HIDDEN TREASURES

Impressionist and Modern Masterpieces
from an Important Private Collection

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Impressionist and Modern Masterpieces
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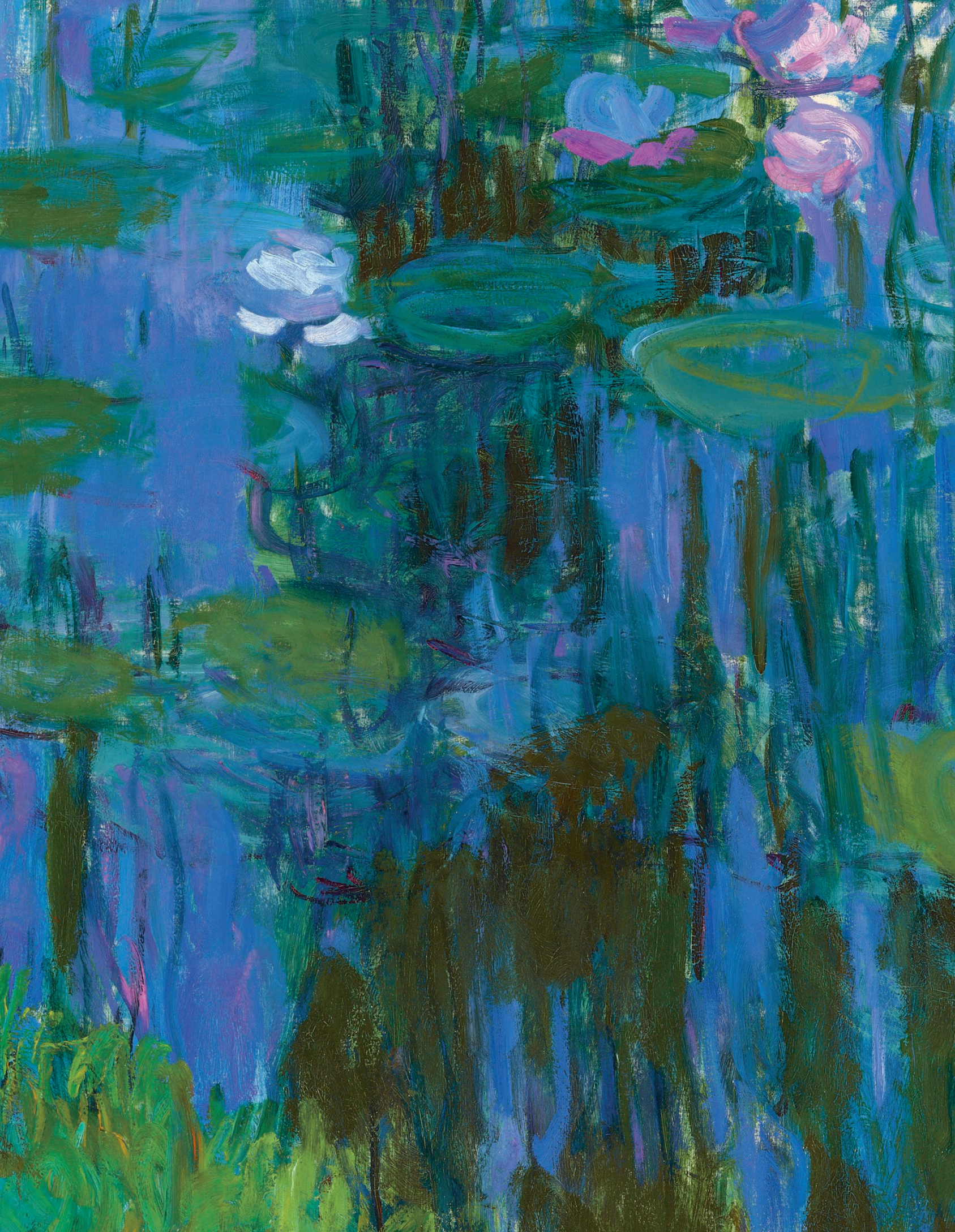

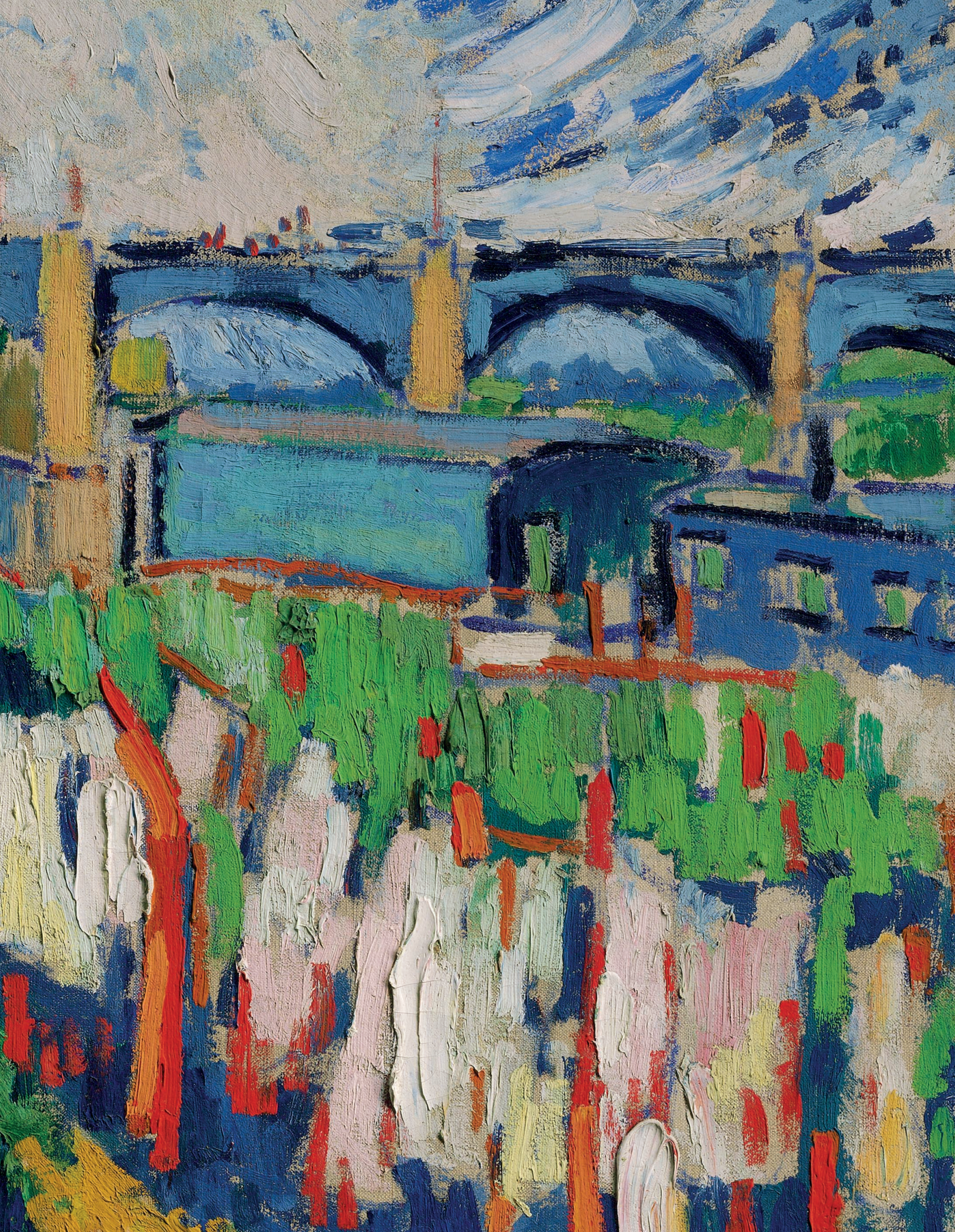


E. Vuillard

HIDDEN TREASURES

Impressionist and Modern Masterpieces from an Important Private Collection

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Wednesday 27 February 2019 at 7.00 pm

8 King Street, St. James's
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Monday	25 February	9.00 am - 4.30 pm
Tuesday	26 February	9.00 am - 4.30 pm
Wednesday	27 February	9.00 am - 3.00 pm

Auctioneer
Jussi Pylkkänen

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CONTACTS FOR THIS SALE

HEAD OF EVENING SALE
Keith Gill
Tel: +44 (0)20 7389 2175
kgill@christies.com

JUNIOR SPECIALIST
Veronica Scarpati
Tel: +44 (0)20 7389 2365
vscarpati@christies.com

EVENING SALE COORDINATOR
Eliza Heneage
Tel: +44 (0)20 7389 2735
eheneage@christies.com

EXPERTISE COORDINATOR
Marjorie Grouzis
Tel: +44 (0)20 7389 2110
mgrouzis@christies.com

HEAD OF SALE MANAGEMENT
Laetitia Pot
Tel: +44 (0)20 7389 2052
lpot@christies.com

BUSINESS MANAGER
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Tel: +44 (0)20 7389 2357
gward@christies.com

EUROPEAN MANAGING DIRECTOR
Tara Rastrick
Tel: +44 (0)20 7389 2193
trastrick@christies.com

RESEARCH & CATALOGUE NOTES
John Steinert
Laura Klar Phillips

We also thank Annabel Matterson and Jennifer Duignam for additional research assistance and Jennifer Chen and Emily Iin for clearing copyright.

For general enquiries about these auctions, emails should be addressed to the Sale Coordinator(s).

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azlattinger@christies.com
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HIDDEN TREASURES

Impressionist and Modern Masterpieces from an Important Private Collection

Within 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

H · T

COLLECTION TIMELINE

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

PAUL CÉZANNE
(1839-1906)
Nature morte de pêches et poires
Painted in 1885-1887

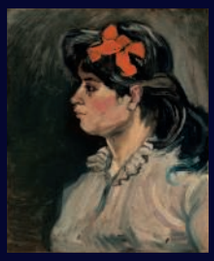
EDOUARD VUILLARD
(1868-1940)
Intérieur, la dame en noir
Painted *circa* 1904

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

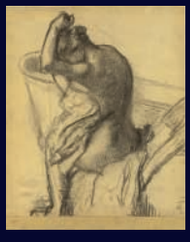
MAURICE DE VLAMINCK
(1876-1958)
Le Pont de Bezons
Painted in 1905



1870-1879

1880-1899

1900-1909



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

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

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

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

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

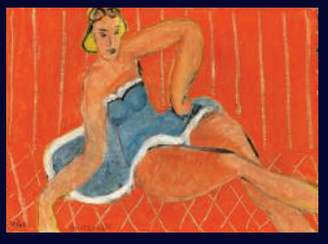
EMIL NOLDE
(1867-1956)
Kopf eines Jungen Mädchen
Executed in late summer 1930

HENRI MATISSE
(1869-1954)
Danseuse assise sur une table, fond rouge
Painted in September-October 1942

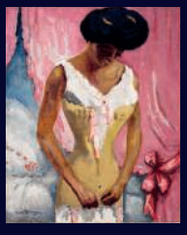




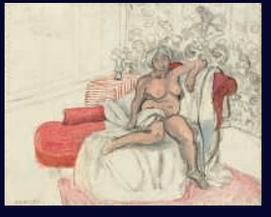




1910-1919 1920-1929 1930-1939 1940-1950







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

*1

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.

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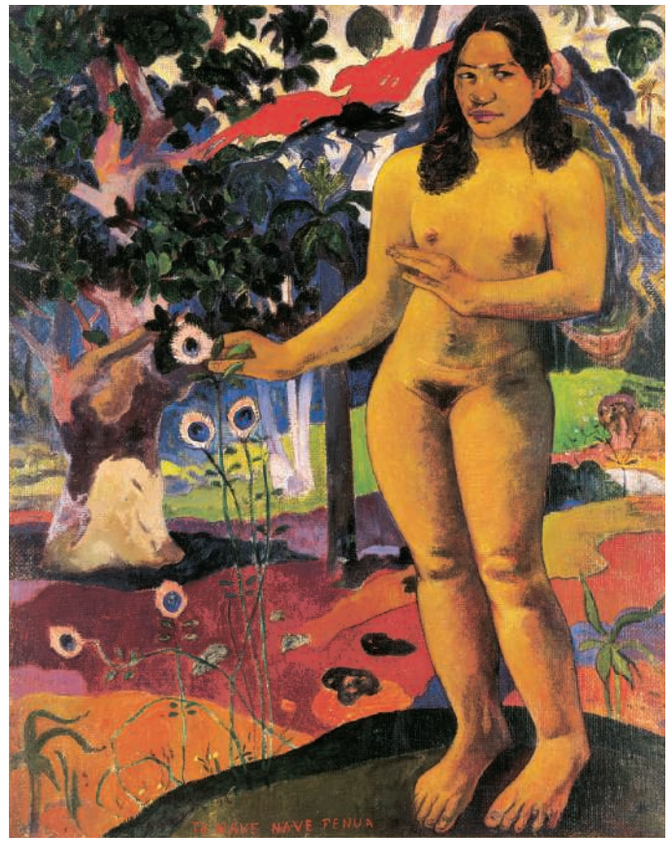
Terra-cotta figurine of Aphrodite from Tanagra, Boeotia, *circa* 330-200 BCE.
Musée du Louvre, Paris.



Paul Gauguin, *Te Nave Nave Fenua (The Delightful Land)*, 1892.
Ohara Museum of Art, Okayama.

Having early understood that *l'éternel féminin* would constitute the thematic foundation of his art, Aristide Maillol included among his earliest mature works in sculpture a personal and original representation of Eve, the biblical first woman and mother of all humankind. Overwork on his Nabi-inspired, decorative tapestry projects had led in 1898 to an eye inflammation that nearly cost him his sight. While recovering, Maillol—then in his late thirties—turned to the small, terra-cotta figurines he had occasionally produced since 1895 and decided to commit himself to sculpture as his primary means of expression. From a relief of the mythical Three Graces adorning a ceramic water fountain he had recently completed, Maillol in 1899 transformed the central figure into his freestanding Eve. The sculptor imparted to her lithe and graceful lines the radical purity and simplicity of his classical, Mediterranean aesthetic.

The iconography traditionally accorded Eve, stemming from the Book of Genesis and subsequent Western literature, is also in Maillol's conception given a fresh and affirming makeover; the artist dispenses with all of it, save the fruit alone, no longer—he seems to proclaim—expressly forbidden or tainted with those fateful implications and consequences so long ascribed to it. Turning to one side, Eve innocently offers in her hand a small apple to her companion. She is a pristine Eve for the new century, a simple, local peasant girl, but with ancestral roots reaching back to a golden age in pagan lore, amicably sharing nature's bounty with another—and us, her most distant progeny.

The work of Paul Gauguin was a major influence on Maillol during the 1890s. Both men admired the serene and static art of the Egyptians, and were drawn as well to the Khmer sculpture they had seen in the Universal Exposition of 1889 in Paris. The table-top scale and informal postures that characterise Maillol's early sculptures stem from his appreciation of the late fourth century BCE figurines that were discovered during grave excavations in the Boeotian town of Tanagra during the late 1860s. The Musée du Louvre acquired one hundred of the so-called Tanagras in 1872, which quickly became popular among viewers.

Maillol's style of balance, harmony, and quiet restraint was novel, even controversial. His sculptures proposed an original, fundamental alternative to the dramatic, expressive gestures of which Auguste Rodin was master *nonpareil*. 'To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim,' John Rewald averred. 'He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctly his own... He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression—even sensuousness—which seems forever quivering and alive' (J. Rewald, *Maillol*, exh. cat., Paul Rosenberg & Co., New York, 1958, pp. 6-7).

Maillol's studio, 1932. Photograph by Brassaï.

*2

EDGAR DEGAS

(1834-1917)

Après le bain

stamped with signature 'Degas'
(Lugt 658; lower left)
charcoal on joined paper
23 ⅜ x 18 ¾ 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).

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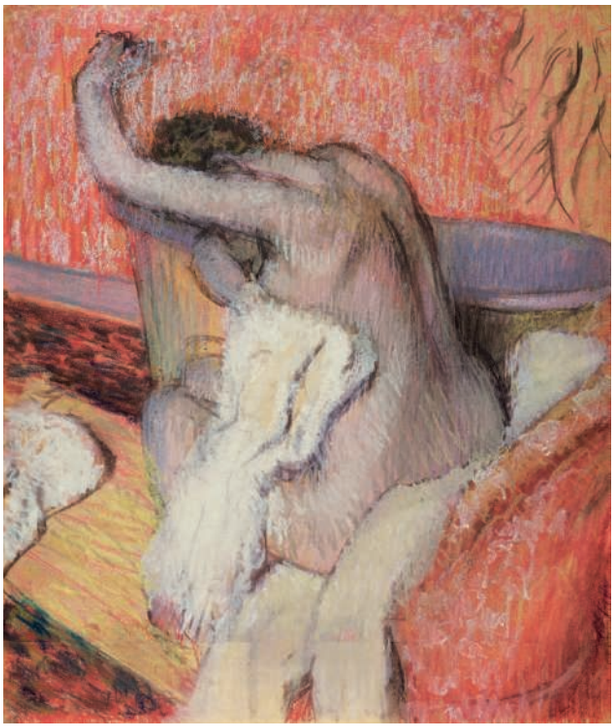
Degas



Edgar Degas, *Après le bain, femme s'essuyant la poitrine*, 1895-1900. Courtauld Institute Galleries, London.

Pablo Picasso, *Grand nu à la draperie*, 1921. Walter-Guillaume Collection; Musée de l'Orangerie, Paris.

'Drawing may be the most haunting obsession the mind can experience… At once a curious and at times violent contest begins, in which this desire, along with chance, memory, the skill and variable proficiency of the hand, the idea and the instrument, are all engaged in an interchange whose more or less felicitous and foreseeable result consists of pencil strokes, shadings, shapes, the appearances of places and living things… in short, the work.'

– PAUL VALÉRY

From around 1890 onward, Edgar Degas drew more than two hundred pastels in various series related to his bathers theme; only the dancers, this artist's signature, most popular subject, surpassed them in quantity. Considering all other content in the artist's late *oeuvre*, Jill DeVonyar and Richard Kendall have pointed out, 'only his images of the female bathers approached the dancers in sustained originality and commitment' (J. DeVonyar & R. Kendall, *Degas and the Dance*, exh. cat., Detroit Institute of Arts, 2002, p. 231).

Just as the drawing *Femme s'essuyant les cheveux* appears to have initiated an extensive series of drawings and pastels depicting a seated bather drying her hair (see also lot 7), the present charcoal study *Après le bain*, drawn a few years later, likely prompted the sequence of pastels in which the bather, seen in profile and seated beside the tub from which she had emerged, towels her bosom and beneath under her left arm (Lemoisne, nos. 1011 [re-dated *circa* 1895-1900; illustrated above] and 1340-1343). In this inceptive essay, Degas established the elevated position from which he viewed his model, having seated her in a scallop-back chair, draped with linens, in front of a classic porcelain-enamelled, cast-iron tub, tilted to comply with the perspective of the room.

Degas first exhibited his domestic bathers theme in the eighth and final Impressionist group exhibition of 1886; ten pastels comprised a '*Suite de nuds* [sic] *de femmes se baignant, se lavant, se séchant, s'essuyant…*'. While Seurat's *Un dimanche à la Grande Jatte*, completed the previous year, became the lightning rod of public bemusement and ridicule, Degas's scenes of the female nude *à sa toilette* were deemed scandalous—the artist's models must be prostitutes, viewers believed, the rooms those of seedy, cheap hotels: 'Degas lays bare for us,' one critic complained, 'the streetwalker's modern, swollen, pasty flesh' (quoted in *The New Painting*, exh. cat., The Fine Arts Museum of San Francisco, 1986, p. 431). Painting a bather as the mythical Diana or the biblical Susanna was perfectly acceptable—'nude models are all right at the Salon', Degas remarked to his dealer Ambroise Vollard, 'but *a woman undressing*, never!' (Degas, quoted in A. Vollard, *Degas: An Intimate Portrait*, New York, 1937, p. 48).

Dismayed at the outcry, and labeled a 'misogynist' for the direct treatment he accorded his feminine subject matter, Degas nevertheless persisted with the bathers theme. 'Such pictures, in which the pleasure of observation is inextricably linked with the seductive qualities of the medium itself, came to dominate Degas's production from the late 1880s onward, through the final decades of his career after 1890,' George T.M. Shackelford has written. 'Retreating from the public eye, after 1890 Degas treats the nude for himself, for his own gratification, and for his own celebration of the body' (G.T.M. Shackelford, *Degas and the Nude*, exh. cat., Museum of Fine Arts, Boston, 2011, p. 156).

Detail of the present lot

*3

CHAÏM SOUTINE

(1893-1943)

Les maisons sur la colline, Céret

signed 'Soutine' (lower right)
oil on canvas
19 ½ x 28 ⅜ 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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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

Chaim Soutine, *Paysage de Céret (L'Orage)*, 1920-1921. Tate Gallery, London.

The nearly three years that Chaim Soutine worked in the French Pyrenean town of Céret, from early 1919 to late 1922, were the most prolific of his life in art. Among the approximately two hundred paintings that he brought back to his dealer Léopold Zborowski in Paris were numerous landscapes which comprise 'a body of work unique in modern times,' Maurice Tuchman has declared, 'paintings that may accurately be labeled ecstatic for their convulsiveness and evocation of exhilarant sensation' (M. Tuchman, E. Dunow & K. Perls, *Chaim Soutine: Catalogue Raisonné*, vol. 1, Cologne, 1993, p. 19). *Les maisons sur la colline, Céret* is one of the canvases that Dr. Albert C. Barnes was first to appreciate and collect, only months after Soutine painted them; these works became a fabled precedent for, and a powerful influence on subjective, emotive expression in painting, in Europe and America, during the post-war era.

Soutine completed *Les maisons sur la colline* during 1920-1921, while profoundly affecting thoughts were guiding his hand. Devastated by news from Paris that Modigliani, his closest friend, had died on 24 January 1920, Soutine arrived back in the capital in time to join the funeral procession to the Père Lachaise cemetery. On his deathbed, Modigliani is reputed to have told Zborowski, 'In Soutine I'm leaving you a great artist' (Modigliani, quoted in P. Sichel, *Modigliani: A Biography*, London, 1967, p. 501). 'His accelerated production has been attributed to his alarm at the death of Modigliani,' Monroe Wheeler stated. 'The emotions precipitated by this event expressed themselves in certain tumultuous canvases which Soutine did at this time' (M. Wheeler, *Soutine*, exh. cat., The Museum of Modern Art, New York, 1950, p. 50).

‘The forms are dense and congested and their nearness makes them loom up, dangerously close, threatening to burst through the picture-plane and having to be held at bay… [Soutine] puts himself in a position from which he feels that something is threatening him, so that he must attack it, wrestle with it, twist it, wring its neck. It is as if he can only make contact with the external world through an act of violence and violation. It is painting as a form of in-fighting. The brush is a weapon, and the paint is a magical substance with which to obliterate and remold the contours of the object, and its identity’

– DAVID SYLVESTER

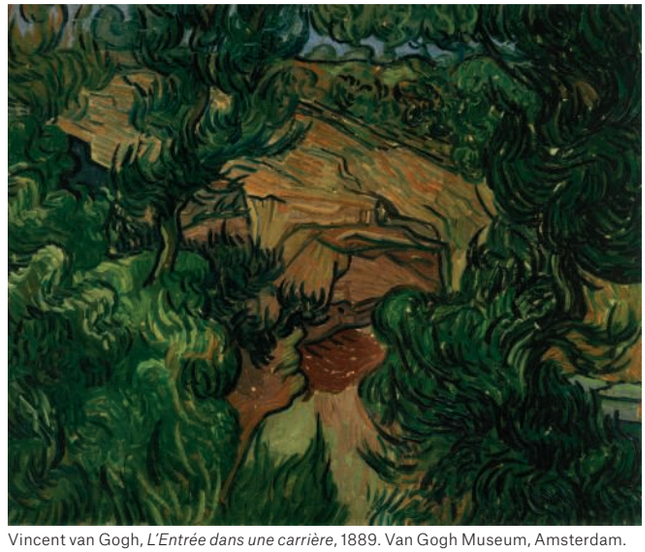
Picasso, Braque, and Gris painted in Céret—‘the Mecca of Cubism’—prior to the First World War; the town had since attracted a colony of resident and visiting artists. While his astonishing productivity might suggest otherwise, Soutine’s lengthy sojourn was an arduous experience. He lived and worked almost entirely in isolation—he found it difficult to mix with the local populace, who spoke Catalan, and he had little contact with other painters who were there at the time. Funds and other necessities from Zborowski arrived infrequently or, for long stretches, not at all. Such fraught conditions, however, failed to constrain the vitality of Soutine’s inspiration, and, indeed, may even have fuelled an inner necessity to push his art to even more radical, idiosyncratic extremes.

The distinctive landscape tectonics in Soutine’s most intensely wrought Céret manner are fully in evidence in this hillside scene. Having dispensed with the near foreground, the artist painted the site close-up, gazing beyond a line of cypresses and up the steep, wooded ridge. Red clay roofed houses and the towers of the Église Saint-Pierre flank the high horizon; cloud and sky are visible only in the two extreme upper corners. The result was a prescient, modernist composition—a seething, swelling, cliff-like torrent of paint fills the canvas.

The ominous, visionary light perhaps stems from of Soutine’s admiration for El Greco; the obsessive facture of elastic and writhing skeins of pigment speaks for Van Gogh. Like Cézanne, Soutine equated distance with elevation in the flatness of the picture plane. By way of Cézanne, Soutine moreover explored the fractured, vertical space of Cubism; the frenetic spontaneity of Soutine’s brushwork notwithstanding, Thomas Hess observed that a Céret landscape ‘is fitted together as deftly as any cubist portrait’ (T. Hess, *Abstract Painting*, New York, 1951, p. 70).

The recent Céret paintings proved decisive in the career breakthrough that availed Soutine soon after his return to Paris. In December 1922, while touring Montparnasse in the company of dealer Paul Guillaume, Dr. Albert C. Barnes first encountered a work by the artist, a portrait hanging on a café wall, which he immediately purchased. Guillaume directed the collector to Zborowski, who had stored in his residence numerous Soutines, mostly new paintings from Céret. After two days of studying the pictures, Dr. Barnes bought up all 52 that Zborowski had on hand, likely including the present landscape. The collector subsequently resold at cost a score of his new Soutines to Guillaume.

El Greco, *Vista de Toledo*, 1599-1600. The Metropolitan Museum of Art, New York.



Vincent van Gogh, *L’Entrée dans une carrière*, 1889. Van Gogh Museum, Amsterdam.

Paul Cézanne, *La maison de Bellevue*, *circa* 1890. Musée d’Art et d’Histoire, Geneva.

Willem de Kooning, *Two Figures in a Landscape*, 1967. Stedelijk Museum, Amsterdam.

'You certainly have the uncanny art of choosing gifts. When I came back to the office last evening and opened the big package my secretary had laid on the office couch, I was for a remarkable period of time rendered speechless. And now, at 6.15 Friday morning, I am still inarticulate, otherwise I should find it easier to express every thanks for the wonderful addition to our slowly-growing collection of modern pictures.'

– LETTER FROM DR DAVID RIESMAN, SR.,
TO DR ALBERT C. BARNES, 9 MAY 1930

During January-February 1923, Guillaume mounted a gallery exhibition of Dr. Barnes's recent Paris acquisitions, various artists ranging from Daumier and Cézanne to Soutine. The dealer had already written articles introducing the important American collector and the hitherto little-known, Russian-born painter whom he had discovered in the January issue of his gallery journal *Les Arts à Paris*. Guillaume, in conjunction with Zborowski, soon began to establish a successful market for Soutine. Dr. Barnes reprised the contents of his Paris show in an exhibition of contemporary painting held at the Pennsylvania Academy of Fine Art, Philadelphia, in the spring of 1923. He hung *Les maisons sur la colline, Céret* in his West Philadelphia office, and in 1930 made a gift of the picture to his friend Dr. David Riesman, Sr.

'I've always been crazy about Soutine,' Willem de Kooning remarked in a 1977 interview, '—all of his paintings. Maybe it's the lushness of his paint... There's a kind of transfiguration... I remember when I first saw the Soutines in the Barnes Collection... The Matisses had a light of their own, but the Soutines had a glow that came from within the paintings—it was another kind of light' (De Kooning, quoted in *Quest '77*, March/April 1977, New York, p. 70).

The Soutine retrospective that Monroe Wheeler curated in 1950 for The Museum of Modern Art, New York, came as a revelation to the post-war generation of American artists, abstract expressionist and figurative alike. The visceral, urgent, intuitive art of Chaim Soutine remains a compelling force in the development of new painting to this very day.

Detail of the present lot

λ*4

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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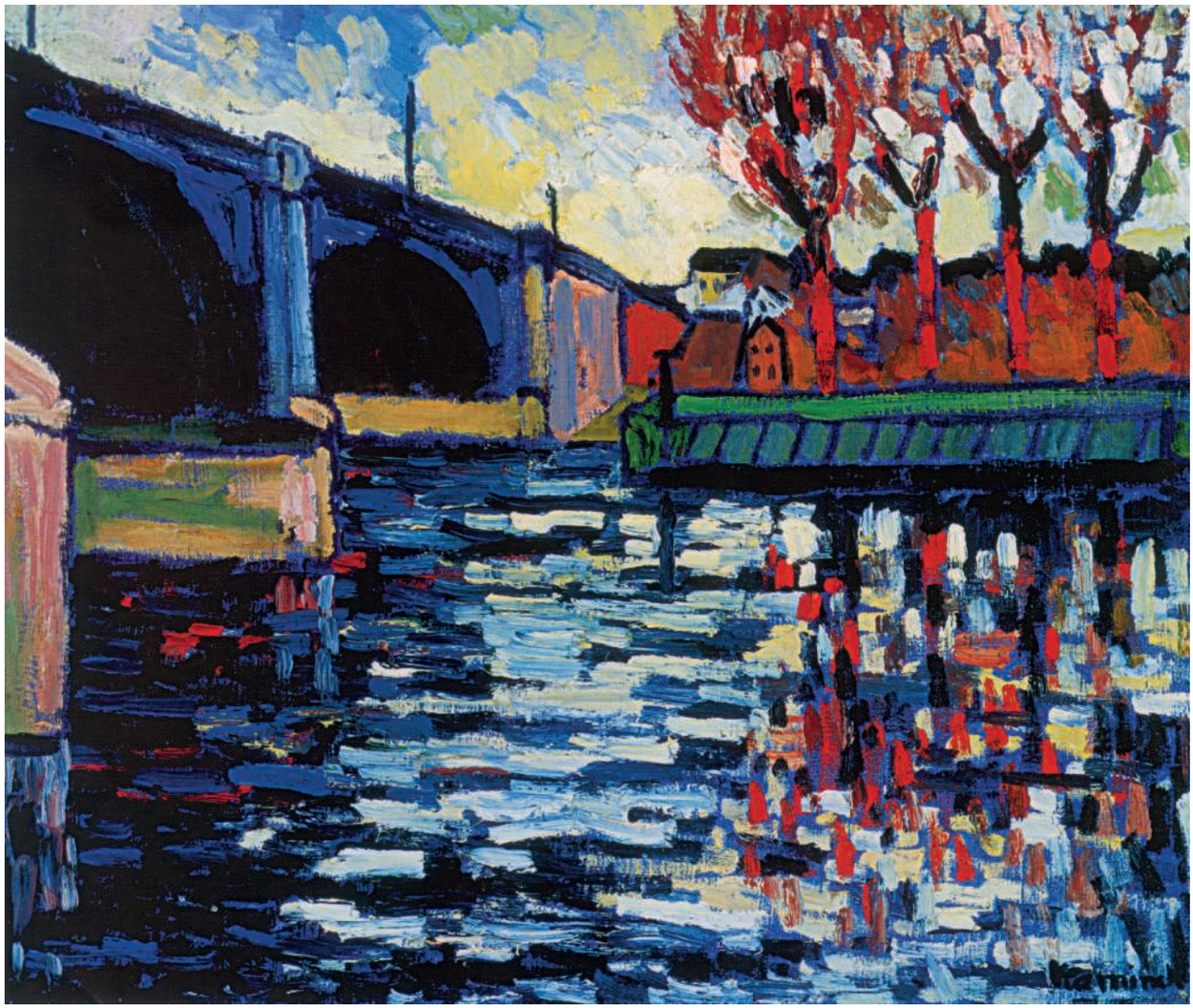


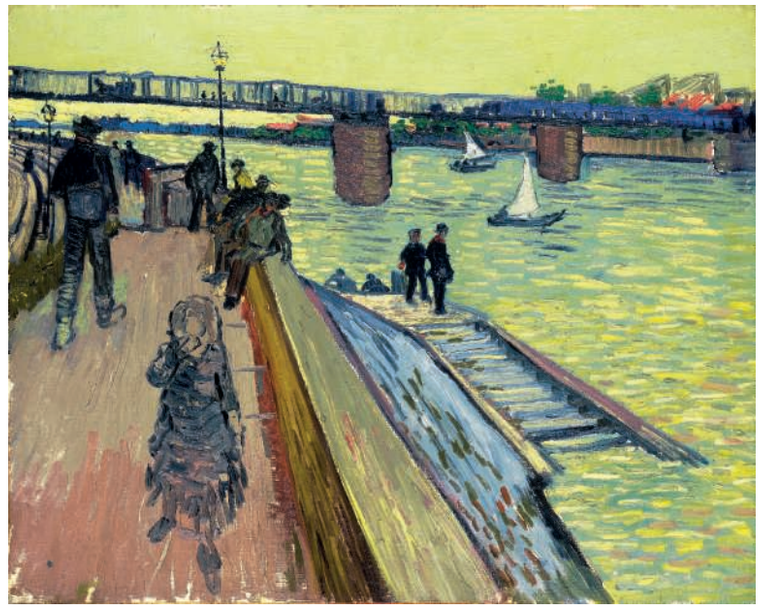
Maurice de Vlaminck, *Chatou, le pont*, 1905. New Orleans Museum of Art.

Fauvism was the first real revolution in 20th Century art, and the passionate, self-taught Vlaminck—the very wildest of the Fauves, the poet Apollinaire admiringly claimed—was one of its three leaders, together with Derain and Matisse. The paintings that Vlaminck made at the height of the brief but incendiary Fauve moment, from 1905 until 1907, represent the transposition of visual reality into dazzling orchestrations of brilliant colour that capture the sheer vehemence of the artist's emotion, issuing forth from an untrammelled, expressionist impulse. 'What I was unable to do in society unless by throwing a bomb—which would have led me to the scaffold—I attempted to realise in art, in painting, by employing pure colours straight from the tube,' Vlaminck later explained, looking back with nostalgic reverence on the radical fervour of his youth (Vlaminck, quoted in M. Vallès-Bled, *Vlaminck: Catalogue critique des peintures et céramiques de la période fauve*, Paris, 2008, p. 34).

