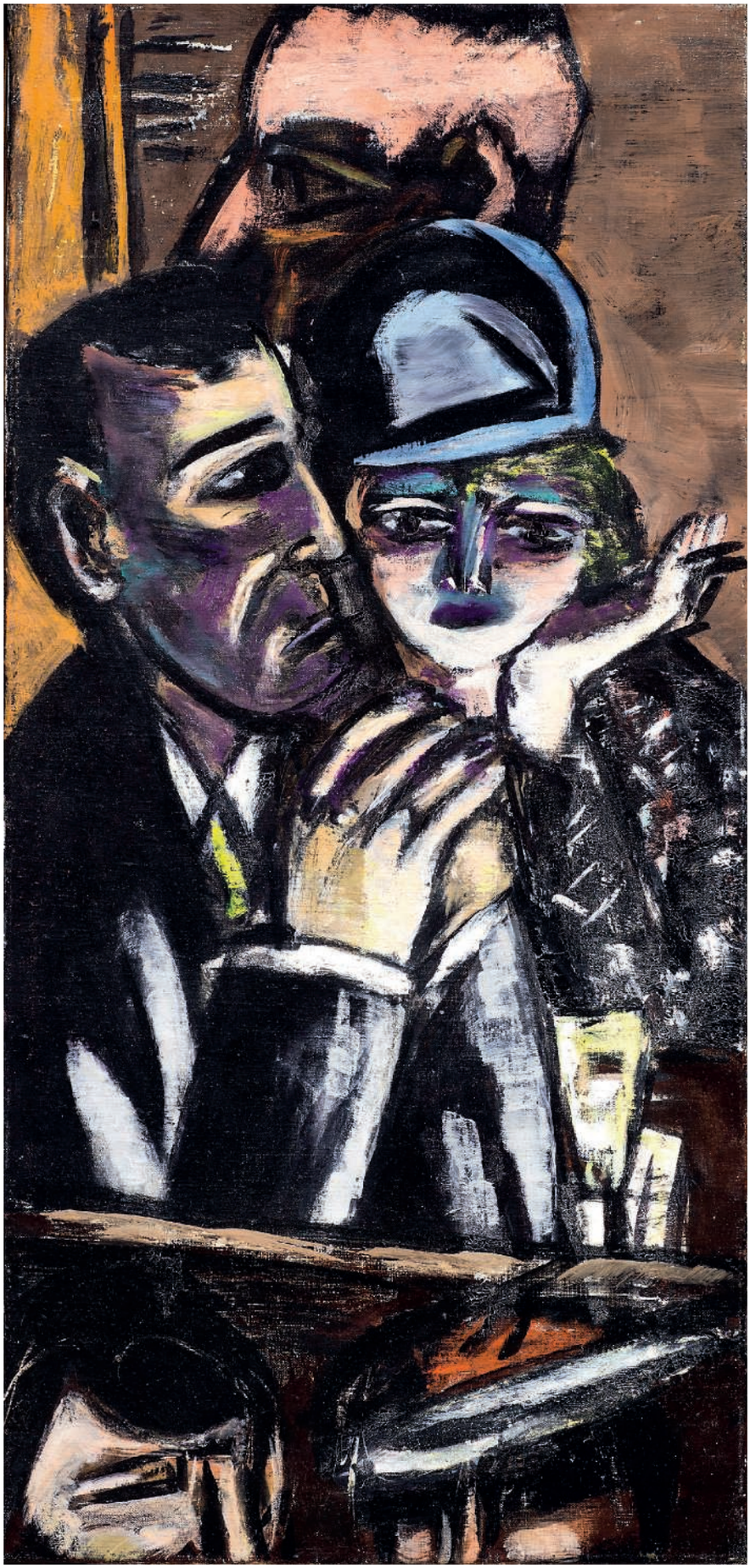




Max Beckmann, *Bar braun*, 1944. Los Angeles County Museum of Art.

Café (Hotel de l'Europe) is an intimate nocturnal portrait of a crowded barroom or café that Max Beckmann painted soon after the Second World War. It is one of a number of atmospheric paintings of crowded bars and cafés that Beckmann painted repeatedly throughout his career but with especial poignancy during his years of exile and isolation in Amsterdam. In the 1920s and 30's Beckmann often depicted the crowded life of the café or barroom as a metaphorical parade of human society; showing it as an exaggerated pantomime, a carnival, or, as he often referred to it, a 'Welttheater' (world-theatre). Living in Holland in exile from Germany under the Nazi Occupation, however, Beckmann was drawn to the barroom scene more as a place of companionship and friendly human interaction. Here, in this case for example, with its dark, nocturnal colouring, vertical format, and its heavy concentration of multiple figures, all condensed into a small space and seen from an uncertain exterior viewpoint (probably looking through a window or doorway) *Café (Hotel de l'Europe)* clearly shows itself to belong among a number of these distinctly more intimate and tender portraits of cafés and barrooms.

Painted with both fondness and regularity during his years of exile, these paintings, which include such works as *Zwei Frauen (In Glastür)* (1940), *Gelbes Café* (1941), *Bar Créola* (1943), *Austernessinen* (1943), *Bar, braun* (1944), and *Kleines Café Drehtür* (1944), all make use of a compressed, vertical format to create a picture of a bar or café as a place of intimate and social human interconnection. These pictures do not concentrate on charade, display or artifice- as had so often been the case in Beckmann's paintings of the 1920s - but on the bar as a gathering place of isolated individuals, all seemingly locked in the prison of their own selves. Often depicted from outside, across the bar or even through a revolving door, all these paintings emphasize the close proximity of people to one another in a confined space. In paintings like *Bar, braun* for instance, the emphasis is upon the continuing loneliness and isolation of each individual even when caught in such proximity to others. In other cases, as here in *Café (Hotel de l'Europe)* it is the complexity and business of interaction and the apparent warmth of such collectivity that is conveyed.

On the 27 April, 1947, Beckmann wrote in his diary that, for three hours that day, he had been hard at work on a painting called *Hotel de L'Europe*. The present work is the only known painting dating from this period that would fit this description. It was itself first listed among Beckmann's works by the Buchholz Gallery in New York and later in Beckmann's estate under the simpler and vaguer title of *Café*. The Hotel de L'Europe was a luxury hotel, still existing, near to Beckmann's apartment in Amsterdam which the artist and his wife Quappi are known to have frequented during the spring and summer of 1947.

The scene depicted in *Café (Hotel de l'Europe*) could, of course, derive from any one of the often smart bars and hotels that Beckmann made a specific point of visiting in 1947. It was at this time, and for the first time in many years, that he and his wife were able to indulge in both the luxury and the travel that had, for the main part, been denied to Beckmann during the years of war and Occupation. In 1947, Beckmann, who by this time knew he was en route to a new life in America, made a point of savouring as many of the bars, cafés and restaurants he had been unable to visit during his time of exile and isolation in Amsterdam. Indeed, in his diary from this period Beckmann often made a point of noting down not only the bars and restaurants he had visited but also details of the meals and drinks he consumed there. Amongst many others, therefore, the scene depicted in *Café (Hotel de l'Europe)* might also depict the entrance to a bar in Nice, the casino in Monte Carlo, or *La Coupole* in Paris.

THE PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ* 48

PABLO **PICASSO** (1881-1973)

Courtisanes et toreros

dated '16.8.59.' (upper right); dated again and inscribed 'Domingo 16. 17. Aôut 59.' (on the reverse)
brush and India ink and grey wash on paper
19¾ x 25⅞ in. (50.2 x 65.7 cm.)
Executed on 16-17 August 1959

£900,000–1,200,000
$1,300,000–1,700,000
€1,000,000–1,400,000

PROVENANCE:
The artist's estate.
Anonymous sale, Sotheby's, London, 30 March 1988, lot 401.
Acquavella Galleries, New York.
Patricia Phelps de Cisneros collection, Caracas, by whom acquired from the above in 1988; sale, Christie's, New York, 3 November 2009, lot 12.
Acquavella Galleries, New York.
Acquired from the above by the present owner *circa* 2012

EXHIBITED:
Paris, Petit Palais, *Hommage à Pablo Picasso, Dessins, Sculptures, Céramiques,* November 1966 - February 1967, no. 183, n.p. (illustrated n.p.).

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 19, *Oeuvres de 1959 à 1961,* Paris, 1968, no. 52, n.p. (illustrated pl. 12).
Exh. cat., *Picasso Looks at Degas,* New Haven & London, 2010, fig. 257, n.p. (illustrated).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

16.8.59.

Detail of present lot.

> *'The spirit of the corrida is part of his way of life. He has bulls in his soul.'*
>
> HÉLÈNE PARMELIN, *PICASSO SAYS...*, LONDON, 1969, P. 80

Picasso's love of the bullfight was an essential and deeply impassioned element in his personal sense of *españolismo*, and an important source of his imagery. He was a true *aficionado*, 'by tradition, by blood and by artistic devotion,' in the words of his lifelong friend Jaime Sabartés (J. Sabartés, quoted in V.P. Curtis, *La Tauromaquia: Goya, Picasso and the Bullfight*, exh. cat., Milwaukee, 1986, p. 70). Picasso championed the postwar revival of the bullfight in southern France. During the 1950s and early 1960s, the public often caught sight of the world's most famous living artist in the stands of the old Roman arenas at Arles, Nîmes and Fréjus, with his companion and future wife Jacqueline Roque, and their friends. Picasso knew all the famous matadors, and especially admired Luis Miguel Dominguín, who, in a gesture of mutual regard, made a gift of one his ceremonial jackets to the artist.

The years 1959-1961 marked the high point of Picasso's treatment of the bullfighting theme in his art, during which time he produced four illustrated books devoted to this subject, most importantly *La Tauromaquia*, 1959 (Cramer, no. 100), his counterpart to Goya's work of the same title from 1815, and *Toros y Toreros*, 1961 (Cramer, no. 112), in which the artist provided illustrations for a text by his friend Dominguín. Picasso executed most of his *corrrida* scenes in brush and ink, working primarily with silhouetted forms in a kinetic and summary style.

A humorous portrayal of a matador and picador in the appreciative company of two naked prostitutes, *Courtisanes et toreros* stands out among the bullfight drawings of this period. In terms of the attention Picasso gave to detail, the various ways in which he employed the ink technique, expertly layering his washes to create a rich *chiaroscuro* effect – indeed, in its complex conception and sustained effort overall, this 'drawing' is virtually a fully-fledged painting in black-and-white. It is unlike other concurrent *corrida* scenes in that it takes an amusing look at *toreros* in their less noble and glamourous off-hours, presumably just after a fight, from which they have emerged unscathed, triumphant and are now eager to celebrate. Picasso has given each of these ladies and gentlemen a distinctive personality, captured in one moment of an inferred story-line. These aspects look forward to the character and narrative-driven *mosquetero* drawings of Picasso's final years, among which the *toreros* occasionally returned to put in an appearance.

Courtisanes et toreros prefigures a series of bullfighters and women that Picasso executed in June 1960 (Zervos, vol. 19, nos. 301-345). This drawing, however, remains very much in a class of its own – it is arguably not until the large gouache and wash *mosquetero* drawings of 1972 that one again encounters its like in Picasso's *oeuvre*. Here the artist introduces a character device that he would turn to frequently in his later drawings, an interested observer who lurks at the periphery of the scene – in this instance, the figure silhouetted against the light in the doorway, an idea the artist derived from Velázquez's *Las Meninas*, which he had treated in a series of interpretations during 1957. This figure, whom Picasso would transform into the voyeur seen in many of the late drawings, is a stand-in for the artist, as he looks in on a world that he would give much to be a part of, not merely as an *aficionado*, but as a real player.

Opposite: At the lunch given for his friends by Picasso at Restaurant Le Vallauris before the bullfight, Picasso and Cocteau dress up as toreadors and clowns for their friends, Vallauris 1955. Photo: Edward Quinn.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 49

HENRY **MOORE** (1898-1986)

Two Piece Reclining Figure: Armless

signed and numbered 'Moore 6/9' (on the side of the base)
bronze with green patina
Length: 24 in. (61 cm.)
Conceived in 1975 and cast in an edition of nine plus one

£500,000–700,000
$700,000–980,000
€560,000–800,000

> *'Eventually, I found that form and space are one and the same thing. You can't understand space without understanding form.'*
>
> HENRY MOORE

PROVENANCE:
Fisher Fine Arts, London.
Acquired from the above in October 1978; sale, Christie's, London, 5 February 2009, lot 480.
Acquired at the above sale by the present owner.

LITERATURE:
A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. V, *Sculpture 1974-80,* London, 1983, no. 685, p. 26 (another cast illustrated p. 27).

Conceived in 1975, *Two Piece Reclining Figure: Armless* offers a dynamic exploration of one of Henry Moore's favourite motifs – the sculptural potentialities of the fragmented, abstracted human body. The sinuous curving form of the reclining figure was a central theme in Moore's *oeuvre*, a continual site of experimentation and exploration which offered him a freedom to play with space and line in his sculptures. In the present work, Moore divides the figure into two distinct, biomorphically-shaped forms, the arrangement of the individual elements conveying an impression of a torso and head on one side, and a pair of outstretched legs on the other. The space between the sections is carefully calculated by the artist in order to generate a tension and energy that simultaneously divides and ties the two groupings together, achieving a perfect equilibrium between solidity and weightlessness.

Taking advantage of the innumerable visual possibilities of the multi-part composition, Moore develops an enhanced, dynamic and more varied viewing experience, as the character of the sculpture shifts and changes according to the angle from which it is considered. The rolling, biomorphic curves and rhythmic undulations of the figural forms in *Two Piece Reclining Figure: Armless* evoke the organic, natural contours of the landscape. From certain viewpoints the shapes, hollows, and textured surface of the forms resemble rocks and rolling hills within a landscape, or a cave in the side of a coastal cliff. Moore had, by abstracting and distorting the horizontal human figure, discovered a harmonious equivalence between the natural contours of the landscape and human anatomy. Realising the expressive potential of this fusion Moore stated, 'these sculptures are a mixture, an amalgamation of the human body with rock-forms and with landscape, and so like a metaphor in poetry giving to each element a new aspect, and perhaps a new meaning' (Moore, quoted in *ibid.*, p. 289).

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

* 50

BALTHUS
(1908-2001)

Le lever

signed with the monogram 'B' (lower left)
casein on canvas
67 x 63 in. (170.2 x 160 cm.)
Painted in Rome and Rossinière between 1975-1978

£1,500,000–2,500,000
$2,100,000–3,500,000
€1,700,000–2,800,000

PROVENANCE:
Pierre Matisse Gallery, New York, by whom acquired directly from the artist.
Mike Nichols, New York.
Kawasaki Steel Corporation, Japan.
Acquired from the above by the present owner in 1997.

EXHIBITED:
Barcelona, Fundació Joan Miró, *Un cos sense límits,* October 2007 - January 2008, pp. 100 & 205 (illustrated p. 101).
Martigny, Fondation Pierre Gianadda, *Balthus, 100e anniversaire,* June - November 2008, no. 77, pp. 174 & 246 (illustrated p. 175).

LITERATURE:
J. Leymarie, *Balthus,* Geneva, 1978, no. 48, n.p. (illustrated pl. 48, n.p.).
J. Leymarie, *Balthus,* Geneva, 1982, pp. 116 & 145 (illustrated pp. 116 & 145).
Exh. cat., *Balthus,* Paris & New York, 1983, no. 227, p. 380 (illustrated).
X. Xing, *Balthus*, Shanghai, 1995, pl. 69 (illustrated).
Exh. cat., *Balthus*, Madrid, 1996, n.p. (illustrated; with incorrect dimensions).
C. Roy, *Balthus,* Paris, 1996, p. 208 (illustrated).
V. Monnier & J. Clair, *Balthus, Catalogue Raisonné of the Complete Works,* Paris, 1999, no. P 336, p. 195 (illustrated).
Exh. cat., *Balthus,* Venice, 2001, p. 412 (illustrated fig. 1).

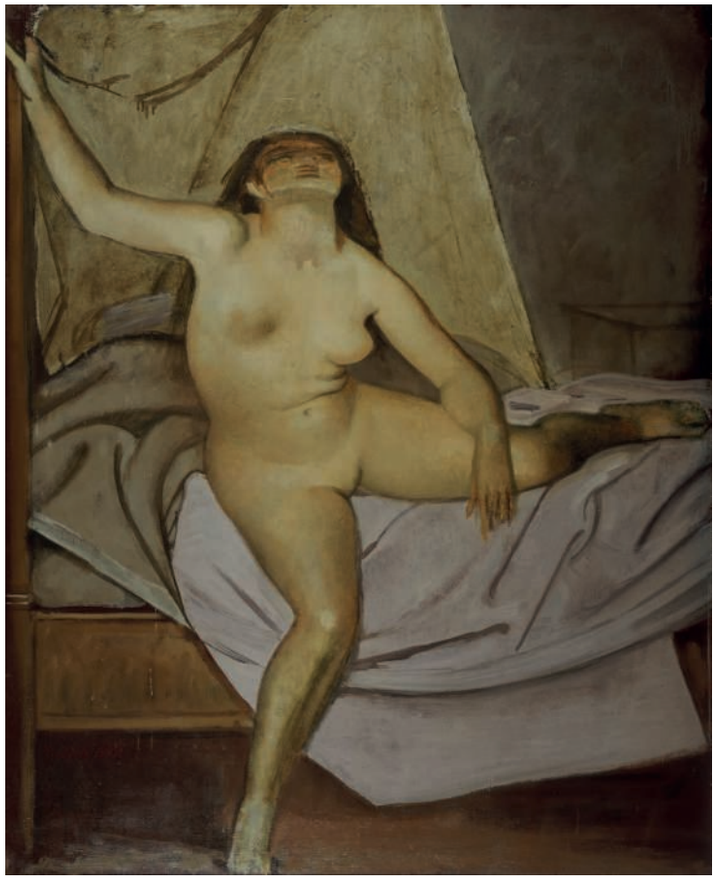
Lucas Cranach the Elder, *The Nymph of the Spring*, after 1537. National Gallery of Art, Washington.

Edouard Manet, *Olympia*, 1863. Musée d'Orsay, Paris.

'Modernity may consist in not knowing how to produce sentences with paint. an inheritance of the Renaissance, this notion has determined the modern tragedy of art. the artist as individual made his appearance then. He tries to express his inner world, which is a fairly limited realm. I want to invest painting with its universal, anonymous meaning. The more it is anonymous, the more real it is.'

BALTHUS

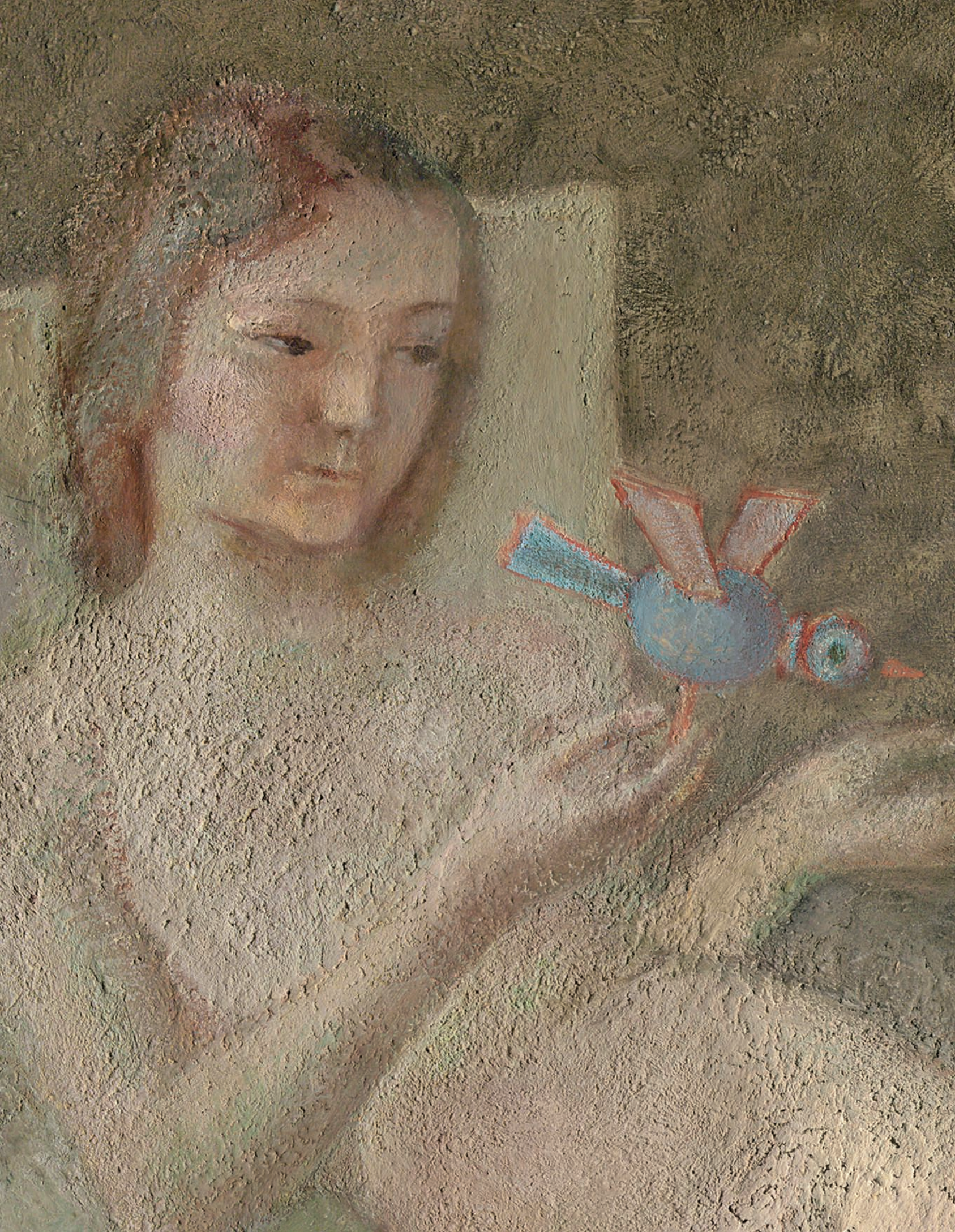
Balthus' *Le lever* presents the quintessential motifs that had dominated the artist's *oeuvre* for the majority of his career: the languid, dreaming nude figure, and, in addition, the cat, an oft-used stand-in for the artist himself. As with so many of Balthus' greatest works, this painting is infused by a strange air of mystery. A young woman is reclining, pictured in the process of getting out of bed, clearly still shrouded in sleep and unaware both of the provocation of her pose, and by extension of any other presence in the room. The embodiment of unblemished innocence and youth, in her hand, she is holding a mechanical, toy bird, whose presence has seemingly lured the cat – a frequently used symbol of female sexuality in art – from its cage at the foot of the bed. The tension between the bird – innocent and unaware of its effect on the cat that is hypnotised by its presence – serves perhaps as a metaphor for the innocence and unselfconscious sexuality of the female figure. Painted between 1975 and 1978, this large work dates from the time when the artist moved from Rome, where he had served as the director of the French Academy at the Villa Medici, to Rossinière, the small village in Switzerland where he would remain for the rest of his life. With its thick, richly textured surface, soft, muted light and enigmatic, dreamlike atmosphere, *Le lever* encapsulates the stylistic traits of Balthus' late period.



