

HIDDEN TREASURES

Impressionist and Modern Masterpieces from an Important Private Collection

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IMPRESSIONIST AND MODERN ART EVENING SALE

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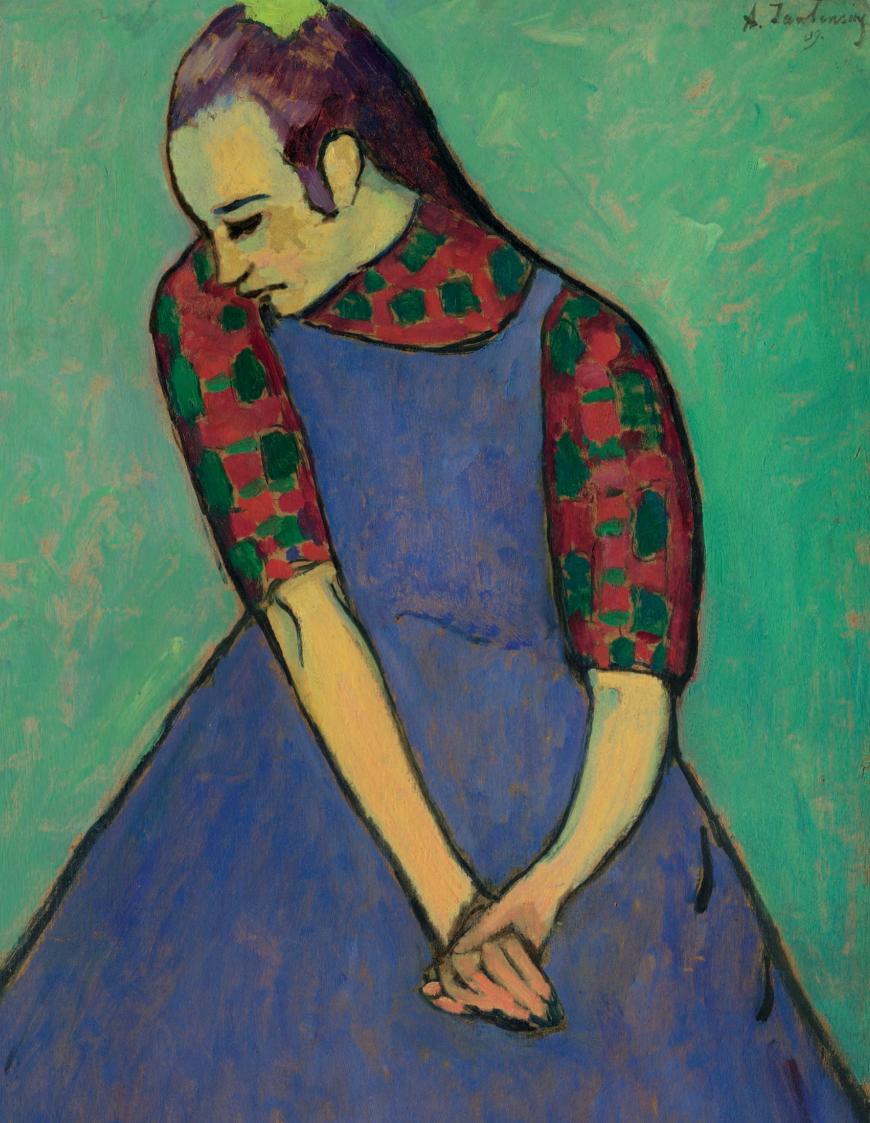
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IMPRESSIONIST AND MODERN ART

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HIDDEN TREASURES

Impressionist and Modern Masterpieces from an Important Private Collection

Whithin the remarkable chronicle of modernism assembled here, the earliest painting is Renoir's gloriously sun-dappled Sentier dans le bois, created in the mid-1870s. Nearly three-quarters of a century later, Matisse completed Danseuse assise sur une table, fond rouge, an abstract, plastic exploration of the femme-fleur and chronologically the final painting in this exceptional group of works. Between these two inflection points, the present collection represents the very best and most innovative in European modernism following a sequence of transformative moments in time. This dynamic narrative, constructed with a deep knowledge of art history and an innate eye for aesthetic excellence, remains vitally relevant, informative, and inspirational today, well beyond the scope of its historical parameters.

With its focus on the artist's fleeting sensations before nature, *Sentier dans le bois* is quintessentially Impressionist, epitomising the first true avant-garde movement of the modern era. In a virtuoso painterly display, Renoir covered almost the whole of the canvas with greenery, capturing the freshness and specificity of each tree and shrub through exquisitely subtle variations in the hue, touch, and density of paint. The vibrating tissue of broken brushstrokes, a revolutionary departure from Salon norms, evokes the flickering play of sunlight over the vegetation as well as the gentle rustling of the breeze.

By the 1880s and 1890s, many of the artists who had come of age as Impressionists were journeying beyond the immediate and ephemeral, each pursuing a personal, distinctive path. Degas, here represented by two fine drawings and a bronze statuette, dispensed with his early penchant for anecdotal specificity and became preoccupied with the purely expressive potential of the female body in motion, submitting favourite poses to ceaseless variation. Cézanne sought to distill the transient phenomena of nature into an ideal, abstract order—'to make of Impressionism something solid and enduring,' he claimed, 'like the art in museums.' The magisterial still-life in the present collection is imbued with a dignity and restraint that befits this noble goal.

The influence of all these artists loomed large in the early 20th century, but perhaps none more so than Van Gogh. The ill-fated Dutch painter is represented in the present collection by a female portrait from 1885, stunning in its blunt emotional intensity and the directness of its style. The 'wildness' of Fauvism, which rocked Paris starting in 1905, is inconceivable without the precedent of Van Gogh—witness the Dionysian fervour of the brushwork in Vlaminck's *Le Pont de Bezons*, a quintessentially Impressionist motif subsumed within a paroxysm of pure, incendiary colour. The same force of emotion underlies the ecstatic, convulsive body of work that Soutine produced at Céret some fifteen years hence, here exemplified in *Les maisons sur la colline*, where the landscape of the Pyrenees appears to have been shaken and up-ended by some cataclysmic, seismic force.

Another cluster of paintings from this wide-ranging compendium shows artists in the modernist vanguard gazing inward rather than outward, using the lush materiality of paint to evoke the subtle sophistication of their own private realms. In *La femme au fauteuil*, Vuillard layered colour and pattern to conjure the sensual, absorbing atmosphere of the salon where he spent many a heady evening, spellbound by the exquisite Misia Natanson; in Van Dongen's *Madame veuve rose*, the lush hues are those of the boudoir instead.

Bonnard drew his most profound inspiration from the rooms in which he lived, imbuing these familiar, well-trodden spaces with an air of reverie and mystery. Matisse used his trove of exotic costumes and décor to create a private pictorial *mise-en-scène* within his successive studios, beginning in 1916 with his portraits of Lorette and continuing at Nice during the ensuing decades. Most extraordinary of all, Monet conceived and created the water lily pond that would become the sole, all-encompassing subject of his late art—a visionary new Eden, here invoked in the boldly planar *Iris* and the transcendently meditative *Saule pleureur et bassin aux nymphéas*.

Many of the works assembled here have a legacy that persists well into the post-war era. In the dense materiality and unrestrained gestural vigour of Soutine and late Monet, the Abstract Expressionists found an essential, emotive value that complemented and confirmed their own painterly vision. The voluptuous passages of radiant, atmospheric colour in Bonnard did the same for Rothko and the colour-field painters, while Matisse's radical experimentation with flattened colour planes and boldly simplified line provided a liberating model for artists such as Motherwell and Diebenkorn in their pursuit of self-expression. The genius in these ground-breaking, prescient pictures thus gives voice to a living history of art, embodying traditions that echo resoundingly in the continuing evolution of contemporary creativity.

Laura Klar Phillips

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COLLECTION TIMELINE

VINCENT VAN GOGH
(1853-1990)
(1839-1906)
Portrait de femme: buste, profil gauche
Painted in Antwerp,
December 1885
Painted in 1885-1887

EDOUARD VUILLARD (1868-1940) Intérieur, la dame en noir Painted circa 1904

PIERRE-AUGUSTE RENOIR (1841-1919) Sentier dans le bois Painted in Fontainebleau, circa 1874-1877

EDGAR DEGAS (1834-1917) Danseuse tenant son pied droit dans la main droite Wax model executed circa 1896-1911

ÉDOUARD VUILLARD (1868-1940) La femme au fauteuil (Misia et Thadée Natanson) Painted in 1896

MAURICE DE VLAMINCK (1876-1958) Le Pont de Bezons Painted in 1905















1870-1879

1880-1899

1900-1909









(1834-1917)
Femme s'essuyant les cheveux
Drawn circa 1890-1895

ARISTIDE MAILLOL (1861-1944) Eve à la pomme Conceived in 1899

MAURICE DE VLAMINCK (1876-1958) Nature morte bleue Painted in 1907

EDGAR DEGAS (1834-1917) Après le bain Drawn circa 1895-1900

HENRI MATISSE (1869-1954) Tête de femme penchée (Lorette) Painted circa 1916-1917

PIERRE BONNARD (1867-1947) Jeune femme à la toque noire (étude) Painted circa 1917

CLAUDE MONET (1840-1926) Iris Painted in 1924-1925

MAURICE UTRILLO (1883-1955) Vielles maisons Painted circa 1912-1914 PIERRE BONNARD (1867-1947) Femme au tub Painted in 1924 EMIL NOLDE (1867-1956) Kopf eines Jungen Mädchen Executed in late summer 1930 HENRI MATISSE (1869-1954) Danseuse assise sur une table, fond rouge Painted in September-October 1942















1910-1919

1920-1929

1930-1939

1940-1950











KEES VAN DONGEN (1877-1968) Madame veuve rose Painted circa 1911; the background reworked circa 1942 HENRI MATISSE (1869-1954) Nu demi couché Painted in 1918 CHAIM SOUTINE (1893-1943) Les maisons sur la colline, Céret Painted circa 1920-1921

CLAUDE MONET (1840-1926) Saule pleureur et bassin aux nymphéas Painted in 1916-1919 HENRI MATISSE (1869-1954) Nu sur la chaise longue Painted in 1920

ARISTIDE MAILLOL

(1861-1944)

Eve à la pomme

signed 'Aristide. Maillol' (on the top of the base); inscribed with foundry mark 'Alexis. Rudier Fondeur Paris' (on the back of the base) bronze with brown patina Height: 23 ¼ in. (59 cm.) Conceived in 1899; this example cast cast by Alexis Rudier during the artist's lifetime

£150,000-250,000 \$200,000-325,000 €180.000-287.500

PROVENANCE:

The artist's estate.
Lucien Maillol, Banyuls-sur-mer, by descent from the above.
Galerie Tanner, Zurich, by whom acquired from the above.
Georges Bloch, Zurich, by whom acquired from the above, on 21 August 1951; his estate sale, Christie's, London, 28 November 1989, lot 277.
Acquired at the above sale by Acquavella Galleries, Inc., New York, on behalf of the present owners.

LITERATURE:

J. Rewald, *Maillol*, Paris, 1939, p. 165 (another cast illustrated pl. 76; dated 'circa 1902').
W. George, *Aristide Maillol*, London, 1965, p. 232 (another cast illustrated pl. 64).
B. Lorquin, *Aristide Maillol*, London, 1995, p. 38 (another cast illustrated p. 39).

Olivier Lorquin has confirmed the authenticity of this work.





EDGAR DEGAS

(1834-1917)

Après le bain

stamped with signature 'Degas' (Lugt 658; lower left) charcoal on joined paper 23 % x 18 % in. (59.4 x 47.6 cm.) Executed *circa* 1895-1900

£300,000-600,000 \$390,000-780,000 €340,000-690,000

PROVENANCE:

The artist's estate; Second sale, Galerie Georges Petit, Paris, 11-13 December 1918, lot 293.
Galerie Durand-Ruel, Paris, by whom acquired at the above sale.
Acquavella Galleries, Inc., New York, by whom acquired from the above, in 1991.
Acquired from the above by the present owners, on 4 November 1991.

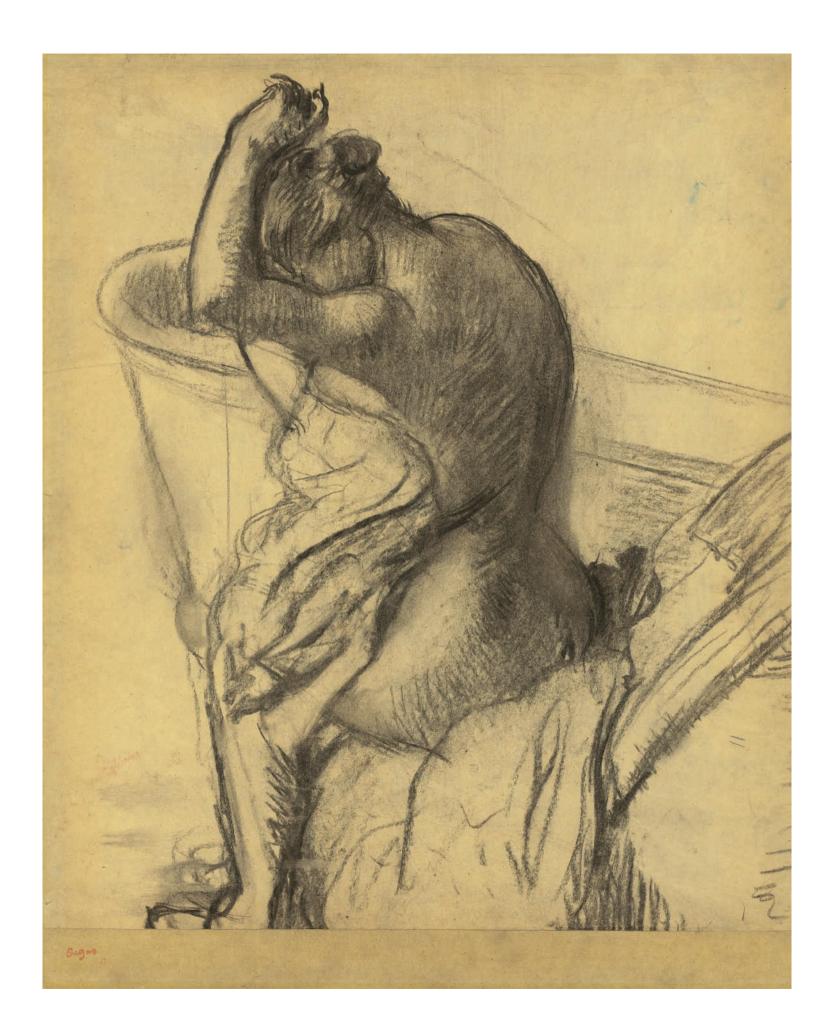
EXHIBITED:

Paris, Galerie Durand-Ruel, *Edgar Degas*, *1834-1917*, June - October 1960, no. 59, n.p.
Tokyo, Seibu Museum of Art, *Exposition Degas*, September - November 1976, no. 74, n.p.
(illustrated n.p.); this exhibition later travelled to Kyoto, Musée de la Ville de Kyoto, November - December 1976; and Fukuoka, Centre Culturel de Fukuoka, December 1976 - January 1977.

LITERATURE:

J. Pecirka, *Edgar Degas Drawings*, London, 1963, no. 56, p. 26 (illustrated pl. 56).





CHAÏM SOUTINE

(1893-1943)

Les maisons sur la colline, Céret

signed 'Soutine' (lower right) oil on canvas 19 ½ x 28 % in. (49.5 x 72.1 cm.) Painted in Céret *circa* 1920-1921

£1,200,000-1,800,000 \$1,600,000-2,340,000 €1,400,000-2,070,000

PROVENANCE:

Dr Albert C. Barnes, Merion Station, Pennsylvania, by whom acquired directly from the artist through Léopold Zborowski, in December 1922. Dr David Riesman, Sr., Oakland, Pennsylvania, a

gift from the above, in May 1930.
David Riesman, Jr., Cambridge, Massachusetts, by descent from the above, in 1940; sale,
Sotheby Parke Bernet, Inc., New York,
14 May 1980, lot 144.
Perls Galleries, New York (no. 12889), by whom

acquired at the above sale. Acquired from the above by the present owners, on 31 July 1984.

EXHIBITED:

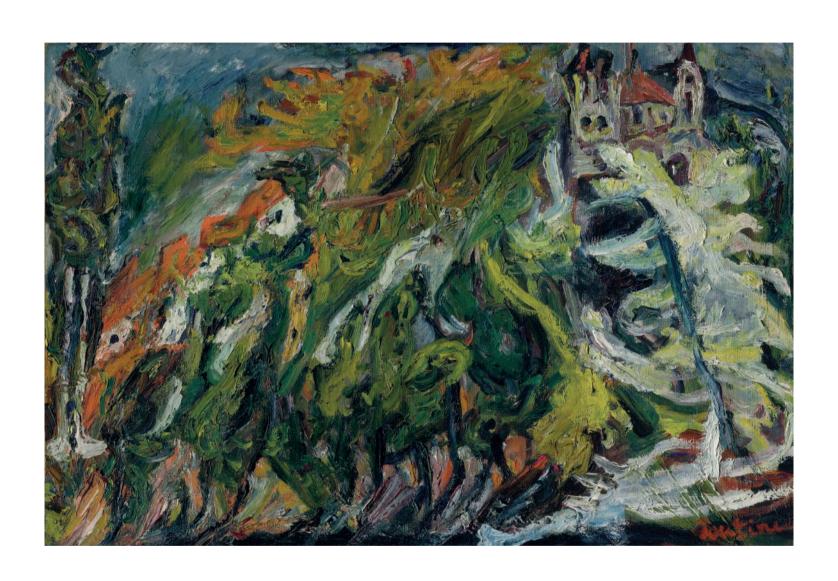
(Possibly) Paris, Galerie Paul Guillaume, Group Exhibition, Acquisitions of Dr. Albert C. Barnes, January - February 1923 (no catalogue). (Possibly) Philadelphia, Pennsylvania Academy of the Fine Arts, Exhibition of Contemporary European Paintings and Sculpture, April - May 1923. Munster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, C. Soutine, December 1981 - February 1982, no. 24, p. 242 (illustrated p. 167; dated '1919'); this exhibition later travelled to Tubingen, Kunsthalle, March - May 1982; London, Hayward Gallery, July -August 1982; and Lucerne, Kunstmuseum, August - October 1982. New York, Galleri Bellman, Soutine (1893-1943), December 1983 - January 1984, pp. 8 & 67 (illustrated pl. 7, p. 32).

LITERATURE:

E. Dunow, Soutine: Céret 1919-1922, exh. cat., Musée d'art moderne de Céret, Céret, 2000, p. 215 (illustrated; titled 'L'église Saint-Pierre et la Place du Berri à Céret').

M. Tuchman, E. Dunow & K. Perls, Chaïm Soutine (1893-1943): Catalogue raisonné, vol. I, Cologne, 2001, no. 62, p. 176 (illustrated).





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MAURICE DE VLAMINCK

(1876-1958)

Le Pont de Bezons

signed 'Vlaminck' (lower left); signed again and titled 'Le Pont de Bezons Vlaminck' (on a label on the reverse) oil on canvas 26 ½ x 31 ¼ in. (67 x 79 cm.) Painted in 1905

£4,000,000-6,000,000

\$5,200,000-7,800,000 €4,600,000-6,900,000

PROVENANCE:

Ambroise Vollard, Paris.

Madeleine & Constantin de Galéa, Paris; sale, Hôtel Drouot, Paris, 27 November 1940, lot 127. Jean Metthey, Paris, by whom acquired at the above sale. Private collection, Paris. Galerie Beyeler, Basel (no. 6734), by whom acquired from the above, in February 1971. Private collection, Lisbon, by whom acquired from the above, on 11 March 1972. Galerie Beyeler, Basel (no. 6734), by whom acquired from the above, on 13 April 1981. Acquired from the above by the present owners on 26 July 1984.

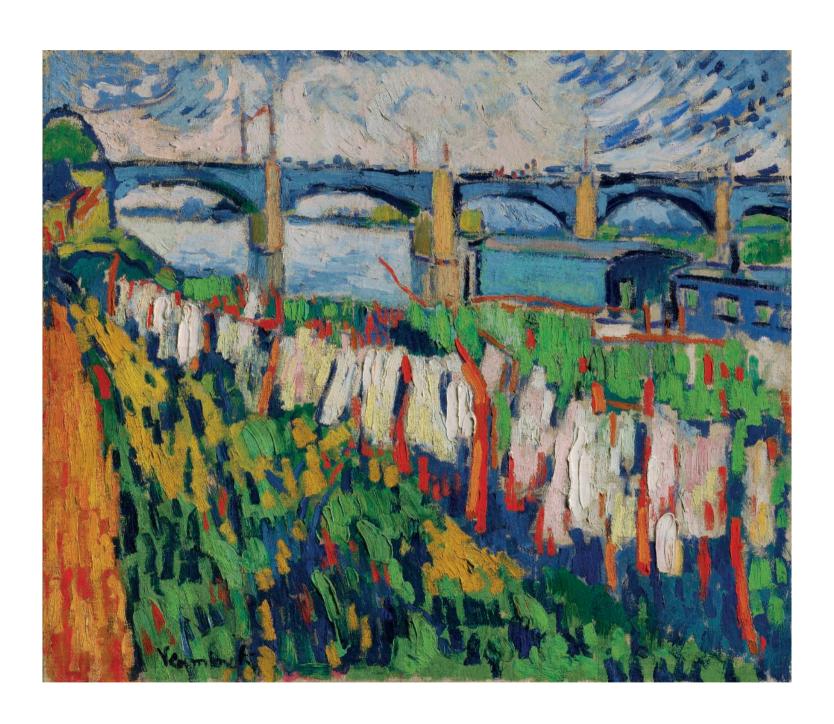
EXHIBITED:

Paris, Galerie Ambroise Vollard, Exposition de peintures et faïences décoratives de Vlaminck, March 1910, no. 5, n.p.
Basel, Galerie Beyeler, Highlights, March - April 1972, no. 35, n.p. (illustrated n.p.; dated '1906'). Washington, National Gallery of Art, Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906, May - September 1980, no. 166, p. 130 (illustrated; dated '1906'). Martigny, Fondation Pierre Gianadda, Manguin parmi les Fauves, June - September 1983, no. 64, p. 129 (illustrated; dated '1906').

LITERATURE:

J.-L. Ferrier, Les Fauves. Le règne de la couleur, Paris, 1992, p. 98 (illustrated; dated '1906' and with incorrect provenance). M. Vallès-Bled, Vlaminck: Catalogue critique des peintures et céramiques de la période fauve, Paris, 2008, no. 77, pp. 196-197 (illustrated p. 196).





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HENRI MATISSE

(1869-1954)

Danseuse assise sur une table, fond rouge

signed and dated 'Henri Matisse 10/42' (lower left) oil on canvas $13 \times 18 \%$ in. (33×46.5 cm.) Painted 12 September - 4 October 1942

£4,500,000-7,000,000 \$5,850,000-9,100,000 €5,170,000-8,050,000

PROVENANCE:

Martin Fabiani, by whom acquired directly from the artist, in 1942.

Pierre Matisse Gallery, New York (no. 2990), by whom acquired on 25 February 1954. Walter Bareiss, New York, by whom acquired from the above, on 6 January 1956.

The New Gallery (Eugene V. Thaw), New York. Count Bruno d'Oncieu, Geneva.

Brook Street Gallery, London, by July 1979, until at least October 1980.

Robert Lewin, London, by 1981.

Arnold Herstand & Company, Inc., New York. Acquired from the above by the present owners, on 10 August 1984.

EXHIBITED:

Basel, Galerie Beyeler, *Matisse: huiles, goauches découpées, dessins, sculptures,* June - September 1980, no. 32, n.p. (illustrated n.p.).

Tokyo, National Museum of Modern Art, *Matisse*, March - May 1981, no. 87, p. 110 (illustrated; titled 'Seated Dancer'); this exhibition later travelled to Kyoto, National Museum of Modern Art, May - July 1981.

Paris, Daniel Malingue, *Maîtres impressionnistes et modernes*, November - December 1981, no. 20, n.p. (illustrated n.p.; with incorrect provenance).

LITERATURE:

C. Zervos, '1940-1944', in *Cahiers d'Art*, vol. 15, Paris, 1940, pp. 136-137 (progressive and final states illustrated; titled 'Danseuse au repos').

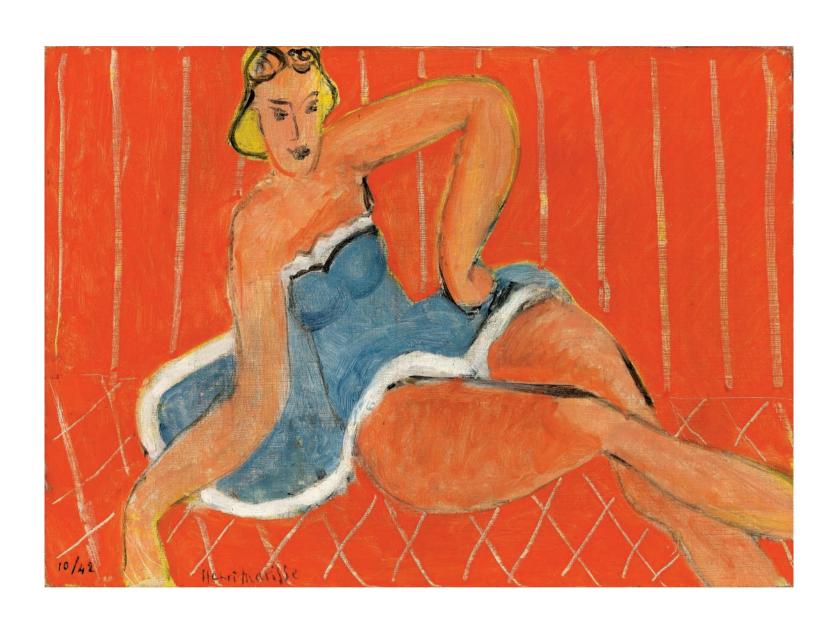
A. Lejard, *Matisse, Peintures, 1939-1946*, Paris, 1946, pl. XI (illustrated; with inverted dimensions).

G. Néret, *Matisse*, London, 1993, fig. 299, p. 204 (illustrated p. 205; with inverted dimensions).

L. Delectorskaya, *Henri Matisse: Contre vents et marées, Peinture et livres illustrés de 1939 à 1943*, Paris, 1996, p. 551 (an earlier state illustrated p. 366; the final state illustrated p. 402; titled 'Danseuse allongée, fond rouge').

Wanda de Guébriant has confirmed the authenticity of this work.





PAUL CÉZANNE

Nature morte de pêches et poires

An introduction by Dr. Richard Brettell

Is it possible that Paul Cézanne painted a perfect still-life? He painted so many, and they grapple with issues of balance, colour, composition, and pictorial tension with such determination and pictorial skill that it is hard to choose *the* still-life. Yet, I will argue that this painting of modest dimensions painted sometime in the 1880s lays claim to perfection.

Cézanne painted many still-lives with a single plate of fruit roughly centred in the composition. The earliest fully resolved such picture, now in the Art Institute of Chicago, represents a large, deep rimmed dish filled with small apples that tumble about in the ample space of the dish while a group of three apples outside of it nestle beneath its rim like puppies or kittens near their mother. Owned in the decade it was made by the collector Eugène Murer, the Chicago picture addresses many pictorial issues successfully enough that it can be counted among the doubt-filled artist's fully resolved pictures.

Another picture of the type, *Pêches, poires et raisin*, often dated 1879-1880, is now in the Hermitage Museum. In it, the compositional complexities of the Chicago picture are reduced in number, creating a true prototype for the present work. Yet, even considering the group of similarly composed paintings of the mid 1880s (Rewald 456, 458, 560, 562, and 564), nothing in them truly prepares us for the radical purity of the present work.

In each of the precedent pictures, the dish lies more-or-less correctly in illusionistic space, like a 'normal' still-life, forcing us to recognise the extraordinary compositional and philosophical boldness of *Nature morte de pêches et poires*. In it, the plate is so dramatically tilted toward the vertical axis of the picture plane that we simply cannot accept it as normal, and, as if Cézanne recognised its difficulties, he never again approached the compositional boldness of the present work.

Indeed, one must look forward to the considerably later still-life compositions of apples by Henri Matisse painted in 1916, two versions of which exist in the Art Institute of Chicago and the Chrysler Museum. In them, Matisse eschewed the dish altogether and painted the top of the round table on which the apples are arranged as virtually a perfect circle on the surface of the painting. Only Matisse seems to have realised Cézanne's radical pictorial dare. Indeed, it is perfectly possible that the younger artist actually saw the Cézanne at Vollard's Paris gallery, which he haunted in the years during which the dealer acquired the picture and before he sold it in 1904.

When confronting this painting, with its perfect orbs of fruit in yellow, orange and green, we have no fear that they will tumble, so perfectly are they kept in place by what can only be called Cézanne's compositional genius. Indeed, the diagonal centre of the composition is between the upper central peach and the one to its right, thereby activating not merely the spheres, but the mysterious spaces between them. The green pear on the left lacks a proper right edge, and its green slides into the void.

Cézanne wrote very little, especially in the decade of the 1880s when the present work was painted. Most of his letters were to his childhood friend, the great writer Émile Zola, and record a peripatetic life filled with doubt. Only one letter, to the collector, Victor Chocquet, the first collector to recognise Cézanne's genius, offers a glimpse into the world of struggle and doubt that overcame him in the 1880s before the death of his father in 1888.

'I should have liked to have your stable outlook,' he writes to Chocquet, 'Fate has not endowed me with an equal stability... When it comes to the realisation of wishes for the simplest things which really ought to come about by themselves,... it would seem that my unhappy lot is for success to be spoiled.' (Letter of 11 May 1886, translated by A. Danchev, *The Letters of Paul Cézanne*, London, 2013, pp. 244-5).

Fortunately for us, Cézanne, while struggling again and again to resolve all the inherent tensions of pictorial representations, occasionally *did* succeed, and, if there is a candidate for such success, surely it is this modest and truly brilliant still-life. Cézanne never painted before or was never to paint again such a perfect picture.

Dr. Richard Brettell is the Founding Director of The Edith O'Donnell Institute of Art History and The Margaret McDermott Distinguished Chair, as well as co-Director of the Center for The Interdisciplinary Study of Museums in the University of Texas at Dallas. This piece is written in honour of his late friend, Alex Danchev.

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PAUL CÉZANNE

(1839-1906)

Nature morte de pêches et poires

oil on canvas 15 x 18 ½ in. (38 x 46.3 cm.) Painted in 1885-1887

Estimate on request

PROVENANCE:

Ambroise Vollard, Paris (nos. 3424 & 4348), by whom acquired directly from the artist, between 1899 - April 1904.

Kurt von Mutzenbecher, Wiesbaden, by whom acquired from the above, on 24 August 1904. Otto Henkell, Wiesbaden, by whom acquired from the above, before 1929.

Mrs Otto Henkell, Wiesbaden, by descent from the above, and thence by descent, until at least May 1949.

Walter Feilchenfeldt, Zurich, by whom acquired in 1962.

Dr Fritz & Dr Peter Nathan, Zurich (no. C-1248), by 1972.

Col Edgar William & Bernice Chrysler Garbisch, Florida, New York & Maryland; their estate sale, Sotheby Parke Bernet, Inc., New York, 12 May 1980, lot 22.

The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London (no. 9219).

Acquired from the above by the present owners, on 30 May 1985.

EXHIBITED:

Wiesbaden, Grand Ducal Museum, Ausstellungstag der Gemälde-Sammlung aus dem Besitze des Herm von Mutzenbecher, November 1904, no. 7 or 15 (titled 'Fruchstück'). Frankfurt, Städel Museum, Vom Abbild Zum Sinnbild, June - July 1931, no. 23 or 24, p. 18 (titled 'Stilleben mit Früchten'). London, The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), Important XIX & XX Century Paintings & Drawings, November - December 1980, no. 1, p. 4 (illustrated p. 5 & illustrated on the cover; dated 'circa 1883-1887').

London, The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), Important XIX & XX Century Works of Art, June - July 1983, no. 3, p. 8 (illustrated p. 9; dated 'circa 1883-1887').

New York, Acquavella Galleries, Inc., XIX & XX Century Master Paintings, November - December 1983, no. 7, p. 16 (illustrated p. 17; dated 'circa 1883-1887').

L. Venturi, Cézanne: Son Art, Son Oeuvre, vol. I,

Paris, 1936, no. 504, p. 173 (illustrated vol. II, pl.

LITERATURE:

156; titled 'Nature morte' and dated '1883-1887'). F. & P. Nathan, Dr. Fritz und Dr. Peter Nathan, 1922-1972, Zurich, 1972, no. 87, n.p. (illustrated n.p.; titled 'Nature morte aux Fruits'). S. Orienti, The complete paintings of Cézanne, New York, 1972, no. 474, p. 109 (illustrated p. 108; dated '1883'). 'The Arts Reviewed', in The Connoisseur, vol. 205, no. 825, London, November 1980, p. 157 (illustrated: dated 'circa 1883-1887'). J. Rewald, The Paintings of Paul Cézanne: A Catalogue Raisonné, vol. I, New York, 1996, no. 563, p. 378 (illustrated vol. II, p. 185). C. Schäfer, 'Theaterintendant mit Faible für Französische Kunst: Die Sammlung Kurt von Mutzenbecher in Wiesbaden', in Die Moderne und Ihre Sammler, Französische Kunst in Deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik, Berlin, 2001, pp. 101 & 120 (illustrated fig. 17, p. 102; with incorrect provenance). B. Schmidt, Cézannes Lehre, Kiel, 2004, no. 86, p. 279 (illustrated). W. Feilchenfeldt, J. Warman & D. Nash, The Paintings of Paul Cézanne, an online catalogue raisonné, no. 801 (illustrated).

Please see accompanying catalogue for essay.

 $H \cdot T$



EDGAR DEGAS

(1834-1917)

Femme s'essuyant les cheveux

stamped with signature 'Degas' (Lugt 658; lower left) charcoal on paper 28 ½ x 24 ½ in. (71.6 x 61.9 cm.) Executed *circa* 1890-1895

£400,000-600,000 \$520,000-780,000 €460,000-690,000

PROVENANCE:

The artist's estate; Second sale, Galerie Georges Petit, Paris, 11-13 December 1918, lot 323.
Guillaume Guérin, Sanary-sur-Mer.
Wildenstein & Co., Inc., New York, by whom acquired from the above, in August 1967.
Dr Arthur Wachtel, New York, by whom acquired from the above, on 29 April 1970.
Acquavella Galleries, Inc., New York, by whom acquired from the above, *circa* 1981.
Acquired from the above by the present owners, on 10 August 1984.

EXHIBITED:

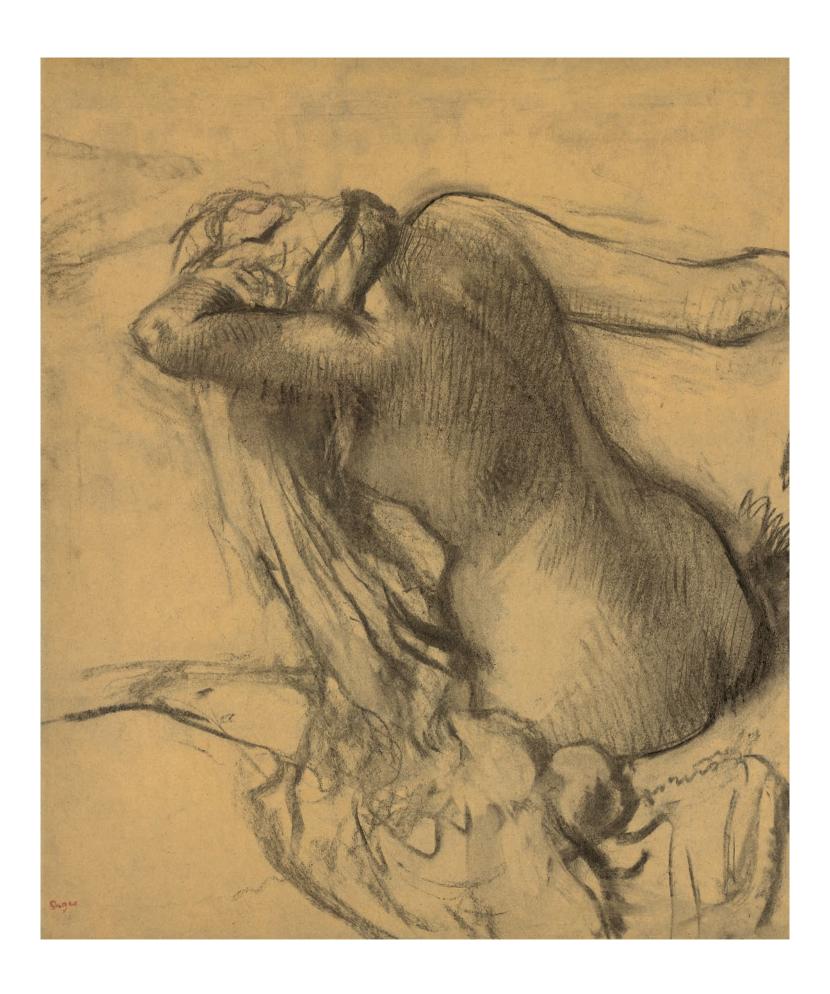
New York, Acquavella Galleries, Inc., XIX & XX Century Master Paintings, October - November 1981, no. 7, p. 16 (illustrated n.p.; with incorrect dimensions and medium).

New York, Acquavella Galleries, Inc., XIX & XX Century Drawings, Watercolours, Pastels, Gouaches, Collages, October - November 1982, p. 8 (illustrated; with incorrect dimensions).

LITERATURE:

R. Gordon & A. Forge, *Degas*, London, 1988, p. 279 (illustrated p. 256).





PIERRE-AUGUSTE RENOIR

(1841-1919)

Sentier dans le bois

signed 'Renoir' (lower left) oil on canvas 25 ¾ x 21 ¼ in. (65.5 x 54 cm.) Painted in Fontainebleau *circa* 1874-1877

£7,500,000-10,500,000 \$9,750,000-13,650,000 €8,620,000-12,075,000

PROVENANCE:

Galerie Durand-Ruel, Paris, by whom probably acquired directly from the artist, on 25 August 1891. Alphonse Kann, Paris, by whom acquired from the above, on 10 January 1910.

Alfred Savoir, Paris.

Mme Alfred Savoir, Paris, by descent from the above, in 1934.

Jean-Claude Savoir, Coppet, by descent from the above, by 1960.

Anonymous sale, Sotheby's, London, 2 December 1986, lot 25.

Heinz Berggruen, Paris.

Acquavella Galleries, Inc., New York, by whom acquired from the above.

Acquired from the above by the present owners, on 27 April 1987.

EXHIBITED:

Berlin, Galerie Paul Cassirer, *Auguste Renoir*, October 1901 - January 1902, no. 13 (illustrated). Weimar, Musée Grand-Ducal d'Art et d'Arts Appliqués, *Monet, Manet, Renoir, Cézanne*, March 1904.

Paris, Galerie Durand-Ruel, *Paysages par Claude Monet et Renoir*, May - June 1908, no. 55 (dated '1885').

Venice, French Pavilion, XXI Biennale Internazionale d'arte, Mostra retrospettiva di Auguste Renoir, 1938, no. 15, p. 196 (titled 'Nel bosco').

Geneva, Musée de l'Athénée, *De l'impressionnisme* à *l'école de Paris*, July - September 1960, no. 70, n.p. (titled 'Sous-bois' and dated '1888').

Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections Suisses de Manet à Picasso*, May - October 1964, no. 57, p. 61 & n.p. (illustrated p. 61). Paris, Orangerie des Tuileries, *Chefs-d'oeuvre des collections Suisses de Manet à Picasso*, May - October 1967, no. 53, n.p. (illustrated).

LITERATURE:

E. Fezzi, L'Opera completa di Renoir del periodo impressionista 1869-1883, Milan, 1972, no. 120, p. 94 (illustrated p. 95).

D. Rouart Renoir Geneva 1985, p. 154

D. Rouart, *Renoir*, Geneva, 1985, p. 154 (illustrated p. 33).

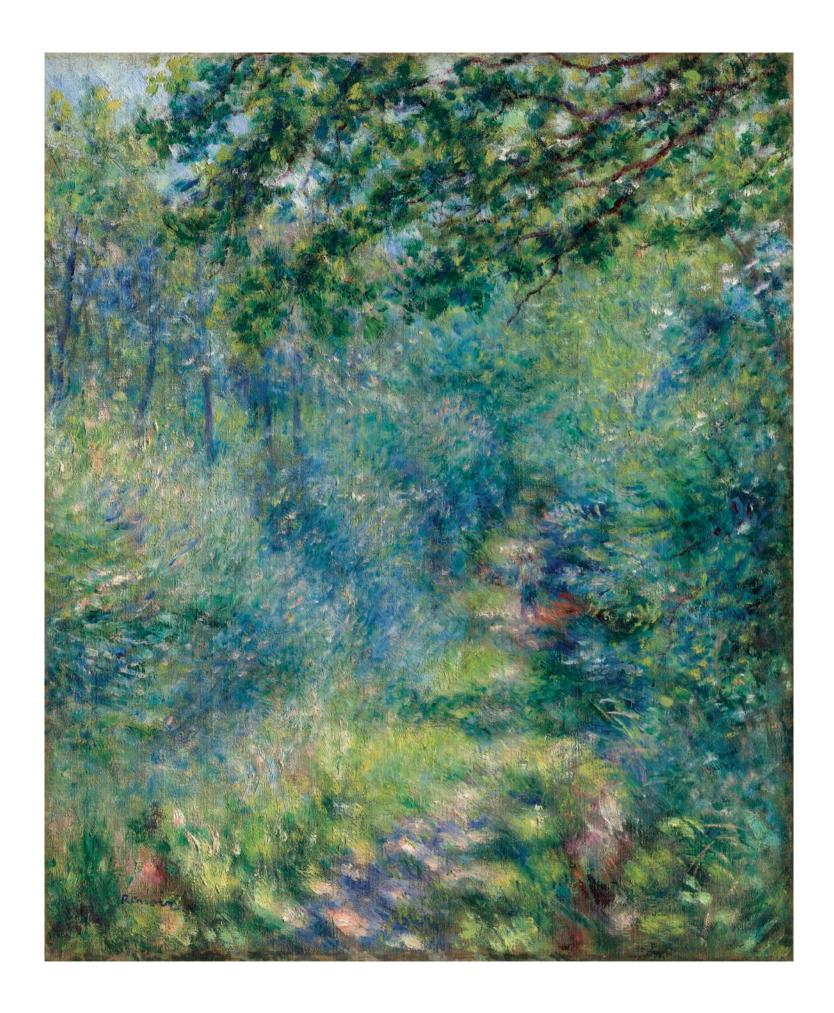
F. Daulte, *Auguste Renoir*, New York, 1988, p. 26 (illustrated fig. 2, p. 27).

S. Monneret, *Renoir*, London, 1990, no. 9, p. 150 (Illustrated).

G. Néret, Renoir: Painter of Happiness, 1841-1919, Cologne, 2001, p. 68 (illustrated p. 69). G.-P. & M. Dauberville, Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. I, 1858-1881, Paris, 2007, no. 87, p. 165 (illustrated).

This work will be included in the forthcoming *Pierre-Auguste Renoir Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Please see accompanying catalogue for essay.



HENRI MATISSE

(1869-1954)

Tête de femme penchée (Lorette)

signed 'Henri. Matisse' (upper left) oil on panel 13 x 9 % in. (33 x 23.7 cm.) Painted in 1916-1917

£1,500,000-2,500,000 \$2,000,000-3,250,000 €1,800,000-2,875,000

PROVENANCE:

Armand Parent, Paris, by whom acquired directly from the artist, in 1918-1919.

Galerie Bernheim-Jeune, Paris (no. 24420), by whom acquired from the above, on 19 October 1925.

Valentine Gallery (Valentine Dudensing),
New York, by whom acquired from the above, on 8 July 1926.

Albert Éugene Gallatin, New York, by whom acquired from the above, on 3 January 1928. Valentine Gallery (Valentine Dudensing), New York, by whom acquired from the above, on 14 January 1931.

Morris Hillquit, New York, by whom acquired from the above, in April 1931, and thence by descent; sale, Kende Galleries, New York, 1 April 1948, lot 44. Curt Valentin Gallery, New York. Robert Abrams, New York, by 1958, until at least 1966.

Acquavella Contemporary Art, Inc., New York. Acquired from the above by the present owners, on 14 November 1991.

EXHIBITED:

New York, Valentine Gallery (Valentine Dudensing), *Henri Matisse: The First Painting, 1890, The Latest Painting, 1926*, January 1927 (not listed).

New York, The Jewish Museum, *The Harry N.*

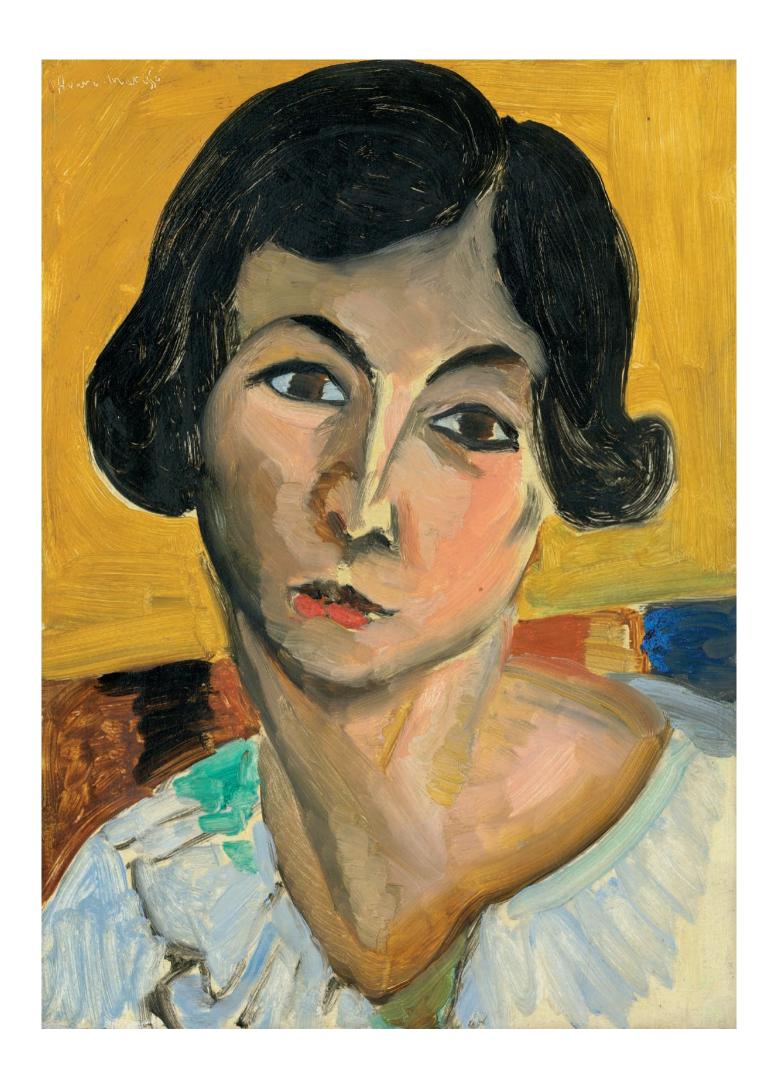
Abrams Family Collection, June - September 1966, no. 86, n.p. (dated '1926').

LITERATURE:

F. Watson, 'Henri Matisse', in *The Arts*, vol. XI, New York, January - June 1927, p. 37 (illustrated). G.-P. & M. Dauberville, *Matisse*, vol. I, Paris, 1995, no. 194, p. 601 (illustrated). Wanda de Guébriant has confirmed the authenticity of this work.

We would like to thank Julia May Boddewyn for her assistance researching the provenance of this work.

Please see accompanying catalogue for essay.



EMIL NOLDE

(1867-1956)

Kopf eines Jungen Mädchen

signed 'Nolde.' (lower right) watercolor on Japan paper 18 ½ x 13 ¼ in. (47 x 33.5 cm.) Executed in Sylt in late summer 1930

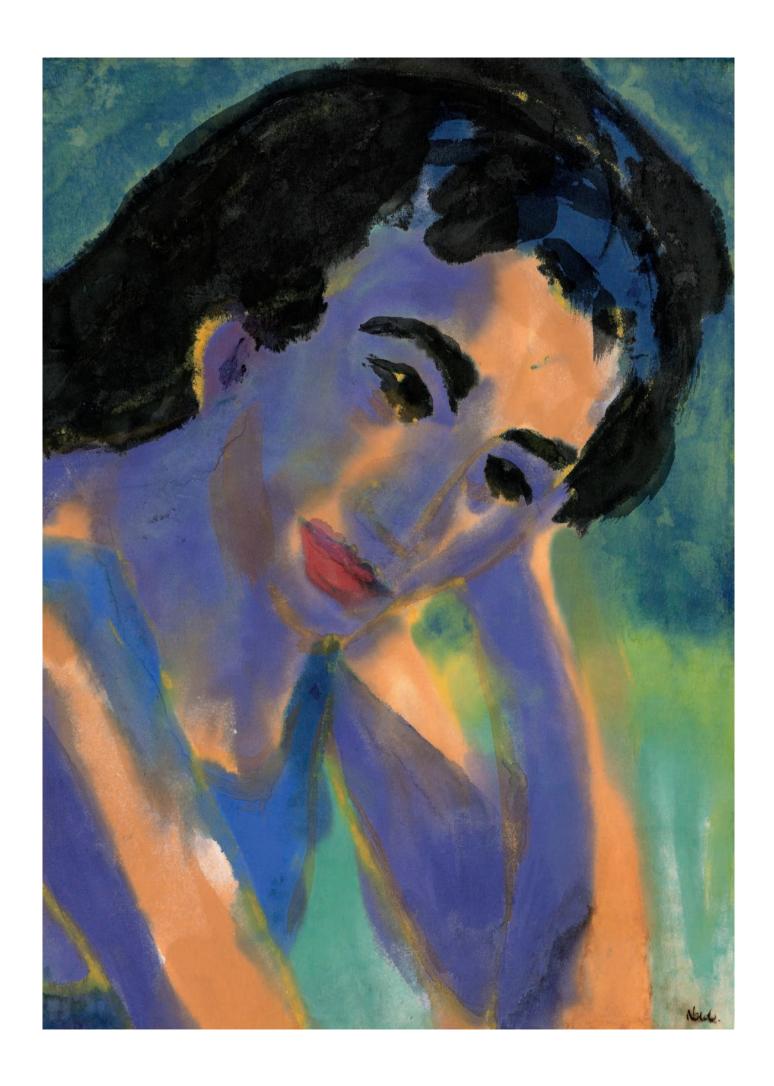
£120,000-180,000 \$156,000-234,000 €140,000-207,000

PROVENANCE:

Paul Kantor Gallery, Beverly Hills (K575), by 1958. Private collection, by whom acquired from the above; sale, Sotheby's, New York, 26 February 1990, lot 80. Acquired at the above sale by Acquavella Contemporary Art, Inc., New York, on behalf of the present owners.

Dr Manfred Reuther from the Nolde Stiftung, Seebüll, has confirmed the authenticity of this work.





CLAUDE MONET

Saule pleureur et bassin aux nymphéas

An introduction by Richard Thomson

Monet shows us something simple. But this is a painting rich in subtleties of composition, colour and association. First we notice the solid form of the willow's trunk, set deep in the bank beside the water. Its firm placement there echoes that of Monet as he painted and of us, the spectators, as we look. The tree is rooted, as is the grass in which it stands and are the water lily pads that float on the surface of the pond, so parallels are drawn between the elements of earth and water. From above, from the air, dangle slender branches and leaves. The shape of the canvas, taller than it is wide, contributes to that sense of both growth and descent.

The trunk of the weeping willow makes a strong columnar vertical which dominates the composition. Monet's brushstrokes shape and shade the climbing textures of the growing wood. They contrast with the undulating marks that define the tumbling foliage suspended above the water's surface. These descending, rippling verticals are echoed in their reflections, extending the green which cascades down the right-hand side of canvas. But above is solid, material, while below is reflection.

Monet gives us triple types of natural forms, all things we have seen, that we can recognise. There is the massive and strong, the delicately drooping, and the immaterial reflected. We are only shown a fragment of the garden; we have to take the rest on trust. The painting assumes that our knowledge of nature is equivalent to the painter's. Together we know that the falling foliation comes from that trunk, and that what is reflected in the still surface of the Giverny pond as we look down is what in actuality is above.

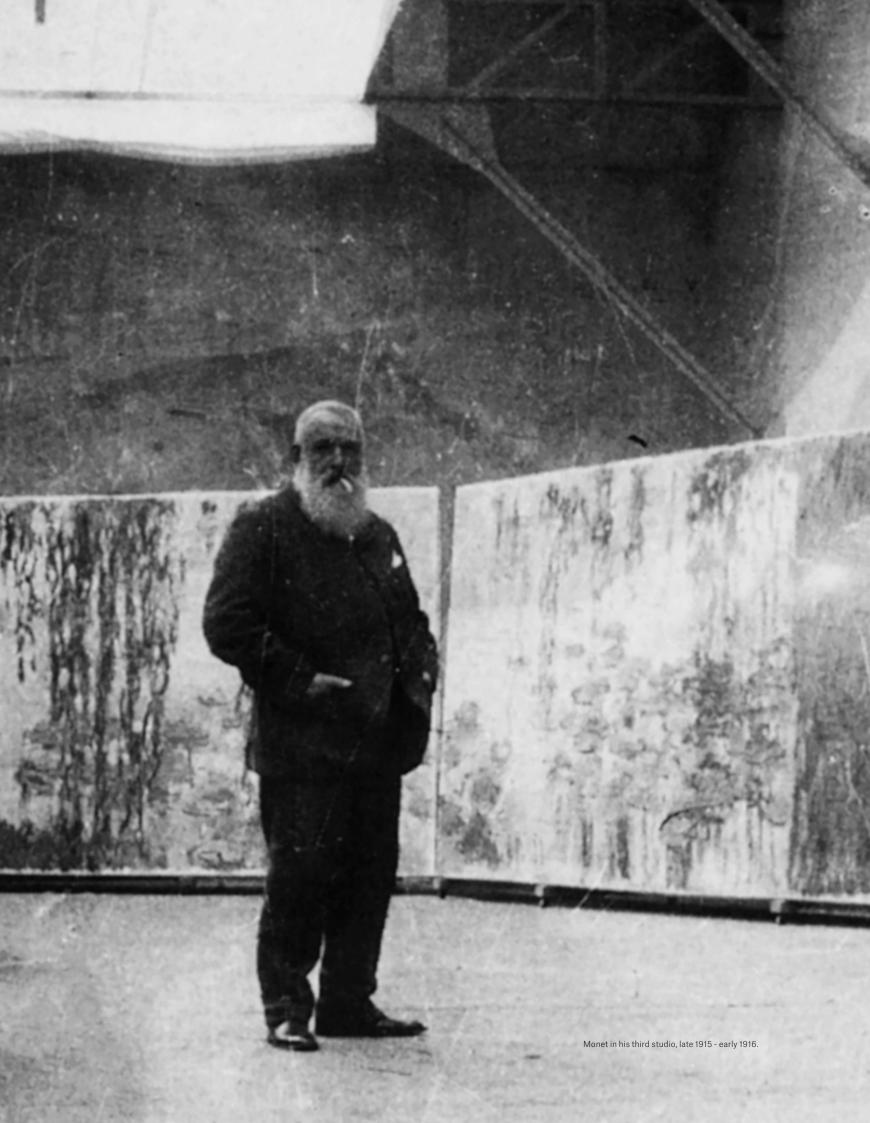
His palette offers expected natural colours, such as the green of grass and leaves and the brown of bark. The resonant blue is not the colour of the pond itself, but of the summer sky reflected in it. So once again we are shown different kinds of actuality: the material and the naturally implicit. Monet animated his painted surface with different dialogues between the colours. Not only did he set the warm accents of the flowers—the flaming blooms in the foreground and the mauve-pink lilies on the pond—against the cool greens and blues of grass and water, but he also made the insistent primary colour blue compete with secondaries: the green vegetation, the orange flowers and the violet shadows.

