











# IMPRESSIONIST AND MODERN ART EVENING SALE

## **WEDNESDAY 5 FEBRUARY 2020**

## **AUCTION**

Wednesday 5 February 2020 at 7.00 pm

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

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Monday	3 February	9.00 am - 4.30 pm
Tuesday	4 February	9.00 am - 4.30 pm
Wednesday	5 February	9.00 am - 3.00 pm

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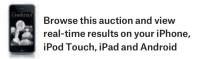
Jussi Pylkkänen

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# IMPRESSIONIST AND MODERN ART

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With thanks to Antonio Yera for his assistance in researching for the catalogue, Isla McIntyre for her assistance in clearing copyright, and Will Fergie and Richard Olson for their operational support.

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2 1

# GIORGIO MORANDI (1890-1964)

# Natura morta

signed 'Morandi' (lower left) oil on canvas  $8\% \times 13\%$  in. (22.2 x 35.2 cm.) Painted in 1950

**£500,000-700,000**U\$\$650,000-900,000
€600,000-820,000

'Nature is no longer the model for this painter... He not only chooses his models, he builds them... It is nature that must bend to art and not art to nature.'

– MARIO BROGLIO

#### PROVENANCE:

Galleria del Milione, Milan (no. 5747). Carlo Ludovico Ragghianti, Florence. Acquired from the above by the father of the present owner, by 1951.

# EXHIBITED:

Florence, Palazzo Strozzi, Mostra della pittura italiana contemporanea in Germania, 1951, no. 323.

# LITERATURE:

L. Vitali, Morandi, Dipinti, Catalogo generale, vol. II, 1948-1964, Milan, 1994, no. 732, n.p. (illustrated).





Giorgio Morandi's studio on via Fondazza, Bologna.



Giorgio Morandi and Carlo Ludovico Ragghianti at the Venice Biennale, 1946.

uddled together amidst the seemingly endless plane of the tabletop, across which their dark shadows stretch ghost-like and ephemeral, the three protagonists of Giorgio Morandi's Natura morta of 1950 are at once identifiable, quotidian objects yet at the same time, abstract configurations of soft, luminous colour. This compelling dichotomy between reality and abstraction defines Morandi's work of the post-war era. Using lavish swathes of paint, he often blurred the edges of the objects in his still-lifes so that they appear to float within an indefinable space, seemingly dissolving into one another and their setting. As a result, these works are infused with a beguiling yet subtle poeticism, inspired by nature and yet transcending the genre of the stilllife to become symphonic visions of colour and light.

Having remained in the same family's collection for over half a century, the present Natura morta was formerly owned by Carlo Ludovico Ragghianti, a renowned art historian, critic and theorist, and close confidant of Morandi. A friend of the artist since the early 1930s, Ragghianti was a prominent anti-fascist and one of the founders of the Partito d'Azione. Indeed, it was Morandi's friendship with the writer that led to his brief arrest in 1943 during a crackdown on antifascist activities. The police had found letters from the artist among Ragghianti's possessions, and so assumed that he too was part of this resistance group. Following the war, Ragghianti became a prominent figure within the Italian art world, working both as a professor as well as the founder and director of the art magazine 'seleArte'. He perceptively described Morandi's work, writing in an essay of 1954, 'Morandi's painting, despite appearing in front of the viewer as one of the most stable and comparatively simple among the works of the modern era, is amongst the most complex and articulate, with a deep meaning' (C.L. Ragghianti, Giorgio Morandi, 1890-1990, exh. cat., Milan, 1990, p. 366).



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# PAUL KLEE (1879-1940)

# Der Ballon im Fenster

signed 'Klee' (lower right); dated, numbered and inscribed 'IV 1929. C.7. der Ballon im Fenster' (on the artist's mount) watercolour on paper, laid down on the artist's mount Image: 12% x 9% in. (32.5 x 24.2 cm.) The artist's mount: 13% x 9% in. (34.5 x 24.7 cm.) Executed in 1929

**£200,000-300,000**U\$\$260,000-400,000
€230,000-350,000

#### PROVENANCE:

Lily Klee, Bern, by descent from the artist in 1940, until 1946.

Klee-Gesellschaft, Bern, by 1946, until 1947. Douglas Cooper, London & Argilliers, until 1955. Galerie Berggruen, Paris, by 1955.

Hanover Gallery, London.

Sir Edward & Lady Nika Hulton, London, by whom acquired from the above in 1956.

Galerie Beyeler, Basel (no. 7896), by whom acquired from the above, *circa* 1973.

Private collection, Italy, by whom acquired from the above on 9 September 1981.

Anonymous sale, Finarte, Lugano, 28 March 1992, lot 91.

Acquired at the above sale by the present owner.

# **EXHIBITED:**

London, Hanover Gallery, *The Hanover Gallery Presents Paul Klee: 1879-1940*, June - July 1956, no. 21, n.p. (illustrated).

Wuppertal, Kunst- und Museumsverein, Sammlung Sir Edward und Lady Hulton, London, 1964, no. 89; this exhibition later travelled to Rotterdam, Museum Boijmans van Beuningen, 1964; Frankfurt, Kunstverein, 1965; Munich, Städtische Galerie im Lenbachhaus, 1965; and Dortmund, Museum am Ostwall, July 1965. Zurich, Kunsthaus, Sammlung Sir Edward und Lady Hulton, London, December 1967 - January 1968, no. 91.

Basel, Galerie Beyeler, *Klee, 'Kunst ist ein Schöpfungsgleichnis'*, September - November 1973, no. 47, n.p. (illustrated; with inverted dimensions).

Paris, Galerie Karl Flinker, *Klee, 74 oeuvres de 1908 à 1940*, March - May 1974, no. 38, n.p. (with inverted dimensions).

London, Fischer Fine Art, *Paul Klee: 1879-1940*, September - October 1975, no. 13, n.p. (illustrated; with inverted dimensions).

Madrid, Fundación Juan March, *Klee: Óleos, acuarelas, dibujos y grabados,* March - May 1981, no. 52, n.p. (illustrated; with inverted dimensions).

#### LITERATURE:

M. Brion, *Klee*, Paris, 1955, no. 38, n.p. (illustrated). M.L. Rosenthal, *Paul Klee and the Arrow*, Ph.D. thesis, Iowa, July 1979, pp. 106-107 (illustrated fig. 86, p. 289).

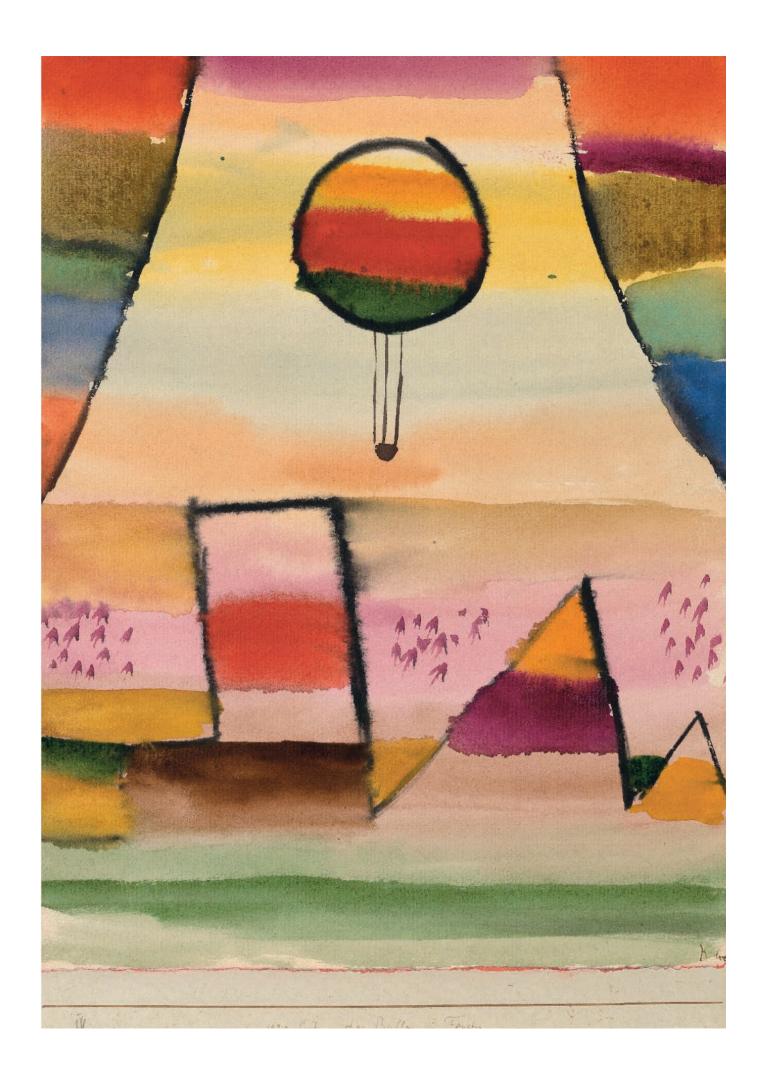
S.L. Henry, 'Paul Klee's Pictorial Mechanics from Physics to the Picture Plane', in *Pantheon*, no. 47, Munich, 1989, p. 165.

J. Anger, *Modernism and the Gendering of Paul Klee*, Ph.D. thesis, Providence, May 1997, note 72, n.p..

The Paul Klee Foundation, ed., *Paul Klee, Catalogue raisonné*, vol. V, *1927-1930*, Bern, 2001, no. 4883, p. 334 (illustrated).

xecuted in 1929, Der Ballon im Fenster encapsulates the charming nature of Paul Klee's artistic vocabulary, taking as its focus a multicoloured balloon which the artist has glimpsed through a gap in the curtains, its bright form floating serenely across the sky above a landscape bathed in the pink glow of a setting sun. This delicate watercolour, executed in a palette of vibrant hues, emerged during the artist's final year of teaching at the revolutionary Bauhaus, where he was renowned amongst students for his unique style of teaching and philosophical approach to pictorial analysis. The entire composition is constructed in a series of richly coloured horizontal bands, their tones ranging from the highly saturated hues of orange, blue and green in the curtains and the balloon, to the soft, pastel shades of peach and gold in the sky, achieving a new chromatic richness inspired by the artist's travels through Egypt at the beginning of the year.

As 1929 drew to a close, Klee celebrated his fiftieth birthday, an occasion marked with great fanfare by the faculty and students of the Bauhaus. The peak of the celebrations was a surprise aerial delivery, in which gifts attached to small parachutes were dropped from an aeroplane as it passed over Klee's house. Organised by the student council, with packages designed by Anni Albers, the event was as much an *homage* to the artist's enchanting spirit as it was to his winsome aesthetic.



\*:

# EGON SCHIELE (1890-1918)

# Weiblicher Akt (recto); Bildnis des Pianisten Roderick Mackey (verso)

signed and dated 'Egon Schiele 1913' (recto; lower right); with the Nachlaß stamp (verso) pencil on paper 12% x 18% in. (31.5 x 47 cm.) Drawn in 1913

**£250,000-350,000**US\$330,000-460,000
€290,000-410,000

#### PROVENANCE:

(Probably) The artist's estate.

Melanie Schiele Schuster (the artist's sister), Vienna, by descent from the above, until at least 1948.

Wolfgang Gurlitt, Munich, until at least 1964.

Marlborough Fine Art, London.

Matthiesen Fine Art Ltd., London.

Serge Sabarsky Gallery, New York, by whom acquired from the above on 29 June 1979.

Matthiesen Fine Art Ltd., London.

Acquired from the above by the present owner in the early 1980s.

# **EXHIBITED:**

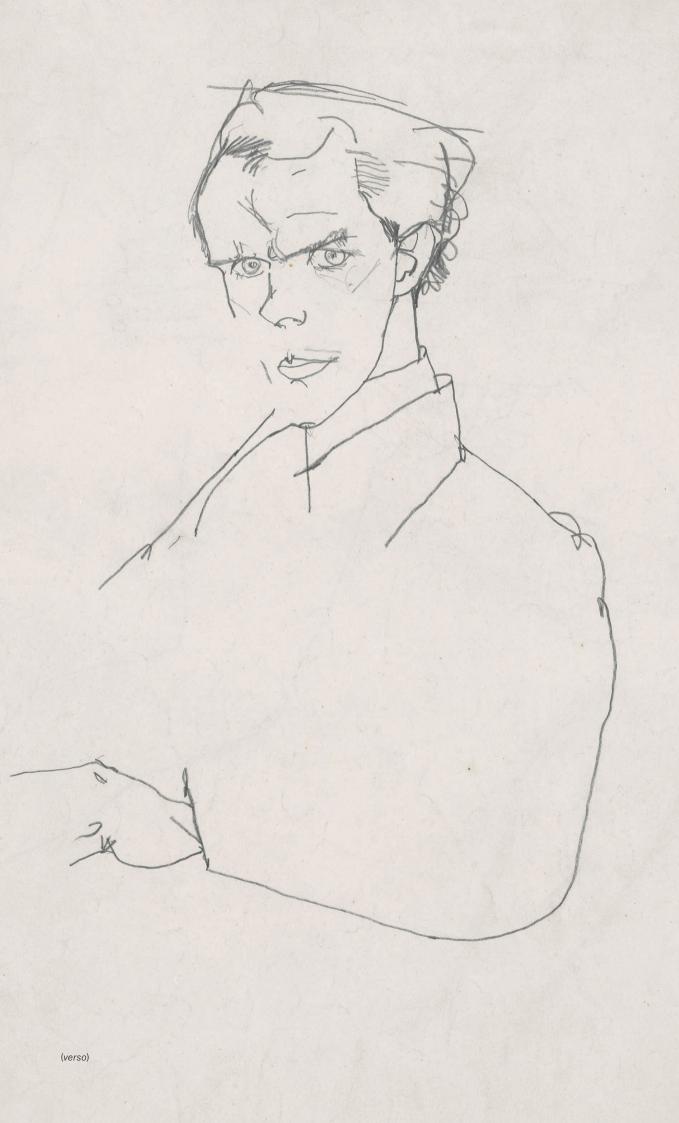
Vienna, Graphische Sammlung Albertina, Egon Schiele: Gedächtnisausstellung, Autumn 1948, no. 173. (Probably) Linz, Neue Galerie, Egon Schiele, March 1949, no. 144, p. 16. (Probably) Turin, Galleria Galatea, Schiele, June - July 1963, no. 29 (titled 'Figura femminile sdraiata'). London, Malborough Fine Art, Egon Schiele, Paintings, Watercolours, and Drawings, October 1964, no. 105, p. 54. Munich, Haus der Kunst, Egon Schiele, February - May 1975, no. 188, p. 45 (recto illustrated n.p.).

#### LITERATURE:

O. Benesch, 'Egon Schiele 2: The Artist', in *Studio International*, vol. 168, no. 857, London, September 1964, p. 174 (*verso* illustrated).

J. Kallir, *Egon Schiele: The Complete Works*, London, 1998, nos. 1291 / 1315 & 1407, pp. 499, 501 & 511 (*recto* illustrated p. 499; verso illustrated p. 511).







Egon Schiele, Liegende Frau mit blondem Haar, 1914. The Baltimore Museum of Art.

'Schiele drew quickly, the pencil glided, as though propelled by the hand of a ghost, as in a game, over the white surface of the paper... An eraser was not used – if the model changed position, the new lines would be placed next to the old ones with the same unerring certainty. One sheet was constantly replaced by another, as the production hurried onward.'

- OTTO BENESCH

reated in 1913, the double-sided drawing Weiblicher Akt/
Bildnis des Pianisten Roderick Mackey encapsulates two of
Egon Schiele's favoured motifs – the female nude on one side
and portraiture on the other. Weiblicher Akt is dominated by a fluid,
graphic portrait of a young woman lying in a state of semi-undress, with
Schiele granting the figure an imposing monumentality by allowing
her form to fill almost the entire sheet of paper. This effect is further
enhanced by the tightly cropped framing employed by the artist, which
causes her toes, the fingers of her right hand, and a portion of her face
to disappear off the edge of the sheet. An outstanding example of
the complete mastery of line that marked Schiele's work during this
period, the woman's contours are delineated with a swift, easy graphic
assuredness that is more subtle, fluid and calm than the neurotic, earthy
and expressive line that had distinguished the compositions of his early
maturity in 1910 and 1911.