Balthus, *Getting Up*, 1955. Scottish National Gallery, Edinburgh.

The stylised and classical form of the figure in *Le lever* is a reflection of Balthus' lifelong reverence for the Old Masters. Almost entirely self-taught, in his youth the artist had studied at the Louvre, making copies of the paintings of Renaissance masters, in particular Piero della Francesca. The figure's luminous skin, graceful elongated forms and the static pose are reminiscent of the nudes of the Quattrocento. In later life, while the artist was living and working in Rome, he once more fell under the spell of the Renaissance. As a result of the years spent restoring the famous Villa Medici to the simple, austere grandeur of its former self, he became immersed in the materials of Renaissance Italy, using the materials of this epoch to imbue his own painting with the timeless quality of these past works. Using casein, a fast-drying form of paint, in the works of this period Balthus applied layer upon layer of pigment to create the soft, muted, almost fresco-like surfaces such as can be seen in the present work. The quality of the paint creates a gentle veil of light, unifying the composition and heightening the sense of introspective self-absorption and dreamlike reverie that infuses this scene. It is these qualities that lend *Le lever* a timelessness that transcends the time, place and setting.

At the time that he painted *Le lever*, the theme of the young nude female figure had come to dominate his art. Instead of painting from life however, as he had done for most of his life, he began to paint from photographs of models. Throughout his career he had consistently depicted female figures in often strange poses, languidly seated on chairs or reclining on beds in what appear to be somewhat awkward, angular positions. The motif of *Le lever* appears in a number of previous works, including a work of the same name from 1955 (Scottish National Gallery of Modern Art, Edinburgh), and the earlier *Jeune fille au chat* (1956, Philadelphia Museum of Art). As in the present work, the nude figures are pictured in a state of frozen movement, as if lost in a moment of contemplation as they rise from bed. By contrast to these two earlier paintings, however, in which the nude figure is imbued with a provocative and tense eroticism that lends the painting a feeling of disquiet, in the present work, the female figure is instead imbued with a timeless realism.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ **51**

MARC **CHAGALL** (1887-1985)

Village noir au ciel rouge

signed 'Marc Chagall' (lower right)
oil and India ink on canvas
29½ x 25¼ in. (75 x 64 cm.)
Painted in 1951

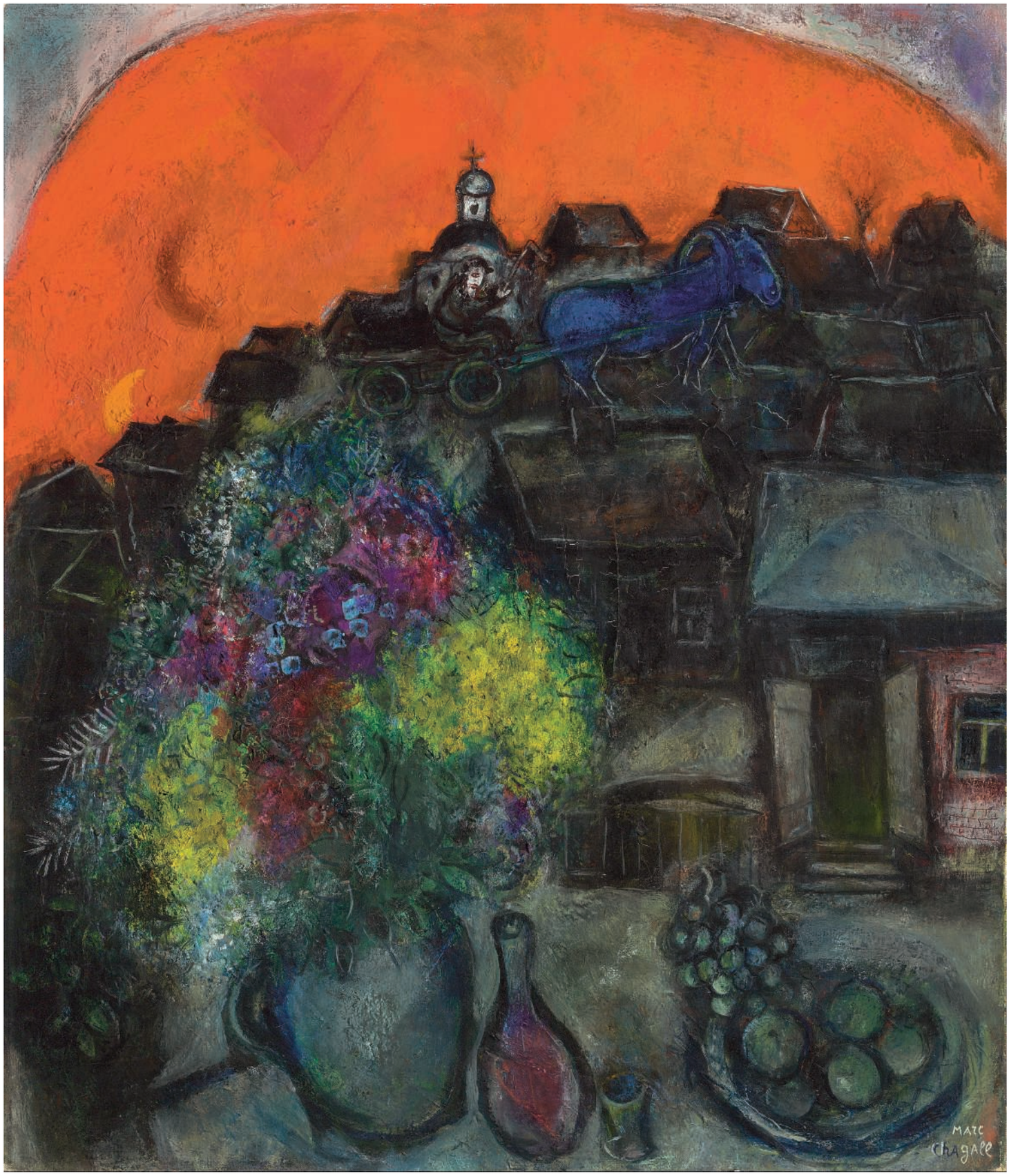
£500,000–700,000
$700,000–980,000
€560,000–800,000

PROVENANCE:
Marcel Kapferer, Paris, 1952-1955.
Galerie Änne Abels, Cologne, by 1956.
Acquired from the above in 1956, and thence by descent to the present owner.

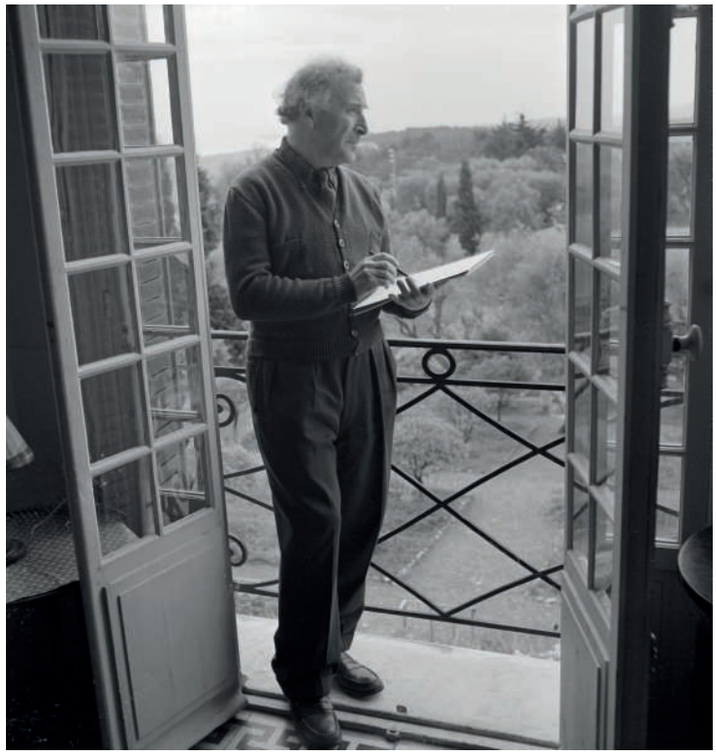
LITERATURE:
F. Meyer, *Marc Chagall*, New York, 1964, no. 841, pp. 502 & 760 (illustrated n.p.).

The Comité Chagall has confirmed the authenticity of this work.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue


MARC
Chagall

Marc Chagall, *Village au soleil sombre*, 1950. Private collection



Chagall drawing from his terrace in Vence, 30 June 1950.

Painted shortly after Chagall's return to France from his war-time exile in New York, *Le monde rouge et noir* represents the simultaneous pull of both the past and the present on the artist's creative vision during the early 1950s. Focusing on a traditional still-life subject, in which a large bouquet of freshly cut flowers towers over a typical lunchtime tableau, the artist lends the scene a unique, Chagallian air as the surface on which the still-life sits suddenly gives way to the winding streets of a small village. Reminiscent of the townscape of Vitebsk, where the artist was born and spent his youth, the houses crowd together on a gently sloping hill as a small pony and trap soars above their roofs, the luminous shade of blue of the animal adding to the surreality of its presence. Framed by a bold arch of bright fiery orange that suggests the glow of a setting sun, the village scene remains bathed in dark shadows, the apparent lack of life on its streets imbuing the painting with a strange, almost forboding, atmosphere. With its dreamlike combination of the tangible, sensuous world of the still-life in the foreground and the vision of Vitebsk behind it, the painting reveals the principal concerns that filled Chagall's internal musings during this period – the beautiful reality of his new life in France, and the memories of the life he had left behind him in Russia many years before.

In January 1949 Chagall travelled to the exclusive Saint-Jean-Cap-Ferrat, on the invitation of his close friend, the Greek-born art critic, publisher and patron Tériade. Like Renoir, Matisse, Picasso and Bonnard before him, he found the Mediterranean an irresistibly stimulating environment in which to live and work. Indeed, his companion, Virginia Haggard McNeil, later recalled that their arrival in Saint-Jean-Cap-Ferrat resulted in an outpouring of creativity from the artist: 'An explosion of new ideas was suddenly released at the sight of the Mediterranean ... His store of 'Chagall' material was jolted and injected with new substance, producing a series of variations around the theme ... the sea, the boats and flowers of St. Jean tumbled out in exultant succession...' (V. Haggard McNeill, *My Life with Chagall,* New York, 1986, pp. 89-90). Renting rooms in a *pension de famille,* Chagall rejoiced in the golden sunlight and serenity of the southern coast, beginning a series of gouaches infused with a rich aquamarine blue that powerfully evoke the dazzling colours of the Mediterranean Sea. He visited Tériade often at his grand villa, and the publisher was a generous and eager host, treating the artist and his family to lavish dinners and champagne served under the orange trees that surrounded the property. Chagall would spend the next four months happily ensconced at Saint-Jean-Cap-Ferrat, and his experiences of the sea, the light, and the pleasures of life on the Midi, encouraged the artist to move there permanently in 1950, purchasing a grand, *belle époque* villa named Les Collines in the nearby town of Vence.

It was here, surrounded by the lush foliage, sparkling light and fecundity of the landscape, that the artist found his art reinvigorated, the beauty of Vence providing a seemingly endless supply of creative inspiration. Photographs taken shortly after the move show the artist standing on a balcony overlooking the landscape surrounding Les Collines, his attention completely absorbed in sketching the view. While Chagall's renewed contact with the French countryside had encouraged him to begin painting still lifes once again, the subject took on a greater prominence at Vence, with grand vases of vibrant blossoms and plates of ripe fruit, lit with the rich sunshine of the Midi, frequently occupying the central focus of his compositions. With their colourful blooms and verdant foliage, executed in a heavy impasto, the flowers in *Le monde rouge et noir* appear ready to spill over the edges of their vase, their blossoms a riotous explosion of bright colour and dynamic brushwork. Chagall most likely drew the inspiration for these blossoms straight from life, as bouquets of freshly cut flowers were brought daily to his studio during these years, filling the space with their vibrant hues and heady scent. Indeed, the whole tableau in the foreground appears plucked from the everyday rituals of life in Vence, its small cluster of objects most likely a familiar sight during mealtimes at the villa.

However, despite the idyllic location and serene way of life in the South of France, Chagall's mind remained firmly rooted in the past. Throughout much of Chagall's exile in New York during the Second World War he had desperately sought to reconnect with the world he had left behind in Russia, a desire which resulted in a flurry of compositions that directly reference the rural shtetl in which he had grown up. It is possible that the powerful emotions Chagall felt upon his return to France in 1948 may have accentuated his longing for another homecoming, to the winding streets and rustic village of his youth, drawing memories of Vitebsk to the surface once again. Indeed, writing to his close friend Joseph Opatoshu shortly after his arrival in France, Chagall described the power Vitebsk still held over him 'I myself cannot get out of Vitebsk...,' (Chagall, quoted in J. Wullschlager, *Chagall: Love and Exile,* London, 2008, p. 451). His memories of the village, now destroyed by the war, continued to infiltrate his work, their romanticised visions of a traditional way of life mythologised by time and distance. In the present composition, the tangible world of the still life and the mysterious, otherworldly village occupy the same space, perhaps a reflection of the manner in which Chagall's experiences of past and present coexisted in his mind.

λ* 52

GINO **SEVERINI** (1883-1966)

La Ciociara

signed 'G. Severini' (lower right)
collage, gouache, charcoal and pencil on paper laid down on board
21 x 28⅜ in. (53.7 x 72.3 cm.)
Executed *circa* 1914

£300,000–500,000
$420,000–700,000
€340,000–570,000

PROVENANCE:
The artist's estate.
Gina Severini Franchina, Rome, by 1973; sale, Drouot Montaigne, Paris, 8 June 2000, lot 12.
Acquired at the above sale by the present owner.

EXHIBITED:
Rotterdam, Museum Boymans van Beuningen, *Gino Severini,* June - September 1963, no. 39, n.p. (illustrated).
Hamburg, Kunstverein, *Italien 1905-1925, Futurismus und Pittura metafisica,* 1963, no. 68; this exhibition later travelled to Frankfurt, Kunstverein, November 1963 - January 1964.
Saint-Étienne, Musée d'Art et d'Industrie, *Cinquante ans de 'collages',* June - September 1964, no. 18, p. 13.
Paris, Musée National d'Art Moderne, *Gino Severini,* July - October 1967, no. 105, p. 28.
Rome, Palazzo delle Esposizioni, *X Quadriennale Nazionale d'Arte,* 1972, no. 9 (dated '1917').
Milan, Centro Rizzoli, *Omaggio a Gino Severini,* December 1972 - March 1973, no. 8, n.p.
Rome, Galleria Nazionale d'Arte Moderna, *Il Cubismo*, December 1973 - January 1974, no. 87, p. 31 (illustrated n.p.).
Dortmund, Museum am Ostwall, *Gino Severini,* March - April 1976, no. 26, p. 23 (illustrated p. 53).
Pisa, Galleria d'Arte Macchi, *Gino Severini,* 1979.
Milan, Palazzo Reale, *Origini dell'astrattismo. Verso altri orizzonti del reale (1885-1919),* 1979-1980, no. 352.
Milan, Galleria Philippe Daverio, *Gino Severini,* 1982 - 1983, no. 13, p. 13 (illustrated n.p.).
Florence, Palazzo Pitti, *Gino Severini (1883-1966)*, June - September 1983, no. 46, p. 173 (illustrated p. 95).
Bolzano, Castel Mareccio, *Severini*, 1987, no. 7 (illustrated).
Verona, Palazzo Forti, *Da Cezanne all'arte astratta*, 1993, no. 87 (illustrated).
Barcelona, Palau de la Vireina, *Del Futurismo al laser, La aventura italiana de la materia,* November 2000 - January 2001, no. I/28, pp. 72 & 163 (illustrated p. 72).
Nantes, Musée des Beaux-Arts, *L'Action restreinte, L'art moderne selon Mallarmé,* April - July 2005, p. 156 (illustrated p. 157).

LITERATURE:
Archivi del Futurismo I, 1958, p. 487.
M. Calvesi, 'I futuristi e la simultaneità: Boccioni, Carrà, Russolo e Severini', in *L'Arte Moderna,* Milan, vol. V, 1967, p. 108 (illustrated).
M. Calvesi, *Der Futurismus. Kunst und Leben,* Cologne, 1987 p. 103 (illustrated).
D. Fonti, *Gino Severini, Catalogo ragionato,* Milan, 1988, no. 7, p. 627 (illustrated).
J. Franchina, *The Life of a Painter, The Autobiography of Gino Severini*, New Jersey, 1995, no. 32, n.p. (illustrated).

A complex and skilfully composed combination of found papers and cuttings of printed ephemera, overlaid in places by finely rendered charcoal, Gino Severini's *La Ciociara* demonstrates the artist's move from Futurism towards an embrace of the Synthetic Cubism that would come to dominate his wartime practice. Having learnt of Braque's invention in September 1912 of the *papier-collé* technique, which integrated cut and pasted papers into his cubist compositions, and seen Picasso subsequent efforts in this novel approach to art-making, Severini also began to incorporate this idea. He made his earliest *papiers collés*, as well as his first paintings with collaged materials, during late 1912.

The work takes its name from the page of printed paper on the far left of the composition. La Ciociara was a popular Italian song, the words of which appear on the paper. In addition to this, pasted on the far right is a page of the short lived, Florence-based literary journal, *Lacerba*. Founded by Ardengo Soffici and Giovanni Papini in 1913, this avant-garde periodical was crucial in the dissemination of the Futurist movement, publishing reviews on the work as well as manifestos and articles by the members of this radical group of artists and poets. In 1913 and 1914, Severini's own work was also illustrated in this periodical. While the artist featured this publication in another of his *papier-collés*, *Natura morta con ciliegie* (Fonti, no. 2), Picasso also included a piece of the cover in his *Pipe, verre, bouteille de Vieux Marc* of 1914 (Peggy Guggenheim Collection, Venice), its bold type face forming an integral part of the composition. By integrating these pieces of printed paper, these artists blurred the boundaries between reality and the painted image, playing with the very nature of representation and art making; concepts that would prove highly influential in the development of modern art throughout the Twentieth Century.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

136 LACERBA
Ciociara
G.Severini

THE PROPERTY OF A DISTINGUISHED EUROPEAN COLLECTOR

53

ANTOINE **PEVSNER** (1886-1962)

Deux cônes dans un même plan

signed with the initials 'A.P.' (lower left on the central conical element)
and inscribed '36' (lower right on the central conical element)
painted copper and brass
15⅝ x 25 x 14¾ in. (39.9 x 63.5 x 37.5 cm.)
Executed *circa* 1939; this work is unique

£400,000–700,000
$560,000–980,000
€450,000–800,000

PROVENANCE:
The artist's collection, until at least 1961.
Carlos R. Villanueva, Caracas, by whom acquired from the above, by 1972.
Private collection.
Acquired from the above by the present owner in 2007.

EXHIBITED:
Zurich, Kunsthaus, *Antoine Pevsner, Georges Vantongerloo, Max Bill,* October - November 1949, no. 15, n.p. (with incorrect dimensions).
Paris, Musée National d'Art Moderne, *Antoine Pevsner,* December 1956 - March 1957, no. 32, p. 19.
Caracas, Museo de Bellas Artes, *Colección Carlos Raúl Villanueva,* 1972, no. 41, n.p. (illustrated n.p.; dated '1936').
Caracas, Museo de Arte Contemporaneo, *Villanueva el arquitecto,* November 1988 - February 1989.