At the same time the brush-marks quite deliberately correspond to the textures of the natural elements Monet represented. There are short, jabbing marks for the grass, longer denser touches for the bark, the flowing rhythm of the leafage, arcing gestures for the circular lily pads. Yet another vivid aspect of this powerful painting is the white canvas that comes through, which one finds particularly at the margins: where the bank meets the water, where the weeping leaves drop down towards the pond. These small patches give an active, almost present, sense of the act of painting in progress, of Monet's eye and hand rapidly collaborating in his picture-making, as he explored the below and above, the solid and reflected, in his Giverny garden. For this important painting was a crucial template for Le matin aux saules, one of the great panels of Monet's decorative masterwork, the Nymphéas in the Musée de l'Orangerie in Paris. Saule pleureur et bassin aux nymphéas powerfully demonstrates Monet's ability to craft strong forms and suggest space as well as his gift for orchestrating colour. That its composition was adopted to anchor the edge of one of his great scroll-like decorations serves to prove the decisive significance of this striking work.

Richard Thomson F.R.S.E. is Research Professor in the History of Art at the University of Edinburgh, where he was Watson Gordon Professor of Fine Art 1996-2018.







CLAUDE MONET

(1840-1926)

Saule pleureur et bassin aux nymphéas

stamped with signature 'Claude Monet' (Lugt 1819b; lower left) oil on canvas 78 ½ x 70 ¾ in. (199 x 180 cm.) Painted in Giverny in 1916-1919

Estimate on request

PROVENANCE:

The artist's estate.

Michel Monet, Giverny, by descent from the above. Galerie Katia Granoff, Paris, by whom acquired from the above, between 1951-1956.
Wildenstein & Co., Inc., New York, by whom acquired from the above, in January 1983.
Acquired from the above by the present owners, on 29 May 1985.

EXHIBITED:

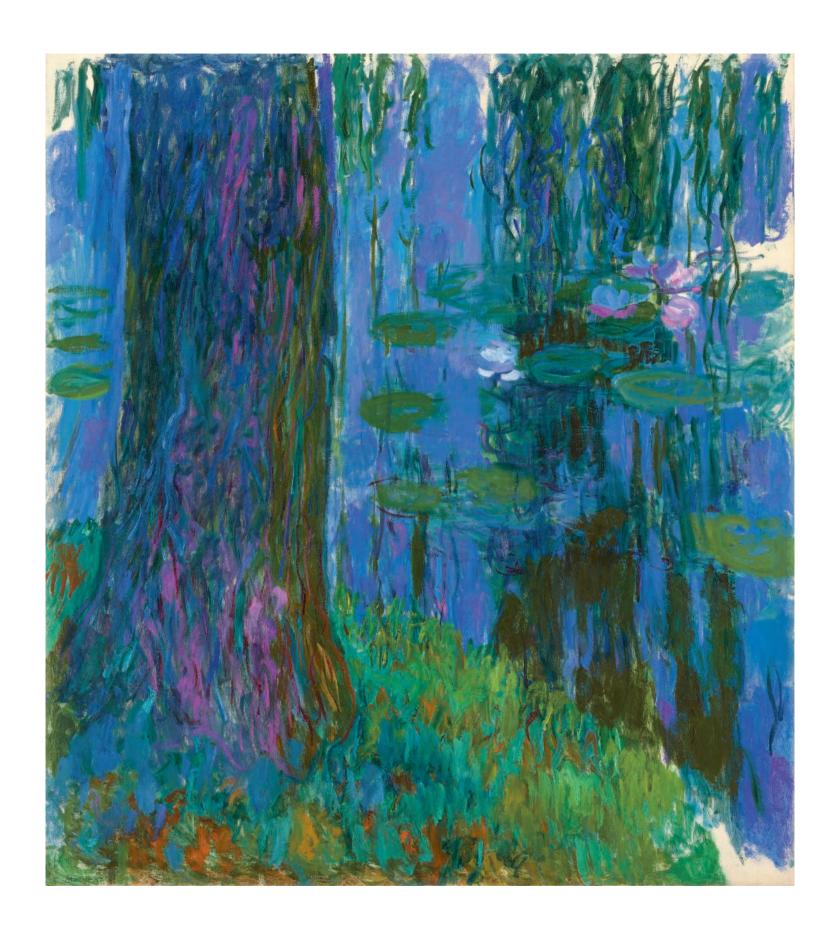
Boston, Museum of Fine Arts, *Monet in the 20th Century*, September - December 1998, no. 61, p. 283 (illustrated p. 196; dated '1914-1919').

LITERATURE:

J.-D. Rey, Nymphéas ou les miroirs du temps, Paris, 1972, p. 169 (illustrated). D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, vol. IV, 1899-1926, Lausanne & Paris, 1985, no. 1849, p. 274 (illustrated pp. 101 & 275). D. Wildenstein, Claude Monet: Catalogue raisonné, vol. V, Lausanne & Paris, 1991, no. 1849, p. 54. D. Wildenstein, Monet: Catalogue Raisonné, vol. IV, Cologne & Lausanne, 1996, no. 1849, p. 877 (illustrated). C. Temin, 'Monet's Grand Finale', in Boston Globe, Boston, 18 September 1998, p. D14 (illustrated on the front page). J.-D. Rey & D. Rouart, Monet Water Lilies: The Complete Series, Paris, 2008, p. 136 (illustrated). P.H. Tucker, Claude Monet: Late Work, exh. cat., Gagosian Gallery, New York, 2010, p. 32 (illustrated fig. 16, p. 31). G.T.M. Shackelford, Monet: The Late Years, exh. cat., Kimbell Art Museum, Fort Worth, 2019, pp. 133-134 (illustrated fig. 159).

This painting has been requested for the forthcoming *Monet: The Late Years* exhibition to be held at the Kimbell Art Museum, Fort Worth, June - September 2019.

Please see accompanying catalogue for essay.



MAURICE DE VLAMINCK

(1876-1958)

Nature morte bleue

signed 'Vlaminck' (lower left) oil on canvas 28 ¾ x 36 ¼ in. (72.9 x 91.5 cm.) Painted in 1907

£1,200,000-1,800,000 \$1,560,000-2,340,000 €1,380,000-2,070,000

PROVENANCE:

Ambroise Vollard, Paris (no. 2046).
Wildenstein & Co., Ltd., Paris & London, by 1939.
Dr J. Schöni, Zurich, by whom acquired from the above, on 5 July 1950.
Emil Georg Bührle, Zurich, by 1952.
Marlborough Fine Art, Ltd., London (no. 02243),

Sir Charles Clore, London; his estate sale, Sotheby's, London, 3 December 1985, lot 33. Anonymous sale, Sotheby's, New York, 11 May 1987, lot 70.

Acquired at the above sale by Acquavella Galleries, Inc., New York, on behalf of the present owners.

EXHIBITED:

London, Wildenstein & Co., Ltd., Exhibition of Two Contrasting Periods in the work of Vlaminck, June 1939, no. 8, n.p.

Kassel, Museum Fridericianum, *Documenta, Kunst des XX. Jahrhunderts*, July - September 1955, no. 648, p. 63 (illustrated pl. 41; titled 'Stilleben mit Früchteschale' and dated '1906'). Zurich, Kunsthaus, *Sammlung Emil G. Bührle*, June - September 1958, no. 273, p. 150 (titled 'Stilleben mit Früchteschale').

Berlin, Schloss Charlottenburg, Französische Malerei von Manet bis Matisse aus der Sammlung Emil G. Bührle, Zurich, October-November 1958, no. 71 (titled 'Stilleben mit Früchteschale'and dated 'circa 1908').

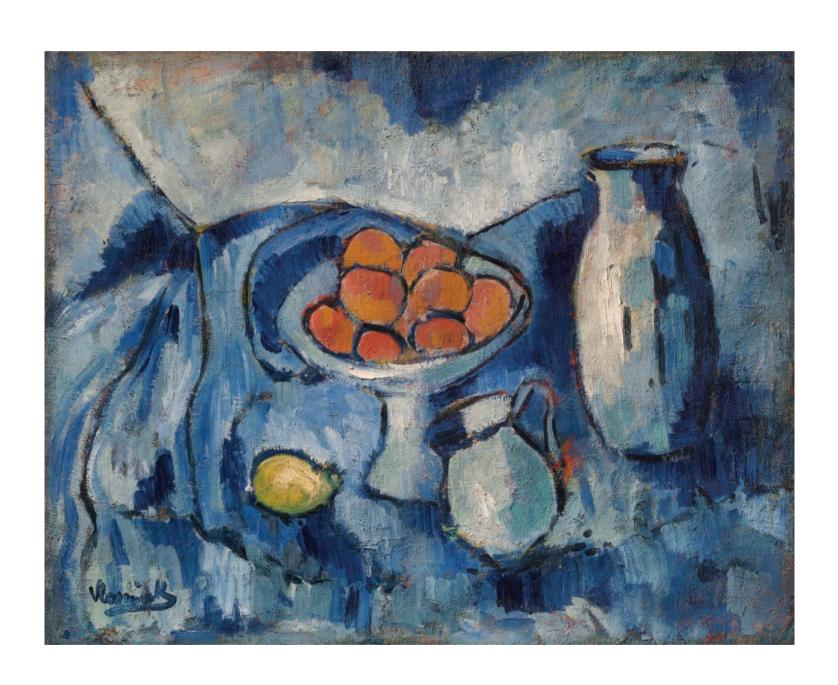
Munich, Haus der Kunst, Hauptwerke der Sammlung Emil Georg Bührle, Zurich, December 1958 - February 1959, no. 168, p. 47 (titled 'Stilleben mit Früchteschale' and dated 'circa 1908').
London, Marlborough Fine Art, Ltd., XIX and XX Century European Masters: Paintings, Drawings, Sculpture, Summer 1959, no. 79, p. 101 (illustrated, p. 82; titled 'Still life with Fruit Dish' and dated 'circa 1906').

LITERATURE:

R. Spira, 'Europaïsche Meister des 19. und 20. Jahrhunderts in der Marlborough-Galerie in London', in *Weltkunst*, Munich, 15 June 1959, p. 13 (illustrated; titled 'Stilleben mit Früchten' and dated 'circa 1906').
J. Selz, *Vlaminck*, Paris, 1963, p. 22 (illustrated;

J. Selz, Vlaminck, Paris, 1963, p. 22 (illustrated; titled 'Nature morte aux fruits' and dated '1908'). M. Vallès-Bled, Vlaminck: Catalogue critique des peintures et céramiques de la période fauve, Paris, 2008, no. 209, p. 453 (illustrated p. 452).

Please see accompanying catalogue for essay.



CLAUDE MONET

(1840-1926)

Iris

stamped twice with signature 'Claude Monet' (Lugt 1819b; lower right) oil on canvas 39 % x 34 % in. (99.5 x 87.5 cm.) Painted in Giverny in 1924-1925

£4,000,000-6,000,000 \$5,200,000-7,800,000 €4,600,000-6,900,000

PROVENANCE:

The artist's estate.
Michel Monet, Giverny, by descent from the above.
Dr Nahum Goldmann, Jerusalem.
Acquired from the estate of the above by the present owners through Sotheby's, New York, on 28 June 1985.

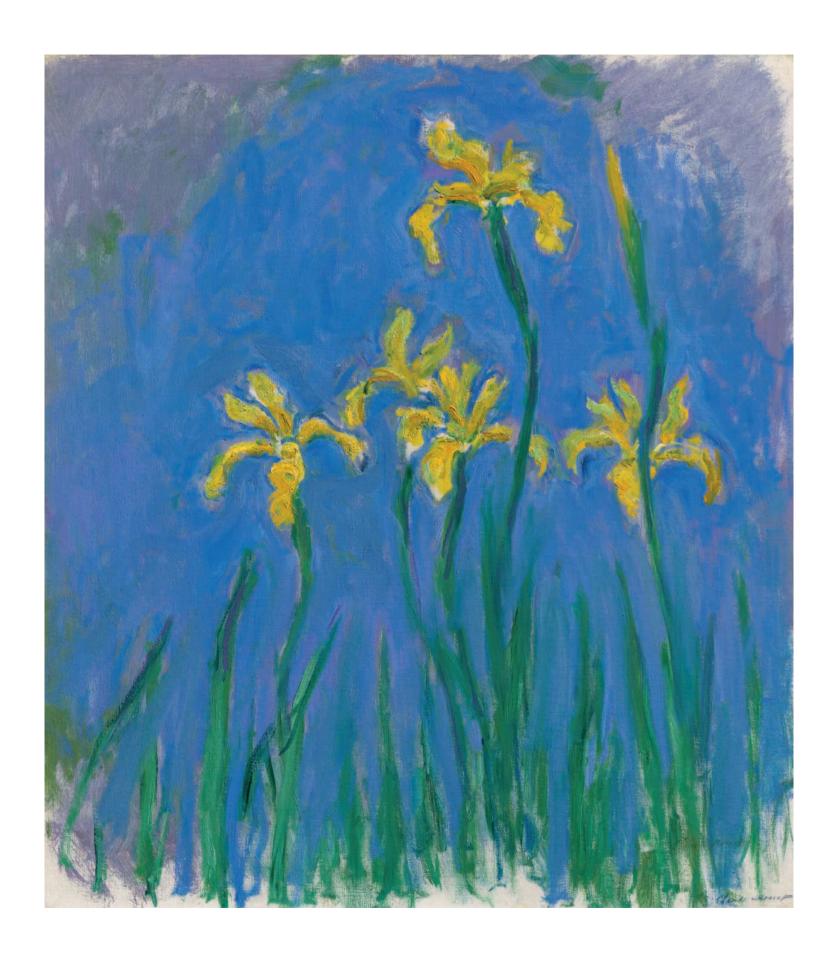
LITERATURE:

D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, vol. IV, 1899-1926, Lausanne & Paris, 1985, no. 1836, p. 268 (illustrated p. 269). D. Wildenstein, Claude Monet: Catalogue raisonné, vol. V, Lausanne & Paris, 1991, no. 1836, p. 54. D. Wildenstein, Monet: Catalogue Raisonné, vol.

IV, Cologne & Lausanne, 1996, no. 1836, pp. 871-872 (illustrated p. 870).

C. Holmes, *Monet at Giverny*, London, 2001, p. 153 (illustrated p. 154; titled 'Yellow Irises').





EDOUARD VUILLARD

(1868-1940)

La femme au fauteuil (Misia et Thadée Natanson)

inscribed 'E. Vuillard' (lower right) oil on paper laid down on canvas 36 ½ x 29 % in. (92.5 x 74.5 cm.) Painted in 1896

£2,500,000-4,000,000 \$3,250,000-5,200,000 €2,870,000-4,600,000

PROVENANCE:

Vente au bénéfice du monument Cézanne, Hôtel Drouot, Paris, 22 May 1911, lot 21 (a donation from the artist)

Galerie Bernheim-Jeune, Paris (no. 18767), by whom acquired at the above sale.

Gaston Bernheim de Villers, Paris, by whom acquired from the above, on 3 January 1913, until at least October 1937.

Sam Salz, New York, after 1948. Mr & Mrs Nate B. Spingold, New York, by 1953. The Museum of Modern Art, New York (no. 270.57), a gift from the above in 1957. Eugene V. Thaw, New York, by whom acquired

from the above, in May 1986. Acquavella Galleries, Inc., New York, by whom acquired from the above.

Acquired from the above by the present owners, on 28 August 1986.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Vuillard, Oeuvres récentes (panneaux décoratifs et tableaux)*, December 1913 (not listed).

Paris, Petit Palais, Les Maîtres de l'art indépendant, 1895-1937, June - October 1937, no. 24, p. 58. Paris, Galerie Bernheim-Jeune, Oeuvres de Vuillard de 1890 à 1910, January - February 1938, no. 38. Cleveland, The Cleveland Museum of Art, Edouard Vuillard, January - March 1954, p. 102 (illustrated p. 51; with incorrect dimensions); this exhibition later travelled to New York, The Museum of Modern Art, April - June 1954. Boston, Museum of Fine Arts, European Masters of our Time, October - November 1957, no. 133, n.p. (illustrated pl. 3;dated '1897', with incorrect dimensions and medium).

New York, The Museum of Modern Art, *Works of Art: Given or Promised*, October - November 1958, p. 51 (illustrated).

New York, The Metropolitan Museum of Art, *The Nate and Frances Spingold Collection*, March - June 1960, n.p. (titled 'The Conversation').

New York, Wildenstein & Co., Inc., Vuillard, October - November 1964, no. 15, n.p. (illustrated; with incorrect dimensions and medium). New York, The Metropolitan Museum of Art, Paintings from Private Collections, Summer 1967, no. 109.

New York, Wildenstein & Co., Inc., From Realism to Symbolism: Whistler and His World, March - April 1971, no. 140, p. 135 (illustrated pl. 59; with incorrect dimensions and medium); this exhibition later travelled to Philadelphia, Philadelphia Museum of Art.

New York, Wildenstein & Co., Inc., Faces from the World of Impressionism and Post-Impressionism, November - December 1972, no. 69, n.p. (illustrated; with incorrect dimensions).

New York, University of Rochester Memorial Art Gallery, Artists of La Revue Blanche: Bonnard, Toulouse-Lautrec, Vallotton, Vuillard, January - April 1984, no. 78, p. 54 (illustrated p. 55).

Washington, D.C., National Gallery of Art, Edouard Vuillard, January - April 2003, no. 148, p. 219 (illustrated p. 218; with incorrect dimensions).

LITERATURE:

La Vie, no. 2, Paris, 15 January 1914 (illustrated). 'Vuillard: A Neglected Painter of a Gentle World Regains his Lost Fame', in Life, vol. 37, no. 18, New York, 1 November 1954, p. 78 (illustrated). A.H. Barr, ed., 'Works of Art: Given or Promised', in The Bulletin of the Museum of Modern Art, vol. 26, no. 1, New York, Autumn 1958, p. 51 (illustrated). S. Preston, 'Current and Forthcoming Exhibitions', in Burlington Magazine, vol. 102, no. 686, London, May 1960, p. 229 (illustrated fig. 51, p. 227). P. Huisman, 'Misia, Muse de Vuillard', in Connaissance des arts, no. 133, Paris, March 1963, p. 63 (illustrated; with incorrect dimensions). F.T. Ross, 'Gallery Previews in New York', in Pictures on Exhibit, vol. 38, no. 2, New York, November 1964, p. 5 (illustrated). J. Lanes, 'Current and Forthcoming Exhibitions', in The Burlington Magazine, vol. 106, no. 741, London, December 1964, no. 15, p. 591 (illustrated fig. 45, p. 589; with incorrect dimensions).

C. Roger-Marx, *Vuillard: Intérieurs*, Paris, 1968, pl. 6 (illustrated; with incorrect dimensions).
A. Gold & R. Fizdale, *Misia: The Life of Misia Sert*, New York, 1980, p. 114 (illustrated).
L. Oakley, *Edouard Vuillard*, New York, 1981, p. 10 (illustrated pl. 7).

A. Georges, *Symbolisme et décor (Vuillard: 1888-1905)*, vol. I, Paris, 1982, pp. 72 & 220 (with incorrect dimensions).

P. Ciaffa, *The Portraits of Edouard Vuillard*, New York, 1985, pp. 255-256 (illustrated fig. 123). E. Daniel, *Vuillard: L'Espace de L'Intimité*, Paris, 1985, pp. 86 & 89 (illustrated fig. 24, n.p.). S. Preston, *Edouard Vuillard*, New York, 1985, p. 70 (illustrated p. 71; with incorrect dimensions). M. Makarius, *Vuillard*, Paris, 1989, pp. 19 & 102 (illustrated p. 22; with incorrect dimensions). E.W. Easton, *The Intimate Interiors of Edouard Vuillard*, exh. cat., Museum of Fine Arts, Houston, 1989, pp. 103, 108-110, 113 & 125 (illustrated fig. 79, p. 102; with incorrect dimensions and medium). A. Dumas & G. Cogeval, *Vuillard*, exh. cat., Musée des Beaux-Arts, Lyon, 1990, p. 76 (illustrated; with incorrect dimensions).

G. Bernier, *La Revue blanche*, Paris, 1991, p. 316 (illustrated p. 68; with incorrect dimensions). G.L. Groom, *Edouard Vuillard: Painter-Decorator, Patrons and Projects, 1892-1912*, New Haven, 1993, p. 94 (illustrated fig. 161, p. 95; with incorrect dimensions).

E.W. Easton, 'Vuillard's photography: Artistry and accident', in *Apollo*, London, June 1994, p. 15 (illustrated fig. 4, p. 11; with incorrect dimensions). A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. I, Paris, 2003, no. VI-34, pp. 476-477 (illustrated p. 476).

Please see accompanying catalogue for essay.



VINCENT VAN GOGH

Portrait de femme: buste, profil gauche

An introduction by Sjraar van Heugten

While living in Nuenen in the South of the Netherlands, Van Gogh considered moving to Antwerp several times. The rural countryside was dear to him, but he sometimes missed the cultural opportunities of the city and hoped to improve his rendering of the human figure at the famous Antwerp academy. He also cherished plans to make a serious income with his art with popular genres such as townscapes and portraits, or even by painting signboards or decorations.

He left for Antwerp on 28 November 1885 and soon after arrival indeed started painting the picturesque monuments of the city and sought out models for making portraits. None of the painted townscapes mentioned in his letters survived, but five portraits out of what must have at least been a group of nine did. Four are currently in the Van Gogh Museum, *Portrait de femme, buste, profil gauche* is the fifth. Art dealers he visited in Antwerp told him that 'women's heads or figures of women are most likely to sell' [Letter no. 548] an advice which Van Gogh mostly followed, painting at least seven portraits of women. These works are Van Gogh's first attempts at real portraiture. In Nuenen, in 1884-1885, he had painted dozens of heads of peasants, but those were studies of their rough physiognomy, rendering a type rather than a characteristic person.

After a visit to the newly opened Rijksmuseum in October 1885 Van Gogh's use of colour had considerably brightened and Rembrandt and Frans Hals were much on his mind. Now another old master which he saw in Antwerp impressed him greatly, Peter Paul Rubens. His influence is very much present in *Portrait de femme*: 'I'm utterly carried away, for instance, by his way of drawing the features in a face with strokes of pure red', he wrote to his brother Theo [Letter no. 547], and the flesh tones in the woman's face are evidence of that admiration. His brush stroke, on the other hand, strongly reveals the influence of Frans Hals' loose and confident manner, which Van Gogh had studied closely. He painted the portrait with broad, quick strokes, and clearly in a single session.

Van Gogh made two portraits of this woman, an en face version which is now lost and the portrait en profil. Van Gogh visited the café chantants in Antwerp and the woman was a dancer and escort in one of those establishments. Van Gogh liked her and hoped that she would pose again for him 'because she has a remarkable head and is lively' [Letter no. 550]. He wanted to express a deeper sentiment in her face and was struck by something she said: 'champagne doesn't cheer me up, it makes me very sad. Then I knew what to do, and I tried to get something voluptuous and sad at the same time.' [Letter no. 550]. This portrait has exactly those qualities. With the slightly parted red lips, the rouge on her face, the luscious black hair with the striking red bow and her full figure the woman has a certain sensuality. But at the same time, even seen from the side, there is an evident weariness in her expression, the signs of a live that was at times harsh and demanding. Compared to his heads of peasants from Nuenen Van Gogh has greatly advanced in his use of colour, which is much bolder, and in the lively expression which he achieves with his vivid brush work. The painting makes it very clear why Van Gogh detested portrait photography, which he felt was 'smooth and cold' and even 'dead' [Letter no. 547]. Painted portraits, on the other hand, came 'from deep in the soul of the painter.' This touching painting is one of the first witnesses of Van Gogh's ability to give depth and personality to a portrait. It is a self-assured step into a genre that was new to him, in which he would reach great heights and influence whole generations of painters in search of an expressive manner.

The first owner of this painting was Van Gogh's close friend Emile Bernard, with whom he exchanged paintings while living in Paris. Like Van Gogh, and even more so, Bernard was interested in the shady aspects of night life. Several of his works show brothel scenes and in 1888 he gave Van Gogh a series of drawings, *Au bordel*, as a present. It is therefore no surprise that he would choose this forceful portrait of a working girl for his own collection.

Footnote:

The letter numbers refer to L. Jansen, H. Luijten & N. Bakker, eds., Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition, vol. III, Drenthe-Paris, 1883-1887, London, 2009. See also the online edition, with more extensive annotation: vangoghletters.org.

Sjraar van Heugten is an independent art historian and former head of collections of the Van Gogh Museum, Amsterdam.





VINCENT VAN GOGH

(1853-1890)

Portrait de femme: buste, profil gauche

oil on canvas 23 % x 19 ¾ in. (60 x 50.2 cm.) Painted in Antwerp in December 1885

£8,000,000-12,000,000 \$10,400,000-15,600,000 €9,200,000-13,800,000

PROVENANCE:

Emile Bernard, Paris, probably a gift from the

Ambroise Vollard, Paris, by whom probably acquired from Mme Bernard, on 15 June 1899. Auguste Bauchy, Livry, by whom acquired from the above.

Justin K. Thannhauser, Berlin & Lucerne, by whom acquired from the above, through Galerie Zak, Paris, on 8 July 1929; his sale, Parke-Bernet Galleries, New York, 12 April 1945, lot 104. Mr & Mrs Alfred Wyler, New York, by 1955. Wildenstein & Co., Inc., New York, on consignment from the above.

Acquired from the above by the present owners, on 8 November 1985.

EXHIBITED:

Paris, Thannhauser Galleries, 1939. Amsterdam, Stedelijk Museum, Vincent van Gogh, July - August 1955, no. 61, n.p. (illustrated n.p.; titled 'Vrouwenportrat (profiel)'). New York, Solomon R. Guggenheim Museum, Van Gogh and Expressionism, July - September 1964, n.p. (with incorrect dimensions). Boston, Museum of Fine Arts, Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, June - August 1992, no. 61, pp. 160-161 (illustrated pl. 141, p. 103; titled 'Young Woman with Red Bow'). Boston, Museum of Fine Arts, Van Gogh Face to Face: The Portraits, July - September 2000, p. 92 (illustrated fig. 79, p. 93; titled 'Young Woman with a Red Bow').

LITERATURE:

G. Coquiot, Vincent van Gogh, Paris, 1923, p. 309 (titled 'Portrait de jeune fille au ruban rouge'; dated 'Paris, March 1886-February 1888').

J.-B. de la Faille, L'Oeuvre de Vincent van Gogh, Catalogue raisonné, vol. I, Paris & Brussels, 1928, no. 207, p. 62 (illustrated vol. II, fig. 207, pl. LV; titled 'Portrait de femme').

J.-B. de la Faille, Vincent van Gogh, London, 1939, no. 223 / F207, p. 179 (illustrated). M.E. Tralbaut, Vincent van Gogh in zijn Antwerpsche Periode, Amsterdam, 1948, no. 29, pp. 201-202 & 284 (illustrated pl. XVII). C. Nordenfalk, The Life and Work of van Gogh, New York, 1953, no. 27, p. 205 (illustrated p. 82; with incorrect provenance).

A. Blunt & P. Pool, Picasso: The Formative Years, A Study of his Sources, New York, 1962, no. 78, n.p. (illustrated n.p.).

A.M. Hammacher, Genius and Disaster: The Ten Creative Years of Vincent van Gogh, New York, 1968, p. 182 (illustrated p. 24).

J. Leymarie, Who was Van Gogh?, Geneva, 1968, pp. 52, 55 & 207 (illustrated p. 53). M.E. Tralbaut, Vincent van Gogh, New York,

1969, p. 171 (illustrated).

J.-B. de la Faille, The Works of Vincent van Gogh: His Paintings and Drawings, Amsterdam, 1970, no. F 207, p. 108 (illustrated; illustrated again p. 146). P. Lecaldano, L'opera pittorica completa di Van Gogh e i suoi nessi grafici, Milan, 1971, no. 235, pp. 107-108 (illustrated p. 107; titled 'Busto di donna (con fiocco rosso nel capelli'). J. Lassaigne, Vincent van Gogh, Milan, 1972,

no. 2, p. 24 (illustrated p. 25).

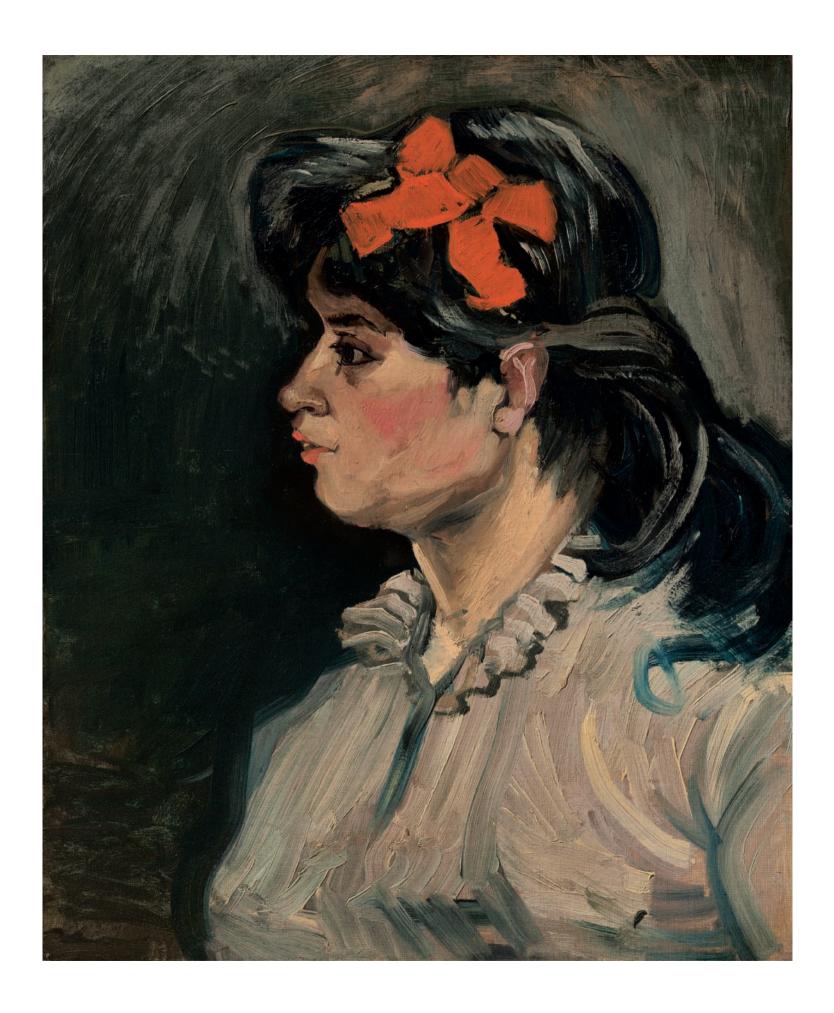
J. Hulsker, The Complete van Gogh: Paintings, Drawings, Sketches, New York, 1977, no. 979, p. 214 (illustrated p. 215 & illustrated again p. 221; titled 'Woman with a Scarlet Bow in Her Hair'). J. Hulsker, Vincent and Theo van Gogh: A Dual Biography, Ann Arbor, 1990, pp. 213-214. I.F. Walther, Vincent van Gogh: The Complete Paintings, vol. I, Etten, April 1881-Paris, February 1888, Cologne, 1993, p. 140 (illustrated p. 141; titled 'Portrait of a Woman with Red Ribbon').

J. Hulsker, The New Complete Van Gogh: Paintings, Drawings, Sketches, Amsterdam, 1996, no. 979, p. 214 (illustrated p. 215 & illustrated again p. 221; titled 'Woman with a Scarlet Bow in Her Hair').

M. Vellekoop & S. van Heugten, Vincent van Gogh Drawings, vol. III, Antwerp & Paris, 1885-1888, Van Gogh Museum, Hampshire, 2001, pp. 59-60 (illustrated fig. 217a, p. 62; titled 'Woman with a red bow in her hair'). D.M. Field, Van Gogh, Fränkisch-Crumbach, 2003, p. 112 (illustrated; detail illustrated p. 113; titled 'Portät einer Frau mit rotem Band'). L. Jansen, H. Luijten & N. Bakker, eds., Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition, vol. III, Drenthe-Paris, 1883-1887, London, 2009, no. 550, p. 332 & no. 551, p. 336 (illustrated fig. 1, p. 332 & illustrated again fig. 7, p. 336; titled 'Woman with a scarlet bow in her hair').

L. Jansen, H. Luijten & N. Bakker, eds., Vincent van Gogh-The Letters, Amsterdam, 2010, Letter 550, note 2; Letter 551, note 8; Letter 640, note 1 (accessible online at http://vangoghletters.org). E. Hendriks & L. van Tilborgh, Vincent van Gogh Paintings, vol. II, Antwerp & Paris, 1885-1888, Van Gogh Museum, Amsterdam, 2011, pp. 162, 168 & 170 (illustrated fig. 46a, p. 170; titled 'Head of a woman with a scarlet bow in her hair'). S. Koldehoff & C. Stolwijk, eds., The Thannhauser Gallery: Marketing Van Gogh, Amsterdam, 2017, no. 68, p. 232 (illustrated p. 233; titled 'Frau mit einer roten Haarschleife'). R. Skea, Vincent's Portraits, Paintings and Drawings by Van Gogh, London, 2018, no. 2, p. 10 (illustrated p. 11; with incorrect provenance).





HENRI MATISSE

(1869-1954)

Nu sur la chaise longue

signed 'H MATISSE' (lower left) oil on canvas 28 ¾ x 36 ¼ in. (73 x 92.1 cm.) Painted in Issy-les-Moulineaux in 1920

£1,500,000-3,000,000 \$1,950,000-3,900,000 €1,800,000-3,450,000

PROVENANCE:

The artist's estate.
The family of the artist, by descent from the above.
Lumley-Cazalet, London, by whom acquired from the above, by October 1985.
Acquavella Galleries, Inc., New York, by whom acquired the above.
Acquired from the above by the present owners, on 28 August 1986.

Wanda de Guébriant has confirmed the authenticity of this work.





PIERRE BONNARD

(1867-1947)

Femme au tub

stamped with signature 'Bonnard' (Lugt 3886; lower right) oil on canvas 51 ¼ x 32 in. (130 x 81 cm.) Painted in 1924

£4,000,000-6,000,000 \$5,200,000-7,800,000 €4,600,000-6,900,000

PROVENANCE:

The artist's estate (no. 247).
Bonnard-Terrasse collection, Paris, by descent from the above.
Wildenstein & Co., Inc., New York, on consignment from the above.
Acquired from the above by the present owners, on 25 August 1986.

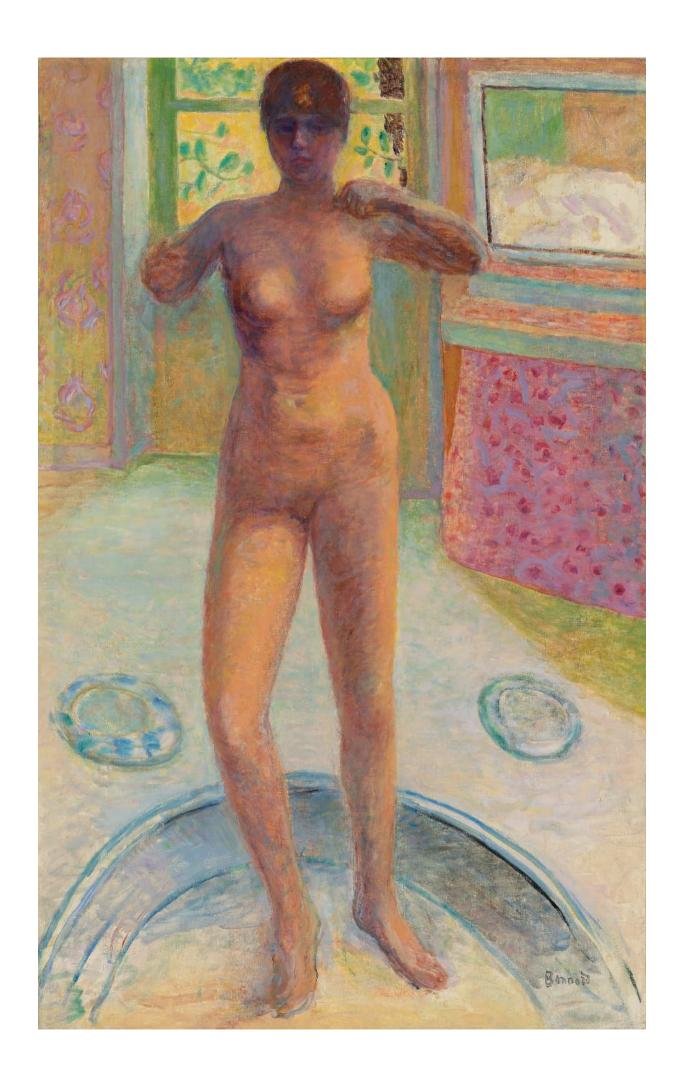
EXHIBITED:

Tokyo, Nihonbashi Takashimaya Art Galleries, Exposition Pierre Bonnard, October - November 1980, no. 51, n.p. (illustrated n.p.; titled 'Nu debout dans le tub' and with incorrect dimensions); this exhibition later travelled to Kobe, Hyogo Prefectural Museum of Art, November - December 1980; Nagoya, Aichi Prefectural Museum of Art, January 1981; and Fukuoka, Fukuoka Municipal Art Museum, January - February 1981. Geneva, Musée Rath, Pierre Bonnard, April -June 1981, no. 52, n.p. (illustrated pl. 52; titled 'Nu debout dans le tub'). New York, Wildenstein & Co., Inc., The Inquiring Eye of Pierre Bonnard, November - December 1981, no. 32, p. 24 (illustrated pl. XVII, p. 65; titled 'Nu debout dans le tub'). Madrid, Fundación March, Bonnard, October 1983 - November 1983, no. 31 (illustrated); this exhibition later travelled to Barcelona, Sala de la Caixa, December 1983 - January 1984. Lausanne, Fondation de l'Hermitage, L'Impressionnisme dans les collections romandes, June - October 1984, no. 121, p. 194 (illustrated; illustrated again n.p.; titled 'Nu debout dans le Tub'. Boston, Museum of Fine Arts, Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, June - August 1992, no. 10, p. 126 (illustrated pl. 147, p. 108; titled 'Standing Nude').

LITERATURE:

R. Cogniat, Bonnard, New York, 1968, p. 25 (illustrated; titled 'The Tub', dated '1920').
J. & H. Dauberville, Bonnard: Catalogue raisonné de l'oeuvre peint, vol. III, 1920-1939, Paris, 1973, no. 1280, p. 233 (illustrated p. 232).
J. Clair, Bonnard, Paris, 1975, n.p. (illustrated n.p.; with incorrect dimensions).
G. Cogeval & I. Cahn, eds., Pierre Bonnard: Painting Arcadia, exh. cat., Musée d'Orsay, Paris, 2015, p. 210 (illustrated fig. 166).





EDGAR DEGAS

(1834-1917)

Danseuse tenant son pied droit dans la main droite

signed, numbered and stamped with the foundry mark' Degas 23/C A.A. HEBRARD CIRE PERDUE' (on the top of the base) bronze with dark brown patina Height: 21 % in. (53 cm.) Original wax model executed circa 1896-1911; this bronze version cast at a later date in an edition of 22, with 20 casts lettered A-T, plus one cast marked 'HER.D' for the Degas heirs and one cast marked 'HER' for the founder Hébrard

£150,000-250,000

\$195,000-325,000 €170,000-287,500

PROVENANCE:

Anonymous sale, Sotheby's, New York, 14 November 1990, lot 352. Acquired at the above sale by Acquavella Galleries, Inc., New York, on behalf of the present owners.

LITERATURE:

J. Rewald, ed., Degas: Works in Sculpture, A Complete Catalogue, New York, 1944, no. LXV, p. 27 (another cast illustrated p. 129). F. Russoli & F. Minervino, L'opera completa di Degas, Milan, 1970, no. S29, p. 141 (wax model illustrated p. 142). C.W. Millard, The Sculpture of Edgar Degas, Princeton, 1976, p. 19 (another cast illustrated). J. Rewald, Degas's Complete Sculpture: Catalogue Raisonné, New Edition, San Francisco, 1990, no. LXV, pp. 168-169 & 203 (another cast illustrated pp. 168-169). S. Campbell, 'Degas: The sculptures, A Catalogue Raisonné', in *Apollo*, vol. CXLII, August 1995, no. 23, p. 22 (another cast illustrated). J.S. Czestochowski & A. Pingeot, Degas Sculptures: Catalogue Raisonné of the Bronzes, Memphis, 2002, no. 23, p. 167 (wax model and other casts illustrated pp. 166-167). S. Campbell, R. Kendall, D. Barbour & S. Sturman, Degas in the Norton Simon Museum, Pasadena, 2009, no. 82, pp. 415 & 417 (wax model illustrated fig. 82b, p. 415; another cast illustrated p. 416; detail of another cast illustrated fig. 82c, p. 417). S. Glover Lindsay, D.S. Barbour & S.G. Sturman, Edgar Degas: Sculpture, Princeton, 2010, no. 40, pp. 242-245 (wax model and other casts illustrated pp. 242-244).

Please see accompanying catalogue for essay.



PIERRE BONNARD

(1867-1947)

Jeune femme à la toque noire (étude)

stamped with signature 'Bonnard' (Lugt 3886; lower right) oil on canvas 21 ½ x 18 ½ in. (54.5 x 46.2 cm.) Painted *circa* 1917

£150,000-300,000 \$200,000-390,000 €180,000-345,000

PROVENANCE:

The artist's estate. Waddington Galleries, Ltd., London, by whom acquired in 1983. Acquired from the above by the present owners, on 9 August 1985.

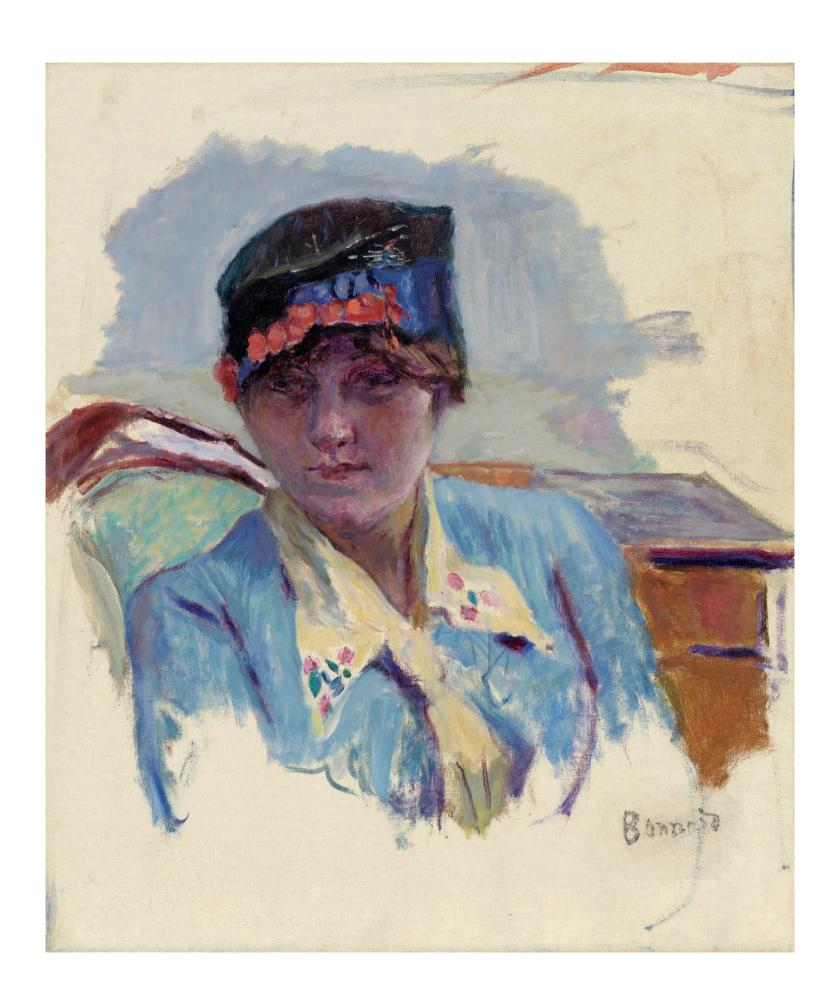
EXHIBITED:

London, Waddington Galleries, Ltd., *Groups VII*, January 1984, no. 7, p. 74 (illustrated p. 27).

LITERATURE:

J. & H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, vol. IV, 1940-1947 et supplément 1887-1939, Paris, 1974, no. 02120, p. 386 (illustrated).





EDOUARD VUILLARD

(1868-1940)

Intérieur, la dame en noir

signed 'E Vuillard' (lower right) oil on board 28 ¾ x 24 ¼ in. (73 x 61.7 cm.) Painted *circa* 1904

£600,000-900,000 \$780,000-1,170,000 €690,000-1,035,000

PROVENANCE:

Galerie Bernheim-Jeune, Paris (no. 13573), by whom acquired directly from the artist, on 16 March 1904.

Albert Bernier, Paris, by 1906; his sale, Hôtel Drouot, Paris, 23 November 1910, lot 55. Emile Bernheim, Paris, by whom acquired at the above sale.

Galerie Bernheim-Jeune, Paris (no. 23485), by whom acquired on 6 July 1923.

Henri Canonne, Paris; his sale, Hôtel Drouot, Paris, 28 May 1930, lot 63.

Edouard Jonas, Paris, by whom acquired at the above sale.

Joseph Stransky, New York, by 1931.

Wildenstein & Co., Inc., New York, on consignment from the above, by 1936.

Herman Shulman, New York, by whom acquired from the above, on 23 July 1943.

D.L. Podell, United States.

Private collection, United States.

The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London, by 1983.

Acquired from the above by the present owners, on 11 June 1985.

EXHIBITED:

Worcester, Massachusetts, Worcester Art Museum, Loan Exhibitions at the Inauguration of the New Museum Building, The Stransky Collection of Modern Art, January 1933 - June 1934.

Boston, Museum of Fine Arts, *Independent Painters* of *Nineteenth Century Paris*, March - April 1935, no. 62, p. 37 (titled 'Le Salon Hessel, rue de Rivoli', dated '1901' and with incorrect medium).

Springfield, Massachusetts, Museum of Fine Arts, French Painting: Cézanne to the Present, December 1935 - January 1936, no. 55, n.p. (titled 'Le Salon Hessel, Rue de Rivoli').

London, Wildenstein & Co., Ltd., 'Collection of a Collector': Modern French Paintings from Ingres to Matisse, The Private Collection of the Late Josef Stransky, July 1936, no. 26, n.p. (titled 'Le Salon Hessel, Rue de Rivoli'; dated '1901' and with incorrect medium).

Chicago, The Art Institute, Loan Exhibition of Paintings and Prints by Pierre Bonnard and Édouard Vuillard, December 1938 - January 1939, no. 31, n.p. (titled 'The Drawing-Room of M. Hessel, Rue de Rivoli' and dated '1901').

Washington, D.C., Phillips Memorial Art Gallery, Paintings by Edouard Vuillard, January - February 1939, no. 13 (titled 'The Drawing Room of M. Hessel, Rue di Rivoli' and dated '1901').

New York, The Museum of Modern Art, *Modern Masters: From European and American Collections*, 1940, no. 15, p. 24 (titled 'The Drawing Room of M. Hessel, Rue di Rivoli'; dated '1901' and with incorrect medium).

Worcester, Massachusetts, Art Museum, *The Art of the Third Republic: French Painting 1870-1940*, February - March 1941, no. 22, n.p. (illustrated n.p.; titled 'Salon Hessel, Rue de Rivoli', dated '1901' and with incorrect medium).

New York, The Museum of Modern Art, Art in Progress: A Survey Prepared for the Fifteenth Anniversary of the Museum of Modern Art, May October 1944, p. 224 (illustrated p. 34; titled 'The Hessel Salon, rue de Rivoli', dated '1901'). London, The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), Important XIX & XX Century Works of Art, November - December 1983, no. 19, p. 48 (illustrated p. 49; titled 'Le Salon Hessel, Rue de Rivoli', dated '1901').

Boston, Museum of Fine Arts, *Prized Possessions:* European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston, June - August 1992, no. 157, p. 219 (illustrated pl. 148, p. 109; titled 'The Hessel Salon, rue de Rivoli').

LITERATURE: A. Alexandre, 'La Collection Canonne: Une histoire

en action de l'Impressionnisme et de ses suites', in Renaissance de l'art, vol. 13, no. 4, Paris, April 1930, p. 88 (illustrated; titled 'Chez Madame H...'). R. Flint, 'The Private Collection of Josef Stansky'. in The Art News Supplement 24, no. 33, New York, 16 May 1931, p. 87 (illustrated p. 115). The Art News, New York, 7 January 1933 (illustrated; titled 'Le salon Hessel, rue de Rivoli'). C. Roger-Marx, Vuillard et son temps, Paris, 1946, p. 94 (titled 'Salon de la rue de Rivoli'). D. Sutton, 'Round the Galleries: Visual Delights', in Apollo, no. 262, London, December 1983, p. 520 (illustrated fig. 5, p. 521; titled 'Le Salon Hessel, Rue de Rivoli' and dated '1901'). B. Thomson, *Vuillard*, Oxford, 1988, pp. 69 & 130 (illustrated fig. 57, p. 71; titled 'Mme Hessel dans le petit salon, rue de Rivoli'). G.L. Groom, Edouard Vuillard, Painter-Decorator: Patrons and Projects, 1892-1912, New Haven, 1993, p. 148 (illustrated fig. 232, p. 149; titled 'Lucie

Please see accompanying catalogue for essay.

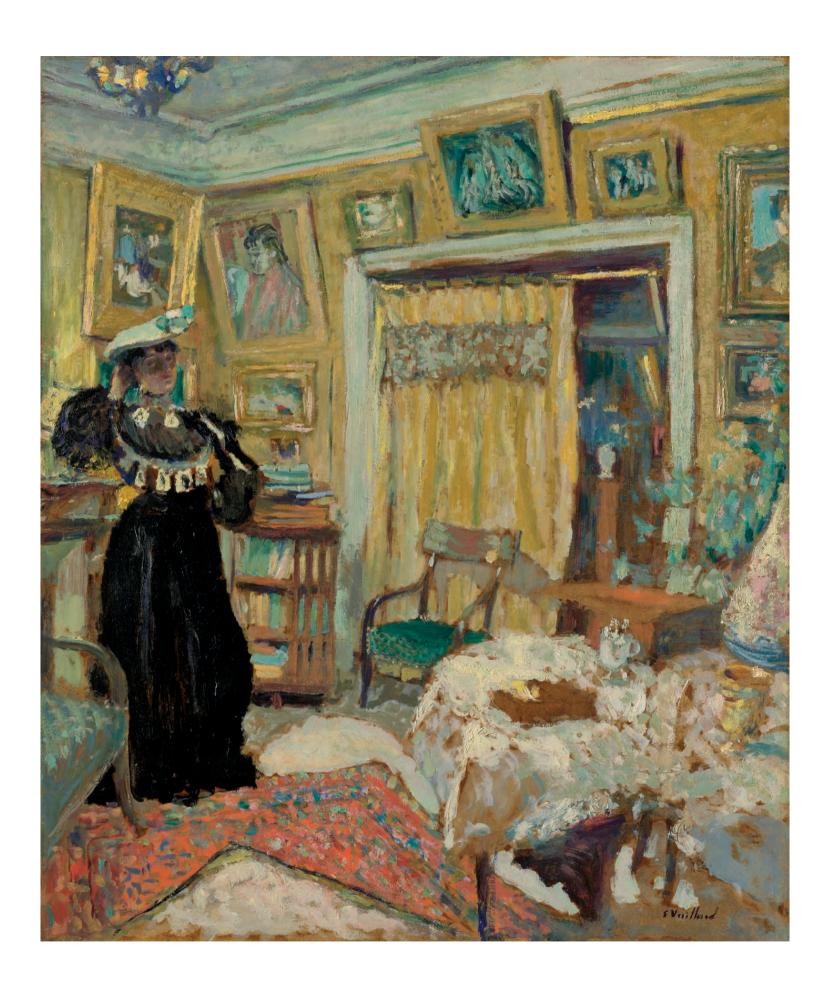
Paintings and Pastels, vol. II, Paris, 2003, no. VII-

Hessel, in the Small Salon, rue de Rivoli').

Inexhaustible Glance, Critical Catalogue of

A. Salomon & G. Cogeval, Vuillard: The

333, p. 705 (illustrated).



HENRI MATISSE

(1869-1954)

Nu demi couché

signed 'Henri. Matisse' (lower left) oil on canvas $28\% \times 36\%$ in. (73.5 x 93 cm.) Painted in 1918

£1,500,000-3,000,000 \$1,950,000-3,900,000 €1,800,000-3,450,000

PROVENANCE:

Paul Guillaume, Paris, by January 1929.
Valentine Gallery (Valentine Dudensing),
New York, by whom acquired from the above.
Walter P. Chrysler, Jr., New York, by whom
acquired from the above, on 19 March 1938.
John Levy Galleries, New York, by 1949.
M. Knoedler & Co., Inc., New York (no. A4253), by
whom acquired from the above, on 7 October 1949.
Stanley N. Barbee, Beverly Hills, by whom
acquired from the above, on 1 December 1951;
sale, Parke-Bernet, Inc., New York, 10 January
1952, lot 94.

Stephen Hahn, New York, by 1980. Acquired from the above by the present owners, on 9 January 1986.

EXHIBITED:

Paris, Galerie Editions Bonaparte, *Panorama de l'Art Contemporain*, January - February 1929, no. 30, p. 8 (titled 'Peinture').

New York, Valentine Gallery, *15 Selected Paintings by French XXth Century Masters*, January 1938, no. 5, n.p. (titled 'Nu' and dated '1917').

Chicago, The Arts Club, *An Exhibition of Paintings by Henri Matisse*, March - April 1939, no. 7, n.p. (titled 'Reclining Nude' and dated '1917').

Richmond, Virginia Museum of Fine Arts, *The Collection of Walter P. Chrysler, Jr.*, January - March 1941, no. 122, p. 74 (illustrated n.p.; titled 'Nu'and dated '1917-1918'); this exhibition later travelled to Philadelphia, Museum of Art, March - May 1941.

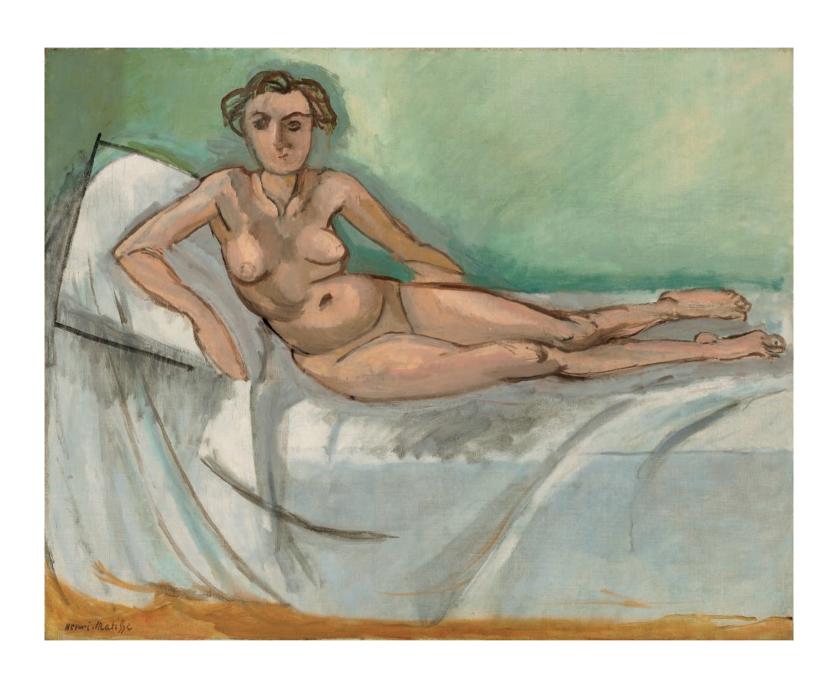
LITERATURE:

'Les Expositions', in *L'Art Vivant*, Paris, 15 February 1929 (illustrated; titled 'Nu').
A. Bertram, *The World's Masters: Henri Matisse*, London, 1930, pl. 10 (illustrated; dated '1919'). *American Art News*, New York, 8 January 1938 (illustrated).
G.-P. & M. Dauberville, *Matisse*, vol. I, Paris, 1995, no. 243, p. 676 (illustrated).

Wanda de Guébriant has confirmed the authenticity of this work.

We would like to thank Julia May Boddewyn for her assistance researching the provenance of this work.





KEES VAN DONGEN

(1877-1968)

Madame veuve rose

signed 'Van Dongen.' (lower left); titled 'Mme Vve Rose' (on the reverse) oil on canvas $39\,\%$ x 32 in. ($100.6\,x\,81.2\,cm.$) Painted $circa\,1911$; the background reworked $circa\,1942$

£800,000-1,200,000

\$1,040,000-1,560,000 €920,000-1,380,000

PROVENANCE:

Maurice Kotler, Paris, by 1969. Anonymous sale, Sotheby's, London, 25 March 1986, lot 23. Acquired at the above sale by Thomas Gibson Fine Art, Ltd., London, on behalf of the present owners.