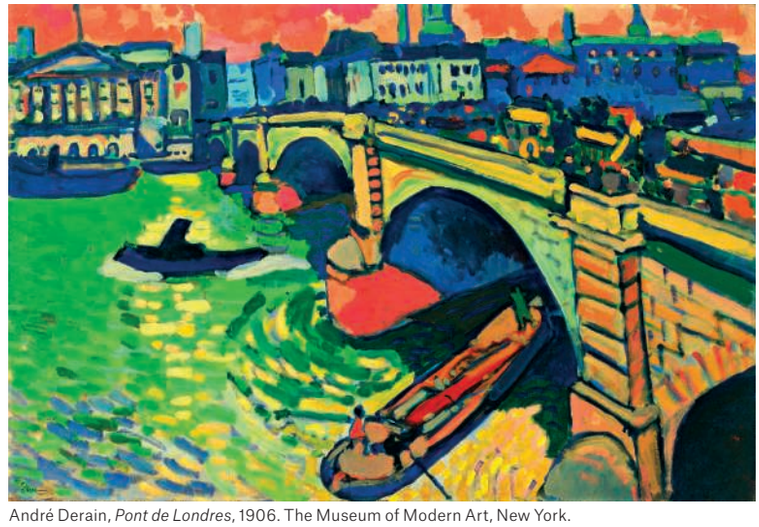
Vlaminck's first encounter with one of his future, fellow Fauve insurgents came by chance in June 1900, soon after his 24th birthday, when his train derailed on its way from Paris to his home at suburban Chatou; Derain was on the same train, and the two painters struck up a lively conversation about art while walking home together. Derain's conservative parents were horrified—Vlaminck was an anarchist, an amateur boxer, and quite the provocateur—but the two painters became fast friends. The next year, at a Van Gogh retrospective at Bernheim-Jeune, Derain introduced Vlaminck to Matisse, age 31 at the time. 'I saw Derain in the company of an enormous young fellow who proclaimed his enthusiasm in a voice of authority,' Matisse later recounted. 'He said, "You see, you've got to paint with pure cobalts, pure vermilions, pure veronese." I think Derain was a bit afraid of him. But he admired him for his enthusiasm and his passion' (Matisse, quoted in J. Elderfield, *The 'Wild Beasts': Fauvism and Its Affinities*, New York, 1976, p. 30).

‘When painting I experienced a source of joy, a constantly renewed pleasure, an intense cerebral excitement… I was in communion with the sky, the trees, the clouds, with life… An unceasingly renewed but fleeting illusion… It was precisely that appearance, continually renewed, always ungraspable, that I worked furiously at capturing, at fixing on the canvas…’

– MAURICE DE VLAMINCK



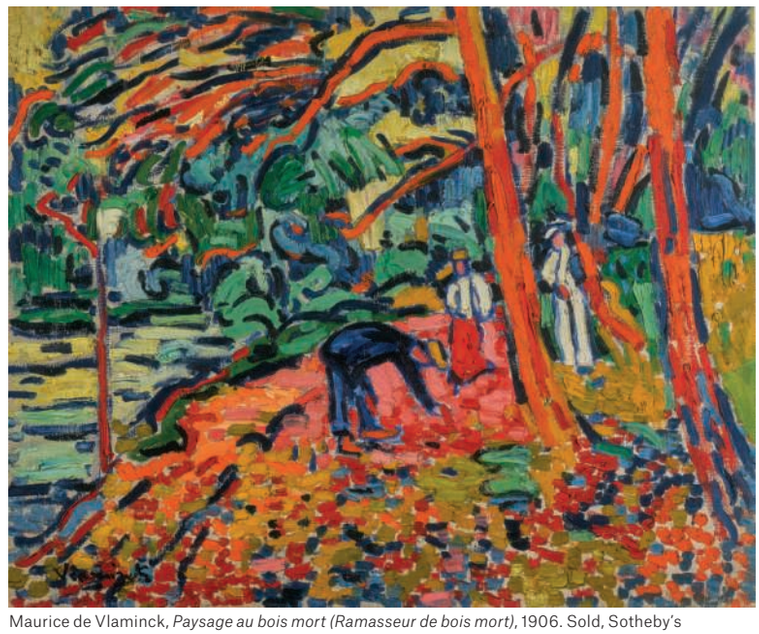
Vincent Van Gogh, *Le pont de Trinquetaille*, 1888. Private collection.



André Derain, *Pont de Londres*, 1906. The Museum of Modern Art, New York.

From the start, Vlaminck painted fearlessly and without inhibition, glorying in the effect that his violent juxtapositions of colour produced on unsuspecting audiences. He first showed his work at Galerie Berthe Weill in autumn 1904 and at Matisse’s suggestion contributed eight paintings to the Salon des Indépendants in the spring 1905, where Van Gogh was honoured with a major retrospective. That summer, Vlaminck remained at Chatou while Matisse and Derain undertook a transformative journey south to Collioure, where they embraced the utter liberation of colour that Vlaminck—more impetuous by nature—had long espoused. When the three painters displayed their latest work side-by-side at the 1905 Salon d’Automne, it caused an immediate sensation, challenging and even outraging viewers. The critic Louis Vauxcelles dubbed them *les fauves* (‘the wild beasts’)—either a sobriquet or an epithet, depending on one’s point of view at the time. The new movement now had a name, and Vlaminck was propelled to the forefront of the avant-garde.

Vlaminck painted the present canvas in the midst of this momentous, life-changing year. To find the motif, he set up his easel on the right bank of the Seine at Bezons, a hamlet some six kilometres upstream from Chatou, halfway to Argenteuil. The towpath along the river is visible at the left edge of the painting, and a laundry barge is moored at the right; a line of drying linens cuts obliquely across the foreground, following the plunging course of the river, and the highway bridge that connects Bezons to Petit-Colombes closes off the vista in the middle distance. The luminous whiteness of the washing, rendered in long, heavily loaded strokes, contrasts with the choppier touches of yellow, green, and red that make up the riverbank, pushing these colours to their maximum expressive intensity. The tonal variations of blue in the sky and the Seine, likewise, provide a foil for the fireworks of vivid colour that describe the foreground terrain.



Maurice de Vlaminck, *Paysage au bois mort (Ramasseur de bois mort)*, 1906. Sold, Sotheby’s New York, 12 November 2018, $16,669,500.

‘What I was unable to do in society unless by throwing a bomb–which would have led me to the scaffold–I attempted to realise in art, in painting, by employing pure colours straight from the tube’

– MAURICE DE VLAMINCK

A lifelong resident of the western suburbs of Paris, Vlaminck drew his subject matter almost exclusively from this deeply familiar, local landscape, even after signing a contract with Vollard in 1906 that provided him with ample funds to travel. ‘You cannot come into profound contact with things by spending your vacations in a corner of the countryside’, he insisted. ‘You don’t flirt with nature, you possess it’ (Vlaminck, quoted in J. Herbert, *Fauve Painting: The Making of Cultural Politics*, New Haven, 1992, p. 53). In the present painting, Vlaminck imposed his incendiary hues on an orderly, topographically specific composition, taking ownership of his native soil by underscoring its scenic legibility. The riverbank opens out in the foreground, providing an effortless point of entry into the scene, while multiple plunging diagonals guide the viewer through the landscape, converging at the left where the bridge joins the bank. The steel arches, in turn, lead the eye rhythmically across the composition, acting as a horizontal anchor that stabilises the image and brings closure to the dynamic recession of the foreground terrain.

Vlaminck was working within an established modern practice by painting in the Seine valley—the so-called ‘cradle of Impressionism’, where Monet, Renoir, and their colleagues had first tested their notions of modern landscape painting more than three decades earlier. Vlaminck’s bold, unmixed streaks of high-keyed colour, though, represent an abrupt break with the delicately worked, vibratory surfaces of charter Impressionism; they suggest at once a spontaneous, subjective response before the motif and a certain unschooled vitality—a fresh, authentic vision outside the evolution of fine art, stripped of conventional signs of the skilled painter’s mediation, conveying instead an immediate, palpable joy in creation. ‘It is as though he was consciously wiping the bloom off the Impressionists’ surface,’ Sarah Whitfield has written, ‘and replacing it with the jumbled mosaic of his own colour’ (S. Whitfield, *Fauvism*, London, 1991, p. 121).

The Impressionists, moreover, had celebrated the region as a convivial world of social pleasures, whereas Vlaminck’s landscapes are largely unpeopled, conveying a deep-seated emotional and aesthetic attachment to the landscape—a sense of being *of* the place—comparable to that which pulled Cézanne incessantly back to Mont Sainte-Victoire. ‘When painting I experienced a source of joy, a constantly renewed pleasure, an intense cerebral excitement,’ Vlaminck explained. ‘I was in communion with the sky, the trees, the clouds, with life… It was precisely that appearance, continually renewed, always ungraspable, that I worked furiously at capturing, at fixing on the canvas in greens, yellows, blues, and reds’ (Vlaminck, quoted in M. Vallès-Bled, *op. cit.*, 2008, p. 39).

Postcard of Pont de Bezons, early 20th century.

Frank Auerbach, *The Origin of the Great Bear*, 1967-1968. Tate Gallery, London.

At the same time, Vlaminck's paintings reveal a certain ambivalence about the Seine valley, which was then undergoing dramatic change as new bourgeois arrivals from the capital—the nemeses of anarchism—displaced long-time smallholders. In *Le Pont de Bezons*, the disjunction between the conventionally balanced pictorial structure and the Dionysian fervour of the handling provides a metaphor for this rupture in the social fabric. The artist's corpulent brushstrokes fill the scene to capacity as though to reclaim the land, urgently countering the encroachments of modernity through the most audaciously modern of artistic means; the intensity of his palette represents a challenge to the bourgeois ideal of nature as tame and tidied up. The painting also contrasts traditional hand labour with the very latest technology: the red posts supporting the clothesline form staccato vertical accents that are continued in the stone piers of the bridge and the slender electric poles, the latter identifiable from contemporary postcards of the site.

Vlaminck continued to paint in an unabashedly Fauve manner until 1907. 'He is a singular temperament that recalls Van Gogh,' Vauxcelles declared at the Salon des Indépendants that spring, 'a virulent image-maker who drives bourgeois spectators to fury and confusion' (L. Vauxcelles, quoted in J. Herbert, *op. cit.*, 1992, p. 27). The clamour of Fauvism passed soon thereafter, though, in the wake of the revelatory Cézanne retrospective at the 1907 Salon d'Automne. Most avant-garde painters in France fell under the spell of the newly deified master of Aix, whose example encouraged them to adopt an increasingly volumetric approach to form and to forsake the pure tones of Fauvism for a more sombre palette of mixed hues. The expressionist torch now passed most immediately to the German colourists—in particular to the painters of Die Brücke, who had numerous opportunities to see Fauve canvases in Dresden and Berlin from 1908 onward—and subsequently to any number of artists, from Soutine to Baselitz and beyond, whose provocative colour and convulsive handling encode irrepressible paroxysms of emotion.

'I was a tender barbarian, filled with violence'—so Vlaminck would later write. 'I did not want to follow a conventional way of painting; I wanted to liberate nature, to free it from the authority of old theories and classicism. I felt a tremendous urge to recreate a new world seen through my own eyes, a world which was entirely mine' (Vlaminck, *Dangerous Corner*, New York, 1961, p. 74).

Detail of the present lot.

λ*5

HENRI MATISSE

(1869-1954)

Danseuse assise sur une table, fond rouge

signed and dated 'Henri Matisse 10/42' (lower left)
oil on canvas
13 x 18 ⅜ in. (33 x 46.5 cm.)
Painted 12 September - 4 October 1942

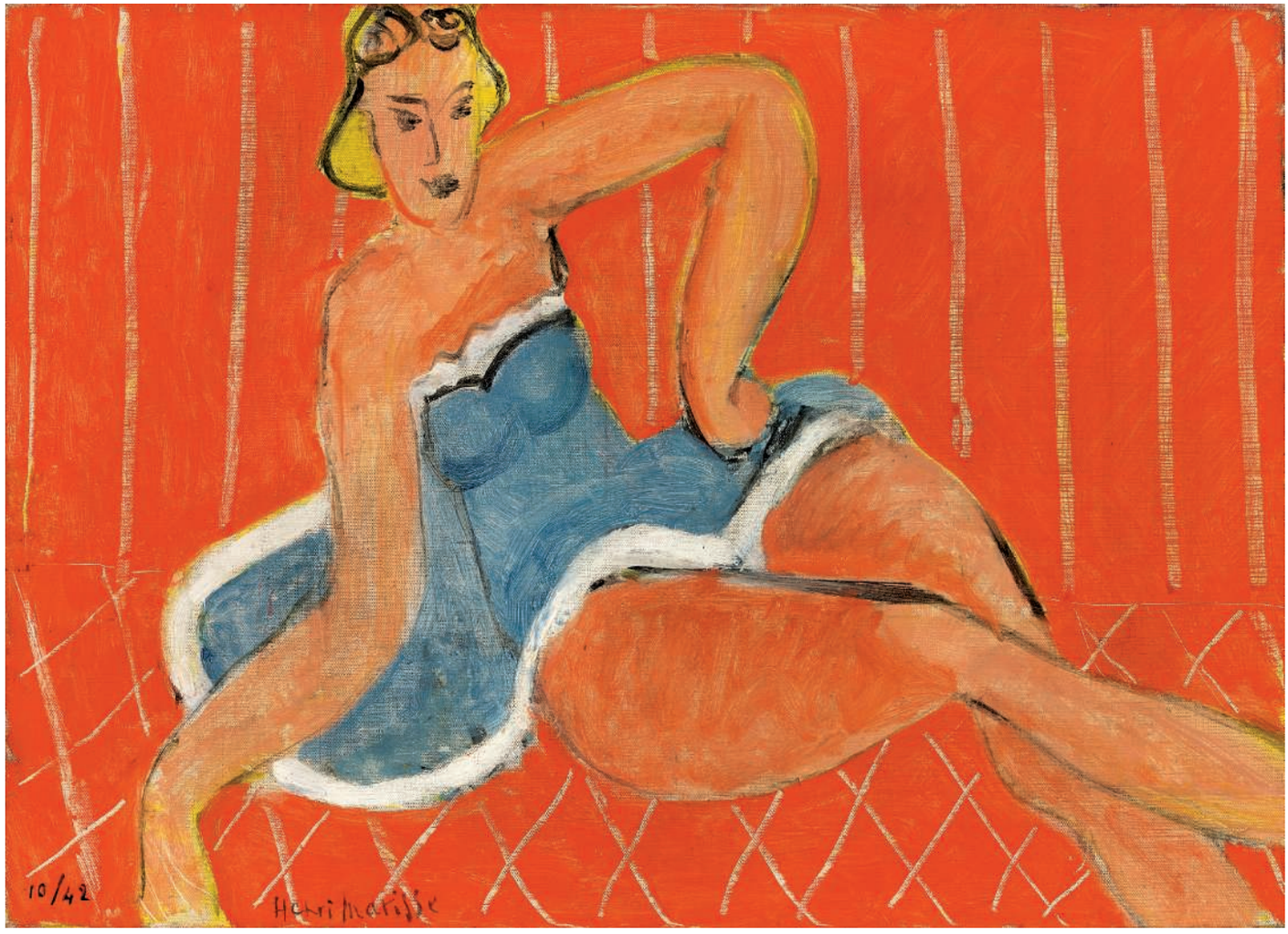
£4,500,000–7,000,000
$5,850,000–9,100,000
€5,170,000–8,050,000

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.


10/42
Henri Matisse

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

In mid-August 1942 Matisse commenced painting a series of dancers attired in ruffled, frill-trimmed tutus, lounging indoors, the first canvases he had undertaken since February. During the interim he had occupied himself with the completion of the 158 drawings, begun in October 1941, that comprise his *Thèmes et variations*. Each theme or subject, organised into suites lettered A to P, included between three and as many as nineteen numbered sheets, and in sum constituted a *chef-d'oeuvre* in the art of modern drawing. Matisse completed this project during the summer of 1942; Martin Fabiani published the collection as a book, with an introduction by the poet Louis Aragon, in 1943.

'For a year now,' Matisse wrote on 3 April 1942 to his son Pierre, a New York dealer, 'I've been making an enormous effort in drawing. I say *effort*, but that's a mistake, because what has occurred is a *floraison* ["flowering"] after fifty years of effort' (Matisse, quoted in J. Elderfield, *Matisse Drawings*, exh. cat., Arts Council of Great Britain, London, 1984, p. 121). Matisse applied the lessons of his grand essay into drawing to the paintings of the *Danseuses* series, the last of which is the present *Danseuse assise sur une table, fond rouge*, begun on 12 September 1942 and completed on 4 October.

In these canvases Matisse aimed toward the eventual resolution of an issue that had been central to Western art since the Renaissance—never more urgent than among the moderns and especially in his own work as a master draughtsman and painter—'the eternal conflict of drawing and colour in the same individual,' as he wrote his friend André Rouveyre on 6 October 1941 (Matisse, quoted in *ibid.,* p. 121). 'I am paralysed by something conventional,' Matisse had admitted in 1940 to the painter Pierre Bonnard, 'which keeps me from expressing myself in painting as I would like. My painting and my drawing are separated' (Matisse, quoted in *ibid.,* p. 121). The task that Matisse had set for himself in the early 1940s was to resolve this contradiction; the results that soon emerged would determine the course of his art for the dozen years that remained to him.

Matisse painting *Danseuse assise sur une table, fond rouge* in his Nice studio, September 1942. His model, Carla Avogadro, is seated in the background. Photograph by André Ostier.

Henri Matisse, *Thème B, variation 5*, Nice, 1941. Musée Fabre, Montpellier.

The chief subjects of the *Thèmes et variations* drawings are women dressed in gowns and still-lifes of floral motifs; the flowing, entwined forms Matisse employed for both suggest the arch-theme of the *femme-fleur*—woman as flower, a vision of loveliness, fertility, and growth. Against the flat grounds, the conjunction of formal elements generates an arabesque effect, expressive and ornamental. The arabesque, Matisse explained in a 1952 interview with André Verdet, 'is the most synthetic way to express oneself in all its aspects. You find it in the general outline of certain cave drawings. It is the impassioned impulse that swells these drawings. The arabesque is musically organised. It has its own timbre. It translates the totality of things with a sign. It makes all the phrases into a single phrase' (Matisse, quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 210-211).

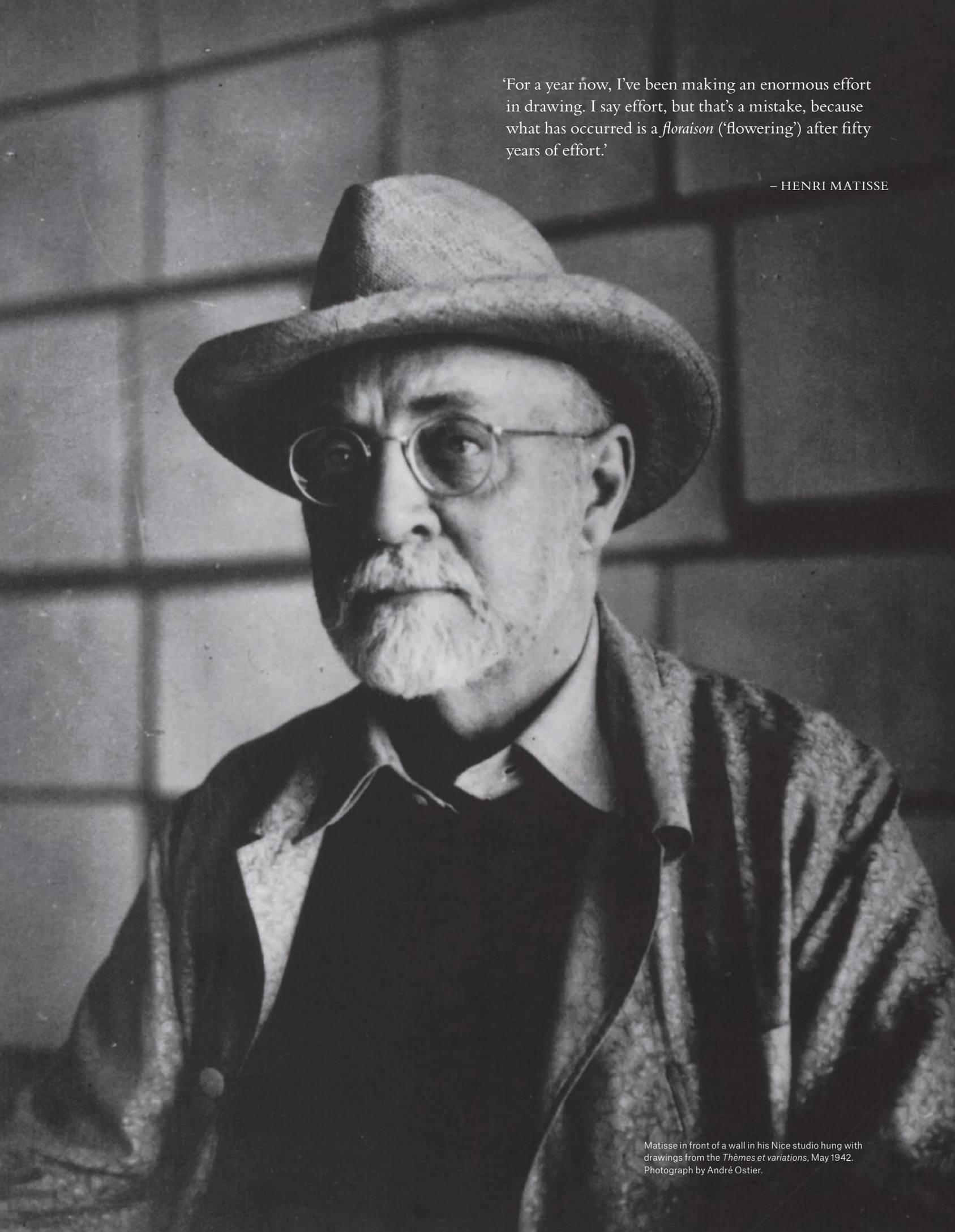
The model's arms in the *Thèmes et variations* are as expressive as the women's heads, and establish the abstract rhythms that enliven these drawn compositions. The arching, elongated, serpentine shape in the present painting—comprising the dancer's extended right arm, bare shoulders, and bent left arm—acts as counterpoint to the swerving line of the white trim on her costume. Every element in the composition is a sign, the figure and its environment translated into abstract, plastic motifs. In conversations with Aragon in 1942, Matisse declared his intention 'to imitate the Chinese...I have been working at my craft a long time, and it's just as if up till now I had only been learning things, elaborating my means of expression...The importance of the artist is to be measured by the number of new signs he has introduced into the plastic language...With signs you can compose freely and ornamentally' (Matisse, quoted in *ibid.*, pp. 149-151).

In a letter dated 1 September 1942 to Aragon, then at work on his introduction for the *Thèmes et variations* drawings, Matisse described his recent progress: 'I am finally engaged in the serious part of *painting*...My first essays were not very productive in regard to the intentions of my campaign, but the last one, from yesterday, allowed me to reach a step further. For a while now I have involved myself in a certain *colour of ideas*. I lose myself in the subtleness, the exquisite and pure air of this approach. What is essential is that my prospects in this contest appear excellent...I am completely wrapped up in my work' (trans., Matisse, quoted in L. Delectorskaya, *Henri Matisse: Contre vents et marées, Peinture et livres illustrés de 1939 à 1943*, Paris, 1996, p. 378).

As a result of these efforts, Matisse soon began to work extensively in paper cut-outs. Each element in a cut-out composition is both a contoured sign and a colour form: line and colour, drawing and painting had become one.

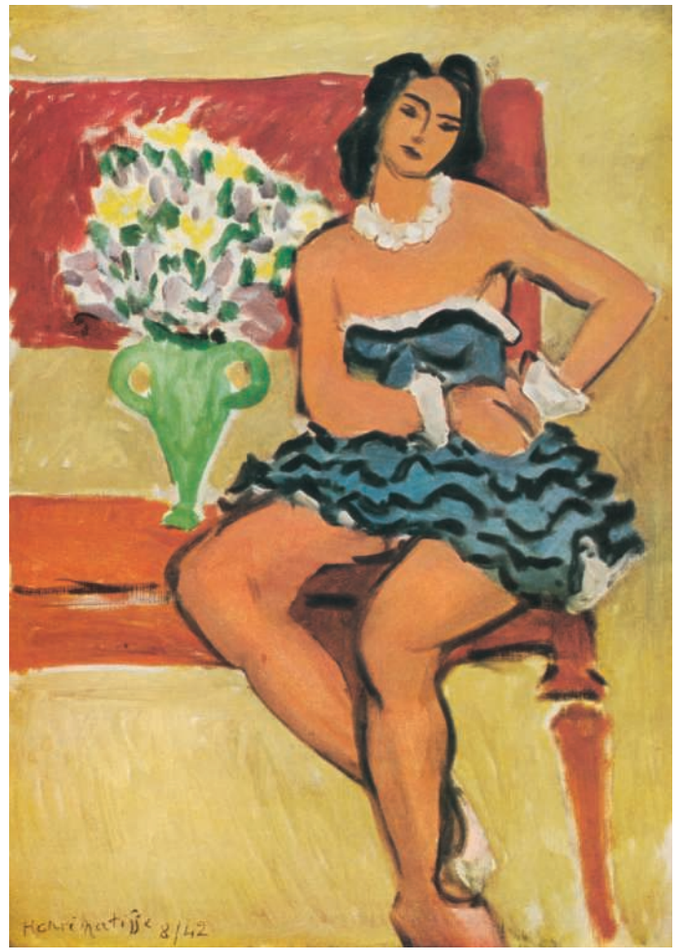
‘For a year now, I’ve been making an enormous effort in drawing. I say effort, but that’s a mistake, because what has occurred is a *floraison* (‘flowering’) after fifty years of effort.’

– HENRI MATISSE



Matisse in front of a wall in his Nice studio hung with drawings from the *Thèmes et variations*, May 1942. Photograph by André Ostier.

Henri Matisse, *Jeune fille en rose dans un intérieur*, Nice, October 1942. Ise Cultural Foundation, Tokyo.



Henri Matisse, *Danseuse assise sur la table*, August 1942. Private collection.

'For a while now I have involved myself in a certain colour of ideas. I lose myself in the subtleness, the exquisite and pure air of this approach. What is essential is that my prospects in this contest appear excellent...I am completely wrapped up in my work'

– HENRI MATISSE

The German invasion of France in May 1940 had forced Matisse and his studio assistant Lydia Delectorskaya, then in Paris, to flee south; it was not until the end of August that the artist was able to return to his studio at the Hôtel Régina in Nice-Cimiez. Residing in the unoccupied *zone libre* administered by Marshall Pétain's collaborationist regime in Vichy, the population of Nice had yet to experience privation and repression on the scale that Parisians had suffered under the German occupation. In the late summer of 1941, the American journalist Varian Fry, the chief American agent for the Emergency Rescue Committee, visited Matisse, hoping to persuade him to move to safety in the United States, as Chagall, Ernst, Léger, and other artists had already done. 'But in spite of the growing food shortages,' Fry later said, 'and the difficulty that he was already having in finding canvases and pigments, he said he preferred to stay in France. He was comfortable in his studio and able to work there, and he was not at all sure he would be comfortable or able to work in the United States. He was so warm, so simple, so direct and in a sense so naïve and childlike in his approach to the world and its problems that I hated to leave him behind when I left France' (V. Fry, quoted in J. Russell, *Matisse Father & Son*, New York, 1999, p. 226). Matisse refused to 'desert' France; the German takeover in November 1942 of Vichy territory finally closed the borders until the Allied Liberation in August 1944.

Matisse had medical issues, moreover, to confront. In early 1941 he barely survived the complications of emergency abdominal surgery, from which he slowly recovered. 'My terrible operation has completely rejuvenated and made a philosopher of me,' he wrote to the painter Albert Marquet in 1942. 'I had so completely prepared for my exit from life, that it seems to me that I am in a second life' (Matisse, quoted in J. Cowart, *et al.*, *Henri Matisse: Paper Cut-Outs*, exh. cat., National Gallery of Art, Washington, D.C., 1977, p. 43).

The *Thèmes et variations* drawings, together with the series of *Danseuse* canvases, mark the beginning of Matisse's magnificently productive and innovative 'second life'. The Turkish princess Nézy-Hamidé Chawkat posed for many of the drawings and the few paintings the artist completed during the months following his surgery. Before leaving to get married in the summer of 1942, she introduced the artist to her friend Carla Avogadro, an Italian countess. Matisse, Carla, and the present *Danseuse assise sur une table, fond rouge*—in an early state—appear in a photograph taken in September.

Detail of the present lot

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.

H • T

Paul Cézanne, *Portrait de l'artiste à la palette, circa* 1890.
Fondation Collection E.G. Bührle, Zürich.

*6

PAUL CÉZANNE

(1839-1906)

Nature morte de pêches et poires

oil on canvas
15 x 18 ⅛ 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').

LITERATURE:
L. Venturi, *Cézanne: Son Art, Son Oeuvre*, vol. I, Paris, 1936, no. 504, p. 173 (illustrated vol. II, pl. 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).

H • T

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Paul Cézanne, *Le plat de pommes*, *circa* 1877. The Art Institute of Chicago.

I proceed very slowly,' Cézanne once explained, 'for nature reveals herself to me in a very complex form, and constant progress must be made. One must see one's model correctly and experience it in the right way, and furthermore, express oneself with distinction and strength' (Cézanne, quoted in J. Rewald, *Cézanne, A Biography*, New York, 1986, p. 159). The results of these intensive and prolonged deliberations are manifestly evident in the present *Nature morte de pêches et poires*, a painting of consummate formal inventiveness, orchestrated with the very simplest of means. Rejecting the contrivances of his more highly wrought, 'symphonic' still-lifes, Cézanne here pared down his composition to a dish of beautifully coloured fruits, set atop a bare wooden table in a shallow space—motifs so spare and pure as to border upon abstraction.

By the mid-1880s, when he painted this exquisitely restrained and refined canvas, Cézanne had detached himself decisively from the Impressionist goal of capturing the ephemeral appearance of a motif and sought instead to impose an ideal pictorial logic on the vagaries of the natural world—'to make of Impressionism something solid and enduring,' he claimed, 'like the art in museums' (Cézanne, quoted in P.M. Doran, ed., *Conversations with Cézanne*, Berkeley, 2001, p. 169). Here, he marshalled his principal subjects—five peaches and single pear—into a low, stable pyramid, which he centred in turn within the primal, self-contained roundness of the plate. The table extends the full width of the canvas, creating a rectilinear framework that contrasts with the globular forms of the fruit. The plate, tipped slightly toward the viewer, rises to the rear edge of the table but stops just short of breaching the 'horizon' line; the rear wall introduces a vertical counterpoint and a note of asymmetry, which reinforce by way of contrast the banded simplicity of the overall pictorial structure.

Detail of the present lot.

Paul Cézanne, *Nature morte aux poires, circa* 1885. Wallraf-Richartz-Museum, Cologne.

'I proceed very slowly, for nature reveals herself to me in a very complex form, and constant progress must be made. One must see one's model correctly and experience it in the right way, and furthermore, express oneself with distinction and strength'

– PAUL CÉZANNE

To the right of the plate is a second pear, an ostensibly errant fruit, here positioned with nary a hint of imbalance or instability. The two pears, painted with the same luxuriant grassy green, form echoing cool accents within the overall warm tonality of the image; the viewer's eye moves back and forth between them on a discreet diagonal, lending a subtle dynamism to this composition of perfect coherence. 'Cézanne arranged the fruits, contrasting the tones one against the other, making the complementaries vibrate, the greens against the reds, the yellows against the blues, tipping, turning, balancing the fruits as he wanted them to be using coins of one or two *sous* for the purpose,' recalled the painter Louis Le Bail, who once had occasion to watch Cézanne at work. 'He brought to this task the greatest care and many precautions; one guessed that it was a feast for the eye to him' (L. Le Bail, quoted in G. Adriani, *Cézanne Paintings*, exh. cat., Kunsthalle Tübingen, 1993, p. 172).

As in his contemporaneous landscape practice, Cézanne's constructive transformation of the still-life motif provided him with a framework in which to organise and reproduce his wealth of sensations before nature. In the present canvas, each fruit is a singular piece of painting, a unique object, with its own nuances of rich colour and transitions of light and shade. The peach to the far left, for instance, is a radiant yellow-orange hue, while its closest neighbour runs the gamut of sunset tones, from orange to red to dusky mauve. The peaches all tilt their own way, like rotating orbs; the fine crease that travels the circumference of each fruit through the stem end emphasises the absolute form of the sphere. 'In order to make progress, there is only nature, and the eye educates itself by contact with nature,' Cézanne insisted. 'In an orange, an apple, a ball, a head, there is a culminating point; and this point is always—despite the tremendous effect: light and shadow, *sensations colourants*—the closest to our eye' (Cézanne, quoted in A. Danchev, *Cézanne, A Life*, New York, 2012, p. 158).

Paul Gauguin, *Pommes, poire et céramique*, 1890. Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts.

The carefully calibrated equilibrium of *Nature morte de pêches et poires* stands in stark contrast to the unrelenting emotional turbulence that subsumed Cézanne's personal life during the mid-1880s, when he painted this exceptional canvas. Since the beginning of the decade, the artist had been living in near-total isolation in the south of France, peregrinating between his family home near Aix and the seaside refuge of L'Estaque. With the exception of a brief stint at Gardanne, his long-time companion Hortense Fiquet and the couple's son Paul remained in Paris, far from the disapproving eye of Cézanne's domineering father. In the spring of 1885, the artist had a brief, disastrous affair with an unidentified woman in Aix, which drew to a painful end by August. 'For me, there is complete isolation,' Cézanne lamented to his childhood friend and confidant Zola. 'The brothel in town, or something like that, but nothing more' (Cézanne, quoted in J. Rewald, ed., *Paul Cézanne Letters*, New York, 1976, p. 221).

The following year brought further unrest. In April 1886, Zola sent Cézanne a copy of his new novel *L'Oeuvre*, whose tragic protagonist Claude Lantier was a failed artistic genius, tormented by ideas that he was incapable of realising on canvas. Zola's portrait of the deluded artist struck Cézanne as an intensely personal attack and brought an abrupt end to their friendship. A few weeks later, Cézanne unexpectedly married Hortense, risking disinheritance to regularise their relationship at long last. The year's final upheaval came in October, when Cézanne's father took ill and died, leaving the artist a

Claude Monet, *Bocal de pêches*, 1866. Staatliche Kunstsammlungen, Gemäldegalerie Neue Meister, Dresden.

Paul Cézanne, *Fruits et cruchon*, 1893-1894. Museum of Fine Arts, Boston.

Paul Cézanne, *La grosse poire*, 1895-1898. The Barnes Foundation, Philadelphia.

> 'Cézanne arranged the fruits, contrasting the tones one against the other, making the complementaries vibrate, the greens against the reds, the yellows against the blues, tipping, turning, balancing the fruits as he wanted them to be using coins of one or two *sous* for the purpose. He brought to this task the greatest care and many precautions; one guessed that it was a feast for the eye to him'
>
> – LOUIS LE BAIL

welter of unresolved emotions. 'I should have liked to have your stable outlook which allows you to reach the desired end with certainty,' Cézanne lamented to the collector Victor Chocquet. 'Fate has not endowed me with an equal stability, that is the only regret I have about the things of this earth' (Cézanne, quoted in *ibid.*, p. 225).

Throughout this chaotic period, however, Cézanne's propensity for rigorous and sustained work never flagged. His solution to his myriad problems—isolation—cut him off from his avant-garde colleagues, but also provided the secret laboratory in which he could develop his art, moving with great deliberation toward permanence, immutability, and monumentality of form. 'Cézanne deliberately withdrew to engage in an intense and solitary struggle with painting,' Véronique Serrano has written, 'a struggle whose outcome radically altered the painted image and our perception of it for many years to come' (V. Serrano, in P. Conisbee, D. Coutagne, *et al.*, *Cézanne in Provence*, exh. cat., National Gallery of Art, Washington, D.C., 2006, p. 136).

The fruits in the present *Nature morte* serve as vessels for Cézanne's most profound, sublimated emotions at this moment of personal flux and creative discovery. All but a single pear, once again, are closely clustered within the protective embrace of the round plate, endowed with the relational stability that Cézanne so envied in his friend Chocquet. The outlier pear—a surrogate, surely, for the artist himself—sits just outside the fold, as close as possible to the plate without actually making contact and relinquishing autonomy. The base of the pear rests decisively on the tabletop, but the stem inclines toward the dish with a gentle, poignant yearning; the closest peach seems to reciprocate this tentative advance, turning to face the pear with its own stem end. The peaches are tantalisingly sensual, rendered with a velvety, caressing touch and a rich local colour rarely found in Cézanne's paintings of nude flesh. The blue border of the plate, however, marks out a boundary that keeps them just beyond reach of the heroically isolated pear.