LITERATURE:
P. Peissi, *Antoine Pevsner, Hommage d'un ami,* Neuchâtel, 1961, no. 80, p. 150 (illustrated n.p.; dated '1936').
A. Lardera, *Antoine Pevsner, sa vie, son oeuvre,* Paris, 1992 (illustrated fig. 50, n.p.).
M. Ménier, 'Aux pieds de la tour Eiffel...', in *Pevsner (1884-1962), Colloque international Antoine Pevsner,* Paris, 1992, p. 77 (illustrated p. 63).
É. Lebon & P. Brullé, *Antoine Pevsner, Catalogue raisonné de l'oeuvre sculpté,* Paris, 2002, no. 46, p. 126 (illustrated p. 127).

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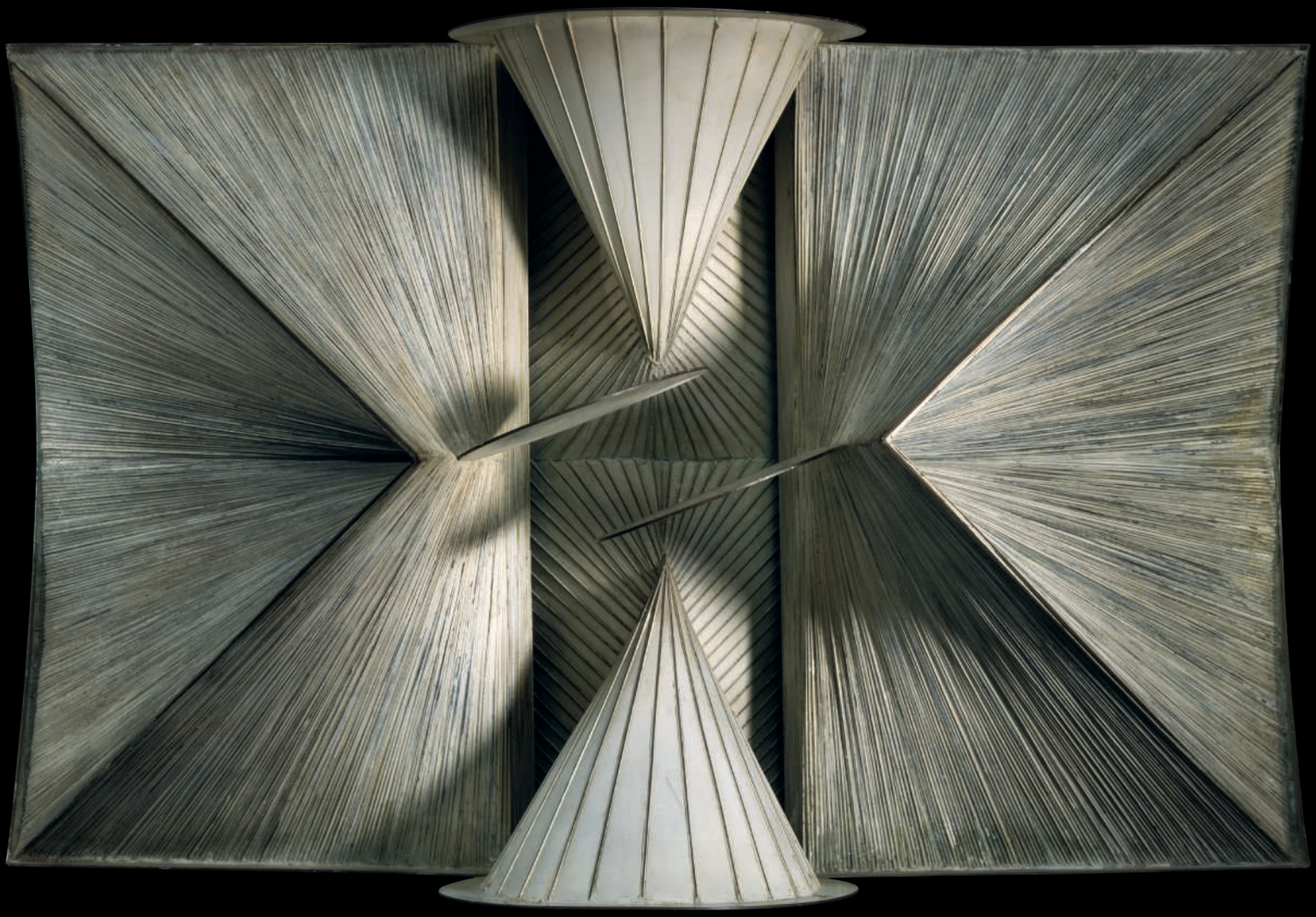

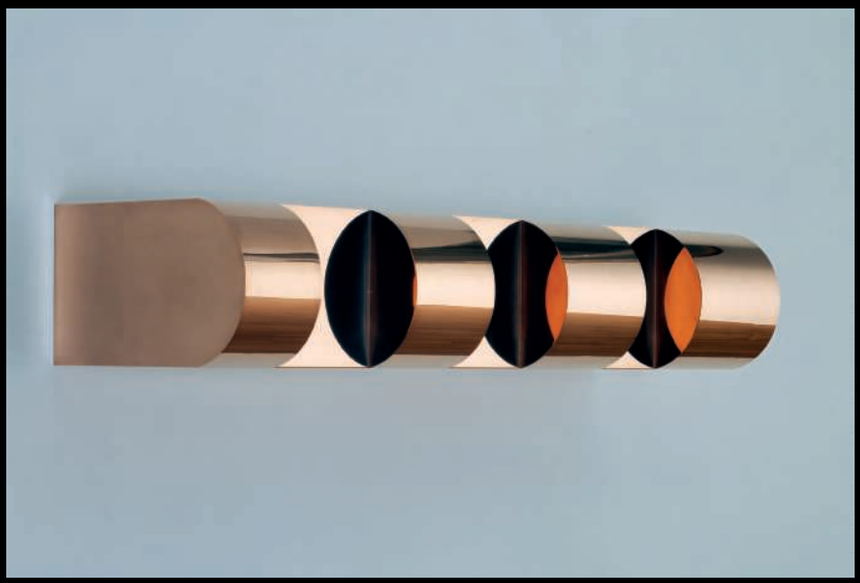

Donald Judd, *Unitled*, 1973. Tate Galleries, London.

Deux cônes dans un même plan ('Two Cones on the Same Plane') is one of the finest of an important series of relief sculptures that Antoine Pevsner made in Paris at the height of his career in the mid to late-1930s. Comprised almost entirely of an undulating sequence of radiating metallic rods articulating simple geometric shapes into an angular and near-symmetrical play of solid and open form, this magnificent and imposing sculpture is one that has fused the properties of line, geometry and space into a monumental-looking, even architectonic articulation of constructed form and open space. It is an outstanding example of the Constructivist logic of Pevsner's work, which the artist, in partnership and dialogue with his brother Naum Gabo, had painstakingly formulated throughout the 1920s and early 1930s.

The unique language of Pevsner's sculpture had grown out of the Cubist painting he had made during the First World War, to become, under the influence of his brother, what is now known as 'Constructivism', during the pioneering years of revolution in Russia and afterwards in their lives in exile in Berlin and Paris. Together through the 1920s Gabo and Pevsner worked upon and developed their own 'Constructivist' aesthetic more or less in tandem with one another. While Gabo's work tended towards a pure, elegant and clear expression of the principles he had laid down in his 'Realist Manifesto' of 1920, often making use of transparent and open form, Pevsner's work, by contrast, gravitated towards a more material expression of solidity and monumentality. While Gabo's vision remains pristine, consistent and unchanging throughout his career, it was only in the 1930s, when the younger, more precocious, Gabo was living in England and Pevsner was, for the first time gaining fame in Paris, that the older brother's work reached its full maturity and began to develop its own unique style.

As a work like *Deux cônes dans un même plan,* demonstrates, Pevsner's sculpture of the 1930s makes dramatic use of solid, metal rods radiating and intersecting with one another to express and articulate an idealized and conceptual sense of form and space. It is also a rare example in Modernist art of a wall-relief. Long before the progressions of Donald Judd for example, this work is employing the same, simple language of geometry, function and self-assertive openness that was to be adopted by Judd, Sol LeWitt, Carl Andre and others in the 1960s. As such it is a work that both anticipates and lays the foundations for much of the so-called Minimalist art and the revolutionary optimism towards a new language of form championed in that decade. As Herbert Read was to write of Pevsner and Gabo's 'Constructivism' in his essay for their joint exhibition at the Museum of Modern Art in New York in 1948, 'There is no imprecision of visual language in a construction by Gabo or Pevsner: every piece has the absolute clarity of a Euclidean theorem. The development of both artists, during the past twenty-five years, is towards an increasingly exact equivalence of vision and expression. The experimental is gradually eliminated and anything in the nature of suggestive improvisation rigorously excluded. But in each artist there is also a development towards what I can only call an increasingly "poetic" vision...The bronze and copper constructions of Pevsner in particular often have the substantial richness of the bronze of Ancient China. In addition, these works of art have what is so generally lacking in modern works of art – monumentality... Much – perhaps most – of the art that is specifically "modern" is in the nature of a protestation: it is not decadent art, but it is a negative reaction to the decadence of our civilization, particularly to the defunct academic traditions of that civilization. But the art of Antoine Pevsner and of Naum Gabo is positive and prophetic, and it looks beyond the immediate convulsions of our epoch to a time when a new culture based on an affirmative vision of life will need and will call into being an art commensurate with its grandeur' (H. Read, *Constructivism: The Art of Naum Gabo and Antoine Pevsner*, exh. cat., New York, 1948, p. 13).

PROPERTY FROM THE ESTATE OF EILEEN JOSTEN LOWE

λ* 54

MARINO **MARINI** (1901-1980)

Piccolo cavaliere

stamped with raised initials and numbered 'M.M 5/6' (on the top of the base)
bronze with brown patina hand-chiselled and painted by the artist
Height: 15¾ in. (40 cm.)
Conceived in 1950

£800,000–1,200,000
$1,100,000–1,700,000
€900,000–1,400,000

PROVENANCE:
Acquired by the family of the present owner, by 1963, probably from Pierre Matisse Gallery, New York.

LITERATURE:
U. Apollonio, *Marino Marini, Sculptor*, Milan, 1958, pl. 94 (another cast illustrated).
E. Trier, *The Sculpture of Marino Marini*, New York, 1961, nos. 66-67, p. 140 (another cast illustrated n.p.; with incorrect dimensions).
F. Russoli, *Marino Marini, Paintings and Drawings*, New York, 1963, no. 10, n.p. (another cast illustrated; titled 'Horseman's Act').
J. Setlik, *Marini*, Prague, 1966, no. 42 (another cast illustrated).
H. Read, P. Waldberg & G. di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no. 267, p. 363 (another cast illustrated p. 204; with incorrect edition size).
C. Pirovano, ed., *Marino Marini scultore*, Milan, 1973, no. 273, n.p. (another cast illustrated; with incorrect edition size).
A. Szinyei Merse, *Marini*, Budapest, 1977, no. 25, p. 29 (another cast illustrated n.p.).
M. Meneguzzo, *Marino Marini, Cavalli e cavalieri*, Milan, 1997, no. 53, p. 218 (another cast illustrated; with incorrect edition size).
Fondazione Marino Marini, ed., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 338b, p. 239 (another cast illustrated).

The Marino Marini Foundation has confirmed the authenticity of this work.

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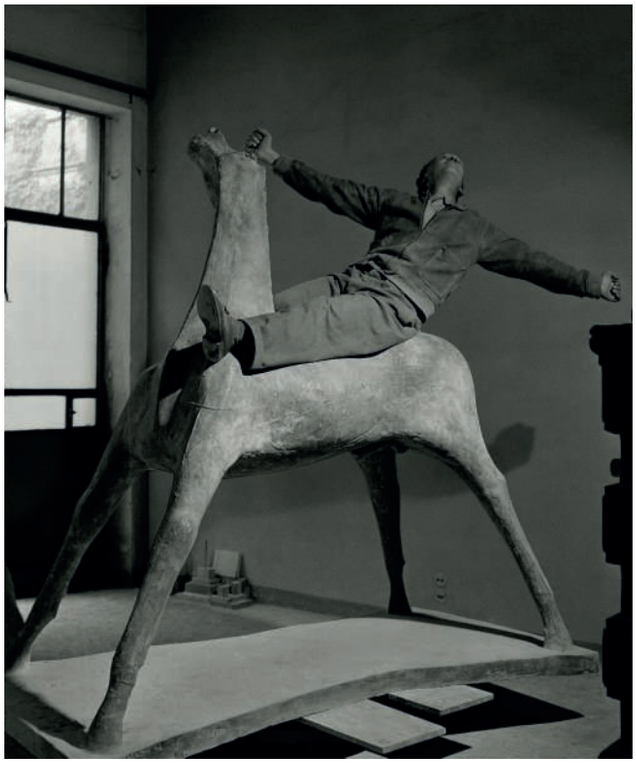

Il cavaliere Marino Marini on his horse, 1852. Photo: Herbert List.

Piccolo cavaliere, which depicts a horseman on the brink of falling from his steed, demonstrates the way that Marini transformed the timeless, venerable theme of the horse and rider to express the tension and discord of the modern era. His first forays into equestrian sculpture, which would become the central and most enduring motif in his *oeuvre*, date to the second half of the 1930s. These early statues show the rider steady and balanced on the back of the horse, recalling the traditional triumphant stance of the warrior on horseback. In the wake of the Second World War, however, Marini ruptured this classical equilibrium and began to depict the rider as increasingly imperiled on his mount; the monumental solidity that characterised his earlier works is replaced by a sense of climax and crisis. In the present example, the rider's body is flung back dramatically, his truncated limbs flailing in an effort to stop his inevitable fall. The horse's legs are splayed widely, as if the animal had recently come to an abrupt halt. Its neck and head stretch straight up toward the sky in a posture of keening and anguish, recalling the felled horse in Picasso's *Guernica*, a key influence on Marini's imagery in the post-war period.

Marini's own statements make clear the contemporary significance that he accorded his equestrian sculptures. In 1972, the artist observed, 'My equestrian statues express the torment caused by the events of this century. The restlessness of my horse grows with each new work, the rider appears increasingly worn out, he has lost his dominance over the beast and the catastrophes to which he succumbs are similar to those which destroyed Sodom and Pompeii' (Marini, quoted in N. Beretta, ed., *Marino Marini, Catalogue Raisonné of the Sculptures*, Milan, 1995, p.14). Even more boldly, he declared, 'Personally, I no longer have the intention of celebrating the victory of a hero. I would like to express something tragic, almost the twilight of humanity, a defeat rather than a victory. If you consider, one after another, my statues you will notice that each time the rider becomes less capable of mastering his horse and the animal becomes increasingly intractable and wilder instead of yielding. Quite seriously, I believe that we are approaching the end of the world (Marini, quoted in H. Read, P. Waldberg & G. di San Lazzaro, *op. cit.*, p. 491).

The image of the rider falling from his mount also signified for Marini the rupture of the symbiotic union between man and nature, which was rendered obsolete by modern technology (specifically, by the substitution of the machine for equine labour). In the present sculpture, this rupture is embodied by the bold contrast between the sturdy, earthbound horse, its feet planted at each corner of the work's base, and the fragile rider, dramatically suspended in mid-air. In contrast to Marini's earlier equestrian sculptures, which employ the reduced, rounded forms reminiscent of Etruscan statuary that the artist is known to have admired, the works from the early 1950s are increasingly angular and architectonic, reflecting the growing presence of a brutal, machine-dominated world.

The casting process did not mark the end of Marini's relationship with his sculptures: once cast, he kept working on them, chiseling, corroding and sometimes painting the bronze, treating the surface as a painter would the canvas. *Piccolo cavaliere* is a remarkable and rare example of such practice. It shows Marini's modern contribution to the techniques of bronze sculpture, testing the expressive potential of the medium. The surface of the present *Piccolo cavaliere* conveys as much tension, struggle and drama as its subject-matter. The horse's skin has been hand chiseled with golden lines of cross hatching incised into the surface. Patches on both the horse and rider have been painted red, which when viewed together with the chiseling recall the patterns of the harlequins of Picasso's paintings and drawings.

PROPERTY FROM A PRIVATE EAST COAST COLLECTOR

* 55

EGON **SCHIELE** (1890-1918)

Liegender Akt mit gehobenem Bein

black Conté crayon on paper
11¼ x 17¾ in. (28.6 x 45 cm.)
Drawn in 1918

£450,000–650,000
$630,000–880,000
€510,000–740,000

PROVENANCE:
Alan Pryce-Jones, New York.
Galerie St. Etienne, New York, by whom acquired from the above in 1968.
Galleria Odyssia, New York, by whom acquired from the above in 1968, until at least 1972.
Anonymous sale, Sotheby's, New York, 15 May 1985, lot 169.
Acquired at the above sale; sale, Christie's, New York, 14 May 2015, lot 43c.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Galleria Odyssia, *Drawings and Watercolors,* Summer 1969, n.p. (illustrated; with incorrect medium).
Des Moines, Des Moines Art Center, *Egon Schiele and the Human Form: Drawings and Watercolors,* September - October 1971, no. 62, n.p. (illustrated n.p.); this exhibition later travelled to Columbus, Columbus Gallery of Fine Arts, November - December 1971; and Chicago, Art Institute of Chicago, January - February 1972.

LITERATURE:
J. Kallir, *Egon Schiele: The Complete Works*, New York, 1998, no. 2249, p. 612 (illustrated).

After years of vying for recognition and struggling to sell his art, Schiele's situation belatedly improved during 1918, as the First World War ground to its conclusion. Despite the harsh reality of news from the front and shortages at home, and perhaps as a kind of escapism to mitigate these doleful events of the day, the Viennese public appeared to have acquired a growing and more diverse taste for art, which, as a result of wartime inflation, had become a desirable commodity as well. 'People are unbelievably interested in new art,' Schiele wrote to his friend Anton Peschka. 'Exhibitions – be they of conventional or new art – have never before been this crowded' (Schiele, quoted in J. Kallir, *Egon Schiele: Life and Work*, New York, 2003, p. 217).

Schiele's drawings of female figures – both nude and semi-clothed, in more or less overtly erotic poses – now openly attracted a wide audience, partly the result of a more tolerant moral climate that had developed during the course of the war, but also because of the artist's more naturalistic treatment of his subjects. The nervously subjective, angst-driven line of Schiele's early style had given way to more rounded, assured and fluid contours that lend a volumetric aspect to the figure; a pictorial trend that was also observable in the contemporary figurative work of Picasso in Paris and would soon spread throughout Europe in the post-war revival of classicism. With just the slightest hints of shading, Schiele has skillfully conveyed the woman's body with a single, commanding outline; a reflection of his prodigious talent as a draughtsman.

Shamelessly immodest in her nudity, the young reclining model in the present drawing nonchalantly displays her sex, which Schiele appears to have deliberately framed within the triangular configuration of her legs for maximum effect, a pose reminiscent of Courbet's notorious *L'Origine du monde*, 1866 (Musée d'Orsay, Paris). The girl seems self-absorbed and oblivious to the artist as he observes her. Her languidly natural, spontaneous pose is in fact complex, consisting of a series of opposing yet harmonious lines. The horizontal placement of her arm across her chest works in dialogue with the vertical emphasis of her raised leg, while the form of her right arm that rests beneath her head corresponds to her bent lower leg.