EXHIBITED:

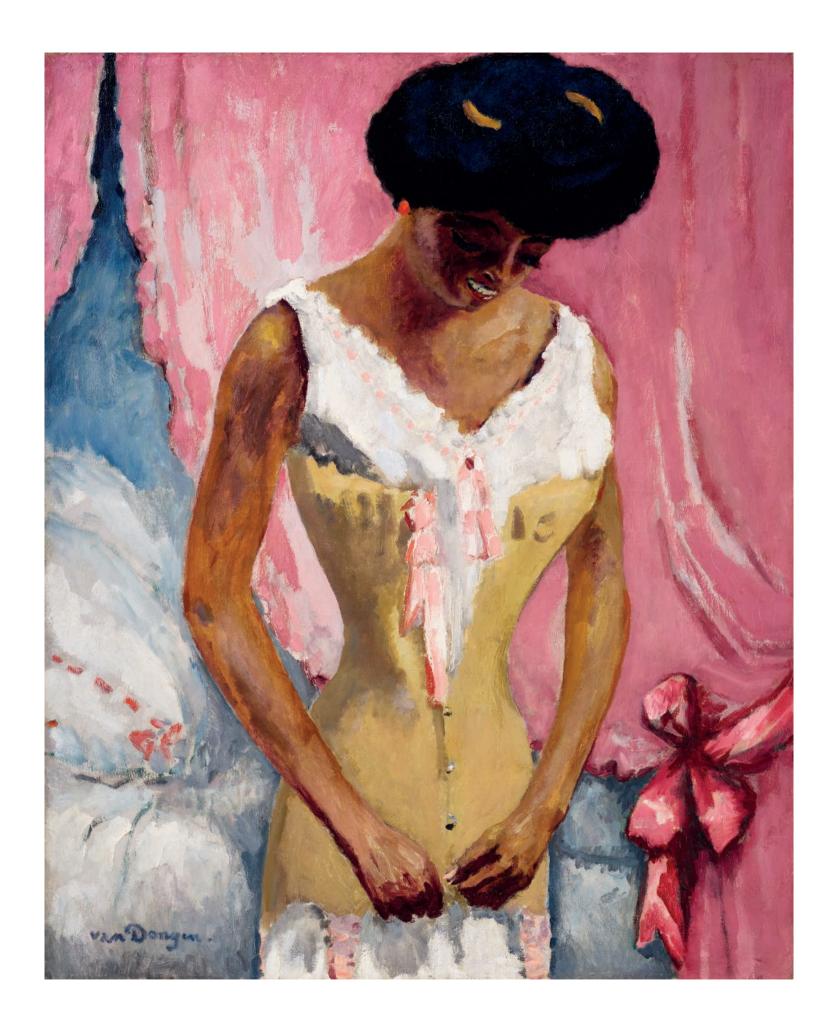
Paris, Galerie Bernheim-Jeune, Exposition Van Dongen, June 1911, no. 35, n.p.
Amsterdam, Vereeniging van Beeldende Kunstenaars, De Onafhankelijken, 3de Internationale, May - June 1914, no. 98, p. 11 (illustrated n.p.).
Marseille, Musée Cantini, Hommage à Van Dongen, June - September 1969, no. 30, n.p. (detail illustrated n.p.; dated '1908').

LITERATURE:

W. Steenhoff, 'Tentoonstellingen St. Lucas en de Onafhankelijken', in *De Amsterdammer* weekblad voor Nederland, no. 1927, 31 May 1914, p. 6 (illustrated). D.E. Gordon, *Modern Art Exhibitions*, 1900-1916, vol. I, Munich, 1974, no. 1716, p. 302 (illustrated).

This work will be included in the forthcoming *Van Dongen Digital Catalogue Raisonné*, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.





MAURICE UTRILLO

(1883-1955)

Vieilles maisons

signed 'Maurice Utrillo. V.' (lower left); inscribed 'Sannois. 164' (on the reverse) oil on board 19~% x 28~% in. (49~x~72.5~cm.) Painted in Sannois *circa* 1912-1914

£200,000-300,000 \$260,000-390,000

€230,000-345,000

PROVENANCE:

Galerie Barbazanges, Paris, by 1925. Brochier collection, Lyon, by 1959, and thence by descent; sale, Christie's, London, 3 December 1984, lot 16. Perls Galleries, New York, by whom acquired at the above sale. Stephen Hahn, New York. Acquired from the above by the present owners, on 11 June 1985.

EXHIBITED:

Paris, Galerie Barbazanges, *Exposition d'oeuvres anciennes de Maurice Utrillo*, January 1925, no. 24, n.p. (titled 'Sannois, rue Carnot').

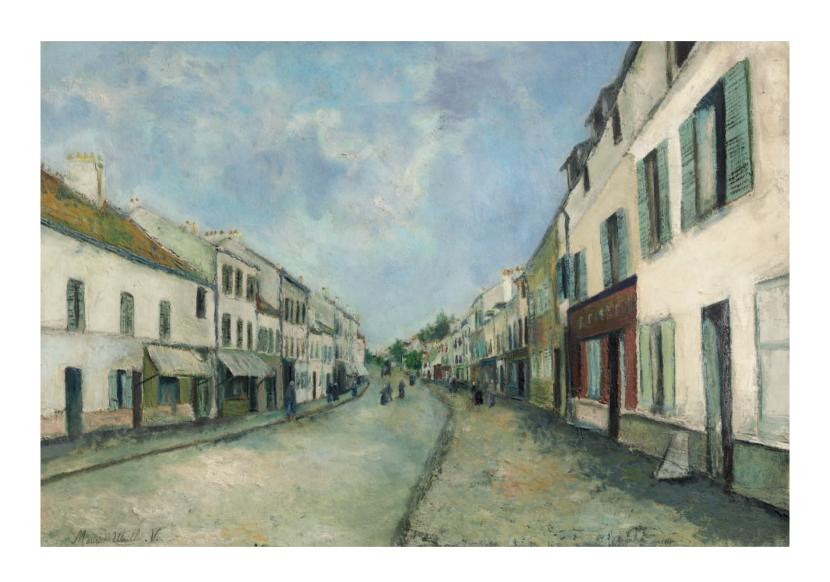
LITERATURE:

P. Pétridès, *L'oeuvre complet de Maurice Utrillo*, vol. I, Paris, 1959, no. 267, p. 324 (illustrated p. 325; titled 'Rue à Sannois').

J. Fabris & C. Paillier, *L'oeuvre complet de Maurice Utrillo*, vol. I, Paris, 2009, no. 390, p. 631 (illustrated p. 461; titled '*La rue de Paris* à *Sannois (Val-d'Oise)*').

Le Comité Utrillo has confirmed the authenticity of this work.





24

EDGAR DEGAS

(1834-1917)

Danseuses dans une salle d'exercice (Trois Danseuses)

signed 'Degas' (lower centre) oil on canvas 10 % x 9 in. (27.5 x 22.7 cm.) Painted in 1873

£800,000-1,200,000 \$1,040,000-1,560,000 €920,000-1,380,000

PROVENANCE:

Henri Rouart, Paris; his estate sale, Galerie Manzi-Joyant, Paris, 9-11 December 1912, lot 179. Comtesse Martine de Béhague, Paris, by 1936. Marquis Hubert de Ganay, Paris, by descent from the above.

Comte Michel de Ganay, Buenos Aires, by descent from the above, and thence by descent to the current owners.

EXHIBITED:

London, New Burlington Galleries, *Masters of French 19th Century Painting*, October 1936, no. 66, p. 33.

Paris, Orangerie des Tuileries, *Edgar Degas*, March - April 1937, no. 24, p. 33 (illustrated pl. XVI; dated' *circa* 1875-1877').

Paris, Palais National des arts, *Chefs-d'oeuvre de l'Art Français*, 1937, no. 305, n.p. (dated' *circa* 1875-1877').

Paris, Galerie André Weil, *Degas, Peintre du mouvement*, June 1939, no. 2, p. 11.
Paris, Galerie Charpentier, *Danse et divertissements*, 1948 - 1949, no. 46, n.p.
Paris, Galerie Schmit, *Degas*, May - June 1975 (ex. cat.).

LITERATURE:

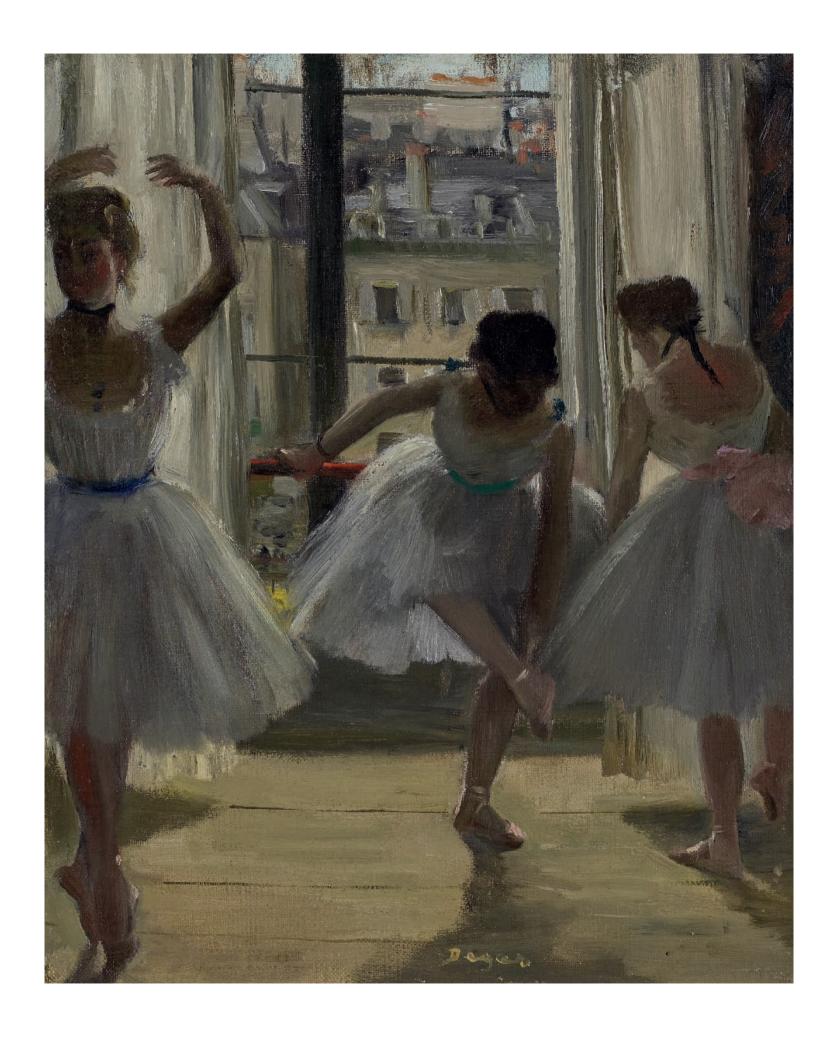
A. Alexandre, 'La Collection de M. Henri Rouart', in *Les Arts*, Paris, London, Berlin & New York, no. 5, June 1902, p. 6 (illustrated; titled 'Exercices de Danse').

G. Geffroy, 'Degas', in *L'Art et les Artistes*, vol. VII, Paris, April-September 1908, p. 22 (illustrated; with incorrect medium).

A. Alexandre, *La Collection Henri Rouart*, Paris, 1912, p. 89 (illustrated n.p.).

P. Lafond, *Degas*, vol.II, Paris, 1919, p. 29. J. Meier-Graefe, *Degas*, London, 1923, pl. XLIX (illustrated; dated '*circa* 1878').

A. Alexandre, 'Degas, Nouveaux aperçus', in *L'Art et Les Artistes*, vol. XXIX, no. 154, Paris, February 1935, p. 167 (illustrated; with incorrect medium). P.A. Lemoisne, *Degas et son oeuvre*, vol. II, Paris, 1946, no. 324, p. 166 (illustrated p. 167). R. Pickvance, 'Degas's Dancers: 1872-6', in *Burlington Magazine*, vol. 105, no. 723, London, June 1963, p. 259.





Edgar Degas, École de danse, 1873. National Gallery of Art, Washington, D.C.

trio of ballet dancers, each adorned in diaphanous white muslin tutus with jewel-coloured sashes, are silently immersed in a variety of activities as they rehearse their steps, illuminated by the pale Parisian light that floods through the expansive windows behind them. Among the very first depictions of dancers that Edgar Degas created, Danseuses dans une salle d'exercice (Trois Danseuses), painted in 1873, introduces the themes and motifs that would preoccupy the artist for the rest of his life: the dancer and the rehearsal studio, movement and light, artifice and spontaneity. Using lavish brushstrokes of thick oil paint, Degas has revelled in portraying the gossamer fabric of the dresses and the curtains behind, subtly accentuating the play of light and shadow that dominates this masterfully composed scene. Set against the instantly recognisable grey roofs of Paris's iconic skyline, this is a painting that not only encapsulates Degas' oeuvre, but, with its radical subject matter, execution, embrace of modernity and the city itself, it embodies Impressionism as a whole.

The theme of the dancers had entered Degas' work almost incidentally. A frequent attendee of the Paris Opéra, at the very beginning of the 1870s Degas had painted a group of works that captured the ballet from the audience, depicting, with radically cropped compositions, the orchestra and dancer-filled stage beyond (Lemoisne nos. 186, 294 & 295). Soon however, he turned away from these performances and the grand spectacle of the ballet, and began capturing the dancers by day, behind the scenes in the rehearsal studios of the Opéra. Along with *Le Foyer* (Lemoisne no. 297; The Metropolitan Museum of Art, New York) and *Le Foyer de la Danse a l'Opéra de la rue Le Peletier* (Lemoisne no. 298; Musée d'Orsay, Paris), *Danseuses dans une salle d'exercice* ranks among the earliest depictions of this newly discovered backstage realm; a place which offered Degas numerous figures in myriad poses, both balletic as the dancers rehearsed their steps, and at ease, as they stretched, rested or adjusted their costumes.





Edgar Degas, Danceuse posant chez un photographe, 1875. Pushkin Fine Art Museum, Moscow.

'They call me the painter of dancers, not understanding that for me the dance is a pretext for...rendering movement.'

-EDGAR DEGAS

The world into which Degas gives us a glimpse in Danseuses dans une salle d'exercice and these early dancer works was not however painted from life but was more likely composed in his studio. While later in his career, Degas was able, thanks to the privileged status of his friends, to roam the maze of corridors, stage wings and dressing roams of the Paris Opéra, at this time he didn't enjoy this unrestricted access. He must have visited the rehearsal rooms, yet, as his letters to his friend, the collector, Albert Hecht requesting, 'a pass for the day of the dance examination' (Degas, quoted in J. Sutherland Boggs, Degas, exh. cat., Galeries Nationales du Grand Palais, Paris, 1988, p. 175) show, he did not compose his scenes in situ. Instead, it is likely that the dancers came to his studio and posed for him, with Degas making endless drawings and studies which he would then transpose in various iterations into his paintings. That the present work introduces many of these essential and defining poses is testament to its significance within Degas' oeuvre. The figure on the left stands in Fifth position, or bras en couronne, a pose that is seen time and time again in Degas' dancer scenes. Indeed, this figure, and her companion who stands with her back to the viewer, are witnessed again in another important painting of this early period: École de danse of 1873 (Lemoisne no. 398; The Corcoran Gallery of Art, Washington, D.C.).

With its radical, tightly cropped composition and the striking contrasts of light and shadow, Danseuses dans une salle d'exercice has a photographic quality, appearing as a snapshot of time, an image of frozen movement. A new phenomenon of this period, photography would become an abiding interest in Degas' art as his career progressed. Indeed, in the present work, Degas has utilised a photographic technique known as contre-jour, in which the camera is pointed directly into a light source, casting the scene's protagonists into dramatic shadow (R. Pickvance, 'Degas's Dancers', The Burlington Magazine, vol. 105, no. 723, June 1963, p. 259). This was a compositional device Degas had used in a number of portraits of this period (Lemoisne nos. 303 & 385), as well as a related work, Danseuse posant chez un photographe (Lemoisne no. 447; Pushkin Fine Art Museum, Moscow). By posing his three ballet dancers in front of the expansive window in the present work, Degas has created myriad contrasts of light and dark. While the figures' heads are thrown into shadow, the layers of diaphanous fabric of their tutus are illuminated, lending these dancers a magical, dreamy quality at odds with the banality of their rehearsal. While none of the dancers are performing on stage, this scene is far from a spontaneous depiction of figures at ease. Indeed, it is, like the ballet itself, a work of carefully constructed artifice that creates a beautiful, artistic illusion.



Edgar Degas, La Répétition au foyer de la danse, 1875. Phillips Collection, Washington, D.C.

'After a great many essays and experiments and trial shoots in all directions, he has fallen in love with modern life, and out of all the subjects of modern life he has chosen washerwomen and ballet dancers... It is a world of pink and white, of female flesh in lawn and gauze, the most delightful of pretexts for using pale, soft tints.'

-EDMOND DE GONCOURT

A testament to its importance within Degas' oeuvre, this work was first held in the collection of Henri Rouart, the close friend and patron of the artist. An ardent collector, Rouart amassed a notable collection of late 19th and early 20th Century art that included Delacroix, Courbet, Manet, Cézanne, and of course, Degas. Following Rouart's estate sale in 1912, Danseuses dans une salle d'exercice was acquired by the Comtesse Martine de Béhague, an eccentric heiress who, at the turn of the century, amassed an expansive collection that ranged from Medieval objects to Impressionist art, all of which she assembled in her opulent Paris home, the Hotel Béhague, now the Romanian embassy. Known for sailing her yacht, the Nirvana, in the Mediterranean in search of works of art, she left her collection to her nephew, Hubert de Ganay, and this work has remained in the same family until the present day.



P. Dagnan-Bouveret, *Portrait of Comtesse Martine de Béhague*, Ganay collection, France.



AN ADVENTUROUS SPIRIT

MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION, SOLD TO BENEFIT A CHARITABLE FOUNDATION

Christie's is honoured to be entrusted with the following selection of artworks from an important private collection, sold to benefit a charitable foundation. Featuring masterpieces by some of the leading artists of the late Nineteenth Century, including Paul Signac, Gustave Caillebotte and Edouard Vuillard, this outstanding group of paintings has been assembled and shaped by a distinct curatorial vision over the course of two decades. Each work was chosen with considerable care and with a grand design in mind, selected for their ability to sit alongside the eclectic array of paintings, drawings, sculpture, decorative arts and exemplary pieces of Twentieth Century Design that graced the collector's home. These were spaces of wonderful contrasts, filled with refined objects that caught the eye and the imagination, in which every element reflected the creative joy of collecting and connoisseurship which inspired their owner.

Considered together, the following five works eloquently convey a sense of the disparate styles of painting that emerged in Paris over the course of the final two decades of the Nineteenth Century. From the vigorous, Impressionist brushwork of Caillebotte's *Chemin montant*, to the extreme precision of Signac's pointillist masterpiece *Le Port au soleil couchant, Opus 236 (Saint-Tropez)*, and the bold, Japanese-inspired, flat planes of colour that make-up Félix Vallotton's *En promenade*, these works play and experiment with the effects of colour and line on the imagination in startlingly different ways. Both Eduard Vuillard and Giovanni Boldini, meanwhile, take the glittering social networks in which they mixed as their subjects, portraying glamorous women both at leisure and on display. Most importantly though, each of these paintings represents an artist at the height of their creativity, as they boldly ventured forth with their unique painterly vision.

FÉLIX VALLOTTON

En promenade

An introduction by Ann Dumas

En promenade is an outstanding example of a small group of Parisian street scenes that Vallotton painted in the mid-1890s. From the point of view of a passerby, we observe the stately progression of a group of welldressed Parisians along an empty street. The little girl in green who breaks free of the group introduces the light and humorous touch that we find in Bonnard's contemporary suite of lithographs depicting Paris street life, Quelques aspects de la vie de Paris. The child's foot that wittily echoes the principal woman's tiny black-gloved hand is typical of Vallotton's gift for the telling detail and brings to mind the man's rapacious hand in his celebrated woodcut L'Argent of 1897-98.

Vallotton had arrived in Paris from his native Switzerland in 1882, aged sixteen. The crisp realism of his earliest work displays a precocious talent and by the 1890s he became part of the Nabi group of artists led by Bonnard and Vuillard and the circle of avant-garde writers and artists around the influential journal La Revue blanche. As an acute observer of urban life, Vallotton, like his Nabi comrades, was an heir to the Baudelarian flâneur, the engaged yet detached onlooker who could capture that particular quality of 'modernity' life on the Paris street, a subject he had already explored in a suite of zincographs, Paris intense, published in 1894.

The assertive sense of design that he achieves in *En promenade* has much in common with the printmaking for which he is celebrated. The way he divides the space is reminiscent of the composition of the woodcuts, a block of dark against a block of light, while the cropping, strongly defined contours and flat, opaque colours reveal the influence of the Japanese prints that he and other Nabi artists admired. Unlike the flux of the Impressionists' Parisian scenes, Vallotton's composition is detached and stylised. From an everyday, passing moment, he distils an indelible and utterly compelling vignette of modern life in fin-de-siècle Paris.

Ann Dumas, Curator, Royal Academy of Arts, London.





° 25

FÉLIX VALLOTTON

(1865-1925)

En promenade

signed 'F. VALLOTTON' (lower right) oil on board $12\ \%\ x\ 17\ \%$ in. (32.5 x 45 cm.) Painted circa 1895

£1,200,000-1,600,000 \$1,560,000-2,080,000 €1,400,000-1,840,000

PROVENANCE:

Jos Hessel, Paris, by whom probably acquired directly from the artist, by 1897, until at least 1933. Carroll Carstairs Gallery, New York. Stewart Rhinelaender, New York. Private collection, Europe; sale, Christie's, London, 6 February 2006, lot 53. Acquired at the above sale.

EXHIBITED:

(Possibly) Paris, Hôtel Bing, Salon de L'Art nouveau, February 1896, no. 694 (titled 'Coin de rue à Paris').
Paris, Musée des Arts Décoratifs, Le décor de la vie sous la IIIe République, de 1870 à 1900, April -July 1933, no. 330, p. 41 (dated '1896').

LITERATURE:

T. Bernard, 'Jos Hessel', in La Renaissance, vol. 13, no. 1, Paris, January 1930, p. 40 (illustrated). F. Vallotton, Livre de Raison, no. 258 (titled 'Une rue. peinture') or no. 260 (titled 'Une rue [peinture]'); reproduced in H. Hahnloser-Bühler, Felix Vallotton et ses amis, Paris, 1936, p. 281. R. Koella, Das Bild der Landschaft im Schaffen von Félix Vallotton: Wesen, Bedeutung, Entwicklung, Zurich, 1969, p. 100. M. Ducrey & K. Poletti, Félix Vallotton, 1865-1925, L'oeuvre peint, vol. I, Le peintre, Lausanne, 2005, fig. 169, p. 168 (illustrated). M. Ducrey & K. Poletti, Félix Vallotton, 1865-1925, L'oeuvre peint, vol. II, Catalogue raisonné, Première partie: 1878-1909, Lausanne, 2005, no. 187, p. 101 (illustrated).

This painting has been requested for the forthcoming *Félix Vallotton* exhibition to be held at The Royal Academy, London and The Metropolitan Museum of Art. New York in 2019.





Félix Vallotton, Scène de rue, circa 1895. Private collection.

Painted in 1895, *En promenade* forms part of a small series of colourful works created by Félix Vallotton examining the hustle and bustle of life on the streets of fin-de-siècle Paris. The artist was fascinated by the psychology of the crowd, the dynamic movements of people as they milled along the streets of the metropolis, and the seemingly endless array of connections and unconscious interactions which occurred in the grand boulevards and thoroughfares of the French capital. The theme provided Vallotton with almost continuous inspiration over the course of the last decade of the nineteenth century, emerging in his drawings, sketches, prints and paintings as lively, sometimes frantic, crowd scenes, or as highly focused spotlights on individual characters as they make their way through the city. Revelling in the myriad of interactions possible in the bustling streets, the fleeting moments and the passing glances that can occur between strangers, the sense that everyone is living their lives completely independently from one another and yet sharing the same space for a fleeting moment, Vallotton eloquently conveys an impression of the sensory delights of the Paris for the watchful flâneur.

Vallotton's deep-seated interest in the comings and goings of the street truly blossomed in 1895 when he received a commission from the bibliophile, writer, publisher and journalist, Octave Uzanne, to illustrate the anthology *Badauderies parisiennes - Les rassemblements, physiologies de la rue*. Drawing inspiration from his own strolls through the capital's Latin Quarter, where he was living at the time, Vallotton created thirty illustrations for the publication in which an array of characters traverse the boulevards, pushing their way through crowds in the rain, or stopping for a moment, their attention captured by the antics of a street performer. Creating overlapping, interweaving patterns of people, Vallotton imbues each of the images for the book with a sense of the constantly changing character of the streets, as people flow through the city, intermingling for a split second before carrying on their way. Each of the relief prints was accompanied by a short story or narrative vignette, from authors including Félix Fénéon, Paul Adam, Tristan Bernard, Thadée Natanson and Victor Barrucand, each of whom were asked to respond directly to Vallotton's illustrations.



Félix Vallotton, Scène de rue à Paris, circa 1897. The Metropolitan Museum of Art, New York.

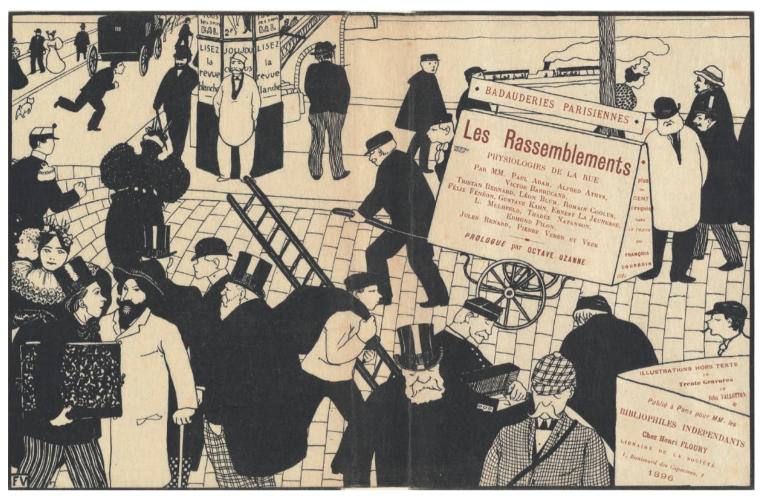
In *En promenade*, the apparent spontaneity of the figures' poses lends the scene a 'snap-shot' effect, as if it has been captured in an instant by a camera, catching the idiosyncratic movements of the crowd while they remain oblivious to the artist's watchful gaze. The young girl in the mint dress is shown mid-stride, her leg frozen at a forty-five-degree angle as she dashes along the pathway, while the woman in the deep green shawl turns away from her companion, her attention caught by the child as she passes by. The blonde woman in the magenta cape and hat, meanwhile, keeps eye contact with the woman opposite her, oblivious to everything else going on around her. Her raised hand suggests she is in the middle of telling a story, the flow of the tale causing her to gesture unconsciously as she remains completely absorbed in the act of story telling. With these divergent sightlines, Vallotton generates a sense of the dynamism of the crowd, as people's paths overlap and cut across one another, causing disparate groups to form, converge and disperse as they stream along the pathway.

Like most of his fellow Nabi artists, the development of the hand-held Kodak camera in the 1890s led Vallotton to experiment increasingly with the photographic image, exploring the technology's potential to record fleeting moments observed by chance, which could then be studied at length in the studio. Most importantly, the camera opened the artist's eye to new ways of observing the world - Vallotton's photographs were often framed in highly particular ways, capturing scenes from unusual viewpoints and employing a sharp cropping technique to create a sense of movement beyond the edge of the image. In En promenade, this effect is heightened by the asymmetric arrangement of the composition and the placement of the figures to the extreme left of the painting. Huddled tightly together in a condensed space, the group of figures suggests the press of the crowd, the polite asides as one guickly brushes past a fellow stroller, that are the frequent experience of the individual in the city. At the same time, a large portion of the street remains completely empty, with only the young girl running along the path suggesting that this is a temporary occurrence, which will change at any moment and become filled with people.



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 $F\'elix \ Vallotton, book jacket for \textit{Badauderies parisiennes - Les Rassemblements}, \textit{physiologies de la rue}, 1896. \ National Gallery of Art, Washington, D.C.$

'I don't believe that art ever takes new directions, its goals are perpetual, immutable, and have been so forever.'

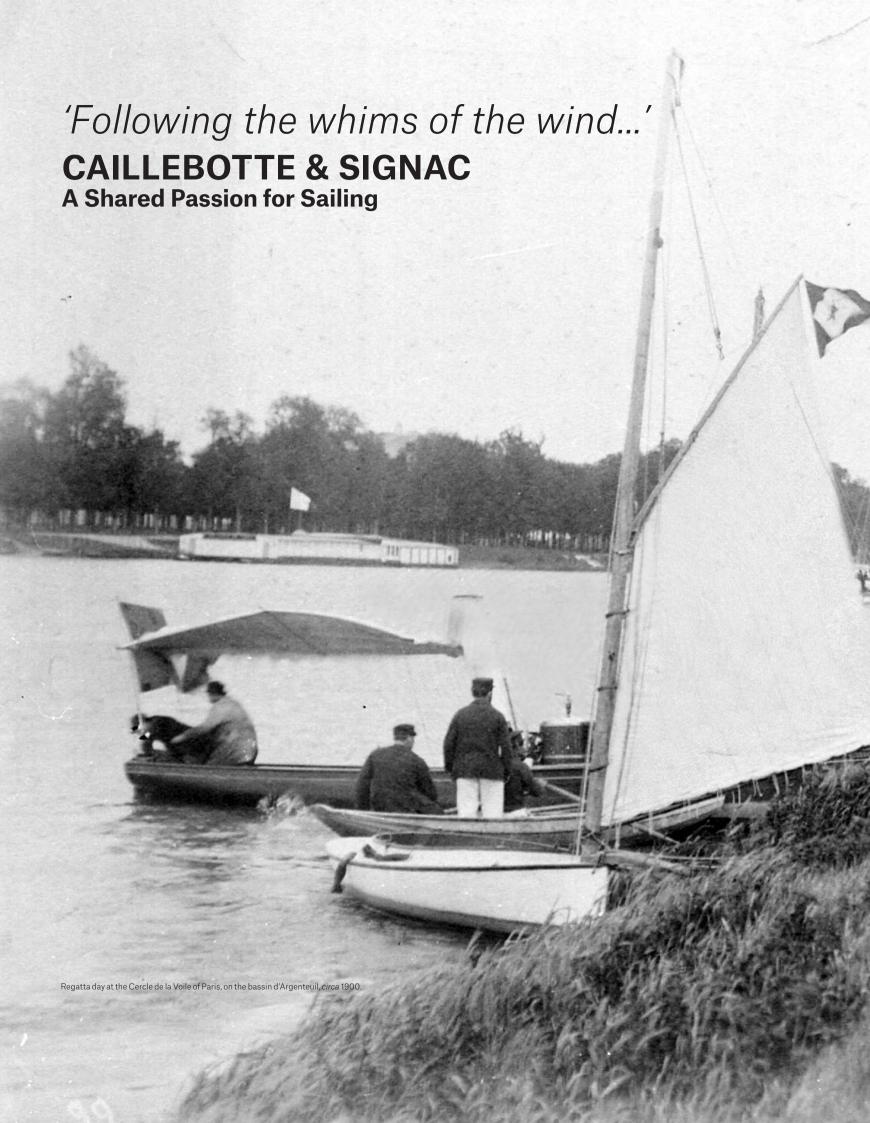
-FÉLIX VALLOTTON



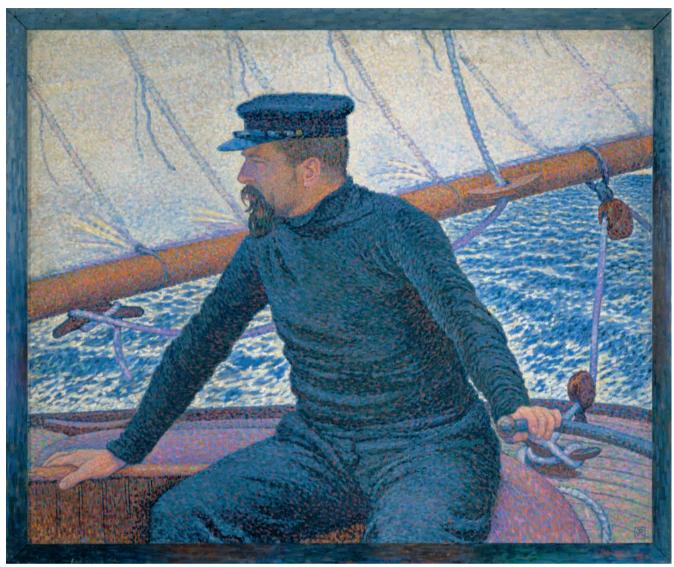
Edgar Degas, Place de la Concorde, circa 1875-1877. The State Hermitage Museum, Saint Petersburg.

Vallotton takes care to detail the stylish costume of each of the individuals present in the composition, from the elegant white feather of a hat, to the bright blue bow in someone's hair, the sheen of an elegant top hat, to the subtle play of textures in a cape. Indeed, one of the most striking details of the painting is the intricate pattern of white lace that adorns the neckline of the forest green shawl worn by the woman next to the lamppost. In this way, Vallotton allows his characters' costumes to play a central role in his composition, distinguishing each of the figures as a member of the stylish bourgeoisie in the process, to whom fashion and clothing were inextricably linked to their identity. However, while their outfits are highly distinct, the artist eschews any sense of individuality in his rendering of the figures' facial features, instead casting them as Parisian 'types,' a representative of the numerous gentlemen and well-to-do women who could be seen going about their business along the street on a daily basis. Indeed, the same characters reappear in several different street scenes from the late 1890s, identifiable by the bold colours and patterning of their clothing, the individual details of their outfits recognisable in a myriad of different settings.









Théo van Rysselberghe, Signac sur son bateau, 1886. Private collection.



Poster for International Sailing and Rowing Regattas, 5 July, 1891. Nautical Society, Bayonne.

n his 1845 manual dedicated to the new fashion of pleasure boating, Jules Jacquin eloquently captured a sense of the intense emotions the pastime could provoke in a person: 'Never [has] the lover who for the first time holds in his arms his idol, ... [nor] the drinker who uncaps an old bottle, experienced such vivacious emotions as the ones felt by the Boatman who rushes downwind, sheet in hand, tiller under his arm, and taming with pride the wind and the water...' (Jacquin, *Manuel universel et raisonné du canotier*, Paris, 1845, Chapter 1; quoted in D. Charles, 'The Making of Impressionism: Boating, Technology and Utopia in Nineteenth Century French Art,' in *Impressionists on the Water*, exh. cat. San Francisco, 2013, p. 59).

It was this heady mixture of liberation and excitement that led boating to become one of the most popular pastimes in France during the nineteenth century. While many Parisian-based artists engaged in boating at some point in their career, whether on weekend rowing excursions, or as enthusiastic spectators at a regatta, or even as passionate members of local sailing clubs, two figures stand out as true visionaries – Paul Signac and Gustave Caillebotte. Equally at home aboard a yacht as they were behind their easels, both men were inextricably bound to the two disciplines, their artistic identities shaped by their untrammelled passion for the water. Their knowledge regarding the sport was unrivalled by their contemporaries, and lent their depictions of sailing on the Seine and along the French coastline an authenticity and richness of detail that set their compositions apart from the rest of their milieu. Through their own personal, deep connection to sailing, both Signac and Caillebotte successfully captured the sense of adventure, the competitiveness, and the freedom that life on the water offered modern man.



Gustave Caillebotte at his Naval architect's drafting table, 1891-1892. Photo: Martial Caillebotte.

'If there is a ... thing that I believe I can be proud of, it is to have contributed with all my strength ... to the triumph of the ballasted boat over the old [clipper].'

-GUSTAVE CAILLEBOTTE

As with many leisure activities that became popular in French society during the nineteenth century, the arrival of sailing and rowing in France can be traced back to the influence of British investors active in Le Havre, Rouen and Paris during the 1830s. Rather unusually within the history of the pastime, the French interest in boating was born on the country's river-ways rather than the coast, and initially drew an élite crowd before becoming popular amongst all social classes. Parisian suburbs along the banks of the Seine, most notably Asnières and Argenteuil, became centres for rowing and sailing, drawing both weekend amateurs and committed enthusiasts alike. For those more serious about the sport, dedicated clubs sprang up around the country, with thirty-seven individual organisations registered by 1875. Among the most famous clubs of the

period were the Cercle nautique (also known as 'le Boat-Club') and the Cercle de la Voile, which catered to rowing and yachting respectively, and counted noblemen, diplomats, and successful businessmen among their directors. Boasting such an exclusive membership, these clubs held regattas regularly through the summer season, drawing crews from across the country to participate in races and sailing displays, eager to demonstrate their skills and discover the latest developments in boating technology. This modern pastime provided a wealth of pictorial inspiration for Impressionist artists throughout the second half of the nineteenth century, drawing such luminaries as Claude Monet, Pierre-Auguste Renoir, Edouard Manet and Berthe Morisot to the banks of the Seine in search of intriguing new motifs.



Gustave Caillebotte, Canotiers ramant sur l'Yerres, 1877. Private collection.

For Gustave Caillebotte, his fascination with boating predated the birth of his artistic career. As a youth, he would spend hours watching the water-based traffic as it passed by his family's country estate on the banks of the river Yerres, and he soon became a keen rower, inspired by the light skiffs which were a familiar sight along this stretch of water. The theme of boating along the Yerres became an important cornerstone of Caillebotte's oeuvre during the late 1870s, resulting in such masterpieces as *Périssoires sur l'Yerres* (1877) and *Canotiers ramant sur l'Yerres* (1877) (Berhaut nos. 87 & 83). Whereas artists such as Monet and Renoir had focused on the leisurely aspects of boating, Caillebotte often drew attention to the sheer physicality and degree of technical skill required to helm a craft, be it a sail boat or rowing skiff. Paintings such as *Canotiers ramant sur l'Yerres* place the viewer at the very heart of the action, in the boat itself, giving them an extreme, close-up view of the physical toll the sport exerted on the body.

Manned by two experienced oarsmen in complete boating regalia, the boat is propelled forwards by the figures' strength alone – their arms stretching to their full extent, their muscles straining as they raise the heavy oars out of the water in one, fluid, synchronised motion. There is a hint of competitiveness suggested by the manner in which the rear oarsman raises his head to glance towards his right, as if measuring the boat's progress against another skiff rowing alongside. Such exertion and physical power were completely at odds with the relaxed sailors in paintings such as Edouard Manet's *En bateau* of 1874, where the gentleman at the helm nonchalantly steers the boat, while his companion

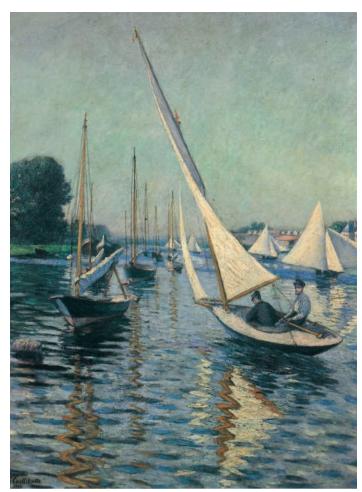
reclines leisurely alongside him. Instead, Caillebotte constructs his scenes with an insider's concentration, ensuring every detail of the boat's rigging, the exact nuances and actions of the skilled rowers, and the physiology of his figures are all captured with minute attention to detail.

Caillebotte's interest in sailing soon shifted from rowing to the rapidly developing sport of yachting. Acquiring his first racing boat, the Iris, in 1878, he threw himself headlong into the sport, and within a few short years had risen to become one of the most influential yachtsmen in France, not only in terms of his success in competition, but also in his role as a revolutionary boat designer, and as a financial backer of several important associations and publications dedicated to yachting. Although he only joined the prestigious Parisian sailing club the Cercle de la Voile in 1876, Caillebotte was soon elected to the position of copresident of the organisation, and under his tenure the club became one of the most forward-thinking organisations of its kind. He was also responsible for formalising the rules by which races were organised and run, proposing the implementation of new racing classes in French regattas that were dictated by the size of the sail. In the summer of 1881, the artist and his brother, Martial, purchased a property together at Petit-Gennevilliers on the left bank of the Seine, close to the marina of the Cercle de la Voile. The property's appeal lay not only in its proximity to the river, but also the bustling boatyards that had sprung up in response to the rise in sailing at Argenteuil. The hustle and bustle of life in this part of the Seine further fuelled Caillebotte's interest in the sport, and expanded his knowledge of the engineering behind his vessels.

Caillebotte was also a fearsome competitor, and typically built his entire calendar around his participation in regattas across the country. He regularly decamped to the Normandy coast during the summer months in order to participate in the area's sailing competitions, and became the most decorated racer two years running, maintaining his reign throughout the regatta seasons of 1888 and 1889. However, while he was at the very height of his success within the sailing world during the late 1880s and early 1890s, Caillebotte dedicated very few paintings to the sport. Two notable exceptions were Voiliers sur la Seine à Argenteuil (circa 1888) and Régates à Argenteuil (1893) (Berhaut nos. 347 & 475), both of which focused on boats traversing the Seine near the artist's home. In the latter composition, Caillebotte presents three separate views of the same boat, his own racing yacht, the legendary Roastbeef. In one spot, the yacht is moored along the banks, in another it is seen travelling downwind, and finally, in the centre of the composition, under sail with the wind catching the craft at an angle, propelling it through the water at top speed.

At the helm of the racer sits the artist himself, expertly guiding the boat using just a single finger to manoeuvre the tiller. This subtle detail demonstrates not only Caillebotte's prowess as a sailor, but also the undeniable elegance of his designs. Roastbeef had been constructed under Caillebotte's careful supervision at the boatyard near his home at Petit Gennevilliers, to his exacting specifications. He had initially begun tinkering with boat designs during the early 1880s, creating ultralight racing yachts that took the French sailing world by storm. The elegance of Roastbeef as it cut through the water, its ease of handling, the effortlessness with which it responded to the artist's touch, all speak to the superiority and exquisite refinement of Caillebotte's design. The artist created several preliminary sketches for the composition of Régates à Argenteuil, carefully analysing every nuanced detail of the scene, from the exact angle of the boat as it tilts towards the water, to the positioning of the crew on board as they respond to the changing conditions. Within these sketches are several self-portraits of the artist, in which he boldly presents himself as a confident helmsman, perched on the starboard edge of the stern as he deftly manoeuvres the boat through the water. Painted during what would prove to be the last year of the artist's life, Régates à Argenteuil is a perfect illustration of the dual passions which ruled Caillebotte's existence.

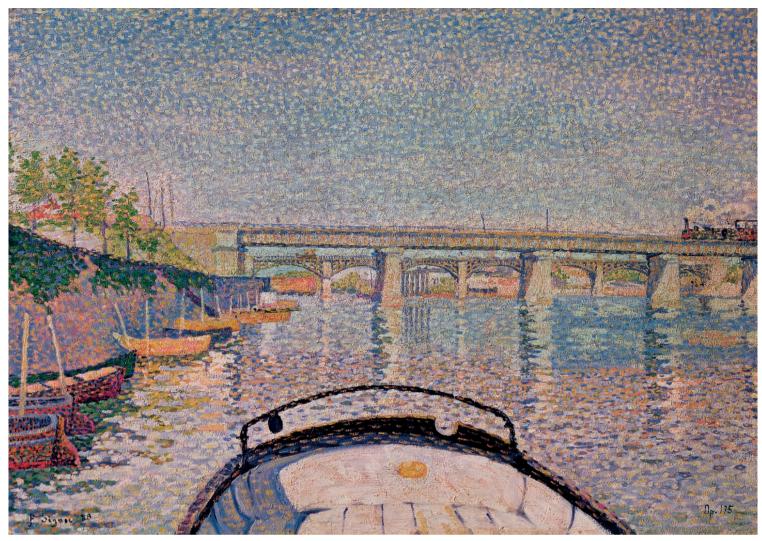
A year previously, in the summer of 1892, Caillebotte had sponsored another enthusiastic sailor-painter's membership to his prestigious sailing club—the prominent Neo-Impressionist, Paul Signac. Like Caillebotte, Signac's passion for sailing emerged during his youth—he purchased his first boat while still a teenager, marking the beginning of a life-long affair with the water that would see him own over thirty individual sailing crafts. Following in the footsteps of Monet, Renoir and Caillebotte, Signac spent many hours painting along the banks of the Seine, capturing views of a variety of crafts as they cut through the water. His own boating activities rapidly came to shape and define his artistic output, with numerous compositions seemingly captured from the hull of the artist's catboat, the *Tub*.



Gustave Caillebotte, Régates à Argenteuil, 1893. Private collection.



Gustave Caillebotte, Study for Régates à Argenteuil: Man at tiller (self-portrait), 1893.



Paul Signac, Arrière du Tub, opus 175, 1888. Private collection.

'My family wanted me to be an architect, but I preferred to paint on the banks of the Seine rather than in a studio at the École des Beaux-Arts.'

-PAUL SIGNAC

Views of the Seine at Asnières were complemented by summers along the seacoast, where the artist spent his days painting and sailing, exploring and recording the Breton landscape. The paintings that resulted from Signac's boating excursions clearly display a mariner's eye for detail in the waterscapes he journeyed through, whether capturing the distinctive patterns of tiny wavelets that rippled across the surface of the water as another craft passed by, or including a peak of a bobbing buoy in the distance, its cheerful colour enlivening the waterway. Similarly, shifts in atmospheric effects drew the artist's attention, as in Saint-Briac. Bonne brise de nord-ouest (1885) (Cachin no. 95), where the strength of the wind causes the waves to dash against the rocky coast.

Like Caillebotte, Signac proved to be a skilled racer, participating regularly in regattas around the country. However, his yachting adventures represented more than just a competitive outlet for the artist—to him, a boat offered a means of escape, a relief from the hectic pace of the city, as well as the intellectual pressures and political machinations of the art world. Throughout the 1880s he travelled regularly between his studio in Paris and his family home at Asnières, venturing out on to the water in *Le Tub* in search of adventure. It was the promise of freedom, tranquillity and escapism that drove Signac

to leave the capital aboard his newly finished boat, the *Olympia*, in the aftermath of the death of his close friend, Georges Seurat. Setting sail in the spring of 1892, he travelled to the Mediterranean coast of France on a voyage that would transform his life.

Signac's journey south was inspired in part by the writings of Guy de Maupassant, and in particular his 1887 publication Sur l'eau which chronicled the novelist's own nautical meanderings along the Mediterranean coast on his yacht, the Bel-Ami. For Maupassant, this journey allowed him to escape from the demands of modern life, casting him into a blissful isolation, in which he could finally relax. 'Calm reigns everywhere,' he wrote, 'the warm, gentle calm of the Midi and it seems weeks and months and years since I've had anything to do with people who dash around and never stop talking. I can enjoy the thrill of being alone, the guiet thrill of being able to rest and never be disturbed by a letter or a telegram, the sound of a doorbell, or even the barking of my dog. Nobody can call on me, invite me out, depress me with smiles, harass me with flattery. I'm alone, really alone, and I'm free. The train may be dashing along the coast but I'm in my floating home which has wings, swaying to and fro like a pretty little nest, more comfortable than a hammock and which is drifting here and



Pierre Bonnard, Signac et ses amis en barque or Le bateau de Signac, circa 1924. Kunsthaus, Zurich.

there on the water, following the whims of the wind, going wherever it chooses' (Maupassant, quoted in C. Lloyd, 'Coastal Adventures, Riparian Pleasures: The Impressionists and Boating,' in *ibid*, p. 36).

This romantic vision of the sailor as the master of his own destiny, independent and free to roam as his heart desired, appealed to writers and artists alike in the late nineteenth century. Signac readily identified with the meticulous order of seafarers, their efficiency and swift decision-making, but most importantly he shared their taste for adventure. Indeed, the perception of Signac as the intrepid maritime voyager became inextricably linked to the artist's public persona throughout the 1890s – several friends, including Théo van Rysselberghe and Pierre Bonnard, chose to portray Signac at the helm of his boat, expertly manning the craft through choppy open water. In Van Rysselberghe's painting in particular, he is presented as a true sailor for whom a voyage at sea represented

endless possibilities. Steering the boat with authority and supreme confidence, Signac trains his gaze to the far distance, as if searching the horizon for his next destination, remaining continuously watchful, ready to adapt to the changing conditions as required.

For both Signac and Caillebotte, the seascapes and river-views they created represented much more than just the beauty of the French landscape, or a particularly incisive perspective on the new fashion for boating. Each painting stood as a powerful record of their own personal experiences – these were the waterways that Signac and Caillebotte had explored in their own sailing adventures, where they had felt the wind catch in the sails above them, heard the gentle lapping of waves against the hull, seen the sunlight sparkle and dance across the surface of the water. As such, their paintings are infused with a powerful sense of the freedom and joy that sailing brought to their lives, and their sheer delight at being on the water.

° 26

PAUL SIGNAC

(1863-1935)

Le Port au soleil couchant, Opus 236 (Saint-Tropez)

signed and dated 'P. Signac 92' (lower left); inscribed 'Op. 236' (lower right) oil on canvas $25\,\%$ x 32 in. (65 x 81.3 cm.) Painted in 1892

Estimate on request

PROVENANCE:

Georges Lecomte, Paris, a gift from the artist, before 1902.

Mme Odile Favrel, Paris.

Galerie Durand-Ruel, Paris, on consignment from the above, by 22 October 1958.

Sam Salz, New York, by 1959.

Mrs Van Horn, Pennsylvania.

Col Edgar William & Bernice Chrysler Garbisch, New York; their sale, Sotheby Parke Bernet, Inc., New York, 12 May 1980, lot 21.

Private collection, New York, by whom acquired at the above sale; sale, Sotheby's, New York, 11 May 1993, lot 23.

Acquavella Galleries, New York, by whom acquired at the above sale.

Acquired from the above, in May 1994.

EXHIBITED:

Paris, Salons de l'hôtel Brébant, Exposition des Peintres Néo-Impressionnistes, December 1892 - January 1893, no. 58, n.p. (titled 'Soleil couché (Saint-Tropez)').

Brussels, Musée d'Art Moderne, 10e Exposition des XX, February 1893 (titled 'Op 233 Soleil couchant/Soleil couché. Saint-Tropez').

Anvers, Association pour L'Art, Seconde exposition annuelle, May 1893, n.p. (titled 'Op. 233 Soleil couchant/Soleil couché Saint Tropez').

Saint-Tropez, Musée de l'Annonciade, Signac & Saint-Tropez, 1892-1913, June - October 1992, no. 1, p. 30 (illustrated p. 31); this exibition later travelled to Reims, Musée des Beaux-Arts, November - December 1992.

Paris, Galeries Nationales du Grand Palais, Signac, 1863-1935, February - May 2001, no. 59 (illustrated); this exhibition later travelled to Amsterdam, Van Gogh Museum, June - September 2001, no. 61, pp. 179-180 (illustrated; illustrated again on the cover); and New York, Metropolitan Museum of Art, October - December 2001 (illustrated; illustrated again on the cover).

Washington, D.C., The Phillips Collection, *Neo-Impressionism and the Dream of Realities: Painting, Poetry, Music,* September 2014 - January 2015, fig. 83, pp. 114 & 180 (illustrated p. 119; detail illustrated p. 100).

LITERATURE:

The artist's handlist, no. 236 (titled 'Le port au soleil couchant').

T. Natanson, 'Exposition des Vingt', in *La Revue Blanche*, Paris, March 1893, p. 219.

Y. Rambosson, 'Le mois artistique: Quatrième Exposition des Peintres Impressionnistes et Symbolistes', in *Mercure de France*, vol. VII, Paris, January - April 1893, p. 369 (titled 'Marine'). A. de La Rochefoucauld, 'Paul Signac', in *Le Cœur*, May 1893, pp. 4-5.

M.-J. Chartrain-Hebbelinck, 'Les lettres de Paul Signac à Octave Maus', in *Bulletin des Musées Royaux des Beaux-Arts de Belgique*, nos. 1-2, Brussels, 1969, p. 74.

M. Ferretti-Bocquillon, 'Peintures, Dessins et Aquarelles', in *Signac & Saint-Tropez*, Saint-Tropez, 1992, no. 1 (illustrated).

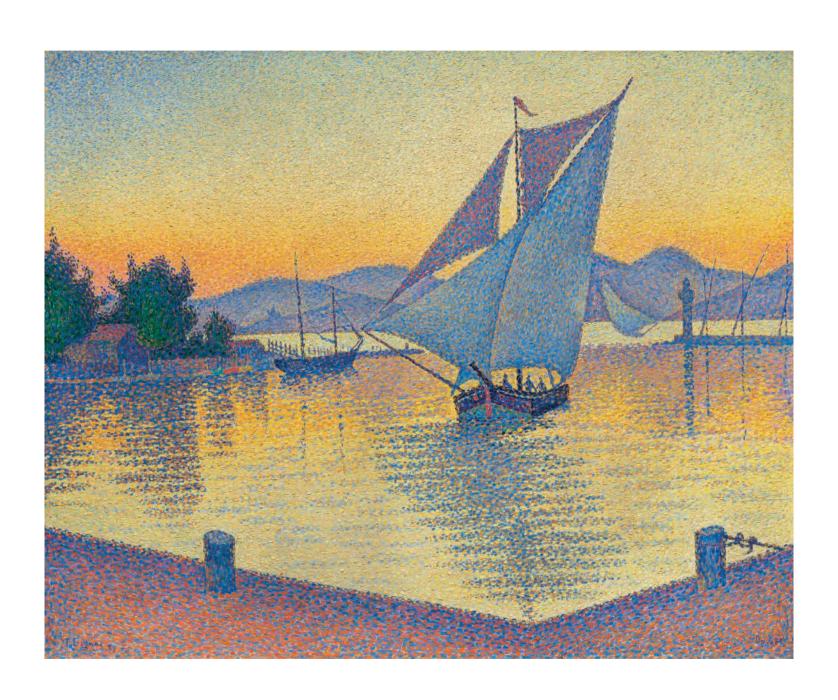
M. Blume, 'Saint-Tropez Serving Up a Little Culture', in *International Herald Tribune*, Paris, 13 July 1992, p. 20 (illustrated).

P. Daix, 'Signac à Saint-Tropez', in *Le Quotidien de Paris*. Paris, 16 July 1992, p. 18.

P. Schneider, 'Signac à bon port', in *L'Express*, Paris, 3 September 1992, p. 94.

C. Finch, 'Neo-impressionist paintings', in *Interior Design*, New York, October 1993, pp. 196-200 (illustrated p. 197).

F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 229, p. 208 (illustrated; illustrated again p. 44).