A second pear on the far left stretches its thin stem upward like an antenna, straining to catch a glimpse of the only other fruit of its kind in the composition. Perhaps we should see here Cézanne's son Paul, then in his early teens, safely nurtured within the maternal bosom but connected to his father at a distance by an intangible thread. 'In this carefully arranged society of perfectly submissive things,' Meyer Schapiro has written, 'the painter could project typical relations of human beings as well as qualities of the larger visible world—solitude, contact, accord, conflict, serenity, abundance, and luxury—and even states of elation and enjoyment' (M. Schapiro, *Modern Art, 19th and 20th Centuries: Selected Papers*, New York, 1978, pp. 30-31). Cézanne himself put it more simply: '*Ils se parlent, ses gens-là*'—'They talk to each other, those folks'—referring to the various fruits in his still-lifes (Cézanne, quoted in E.E. Rathbone & G.T.M. Shackelford, eds., *Impressionist Still Life*, exh. cat., The Phillips Collection, Washington, D.C., 2001, p. 41).

Maurice Denis, *Hommage à Cézanne*, 1900-1901. Musée d'Orsay, Paris.

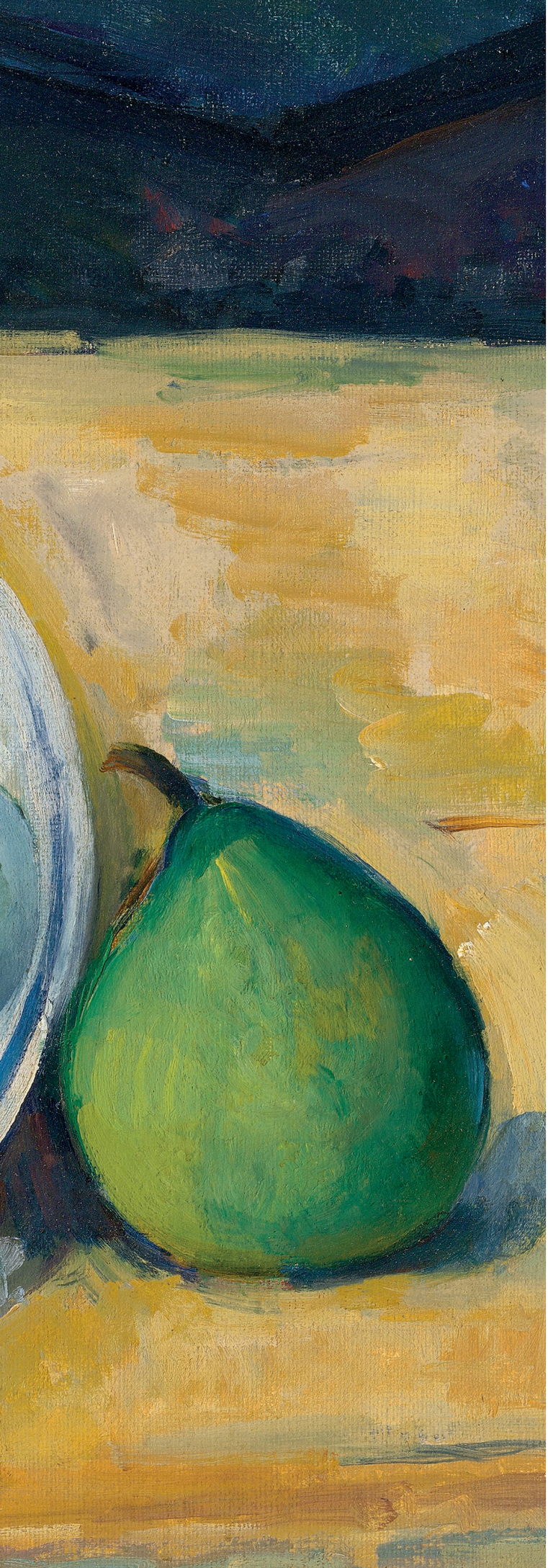
'I wanted to make of Impressionism something solid and enduring like the art in museums'

– PAUL CÉZANNE

By the time that Cézanne painted the present, richly resonant canvas, it had been nearly a decade since he had last shown his work publicly, at the Third Impressionist Exhibition in 1877. Virtually the only showcase for his art throughout the 1880s was the tiny shop of Père Tanguy in Paris; most of his paintings were in the possession of family members, childhood friends, and fellow artists, as well as a few collectors he knew personally. That all changed in 1895, however, when the shrewd young dealer Ambroise Vollard mounted the first solo exhibition of Cézanne's work, catapulting the legendarily reclusive artist out of relative obscurity with a single stroke. Vollard acquired the present painting directly from Cézanne and sold it to the German collector Kurt von Metzenbecher in 1904, two years before the artist's death.

Pablo Picasso, *Nature morte avec coffret, tasse et pommes*, 1909. Musée d'Art Moderne, Villeneuve d'Ascq.

Detail of the present lot.



Henri Matisse, *Pommes sur la table*, 1916. Chrysler Museum of Art, Norfolk, Virginia.

'If you only knew the moral strength, the encouragement that Cézanne's remarkable example gave me all my life. In moments of doubt, when I was still searching for myself, frightened sometimes by my discoveries, I thought, "If Cézanne is right, I am right," because I knew that Cézanne made no mistake'

– HENRI MATISSE

During Cézanne's final decade, he exhibited his work widely both in Paris and abroad, attracting the reverence of a whole new generation of avant-garde painters, who in their own work affirmed, exalted, and further advanced his abstract, synthetic vision. One artist who may well have seen and admired the present canvas was Henri Matisse, who frequented Vollard's shop on the rue Laffitte beginning in 1899; his own later still-life *Pommes* (Chrysler Museum, Norfolk, Virginia) constitutes a veritable homage to Cézanne's volumetric fruit-bowls. 'If you only knew the moral strength, the encouragement that Cézanne's remarkable example gave me all my life,' Matisse later declared. 'In moments of doubt, when I was still searching for myself, frightened sometimes by my discoveries, I thought, "If Cézanne is right, I am right," because I knew that Cézanne made no mistake' (Matisse, quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, p. 80).

*7

EDGAR DEGAS

(1834-1917)

Femme s'essuyant les cheveux

stamped with signature 'Degas' (Lugt 658; lower left)
charcoal on paper
28 ⅛ x 24 ⅜ 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).

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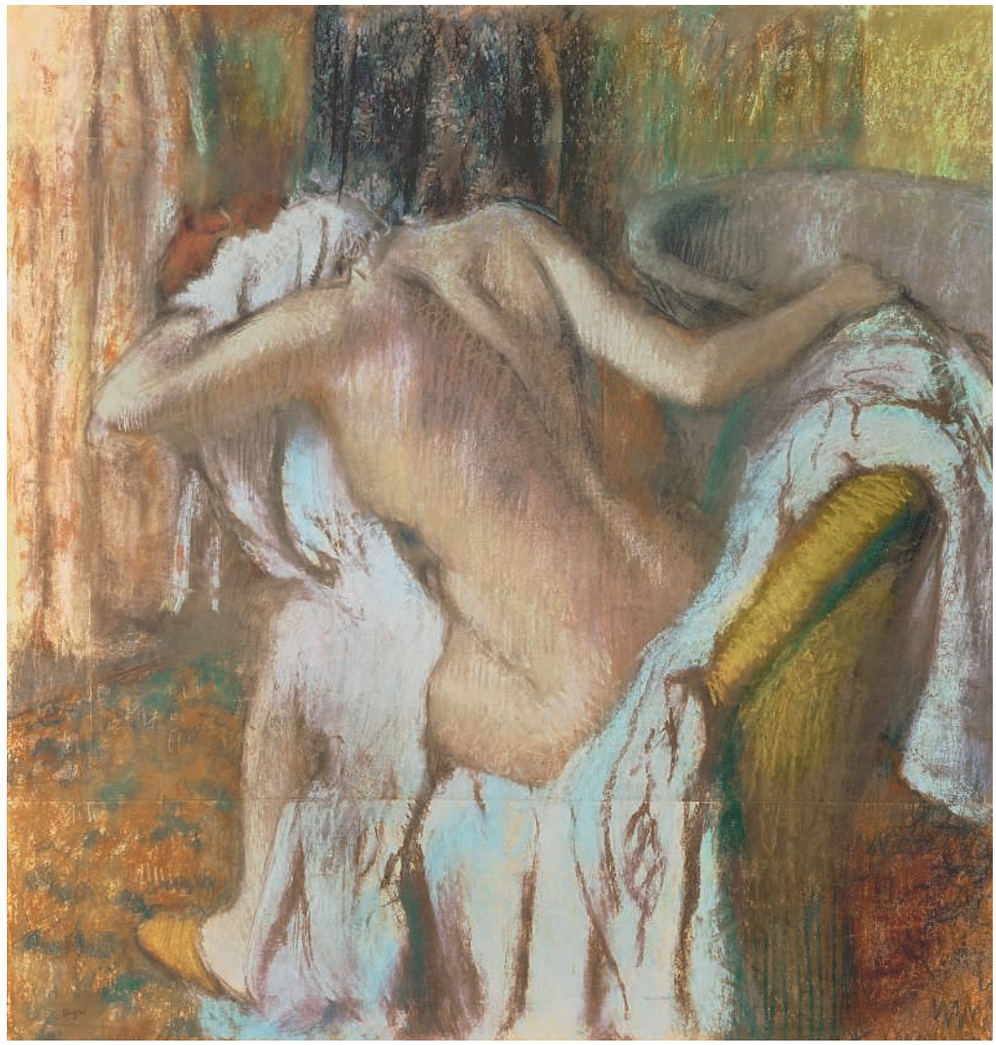


Edgar Degas, *Après le bain, femme s'essuyant*, 1890-1895. National Gallery, London.

'Drawing is not form,' Edgar Degas declared, 'it is the sensation one has of it' (Degas, quoted in R. Kendall, ed., *Degas by Himself*, London, 1987, p. 319). Rendered exclusively since the late 1880s in the smoky nuances of charcoal, in the twists and turns of an 'ample line, mobile, supple, elastic, completely autonomous'—as Waldemar George described the artist's technique—the forceful precision of Degas's 'sensations' in his drawing had become instrumental in expressing figuration and movement in his late work (W. George, 'Oeuvres de vieillesse de Degas', in *La Renaissance*, Paris, January-February 1936, p. 3). The luminous tints of pastel sticks, moreover, had largely displaced brush and oil painting as his method of choice when working in colour—'I am a colourist in line,' Degas asserted (Degas, quoted in R. Kendall, ed., *op. cit.*, 1987, p. 319).

Femme s'essuyant les cheveux is a classic statement of the primacy of line in Degas's *oeuvre* after 1890. This drawing is likely the progenitive work that seeded a series of numerous further sheets depicting a young woman drying her hair following a bath. These studies culminated in at least a dozen pastels, including two definitive versions of this theme, both in major museums—the National Gallery, London (illustrated above) and the Norton Simon Museum, Pasadena (Lemoisne, no. 815; re-dated to *circa* 1890-1893).

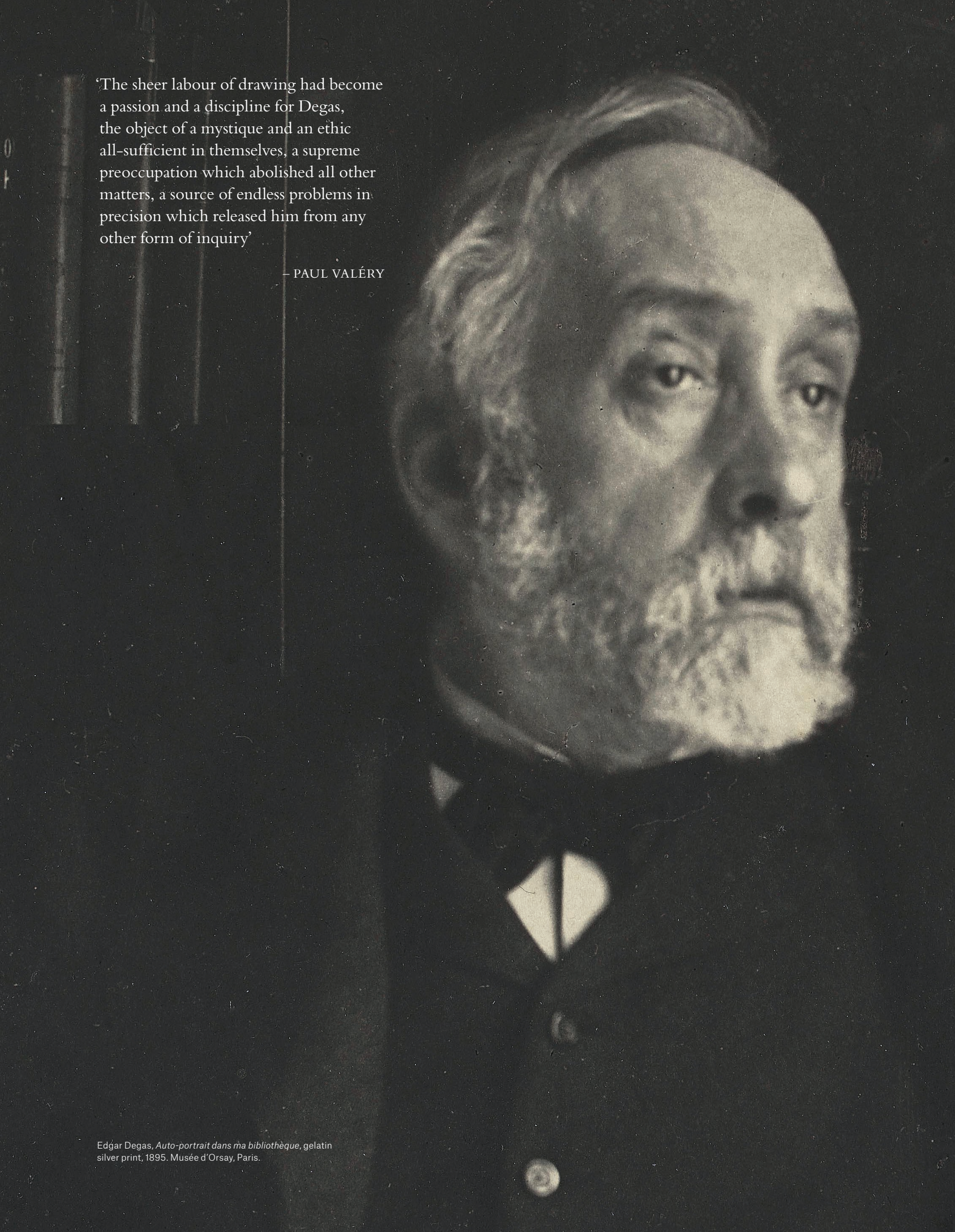
While the ballet dancer remained the dominant thread in Degas's late production, and represented the artist's engagement with an art form cast as public performance, steeped in tradition and an exacting, professional discipline, the bathers series issued from a most private encounter. 'As if you looked through the keyhole,' Degas remarked (Degas, quoted in *ibid.*, p. 311), the artist gazed upon mundane but mysteriously ritualised displays of feminine ablutions in the shared, intimate environment of his studio (see also lot 2).

A seductive, provocative sense of secrecy suffuses Degas's domestic bathing scenes; the women are almost always seen from behind, their faces averted or otherwise unseen. Such discretion does not mask, however—indeed, it heightens—a simmering undercurrent of sensuality, even voyeurism, feelings Degas must have struggled to hold at bay through strict adherence to his aesthetic ethos of objectivity and the rigorous practice of his craft. The centre of attention is always the woman's angled back, imbued with a firmly muscular monumentality, as well as an appropriate voluptuousness—in the present *Femme s'essuyant les cheveux*, as the bather's bosom and upper body narrow at the waist and flare into the fullness of her buttocks.

The flowing, cascading lines of the towel contrast with the smooth expanse of the bather's exposed flesh, harmonised throughout with Degas's fine hatching—or, in places, the absence of it—tailored to define form and to suggest volume in calibrated modulations of applied shadow. In lieu of colour, which Degas would subsequently add with pastels to certain studies derived from the present drawing, the eye is here treated to a display of form in its most dramatic, dynamic representation, shaped on paper as if carved in wood or stone.

‘The sheer labour of drawing had become a passion and a discipline for Degas, the object of a mystique and an ethic all-sufficient in themselves, a supreme preoccupation which abolished all other matters, a source of endless problems in precision which released him from any other form of inquiry’

– PAUL VALÉRY



Edgar Degas, *Auto-portrait dans ma bibliothèque*, gelatin silver print, 1895. Musée d’Orsay, Paris.

*8

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 (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.

H · T

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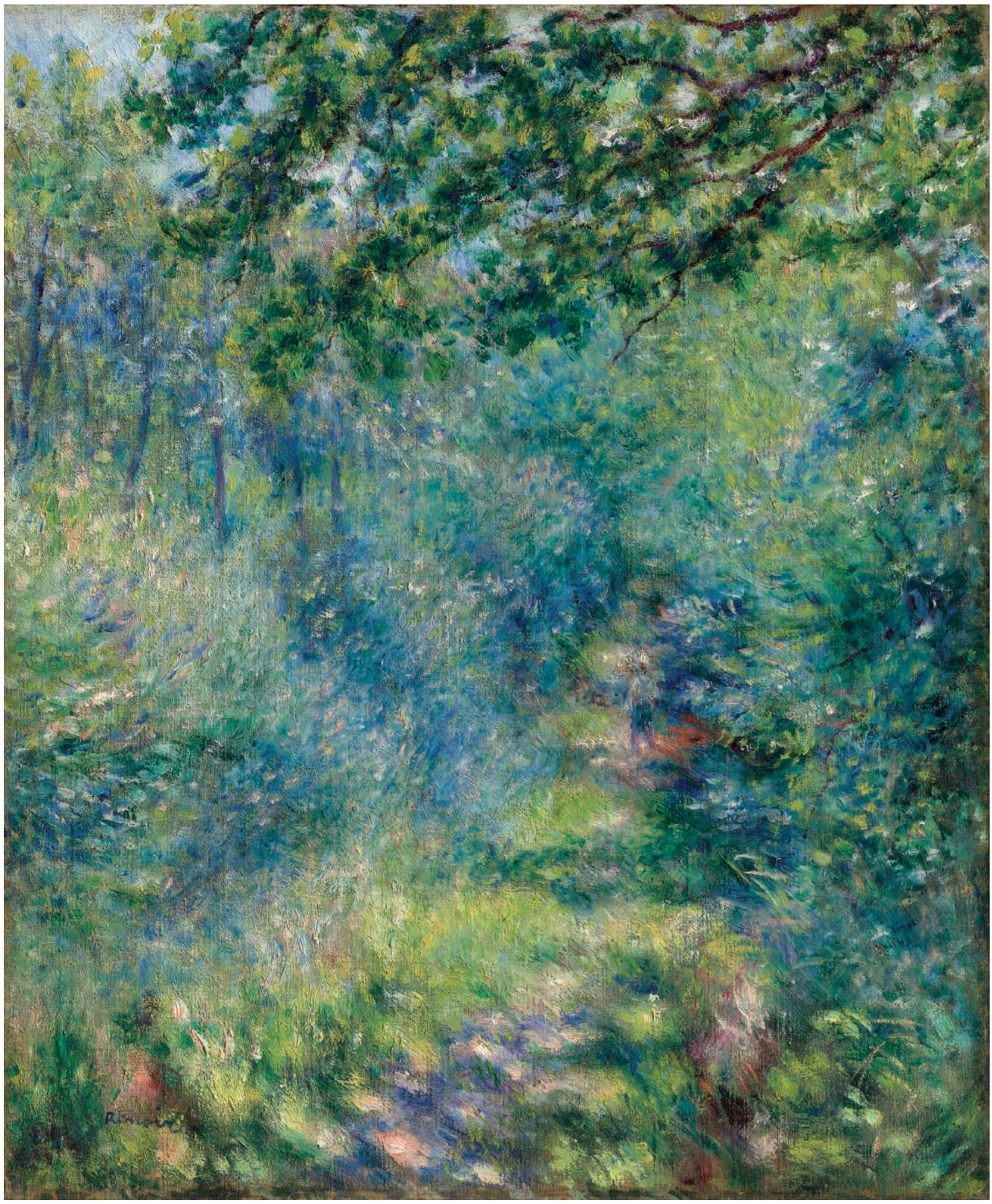
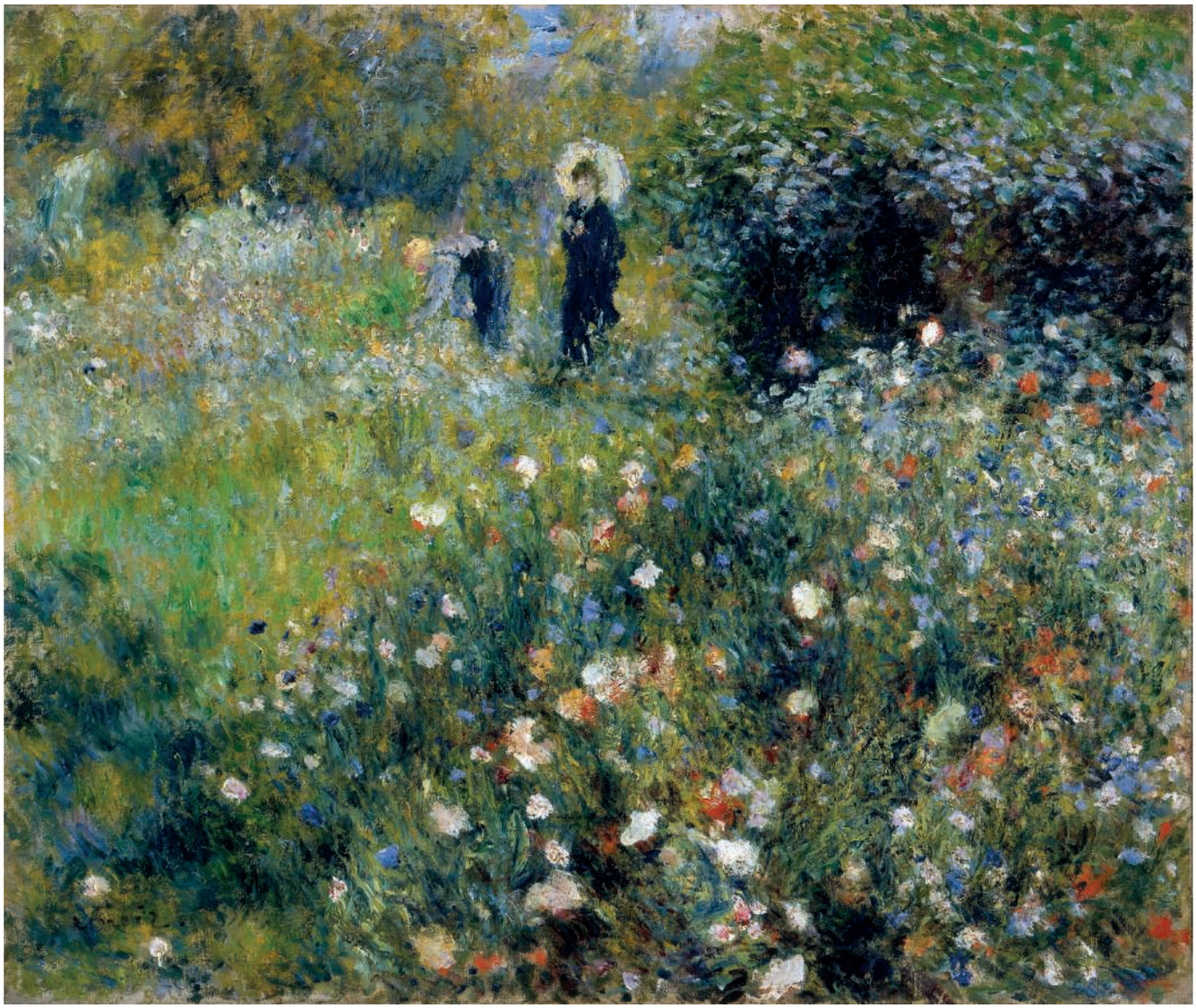




Pierre-Auguste Renoir, *Femme à l'ombrelle dans un jardin*, 1873-1875. Musée Thyssen-Bornemisza, Madrid.

Intermittently during the first two decades of his career, Renoir turned to the genre of *sous-bois* painting—the depiction of a forest interior with sun filtering through the leaves overhead—as a means of testing and refining his artistic skills, challenging himself to evoke the ambient atmosphere of a largely enclosed site. In *Sentier dans le bois*, Renoir succeeded brilliantly in this endeavour, conveying a palpable impression of envelopment in a sun-dappled wood and deftly capturing the mobile effects of light on foliage as the branches overhead sway in a gentle breeze. It is difficult to imagine a painting that more effectively bears witness to one of the central tenets of Impressionism—the *plein air* master before nature, rapidly transcribing his most immediate sensations, in all their totality.

In this virtuoso painterly display, Renoir covered almost the whole of the canvas with greenery, differentiating among the myriad types of vegetation through exquisitely subtle variations of hue, touch, and density of paint, responding to the freshness and specificity of each detail of the sylvan landscape in turn. The palette encompasses every conceivable shade of green and blue, with silvery-white accents where the sunlight licks at the leaves; short, feathery touches are juxtaposed with longer, more meandering strokes to create a delicate tapestry of pigment that seems to shimmer before our eyes. 'This is an exercise in painterly improvisation,' Christopher Riopelle has written about a closely related landscape, 'in which we see the artist striving to find, as quickly as possible one imagines, an equivalency between an object in nature and the response it evokes in his mind and eye as his hand moves across the canvas and the springtime sun warms him' (C. Riopelle, *Renoir Landscapes 1865-1883*, exh. cat., National Gallery, London, 2007, p. 230).

Detail of the present lot.

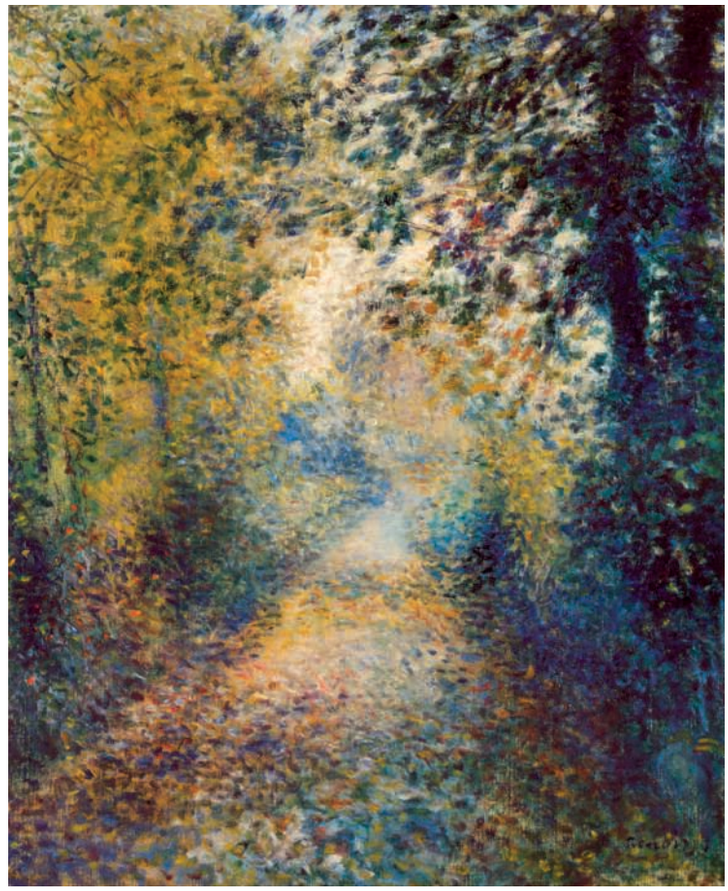
Henri Fantin-Latour, *Un atelier aux Batignolles*, 1870. Musée d'Orsay, Paris. Renoir is standing second from the left, Monet is at the far right, and Manet is seated at the easel.

Despite the impression of utter spontaneity that Renoir conveys, though, his profuse sensations before the motif are organised around a subtle but compelling pictorial structure, which seems to emanate internally from the instantaneous rhythms of the natural elements rather than being imposed upon the site. The dark boughs that hang down across the top of the canvas, backlit against the golden sun, serve as a traditional *repoussoir* device, establishing the illusion of depth, while simultaneously drawing the eye upward to the hidden source of radiance that magically animates the scene. A narrow footpath enters the composition in the foreground and leads into depth, inviting the viewer to cross into the self-contained realm of the painting and partake of its sensuous pleasures; glowing pools of light articulate the path like stepping stones across a pond, conveying us deeper into the forest interior. In the middle distance, just before the trail disappears into dense undergrowth, a lone figure has paused, perhaps looking back over his shoulder. His diminutive scale suggests that he might be a young boy—an embodiment of innocence within this contemporary garden of Eden.

Renoir painted this extraordinary scene at the very height of the Impressionist moment, during the period of the group's first three independent exhibitions, held in 1874, 1876, and 1877. These epoch-making shows, which became the touchstone for all such future modernist efforts, had been a long time in the making. As early as 1869, working side-by-side at La Grenouillère, Renoir and Monet had achieved the unprecedented spontaneity of vision in front of nature that would come to define the New Painting. Before they could bring this revolutionary work before the public, however, the catastrophic events of the Franco-Prussian War intervened. In the aftermath, Monet began actively militating toward a progressive association of artists who would mount their own exhibitions—the final leap to a wholly modern mode of painting, free of the entrenched Salon system. Renoir made two last-ditch efforts, both unsuccessful, to show his work at the official Salon before joining forces decisively with his old friend. The 'Société Anonyme Cooperative des Artistes' was officially constituted at Renoir's apartment in Paris in December 1873, and the group finally held their inaugural exhibition the following spring.

Public response to this historic venture was decidedly mixed. A vocal cohort of critics took great affront at the young painters' audacious subversion of long-standing Salon norms—particularly the gestural brio and freshness of their touch, which conveyed the effect of a motif rapidly experienced and perceived. 'What do we see in the work of these men?' Etienne Carjat asked rhetorically in *Le Patroite Français* during the First Impressionist Exhibition. 'Nothing but a defiance, almost an insult to the taste and intelligence of the public.' More prescient observers, in contrast, had no doubt that Renoir and his allies were creating the most forward-thinking and consequential work of any artists in France. 'The

Pierre-Auguste Renoir, *Jules Le Coeur et ses chiens se promenant en forêt de Fontainebleau*, 1866. Museu de Arte de São Paulo Assis Chateaubriand, São Paulo.



Pierre-Auguste Renoir, *Dans les bois*, *circa* 1877. Matsukata Collection, The National Museum of Western Art, Tokyo.

'I arrange colours, I try out tonal relationships boldly, without being afraid of spoiling a picture … And the experience I gain from these experiments, I apply then to my major paintings… The open air leads you to put on the canvas colours you would never imagine in the subdued light of the studio.'

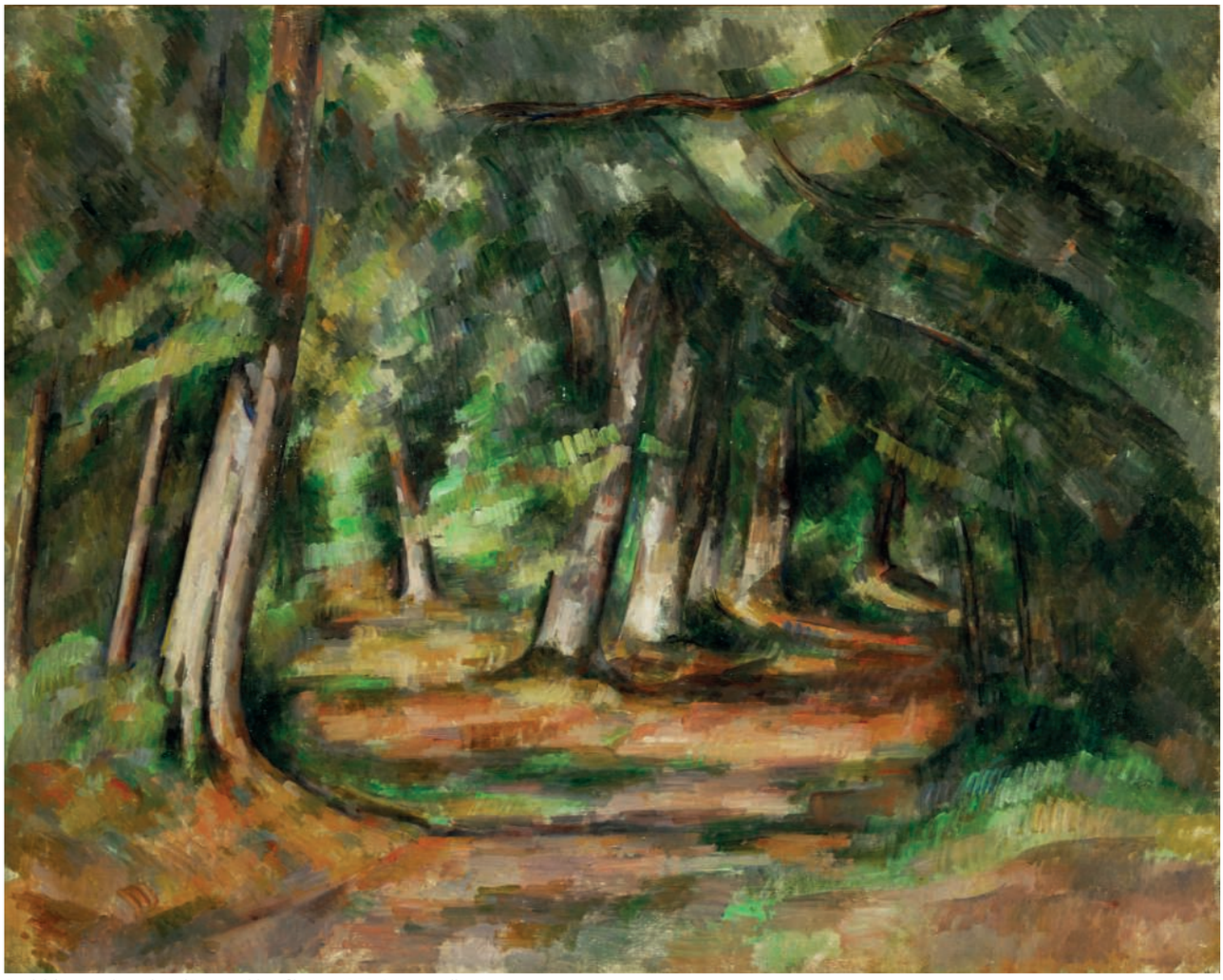
– PIERRE-AUGUSTE RENOIR

means by which they seek their impressions will infinitely serve contemporary art,' Armand Silvestre declared in *L'Opinion Nationale* (quoted in E. Carjat, *The New Painting: Impressionism 1874-1886*, exh. cat., Fine Arts Museums of San Francisco, 1986, pp. 108-109).

The ideals of the New Painting inform every aspect of the present *Sentier dans le bois*. The canvas describes an immersive, encompassing encounter with the physicality of nature—a theme that Monet would much later take up in his *Nymphéas* series. All the air and light in the present scene is filtered through the canopy of leaves, creating an effect of total enclosure, like nature's own *hortus conclusus*. The rapid, unblended brushstrokes bear the trace of Renoir's own hand, implicitly registering his presence in the landscape. The tiny figure midway along the path, barely discernible amidst the vegetation, may be read as a proxy for the artist himself, beholding the majesties of nature as if through the delighted eyes of a child. The path functions as a vortex, pulling the figure—the artist—surrogate—inexorably into the landscape; in the middle distance, the well-trodden path suddenly vanishes from view, conjuring to mind the Impressionists' own venture into uncharted pictorial territory.