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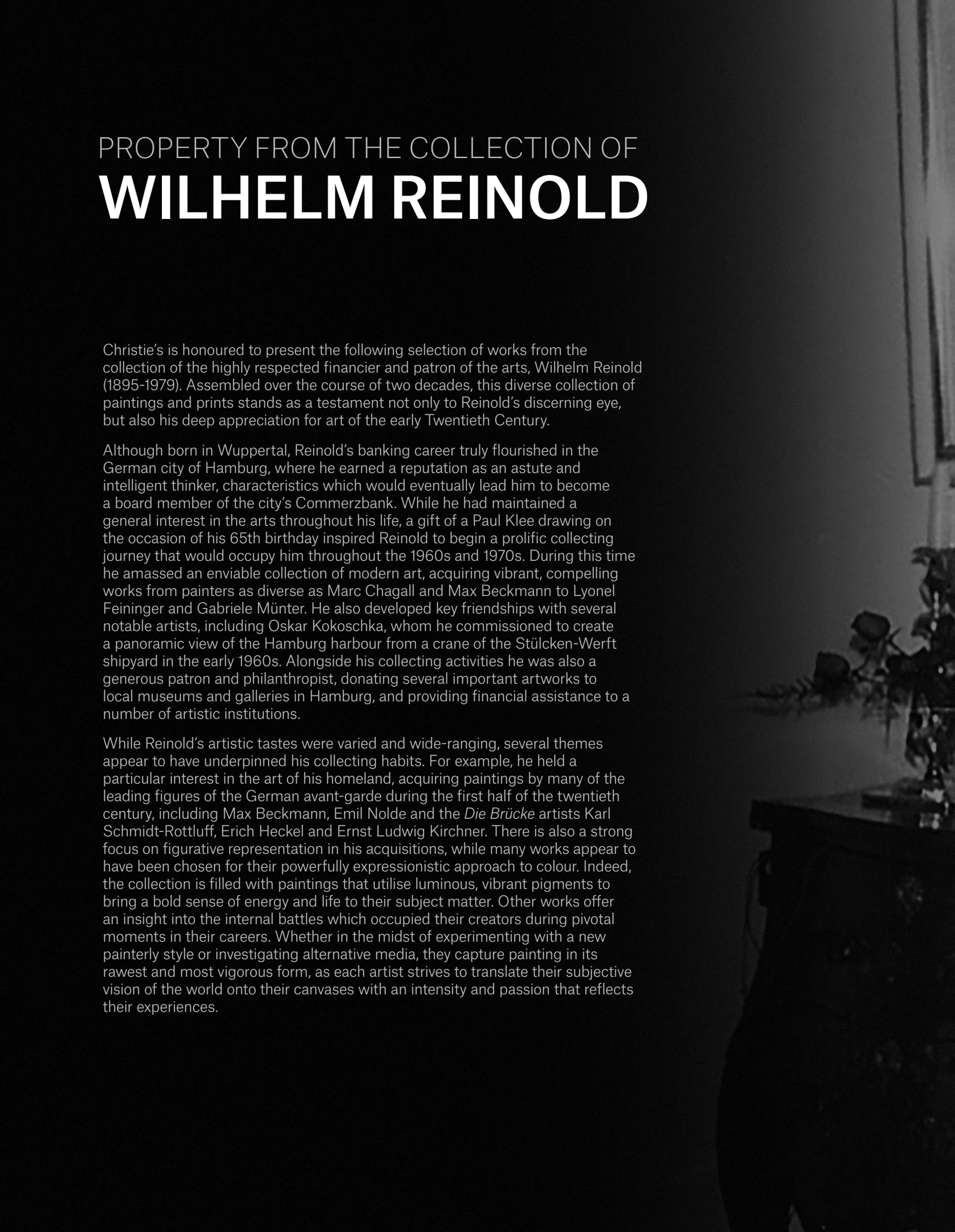
PROPERTY FROM THE COLLECTION OF

WILHELM REINOLD



Christie's is honoured to present the following selection of works from the collection of the highly respected financier and patron of the arts, Wilhelm Reinold (1895-1979). Assembled over the course of two decades, this diverse collection of paintings and prints stands as a testament not only to Reinold's discerning eye, but also his deep appreciation for art of the early Twentieth Century.

Although born in Wuppertal, Reinold's banking career truly flourished in the German city of Hamburg, where he earned a reputation as an astute and intelligent thinker, characteristics which would eventually lead him to become a board member of the city's Commerzbank. While he had maintained a general interest in the arts throughout his life, a gift of a Paul Klee drawing on the occasion of his 65th birthday inspired Reinold to begin a prolific collecting journey that would occupy him throughout the 1960s and 1970s. During this time he amassed an enviable collection of modern art, acquiring vibrant, compelling works from painters as diverse as Marc Chagall and Max Beckmann to Lyonel Feininger and Gabriele Münter. He also developed key friendships with several notable artists, including Oskar Kokoschka, whom he commissioned to create a panoramic view of the Hamburg harbour from a crane of the Stülcken-Werft shipyard in the early 1960s. Alongside his collecting activities he was also a generous patron and philanthropist, donating several important artworks to local museums and galleries in Hamburg, and providing financial assistance to a number of artistic institutions.

While Reinold's artistic tastes were varied and wide-ranging, several themes appear to have underpinned his collecting habits. For example, he held a particular interest in the art of his homeland, acquiring paintings by many of the leading figures of the German avant-garde during the first half of the twentieth century, including Max Beckmann, Emil Nolde and the *Die Brücke* artists Karl Schmidt-Rottluff, Erich Heckel and Ernst Ludwig Kirchner. There is also a strong focus on figurative representation in his acquisitions, while many works appear to have been chosen for their powerfully expressionistic approach to colour. Indeed, the collection is filled with paintings that utilise luminous, vibrant pigments to bring a bold sense of energy and life to their subject matter. Other works offer an insight into the internal battles which occupied their creators during pivotal moments in their careers. Whether in the midst of experimenting with a new painterly style or investigating alternative media, they capture painting in its rawest and most vigorous form, as each artist strives to translate their subjective vision of the world onto their canvases with an intensity and passion that reflects their experiences.

PROPERTY FROM THE COLLECTION OF

WILHELM REINOLD

λ **56**

OSKAR **KOKOSCHKA** (1886-1980)

Katze

signed with the initials 'OK' (upper left); inscribed 'Katze' (on the reverse)
oil on canvas
18⅛ x 27⅝ in. (46 x 70.2 cm.)
Painted in 1910

£350,000–450,000
$490,000–630,000
€400,000–510,000

PROVENANCE:
Adolf Loos, Vienna, by 1915.
Neue Galerie [Otto Nirenstein], Vienna, by 8 January 1925.
Ida Bienert collection, Dresden & Munich, by whom acquired from the above on 11 March 1925.
Marlborough Fine Art Ltd., New York & London (no. 5187), by whom acquired from the above in May 1963.
Wilhelm Reinold, Hamburg, by whom acquired from the above on 28 April 1965, and thence by descent to the present owners.

EXHIBITED:
Karlsbad, Café 'Park Schönbrunn', *Kollektiv-Ausstellung Oskar Kokoschka,* July - August 1911, no. 21.
Zurich, Kunsthaus, *Mai- Ausstellung,* May - June 1913, no. 133, p. 6.
(Possibly) New York, Bruno's Garret, *Oskar Kokoschka. Jacoba van Heemskerck,* October 1915.
San Francisco, Palace of Fine Arts, *Panama-Pacific International Exposition,* August 1915, no. 313, p. 264 (titled 'Portrait: Angora Cat').
Vienna, Neue Galerie, *Oskar Kokoschka,* October 1924 (no catalogue).
Dresden, Galerie Ernst Arnold, *Oskar Kokoschka. Gemälde, Handzeichnungen, Aquarelle, Drucke,* January - February 1925, no. 20.
Berlin, Galerie Paul Cassirer, *Bildnisse von Oskar Kokoschka: Menschen und Tiere,* February 1927, no. 18 (dated '1912').
Zurich, Kunsthaus, *Ausstellung Oskar Kokoschka,* June - July 1927, no. 31.
Dresden, Sächsischer Kunstverein, *Neuere Kunstwerke aus Dresdner Privatbesitz,* April - May 1929, no. 63 (illustrated).
Munich, Haus der Kunst, *Oskar Kokoschka,* September - October 1950, no. 22; this exhibition later travelled to Hamburg, Kunsthalle, November - December 1950, Mannheim, Kunsthalle, January 1951, and Berlin, Schloss Charlottenburg, February - March 1951, no. 11.
Cologne, Wallraf-Richartz-Museum, *Oskar Kokoschka,* March - April 1951, no. 7.
Freiburg im Breisgau, Kunstverein, *Oskar Kokoschka,* October 1954, no. 3.
Vienna, Secession Building, *Kokoschka***,** October - November 1955, no. 9.
Munich, Haus der Kunst, *Oskar Kokoschka,* March - May 1958, no. 12, p. 116 (illustrated p. 12).
Vienna, Kunstlerhaus, *Oskar Kokoschka,* May - July 1958, no. 14 (illustrated p. 12).
London, Tate Gallery, *Kokoschka,* September - November 1962, no. 16.
Hamburg, Kunstverein, *Oskar Kokoschka,* December 1962 - January 1963, no. 14, n.p. (illustrated n.p.; dated '1912').
New York, Marlborough-Gerson Gallery, *Artist and Maecenas: A Tribute to Curt Valentin,* November - December 1963, no. 242, p. 126 (illustrated).
Hamburg, Kunstverein, *Vom Impressionismus zum Bauhaus: Meisterwerke aus deutschem Privatbesitz,* August - October 1966, no. 36, n.p. (illustrated pl. 36; dated '*circa* 1910-1912').
Zurich, Kunsthaus, *Oskar Kokoschka,* June - July 1966, no. 11, n.p.
Vienna, Österreichische Galerie im Oberen Belvedere, *Oskar Kokoschka: zum 85. Geburtstag,* April - June 1971, no. 13, p. 44 (illustrated pl. 14).
New York, Marlborough Gallery, *Oskar Kokoschka (1886-1980): Memorial Exhibition,* May - June 1981, no. 9, p. 15 (illustrated p. 32); this exhibition later travelled to London, Marlborough Fine Art, June - July 1981.
London, Tate Gallery, *Oskar Kokoschka 1886-1980,* June - August 1986, no. 18, p. 303 (illustrated n.p.); this exhibition later travelled to Zurich, Kunsthaus Zurich, September - November 1986.
Vienna, Kunstforum Länderbank Vienna, *Oskar Kokoschka,* March - June 1991, no. 13, n.p. (illustrated).
Dresden, Staatliche Kunstsammlungen, *Kokoschka und Dresden,* September - December 1996, no. 2, p. 88 (illustrated p. 89); this exhibition later travelled to Vienna, Österreichische Galerie im Belvedere, December 1996 - March 1997, p. 28 (illustrated).
Pfäffikon, Seedamm Kuturzentrum, *Oskar Kokoschka: Beziehungen zur Schweiz,* November 2005 - February 2006, no. 25, p. 33 (illustrated).
Dresden, Palais Brühlsche Terrasse, *Von Monet bis Picasso, Meisterwerke der Moderne aus Dresdner Privatsammlungen der ersten Hälfte des 20. Jahrhunderts*, September 2006 - January 2007, no. 45, p. 178 (illustrated p. 179).
Rotterdam, Museum Boijmans Van Beuningen, *Oskar Kokoschka: Portraits of People and Animals,* September 2013 - January 2014, no. 111, pp. 32 & 199 (illustrated p. 161); this exhibition later travelled to Wolfsburg, Kunstmuseum, April - August 2014.

LITERATURE:
P. Westheim, *Oskar Kokoschka: Das Werk Kokoschkas,* Berlin, 1925, no. 14, p. 47 (illustrated; dated '1912').
W. Grohmann, 1929 (illustrated p. 270).
W. Grohmann, 'Sammlung Ida Bienert - Dresden', in *Museum der Gegenwart,* Berlin, vol. III, no. 2, 1932-1933, p. 63 (dated '1912').
W. Grohmann, *die sammlung Ida Bienert, Dresden,* Potsdam, 1933, p. 22 (illustrated pl. 30; dated '1912').
E. Hoffmann, *Kokoschka: Life and Work,* London, 1947, no. 30, pp. 192 & 293 (illustrated pl. IX).
H. M. Wingler, *Oskar Kokoschka: Orbis pictus,* Salzburg, 1951, Portfolio I, p. 5 (illustrated pl. 3).
H. M. Wingler, *Oskar Kokoschka, Das Werk des Malers,* Salzburg, 1956, no. 42, pp. 40 & 298 (illustrated pl. V, p. 33).
H. M. Wingler, *Kokoschka-Fibel,* Salzburg, 1957, p. 104 (illustrated p. 105).
K. B. Palkovský, *Oskar Kokoschka,* Prague, 1958, no. 11, n.p. (illustrated).
E. Ruhmer, 'Tierbilder von Kokoschka', in *Die Kunst und das schöne Heim,* vol. 56, no. 11, Munich, August 1959, p. 407 (illustrated p. 406).
B. Bultmann, *Oskar Kokoschka,* Salzburg, 1960, no. 5, p. 54 (illustrated p. 55).
J. Winkler & K. Erling, *Oskar Kokoschka: Die Gemälde, 1906-1929,* Salzburg, 1995, no. 55, p. 33 (illustrated).
H. Spielmann, *Oskar Kokoschka, Leben und Werk*, Cologne, 2003, p. 103 (illustrated).

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'My early black portraits arose in Vienna before the World War: the people lived in security yet they were all afraid. I felt this through their cultivated form of living which was still derived from the Baroque; I painted them in their anxiety and their pain.'

OSKAR KOKOSCHKA

Among the most moving, incisive and disturbing of all Twentieth Century portraits, Oskar Kokoschka's early works are extraordinarily powerful and probing psychological paintings that depict an entire culture in decline. Unwelcome revelations of a strange, sick and fragile humanity existing viscerally underneath the skin of outward surface appearance Kokoschka's early portraits are arguably the very first examples of a truly Expressionist style of portraiture. Eerie and even sometimes prophetic portrayals of how his sitters were to look twenty years later or after an illness, these works display a disturbing existential truth about the nature of modern man. Indeed, so insightful and shocking were they that although they are now highly prized for the acuteness of their perception, they caused dissent and scandal when they were first exhibited.

Collectively, these extraordinary portraits, sometimes known, like Goya's late work, as the 'black portraits' are a series of ghostly almost x-ray-like visions revealing the tortured inner life of their subjects with a psychological precision that seems to visually echo the penetrating insights of fellow explorer of the fin-de-siecle Viennese soul, Sigmund Freud. *Kätze* of 1910 is a unique animal portrait from this seminal period when Kokoschka was at the height of his visionary powers. The very first of his animal portraits, it was acquired from the artist by his friend and supporter, the architect, Adolf Loos and subsequently became part of Ida Bienert's collection in Dresden.

PROPERTY FROM THE COLLECTION OF
WILHELM REINOLD

λ **57**

EDVARD **MUNCH** (1863-1944)

Badescene fra Åsgårdstrand (Bathing scene from Åsgårdstrand)

signed and dated 'Edv. Munch 1904 1936' (lower right)
oil on canvas
27⅜ x 39½ in. (69.5 x 100.3 cm.)
Painted in 1904-1936

£800,000–1,200,000
$1,100,000–1,700,000
€900,000–1,400,000

PROVENANCE:
Rolf E. Stenersen, Oslo.
The municipality of Aker (later Oslo), Norway, donated by the above in 1936, until at least 1948.
Emil Georg Bührle, Zurich, by 1954.
Benno Griebert, Rome, by 1968.
Wilhelm Reinold, Hamburg, by 1969, and thence by descent to the present owners.

EXHIBITED:
Oslo, Kunstnernes Hus, *Rolf Stenersens samling*, April - May 1936, no. 19, p. 6 (with the dimensions inverted).
Stockholm, Kungliga Akademien, *Edvard Munch utställning,* March 1937, no. 12.
Amsterdam, Stedelijk Museum, *Edvard Munch,* May - June 1937, no. 16 (titled 'Strandleven. Aasgaardstrand').
Oslo, Kunstnernes Hus, *Rolf Stenersens samling,* January 1948, no. 86.
Winterthur, Kunstmuseum Winterthur, *Edvard Munch, 1863-1944*, August - September 1954, no. 9, n.p. (titled 'Strand').
Munich, Haus der Kunst, *Ausstellung Edvard Munch*, November - December 1954, no. 58, p. 28 (titled 'Strand' and dated '1904'); this exhibition later travelled to Cologne, Wallraff-Richartz-Museum, January - February 1955.
Basel, Galerie Beyeler, *Ausstellung Edvard Munch,* September - December 1965, no. 19, n.p. (titled 'Sea-shore').
London, Marlborough Fine Art, *Munch/Nolde, The Relationship of their Art: Oils, Watercolours, Drawings and Graphics,* July - August 1969, no. 12, p. 12 (titled 'On the Beach').
Oslo, Munch-museet, *Rolf E. Stenersens gave til Oslo by-Akersamlingen,* December 1973 - March 1974, p. 199 (illustrated pl. 56, p. 260 & pl. 32, p. 251).
Hamburg, Kunsthalle, *Edvard Munch...aus dem modernen Seelenleben*, March - May 2006, no. 274, p. 183 (illustrated p. 147; titled 'Strand mit Badenden').
Basel, Fondation Beyeler, *Edvard Munch: Signs of Modern Art,* March - July 2007, no. 133, p. 273 (illustrated p. 172; titled 'Beach with Bathers' and dated '1930s'); this exhibition later travelled to Künzelsau, Kunsthalle Würth, August - December 2007.
Paris, Pinacothèque de Paris, *Edvard Munch ou 'l'Anti Cri',* February - July 2010, no. 97, n.p. (illustrated; titled 'Scène de baignade à Åsgårdstrand'); this exhibition later travelled to Rotterdam, Kunsthal, *Edvard Munch,* September 2010 - February 2011, no. 114, p. 139 (illustrated; titled 'Zwemtafereel bij Åsgårdstrand').
Genova, Palazzo Ducale, *Edvard Munch,* November 2013 - April 2014, pp. 94-95 (illustrated; titled 'Scena di bagnanti a Åsgårdstrand').

LITERATURE:
G. Woll, *Edvard Munch, Complete Paintings, Catalogue Raisonné,* vol. II, *1898-1908,* London, 2009, no. 594, p. 614 (illustrated).

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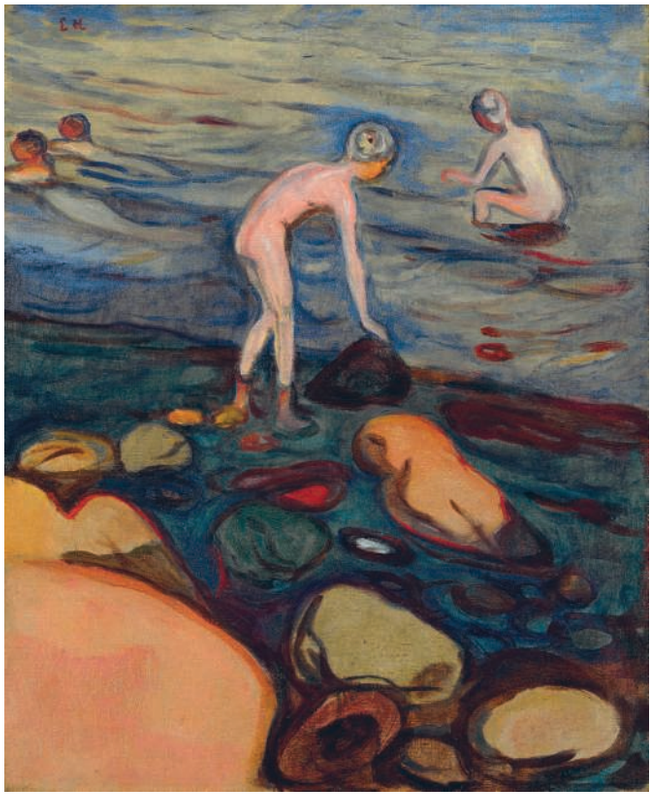

Edvard Munch, *Badende*, 1897-1899. Sold, Christie's, London, 4 February 2008, lot 69 (£2,484,500).

Edvard Munch, *Høysommer*, 1915. Nasjonalmuseet, Oslo.

> *'I do not paint what I see. But what I saw.'*
>
> EDVARD MUNCH

Saturated with vivid, ethereal colour and rendered with his signature undulating line, *Bathing scene from Åsgårdstrand* encapsulates Edvard Munch's pioneering expressionistic mode of landscape painting. Regarded as the progenitor of Expressionism, Munch was among the first to render nature not in an observational way, but in accordance with his own, deeply personal subjective vision of the world around him. He used the landscape as a vehicle for presenting his intensely felt, innermost emotions, channelling human feeling – isolation, loneliness, love or melancholy – into his depiction of nature; as he famously stated, 'I do not paint what I see, but what I saw'. Painted in 1904 and completed and dated again in 1936, *Bathing scene from Åsgårdstrand* takes as its subject Munch's beloved summer refuge, the small Norwegian fishing town of Åsgårdstrand. The undulating shore line, expansive skies and the seemingly endless stretch of water there would become the backdrop for some of Munch's greatest works, including his iconic series, *The Frieze of Life*. In the present work, this important setting becomes not simply a background, but a subject in its own right, one of a number of bathing scenes from this time that is rendered in bright, saturated colours, with distinctive liquescent brushwork. Originally in the collection of Munch's great friend, trusted financial advisor and most important patron, Rolf Stenersen, this painting was subsequently owned by Emil Georg Bürhle, and has been widely exhibited in a number of retrospectives since its completion in 1936.

Munch had first visited Åsgårdstrand in the summer of 1889, renting a small fisherman's cabin overlooking the Oslofjord on the edge of the town. He later purchased a cabin there in 1898. Located to the south west of Oslo, then known as Kristiania, Åsgårdstrand was a fishing village that was popular in the summer months with pleasure seekers and, by the 1890s, with artists and writers. Remaining deeply attached to this picturesque place, the artist would continue to return to this corner of Norway, spending many of his summers there over the following twenty years. The site of some of the most significant, as well as traumatic events of the artist's life – it was around this area that he embarked on his first great love affair with Millie Thaulow, and later, this was the place that saw his turbulent relationship with Tulla Larsen come to a dramatic end, resulting in the artist shooting himself in the hand – Åsgårdstrand became immortalised in his most haunting paintings. In his painting, the landscape took on a mystic symbolism, a metaphor for his concept of the human experience: the undulating seashore, waves and sea embodying the eternal rhythms of time, and the moon often appearing as a phallic symbol. All of these aspects form a backdrop to many of the paintings that constitute the artist's most important body of work, which he would later call *The Frieze of Life*. 'Have you walked along that shoreline and listened to the sea?', he wrote. 'Have you ever noticed how the evening light dissolves into night? I know of no place on earth that has such beautiful lingering twilight...to walk about that village is like walking through my own pictures' (Munch, quoted in S. Prideaux, *Edvard Munch: Behind 'The Scream'*, New Haven & London, 2005, p. 122).