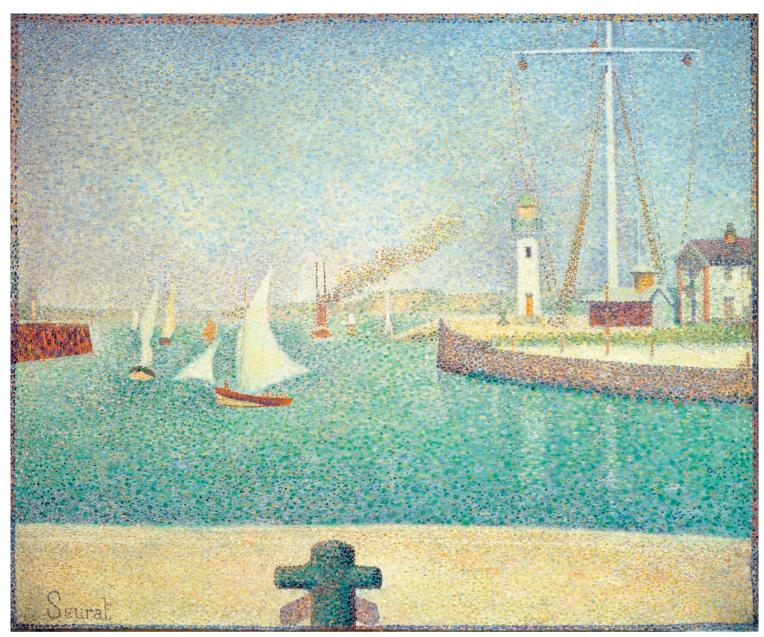




Paul Signac, Concarneau. Pêche à la sardine. Opus 221 (adagio), 1891. Museum of Modern Art, New York.

athed in the rich golden light of the setting sun, the port of Saint Tropez appears as a tranquil haven in Paul Signac's 1892 canvas Le Port au soleil couchant, Opus 236 (Saint Tropez), one of the first works he created following his arrival in the scenic harbour town. Escaping what he referred to as the 'so-called intellectual crap' of the Parisian art scene, Signac had travelled south in the spring of that year, following the recommendations of his friend and fellow pointillist, Henri Edmond Cross, who had recently moved to the area (Signac, quoted in ed. M. Ferretti-Bocquillon, A. Distel, J. Leighton & S. Stein, Signac: 1863-1935, exh. cat., Metropolitan Museum of Art, New York, 2001, p. 172). Arriving into the port of Saint-Tropez aboard his yacht during the second week of May, he found a bucolic world of sunshine and sailing, an untouched oasis that had retained its timeless character during a period in which the French landscape was being dramatically transformed by encroaching industrialisation. Signac eloquently conveys an impression of this peaceful atmosphere in this composition, focusing on the elegant curves of a traditional tartane fishing boat as it pulls into harbour for the evening, its sails caught by the breeze. The harbour walls curve around the small inlet, demarcating the confines of the port while simultaneously anchoring and balancing the waterfilled composition. Painted in individual daubs of vibrant, saturated, complementary colours, Signac uses the intricate pointillist technique to capture the spectacular drama of the evening light, focusing on the contrasting play of deep violet shadows and the final golden rays of the day.





Georges Seurat, Entrée du port d'Honfleur, 1886. The Barnes Foundation, Philadelphia.

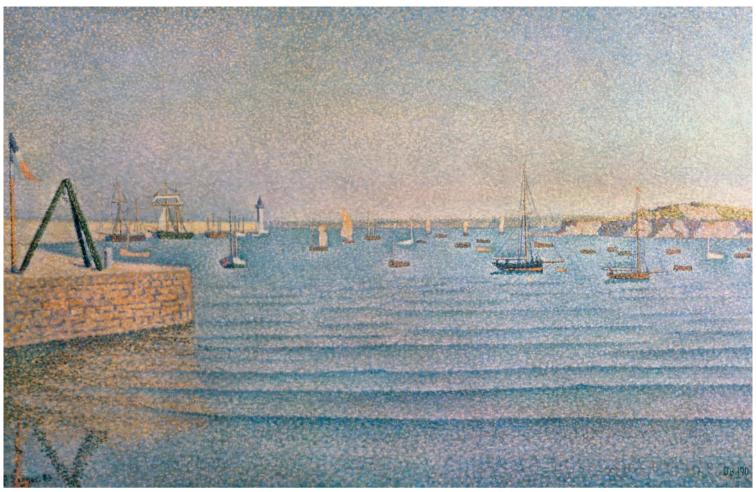
'Let's liberate ourselves! Our goal must be to create beautiful harmonies.'

-PAUL SIGNAC

Signac had first begun to experiment with pointillism during a period of intense creativity in the 1880s, whilst working directly alongside the pioneering painter, Georges Seurat. The pair had met in 1884 while organising the inaugural *Salon des Artistes Indépendants*, and from there engaged in a rich and constantly evolving artistic dialogue, underpinned by a strong bond of friendship. In many ways, the two shared a master-pupil relationship, with the classically trained Seurat shaping and influencing the slightly younger Signac's approach to painting. As Signac was a self-taught painter, he welcomed Seurat's knowledge, seeing his art as a model on which he could base his own developing technique and style, while also reinforcing his interest in colour and structure. Pointillism became a central element of their collaboration, an effect which involved the painstaking application of dots of pure colour to the canvas in layers of increasing density.

Drawing on a variety of scientific studies into the physics of light, the interaction of coloured pigments, and the psychology of perception, Signac and Seurat utilised this technique to bring a new luminosity and optical vibrancy to their painting. The dynamic brushwork and spontaneity of the Impressionists gave way to a method that stressed control, permanence and carefully measured polyphony, giving birth to a new movement that would become known as Neo-Impressionism. Explaining the power of this effect, Signac wrote in his seminal treatise *D'Eugéne Delacroix au néo-impressionnisme* (1899): 'It guarantees the integral harmony of the work by the proportion and balance of these elements, depending on the rules of contrast, shading and radiance. It is a precise and scientific method, which does not enfeeble sensation, but guides and protects it' (Signac, 'D'Eugéne Delacroix au néo-impressionnisme,' in *Art in Theory 1900-1990: An Anthology of Changing Ideas*, ed., C. Harrison & P. Wood, Oxford & Malden, 1997, p. 22).

While Seurat was the original progenitor of pointillism, Signac quickly embraced the fastidious technique, attracted to the extreme rigour and discipline required to achieve the distinctive, carefully delineated mosaic-like brushwork and intricate colour patterns of the style. Referencing the optical theories of Charles Blanc, M.-C. Chevreul and Ogden Rood, he began to build his canvases through veils of



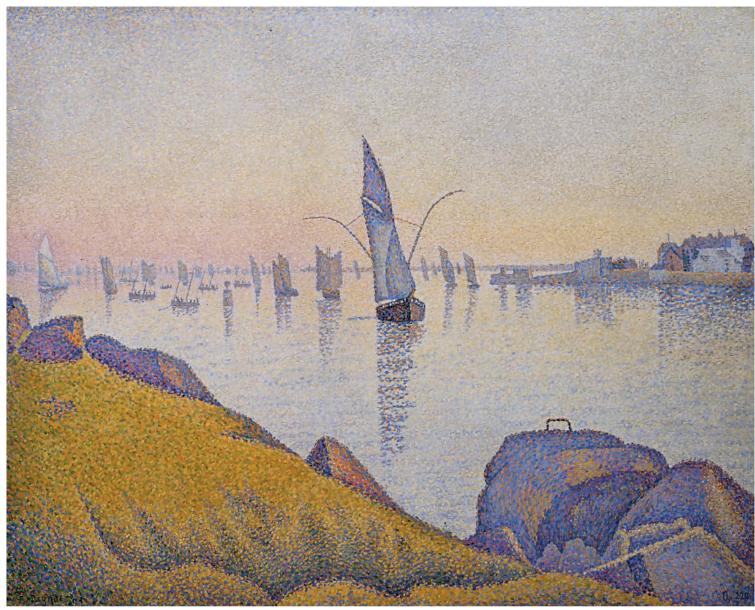
Paul Signac, Portrieux. La Houle, Opus 190, 1888. Staatsgalerie, Stuttgart.

delicate touches of pigment, exploring the effects of light through a complex play of dazzling, complementary colour. This technique, in which pigments from opposite sides of the colour spectrum were contrasted against one another to mutually enhance the brilliance of each hue, allowed Signac to achieve a greater luminosity in his compositions. Alongside this, Charles Henry's theories regarding perception and the emotional resonance of lines may have also influenced the artist's work during this period – he created a number of studies which explored Henry's ideas, as well as providing illustrations for several of the eccentric polymath's publications. Yet, despite the artist's naturally enquiring mind and continuous fascination with recent scientific developments and theories, it was his own artistic intuition which remained the guiding light in Signac's paintings.

Conceived in terms of tonalities, rhythms and harmonies, Signac's pointillist paintings achieved an effect that was at once still and controlled, and yet alive with a thousand points of pigment, which shifted between small, precise dots of paint to longer, almost rectangular strokes that seem held together by a strange, internal gravity. Each touch of colour was carefully considered for the effect it would bring to the canvas, from the initial swathes of luminous pigment which demarcate the underlying structure of the landscape, to the tiny points of colour added at the final stage of the composition's creation to reinforce the drawing or to enhance the subtle nuances Signac detected in the view. In Le Port au soleil couchant, Opus 236 (Saint-Tropez), the artist uses this effect to demarcate the edge of the harbour wall in the foreground, emphasising the line between dry land and the lapping water with small touches of yellow and green, as well as in the treeline to the left hand side of the composition, where small points of orange appear in the mass of green and blue strokes, as if the fading sun is catching the leaves and transforming them with its light.



Paul Signac, *Application of the 'Cercle Chromatique' of Charles Henry*, 1889. Bibliothèque des Arts décoratifs, Paris



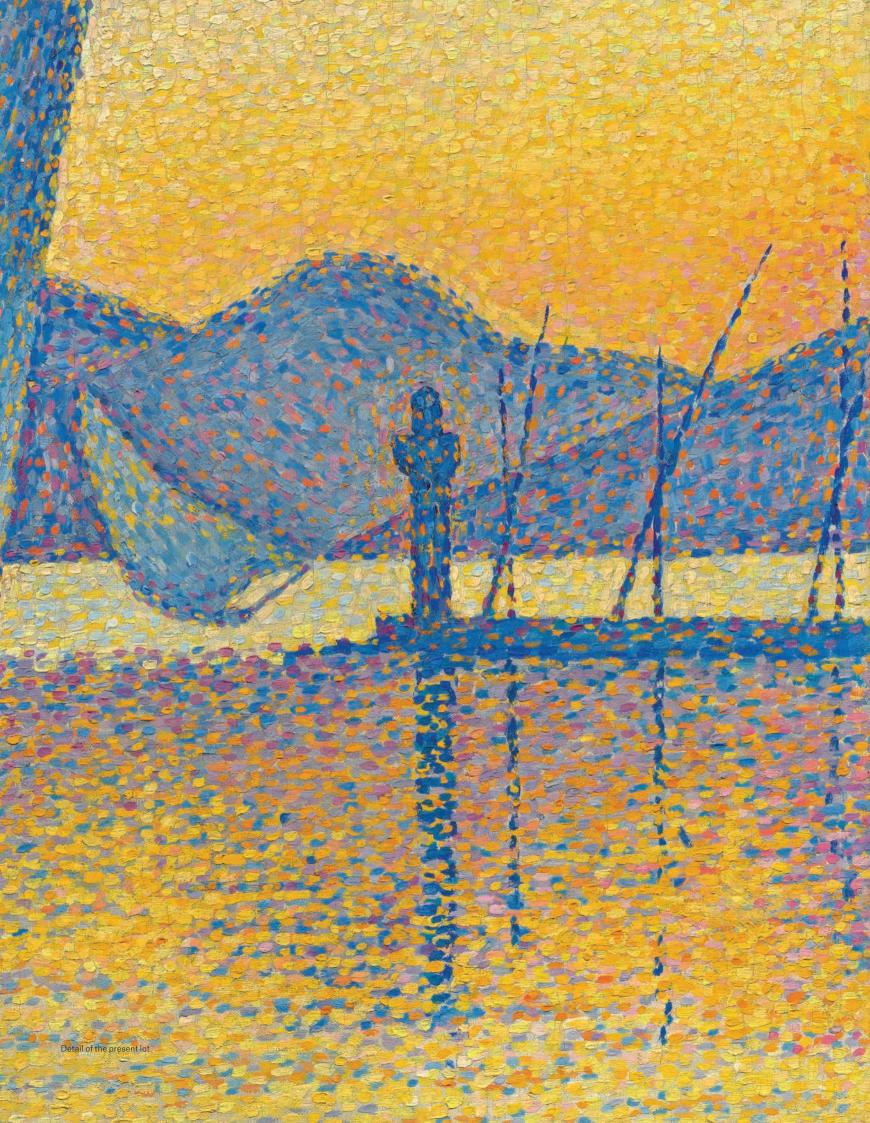
Paul Signac, Concarneau, calme du soir, Opus 220 (Allegro Maestoso), 1891. The Metropolitan Museum of Art, New York.

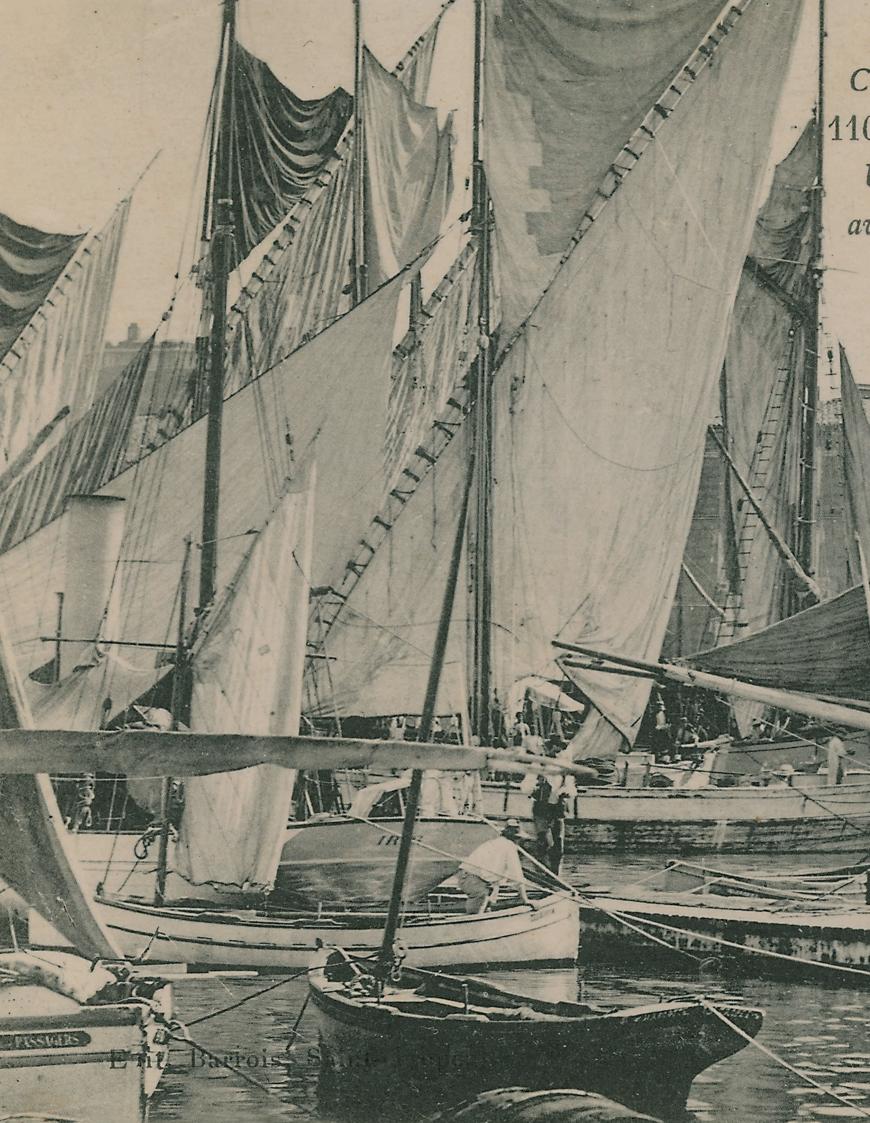
However, less than a decade after their first meeting, the blossoming partnership between Seurat and Signac was cruelly cut short. In March 1891, Seurat succumbed to the effects of diphtheria, passing away at the age of just 31. Signac was profoundly affected by his friend's untimely death, with acquaintances such as Camille Pissarro commenting on the artist's palpable shock at both Seurat's funeral and later at the Salon des Indépendants. Despite his grief, Signac immediately took it upon himself to ensure Seurat's artistic legacy, organising a number of posthumous showings of his work. These efforts, coupled with the delicate task of settling Seurat's estate, left Signac in a state of despair and exhaustion by the end of the year. In need of recuperation and an escape from the turbulence of Paris, Signac decided to follow his friend Cross to the Mediterranean, buoyed by his letters which described the landscape as a sun-drenched paradise. And so, in the spring of 1892 he set sail for the south of France, on a voyage that would dramatically impact the rest of his artistic career.

Departing from Finistère in his eleven metre yacht Olympia, which he had named after Manet's ground breaking painting of the same name, Signac travelled along the Atlantic Coast, through the Canal du Midi, finally reaching the sun-soaked coastline of the Mediterranean after almost a month of sailing. Here he discovered the serene port of Saint Tropez, at this time a quaint coastal hub, only easily accessible by boat. In the 1880s,

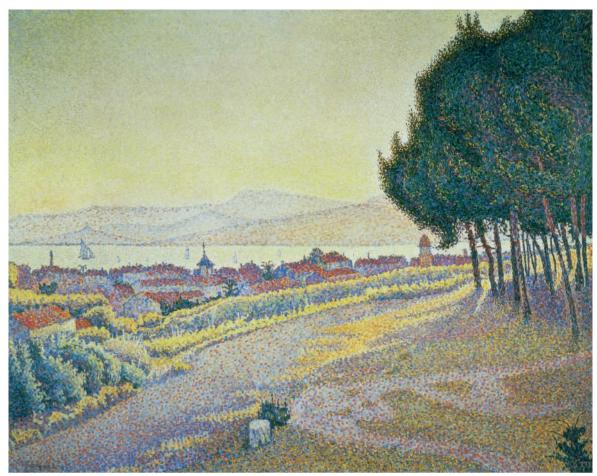
the naturalist writer Guy de Maupassant had visited the area, describing Saint Tropez as 'one of those modest little towns, growing in the sea like a shell, nourished by fish and sea air, and producing sailors... You smell fishing and boiling tar, brine and the hulls of boats; you see sardine scales, like pearls, on the cobbled streets, and harbour walls peopled by old sailors...' (Maupassant, quoted in H. Spurling, *Matisse the Master, A Life of Henri Matisse: The Conquest of Colour, 1909-1954*, London, 2005, p. 280).

Struck by the town's beauty, and the untouched, timeless character of the sea port, Signac decided to make Saint Tropez his home. While the artist had previously made several visits to the Mediterranean coast, spending the summer of 1887 at Collioure, and returning two years later to the town of Cassis, it was at Saint Tropez that he truly reached a critical turning point in his art. Writing to his mother shortly after his arrival, Signac expressed his euphoria at finding the small fishing village: 'I am settled here since yesterday and overjoyed. Five minutes out of town, in the midst of pine trees and roses, I discovered a pretty little furnished cottage... In front of the golden coast of the gulf, the blue sea breaking on a small beach, my beach...and a good anchorage for the Olympia. In the background the blue silhouettes of the Maures and the Esterel – there is enough material to work on for the rest of my days. Happiness – that is what I have just discovered' (Signac, quoted in M. Ferretti-Bocquillon et al., op. cit., p. 172).









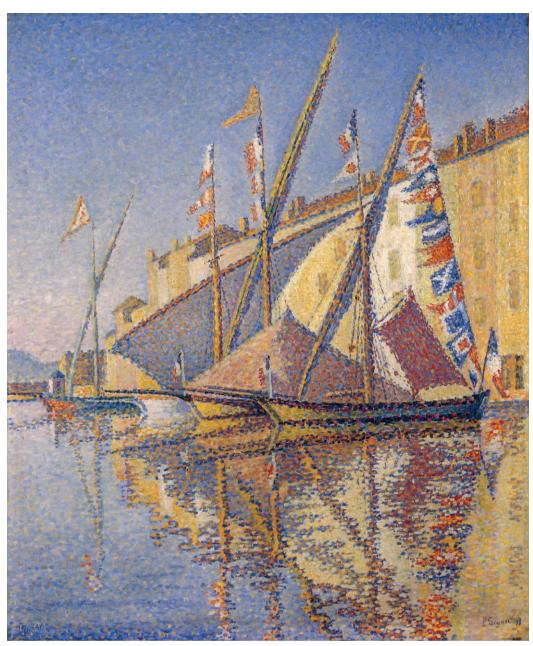
Paul Signac, Soleil couchant sur la ville, Opus 233 (Saint-Tropez), 1892. Miyazaki Prefectural Art Museum, Miyazaki.

'Several years ago I, too, tried very hard to prove to others, through scientific experiments, that these blue, these yellows, these greens were to be found in nature. Now I content myself with saying: I paint like that because it is the technique which seems to me the most apt to give the most harmonious, the most luminous and the most colourful result... and because I like it that way.'

-PAUL SIGNAC

Signac particularly savoured the bustling mix of boats, water and people that centred around the town's harbour, its energy and constantly changing character drawing him to its shoreline on an almost daily basis. From the array of fishing vessels entering and exiting the harbour at regular intervals, to the locals who hovered around the edges of the water, doing business or simply chatting about the day, this central hub soon became a recurrent theme in his work, with the artist executing views of the harbour from a myriad of different perspectives, at a variety of different times of day. In Le Port au soleil couchant, Opus 236 (Saint Tropez) the visual drama of the setting sun is offset by the tranquillity of the sea, as the water gently ripples against the walls while a modest boat, manned by a small crew, glides through the water towards the viewer. The sinuous curves of the sails extend outwards from the diagonal mast and seem to echo the undulating profile of the hills along the horizon line, an effect accentuated by their similar mixture of blue and purple tones. These cool notes offer a striking contrast to the rich golden yellow hues that dominate much of the rest of the canvas, while the delicate shades of violet that make up the shadows complement the warmth of the sunset as it is reflected in the sea.

Indeed, one of the most spectacular elements of this work is Signac's use of such vibrant, saturated colours, which may have been influenced in part by the pure, crystalline light and high-keyed colour palette of Saint Tropez itself. This offered a welcome change from the silvery light of the north, which tended to soften the colours in both land- and seascapes, and which had dominated his earlier paintings at Cassis and Collioure to the point that they were considered exceedingly pale by many of his contemporaries. By immersing himself in the full, sun-drenched atmosphere of Saint Tropez, Signac brought richer colour effects to his work, ushering in an array of deep golden hues and sonorous blue tones. As he spent more time in the south of France through the rest of the 1890s, Signac increasingly simplified the compositional content of his work in order to heighten the effects of colour across his canvases, incorporating more luminous shades and an increasingly flexible brushstroke into his style.



Paul Signac, Tartaves pavoisées, Opus 240, 1893. Von der Heydt Museum, Wuppertal.

However, in Le Port au soleil couchant, Opus 236 (Saint Tropez) Seurat's influence still dominates, as is evident in the highly controlled application of the pointillist technique. The entire surface is made up of a delicate interplay of colourful dots, their forms grouped in dense layers of contrasting and complementary hues. Lending the painting a rich, textured pattern, this causes the surface to appear as if it is vibrating or shimmering before the viewer. The effect is most noticeable in the mixture of bright, fiery orange and deep, midnight blues that populate the foreground of the image, and in the shifting, rippling, surface of the water. Tapping into the effects of optical mixing, Signac adds subtle accents and nuances of colour to the scene, lending a new energy and vitality to the composition. Having said this, there remains an inherent stillness to the painting, as the boat moves silkily through the still waters towards the harbour. This sensation is amplified by the artist's repetition of certain colours in different elements of the painting - the sails of the ship in the middle-ground, for instance, contain two distinct colour patterns which are used in both the mountainous landscape in the background, and the shoreline in the foreground. Thus, colour becomes a unifying element that ties all three spaces together, lending the scene a distinct sense of harmony.

Exuding a sense of tranquillity and timelessness, Le Port au soleil couchant, Opus 236 (Saint Tropez) appears almost like a romanticised vision of the Midi, conjured by Signac's imagination. Conveying the overwhelming warmth and serene atmosphere that pervaded life in Saint Tropez during the summer of 1892, the work can be seen as an embodiment of Félix Fénéon's belief that Signac's paintings 'cause a harmonious and nostalgic dream to blossom in the light' (Fénéon, quoted in ibid, p. 12). In this way, Signac steps away from the blatant modernity of such compositions as Seurat's La grande jatte, and instead presents his viewer with a timeless image that evokes the beauty, harmony and happiness he found in this little town on the Mediterranean coast of France during his first summer there. Signac was evidently pleased with his achievements in Le Port au soleil couchant, Opus 236 (Saint Tropez), exhibiting it at the Hôtel Brébant just a few months after its creation, in December 1892. This was the first exhibition in which the Neo-Impressionists were represented as a distinctive, unified, coherent group, and was seen as an integral tool for shaping the public perception of the group following the death of Seurat. From here, it travelled to Belgium for the Les XX exhibition in 1893, after which the artist gave the painting to his friend, the journalist, novelist, playwright and art critic Georges Lecomte.





° 27

GIOVANNI BOLDINI

(ITALIAN, 1842-1931)

Portrait of Madame Roger-Jourdain

signed and dated 'Boldini 1889' (lower left) oil on canvas 82 x 34 in. (208 x 86 cm.) Painted in 1889

£800,000-1,200,000 \$1,040,000-1,560,000 €920,000-1,380,000

PROVENANCE:

Mme Briere, by July 1946. Private collection, Paris. Anonymous sale; Christian Denesle, Hôtel George V, Paris, 25 March 1995, lot 50. Christopher Wood Gallery, London. Acquired from the above.

LITERATURE:

E. Camesasca, L'opera complete di Boldini, Milan, 1970, no. 194, p. 106.
G.L. Marini, Annuari di economia dell'arte. Il valore dei dipinti dell'Ottocento e del primo Novecento, Turin, 1994, p. 89.
T. Panconi, Giovanni Boldini: L'uomo e la pittura, Pisa, 1998, no. 71, p. 159 (illustrated).
B. Doria, Giovanni Boldini: catalogo generale dagli archive Boldini, Milan, 2000, no. 255 (illustrated).
P. & F. Dini, Giovanni Boldini 1842-1931 catalogo ragionato, vol. III, Turin, London & Venice, 2002, no. 524, p. 288 (illustrated).
T. Panconi, Giovanni Boldini: L'Opera Completa, Florence, 2002, p. 304 (illustrated).

This painting has been requested for the forthcoming *Giovanni Boldini*, 1842-1931 exhibition to be held at the Fundación MAPFRE, Madrid, September 2019 - January 2020.





Edouard Manet, Dans la serre, 1879. Alte Nationalgalerie, Berlin.

or the glittering high society of the *Belle Époque*, a timeless depiction in the opulent style of Giovanni Boldini was the ultimate expression of beauty, wealth and status. The leading portraitist of *fin-de-siècle* Paris, the Italian-born Boldini distinguished himself from his contemporaries, such as John Singer Sargent and Paul César Helleu, through the exceptional vivacity that he imparted in every attenuated flourish of his brush. Throughout the 1880s, Boldini's *oeuvre* was defined by his exceptional society portraits which have come to encapsulate the spirit of this hedonistic era of glamour and refined decadence; among the leading socialites, actresses and dancers who sat for the celebrated portraitist were Marchesa Luisa Casati, Consuelo Vanderbilt the Duchess of Marlborough, Count Robert de Montesquiou, and the famed dancer Cléo de Mérode.

Adorned in full-length splendour, sporting an elegant black dress and elaborate hat, and playfully clutching her umbrella with a self-assured smile, *Portrait of Madame Roger-Jourdain* presents the muse and famed socialite of *Belle Époque* Paris, Henriette Roger-Jourdain. She looks directly at the viewer, her gaze framed by her impeccably arched eyebrows. The daughter of artist Henri Moulignon, she went on to marry the landscape painter and pupil of Alexandre Cabanel, Joseph Roger-Jourdain. Together, the couple lived on the Boulevard Berthier in Paris's *bourgeois* 17th arrondissement where they mixed with a fashionable coterie of artists, poets and musicians, including Boldini, Sargent, Gabriel Fauré and Claude Debussy. Frequent hosts of fashionable soirées, as well as art patrons, the Roger-Jourdains were firmly entrenched in the artistic milieu of *Belle Époque* Paris.





Albert Besnard, Madame Roger-Jourdain, 1886. Musée d'Orsay, Paris.

Much admired within this beau monde social circle, Madame Roger-Jourdain charmed and captured the imagination of those around her, inspiring musical compositions and portraits alike. In 1884 she sat for Sargent, and Fauré dedicated three works to her, including Nocturne [Op. 43, No 2], Aurore [Op 39. No. 1] and his Third Barcarolle [Op. 42]. She also posed for Ernest Duez, and for Albert Besnard, whose 1886 portrait of Madame Roger-Jourdain received critical acclaim in the Salon of that year, and now resides at the Musée d'Orsay. Prior to creating the present work, Boldini had also captured his sitter in a bust-length portrait, and so knew her features well.

Painted in 1889 at the height of Boldini's fame, *Portrait of Madame Roger-Jourdain* encapsulates the style of portraiture for which he had gained international renown. Standing at over two metres high, its size imbuing the full-length portrayal of his sitter with an elongated elegance, this portrait perfectly demonstrates the artist's distinctive handling of paint. Sweeping, light and vivid, Boldini's brushwork enabled him to infuse his portraits with an unmistakable modernity and spontaneity; his light strokes capturing nuances of personality and gesture unique to his sitters, such as the gentle tilt of Madame Roger-Jourdain's head, the subtly sensuous curve of her waist as she poses nonchalantly for the artist, and her delicate outstretched fingers playfully holding the umbrella. In addition, like the great society

portraits of Thomas Gainsborough, Boldini relished in capturing the physiognomy and beauty of his sitters, as well as details of their elaborate and dashing attire. Here, with a series of long, rapid strokes, Boldini has rendered the diaphanous fabric of the black dress, catching the shimmering light that reflects from the ornate bow that adorns her neck. Likewise, he depicted the pale green coat with an innate sensitivity, the finely embroidered pattern depicted with effervescent touches.

In both style and subject matter, *Portrait of Madame Roger-Jourdain* embodies not only the glamour and opulence of *Belle Époque* Paris, but also continues the concerns of Boldini's Impressionist contemporaries, Renoir and Degas, as well as Manet. In their quest to distil the essence of contemporary life in their painting, the Impressionists had turned to the inhabitants of the capital, capturing their modern dress, social rituals and customs. Fashion had become a major part of life in the modernising, cosmopolitan capital, with the figure of the *Parisienne* – a chic, fashionable young woman who had become one of the central and most iconic protagonists of Second Empire and Third Republic Paris – featuring frequently in Impressionist art. Continuing in this tradition, Boldini's portraits encapsulated the energy of the times, distilling something of the idealised splendour of the city and the ostentatious allure of its inhabitants into painterly form, and in so doing, transforming women such as Henriette Roger-Jourdain into gilded icons of this legendary age.



o 28

GUSTAVE CAILLEBOTTE

(1848-1894)

Chemin montant

signed and dated 'G Caillebotte 1881' (lower left) oil on canvas $39\,\%$ x $49\,\%$ in. (100.2 x 125.3 cm.) Painted in Trouville in 1881

Estimate on request

PROVENANCE:

Jeanne Schultz, Paris, by 1930, and thence by descent; sale, Christie's, New York, 4 November 2003, lot 15.

Acquired at the above sale.

EXHIBITED:

Paris, Salons du Panorama de Reischaffen, Septième Exposition Impressionniste, March 1882, no. 3

Paris, Galeries Nationales du Grand Palais, Gustave Caillebotte, Urban Impressionist, September 1994 - January 1995, no. 98, p. 258 (illustrated p. 259); this exhibition later travelled to Chicago, Art Institute of Chicago, February -May 1995; and Los Angeles, Los Angeles County Museum of Art, June - September 1995.

LITERATURE:

V.G. Fichtre, 'L'actualité: L'exposition des peintres indépendants', in *Le Réveil*, Paris, 2 March 1882. H. Robert, 'Chronique parisienne: Le Salon des impressionnistes', in *La Petite Presse*, Paris, 5 March 1882, p. 1.

J. de Biez, Les petits salons: Les indépendants, Paris, 8 March 1882.

R.J. Draner, 'Une visite aux Impressionnistes', in *Le Charivari*, Paris, 9 March 1882 (sketch illustrated). P. Charry, 'Beaux-Arts', in *Le Pays*, Paris, 10 March 1882

M. Berhaut, Caillebotte, sa vie et son oeuvre, catalogue raisonné des peintures et pastels, Paris, 1994, no. 158, p. 136 (Draner sketch illustrated).
A. Distel, Gustave Caillebotte: The Unknown Impressionist, exh. cat., Royal Academy of Arts, London, 1996, p. 164 (illustrated fig. 1).
J.-S. Klein, Lumières normandes, Les hauts-lieux de l'Impressionnisme, Rouen, 2013, p. 194 (illustrated; titled 'La rue montante').

M. Marrinan, *Gustave Caillebotte, Painting the Paris of Naturalism, 1872-1887*, Los Angeles, 2016, pp. 327-329 (illustrated fig. 164, p. 327).

The Comité Caillebotte has confirmed the authenticity of this work.





Gustave Caillebotte, Rue du Paris, Temps de pluie, 1877. The Art Institute of Chicago, Chicago.

Executed in 1881, Chemin montant numbers among the undisputed masterpieces of Caillebotte's career. Depicting a fashionable bourgeois couple strolling along a verdant country path, the picture represents a complex synthesis – at once bold and appealing – of two main components in Caillebotte's oeuvre: his urban figure paintings from the 1870s and his landscapes and garden scenes from the following decade. The work is also a very rare example of a major Impressionist canvas to have disappeared from the public eye for more than a century. In 1994, on the occasion of the international retrospective Gustave Caillebotte: Urban Impressionist held at the Musée d'Orsay and The Art Institute of Chicago, the picture was seen publicly for the first time since 1882, when it was displayed in the 7th Exposition des Artistes Indépendants. Discreetly preserved in a French private collection, the painting's existence was known to art historians only from a checklist of works included in the 1882 exhibition and from the brief comments of several contemporary critics. Until 1994, moreover, the sole recorded likeness of the canvas was a caricature published in the Parisian journal Le Charivari more than a century earlier. The re-discovery of this important painting marked a critical event in the study of Caillebotte's oeuvre and of the history of the Impressionist movement.

Caillebotte did not identify the location of this country scene, titling the composition simply *Chemin montant*. Although the artist purchased a house at Petit Gennevilliers in the spring of 1881, the brilliantly coloured villa at the left suggests the seaside resort of Trouville on the Normandy coast, where Caillebotte spent several weeks each summer between 1880 and 1884 in connection with his participation in local regattas. During this period, he painted an extraordinarily



Gustave Caillebotte, Régates en mer, à Villerville, 1884. Museum of Art, Toledo



Villa Italienne, Trouville.

original group of landscapes that depict the opulent villas lining the coast between Villers and Villerville, including *Villas au bord de la mer, en Normandie* (1880) (Berhaut no. 164) in which an identical house is featured. The two views show the same low garden wall and arched gateway, distinctive dentil mouldings, and triangular pediments above the windows, features which allow the house to be identified as the 'Villa Italienne' at Trouville, the architecture and landscaping of which remain largely unchanged to this day.

By the early 1880s, the summer sojourn in Normandy had become an obligatory ritual for wealthy city-dwellers. During the 1850s and 1860s, the traditional fishing villages and larger ports along the English Channel had been rapidly transformed into seaside resorts catering to crowds of Parisian vacationers. Entrepreneurs built lavish hotels, casinos, inns, and villas; municipal governments organised everything from horse races and café-concerts to magicians' shows and children's theatre. As one contemporary visitor explained, 'It is not so much to bathe that we come here, as because... the world of fashion and delight has made its summer home; because here we can combine the refinements, pleasures and distractions of Paris with northern breezes, and indulge without restraint in those rampant follies that only a Frenchman or a Frenchwoman understands. It is a pretty, graceful, and rational idea, no doubt, to combine the ball-room with the sanatorium, and the opera with any amount of ozone' (quoted in R. Brettell et al., A Day in the Country: Impressionism and the French Landscape, exh. cat., Los Angeles County Museum of Art, Los Angeles, 1984, pp. 275-276).









Claude Monet, La plage à Trouville, 1870. Wadsworth Athenaeum, Hartford.

Trouville was widely known during this period as the 'jewel' or the 'queen' of the Channel coast. Prosperous and cosmopolitan visitors flocked to the prestigious hotels that crowded the boardwalk - in particular, the grand Hôtel des Roches Noires, which boasted a fashionable restaurant, card- playing and billiard rooms, an indoor pool, and a concert hall complete with Paris orchestra. The summer season at Trouville was widely regarded as an extension of bourgeois life in the capital. Society gossip columns referred to the boardwalk as 'the summer boulevard of Paris,' while a popular vaudeville song proclaimed, 'Let us take the air on the beach, and contemplate the Ocean so tranquil. Ah! If Paris only had the sea, it would be a little Trouville' (quoted in R.L. Herbert, Monet on the Normandy Coast: Tourism and Painting, 1867-1886, New Haven, 1994, p. 34). With its stunning seascape and picturesque architecture, Trouville also attracted a significant coterie of painters. Courbet worked there in 1865, Monet in 1870, and Boudin intermittently for nearly a decade. Indeed, in Manette Salomon, the Goncourts' novel about contemporary artistic life, one of the protagonists proved his modernity by painting resort society at Trouville. And in 1874, the British travel writer Katherine Macquoid could confidently proclaim that the town seemed to have 'sprung out of the sea at the fiat of artists' (K. Macquoid, quoted in R.L. Herbert, Impressionism: Art, Leisure, and Parisian Society, New Haven, 1988, p. 270).



Gustave Caillebotte, Villas au bord de la mer, en Normandie, 1880. Private collection.







Gustave Caillebotte, Les roses, jardin du Petit Gennevilliers, circa 1881-1883. Private collection.

The summers that Caillebotte spent in Normandy were enormously fruitful. Between 1880 and 1884 he painted no fewer than fifty canvases of Trouville and the surrounding region. Unlike Boudin and Monet, whose views of Trouville focus largely upon the fashionable society of urban holiday-makers, Caillebotte was captivated above all by the landscape. Only five of his paintings from Normandy include figures, of which the present canvas is the only one that he chose to exhibit during his lifetime. Moreover, although the sea is omnipresent in Boudin and Monet's views of Normandy, Caillebotte painted several large and impressive inland views, including the present picture. In its choice of motif, therefore, Chemin montant constitutes a critical transition between Caillebotte's urban figure paintings of the 1870s and the landscapes and garden scenes that dominate his Petit Gennevilliers period. On the one hand, the fashionably dressed duo clearly recalls the strolling Parisian couples that Caillebotte depicted in some of his most celebrated canvases, such as Le Pont de l'Europe and Rue de Paris, temps de pluie (Berhaut nos. 49 & 57). At the same time, the sun-dappled vegetation that surrounds Caillebotte's vacationers anticipates paintings such as Les roses, jardin du Petit Gennevilliers (Berhaut no. 345), which pay homage to the luxuriant flower beds that the artist faithfully cultivated during the final decade of his career.

In its composition and handling, Chemin montant also forms a bridge between Caillebotte's work of the 1870s and 1880s. The plunging perspective, articulated by the sharp diagonal of the garden wall, is indebted to the dynamic spatial wedges of the artist's trademark Parisian street scenes. Notably, Caillebotte has altered the contours of the present landscape in order to accentuate this effect of convergence, fattening the steep angle of the path that lent the picture its title. In Villas au bord de la mer, en Normandie by contrast, the same road is correctly seen to be rising. As Anne Distel has noted, the modified perspective of Chemin montant represents a reprise of the bold experimentation that informed many of Caillebotte's views of Paris, such as Vue prise à travers un balcon and Rue du Paris vu d'en haut (Berhaut nos. 147 & 143)—pictures that led one contemporary critic to dub the artist 'the friend of curious perspectives' (A. Distel, Gustave Cailalebotte: The Unknown Impressionist, exh. cat., Royal Academy of Arts, London, 1996, p. 172). The flattening of the path in the present picture also emphasises the division of space into two clearly defined halves: the architectonic villa at the left and the untamed vegetation at the right, rendered in opposed complementaries of pink and green. The stark juxtaposition of these contrasting parts produces an unsettling effect reminiscent of Caillebotte's vision of the modern city, as well as recalling the rapid development of towns like Trouville from rural fishing villages to bourgeois resorts. Not coincidentally, the focal point of the picture is the pair of urbane vacationers, the man dressed for seaside leisure, the woman in clothing equally suitable for an afternoon in the city.



Gustave Caillebotte, Les Orangers, 1878. Museum of Fine Arts Houston.

If the dynamic perspective and compositional ingenuity of the present picture are closely linked to Caillebotte's work of the 1870s, the free and animated brushwork is characteristic instead of the latter half of his career. Abandoning the crisp contours and finished accents of paintings such as *Rue de Paris, temps de pluie* Caillebotte here embraces a fully Impressionist idiom, comparable to that of Monet, Renoir, and Pissarro. The visible brush strokes suggest the movement of a gentle wind across the lush foliage, while the play of light and shade in the foreground evokes the seeming vibration of the landscape under the summer sun. The intensity of the palette is also striking. The deep violetblue of the woman's dress forms a dramatic contrast with the beiges, greens, and bluish-greys of the landscape, while a series of brilliant pink accents heightens the overall key of the colour composition.

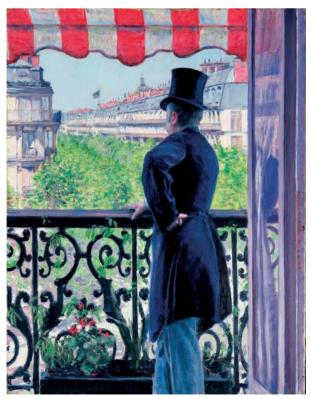
A final noteworthy feature of the present picture is the enigmatic relationship between the two figures, which lends the scene a strong psychological charge. The man is clad in casual boating attire, the woman in stylish Parisian dress; she holds a parasol, the indispensable attribute of well-bred women under the Second Empire. As he often did when depicting bourgeois couples at leisure, Caillebotte presents the pair from the back, anonymously, with no apparent interaction. The

figures stand well away from one another, the distance between them accentuated by the axis of the garden path. When *Chemin montant* was exhibited in 1994, Distel made the intriguing suggestion that the painting might represent Caillebotte himself and Charlotte Berthier, the artist's long-term companion. An avid yachtsman and vice-president of the Cercle de la Voile, Caillebotte represented himself in boating apparel on at least one other occasion, in a canvas from 1875 depicting his family's estate at Yerres. The figure could likewise be a depiction of Martial Caillebotte, the artist's brother, whose build more closely resembles that of the gentleman depicted in the painting.

Moreover, he frequently portrayed Charlotte Berthier with her face hidden from view, as in *Les roses, jardin du Petit Gennevilliers*. And here she is depicted wearing a dress convincingly like that of the one in the present painting. Unfortunately, we know little about the artist's relationship with his young companion, who was only eighteen when the present picture was executed. Although the pair never married, Caillebotte bequeathed to Charlotte a small property at Petit Gennevilliers and a substantial annuity upon his death. Her likeness is preserved in a portrait by Renoir from 1883, now in the National Gallery of Art, Washington, D.C.



Claude Monet, Le banc, 1873. The Metropolitan Museum of Art.



Gustave Caillebotte, L'Homme au balcon, boulevard Haussmann, 1880. Sold, Christie's, New York, 8 May 2008 (\$14,306,000).

Chemin montant attracted considerable attention when it was unveiled at the 7th Exposition des Artistes Indépendants in March of 1882. Unlike previous Impressionist exhibitions, the 1882 show received a relatively favourable response from critics, who lauded its renewed emphasis on landscape and en plein air painting. As Pissarro wrote to his niece shortly after the opening, 'We are very pleased with the result, our reputation is affirmed more and more, we are taking our definitive place in the great movement of modern art' (Pissarro, quoted in C.S. Mofett & R.R. Brettell, The New Painting: Impressionism 1874-1886, exh. cat., Fine Arts Museum of San Francisco, San Francisco, 1986, p. 379). Caillebotte contributed seventeen canvases to the exhibition: nine landscapes, two still-lifes, and six figure paintings. Of these, the three pictures judged most important and controversial at the time were Chemin montant (the present lot), L'homme au balcon, and Fruits à l'étalage (Berhaut nos. 149 & 193), all of which were reproduced as caricatures in the infamous Le Charivari. Paul de Charry was charmed by the work: 'Chemin montant is a road that does not rise but that's quite pretty, quite natural, and sunlit without the customary fantasy. A few years from now M. Caillebotte will see and render nature like all artists of talent, and he will be satisfied with it' (P. de Charry, quoted in A. Distel, op. cit., 1996, p. 258).

The early provenance of *Chemin montant* remains uncertain. After the 1882 exhibition the painting is not documented again until 1930, when it resurfaced in the collection of Jeanne Schultz in Paris. In the interim, it is likely that it belonged to Schultz's mother, Doris Schultz (1856-1927), who frequented Parisian artistic circles in the 1880s. An élégante whose portrait was painted by Carolus Duran, Doris Schultz hosted lavish receptions at her apartment on the Rue des Mathurins, not far from Caillebotte's own residence. We know that *Chemin montant* must have been gifted or sold during the artist's lifetime, as it was not recorded in the inventory of his estate.



29

GIOVANNI BOLDINI

(1842-1931)

Portrait of John Singer Sargent

oil on panel 14 ¼ x 11 in. (36.2 x 28 cm.) Painted in 1890

£200,000-300,000 \$260,000-390,000 €230,000-345,000

PROVENANCE:

The artist's atelier (no. 30B).
Fassini collection, Rome.
Rumianca Chemical, Rome.
Wildenstein & Co. Inc., New York, by whom acquired from the above, in 1960.
Mr & Mrs Harry Fischbach, New York, by whom acquired from the above, in 1960.
Wildenstein & Co. Inc., New York, on consignment from the above, in May 1962.
Mrs Mark Herschede, Cincinnati, Ohio, by whom acquired from the above, in January 1963; their sale, Christie's, New York, 29 October 2003, lot 217.
Acquired at the above sale by the present owner.

LITERATURE:

E. Cardona, ms. 1931, no. 30B.

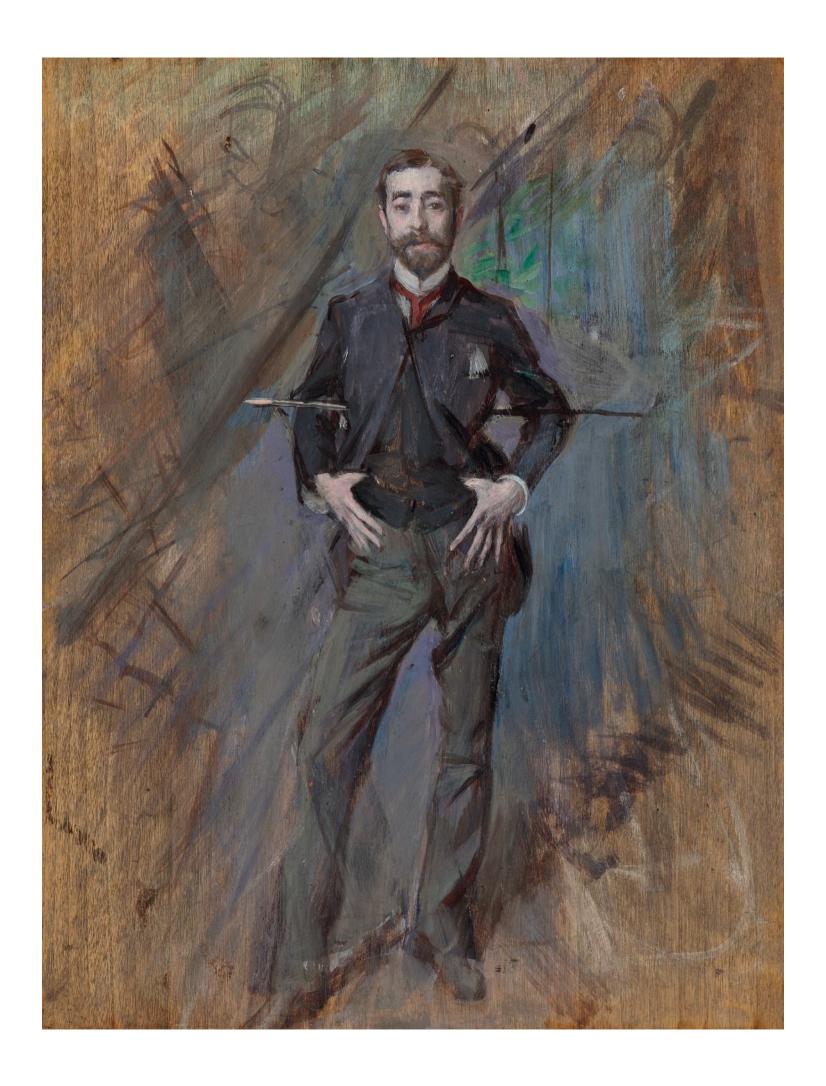
E. Cardona, *Lo Studio di Giovanni Boldini*, Milan, 1937, plate XLI (illustrated).

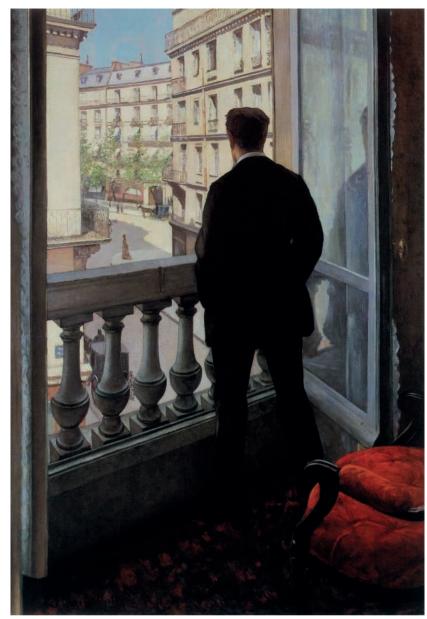
I. Brin & A. Spaini, *La Belle Époque*, Rome, 1966, p. 10 (illustrated).

E. Camesasca, *L'opera complete di Boldini*, Milan, 1970, no. 198a, p. 106 (illustrated; titled 'Il Pittore John Sargent').

B. Doria, *Giovanni Boldini: catalogo generale dagli archive Boldini*, Milan, 2000, no. 278 (illustrated). P. & F. Dini, *Giovanni Boldini 1842-1931, catalogo ragionato*, vol. III, Turin, London & Venice, 2003, no. 533, p. 292 (illustrated; titled 'Il Pittore John Sargent').

T. Panconi, *Giovanni Boldini: L'Opera Completa,* Florence, 2002, p. 315 (illustrated).





Gustave Caillebotte, Jeune homme à se fenêtre, 1875. Private collection.

iovanni Boldini's *Portrait of John Singer Sargent* is a vivid testament to the friendship between two of the leading portraitists of *fin-de-siècle* Paris. Painted in 1890, this portrait, one of three that Boldini painted of Sargent, dates from a pivotal period in the artist's career during which he received widespread acclaim for his unique form of portraiture, capturing a host of socialites and actresses, as well as fellow artists and friends, including Whistler, Verdi, Degas and Paul Helleu. These paintings provide a fascinating glimpse into the vibrant world of *Belle Époque* Paris.

Already an established artist renowned for his portrayals of society figures in Paris, Sargent served as an important influence for Boldini, inspiring the artist's embrace of portraiture over the course of the 1880s. The two mixed in the same circles of the *beau monde* and occasionally painted the same people, including Consuelo Vanderbilt, the American wife of the Duke of Marlborough. They became firmly linked, however, when, in 1886, Boldini took over Sargent's studio, which he was leaving to move to London. The large studio at 41 Boulevard Berthier would remain Boldini's home for the rest of his life.

Boldini's bravura technique perfectly captured the nervous energy and high fashion of the period. In the present work, Sargent stands tall, the frenetic lines darting throughout the background emphasising his strong stance and imbuing him with a powerful and commanding presence. There is a linearity suggested in the triangular 'V' shape formed by Sargent's hands, and the horizontal brush behind his back sits starkly, unyielding to the chaotic background. Fast but defining brushstrokes create a speck of red in the cravat, which draws our eye to Sargent's face. Portraying Sargent as a master of his profession, this portrait reveals the admiration Boldini held for his creative younger friend, fourteen years his junior.



∘ 30

EDOUARD VUILLARD

(1868-1940)

Aux Pavillons à Cricqueboeuf. Devant la maison

signed and dated 'E. Vuillard 1911' (lower right) peinture à la colle on canvas $83 \frac{1}{2} \times 31 \frac{1}{2}$ in. (212 x 80 cm.) Painted in 1911; reworked by the artist in 1934

£600,000-800,000 \$780,000-1,040,000 €690,000-920,000

PROVENANCE:

Bernheim-Jeune collection, Paris, by whom commissioned directly from the artist, and thence by descent; sale, Christie's, New York, 4 May 2004, lot 15.

Acquired at the above sale.

EXHIBITED:

Paris, Galerie Bernheim-Jeune, *Edouard Vuillard*, April 1912, no. 27, n.p. (titled 'Encadrement de porte, peinture décorative pour une villa').
Paris, Galerie Bernheim-Jeune, *Edouard Vuillard*, July 1949.

Paris, Galerie Bernheim-Jeune, *Vuillard, exposition au profit de l'Orphelinat des Arts*, May - June 1953, no. 55, n.p. (titled 'L'allée'; dated '1913'). Paris, Galerie Bernheim-Jeune, *L'Art et la Mode*, June - July 1965, no. 26.

Paris, Galerie Bernheim-Jeune, Coup de chapeau à Edouard Vuillard et hommage à K.-X. Roussel, June 1969, no. 18.

Paris, Galerie Bernheim-Jeune, *Edouard Vuillard*, January - March 1973, no. 29.

LITERATURE:

1993, p. 208.

A. Segard, *Peintres d'aujourd'hui. Les Décorateurs*, vol. II, Paris, 1914, p. 321 (dated '1911-1912').
J. Salomon, *Vuillard*, Paris, 1945, p. 64.
C. Roger-Marx, *Vuillard et son temps*, Paris, 1945, pp. 140 & 142-143.
A. Chastel, *Vuillard 1868-1940*, Paris, 1946, pp. 90

C. Schweicher, *Die Bildraumgestaltung, des*Dekorative und das Ornamentale im Werke von

Edouard Vuillard, Zurich, 1949, pp. 85-88 & 127-128. R. Bacou, *Décors d'appartements au temps des Nabis*, Paris, 1964, p. 196.

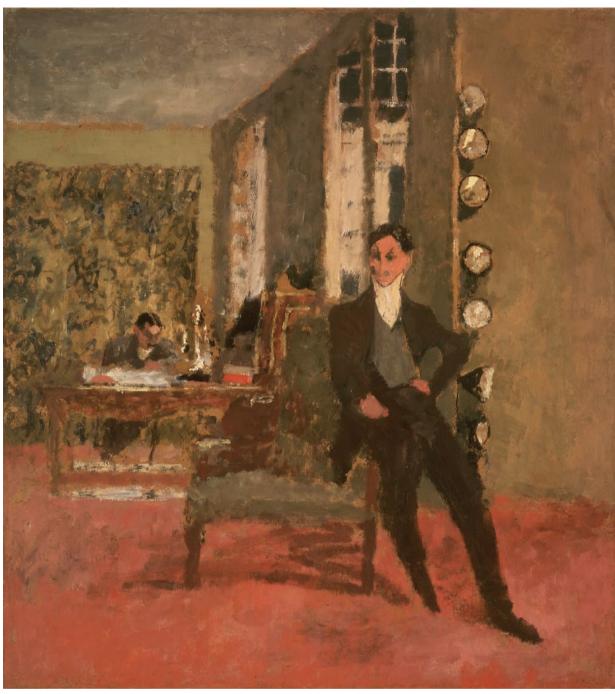
J. Salomon, *Vuillard*, Paris, 1968, p. 26. B. Thomson, *Vuillard*, Oxford, 1988, p. 119.

J. Warnod, *Vuillard*, Paris, 1988, p. 78. G.L. Groom, *Edouard Vuillard Painter-Decorator*, *Patrons and Projects*, New Haven & London,

G.L. Groom, Beyond the Easel: Decorative Painting by Bonnard, Vuillard, Denis, and Roussel, 1890-1930, exh. cat., Art Institute of Chicago, Chicago, 2001, no. 82, pp. 242 & 277 (under note 3).

A. Salomon & G. Cogeval, Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels, vol. II, Paris, 2003, no. IX-159.2, p. 1098 (illustrated p. 1099; illustrated in situ p. 1098).





Edouard Vuillard, *Gaston et Josse Bernheim (projet)*, 1908. Saint Louis Art Museum, Missouri. Gift of Mr. and Mrs. Richard K. Weil.

Devant la maison plunges the viewer into an Arcadian idyll from an age long vanished. Painted in 1911, this picture was created as part of a decorative scheme for Vuillard's art dealers, the brothers Josse and Gaston Bernheim, and was designed to hang in their country home, Bois-Lurette, at Villers-sur-Mer. Vuillard responded to the commission with huge enthusiasm. Of the thirteen panels that would eventually form the final scheme, Les Pavillons, Cricqueboeuf. Devant la maison was painted as part of the first phase, which was apparently such a success that the brothers commissioned more works over the subsequent two summers. Vuillard had been involved in the creation of site-specific paintings for a number of years by the time he created Les Pavillons, Cricqueboeuf. Devant la maison. After all, it reflected the ethos of the Nabis, with their emphasis on using art for decoration, shaping their environments. Over the years, Vuillard painted pictures for the homes of several notable collectors, including Alexandre Natanson, Prince Emmanuel Bibesco, Princess Bassiano and Thadée and Misia Natanson, as well as civic buildings such as the Théâtre des Champs-Elysées.