Dauberville has identified the setting for *Sentier dans le bois* as the Forest of Fontainebleau, a pristine old-growth wood some forty miles southeast of Paris, once the domain and hunting ground of the French kings (G.-P. & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, vol. I, *1858-1881*, Paris, 2007, p. 165). Renoir may have painted the canvas in early summer 1874 during a stay at nearby Marlotte with Jules Le Coeur, a wealthy architect turned painter who had befriended the future Impressionist a decade earlier. On this occasion, the artist's visit to the Le Coeur family was cut short when Jules intercepted a note that Renoir, then thirty-three, had sent to his host's sixteen-year-old niece Marie, professing his amorous feelings for her. Abruptly banished from the Le Coeur circle—expelled from the garden, as it were—Renoir re-located to Argenteuil for the remainder of the summer. Renoir is again attested in the Fontainebleau region in summer 1876, when he traveled to nearby Champrosay, on the fringe of the Fôret de Sénart, at the invitation of the writer Alphonse Daudet; he may have made other, undocumented trips to the area as well during these years.

Gustave Le Gray, *Hollow Oak Tree, Fontainebleau*, 1855–1857. Metropolitan Museum of Art, New York



Paul Cézanne, *Sous-bois (Fontainebleau?), circa* 1892. Private collection.

Claude Monet, *Coin de bassin aux nymphéas*, 1918-1919.
Musée d'Art et d'Histoire, Geneva.

The Forest of Fontainebleau, of course, occupied an exalted place by Renoir's day in the history of French landscape painting. Beginning in the 1820s, this venerable, unspoiled wood—an example of nature in its purest state, answering the quest for landscape's metaphoric power—became a veritable open-air studio and a sacred destination for any serious landscape artist, like Italy before it. Rousseau, Corot, and their fellow artists of the Barbizon School, so named for a village on the outskirts of the forest, introduced a new naturalism into landscape painting, privileging direct visual experience over an idealised pastoral vision. In 1866, when Renoir painted his first *sous-bois* scene, he did so largely in emulation of the Barbizon painters, depicting none other than Jules Le Coeur ascending a steep pathway in a rocky section of the Forest of Fontainebleau, his trusty dogs beside him (Museu de Arte de São Paulo).

A decade later, in the present *Sentier dans le bois*, the innovative, modern language of Impressionism gave Renoir the tools to depict the forest with a heightened expressive force, conveying more fully the preternatural magic of a hallowed place, primordial in origin and spirit. 'For a few minutes he always stood in a sort of respectful rapture and emotional silence of the soul, in front of this *allée* entrance, this triumphal gate, where trees carried on the arch of their superb columns an immense greenery filled with the joy of the day,' wrote the Goncourts in *Manette Salomon* of the fictional painter Coriolis, at work in the Forest of Fontainebleau (E. & J. de Goncourt, quoted in G. Tinterow & H. Lorette, eds., *Origins of Impressionism*, exh. cat., The Metropolitan Museum of Art, New York, 1994, p. 71). From the evidence of the present painting, we may certainly envision Renoir doing the same.

Detail of the present lot.

λ*9

HENRI MATISSE

(1869-1954)

Tête de femme penchée (Lorette)

signed 'Henri. Matisse' (upper left)
oil on panel
13 x 9 ⅜ 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 Eugene 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.

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Matisse in his studio on the quai Saint-Michel, Paris, autumn or winter 1916, with an early state of his first portrait of Lorette at front right.

In November 1916, with the Great War in its third harrowing year and Matisse's art coming as close to pure abstraction as it ever would, a new model entered the artist's life, a young woman who would utterly transform his painting. Her name was Lorette, and during the next six or seven months, he painted nobody and nothing else. 'No other model ever absorbed him so exclusively and at this degree of intensity either before or afterward,' Hilary Spurling has noted (H. Spurling, in R. Rabinow & D. Aagesen, eds., *Matisse: In Search of True Painting*, exh. cat., The Metropolitan Museum of Art, New York, 2012, p. 101). Although Matisse's inaugural painting of Lorette, the Guggenheim *Italienne*, is among the most austere and reductive of his wartime works, the stream of portraits that followed—some fifty in all—usher in a wholly new sensuality and freedom, establishing the direction that his art would take for well over a decade.

Very little is known about this raven-haired woman whose hedonistic, Mediterranean persona so liberated and revitalised Matisse's art. A notation in his journal suggests that the painter Georgette Sembat introduced the two, a welcome favour during wartime when models were scarce. She may have been the sister of Rosa Arpino, who had posed for Matisse in 1906. Whatever her biography, she evidently made quite the impression on the entire Matisse clan. The artist's elder son Jean is said to have been infatuated with her and dreamed of marriage; the younger Pierre recalled that during breaks from posing she liked to go to the open window for air, stark naked, apparently oblivious to gawking neighbours. Matisse, for his part, had never before had a model available to him day after day, and his exhaustive exploration of her tangible physical likeness—which now assumes priority over abstract notions of pictorial expressiveness—takes on the obsessive intimacy of a love affair played out on canvas.

Henri Matisse, *L'Italienne*, 1916. Solomon R. Guggenheim Museum, New York.

Pablo Picasso, *Portrait d'Olga au col de fourrure*, 1922-1923.
Fundación Almine y Bernard Ruiz-Picasso para el Arte.

Henri Matisse, *Lorette à la veste rouge*, 1917. Columbus Museum of Art.

'Lorette released in Matisse an observant gaiety and speedy, casual attack suppressed in years of strenuous sacrificial effort. He responded to her expert lead as spontaneously as a dancer taking to the floor'

– HILARY SPURLING

The speed and alacrity with which Matisse changed aesthetic course following Lorette's fortuitous arrival in his studio suggest that, by the end of 1916, he craved release from the constraints of abstraction. 'I was coming out of long and wearying years of searching,' he later recalled, 'during which I had given the best of myself, after many inner conflicts, in order to bring those researches to the point of achieving what I hoped would be an unprecedented creation. After having started out with some exuberance, my painting had evolved toward decantation and simplicity. A will to rhythmic abstraction was battling with my natural, innate desire for rich, warm, generous colours and forms, in which the arabesque strove to establish its supremacy' (Matisse, quoted in S. D'Alessandro & J. Elderfield, *Matisse: Radical Invention 1913-1917*, exh. cat., The Art Institute of Chicago, 2010, p. 310).

A consummate actress, Lorette possessed a gift for transformation that proved to be just the stimulus Matisse needed at this pivotal juncture. He painted her in a variety of guises—as a Spanish señorita, a Parisian coquette, a turbaned odalisque—and, still more striking, in a wide range of moods; from one canvas to the next, she shifts from hieratic gravity to flirtatious playfulness, from ethereal purity to Dionysian abandon. Sometimes she reclines or sleeps in an armchair; most often, though, she is seen full-face and at close range, enabling Matisse to devise endlessly inventive variations on her strong features, heart-shaped visage, and wavy black tresses. 'Lorette released in Matisse an observant gaiety and speedy, casual attack suppressed in years of strenuous sacrificial effort,' Spurling has written. 'He responded to her expert lead as spontaneously as a dancer taking to the floor' (H. Spurling, *Matisse the Master*, New York, 2005, pp. 200-201).

In the present painting, Lorette fixes the viewer with a sombre, penetrating gaze that bespeaks the force of her personality; her kohl-rimmed eyes are deeply set beneath dramatically arched brows, heightening the expressive effect. Strong light enters the scene from the right and emphasises the chiseled planes of her face; she is clad in a white chemise with a plunging collar that shows off the elegant line of her neck and repeats the emphatic angle of her jaw. This is the same top that Lorette donned for Matisse's very first painting of her in November 1916, and it re-appears in at least eight subsequent portraits. Here, she inclines her head to the right and rotates her shoulders at a slight opposing angle, creating a graceful S-curve that harmonises with the ruffled neckline of the blouse. Her jet-black hair, styled in sleek waves, resolves into a sinuous arabesque that stands out against the gold ground, completing the decorative ensemble.

Lorette stopped posing for Matisse in the summer of 1917, and the artist turned briefly to landscape and still-life. He felt her absence deeply, though, and set out to ensure that he was never again without a model at the ready; he now needed a human presence, he explained, to endure the tension of each fresh confrontation on canvas. In December 1917, he relocated from Paris to Nice, where he found a promising successor to Lorette in 19-year-old Antoinette Arnoud; in 1920, he met Henriette Darricarrère, who would further enrich and sustain his odalisque fantasy to the end of the decade. 'I depend entirely on my model, whom I observe at liberty,' he declared in 1939, more than two decades after Lorette had transformed his working practice. 'After a certain moment it is a kind of revelation, it is no longer me. I don't know what I am doing, I [have] identified with my model' (Matisse, quoted in *Matisse and the Model*, exh. cat., Eykyn Maclean, New York, 2011, pp. 45 & 53).

Detail of the present lot.

λ*10

EMIL NOLDE

(1867-1956)

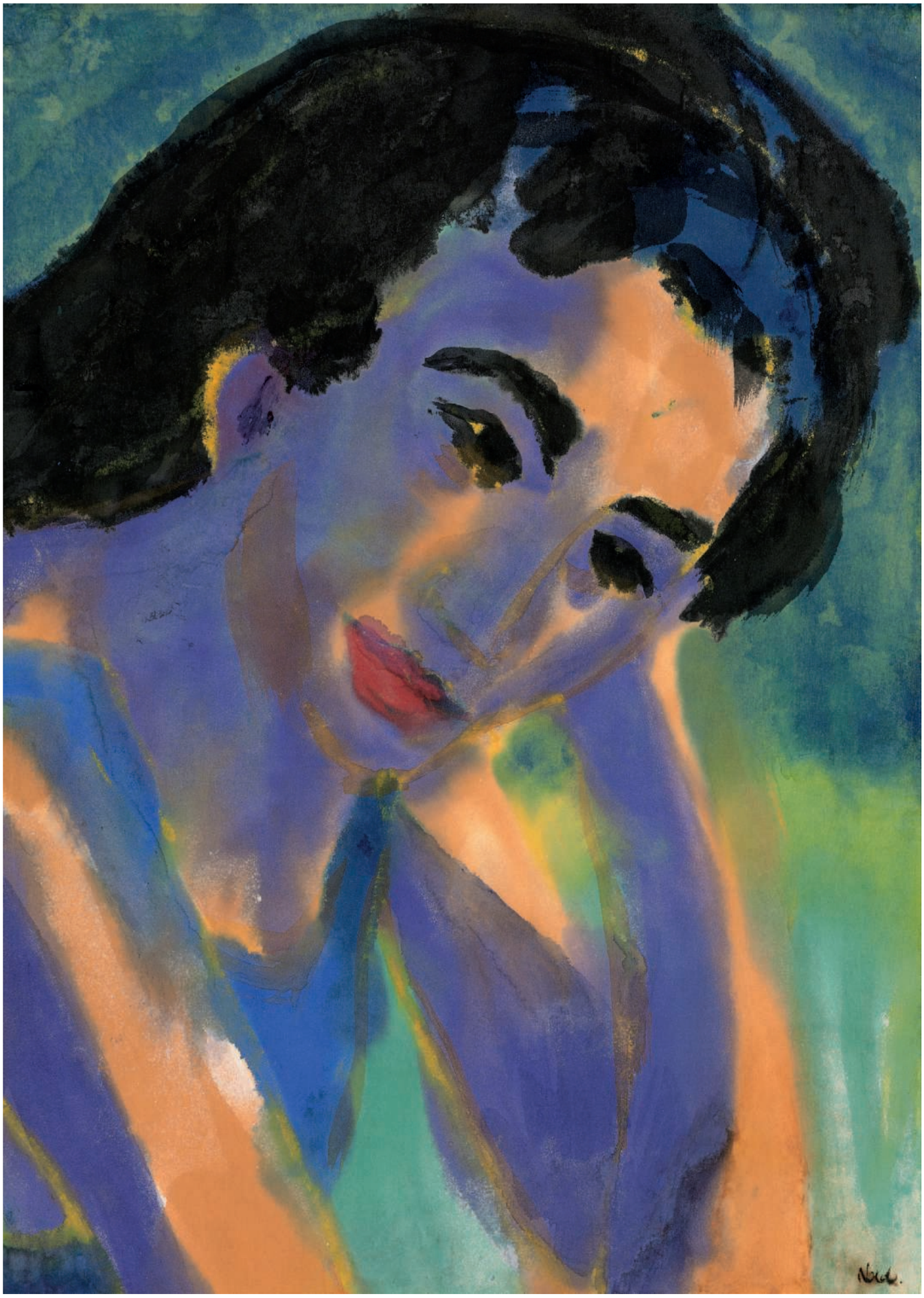
Kopf eines Jungen Mädchen

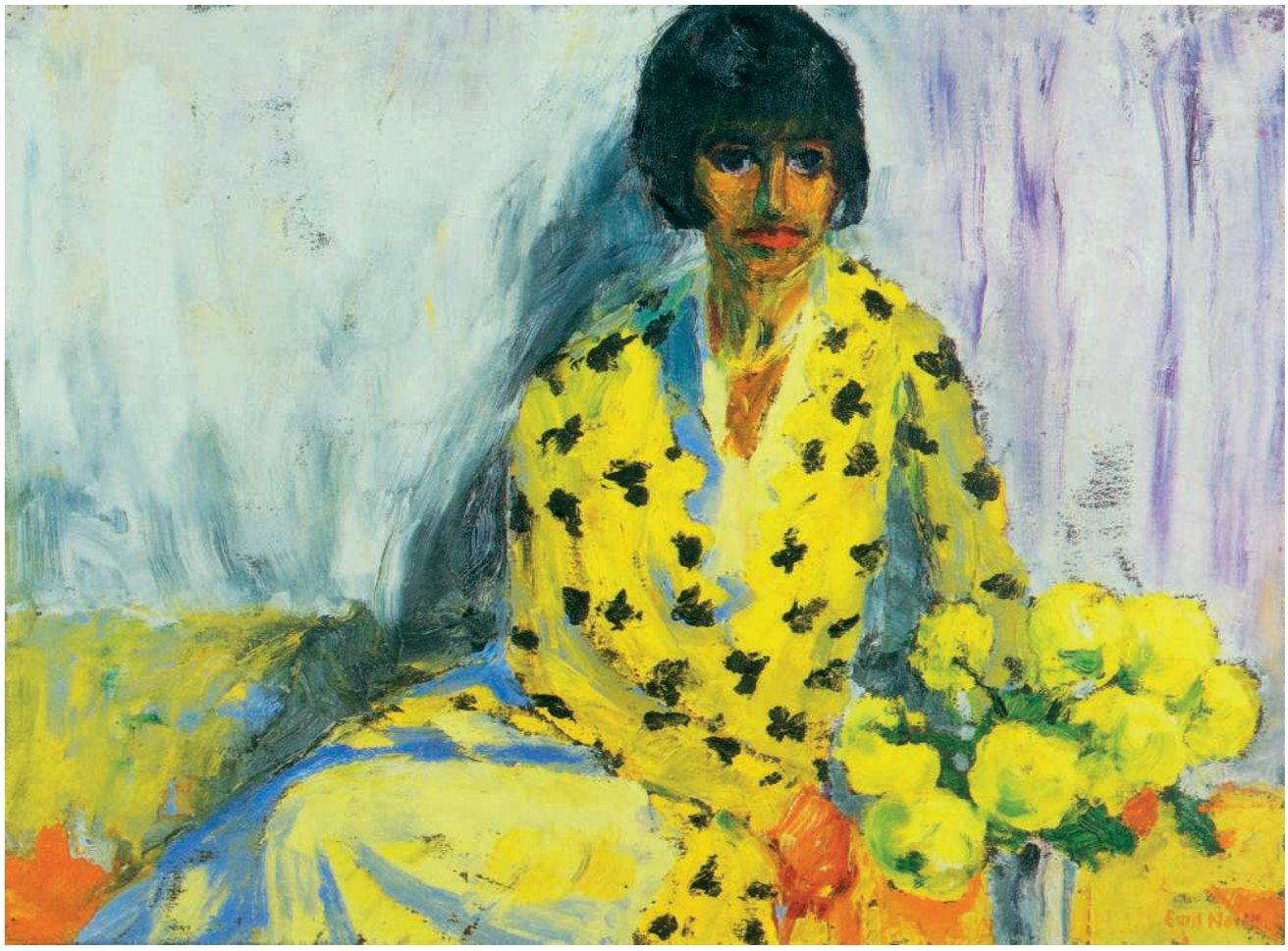
signed 'Nolde.' (lower right)
watercolor on Japan paper
18 ½ x 13 ¼ in. (47 x 33.5 cm.)
Executed in Sylt in late summer 1930

£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.





Emil Nolde, *Frauenbildnis (T)*, 1930. Nolde-Stiftung, Seebüll.

In late August 1930, while the house that he had recently built at Seebüll was under repair, Nolde travelled to the nearby island of Sylt and took a room at the Haus Kliffende in Kampen, a modest pension with sweeping views over the North Sea. His intention during his solitary two-month stay there was to paint seascapes and to complete the first chapter of his autobiography, both of which he accomplished. Yet he also found his attention drawn unexpectedly to a fellow guest at the inn—a sculptor from Berlin named Margarete Turgel, the subject of the present watercolour, who was on holiday on Sylt with her husband Siegfried. She had jet-black hair, worn in a short bob with bangs, and a penetrating gaze beneath heavy, dark brows. 'I find her somewhat cold, but also very dark and serious,' Nolde wrote to his wife Ada on 18 September. 'When animated she is beautiful and often very beautiful. Her colours are black and yellow' (Nolde, quoted in M. Urban, *Emil Nolde, Catalogue Raisonné of the Oil-Paintings*, vol. II, London, 1990, p. 398).

Although the human face, and the primordial passions that could be discerned there, was the abiding theme of Nolde's art, he rarely painted portraits in the conventional sense, preferring to concentrate on freely imagined figures. 'He had to be exceptionally fascinated by a personality to do a portrait,' Werner Haftmann has noted (W. Haftmann, *Emil Nolde*, New York, 1959, no. 27). Such was the case, it would seem, with Margarete Turgel. While at Sylt, Nolde made two oil portraits of this striking woman, alternately seated and standing alongside a vase of flowers (Urban, nos. 1097-1098), and a series of at least five watercolours that depict her in various moods and postures, one of which he inscribed 'Seltsam schöne [strangely beautiful] Frau'. He also rendered from imagination a standing nude with Turgel's likeness (Urban, no. 1109). 'I would have liked to paint her nude,' he wrote to Ada, 'he [Herr Turgel] would have said "yes", but her answer was a straight "no"' (Nolde, quoted in M. Urban, *op. cit.*, 1990, p. 413).

In *Kopf eines Jungen Mädchen*, Nolde captured Turgel in a traditional attitude of contemplation, her head resting against one hand and her gaze poignantly downcast. When working in watercolour, he typically dampened the paper before beginning to paint, allowing the fluid, transparent colours to flow into one another, blurring contours and altering forms. Here, pools of violet-blue shadow spill across the sitter's face, neck, and arms, creating an exquisitely moody effect that accentuates the brooding intensity of her pose. Against this cool-toned miasma of colour, her piercing black eyes and hotly sensuous, ruby-red mouth stand out in expressive contrast. 'I prefer to avoid deliberation beforehand, just a vague idea, a glow and colour suffices,' Nolde explained. 'Under the work of my hands the picture develops itself' (Nolde, quoted in *Emil Nolde: Watercolours and Graphics*, exh. cat., Galerie Michael Beck, Leipzig, 1995, p. 14).

At the time of their visit to Sylt, Margarte and Siegfried Turgel were part of Berlin's flourishing artistic community; as a sculptor, she was best known for the whimsical, highly original animal figures that she created from silver foil. In 1933, when the Nazis seized power, the couple fled Germany—Margarete was Jewish—and settled in southern France, where they survived the war years and remained for the rest of their lives.

Alfred Eisenstaedt, *Frau Margarete Turgel*, 1931.
Art Gallery of Ontario.

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.

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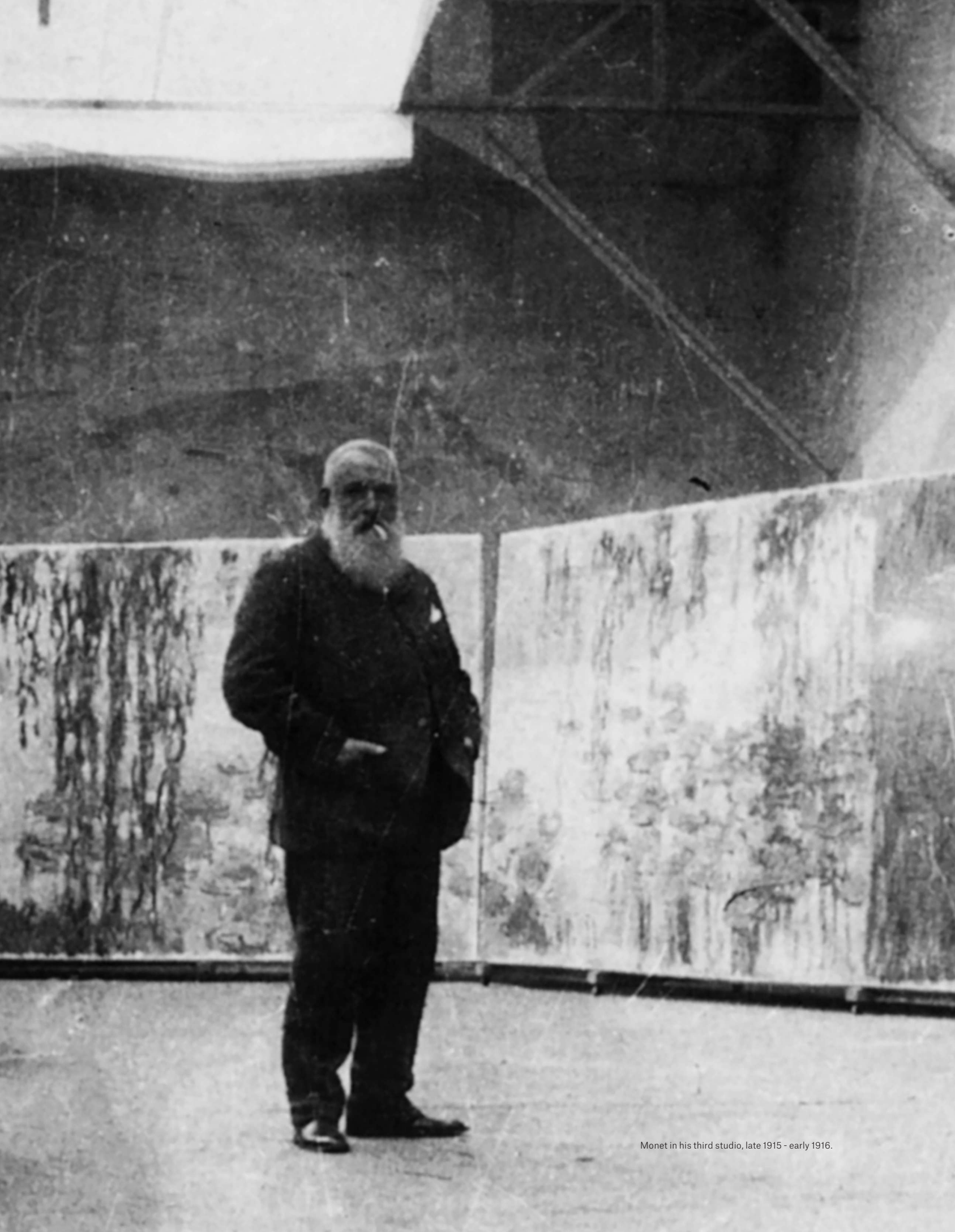

Monet in his third studio, late 1915 - early 1916.

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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.

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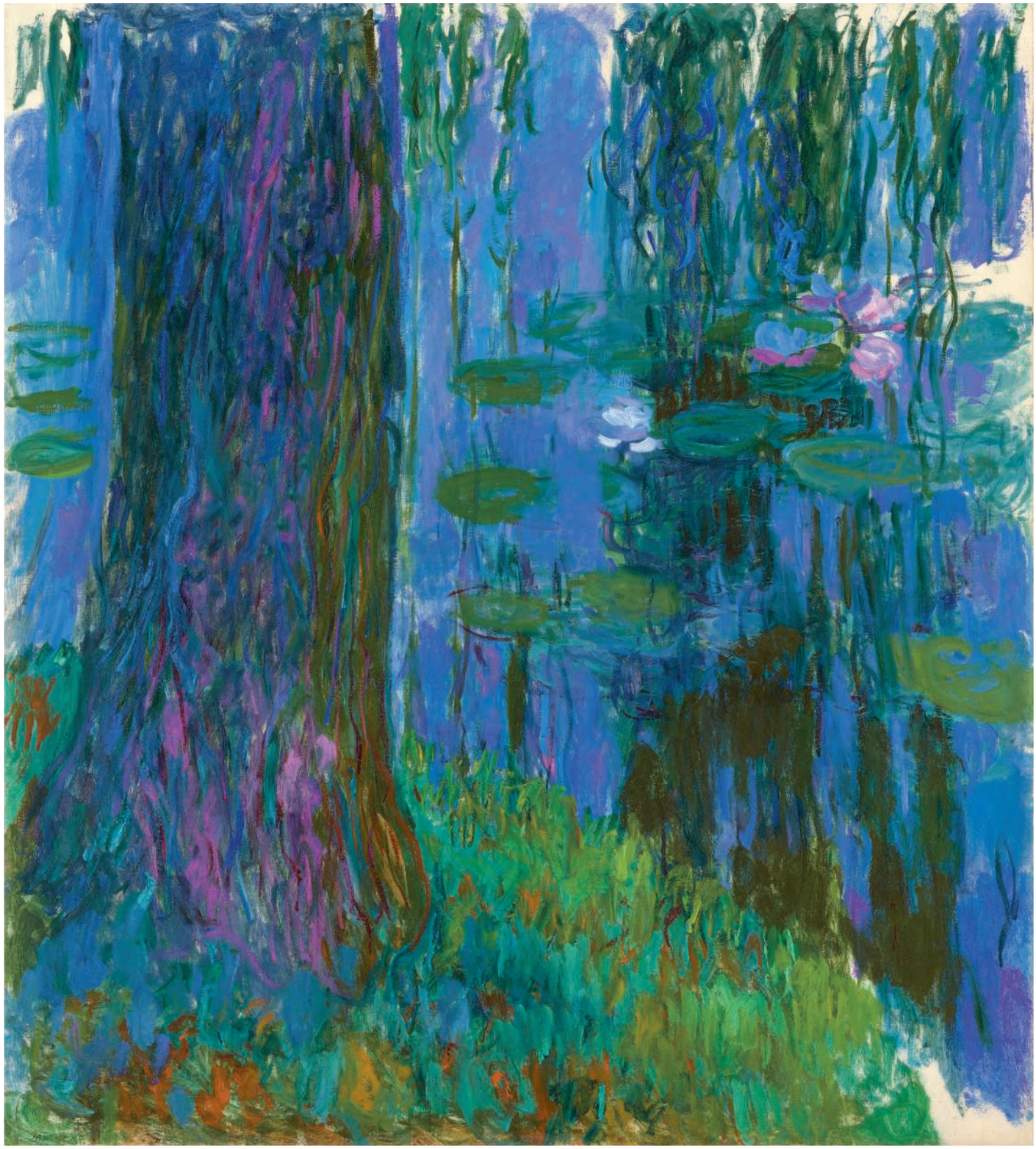
In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Detail of the present lot.

Monet's water lily garden at Giverny, looking west toward the Japanese bridge, 1933. The large willow that he painted in the present canvas is visible at upper right.

Among the many canvases that Claude Monet painted between 1914 and 1926 in conjunction with his *Grandes décorations*, the series of twenty-two large panels featuring his water lily theme that he donated to the French state to commemorate the end of the First World War, the present *Saule pleureur et bassin aux nymphéas* can claim a rare and significant distinction. The artist chose to reprise this composition—the thick trunk of a weeping willow at the edge of the pond, its pendulous, leafy branches descending to the surface of the water—in the three-part sequence of *Décorations* he titled *Le matin aux saules* (Wildenstein, vol. IV, Second Room, nos. 2a-c).

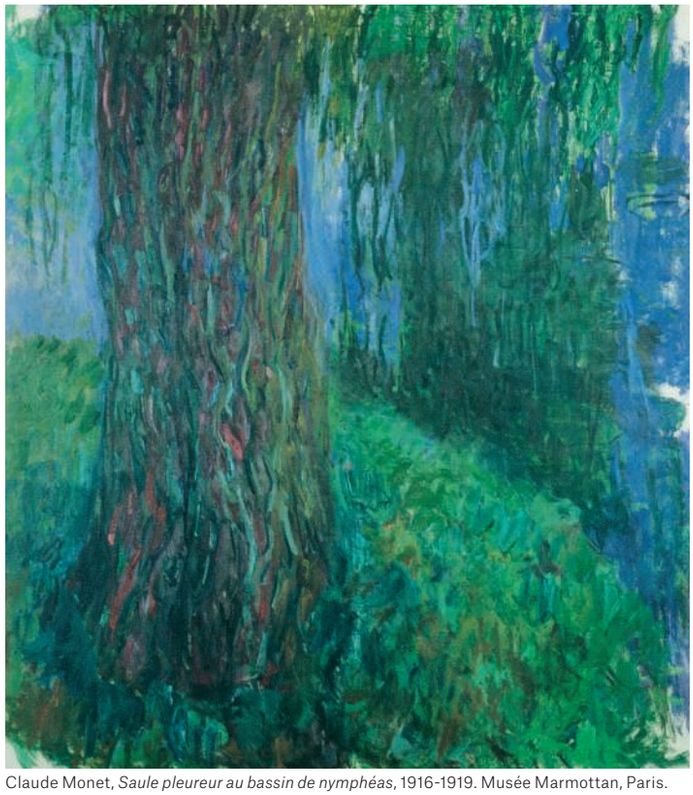
This vertical motif, 79 inches (2 metres) tall in both the canvas and the subsequent *décoration* (no. 2a), appears at the far left edge of the mural triptych, which extends across the north wall in the second room of the water lilies installation in the Musée de l'Orangerie, Paris. Initially built as a winter greenhouse to shelter the Jardin des Tuileries orange trees, the Orangerie had been expressly redesigned to receive Monet's magnum opus. The display of the *Grandes décorations* was inaugurated in 1927, the year following the artist's death. In renovations undertaken during 2000-2006, a second floor later built over the two rooms was removed, allowing the increasingly popular water lily paintings, *Les Nymphéas*, to be viewed once again in diffused natural daylight entering from above, as Monet intended.

Monet painting one of the weeping willow panels of the *Grandes décorations* on his eightieth birthday, 14 November 1920.

Claude Monet, *Le matin aux saules*, 1920-1926. Musée de l'Orangerie, Paris.

'I have painted these water lilies a great deal, modifying my viewpoint each time. The effect varies constantly, not only from one season to the next, but from one minute to the next, since the water-flowers themselves are far from being the whole scene; really, they are just the accompaniment.'

– CLAUDE MONET



Claude Monet, *Saule pleureur au bassin de nymphéas*, 1916-1919. Musée Marmottan, Paris.

Although destined in the mural to reveal the willow in the half-light of early dawn, the present *Saule pleureur*—comprised entirely of foliage, water, and an invisible, but nonetheless palpable envelope of air—is incandescent in its colours, a world of greenery illumined from within by contrasts of complementary tones gathered from every chromatic band of the spectrum. The wooden bark of the willow trunk has become a pulsing cascade of blue, green, and violet, accented with stitches of pink and rose. Monet painted this canvas *au premier coup*; the effect is fresher, more spontaneous and experimental than in the subsequent *décoration*, which, by contrast, from numerous reworkings over time, displays a thick, crust-like buildup of manifold layers of paint.

The first exhibition devoted exclusively to Monet's water lily paintings took place at Galerie Bernheim-Jeune in May 1909. The artist subtitled this selection of 48 canvases, painted between 1903 and 1908, *Séries de paysages d'eau*—'Water Landscapes'. The show astonished the public and critics alike. 'No more earth, no more sky, no limits now; the dormant and fertile waters completely cover the field of the canvas,' Roger Marx declared in amazement. 'Through the incense of soft vapours, under a light veil of silvery mist, "the indecisive meets the precise." Certainty becomes conjecture, and the enigma of mystery opens the mind to the world of illusion and the infinity of dreams' (R. Marx, in *Gazette des Beaux-Arts*, Paris, June 1909; C.F. Stuckey, ed., *Monet a Retrospective*, New York, 1985, p. 265).

‘The essence of the motif is the mirror of water, whose appearance alters at every moment, thanks to the patches of sky that are reflected in it, and give it its light and movement. So many factors, undetectable to the uninitiated eye, transform the colouring and distort the planes of water’

– CLAUDE MONET

The achievement of the *nymphéas* paintings, culminating in the *Grandes décorations*, proceeded from a feat of imaginative planning and construction that was itself an unprecedented, visionary work of sublime artifice, anticipating the earthworks of the 1960s as an art form. As if in a quest for a paradise lost, to locate a new Eden amid the bustle of the cosmopolitan, industrialised modern era, Monet conceived and created—dedicating to this endeavour his considerable resources as a famous and successful painter—the very water lily pond and its surroundings that he eventually decided would become the sole, but all-encompassing subject of his late art. Monet designed the pond in 1893 as the centrepiece in a tract of newly purchased acreage adjoining his home and property in Giverny. The acquisition of additional parcels of land in 1902 enabled him to triple the size of his water garden, the contours of which he further refined in 1910. ‘In this simplicity,’ as Gustave Geffroy—Monet’s close friend and first biographer—discerned, ‘is found everything the eye can see and surmise, an infinity of shapes and shades, the complex life of things’ (G. Geffroy, *Claude Monet sa vie, son oeuvre*, Paris, 1924 /1980, p. 402).

The feelings of exaltation and serenity that Monet experienced in his gardens provided much solace during the personally difficult years, while he was in his early 70s, leading up to the beginning of the First World War. His beloved wife Alice died in 1911; his elder son Jean, ill since 1912, passed away in early 1914. Monet learned in mid-1912 that cataracts were developing in both his eyes; various treatments and the artist’s own means of compensating for this condition enabled him to defer the surgery he deeply dreaded until early 1923.

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

‘It took me some time to understand my water lilies. A landscape takes more than a day to get under your skin. And then all at once, I had the revelation–how wonderful my pond was–and reached for my palette. I’ve hardly had any other subject since that moment’

– CLAUDE MONET

Monet with the *Grandes décorations* in progress, *circa* 1920. Photograph by Henri Manuel.