As with the majority of his figure studies from this time, the almost sculptural physicality of the model's body is contrasted against the white void of the blank page surrounding her, the details of the setting subsumed by the artist's need to capture the vital living nature of the human form before him. Similarly, the exquisite portrait of the pianist Roderick Mackey which occupies the reverse of the sheet uses the empty space of the blank page to great effect, allowing the figure to appear as if he is slowly emerging from the white expanse. Capturing a likeness of his sitter through only the most essential details, Schiele focuses our attention on Mackey's powerful gaze, rendering his eyes with an extraordinary sharpness and precision, while the jagged outline of his jacket brilliantly articulates the curve of his arm, the breadth of his chest, and a sense of his carriage with a single line.

As Schiele's great friend and supporter Otto Benesch recalled after watching Schiele at work on such a sketch: 'His artistry as a draughtsman was phenomenal. The assurance of his hand was almost infallible. When he drew, he usually sat on a low stool, the drawing board

and sheet on his knees, his right hand (with which he did the drawing) resting on the board. But I also saw him drawing differently, *standing* in front of the model, his right foot on a low stool. Then he rested the board on his right knee and held it at the top with his left hand, and *his drawing hand unsupported* placed his pencil on the sheet and drew his lines from the shoulder, as it were. And everything was exactly right. If he happened to get something wrong, which was very rare, he threw the sheet away; he never used an eraser. Schiele only drew from nature' (O. Benesch, *Mein Weg mit Egon Schiele*, New York, 1965, p. 25).

The viewpoints that Schiele adopted in order to draw his figures, along with the poses that he asked them to take up, also suggest that he had begun to study the human form with a certain emotional detachment and analytical scrutiny. As Reinhard Steiner has observed, the unusualness of Schiele's vantage points have implications which we can begin to grasp by comparing his work with that of Gustav Klimt. Klimt's female nudes, he writes, 'suggest a situation in which they are indeed alone, behaving as if unobserved. Relaxed, seen in poses that are eloquent of desire, they seem immersed in auto-erotic daydreams such as are normally the province of male fantasy. This is why we become voyeurs when we look at these nudes... In Schiele's work, on the other hand, similar nudes leave an impression of poses arranged by the artist and subject to his way of seeing. This eye is not the "ideal organ of desire" (in the words of writer Peter Altenberg), which it is in Klimt; rather, it is a responsible witness of forced poses which strip the model radically bare and leave her or him exposed and defenceless. Generally they are contorted in a manner almost acrobatic: they are exhibited, put on show, offered up' (R. Steiner, Egon Schiele, Cologne, 2004, pp. 35-36).

This double-sided composition was originally believed to be two separate works, and was recorded as such in the catalogue raisonné published by Jane Kallir in 1998. Following recent research, Kallir has been able to connect the records on these compositions and confirm them to be two sides of the same sheet.



# PERSONAL FICTIONS: PICASSO AND THE STILL-LIFE

t is my misfortune - and probably my delight - to use things as my passions tell me. I put all the things I like into my pictures. The things - so much the worse for them; they just have to put up with it' (Picasso, quoted in E. Cowling, Picasso: Style and Meaning, London, 2002, p. 459). For Picasso, life in all its forms - its tragedies, joys, and banalities, great loves, children, places, people, events both personal and public - served as an unending source of artistic inspiration, feeding the artist's insatiable need to create. As a result, every work of art is deeply autobiographical, a reflection of a time, emotion or state of mind. Just as a portrait by the artist is never just a straightforward depiction of a sitter, so a still-life is never solely a meaningless assortment of objects. This was a genre that he pursued with an endless passion, a theme which. as John Richardson has written, he 'would eventually explore more exhaustively and develop more imaginatively than any other artist in history' (J. Richardson, quoted in J. Sutherland Boggs, Picasso & Things, exh. cat., Cleveland, Philadelphia & Paris, 1992, p. 13).

Paradoxically, it was with the still-life, an art form inextricably wedded to the depiction of reality, that Picasso overturned the very tenets of pictorial representation. Concerned with the processes of perception and the mechanics of representation, Picasso, along with his cubist comrade Georges Braque, centred their radical artistic experiments on the still-life, painting and drawing myriad arrangements of objects that defined the world around them – glasses, guitars, plates of fruit or bottles of alcohol popular in early 20th Century Paris – as they deconstructed centuries-old pictorial conventions. Objects were rendered with a whole new artistic language: perspective and tonal modelling were thrown out and instead, objects were composed of fragmented, flattened planes portrayed from multiple viewpoints.

The still-life would never be the same again, and elements of Picasso's cubist language would continue to define his art for the rest of his life. At the beginning of the 1930s, new love radically altered every aspect of his work, not least his still-lifes. The young Marie-Thérèse Walter had entered the artist's life in 1927. A married man, their relationship had to remain secret. As a result, the artist distilled his clandestine muse's voluptuous curves, statuesque forms, radiant youthfulness and colourful vitality into luminous arrangements of undulating pitchers and vessels and pieces of sensuously undulating fruit. Never before had a still-life scene been so charged with eroticism, brimming with heady, barely concealed lust, wonder and passion.

In sharp, startling contrast to these sensual visions of plenty, Picasso's wartime still-lifes are some of the most intense and austere of his career. Darkness pervades as these paintings resonate with a sombre restraint and haunting power. Depicting an assortment of foods, quotidian objects, candles or skulls set within the artist's Paris studio on the rue des Grands Augustins, these works serve not only as angst-filled autobiographical records describing life in Occupied Paris, but transcend the circumstances of their creation to become allegorical expressions of war and human sorrow.

Gradually, following the end of the war, a renewed sense of optimism filled Picasso's work, and, by the summer of 1946, light, colour, and an undeniable *joie de vivre* flooded his paintings once more. Living in the south of France with his post-war love, Françoise Gilot and their young family, Picasso began to see the world around him through the eyes of his children, eliciting a new form of vitality in his painting. After Gilot's departure and the arrival of a new muse and lover, the woman who would become the artist's wife and constant companion, Jacqueline Roque, Picasso, now entering his final decades, turned to the art of the past as his inspiration, leading him back once again to the still-life.

For a genre based so entirely on objective, outward vision, the still-life was transformed through the eyes of Picasso into an art form of endless symbolic, allegorical or simply stylistic and formal possibility. 'Human members, human heads, human landscapes, human animals, human objects, placed in human environments', Michel Leiris has written. 'This is what, in the end, in spite of some appearances, we find in Picasso. Never until him had man asserted so strongly, in the field of art, what constitutes his nature and his humanity' (M. Leiris, quoted in M.T. Ocana, *Picasso Landscapes*, 1890-1912, exh. cat., Barcelona, 1995, p. 35).

Annabel Matterson



# °♦λ\*4

# PABLO PICASSO (1881-1973)

# Nature morte au chien

signed 'Picasso' (upper left); dated '22.10.62.' (lower right) oil on canvas  $51\% \times 63\%$  in. (130 x 162 cm.) Painted in Mougins on 22 October 1962

**£4,000,000-6,000,000** US\$5,200,000-7,800,000 €4,700,000-7,000,000

#### PROVENANCE:

Galerie Louise Leiris, Paris, by 1964. Stephen Hahn Gallery, New York, until at least 1978. Private collection, United States. Halcyon Gallery, London. Private collection, by whom acquired from the above in 2007.

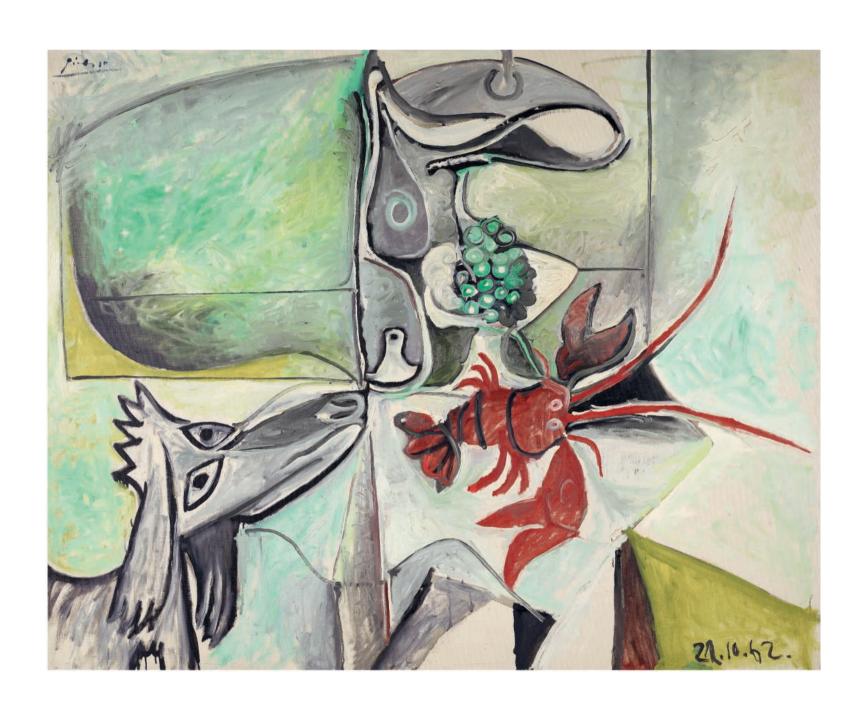
# EXHIBITED:

Paris, Galerie Louise Leiris, *Picasso: Peintures* 1962-1963, January - February 1964, no. 13, n.p. (illustrated p. 5).
Kassel, Museum Fridericianum Orangerie Alte Galerie, *Internationale Ausstellung documenta III*, June - October 1964, no. 7, p. 94 (illustrated p. 97). Tokyo, Museum of the City of Tokyo, *Picasso*, October - November 1977, no. 68, n.p. (illustrated); this exhibition later travelled to Nagoya, Prefectural Museum of Art, December 1977; Fukuoka, Cultural Centre, January 1978; and Kyoto, National Museum of Modern Art, January - March 1978.
Liverpool, Tate, *Picasso: Peace and Freedom*, May - August 2010, no. 37, p. 107 (illustrated).

#### LITERATURE:

H. Parmelin, *Picasso: The Artist and His Model, and Other Recent Works*, New York, 1965, p. 112 (illustrated).

C. Zervos, *Pablo Picasso*, vol. 20, *Oeuvres de 1961 à 1962*, Paris, 1968, no. 355, n.p. (illustrated pl. 144). J. Sutherland Boggs, *Picasso and Things*, exh. cat., Cleveland Museum of Art, Cleveland, 1992, no. 143a, p. 338 (illustrated).





Pablo Picasso, Nature morte au chat, 1962. The Hakone Open Air Museum, Japan.

his large and playful still-life not only offers a glimpse into the private world of Pablo Picasso and his idyllic final home, Notre-Dame-de-Vie, in the hills of Mougins, but encapsulates the abiding themes and stylistic qualities of the artist's work in what has become known as his late, great period. Painted on 22 October 1962, just a few days before the artist celebrated his 81st birthday, Nature morte au chien captures the moment that Picasso's beloved dog, the Afghan hound, Kaboul, is mischievously reaching his snout up to an extravagantly bedecked, white-clothed table, on top of which a bright red lobster remains just out of reach from its canine pursuer. With a plateful of tumbling grapes - a motif reminiscent of the artist's cubist compositions - set beneath the undulating, abstracted form of a lamp, this painting demonstrates how Picasso constantly used the genre of the still-life to explore the boundaries of representation. Creating a pictorial space that is at once flattened and yet legible, and placing the objects upon a surface that dissolves into myriad painted planes, Picasso's indomitable creative force once again comes to the fore in this magnificent still-life painting.

Kaboul had become a frequent protagonist of Picasso's work at this time. This large, characterful dog had joined Picasso and his wife, Jacqueline's large menagerie of animals, which included another dog, their dachshund, Lump, in October 1961, exactly a year before the present work was painted. The art historian, Jean Leymarie wrote that Kaboul was a gift from him. 'In June 1961, Picasso moved into a farmhouse at Notre-Dame-de-Vie, in Mougins,' he recalled. 'In October, for his eightieth birthday, I gave him an Afghan hound named Kaboul, whose thin muzzle would sometimes be found right next to Jacqueline's pure face' (J. Leymarie, 'Preface', in B. Léal, C. Piot & M.L.Bernadac, *The Ultimate Picasso*, New York, 2003, p. 16).

Picasso had always adored dogs, and had, since his earliest days as a poverty stricken young artist in Paris, kept a canine companion. Picasso acquired his first Afghan hound, called Kazbek, during the dark days of the Occupation of Paris. Known for their stately appearance, large, elegant stature and unfailing loyalty, this breed was relatively rare in France at the time, and as a result, Kazbek remained a keen source of interest for visitors and those who passed him in the street. Indeed, in a conversation with Brassaï, Picasso explained that he was exasperated by the interest shown by people in his unusual dog – telling his chauffeur Marcel, who was often questioned by these curious onlookers, 'Marcel, once and for all, when someone asks you what breed my dog is, tell him it's a – Charente basset hound. That will give them such a shock that they won't ask any more questions' (Picasso, quoted in Brassaï, *Conversations with Picasso*, transl. J.M. Todd, Chicago & London, 2002, p. 123).

Kaboul, Picasso's second Afghan hound, soon became a central part of life in Notre-Dame-de-Vie, frequently featuring in a number of paintings and photographs of this peroid. Kaboul also appears flanking the artist's final great love and muse of the time, Jacqueline Roque, in a series of portraits that Picasso painted between December 1961 and November 1962. Nobly seated next to her, or nuzzling into her lap, these works demonstrate the central presence that the faithful and affectionate dog held in the artist's life. Kaboul ended up outliving Picasso, remaining at Notre-Dame-de-Vie with Jacqueline until his own death two years after his master, in 1975. The photographer and friend of the artist, David Douglas Duncan recalled, 'Kaboul, the regal Afghan, spent his last days gazing at the villa as though remembering those early years when he was constantly at the side of Picasso and Jacqueline' (D.D. Duncan, *The Silent Studio*, New York, 1976, p. 19).





Jean-Siméon Chardin, Le buffet, 1728. Musée du Louvre, Paris.

'To me there is no past or future in art, if a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was.'

- PABLO PICASSO

While the humorous scene taking place in *Nature morte au chien* could very well have been inspired by a real moment in the artist's life, the origins of this composition can also be found in a painting of the past: Jean-Siméon Chardin's *Le buffet* (1728, Musée du Louvre, Paris). Here, a similar long-snouted dog looks longingly up to a table laden with abundant piles of fruit and foods. Jean Sutherland-Boggs has noted this similarity, writing, 'Instead of the handsome dog seen from behind we have the slightly woeful head of Picasso's own dog looking up toward the lobster, caught between obedience and desire. It is painted with an almost caricatural abbreviation of forms that makes the fantasy of the whole convincing as humour. We can understand it as a very large joke' (J. Sutherland Boggs, *Picasso and Things*, exh. cat., Cleveland, Philadelphia & Paris, 1992, p. 358).

The day after he completed the present work, Picasso began a second still-life scene, *Nature morte au chat* (Zervos, vol. 20, no. 356; The Hakone Open Air Museum, Japan). Bathed in yellow, in this painting the faithful head of Kaboul is replaced by a feline predator who prowls upon the table top moving towards the same flailing lobster, which is here accompanied by a group of aquatic companions who form a kind of plate of *fruits de mer*. This too has echoes of Chardin, the great 18th Century still-life painter, in particular the strange and enigmatic *La raie* (1725-1726), which is also housed in the Louvre, Paris. The same primed cat appears upon a table filled with sumptuous seafood. Unlike the playfulness of the present work, this second canvas is pervaded with a sense of violence; the cat ready to pounce upon the lobster, who in turn appears to flail in the face of this threat, its feelers waving and eyes wide with terror.





Pablo Picasso, L'Enfant au chien, 1905. The State Hermitage Museum, Saint Petersburg.