Picturing an array of figures, both clothed and nude, young and old, male and female, *Bathing scene from Åsgårdstrand* was most likely begun during the summer months of 1904. It was during this time that Munch's summer residence functioned more than ever as a sanctuary from the pressures of a gruelling exhibition schedule – between 1904 and 1906 he exhibited in twenty-nine shows throughout Europe – as well as a restorative for his increasingly tormented mental health. As he wrote from Åsgårdstrand in 1903, 'I sail, paint, swim, and am well – here I drink little alcohol' (Munch, quoted in R. Heller, *Munch: His Life and his Work*, London, 1984, p. 183). Although the quiet village was being increasingly invaded by fashionable summer holidaymakers, these summers were peaceful times, with Munch engaged in painting, swimming – a pastime he had adopted for its calming therapeutic effects – and sunbathing. 'The sun beat down for the whole day and we let it scorch us', Munch's friend, the writer Christian Gierløff recalled of the summer of 1904, the time that he painted *Bathing scene from Åsgårdstrand*. 'Munch did a bit of work on a bathing picture, but we spent most of the day lying down, overwhelmed by the sun, in deep holes in the sand right next to the edge of the fjord, among the big boulders, and let our bodies drink in all the sun we could cope with. No one asked for a bathing costume' (Gierløff, quoted in I. Müller-Westermann, *Munch by Himself*, exh. cat., Stockholm, Oslo & London, 2005, p. 108). The present work reflects this sense of

'Far out there – that
Soft line where the air meets
The sea – it is as incomprehensible as
Existence – it is as incomprehensible as
Death – as eternal as longing.'

EDVARD MUNCH

Henri Matisse, *Luxe, calme et volupté*, 1904. Musée d'Orsay, Paris.

blissful content. Under a bright sky, figures and bathers frolic on the sand and in the azure waters under the intense summer sun. There is a sense of vitality and light that contrasts with his earlier angst-filled works, heightened by the intense colours and curving rhythmic lines – a formal characteristic he believed could be used to express the invisible energies and life forces of nature – that Munch has used to depict this idyllic summer landscape.

Bathing scene from Åsgårdstrand exemplifies Munch's unique and enormously influential mode of landscape painting. Throughout the late 1800s, Munch had visited Paris on numerous occasions, as well as the south of France, becoming very familiar with Impressionism and Post-Impressionism, as well as the work of Henri Matisse and Vincent van Gogh, whose paintings, like Munch's, would become an important precursor of Expressionism. By contrast to his European counterparts however, Munch's aesthetic was wholly unique. The antithesis of a naturalistic, documentary or objective rendering of nature, Munch's landscapes are highly subjective in both their formal execution and their symbolic meaning; the product of imagination rather than of a perceived reality. The artist explained his approach to landscape painting: 'It was the era of realism and impressionism... It so happened that I would find myself in either a morbidly agitated state of mind or a cheerful mood when I discovered a landscape I wanted to paint... I got out my easel, stood it up, and painted the picture from nature... It would turn out to be a good painting – but not what I had wanted to paint. I couldn't paint it the way I saw it in my disturbed or joyful mood... That happened often... So in one such case I began to scratch away what I had painted – I searched my memory for the first image – the first impression – and tried to recover it' (Munch, quoted in K. A. Schröder & A. Hoerschelmann, eds., *Edvard Munch: Theme and Variation*, exh. cat., Vienna, 2001, p. 271). Unable to paint without expressing his often-tormented innermost emotions, Munch used imagined, heightened colours and simplified line and form to render his experience and perception of the world around him. Like Matisse's *Luxe, calme et volupté* (1904, Musée d'Orsay, Paris), Munch has conveyed the landscape with a series of undulating, arabesque lines and bold, unnatural colour. Yet while this liberation from a descriptive mode of rendering nature was also being explored concurrently with Matisse and the Fauves in Paris, it was Munch's psychological approach to painting the landscape that would exert a great influence on subsequent generations of artists, most notably the German Expressionists.

Mark Rothko, *Untitled (Multiform)*, 1948. Australian National Gallery, Canberra.

PROPERTY FROM THE COLLECTION OF
WILHELM REINOLD

58

LYONEL **FEININGER** (1871-1956)

Badende am Strande IV

signed 'Feininger' (lower left); dated 'Januar 1915' (on the stretcher)
oil on canvas
21¾ x 30¾ in. (55 x 78.2 cm.)
Painted in 1915

£700,000–1,000,000
$980,000–1,400,000
€800,000–1,100,000

PROVENANCE:
F.R. Schön, Berlin, Ascona & Toronto, by 1931 and until at least 1949.
G. David Thompson, Pittsburgh.
Private collection, New York.
Dr Fritz Nathan, Zurich.
Galerie Wilhelm Grosshennig, Dusseldorf, as agent for the above.
Wilhelm Reinold, Hamburg, by whom acquired from the above on 10 November 1959, and thence by descent to the present owners.

EXHIBITED:
London, Burlington Galleries, *Twentieth Century German Art*, 1938, ex. cat.
Toronto, Art Gallery of Toronto, *The Schön and Landmann Exhibition*, March 1949 (titled 'Beach with a Boat & Figures').
Hamburg, Kunstverein, *Lyonel Feininger, 1871-1956: Gedächtnis-Ausstellung,* January - March 1961, no. 9 (illustrated; dated '1914-1915'); this exhibition later travelled to Essen, Museum Folkwang, March - May 1961.
Hamburg, BAT-Cigaretten-Fabriken, Kunstfoyer, *Horizonte: 57. BAT-Ausstellung*, October - November 1974.
Delmenhorst, Städtische Galerie, *Der Sturm: Chagall, Feininger, Jawlensky, Kandinsky, Klee, Kokoschka, Macke, Marc, Schwitters und viele andere im Berlin der zehner Jahre*, June - September 2000, p. 126 (illustrated p. 127).
Hannover, Stiftung Ahlers Pro Arte, *Lyonel Feininger, Schiffe und Meer,* October 2010 - February 2011, p. 23 (illustrated; dated '1914-1915'); this exhibition later travelled to Hamburg, Altonaer Museum, April - May 2011.
Ingelheim am Rhein, Altes Rathaus, *Lyonel Feininger / Alfred Kubin: Eine Künstlerfreundschaft*, May - August 2015, p. 165 (illustrated; dated '1914-1915'); this exhibition later travelled to Vienna, Albertina, September 2015 - January 2016.

RATURE:
F. Deuchler, *Lyonel Feininger. Sein Weg zum Bauhaus-Meister*, Leipzig, 1996, p. 196 (dated '1914-1915').
H. Hess, *Lyonel Feininger,* London, 1961, no. 132, p. 260 (illustrated; dated '1914-1915').
H. Schulz-Vanselow, *Lyonel Feininger und Pommern*, Kiel, 1999, p. 98 (dated '1914-1915').

Achim Moeller, Managing Principal of The Lyonel Feininger Project LLC, New York – Berlin has confirmed the authenticity of this work, which is registered under no. 1474-01-08-18. The work will be included in the forthcoming Catalogue Raisonné of Paintings by Lyonel Feininger, compiled by Achim Moeller, under no. 141.

Additional information for this entry was provided by The Lyonel Feininger Project LLC, New York – Berlin.

Other fees apply in addition to the hammer price – see Section D of our Conditions of Sale at the back of this Catalogue

Feininger

Lyonel Feininger, *Badende am Strand I*, 1912. Harvard University Art Museums, Cambridge.

Lyonel Feininger, *Am Strande*, 1913. Centre Pompidou, Paris.

> *'I believe firmly that every picture that deserves the name must be an absolute synthesis of rhythm, form, perspective and colour; and even that is not good enough if it is not expressive.'*
>
> LYONEL FEININGER

With its Cubistic human forms isolated like actors on a stage against a stark horizon line of sand, sea and sky, *Badende am Strande IV* is an outstanding example from an important series of paintings on the theme of figures by the ocean that Lyonel Feininger made between 1912 and 1916. Painted during the winter of 1914-15, the picture is not so much a record of the seascapes on the Baltic coast where Feininger used to holiday as it is a formal experimentation. One based upon a generic idea of the sea as an existential horizon, here infused with an air of Romantic melancholy so that, through the simple use of only flat colour and abstracted shape, a united and harmonious composition has been arrived at that visually suggests a synthesis of form and mood.

Derived from an extensive group of sketches of bathers that Feininger made during the summer of 1911, this painting is one of two oils of similar composition, completed in 1914 and 1915, that depict figures reclining amidst sand dunes on the shore. These, along with a series of paintings he made of standing and walking figures on the beach and of figures watching passing ships, constitute a series of pictures on a theme with which Feininger repeatedly experimented following his discovery of Cubism in 1911. Feininger had first encountered Cubism on a trip to Paris that year, where he immediately recognised it as something which, although unknown to him, he had, 'intuitively...striven after for years' (Feininger, letter to Alfred Vance Churchill, 1913, quoted in H. Hess, *Lyonel Feininger,* London, 1961, p. 52). What Cubism offered for Feininger was a path towards a sharper, clearer form of expression - one that approached the purity of abstraction, without denying either the visionary or the forms of nature and the world of visible reality which he considered central to his work. 'I could not' he wrote, 'choose the purely abstract form, because then all progress ceases... one only has to refine one's eyes, study *intensively* problems of light, problems of the volume of light and colour; and then one sees that the laws of nature are as strict as any mathematical law that man can formulate' (Feininger, letter to Alfred Kubin, quoted in *ibid.*, p. 68).

It was essentially in a series of paintings of shorelines and figures on the beach, as well as in his studies of the Gothic architecture of the churches of Gelmeroda, Teltow and Zirchow, that Feininger developed his own unique form of expressive Cubism in which he sought to build his paintings like a musical fugue into works capable of expressing a harmonious union of form and emotion. 'My "Cubism" to so miscall it, for it is the reverse of the French Cubists' aims, is based upon the principal of monumentality and *concentration* to the absolute extreme possible, of my visions, either compositional or before Nature. The French as far as I have followed the works of Picasso, Friesz, Delaunay and Le Fauconnier, lose the concentration of vision, and verge into chaotic dispersal of form and are actually reverting to a sort of neo-neo impressionism. My method, though it is not so much a method, as *necessity*, or work, forbids me to reproduce an impression of Nature immediately in painting. I work after Nature to *learn,* and to collect and widen my knowledge - and my paintings show far more than my notes, what I have received from nature... With each new picture I make giant strides...[they]... are ever wearing closer the Synthesis of the fugue; not one unnecessary spot, or which will not bear analysis with reference to the whole. That is my *formal* aim' (Feininger 1913, quoted in E. Scheyer, *Lyonel Feininger: Caricature and Fantasy*, Detroit, 1964, p. 167-70).

Like many of Feininger's early paintings of the ocean and the shoreline with its distant ships on the horizon, his paintings of bathers by the sea were often also inspired by Caspar David Friedrich's paintings of figures by the sea, and in particular, Friedrich's *Die Lebenstufen* (The Stages of Life) of 1835. This painting is one that, through its depiction of a progression of figures leading down into the sea uses the motif of the shoreline as an existential metaphor for the path of man through life. Similarly, in the way in which its composition has been built around a central figure silhouetted against a transcendent light while sitting in contemplation, *Badende am Strande IV* is a work that evokes a Romantic sense of allegory and of the sublime as that invoked by Friedrich's paintings. Reminiscent in some ways of traditional depictions of Christ's Agony in Garden, as well as of paintings like Friedrich's *Der Mönch am Meer* and *Mondaufgang am Meer* (both of which Feininger would have seen in Berlin), the stage-like depiction of human figures in *Badende am Strande IV* invokes a similar existential sense of mystery inhabiting its otherwise simple scene. Set against a transforming light and the black curtain of the sea, Feininger's *Badende am Strande IV* is a work that appears to articulate, through the subtle harmony of form and colour, a fleeting and temporal moment of human contemplation and interaction with the vast, unknowable space of shore, sea and sky.

PROPERTY FROM THE COLLECTION OF
WILHELM REINOLD

λ 59

ERICH **HECKEL** (1883-1970)

Blühende Apfelbäume

signed with the initials and dated 'EH 07' (lower left); signed and dated 'Heckel 07' (on the reverse); inscribed 'E Heckel: "Blühende Apfelbäume"' (on the stretcher)
oil on canvas
25⅜ x 30¼ in. (64.5 x 76.8 cm.)
Painted in 1907

£750,000–1,000,000
$1,100,000–1,400,000
€850,000–1,200,000

PROVENANCE:
The artist's collection, Hemmenhofen.
Galerie Wilhelm Grosshennig, Dusseldorf, 1965.
Wilhelm Reinold, Hamburg, by 1966, and thence by descent to the present owners.

EXHIBITED:
Dresden, Kunstsalon Emil Richter, *Brücke*, September 1908; this exhibition later travelled to Zittau, Frankfurt an der Oder, Gera, Aachen, Dessau, Frankfurt am Main and Speyer.
Oldenberg, Oldenburger Kunstverein, *Maler der 'Brücke' in Dangast von 1907 bis 1912,* June 1957, no. 2, p. 87 (illustrated).
Duisburg, Städtisches Kunstmuseum, *Erich Heckel: Gemälde, Aquarelle, Zeichnungen, Graphik aus 50 Schaffensjahren,* July - September 1957, no. 2, n.p. (illustrated).
Stuttgart, Württembergischer Kunstverein, *Erich Heckel, Werke der Brückezeit 1907-1917,* September – October 1957, no. 4.
Essen, Museum Folkwang, *Erich Heckel: Zur Vollendung des achten Lebensjahrzehntes,* November 1963 - January 1964, no. 3 (illustrated p. 17); this exhibition later travelled to Hamburg, Kunsthalle, January - March 1964, no. 3.
Florence, Palazzo Strozzi, *L'Espressionismo: pittura, scultura, architettura,* May - June 1964, no. 115, p. 76 (titled 'Meli in fiore').
Dusseldorf, Galerie Wilhelm Grosshennig, *Erich Heckel*, February – March 1965, p. 8.
Paris, Musée national d'art moderne, *Le Fauvisme français et les débuts de l'Expressionnisme allemand*, January - March 1966, no. 147, p. 213 (illustrated p. 215); this exhibition later travelled to Munich, Haus der Kunst, March - May 1966.
Dusseldorf, Galerie Wilhelm Grosshennig, *Erich Heckel*, February - March 1971, p. 6 (illustrated).
Dusseldorf, Galerie Wilhelm Grosshennig, *Erich Heckel*, May – June 1981, p. 5.
Dusseldorf, Galerie Wolfgang Wittrock, 1990, no. 6.

LITERATURE:
P. Vogt, *Erich Heckel,* Recklinghausen, 1965, no. 1907/1, p. 214 (illustrated).
A. Dube, 'Die Graphik Erich Heckels', in exh. cat., *Erich Heckel, 1883-1970: Gemälde, Aquarelle, Zeichnungen und Graphik* , Munich, 1983, p. 57 (illustrated fig. 1).
A. Hüneke, *Erich Heckel, Werkverzeichnis der Gemälde, Wandbilder und Skulpturen*, vol. I, *1904-1918*, Munich, 2017, no. 1907-12, p. 28 (illustrated).

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Vincent van Gogh, *The Road Menders*, 1889. The Phillips Collection, Washington, D.C.

> *'Van Gogh was father to us all!.'*
>
> HERMANN MAX PECHSTEIN

With its dense field of thick brushstrokes, and vibrant play of discordant, luminous colours, *Blühende Apfelbäume* captures the intense fervour with which the young Erich Heckel approached painting during the formative years of his career. Dating from the spring of 1907, this extremely rare early work documents not only Heckel's ambitious and highly experimental first forays into painting but also the early genesis of the style which would come to define the *Die Brücke* movement, of which Heckel was a founding member. Filled with bright, free-flowing strokes of pigment, *Blühende Apfelbäume* sees the artist transform a modest country cottage and its verdant gardens into a semi-abstract play of colour and expressive line, capturing the sheer vitality of the blossoming apple trees and the surrounding landscape in a spontaneous, vivid dance of colourful brushstrokes. The intense visual drama of the composition, along with the richness of its colour contrasts and animated brushwork, owe a clear debt to the late painterly style of Vincent van Gogh, whose passionate personal responses to the French landscape stood as a key touchstone for Heckel and his compatriots during this period.

For almost a decade after Van Gogh's untimely death in the summer of 1890, the revolutionary artist's work remained largely unknown in Germany. It was not until the first decade of the Twentieth Century that Van Gogh's reputation as a pioneering artistic visionary truly took hold in the country, thanks in large part to the dedicated activities of several passionate collectors and supporters who sought to save the artist from obscurity. The influential gallerist Paul Cassirer, for example, staged no fewer than ten shows of Van Gogh's work at his Berlin based gallery between 1901 and 1914. For the *Die Brücke* artists, it was the 1905 travelling exhibition of Van Gogh's paintings which came to the Galerie Ernst Arnold in Dresden that proved to be a crucial catalyst for their experiments. Organised by Cassirer, the exhibition included over fifty works by the Dutch master, many dating from Van Gogh's time in Arles and Auvers. Startlingly modern in their conception, these paintings left an indelible mark on the young artists, who marvelled at their emotive power and visceral application of paint. According to Fritz Schumacher, one of the teachers at the Technische Hochschule in Dresden under whose tutelage Heckel studied architecture, the *Die Brücke* artists 'went wild' when they saw original paintings by Van Gogh in person. While Heckel and most of his associates were likely familiar with Van Gogh's work thanks to the extensive writings of the art critic Julius Meier-Graefe, the experience of encountering the paintings first hand, of witnessing the unique intensity of Van Gogh's vision directly, set the *Die Brücke* artists on a decidedly new path, one founded on the personal expression of an inner force or spirit, often sparked by their direct encounter with the natural world. Indeed, the artist's influence was so great that Max Pechstein, who joined *Die Brücke* a year after its founding, later remarked, 'Van Gogh was father to us all!' (Pechstein, quoted in J. Lloyd, *Vincent van Gogh and Expressionism,* exh. cat., Ostfildern, 2006, p. 11).

Guided by Van Gogh's example, Heckel and the *Die Brücke* artists pushed the boundaries of their painting into new realms of pure expression. *Die Brücke* had been born out of the friendship between Heckel, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and Fritz Bleyl, and soon developed into one of the leading artistic collectives of the German avant-garde during the first decade of the Twentieth Century. Designed as a collective organisation, in which members were encouraged to work and exhibit together, *Die Brücke* sought to challenge the status quo of established art styles and develop a new, raw, unfiltered approach to painting that could authentically convey the artist's own personal emotional response to the world. However, the route to achieving these goals remained somewhat uncertain for the *Die Brücke* artists. Indeed, recalling the moment in which the name of the group was decided upon, Heckel described their lack of clarity about how exactly they would break away from tradition: 'One evening as we were walking home, we talked about it once more. Schmidt-Rottluff said we could call it 'Brücke,' that was a many-layered word, and didn't imply a programme, but in a sense implied going from one bank to the other. It was clear which bank he wanted to leave, but it was less certain where we wanted to end up' (Heckel, quoted in U. Lorenz, *Brücke,* Cologne, 2008, p. 8). The encounter with Van Gogh's art would provide the *Die Brücke* artists with the initial spark of inspiration they needed to set them on their revolutionary path, opening their eyes to a new approach to painting, and encouraging them to infuse their own experiments with a freedom of expression that would prove groundbreaking.

While Heckel absorbed the central tenets of Van Gogh's style, he interpreted them in a highly personal manner, marrying them with his own unique painterly vision to add a new sense of dynamism to his compositions. Particularly striking is the heightened colour palette and myriad of non-naturalistic hues he uses in the depiction of the landscape, as bright blues and vibrant oranges sit alongside deep purples and warm golds. Displaying a bold sense of *bravura*, the entire scene in *Blühende Apfelbäume* is constructed using raw strokes of pure colour, while the brushwork is almost sculptural in its application, the heavy strokes of pigment lending the painting a visual drama that builds on the example of Van Gogh, and pushes it to new extremes. Indeed, the artist's brushstrokes appear to have been applied with a sense of abandon, their forms flickering across the surface of the canvas to build a dense weave of colour that seems to swirl and quiver before the viewer. Imbuing the painting with a sense of the energy and spontaneity with which Heckel has committed his vision to the canvas, this brushwork offers a decided contrast to the regular repetition of Van Gogh's carefully applied strokes of pigment, combining the Dutch master's preference for heavy impasto with elements of late Impressionist colour and facture to emphasise the painterliness of the surface, and generate a raw sense of energy.

PROPERTY FROM THE COLLECTION OF
WILHELM REINOLD

λ 60

ERICH **HECKEL** (1883-1970)

Hafenbahn im Winter

signed with the initials and dated 'EH 06' (lower left); signed, dated and inscribed 'E Heckel. Hafenbahn im Winter 06' (on the stretcher)
oil on canvas
19 x 27¾ in. (48.3 x 70.3 cm.)
Painted in 1906

£200,000–300,000
$280,000–420,000
€220,000–340,000

PROVENANCE:
The artist's collection, Hemmenhofen.
Galerie Wilhelm Grosshennig, Dusseldorf, 1965.
Wilhelm Reinold, Hamburg, by the late 1960s, and thence by descent to the present owners.