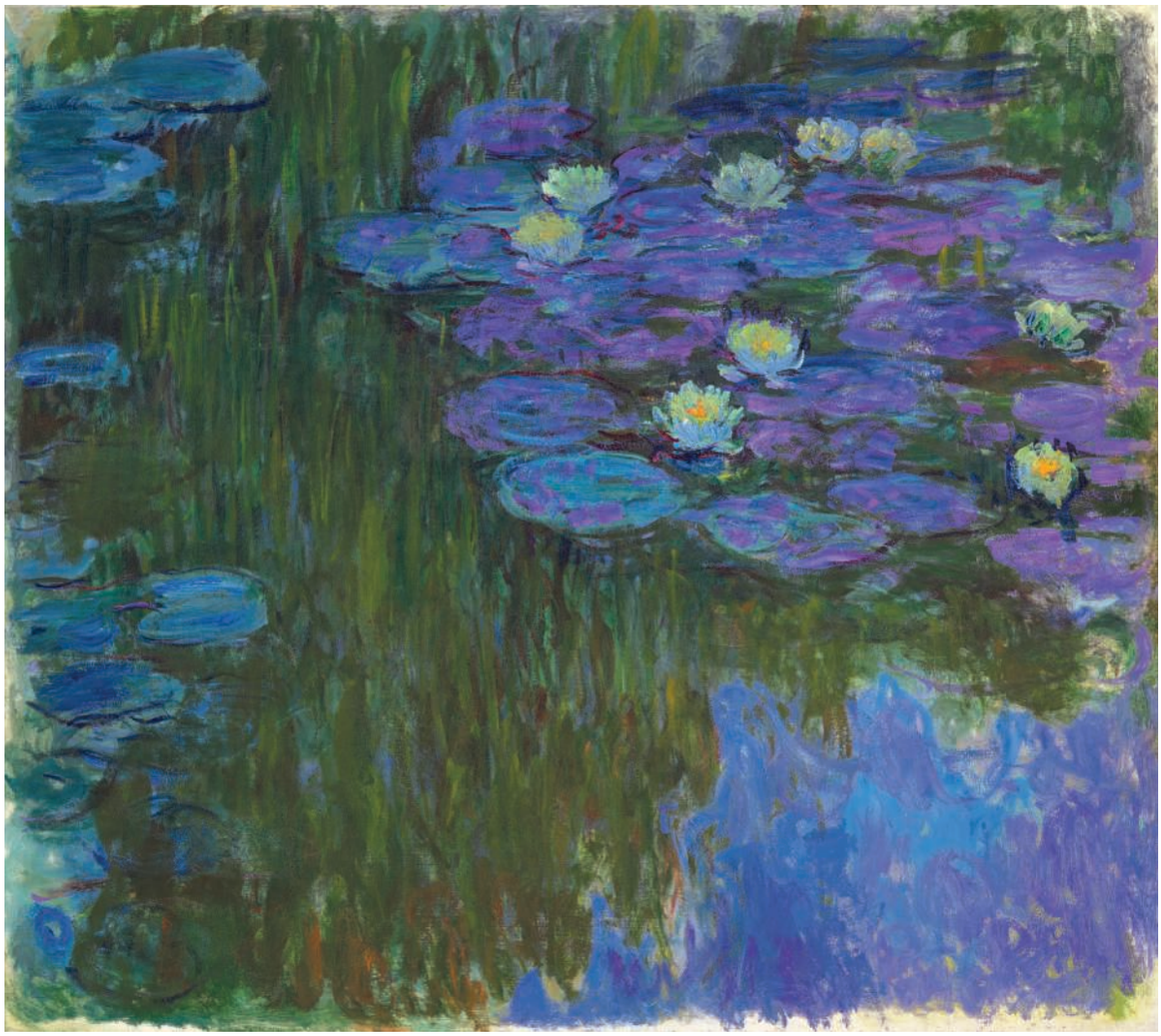
Detail of the present lot.

Claude Monet, *Saule pleureur*, 1918-1919. Columbus Museum of Art, Ohio.

Before resuming painting during the spring of 1914, Monet had been considering a campaign of revisiting sites where he had once worked, to arrive a final, definitive synthesis of motif and technique. He rejected this idea, however, to take up instead an entirely new project: he would paint large works as mural decorations on the water lily theme, an idea he first mentioned to a visiting journalist in 1896. The artist later recalled the 'blessed day' in which he made the momentous decision to undertake the *Grandes décorations*. 'It occurred to me, in doing my sketches,' Monet explained, 'that a series of coherent impressions, taken down at those times when my sight was likeliest to be clear, would not be without interest. I waited for the idea to take shape, for the ordering and composition of the themes to slowly inscribe themselves on my mind, and for the day when I felt readiest to take my chances, with some hope of success. So, I made up my mind to act, and I did' (Monet, quoted in C.F. Stuckey, *Claude Monet*, exh. cat., The Art Institute of Chicago, 1995, p. 245).

By the beginning of summer 1914 Monet was hard at work on large *nymphéas* canvases and had likely begun some of the actual mural panels as well (2 metres high, either 4.25 or 6 metres wide). He routinely awoke two or three hours before dawn to catch the mysterious early morning half-light, which he depicted in the three panels of *Le matin aux saules* and in the present canvas. In the centre of the triptych the placid surface of the pond reflects the initial golden rays of sunlight striking the clouds high above. This scene contrasts with the three panels of *Le matin clair aux saules* directly across the room in the Orangerie installation (Wildenstein, vol. IV, nos. 4a-c), in which a later morning radiance suffuses the pond, as a slight breeze gently, almost imperceptibly, stirs the willow leaves and the surface of the water.

The present *Saule pleureur* is one of two preparatory essays, based on quickly drawn notebook sketches, showing the willow trunk rising from a round spit of grassy bank that extends a few feet into the pond (the other canvas is Wildenstein, no. 1848). This motif is easily identified as the large, enveloping Babylon willow on the north bank of the pond, visible on the right side of photographs which show the Japanese bridge in the distance. In another related study Monet shifted his field of vision slightly to the right, eliminating the willow trunk to concentrate instead on the dangling foliage (no. 1850; both paintings are in the Michel Monet bequest to the Académie des Beaux-Arts, Paris, on view in the Musée Marmottan).



Claude Monet, *Nymphéas en fleur, circa* 1914-1917. Sold, Christie's New York, The Collection of Peggy and David Rockefeller, 8 May 2018, $84,687,500.

'I am hard at work and, whatever the weather, I paint,' Monet wrote to the gallerist Félix Fénéon in June 1914. 'I have undertaken a great project that I love' (Monet, quoted in R. King, *Mad Enchantment: Claude Monet and the Painting of the Water Lilies*, New York, 2016, p. 50). Events of the day, however, soon intruded on the artist's blissful exploration of his water-world Nirvana—on 28 June a Serbian nationalist assassinated the heir to the throne of the Austro-Hungarian Empire, setting in motion a chain of events that resulted in declarations of war on 3-4 September, as Britain, France, Russia, and later Italy faced off against Germany and Austria-Hungary.

Within days Monet's stepson Jean-Pierre Hoschedé was called up for military duty; the artist's own surviving son Michel, having recently recovered from surgery, was provisionally exempt. German armies invaded France on 24 September, and advanced to within 25 miles of Paris, as a quarter of the capital's population fled south and west. Monet refused to leave Giverny—'I shall stay here regardless, and if those barbarians wish to kill me, I shall die among my canvases, in front of my life's work' (Monet, quoted in *ibid.*, p. 69). Troop reinforcements transported by rail through Giverny helped stem the tide of the German offensive in battles on the Marne River in early September. 'I am back at work; it is still the best way not to think too much about current woes'—Monet wrote Geffroy on 1 December—'even though I should be a bit ashamed to think about little investigations into forms and colours while so many people suffer and die for us' (Monet, quoted in C.F. Stuckey, *op. cit.*, 1995, p. 246).

Photographs taken of the *Grandes décorations* in progress during late 1915-early 1916 show panels that incorporate the willow tree motif, including the section of *Le matin aux saules* which Monet derived from the present canvas. The willow held deep personal significance for the artist; he appears to have identified with its thickset form, as if he were painting himself into the *nymphéas* compositions. Monet evoked in the willow's traditional elegiac symbolism memories of Alice and Jean, while honouring the wartime losses of an entire nation. He was especially concerned during this period for Michel, who in 1915 enlisted at age 37 for front line service; he would survive the worst carnage of the entire war while deployed to Verdun during the early months of 1916. The willow is moreover a symbol of hope for and faith in the future: 'I will pour my Spirit upon your offspring, and my blessing on your descendants. They shall spring up among the grass like willows by flowing streams' (Isaiah 44:3-4).

The willow motif of tree trunk and dangling branches provides emotive, vertical accents and a rhythmic, cyclical structure to the *nymphéas* panels in the second room of the Orangerie display, imparting to them an earthly, immediate presence, as well as a comforting, sympathetically 'human' frame of reference. Monet appears to have invoked these qualities to contrast with and complement the murals in the entry room, which in their indefinite, cosmic openness suggest dimensions of distance and abstraction that are simultaneously disorienting and sublime.

Detail of the present lot.

Joan Mitchell, *No Rain*, 1976. The Museum of Modern Art, New York.

Clyfford Still, *PH-268*, 1955. Clyfford Still Museum, Denver.

'The spirit of Monet [hovers] over all of Mitchell's work'

– CINDY NEMSER

In November 1916 Monet's longtime friend Georges Clemenceau first viewed the murals then underway in Monet's studios. The artist referred to the huge canvases, mounted on chassis that could be wheeled about the studio, as his *grandes machines*. A year later Clemenceau became Prime Minister of France, the nation's wartime 'Tiger'. The day after the Armistice was signed on 11 November 1918, Monet offered Clemenceau, as a gift to the French nation, a Weeping Willow painting (from among a separate series, Wildenstein, nos. 1868-1877) and a *Grande décoration*, both nearly completed, to celebrate the end of the war. Moved by this gesture, Clemenceau with Geffroy visited Giverny the following week, and proposed instead the donation of twelve decorative panels, including some which featured the willows. The agreement, when drawn up and signed in April 1922, ultimately provided for twenty canvases to be placed in the two Orangerie rooms, to which Monet added two more panels.

After viewing the opening of *Les Nymphéas* at the Musée de l'Orangerie in 1927, the playwright Paul Claudel suggested the transcendent, metaphysical sense in which the paintings would be viewed in years to come, as indeed we are inclined to interpret them today—Monet 'made himself the painter of things we cannot see' (P. Claudel, quoted in M. Call, *Claude Monet, Free Thinker*, New York, 2015, p. 132).

Detail of the present lot.

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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), by 1959.
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; 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).

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Maurice de Vlaminck, *Nature morte aux oranges*, 1907. Musée d'Orsay, Paris.

In late 1906, Vlaminck—heretofore a most instinctual painter, indisposed to theorising, prolonged reflection, or self-doubt—found himself confronted with pressing questions, searching for a new path forward in his art. For the previous two years, he had given himself over unreservedly to pure, incendiary colour as his abiding means of expression, a method that perfectly matched his fervid and impetuous temperament. This unfettered embrace of colour placed Vlaminck—together with the elder Matisse and the more cautious Derain—at the very forefront of the Fauve revolution that took the art world by storm in 1905. Now, though, Vlaminck began to feel that he had explored the full gamut of expressive possibilities that the colourful surfaces of Fauvism afforded. 'I realised that my composition was reduced to no more than a series of coloured rhythms,' he recalled, 'and that I was falling into the trap of decoration. I no longer got to the bottom of things: I no longer cut through to their heart' (Vlaminck, *Dangerous Corner*, New York, 1961, p. 61).

Having taken lessons from the provincial naïf artist Henri Rigal, but otherwise self-taught as a painter, Vlaminck took pride in working as a primitive. The only artist whom he had emulated thus far was Van Gogh—another auto-didact, as well as an outsider with an all-consuming, inner-directed passion for painting. 'I've never thought about art,' Vlaminck insisted, 'about classical art, Greek or Italian; with my cobalts and vermilions, I wished to burn down the École des Beaux-Arts and to render my impressions without any thought for what has been achieved in the past. Once colours were in my hands, I couldn't give a damn about other men's work; life and I, I and life' (Vlaminck, *ibid.*, p. 11).

Photograph of Maurice de Vlaminck, *circa* 1905

Paul Cézanne, *Nature morte au compotier*, 1879-1880. Museum of Modern Art, New York.

Henri Matisse, *Nature morte avec des fruits*, 1909. The State Hermitage Museum, Saint Petersburg.

> 'Cézanne had the good fortune to possess an obstinate streak, which made him put aside everything he had ever learned, the better to attack pictorial problems. He opens a door to point out a road and invite you to take a walk with him into the world of art'
>
> – MAURICE DE VLAMINCK

As Vlaminck sought to re-direct his pictorial priorities from expression through colour alone, though, another exemplary painter emerged fortuitously to light his way—Paul Cézanne, recently deceased, who had worked during much of his late career in isolation, far from Paris. The 1906 Salon d'Automne, which opened in early October, featured a mini-retrospective of ten major paintings by the reclusive painter, who died midway through the show's run; a large memorial exhibition of his work at the Salon the following fall elevated the late master to heights of modernist veneration, revealing new ways of visualising and painting the world. 'Cézanne had the good fortune to possess an obstinate streak, which made him put aside everything he had ever learned, the better to attack pictorial problems,' Vlaminck wrote. 'He opens a door to point out a road and invite you to take a walk with him into the world of art' (Vlaminck, *ibid.*, pp. 141-142).

Painted in 1907, *Nature morte bleue* bears witness to the new directions that Cézanne's work opened up for Vlaminck, guiding him toward the construction of volumetric form in spatial depth as a counterweight to the decorative, surface-bound quality of extreme colour. In a radical break with his Fauve manner, he painted the canvas almost entirely in tonal shades of blue, enabling him to develop more fully the plastic qualities of the image. 'I wanted to paint the object itself, with its weight and density,' he explained (*ibid.*, p. 15). Conflicting perspectives animate the still-life assemblage, with the fruit bowl shown from above, the vase full-face, and the jug perilously off-balance, seemingly floating against the subtly modulated blue ground. The cascading folds in the tablecloth resolve into a series of converging lines that define a rapid recession into depth, culminating at the trapezoidal block of light that articulates the rear wall of the interior.

Scattered pentimenti suggest that Vlaminck originally painted the present canvas with a brighter, more varied, and characteristically Fauve palette, but he subsequently opted to restrict his use of contrasting hues to the pure forms of the fruit, circumscribing the flat fields of orange and yellow with expressive black contours. 'Even though he produced only a few still-lifes at this time,' Maïthe Vallès-Bled has noted, 'these were the painter's preferred vehicle for new research, in particular in relation to the treatment of form' (M. Vallès-Bled, *op. cit.*, 2008, p. 413). What he could not keep in check, however, was the fervour in his painting, here manifest in the intensity of the design and, more significantly, in the thick, multi-directional brushwork. This passionately gestural touch forcefully asserts the physicality of the paint, conveying Vlaminck's immediate, subjective experience of art-making, which ultimately transcended for him any conceptual calculation.

Vlaminck was hardly the only modern painter to explore new means of construction in 1907, with the example of Cézanne as a stimulus to innovation. Matisse and Derain, his erstwhile fellow Fauves, exhibited competing nudes at the Salon des Indépendants in that year—*Nu bleu: Souvenir de Biskra* (Baltimore Museum of Art) and *Baigneuses I* (The Museum of Modern Art, New York), respectively—both of which privilege tonal modelling and sculptural form over pure colour. By the time the show opened, Derain had switched his allegiance from Matisse to Picasso, then hard at work on *Les demoiselles d'Avignon*, and had brought Vlaminck into the boisterous, aggressively vanguard *bande à Picasso* as well. 'Feeling that he had exhausted the expressive properties of his Fauve style,' John Elderfield has written, 'Vlaminck would undoubtedly have been attracted to the primitivized Cézannism of Picasso in 1907, at this time almost expressionist art' (J. Elderfield, *The 'Wild Beasts': Fauvism and Its Affinities*, New York, 1976, p. 129).

Vlaminck, though, soon came to abhor all theoretical, anti-naturalist approaches to art, repudiating any aspect of modernism that he believed to stand in the way of an artist painting his genuine, direct experience of the world. 'This sort of speculative thinking was so utterly alien to me,' he reflected late in his life. 'To replace one formula by another—did that amount to nothing more than changing masters?' (Vlaminck, *op. cit.*, 1961, p. 77).

Detail of the present lot.

*13

CLAUDE MONET

(1840-1926)

Iris

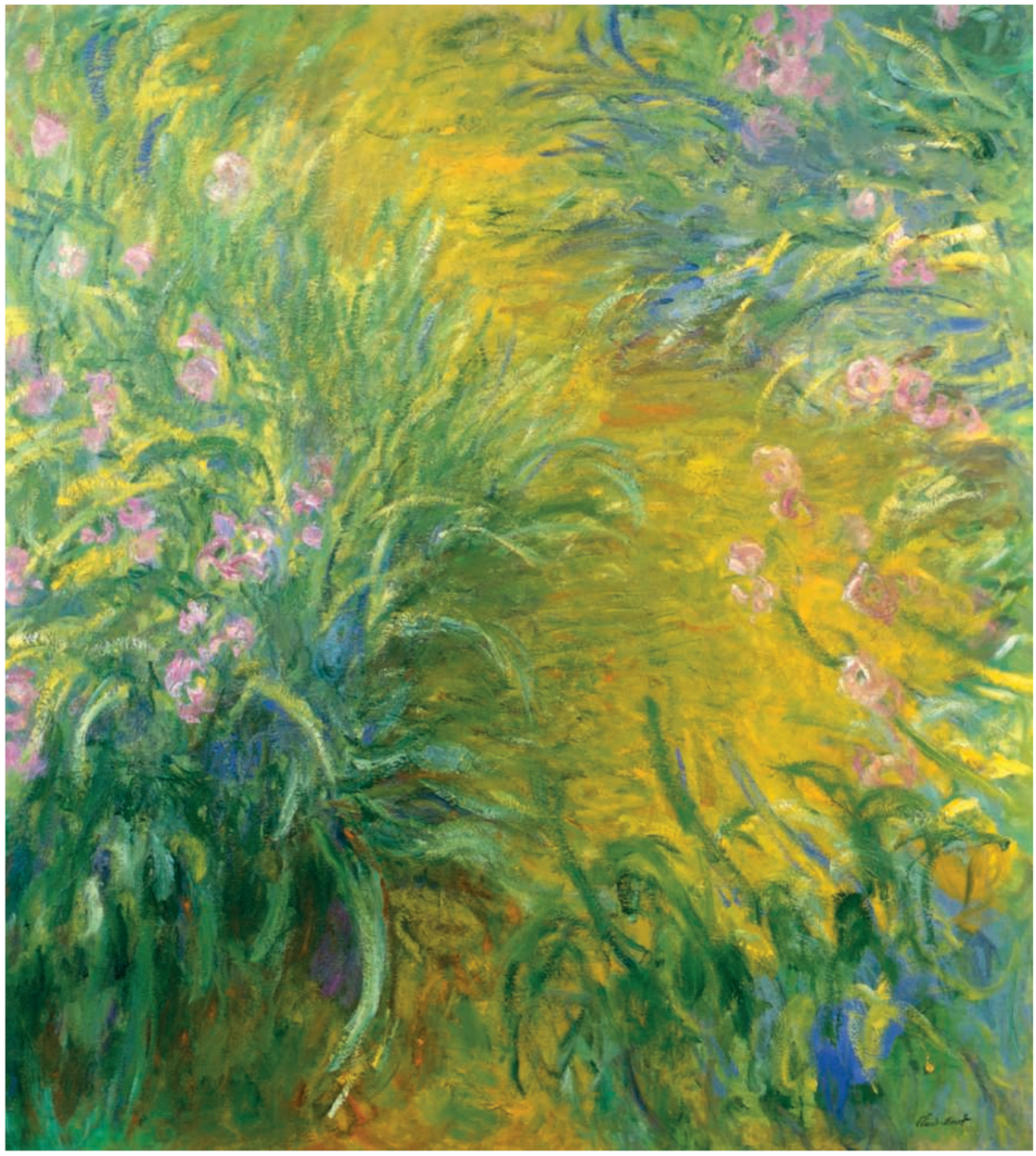
stamped twice with signature 'Claude Monet'
(Lugt 1819b; lower right)
oil on canvas
39 ⅛ x 34 ½ in. (99.5 x 87.5 cm.)
Painted in Giverny in 1924-1925

£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').

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Claude Monet, *Le chemin au milieu des iris*, 1914-1917. The Metropolitan Museum of Art, New York.

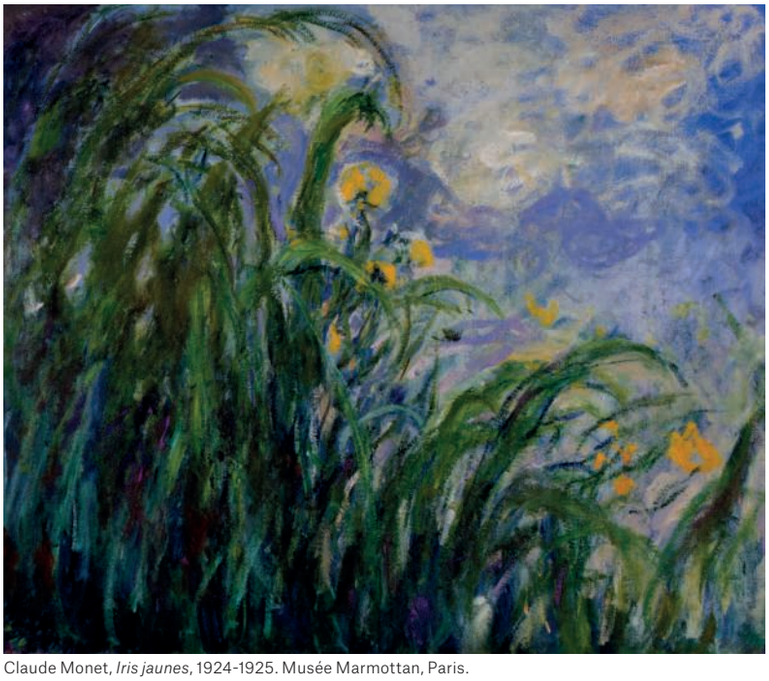
The edges of the pond are thickly covered with irises of every kind,' the famed horticulturalist Georges Truffaut wrote in 1913, describing the magnificent water garden that Monet had fashioned on his property at Giverny, by then the exclusive subject of his art. 'In the spring, there are *Iris sibirica* and Virginian irises with their long petals and velvety texture; later on the Japanese irises and the Kaempferi irises grow here in quantity' (G. Truffaut, quoted in D. Wildenstein, *Monet: Catalogue Raisonné,* vol. IV*, 1899-1926*, Cologne & Lausanne, 1996, p. 864).

Over the next decade, from 1914 until 1925, Monet painted twenty views of the splendid irises that Truffaut had so admired, each canvas a metre or more high. Together with his iconic late *Nymphéas*, the *Irises* form part of the untrammelled outpouring of creativity that marked the artist's valedictory years. As younger generations of the French avant-garde increasingly heeded the wartime and post-war 'call to order', with its emphasis on rationality and restraint, Monet staked out an antithetical and unabashedly personal path, steeped in a yearning for beauty and a desire for abandon. This brazen, visionary body of work affirms that the senior statesman of Impressionism, by then venerated as a founding father of the modern movement, had not lost his revolutionary instinct—nor his art its vital, transformative character—even as he entered his ninth and final decade.

Monet in his garden at Giverny, *circa* 1924.
Photograph by Georges Truffaut.

Katsushika Hokusai, *Iris and Grasshopper, from an untitled series of large flowers, circa* 1833-1834. The Stapleton Collection.

Vincent Van Gogh, *Les Iris*, 1889. J. Paul Getty Museum, Los Angeles.



Claude Monet, *Iris jaunes*, 1924-1925. Musée Marmottan, Paris.

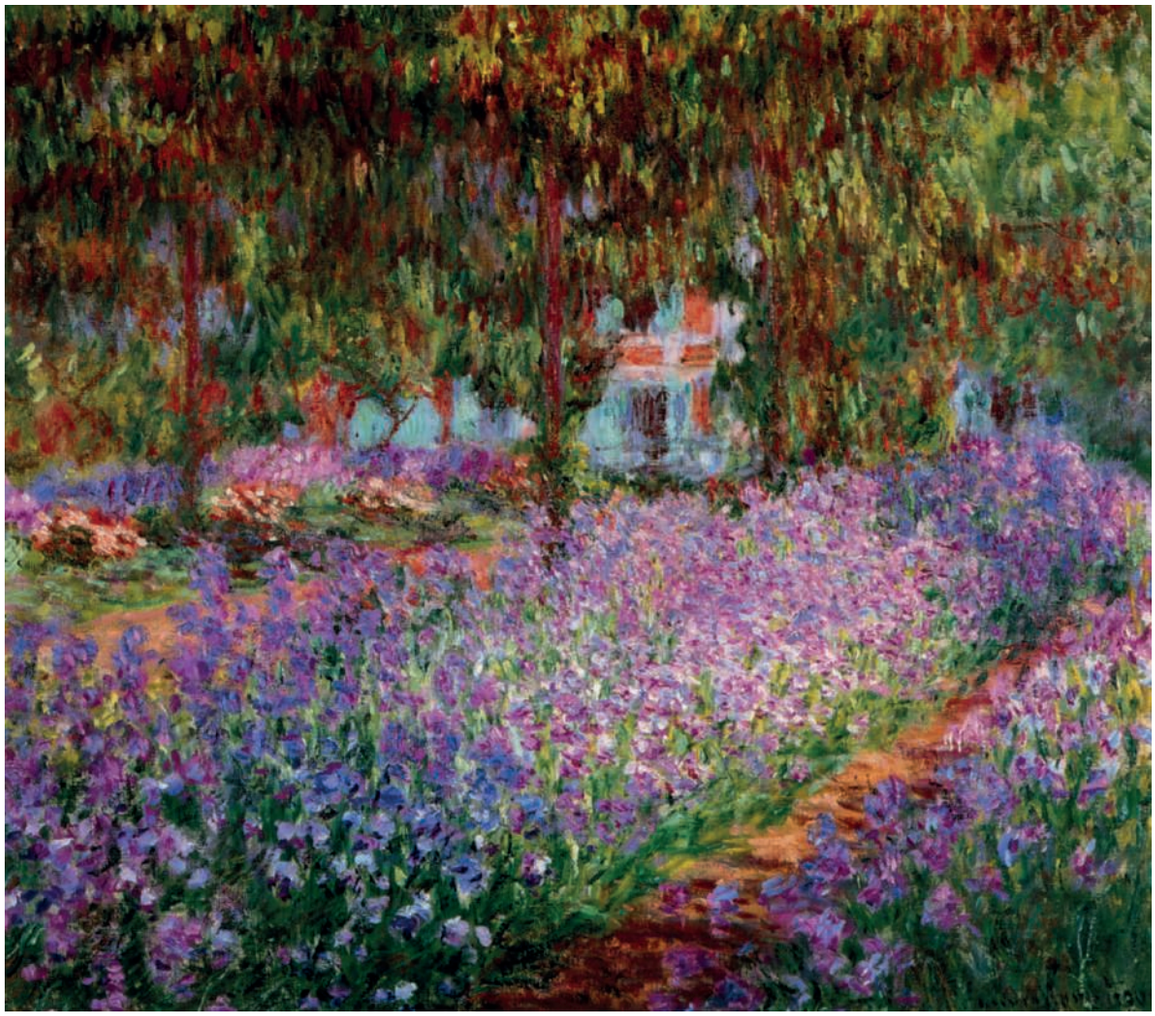
'The edges of the pond are thickly covered with irises of every kind. In the spring, there are Iris sibirica and Virginian irises with their long petals and velvety texture; later on the Japanese irises and the Kaempferi irises grow here in quantity'

– CLAUDE MONET

The earliest of Monet's *Iris* paintings (Wildenstein, nos. 1823-1833), painted in 1914-1917, were part of a sustained, exploratory enterprise in which the artist tested out ideas for his Grandes *décorations*, his ensemble of twenty-two mural-sized canvases on the theme of the water garden. A photograph of the murals in progress shows that Monet initially considered including irises in the imagery; ultimately, though, he opted to pursue his study of these gloriously showy blossoms independently, liberating him to explore a variety of different formats, vantage points, and colour harmonies. The later *Iris* canvases (nos. 1834-1842), painted when the *Grandes décorations* were closer to completion,are autonomous compositions in which Monet delved further into the expansive, decorative language and life-affirming theme of the mural cycle, which represents the culminating achievement of his long career.

The present painting is among the most freely worked, radically simplified, and assertively modern from this latter group. A half-dozen bright yellow irises, their stems tall and supple, stand out against a plane of intense azure blue, which gives way at the corners to moody mauve. One stalk of iris remains in bud, an emblem of organic potency and new life; the other five have achieved full flower. Monet seems to have selected an uncommonly low and close vantage point, showing the irises soaring up, larger than life, toward the sky; or perhaps he is looking down on the blossoms from high above, in which case the blue ground represents the reflection of the sky in the mirror-like surface of the lily-pond. Traditional perspective has been eliminated, space compressed into a single plane. The extraordinary, mythic height of the irises underscores the vital energy of the burgeoning plants, which is echoed in Monet's vigorous application of paint, here utterly unfettered by convention.

By the time that Monet painted this canvas, he and his family had made their home at rural Giverny, near the confluence of the Seine and the Epte, for more than four decades. In 1883, the artist found a large house to rent there on two acres of land; when the property came up for sale in 1890, he bought it at the asking price, 'certain of never finding a better situation or more beautiful countryside,' as he wrote to Durand-Ruel (Monet, quoted in P. Tucker, *Monet: Life and Art*, New York, 1995, p. 175). A dedicated gardener all his life, Monet's first priority upon purchasing the estate was to replace the vegetable plots in front of the house with flower beds. Three years later, he acquired an adjacent piece of land beside the river Ru and successfully applied to the local government for permission divert the tributary and dig a lily-pond—'for the pleasure of the eyes,' he explained, 'and also for the purpose of having subjects to paint' (Monet, quoted in *Claude Monet: Late Work*, exh. cat., Gagosian Gallery, New York, 2010, p. 23).



Claude Monet, *Le jardin de Monet, les iris*, 1900. Musée d'Orsay, Paris.

Irises were one of Monet's favourite flowers, and he did not stint on them once settled at Giverny. He collected different species of the plant, revelling in their wide range of hues (the name 'iris' comes from the Greek word for rainbow) and eye-catching, ruffled petals; he planted great banks of the blossoms along the pathway leading up to his house (see Wildenstein, nos. 1621-1627), and he encouraged his head gardener Félix Breuil to publish about his specimens in horticultural journals. Irises appear in his very earliest paintings of the water garden from 1895-1896 (nos. 1392, 1419-1419a) and, even more prominently, in his first extended series on the theme, the eighteen *Japanese Bridge* canvases of 1899-1900 (nos. 1509-1520, 1628-1633).

From 1904 until 1908, following the enormously successful exhibition of his paintings from London and a campaign of renovations to the water garden, Monet worked with unbroken intensity on a new series. Eschewing traditional perspective, he lowered his gaze to the surface of the lily-pond and captured the play of light and reflections that transformed the motif with each passing moment; the world beyond the plane of the water now exists only in mirror image, as a radically destabilised vision of shifting, disintegrating forms. When Monet exhibited these delicate, ethereal pictures at Durand-Ruel in May 1909, critics marvelled at how novel and nearly abstract they appeared. 'His vision increasingly is simplifying itself,' the critic Jean Morgan wrote, 'limiting itself to the minimum of tangible realities in order to amplify, to magnify the impression of the imponderable' (J. Morgan, quoted in *ibid.*, p. 29).

Monet's water garden at Giverny, *circa* 1926. Photograph by Nickolas Muray.

Claude Monet, *Iris jaunes*, 1914-1917.
National Museum of Western Art, Tokyo.

Barnett Newman, *Concord*, 1949.
The Metropolitan Museum of Art, New York.

Monet could not have hoped for a better response. Yet following the close of the exhibition, there followed a period of five years in which the artist—exhausted from the feverish work leading up to the show, and then suffering from a sequence of personal tragedies—barely picked up his brushes. His wife Alice Hoschedé and his elder son Jean both took ill and died during this time. Less grave but still distressing, flooding of the Seine and the Epte caused substantial damage to his cherished gardens. It was not until spring 1914, as Europe steeled for cataclysmic conflict, that a creative urgency—a burning desire to respond to the formidable historical moment—suddenly superseded Monet's despair. 'I have thrown myself back into work,' he wrote to Durand-Ruel, 'so much so that I am getting up at four a.m. and grinding away all day long' (Monet, quoted in P. Tucker, *op. cit.*, 1995, p. 204).

When Monet resumed work in the water garden in 1914, he treated the long-familiar motif with a brand-new formal language. In contrast to the relatively restrained brushwork of the previous decade's *Nymphéas*, he now laid down pigment in loose, expressive strokes, intentionally sacrificing conventional finish to create an impression of unrestrained vigour and urgency. He invented more daring compositions and colour schemes, transforming the tranquil pond into a site of contention and drama, and he began to work on a vastly grander scale, on canvases two to four times larger than the ones that he had exhibited at Durand-Ruel in 1909. Finally, rather than continuing to focus exclusively on the surface of the pond, Monet now broadened his vision once again to encompass the weeping willows and flowering plants—lilies, agapanthus, and especially irises—that grew in profusion along the banks.

Monet painted the present *Iris* in 1924-1925, in the midst of his final, intensive campaign of work on the *Grandes décorations*. Indeed, his friend Georges Clemenceau, the noted statesman and twice the Prime Minister of the Third Republic, who had sponsored the mural commission, complained that Monet was devoting too much time to independent easel painting, as an excuse to put off the deadline that had been set for the completion of the twenty-two decorative panels. With their tall, resilient stalks unfurling triumphantly, the irises here are a proxy for Monet's own irrepressible creative force, following a successful series of operations in 1923 to remove cataracts that threatened his vision. 'I am working as never before,' he exulted in the summer of 1925, 'am satisfied with what I do, and if the new glasses are even better, my only request would be to live to be one hundred' (Monet, quoted in P. Tucker, *et al.*, *Monet in the Twentieth Century*, exh. cat., Museum of Fine Arts, Boston, 1998, p. 83).

Monet in fact died the next year at the age of eighty-six, still long past the life expectancy for men of his generation. With the exception of the *Grandes décorations*, which were installed in the Orangerie and opened to public view in May 1927, almost all the work from his final twelve years—an intensive and ongoing exploratory initiative, well ahead of its time—remained in the studio at his death. It was only after the Second World War that contemporary audiences, schooled in Abstract Expressionism, came to recognise the greatly daring poetry of these late canvases. 'Monet taught me to understand what a revolution in painting can be,' proclaimed the surrealist painter André Masson, who spent the war years in New York and was instrumental in championing Monet's late achievement. 'Only with Monet does painting take a turn. He dispels the very notion of form that has dominated us for millennia. He bestows absolute poetry on colour' (Masson, quoted in *Monet and Modernism*, exh. cat., Kunsthalle der Hypo-Kulturstiftung, Munich, 2001, p. 242).

'My father is the late Monet'

– BARNETT NEWMAN

Detail of the present lot.

*14

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 ⅜ 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).

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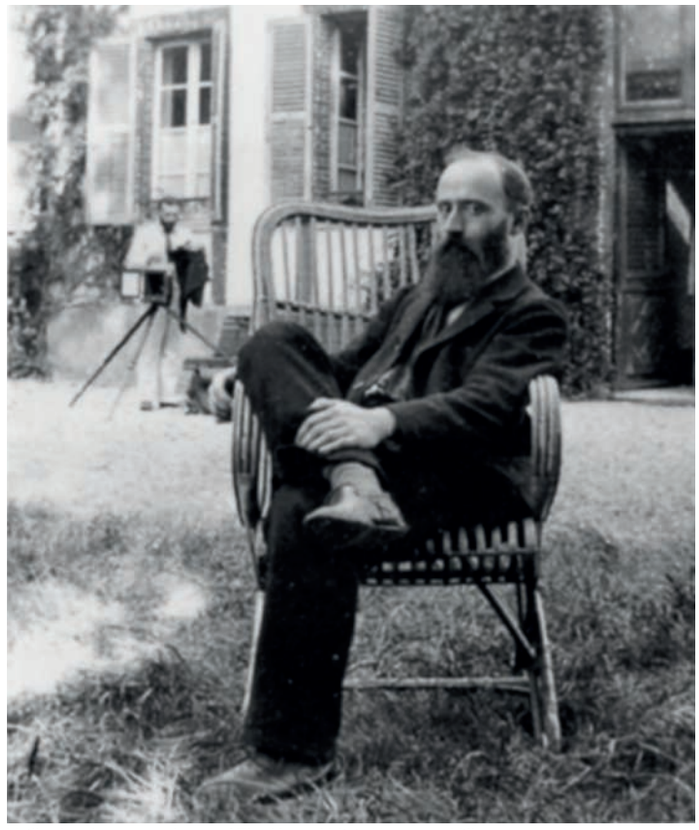
In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.