Picasso's look back to one of the avowed and guintessential masters of the still-life genre was not an isolated act at this time. Indeed, in the period during which he painted Nature morte au chien, Picasso was nearing the end of an intense campaign that had seen him wage a series of battles against a number of revered artists and iconic masterpieces of the past. Starting in late 1954 with Eugène Delacroix and his Femmes d'Algers (1847-1849, Musée du Louvre, Paris), Picasso had moved onto his compatriot Diego Velázquez and Las Meninas, an unprecedented work that played with the act of painting and the act of seeing. After this, he trained his cannibalistic eye onto one of modern art's paragons, Édouard Manet, and another inscrutable painting, Le Déjeuner sur l'Herbe of 1863, before turning, in the autumn of 1962, to Jacques-Louis David and Nicolas Poussin and their works on the theme of L'enlèvement des Sabines. Unlike his previous cycles, in which he took a single painting and reenvisaged it based upon his own distinctive, protean gaze, with these works, Picasso conflated two distinct paintings, completing L'enlèvement des Sabines (d'après Poussin et David) (Zervos, vol. 23, no. 69; Centre Pompidou, Paris) in the opening days of November 1962. In this painting, violence also pervades, perhaps a reflection of the building angst surrounding the contemporaneous Cuban missile crisis.

From Manet to Chardin, Poussin and David, throughout 1962 it is clear that Picasso was looking to the revered legacy of French art. There were a number of reasons that the artist turned so singularly to the art of the past at this time. Unceasingly competitive, Picasso was looking to prove his own indomitable artistic power next to these acknowledged masters

of the art historical canon, challenging his predecessors and pitting himself against them. In addition, the artist was also keenly aware of the passing of time. Nearing what would turn out to be the last decade of his life, the need to look back to his artistic ancestors was also a reflection of his desire to create his legacy, positioning himself and his work as heir to this esteemed lineage. By choosing still-life – a genre which had remained central throughout his career, enabling him, in the early days of the century, to overturn the very nature of representation with his cubist works – Picasso was staking his claim to this legacy. Playfully parodying not only Chardin, but the entire tradition of the still-life in the 18th Century, with *Nature morte au chien*, Picasso created his own monumental and definitive painterly response to this genre.

At a time when abstraction, Minimalism and Pop art reigned supreme, in turning to look retrospectively Picasso was once again circumventing the mainstream, employing techniques of appropriation and pastiche, while at the same time, wholeheartedly embracing figuration and the art historical past at a moment in which these aspects were being decisively shunned by many artists. As a result, Picasso, as he had done throughout his career, remained as rebellious, daring and pioneering as ever. 'Repeatedly I am asked to explain how my painting evolved', the artist once described. 'To me there is no past or future in art, if a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was' (Picasso, quoted in D. Ashton, *Picasso on Art: A Selection of Views*, London, 1972, p. 4).



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# PABLO PICASSO (1881-1973)

### La cafetière

gouache on paper laid down on card 19¾ x 25½ in. (50 x 65 cm.) Executed in Paris in April 1943

**£1,000,000-1,500,000** US\$1,300,000-2,000,000 €1,150,000-1,800,000

#### PROVENANCE:

Marie-Thérèse Walter, Paris, a gift from the artist. Galerie Jan Krugier, Geneva.
Galerie Beyeler, Basel (no. 8062), by whom acquired from the above on 11 February 1974.
Acquired from the above by the present owner on 31 July 1981.

### EXHIBITED:

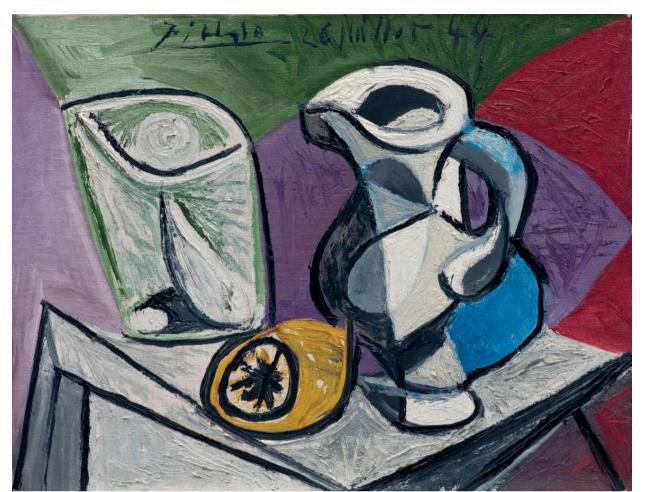
Geneva, Galerie Jan Krugier, Une collection Picasso, Oeuvres de 1937 à 1946: Huiles, gouaches, dessins, collages et découpages, December 1973, no. 28, n.p. (illustrated). Basel, Galerie Beyeler, The Silent Dialogue: The Still Life in the 20th Century, October 1978 -February 1979, no. 87, n.p. (illustrated). Basel, Galerie Beyeler, Picasso, 1881-1981: A Centennial Selection, April - July 1981, no. 88, p. 123 (illustrated p. 78). Cleveland, Cleveland Museum of Art, Picasso and Things: The Still Lifes of Picasso, February - May 1992, no. 111, pp. 8 & 274 (titled 'Still Life with Coffeepot'); this exhibition later travelled to Philadelphia, Philadelphia Museum of Art, June - August 1992; and Paris, Galeries Nationales du Grand Palais, September - December 1992, no. 111, pp. 274-275 (illustrated p. 275; titled 'Nature morte à la cafetière').

#### LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 12, *Oeuvres de 1942 à 1943*, Paris, 1961, no. 317, n.p. (illustrated pl. 159).







Pablo Picasso, Verre et pichet, 1944. Sprengel Museum, Hannover.

'It was not a time for the creative man to fail, to shrink, to stop working... there was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom.'

- PABLO PICASSO

vision of kaleidoscopic colour painted during the dark days of the Occupation of Paris, *La cafetière* was a gift from Pablo Picasso to his blonde-haired lover and muse: Marie-Thérèse Walter. Picasso executed this vibrant, colour-filled still-life in April 1943, likely during one of his visits to Walter and their young daughter Maya, at their home on the boulevard Henri-IV, a short walk from his studio on the rue des Grands-Augustins. Constructed with a web of lines, by turn linear, angular or undulating, each stroke of the painting vibrates with saturated colour. As a result, the surface is luminous; this quotidian scene transformed into a dazzling, jewel-like composition, a defiant beacon of hope, vitality, colour and light in the face of oppression and war.

The genre of the still-life dominated Picasso's wartime work. Despite many of his friends offering to aid the artist in fleeing the occupied French capital, Picasso had decided to remain in his beloved Paris. Declared a 'degenerate' artist by the Nazi regime and purportedly prohibited from exhibiting his work in the city, Picasso retreated to his studio during this time, entertaining friends and visitors there, and withdrawing from the café culture that had characterised his life for years. Enduring the many deprivations that befell the city's inhabitants living under enemy rule – food shortages, blackouts, the constant fear of bombardment or violence, as well as the constant stories of death and disappearance – Picasso threw himself furiously into his work. 'It was not a time for the creative man to fail, to shrink, to stop working', he later explained, 'there was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom' (Picasso, quoted in M. McCully, ed., *A Picasso Anthology: Documents, Criticism, Reminiscences*, Princeton, 1981, p. 224).





Pablo Picasso, Cafetière, 24 March 1943. Private collection.

Due to his isolation, Picasso turned to his immediate surroundings as his pictorial subjects, which resulted in the proliferation of still-life paintings. Françoise Gilot's memory of one of her first visits to Picasso's studio in May 1943 describes the artist's prolific production at this time: '[Picasso] piled [his paintings] up almost like scaffolding. There was a painting on the easel; he stuck another on top of that; one on each side; piled others on top of those... That morning there were cocks; a buffet of Le Catalan with cherries against a background of brown, and white; small still lifes, some with lemon and many with glasses, a cup, and a coffeepot, or with fruit against a checked tablecloth' (F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 20).

Using a small repertoire of objects – cups, pots, skulls or food – Picasso invested these quotidian scenes with a powerful allegorical meaning. These often-sombre works reflect a sense of pathos, anxiety and tension. Unlike the predominantly dark still-lifes of this time however, *La cafetière* sings with vitality, brilliance and hope. Likely painted at Marie-Thérèse's apartment, the present work reveals the joy that could be found in life's simple pleasures, and indeed, in painting itself. The coffee pot that stands sentinel in the centre of this scene in fact alludes to a luxury in wartime Paris: coffee was a precious commodity and hard to come by. Next to this is a plate with a large slab of vivid yellow butter – another rarity due to rationing. Together with the cup and saucer, and the pieces of bread laid scattered upon the multi-hued table, this scene therefore tells of an indulgent breakfast that the artist may have enjoyed; a moment of bliss and respite away from the outside world and the increasing terror of war. Picasso had painted a similar, though more naturalistic composition to *La cafetière* a month prior (Zervos, vol. 12, no. 290). Featuring the same combination of objects, including the knife, which Maya recalled the artist would hone during his visits, this work also remained in Marie-Thérèse's collection, but lacks the symphonic, radiant colour of the present work.



Pablo Picasso's studio on Rue des Grands Augustins, Paris, 1944. Photograph by Henri Cartier-Bresson.

'[Picasso] piled [his paintings] up almost like scaffolding. There was a painting on the easel; he stuck another on top of that; one on each side; piled others on top of those... That morning there were cocks; a buffet of Le Catalan...; small still lifes, some with lemons and many with glasses, a cup, and a coffeepot, or with fruit against a checked tablecloth.'

– FRANÇOISE GILOT

Marie-Thérèse had long provided a place of domestic solace and uncomplicated happiness for Picasso, and, as a result her presence often stimulated a proliferation of still-lifes in his art. At the beginning of their love affair, Picasso had kept his golden-haired lover entirely secret, concealing her both in his life and his art. As a result, her image first emerged in his work in the form of symbolic guises, perhaps most notably in the form of the still-life. Picasso distilled her voluptuous curves and statuesque form into the undulating lines of bowls and pitchers, as well as ripe fruit. Finally, in 1931, the artist could no longer resist the urge to depict her appearance in visual form, creating an abundance of sculptures and paintings inspired by her body, her untroubled disposition and perhaps most importantly, the passion and eroticism she inspired in him.

In the turbulent years preceding the eventual outbreak of the Second World War, Picasso once again returned to these symbolic still-lifes, painting the same curving pitchers, blossoming flowers and fruits in a similarly vivid palette as his portraits of her, at their rural hideout in La Tremblay. Picasso has returned to this same visual language in *La cafetière*. The spout of the cafetière, outlined in intense black lines, takes on a phallic connotation, while the cup, saucer and spoon, created with a web of organic, softly undulating lines and soft tones of rose, lilac and green, appears as the female counterpart. At this time, Picasso had largely ceased painting the majestic seated portraits of Marie-Thérèse that he had begun in 1932 and continued through the decade. Instead, as the present work attests, he distilled her presence into the form of symbolic still-lifes; alive with colour, hope, love and passion.

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## GEORGE GROSZ (1893-1959)

### Gefährliche Straße

signed 'Grosz' (lower left); signed, dated and indistinctly inscribed 'GROSZ Juli 1918, 19...STREETSCENE 1918' (on the reverse) oil on canvas  $18\% \times 25\%$  in. (47.3 x 65.3 cm.) Painted in July 1918

**£4,500,000-6,500,000** US\$5,900,000-8,500,000 €5,300,000-7,600,000

#### PROVENANCE:

Galerie Neue Kunst [Hans Goltz], Munich, by whom acquired directly from the artist on 24 January 1920.

Dr Burg, Cologne, by whom acquired from the above, by April 1920.

George Grosz, Douglaston, Long Island, New York, by 1939.

Richard L. Feigen & Co, Inc., Chicago, by whom acquired from the above on 24 March 1959. Acquired by the present owner *circa* 1970.

#### **EXHIBITED:**

Munich, Galerie Neue Kunst [Hans Goltz], *George Grosz*, April - May 1920, no. 9, p. 8 (illustrated p. 13). Hannover, Galerie von Garvens, *XV Ausstellung*, *George Grosz*, April 1922, no. 5.

Chicago, The Art Institute of Chicago, *George Grosz: A Survey of His Art from 1918-1938*, December 1938 - January 1939, no. 27, n.p. (titled 'Street Scene').

Des Moines, Des Moines Art Center, *George Grosz: Artist of Two Centuries*, November - December 1957 (no cat.; titled 'Berlin Street'). Chicago, Richard Feigen Gallery, *George Grosz: 1915-1927*, January - February 1961, no. 8, p. 6 (titled 'The Street'; dated '1917').

Waltham, Rose Art Museum, Brandeis University, A Century of Modern European Painting, June - July 1961, no. 13, n.p. (illustrated; titled 'Untitled/The Street' and dated '1917').

Chicago, The Arts Club, *Wit and Humor*, February - March 1962, no. 8, n.p (illustrated; titled 'Street'; dated '1917').

Berlin, Akademie der Künste, *George Grosz*, October - December 1962, no. 5, p. 85 (dated '1917'); this exhibition later travelled to Dortmund, Akademie der Künste, January - March 1963; York, City Art Gallery, April - May 1963; London, Arts Council Gallery, June 1963, no. 3; and Bristol, City Art Gallery, July 1963. Albuquerque, Museum of Albuquerque, Early Twentieth Century European Masterpainters, June - July 1977, no. 21, n.p. (illustrated; dated '1917'). London, Hayward Gallery, Dada and Surrealism Reviewed, January - March 1978, no. 4.22, p. 92 (dated '1917').

Berlin, Neue Nationalgalerie, *George Grosz. Berlin-New York*, December 1994 - April 1995, no. IX.9, p. 324 (illustrated; dated '1917'); this exhibition later travelled to Düsseldorf, Kunstsammlung Nordrhein-Westfalen, May - July 1995; and Stuttgart, Staatsgalerie, September - December

Venice, Peggy Guggenheim Collection, *George Grosz: The Berlin Years*, March - May 1997, no. 167, p. 67 (illustrated; dated '1917'); this exhibition later travelled to Madrid, Fundación Colección Thyssen-Bornemisza, May - September 1997; and Barcelona, Centre de Cultura Contemporània, October 1997 - January 1998.

Munich, Haus der Kunst, *Die Nacht*, November 1998 - February 1999, no. 334, p. 537 (illustrated; dated '1917').

#### LITERATURE:

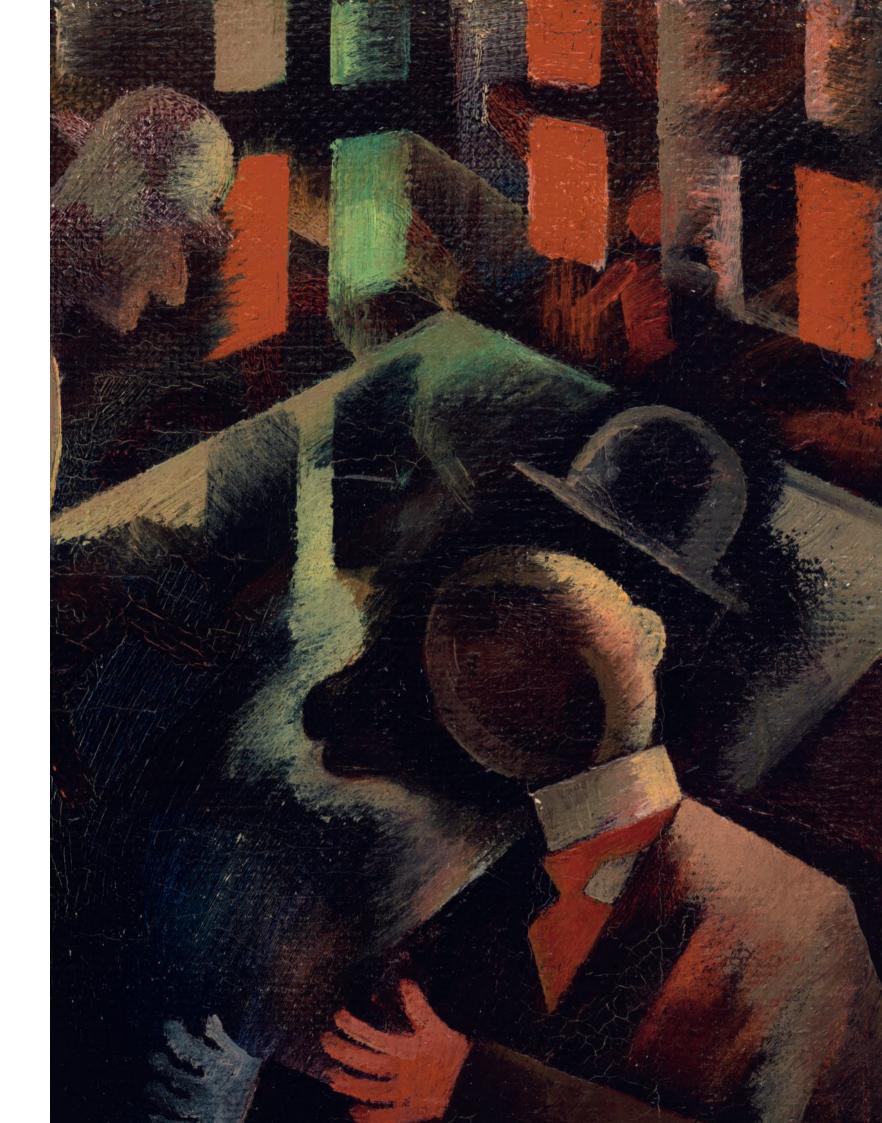
W. Wolfradt, 'George Grosz', in *Junge Kunst*, vol. 21, Leipzig, 1921, pl. 8 (illustrated; dated '1917').