EXHIBITED:
Hamburg, Kunstsalon Clematis, *Brücke*, July – August 1907, no. 14; this exhibition later travelled to Dresden, Kunstsalon Emil Richter, September 1907.
Rostock, Kunstverein, *Brücke*, Summer 1908.
Essen, Museum Folkwang, *Brücke, Eine Kunstlergemeinschaft des Expressionismus 1905-1913*, October – December 1958, no. 8.
Dusseldorf, Galerie Wilhelm Grosshennig, *Erich Heckel, Gemälde aus den Jahrem 1906-1960*, February – March 1965, p. 7.

LITERATURE:
P. Vogt, *Erich Heckel*, Recklinghausen, 1965, no. 1906/5, n.p. (illustrated n.p. & p. 30).
P. Vogt, *Erich Heckel*, Recklinghausen, 1965, p. 20 (illustrated p. 130).
V. W. Tiedeke, 'Erich Heckel und die Eisenbahn - Ein Durchbruch zur Moderne', in *Erich Heckel in den Kunstsammlungen Chemnitz*, Bielefeld, 2016, p. 36 (illustrated fig. 9).
A. Hüneke, *Erich Heckel, Werkverzeichnis der Gemälde, Wandbilder und Skulpturen*, vol. I, *1904-1918*, Munich, 2017, no. 1906-17, p. 24 (illustrated).

Created in the months immediately following the founding of the *Die Brücke* movement, *Hafenbahn im Winter* encapsulates the visceral energy and highly experimental nature of Erich Heckel's earliest painterly works. Heckel had first met the other founding members of the *Die Brücke* group – Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and Fritz Bleyl – during the course of his architectural studies at the Technische Hochschule in Dresden. While his classes at the college had included instruction in drawing, the young artist had little formal experience in painting, and his earliest forays in the medium were thus a combination of a number of different influences. From the broken brushwork of the Impressionists, to the expressive, gestural strokes of Van Gogh, and the strident, non-naturalistic colours of Gauguin, Heckel looked to his artistic predecessors for inspiration, combining elements from each to create a unique, highly personal style of painting.

Depicting a lone figure walking along the tracks of a small harbour railway during the cold German winter, *Hafenbahn im Winter* explores a recurrent motif within the artist's *oeuvre* – the structural forms and engineering system of the railway, a subject which had fascinated him since childhood. However, rather than diligently rendering the harbour and its unique transport lines in all their detail, Heckel allows the scene to become a showcase for his free, expressive brushwork. Bathed in the cool golden light of the winter sun, the harbour and its railway appear to dissolve before the viewer into an almost abstract play of independent, colourful brushstrokes, their gently curving, overlapping forms creating a lively surface of thickly impastoed paint. Form is created primarily by means of colour, the pigment piled in heavy masses to delineate the outline of the man's body, the curve of the railway lines, the sturdy structure of the harbour wall that lines the edge of the route, while the sky becomes a tumultuous mass of shimmering, twisting curls of paint, in varying shades of green, pink and blue.

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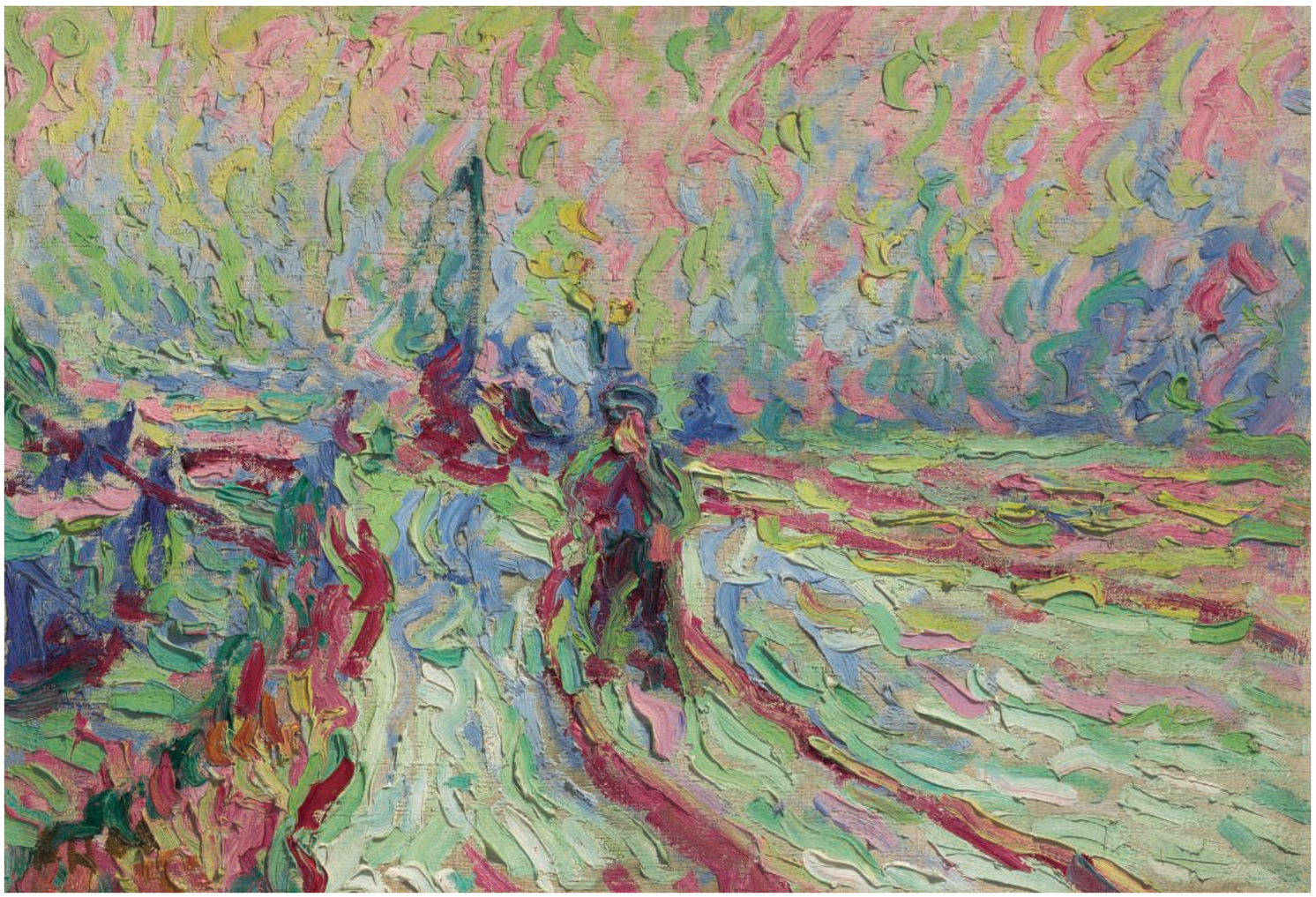

PROPERTY FROM THE COLLECTION OF
WILHELM REINOLD

λ **61**

EMIL **NOLDE** (1867-1956)

Sonnenblumen und weisse Dahlien

signed 'Nolde.' (lower left); signed and inscribed 'Emil Nolde: Sonnenblumen und weiße Dahlien.' (on the stretcher)
oil on canvas
26 x 32⅞ in. (66 x 83.5 cm.)
Painted in 1941

£600,000–800,000
$840,000–1,000,000
€680,000–900,000

PROVENANCE:
Uffe Vilstrup, Copenhagen, probably by descent from the artist's wife, Ada Vilstrup, by 1958.
Galerie Wilhelm Grosshennig, Dusseldorf (no. 3084), by whom acquired from the above.
Wilhelm Reinold, Hamburg, by whom acquired from the above on 7 February 1973, and thence by descent to the present owners.

EXHIBITED:
Copenhagen, Slot Charlottenborg, *Emil Nolde,* April - May 1958, no. 83, n.p.
Dusseldorf, Galerie Wolfgang Wittrock, *Emil Nolde, 1867-1956: Gemälde, aquarelle, graphik,* September 1985, no. 51, p. 87 (illustrated p. 71).
Hamburg, Hamburger Kunsthalle, *Nolde in Hamburg,* September 2015 - February 2016, p. 119 (illustrated).

LITERATURE:
The artist's handlist (annotated '1941 Sonnenblumen u weiße Dahlien').
M. Urban, *Emil Nolde, Catalogue Raisonné of the Oil-Paintings*, vol. II, *1915-1951*, London, 1990, no. 1240, p. 505 (illustrated).

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Emil Nolde, *Leuchtende Sonnenblumen*, 1936. Museo Nacional Thyssen-Bornemisza, Madrid.

Egon Schiele, *Sunflowers I*, 1911. Belvedere Gallery, Vienna.

> *'In painting I always hoped that through me, as the painter, the colours would take effect on the canvas as logically as nature creates her configurations, as ore and crystals form, as moss and algae grow, as flowers must unfold and bloom under the rays of the sun.'*
>
> EMIL NOLDE

Nolde's flower paintings often use their subject matter as a vehicle by which to express a mood or emotion. The inspiration for such 'humanizing' of nature came in Nolde's case from the example set by Vincent van Gogh. Nolde maintained an interest in Van Gogh's work throughout his life and his own long-held preoccupation with sunflowers undoubtedly reflects the influence of the Dutch artist. As they had been for Van Gogh, for Nolde, a large part of the beauty of flowers, and in particular the sunflower, was the simple and expressive elegance of their life cycle. 'The blossoming colours of the flowers and the purity of those colours', he once remarked, I love them. I loved the flowers and their destiny: shooting up, blooming, radiating, glowing, gladdening, drooping, wilting, and ultimately thrown away and dying. Our human destinies are by no means always so logical or so beautiful' (E. Nolde. *Jahre de Kämpfe,* Berlin, 1934, p. 100).

Painted in 1940, *Sonnenblumen und weisse Dahlien* ('Sunflowers with White Dahlias') is one of a large number of paintings of sunflowers that Nolde made throughout the late 1930s and early 1940s. This was a period of great trauma for the artist when, under the oppression of the Nazi regime, he had been declared a degenerate artist and was ultimately banned from painting. For Nolde, the painting of flowers was, therefore, an effective retreat from the world of politics and everyday reality into a near abstract world of colour and joy. And it was also one reminiscent of his childhood.

Nolde, born Emil Hansen, had grown up in the small village of Nolde, near Tondern on the borderlands between Germany and Denmark. There his mother had kept house and tended the flower garden where, he recalled: 'I often walked with her...and so I could not help but watch all the flowers as they grew, blossomed and shone forth. There was a bed of noble red roses where I would sometimes cut back the wild, thorny shoots for her. All the flowers bloomed for her pleasure and for mine, and the sun shone out over the garden' (E. Nolde, *Das eigene Leben (1867-1902)*, Cologne, 1994, p. 120).

As it was for Van Gogh, the sunflower too became an almost personal symbol for Nolde of this kind of happiness. On first moving to Seebüll and building his now famous flower garden there, Nolde had immediately planted sunflowers, writing euphorically to his friend Hans Fehr at this time that 'the sunflowers are so tall that I stand beneath them with my head thrown back, gratefully admiring their beauty...barely imaginable colours are glowing, and the scent of the mignonettes carries as far as the house' (Nolde, letter 20 September, 1928).

In *Sonnenblumen und weisse Dahlien* Nolde paints a similarly joyous scene of fresh sunflowers blooming with white dahlias. Unlike many of his paintings of sunflowers of this period, which show the flowers wilting, or struggling against strong winds, as if symbolising his own precarious predicament during this period, there is little sign in this work of the trials and tribulations Nolde was undergoing at the time he made this painting. Only the fiery, autumnal colouring of the background gives any hint at the sombre circumstances amidst which this impressive work was created.

PROPERTY FROM THE COLLECTION OF
WILHELM REINOLD

λ **62**

MAX **BECKMANN** (1884-1950)

Nebellandschaft mit Kühen

signed and dated 'Beckmann 41' (upper right)
oil on canvas laid down on board
19⅞ x 29½ in. (50.5 x 75 cm.)
Painted in Amsterdam in 1941

£400,000–600,000
$560,000–840,000
€450,000–680,000

PROVENANCE:
Minna Beckmann-Tube, the artist's wife, by 1946.
Dr Peter Beckmann, Ohlstadt, by descent from the above, by 1958.
Dr Hans Sommer, Wertingen.
Galerie Wilhelm Grosshennig, Dusseldorf (no. 2475), by 1965.
Wilhelm Reinold, Hamburg, by whom acquired from the above on 15 November 1966, and thence by descent to the present owners.

EXHIBITED:
Munich, Galerie Günther Franke, *Max Beckmann,* June - August 1946, no. 22.
Dusseldorf, Kunstverein für die Rheinlande und Westfalen, *Max Beckmann*, February - April 1950, no. 80.
Salzburg, Galerie Welz, *Max Beckmann: Gemälde, graphik,* Summer 1952, no. 124, n.p. (titled 'Landschaft mit Angler').
Braunschweig, Kunstverein Braunschweig, *Max Beckmann 1884-1950,* October - November 1953, no. 59, n.p. (titled 'Landschaft mit Angler'); this exhibition later travelled to Bremen, Kunsthalle, November 1953 - January 1954.
Pforzheim, Kunst-und Kunstgewerbeverein Pforzheim*, Max Beckmann*, March 1954, no. 29.
Wurzburg, Städtische Galerie Würzburg, *Max Beckmann 1884-1950,* March 1956, no. 25, n.p. (titled 'Landschaft mit Angler').
Tübingen, Kunstverein, *Max Beckmann: Landschaften und Graphik,* June - July 1958, no. 10, n.p. (titled 'Nebelkühe').
Rosenheim, Städtische Kunstsammlung Max-Bram-Stiftung, *Sonderausstellung Max Beckmann 1884-1950,* July - August 1960, no. 18.
Dusseldorf, Galerie Wilhelm Grosshennig, *Ausstellung Deutscher und Französischer Meisterwerke des 20. Jahrhunderts,* October 1965 - January 1966, p. 16 (illustrated).
Hamburg, Kunsthalle, *Max Beckmann. Landschaft als Fremde,* August - November 1998, no. 60, p. 182 (illustrated p. 84); this exhibition later travelled to Bielefeld, Kunsthalle, November 1998 - February 1999, and Vienna, Kunstforum, March - June 1999.

LITERATURE:
The artist's handlist (annotated 'Amsterdam 1941: Nebellandschaft mit Kühen. Beendet 28. November 1941').
B. Reifenberg & W. Hausenstein, *Max Beckmann*, Munich, 1949, no. 463, p. 77 (titled 'Landschaft mit Anglern').
F. A. Ackermann, *Künstlerpostkarte*, Munich, no. 3975.
E. & B. Göpel, *Max Beckmann, Katalog der Gemälde,* vol. I, Bern, 1976, no. 581, p. 355 (illustrated vol. II, pl. 208).

Nebellandschaft mit Kühen (Cloudy Landscape with Cows) is one of a series of exultant landscapes of the countryside around Valkenburg in South-West Holland that Max Beckmann painted in the autumn of 1941. With the almost complete domination of Europe by the Axis powers and the German invasion of the Soviet Union in the summer, 1941 had proved a particularly dark and oppressive time for Beckmann, then living in exile in Nazi-Occupied Holland. In September 1941 Beckmann left his small flat in Amsterdam to spend three weeks visiting the open countryside around Valkenburg - a historic town in the Dutch province of Limburg - where he greatly enjoyed the freedom of being able to wander through its open spaces, rolling hills and historic buildings.

On his return to Amsterdam, Beckmann spent much of the last months of the year, (between October and early December), painting, from memory, a series of landscape pictures recording various views around Valkenburg based upon scenes he had noted while staying there. *Nebellandschaft mit Kühen*, for instance, depicts the winding stream and open fields surrounding the beautiful 14th Century Schaloen Castle. This picturesque chateau can be seen at the centre of this painting set against the blue hills of the horizon, with the warm, red disk of the sun shining through the clouds above it.

Framed on the right hand side of the picture by an old brick ruin in the form of an arch and looking down over the landscape from a typically high vantage point, *Nebellandschaft mit Kühen* makes use of a classical compositional format to conjure a unifying sense of peace, harmony and pastoral idyll. The picture is also infused throughout with a subtle, radiant pink underpainting that has, in places, been allowed to shine through the surface layers to bestow the scene with a universal sense of warmth. This, along with the picture's inclusion of a single fisherman settled by the stream and facing towards the sun as it descends behind the clouds and reflects in the waters before him, brings a rare and poignant atmosphere of Romanticism to this otherwise simple landscape vista.

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63

ERNST LUDWIG **KIRCHNER** (1880-1938)

Bergheuer, Heuer auf der Alp

signed and inscribed 'EL Kirchner Bergheur' (on the reverse)
oil on canvas
35½ x 39½ in. (90.2 x 100.3 cm.)
Painted in 1920-1921

£600,000–800,000
$840,000–1,000,000
€680,000–900,000

PROVENANCE:
The artist's estate.
Galerie Roman Norbert Ketterer, Lugano, by 1954.
Hans Guler, Klosters, by 1965; sale, Christie's, London, 28 June 1968, lot 121.
Private collection, by whom acquired at the above sale.
Galerie Wilhelm Grosshennig, Dusseldorf, by 1970.
Wilhelm Reinold, Hamburg, by whom acquired from the above on 22 September 1970, and thence by descent to the present owners.

EXHIBITED:
Frankfurt, Galerie Ludwig Schames, *E. L. Kirchner,* November - December 1925, no. 2, p. 5 (dated '1918').
Lugano, R. N. Ketterer, *E. L. Kirchner,* February 1964, p. 26 (illustrated p. 27).
Basel, Kunsthalle, *E. L. Kirchner und Rot-Blau,* September - October 1967, no. 70.
Hamburg, Kunsthalle, *Kirchner*, October 2010 - January 2011, no. 175, pp. 9-18 & 242 (illustrated p. 177).

LITERATURE:
E.L. Kirchner, Photoalbum, vol. III, no. 199 (the earlier state illustrated; dated '1920').
G. Schiefler, 'E.L. Kirchner in Davos', in *Das Kunstblatt,* vol. VII, no. 3, Potsdam, 1923, p. 90 (illustrated; dated '1922').
W. Grohmann, *Das Werk Ernst Ludwig Kirchners,* Munich, 1926, no. 74, p. 58 (illustrated pl. 74; with the dimensions inverted).
D. E. Gordon, *Ernst Ludwig Kirchner,* Massachusetts, 1968, no. 647, pp. 118 & 360 (illustrated p. 360).
H. Delfs, ed., *Ernst Ludwig Kirchner, Der Gesamte Briefwechsel 'Die absolute Wahrheit, so wie ich sie fühle'*, Zurich, 2010, pp. 1145, 1147, 1173, 1361 & 1366.
M. von Möller, ed., *Das Werk Ernst Ludwig Kirchners*, Munich, 2016, no. 74, p. 85.

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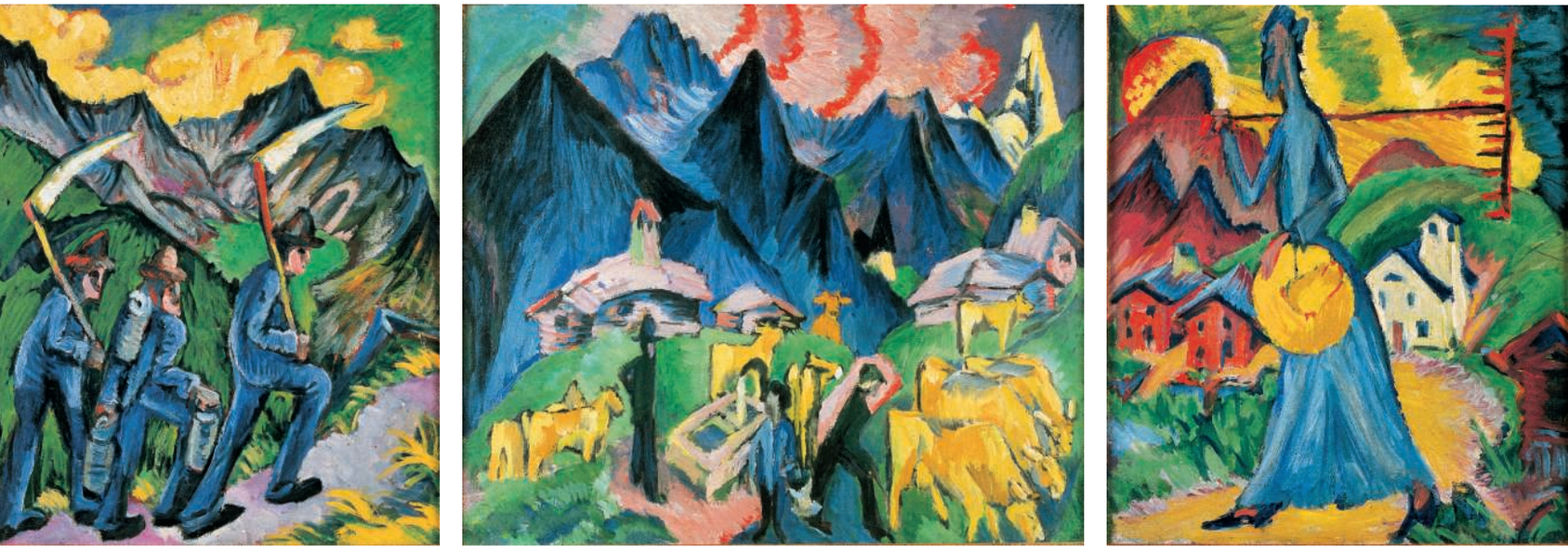

Ernst Ludwig Kirchner, *Alpleben, Triptychon*, 1918. Kirchner Museum, Davos.