E. Vuillard

Misia Natanson in her home on the rue Saint-Florentin, Paris, 1899. Photograph by Vuillard.



Vuillard at the country home of Thadée and Misia Natanson, Villeneuve-sur-Yonne, 1897 or 1898. Archives Antoine Salomon.

'Who speaks of art speaks of poetry. There is no art without a poetic aim,' wrote Vuillard in his journal in 1894. 'There is a species of emotion particular to painting. There is an effect that results from a certain arrangement of colours, of lights, of shadows, etc. It is this that one calls the music of painting' (Vuillard, quoted in E.W. Easton, *The Intimate Interiors of Edouard Vuillard*, exh. cat., The Museum of Fine Arts, Houston, 1989, p. 103).

In *La femme au fauteuil (Misia et Thadée Natanson)*, the deeply personal and profoundly affecting experience of music provided Vuillard the raptly lyrical subject matter for the scene and inspired the polyphonic layering of colour and pattern that transports the viewer from the world of literal description into one of pure, abstract ideas and emotions. In the foreground of this rapturous image, before a grand piano draped with a Spanish shawl, sits the legendarily alluring Misia Natanson, the muse and darling of the most advanced artistic circle in Paris at the *fin de siècle* and the object of reticent Vuillard's unrequited desire. A prodigiously gifted pianist who studied with Gabriel Fauré in her youth, Misia here appears to be listening with blissful absorption to some exquisite melody, her head gently inclined and her eyes closed in inward reverie. She faces left toward an unseen source of light, which reverberates through the sleeves and bodice of her dress; the intertwined, decorative arabesques of the wallpaper behind her evoke the rich, non-mimetic texture of the music that runs through her thoughts, enveloping her in a private world.

'*La femme au fauteuil (Misia et Thadée Natanson)* is a supremely musical composition, more musical than any of Vuillard's paintings of Misia actually playing the piano,' Guy Cogeval has written. 'The sitter appears to be slowly surrendering to an ecstatic happiness, the sparkling expression of what she hears in her inner ear. The picture-space is mobile, fluid, malleable; it brims with the echo of a vanished music, the memory of which continues to envelop her. In a way, Vuillard comes closer than ever here to what certain pieces by Debussy intimate: in essence sound—the purest sound—is but the *memory* of sound' (A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. I, Paris, 2003, p. 477).

Misia Natanson at the piano. Photograph by Vuillard.

The setting for this exquisite painting is the apartment on the rue Saint Florentin in Paris where Misia—born Marie Godebska, the daughter of a Polish sculptor—lived with her husband Thadée Natanson, co-founder of the influential literary journal *La Revue Blanche*. A born iconoclast with a siren's charm, Misia had moved on her own to Paris in 1891, at the age of nineteen; she wed Thadée two years later and soon became the hostess of the city's most sparkling salon, gathering around her a worldly, intellectual society of painters and poets, critics and composers. 'Her position, combined with her unique personal style, her seductive charm, and her almost physical need to be constantly surrounded by people,' Arthur Gold and Robert Fizdale have written, 'was to make her the magnetic centre, the feminine touchstone for one of the most gifted circles of artists Paris has ever known' (A. Gold & R. Fizdale, *Misia: The Life of Misia Sert,* New York, 1980, p. 38).

'*La femme au fauteuil (Misia et Thadée Natanson)* is a supremely musical composition, more musical than any of Vuillard's paintings of Misia actually playing the piano. The sitter appears to be slowly surrendering to an ecstatic happiness, the sparkling expression of what she hears in her inner ear. The picture-space is mobile, fluid, malleable; it brims with the echo of a vanished music, the memory of which continues to envelop her. In a way, Vuillard comes closer than ever here to what certain pieces by Debussy intimate: in essence sound–the purest sound–is but the memory of sound'

– GUY COGEVAL

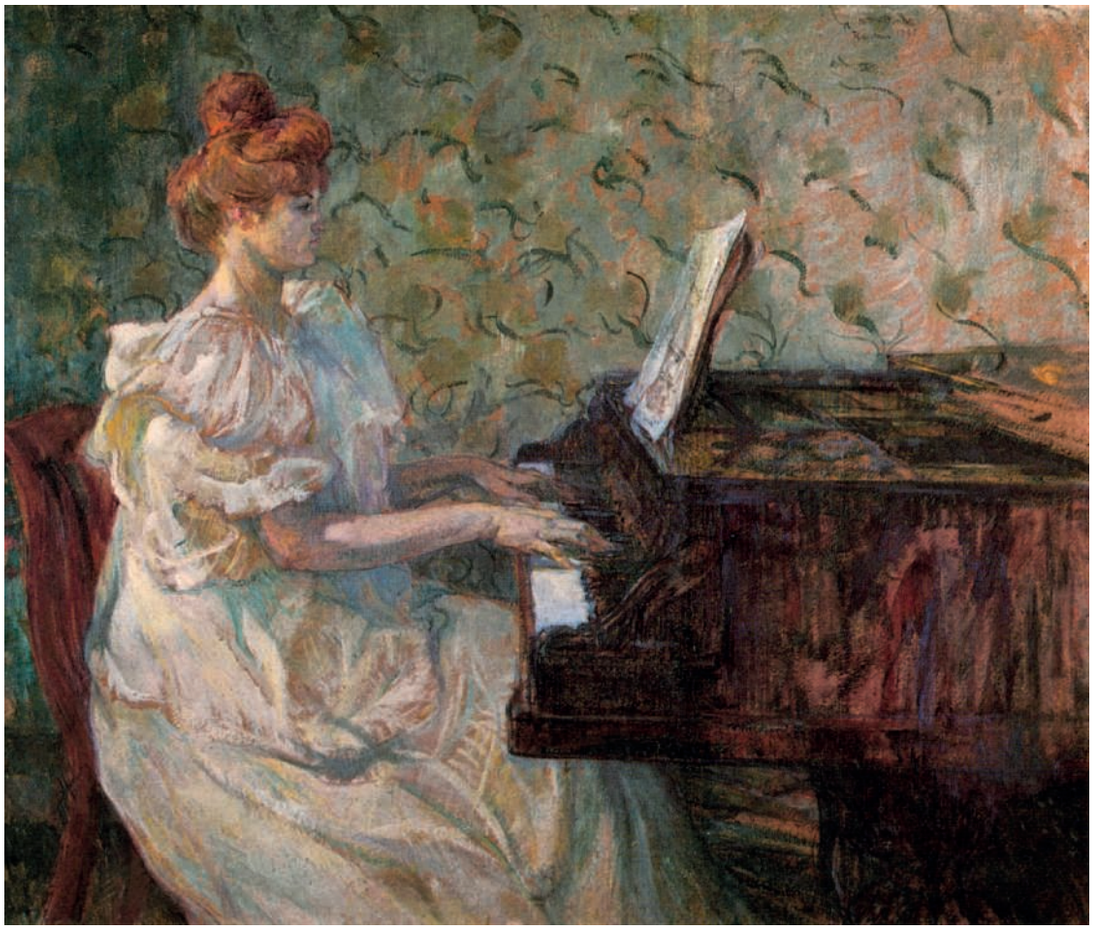
Edouard Vuillard, *Le salon aux trois lampes, rue Saint-Florentin*, 1899. Musée d'Orsay, Paris.

Edouard Vuillard, *Misia et Vallotton à Villeneuve*, 1899.
Private collection.

Vuillard entered the Natansons' orbit in 1891, when Thadée gave the artist his first solo show in the galleries of *La Revue Blanche*. Becoming friends with the couple—Misia especially—was like a religious conversion, life-changing and all-consuming, and by the middle of the decade Vuillard saw them almost daily. They provided him inside access to the very latest in arts and ideas, and they demonstrated a way of life—a taste and a culture—that fascinated the sheltered young artist. In his paintings of Misia, Vuillard eschewed the quiet contemplativeness of his family scenes and gloried instead in the luxury of the Natansons' environment and the arresting personality of his model. 'Vuillard's vision of reality,' Cogeval has written, 'which melded bodies, faces, inanimate objects, flowers, draperies and light into a single texture, was developed and supported by his contact with Misia, whose appearance in the interiors he painted represented a daily miracle for him. His painting, even when Misia was not in the picture, was conditioned by the imprint in space of her passing' (A. Salomon & G. Cogeval, *op. cit.*, 2003, pp. 454-455).

In the present *La femme au fauteuil (Misia et Thadée Natanson)*, Misia at once blends harmoniously into her surroundings and dominates the space around her—as in life, so in art. Vuillard devoted the entire foreground of the composition to his perennial muse, here more exquisite than ever. Thadée, in contrast, is reduced to a shadowy figure at the far right, standing with his arms propped on the end of the piano, his portly frame recognisable but his face blurred. The shimmering white silk of Misia's dress, shot through with pale pink accents, stands out against the claret-coloured piano covering; visually linked to the ebony instrument by the black velvet bow on her bodice, she seems to be embraced by the floral textile, which stretches in a horizontal band across the canvas. The pale yellow wallpaper, its pattern repeated in the upholstery of the armchair, creates a halo around Misia's head that echoes the golden tone of her hair, aglow in the evening lamplight. 'Vuillard's portrayals of Misia are orchestrated,' Elizabeth Easton has observed, 'so that all elements play a supporting role to her' (E.W. Easton, *op. cit.*, 1989, p. 109).

Detail of the present lot.



Henri de Toulouse-Lautrec, *Misia Natanson*, 1897. Kunstmuseum, Bern.

Pierre Bonnard, *Misia et Thadée Natanson*, 1902. Museo Nacional Centro de Arte Reina Sofía, Madrid.

The painting captures the look and feel of the sprawling central room—at once parlour, music chamber, and salon—where Misia hosted her spirited weekly *soirées* on the rue Saint Florentin. In lieu of the prim refinement of their conventionally *haut bourgeois* childhood homes, Misia and Thadée embraced in their own shared space a cluttered and eclectic informality, suggestive of carefree, sensual abundance. In Vuillard's subjective re-envisioning of this laden interior, where art and music reigned supreme, the densely layered patterns and textures knit together foreground and background, causing three-dimensional perspectival space to merge with the two-dimensional picture plane. 'Space does not retreat before us; we can caress it,' John Russell has written (J. Russell, *Edouard Vuillard*, exh. cat., Art Gallery of Ontario, Toronto, 1971, p. 59).

Passionate beneath his laconic exterior, Vuillard conjured from this highly charged space all the depth of emotion that he felt—yet never expressed—in Misia's presence, penetrating the obscure life of the room to reveal the tensions and yearnings among its inhabitants. The shawl-covered piano here physically separates Misia from her husband, suggesting the emotional distance between them. Cast in shadow and pinioned against the rear wall, Thadée is excluded from the light-filled foreground space that Misia, viewed at close range, shares with the artist in a fantasy of his desire fulfilled. 'It would be hard to find a more intensely personal expression of the emotion that Misia aroused in Vuillard and of the ties that bound him to her,' Stuart Preston has written. 'So strong and vivid was her personality, and so overwhelming its effects on him, that by contrast Thadée is reduced to a depersonalised coloured shape whose identity is almost lost against the lively pattern of the wallpaper' (S. Preston, *Edouard Vuillard*, New York, 1985, p. 70).

Félix Vallotton, *Misia à son bureau, circa* 1897. Musée de L'Annonciade, Saint-Tropez.

> 'Tenderness, desires of work, ambitions, and sensualities.'
>
> – EDOUARD VUILLARD

Yet Misia, despite the intimacy of her friendship with Vuillard, remained closed to him on a profound level; her eyes are shut in the present painting, and she is lost in her own private reverie. 'Uncertainty and conflicting desires. An abundance of memories,' the artist recorded in his journal after an evening on the rue Saint Florentin in 1896, the same year that he painted this paean to Misia. 'Tenderness, desires of work, ambitions, and sensualities' (Vuillard, quoted in G. Cogeval *et al.*, *Edouard Vuillard*, exh. cat., National Gallery of Art, Washington, D.C., 2003, p. 429). Vuillard kept *La femme au fauteuil (Misia et Thadée Natanson)* in his studio until 1911, several years after the Natansons divorced and Misia faded from his life. He parted with the canvas only when asked to make a significant donation to an auction to raise funds for a monument to Cézanne, eventually executed by Maillol (see Christie's New York, 3 November 2009, Lot 28). The present painting was subsequently acquired by Nathan Spingold, a motion-picture executive and dedicated patron of the arts, who gifted the canvas in 1957 to The Museum of Modern Art, New York.

Edouard Vuillard, *Cipa écoutant Misia au piano*, 1897-1898. Staatliche Kunsthalle, Karlsruhe.

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.

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Vincent van Gogh, *Autoportrait*, Paris, December 1886-January, 1887. Gemeentemuseum, The Hague.

*15

VINCENT VAN GOGH

(1853-1890)

Portrait de femme: buste, profil gauche

oil on canvas
23 ⅝ 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 artist.
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)').
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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).
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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).

H • T

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

Peter Paul Rubens, *St Theresa of Avila through Christ's intervention rescuing Bernardinus of Mendoza from Purgatory, circa* 1630. Royal Museum of Fine Arts, Antwerp.

The signature vigour of the brushwork, the vivid characterisation of the young female model, and no less the startling appearance of the large red hair ribbon—a flourish without precedent in the earlier art of Vincent van Gogh—have made *Portrait de femme: buste, profil gauche* the most often illustrated and representative of the small number of oil paintings that are known to exist from the painter's three-month stay in Antwerp, from 24 November 1885 to 24 February 1886. While relatively brief, the Antwerp sojourn constitutes a significant bridge between Van Gogh's impassioned advocacy of peasant subjects during his Dutch period, which culminated in *The Potato Eaters*, completed in May 1885 (Faille, no. 82; Van Gogh Museum, Amsterdam), and the cosmopolitan, more diversified, and deliberately modern subjects he took up during his subsequent stay in Paris, where he arrived at the end of February 1886. Indeed, another portrait (illustrated here) has recently been re-dated from the Paris period to Antwerp, a full year earlier than previously thought (Faille, no. 207a).

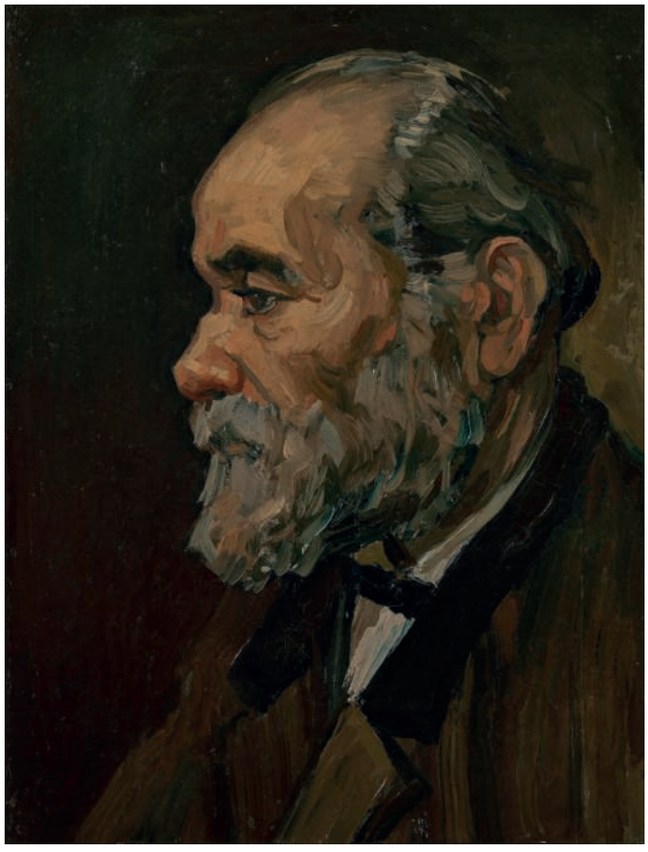
Frans Hals, *Junger Fischer, circa* 1630. Royal Museum of Fine Arts, Antwerp.

It was no longer possible for Vincent to remain in Nuenen, the small town in which he had been living and painting near his family, when the parish priest dissuaded the local peasantry from posing for him. Vincent departed the desolate moors of the Brabant for the bustling, cosmopolitan, commercial port city of Antwerp, where he was determined to finally show and sell his art. Not since leaving The Hague in September 1883 had he resided in a city. 'I've already walked in all directions around these docks and wharves several times,' he wrote Theo, a gallerist in Paris, on 28 November 1885. 'It's a strange contrast, particularly when one comes from the sand and the heath and the tranquility of a country village and hasn't been in anything but quiet surroundings for a long time. It's an incomprehensible confusion... One keeps seeing authentic scenes' (Letter no. 545).

'Yesterday I was in the Scala café concert, something like the Folies-Bergère,' Vincent recounted to Theo on or about 6 December 1885. 'I amused myself looking at the audience. There were magnificent women's heads, really extraordinarily fine...and on the whole I find what they say about Antwerp is true indeed, that the women are good-looking here. If I could only find the models I want!' (Letter no. 546). Visiting a dance hall near the docks further whetted Vincent's growing appetite to paint people and scenes from the vibrant life around him. 'It was all quite charming and all very respectable... There are some very good-looking girls there... Extraordinarily authentic. It does one good to see people who are really enjoying themselves' (*ibid.*).

Vincent van Gogh, *Gordina de Groot*, Nuenen, April 1885.
National Gallery of Scotland, Edinburgh.

Vincent van Gogh, *Tête de femme*, Antwerp, December 1885.
Van Gogh Museum, Amsterdam.



Vincent van Gogh, *Portrait de vieil homme*, December 1885.
Van Gogh Museum, Amsterdam.

Theo was deeply concerned, however, about Vincent's prospects in Antwerp, and was hard-pressed to support financially his brother's stay in a large city, let alone fund his erratic, unschooled, and generally ill-conceived plans to establish himself as a painter. Vincent's letters from Antwerp continually harped on his lack of money, even for basic necessities—he was in fact eating poorly, and his health was suffering. He nevertheless continued to proclaim his optimism, to reassure Theo of his progress, mainly in the hope of obtaining more frequent assistance from him.

'Well you can see that I am not sitting idle,' Vincent continued in his letter of 6 December. 'My best chance is in figures because there are relatively few who do it, and I must make the most of this chance... Then portrait painting, I imagine, will be the way to earn something for grander things. I feel a power to do something within me. I see that my work holds its own against other work, and that gives me an incredible desire to work... I'd be able to do more if I were better off. But I am partly dependent on my purse as far as production is concerned... This much is certain—*I want to be seen*' (*ibid.*).

The first portraits that Vincent painted in his studio in mid-December 1885 were those of an elderly bearded gentleman (Faille, no. 205; Letters nos. 547, 552 and 563) and an old woman (Faille, no. 174). He wrote in Letter no. 547 (14 December) of 'having a study of a woman,' a model of the kind he was seeking—this painting is not known. He painted on 19 December another model, 'whom I couldn't pay, though—but being able to get it, I took it anyway' (Letter no. 549; this painting is also unknown). Later in the month, having received some money from Theo, Vincent engaged a new model—'a touch of flame red in her jet black hair'—the subject of the present painting (Letter no. 550; 28 December 1885).

Vincent van Gogh, *Portrait de femme*, Antwerp, December 1885.
Van Gogh Museum, Amsterdam.

Vincent van Gogh, *Tête de femme*, Antwerp, December 1885.
Van Gogh Museum, Amsterdam.

'Well you can see that I am not sitting idle. My best chance is in figures because there are relatively few who do it, and I must make the most of this chance… Then portrait painting, I imagine, will be the way to earn something for grander things. I feel a power to do something within me. I see that my work holds its own against other work, and that gives me an incredible desire to work… This much is certain–I want to be seen'

– VINCENT VAN GOGH

'She's a girl from a *café chantant* [the Scala] and yet the expression I was looking for is a little Ecce Homo-like,' Vincent described to Theo. 'But precisely as to expression, although I add my own thoughts, I nonetheless endeavour to remain *true*, to see what I wanted to get into. When the model came to me, she evidently had a few busy nights—she said something that was entirely typical—for my part, 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. I've now started a second study of the same one, in profile [the present *Portrait de femme: buste, profil gauche*]' (*ibid.*).

The present lot.

Émile Bernard and Vincent van Gogh (his back to the camera), Asnières, 1887.

Pablo Picasso, *Jeune fille à la fleur rouge*, 1901. The Metropolitan Museum of Art, New York.

This initial painting which Vincent mentioned, a head-on view, is unknown; the black and red chalk drawing Faille, no. 1357 may be related to it. He painted two other female heads in late December, possibly Faille, nos. 206 and 207a. 'I imagine that, no matter what these girls may be…' Vincent continued, 'one can make one's money out of them sooner than in any other way. There's no gainsaying they can be damned beautiful, and it's in keeping with the spirit of the age that this is the kind of painting that wins the day' (*ibid.*).

The model with the red ribbon in her hair promised Vincent that she would let him paint her in her dancer's costume, 'she has a remarkable head and is lively,' the artist wrote Theo (Letter no. 550). The café owner, however, forbade her to pose again. In a letter on or about 2 January 1886, Vincent wrote to Theo, 'I am still working on my portraits—and at last I have two that are definitely "like[nesses]", a profile [the present *Portrait de femme: buste, profil gauche*] and a ¾ [most likely the first picture mentioned in Letter no. 550 which has not survived]… I'm beginning to like portraits more and more' (Letter no. 551).

Unable to afford sitters on the tight budget that Theo had been enforcing, Vincent applied for entry into Charles Verlat's painting class at the Antwerp Royal Academy of Arts, where he would have access to professional models. Verlat placed him in a drawings course, which Vincent attended for a few weeks, and then left, upset at being held back from painting. He was now determined to get to Paris—Theo, however, sought to delay any such move until the summer. At the end of February, without warning his brother, Vincent simply picked up, leaving his bills in Antwerp unpaid, and took the train to Paris. He sent Theo a note when he arrived: 'Don't be cross with me that I've come all of sudden… Will be at the Louvre from mid-day… We'll sort things out, you'll see' (Letter no. 567).

In the summer of 1887, Vincent became friendly with 19-year-old Émile Bernard, a precocious, up-and-coming leading player among the painters of the *petit boulevard*, the younger Paris avant-garde. *Portrait de femme: buste, profil gauche* is one of the paintings that the two artists exchanged prior to Vincent's departure from Paris to Arles in February 1888 (Letter no. 640, note 1), thus ensuring that we would know its existence today.

Vincent van Gogh, *Agostina Segatori au café du Tambourin*, Paris, spring 1887. Van Gogh Museum, Amsterdam.

Édouard Manet, *La femme au chapeau noir: portrait d'Irma Brunner la Viennoise, circa* 1880-1882. Musée d'Orsay, Paris.

‘A touch of flame red in her jet black hair’

– VINCENT VAN GOGH

Detail of the present lot.

λ*16

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.


HMATISSE

Henri Matisse, *Nu au divan ou nu bras levés, Issy-les-Moulineaux*, 1923. Norton Simon Museum, Pasadena.

Henri Matisse painted *Nu sur la chaise longue* in Issy-les-Moulineaux, a commune in the southwestern suburbs of Paris, during 1920. The artist leased a house as his family home on the route de Clamart during the summer of 1909. In a large, pre-fabricated studio constructed in the yard behind the house, Matisse painted the murals *La Danse* and *La Musique* later that year. This northern venue for *Nu sur la chaise longue* in 1920 is unusual and surprising: Matisse incorporated in this painting certain domestic motifs, and imported the model as well, from pictures he had been creating during his lengthy, annual sojourns in Nice, normally lasting from the autumn of one year through the late spring of the next. The present painting was executed in Issy between the artist's third and fourth seasons on the Côte d'Azur.

The telltale pictorial feature signifying Issy in *Nu sur la chaise longue* is the large atelier window and the garden foliage showing through it. The French windows of the Hôtel de la Méditerranée, in the small rooms where Matisse painted while staying in Nice, were relatively narrow in their combined width. The decorative floral screen in the present picture appears in two seated portraits Matisse painted in Issy during the summer of 1919 (Dauberville, no. 339; and Glasgow Art Gallery and Museum). The sitter for these pictures was Antoinette Arnoud, Matisse's chief model in Nice from late 1918 into early 1921; he had invited her to Issy that summer to stay with his family and continue their work together. Although Antoinette is not known to have visited Issy during 1920, it is her ample figure, her bobbed hair wrapped in a turban, that appear in the present painting as well.

Matisse in his studio at Issy-les-Moulineaux, May 1913.
Photograph by Alvin Langdon Coburn.

Henri Matisse, *Nu au peigne espagnol, assis devant une fenêtre à voilages*, 1919-1920.
The Cone Collection, Baltimore Museum of Art.

The *chaise longue* first appeared in Nice paintings during 1919, mentioned in titles as *le canapé rose* or *rouge*. Small tables draped with a red-striped cloth also featured as an eye-catching motif in Matisse's interiors during this time. These domestic accoutrements, but without the Issy studio window, also appear in *Nu assis*, which Matisse painted in Étretat during the early summer of 1920 (Dauberville, no. 440; Ashmolean Museum, Oxford).

Nice, Issy, Étretat…one discovers in *Nu sur la chaise longue* that the pictorial elements comprising the arrangement of a Matisse interior may not be specific and unique to any particular place, but exist instead as various visual ingredients that contribute to a portable feast of possibilities, which the artist carried in his memory. From such imagery Matisse would select, combine, alter, and embellish—as suited the occasion and answered the call of his imagination—the content of the work at hand.

During late 1919 through 1920, Matisse was often on the move. He traveled four times to London, where he worked on Serge Diaghilev's production of Igor Stravinsky's ballet *Le chant du rossignol*, attended the Covent Garden premiere, and was present for the opening of his exhibition at the Leicester Galleries. The artist's mother died in Bohain on 25 January 1920. In late spring his daughter Marguerite underwent delicate surgery to repair her larynx, damaged during an emergency tracheotomy when she was a child. From Issy in July, Matisse and his wife Amélie took Marguerite to Étretat, where they spent the month as the young woman convalesced. He later drove them to a spa in Aix-les-Bains, and returned to paint in Normandy. Matisse spent September in Issy; he then collected Amélie and Marguerite in Aix and headed south to Nice, where he commenced his fourth season there.

Henri Matisse, *Femme sur un canapé rouge*, *circa* 1919-1920. The Barnes Foundation, Philadelphia.

> 'The moments of the past do not remain still; they retain in our memory the motion which drew them towards the future, towards a future which has itself become the past, and draw us on in their train.'
>
> – MARCEL PROUST

Matisse viewed his rooms in the Hôtel de la Méditerranée as if they were stage sets, his model a starring actress. 'An old and good hotel, of course!' Matisse reminisced with Francis Carco in 1953. 'I stayed there four years for the pleasure of painting nudes and figures in an old sirocco sitting room. Do you remember the light we had through the shutters? It came from below as if from theatre footlights. Everything was fake, absurd, amazing, delicious' (Matisse, quoted in J. Cowart & D. Fourcade, *Matisse: The Early Years in Nice, 1916-1930*, exh. cat., National Gallery of Art, Washington, D.C., 1986, p. 24).

The poet and playwright Charles Vildrac visited Matisse during his 1920-1921 season in Nice. 'Without a doubt, I found myself in the room "of the Matisse paintings"', he wrote. 'This room wasn't as big as I thought... Besides, I had to realise that the painter had given it a fresh and entirely submissive soul, a soul which in reality it did not have... Finally, and this really struck me: these objects I was discovering were singularly eclipsed by the pictorial memory I had of them... Didn't Matisse paint this window, these curtains saturated with light, this red rug, this furniture, the same day as when some magician had created this room with the stroke of a wand, while each object...offered up its grace to the light? You understand, the magician had been Matisse himself' (C. Vildrac, quoted in *ibid.*, p. 26).

Nice was home to the Studios de la Victorine, the southern centre of the French film industry. Catherine Bock-Weiss has discerned the strong influence of silent, black-and-white cinema on Matisse's painting during the 1920s; he enjoyed movies as relaxation from his work, and observed directorial and production techniques while visiting the studios. 'In his post-1918 work, Matisse breaks free from a compressed and tactile space that is evident in his earliest works as well as his cubist-inspired compositions. The spatial illusions in the Nice paintings seem to be the result of a mobile viewpoint' (C. Bock-Weiss, *Henri Matisse: Modernist Against the Grain*, University Park, Penn., 2009, p. 111).

Matisse appreciated the French cinematic practice of using natural light to create fullness of form. Devoid of colour, early black-and-white cinema emphasised the role of light as a means of pictorial construction and expression. 'Cinema was there to provide Matisse with a liberating model for "looking" and "selecting", for such a humble and transformational dialogue with the natural world. It also provided a hallucinatory model for the release of hitherto unexpressed dreams and desires' (C. Bock-Weiss, *ibid.*, p. 118).

Just as the pictorial elements in *Nu sur la chaise longue*, within the time frame that Matisse painted the canvas, transcended the specifics of place, the significance that this painting held for the artist extended several years into the future. 'Mixing memory with desire'—as T. S. Eliot described the advent of spring—the present painting prompted a second incarnation as *Nu au divan ou nu bras levés*, which Matisse painted in Issy during the summer of 1923 (Dauberville, no. 579; Norton Simon Museum, Pasadena).

*17

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).

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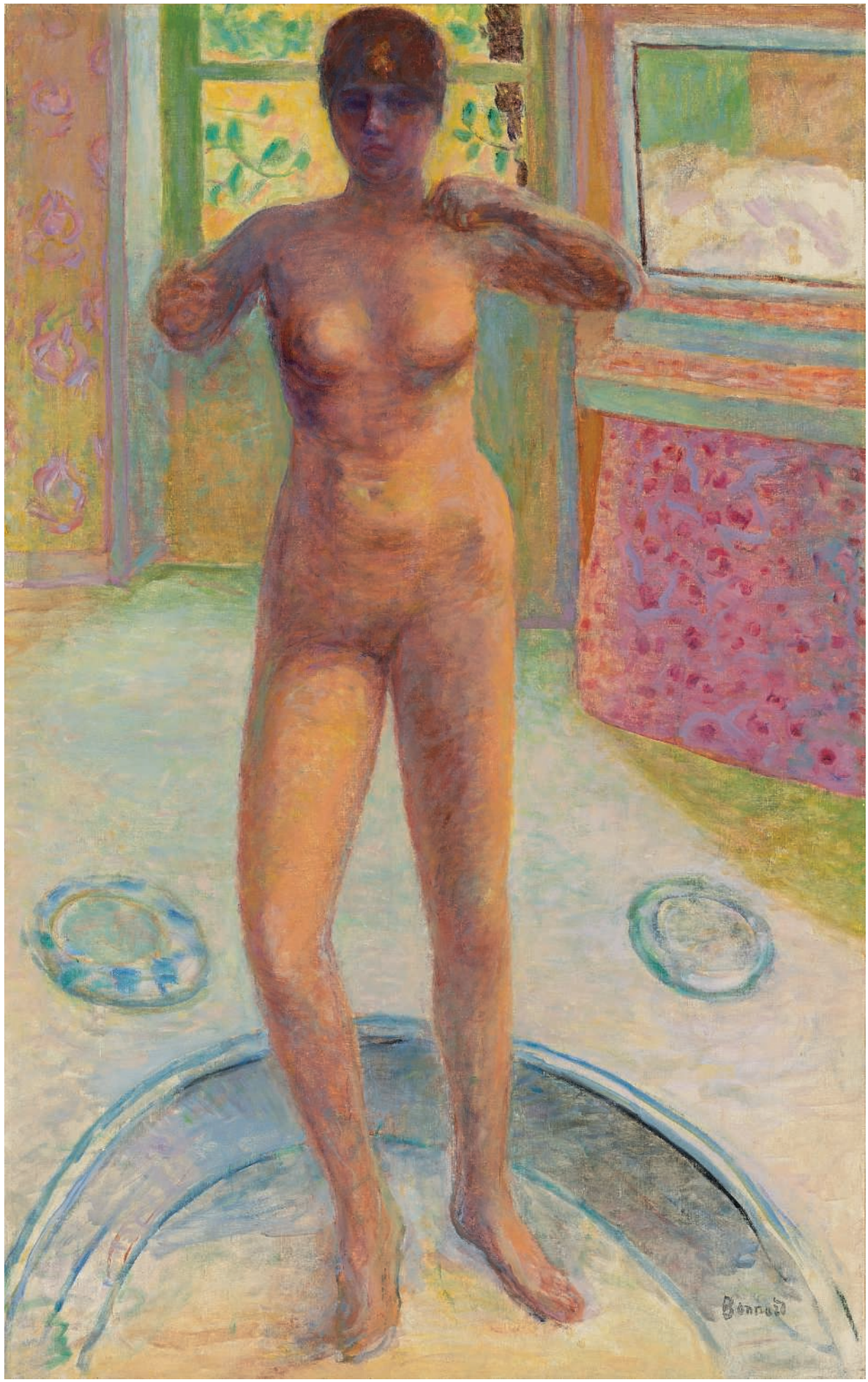
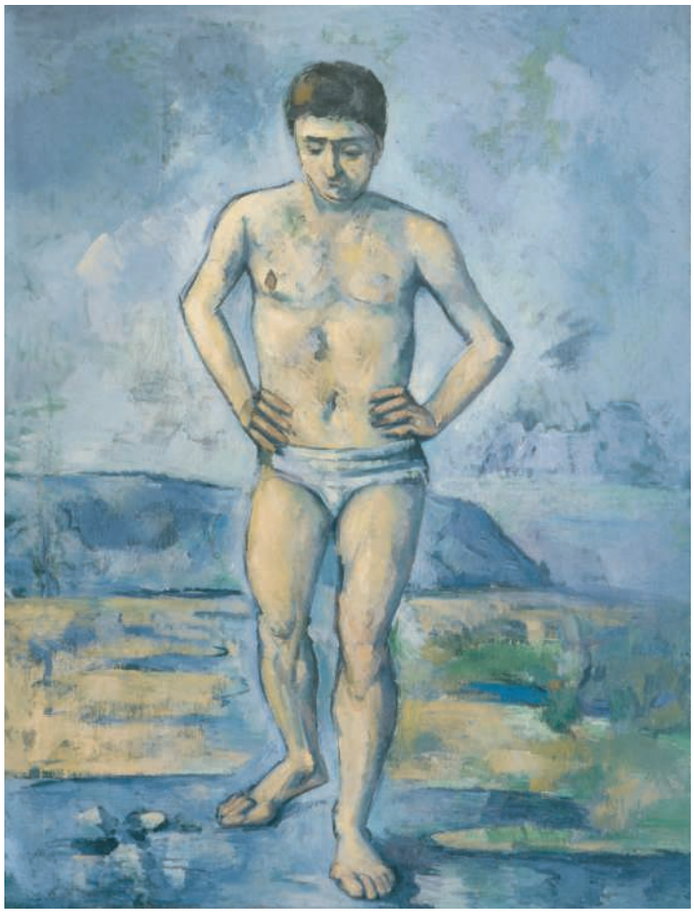

Bonnard

Edgar Degas, *Le Tub*, 1886. Hill-Stead Museum, Farmington, Connecticut.