'I don't paint portraits, I paint people in their homes.'

-EDOUARD VUILLARD

Vuillard was originally asked to create the panels to surround a doorway during a lunch at the Bernheims' house, when he was visiting them from nearby Cricqueboeuf, where he was staying with Lucy Hessel. Within a month, the artist was able to record in his diary: 'at Villers[,] Bois-Lurette[,] install my decoration[,] touch it up[,] rather good impression' (Vuillard, quoted in A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, p. 1104). The mutual approval of this painting is indicated by the fact that it was included in the *Exposition Vuillard* held at the brothers' Galerie Bernheim-Jeune the following year. In addition, it remained *in situ* until the family sold the property, at which point Vuillard was able to retouch some elements, a common practice when his installations were removed.

Though Les Pavillons, Cricqueboeuf. Devant la maison was painted years after the age of the Nabis had ended, the commission retained some of the premises of the artist's earlier style, avoiding mathematical perspective and instead presenting a view that dominates the entirety of the surface as it recedes into the distance. There is an echo of the deliberate avoidance of pictorial depth that had been inspired by the art of Paul Gauguin, while the composition also recalls the mediaeval tapestries so beloved by the Nabis. This reveals the extent to which even a summery vision like this, designed for the Bernheims' holiday home, retained strong roots in Vuillard's earlier pictures.

Yet the palette has been liberated by light, instilling the picture with an unmuddied sense of joy. In Les Pavillons, Cricqueboeuf. Devant la maison, there is a strong sense of the sun-drenched douceur de vivre that Gloria Groom identified in this series, harnessed both in the brightness of the palette and in the image of elegant, sedentary rest and recreation that fills the painting (G.L. Groom, Edouard Vuillard Painter-Decorator, Patrons and Projects, New Haven & London, 1993, p. 245). In the background, figures are shown in various outfits, many of them clearly pyjamas, while in the foreground Lucy Hessel is shown sporting a bold hat, itself emblazoned with a vivid purple bow, next to a young girl—usually considered to be Denise Natanson—with their dog, Loc.

This cast of characters is noteworthy, as it reflects the continuing intimacy that underpinned so much of Vuillard's work. Rather than showing Josse and Gaston themselves, or their wives, Vuillard focused on his own surroundings. In this case, this was the villa 'Les Pavillons' at Cricqueboeuf, in the Calvados region of Normandy, which had been rented by the Hessels that summer and the previous one. This, after all, was a part of the summer villégiature, the annual escape from the confines of Paris during the months of excessive heat. During the late nineteenth century, Vuillard's experiences of the *villégiature* had been somewhat different, as he had usually holidayed in the company of Misia Natanson and the various figures involved with La Revue Blanche. This usually took place in close proximity to Paris, allowing more of an opportunity to dart in and out of the French capital. But in the company of Lucy Hessel, the wife of one of the partners at the Galerie Bernheim-Jeune, Vuillard tended to venture farther afield, usually to the Normandy coast, especially in the years leading up the the outbreak of the First World War.

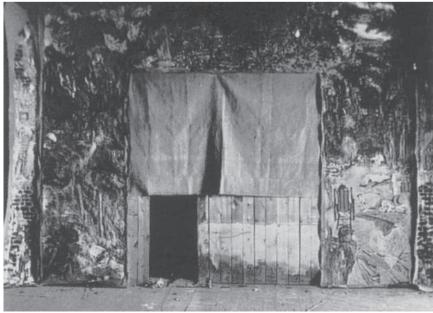








Claude Monet, Le Déjeuner, 1874. Musée d'Orsay, Paris.



Photograph of Edouard Vuillard's distemper preliminary sketch for the Bois-Lurette decoration.

The Normandy coast was an area with serious artistic credentials, having been immortalised in so many of Claude Monet's paintings. Yet Vuillard's own images provide a marked contrast to the dramatic landscapes of the arch-Impressionist. Instead, while channelling a sense of immediacy, he has created a highly personalised vision of elegant vacationing, based entirely on his own elegant surroundings as a guest of the Hessels. Annette Vaillant, the daughter of Alfred and Marthe Natanson, recollected Vuillard's restless creativity being spurred by his surroundings during one of these vacations: 'Even at breakfast time Monsieur Vuillard's piercing gaze would roam from the large table laid out in the garden to his little sketchbook. Often he would say, "Don't move." (Annette Vaillant, quoted in K. Jones, 'Vuillard and the "Villégiature"', in, G. Cogeval, ed., Edouard Vuillard, exh. cat., National Gallery of Art, Washington, 2003, p. 448).

'Monsieur Vuillard is one of the most complete and best representatives of modern art, the air, the light, the joy of the clear, evanescent atmosphere, the liveliness of the light, flamboyant colours, fill his decorations ... and are immensely pleasing.'

-ADOLPHE DERVAUX

The other paintings that Vuillard created for the Bernheims' villa largely featured a similar cast of characters—people who were clearly familiar with the dealers, yet were not their own immediate social circle. By this time, Vuillard had been involved for a long time with Lucy Hessel, whose husband Jos was one of his dealers. Jos appears to have turned a blind eye to what would become the decades-long relationship between the artist and his wife, indulging their closeness—while continuing to benefit from the sales of his works, which often featured his own wife as muse. It is a mark of her centrality in Vuillard's life that she featured so prominently in the decorations at the Bois-Lurette. So too did Denise Natanson, who was the subject of both the vertical panels surrounding the first doorway, the present work and also another showing 'Les Pavillons' (Salomon & Cogeval, no. IX-159.1). Vuillard completed the effect by adding mosaic-themed elements as well as a faux-mediaeval run of figures. These were even wittily punctuated by elements of brickwork which Vuillard had rendered, adding a sense of architectural timelessness to his works. Over the coming two summers, Vuillard would create paintings to surround a further two doors for the Bernheims. One of the dominant panels, perhaps as a final concession to the dealers who had commissioned the work, featured the wives of each of the Bernheim brothers (Salomon & Cogeval, no. IX-159.11).

Les Pavillons, Cricqueboeuf. Devant la maison was exhibited in the Exposition Vuillard which took place in April 1912 at the Galerie Bernheim-Jeune-indicating his clients' approval of the commission. This exhibition was met with highly favourable reviews. Louis Vauxcelles in particular would compare it warmly against the Salon, of which he was scathing, referring to the sheer joy that it instilled in him. 'All the gifts are united here,' he wrote in Gil Blas. 'The subtlety of the finest eye upon which the school - the true school - of contemporary painting can count; the sensual and languid grace, the merits of a comprehensive psychologist... I tell you that this Exposition Vuillard is exhilarating' (Vauxcelles, 'Exposition Vuillard', Gil Blas, 16 April 1912, p. 4).



Edouard Vuillard, *La véranda du Coadigou à Loctudy, Marcelle Aron et Marthe Mellot*, 1912. Musée d'Orsay, Paris.

31

AUGUSTE RODIN

(1840-1917)

Le Penseur, petit modèle

signed and stamped with foundry mark 'A. Rodin Alexis RUDIER. Fondeur. PARIS.' (on the base); with raised signature 'A. Rodin' (on the inside of the base) bronze with green and brown patina Height: 14 % in. (37.7 cm.)
Conceived in 1881-1882; this example cast by Alexis Rudier between 1920-1930

£1,000,000-2,000,000

\$1,300,000-2,600,000 €1,150,000-2,300,000

PROVENANCE:

Private collection, Japan, by whom acquired before 1970, and thence by descent; sale, Christie's, London, 25 June 2003, lot 106. Acquired at the above sale; sold, Christie's, New York, 4 November 2004, lot 219. Halcyon Gallery, London. Acquired from the above by the present owner.

LITERATURE:

G. Grappe, Catalogue du Musée Rodin, Paris, 1927, no. 143, p. 61 (the plaster illustrated). H. Martinie, Auguste Rodin, 1840-1917, Paris, 1949, pl. 19 (the plaster illustrated). A.E. Elsen, Rodin, New York, 1963, pp. 52-55 & 57. I. Jianou & C. Goldscheider, Rodin, Paris, 1967, p. 88 (another cast referenced). J. Tancock, The Sculpture of Auguste Rodin, Philadelphia, 1976, pp. 111-112, 114 & 116. J. de Caso & P.B. Sanders, Rodin's Sculpture: A Critical Study of the Spreckels Collection, San Francisco, 1977, pp. 131 & 133-134. A.E. Elsen, ed., Rodin Rediscovered, Washington, 1981, pp. 66-67. A.E. Elsen, The Gates of Hell by Auguste Rodin, Stanford, 1985, pp. 71 & 73-74. A.E. Elsen, Rodin's Thinker and the Dilemmas of Modern Public Sculpture, New Haven & London, 1985, pp. 4, 7-8, 11-12, 17 & 48. C. Lampert, Rodin: Sculpture and Drawings, London, 1986, p. 24 (another version illustrated p. 25). K. Varnedoe, Rodin: A Magnificent Obsession, London, 2001, no. 73, pp. 96 & 175 (another cast illustrated pl. 73, p. 97). A. Le Normand-Romain, The Bronzes of Rodin, Catalogue of Works in the Musée Rodin, vol. II,

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2003V271B.

Paris, 2007, p. 587.





Edward Steichen, Rodin, le Penseur, 1906. Musée d'Orsay.

uguste Rodin's *Le Penseur* is one of the most iconic sculptures in the history of art. Bent over, with his head resting upon his hand, the figure of a seated man absorbed in a state of deep contemplation has become an instantly recognisable subject the world over, a universal symbol of man's capacity for intelligence and creative genius. Initially conceived in 1881-1882, *Le Penseur* was one of the first pieces that Rodin created for his great work, *La Porte de l'Enfer*. Originally designed to sit on the centre of the tympanum of these magnificent doors, this male figure presided over the dramatic, turbulent vision of Dante's *Divina Commedia* that swirls around him, the creator, poet, judge and participant of this dramatic, hallucinatory vision of hell. This powerful figure would soon transcend its original identity however, to become a work that not only defined Rodin's practice and style, but also came to be regarded as a symbol of the artist, and indeed, humanity itself. This present example, *Le Penseur, petit modèle*, was cast in 1920-1930, and is characterised by a rich green and brown patina.

Soon after *Le Penseur* was conceived, Rodin developed the figure into a freestanding, fully modeled sculpture, which received almost immediate acclaim. It was at the landmark *Monet-Rodin* exhibition of 1889 in Paris that Rodin added the title *Le Penseur* to this sculpture, which had until this point been known predominantly as *Le Poète*. Separated from the context of Dante's *Inferno*, *Le Penseur* soon became detached from this searing vision of suffering and pain to instead become a universal image of man that defies a singular interpretation.





Belvedere torso, circa 1st Century B.C. Museo Pio Clementino, Vatican.



Michelangelo, Central figure of the tomb of Lorenzo de Medici, Duke of Urbino, 1531. Basilica di San Lorenzo, Florence.

'What makes my *Penseur* think is that he thinks not only with his brain, with his knitted brow, his distended nostrils and compressed lips, but with every muscle of his arms, back and legs, with his clenched fist and gripping toes.'

-AUGUSTE RODIN

The sculptor later explained, 'The Thinker has a story. In the days long gone by, I conceived the idea of La Porte de l'Enfer. Before the door, seated on a rock, Dante, thinking of the plan of his poem. Behind him, Ugolino, Francesca, Paolo, and all the characters of La Divine Comédie. This project was not realised. Thin, ascetic, Dante separated from the whole would have been without meaning. Guided by my first inspiration I conceived another thinker, a naked man, seated upon a rock, his feet drawn under him, his fist against his teeth, his dreams. The fertile thought slowly elaborates itself within his brain. He is no longer dreamer, he is creator' (Rodin, quoted in J. Tancock, The Sculpture of Auguste, Philadelphia, 1976, p. 111).

Perhaps the most celebrated of all Rodin's sculptures, *Le Penseur* belongs to a group of important early works that were inspired by the art of Michelangelo, which had so impressed Rodin on his visit to Italy in 1875. The *contrapposto* stance of *Le Penseur*, with his right elbow resting on his left knee, is akin to the curving male body of the allegorical figure of *Dusk* that flanks one side of the tomb. But the

seated, pensive pose of *Le Penseur* finds its equivalent in *II Pensieroso* that sits atop of the tomb. While Rodin looked to Michelangelo as a source of inspiration, he also looked to antiquity, in particular to the *Belvedere Torso*. Aspects of the pose, proportions and accentuated musculature of *Le Penseur* are taken from this striking Roman fragment.

Rodin fused his study of Michelangelo with the movements of a live model in his studio to create a figure that was wholly unique. It is this process that enabled Rodin to breathe life into his subjects, seemingly infusing their sculpted bodies with nerves, fibres and sinews. Though he is stationary, there is a sense of dynamism that seems to flow below the surface of his skin, creating a compelling duality between movement and stasis, introspection and action, and the power of the mind and body. Capturing not only the physicality and presence of a male figure, Rodin has therefore given visual form to the very act of thinking and to the capacity of the creative mind. It is these universal concepts that ensure that *Le Penseur* remains today as visually arresting and compelling as it was when the artist first created it over a century ago.



λ° ♦ *32

LE CORBUSIER

(1887-1965)

Deux figures au tronc d'arbre jaune

signed and dated 'Le Corbusier 37' (upper right); signed again, titled and dated 'Le Corbusier . Deux figures et l'arbre jeune 1937' (on the stretcher) oil on canvas 51 ½ x 64 in. (130 x 162.5 cm.) Painted in 1937

£2,000,000-3,000,000

\$2,600,000-3,900,000 €2,300,000-3,450,000

PROVENANCE:

The artist's estate (no. 251). Heidi Weber, Zurich, by whom acquired from the above, in 1973. Acquired from the above by the present owner, in 1981.

EXHIBITED:

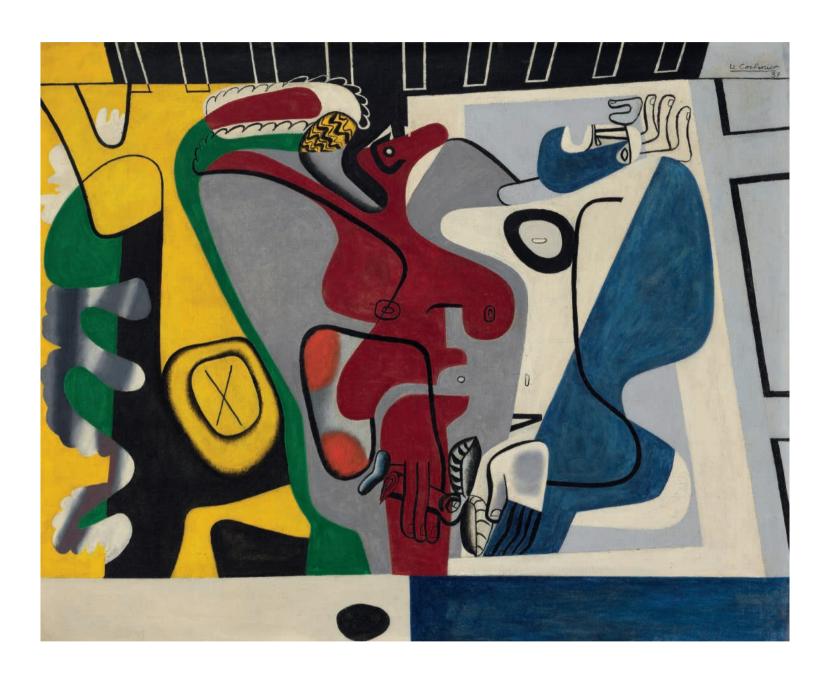
Zurich, Kunsthaus, *Le Corbusier*, January - February 1938, no. 72, p. 19 (with inverted dimensions).

Paris, Galerie Roland Balaÿ et Louis Carré, Le Corbusier: Peintures 1918-1938, November -December 1938, no. 11, n.p. (illustrated). Boston, Institute of Contemporary Art, Corbusier, March - April 1948; this exhibition later travelled to Detroit, Institute of Arts, June - July 1948; San Francisco, San Francisco Museum of Art, August -October 1948; Colorado Springs, Fine Art Center, November - December 1948; Cleveland, Cleveland Museum of Art, March - April 1949; St. Louis, City Art Museum, July 1949; São Paulo, Museu de Arte, July - November 1950; Berlin, Maison de France, September 1952; Belgrade, December 1952 January 1953; Skopje, February 1953; Sarajevo, March 1953; Split, April 1953; Zagreb, April - May 1953; Ljubljana, May 1953; and Mostar, May 1953. Paris, Musée National d'Art Moderne, Le Corbusier, November 1962 - January 1963, no. 173, p. 52). Florence, Palazzo Strozzi, L'opera di Le Corbusier, February - March 1963, no. 107, p. 209 (illustrated pl. XLIV, p. 164).

Zurich, Galerie Heidi Weber, Le Corbusier, Peintures grands formats, March - April 1964, no. 7 (dated '1938' and with inverted dimensions). Rome, Galleria Levi, Le Corbusier, December 1969 - January 1970, n.p. (illustrated). Turin, Galleria Narciso, Le Corbusier: Olii, pastelli, grafica, arazzi, November - December, no. 20, n.p. Winterthur, Kunstmuseum, Neue Sachlichkeit und Surrealismus in der Schweiz, 1915-1940, September - November 1979, no. 153, p. 5. Neuchâtel, Musée d'Art et d'Histoire, Le Corbusier, July - September 1980, no. 43.

LITERATURE:

J. Badovici, *Le Corbusier: Oeuvre plastique, peintures et dessins, architecture,* Paris, 1939, n.p. (illustrated pl. 26; with inverted dimensions).
J. Petit, *Le Corbusier lui-même,* Geneva, 1970, p. 213 (illustrated p. 223).
H. Weber, *Le Corbusier: Maler, Zeichner, Plastiker, Poet, Werke aus der Sammlung Heidi Weber,* Zurich, 1988, n.p. (illustrated; illustrated again n.p.; illustrated *in situ* n.p.).
N. & J.-P. Jornod, *Le Corbusier (Charles Edouard Jeanneret): Catalogue raisonné de l'oeuvre peint,* vol. I,Geneva, 2005, no. 187, pp. 610 & 612 (illustrated p. 611).





Le Corbusier, Deux femmes fantasques or Les femmes méchantes, 1937. Fondation Le Corbusier, Paris.

n a monumental scale, two nude female figures serve as the abstracted protagonists of Le Corbusier's *Deux figures au tronc d'arbre jaune* of 1937. Deftly constructed from a combination of flat planes of primary colours and intersecting biomorphic and geometric lines, these figures stand in profile, situated between a door way on the right and a bold yellow tree trunk on the left. With their profiles just visible, their hands seem to meet in the centre of the composition, the left-hand figure clutching a small stylised branch with leaves. In contrast with the undulating forms of their bodies, horizontal lines at the top and bottom of the composition lock these figures into their setting, a beam-lined ceiling above and sharp horizontal line below framing the pair and lending this work a strong sense of structure. Included in the important retrospective of the artist held in Zurich in 1938, this large and impressive composition presents the artist's favoured motif of this period: the female nude. From the late 1920s onwards, the figure, particularly female, came to dominate Le Corbusier's plastic *oeuvre*, portrayed in a manner, which, though sharing similarities with the contemporaneous work of Léger and Picasso, was entirely unique to the artist. *Deux figures au tronc d'arbre jaune* remained in the artist's collection for many years, before it was acquired from the artist by the present owner in 1973, in whose collection it has remained until the present day.

The female figure did not enter Le Corbusier's painting and drawing – private elements of the artist's pluralistic practice – until around 1927. Following the First World War, Le Corbusier had, along with Amédée Ozenfant, founded Purism, a movement that built on the practices of Cubism, which called for order, logic and rational thought in the creation of art. As they emphatically stated in their text 'Après le Cubisme' of 1919: 'The work should not be accidental, exceptional, impressionistic... picturesque, but on the contrary general, static, expressive of what is constant... PURISM fears the bizarre and the "original". It seeks out pure elements with which to reconstruct organized paintings' (A. Ozenfant & C-E. Jeanneret, 'Après le Cubisme', 1919, in C. Eliel, *L'Esprit Nouveau: Purism in Paris, 1918-1925*, exh. cat., Los Angeles, 2001, pp. 165-166). Together with Ozenfant, Le Corbusier painted still-lifes that were controlled, regulated and rhythmic, filled with simple, depersonalised objects in strict formations and often sombre colours.



Le Corbusier with the present work.

'The subjects of his pictures evolved from the first "glass and bottle" designs to objects of "poetic reaction", such as roots, pebbles, butcher's bones, the bark of trees...finishing finally with the human figure, which offers to the poetic imagination and the constructive spirit an infinite subject for decomposition and reconstruction, in favour of a unified plastic and poetic creation.'

-WILLY BOESIGER

Following his break with Ozenfant in 1925 however, Le Corbusier began to adopt a freer painterly idiom in his work, looking to nature for inspiration. While his Purist compositions were primarily composed of functional, mass-produced and uniform objects – glasses, carafes and siphons amongst others – pure plastic forms that were represented in their most generalised and depersonalised state, he began to integrate natural objects into his art, and, by the end of the decade he turned to a subject that had been entirely expunged from his purist compositions: the human figure.

From this time onwards, this motif came to dominate almost exclusively his work of the subsequent decade. As Le Corbusier explained, referring to himself, as he frequently did, in the third person, 'Already since

1927, Le Corbusier started to focus on the drawing of the figure. From 1927 to 1937, he realised an enormous number of drawings... The human figure is now in all of the works in combination with objects and precise locations' (Le Corbusier, quoted in N. Jornod & J-P. Jornod, *Le Corbusier, Catalogue raisonné de l'oeuvre peint, Tome 1*, Milan, 2005, p. 426). Unleashing a desire that had been suppressed during the purist years – although according to Ozenfant he had never lost this 'sensualist side' – Le Corbusier filled sketch books with drawings of female figures, inspired by figures he saw on the beach in Le Piquey, where he holidayed in the south of France, as well as on his travels in Rio de Janeiro and South America. His wife, Yvonne Gallis, whom he married in 1930, often served as the model for many of these works.

'The human figure was a fertile field of projection for Le Corbusier's myriad conceptions of form and space, nature and culture, interior and exterior, and his paintings of women also placed him in direct dialogue with traditions of art history as well as contemporary artistic movements.'

-GENEVIEVE HENDRICKS

In the same way that his Purist works had exuded a cold sense of restraint and control, Le Corbusier's paintings of women saw him plunge into a realm of rich sensuality, passion and femininity. Nude and clothed, stationary and in motion, dancing or reclining, the female figure appeared in numerous guises in his painting, infusing Le Corbusier's art with a new softness and sensuality. Indeed, the integration of this subject allowed Le Corbusier to explore concepts of the surreal and the fantastic, as well as the erotic, notions far removed from his public architectural projects. As such, paintings like Deux figures au tronc d'arbre jaune provide an important glimpse into the private realm of the worldfamous architect, immersing the viewer into the world of his vivid imagination.

Dating from the apogee of this so-called 'Femmes' period that stretches from 1932 to 1937, Deux figures au tronc d'arbre jaune features the highly abstracted and simplified forms of two women. This composition recalls an earlier painting of 1936 entitled Deux femmes à la branche (N. Jornod & J-P. Jornod, no. 179). In this work, two central figures are pictured clutching the same branch as in the present painting and are rendered with a similar combination of colours and stylised forms. Yet, while in this earlier work the nude figures are clearly demarcated with a single outline, in the present work, Le Corbusier has dissolved and moved this essential silhouette, creating the two women from an even more complex combination of flat planes of colour and floating lines. In this way, these two figures appear both to emerge and dissolve into the background of the composition, yet paradoxically, they retain a powerful sense of volume. In this way, Deux figures au tronc d'arbre jaune explores the same concepts of form and space and interior and exterior states which served as the foundation for his practice as a whole.

Le Corbusier painting in his studio, Rue Nugesser et Coli 24, Paris, *circa* 1936 - 38. Photograph by Paul Almasy.







Fernand Léger, Composition avec trois figures, 1932. Centre Pompidou, Paris.



Pablo Picasso, La danse, 1925. Tate Gallery, London.

'Bodies in motion and repose, dressed and nude, dancing and singing, bathing and sitting materialise as if from thin air.'

-GENEVIEVE HENDRICKS

In depicting the nude on a monumental scale, Le Corbusier was exploring the same motif as his friend and contemporary, Fernand Léger. The artists had first met in 1920, and soon became close friends, sharing similar concerns in their work. At the same time that Le Corbusier began to introduce the figure into his plastic *oeuvre*, Léger had begun his large Neo-Classical nudes, having left behind the austere mechanical aesthetic that had defined his immediate post-war work to instead embrace a more natural and organic portrayal of the world. Statuesque and simplified figures filled his work, often rendered against bold backgrounds of primary colours. The stylised lines and forms, particularly of the tree trunk and the branch and leaves in the present work, as well as the unmodulated planes of colours are immediately reminiscent of Léger's paintings of this same period. Yet, while Léger portrayed his women as static, immobile, statue-like objects, Le Corbusier has invested the two abstracted women with a definite sense of emotion. The right-hand figure throws her arm and her head back, her mouth agape as if emitting a cry of anguish or pleasure.

It is this sense of feverish energy that also links *Deux figures au tronc d'arbre jaune* to the work of Pablo Picasso, in particular his Surrealist masterpiece, *La danse* (1925, Tate Gallery, London). Indeed, the artists have used the same means of constructing the female figures; simplifying their bodies and faces to a single, amorphously shaped plane of colour. With their arms thrown up in the air, the figures in Le Corbusier's painting exude the same sense of abandon and dynamism as Picasso's work, charged with a strangely surreal, frenzied emotion that fills this enigmatic, multi-dimensional and highly coloured scene.



PABLO PICASSO

(1881-1973)

Pomme

signed 'Picasso' (on the reverse) watercolour on paper 9 ¾ x 11 ¼ in. (25 x 28.5 cm.) Executed in Paris in winter 1909

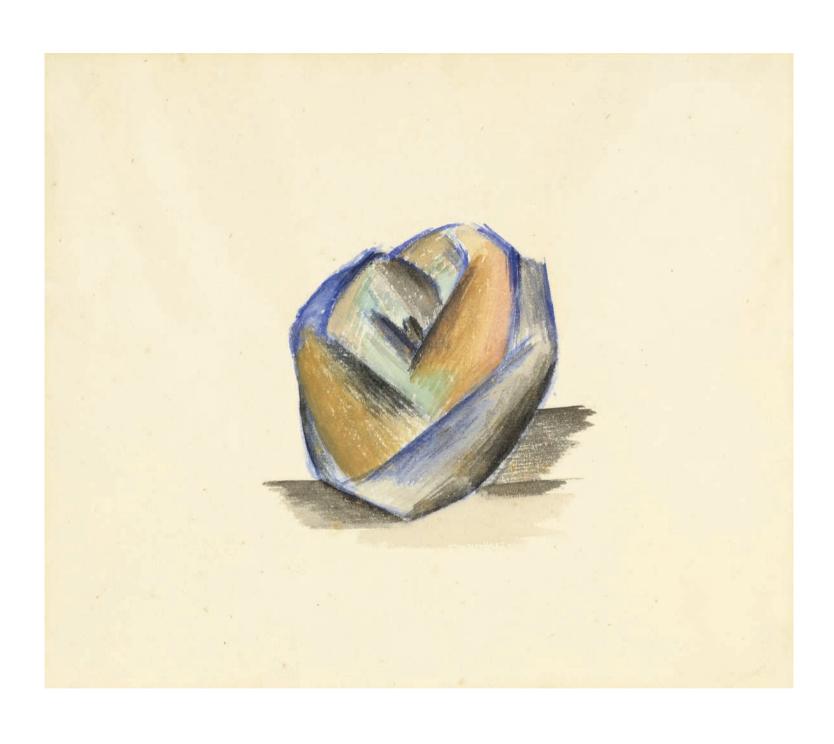
£350,000-450,000 \$450,000-585,000 €400,000-517,500

PROVENANCE:

(Probably) Daniel-Henry Kahnweiler, Paris.
Roger Dutilleul, Paris, by whom probably acquired from the above.
Mme Chapoval, Paris, a gift from the above, on 23 December 1947, and thence by descent.
Acquired from the above by the present owner.

LITERATURE:

C. Zervos, Pablo Picasso, vol. 2*, Oeuvres de 1906 à 1912, Paris, 1942, no. 181, n.p. (illustrated pl. 90).
F. Russoli, L'opera completa di Picasso cubista,
Milan, 1972, no. 301, p. 102 (illustrated).
P. Daix & J. Rosselet, El cubismo de Picasso:
Catálogo razonado de la obra pintada, 1907-1916,
Barcelona, 1979, no. 306, pp. 247-248 (illustrated p. 248).
E. Herscher, Picasso: Bon vivant, New York, 1996, p. 187 (inverted image illustrated pl. 79).

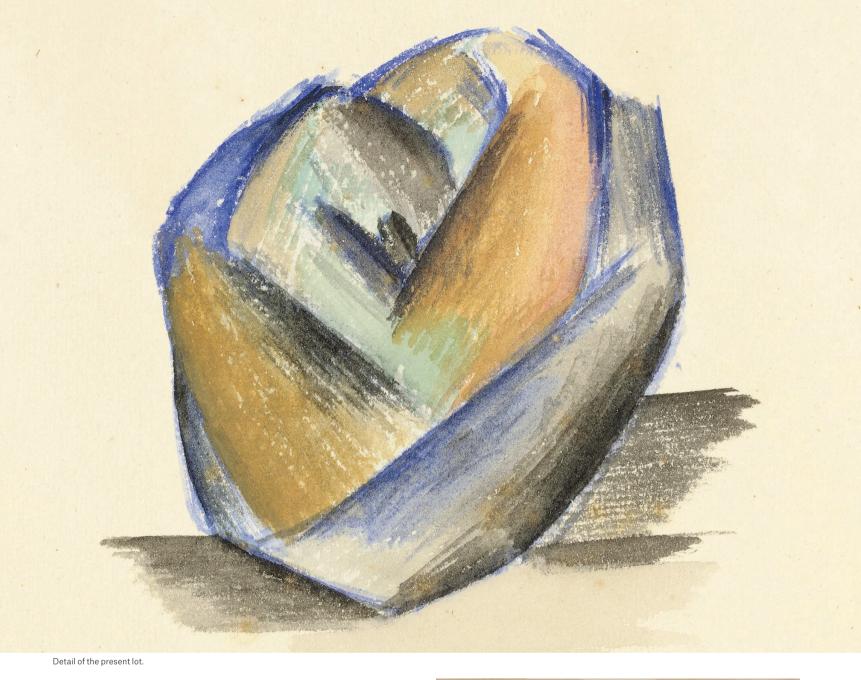




Paul Cézanne, Poires et figues, 1885-90. The Ashmolean Museum of Art and Archeology, University of Oxford.

work of compelling simplicity and extraordinary technical virtuosity, *Pomme* is a delicately rendered watercolour of 1909 that demonstrates Pablo Picasso's early cubist explorations. Composed from faceted planes of soft colour, this quotidian object is transformed into a work of startling three-dimensionality, its form seeming no longer organic but appearing as if carved from stone. Picasso would incorporate pieces of fruit such as this into a series of still-life paintings the same year, as he continued to break down form and radically reconstruct it in a series of interlocking planes, breaking free from illusionistic methods of representation and instead evoking multiple viewpoints of objects on the canvas.

The simplicity and restraint of this solitary piece of fruit is immediately reminiscent of Paul Cézanne's still-lifes. Indeed, Pomme is in many ways indebted to the great French painter. The art of Cézanne was a crucial reference point for Picasso in the early development of Cubism. Having been primarily influenced by the primitive art of Africa and Oceania, by the end of 1907 and throughout 1908, Picasso increasingly turned to Cézanne, finding his acute visual observation and deconstruction of illusionistic representation a powerful impetus and influence for his own spatial and pictorial explorations. '[Cézanne] was my one and only master', Picasso stated later in 1943, 'It was the same with all of us - he was like our father. It was he who protected us' (Picasso, quoted in J. Richardson, A Life with Picasso, Volume II: The Painter of Modern Life, London, 2009, p. 52). In the spring of 1907, the Galerie Bernheim-Jeune in Paris held an exhibition of Cezanne's luminous late watercolours. Picasso was mesmerised by these works and particularly by Cézanne's ability to integrate the ground into the composition itself. In Pomme, Picasso has intensified Cézanne's renowned 'constructive' brushstrokes, using angular, linear hatching to invoke a sense of volume and exaggerated three-dimensionality. Even the shadow that is cast from this singular protagonist appears solid, a reflection of Picasso's intense investigation and analysis into the nature and construction of pictorial space that he was undertaking at this time.



'[Cézanne] was my one and only master. It was the same for all of us – he was like our father. It was he who protected us.'

-PABLO PICASSO

This exquisite watercolour was first in the collection of one of the leading collectors of Cubism in the early 20th Century, the French industrialist, Roger Dutilleul. Initially, Dutilleul was a particular admirer of Cézanne but, upon starting to collect art in the opening years of the new century, he soon found that he was unable to afford works by the Post-Impressionist master. Instead, Dutilleul turned to the avant-garde, finding, particularly in the work of Braque and Picasso, a close likeness to Cézanne. Starting with a Fauvist Braque, Dutilleul soon became one of the foremost collectors of Cubism in Paris, forging a close friendship with the leading cubist dealer of the time, Daniel-Henry Kahnweiler. Indeed, it is highly likely that Dutilleul acquired the present Pomme from Kahnweiler. By the outbreak of the First World War, Dutilleul had acquired an astonishing collection of some of the greatest cubist works by Braque and Picasso, as well as work by Léger, Derain and Vlaminck. During the war, Dutilleul met Modigliani and would soon become the leading patron of the artist.



Pablo Picasso, *Pomme*, 1914. Sold, Christie's, New York, The Collection of Peggy and David Rockefeller, 8 May 2018, \$3,972,500.

PABLO PICASSO

(1881-1973)

Nature morte, fruits et pot

signed and dated '13.2.38. Picasso' (lower left) oil and Ripolin on canvas $18 \% \times 21 \%$ in. (46 x 55 cm.) Painted on 13 February 1938

£1,000,000-1,500,000 \$1,300,000-1,950,000 €1,150,000-1,725,000

PROVENANCE:

Galerie Paul Rosenberg, Paris, by whom probably acquired directly from the artist, in 1938.

Sam Salz, New York.

Private collection, California; sale, Christie's,
New York, 7 November 1995, lot 54.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Paul Rosenberg, *Picasso: Oeuvres récentes*, January - February 1939, no. 29, n.p. (titled 'Cruche noir décorée').

LITERATURE:

C. Zervos, 'La dernière Exposition de Picasso', in Cahiers d'Art, no. 14, Paris, 1939, pl. 87 (illustrated). C. Zervos, *Pablo Picasso*, vol. 9, *Oeuvres de 1937 à 1939*, Paris, 1958, no. 105, n.p. (illustrated pl. 50).





Pablo Picasso, La cruche fleurie (Nature morte au pichet), 1937, San Fransisco Museum of Modern Art.

longside the iconic series of majestic, searingly coloured, powerful portraits of Dora Maar and Marie-Thérèse Walter that Pablo Picasso painted in the opening weeks of 1938, he also made a number of simple, still-life scenes that feature, as in *Nature morte, fruits et pot*, a solitary jug accompanied by one or more apples. This was a time of feverish creation in Picasso's life. Amidst the everworsening political crises that plagued Europe—Picasso's native Spain was consumed by the Civil War, meanwhile France, his adopted home, was also sliding ever closer to war—he worked at an astonishing, near confounding pace, constantly switching between styles, subjects and his two muses of the time, Maar and Walter. Together these paintings, infused with rich colour and dominated by curving, sensuous lines, show no sign of the angst of the times. Instead they embody a blissful sense of escapism, an embrace of life in its simplest, everyday form.

At the time that he painted the present work, Picasso was living between his studio in Paris and Le Tremblay-sur-Mauldre, near Versailles. In the autumn of 1936 Picasso had been forced to give up his beloved château at Boisgeloup as part of the separation agreement he had come to with his wife Olga. In need of another retreat away from the cosmopolitan world of Paris and heeding to Walter's wish to live in the countryside, the art dealer Amboise Vollard offered Picasso the use of an old farmhouse. With Walter and their young daughter Maya settled there, Picasso divided his time between Paris, where he spent the week with Dora Maar, and Le Tremblay, where he spent the weekend ensconced in family life, living a contented domestic idyll. Characterised by an atmosphere

of tranquil, rural charm, his still-lifes, including *Nature morte, fruits et pot* encapsulate Picasso's desire to forget the world around him and instead indulge in the simple, unchanging pleasures of life.

For Picasso, painting, particularly the genre of still life had always been deeply autobiographical. 'I paint the way some people write their autobiography', he once declared. 'The paintings, finished or not, are the pages of my journal, and as such they are valid' (Picasso, quoted in F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 123). In the early 1930s, at the peak of his passionate but secret affair with Marie-Thérèse, Picasso had painted vibrant still-lifes that are steeped in eroticism. Ripe fruit and exaggeratedly anthropomorphised objects depicted with bold colour and generous brushstrokes served as thinly veiled stand-ins for the sensual undulating curves and youthful vitality of his young muse.

In *Nature morte, fruits et pot*, the same curvilinear language can be seen; the apples and undulating, volumetric form of the painted jug reflecting the female form. Indeed, even the dark tabletop on which these objects stand sensuously curves across the width of the canvas. 'Her forms were handsomely sculptural, with a fullness of volume and a purity of line that gave her body and her face an extraordinary perfection', Françoise Gilot described. 'To the extent that nature offers ideas or stimuli to an artist, there are some forms that are closer than others to any artist's own aesthetic and thus serve as a springboard for his imagination. Marie-Thérèse brought a great deal to Pablo in the sense that her physical form demanded recognition. She was a magnificent model' (F. Gilot, *ibid.*, pp. 241-242).



λ*35

MARC CHAGALL

(1887-1985)

Le cheval à la lune

signed and dated 'Marc Chagall 943' (lower left); inscribed 'MEXICO' (lower right) gouache, charcoal and pastel on paper 27 ½ x 20 ½ in. (68.9 x 51 cm.) Executed in 1943

£350,000-450,000 \$450,000-585,000 €400,000-517,500

PROVENANCE:

Keith Warner collection, New York, by 1945.
James Vigeveno Galleries, Los Angeles.
Mr & Mrs Sidney F. Brody, Los Angeles & New York, by 1963.
Stephen Hahn, New York.
Anonymous sale, Sotheby's, New York, 8 May 2008, lot 360.
Landau Fine Art, Montreal.
Acquired from the above by the present owner, in 2008.

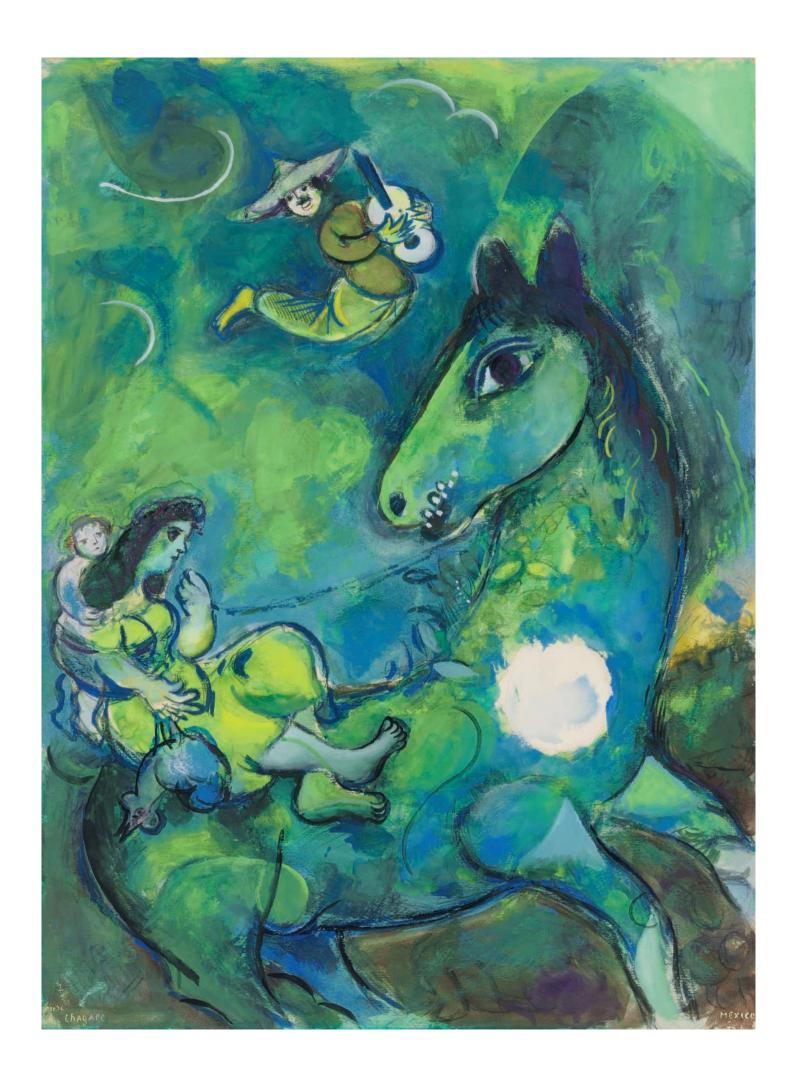
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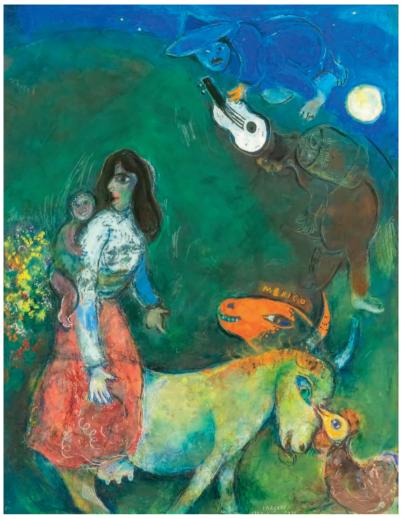
Tokyo, National Museum of Art, *Marc Chagall*, October - November 1963, no. 162, n.p. (illustrated; dated '1942'); this exhibition later travelled to Kyoto, Municipal Museum, November - December 1963.

LITERATURE:

L. Venturi, *Marc Chagall*, New York, 1945, n.p. (illustrated pl. LV). F. Meyer, *Marc Chagall*, New York, 1963, no. 709, p. 757 (illustrated n.p.).

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



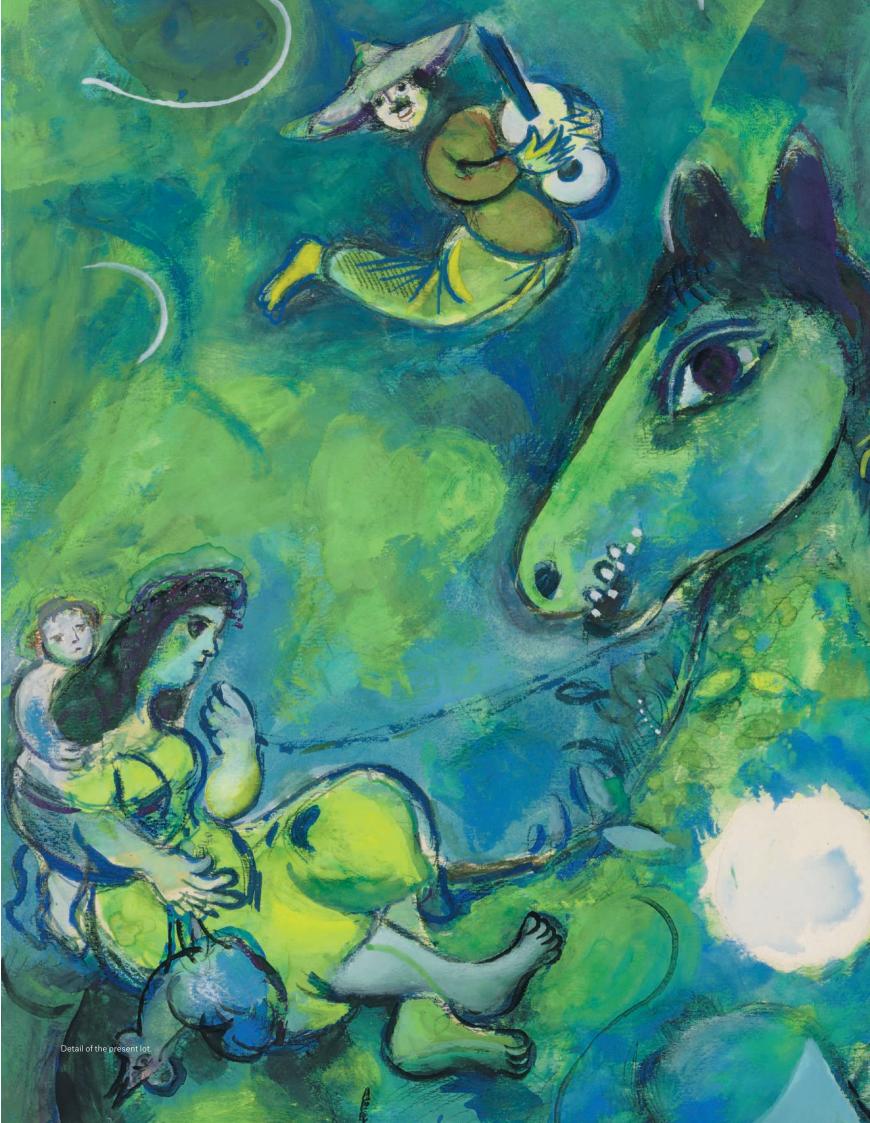


 $Marc\ Chagall, \textit{La guitare endormie}, 1942-43.\ Kunsthaus, Zurich.$

xecuted in 1943, *Le cheval à la lune* is one of a small and rare series of gouaches inspired by Marc Chagall's sojourn in Mexico. Chagall had travelled from New York, where he was living at the time having fled war-torn Europe, to Mexico in the summer of 1942. Together with the Russian choreographer Léonide Massine, Chagall was working on the scenography and costumes for a ballet, *Aleko*, which was premiering first in Mexico City before opening in New York. Immersed in the intense light and colour of this tropical South American country and captivated by its people and culture, Chagall was reinvigorated and renewed, his art filled with new motifs and vibrant, luminous colour. While working primarily on the sets for the ballet, Chagall made a number of sketches that he then used over the following years for his so-called series of 'Mexican' gouaches. *Le cheval à la lune* is one such work.

A large, rearing horse dominates this incandescent composition, flanked by a woman carrying her child, and a floating male figure. All of these motifs were common in Chagall's work, yet here they take on fresh identities: no longer is the flying figure a violinist or flute player – symbols that usually refer to the artist's life in Vitebsk, as well as his Jewish heritage – instead he has a distinctly Mexican appearance, carrying a guitar and wearing a sombrero. Yet, although the motifs are altered, the abiding message remains the same: as Franz Meyer has written of *Le cheval à la lune* and the series, 'These works reveal [Chagall's] deep sympathy with Mexico and the Mexicans. He felt attracted by their ardent, generous nature and was pleased at their feeling for art and their response to his own work. It is these people that we see in the gouaches. But the "Mexican" spirit, apart from this folklore, is expressed in the close kinship of man and beast, an old basic theme of Chagall's art' (F. Meyer, *Marc Chagall*, New York, 1963, p. 440).

Soon after it was created this work was acquired by Keith Warner, an American collector who also acquired work by Mondrian, Calder and Stieglitz. Later, this work entered the renowned collection of Mr. and Mrs. Sidney F. Brody, where it hung alongside masterpieces by Matisse, Braque, Giacometti, as well as the record-breaking Picasso, *Nude, Green Leaves and Bust* (Sold, Christie's New York, The Collection of Mrs. Sidney F. Brody, 5 May 2010, \$106,482,500).



PROPERTY FROM THE COLLECTION OF BARNETT AND SYLVIA SHINE SOLD BY THE EXECUTORS OF THE LATE SYBIL SHINE

36

ALBERTO GIACOMETTI

(1901-1966)

Petit buste (Diego)

signed and numbered 'Alberto Giacometti 4/6' (on the reverse) bronze with green and brown patina Height: 8 ½ in. (20.5 cm.) Conceived *circa* 1955; cast in bronze between 1955 and 1964 in a numbered edition of seven; this example cast by Rota-Gay *circa* 1961

£600,000-800,000

\$780,000-1,040,000 €690,000-920,000

PROVENANCE:

Galerie Maeght, Paris, by whom acquired directly from the artist.

Brook Street Gallery, London, by whom acquired from the above.

Barnett & Silvia Shine, London, by whom acquired before 1977, and thence by descent to Sybil Shine, in 1978.

EXHIBITED:

Sheffield, Graves Art Gallery, on long term loan since 1983.

LITERATURE:

C. Grenier, Alberto Giacometti Retrospective in China, exh. cat., Yuz Museum, Shanghai, 2016, p. 287 (the plaster illustrated).

C. Grenier & C. Alandete, Alberto Giacometti, The Late Work (1960-1966), exh. cat., Galerie Lympia, Nice, 2017, p. 116 (the plaster illustrated; dated circa 1965').

Alberto Giacometti, exh. cat., Hangaram Art Museum, Seoul, 2017 (the plaster illustrated). The Alberto Giacometti Database, no. 4028.





Alberto Giacometti, Standing Women and Heads of Diego. Photograph courtesy The Pierre Matisse Gallery Archives, The Pierpont Morgan Library, New York.

Petit buste (Diego) presents Alberto Giacometti's most important and enduring model and muse: his younger brother, Diego. The subject of his very first sculpture and his greatest confidant and constant companion, Diego became for Giacometti more than simply a model whose physiognomy he translated into visual form. His appearance and presence were so ingrained into the artist's psyche that he became an intrinsic part of his vision, and more than this, an extension of himself. As Giacometti described, Diego was, 'the one I know best', or as Yves Bonnefoy has written, 'In the presence of someone who is, as it were, his double, Giacometti more than ever is witness to the mystery of existence, like Hamlet thinking of Yorick, in front of a skull in the dust' (Y. Bonnefoy, Alberto Giacometti: A Biography of his Work, trans. J. Stewart, Paris, 1991, p. 432).

Conceived *circa* 1955, this depiction of Diego is one of a series of bust-length sculptures that Giacometti created in the midst of a period of rediscovery in his career. At the beginning of the 1950s, Giacometti felt that he had gone as far as he could with the attenuated, extended figures that he had begun at the end of the previous decade. Seeking a more realistic conception of space and mass, he returned to life and to the study of the model, using the same vigorous technique of modelling to ensure that he lost none of the visceral sense of expression that defines his full-length figures. As a result, those closest to him, Diego particularly, as well as his wife Annette, became the abiding subjects of his work.

In deciding to return to life, Giacometti soon realised that it was the eyes, portals to man's inner life, and by extension the head, that were the integral part of the human form. 'One has the desire to sculpt a living person', Giacometti explained, 'but there is no doubt that as far as the life within them is concerned, what makes them alive is *le regard* – the looking of the eyes. It is very important. If the look, that is to say life, becomes the essential concern... The rest of the body is reduced to the role of antennae making life possible for the person – the life that exists in the cranium' (Giacometti, quoted in H. & M. Matter, *Alberto Giacometti*, New York, 1987,p. 194). This abiding concern is immediately recognisable in the present bust. Amidst the rugged, gestural surface of his head and monumental shoulders, Diego's deep-set eyes, represented with nothing more than two round indentations, bore into the viewer, serving as the expressive centre of this commanding sculpture.

While Giacometti's return to the model and to specific individuals within his life could have seemed like a retreat from the archetypal and transcendent vision of man that he had attained with his elongated figures of the previous decade, in fact, with these busts, Giacometti had taken his portrayal of humanity a step further. 'Giacometti had indeed chosen the existence of individuals, the here and now as the chief object of his new and future study', Yves Bonnefoy has written, 'and he instinctively realised that this object transcended all artistic signs and representations, since it was no less than life itself' (Y. Bonnefoy, op. cit., 1991, p. 369).



λ37

PABLO PICASSO

(1881-1973)

Nature morte au crâne de taureau

signed and dated '9. Mai 42 Picasso' (upper left) oil on canvas $25\,\%$ x $31\,\%$ in. (65.3 x 80 cm.) Painted on 9 May 1942

£4,000,000-6,000,000 \$5,200,000-7,800,000 €4,600,000-6,900,000

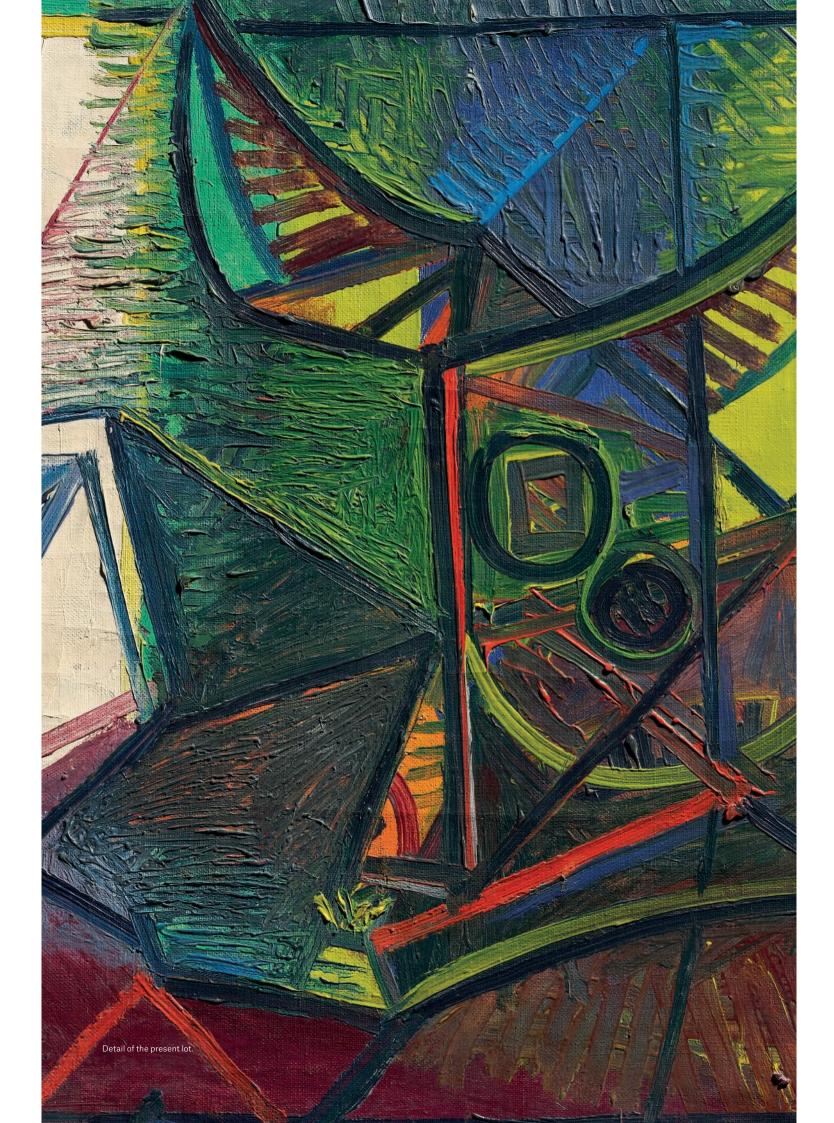
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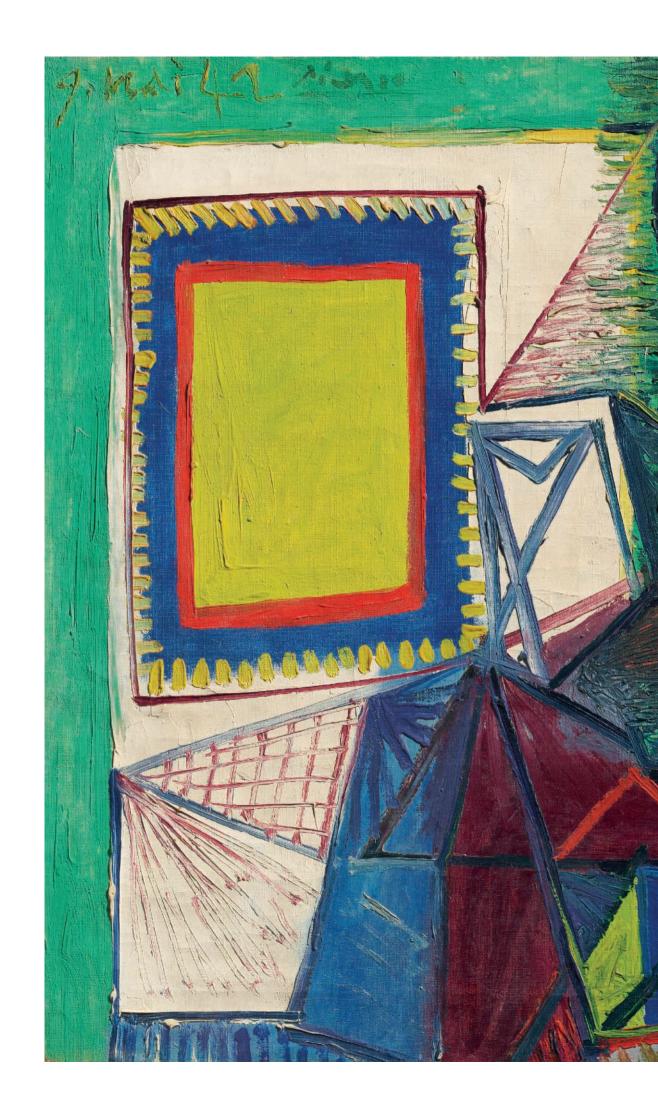
Galerie Beyeler, Basel (no. 8983). Galleria Sprovieri, Rome, by whom acquired from the above, on 2 March 1979. Private collection, Italy. Acquired from the above by the present owner, in the early 1980s.