Ralph Jentsch has confirmed the authenticity of this work.



'All around the world war rages and in the centre is this nervous city in which so much presses and shoves, so many people and streets and lights and colours and interests: politics and music hall, business and yet also art, field grey, privy councilors, chansonettes, and right and left, and up and down, somewhere, very far away, the trenches, regiments storming over to attack, the dying, submarines, zeppelins, airplane squadrons, columns marching on muddy streets, Hindenburg and Ludendorff... Flanders and the Russian Revolution, America, the Anzacs and the *poilus*, the pacifists and the wild newspaper people. And all ending up in the half-darkened Friedrichstrasse, filled with people at night, unconquerable...still not yet dishonoured, despite the prostitutes who pass by. If a revolution were to break out here, a powerful upheaval in this chaos, barricades on Friedrichstrasse, or the collapse of the distant parapets, what a spark, how the mighty, inextricably complicated organism would crack, how like the Last Judgment! And yet we have experienced, caused precisely this to happen... That's the world war all right.'

– HARRY GRAF KESSLER 18 NOVEMBER 1917





George Grosz, Metropolis, 1917. The Museum of Modern Art, New York.

'[Berlin] was like a bubbling cauldron. You could not see who was heating the cauldron, you could merely see it merrily bubbling and you could feel that heat increasing.'

– GEORGE GROSZ

efährliche Straße (Dangerous Street) is a picture of the First World War as it played out on the streets of Berlin. A dark and hauntingly evocative portrait of an entire epoch in decline, it is one of the finest of an outstanding series of oil paintings, all depicting the city night, that George Grosz made between the spring of 1917 and the end of the war in November 1918. Numbering in total about twenty paintings (around half of which are now either lost or destroyed), these famous, often nightmare-like pictures of the city rank among the finest of all Grosz's achievements. Most of the surviving paintings are now housed in major museum collections such as those of the Museum of Modern Art, New York, the Staatsgalerie, Stuttgart, the Hamburger Kunsthalle and the Thyssen-Bornemisza Collection in Madrid. Three paintings other than Gefährliche Straße (Lechenwagen, 1917; Tempo der Straße, 1917; and Der kleine Frauenmörder, 1918) remain in private hands. Searing portraits of a culture in decline and disarray, these are works of art that have helped to fix the image of Berlin in the popular imagination and define the traumatic era within which they were made.

Often taking the form of a visionary fusion of expressionist fervour and cubo-futurist fragmentation, these dynamic, angular cross-sections of gritty, urban form and imagery provide a fractured and simultaneist image of war-time Berlin as a frenetic, bubbling cauldron

of decadence, death, gaudy glamour and crime. Many are suffused by an all-encompassing field of electric red light that falls over everything in the manner of Edgar Allan Poe's story of *The Masque of the Red Death* to suggest a hell-fire vision of city life. Others are kaleidoscopic portraits of modernity gone mad. All these paintings are essentially, as the Expressionist poet Theodor Däubler first championed them, 'apocalyptic pictures': dystopian visions of metropolitan life that reveal the Babylon of Berlin to be what another contemporary critic (the writer and philosopher, Salomo Friedländer, who wrote under the pseudonym Mynona) wittily referred to as a 'Dadantesque Inferno' (Mynona, *George Grosz*, Dresden, 1922, p. 8).

Painted during the last months of the First World War, in July 1918, *Gefährliche Straße* is one of the last and most accomplished of this famous series of apocalyptic paintings of Berlin. Unlike some of Grosz's earlier, more deliberately crude and sketchily-executed works in this series, there is a cooler and more measured sense of assuredness and stability about the way in which this deliberately disorientating and fragmented vision of a dark and dangerous Berlin street has been depicted. Employing a style that is reflective of both the complete command of the oil medium that Grosz had by this time acquired and also of the more focused, moralizing sense of political purpose



Ludwig Meidner, Apokalyptische Landschaft, 1912. Sold, Sotheby's, New York, 12 November 2018 (\$14,072,800).

'How right Swedenborg was, I thought, when he argued that heaven and hell are found side by side here on earth... The collapse of Germany was only a matter of time... I watched it all from my studio in Südende, living and drawing in a world of my own.'

– GEORGE GROSZ

that his work had begun to pursue, the forms, figures and rich colour combinations of this painting are all rendered with a new-found clarity and precision. *Gefährliche Straße* is, in this respect, a work that supports the writer Roland März's observation that 'the more the horror increased towards the end of the war, the more disciplined and cold became Grosz's handwriting and awareness of the age' (R. März, 'Metropolis-Krawall der Irren Der Apokalyptische Grosz des Kriegsjahre 1914 bis 1918', in P.-K. Schuster & H. Adkins, eds., *George Grosz, Berlin-New York*, exh. cat., Berlin, 1995, p. 130).

The largest and most ambitious oil painting of the Berlin night that Grosz was ever to paint was his memorable, but now lost masterpiece, Deutschland ein Wintermärchen (Germany a Winter's Fairy Tale). It was this work that formed the centerpiece of the Dada movement's greatest collective protest against its times: the now legendary International Dada Fair, held in Berlin in 1920. Completed in July of 1918, Gefährliche Straße is this famous painting's immediate precursor. Like Deutschland ein Wintermärchen, it articulates a similar theme and in some ways even serves as a kind of blueprint, albeit on a much smaller scale, for this more expansive painting. Depicting the busy, nocturnal streets of wartime Berlin as if they are an entity about to explode, Gefährliche Straße even shares some of the same characters and motifs that were to appear in Deutschland ein Wintermärchen: not least the angry profile of Grosz himself glaring out of the night from the bottom right corner of the picture.

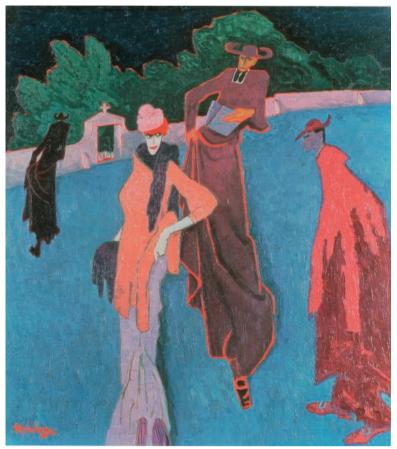
Much of the apocalyptic mood of Grosz's great city paintings of the war years has its roots in the expressionist art and literature of the pre-war period – in the visionary landscapes and city paintings of Ludwig Meidner and the, often cosmic, 'catastrophe' poems of Café

des Westens writers like Georg Heym, Jakob van Hoddis and Alfred Lichtenstein. Similarly, much of the simultaneity and cubo-futurist fragmentation so evidently on display in Grosz's city pictures, along with their rich, radiant colour, derives from Delaunay's 'Eiffel Tower' pictures and futurist paintings like Umberto Boccioni's *La risata*, of 1911, which Grosz had been impressed by when he saw it at the Galerie der Sturm in 1913. In contrast to these precedents, however, the dark content of Grosz's wartime city paintings was something that stemmed entirely from the artist's own mindset; from his witnessing, first-hand, the moral and physical decline of Berlin all around him during the war years and, more recently, from his own personal experience of the conflict.

When Grosz returned to Berlin in May 1917 after having been discharged from the army for a second time, he returned to the city fiercely opposed to all and any authorities still intent upon prolonging the madness and mass-murder of the war. His profound cynicism towards the powers-thatbe was further reinforced by all that he observed in the German capital on his return: 'The Berlin to which I returned,' he wrote, 'was a cold grey city, the busy cafés and wine cellars merely accentuating the gloom of the dark unheated residential districts. The self-same soldiers who frequented the former, singing, dancing and clinging to the arms of prostitutes in a drunken stupor, could later be seen weary with the dirt of the trenches still on them, dragging their feet and their packs from one station to another. How right Swedenborg was, I thought, when he argued that heaven and hell are found side by side here on earth... The collapse of Germany was only a matter of time. All the fine phrases were now no more than stale, rank printer's ink on brown substitute paper. I watched it all from my studio in Südende, living and drawing in a world of my own' (G. Grosz, A Little Yes and a Big No, Huntington, New York, 1955, p. 80).







Lyonel Feininger, Jesuits I, 1908. Private collection.



Ernst Ludwig Kirchner, *Berliner Strassenszene*, 1913. Neue Galerie, New York.

Amongst its many effects, the war had transformed the nocturnal streets of Berlin into a sexual hunting ground. Grosz also addresses this aspect of the city in *Gefährliche Straße*. The Friedrichstrasse, in particular, Grosz recalled, was, 'alive with whores. They stood in the doorways like sentinels and whispered their standard: "Want a date sweetie?". Those were the days of large feather hats and boas, and pushed-up bosoms. A dangling handbag was the sign of their guild' (G. Grosz, *An Autobiography*, London, 1998, pp. 91-92).

After the disastrous 'turnip winter' of 1916-17 when many Berliners had come close to starvation, widespread poverty and malnutrition ran rife and the city streets began to fill with street-beggars, prostitutes (often masquerading as war-widows), and black-market profiteers. Berlin's famous street-walking prostitutes had, even before the war, always been perceived as a poignant symbol of societal malaise and of an inherent sickness at the heart of Imperial German society. But now, with their ranks swelled immensely by women of all classes who had fallen upon hard times and accompanied by a phenomenal increase in the spread of venereal diseases during the war - the heady mix of sex and danger on Berlin's streets only came to reinforce the widespread sense of apocalypse, plague, and of the end of times. In the last months of the war, the view expressed by Dada founder Hugo Ball about the complete rupture with the past wrought by the war, was one that was now shared by many, not just avant-garde circles. 'An epoch has disintegrated,' Ball wrote. 'There are no columns and supports, no foundations any more - they have all been blown up... Convictions have become prejudices. There are no more perspectives in the moral world. Above is below, below is above... The principles of logic, of centrality, unity and reason have been unmasked as postulates of a power-craving theology. The meaning of the world has disappeared... The world has shown itself to be a blind juxtapositioning and opposing of uncontrolled forces' (H. Ball, 'Kandinsky', lecture given at the Galerie Dada in Zurich 1917, reproduced in H. Ball, Der Künstler und die Zeitkrankheit, Frankfurt, 1984, p. 41 ff).

It is all this that Grosz addresses in Gefährliche Straße - a picture that presents a small cross-section of contemporary Berlin as an illustrative microcosm of a wider world comprised solely of crude, primal, 'uncontrollable and opposing forces' coinciding with one another on the bleak stone streets of the city. At the heart of the painting is the spectral figure of a uniformed soldier, his skull-like face confronting the viewer like an apparition of Death. He appears to be wandering aimlessly and vacant-faced amidst the shadowy red light of the big city night. Above his head and illuminated as if they offered some meaning are the numbers 'III' and '69'. These are perhaps intended to indicate his regiment - Grosz's recent battalion number was III/10 for instance - or, alternatively, they may indicate a street address or even the thoughts on his mind. To the right of this grim, expressionless and possibly also shellshocked military man, walks the seemingly naked figure of a prostitute touting her trade. Vibrant, full of life and contrastingly colourful, with her face garishly made-up, she represents both his opposite and also perhaps his nemesis. Like so many of Grosz's women, her clothes are transparent in order to emphasize her buxom, naked form and the fundamentally sexual nature of both her presence and her profession. Also, like so many of Grosz's women, she too is a man-eater. She carries a human heart in her 'dangling' handbag, while all around her, the faces of the men leering at her are seen, in places at least, to be in the process of transforming into those of dogs. This woman is a Circe - the mythical temptress who turns men into swine - a figure that provokes lust and bestial behaviour in all whom she meets. Even the little dog that walks at her feet in this painting, for instance, is visibly turned on.

Circe is a common figure in much of Grosz's work from this period. Ever since her first appearance in drawings Grosz made around 1912, the transformative power of the lust she engenders in all the men around her is shown to be one that, ultimately, only rebounds upon her, provoking bestial acts of violence and debauchery from her male victims. As so often in Grosz's pictures of the city, much of this implicit violence



George Grosz, Dedicated to Oskar Panizza, 1917-18. Staatsgalerie, Stuttgart.

'I drew and painted out of a spirit of contradiction, and through my work I sought to convince the world that it was ugly, sick and lying.'

- GEORGE GROSZ

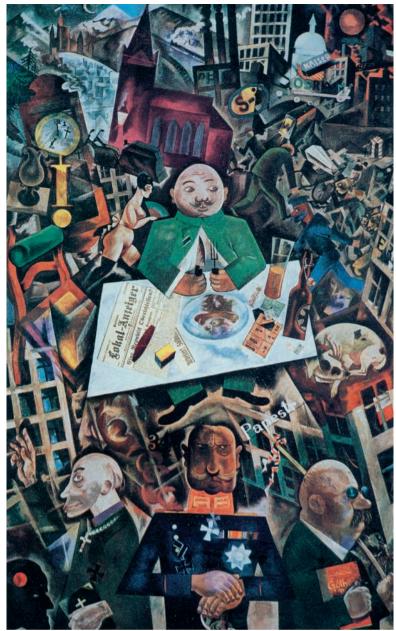
is depicted as a universal force, bubbling just beneath the surface of things and here made visible through the sinister, partially-seen silhouettes in the windows of the city's buildings. Despite its apparent complexities, therefore, Grosz shows us in this painting that, at its root, modern city life is little more than a base play between lust and violence. His vision of the world at this time was, he recalled, essentially simplistic and 'could have been summed up as follows: all men are pigs. All that talk about ethics is eyewash, meant only for the stupid. Life has no meaning other than to satisfy one's hunger for food and women' (G. Grosz, 'Abwicklung', 1923, quoted in U. M. Schneede, *George Grosz: Life and Work*, London, 1979, p. 26).

The fact that Grosz is moralizing in *Gefährliche Straße* and intends it to be seen as an allegory on this basic thesis is evidenced not just by his referencing of the mythical figure of Circe as his prostitute, but also by the way in which he presents himself in the painting. Grosz's manifest disgust with the spectacle he depicts in *Gefährliche Straße* is made clear by the appearance of his own scowling profile in the bottom right hand corner of the painting. Here, as he was also to do in *Deutschland ein Wintermärchen*, where he painted himself with an angry, red, apocalyptic moon burning against his temples, Grosz appears to be introducing the scene behind him as a kind of morality play. Both involved in the scene but also set apart from it, he is admonishing his audience, warning them

that his painting is only a partial exaggeration: that, for the most part, it provides an accurate reflection of the current state of Germany and the dark times in which they are living.