Radiant in hue and profoundly enigmatic in composition, this nearly life-size rendering of a statuesque female bather is the definitive canvas in a sequence of images that occupied Bonnard at intervals over a period of some fifteen years. The genesis of the composition may be found in a photograph that Bonnard took around 1910 of Marthe de Méligny, his lifelong partner and prevailing muse, as she crouches to wash in a round, shallow tub. Compositionally indebted to Degas's bather pastels, the photograph shows Marthe wholly absorbed in her private task, the ungainliness of her momentary pose and the voyeuristic frisson of the scene heightened by the unusually low, close vantage point. Between 1916 and 1918, Bonnard re-visited this composition in oil on at least four occasions (Dauberville, nos. 933, 2105, and 2130-2131); in 1924, he raised the nude in her basin to standing, producing two small oil studies (nos. 1279 and 2166) followed by the present, culminating *Femme au tub*.

While the earlier oils retain the photograph's emphasis on capturing an intimate moment with anecdotal immediacy, in the present painting Bonnard boldly abstracted these naturalistic predecessors into a timeless and monumental statement of the female nude. 'Nothing mundane remains in his treatment of this everyday subject,' Peter Sutton has written. 'The symbolist and classicising elements, subdued in his early work, emerge here in full force' (P. Sutton, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, exh. cat., Museum of Fine Arts, Boston, 1992, p. 126). The standing bather now faces the viewer directly with the enduring presence of ancient sculpture, her powerfully modelled form filling the large canvas from bottom edge to top. The sponge that she holds in her hand in the studies has here been eliminated, leaving her exact activity unclear; her closed grip suggests the trace of the missing object, like a classical statue with a fragment broken away. A frequent visitor to the Greek galleries in the Louvre, Bonnard may well have had in mind the renowned *Apoxyomenos* of the 4th century BCE—a youthful athlete scraping sweat and dirt from his body with a strigil, weight on the left leg and bent arms outstretched, as here.

Marthe in the tub, *circa* 1908-1910.
Photograph by Bonnard. Musée d'Orsay, Paris.



Paul Cézanne, *Grand baigneur, circa* 1885. The Museum of Modern Art, New York.

Pablo Picasso, *Femme se coiffant*, 1906. Kimbell Art Museum, Fort Worth.

'Show nature when it's beautiful. Everything has its moment of beauty. Beauty is the fulfillment of seeing. Seeing is fulfilled by simplicity and order. Simplicity and order are produced by dividing legible surfaces, grouping compatible colours…'

– PIERRE BONNARD

The interior setting for *Femme au tub* closely replicates that of the source photograph, which Bonnard took during a holiday stay with Marthe at Vernouillet, a village in the Seine valley. The French door behind the bather re-appears, along with the empty expanse of floor between them; on the right is the same dressing table, with a floral patterned skirt and a rectangular mirror that augments the space of the room. Here too, however, Bonnard has distanced himself from the naturalistic origins of the imagery, rendering the familiar subtly strange, as in a dream or reverie. 'The way his paintings slow down our process of viewing, the perspectival and structural contradictions they contain,' Jack Flam has written, 'suggest another level of consciousness, a mental world that imposes its own structure upon the objects of everyday life' (J. Flam, in D. Amory, ed., *Pierre Bonnard: The Late Still Lifes and Interiors*, exh. cat., The Metropolitan Museum of Art, New York, 2009, p. 54).

In *Femme au tub*, the floor of the dressing room tilts steeply upward, causing the space to recede rapidly. The bather's heels appear barely to touch the bottom of the metal tub beneath them; moreover, like orbs hovering in space, twin ceramic plates mysteriously appear on the floor behind her, their purpose inexplicable apart from guiding the viewer's gaze along the oblique space leading back and up to the French door. The three-dimensional plasticity of the figure contrasts with the flat, rectilinear planes of colour and pattern that make up the surrounding pictorial field, akin to the decorative textiles in Matisse's contemporaneous odalisques; a stylised tracery of branches in the window takes the place of a conventional view into depth. The head of the bather is backlit against the strong golden sun that enters the room through the glass, obscuring her features and leaving her face a near-silhouette. Her stately curves, conversely, are illuminated by light from a second, unseen window close to the viewer, producing a disquieting vision of a well-lit body topped by a face sunken in shadow—the former denoting possession, the latter signifying loss.

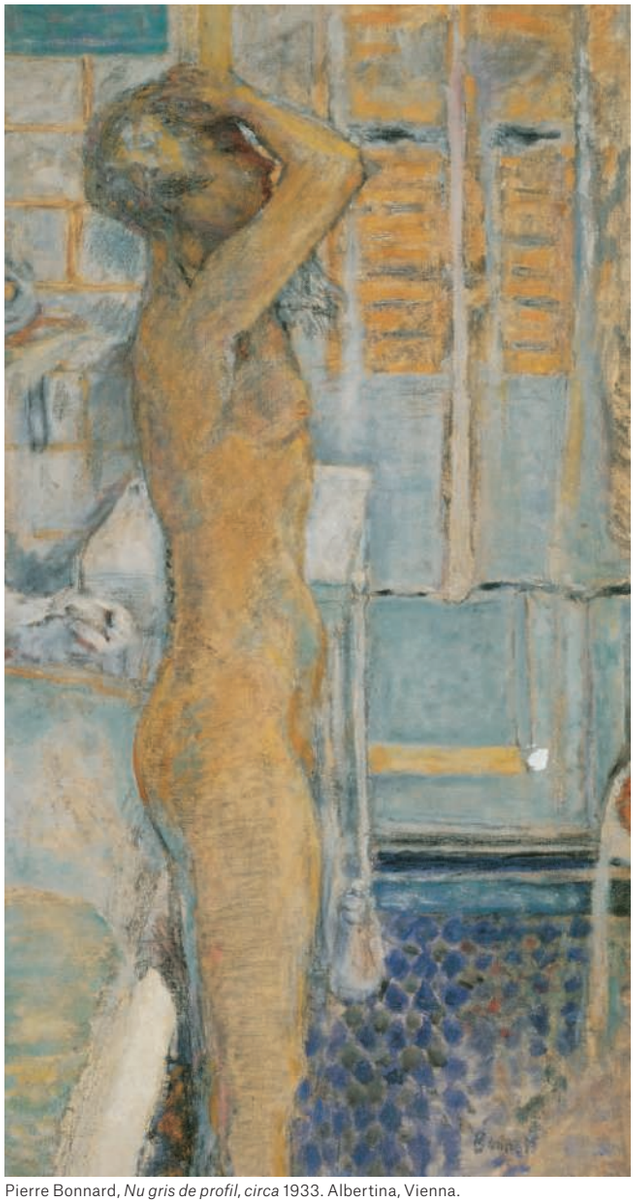
Pierre Bonnard, *Nu à contre-jour*, 1908. Musées Royaux des Beaux-Arts de Belgique, Brussels.

Heightening the mystery of this extraordinary canvas is the question of the model's identity—is she Marthe, as in the original photograph, or does she represent another, unexpected female presence in the ambit of this most private artist? Throughout his career, when Bonnard painted a nude, it was almost always Marthe, whom he had met by chance on a Paris street in 1893. Although Bonnard never knew her family nor called her by her real name—Maria Boursin—her body and the physical closeness of their relationship engaged him as no other subject, revealing a deeply touching experience of shared domestic intimacy; he drew seemingly inexhaustible inspiration from her unhurried daily ablutions, which she took to cure a range of ills. 'We are made to witness a relationship not between artist and model, but between Pierre and Marthe,' Timothy Hyman has observed. 'Marthe's body is affirmed as a vessel of human emotion, holding its full measure of psychological and contemplative significance' (T. Hyman, *Bonnard*, London, 1998, p. 164).

'Nothing mundane remains in [Bonnard's] treatment of this everyday subject. The symbolist and classicising elements, subdued in his early work, emerge here in full force'

– PETER SUTTON

Pierre Bonnard, *Le cabinet de toilette,* 1932. The Museum of Modern Art, New York.



Pierre Bonnard, *Nu gris de profil, circa* 1933. Albertina, Vienna.

In the present *Femme au tub*, the model has Marthe's long legs and narrow hips, as well as her distinctive round face and bobbed brown hair. She is decidedly unlike Marthe, however, in other aspects—physically powerful rather than frail and bird-like, with broad shoulders, a strong set to her jaw, and a distinctive bow-shaped mouth. Whereas Marthe usually appears to be caught unaware, her head bowed and her body folded inward, the model here stands tall and frontal, steadily meeting the artist's gaze. Most likely, this is not Marthe at all, but—as Bonnard's grand-nephew Antoine Terrasse has recently proposed—a young woman named Lucienne Dupuy de Frenelle, who met the artist around 1916 and became, for a time, his lover (G. Cogeval & I. Cahn, eds., *Pierre Bonnard: Painting Arcadia,* exh. cat., Musée d'Orsay, Paris, 2015, p. 210). Working alone in his studio—never before the live model—Bonnard could imaginatively transpose one presence for another, mingling real time and memory in a single image; here, the spectre of Marthe still haunts the composition, but Lucienne has taken her place in Bonnard's conscious perception, her well-proportioned physique fulfilling his new vision of monumentally classical form.

Although Lucienne is mentioned only rarely in accounts of Bonnard's work, she was part of his life for over a decade, during the spirited post-war years. Aged 23 when they met, she quickly charmed the artist's whole family when he brought her home to Le Grand-Lemps. Between 1916 and 1918, Bonnard captured her classic beauty in a remarkable series of portraits (Dauberville, nos. 928, 2095, 2122-2127), and she is very likely the formidable, frontal nude in *La Cheminée* as well (no. 884). Although their physical liaison ended around 1918, perhaps when Bonnard took up with the golden-haired Renée Monchaty, Lucienne remained friends with both the artist and Marthe, traveling with them on holiday and visiting them frequently at Cannes and Le Cannet. 'Bonnard was completely committed to his work and to all that might enrich it,' Terrasse has written. 'He became attached, sometimes passionately, to other women, other faces... Marthe, highly perceptive, immediately understood the import of these other feminine presences for Bonnard's work' (A. Terrasse, in *ibid.*, pp. 206 & 209).

Bonnard's life took a turn in 1925, the year after he painted the present canvas. Perhaps seeking to reassure moody Marthe of his continued devotion, he wed her unexpectedly in Paris that August. Renée, who had held out hope of becoming the artist's wife, took her own life the next month; Lucienne fell ill soon after and died in May 1927, leaving Bonnard to grieve deeply these successive losses. He and Marthe had just moved into Le Bosquet, a modest villa in the hills above Le Cannet. Bonnard had a modern bath built in the house, with a soaking tub and running water, which increasingly—as Marthe's temper and health declined—became the inner sanctum of the couple's shared domestic intimacy. Yet the memory of his two young lovers remained strong: Bonnard kept in his studio until his death, and never showed publicly, his most radiant portrait of Renée, smiling broadly (Dauberville, no. 1103), and the present painting of Lucienne, imbued with solemn mystery.

Bonnard with his wife Marthe (left) and Lucienne Dupuy de Frenelle (center), Arcachon Bay, 1920. Photographer unknown.

*18

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: 21⅞ 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).

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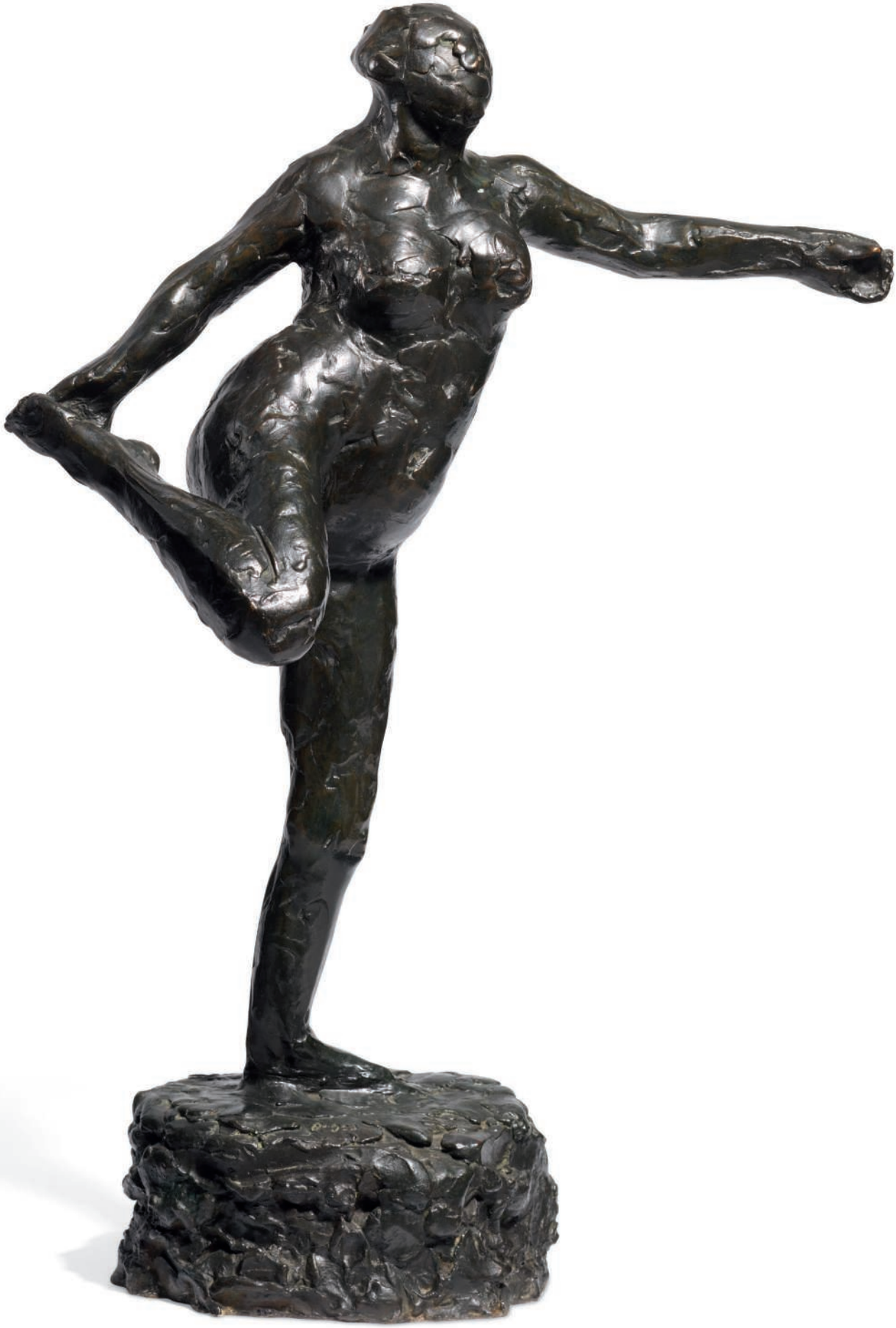

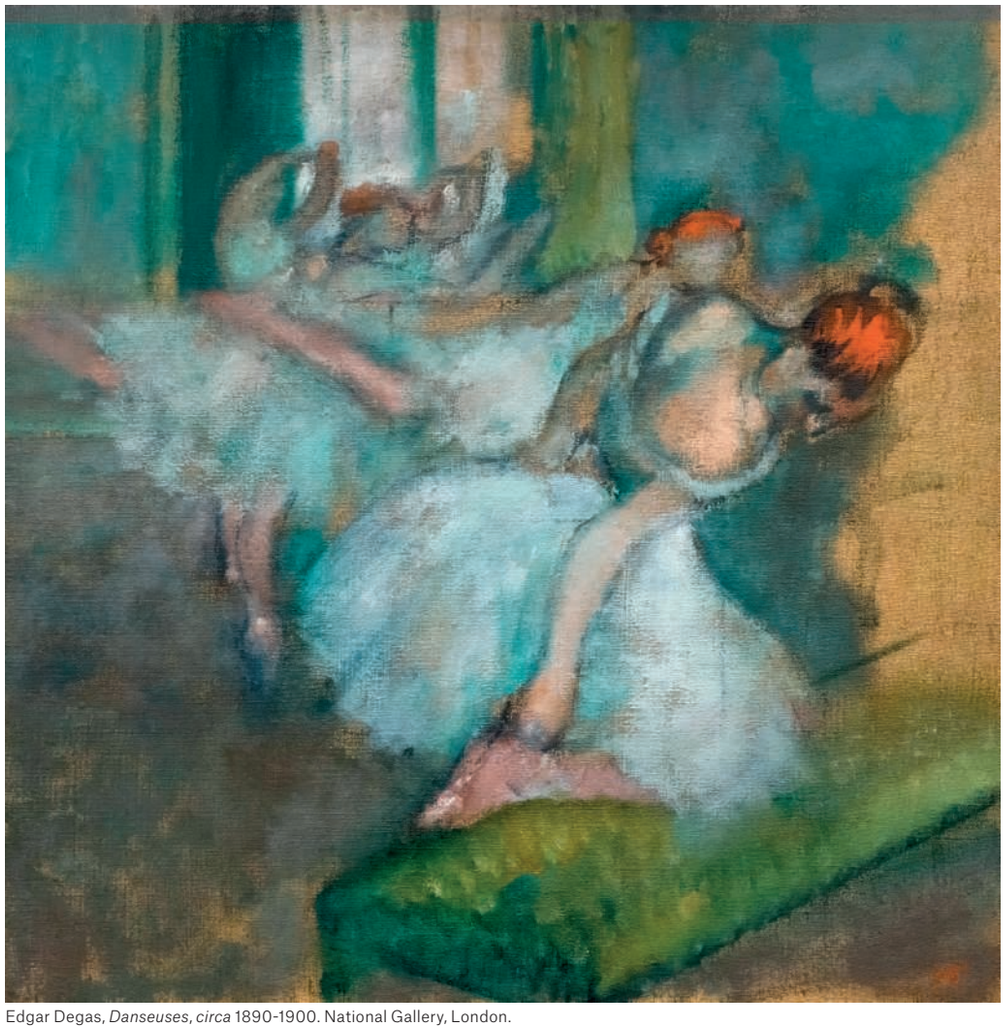

Edgar Degas, *Danseuses, circa* 1890-1900. National Gallery, London.

Of the 74 sculptures that Edgar Degas modelled in wax and plasticine, which remained sufficiently intact to be cast posthumously in bronze editions, 41 are dancers, the artist's signature, most popular subject. Many of the earliest figures, created during the late 1870s and 1880s, depict arabesques and other key dance positions that Degas also featured in his paintings and drawings. During the 1890s and into the first decade of the new century, however, the artist preferred to concentrate his studies less on the formal elements of classical dance, rather more on the dancer herself. He would observe the model in his studio engaged in casual, incidental movement, which he then caught on the wing, as it were, even if she needed to exert considerable effort to maintain the pose.

Danseuse tenant son pied droit dans la main droite is one of six sculptures in which Degas shows the dancer, with right leg bent and drawn up along her side, grasping her foot. In four such works she inspects—one may imagine—the fit of her ballet shoe, or its lacing around her ankle (Hébrard. nos. 40, 59, 67, and 69). In the present sculpture (and Hébrard, no. 68) she is instead limbering up before commencing practice.

'The only reason that I made wax figures of animals and humans was for my own satisfaction,' Degas explained to the journalist Thiébault-Sisson in 1897, 'not to take time off from painting or drawing, but to give my paintings and drawings more expression, greater ardour, and more life. They are exercises to get me going... What matters to me is to express nature in all its aspects, movement in its exact truth' (Degas, quoted in R. Kendall, ed., *Degas by Himself*, London & Boston, 1987, p. 246).

In 1903, Louisine Havemeyer, while visiting Degas in his studio, 'asked the question'—she later recorded—'Why, Monsieur Degas, do you always do ballet dancers? The quick reply was: "Because, Madame, it is all that is left us of the combined movements of the Greeks"' (L. Havemeyer, *Sixteen to Sixty: Memoirs of a Collector,* New York, 1961, p. 256). Degas viewed modern life through the lens of a classicist, seeking everywhere the resonance of the serene and eternal values he admired in Greek and Hellenistic art. A likely inspiration for the present dancer are several sculptures in the Louvre that depict Aphrodite, goddess of love, raising her leg to adjust a sandal.

Degas's abiding interest in the dance, moreover, and especially his fascination with the dancers themselves as they exercise and practice for the stage, stemmed from his respect—an appreciation accumulated in a lifetime of working at his own art—for the strenuous, often repetitive work that may eventually culminate in the final moment of aesthetic accomplishment. One's dedication to the process—Degas in his late work seems to argue—is the vital measure of creativity. The means, step by step, are in every way as significant, and to be valued in their own right, as the end itself.

Aphrodite detaching her sandal, Julio-Claudian period (27 BC-68 AD). Musée du Louvre, Paris.

*19

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 ⅛ 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).

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Lucienne Dupuy de Frenelle and Pierre Bonnard, L'Isle-Adam, *circa* 1917. Photographer unknown.

Pierre Bonnard, *Le Thé*, 1917. Die Villa Flora, Winterthur.

The fashionable young woman in this decisively characterised portrait, her dark hair modishly bobbed beneath a smart black toque, is Lucienne Dupuy de Frenelle, whom Bonnard met in 1916. She was 23 years old at the time, married with a young child; Bonnard, nearing age fifty, had lived with his future wife Marthe de Méligny for almost half his life. For two years, with Marthe's tacit assent, he and Lucienne became lovers.

In contrast to Bonnard's later, more reclusive decades, this was a high-spirited, sociable time for the artist, marked by major decorative commissions from the Bernheim brothers and the Hahnlosers, and by holiday excursions on Signac's yacht, the *Sinbad*. Although details of his relationship with Lucienne are sparse—Bonnard kept resolutely silent about his personal life—his work from this period, on close inspection, is replete with images of his young paramour. She appears at a convivial *al fresco* luncheon (Dauberville, no. 910; Villa Flora, Winterthur), by the seashore with a female companion (nos. 922 and 2121; Petit Palais, Paris, and Christie's New York, 15 May 2015, lot 1007), and, in sketches, riding on the Paris metro, enjoying a pleasure cruise on the Seine, and strolling in coastal Arcachon. Although Lucienne and Bonnard ceased to be lovers around 1918, she remained close friends with both the artist and Marthe; he was the godfather of her second child, born in 1920, and he grieved deeply when she took ill and died in 1927.

At the height of their affair, Bonnard explored Lucienne's distinctive brand of beauty—her round face, turned-up nose, bow-shaped mouth, and pensive *mien*—in a sequence of intimate, bust-length portraits painted in his studio on the rue Tourlaque, including the present *Jeune femme à la toque noire* (Dauberville, nos. 928, 2095, 2118-2119, and 2122-2127). Throughout the series, she dons a variety of chic headwear: a broad-brimmed boater, a sailor's cap, a flapper-style headband, a turban, and various toques adorned with flowers or a veil. Lucienne's shapely, statuesque form—so different from Marthe's delicate, narrow-hipped physique—is recognisable too in some of his most classically monumental nudes of the period, including *La Cheminée* (no. 884) and *Femme au tub* (see also lot 17) in the present catalogue.

Like his erstwhile Nabi compatriot Vuillard—and notably unlike his fellow colourist Matisse—Bonnard very rarely painted hired models, instead drawing his portrait subjects from amongst his most cherished familiars. In the present painting, the immediate, spontaneous quality of the handling evokes Bonnard's close psychological connection with his sitter, her visage set off against a pale blue nimbus; the commode behind her suggests the intimacy of a domestic space. Whereas Bonnard typically painted Marthe with her head bowed or averted, seemingly caught unaware, Lucienne here meets the artist's eye directly with her dark, searching gaze, visualising the intensity of their relationship. 'Let it be felt,' Bonnard recorded in his journal, 'that the painter was there' (Bonnard, quoted in T. Hyman, *Bonnard*, London, 1998, p. 166).

*** 20**

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 Hessel, in the Small Salon, rue de Rivoli').
A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. VII-333, p. 705 (illustrated).

H • T

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E Vuillard

Edouard Vuillard, *Monsieur et Madame Hessel dans le petit salon, rue de Rivoli*, *circa* 1903. The Metropolitan Museum of Art, New York.

Around 1900, Vuillard experienced a sea-change in the closely linked domains of his life and work. For several years, his closest confidante and abiding muse had been Misia Natanson, whose husband Thadée published the avant-garde journal *La Revue Blanche*. Now, the most important woman in Vuillard's life—in an even more profound and enduring way—became Lucy Hessel, the formidable wife of his new dealer Jos, a partner in Bernheim-Jeune. In place of Misia's bohemian crowd, Vuillard increasingly gravitated toward the Hessels' aristocratic circle; at the same time, he achieved a heightened luxuriance in his painted interiors, enriching the tapestry-like patterning of his Nabi mode with a new depth, airiness, and abundant, incidental detail.

'*The Hessel Salon, rue de Rivoli* [the present painting] is an accomplished work of this period,' Peter Sutton has written, 'and is among Vuillard's finest achievements. Confident, open brushwork conveys the glittering opulence of the warmly lit *haut bourgeois* salon in the home of Lucy and Jos Hessel' (P. Sutton, *Prized Possessions: European Paintings from Private Collections of Friends of the Museum of Fine Arts, Boston*, exh. cat., Museum of Fine Arts, Boston, 1992, p. 219).

Regally adjusting her hat, Lucy cuts an elegant silhouette at the left of the composition; her fashionable black dress contrasts with the golden yellow walls and brightly illuminated table setting. An array of modern paintings, displayed salon-style, pays homage to the Hessels' advanced taste as well as suggesting Vuillard's own place in the trajectory of avant-garde art. Denis's *Légende de chevalerie* hangs above Lucy's head (Christie's Paris, 23 March 2018, lot 5A), paired irreverently with Lautrec's *Femme de maison* (Dortu, no. P.509; Norton Simon Museum, Pasadena); *Cinq baigneuses* by Cézanne, which Jos Hessel later sold to Auguste Pellerin, is centred over the doorway (Rewald, no. 366), and a portrait of Madame Cézanne, subsequently in Matisse's collection, is partially visible at the far right (no. 576; Philadelphia Museum of Art).

Detail of the present lot.

Maurice Denis, *Légende de chevalerie*, 1893.
Private collection.

Henri de Toulouse Lautrec, *Femme de maison - Pierreuse*, 1894.
Norton Simon Museum, Pasadena.

Paul Cézanne, *Portrait de Madame Cézanne*, 1885-1886.
Philadelphia Museum of Art.

'[*Intérieur, la dame en noir*] is an accomplished work of this period, and is among Vuillard's finest achievements. Confident, open brushwork conveys the glittering opulence of the warmly lit haut bourgeois salon in the home of Lucy and Jos Hessel'

– PETER SUTTON

The rotation of artworks that hung in the Hessels' salon often features in Vuillard's paintings, testament to his all-embracing vision—a rejection of pictorial hierarchy that places his sitters and their surroundings at the same level, envisaging a thorough geography of the subject rather than a simple physical likeness. 'I don't paint portraits,' he explained, 'I paint people in their homes' (Vuillard, quoted in *Vuillard*, exh. cat., National Gallery of Art, Washington, D.C., 2003, p. 356). In the present *Intérieur*, the luscious effect of Vuillard's brushwork unifies the composition, replicating the encompassing sensory experience of inhabiting the sumptuously over-stuffed space. 'The patterns of various planes float forward to form an overall pattern across the surface of the picture,' Sutton has written, 'an effect often likened by Vuillard's contemporaries to an Oriental carpet or tapestry' (P. Sutton, *op. cit.*, 1992, p. 220).

Vuillard's professional relationship with Jos Hessel afforded him a certain financial security, enabling him to reach a wider clientele and to exhibit regularly at Bernheim-Jeune. More profoundly sustaining, though, was his friendship with Lucy—intimate, intense, and emotionally complex—which remained central to his life for the next four decades. They saw each other nearly every day on the rue de Rivoli and spent whole months of the summer together; she was by his side when he died in 1940, a lifelong bachelor. 'As for Lucy,' reads a note in Vuillard's journal, 'guiding light that she is—domination—bewitchment...totally dazzled by her' (Vuillard, quoted in G.L. Groom, *Edouard Vuillard, Painter-Decorator*, New Haven, 1993, p. 148).

Paul Cézanne, *Cinq baigneuses*, 1877-1878. Private collection.

Lucy Hessel in Vuillard's studio, boulevard Malesherbes, Paris, 1911-1912. Photograph by Vuillard.

λ * 21

HENRI MATISSE

(1869-1954)

Nu demi couché

signed 'Henri. Matisse' (lower left)
oil on canvas
28 ⅞ x 36 ⅝ 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.

H • T

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Henri Matisse

Henri Matisse, *Ma chambre au Beau-Rivage*, winter 1917-1918. Philadelphia Museum of Art.

The *mise en scène* is austere and uncomplicated: a woman unclothed, an unmade bed and its creased white linens, set against a bare wall and on a thin slice of red flooring. When Henri Matisse painted *Nu demi couché*, likely in early 1918, he riveted his eye on these essential elements only. No narrative is implied, nor is there anything gratuitive or extraneous in this bold statement of the artist's model as a powerful, palpable presence.

Matisse, in his intense concentration, sought to create a modern pictorial reality in the clearest, most reductive way he could achieve with the fundamental means at his disposal. To the organisation of forms as he conceived them to represent figure and ground, Matisse employed both line and modulated colour (strong or neutral) to impart the effect of volume and mass, nearness and depth. Plunging into the principal paradox of modern painting, Matisse simultaneously acknowledged and opposed the immutable flatness of the rectangular canvas.

Nu demi couché represents the beginning of new phase in Matisse's approach to depicting the figure, a development related to a pivotal conflation of circumstances and decisions in his career at this time. During the summer of 1917, as the Great War was nearing the end of its third year, Matisse's eldest son Jean was conscripted into the armed forces. Lorette and her sisters (see also lot 9) ceased posing for the artist that autumn. In mid-December the artist headed south to Marseille, to visit Jean in his training camp, and later met with a favourite fellow painter, Albert Marquet. He thereafter travelled alone along the Côte d'Azur, stopping in L'Estaque. On Christmas Day, Matisse arrived in Nice, where he took a room in the Hôtel Beau-Rivage on the quai des Etats-Unis, overlooking the Mediterranean.

In Les Collettes, Renoir's home in Cagnes-sur-Mer, early 1918. Left to right: Claude Renoir, Greta Prozor, Matisse, Pierre Renoir, Pierre-Auguste Renoir. Photograph by Walther Halvorsen.

Gustave Courbet, *Nu couché au bord de la mer*, 1868. Philadelphia Museum of Art.

Pierre-Auguste Renoir, *Femme nue sur un canapé*, 1915. Tate Gallery, London.

Lucien Freud, *Naked Woman*, 1988. Saint Louis Art Museum.

'I left L'Estaque because of the wind, and I had caught bronchitis there. I came to Nice to cure it, and it rained for a month. Finally I decided to leave. The next day the mistral chased the clouds away and it was beautiful. I decided not to leave Nice, and have stayed there practically the rest of my life'

– HENRI MATISSE

On 31 December, Matisse's 48th birthday, the artist bought a new canvas and painted a view of his narrow hotel room (Dauberville, no. 215; Philadelphia Museum of Art). The white panel or screen alongside the bed and the red colour of the carpeting appear in *Nu demi couché*. Matisse began a second painting on New Year's Day, 1918, a self-portrait, the final work of this kind in his career.

During Matisse's first week in Nice, his friend the collector Georges Besson took him to visit Renoir in nearby Cagnes-sur-Mer. Then 76 years old, the veteran Impressionist had been suffering from crippling arthritis for years; he nevertheless continued to paint every day except Sundays. Matisse admired Renoir's fortitude and unshakable dedication to his work. '[Matisse] must have been as impressed by Renoir's unabashed enthusiasm for female beauty as by his lively curiosity and courage,' Jack Flam has written. 'Matisse was not yet known as a painter of sensual nudes; he had not been primarily a painter of nudes at all... Renoir gave him the impetus to make new contact with own sensuality... Matisse in his late forties seems to have wanted to learn how to be young again' (J. Flam, *Matisse: The Man and his Art 1869-1918*, Ithaca, 1986, p. 473).

The meeting with Renoir, followed by about dozen more prior to the master's death in late 1919, appears to have persuaded Matisse to take up the nude once again. Subsequently translated into the role of the Orientalist odalisque, the nude or partially clothed young woman would become the defining theme of the Nice period. *Nu demi couché* is perhaps the earliest product of this influence. The modelled, sculptural aspect of the figure in the present painting suggests that Matisse was also thinking of Courbet, five of whose paintings he had acquired from Bernheim-Jeune during 1916-1917, especially *Femme blonde endormie*, 1849, which he brought home in August 1917.

Another source for Matisse was in fact a sculpture—Michelangelo's semi-reclining female nude *La Notte*, a cast of which he studied and drew in the local École des arts décoratifs. 'I've been completely ensnared by a woman,' Matisse wrote to Marquet, 'I'm spending all my time with her, and I think I'll definitely be staying here for the rest of the winter' (Matisse, quoted in H. Spurling, *Matisse the Master*, London & New York, 2005, p. 206).

Nu demi couché represents a significant step towards the synthesis that Matisse sought to create in his new environment. 'When you have achieved what you want in a certain area,' he explained to the art historian Ragnar Hoppe in 1919, 'when you have exploited the possibilities that lie in one direction, you must, when the time comes, change course, search for something new. One must keep one's eye, one's feeling, fresh; one must follow one's instincts. I am seeking a new synthesis... I first worked as an Impressionist, directly from nature; later I sought concentration and more intense expression both in line and colour, and then, of course, I had to sacrifice other values to a certain degree, corporeality and spatial depth, the richness of detail. Now I want to combine it all' (Matisse, quoted in J. Flam, ed., *op. cit.*, 1995, pp. 75-76).

Matisse with *Autoportrait* in progress, in the Hôtel Beau-Rivage, Nice, early 1918. Photograph courtesy of the Matisse Archives, Paris.

λ * 22

KEES VAN DONGEN

(1877-1968)

Madame veuve rose

signed 'Van Dongen.' (lower left);
titled 'Mme Vve Rose' (on the reverse)
oil on canvas
39 ¾ 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.