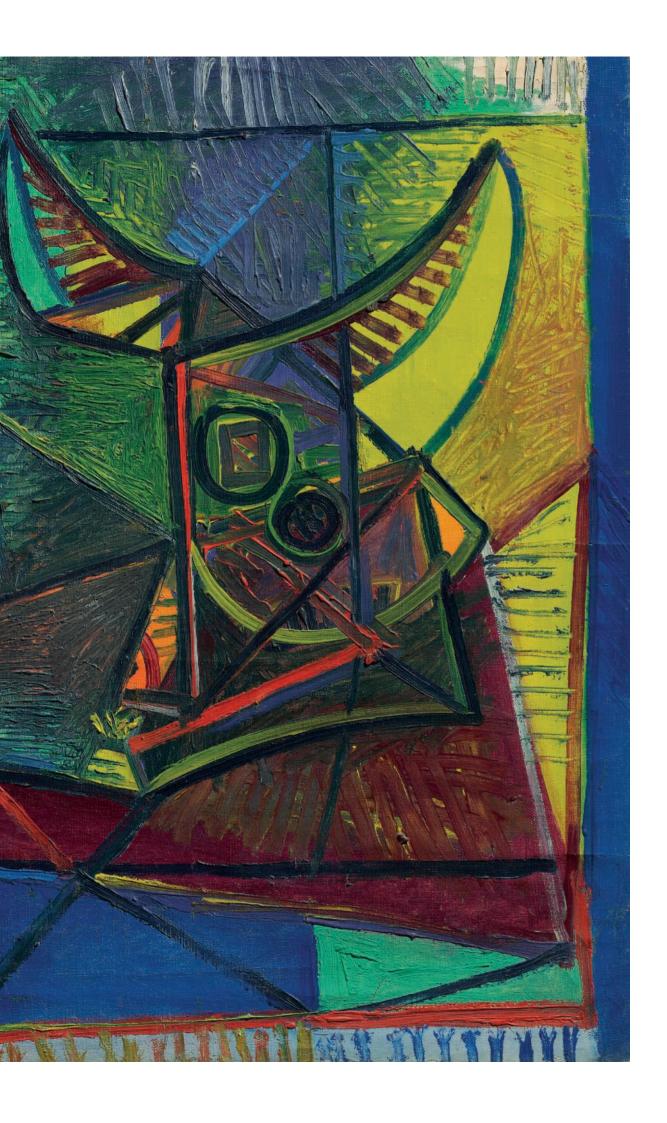
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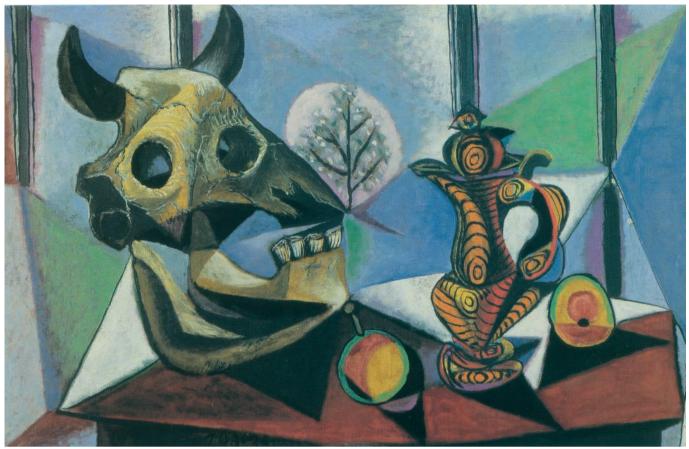
Brescia, Palazzo Martinengo Cesaresco, *Picasso, De Chirico, Morandi: 100 capolavori del XIX e XX secolo dalle collezioni private bresciane*, January - June 2018, no. 97, p. 214 (illustrated p. 215).

The Comité Picasso confirmed the authenticity of this work in 1977.









Pablo Picasso, Nature morte au crâne de taureau, 1939. The Cleveland Museum of Art.

Painted on the ninth of May 1942, *Nature morte au crâne de taureau* emerged during a period of intense reflection in Picasso's painting, as he stoically endured the hardships and claustrophobia of life in occupied Paris. At the outbreak of the Second World War, Picasso had chosen to remain in France, refusing offers of sanctuary from friends and supporters in the United States and Mexico, instead settling into a life of isolation in his studio at 7 rue des Grands-Augustins. His presence in Paris did not go unnoticed by the occupying forces. Labelled a 'degenerate' artist during the Nazi campaign against modern art, several of Picasso's artworks had been confiscated from German museums, while the success of his epic painting *Guernica* led him to be considered a champion of the intellectual resistance to Fascism. Although he was allowed to continue to work, the occupying forces forbade Picasso from exhibiting publicly, and he remained under close and constant observation by the Gestapo, who visited his studio on a number of occasions.

In this climate of fear and oppression, Picasso's artistic vision turned inwards, away from the overtly political tone of the paintings he had previously created during the Spanish Civil War. As he later explained, during the occupation it seemed 'there was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom' (Picasso, quoted in H. Janis & S. Janis, *Picasso: The Recent Years, 1939 – 1946*, New York, 1946, p. 4). Focusing on the ordinary objects that graced his studio, the people closest to him, and the comings and goings of his daily experiences in Paris, his paintings, drawings and sculptures chronicle the everyday stoicism and small feats of endurance that marked the lives of the citizens of France as they struggled to survive under the oppressive atmosphere of the German invasion. As he later explained, these subtle allusions to the realities of life in occupied Paris were his own highly personal response to the conflict, shaped not by the grand events which marked the war, but rather his own unique experiences: 'I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings that I have done' (Picasso, quoted in F. Morris, *Paris Post War: Art and Existentialism 1945 – 55*, exh. cat., London, 1993, p. 155).





Pablo Picasso, Nature morte au crâne de boeuf, April 6 1942. Pinacota di Brera, Milan.



Pablo Picasso, *Nature morte au crâne de boeuf*, April 5 1942. Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

'More than any other painter labelled 'a painter of reality,' Picasso reacts to what is around him. Each of his works is a response to something he has seen or felt, something that surprised and moved him'

-JACQUES PRÉVERT

Throughout the war, still life subjects became a central focus of Picasso's paintings, offering a glimpse into the Spartan conditions under which he lived and worked, as restrictions and rationing hit food and electricity supplies across Paris. Humble foods such as sausages and leeks appear alongside animal carcasses, while the dim glow of candles punctuate the darkness and cast their light on the meagre collection of objects assembled before the artist. Coffee pots, small bowls of rare treats such as fresh cherries and brightly coloured blooms make sporadic appearances, their presence suggesting the sudden availability of longed for items on the black market perhaps, or in the small gardens that dotted the neighbourhood around Picasso's studio. The sharp gleam of cutlery, meanwhile, along with the bones of sheep, bulls and goats, allude to the violence and death that remained ever present during this period, despite the apparent normality and gaiety promoted by the German occupiers. Through the adoption of these ordinary objects that pervaded his life during the war, Picasso captures a sense of the haunting deprivations, the struggle for sustenance and the dark, threatening atmosphere that hung over life in the French capital for the duration of the conflict.

In the spring of 1942, the highly sculptural skull of a steer became the centrepiece of a number of these still lifes, the dramatic curving profile of its horns, its hollow eyes and elongated nasal cavity dominating several compositions. The motif of the crâne de taureau had previously appeared in the artist's oeuvre in January 1939, in two closely related paintings (Zervos IX, nos. 237 & 238) which paired the sharp planes of the animal

skull with the elegant, voluminous curves of a water pitcher. However, the true spark of inspiration had come during a chance encounter while on holiday during the summer of 1937 in Mougins, near Cannes, when Picasso had discovered an ox skull on the beach. He was delighted to imagine, in these broken and weathered bones, a 'relic' of the Minotaur, the mythical chimera of a bull's head joined to the body of a man, which he had adopted in 1933 as his surrealist avatar. Playing with this dual identity, Dora Maar photographed the artist with his find several times. In one image Picasso held the skull up before his head, savouring this moment in which life magically imitated the content of his art.

Two years later, the emergence of the haunting skull in the artist's work came during a period of intense melancholy for Picasso. Bookended by his mother's death on 15 January and the fall of Barcelona to Franco's forces on 28 January, the 1939 bucranium studies have been interpreted as an artistic response to the deep sense of loss and despair that Picasso suffered during the opening weeks of the year, a series of *momento mori* reflecting on the death of his beloved mother, the fall of his homeland to Fascism and his own mortality. Similarly, the reappearance of the steer's skull during the spring of 1942 has been connected to the death of Picasso's close friend and artistic collaborator, Julio González, who had passed away on 27 March. A trio of paintings in which the bucranium appears before the window of the artist's studio on the rue des Grands-Augustins emerged at the beginning of April, the stark, melancholic beauty of the skull emphasised by the artist's choice of dark colours and sharply contrasting passages of light and shadow.





Pablo Picasso, L'aubade, 1942. Musée National d'Art Moderne, Centre Georges Pompidou, Paris.

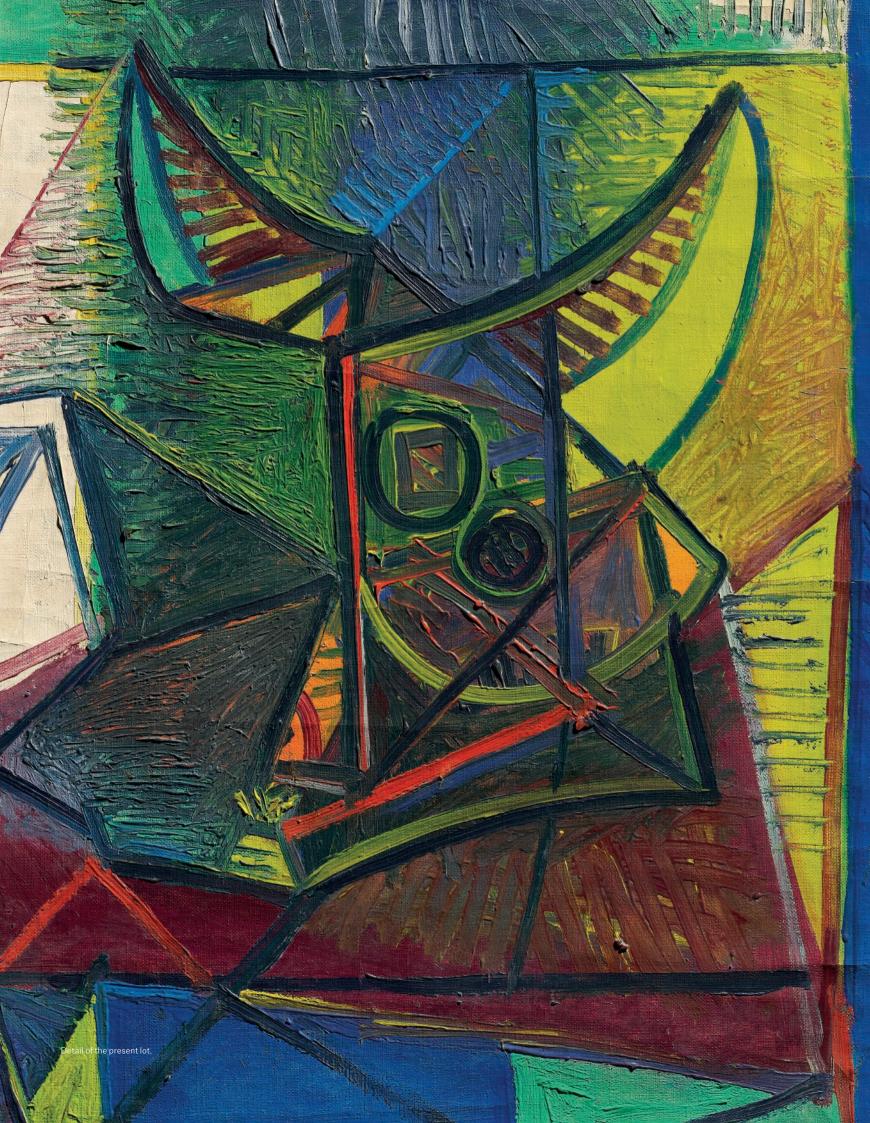


Dora Maar, *Picasso en Minotaure*, Mougins, 1937. Dora Maar Collection, Musée Picasso, Paris.

'This skull is an instrument with which to make painting scream and weep. It represents an aspect of death, of course; but above all it is a reflection of the death that Picasso carried in his heart'

-PIERRE DAIX

Painted a little over a month later, Nature morte au crâne de taureau moves beyond the sense of darkness and despair that flooded the paintings created in April, transforming the bovine skull with its use of vibrant, clashing colours and visceral, energetic brushwork. Focusing his attention on the dynamic analysis of the sculptural, three-dimensional quality of the crâne de taureau, Picasso dissolves its form into a complex interplay of intersecting, angular lines that seem to radiate outwards into the studio space, an impression enhanced by the dense layering of thick, linear strokes of pigment that surround the bucranium. Shifting his viewpoint so that the skull appears against the walls of the studio rather than the window, the artist increases the sense of claustrophobia within the composition, condensing the space in such a way as to make the walls, table, ceiling and floor appear to converge and overlap upon one another. In this way, Nature morte au crâne de taureau echoes the intense atmosphere of the grand composition L' Aubade (Zervos XII, no. 69), which had occupied Picasso in the days leading up to the creation of the present composition. Balancing the darkness of its subject matter with the play of discordant, bright colours, the work presents a subtle meditation on the precarious balance of life and death, a modern vanitas that reflects the troubling realities of life during in Paris during the Second World War.



38

ALEXEJ VON JAWLENSKY

(1864-1941)

Blaue Schürze

signed and dated 'A. Jawlensky 09' (upper right) oil on board $40\,\%$ x $27\,\%$ in. (102.5 x 69.5 cm.) Painted in 1909

£2,000,000-3,000,000 \$2,600,000-3,900,000 €2,300,000-3,450,000

PROVENANCE:

Paul Bachrach, Brussels, Zurich & Ascona, by whom acquired directly from the artist, *circa* April 1921. Charlotte Bara, Ascona, by descent from the above. Daisy Thorel (née Matossian), Paris, by whom acquired from the above, in 1956, and thence by descent to the present owner.

EXHIBITED:

Munich, Moderne Galerie, *Neue Künstlervereinigung*, *2*, 1910, no. 44 (titled 'Figur in Blau'; exhibition label signed by the artist on the reverse).

Berlin, Galerie Paul Cassirer, *Gruppenausstellung, XIII. Jahrgang, VI,* 1911, no. 23 (titled 'Figur in Blau'). Budapest, Nemzeti Szalon, *A Futuristak és Expressionistak Kiállitásanak,* 1913, no. 43. Hamburg, Galerie Commeter, *Jawlensky,* 1920, no. 131; this exhibition later travelled to Munich, Galerie Hans Goltz, 1920; Hanover, Kestner-Gesellschaft, September - October 1920; (probably) Frankfurt, Kunsthandlung Schames, December 1920; (probably) Wiesbaden, Neues Museum, January 1921; Barmen, Kunstverein Ruhmeshalle, 1921; and Mannheim, Kunsthalle, 1921.

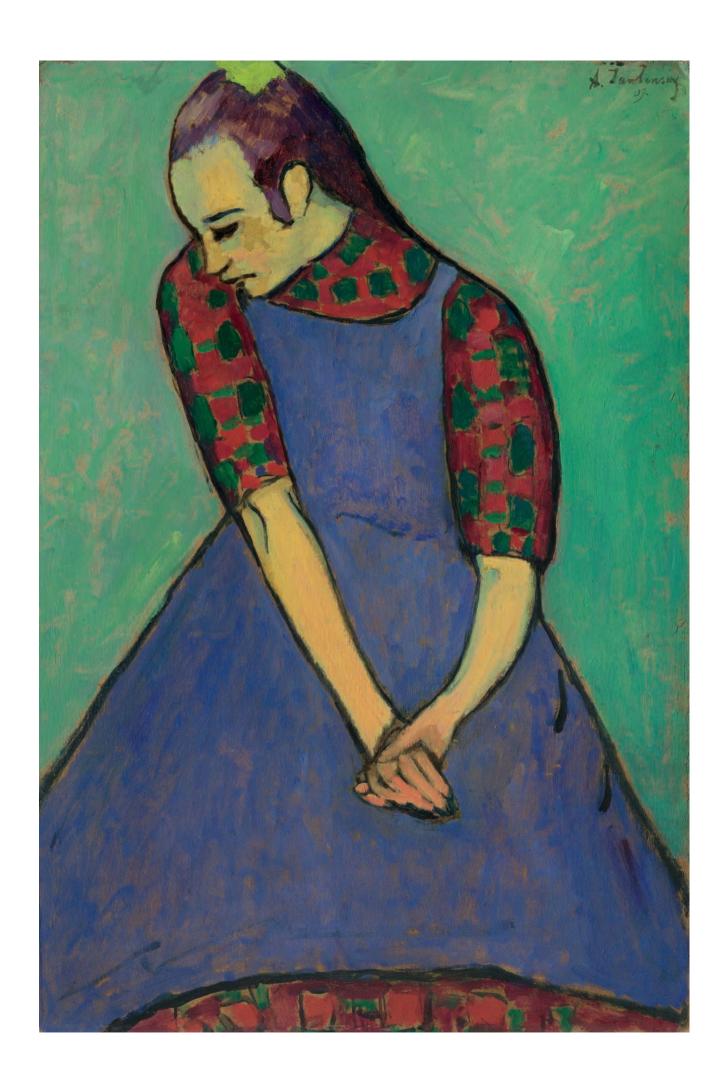
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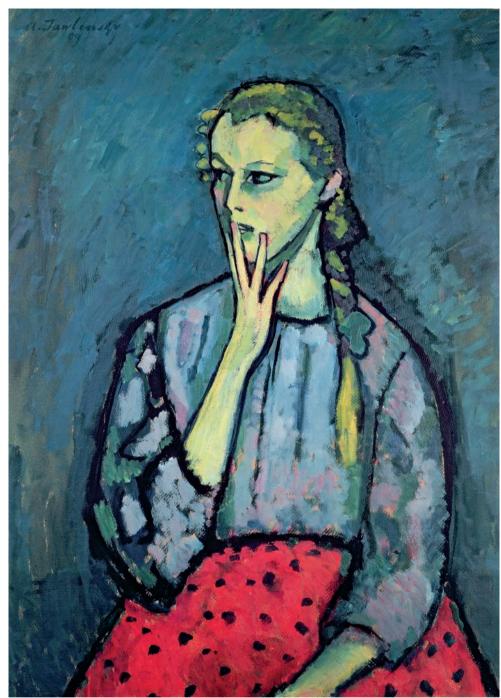
O. Fischer, *Das neue Bild*, Munich, 1912, p. 35 (illustrated).

L.-G. Buchheim, *Knaurs Lexikon moderner Kunst*, Munich, 1955, p. 139 (illustrated).

C. Weiler, Alexej Jawlensky, Cologne, 1959, no. 51, p. 230 (illustrated pl. 17, p. 161; titled 'Mädchen'). A. Hoberg & H. Friedel, eds., 'Die 1. NKVM-Ausstellung', in *Der Blaue Reiter und das neue Bild*, exh. cat., Lenbachhaus, Munich, 1999, no. 26, p. 335 (illustrated).

M. Jawlensky, L. Pieroni-Jawlensky & A. Jawlensky, Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings, vol. I, 1890-1914, London, 1991, no. 240, pp. 207 (illustrated p. 202; the reverse illustrated p. 207).





Alexej von Jawlensky, Mädchenportrait, 1909. Museum Kunstpalast Düsseldorf.

Painted in 1909, Blaue Schürze emerged during one of the most intensively creative and boldly experimental periods of Alexej von Jawlensky's artistic career, as he reached a high point in his endeavours to translate his visions of the external world through a unique, inner subjective spirit. Jawlensky had made a crucial breakthrough in his painting the previous summer, while sojourning in the small, sleepy Bavarian market town of Murnau alongside his close friends Wassily Kandinsky, Marianne von Werefkin and Gabrielle Münter. Here, the four artists spent their days working in a communal manner, painting en plein air so as to fully immerse themselves in the dramatic Alpine landscapes that surrounded the town, often rendering the same view from slightly different angles and experimenting with one another's techniques. Their excursions were underpinned by stimulating theoretical discussions into the nature of painting, in which they exchanged ideas regarding not only the technical aspects of their art, but also the spiritual power of their subject matter. In this highly creative atmosphere, Jawlensky took the lead in guiding the group's artistic evolution, sharing his extensive knowledge of the French avant-garde with his comrades, and influencing them with his own ground-breaking views on the expressive potential of colour.



 $Alexej \ von \ Jawlensky, \textit{M\"{a}d} chen \ mit \ \textit{pfingstrosen}, \textit{circa} \ 1909. \ Von \ der \ Heydt \ Museum, \ Wuppertal.$

For Jawlensky, French art had been an important influence on his painting for a number of years – he had experienced an epiphany during a pivotal visit to Paris in the autumn of 1905, where he first encountered the vibrantly pigmented canvases and expressive brushwork of Henri Matisse and the Fauves. Jawlensky had travelled to the city from his home in Munich to exhibit several paintings in the Russian section of the Salon d'Automne, and was immediately struck by the highly experimental works on view in the notorious Salle VII. The paintings of Matisse, Derain, Vlaminck and their fellow Fauves opened Jawlensky's eyes to a form of art which was no longer tied to the visible world, in which colour could become a powerful force for personal expression. As he explained, it was during this trip that he came to understand 'how to translate nature into colour according to the fire in my soul...' (Jawlensky, 'Memoir dictated to Lisa Kümmel, Wiesbaden, 1937,' reproduced in M. Jawlensky, L. Pieroni-Jawlensky, & A. Jawlensky,

Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings, vol. I, 1890 - 1914, p. 30). It was this aspect of Jawlensky's teachings which had such a lasting impact on his compatriots in Murnau, encouraging Kandinsky and Münter to liberate themselves from the constraints of the perceptible world, and reach for a form of artistic expression that could render visible a sense of the spiritual truths of the universe.

In freeing colour from its traditionally descriptive role, Jawlensky allowed this element of his painting to become a channel for personal expression, a development which enabled him to reach new dimensions of emotional and spiritual depth in his art. In *Blaue Schürze*, this is enhanced by the manner in which Jawlensky anonymises the sitter, rendering her features with a geometric simplification that conceals the idiosyncrasies of her appearance, giving her a more generalised figure. This ensures that the viewer does not become distracted by



Alexej von Jawlensky, Dame mit Fächer, 1909. Museum Wiesbaden, Wiesbaden.



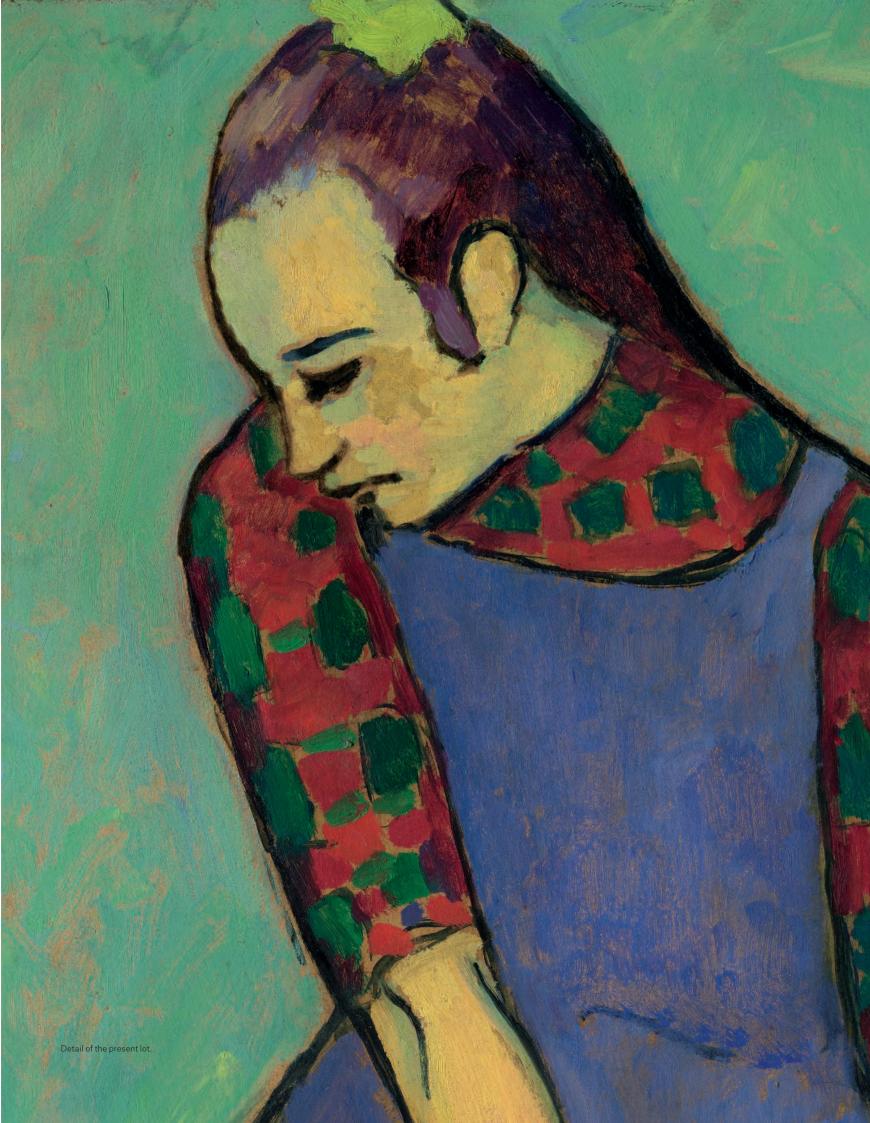
Verso of the present lot.

the personality of the sitter, allowing Jawlensky to use this figure as a vehicle for experimentation alone. A further visit to Paris in 1907 allowed Jawlensky to spend time with Matisse in his studio, an experience that further contributed to the development of a highly personal approach to colour in his oeuvre. In *Blaue Schürze*, Jawlensky's use of delicate green shadows and touches of pink to highlight the sitter's complexion, appears to directly echo the colouristic vocabulary of Matisse's *Portrait de Madame Matisse* and *Femme au Chapeau*, which incorporated bold swathes of complementary colours to contour the sitter's face.

The wild, bold colours which dance across the entire surface of Blaue Schürze are contained by the strong dark contours which delineate the figure, a feature which had begun to emerge in Jawlensky's style following his journey to France in 1907. At this time, the artist was also looking to the art of Paul Gauguin, Paul Sérusier and the School of Pont Aven for inspiration alongside the Fauves, and soon began to incorporate their extreme simplification of form and cloisonné technique of contouring in his work. In Blaue Schürze, this influence is evident in the manner in which the young woman's form is distilled down to a series of flat coloured planes, bound by thick black outlines that boldly demarcate her form. These lines correspond directly to the preliminary drawing which underpins the portrait, the strong, sinuous lines of blue reinforced by a darker black paint in places where the vibrant strokes of green, blue, yellow or red threaten to overwhelm their mark. A second portrait visible on the reverse of the board illustrates the inherent spontaneity of these under-drawings, with each line re-worked several times over to achieve the correct structure, angle or form. There is a fluidity to the long brushstrokes as they dance sinuously across the canvas, with each

slight amendment in the contour capturing an impression of the speed and skill with which the artist has recorded the sitter's likeness. Indeed, the entire composition is imbued with the confidence of Jawlensky's technique, the powerful and quick paint application capturing a startling likeness and inherent elegance with the briefest of marks.

Inspired by the sense of community that underpinned their collective working practices at Murnau, Jawlensky, Kandinsky, Werefkin and Münter began to search for a means of exhibiting as a group in the months following their summer sojourn in the Bavarian Alps. Together, the quartet formed the Neue Künstlervereinigung München (NKVM) in January 1909, alongside Adolf Erbslöh, Oscar Wittenstein, Alexander Kanoldt, Alfred Kubin, Karl Hofer, and a number of other visionary artists based in Munich at the time. The association's founding circular, drawn up in the Spring of that year, boldly announced the collective aims of the group: 'Esteemed reader! Allow us to draw your attention to an alliance of artists founded in January 1909 which hopes, by exhibiting serious works of art, to contribute to the best of their ability to the promotion of artistic culture. We take as our starting point the notion that an artist is constantly collecting experiences in an inner world, apart from the impressions that he receives from the outside world of nature; and that the search for artistic forms by which to lend expression to all these interacting and mutually permeating experiences... in short, the quest for artistic synthesis, appears to us to be a solution that currently unites an increasing number of artists intellectually and spiritually. By founding this association, we hope to lend material form to this meeting of minds, and to create the opportunity of addressing the public with united energy' (Kandinsky, quoted in H. Friedel & A. Hoberg, The Blue Rider in the Lenbachhaus, Munich, Munich, London & New York, 2000, pp. 33-4).





Henri Matisse, Femme au Chapeau, 1905. Museum of Modern Art, San Francisco



Wassily Kandinsky, Rock (Membership Card for the New Artists' Association Munich) [Felsen (Mitgliedskarte fuer die Neue Kuenstlervereinigung Muenchen)], 1908-1909.

Museum of Modern Art, New York.

'To reproduce these things that are there without being, to reveal them to others by allowing them to pass through my sympathetic understanding, by making them apparent through the passion which I feel for them – that is the goal of my life as an artist.'

-ALEXEJ VON JAWLENSKY

When the first NKVM exhibition opened in December 1909 at the galleries of Heinrich Thannhauser, featuring works by each of the organisation's founding members, it was met by scathing reviews in the local press. Kandinsky and Jawlensky were both derided for their 'orgies of colour,' while Münter suffered mockery for the deliberate simplicity of her compositions. Kandinsky, writing about the event in his memoirs two decades later, recalled the shock the exhibitors felt at the criticism and vitriol they received from the press and general public alike. 'We were already standing with both feet in the realms of awakened art.' he explained, 'and were living in that spirit with body and soul. We were rather surprised that in Munich, the "city of art", no one but [Hugo von] Tschudi had a good word to say about us' (Kandinsky, guoted in *ibid*, p. 37). Unbowed by the criticism, the organisation boldly forged ahead with their activities, sending the inaugural exhibition on an extensive tour throughout Germany, cultivating relationships with other European avant-garde artists, and launching the second NKVM exhibition in September 1914.

Unlike the first event, the second NKVM exhibition was expanded to feature a number of quest artists, including Georges Brague, André Derain, Kees van Dongen, Pablo Picasso and Maurice de Vlaminck, as well as the brothers David and Vladimir Burlyuk, Wassily Denisov and Eugen von Kahler, making it one of the most extensive showings of the various strands of modern art active in Europe during the opening decade of the 20th century up to this point. It was among the works of such renowned artists that Jawlensky chose to exhibit Blaue Schürze, selecting it from amongst his recently completed paintings to represent his unique painterly style at the exhibition. In comparison to the paintings he chose to feature in the first NKVM exhibition, Jawlensky's selection of works for the second show represented the full breadth of his development over the preceding five years, with each work charting the various leaps he had made throughout this pivotal period. Although the 1910 exhibition was again a target for narrow minded critics, it drew an important supporter into the NKVM fold - Franz Marc, who wrote a stirring letter to Thannhauser in defence and praise of the show, complementing those involved for their 'extremely valuable examples of spatial structure, rhythm and colour theory, as well as a highly spiritualised significance' in their work (Marc, quoted in ibid, p. 40). It was this letter which brought Marc to the attention of Kandinsky, planting the seeds not only for the stimulating and fruitful friendship that would come to exist between the two artists, but also the foundation of the Blaue Reiter movement.

Not seen at public exhibition since the 1920s, *Blaue Schürze* was acquired directly from the artist by the collector Paul Bachrach, father of celebrated modern dancer and choreographer Charlotte Bara, who had previously studied under Jawlensky's close friend Alexander Sakharoff. The artist had first met Bara in Zurich in 1917, and following the Jawlensky family's move to Ascona a year later, her family became important members of the close circle of friends which surrounded the artists in this Swiss haven. A specialist in Medieval and Renaissance dances inspired by the Christian faith, Bara must have felt a deep affinity to the highly spiritual nature of Jawlensky's art, and her family purchased several paintings from the artist during their acquaintance. *Blaue Schürze* subsequently entered the collection of Madame Daisy Thorel (née Matossian), and it has remained with her family for the past sixty years.



λ39

KEES VAN DONGEN

(1877-1968)

Madame T.

signed 'van Dongen.' (lower centre); signed and inscribed 'Kees van Dongen 5 Rue Juliette Lamber Paris XVII' (on the reverse) oil on canvas 65 ½ x 51 ½ in. (166 x 129.8 cm) Painted in 1929

£1,000,000-1,500,000

\$1,300,000-1,950,000 €1,150,000-1,725,000

PROVENANCE:

The sitter, Daisy Thorel (née Matossian), Paris, by whom commissioned directly from the artist, and thence by descent to the present owner.

EXHIBITED:

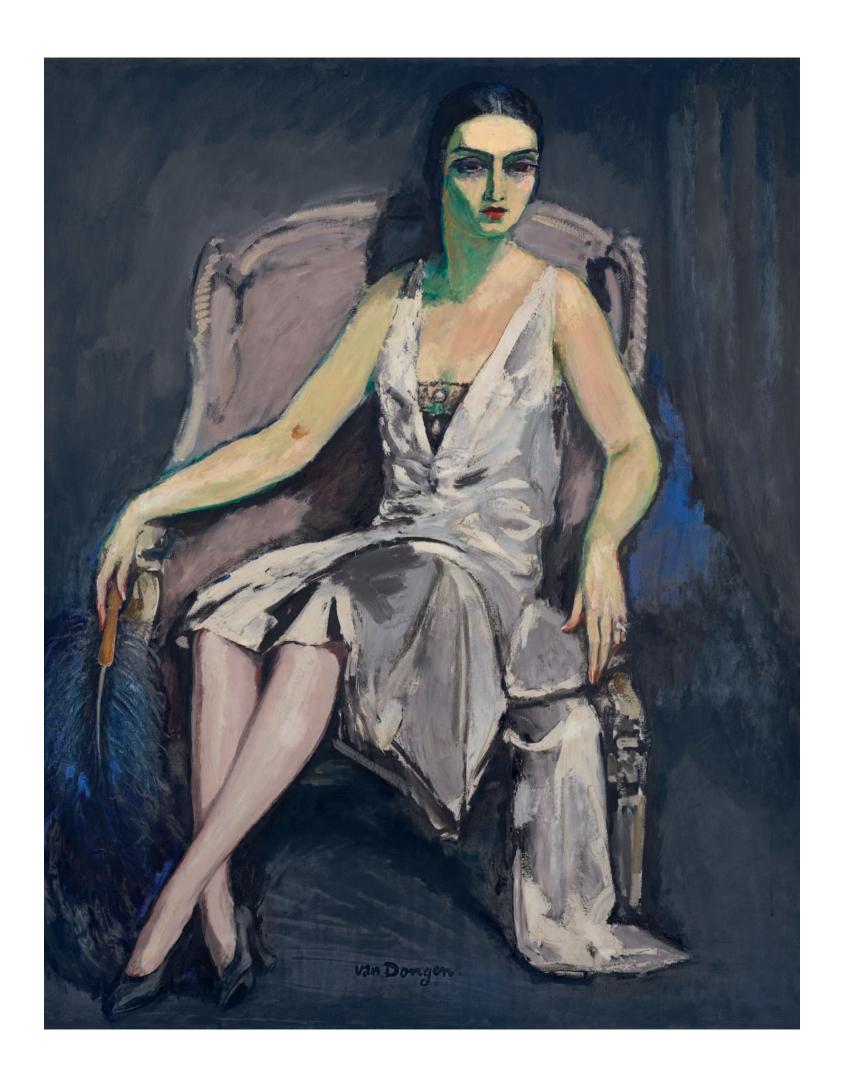
Paris, Musée d'Art Moderne de la Ville de Paris, Van Dongen, Le Peintre, 1877-1968, March - June 1990, pp. 194 & 259 (illustrated p. 195; with incorrect dimensions).

Martigny, Fondation Pierre Gianadda, Kees van Dongen, January - June 2002, no. 84, p. 136 (illustrated).

LITERATURE:

J. M. Kyriazi, Van Dongen: après le fauvisme, Lausanne, 1976, pp. 57 & 144 (illustrated p. 63). G. Nevejan, Le Portrait féminin dans l'oeuvre de Kees van Dongen, Paris, October 1983, no. 170, p. 329 (illustrated pl. 170 and with incorrect dimensions).

This work will be included in the forthcoming Van Dongen Digital Catalogue Raisonné, currently being prepared under the sponsorship of the Wildenstein Plattner Institute. Inc.





Kees van Dongen, Le Sphinx, circa 1925. Centre Pompidou, Paris.

Il women have their beauty and charm which I glorify ... big eyes ... long eyelashes, satin smooth or matte skin ... pearls and brilliants... And the shimmer of satins and velvets, the softness and warmth of furs. You have to want to touch a painting, for it to be a pleasure for all the senses. A painting must be something which is exciting and glorifies life ...' – Kees Van Dongen (quoted in A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Museum Boijmans van Beuningen, Rotterdam, 2010, p. 152).

According to an article published in 1920, Kees van Dongen was considered, 'along with Picasso, Matisse and Derain, to be among the greatest artists living in France' at the dawn of the new decade, celebrated for his elegant, glamorous depictions of the doyens of Parisian high society (W. F. A. Roëll, quoted in A. Hopmans, *All Eyes on Kees van Dongen*, exh. cat., Museum Boijmans van Beuningen, Rotterdam, 2010, p. 143). Contemporary commentators believed that Van Dongen's success during this period lay partly in the extravagant, glittering parties and vernissages he threw in his mansion on the rue Juliette Lamber, where the most glamorous figures of the day would mingle, dance, and admire the endless array of paintings that decorated the space.





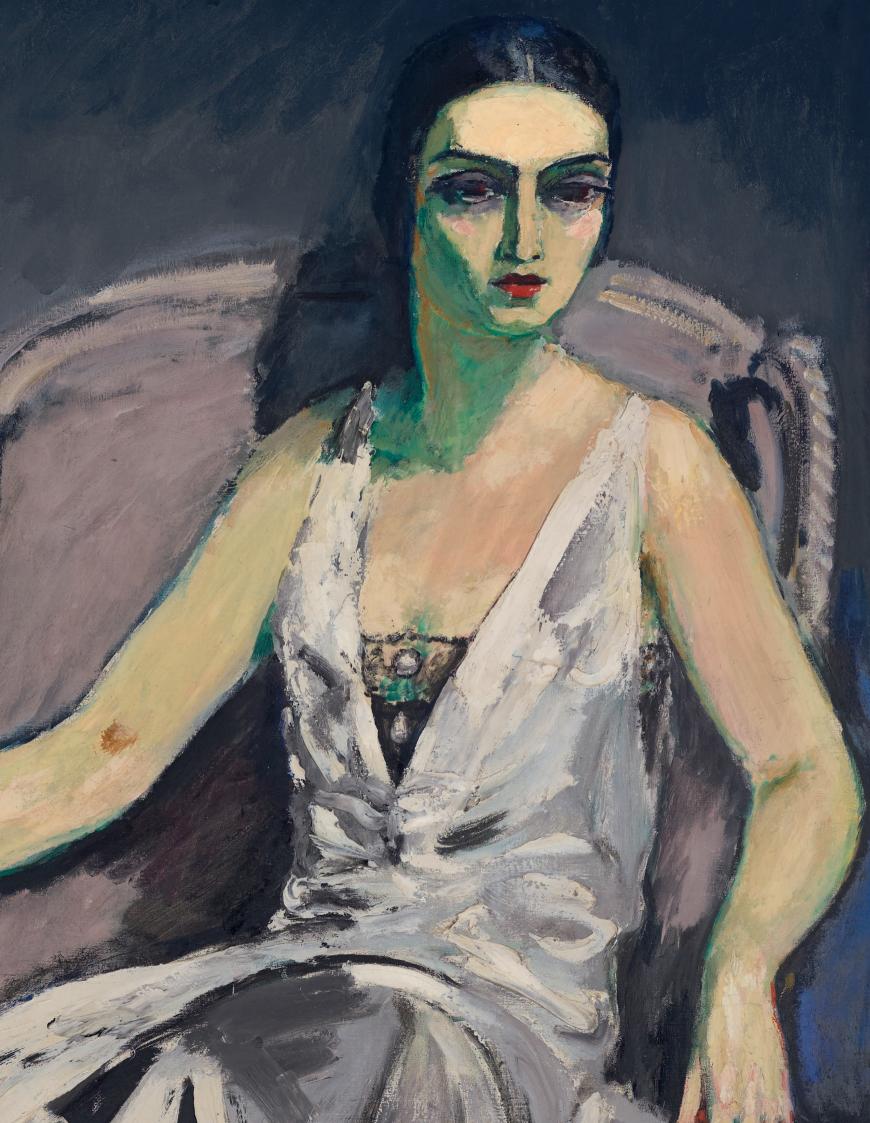
Kees van Dongen, *Jasmy Alvin, circa* 1925. Musée national d'art moderne, Centre Georges Pompidou, Paris.

'All women have their beauty and charm which I glorify ... big eyes ... long eyelashes, satin smooth or matte skin ... pearls and brilliants... And the shimmer of satins and velvets, the softness and warmth of furs. You have to want to touch a painting, for it to be a pleasure for all the senses. A painting must be something which is exciting and glorifies life'

-KEES VAN DONGEN

A description of one of these exclusive private openings which appeared in the newspaper Écouter just a few short months before the present work was painted, captures the intoxicating atmosphere of these events: 'At midnight five hundred people filled every floor of Van Dongen's townhouse in peaceful rue Juliette Lamber. Women in furs and pearls, men in tails and tuxedos, Montparnassians in jackets with their girlfriends in clinging sweaters... Van Dongen himself, in a jacket, pipe between his teeth, maintained an altogether Dutch calm, and without reacting in the slightest, was greatly occupied with allowing himself to be looked at by so many Levantines, Bulgarians, Americans, Brazilians, Czechoslovakians - nocturnal butterflies attracted from the four corners of the world by this blazing fire...' (quoted in N. Bondil & J. M. Bouhours, eds., Van Dongen, exh. cat., Montreal Museum of Fine Arts, Montreal, 2008, p. 260). It was from this heady world of decadence and style, fashion and culture, that the sitters for Van Dongen's paintings came, drawn to the luxurious images of femininity that he produced.

Dating from the frenzied height of this stage of Van Dongen's career, Madame T. captures the elegant figure of Madame Daisy Thorel in all her finery, dressed in a sumptuous silk gown with lace detailing, an ostrich feather fan clutched in her right hand. According to the sitter, this grand portrait was commissioned by her husband, Emile, who had greatly admired Van Dongen's work for a number of years. Visiting the artist at his elegant mansion, Madame Thorel recalled attending just four single hour sessions with Van Dongen, remarking as to the speed and skill with which the artist captured her likeness. Imbuing her figure with an ethereal grace, Van Dongen subtly elongates his sitter's form, emphasising the litheness of her body through the long, sinuous lines of her limbs. His abiding interest in fashion, meanwhile, along with his knowledge of the latest trends and keen sense of the zeitgeist drew the artist's attention to the sumptuous textures and intricate detailing of Madame Thorel's costume, while the striking engagement ring on her left hand is skilfully picked out, its central gemstone sparkling as it catches the light. For the artist, these exquisite portraits were much more than individual recordings of customers and acquaintances though - they represented the spirit of the age, a visual embodiment of the world of beauty and high fashion Van Dongen inhabited.



PABLO PICASSO

(1881-1973)

l e miroir

signed 'Picasso' (lower left); dated '23 juin 47' (on the reverse) oil and sand on canvas $24 \times 19 \%$ in. (61 x 49.7 cm.) Painted in Golfe-Juan on 23 June 1947

£1,000,000-1,500,000 \$1,300,000-1,950,000 €1,150,000-1,725,000

PROVENANCE:

Kootz Gallery, New York. Mr & Mrs William A. M. Burden, New York, by 1957. The Museum of Modern Art, New York, a gift from the above, in 1985; sale, Christie's, New York, 10 May 2001, lot 453.

Acquired at the above sale by the present owner.

EXHIBITED:

New York, Kootz Gallery, *First World Showing of Paintings of 1947 by Picasso*, January - February 1948, no. 3, n.p.

Washington, D.C., Corcoran Gallery of Art, Privately Owned: A Selection of Works of Art from Collections in the Washington Area, February -March 1952, no. 281.

New York, The Museum of Modern Art, *Picasso*, 75th Anniversary Exhibition, May - September 1957, p. 93 (illustrated); this exhibition later travelled to Chicago, The Art Institute of Chicago, October - December 1957.

Philadelphia, Philadelphia Museum of Art, Picasso: A Loan Exhibition of his Paintings, Drawings, Sculpture, Ceramics, Prints and Illustrated Books, January - February 1958, no. 222, p. 23 (illustrated n.p.). Brussels, Palais des Beaux Arts, Collection de M. et Mme. William A.M. Burden, February - March 1961, no. 20, n.p. (illustrated). New York, The Museum of Modern Art, 80th

New York, I he Museum of Modern Art, 80th Birthday Exhibition: The Museum's Collection, Present & Future, May - September 1962 (no. cat.). New York, Wildenstein Gallery, Inc., Art and the Decorator, April - May 1967, n.p. (illustrated n.p.). New York, The Museum of Modern Art, Picasso in the Collection of the Museum of Modern Art, January - April 1972, p. 243 (illustrated p. 172; titled 'Mirror and Cherries').

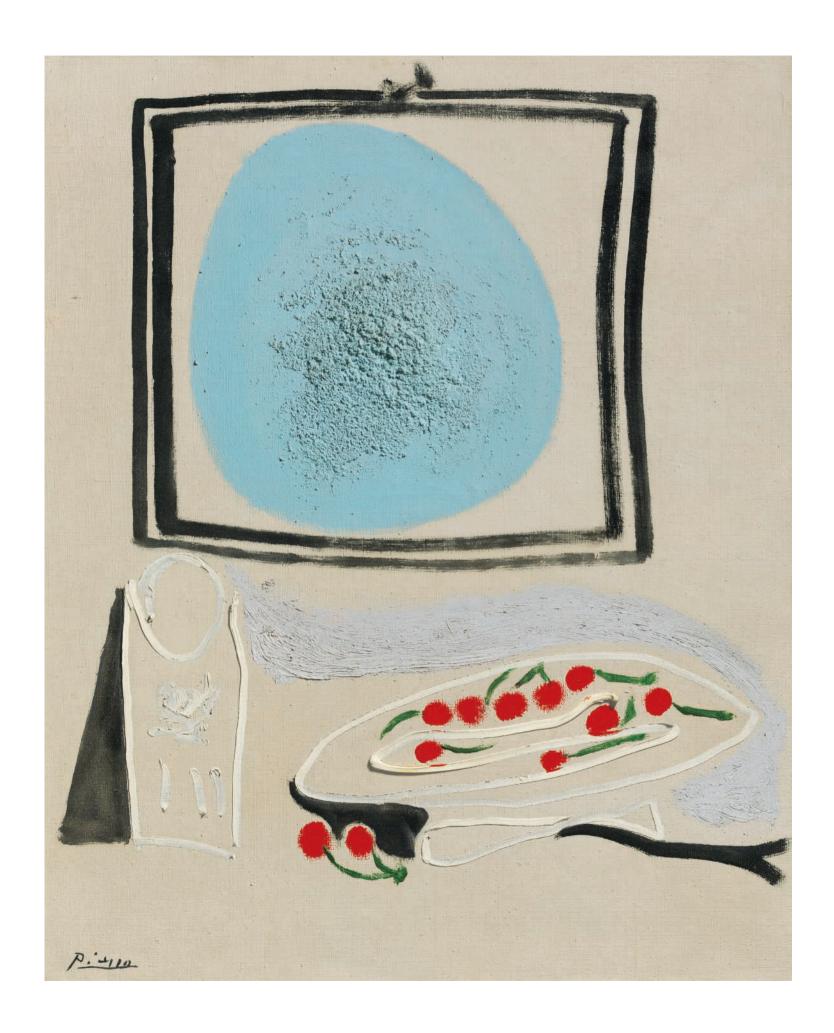
Antibes, Musée Picasso, *Pablo Picasso*, 1945-1949: l'ère du renouveau, March - June 2009, p. 166 (illustrated).

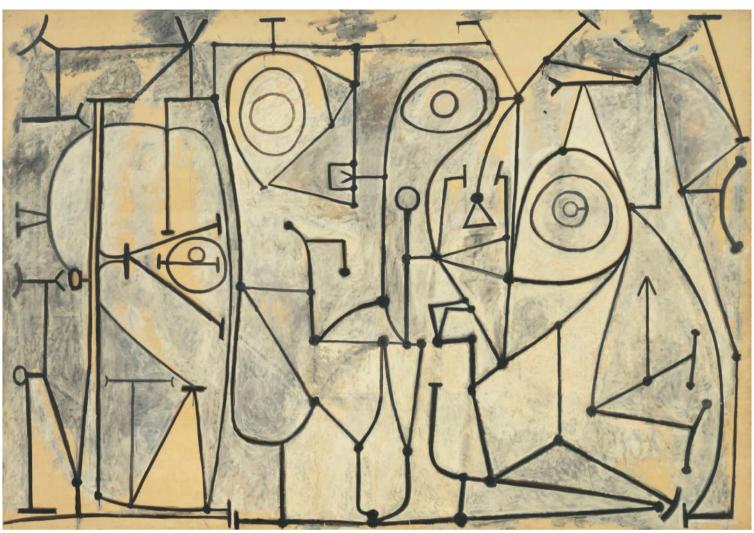
LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 15, *Oeuvres de 1946* à 1953, Paris, 1965, no. 74, n.p. (illustrated pl. 44; dated '26 June 1947').

J.S. Boggs, *Picasso & Things*, exh. cat., The

Cleveland Museum of Art, Cleveland, 1992, p. 324 (illustrated fig. 136a; titled 'Mirror and Cherries').





Pablo Picasso, La cuisine, 1948. The Museum of Modern Art, New York

Previously held in the collection of the Museum of Modern Art, New York, *Le miroir* was painted on 23 June 1947, an idyllic period of peace, happiness and new love in the life of Pablo Picasso. At this time, Picasso was enjoying a long summer sojourn with his young lover, Françoise Gilot and their new baby, Claude, in Golfe-Juan, a tranquil town on the sun-drenched Côte d'Azur. This was a moment of joyous creativity for Picasso. The dark, angst-filled days of the war were over, and the artist was once more able to travel to the south, the place he adored. Falling under the spell of classical mythology again and rejuvenated by the bright light of the Mediterranean, Picasso painted with a renewed sense of optimism, his spirits revived and his art filled with light, colour and a heady sense of *joie de vivre*. As it had during the Occupation, the still-life remained central to Picasso's art of this immediate post-war period. Yet, as *Le miroir* exemplifies, the dark, tormented and often claustrophobic tension that characterised these works has gone, replaced instead by glorious, light-filled and increasingly minimal compositions that are defined by pared down planes of pure colour and harmonious line.

Beneath the round, amorphous blue orb of a mirror – so reduced in form that its identity is indicated thanks only to the title of the work and the nail that Picasso has playfully painted at the top of its striking black frame – a glass and a bowl of cherries are the subject of *Le miroir*. The motif of a bowl filled with cherries appeared in Picasso's still-lifes from 1943 onward. In May of this year, Picasso had met a young artist, Françoise Gilot while they were both at Le Catalan, a restaurant near Picasso's studio on the rue des Grands Augustins in Paris. Picasso, who was with his current lover and muse, Dora Maar, asked Gilot's dining companion, the actor Alain Cuny, to introduce him to the young painter, bringing a bowl of cherries to their table.





Pablo Picasso, Nature morte au compotier de raisins, à la guitare et assiette avec deux pommes, 1946. Musée Picasso, Antibes.

'Painting is poetry and is always written in verse with plastic rhymes, never in prose.'

-PABLO PICASSO

Gilot later recalled their first encounter: 'As the meal went on I noticed Picasso watching us, and from time to time acting a bit for our benefit... Whenever he said something particularly amusing, he smiled at us rather than just at his dinner companions. Finally, he got up and came over to our table. He brought with him a bowl of cherries and offered some to all of us, in his strong Spanish accent, calling them *cerisses*, with a soft, double-s sound' (F. Gilot and C. Lake, *Life with Picasso*, New York, 1964, p. 14). Picasso was immediately taken by Françoise and invited her to visit his studio and see his work. Over the following weeks, she returned on numerous occasions, marking the beginning of a decade long romance. From this point onwards, cherries became a sign of Gilot's presence in the artist's life, and, with their plentiful abundance and rubyred colour, this fruit also served as a symbol of luxury and indulgence.

Picasso and Gilot had first visited the south of France together in 1946, the year before he painted the present work. Staying in the home of Picasso's friend, Louis Fort in Golfe-Juan, the pair spent a blissful summer together, painting and spending time on the beach, interspersed with visits to Matisse. Yet, there was one problem: Picasso did not have enough space to paint in Fort's house. On the beach one day, the photographer Michel Sima suggested Picasso visit the Château Grimaldi, a Roman fort that had become an archaeological museum, perched upon the rocky coast of Antibes. The curator offered Picasso the use of the empty rooms and he quickly set about painting, marking the beginning of a two month stay there. Picasso was immediately inspired by the expansive, empty rooms, the blazing sunlight that poured through the windows with views of the sparkling azure waters beyond, as well as by the rich connections that the site had with antiquity. Bearded fauns and gambolling nymphs soon filled his work in pastoral, Arcadian scenes, as did images of fisherman, sea urchins and octopuses, motifs that reflected the artist's complete immersion in this Mediterranean idyll.

These new subjects were painted with a new, pared down, simplified aesthetic. Gone are the jagged lines, exaggerated or darkened colours and fragmented forms of his wartime still-lifes. Instead, objects are reduced simplified signs, rendered with planes of soft, radiant colour and webs of pure, unbroken intersecting lines, both straight and undulating.

Painted when Picasso was back in Golfe-Juan once more, *Le miroir* features this new, purified, near-abstract style, its simplified composition reminiscent of the luminous still-lifes of Picasso's blissful Antibes sojourn of the previous year. Picasso has created the composition with an impressive economy of means. Anything extraneous has been removed, leaving only the essential components of this tripartite composition and the artist's clear, assured line sweeping over the unadorned canvas. Space is quite literally unbounded, the still-life flooded with a luminous light, as it seems to float amidst the composition. Strokes of black paint indicate shadows and the solitary sweep of powdery white paint behind the cherry bowl lends a sense of volume to this radical, two-dimensional scene.

This new mode of painting was, as Picasso said to the English poet, John Pudney soon after the Liberation of Paris in 1944, 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). Increasingly, Picasso focused on form, geometry and on the pictorial construction of his compositions, reducing his subjects to a series of shapes, symbols, pure lines and harmonious forms. This rigorous, purified artistic approach is exemplified in the artist's simplified, supremely elegant *Femme Fleur* portraits of Gilot from the spring of 1946, and reached its culmination in the 1948 abstract monochrome *La cuisine* (Zervos XV, no. 106; The Museum of Modern Art, New York).