'I drew and painted out of a spirit of contradiction, and through my work I sought to convince the world that it was ugly, sick and lying', Grosz wrote about his pictures of this period. 'What interested me, was the work of the committed outsiders and moralists of painting: Hogarth, Goya, Daumier and their like' (G. Grosz, 'Abwicklung', 1923, quoted in F. Whitford, ed., The Berlin of George Grosz, exh. cat., London, 1997, p. 37). Grosz also told Harry Kessler at this time that he had painted a work like Deutschland ein Wintermärchen in the hope that it would one day be hung in schools. Grosz 'wants to become the German Hogarth', Kessler recalled after a visit to the artist's studio to see this picture. 'Deliberately realistic and didactic', he wants, 'to preach, improve and reform. Art for Art's sake does not interest him at all... He really is a Bolshevist in the guise of a painter. He loathes painting and the pointlessness of painting as practiced so far, yet by means of it wants to achieve something quite new, or more accurately, something that it used to achieve (through Hogarth or religious art), but which got lost in the nineteenth century. He is reactionary and revolutionary in one, a symbol of the times' (H. Kessler, Diary Entry, 5 February 1919, in In the Twenties. The Diaries of Harry Kessler, transl. by C. Kessler, London, 1971, p. 64).





George Grosz, Deutschland, ein Wintermärchen, 1918. Whereabouts unknown.

Marking the culmination of the series of oil paintings of the city that Grosz had begun in late 1916, paintings such as Gefährliche Straße, Widmung an Oskar Panizza and Deutschland ein Wintermärchen, which Grosz made towards the end of the war, all emulate the moralizing format of the religious allegories of old-master painters like Brueghel, Grünewald or Bosch - artists to whom Grosz felt more akin than many modernists. Not only, in this respect, was Deutschland ein Wintermärchen painted in the form of a modern-day altarpiece, for example, but it was also a deliberate aping of a Last Judgement. Its three 'pillars of society' (in the form of the General, the Priest and the Schoolteacher) are replacements for the figures of saints in a religious altarpiece and are shown by Grosz to be propping up the 'holy' German burger instead of a Madonna, while a sailor (a symbol of revolution), and a prostitute (a symbol of decadence), hover around his head like demons. Similarly, Gefährliche Straße can also be seen in this context to be a modern take on an old-master 'allegory of love' or even, a version of that most perennial theme in the Germanic tradition of art: Death and the Maiden.

In the first monograph on Grosz written by Willi Wolfradt in 1921, Wolfradt wrote of paintings like Gefährliche Straße that, if one looked 'deeper' into them, one could see that they were not just portraits of contemporary Berlin but indicative of more archetypal themes like 'Hell and Death' (W. Wolfradt, George Grosz, Junge Kunst, Leipzig, 1921, p. 8). Highlighting Gefährliche Straße and Widmung an Oskar Panizza of 1917 in particular, in this respect, Wolfradt commented on how the figure of Death appeared to be everywhere, 'grinning out of the corners and behind the faces' in these works. Death is, of course, implicit within 'the hearse, the hanged man and the skeleton' in Widmung an Oskar Panizza, Wolfradt wrote, but he is 'even more terrifyingly to be found within the tired, fleshy greed of a prostitute or the base brutality of a security officer... [where] the atmosphere is charged with murder [and] love slaughters its own victims. Grosz leads us across the street, where busy people, deaf to the bubbling of the apocalypse all around them, hurry past while hunched fellows gather around some wench, undressing her with their eyes, barely able to control their rising, animal lust amidst the ghostly dancing lights of the city's world-traffic' (ibid, p. 8).

Robert Brown



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## GINO SEVERINI (1883-1966)

### La Ferrovia Nord-Sud

signed and dated 'G. Severini 1913' (lower right); signed again 'Gino Severini' (on the reverse) charcoal on paper 17<sup>3</sup>/<sub>4</sub> x 20<sup>7</sup>/<sub>8</sub> in. (45.2 x 53 cm.) Executed in 1913

£700,000-1,000,000 US\$900,000-1,300,000 €820,000-1,200,000

#### PROVENANCE:

Rose Fried Gallery, New York, by 1953. Galerie Berggruen, Paris, by whom acquired from the above in 1955.

Herbert M. & Nannette F. Rothschild, New York, by whom acquired from the above in 1956, and thence by descent to the present owner.

London, Marlborough Gallery, The Futurist Painter

#### **EXHIBITED:**

Severini Exhibits His Latest Works, April 1913, no. 9, p. 10 (titled 'The Nord-Sud Railway'). Berlin, Galerie Der Sturm [Herwarth Walden], Sechzehnte Ausstellung: Gemälde und Zeichnungen des Futuristen Gino Severini, June -August 1913, no. 9, p. 7 (titled 'Nord-Südring'). Naples, Galleria Futurista [G. Sprovieri], Prima esposizione di pittura Futurista, May - June 1914, no. 11, p. 29 (titled 'Il 'Nord-Sud' (Studio)'). Turin, Galleria del Grifo, Severini, 1951. Minneapolis, Walker Art Center, The Classic Tradition in Contemporary Art, April - June 1953, no. 126, p. 53 (titled 'Pigalle'; dated '1912-1913'). New York, Rose Fried Gallery, The Futurists: Balla, Severini 1912-1918, January - February 1954, no. 7. New York, Rose Fried Gallery, 30 Works by 17 Modern Masters, October - November 1955, no. 25, n.p. (titled 'Montmartre'). Paris, Galerie Berggruen, Severini, Oeuvres futuristes et cubistes, 1956, pl. 7 (illustrated; titled 'Montmartre'). New York, The Museum of Modern Art, Futurism, May - September 1961, no. 102, pp. 69 & 147 (titled 'Study for 'Nord Sud''; dated '1912'); this exhibition later travelled to Detroit, The Detroit Institute of Arts, October - December 1961; and Los Angeles, Los Angeles County Museum, January - February 1962. Paris, Musée National d'Art Moderne, Gino Severini, July - October 1967, no. 127, p. 31 (illustrated).

Washington D.C., National Gallery of Art, Encounters with Modern Art: The Reminiscences of Nannette F. Rothschild, Works from the Rothschild Family Collections, September 1996 - January 1997, no. 76, p. 202 (illustrated p. 203; titled 'Nord-Sud'); this exhibition later travelled to Philadelphia, Philadelphia Museum of Art, March - May 1997. Portland, Maine, Portland Museum of Art, Seurat to Severini: Masterworks on Paper from the Robert and Maurine Rothschild Family Collection, June -October 1997, p. 12 (titled 'Nord-Sud'). Winter Park, Florida, George D. and Harriet W. Cornell Fine Arts Museum, Degas to Delaunay: Masterworks from the Robert & Maurine Rothschild Family Collection, March - May 1999, no. 38, p. 12 (titled 'Nord-Sud').

#### LITERATURE:

M.W. Martin, Futurist Art and Theory 1909-1915, Oxford, 1968, p. 143 (under note 1). P. Pacini, Le esposizioni futuriste 1912-1918, Florence, 1977, no. 11. D. Fonti, Gino Severini, Catalogo ragionato, Milan, 1988, no. 133, p. 143 (illustrated).





Gino Severini, Il Treno Nord-Sud, 1912. Pinacoteca di Brera, Milan.

'We choose to concentrate our attention on things in motion because our modern sensibility is particularly qualified to grasp the idea of speed. Heavy powerful motorcars rushing through the streets of our cities, dancers reflected in the fairy ambience of light and colour, airplanes flying above the heads of the excited throng... These sources of emotion satisfy our sense of a lyric and dramatic universe, better than do two pears and an apple.'

- GINO SEVERINI

onjuring a cosmopolitan cacophony of light, movement, sound and people, La Ferrovia Nord-Sud dates from 1913, the peak of Gino Severini's Futurist period. Here, Severini transports the viewer into the bustling realm of the underground railway; picturing a speeding train carriage filled with people passing various subway stations along the Nord-Sud line of the Paris Métro. A novel type of subject matter, this scene was one of a series of works dating from the end of 1912 and beginning of 1913 in which Severini took this form of urban travel as his subject. For Severini, trains, as well as trams and buses provided stimulating subject matter, allowing him to explore both the frenzied dynamism of the city - a subject deified by the Futurists for its embodiment of mechanical speed, movement and simultaneity - as well as the experience of its inhabitants as they exist and move through the modern metropolis. Offering a compelling contrast from his concurrent depictions of dancers and dance halls, La Ferrovia Nord-Sud was included in the artist's first one-man show in London's Marlborough Gallery, as well as at the Galerie der Sturm, Berlin, both in 1913.

For Severini, the underground rail network provided the perfect vehicle, quite literally, to express the fundamental tenets of Futurism. With his Futurist comrades, Severini sought to overturn artistic convention by creating art that distilled the experience of life in the modern city. Like Boccioni, Carrà and Balla, Severini wanted to convey the *feeling* of these environments; combining various images on a single canvas

so to evoke the often disorientating, overwhelming or invigorating sensations, sounds and images that were unique to life in the city. Modes of transport were an obvious choice for these artists; these new technological inventions – cars, trains, buses and trams – and their metropolitan hubs filled with crowds of people serving as beacons of modernity, as well as providing rich formal inspiration. 'We seek for subjects in landscapes that are thick with black factory chimneys, in streets that are thick with moving throngs...', Severini declared in an interview in 1913. 'Henceforward we are unmoved by the spectacle of the sea, and of the mountains. But we understand the tragedy and the lyricism of electric light, of motor-cars, of locomotives, and of aeroplanes' (Severini, quoted in 'Get Inside the Picture: Futurism as The Artist Sees It', *Daily Express*, London, 11 April 1913, in A. Coffin Hanson, *Severini futurista: 1912-1917*, exh. cat., New Haven & Texas, 1995-1996, p. 37).

It is this celebration of urban life that is masterfully presented in *La Ferrovia Nord-Sud*. Describing a similar composition, now housed in the Pinacoteca di Brera, Milan (Fonti, no. 130), Severini wrote, 'The idea of the speed with which a lighted body spins through dark or lighted tunnels, is conveyed by means of colours, tones and forms. The great notice boards placarded in the stations enter the compartments in motion. The letters written on the placards act upon the memory through their literary significance at the same time as they act upon the eyes by means of their colour' (Severini, *The* 

Futurist Painter Severini Exhibits his Latest Works, exh. cat., London, 1913, p. 8). Using a series of dark pyramidal forms, Severini has evoked the cavernous mouths of the tunnels, conveying in this single composition the impression of continuous movement as a train passes through the various stops along the Nord-Sud line. The names of the stations, which were emblazoned in tiles along the top of the tunnels to denote the destination – Pigalle, St. Georges and perhaps Trinité d'Estienne-d'Orves, cut to 'nite' in the present work – are fragmented and scattered, cubist-like, amidst the scene. Imparting the powerful sense of movement and sound are the rhythmic diagonal lines that echo the prismatic shapes. Yet, any sense of structure is undermined by the plethora of other forms that collide with these lines, creating the unceasing, pulsating energy that flows through this work.

'The idea of the speed with which a lighted body spins through dark or lighted tunnels, is conveyed by means of colours, tones and forms. The great notice boards placarded in the stations enter the compartments in motion. The letters written on the placards act upon the memory through their literary significance at the same time as they act upon the eyes by means of their colour.'

- GINO SEVERINI

From amidst these abstract lines, the forms of figures emerge, the viewer's companions amidst this train carriage. On the far left, a woman is seated in profile, her presence identifiable after comparison with contemporaneous works in which she is more clearly depicted (Fonti, nos. 131, 132, 135); while on the other side of the composition, a bowlerhatted, moustachioed male figure stands upright and frontal, facing out of the picture plane. This figure is in fact overlaid upon another man, this one seated with his back to the viewer, perhaps immersed in reading a newspaper. Like Picasso and Braque's cubist 'attributes' distinguishing, legible signs that they added to their abstract Analytical compositions - these recognisable figurative motifs not only add context to what would otherwise be a near-abstract scene, but, appearing amidst this vortex of lines, signs and forms, they evoke the sense of being immersed in this world that exists underground in the bowels of the city. The rumbling sound of the train running along the railway line can almost be heard; while diagonal lines evoke flashes of light, the headlights of a train or sparks flying off the tracks, successfully achieving the artist's endeavour, 'to produce by means of lines and planes the rhythmic sensation of speed, of spasmodic motion, and of deafening noise' (Severini, ibid., p. 8). Not only this, Severini has also captured numerous temporal states within a single work; depicting multiple sensations and images that occur throughout a passenger's journey, rather than distinct, hermetic snapshots or moments in time.

Clearly inscribed on the far left of *La Ferrovia Nord-Sud*, and subtly echoed in the centre, is the name of the railway line: 'Nord-Sud'. The Nord-Sud operated two underground lines in Paris, the first of which opened in 1910 and linked Montmartre, in the north of the city, with Montparnasse in the south. Severini's decision to illustrate this specific train route was perhaps not coincidental. By linking these two artistic centres, hubs for artists, writers and poets, this line became associated with the city's avant-garde; its name was even used a few years later as the title for Pierre Reverdy's wartime literary publication. In a city that served as the crucible for the avant-garde, the Nord-Sud became synonymous with modernity, and nowhere is this better illustrated in visual form than in *La Ferrovia Nord-Sud* and the rest of this groundbreaking series.



Gino Severini, *Il Treno fra le Case*, 1912-1913. Kunsthalle Hamburg.



Giacomo Balla, *Velocità d'automobile*, 1912. The Museum of Modern Art, New York.



Umberto Boccioni, Gli addii - Stati d'animo II, 1911. The Museum of Modern Art, New York.

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## TAMARA DE LEMPICKA (1898-1980)

## Portrait de Marjorie Ferry

signed 'LEMPICKA.' (lower left) oil on canvas  $39\% \times 25\%$  in. (100 x 65 cm.) Painted in 1932

£8,000,000-12,000,000 US\$10,400,000-15,700,000 €9,400,000-14,100,000

#### PROVENANCE:

Marjorie Ferry, Paris, by whom commissioned directly from the artist, and thence by descent; sale; Sotheby's, New York, 9 November 1995, lot 250. Wolfgang Joop, Germany, by whom acquired at the above sale; sale, Sotheby's, New York, 5 May 2009, lot 24

Acquired at the above sale by the present owner.

#### **EXHIBITED**:

Paris, rue Méchain [the artist's studio], *Exposition personnelle*, May 1932.

Paris, Salon des Tuileries, 1932, no. 1196. Paris, Galerie du Cygne, 1934.

Paris, Galerie du Luxembourg, *Tamara de Lempicka de 1925 à 1935*, June - July 1972, no. 47, p. 14 (illustrated p. 61).

Munich, Kunsthalle der Hypo-Kulturstiftung, *Der kühle Blick: Realismus der zwanziger Jahre*, June - September 2001, pp. 219 & 225 (illustrated p. 225). London, Royal Academy of Arts, *Tamara de Lempicka: Art Deco Icon*, May - August 2004, no. 47, p. 139 (illustrated p. 116); this exhibition later travelled to Vienna, Kunstforum, September 2004 - January 2005.

Tokyo, Metropolitan Museum of Art, *Art Deco* 1910-1939, 2005; this exhibition later travelled to Fukuoka, Kyushu Municipal Museum of Art; and Osaka, Suntory Museum.

Boulogne-Billancourt, Musée des Années 30, Tamara de Lempicka, June - July 2006, pp. 43 & 154 (illustrated p. 42; illustrated again p. 150). Milan, Palazzo Reale, Tamara de Lempicka, October 2006 - January 2007, no. 39, p. 203 (illustrated p. 145). Vigo, Fundación Caixa Galicia, Tamara de Lempicka,

April - July 2007. Tokyo, Bunkamura Museum of Art, *Tamara de Lempicka et son époque*, March - May 2010; this exhibition later travelled to Kobe, Hyogo Prefectural

Museum of Art, May - July 2010.

#### LITERATURE:

Annotated Photo Album, Lempicka Archives, Houston, 1923-1933, no. 46.

P. Berthelot, 'Les expositions', in *Beaux-Arts*, no. 5, Paris, 25 May 1932, pp. 19-20 (titled 'Mme Ferry'). G.C., 'Tamara de Lempicka', in *Cose*, no. 92, March 1933 (illustrated).