> *'I believe the colours in my paintings are taking on a new mien. Simpler and yet more luminous.'*
>
> ERNST LUDWIG KIRCHNER

When Ernst Ludwig Kirchner first arrived in the small town of Davos in the Swiss Alps during the opening weeks of 1917, he was a shell of his former self. Suffering from a severe nervous breakdown and general ill-health following his military service in the First World War, he had been sent to the resort town by his doctors to convalesce, in the hope that the clear mountain air and tranquillity of the Swiss countryside would allow the artist to recover his sanity in peace. The move proved revelatory for Kirchner, not only providing him with a mental clarity that allowed him to emerge from his deep depression and return to his painting once again, but also opening his eyes to an entire spectrum of new subjects. In a letter to his friend Nele van de Velde, composed shortly after his arrival, Kirchner described the ways in which Alpine life had exerted its power over him, and begun to alter his paintings: 'I longed so much to create works from pure imagination, the kind one sees in dreams, but the impression of reality is so rich here that it consumes all my strength' (Kirchner, letter to Nele van de Velde, 13 October 1918, cited in D. Gordon, *Ernst Ludwig Kirchner,* Cambridge, Massachusetts, 1968, p. 114). In particular, it was the intensity of colours within the landscape which seemed to move Kirchner most: 'There below you will probably still be having summer, while our sun already gilds the mountains and the larch-trees become yellow. But the colours are wonderful, like old dark red velvet. Down below in the valley the cabins stand out in the boldest Paris blue against the yellow fields. For the first time here one really gets to know the worth of individual colours. And, in the bargain, the stark monumentality of the rows of mountains' (Kirchner, quoted in *ibid.*, p. 107).

As his health returned and he reached a calmer state of mind, Kirchner's art also began to respond to the serenity of the majestic Alpine landscapes, and he began to work with increasing frequency on views of the landscape surrounding the village of Frauenkirch. Indeed, by 1921, the year of the present composition's creation, his output was so prolific that it led him to exclaim: 'I am working so intensively on pictures that I could sketch them in my sleep' (Kirchner, quoted in *ibid.*, p. 119). His visions of the majestic landscapes focused not on any views that would have graced tourist postcards, but rather were rooted in his direct experience of the landscapes and way of life in the high-lying villages of the mountainside. In the autumn of 1918, Kirchner had moved to a small Alpine cottage on the Stafelalp above Frauenkirch, which he called 'In den Lärchen,' where he spent his days surrounded by local farmers tending to their livestock on the mountain pastures. As a result, the life of the farming community, governed by the natural cycle of the seasons, became a principal subject of his art, their diligent toiling on the unforgiving lands of the mountainside and stoic acceptance of the harsh weather conditions inspiring Kirchner to devote himself to recording their activities.

Filled with an intense warmth and serenity, *Bergheuer, Heuer auf der Alp* clearly reflects the artist's powerful emotional response to this idyllic, bucolic place. Kirchner's art typically sprang from his own experiences, and it is likely that the current composition was based on the artist's personal encounter with harvesters on the mountainside. The annual cutting, drying and turning of the grass during the warm summer months was an important event each year in the rural mountain communities of the Swiss Alps, creating essential provisions needed to feed livestock during the snow-filled winter months. Here, Kirchner portrays a small group of men and women working in unison to reap the bountiful crops of grass and store them for later use. Together, they convey a sense of shared purpose and communal enterprise that not only reflects the sense of camaraderie Kirchner witnessed amongst the people who lived in these remote villages, but also the harmonious coexistence of man and nature which seemed to underpin life in the Swiss Alps.

In contrast to the narrow perspective of the seascapes of Fehmarn executed during the artist's *Die Brücke* period, the views captured from the Stafelalp focus on panoramic vistas, which celebrate the scale and drama of the majestic mountainscapes. In the present composition, the peaks are rendered as simplified planes of colour, their exaggerated profiles progressing rhythmically into the distance in a manner which disregards traditional perspectival techniques. Executed in bold swathes of vibrant, saturated colour, the mountains evoke a sense of the dramatic play of light and shadow which often captivated the artist. The nervous agitation which had dominated Kirchner's work during his years in Berlin steadily receded through the 1920s, and his painterly explorations attained a greater sense of balance and composure. Kirchner himself spoke of a 'tapestry style' of painting, by which he meant that his compositions began to resemble weaving designs, in which the subject is built up from component areas of vivid colour. While the beginnings of this simplification and stylisation of forms is evident in *Bergheuer, Heuer auf der Alp,* elements of the artist's expressionistic style remain, particularly in the fluid, visceral brushstrokes used to compose the mountain range. Through his subjective vision of the alpine scenery, Kirchner elevates his landscapes into the realm of personal expression, fusing a feeling for the sublimity of nature with a small sign of human endeavour in a manner that aligns his art with the great tradition of Romantic landscape painting.

View looking south of the Tinzenhorn from Kirchner's summer cabin on the Stafelalp.

'The great mystery which lies behind all events and objects of the environment sometimes becomes schematically visible or sensible when we talk with a person, stand in a landscape, or when flowers or objects suddenly speak to us. We can never give it concrete verbal expression, we can only express it symbolically in forms or words....'

ERNST LUDWIG KIRCHNER

* 64

PAUL **KLEE** (1879-1940)

Sommerhäuser (Holiday Homes)

signed, dated and inscribed 'Klee 1926 B3' (lower left); signed, dated and titled '1926 B3 Sommerhäuser Klee' (on the reverse of the frame)
oil and watercolour on panel, in the artist's original frame
Panel: 10⅜ x 8⅝ in. (26.7 x 22 cm.)
Artist's frame: 11⅛ x 9½ in. (28.3 x 24 cm.)
Executed in 1926

£400,000–600,000
$560,000–840,000
€450,000–680,000

Egon Schiele, *Tote Stadt III*, 1911. Leopold Museum, Vienna.

PROVENANCE:
Hans and Erika Meyer-Benteli, Bern, and thence by descent.
Private collection, Switzerland, by whom acquired from the above.

LITERATURE:
The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. IV, *1923-1926*, Bern, 2000, no. 4064, p. 462 (not illustrated).

The Paul-Klee-Stiftung has confirmed the authenticity of this work.

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PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ 65

HANNAH **HÖCH** (1889-1978)

Selbstbildnis mit Katze Ninn

signed with the initials 'H.H.' (lower right)
oil on canvas
19⅞ x 14½ in. (50.5 x 36.8 cm.)
Painted in 1928

£200,000–300,000
$280,000–420,000
€220,000–340,000

Hannah Höch in her studio, double exposure, *circa* 1930.
Berlinsche Galerie, Hannah-Höch-Archiv.

PROVENANCE:
Hannah Höch, Berlin.
Acquired from the above by the family of the present owners.

EXHIBITED:
Schopfheim, Museum der Stadt, *Hannah Höch: zum 10. Todestag; Zeichnungen, Aquarelle, Collagen, Gemälde,* April - June 1988 (illustrated n.p.).
Gotha, Schloss Friedenstein, *Hannah Höch: Gotha 1889-1978 Berlin*, August - November 1993, no. 106, p. 189 (illustrated).
Tübingen, Kulturhalle, *Hannah Höch: Werden und Vergehen. Natur und Mensch.,* February - March 2012, no. 93, p. 100 (illustrated).
Hamburg, Galerie St. Gertrude, *Hannah Höch: Auf der Suche nach der versteckten Schönheit,* April - June 2017.

LITERATURE:
E. Maurer, *Hannah Hoch, Jenseits fester Grenzen: Das malerische Werk bis 1945,* Berlin, 1995, no. 37, pp. 104 & 240 (illustrated p. 240).

Painted in 1928, Hannah Höch's *Selbstbildnis mit Katze Ninn* is one of a small group of self-portraits created by the artist during the final years of the 1920s, each of which reflect her inner state of mind as she sought to define her identity during a period of intense self-questioning and reflection. At the time the painting was begun, Höch had been living in the Netherlands for almost two years, having abandoned her life in Berlin in order to be with her lover Til (Mathilde) Brugman, an acclaimed poet and writer involved with the De Stijl group. This lesbian relationship was a first for Höch, but one which she believed offered her access to new depths of emotion and feeling. After the whirlwind, intense nature of the beginning of their relationship, Höch and Brugman settled into a content life together in The Hague, living in an apartment designed by the De Stijl architect Vilmos Hulzár, with furniture by Gerrit Rietveld. During this period, Höch actively pursued gallery exhibitions and sales in the Netherlands, showing watercolours, paintings and photomontages in several important exhibitions, as she sought to increase her public profile in her new home. By 1928, these major developments in both her personal and professional life had driven Höch to turn her gaze inwards, as she sought to examine and redefine her identity through her paintings.

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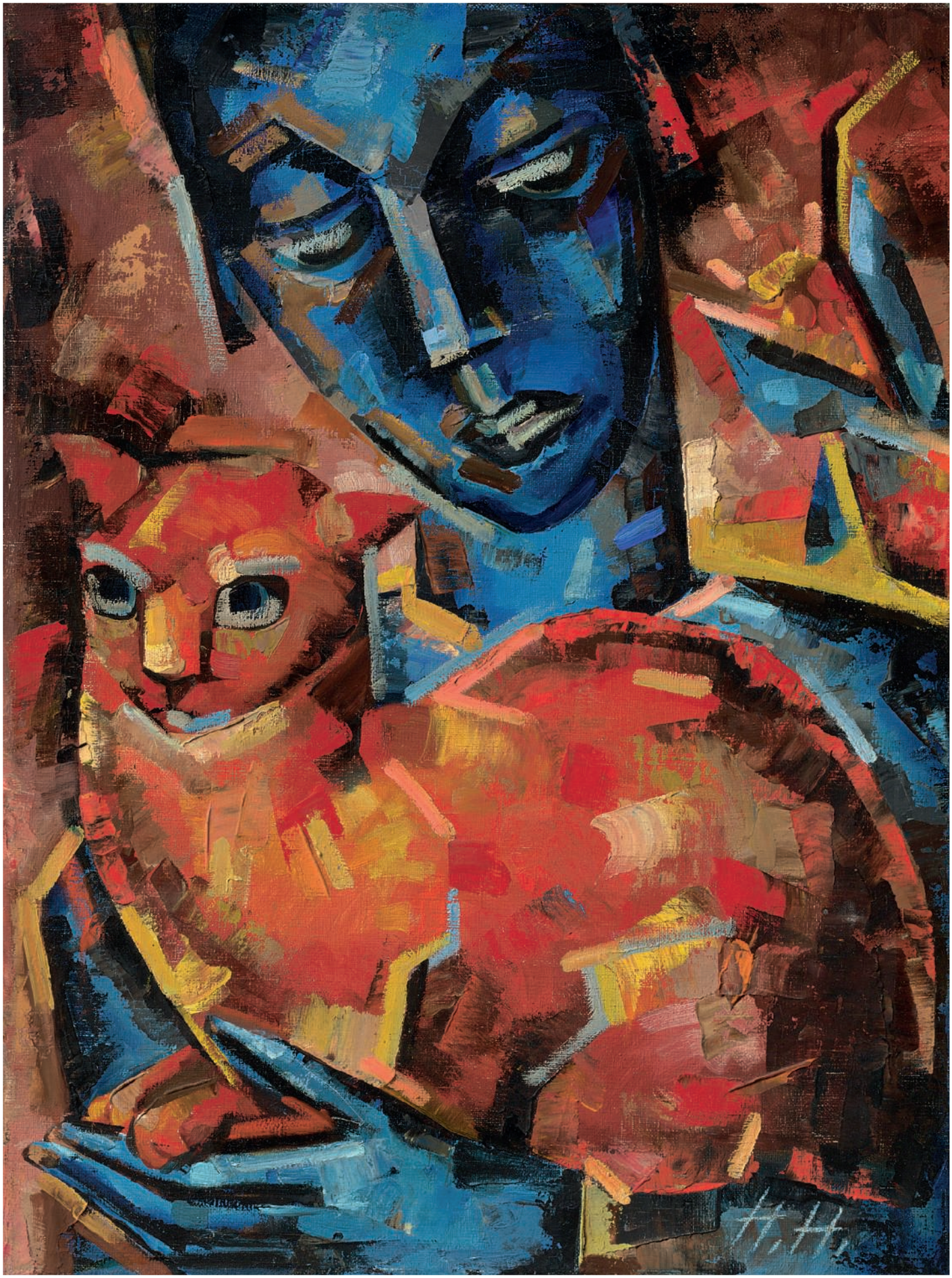

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B REGISTERING TO BID

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.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

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 Christies 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

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 reclaims 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 ♿ 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 obligated 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:

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

(i) 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;

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

(iii) books not identified by title;

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

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

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

(b) 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.

(k) **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(iii) 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): GB81 LOYD 3000 0200 1727 10.

(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.

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)20 752 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 arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

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. 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 any lot you purchase..

(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 arttransport_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 Ψ 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.

10/01/18

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.
† θ	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. 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: • 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 reinvoicing 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'.

o
Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ
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.

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.

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**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ 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 Δ next to its **lot** number.

o 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 o next to the **lot** number.

o♦ 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 o♦.

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

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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.

"Signed ..."/"Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees.Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.

Please note that there will be no charge to clients who collect their lots within 30 days of this sale.

Size to be determined at Christie's discretion.

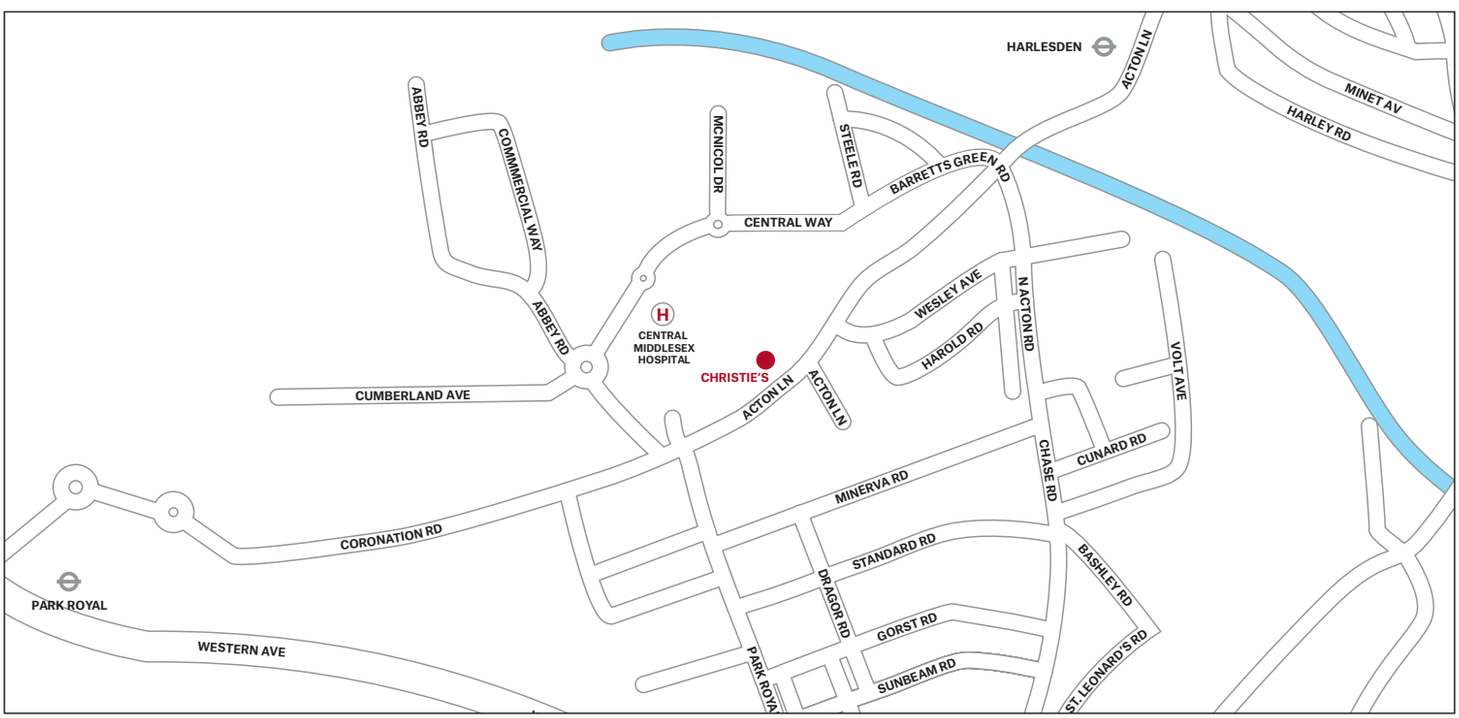
CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY

Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



11/10/17

GUNTHER UECKER (B. 1930)
White Stream
signed, titled and dated 'White Stream Uecker 84' (on the reverse)
oil and nails on canvas laid on board
24 x 24 x 6⅞in. (61 x 61 x 17.5cm.)
Executed in 1984
£250,000 – 350,000

POST-WAR & CONTEMPORARY ART DAY AUCTION

London, 7 March 2018

VIEWING
2-6 March 2018
8 King Street
London SW1Y 6QT

CONTACT
Alexandra Werner
awerner@christies.com
+44 (0)20 7389 2713

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

FRANCIS BACON (1909-1992)
Three Studies for a Portrait
oil on canvas, in three parts
each: 14 x 12in. (35.5 x 30.5cm.)
Painted in 1976

POST-WAR & CONTEMPORARY ART
EVENING AUCTION
London, 6 March 2018

VIEWING
2–6 March 2018
8 King Street
London SW1Y 6QT

CONTACT
Katharine Arnold
karnold@christies.com
+44 (0)20 7389 2024

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

PABLO PICASSO (1881-1973)
L'Étreinte
signed and dated 'Picasso 1903' (lower right); signed again, dated and inscribed 'Picasso Paris 2-6-20' (on the reverse)
pastel and black chalk on board
14¾ x 10⅛ in.
Executed in Barcelona in 1903
€1,500,000-2,500,000

ŒUVRES MODERNE SUR PAPIER

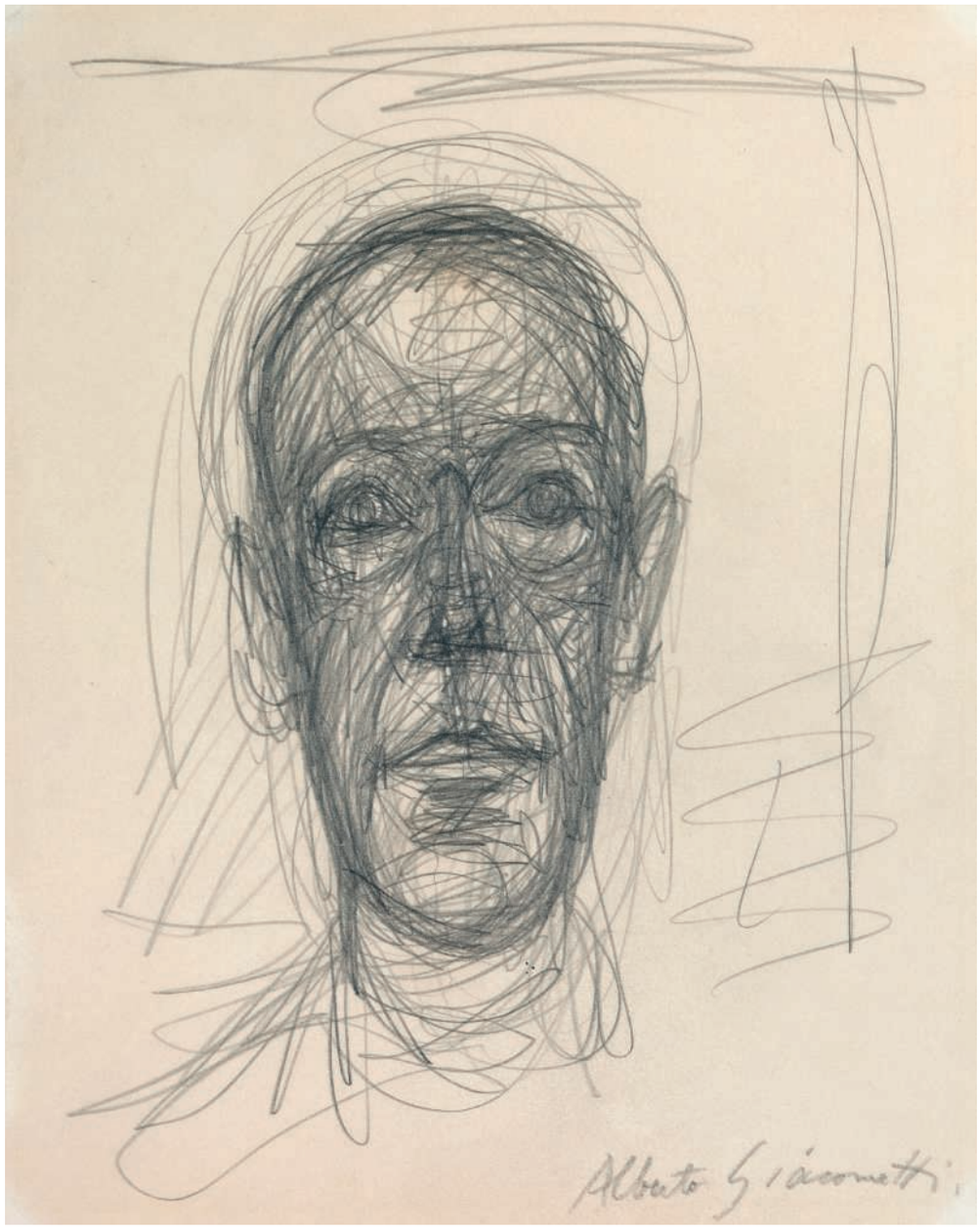
Paris, 22 Mars 2018

VIEWING
15–21 mars 2018
9, Avenue Matignon
75008 Paris

CONTACT
Tudor Davies
tdavies@christies.com
+33 (0)1 40 76 86 18

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from a Private German Collection
ALBERTO GIACOMETTI (1901-1966)
Tête d'homme (Diego)
signed 'Alberto Giacometti.' (lower right)
pencil on paper
10¼ x 8¼ in. (26 x 21 cm.)
Drawn circa 1955
£150,000-200,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER

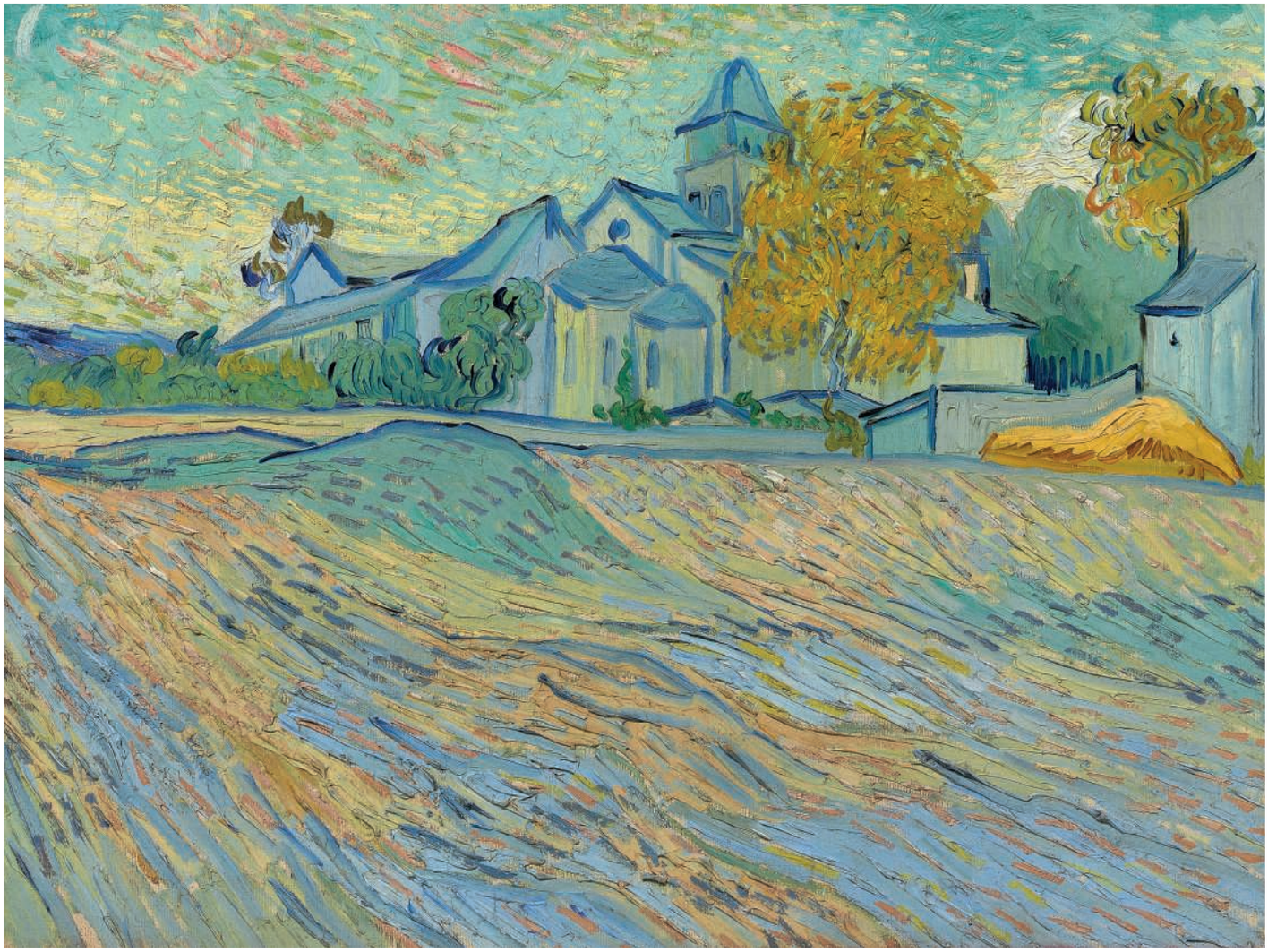
London, 28 February 2018

VIEWING
20–27 February 2018
8 King Street
London SW1Y 6QT

CONTACT
Ottavia Marchitelli
omarchitelli@christies.com
+44 (0)20 7389 2980

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



VINCENT VAN GOGH (1853-1890)
Vue de l'asile et de la Chapelle de Saint-Rémy
oil on canvas
17¾ x 23¾ in. (45.1 x 60.4 cm.)
Painted in Saint-Rémy in Autumn 1889
Estimate upon request

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, May 2018

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JEAN METZINGER (1883-1956)
Paysage, village au clocher
signed and dated 'Metzinger 9.17' (lower right); signed and inscribed 'Metzinger Paysage' (on the reverse)
oil on canvas
3 ¼ x 2 ¾ in. (92.2 x 60.3 cm.)
Painted in 1917
£300,000-500,000

IMPRESSIONIST AND MODERN ART DAY SALE
London, 28 February 2018

VIEWING
20–27 February 2018
8 King Street
London SW1Y 6QT

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"Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades."

—DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, May 2018

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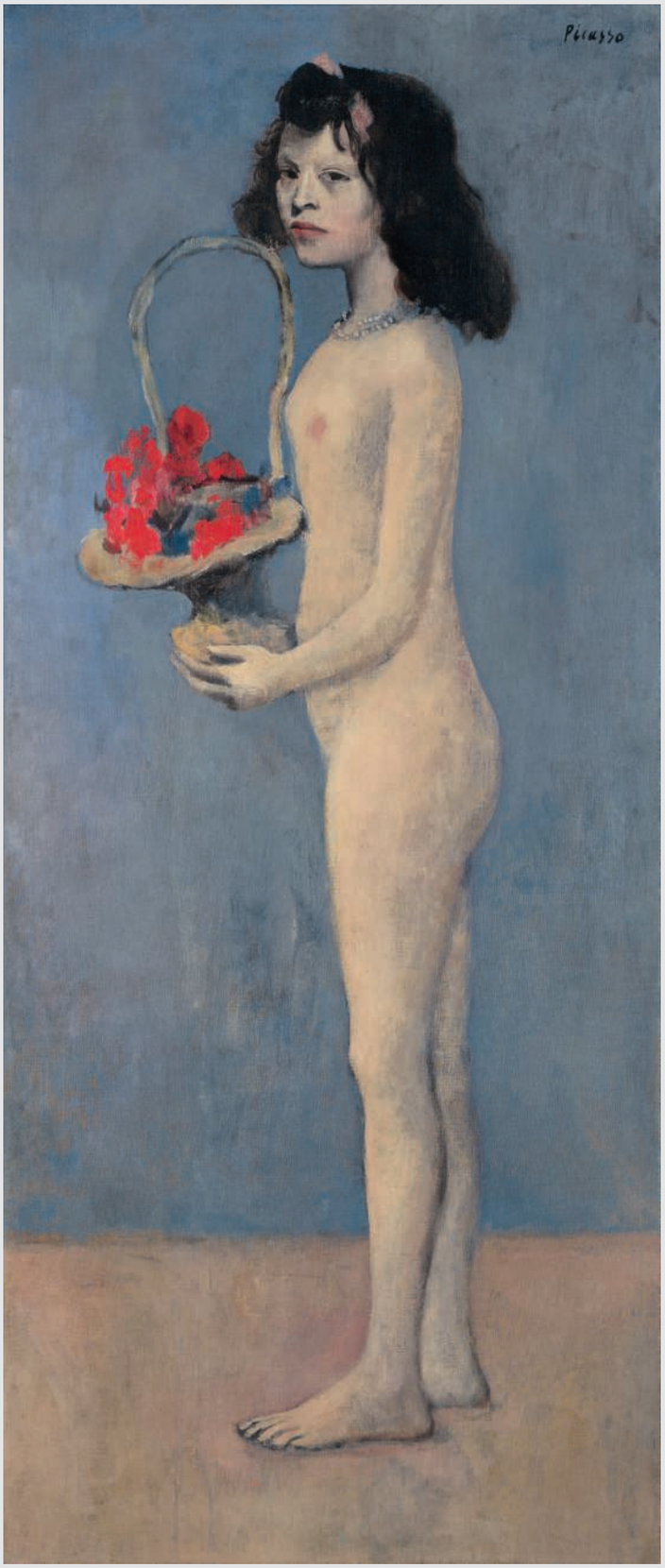

© 2018 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

PABLO PICASSO (1881-1973)
Fillette à la corbeille fleurie
signed 'Picasso' (upper right); signed again, dated and inscribed 'Picasso 1905 13 Rue Ravignan' (on the reverse)
oil on canvas • 60⅞ x 26 in. (154.8 x 66.1 cm.) • Painted in 1905
Estimate on Request

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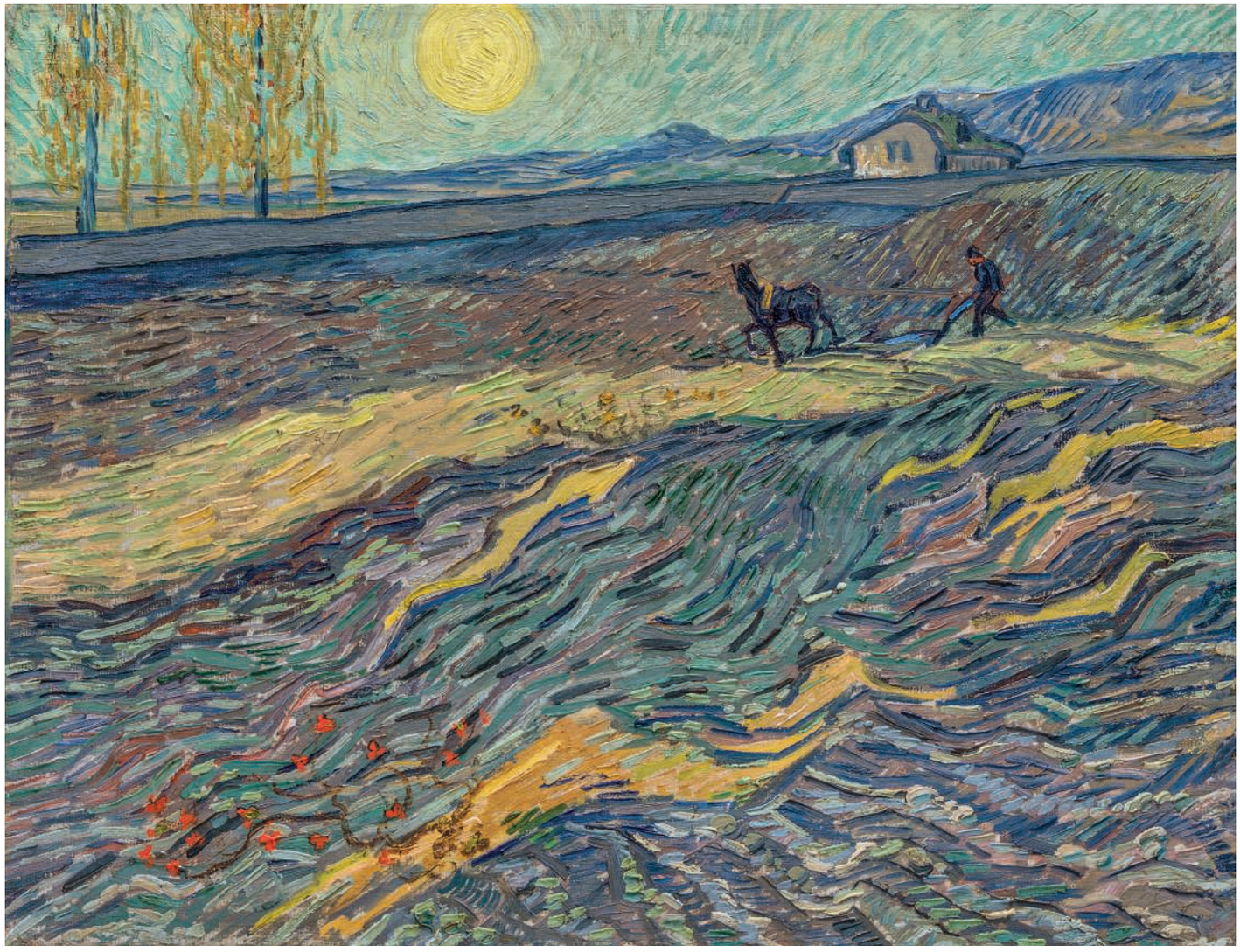

Property from the Collection of Nancy Lee and Perry R. Bass
VINCENT VAN GOGH (1853-1890)
Laboureur dans un champ
oil on canvas
19⅞ x 25½ in. (50.3 x 64.9 cm.)
Painted in Saint Rémy, early September 1889
Price Realized - $81,312,496
Second Highest Price for the Artist

IMPRESSIONIST AND MODERN ART
EVENING SALE – INVITATION TO CONSIGN
New York, May 2018

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IMPRESSIONIST AND MODERN ART EVENING SALE

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CODE NAME: COSIMA
SALE NUMBER: 15469

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Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
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The auctioneer may vary the increments during the course of the auction at his or her own discretion.

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2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
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4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
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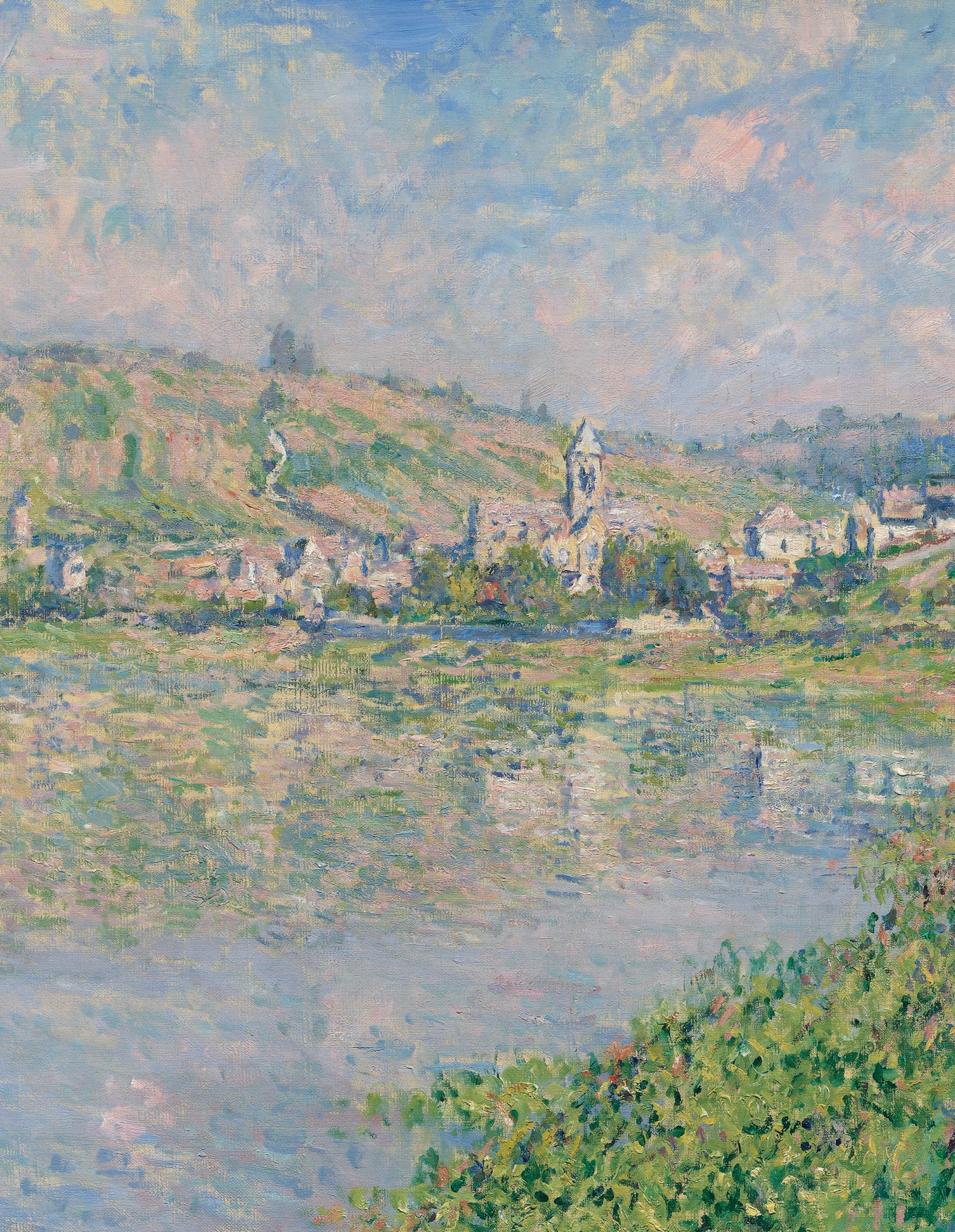

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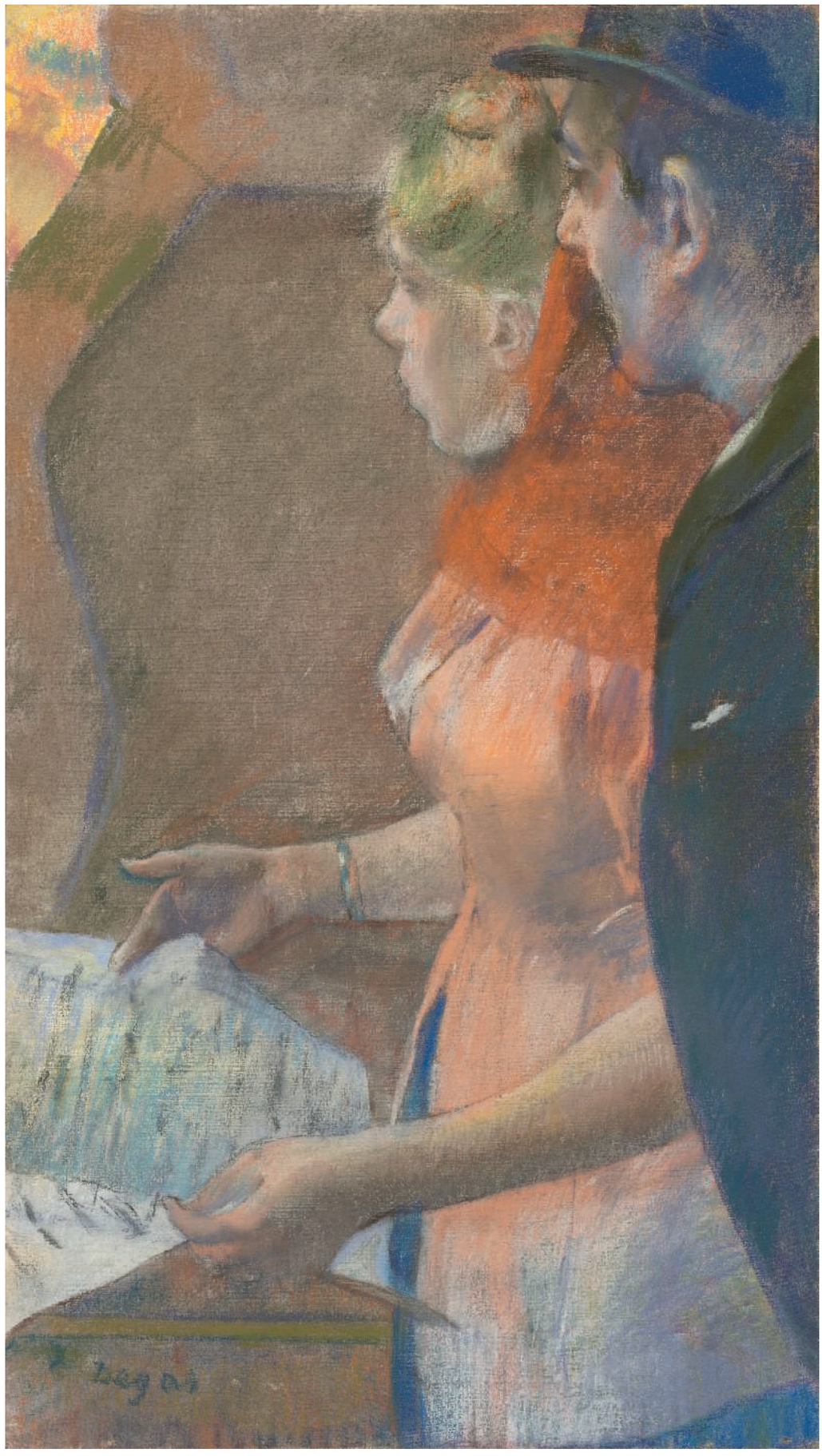

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