MARC CHAGALL

(1887-1985)

Fleurs dans la lumière

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse) oil on canvas 45 ½ x 35 in. (115.6 x 88.9 cm.) Painted in 1978

£1,200,000-1,800,000 \$1,560,000-2,340,000 **€1,400,000-2,070,000**

PROVENANCE:

Galerie Maeght, Paris (no. 16950).
Anonymous sale, Christie's, London, 30 June 1999, lot 528.
Private collection, United States, by whom acquired at the above sale; sale, Sotheby's, New York, 14 November 2016, lot 41.
Acquired at the above sale by the present owner.

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





Marc Chagall, La dormeuse aux fleurs, 1972. The Albertina Museum, Vienna.



Wedding of Marc Chagall and Valentine Brodsky, 1952.

'I thought that only love and uncalculating devotion towards others will lead to the greatest harmony in life and in art of which humanity has been dreaming so long. And this must, of course, be included in each utterance, in each brushstroke, and in each colour.'

-MARC CHAGALL

magnificent bouquet of blossoming flowers dominates Marc Chagall's radiant Fleurs dans la lumière of 1978. Impastoed daubs of yellow, green and red tones fill almost the entirety of the canvas, a luminous display of colour and an affirmation of abundance and life. Framing this jubilant explosion of blooms is another, smaller flowering plant, while a group of oranges, limes and a lemon lie at the foot of the vase, further emphasising the sense of plenitude that radiates from this large painting. These qualities reflect Chagall's life at the time that he painted Fleurs dans la lumière. Living and working in Vence in the sun-soaked South of France, accompanied by his wife, Valentina or 'Vava' Brodsky, he enjoyed a life of peace and happy contentment, describing his life as, 'a bouquet of roses' (M. Chagall quoted in, S. Alexander, Marc Chagall: A Biography, New York, 1978, p. 492).

At the time that he painted *Fleurs dans la lumière*, the floral still-life had come to dominate Chagall's art. This motif had first entered his painting many years previously, in the mid-1920s. Having returned to France from his native Russia in 1923, the artist developed a new feeling for nature, and was particularly enchanted by flowers, finding them to be the embodiment of the French landscape. Travelling south to the Midi and Côte d'Azur, he quickly fell under the spell of the intense light and radiant colours of the landscape. 'There in the South, for the first time in my life', he recalled, 'I came into contact with a flower-filled greenery such as I had never seen in my native city' (Chagall, quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Connecticut, 1995, p. 172). It was in the south of France that Chagall first began his series of flower paintings, and upon his permanent move there in 1950, this motif came to define his late *oeuvre*.

The Greek writer and publisher Tériade, who published many of Chagall's etchings, wrote of these works, 'To see the world through bouquets! Huge, monstrous bouquets in ringing profusion, haunting brilliance. Were we to see [Chagall] only through these abundances gathered at random from gardens... and naturally balanced, we could wish for no more precious joy!' (E. Tériade, 'Chagall and Romantic Painting', in J. Baal-Teshuva, *ibid.*, p. 136).

Fleurs dans la lumière also encapsulates Chagall's unique ability at distilling the radiant light and colour of his surroundings into pictorial form. In the present work, the combination of rich, impastoed oil paint and the soft, luminous background creates a wondrous vision of light and colour. Françoise Gilot, an artist and former muse and lover of Picasso, recalled that the Spanish artist had once remarked, 'When Matisse dies, Chagall will be the only painter left who understands what colour really is... Some of the last things he's done in Vence convince me that there's never been anybody since Renoir who has the feeling for light that Chagall has.' (Picasso, quoted in F. Gilot & C. Lake, Life with Picasso, New York, 1964, p. 282).



42

CAMILLE PISSARRO

(1830-1903)

Bords de l'Epte à Éragny, soleil couchant

signed and dated 'C. Pissarro. 1897' (lower right) oil on canvas $23 \% \times 28 \%$ in. (60.2 x 73.2 cm.) Painted in Éragny in 1897

£600,000-800,000 \$780,000-1,040,000 €690,000-920,000

PROVENANCE:

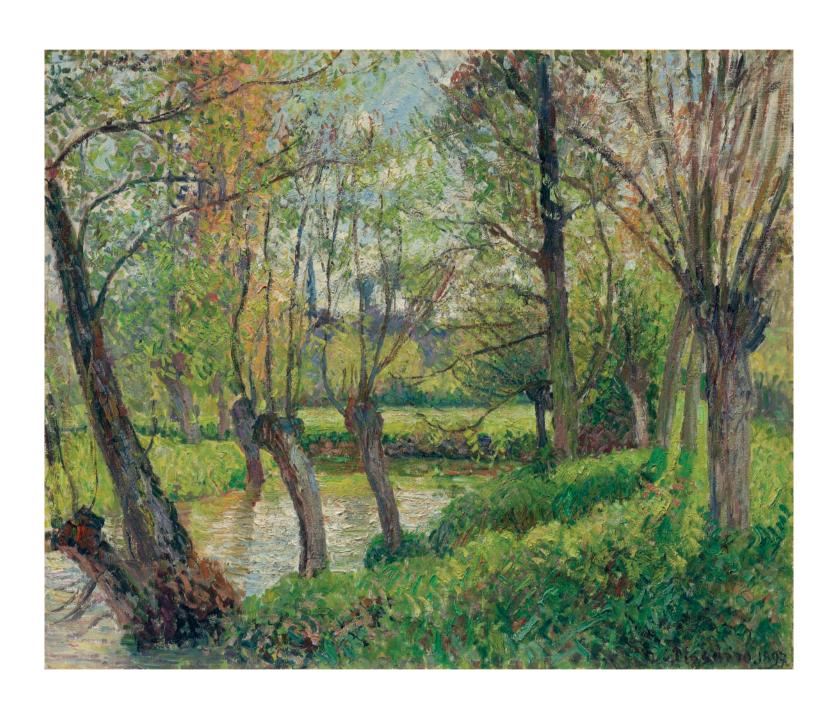
Juan Cabruja, Paris; his sale, Galerie Georges Petit, Paris, 20 May 1921, lot 38. A. Mille, Paris, *circa* 1930. Galerie de l'Art Moderne, Paris. Arthur Tooth & Sons, London (no. 4370), by whom acquired from the above, on 12 March 1956. Acquired from the above by the grandfather of the present owner, on 20 March 1956, and thence by descent.

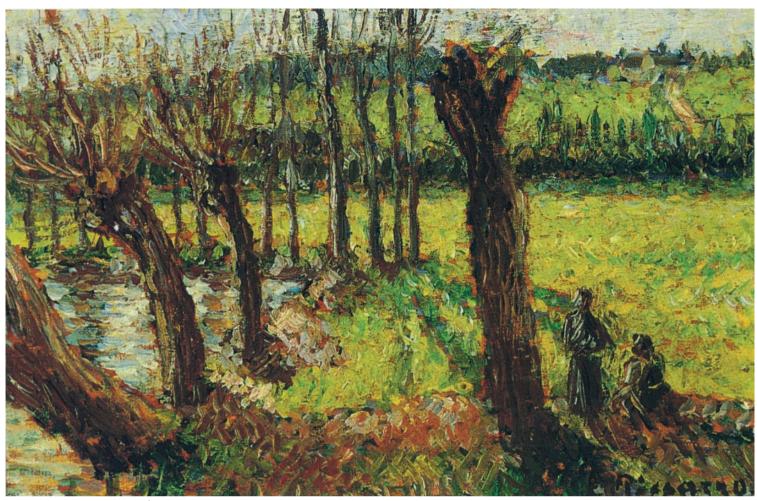
EXHIBITED:

Paris, Musée de l'Orangerie, *Centenaire de la naissance de Camille Pissarro*, February - March 1930, no. 92. London, Arthur Tooth & Sons, *Paris-Londres: A Collection of Pictures, Many Recently Acquired in France*, April 1956, no. 18.

LITERATURE:

'Art et curiosité', in *Le Journal*, no. 10443, Paris, 21 May 1921, p. 3 (titled 'la Saulaie').
L.R. Pissarro & L. Venturi, *Camille Pissarro, son art, son oeuvre*, vol. I, Paris, 1939, no. 1003, p. 220 (illustrated vol. II, pl. 201).
J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, vol. III, Paris, 2005, no. 1193, p. 747 (illustrated).





Camille Pissarro, Les saules en hiver, Éragny, circa 1890. Museo Nacional de Bellas Artes, Santiago

ainted in 1897, Bords de l'Epte à l'Éragny originates from the heyday of Camille Pissarro's prolific career. Having moved to Éragny in 1884, the artist spent the last two decades of his life studying the impact of natural light and the changing of the seasons on the rural landscape. Striking a new note in his oeuvre, more than 400 paintings as well as numerous watercolours and drawings produced during those years offer a remarkable diversity of motifs inspired by a limited geographical area. Further exploring his political beliefs through his artistic production, the peaceful manner in which Pissarro depicts the pastoral landscapes of Northern France is also reflective of the utopian society he believed humanity should be striving for. The village of Éragny and its surrounding areas—the local terrain including fertile farmland and exuberant verdure—are therefore to be considered synonymous with the period during which Pissarro's artistic as well as philosophical aspirations culminated. Testament to the significance of the present work in this context, is the fact it was included in the landmark 1930 exhibition celebrating the centenary of Pisarro's birth at the Musée de l'Orangerie in Paris.

Bords de l'Epte à l'Éragny was painted on the banks of the river Epte, in the meadows between the villages of Éragny and Bazincourt. Pissarro seems to have returned to this specific site on several occasions throughout the 1880s and 1890s. Les saules en hiver, Éragny, painted earlier in the decade and now in the collection of Museo Nacional de Bellas Artes in Santiago, features the same willow trees—albeit presented from a different vantage point. In contrast with his earlier works featuring the same site on the banks of the Epte, in Bords de l'Epte à l'Éragny the artist has completely omitted human figures from the scene, focusing his attention solely on the natural, undisturbed landscape.

The rich and atmospheric colours of this composition are applied with vigorous brushstrokes, creating emphatic contrasts between warm, earthy hues of brown, green, and yellow. The complex patterns in the greenery as well as the earth gradually lead the viewer further into the composition, calling attention to the thick, luscious foliage on the bottom right hand corner of the painting. The loose brushstrokes in which white paint has been applied to the surface of the Epte accentuate the gentle ripples expanding across the river water. Aerial qualities of the present work are emphasised by the glimmering reflection of the blue skies and cumulous clouds set against the branches of the trees in the flowing water. The treatment of reflections remains approximate, creating an effect of luminous sunlight and gentle ebb and flow of the current. Painted en plein air, Bords de l'Epte à l'Éragny therefore is revelatory of Pissarro's distinctive technique, which above all gave emphasis to colour and shape.

The present work exudes an air of rural tranquillity disturbed only by what one could imagine to be a gentle breeze in the air. Fragments of light blue sky, visible through the branches of the willows, further emphasise the atmosphere of an idyllic early autumn day in the countryside. The leaves on the trees are beginning to turn into shades of orange and yellow, a subtle indication of the changing of the seasons. After Pissarro's return to Éragny in August 1897, he produced a number of works featuring the local landscape—perhaps including the present work—which were subsequently sent to the renowned Parisian Impressionist dealer Paul Durand-Ruel on 22 September. Writing to his sons Georges and Lucien in late October, the artist mused on how the ephemeral light of autumn sunshine had invigorated his spirits, further demonstrating his continuous fascination with the effect different times of the day as well as seasons had on natural landscapes.



* 43

GUSTAVE CAILLEBOTTE

(1848-1894)

L'assiette de pêches

signed 'G. Caillebotte' (lower left) oil on canvas 15 x 18 ½ in. (38 x 46 cm.) Painted *circa* 1882

£800,000-1,200,000 \$1,040,000-1,560,000 €920,000-1,380,000

PROVENANCE:

The artist's estate.

Ambroise Vollard, Paris (no. 5157), by 1922, until at least 1938, and probably thence by descent.
Anonymous sale, Hôtel Drouot, Paris, 27 November 1940, lot 38 (incorrectly titled 'Les pommes').
(Possibly) M. Dubois, Paris.
Anonymous sale, Palais d'Orsay, Paris, 12
December 1979, lot 55.
Galerie Schmit, Paris (no. A.5829), by whom acquired at the above sale.
Private collection, Boston, by whom acquired from the above, in 1980.
Anonymous sale, Hôtel Drouot, Paris, 10 December 1985, lot 51.

(no. PR1344A). Private collection, United States, by whom acquired from the above, in 2000.

Private collection, Santa Monica, by 1995. Martha Parrish & James Reinish, Inc., New York

EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, Gustave Caillebotte, Urban Impressionist, June -September 1995, no. 51, p. 11 (illustrated).

LITERATURE:

M. Berhaut, Caillebotte, sa vie et son oeuvre: Catalogue raisonné des peintures et pastels, Paris, 1978, no. 210, p. 152 (illustrated). M. Berhaut, Caillebotte, Catalogue raisonné des peintures et pastels, Paris, 1994, no. 239, p. 163 (illustrated). R. A. Rabinow & J. Warman, 'Selected Chronology',

R. A. Rabinow & J. Warman, 'Selected Chronology', in exh. cat., *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde,* The Metropolitan Museum of Art, New York, 2006, p. 275. P. Wittmer, 'Au temps de l'absinthe', in exh. cat., *Caillebotte, Au cœur de l'Impressionnisme,* Fondation de L'Hermitage, Lausanne, 2005, p. 130 (note 44).

The Comité Caillebotte has confirmed the authenticity of this work.

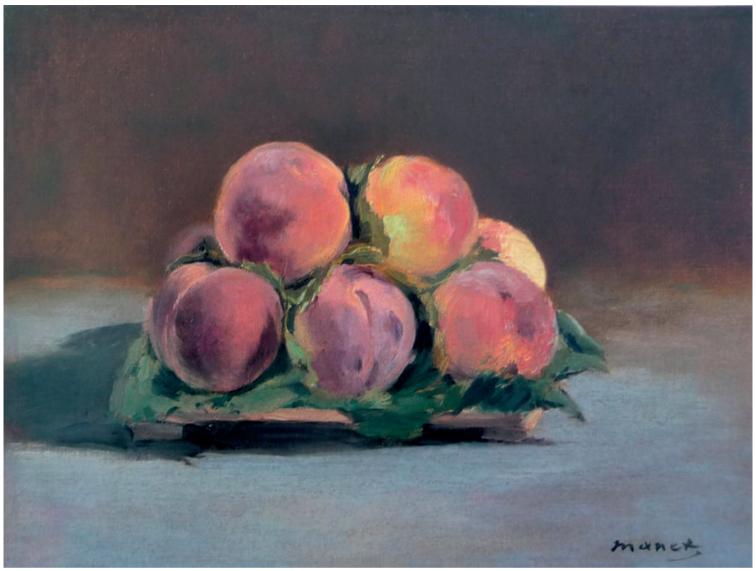




Gustave Caillebotte, Fruits à l'étalage, circa 1881. Museum of Fine Arts, Boston.

he radical series of still-life paintings created by Gustave Caillebotte at the dawn of the 1880s were an important undertaking for the artist, ushering in a period of exploration and experimentation in his painting that would see him take his distinctly modern vision to new heights. Typically focusing on objects which he encountered in his everyday life, from the stalls of carefully arranged fruit he passed on his strolls through the grand boulevards of Paris, to the elegantly dressed dishes and highly polished silverware of a dinner party he attended, these paintings chart not only the artist's personal experiences through the city, but also the changing patterns of consumption that were making their mark on society during this period. From the growing presence of *grands magasins* (department stores) in the cityscape, to the rise of plate glass windows, a new emphasis on display pervaded the capital, and Caillebotte was fascinated by the effects this had on his experience of Paris.

Dating from this seminal period, *L'assiette de pêches* is an exquisite example of the striking originality of these still-life paintings. Eleven peaches crowd the plate, arranged in a haphazard jumble one atop another, each perfectly spherical piece of fruit nestled against their neighbour in a loose, casual configuration. Just one shy of a dozen, the painting suggests the arrangement has already been disturbed, a single peach removed by an unseen hand and eagerly feasted upon, perhaps on the return walk from the market, or moments after the fruit were removed from the shopping bag and placed in the curved plate. Focusing our attention on the subtle nuances of colour that dance across the surface of the soft peaches, Caillebotte captures each note of blush pink, rich gold and crimson red evident in the bowl of fruit, while touches of pale blue and mauve suggest the velvety texture of their skins. Their sumptuous colours are accentuated by



 $Edouard\ Manet, \textit{P\^eches}, 1880.\ Private\ collection, currently\ on\ loan\ to\ the\ New\ Orleans\ Museum\ of\ Art.$

'Unlike most of his fellow artists, [Caillebotte] continually renews his subject matter, never specialising and thus avoiding the risk of a certain form of repetition ... His fruits stand out from their paper bedding with extraordinary clarity. Juice wells up beneath his pears' skin, a pale golden silk shot with ripples of green and pink; a dewy haze of moisture clings to the surface of the grapes... And all of this conveyed with strict truthfulness, an absolute fidelity of tone; it is still life, freed of duty and routine.'

-JORIS-KARL HUYSMANS

the bright white table cloth that frames the dish, its pattern of crisp folds suggesting it has been freshly unfurled and laid upon the table. Rendered in a myriad of short, staccato brushstrokes that follow the natural curves of the fruit, Caillebotte's vision of the ripe peaches contains echoes of Manet, Monet and Renoir's still-lifes from the same period, while also anticipating the ground-breaking formal properties of Cézanne's later studies of apples, pears and peaches.

In his highly focused analysis of the plate of peaches, Caillebotte may have been alluding to the subtle shifts occurring in the production and sale of the fruit at this time. Throughout much of the nineteenth century, Parisians had enjoyed ripe peaches each summer from the world-famous walled gardens of Montreuil-sous-Bois, a small suburb to the north of the French capital. Here, hundreds of hectares of specially-designed *mûrs* à *pêches* (peach walls) allowed the

cultivation of this delicate fruit in the colder temperatures of Northern France by producing a micro-climate within the gardens. Arranged so that they would absorb as much solar energy during the daytime, the sun-drenched walls would retain their heat after night fall, thus ensuring the internal temperatures of these gardens remained several degrees higher than the rest of the city. This ingenious feat of engineering allowed Montreuil to become one of the leading producers of peaches in Europe – renowned for their quality and successful development of new species of the fruit, they counted English royalty and Russian Tsars amongst their customers, along with the well-to-do members of Parisian society. However, as the 1880s dawned, improvements in the country's rail network brought fresh, ripe peaches from the South of France that were significantly cheaper than their Montreuil counterparts, a development which would eventually lead to the dissolution of the city's network of orchards.

0 ♦ * 44

CLAUDE MONET

(1840-1926)

Au Bord du fjord de Christiania

signed and dated 'Claude Monet 95' (lower left) oil on canvas $25\,\%$ x $36\,\%$ in. (64.8 x 91.4 cm.) Painted in Norway in 1895

£4,500,000-6,500,000 \$5,850,000-8,450,000 €5,175,000-7,475,000

PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist, on 23 April 1900. Durand-Ruel Gallery, New York, by whom acquired from the above, in autumn 1900. John Parkinson, Boston, by whom acquired from the above, on 11 February 1901, until at least 1948. Nathaniel Parkinson, Dover, Massachusetts, by descent from the above.

Knoedler Galleries, Inc., New York (no. 4638), on consignment from the above, on 9 September 1954. R. Thomas McDermott, Houston, by whom acquired from the above, on 20 June 1955. Mrs T.P. Hull, Jr., Houston.

Kashiwagi Gallery, Tokyo.

Private collection, Japan, by 1996.

Acquired from the above; sale, Sotheby's, New York, 5 November 2002, lot 7.

Acquired at the above sale by the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *Claude Monet*, June 1898, nos. 13 or 14, p. 4.

Boston, Copley Hall, A Loan Collection of Pictures by Old Masters and Other Painters, 1903, no. A10, pp. 7 & 21 (titled 'Coast of Norway').

Boston, Copley Hall, Loan Collection of Paintings by Claude Monet and Eleven Sculptures by Auguste Rodin, March 1905, no. 44, p. 19.

Boston, Museum of Fine Arts, Exhibition of Paintings by Claude Monet, August 1911, no. 21, n.p. Boston, Museum of Fine Arts, Claude Monet: Memorial Exhibition, January - February 1927, no. 28, n.p.

LITERATURE:

Museum of Fine Arts Boston, ed., *Thirty-Sixth Annual Report for the Year 1911*, vol. 36, Boston, 1912, p. 173.

M. de Fels, *La vie de Claude Monet*, Paris, 1929, p. 235.

L. Venturi, Les Archives de l'Impressionnisme, vol. I, Paris & New York, 1939, p. 376.

O. Reuterswärd, *Monet, En konstnärshistorik,* Stockholm, 1948, p. 287.

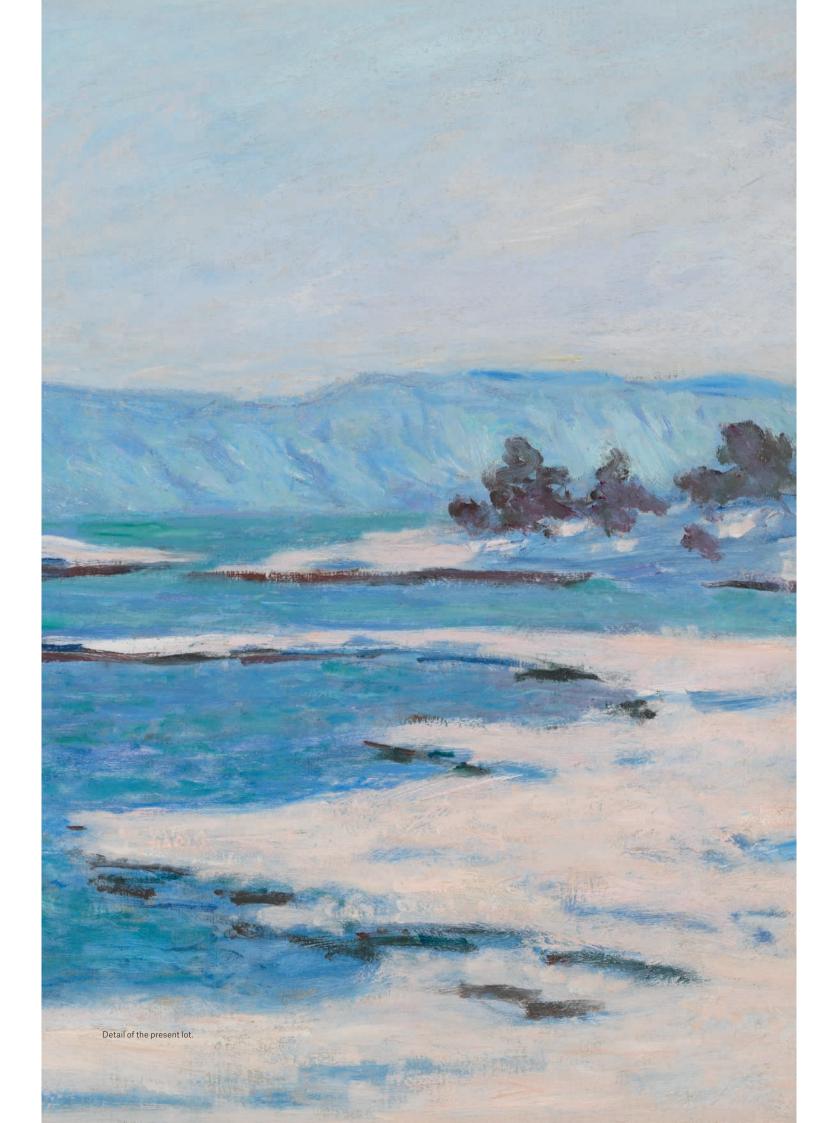
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, vol. II, *1882-1886*, Lausanne & Paris, 1979, no. 97, p. 294.

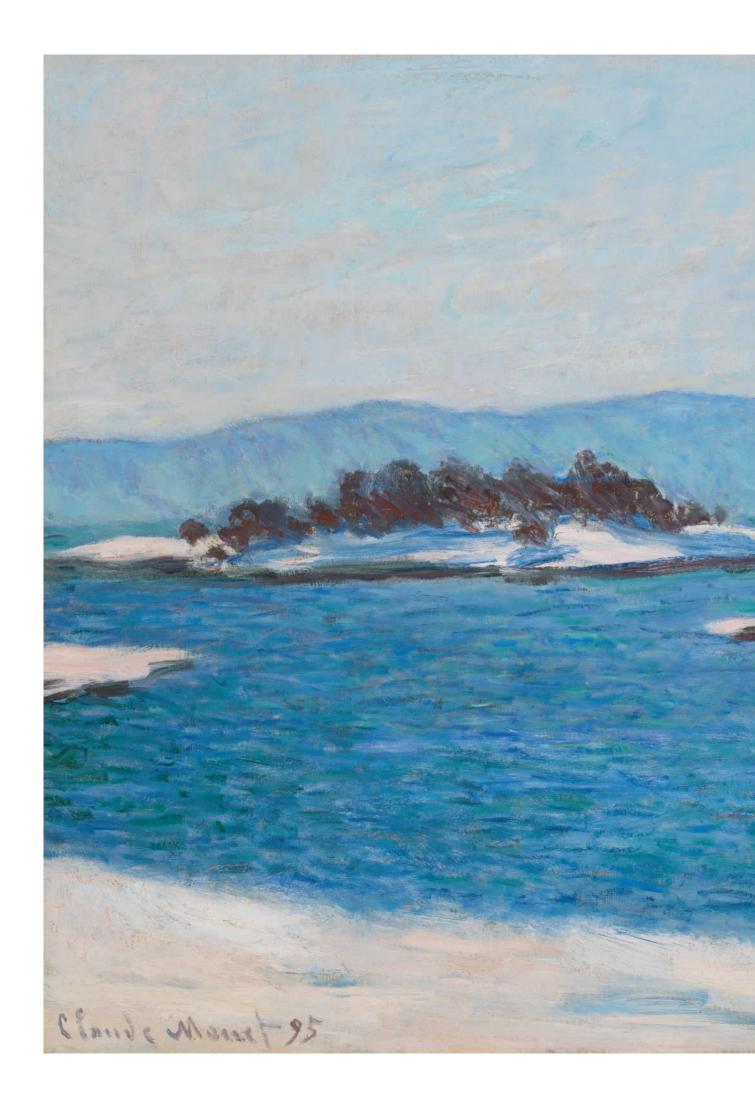
D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, vol. III, 1887-1898, Lausanne & Paris, 1979, no. 1402, p. 186 (illustrated p. 187). D. Wildenstein, Claude Monet: Biographie et catalogue raisonné, vol. IV, 1899-1926, Lausanne & Paris, 1985, no. 550, p. 347.

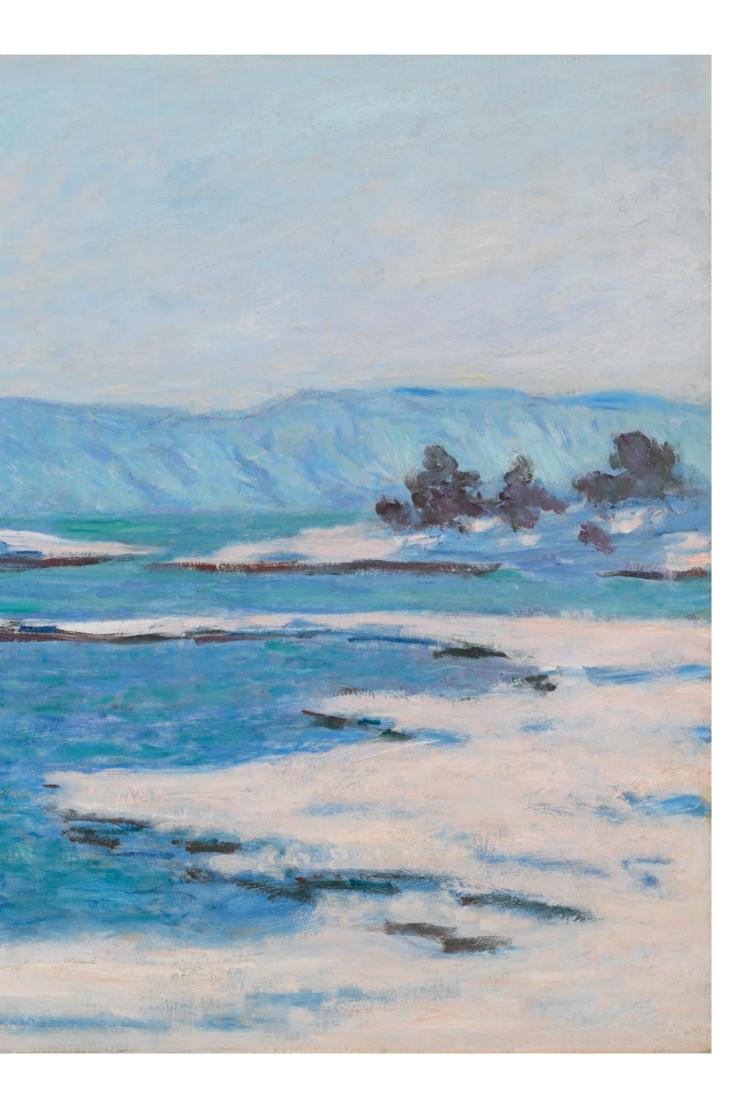
M. Alphant, Claude Monet, une vie dans le paysage, Paris, 1993, p. 552.

D. Wildenstein, *Monet: Catalogue Raisonné*, vol. III, Cologne & Lausanne, 1996, no. 1402, pp. 581-582 (illustrated).

P. Esteban Leal, *Claude Monet 1840-1926*, exh. cat., Museo Español de Arte Contemporáneo, Madrid, 1986, p. 173 (illustrated).





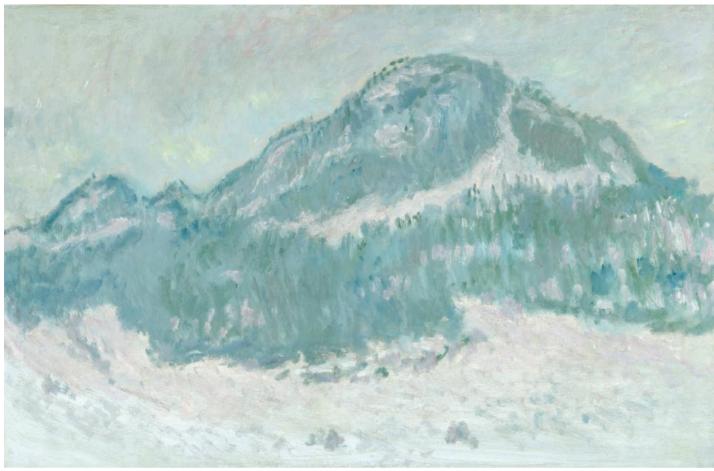




Claude Monet, Les glaçons, 1893. The Metropolitan Museum of Art, New York.

ince the beginning of his career, Monet had possessed an abiding passion for the transformative effects of winter, eagerly capturing the fleeting impressions of frost, ice, fog and snow on his surroundings as temperatures dropped. He was particularly fascinated by snow's ability to transform a landscape almost overnight, softening forms, blurring the edges between landmarks and their surroundings, and creating strange effects as the sunlight bounced off its surface. However, during the early 1890s Monet was disappointed by how fleeting the winter weather at his home in Giverny could be, complaining about the speed with which the snow and ice suddenly appeared and then promptly disappeared again. As a result, he decided to journey north during the opening months of 1895 in search of more reliable winter motifs, travelling by train and boat through the snowy landscapes of Europe to reach the city of Christiania, now Oslo, in Norway. Monet's decision to travel to this mythical country was partly motivated by a wish to check on his stepson, Jacques Hoschedé, who had moved there in June of the previous year in order to improve his mastery of the Norwegian language. But as always, it was the promise of striking new motifs, of extreme atmospheric effects and intriguing light conditions, which really drove Monet to undertake such a voyage, leaving his family, his home at Giverny, and the beautiful gardens he had cultivated there for a new adventure.

Monet arrived in Norway on the 1st of February 1895 in the midst of a terrible winter storm, exhausted after a seemingly endless journey which had been beset by numerous delays on account of the weather. The city was blanketed in a thick layer of snow and fog, hindering the artist's search for the new subjects he had been dreaming of since his voyage had begun. Despite his initial disappointment, he was soon won over by the idyllic way of life he observed in the city, as well as the majestic beauty of Norway's expansive vistas, frozen fjords and layers and layers of seemingly endless snow, which he discovered on a series of trips from Christiania in the company of Jacques. In a letter to his wife Alice, written on his return from a four-day sleigh ride through the mountains, Monet described the sheer wonder he felt in this stunning landscape: 'What beautiful sights can be glimpsed from these steep mountain heights across immense lakes, which are completely frozen and covered with snow! Here the snow was over a metre high,



Claude Monet, Mont Kolsaas, reflets roses, 1895. Musee du Louvre, Galerie du Jeu de Paume, Paris

"...it is impossible to find more beautiful effects than here. I mean the absolutely amazing snow effects, which are immensely difficult and especially so because the weather is so variable – at home we have nothing comparable to it – and above all because of this vast whiteness."

-CLAUDE MONET

and our sleigh glided over it, the sweating horses completely covered in frost and ice like ourselves. I have also seen enormous waterfalls one hundred metres high, but completely frozen, it was quite extraordinary ... In short, the disappointment I felt on arrival has been succeeded by endless delight' (Monet, letter to Alice Monet, 9 February 1895, in *Monet in Norway*, exh. cat., Stavanger & Paris, 1995, p. 156).

However, it took several weeks for the artist to settle down to paint, as he searched continuously for subjects that could capture an impression of the country's alluring character. It soon became apparent that the bustling atmosphere of Christiania wasn't conducive to such work, and Monet began to search for a new base. The extreme weather combined with the artist's inability to ski meant that he was restricted to locations that were within easy reach of inns or railway stations, relying as he did on horses, sleighs and trains to venture through the snow-covered landscape. His perseverance was soon rewarded though with the discovery of of Sandviken, roughly fifteen kilometres west of Christiania and situated on a fjord of the same name, and the small village of Bjørnegaard. This tiny hamlet was little more than a cluster of houses, gathered in the shadow of the majestic Mont Kolsås. It was here that the artist discovered the untouched, serene winter landscape that he had been searching for since his arrival, all available within a short walk from his lodgings.

Monet stuck to a rigorous timetable during his stay in Sandviken, rising every day at 6.30 am, before starting work at 8. He took a brief break in the afternoon for lunch, then carried on painting until the sun set for the evening. Jacques was Monet's constant companion during his painting excursions, travelling with the artist through the frozen countryside in search of suitable motifs, even building himself a small ice house in the snow in which he could shelter and study his Norwegian grammar while Monet painted directly before the landscape, en plein air. Equipped with a shovel, a sled, and a large parasol in addition to the traditional painting supplies, the pair would venture out into the snowy landscape, wrapped in layers of winter clothing and furs to protect themselves against the frigid temperatures, digging pathways through the deep snow to reach the most picturesque views. Monet took pride in reporting to Alice that the Norwegians were impressed by his stamina and endurance in the face of the extreme cold, even going so far as to claim that he was able to spend much longer outside than some of the locals. Writing to the journalist Gustave Geffroy at the end of February, the artist describes his devotion to painting en plein air, even in the most arduous conditions: 'I have been painting today ... in the snow which falls incessantly; you would have laughed to see me entirely white, my beard covered with little icicles like stalactites' (Monet, quoted in ibid, p. 71).



Utagawa Hiroshige, *View of Shisa in province of Iki, Nagasaki A1:0209* from the series Sixty and more famous views of Great Japan, 1856. Mead Art Museum, Amherst.



Claude Monet, Village de Sandviken sous la neige, 1895. The Art Institute of Chicago, Illinois, USA.

'One might almost be in Japan, an experience one frequently has in this country. I have begun painting a view of Sandviken which resembles a Japanese village, and I am also painting a mountain which is visible from all directions here and which makes me think of Fuji-yama.'

-CLAUDE MONET

The paintings that Monet created during his time at Sandviken capture the picturesque beauty of the artist's surroundings, from the village itself with its snow-covered roofs, colourful houses, and the arching profile of the iron bridge that connected the banks of the nearby river. Monet was equally fascinated by the imposing peak of nearby Mont Kolsås, creating thirteen views of the mountain under a variety of weather conditions and lighting effects. The Danish writer Herman Bang, who was living at the same boarding house as Monet during this period, followed the artist's daily ventures with a keen interest and was amazed at the nuance he achieved in this series of works. He would later recall that the peak 'looked like a human being' in Monet's compositions: 'He painted the mountain as though it were many different figures. In one picture it had like a coat of snow slung on top of it; it was like an ermine mantle aslant over it ... It was magnificent! It was a wrathful queen standing there. Or Tragedy, risen to her feet with her head raised. And he painted more. The same mountain - an old, weather-beaten hag. The same mountain - a young, whiteclad bride' (Bang, quoted in O. Reutersward, 'Monet,' 1948, in C. Stucky, ed., Monet: A Retrospective, New York, 1985, p. 170).

Alongside these subjects, the first two weeks of March were occupied by paintings of the nearby fjord, executed at the very edge of the ice-floe. Monet had been deeply disappointed upon his arrival in Christiania to discover the iconic fjords frozen and covered in snow, proclaiming that their beauty 'lies in the sea, the water, and this is no longer there; it is all ice, but covered in snow, so thoroughly that one is no longer aware of being beside the sea...' (Monet, letter to Alice Monet, February 3rd, 1895, op. cit., p. 155). However, by the end of February, the changing weather conditions had begun to eat into the extensive ice shelf, affording the artist his first glimpse of the open water, as the true magnificence of the fjord revealed itself to him. 'Yesterday I was finally able to see the sea; not the ocean itself but part of the fjord where there is no ice,' he wrote to his step-daughter, Blanche Hoschedé on the first of March. 'It is half an hour away from here; one reaches it by sleigh across the ice and arrives at the edge of the part where the fjord is no longer iced over. It was marvellous and gave me enormous pleasure, and from it I have a splendid view of small islands almost level with the water, completely covered in snow, and a mountain in the background' (Monet, letter to Blanche Hoschedé, March 1st, 1895, ibid, p. 163).





Edvard Munch, Vinter ved kysten, 1915. Nasjonalmuseet for kunst, Oslo.



Gerhard Richter, Eis, 1981. Private collection.

'Here he had the genuine elements of Norwegian nature concentrated all around him: to the west the mountainous stretches of the hinterland, with the dark cone of Kolsås as the principle feature; to the east, the fjord and the coastline.'

-OSCAR REUTERSWARD

Executed on one such trip, Au bord du fjord de Christiania captures the view almost exactly as it is described in Monet's letter, the crystal blue waters of the fjord lapping against the small, isolated islands that dot this stretch of water, the mountains in the far distance standing tall and imposing, while the snow-laden banks of the peninsula reach out into the water in long, sinuous lines. Unlike many of the artist's effets de neige captured in France, which emphasise the still, silent atmosphere of the snow-bound world, Au bord du fjord de Christiania appears alive with movement and drama. Indeed, viewers can almost imagine the thundering cracks of the ice as great fissures open up in its surface, the deep groaning of the water trapped beneath the ice-shelf on which the artist stood, and the sound of the rushing cool, clear water as it passes by his easel, slowly eroding the ice at the edge of this wintry world. A clear source of inspiration for many of Monet's paintings from Norway were the Japanese ukiyo-e prints of Utagawa Hiroshige and Katsushika Hokusai, of which he was an avid collector. Indeed, Monet compared Sandviken to a Japanese village in several letters to his family, and Mont Kolsås to 'Fuji-yama,' although his knowledge of Japan and its landscape lay solely in the prints that filled the walls of his home. In Au bord du fjord de Christiania, Monet echoes the decoupage layering of Hiroshige's scenes in his depiction of the landscape, constructing the composition through a series of distinct planes, carefully layered atop one another in a manner that lends a dramatic sense of depth to the scene.

While the changing weather had enabled him to discover the flowing waters of the fjord, the approaching thaw was a growing concern for Monet. Having initially cursed the abundant snowfall, he soon became worried by the encroaching springtime weather, as temperatures began to rise, the sun began to blaze and the crisp winter landscape came under threat. Towards the end of his trip, his daily letters to Giverny were filled with despairing reports of the changing conditions, the remarkable stretch in the hours of daylight each evening, and the shocking speed of the advancing

warm weather. As a result, it became a race against time to capture the picturesque snowbound scenes before they disappeared, causing the artist to abandon several motifs in order to concentrate his attention on the most interesting and dynamic views he had discovered at Sandviken. Indeed, shortly after his discovery of the free flowing waters of the fjord, the local authorities banned all vehicles from venturing onto the rapidly receding ice. As the journey by foot to their previous vantage point was simply too arduous a trek for the artist and Jacques, Monet's days of painting at the edge of the fjord came to an end.

However, his most exhilarating experience of the Norwegian fjords was yet to come. Shortly before his return to France, a chance encounter with the local harbourmaster in Christiania led to an extraordinary adventure through the majestic landscape of the Bundefjorden on a small ice-breaker called *Isbjørn*. Writing a letter to Alice immediately upon his return to his hotel that evening, Monet described with great enthusiasm the excursion: 'I have just spent an unforgettable day, without doubt the loveliest since I came to Norway: scenes of unimaginable beauty that no foreigner can ever have experienced, even on venturing far into the country - it has completely reconciled me to the Christiania fjord. As I wrote to you yesterday, the Harbourmaster put himself at my disposal and took me on this magnificent excursion on a boat of a new design that breaks up the ice in the fjord. We left this morning at half past seven and have only just returned, having spent the whole day surrounded by ice among landscapes of fantastic beauty. I am filled with amazement and also with despair because I was unable to see any of this earlier... I am also quite overwhelmed with excitement at all I have seen' (Monet, letter to Alice Monet, March 27th, 1895, ibid, pp. 169-170). Capturing a sense of the mixed emotions the artist felt in the days leading up to his departure from Norway - his joy at discovering such beautiful motifs, combined with his despair at his lack of time to commit them all to canvas before he left - this letter illustrates the powerful effect the landscape, and in particular the fjords, had on Monet's imagination.

220 Detail of the present lot.



* 45

PAUL GAUGUIN

(1848-1903)

I a maison blanche

signed and dated 'P Gauguin 85' (lower left) oil on canvas 29 % x 23 % in. (74.6 x 60 cm.) Painted in Dieppe in late summer 1885

£1,300,000-1,800,000 \$1,690,000-2,340,000 €1,490,000-2,070,000

PROVENANCE:

Private collection, France. Richard Semmel, Berlin.

The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London.

The 2nd Lord Hollenden, Leigh, Kent, by whom acquired from the above, on 4 April 1935.
The Lefevre Gallery (Alex Reid & Lefevre, Ltd.), London, by whom acquired from the above.
The 9th Earl of Jersey, Jersey, by whom acquired from the above, on 25 May 1943, and thence by descent; offered following a settlement agreement with the heirs of Richard Semmel, Christie's, London, 4 February 2014, lot 45.
Acquired at the above sale by the present owner.

EXHIBITED:

(Probably) Paris, 1 rue Laffitte, 8me exposition de peinture impressionniste, May - June 1886, no. 49, p. 9 (titled 'Le château de l'Anglaise').
Berlin, Galerie Thannhauser, Paul Gauguin, 1848-1903, October 1928, no. 12, p. 9 (titled 'Haus in Bäumen').

LITERATURE:

(Probably) O. Maus, 'Les Vingtistes parisiens', in *L'Art moderne*, no. 26, Brussels, 27 June 1886, p. 203 (titled 'le Château').

C. Glaser, 'Berliner Ausstellungen', in *Kunst und Künstler*, vol. XXVII, Berlin, 1929, p. 72 (illustrated; titled 'Haus in Bäumen').

A. Alexandre, *Paul Gauguin, Sa Vie et le Sens de son Oeuvre*, Paris, 1930, p. 271 (illustrated pl. 2, p. 17; titled 'Saint-Cloud ou Chaville').

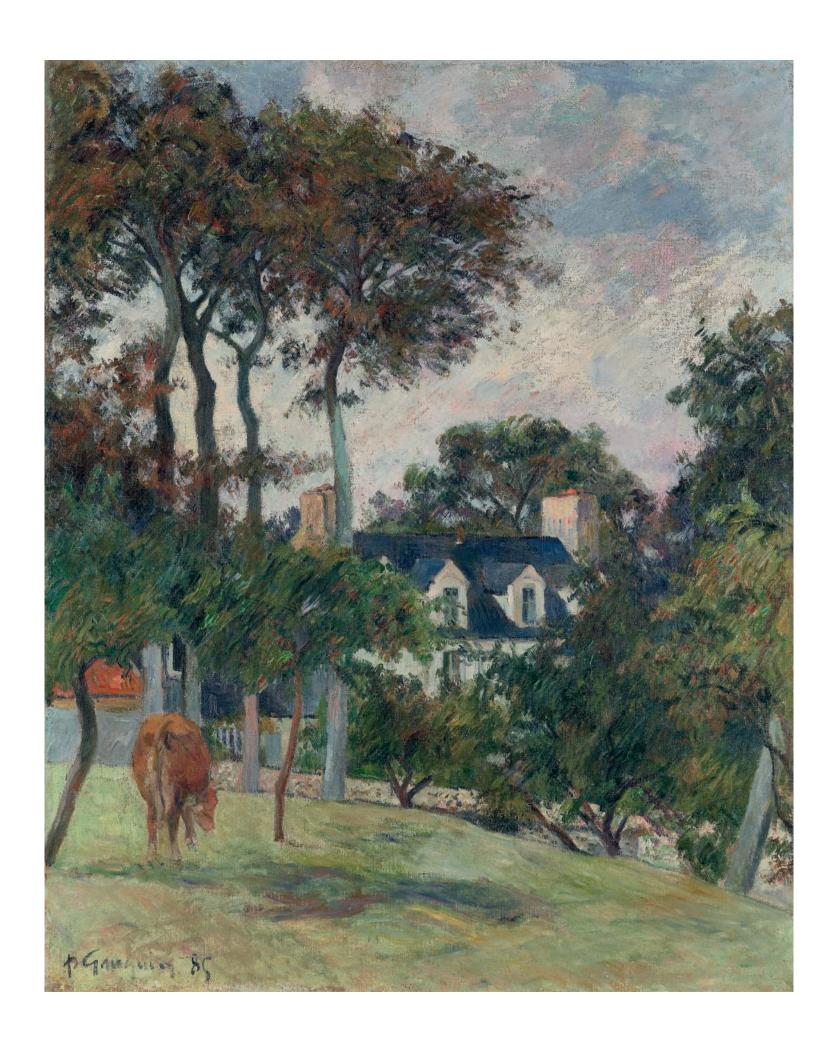
M. Malingue, *Gauguin*, *Le peintre et son oeuvre*, London, 1948, n.p. (illustrated pl. 102; titled 'La maison, Saint-Cloud').

G. Wildenstein, *Gauguin*, vol. I, *Catalogue*, Paris, 1964, no. 165, p. 62 (illustrated; titled 'Saint-Cloud ou Chaville').

L. van Dovski, *Paul Gauguin oder Die Flucht vor der Zivilisation*, Zurich, 1950, no. 64, p. 340 (titled 'La maison à Saint-Cloud').

R. Berson, *The New Painting, Impressionism* 1874-1886, vol. II, *Exhibited Works*, San Francisco, 1996, no. VIII-49, p. 243 (titled 'Le Château de l'anglaise').

D. Wildenstein, *Gauguin: Premier itinéraire d'un* sauvage, *Catalogue de l'oeuvre peint (1873-1888)*, vol. I, Paris, 2001, no. 183, pp. 220-221 (illustrated p. 220).





Paul Cézanne, Le Château de Médan, circa 1880. Burrell Collection, Glasgow City Art Gallery.

a maison blanche was painted during Paul Gauguin's stay in Dieppe during the summer of 1885, at a pivotal moment in his life and his career. This was an incredibly productive period, a final flush of Impressionism, coming only the year before his first seminal stay in Brittany, which would soon see him take a very different path and move towards his Synthetist aesthetic. In this light, it is only too appropriate that La maison blanche may have appeared, under the title Le château de l'Anglaise, in the eighth and final Impressionist exhibition of 1886. It seems all the more likely that this picture was shown then if, as Richard Brettell suggested, the other contender for that title, which appears to show the same building in the background, was in fact exhibited as Près de la ferme; that work was formerly in the Portland Art Museum (see R. Brettell & A.B. Fonsmark, Gauguin and Impressionism, exh. cat., Fort Worth & Copenhagen, 2005, p. 264; also D. Wildenstein, Gauguin, Prémier itinéraire d'un sauvage, Catalogue de l'oeuvre peint, vol. I, 1873-1888, Paris, 2001, p. 221).

Discussing the pictures that Gauguin exhibited in 1886, the critic Gustave Geoffroy wrote, 'There are some still-lifes among the nineteen canvases Gauguin exhibits, but there are mainly landscapes. He has searched out willows, ponds, farmyards and roads... There is firmness in most of these studies and an understanding of the dominant effect'. Another critic, Marcel Fouquier, wrote on 16 May 1886, 'Gauguin, Guillaumin, Schuffenecker and Signac, newcomers to Impressionism, like all converts, are consumed with a fine ardour, a burning desire to go further than anyone and to make Pissarro stop, bemused, in front of their canvases. None of them lacks talent' (quoted in C.S. Moffett, *The New Painting, Impressionism 1874-1886*, exh. cat., San Francisco, 1986, pp. 456-457).



Camille Pissarro, Sous-bois à l'Hermitage, Pontoise, 1879. Cleveland Museum of Art.

'Look into nature's immense creation and see if there aren't any laws to create all the human feelings in all their varying and yet similar aspects.'

-PAUL GAUGUIN

Gauguin's stay in Dieppe is shrouded in mystery. He had arrived in the coastal town on the Normandy coast at the beginning of the summer of 1885, shortly after his return to France following the debacle of his stay in Copenhagen, where he had gone with his Danish wife Mette and their family. While in Copenhagen, tensions between the artist and his wife, her family and their acquaintances had come to a head, marking the beginning of a permanent rift between them. Gauguin was evasive about the length of his stay in Dieppe in his letters to his wife, withholding details as to where he was staying, as well as of the duration of his stay. In September 1885, Gauguin wrote to his great mentor Camille Pissarro: 'I'm just back from Dieppe where I spent three months with a friend who put me up. Of course I did a lot of work but there were lots of obstacles given that it's a long way from the countryside which means motifs were rather lacking' (Gauguin, quoted in op. cit., 2001, p. 213).

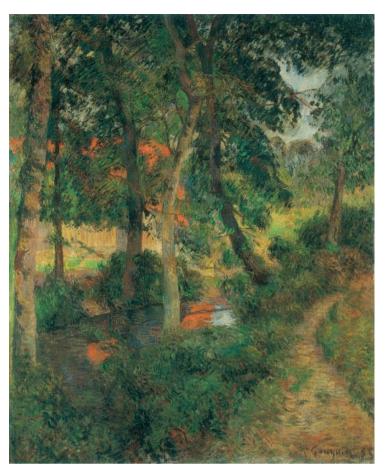
It is unknown why Gauguin made such a mystery of his movements in Dieppe during his campaign there, which lasted from June or July through to September. Nothing is known of the 'friend' with whom he told Pissarro he was staying. In the catalogue raisonné of his work, it has been suggested that the Englishwoman after whom one of his pictures, probably this one, was named may have played some role in his life or accommodation. He may have obfuscated the

details of his hosts because they played some part in the conflict between him and his wife, or between other members of Mette's family (see *ibid.*, p. 213). Nonetheless, during his time in Dieppe, Gauguin painted with incredible variety and enthusiasm, including a number of daring vertical landscapes such as *La maison blanche*. It is this series of works that Richard Brettell has described as being 'of real ambition and originality – compositionally, chromatically, and iconographically' (R. Brettell, Gauguin and Impressionism, exh. cat., Fort Worth & Copenhagen, 2005-2006, p. 260).

La maison blanche encapsulates this important moment of artistic development and transition. Before arriving in Dieppe, Gauguin had been staying in Denmark with his wife and children. Here, away from the art world of Paris, he had had time to process the developments he had made, his style and subject matter. Without contact with his contemporaries, namely Pissarro, Gauguin turned to the works in his collection for guidance. Indeed, Gauguin had, over the course of the late 1870s, amassed an impressive collection of Impressionist paintings. With a profound admiration for both Pissarro and Cézanne, Gauguin owned a number of works by each artist, many of which were vertical landscape compositions, a radical pictorial device that he was particularly drawn to.







Paul Gauguin, La Sente du père Jean, 1885, Museum of Mohamed Mahmoud Khalil and His Wife, Giza.

'Painting is the most beautiful of all the arts; in it all feelings are summed up, looking at it each one can, through his imagination, create a novel; one single glance can engulf the soul in the most profound memories, a slight effort of memory and everything is summed up instantly.'

-PAUL GAUGUIN

Similarly, the compositional structure of the present work concealing the distance with a screen of trees - was being explored by all three artists at this time. Showing the white walled and blue, slate roofed house of the title nestled beyond the dense. summer foliage, Gauguin prevents a traditional sense of pictorial perspective, rebuffing the viewer's gaze as it moves from the expansive, empty foreground towards the protagonist of the scene. This was an oft-used device in particularly in Cézanne's work, and Gauguin owned two such landscapes by the artist: Le Château de Médan (circa 1880, Glasgow Museums, The Burrell Collection, Glasgow) and the slightly earlier L'Allée (circa 1879, Göteborgs Kontsmueum). In addition, Gauguin's facture in the present work also reveals his profound interest in the art of Cézanne. Using refined, parallel brushstrokes, he has captured the delicate play of light across this quiet, rural scene, as well as the myriad hues of the foliage, while losing none of the novel compositional structure for which he would become well known in the years that followed.

Yet, already the signs of Gauguin's move away from Impressionism to his own, unique Symbolist idiom are clear. The undulating line and flattened plane of colour that demarcates the grassy bank in the foreground would become a frequent feature of his later landscapes, particularly the early Tahitian ones. And similarly, the curving form of the soaring trees in the middle of the picture hint at the stylised lines of these later works. With its delicate palette of blues and greens, radical composition and handling, *La maison blanche* is therefore an important transitional work in the oeuvre of Gauguin; a painting that embodies the high point of the artist's form of Impressionism, while also demonstrating the direction that his art would start to take the following year.

Since the time of its creation, La maison blanche has passed through a number of important European and British collections. From the great German collector, Richard Semmel, this painting was subsequently acquired by The 2nd Lord Hollenden, before The 9th Earl of Jersey, where it was part of his esteemed and diverse art collection shown at his home, Osterley House, on the outskirts of London.



PIERRE-AUGUSTE RENOIR

(1841-1919)

Femme demi-nue (Portrait de Jeanne Samary)

signed 'Renoir' (lower left) pastel on paper 24 ¼ x 18 % in. (61.6 x 47.2 cm.) Executed *circa* 1879-1880

£1,000,000-1,500,000 \$1,300,000-1,950,000 €1,150,000-1,725,000

PROVENANCE:

Tadamasa Hayashi, Tokyo & Paris; sale, American Art Association, New York, 8-9 January 1913, lot 86. Alexander Morton, New York.
Ralph M. Coe, Cleveland, by whom acquired from the above, in 1916.
Ralph T. Coe, Cleveland, by descent from the above, in 1959; sale, Christie's, New York, 4 May 2011, lot 15.