M. Vaux, *Lempicka Collection*, Musée National d'Art Moderne, Paris, 1972, no. 46.

G. Marmori, *Tamara de Lempicka*, Milan, 1977, p. 100 (illustrated p. 103).

G. Marmori, *Tamara de Lempicka, The major works of Tamara de Lempicka, 1925 to 1935*, Milan, 1978, p. 75 (illustrated p. 49).

G. Bazin & H. Itsuki, *Tamara de Lempicka*, Tokyo, 1980, no. 56, n.p. (illustrated).

A. Bony, Les années 30, Paris, 1987, p. 123 (illustrated).

K. de Lempicka-Foxhall & C. Phillips, *Passion by Design, The Art and Times of Tamara de Lempicka*, Oxford, 1987, p. 109 (illustrated).

Art e Dossier, no. 71, Florence, September 1992, p. 15. E. Thormann, Tamara de Lempicka, Kunstkritik und Künstlerinnen in Paris, Berlin, 1993, no. 85, p. 229 (illustrated fig. 55).

G. Néret, *Tamara de Lempicka, 1898-1980*, Cologne, 1993, n.p. (illustrated).

G. Mori, *Tamara de Lempicka, Parigi 1920-1938*, Florence, 1994, no. 93, p. 270 (illustrated; illustrated again p. 192).

A. Blondel, *Tamara de Lempicka: Catalogue raisonné,* 1921-1979, Lausanne, 1999, no. B.166, p. 260 (illustrated p. 261).

P. Bade, *Tamara de Lempicka*, New York, 2006, p. 192 (illustrated p. 193).





Tamara de Lempicka, Portrait de Suzy Solidor, 1933. Château-Musée de Cagnes



Tamara de Lempicka, *Jeune fille aux gants*, 1927-30. Centre Georges Pompidou, Musée National d'Art Moderne, Paris.

'I was the first woman who did clear painting – and that was the success of my painting. Among a hundred paintings, you could recognise mine. And the galleries began to put me in the best rooms, always in the centre, because my painting attracted people. It was neat, it was finished.'

– TAMARA DE LEMPICKA

Strolling along a marble balcony, having suggestively but with sufficient modesty draped herself in only a satin sheet, this young woman might be an actress making her memorable debut entry in a Golden Age Hollywood film—an aspiring blonde goddess, a freshly alluring face to rival Garbo, Harlow, and Lombard. This lady in white was in fact an entertainer, accustomed to stage lighting—Marjorie Ferry was a British-born, cabaret *chanteuse* performing in Paris. Having caught the eye of a wealthy financier, she became his wife. To complement his gift to her of a large, gleaming cabochon ring, Marjorie Ferry's new husband also graced her with the opportunity to display it proudly in a portrait he commissioned in 1932 from the most fashionable, sought-after portraitist in Paris at that time—Tamara de Lempicka. In the space of only the previous several years, the Polish-born artist, known for her sensual nudes as well, had become the most noticeably successful woman among the leading modernist painters.

Celebrated, moreover, as a chic hostess and glamorous party-goer, Lempicka during the early 1930s was at the height of her fame. The professional and social aspects of her life were inextricably intertwined, centered on her specially designed Art Deco atelier at 7, rue Méchain in the 14th arrondissement. Each sphere of activity was indispensable to the success of the other, and together enabled her to attain her own chosen, independent lifestyle, still a relatively rare achievement for

a woman at that time. All these qualities enhanced her reputation as the most visible female artist to emerge during *les années folles*, the post-Great War, pre-Depression era of conspicuous extravagance and indulgent hedonism.

Following a working sojourn in New York during late 1929 into early 1930, Lempicka became the *première* portraitist in demand among both wealthy Europeans and Americans, those who had an eye for the new, classicised modernism that had come to dominate the international, post-war style. She could accept or refuse commissions as she saw fit. The international range of her clientele was more extensive than that of Kees van Dongen, who, taking a more heated, louche approach to his work, was her chief rival for European commissions, but had few American connections.

Lempicka had been painting since the late 1920s in her signature, high classical style, manifest in every aspect of this boldly conceived *Portrait de Marjorie Ferry*; indeed, this painting may well mark the culminating consummation of every definitive element that comprised her full-fledged manner. The setting is likely imaginary, as if designed and constructed in a film studio; in Lempicka's conception, the polished stone architecture of the curving balustrade and four ascending columns enclose her subject, and suggest an Olympian height, from





Jean Auguste Dominique Ingres, La Grande Odalisque, 1814. Musée du Louvre, Paris.



Jean Auguste Dominique Ingres, *La maladie d'Antiochus ou Antiochus et Stratonice* (detail), 1840. Musée Condé, Chantilly.

which Marjorie Ferry may gaze down upon the world. The artist's decision to crop the upper part of her sitter's head—a cinematic device, but a most daring, irregular choice in formal portraiture—actually has the effect of maximising the viewer's perception of her stature within the composition. In appreciation of her subject's chosen expression of artistry, Lempicka may have elected to confer upon her the attributes of Athena, the Greek goddess of wisdom and protector of the arts, described in Homer as 'grey-eyed' also known as Athene Chryse - 'Athena golden'. The prominence that Lempicka gave to the elaborate drapery in her portrait of Ferry is also a direct reference to classical antiquity.

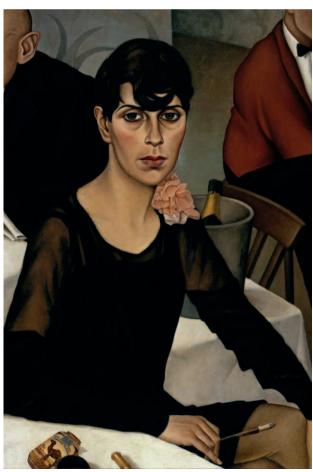
Combining stylistic traits drawn from French Cubism, post-war Purism and Neo-Classicism, her own study of early Italian masters, and showing her awareness of contemporary realist trends in Germany, Lempicka forged her own boldly cosmopolitan, classical figure style. She drew timely and fashionable inspiration from J.-A.-D. Ingres, whose exemplary, mid-19th century classicism had also served as the springboard for Picasso's return to the figure following the war. The columnar setting in the Ferry portrait suggests that Lempicka may have studied and admired Ingres's *Antiochus et Stratonice*, 1840 (Musée Condé, Chantilly).

Like Fernand Léger, who also turned to the figure in the early 1920s, Lempicka was attracted to streamlined, mechanical design, which she rendered in flattened, firmly contoured, but still modeled forms. Unlike Léger, however, she was unwilling to forego, as it were, the pleasures of the flesh—she delighted in painting the sensuality of the body, especially the female figure, in elegant, gracefully contoured forms that project a compellingly palpable, corporeal presence. 'Her art is not cold despite its precision,' a reviewer wrote in *Commedia*, 22 May 1930. 'Her portraits are alive and even hallucinatory' (quoted in L. Claridge, *Tamara de Lempicka*: *A Life of Deco and Decadence*, New York, 1999, p. 175).





Tamara de Lempicka, Portrait de Madame M., 1932. Private collection.



Christian Schad, Sonja, 1928. Staatliche Museen zu Berlin.

Both Léger and Lempicka capitalised on the contrast of pictorial elements—while he exploited the plasticity of dissimilar shapes and the juxtaposition of often incongruous objects, she was drawn to differences in the perception of material substance and surface textures. In the Ferry portrait, Lempicka integrated the painted semblances of stone, fabric, and flesh into a smoothly harmonised, sensuous pictorial surface. Both of these artists realised a clear, eloquent, and evocative vision of timeless, essential, classical form; their paintings, consequently, persist to this day in appearing as forcefully modern as they were then.

Lempicka quickly developed a pictorial manner that was acutely attuned to describing the liberated assertiveness and unrestrained pursuit of pleasure that characterised the 1920s, testing, stretching, but remaining within the new, more liberal boundaries of good taste. The classical quest for the essential is the pursuit of an ideal, a fundamental truth; as in form, so Lempicka moreover idealised the beauty of character and the individual self in her subjects, in contrast, for example, to the darker, socio-critical, realist approach of German painters, such as Christian Schad, who espoused Neue Sachlichkeit, the 'new objectivity.' The appeal of Lempicka's work to the new French social elite of the post-war period—including growing ranks of the nouveau riche—was due in large part to its proud and glowing sensuality. Lempicka's sleekly urbane vision of physical beauty was emblematic of positive, purposeful self-confidence, personal empowerment, and worldly success; her paintings effectively mirrored the aspirations and potential of this dynamic, influential class, to which she, too, belonged.

The secret of her artistic success, Lempicka maintained, lay foremost in her technique, based on a taste that she formed very early in her appreciation of art. In 1911, in the company of her maternal grandmother, thirteen-year-old Tamara spent a six-month sojourn in Italy, staying in Florence, Rome, and Venice. 'All of sudden in the museums I saw paintings done in the fifteenth century by Italians,' she later recalled. 'I loved them. I thought. Why did I like them? Because they were so clear, they were so neat. The colour was neat, clean. The Impressionists painted from imagination more than from nature; they did not paint well; they did not care about technique. I said to myself: it's not precise. Mind the precision. A painting has to be neat and clean.' This experience convinced young Tamara to become a painter, and subsequently guided her in pursuing the exacting, essentialised sophistication she would realise in her art. She studied in Italy in 1920, and having already exhibited in the Salons des Indépendants and d'Automne, returned for several more extended stays during 1925-1926, turning her attention to the Moretto da Brescia, Pontormo, and the Mannerists.

'I was the first woman who did clear painting—and that was the success of my painting,' Lempicka declared. 'Among a hundred paintings, you could recognise mine. And the galleries began to put me in the best rooms, always in the centre, because my painting attracted people. It was neat, it was finished' (Lempicka, quoted in K. de Lempicka-Foxhall, *op. cit.*, 1987, p. 53).

Lempicka painted Marjorie Ferry at a crucial juncture in her career, at a time shaped by events that had transpired three years earlier. In October 1929, nine days after she arrived in New York to fulfill a commission from the young heir-to-millions Rufus T. Bush to paint his newlywed wife (Blondel, no. 126; sold, Christie's, New York, 4 May 2004, lot 36), the Wall Street stock market crashed. The artist had already deposited a substantial sum in a bank that soon failed and closed. The Bush portrait and other commissions she attracted during her stay served to cover her losses; as usual, through her considerable skill and resources as a business-person—she claimed to have become a millionaire by age twenty-eight—she was adept in landing on her feet in situations that might have set back or even wiped out other artists.

Wealthy American visitors and part-time residents had buoyed up the Parisian art market; now that their financial lifeline back to the States had been severed, they began to head home. Dealers stopped buying, slashed their prices, and replaced solo exhibitions with group shows. Even leading artists were hard-hit—only Picasso, the most famous and wealthiest of them all, having placed his sizable fortune in the safekeeping of a judicious banker, comfortably rode out the financial maelstrom.





Fernand Léger, Les femmes à la toilette, 1920. Private collection.

Following her return to Paris in early 1930, encouraged by her first solo exhibition at Galerie Colette Weill in May and able to work her extensive social connections, Lempicka continued to garner commissions and sell her work. Since her divorce from Count Tadeusz de Lempicki in 1928—their twelve-year marriage had often been an 'open' arrangement for both partners, in which she had taken lovers both male and female—she had been the primary provider for their daughter Kizette, her elderly mother as well, and needed to maintain the expensive rue Méchain studio and residence.

'By all accounts, 1932 was an exceptional year for her career,' Laura Claridge has noted. 'As the Depression deepened, Tamara actually profited from those with the most money to lose, who needed to show themselves and others that they were not afraid of the economic turmoil that surrounded them' (L. Claridge, op. cit., 1999, pp. 185-186). Lempicka showed Adam et Eve, 1931 (Blondel, no. 147) in the Salon des Indépendants that opened in January 1932, and the next month participated in the Salon des Femmes-Artistes Modernes, at the Galerie du Theatre Pigalle. Suzy Solidor, the artist's new lover, also a club singer, may have facilitated Lempicka's commission to paint Marjorie Ferry, which the artist completed by early May. She included the present portrait in the personal exhibition she opened on 10 May in her rue Méchain studio; two weeks later she sent it to the Salon des Tuileries, in the company of the Portrait de Madame M[orillot], also painted in 1932 (Blondel, no. 161; sold, Christie's, New York, 6 May 2009, lot 26). In October she was represented in a group show that included works by Picasso, at Galerie Fauvety; she closed out the year by placing La Convalescente, 1932 (Blondel, no. 160) in the Salon d'Automne.

Just as she had suggested in her cinematic treatment of Marjorie Ferry, Lempicka was herself accorded a star turn. On 16 November 1932, Pathé filmed *Un bel atelier moderne*, a one-minute, thirty-second, black-and-white sequence, with sound, for its series *Actualités féminines* (Archives Gaumont-Pathé). The camera followed Lempicka as she descended the stairway in her modish studio, then sat at her easel to sketch Suzy Solidor on canvas, as the initial step in painting her portrait, which was completed in 1933 (Blondel, no. 173; Château Musée de Cagnes).

Alain Blondel has pointed out that Lempicka's painting of Madame Morillot was 'one of the artist's last big portraits. By 1932 the economic crisis had hit Europe as well, and such lavish commissions had become a scarcity' (A. Blondel, *Tamara de Lempicka: Catalogue Raisonné, 1921-1979*, Lausanne, 1999, p. 256). Marjorie Ferry's sidelong, over-the-shoulder glance in her portrait, which followed soon after, was perhaps presciently retrospective—Lempicka's knowing, fitting conclusion to this transformative, defining period in her career—a farewell, too, to the fabulous decade that inspired it.

In 1934, Lempicka, who never lacked for suitors, finally remarried, having accepted the proposal of Baron Raoul Kuffner, a wealthy Hungarian. Thus freed from all financial concerns, she could paint as she pleased, and she turned to a more philosophic view on life around her, applying her sensitivity and empathy to new subjects, finding strength and character in the faces of people who were humble in station, blessed in spirit.



#### λ Ο

## MARC CHAGALL (1887-1985)

## Les charpentiers

signed in Cyrillic and dated 'CHAGALL 912.' (lower left); signed again 'Chagall' (on the mount) gouache on paper 12% x 18% in. (30.9 x 48 cm.) Executed in 1912

**£500,000-800,000**US\$650,000-1,000,000
€590,000-940,000

'I brought my objects with me from Russia. Paris shed its light on them.'

- MARC CHAGALL

#### PROVENANCE:

Herwarth & Nell Walden, Berlin, by whom acquired directly from the artist.

Nell Walden, Bad Schinznach, Switzerland; her sale, Stuttgarter Kunstkabinett, Stuttgart, 25

November 1954, lot 939.

Private collection, Mexico.

Private collection, Europe; sale, Sotheby's, London, 25 June 2008, lot 2.

Acquired at the above sale by the present owner.

#### **EXHIBITED:**

Berlin, Galerie Der Sturm [Herwarth Walden], *Marc Chagall*, June 1914 (ex. cat.). Berlin, Alfred Flechtheim, *Aus der Sammlung Nell Walden-Heimann*, 1927, no. 60, p. 7 (titled 'Holzplatz').

Bern, Kunstmuseum, *Der Sturm, Sammlung Nell Walden aus den Jahren 1912-1920*, October 1944 - March 1945, no. 250, n.p. (titled 'Man baut ein Haus').

Zurich, Kunsthaus, Sammlungen Nell Walden und Dr Othmar Huber: Expressionisten, Kubisten, May - June 1945, no. 24 (titled 'Man baut ein Haus'). Basel, Kunsthalle, Francis Picabia, Sammlung Nell Walden, January - February 1946, no. 182, p. 15 (titled 'Man baut ein Haus'). Stockholm, Nationalmuseum, Der Sturm: Samling Nell Walden, Expressionister, Futurister, Kubister, August - September 1954, no. 17, p. 11 (titled 'Man bygger ett hus').