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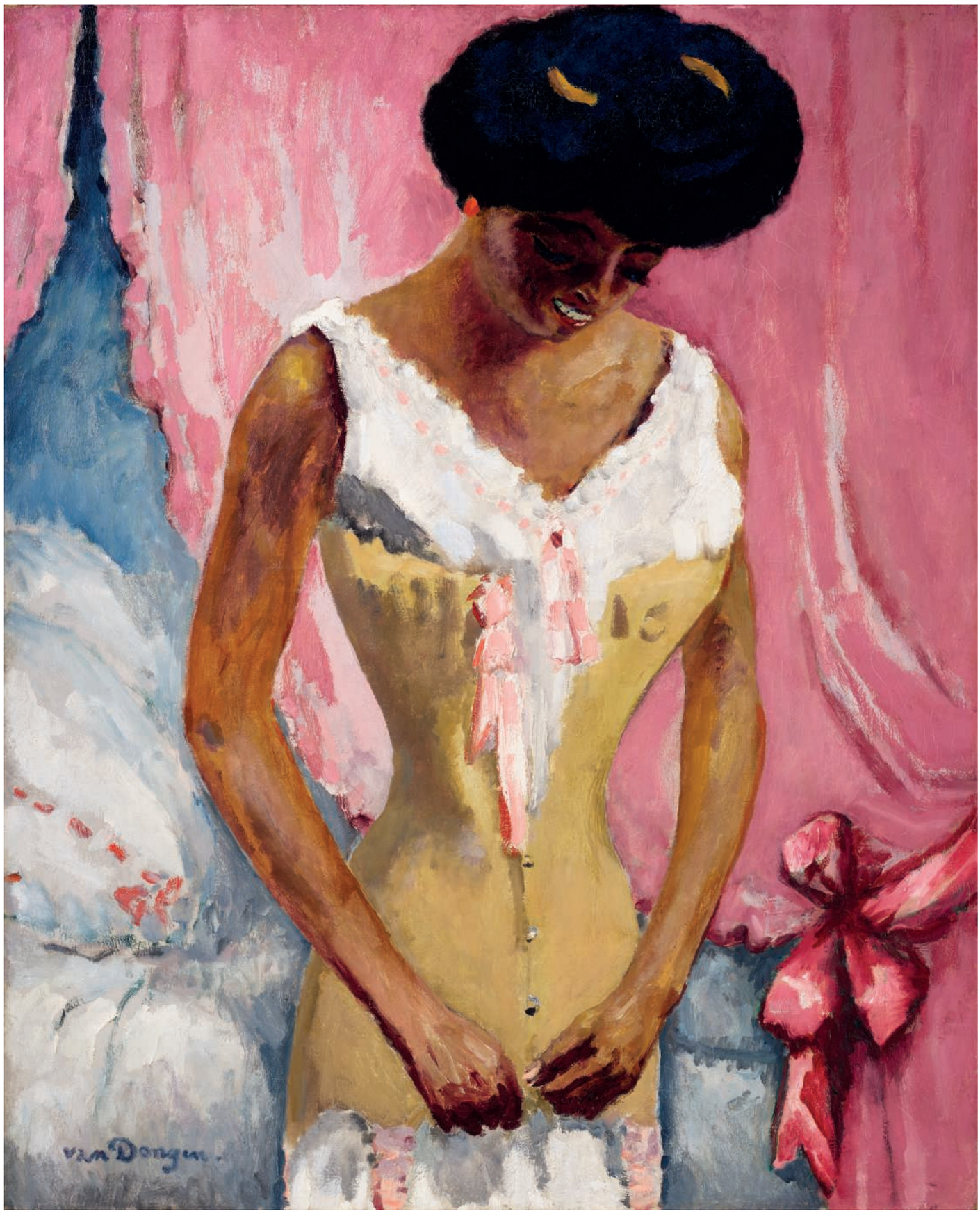

van Dongen

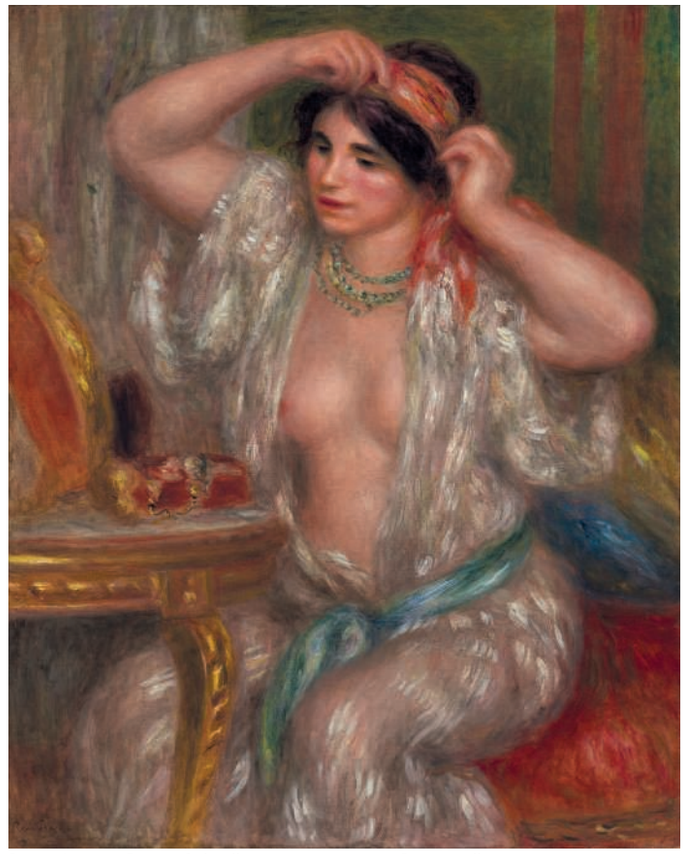
Edouard Manet, *Nana*, 1877. Hamburger Kunsthalle.

Late in 1910, Van Dongen embarked on an extended journey to Spain and Morocco, his first time travelling outside his native Holland and France. Since bursting onto the Parisian stage with the Fauves five years earlier, the self-taught painter had made his name as an irrepressible *artiste provocateur*, famous—or rather, infamous—for his viscerally erotic depictions of *demi-mondaine* subjects. Along with Nini, a dancer at the Folies-Bergère, his favourite model was a sultry gypsy girl known as Anita la Bohémienne, alias Fatima, who performed a licentious belly-dance in a dive on the Place Pigalle, the notorious red-light district of Montmartre. Capitalising on the vogue for Orientalism that held Paris in thrall at that time, Anita aroused in Van Dongen a potent daydream of exotic lands, which he now set out to experience first-hand.

Van Dongen's sensational subjects and colour pyrotechnics had brought him no small measure of success by this time, affording him the disposable income to travel. The estimable Galerie Bernheim-Jeune gave the artist his first major show in November 1908. An impressive number of sales, as well as the positive notices that Van Dongen attracted for his entries to the two salons of 1909, induced the dealer late that year to sign the painter to a seven-year contract, guaranteeing him an annual minimum of six thousand francs. Van Dongen's fortunes improved even more dramatically when Bernheim-Jeune purchased forty paintings from him in the early autumn of 1910, and quickly sold them. With these earnings, and his prospects for the future as equally promising, Van Dongen left his wife Guus and their young daughter Dolly behind in wintry Paris and headed for the sun-drenched south.

Van Dongen in his studio, 6 rue Saulnier, Paris, *circa* 1911.
Daniel-Henry Kahnweiler Archives.

Georges Seurat, *Jeune femme se poudrant (La toilette)*, 1890.
Courtauld Institute Galleries, London.



Pierre-Auguste Renoir, *Gabrielle au miroir, circa* 1910. Private collection.

The two countries on Van Dongen's itinerary were traditional destinations for many a Parisian painter. Spain could offer the touring artist the many glories of its pictorial heritage, as well as the exotic colour of its contemporary culture; in southern Spain, in lands long occupied by the Moors during the Middle Ages, there were numerous sites where one could appreciate the splendour of Islamic arts. Spain also provided a portal to North Africa and a more complete experience of Islamic culture, the basis of the Orientalist tradition in European painting since Delacroix, Ingres, and Renoir. Van Dongen spent the first month of his journey at Seville, where Matisse also travelled that winter, and then crossed over to Tangiers. He returned to Paris early in 1911 with only a few canvases but a trove of sketches, which he developed in the studio into oil paintings on Spanish and North African themes.

Van Dongen exhibited these pictures at Bernheim-Jeune in June 1911, in a solo show entitled *Van Dongen Hollande—Paris—Espagne—Maroc*. The present painting was included in this widely acclaimed exhibition as *Madame veuve rose*, a whimsical reference perhaps to the rose-coloured bows on the subject's bodice. The painting depicts an alluring young woman with jet-black hair and an olive complexion, unmistakably Mediterranean in physical type. She is clad in a lace-trimmed corset that accentuates her hourglass figure, and her hair is piled atop her head in a stylish bouffant secured with gold combs. Looking down to secure a hook on the corset, she smiles to herself as though momentarily interrupted in the midst of dressing by some pleasing, private thought.

A reproduction of the painting from 1914 shows that Van Dongen originally rendered the figure against a solid, light-coloured ground. At a later date—probably around 1942, when he is thought to have also re-worked the backdrop of the roughly contemporaneous *Vieux clown* (Musée du Petit Palais, Geneva)—he elaborated the present canvas by adding a boudoir setting that heightens the intimacy of the scene. Rather than pairing his model with authentically ethnographic trappings, as in the academic Orientalist tradition, Van Dongen introduced a modernist disjunction between the exotic-looking figure and her Rococo-inspired surroundings; Matisse did much the same when he painted his seductive odalisques within an overtly theatrical, studio setting at Nice. In each case, the effect is to undermine the viewer's expectations, reminding us that the painting is not a representation of reality, but an artificial pictorial construct—a world that belongs only to art.

In *Madame veuve rose*, the elaboration of the background also alludes to one of the abiding tropes of Orientalism—the odalisque secluded within the private, exclusively feminine realm of the seraglio. 'The imaginary exotic Orient was given a particular focus in the fascination which Western visitors had for the women of the East,' MaryAnn Stevens has written. 'These unobtainable women, with their veils and secretive lives, haunted the Western visitor and goaded him to seek access, if only in his imagination' (M.A. Stevens, *The Orientalists: Delacroix to Matisse*, exh. cat., Royal Academy of Arts, London, 1984, pp. 17-18). Here, the model is depicted in the very foreground of the image, seemingly close enough to touch; the pink curtain in the background parts to reveal a voyeuristic glimpse of her bed-chamber, the inner sanctum of the artist's erotic fantasy.

'I exteriorise my desires by expressing them in pictures,' Van Dongen affirmed. 'I love anything that glitters, precious stones that sparkle, fabrics that shimmer, beautiful women who arouse carnal desire. Painting lets me possess all this most fully' (Van Dongen, quoted in M. Giry, *Fauvism*, Fribourg, 1981, pp. 224 & 226).

Guus van Dongen posing with a manila scarf.

*** 23**

MAURICE UTRILLO

(1883-1955)

Vieilles maisons

signed 'Maurice Utrillo. V.' (lower left);
inscribed 'Sannois. 164' (on the reverse)
oil on board
19 ⅜ x 28 ⅝ 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.

H • T

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Giorgio de Chirico, *La mélancolie d'une belle journée*, 1913. Musées royaux des Beaux-Arts de Belgique, Brussels.

Unlike the narrow, twisting lanes and confined spaces of his familiar haunts on the Butte of Montmartre, the broad, expansive landscape of the Val-d'Oise, northwest of Paris, invited Maurice Utrillo to exploit the full sweep of deep perspective under a wide, open sky. Here the artist depicted a stretch of La rue de Paris, the main thoroughfare by which he likely arrived in the town of Sannois at the end of May 1912, to spend the next couple of months.

Utrillo was painting at the height of his fabled *manière blanche*—the 'white' period. To serene, mysterious canvases in which the sense of place appears to stand outside of time, Utrillo imparted an uncanny aspect of material presence—in bleached, palely tinted hues, thickly applied—that marks the most original and definitively personal expression of modernity in his art. In the following year, Giorgio de Chirico first exhibited in Paris his idealised, classical settings of desolate piazzas, in which architecture also takes on an indefinable, enigmatic reality—for both painters, tracing an allegorical map for the mind, in which past and present portend the future and destinations unknown.

The receding lines of homes and shop-fronts, like way stations, along the avenue in Sannois describe the journey Utrillo was about to take—a last-ditch effort to put his life in order. He was—in the all too familiar bohemian mould—*un peintre maudit*. The particular curse on his wellbeing was drink. He remained sober while occupied with his painting, but imbibed to astonishing excess as soon as he put down his brushes—sometimes eight to ten litres of wine a day, a doctor reckoned—with unforeseeable implications for the next day's work, and a likely negative impact on any long-term prospect for his health.

Maurice Utrillo in his studio, *circa* 1930.

His mother had seen the consequences of this kind of behaviour before, and it terrified her. She was Suzanne Valadon, whose initial Utrillo appended to his signature. She modelled for Degas, Renoir (most famously, *La danse à Bougival*, 1883), Puvis de Chavannes, and Toulouse-Lautrec. Under Degas's tutelage, she had become a painter, first showing her work in 1892. She claimed to have cried without letup for a week when she learned of her dear friend Lautrec's death in 1901, his body a wreck from the ravages of alcoholism.

Valadon could not be certain who among her artists and other admirers had fathered Maurice. When her son was seven years old, she accepted the offer of Catalan painter Miguel Utrillo, an erstwhile and still occasional lover, to sign his name to the Act of Recognition, legitimising the boy's paternity. As an adolescent and young man, Utrillo was melancholic and withdrawn. He possessed a nervous temperament, was often unruly, prone to anger, and unable to hold a job. By age eighteen he had become addicted to drink. Following a doctor's suggestion, Valadon in 1904 encouraged her son to paint, hoping it would prove therapeutic and provide him with the means of eventually supporting himself. At first she had him copy postcards, and then work outdoors; both approaches constituted his mature modus operandi. Utrillo's street scenes reveal a savant's flair for structuring on canvas the varieties of urban perspective and architecture, while rendering in painterly means the weathered, aged exteriors of working-class quarters in Paris, especially Montmartre, where he worked in his mother's studio at 12, rue Cortot.

Among several Montmartre dealers who were handling Utrillo's canvases, Louis Libaude stepped forward in early 1912 to offer the artist a modest monthly retainer for the exclusive right to sell his paintings. When Utrillo's drinking problem spun wildly out of control in early May, Valadon acted on a recommendation to place him in Dr. Revertégat's clinic in Sannois. She persuaded Libaude to cover her son's—his investment's—expenses. Utrillo began treatment at the end of May. In this peaceful, congenial setting, his condition improved. He was free to move about town and continue painting. Soon after his return to Paris in July, however, Utrillo relapsed into his accustomed behaviour, requiring lengthy return stints in the Sannois clinic during 1913 and 1914. The end of *la manière blanche* coincided with the beginning of the First World War in August 1914.

'A melancholic muse is also a thirsty muse,' wrote Kay Redfield Jamison in her study of manic-depressive illness and the artistic temperament (K. Redfield Jamison, *Touched with Fire*, New York, 1993, p. 36). Utrillo's behaviour suggests a manic state, in which painting and drinking acted as unrelentingly interactive counterweights, one in response to the other. He worked in an intense state of concentration, seeking a degree of perfection in pictorial effect that he always believed to have eluded him. 'His production never seemed faithful enough for him,' the artist Roland Dorgelès recounted. "They're not in silver white, the façades, are they? Not in zinc white... They are made of plaster"' (R. Dorgelès, quoted in D. Franck, *Bohemian Paris*, London, 2001, p. 10). At times Utrillo mixed plaster into his oil paint, or concocted a mixture of plaster and glue as the proper substitute for that particular white not found among his paint tubes.

Galerie Eugène Blot gave Utrillo his first solo exhibition in May-June 1913, including 31 paintings done in Montmartre, Sannois, and on trips to Brittany and Corsica. Only two canvases were sold, and reviews were few, but Guillaume Apollinaire—ever the astute arch-advocate for the Paris avant-garde—stated, 'The Blot Gallery is exhibiting the work of a young artist who is already famous in Montmartre and in some art circles. He is Maurice Utrillo, a colourist of keen sensibility and a very gifted painter' (G. Apollinaire, quoted in L.C. Breunig, ed., *Apollinaire on Art*, Boston, 2001, p. 319).

'His production never seemed faithful enough for him. He counted the rows of stones, carefully covered the roofs, tore down the façades. To render colour, he crushed his tubes of paint and went into rage when he couldn't find the right one. "They're not in silver-white, the façades, are they? Not in zinc white… They're made of plaster…" He absolutely needed to obtain the exact same chalky white.'

– ROLAND DORGELÈS

Jean Fautrier, *Trapèze, Tableau à 4 côtés*, 1958. Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts.

Detail of the present lot.

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which form part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**. If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse**.

(c) Written Bids

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

C 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

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through 'Christie's LIVE™ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 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.

2 TAXES

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 **hammer price**. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue. In all circumstances EU 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**
(in euros)

4% up to 50,000
3% between 50,000.01 and 200,000
1% between 200,000.01 and 350,000
0.50% between 350,000.01 and 500,000
over 500,000, the lower of 0.25% and 12,500 euro.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our '**authenticity warranty**'). If, within five years of the date of the auction, you 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**.

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, 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 to return; or

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

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

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

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

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 that:

(i) 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 tax crimes;

(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, 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 price** being:

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

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

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv)Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) 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

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at **www.christies.com/shipping** or contact us at arttransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(b) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(c) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 jewellery licence.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (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 LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy 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 the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular lot is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale' VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the **hammer price** and **buyer's premium** and shown separately on our invoice. For qualifying books only, no VAT is payable on the **hammer price** or the **buyer's premium**.
*	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
Ω	These **lots** have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the **hammer price** and Import VAT at 20% will be charged on the Duty Inclusive **hammer price**. VAT at 20% will be added to the **buyer's premium** but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: • If you register to bid with an address **within** the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address **outside** of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the **hammer**. If you choose to buy the wine out of bond Excise Duty as applicable will be added to the **hammer price** and Clearance VAT at 20% will be charged on the Duty inclusive **hammer price**. Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		**No VAT refund is possible**
UK VAT registered buyer	No symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the **hammer price** through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the **buyer's premium** is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the **lot** had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	**The VAT amount in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the **buyer's premium**. We will also refund the VAT on the **hammer price** if you ship the **lot** from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	**The VAT amount on the hammer and in the buyer's premium cannot be refunded.** However, on request we can **re-invoice** you outside of the VAT Margin Scheme under normal UK VAT rules (as if the **lot** had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet **ALL** of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the **buyer's premium**.
	† and α	We will refund the VAT charged on the hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the **hammer price** providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the **buyer's premium** can only be refunded if you are an overseas business. **The VAT amount in the buyer's premium cannot be refunded to non-trade clients.**
	* and Ω	We will refund the Import VAT charged on the **hammer price** and the VAT amount in the **buyer's premium**.

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:
(a) have registered to bid with an address outside of the EU; **and**
(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a 'controlled export' for * and Ω **lots.** All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All reinvoicing requests must be received within four years from the date of sale.
If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

o

Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

Δ

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ

Artist's Resale Right. See Section D3 of the Conditions of Sale.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

o Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol o next to the **lot** number.

o♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol o♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see http://www.christies.com/ financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/ inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

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 contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT OF ANY CHARGES DUE

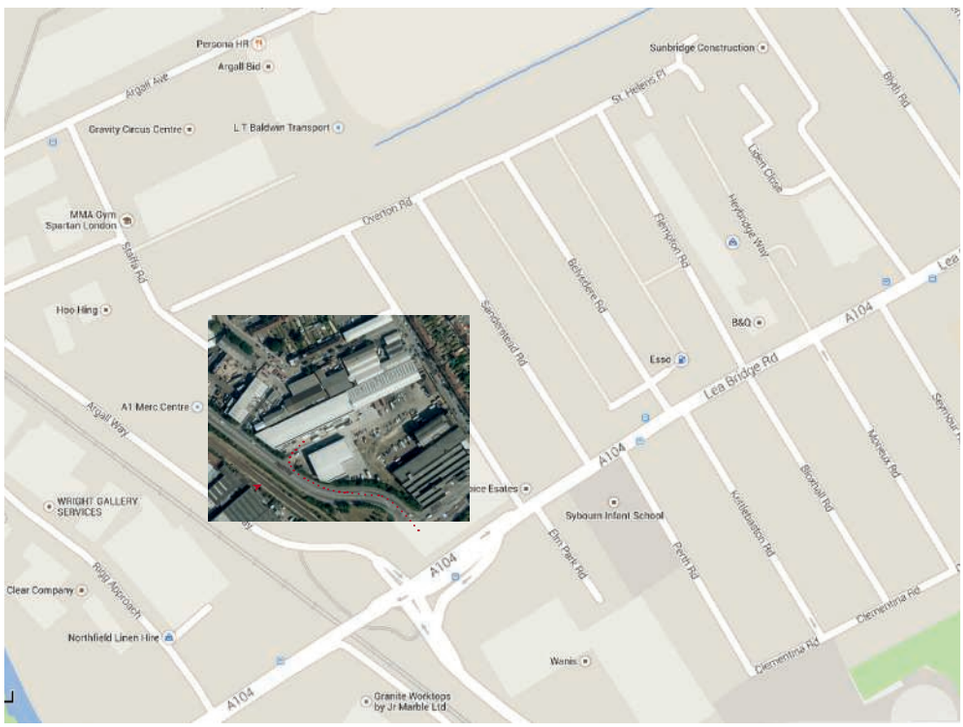
Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London 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

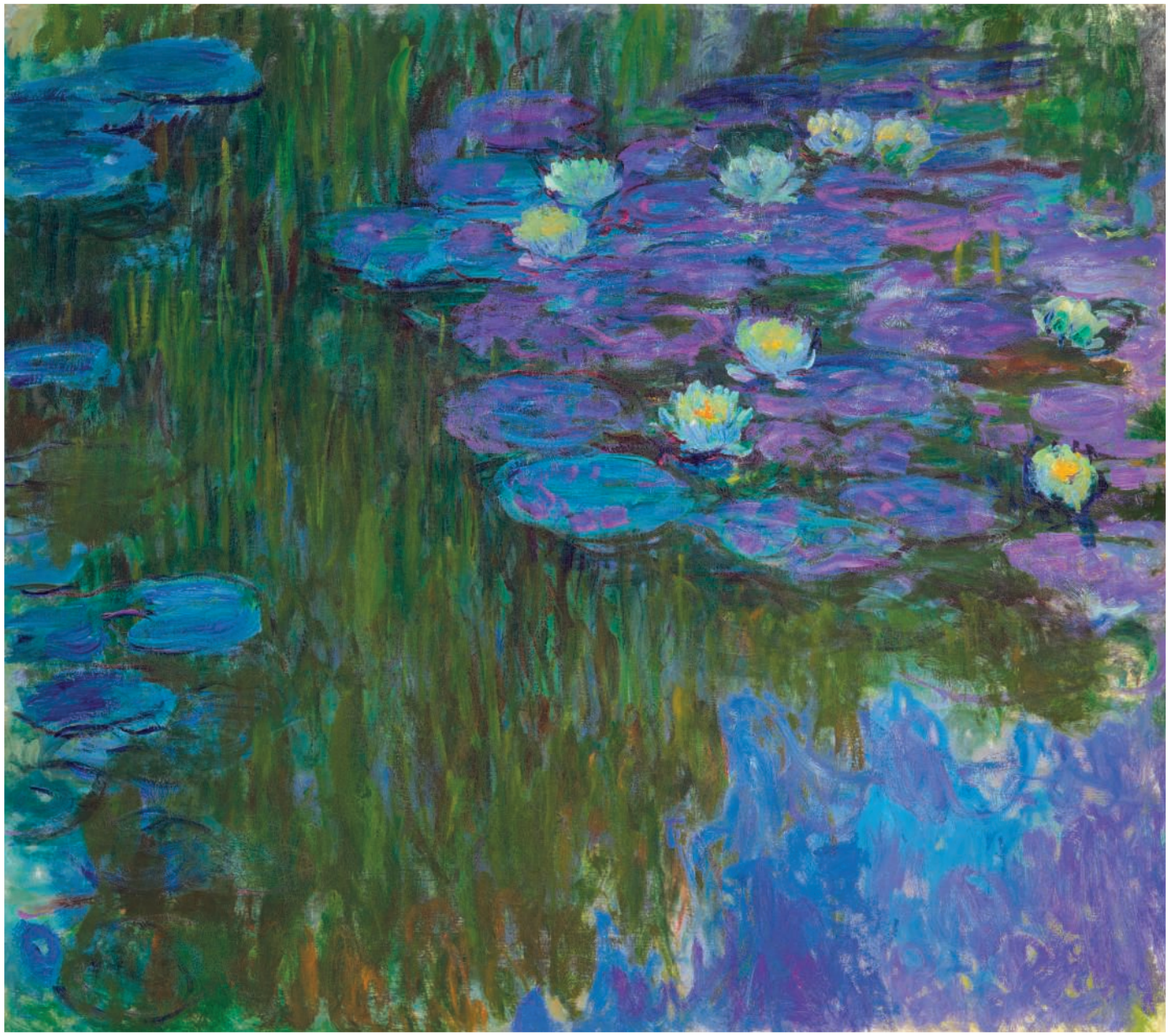
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including **buyers' premium**. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.



MOMART
Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ
tel: +44 (0)20 7426 3000
email: pcandauctionteam@momart.co.uk

06/08/18



The Collection of Peggy and David Rockefeller
CLAUDE MONET (1840-1926)
Nymphéas en fleur
stamped with signature 'Claude Monet' (Lugt 1819b; on the reverse)
oil on canvas
63 x 70 ⅞ in. (160.3 x 180 cm.)
Painted *circa* 1914-1917
Price Realized: $84,687,500
World Record for the Artist

INVITATION TO CONSIGN
IMPRESSIONIST AND MODERN ART EVENING SALE
New York, May 2019

VIEWING
May 2019
20 Rockefeller Plaza
New York, NY 10020

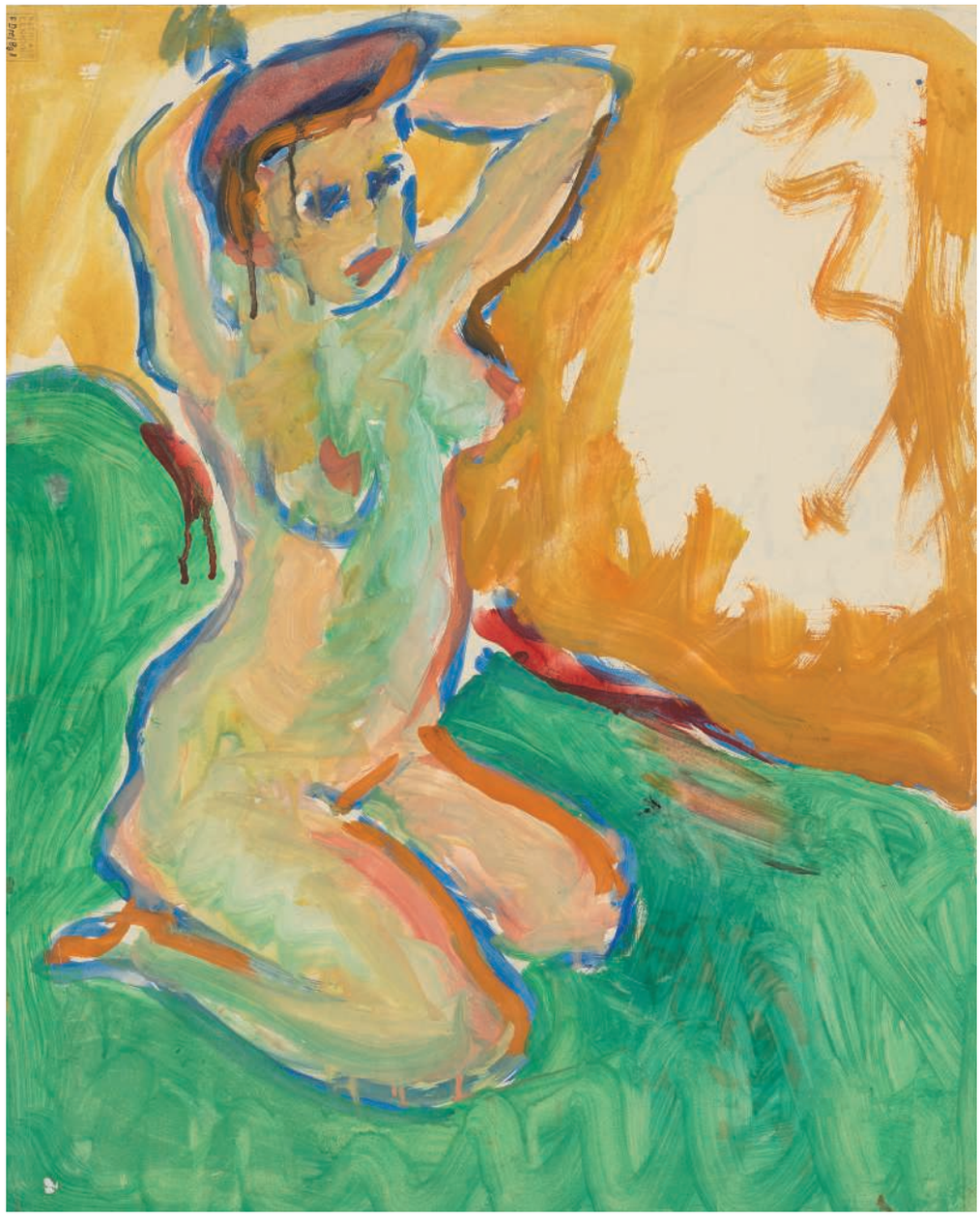
CONTACT

Max Carter
mcarter@christies.com
+1 212 636 2050

Jessica Fertig
jfertig@christies.com

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



Property from a Private German Collection
ERNST LUDWIG KIRCHNER (1880-1938)
Mädchen mit erhobenen Armen (recto)*; Zwei sitzende Mädchen* (verso)
with the *Nachlass* stamp and numbered 'F Dre/Bg 8' (Lugt 1570b; upper left; *recto*);
signed ELKirchner (lower right; *verso*); gouache on paper (*recto*); pen and India ink on paper (*verso*)
19 ¼ x 23 ⅜ in. (48.8 x 59.5 cm.)
Executed in 1909 (*recto*) and 1910 (*verso*)
£200,000-300,000

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

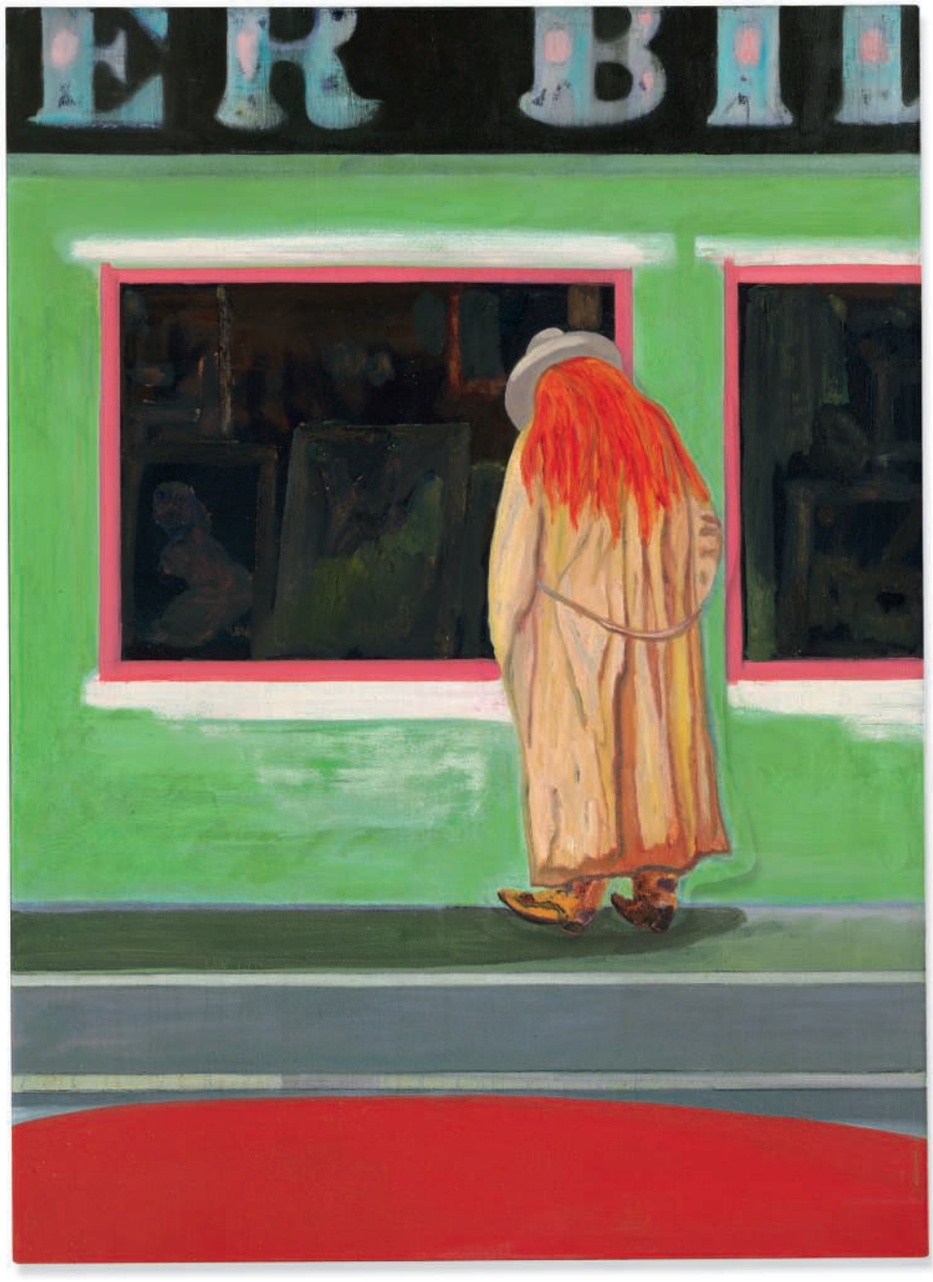
CONTACT

Michelle McMullan
mmcmullan@christies.com
+44 (0)20 7389 2137

Ottavia Marchitelli
omarchitelli@christies.com
+44 (0)20 7389 2980

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PETER DOIG (B. 1959)
Haus der Bilder (House of Pictures)
oil on canvas
65 ⅛ x 47 ⅜ in. (165.3 x 120.3cm.)
Painted in 2001
£3,000,000–5,000,000

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

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

Property from a Private Asian Collection
RENÉ MAGRITTE (1898-1967)
Le lieu commun
signed 'Magritte' (upper right); inscribed 'lieu commun"' (on the reverse)
oil on canvas
39 ⅜ x 31 ⅞ 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

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

PABLO PICASSO (1881-1973)
Verre et citron
signed 'Picasso' (upper left); dated and numbered '18-22 juin 44 I' (on the reverse)
oil on canvas
7 ½ x 10 ¾ in. (19.2 x 27.1 cm.)
Painted on 18-22 June 1944
$500,000-700,000

IMPRESSIONIST & MODERN ART DAY SALE
New York, May 2019

VIEWING
May 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Sarah El-Tamer
sel-tamer@christies.com
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

HIDDEN TREASURES

Impressionist and Modern Masterpieces from an Important Private Collection

WEDNESDAY 27 FEBRUARY 2019 AT 7.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: GREEN
SALE NUMBER: 17500

(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

18/01/19

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

Client Number (if applicable) — Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone — Evening Telephone

Fax (Important) — E-mail

◯ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA
SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA
VIENNA
+43 (0)1 533 881214
Angela Baillou

BELGIUM
BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL
SÃO PAULO
+55 21 3500 8944
Marina Bertoldi

CANADA
TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE
SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA
BOGOTA
+571 635 54 00
Juanita Madrinan
(Consultant)

DENMARK
COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES
HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE
BRITTANY AND THE LOIRE VALLEY
+33 (0)6 09 44 90 78
Virginie Greggory (Consultant)

GREATER EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS
+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS
+33 (0)1 40 76 85 85

PROVENCE - ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES
+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY
DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT
+49 170 840 7950
Natalie Radziwill

HAMBURG
+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH
+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART
+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA
MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA
JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL
TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Bahariff

ITALY
•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME
+39 06 686 3333
Marina Cicogna

NORTH ITALY
+39 348 3131 021
Paola Gradi (Consultant)

TURIN
+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE
+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA
+39 051 265 154
Benedetta Possati Vittori
Venenti (Consultant)

GENOA
+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE
+39 335 704 8823
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL & SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN
TOKYO
+81 (0)3 6267 1766
Chie Banta

MALAYSIA
KUALA LUMPUR
+65 6735 1766
Jane Ngiam

MEXICO
MEXICO CITY
+52 55 5281 5446
Gabriela Lobo

MONACO
+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY
OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLE'S REPUBLIC OF CHINA
BEIJING
+86 (0)10 8583 1766

•HONG KONG
+852 2760 1766

•SHANGHAI
+86 (0)21 6355 1766

PORTUGAL
LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA
MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE
SINGAPORE
+65 6735 1766
Jane Ngiam

SOUTH AFRICA
CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN & JOHANNESBURG
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE
+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA
SEOUL
+82 2 720 5266
Jun Lee

SPAIN
MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN
STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND
•GENEVA
+41 (0)22 319 1766
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23/01/19


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