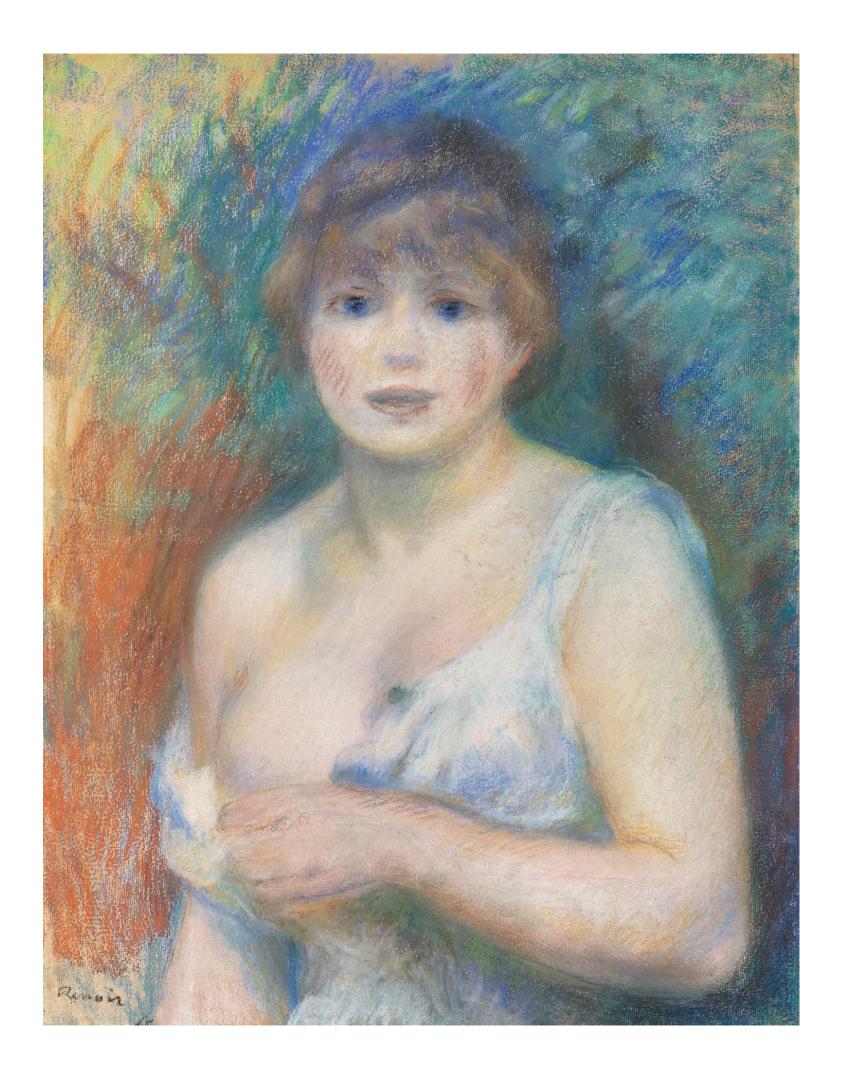
Acquired at the above sale by the present owner.

EXHIBITED:

Kansas City, Nelson Gallery and Atkins Museum, Kansas City Collects: A Selection of Works of Art Privately Owned in the Greater Kansas City Area, January - February 1965, no. 21, n.p. (illustrated n.p.). Tokyo, Isetan Museum of Art, Renoir, September - November 1979, no. 88, n.p. (illustrated n.p.); this exhibition later travelled to Kyoto, Municipal Museum, November - December 1979.

LITERATURE:

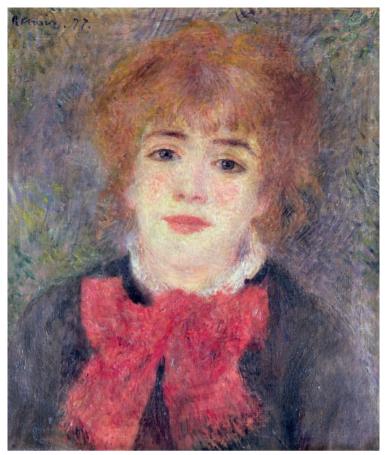
G.-P. & M. Dauberville, Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. I, 1858-1881, Paris, 2007, no. 641, p. 602 (illustrated).



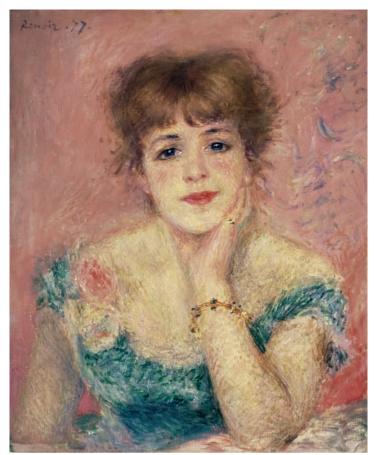


Jeanne Samary, 1877. Photograph by Mulnier.

eanne Samary was one of the most celebrated actresses in Paris when she first sat for Renoir in 1877. Born into one of the most famous stage families in all of France, Jeanne had entered the Conservatoire in 1871 when she was just fourteen, winning the first prize for comedy in July 1875, which was followed swiftly by her stage debut with the Comédie-Française the following month as Dorinne in Molière's *Tartuffe*. She excelled at playing saucy, flirtatious serving girls and rose quickly through the ranks of the theatre, becoming a full member (sociétaire) of the Comédie-Française in January 1879, two-months shy of her twenty-second birthday. Although Renoir disliked the acting at the Comédie-Française and rarely attended performances there, he was quite fond of Samary, whose fame in her day rivalled that of Sarah Bernhardt. Indeed, Georges Rivière recalled that no portrait ever gave Renoir greater satisfaction than the ones he painted of Samary, and the artist himself described her in a letter to Théodore Duret as 'la petite Samary, who delights women, but men even more' (Renoir, quoted in *Renoir's Portraits: Impressions of an Age*, exh. cat., National Gallery of Canada, Ottawa, 1997, p. 155).







Pierre-Auguste Renoir, Portrait de Jeanne Samary, 1877. Pushkin Museum, Moscow.

'[Renoir] is truly the painter of women, alternatively gracious and moved, knowing and simple, and always elegant, with an exquisite visual sensibility, a touch as light as a kiss, a vision as penetrating as that of Stendhal. Not only does he give a marvellous sense of the physique, the delicate relief and dazzling tones of young complexions, he also gives a sense of the form of the soul, all woman's inward musicality and bewitching mystery.'

-OCTAVE MIRBEAU

Between 1877 and 1880, Renoir depicted Samary in no fewer than eight oils and four pastels, more than any other single sitter, as well as using her as the model for the fashionable young woman in the top right corner of Le déjeuner des canotiers (Dauberville, no. 224), one of his most ambitious multi-figure genre paintings. The present pastel is noteworthy for its portrayal of Samary in semi-déshabillé, with one strap of her white chemise slipping off her shoulder to reveal the top of her right breast. Renoir's depiction of Samary in such an alluring manner may be a reference to the saucy soubrettes whom she most often portrayed on stage, or it may reflect the casual intimacy that characterised his friendship with the actress, who lived just a short distance from the artist's studio. This is reinforced in Renoir's use of pastel, a medium he rarely employed for his formal portrait commissions but rather reserved for depictions of close friends and family. François Daulte has explained, 'If he frequently used that medium to depict those near and dear to him, it was because pastel, which combines colour with line, gave him the possibility of working rapidly to capture in all their vividness the rapid flash of intelligence and the fleeting show of emotion' (Daulte, Pierre-Auguste Renoir: Watercolours, Pastels, and Drawings in Colour, London, 1959, p. 10). In the present work, the delicate treatment

of Samary's pearly, iridescent skin contrasts with the bold, densely applied strokes of pastel that make up the background. The bright blue that frames the figure of Samary is echoed in the shadows on her skin and dress, and even more notably, in her distinctive, wide-eyed gaze.

The first owner of the present pastel was Tadamasa Hayashi, one of the earliest ambassadors of Japanese culture in France and the chief commissioner of the Japanese government to the Paris World's Fair of 1900. Hayashi arrived in Paris in 1878 to interpret for the art dealer and curator Kenzaburô Wakaï at that year's Exposition Universelle. In 1883, he opened a shop selling ukiyo-e prints and other traditional forms of Japanese art, which quickly became one of the most important places in Paris (along with Samuel Bing's gallery) to see such works. Hayashi met many of the Impressionists through his work as a dealer and became particularly close to Monet, who had begun collecting Japanese woodcut prints as early as 1856 and owned more than two hundred examples by the end of his life. Hayashi, in turn, assembled his own collection of Impressionist paintings, including works by Monet, Degas, Pissarro, and Renoir, and in 1893 organised the first exhibition of Impressionist art in Japan.

47

ARISTIDE MAILLOL

(1861-1944)

Jeune Fille allongée (Premier état pour le monument à Port-Vendres)

signed 'A. MAILLOL' (on the front of the base); numbered '5/6' (on the side of the base); inscribed with foundry mark 'E. GODARD Fondeur PARIS' (on the back of the base) lead with dark grey patina Length: 97 in. (246.5 cm.)
Conceived in 1921 for the town of Port-Vendres; cast after 1944 in a numbered edition of six plus two and four artist's proofs; this example cast by Emile Godard in 2005

£800,000-1,200,000

\$1,040,000-1,560,000 €920,000-1,380,000

PROVENANCE:

Mallett Fine Art, London. Acquired from the above by the present owner, in February 2007.

LITERATURE:

B. Lorquin, *Aristide Maillol*, Geneva, 1994, pp. 81 & 198 (another cast illustrated p. 81; titled 'Recumbent Nude').

The late Dina Vierny confirmed the authenticity of this work.







Aristide Maillol, Monument à Cézanne, 1925. Jardin des Tuileries, Paris.

ollowing the devastation of the First World War, Maillol was asked by three French towns, Céret, Elne and Port-Vendres, all of which were near to his hometown Banylus, to create war memorials honouring those lost in battle. In these years following the end of the war, the French state was commissioning a number of artists to create memorials. Yet while many chose to depict the pathos, anguish or patriotism of the war, Maillol chose the theme of the pacifying female figure – her monumentality and classical style imparting a sense of harmony and immutability.

Maillol conceived three different works for each of these locations: a seated woman, with her head resting on her hand in the archetypal pose of melancholy for Céret; a standing figure for Elne; and a recumbent reclining one for Port-Vendres. The present work is a study for the Port-Vendres monument. John Rewald describes the final work: 'the reclining figure of a young woman holds up a laurel branch in memory of the fallen, the silhouette of her powerful body stands out against the sky and seems to incarnate repose and calm; her whole attitude betrays a complete forgetfulness of past sorrows and a secret rise of hope' (J. Rewald, *Maillol*, Paris, 1939, p. 20).

In creating *Le monument de Port-Vendres*, Maillol returned to the pose of a reclining nude figure that he had been exploring for another work, *Monument à Cézanne*, which the city of Aix had commissioned before the war. Together with a lack of funds, indecision over the details of the



Aristide Maillol, Le Monument aux morts de Port-Vendres, 1922. Jardin des Tuileries, Paris.

'Maillol's happiest moments came with the opportunity he was sometimes given to construct a statue within an architectural or natural setting...'

-CLAUDE ROY

commission and the outbreak of the First World War, this plan was put on hold. Maillol, however, who regarded Cézanne as, 'the genius of modern painting' (Maillol, quoted in J. Rewald, *ibid.*, p. 19), continued to pursue the idea, and returned to it following the end of the war in 1918. By 1920, the sculptor had arrived at its definitive state: a nude figure resting on her elbow while lifting her other arm to proffer a bunch of olive branches, a universal symbol of peace. With one leg bent slightly higher than the other, she is pictured reclining on a flowing drapery, as if she were resting in the current of a river, an allegory for the passing of time.

The present *Premier état* uses the same essential format as the *Monument à Cézanne*. For the final version of the *Monument de Port-Vendres*, Maillol drew on the sense of serenity and harmonious repose in this work, as well as the motif of the olive branch, adding draperies and altering slightly the position of the reclining figure so she is more upright, stately and majestic. Casts of both *Monument à Cézanne* and *Monument de Port-Vendres* reside today in the Tuileries Gardens, Paris.

With their smooth surfaces, calm stasis, classical aesthetic and their embodiment of l'éternal féminin, Maillol's sculptures of this period serve as the embodiment of the 'Return to Order' or rappel à l'ordre, the cultural movement that defined artistic production in the years during and following the First World War. At this time, the avant-garde took a decidedly backward turn, looking to the art of antiquity and Classicism for both inspiration and reassurance. From Antiquity and the Italian Renaissance to the great French masters, Poussin, David and Ingres, a host of artists mined the past in order to fulfil the overwhelming cultural and ideological need for unity, order and stability to counteract and heal the unimagined horror wrought by four years of war. The pre-war avant-garde and its exaltation of subjectivity, abstraction and extreme experimentation was replaced by a new form of inherently patriotic, measured and restrained modernity that embodied the Latin or 'classical' values of stability, harmony and tradition. Maillol's sculptures, with their wholeness, stability and reference to the past, offered a new form of modern sculpture in this post-war period.

* 48

PAUL KLEE

(1879-1940)

Gedenkblatt F

signed, dated and numbered 'Klee 1924 122' (lower centre); titled and inscribed 'S-Kl Gedenkblatt E.' (on the artist's mount) oil and pen and ink on chalk-primed paper, laid down on the artist's mount Image: 15 % x 11 ½ in. (40 x 28.5 cm.) The artist's mount: 22 % x 17 ½ in. (57.9 x 43.5 cm.) Executed in 1924

£500,000-700,000

\$650,000-910,000 €570,000-805,000

PROVENANCE:

Lily Klee, Bern (no. 1847), by descent from the artist, in 1940, until 1946. Klee-Gesellschaft, Bern (no. ZCEJ), by 1946, until

1948. Galerie Rosengart | Lucerne (no. 5169), by 1948

Galerie Rosengart, Lucerne (no. 5169), by 1948. Philippe Dotremont, Brussels, by 1948, until at least 1954.

Galerie d'Art Moderne, Basel.
Private collection, Germany.
Galerie Beyeler, Basel (no. 4992), by whom acquired from the above, on 15 December 1966.
Private collection, Milan, by whom acquired from the above, on 10 July 1971, and thence by descent.

EXHIBITED:

Munich, Hans Goltz, *Paul Klee, Zweite* Gesamtausstellung 1920-1925, May - June 1925, no. 36, n.p.

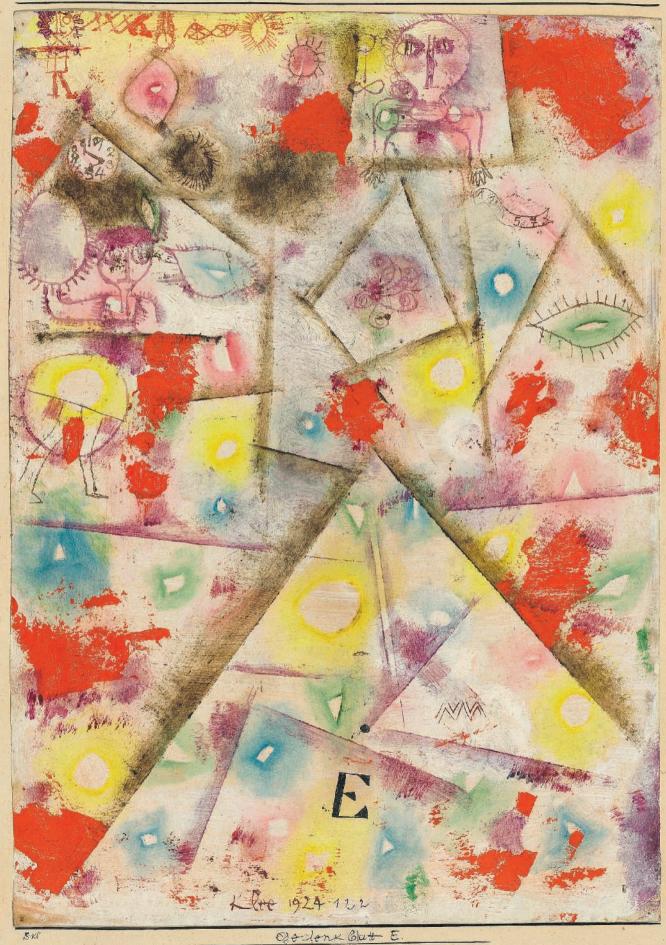
Bern, Kunsthalle, *Der grosse Bär, Malergruppe Ascona*, November 1925, no. 60, p. 6.
Dessau, Anhaltischer Gemäldegalerie, *Paul Klee-Aquarelle aus zehn Jahren*, 1920-1929, October - November 1929 (no cat.)
Basel, Galerie d'Art Moderne Marie-Suzanne Feigel, *Paul Klee*, November - December 1945.
Venice, *XXIV Biennale di Venezia*, Central Pavilion, *Paul Klee Retrospective*, June - October 1948, no. 10.
Ostend, Palais des Thermes, *Gloires de la peinture moderne*, *Hommage à James Ensor*, July - August 1949, no. 84, p. 11 (illustrated n.p.; with incorrect medium).

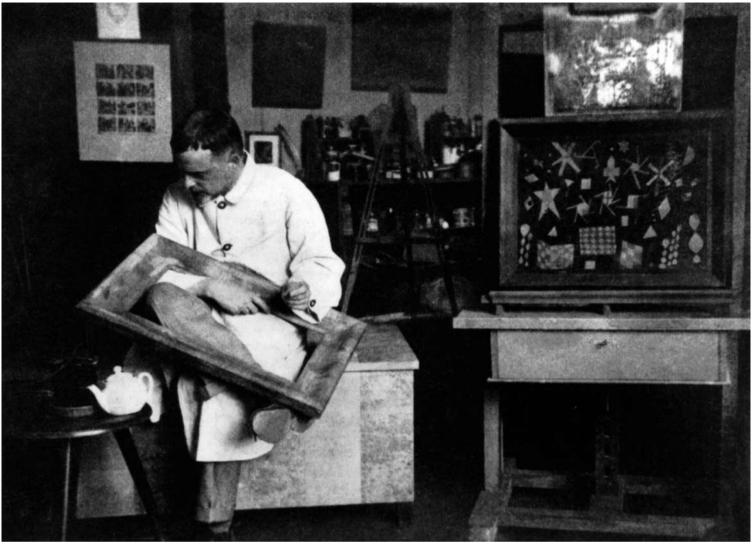
Amsterdam, Stedelijk Museum, Collectie Philippe Dotremont, Spring 1954, no. 40, n.p. (illustrated n.p.). Basel, Galerie Beyeler, Surrealismus: Traum des Jahrhunderts, October 1995 - March 1996, no. 45, p. 91 (illustrated p. 46).

Bern, Zentrum Paul Klee, Paul Klee, Sonderklasse, unverkäuflich, October 2014 - February 2015, pp. 64, 81, 97, 312 & 537 (illustrated fig. 9, p. 64; illustrated fig. 34, p. 81; illustrated fig. 22, p. 97; illustrated fig. 134, p. 312; illustrated again n.p.); this exhibition later travelled to Leipzig, Museum der bildenden Künste, January - May 2015.

LITERATURE:

A. De Ridder, *De Levende Kunst Gezien Te Venetië*, Brussels, 1958, p. 34 (illustrated). The Paul Klee Foundation, ed., *Paul Klee*, *Catalogue raisonné*, vol. IV, 1923-1926, Bern, 2000, no. 3490, p. 218 (illustrated).





Paul Klee in his studio at the Bauhaus, Weimar, 1924. Photo: Felix Klee

reated in 1924, Gedenkblatt E. (Remembrance Sheet E.) illustrates the deeply contemplative nature of Paul Klee's meditations on the concepts of memory, thought and artistic inspiration, subjects which underpinned his creative musings throughout his career. A kaleidoscopic array of mysterious signs converge and overlap one another, suspended within a strange, ethereal space that appears to be made up of multiple layers of flat, geometric forms, their sharp edges reminiscent of snippets of paper arranged in a collage. The imagery ranges from otherworldly figures to abstract patterns, boldly delineated letters to organic plant-like elements that appear to have been plucked directly from nature. As the title suggests, this compendium of signs occupies an important place in the artist's process of creation, recording a selection of the endless ideas which floated around his mind, each one the germ of a potential composition, just waiting to be realised.

The theme of memory and the passage of time had been a long-standing concern in Klee's work, dating back to his seminal sojourn in Tunisia in the spring of 1914, where he had begun work on the multi-layered composition *Teppich der Erinnerung (Carpet of Memory)* (Paul Klee Foundation, no. 1295). The first in a series of complex aides-mémoires that would emerge over the next decade, Klee condensed a number of different experiences and visual sensations from his trip into a single composition, using a personal vocabulary of graphic symbols and associated imagery to create a collage of remembrances. Like short-hand notes, quickly jotted down before they slipped from his mind, these sign-like abbreviations were intended to re-activate Klee's memory upon his return home, and one day feed the artist's imagination to produce something entirely individual and spectacular in its beauty. According to Will Grohmann, these works provided the viewer with a unique insight into the act of creation itself: 'The combined effect of the symbols results in a fabric of the utmost complexity which embraces all—the thing itself, its origin and growth, its physical meaning and metaphysical import, the interpretation of past, present and future—so that finally the beholder is himself included in the sublime process of Creation' (W. Grohmann, *Paul Klee*, London, 1951, p. 191).







Paul Klee, Vocal Fabric of the Singer Rosa Silber, 1922. Museum of Modern Art, New York.

'The creative impulse suddenly springs to life, like a flame, passes through the hand onto the canvas, where it spreads further until, like the spark that closes an electric circuit, it return to its source: the eye and the mind.'

-PAUL KLEE

In marking the sheet with the insignia 'S KI', Klee placed Gedenkblatt E. among his so-called Sonder Klasse (special class) of compositions, a designation he reserved for works he believed to be of particularly high artistic quality or personal importance. These works, which the artist reserved in a personal collection and intended never to sell, represented something of an artistic biography for Klee, with each inclusion offering a special insight into a particular aspect of his career. Begun in 1928 following the establishment of the Klee Society dedicated to supporting the artist, this separate class of works was constructed to include examples from every stage of the artist's oeuvre, charting the various developments his technique and style had undergone over the years. Klee was especially keen to include works which had been shown in important exhibitions during his time at the Bauhaus in Weimar, even going so far as to write 'unsalable' or 'belongs to me' on several sheets. Though the deteriorating political climate in Europe would later force the artist to release some of these works for sale, the majority remained with Klee until his death, a personal reminder of the heights his creative imagination could reach.



Paul Klee, Teppich der Erinnerung, 1914, Zentrum Paul Klee, Bern,

MARC CHAGALL

(1887-1985)

Le rêve du peintre

signed 'Marc Chagall' (lower right); signed again 'Marc Chagall' (on the reverse) oil on canvas 39 ¼ x 25 ½ in. (99.7 x 64.8 cm.) Painted *circa* 1980

£1,200,000-1,800,000 \$1,560,000-2,340,000 €1,400,000-2,070,000

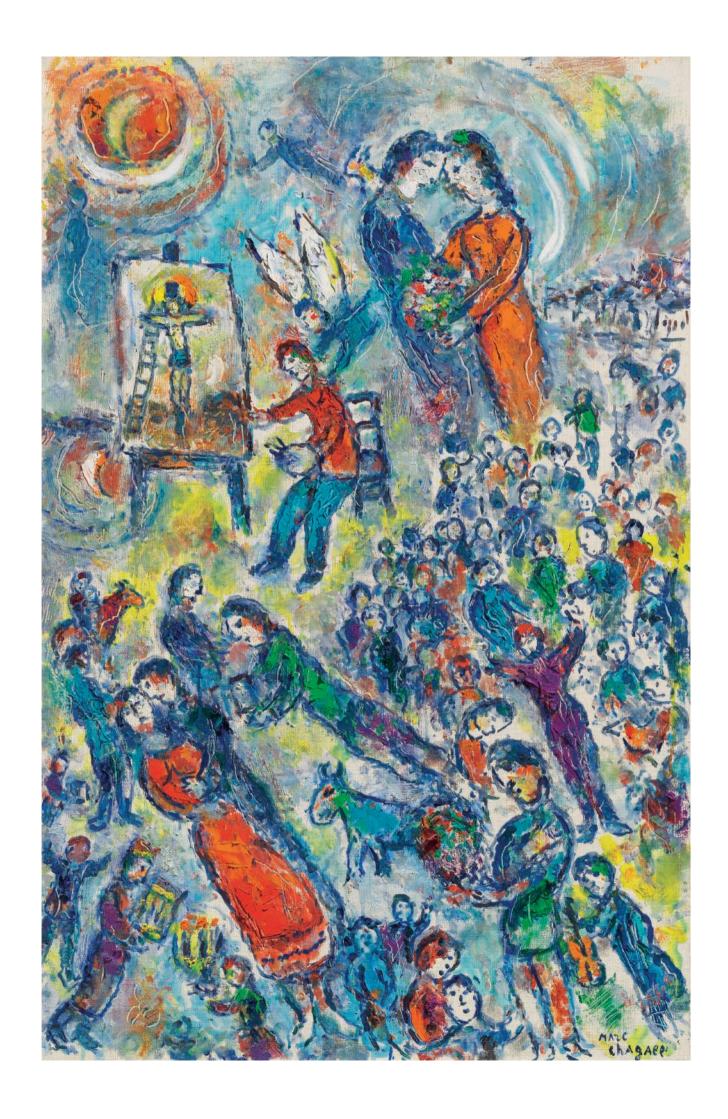
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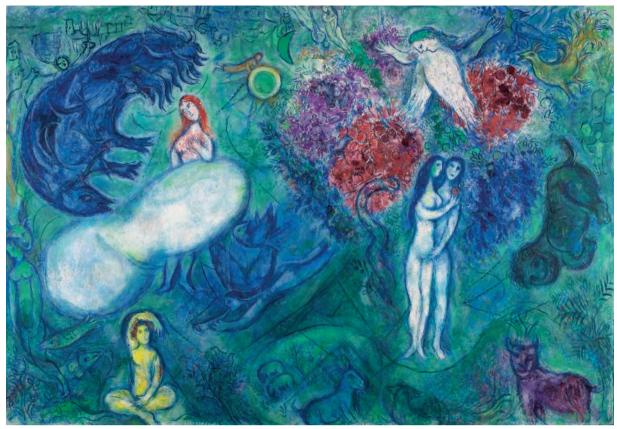
The artist's estate.
Private collection, United States.
Acquired in 2007; sale, Sotheby's, London,
22 June 2010, lot 50.
Acquired at the above sale by the present owner.

EXHIBITED:

Osaka, Takashimaya Art Gallery, Marc Chagall, March 2012, no. 35, p. 52 (illustrated); this exhibition later travelled to Kyoto, Takashimaya Art Gallery, March - April 2012; Yokohama, Takashimaya Art Gallery, April - May 2012; Tokyo, Takashimaya Art Gallery, June 2012; Okayama, Prefectural Museum, July - August 2012, no. 35, p. 61 (illustrated); and Gifu, Prefectural Museum, September - October 2012.

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





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

Painted during a period of intense reflection and retrospection, *Le rêve du peintre* combines elements drawn from memory, myth and fantasy to create an imaginative vision of Marc Chagall's epic journey through life. At this time, he was enjoying a halcyon existence in the South of France with his second wife, Vava, revelling in the brilliant sunshine, vibrant colours and luscious vegetation the Midi had to offer. Painting from a place of great contentment and peace, the artist began to look back on his life through rose-tinted glasses, creating grand compositions in which he contemplated the chain of events and circumstances which had led him to this point.

In *Le rêve du peintre*, Chagall celebrates the source of his artistic success, exploring the symbiotic relationship between his personal experiences, his dreams, and his paintings. In the upper left corner of the work, the painter sits before his easel, working diligently on a half-finished canvas, its subject a familiar topic within Chagall's oeuvre, while above an angel hovers in mid-air, following his progress attentively and watching over him. Around the artist, a crowd of his favourite leitmotifs gather together, from acrobats to fiddlers, domestic farm animals to lovers embracing, demonstrating the diverse array of imagery which lay in constant reserve, ready to feed his unique artistic visions. This vast compendium of images, compiled over a lifetime, reference some of the most important moments and figures in his life, including his youth in Vitebsk, his relationship with his first wife and eternal muse Bella, and his various journeys across land and sea, as he searched for a better life. Characters dance across the sky, flying through the effervescent azure plane with a joyous freedom, imbuing the composition with a whimsical, almost magical atmosphere typical of his paintings from this period.

One of the most striking elements of *Le rêve du peintre* is the vibrancy of its sparkling colour palette, and the manner in which Chagall uses jewel-like primary colours, complemented by touches of purple, green and orange, to bring the scene to life. For Chagall, colour had always been one of the most integral elements of a composition, with the painter describing it as 'the pulse of a work of art' (Chagall, quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective*, Connecticut, 1995, p. 180). However, it was not until the series of architectural and stained-glass commissions he received in the 1960s that his colour palette reached its full expressive potential, incorporating boldly contrasting passages of pigment and bright primary hues to his compositions. The surface of the canvas is filled with frenzied brushwork, the skein of flickering strokes of pigment not only capturing a sense of the artist's vigorous and energetic painterly technique, which remained undimmed by age, but also his experiences working in stained glass. Reflecting Chagall's explorations into the radiance and luminescence of such materials, these bright, vibrant tones enhance the joyful nature of the scene.



λ*50

EMIL NOLDE

(1867-1956)

Iris und Stiefmütterchen

signed 'Nolde.' (lower left); signed again and titled 'Emil Nolde: Iris und Stiefmütterchen.' (on the reverse) oil on panel $28\,\%$ x $34\,\%$ in. $(73.3\,x\,87.7$ cm.) Painted in Seebüll in 1929

£500,000-800,000 \$650,000-1,040,000 €570,000-920,000

PROVENANCE:

Galerie Ferdinand Möller, Berlin.
Dr Haike, Berlin, by whom acquired from the above, in 1930.
Maria Haike-Larsen, Odense, Denmark, by descent from the above; sale, Hauswedell, Hamburg, 3 May 1958, lot 427.
Private collection, New York, by whom acquired at the above sale, and thence by descent; sale, Christie's, New York, 8 May 1991, lot 23.
Acquired at the above sale by the late owners.

EXHIBITED

Berlin, Galerie Ferdinand Möller, *Emil Nolde*, February 1930, no. 18, p. 10.

LITERATURE:

The artist's handlist, 1930.

Art-Price Annual, 1957-1958, vol. XIII, London, 1957-1958, p. 385 (illustrated).

M. Urban, Emil Nolde: Catalogue Raisonné of the Oil-Paintings, vol. II, 1915-1951, London, 1990, no. 1078, pp. 385 & 623 (illustrated p. 385).







Emil Nolde, Blumengarten (O), 1922. Nolde Stiftung, Seebüll

Bursting with color and a powerful, vibrant energy, Emil Nolde's 1929 composition *Iris und Stiefmütterchen* is a vivid expression of the artist's deep and abiding reverence for the natural world, particularly the flowers and plants that surrounded him in his everyday life. Depicting the brightly hued spring blossoms of a group of carefully tended irises and violas, the painting was inspired by the striking abundance of the artist's garden at Seebüll near the northern border of Germany, where he had moved to in 1927. Almost as soon as construction began on their new residence there, Nolde and his wife took it upon themselves to excavate a large area of marshland adjoining the house to serve as a flower garden, installing drainage channels and erecting high reed walls around the perimeter to protect against the wind and stormy weather that often lashed the area. Designed in the shape of their initials (A & E), the garden soon sprang to life and became a great source of pride for the Noldes, its brilliant array of blooms inspiring Emil's art for the rest of his artistic career.

Flowers held an important symbolism for Nolde. They were intrinsically tied to the memories of his childhood home, where he could distinctly recall walking through the gardens with his mother at a young age while she tended to the plants, her delicate hands picking roses and shaving their sharp thorns away from their stems. They were also, to his mind, a vivid example of the eternal cycle of birth, life and death that underpinned nature. Entranced by their beauty, yet aware of their transience and ephemerality, Nolde saw these blooms as the romantic, almost tragic symbol of life itself: "The blossoming colours of the flowers and the purity of these colours; I loved them so very much. I loved the flowers in the context of their destiny: shooting up, blossoming, glowing, pleasing, sloping down, fading, and ending up cast in the pit. Our human destiny is not always as consequent or beautiful" (quoted in *ibid.*, p. 24). Through his paintings of gardens, Nolde hoped to communicate a sense of this symbolic power to the viewer, using them as a channel for his own personal artistic expression.



* 5

ERNST LUDWIG KIRCHNER

(1880-1938)

Bergwaldstudie

signed and dated 'E L Kirchner 36' (lower right); signed twice again with the initial 'K' (lower and upper right); signed, dated, inscribed and with the *Nachlass* stamp 'E L Kirchner Bergwaldstudie 35 Da/Aa68' (on the reverse) oil on canvas $35 \times 47 \%$ in. (87.5 x 120.5 cm.) Painted in 1936

£400,000-600,000

\$520,000-780,000 €460.000-690.000

PROVENANCE:

The artist's estate.
Roman Norbert Ketterer, Stuttgart, by whom acquired from the above, by 1954.
Karl Ströher, Darmstadt, by whom acquired from the above, in 1955, and thence by descent to the late owner.

EXHIBITED:

Basel, Kunsthalle, *Novemberausstellung*, October - November 1937, no. 251.

Hamburg, Kunstverein, Ernst Ludwig Kirchner: Werke aus dem Nachlass zum ersten Male in Deutschland, aus Anlass seines 70. Geburtstages, September - October 1950,no. 38; this exhibition later travelled to Hanover, Kestner-Gesellschaft, October - November 1950; Bremen, Kunsthalle, December 1950 - January 1951; and Wuppertal, Von der Heydt Museum, 1951.

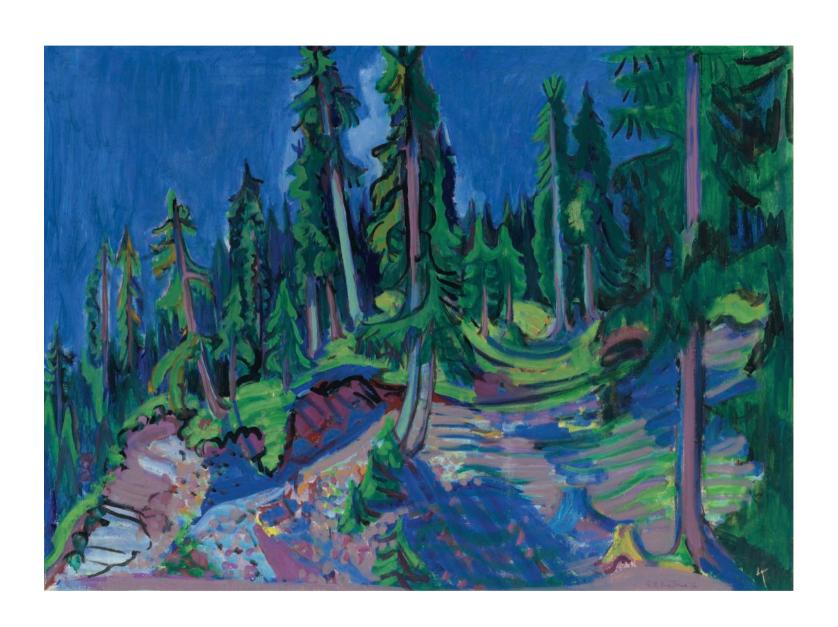
Chur, Kunsthaus, E. L. Kirchner: Gemälde und Graphik aus der Davoser Zeit: Werke von Bündner Künstlern aus der Sammlung, July - September 1953, no. 26.

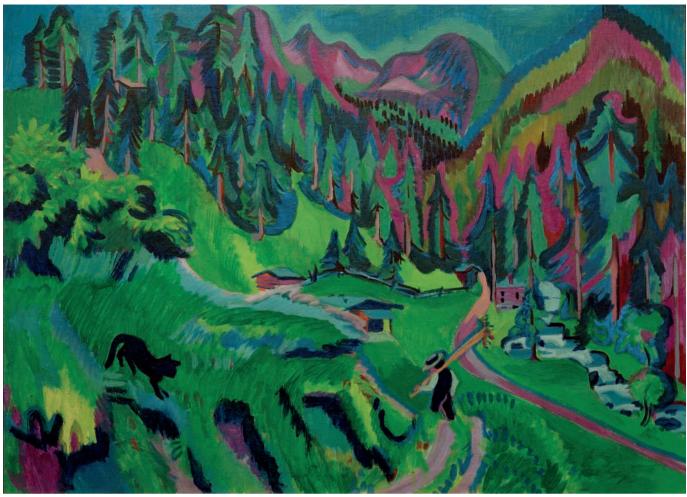
Darmstadt, Hessischen Landesmuseum, on Ioan (1955).

Wiesbaden, Nassauischer Kunstverein, Kunst unserer Zeit: Sammlung Karl Ströher, July -September 1955, no. 118, n.p. Darmstadt, Hessischen Landesmuseum, Die Sammlung Karl Ströher Darmstadt, Gemälde, Aquarelle, Zeichnungen, November 1965 - January 1966, no. 71, p. 76 (illustrated p. 85). Darmstadt, Hessischen Landesmuseum, Bildnerische Ausdrucksformen, 1910-1960, Sammlung Karl Ströher, April - June 1970, p. 106 (illustrated; titled 'Bergtannen').

LITERATURE:

D.E. Gordon, Ernst Ludwig Kirchner, Massachusetts, 1968, no. 996, p. 411 (illustrated). E. & G. Pohl & U. Ströher, eds., Karl Ströher, Sammler und Sammlung, Ferpicloz, 1982, no. 292, p. 291 (illustrated p. 133). K. Sauerländer, ed., Karl Ströher- Eine Sammlergeschichte, Frankfurt, 2005, p. 181 (illustrated in situ).





Ernst Ludwig Kirchner, Landschaft Sertigtal, 1924. Private collection.

"... the modern artist, liberated from the plain imitation of nature invents new means to realise his envisioned work as purely and powerfully as possible...."

-ERNST LUDWIG KIRCHNER

n his letters to the esteemed industrialist and prolific art collector Dr Carl Hagemann in the autumn of 1935, Ernst Ludwig Kirchner proclaimed that his art was entering 'a new phase,' which he believed would mark a highpoint in his artistic career. The paintings that emerged over the course of the following three years represented a return to a more figurative style of painting for the artist, rooted in his personal experiences of the magnificent landscapes of Wilboden, near the entrance of the Sertig valley, where he had lived and worked since 1923. Indeed, many paintings from this period hark back to the grand compositions Kirchner produced during his first years in the area, revisiting many of the same motifs he had explored a decade previously. Revelling in the grandeur of the mountains, the vast, open vistas across the valley, and the peaceful pastures and thick woods that surrounded his modest cabin, Kirchner's paintings after 1935 are centred almost exclusively on the views from his home and its immediate environment, through which he sought to convey the timeless spirit and beauty of the Swiss mountains in all their glory.

Executed in bold swathes of vibrant, saturated colour, *Bergwaldstudie* focuses on a dense grove of fir trees, whose distinctive conical profiles were a common sight along the steep slopes surrounding Kirchner's home. Emphasising their enormous height by accentuating the slenderness of their trunks, the artist conveys a sense of the sheer awe he felt in these forests, dwarfed as he so often was

beneath the immense, towering, weather-beaten trunks of these ancient trees. A small, meandering path winds its way through the trees to the left of the composition, drawing the eye deeper into the woods, and lending a dramatic sense of perspective to the scene. To the right, meanwhile, a thin stretch of clear ground offers an alternative route up towards the summit, the undergrowth flattened so that the plant-life blankets the gently undulating terrain like a carpet. This section of the forest floor is brought to life with long, sinuous brushstrokes, which stream across the canvas in fluid, gestural lines, overlapping and converging to create an impression of the rich array of flora and fauna that flourished at Wilboden.

The simplification and stylization of form evident in Kirchner's work at this time has often been referred to as his 'tapestry style' of painting, a reference to his artistic collaborations with the weaver Lise Gujer, whom he had met in Davos in the early 1920s. The creative exchange between the two artists had an enormous impact on Kirchner's painterly technique at this time, opening his eyes to entirely new methods of formal innovation in his art. Writing to his close friend, Nele van de Velde, he explained the effects of his engagement with weaving was having on his technique and style: 'This work is very useful to me for my painting and through it my colours are becoming purer and lighter and, especially, more independent' (Kirchner, quoted in D. E. Gordon, *Ernst Ludwig Kirchner*, Cambridge, 1968, p. 128).



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(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before

have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report. (c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that gernstone. Reports from European gernmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gernstone has been treated, the amount of treatment or whether treatment is permanent. The gernmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. (d) For jewellery sales, **estimates** are based on the information in

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(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as 'associated' are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.

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(c) Most watches have been opened to find out the type and quality to most watches have been objected to mind out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

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as a druder. You will be absent for the following.

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bally statement, (iii) 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

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(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.

autnorising you to bid for lim/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, 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.

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C CONDUCTING 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

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(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**;

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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 substitute will consecutely decide to some the hidding at 50% of the at or above the **reserve**. In **lots** are offered without **reserve**, 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.

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

THE BUYER'S PREMIUM

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 £25,000, 20% on that part of the hammer price over £225,000 and up to and including £3,000,000, and 13.5% of that part of the hammer price above £3,000,000. VAT will be added to the buyer's premium and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

The successful bidder is responsible for all 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. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the buyer's premium and, for some lots, VAT is payable on the buyer's premium and, for some lots, VAT is payable on the hammer price. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue. In all circumstances FU and UK law takes precedence.

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

3 ARTIST'S RESALE ROYALTY

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

The artist's resale royalty applies if the **hammer price** of the **lot** is

1,000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

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

F 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

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 give notice to 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 claims notified within 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.

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 angles to the Heading as amended.

(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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else. (h) In order to claim under the authenticity warranty, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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

(vi) defects stated in any condition report or announced at the time

(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

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.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant

(ii) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any crimina activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase

(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

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)Ranker'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, SWIY 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 Jayne.) have by law):

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: 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

(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 with 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, 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 we us. and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you 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** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at www.christies com/storage

(ii) move the lot to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the lot in any commercially reasonable way we think appropriate (d) The Storage Conditions which can be found at www.christies com/storage will apply.

H TRANSPORT AND SHIPPING

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 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 (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 is 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 symbo ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain 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 be confused with 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 warrus 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 here is a frience classification.

(c) US import ban on African elephant ivory

(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 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:

carpets, 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 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 iewellery licence.

(a) 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 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 accent liability for errors or for failing to mark **lots**.

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 paraorabh. 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.

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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 LIVETM 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 notice at www.christies.com/about-us/ contact/privacy.

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

auctioneer: the individual auctioneer and/or Christie's

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if lot is described in the Heading as the work of that artist, author or

(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

(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 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 auctions 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

page of the catalogue 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

saleston and on www.clinises.com, which is also lead 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.

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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.	
	\star 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 $lpha$	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.	
	t	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.	
	\star 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 $lpha$	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.	
	\star 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'.

0

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Owned by Christie's or another Christie's Group company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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.

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.

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

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.

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.

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 $^{\rm o} \bullet$.

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

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 hid 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 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

"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

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

COLLECTION LOCATION AND TERMS
Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart However if you need to can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

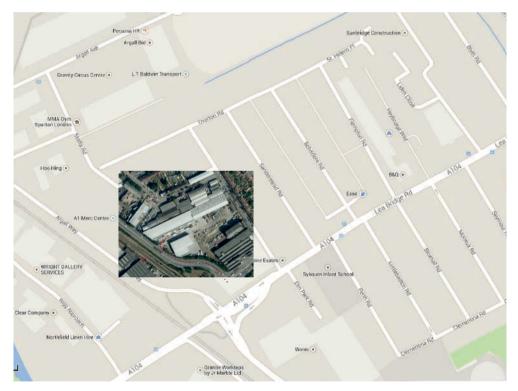
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's 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.





Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk



JUAN VAN DER HAMEN Y LEÓN (MADRID 1596-1632)

Peaches, pears, plums, peas and cherries in wicker baskets, figs, plums and cherries on pewter plates, a bouquet of tulips, blue and yellow irises, roses and other flowers in a Venetian crystal vase with terracotta and glass vessels and stone fruit on a stone ledge signed and dated 'Ju° vander hamen fat. 1629' · oil on canvas

34 x 51 % in. (86.4 x 131.8 cm.)

\$8,000,000 - 12,000,000

MASTERWORKS FROM THE ESTATE OF LILA & HERMAN SHICKMAN

New York, 2 May 2019

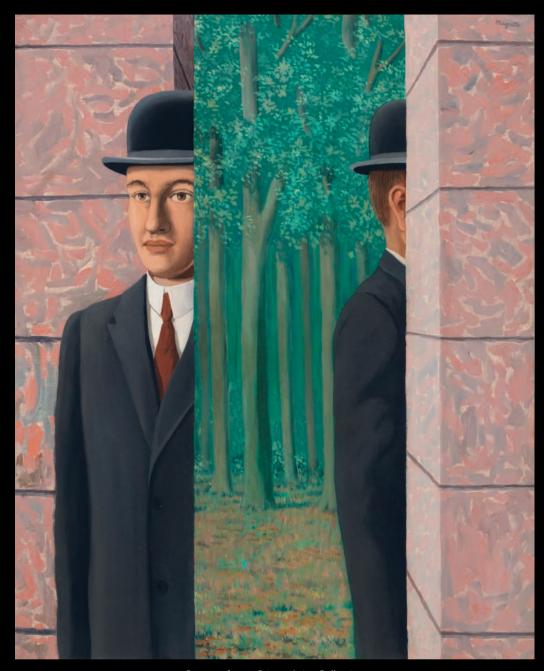
VIEWING

26 April - 1 May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

François de Poortere fdepoortere@christies.com +1 212 636 2469

CHRISTIE'S



Property from a Private Asian Collection
RENÉ MAGRITTE (1898-1967)
Le lieu commun
signed 'Magritte' (upper right); inscribed 'lieu commun'' (on the reverse)
oil on canvas
39 % x 31 % in. (100 x 81 cm.)
Painted in 1964
Estimate on Request

THE ART OF THE SURREAL EVENING SALE

London, 27 February 2019

VIEWING

21-27 February 2019 8 King Street London SW1Y 6QT

CONTACT

Olivier Camu ocamu@christies.com +44 (0)20 7389 2450

CHRISTIE'S



The Collection of Drue Heinz PIERRE BONNARD (1867-1947) La Terrasse ou Une terrasse à Grasse signed 'Bonnard' (lower left) oil on canvas 49 ½ x 52 ½ in. (125.3 x 134.4 cm.) Painted in Grasse, 1912 \$6,000,000-9,000,000

IMPRESSIONIST AND MODERN ART EVENING SALE

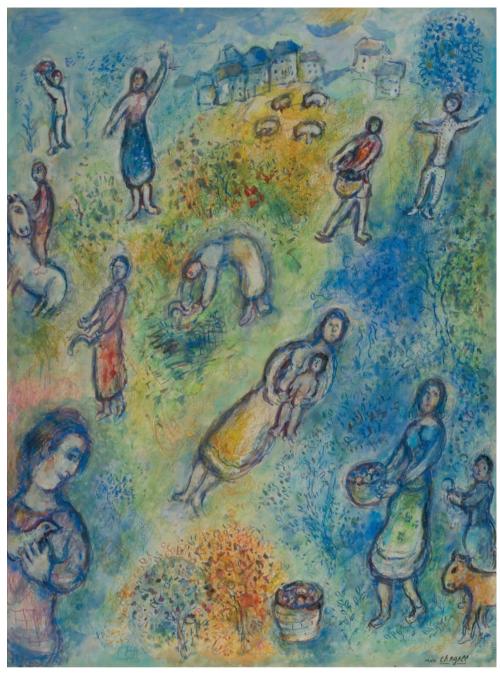
New York, May 2019

VIEWING May 2019 20 Rockefeller Plaza New York, NY 10020

CONTACT

Max Carter Jessica Fertig mcarter@christies.com jfertig@christies.com +1 212 636 2050





MARC CHAGALL (1887-1985)
L'été, Les moissonneuses (Les quatres saisons)
signed 'Marc Chagall' (lower right)
tempera, gouache, watercolour and pastel on paper
29 ¾ x 22 ½ in. (75.6 x 56.3 cm.)
Executed in 1974
£400,000-600,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER AND DAY SALE

London, 28 February 2019

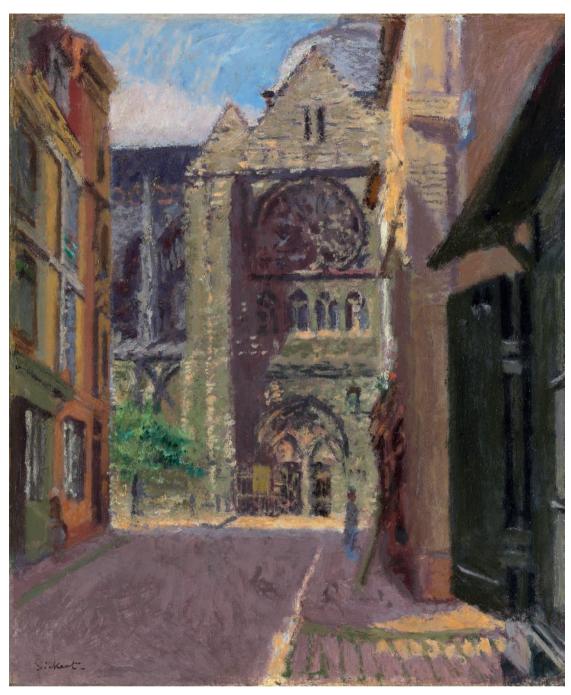
VIEWING

21-27 February 2019 8 King Street London SW1Y 6QT

CONTACT

Michelle McMullan mmcmullan@christies.com +44 (0)20 7389 2137 Ottavia Marchitelli omarchitelli@christies.com +44 (0)20 7389 2980





WALTER RICHARD SICKERT, A.R.A. (1860-1942)

La Rue Pecquet, Dieppe
signed 'Sickert.' (lower left)
oil on canvas
26 x 21½ in. (66 x 54.6 cm.)
Painted circa 1908-09
£30,000-50,000

MODERN | BRITISH ART London, 9 April 2019

VIEWING 4-8 April 2019 8 King Street London SW1Y 6QT

CONTACT
Alice Murray
amurray@christies.com
+44 (0) 207 389 2423





AN AMERICAN PLACE: THE BARNEY A. EBSWORTH COLLECTION DAVID HOCKNEY (B. 1937) Henry Geldzahler and Christopher Scott acrylic on canvas

84 x 120 in. (214 x 305 cm.)
Painted in 1969
Estimate on request

POST-WAR AND CONTEMPORARY EVENING AUCTION

London, 6 March 2019

VIEWING

2-6 March 2019 8 King Street London SW1Y 6QT

CONTACT

Katharine Arnold karnold@christies.com +44 (0)20 7389 2024





ART IMPRESSIONNISTE ET MODERNE

Paris, 29 March 2019

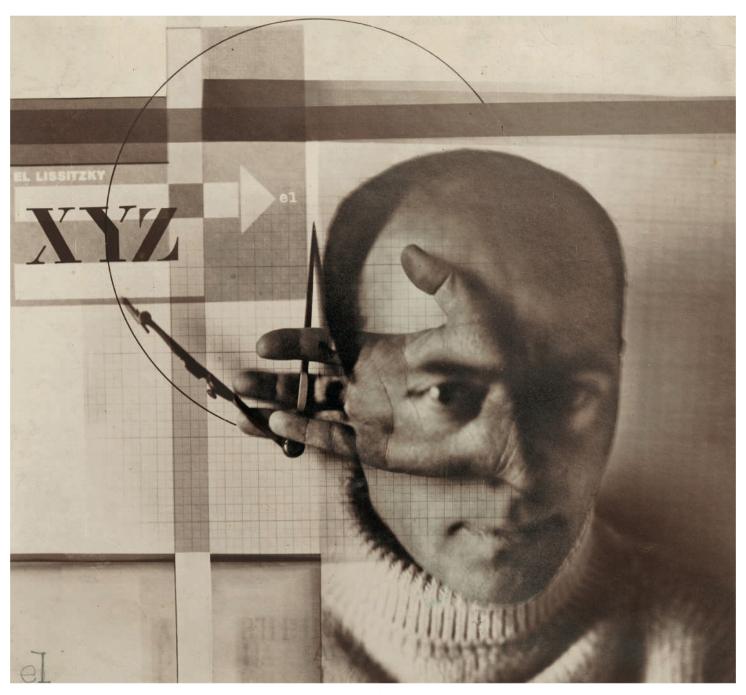
VIEWING

23-28 March 2019 9, avenue Matignon 75008 Paris

CONTACT

Valérie Hess vhess@christies.com +33 1 40 76 84 32





EL LISSITZKY (1890 - 1941) Self-Portrait ('The Constructor') gelatin silver print photomontage 9¾ x 11%in. (24.8 x 29cm.) The original collage executed and photographed and the final photomontage printed in 1924 £800,000 - £1,200,000

MASTERPIECES OF DESIGN AND PHOTOGRAPHY

London, 6 March 2019

VIEWING

2-6 March 2019 8 King Street London SW1Y 6QT

CONTACT - DESIGN Jeremy Morrison

+44 (0)20 7752 3274

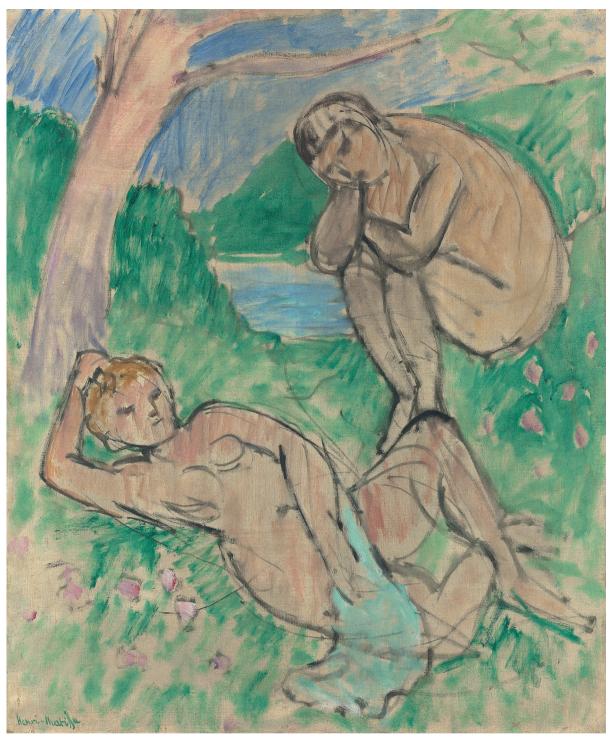
Jude Hull jmorrison@christies.com

CONTACT - PHOTOGRAPHS

jhull@christies.com +44 (0)20 7389 2315

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue





HENRI MATISSE (1869–1954)

Baigneuses (Nymphe et Faune)

oil on canvas · 28 ½ x 12 ½ in. (73 x 59 cm.)

Sold to the SMK, the National Gallery of Denmark, through Christie's Private Sales

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service for those looking to buy and sell privately.

CONTACT

André Zlattinger azlattinger@christies.com +44 (0) 20 7389 2074 David Kleiweg de Zwaan dkleiwegdezwaan@christies.com +1 212 636 2093





HIDDEN TREASURES

Impressionist and Modern Masterpieces from an Important Private Collection

FOLLOWED BY

IMPRESSIONIST AND MODERN ART EVENING SALE

WEDNESDAY 27 FEBRUARY 2019 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME & SALE NUMBER: GREEN-17500 CODE NAME & SALE NUMBER: MAGGIE-16930

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

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

UK£30,000 to UK£50,000 by UK£2,000, 5,000, 8,000

(eg UK£32,000, 35,000, 38,000)

UK£50,000 to UK£100,000 by UK£5,000s UK£100,000 to UK£120,000 by UK£10,000s

Above UK£200,000 at **auctioneer's** discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- 1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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 £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the hammer price of each lot sold.
- 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

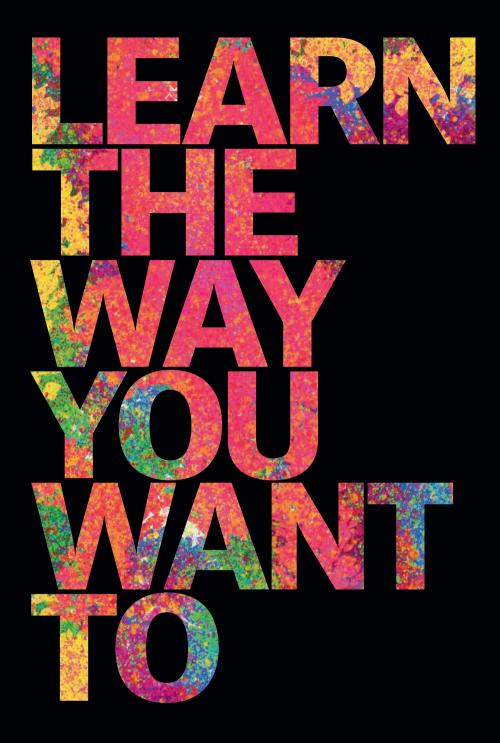
WRITTEN BIDS FORM

CHRISTIE'S LONDON

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

	17500/16930				
Client Number (if appli	cable)	Sale Number			
Billing Name (please p	rint)				
Address					
			Postcode		
Daytime Telephone		Evening Telephone			
Fax (Important)		E-mail			
Please tick if you p	refer not to receive information abou	it our upcoming sales by	e-mail		
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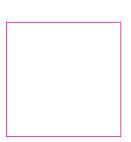
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