#### LITERATURE:

F. Meyer, *Marc Chagall, Life and Work*, New York, 1964, no. 113, pp. 179 & 747 (illustrated n.p.).

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





Marc Chagall, Neige, hîver à Vitebsk, 1911. The Metropolitan Museum of Art, New York.

hen Marc Chagall arrived in Paris during the summer of 1910 he was awestruck by the hectic pace, striking colours and bright lights of the bustling metropolis. Though plagued by intense bouts of homesickness during his first weeks in the French capital, he was quickly seduced by the visceral energy of the city and entered one of the most productive and revolutionary stages of his artistic career. Les charpentiers was painted while the artist was living and working in the famous La Rûche, an artistic community established by Alfred Boucher in Montparnasse which counted amongst its residents at the time Chaïm Soutine, Alexander Archipenko, Amedeo Modigliani, Ossip Zadkine and Fernand Léger. Alongside his personal encounters with members of the Parisian avant-garde, the city's wealth of artistic treasures proved revelatory to Chagall, from the great masters he saw at the Louvre, to the examples of Impressionist painting found amongst the stock of the legendary dealers and commercial galleries that populated the rue Lafitte, to the cutting edge compositions of the Fauves, the Cubists and the Orphists on show at the Salon des Indépendants. Completely immersing himself in the richly diverse artistic culture of Paris, Chagall's approach to colour, form and subject matter was transformed and his painterly aesthetic was radically altered for good.

Chagall was so energised by his experiences in Paris, by the sheer vitality of the city and its revolutionary artistic milieu, that he often worked through the night, feverishly trying to assimilate everything he had seen. As a result, gouache became an important medium within his practice, offering him a more instantaneous means of translating his thoughts



Herwarth and Nell Walden in their dining room, circa 1916. Photographer unknown.

'No academy could have given me all I discovered by getting my teeth into the exhibitions, the shop windows, and the museum of Paris.'

- MARC CHAGALL

and ideas into visual form. Imbued with a sense of spontaneity, these delicate, colourful works illustrate what André Breton would later describe as the 'total lyrical explosion' of Chagall's years in Paris (Breton, quoted in F. Meyer, Marc Chagall, Life and Work, New York, 1964, p. 132). Drawing on the artist's memories of his homeland of Vitebsk, and in particular, the play of life on the rural outskirts of the small town where the houses gave way to open fields, these gouaches synthesise Chagall's earlier interest in folkloric subject matter with the radical colours and simplified structures popular amongst the Parisian avant-garde at this time. In Les charpentiers, the quartet of skilled craftsmen are shown in various stages of work, chopping, cutting and shaping the raw wooden logs into building materials, while in the distance, a labourer treks through the fields, a pair of buckets balanced on one shoulder. As with many of the 1912 gouaches, Chagall depicts his characters in exaggerated, theatrical poses to accentuate the play of action within the scene, while the bright, saturated colours begin to veer away from naturalistic representation and into a bold, idiosyncratic form of expressionism.

Blending his memories, nostalgic fantasies, and the mysterious ancient legends of his Hasidic upbringing with the bold language of modernism, Chagall reached a breakthrough in Paris that allowed his artistic imagination to reach new heights. As he later explained: 'I was at last able to express, in my work, some of the more elegiac or moonstruck joy that I had experienced in Russia, the joy that once in a while expresses itself in a few of my childhood memories from Vitebsk. But I had never wanted to paint like any other painter. I always dreamed of some new kind of art that would be different. In Paris, I at last saw as in a vision the kind of art that I actually wanted to create. It was an intuition of a new psychic dimension in my paintings' (Chagall, quoted in J. Wullschlager, Chagall: Love and Exile, London, 2008, pp. 135-136). Shortly after its creation Les charpentiers entered the collection of Herwarth and Nell Walden, proprietors of the acclaimed Berlin gallery Der Sturm. The Waldens were amongst the earliest collectors and promoters of Chagall's work in Europe, showcasing his compositions in several important exhibitions that would prove key to the artist's rise to fame in Germany during the pre-War period.

## 10

# CAMILLE PISSARRO (1830-1903)

# Après la pluie, automne, Éragny

signed and dated 'C. Pissarro. 1901.' (lower left) oil on canvas 25% x 36¼ in. (65 x 92.1 cm.) Painted in Éragny in Autumn 1901

£1,200,000-1,800,000 US\$1,560,000-2,350,000 €1,400,000-2,100,000 'In my view, our meadow at Éragny is a marvel compared to everything else I see [...] I would go back to Éragny [just] to work on trees.'

- CAMILLE PISSARRO

#### PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 6 November 1901. Durand-Ruel Gallery, New York, by whom acquired from the above. Allston Burr, Chestnut Hill, Massachusetts, by whom acquired from the above on 11 June 1924. Julius H. Weitzner, New York. Knoedler & Co., New York (no. A4200), by whom acquired from the above on 9 June 1949. George Embiricos, Connecticut & London, by whom acquired from the above on 30 January 1952. Zannis Leonidas Cambanis, London. Knoedler & Co., New York (no. A6028), by whom acquired from the above on 13 June 1955. William A. Dickey, Jr., Baltimore, by whom acquired from the above on 29 February 1956. Knoedler & Co., New York (no. A6370), by whom

New York, 21 May 1975, lot 110. Mr & Mrs Franklin Groves, Minneapolis. Minneapolis Institute of Art, Minneapolis (no. 75.28), a gift from the above on 25 August 1975; sale, Sotheby's, New York, 17 May 1990, lot 11. Galerie Urban, Paris, by whom acquired at the above sale, until 1993.

acquired from the above on 31 May 1956. Mr & Mrs Dunlevy Milbank, New York, by whom acquired from the above on 30 November 1956. Thomas Fowler Milbank, New York, by descent from the above; his estate, Sotheby Parke Bernet,

Anonymous sale, Christie's, London, 8 December 1999, lot 20.

Acquired at the above sale by the present owner.

#### **EXHIBITED:**

Vienna, Galerie Arnot, Kollektion moderner Franzosen, March - April 1913, no. 18.
Zurich, Kunsthaus, Französische Kunst des XIX. und XX. Jahrhunderts, October - November 1917, no. 149, p. 22.

New York, Durand-Ruel Galleries, *Paintings by Camille Pissarro*, 1830-1903, December 1923, no. 19.

### LITERATURE:

L.R. Pissarro & L. Venturi, *Camille Pissarro, son art, son oeuvre*, vol. I, Paris, 1939, no. 1203, p. 248 (illustrated vol. II, pl. 237).
J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, vol. III, Paris, 2005, no. 1396, p. 856 (illustrated).





Camille Pissarro, Le Grand Noyer, matin d'automne, Éragny, 1897. Pushkin Museum of Fine Arts, Moscow.

'The great problem that has to be solved, is the matter of relating everything in the picture, even the smallest details, to the overall harmony, that is to say, making everything sound harmoniously together.'

– CAMILLE PISSARRO

xecuted in the autumn of 1901, Après la pluie, automne, Éragny focuses on a familiar and frequently considered view within Camille Pissarro's oeuvre – the quiet orchards and rolling meadows that stretched westwards from the artist's home in Éragny-sur-Epte towards the neighbouring village of Bazincourt. Pissarro had moved to the small hamlet of Éragny in 1884, drawn by the peaceful, picturesque countryside of the Epte valley and affordable living the area offered. Over the course of the next two decades, the fields adjacent to his home supplied Pissarro with a rich vein of inspiration, with the artist describing the view as 'a marvel compared to everything else I see' (Pissarro, quoted in J. Pissarro & C. Durand-Ruel Snollaerts, Pissarro: Critical Catalogue of Paintings, vol. I, Paris, 2005, p. 89). Contemplating the same vista over such an extended period of time allowed Pissarro to explore the subtle variations that occurred within the landscape under different atmospheric conditions throughout the year, paying specific attention to the often dramatic transformations that came with the changing of the seasons, from the delicate blossoms that filled the trees of the orchard each spring, to the stark beauty cast by the first hoar frost of winter.

In the present composition, Pissarro records the encroaching effects of autumn within the idyllic landscape, as the trees began to fill with delicate touches of red, orange, and gold, signalling the end of the 'fat green monotony' of summer (Pissarro, quoted in R. Thomson, *Camille Pissarro: Impressionism, Landscape and Rural Labour, London*, 1990, p. 10). Indeed, in a letter to his dealer Bernheim-Jeune written shortly after the present composition was begun, the artist expressed his delight at the broad range of variegated colours the autumn foliage offered that year: 'The apple trees decked in the richest colours, from amaranth to the most exalted reds! ... The trees [...] are decked in dead leaves which, in the sunlight, glitter like bouquets of flowers. The blooms of autumn are different from those of spring, which only has



Claude Monet, Printemps, Giverny, 1890. Sterling and Francine Clark Art Institute, Williamstown, Massachusetts.

pink and white flowers' (Pissarro, unpublished letter to Bernheim-Jeune, 20 Nov 1901, quoted in *op. cit.*, pp. 303-304). Celebrating this moment of transition, Pissarro adopts an elevated vantage point in *Après la pluie*, *automne*, *Éragny*, offering an expansive view over the countryside that captures the unique hues of the various poplars, apple trees, and walnut oaks that dot the surrounding landscape.

Painted using a wide array of soft strokes and feathery touches that overlap, criss-cross and bleed into one another, *Après la pluie, automne, Éragny* illustrates Pissarro's return to a more intuitive, spontaneous method of paint application after several years experimenting with Neo-Impressionist techniques. While he had initially been enthusiastic about the Divisionist principles of Georges Seurat and Paul Signac, the artist soon came to question the expressive potential of their style, writing to his son Lucien in September 1888: 'How can one combine the purity and simplicity of the dot with the fullness, suppleness, liberty, spontaneity and freshness of sensation postulated by our impressionist art?' (Pissarro, quoted in C. Duvivier & C. Durand-Ruel Snollaerts, *Pissarro: Le Premier des Impressionistes/ The First Among the Impressionists*, exh. cat., Paris, 2017, p. 126). Following Seurat's death in 1891, Pissarro sought to reconnect with this aspect of Impressionism once again, and began to use a freer and more varied brushstroke in his paintings in an effort to recapture the immediacy of his response to the rapidly shifting conditions of a particular moment in time. No longer restricted by the meticulous Pointillist technique, nor the time required for each successive layer of paint to dry, his landscapes of Éragny from the 1890s and early 1900s are thus imbued with a renewed sense of vibrancy, movement, and rhythm.

One of the most important consequences of Pissarro's break with Pointillism was the way in which he immersed himself once again in the direct study of nature, exploring the ephemeral effects of colour, light and time within this familiar stretch of countryside. Such concerns are highlighted by the precision with which Pissarro titled paintings from this period – in the case of the present composition, he draws attention to the specific seasonal, climatic and temporal conditions recorded in the scene, stressing the singularity of the fleeting moment as it was observed. It was this aspect of Impressionism, its ability to seize a sense of the ephemeral beauty of a particular moment, which captivated the artist so fully in these ambitious late landscapes. Indeed, in 1900, when the young Henri Matisse asked Pissarro 'What is an Impressionist?', the artist replied: 'An Impressionist is a painter who never makes the same painting twice' (Pissarro, quoted in R. Shikes & P. Harper, *Pissarro: His Life and Work*, New York, 1980, p. 311).

### λ11

# PABLO PICASSO (1881-1973)

# Intérieur au pot de fleurs

signed 'Picasso' (upper left); dated '20.12.53.' (on the reverse) oil on canvas  $51\%\times38\%$  in. (130  $\times\,96.8$  cm.) Painted on 20 December 1953

£7,000,000-10,000,000 US\$9,100,000-13,000,000 €8,200,000-11,700,000

### PROVENANCE:

Galerie Louise Leiris, Paris (no. 6358).
Leigh B. Block, Chicago.
Saidenberg Gallery, New York.
Private collection, Italy.
Anonymous sale, Christie's, London, 3 July 1979, lot 90.
Harriet Griffin Fine Art, New York.
William Pall Gallery, New York, by whom acquired from the above in October 1987.
Waddington Galleries, London (no. B18038), by whom acquired from the above in January 1988.
Private collection, Paris, by whom probably acquired from the above in July 1989; sale, Christie's, London, 8 December 1999, lot 74.
Acquired at the above sale by the present owner.

### EXHIBITED:

Sapporo, Hokkaido Hakodate Museum of Art, *Picasso*, August - September 1987, no. 90 (illustrated). London, Waddington Galleries, *Twentieth Century Works*, February 1988, n.p. (illustrated on the cover).

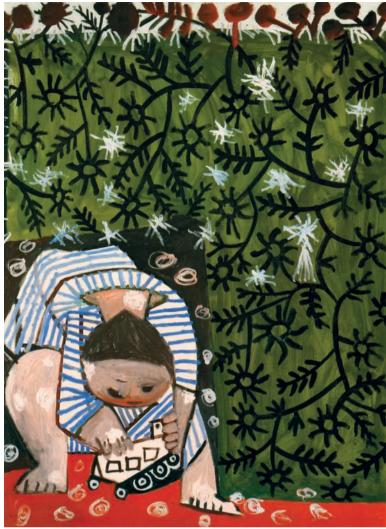
# LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 16, *Oeuvres de 1953* à 1955, Paris, 1965, no. 72, n.p. (illustrated pl. 25; with incorrect support).

J.S. Boggs, ed., *Picasso and Things*, exh. cat., Cleveland

Museum of Art, Cleveland, 1992, pp. 298-299 (illustrated p. 298; titled 'Interior with a Haven of Flowers').





Pablo Picasso, *Paloma dans le jardin*, 27 December 1953. Museé Picasso, Paris.

'You're like a growing plant and I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents you.'

- PABLO PICASSO

et within an exuberant, richly decorated interior, a single flower framed by verdant green leaves ascends upwards, as if moving towards the light that radiates from the lamp that hangs from above in Pablo Picasso's *Intérieur au pot de fleurs*. Enclosed within a glass vase that proudly reveals its stem and root, this solitary plant is the protagonist of this boldly coloured and enigmatic still-life, painted on 20 December 1953. Filled with the influence of perhaps Picasso's greatest rival, his friend Henri Matisse, this intriguing interior scene can also be seen to allude to the inner turmoil that characterised the artist's life at this time. Just a few months prior, Picasso's post-war lover and muse, Françoise Gilot, had left him, returning to Paris with their two young children, Claude and Paloma.

A young artist, Françoise Gilot had entered the artist's life in May 1943. In the dark days of the Occupation of Paris, Picasso had met Gilot one night at Le Catalan, a Left Bank restaurant where she was dining with the actor Alain Cuny and another friend of hers. 'As the meal went on', Gilot recalled in her autobiography, *Life with Picasso*, 'I noticed Picasso watching us, and from time to time acting a bit for our benefit...

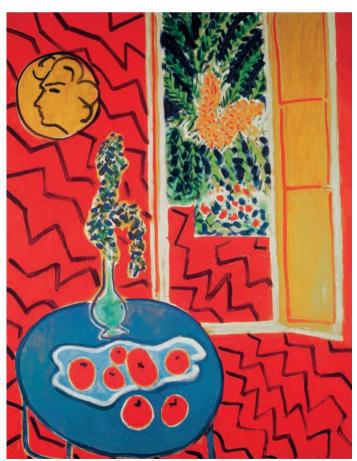
Whenever he said something particularly amusing, he smiled at us rather than just at his dinner companions. Finally, he got up and came over to our table. He brought with him a bowl of cherries and offered some to all of us, in his strong Spanish accent, calling them *cerisses...'* (F. Gilot & C. Lake, *Life with Picasso*, New York, 1964, p. 14). Over the following weeks and months, the pair saw more and more of each other, but it was not until the following year that they became a couple.

Gilot's presence reinvigorated Picasso's life and art, her youth and vitality ushering in a new period of intense creativity and personal contentment for the artist. Together they moved south, to Vallauris, where Picasso became immersed in ceramics as well as embarking on a new, experimental phase of sculpture. In 1947, the couple's first child, Claude was born, followed two years later by a daughter, Paloma. These were halcyon years for Picasso, who relished his young family and his newfound creativity. Yet, by 1951, cracks were beginning to show in the couple's relationship. Increasingly, Picasso was spending long periods in Paris, where he had begun to see Geneviève Laporte, enjoying secret trysts with her in his rue des Grands-Augustin home.





Pablo Picasso, Plant de tomates, 1944. Private collection.



Henri Matisse, *Intérieur rouge, nature-morte sur table bleue*, 1947. Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

'By 1952', Gilot recalled, 'there were a lot of hard feelings on both sides. I was looking for a way out of our relationship. Pablo was making things as difficult as possible. Finally I couldn't take it anymore... I was in two minds. Would it be better if I left or stayed on at Vallauris with the children? Had I stayed, it would have ended in my death' (Gilot, *ibid.*, p. 35). Finally, in September 1953, Gilot decided to leave Picasso, returning to Paris with Claude and Paloma.

It was not long after his family had left him that Picasso painted the present work. For an artist whose work was innately autobiographical, still-life scenes are rarely meaningless arrangements of objects. Instead, they frequently hold a deeper personal, symbolic or allegorical meaning, often serving as a reflection of the artist's life at that time. 'I want to tell something by means of the most common object,' he had once told Gilot, 'for example a casserole, any old casserole, the one everybody knows. For me it is a vessel in the metaphorical sense, just like Christ's use of parables' (Picasso, quoted in Gilot, ibid., p. 74). The sensual, colour-saturated still-life paintings of the early 1930s serve as passion-filled paeans to his clandestine muse of the time, Marie-Thérèse Walter; the ripe fruit and undulating vessels serving as veiled stand-ins for the voluptuous forms of his lover; while his wartime scenes reflect the darkness, angst and despair of life under enemy rule. 'Indeed, under each pot, bowl of fruit, or guitar, there lurks a story, a person, or an anecdote that is part of the painter's life,' Marie-Laure Bernadac has written (M.-L. Bernadac, 'Picasso from the Guts: Food in Picasso's Writings', in J. Sutherland Boggs, Picasso & Things, exh. cat., Cleveland, Philadelphia & Paris, 1992, p. 22).

In this way, the protagonist of the present work, the single, solitary plant, can also be regarded in an autobiographical context. On her second visit to Picasso's rue des Grands-Augustins studio, Gilot brought the artist flowers that matched her dress: 'Remembering, from our first visit, the very pleasant entrance with its many plants and exotic birds in wicker cages...we had decided to add a little colour to the greenery and so we arrived carrying a pot of cineraria', she recalled. 'When Picasso saw us he laughed. "Nobody brings flowers to an old gent," he said. Then he noticed that my dress was the same colour as the blossoms, or vice versa. "You think of everything; I can see that," he said' (Gilot, ibid., pp. 19-20). While at the time, seemingly an act of little significance, this gesture was perhaps among the first occasions that the image of Gilot became conflated in Picasso's mind with nature, in particular flowers and plants. It was this analogy that would come to define her image in Picasso's art, beginning, or perhaps culminating, with her portrait, La Femme-fleur (Zervos, vol. 14, no. 167; Private collection) of 1946, in which Gilot is forever immortalised as a flower.

'You're like a growing plant', Picasso told Gilot in 1946, at the time he was painting La Femme-fleur, 'and I've been wondering how I could get across the idea that you belong to the vegetable kingdom rather than the animal. I've never felt impelled to portray anyone else this way. It's strange, isn't it? I think it's just right, though. It represents you' (Gilot, ibid., p. 119). Using the motif of a flower or plant, Picasso was able to distil Gilot's vitality and vivacity, as well as her radiant youthfulness and femininity into pictorial form. At once delicate yet at the same time durable and resilient, a flower was the perfect way to capture the radiant beauty and independent, resolute character of Gilot. From this point onwards, natural motifs, symbols and colours abounded in Picasso's depictions of her, as she became an Arcadian goddess, fecund fertility goddess or the embodiment of spring.

It is possible then that Picasso was in the present work once again returning to his conception of Gilot as a 'growing plant'. Now she had finally walked out of his life, here he pictures her as a single, resolute bloom, ascendant and in full leaf, seemingly thriving despite his threats and warnings that she would be nothing without him. No longer filling his life with vitality, his world, perhaps like the wallpaper





Pablo Picasso, Femme assise, 1947. Yale University Art Gallery, New Haven.

in the upper right of the composition, had faded from radiant colour to monochrome. Or, by contrast, Picasso could also be implying that, placed under the electric, artificial light, and tightly enclosed within this interior setting, the flower will never bloom. With this interpretation, the bold, Matissean-patterned wallpaper, featuring abundant flowers and radiant colour is perhaps mocking the solitary flower; the flat decorative pattern threatening to dominate both the central motif as well as the whole painting. With the meaning of the painting open to interpretation, what is certain is that the combination of the low, angular ceiling, radiant yellow table, and flattened, decorative interior space creates an undeniable sense of pictorial tension, exuding an intensity of emotion the exact origin or meaning of which is hard to fully discern.

Nine days after he completed *Intérieur au pot de fleurs*, Picasso painted two works which seem to convey the sense of loneliness he now faced in his life without his young family around him (Zervos, vol. 16, nos. 99 & 100). While he was not alone but engaged in a love affair with Geneviève Laporte, Picasso does seem in these pictures to express a sense of loss, or at least emptiness. As John Richardson has written, 'Françoise thinks these paintings are unique, the only time Picasso ever gave way to nostalgia. He desperately missed Françoise – the more so because he had never succeeded in breaking her. In that respect, she would be a lone survivor' (J. Richardson, *Picasso and Françoise Gilot: Paris-Vallauris, 1943-1953*, exh. cat., New York 2012, p. 35). Along with the present *Intérieur au pot de fleurs*, these works reveal various fascinating glimpses into the complex panorama of conflicting emotions that define this moment of personal transition in the artist's life.

Intérieur au pot de fleurs also pays homage to Henri Matisse. In the late 1940s and early 50s, Picasso kept in close contact with Matisse, who was at the time living not far from the artist in Vence. At this time the two enjoyed a gentle rivalry, fascinated by what the other was doing, and often exchanging works with one another. With its exuberantly patterned background – likely created from the artist's imagination as Vallauris was known for having very austere interiors – the present work immediately recalls Matisse's decorative still-lifes, particularly his great series of colour-filled interiors from the late 1940s. Picasso also owned a late still-life by Matisse, *Tulipes et huîtres sur fond noir*, from 1943 (Musée Picasso, Paris). In these works, Matisse focused solely on colour, light and line, bringing these formal aspects together in a triumphant, triumvirate unity. Similarly, *Intérieur au pot de fleurs* also sees Picasso play with pure colour, constructing the composition with his distinctive cubist language of flattened forms and bold lines.

As the new year dawned, so did new love in the artist's life, as he began a relationship with Jacqueline Roque, the woman who would become his second wife and last great love of his life. Soon, the artist would leave Vallauris and move into the large villa La Californie, set on the hills above glamorous Cannes; a far cry from the rustic La Galloise, the home he had shared with Gilot. In November 1954, Matisse died. Devastated, Picasso paid tribute to Matisse in the great Les Femmes d'Alger series. After this, Picasso entered into battle with a number of great masterpieces of the past, as he began to consider the legacy he wanted to leave as he began what would be the final decades of his life. In many ways therefore, Intérieur au pot de fleurs is one of an important group of works that dates from this period of personal transition and change for the artist, marking the end of an era and the beginning of a new, valedictory chapter of his life.



## \*12

# PAUL SIGNAC (1863-1935)

## Moulin d'Edam

signed and dated 'P. Signac 96' (lower left) oil on canvas 25% x 32% in. (65.2 x 81.4 cm.) Painted in 1896

**£1,200,000-1,600,000**U\$\$1,560,000-2,100,000
€1,400,000-1,900,000

### PROVENANCE:

Pierre Lagarde, Paris, by whom acquired directly from the artist on 17 April 1897.

Anonymous sale, Hôtel Drouot, Paris, 27 March 1931, lot 94. M. Wormser, Paris, by whom acquired at the above sale. Gaston Lévy, Paris, by 1932.

Anonymous sale, Galerie Georges Moos, Geneva, 8 May 1948, lot 214.

Jean Dreyfus-Graf, Switzerland, by 1950.

Knoedler & Co., New York (no. A4410), by whom acquired from the above on 31 July 1950.

Hugues Le Gallais, New York & Washington D.C., by whom acquired from the above on 21 February 1951; sale, Sotheby Parke Bernet, New York, 19 March 1958, lot 61.

Mr & Mrs François Schwarz, New York, by whom acquired at the above sale; sale, Christie's, New York, 6 November 2001, lot 37.

Private collection, by whom acquired at the above sale, and thence by descent to the present owner.

### **EXHIBITED:**

Geneva, Galerie Georges Moos, *Maîtres français*, May 1946, no. 38, n.p. (titled 'Moulin à vent').

### LITERATURE:

P. Signac, Journal, vol. III, 7 May 1896.

P. Signac, *Cahier d'opus*, 1887-1902, n.n. (titled 'Le moulin d'Edam').

P. Signac, Journal, vol. IV, 1897.

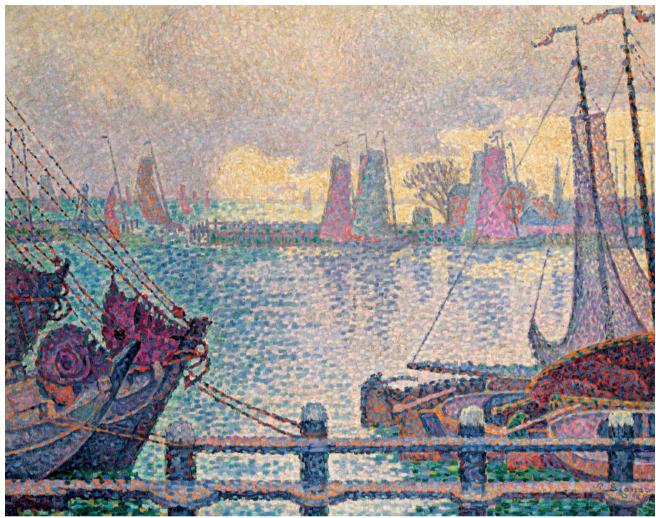
P. Signac, *Cahier manuscrit*, 1902-1909, n.n. (titled 'Le moulin d'Edam').

G. Lévy & P. Signac, *Pré-catalogue, circa* 1929-1932, p. 249 (illustrated).

J. Focarino, *Privately Owned Paintings and Drawings from the Collection of François L. Schwarz*, New York, 1974, p. 62 (illustrated p. 63; titled 'Windmill in Holland').

F. Cachin, *Signac, Catalogue raisonné de l'oeuvre peint*, Paris, 2000, no. 294, p. 226 (illustrated).





Paul Signac, Le Port de Volendam, 1896. Private collection.

'I attach more and more importance to the purity of the touch and I try to give it its maximum purity and intensity: it is the love of the beautiful hue that makes us paint like this, not the taste for the point.'

- PAUL SIGNAC

n 18 February 1896, Paul Signac left his home in Saint-Tropez to travel north, heading to Brussels to meet his friend and fellow Neo-Impressionist Théo van Rysselberghe, before continuing on to Holland for a brief sojourn at the end of the month. Though the trip was short, the two artists journeyed extensively throughout the country, from the hustle and bustle of the port cities, to the quiet, small picturesque towns and villages that dotted the landscape in between, visiting Antwerp, Vlissingen, Rotterdam, The Hague, Volendam, Amsterdam, and the village of Edam on their travels. Capturing a rich and varied vision of the country's landscapes and unique character, Signac created six paintings dedicated to Dutch subjects upon his return to France (Cachin, nos. 292-297). While the majority of these canvases explore scenes of boats traversing the country's extensive network of waterways or coming in to port, *Moulin d'Edam* is one of only two recorded works that presents a charming vision of one of the country's most iconic motifs, the towering windmills that dotted the otherwise flat countryside, in a view most typically seen in tourist brochures or postcards.





Claude Monet, Le Moulin de l'Onbekende Gracht, 1874. The Museum of Fine Arts, Houston.

'We are coming out of the hard and useful period of analysis in which all our studies resembled one another, and entering that of personal and varied creation.'

- PAUL SIGNAC

Writing in his journal shortly after beginning this work, Signac described the atmospheric conditions and colour harmonies he set out to achieve in the composition: 'Started the Edam windmill with the boats in the mist. The mill: a harmony of violet and melancholic green. It is extraordinary here in this light, these blues, these oranges, this barely sketched canvas seems strange, exotic' (Signac, journal entry from 7 May 1896, quoted in F. Cachin, Signac, Catalogue raisonné de l'oeuvre peint, Paris, 2000, p. 226). The dating of this journal entry provides an important glimpse into Signac's practice and evolving technique during this period of his career, as he began to increasingly rely on watercolour sketches, created in the landscape directly before the motif, as aide-mémoires upon his return to the studio. These spontaneous studies, capturing the ephemeral weather conditions and light of a particular moment, would then supply Signac with the pictorial inspiration needed for his carefully constructed compositions in oil. As a result, many of the Dutch landscapes from 1896 are most likely constructed vistas, combining elements from several different places, drawn from sketches and the artist's memories, rather than an exact portrayal of a particular scene or moment in time.

Here, the windmill occupies the heart of the composition, its elegant form towering above the cluster of neighbouring single-storey buildings, its motionless arms conveying the extreme stillness of the scene, as the soft mist envelops the landscape. Powerfully capturing a sense of these fleeting atmospheric conditions, Signac employs a range of soft, cool tones throughout the composition, using a much more restrained colour palette than the bright, saturated hues of his light-filled views of the Côte d'Azur. At this time, Signac was also exploring a looser, more rectangular brushstroke in his work, more akin to the tesserae of a mosaic than the precise point of previous years. Though their placement remained

strictly controlled by the artist, these bold strokes of colour lent his compositions a new sense of dynamism and chromatic luminosity, their forms overlapping in rich, complex patterns as they dance across the canvas. For example, in *Moulin d'Edam* Signac uses dense layers of rhythmic, overlapping brushwork in the sky, each stroke set at a particular angle to achieve a criss-cross effect that appears to vibrate before the viewer. Echoing a tightly woven tapestry, this pattern recurs throughout the composition, from the grassy verge in the foreground, to the rooves of the buildings surrounding the windmill, though it gives way to a series of concentric rings encircling the sun in the upper right hand corner of the canvas, which illustrate the suffused rays of sunlight, filtered through the vapour.

Signac's decision to travel to the Netherlands may have been inspired by the example of Claude Monet, who journeyed to Amsterdam and the surrounding countryside on several occasions during the 1870s. The Impressionist master was an important figure within Signac's artistic life - indeed, when asked what had prompted him to embark upon a career as an artist, Signac replied without hesitation 'It is Monet' (Signac, quoted in M. Ferretti-Bocquillon, A. Distel, J. Leighton & S. A. Stein, Signac: 1863-1935, exh. cat., New York, 2001, p. 69). Monet's one-man show at the offices of La Vie moderne in 1880 had left an indelible impression on the young Signac's artistic imagination, and he held the older artist in high esteem, even during the most experimental stages of his career when he actively sought to counter the Impressionist vision with his pointillist aesthetic. 'A Monet has always moved me,' he later explained. 'I have drawn a lesson from it, and in days of discouragement and doubt a Monet for me was always a friend and a guide' (Signac, ibid., p. 71).



### λ13

# MAURICE DE VLAMINCK (1876-1958)

## Nature morte à la table verte

signed 'Vlaminck' (lower left) oil on canvas 15 x 18% in. (38 x 46.2 cm.) Painted in 1907

**£600,000-800,000**US\$780,000-1,000,000
€700,000-940,000

### PROVENANCE:

Ambroise Vollard, Paris (no. 3785). Robert de Galéa, Paris, by descent from the above in 1939.

Private collection, Neuilly-sur-Seine, by whom acquired from the above in 1960, and thence by descent to the present owners.

### EXHIBITED:

Tokyo, Seiji Togo Memorial Sompo Japan Museum of Art, Maurice de Vlaminck: 50e anniversaire de la disparition de Maurice de Vlaminck, April - June 2008, no. 11, p. 38 (illustrated); this exhibition later travelled to Oita, Prefectural Art Museum, July -August 2008; and Kagoshima, City Museum of Art, October - November 2008. Madrid, Caixa Forum, Maurice de Vlaminck, Un instinto fauve, Pinturas de 1900 a 1915, March -June 2009, no. 19, p. 205 (illustrated p. 77); this exhibition later travelled to Barcelona, Caixa Forum, July - October 2009. Essen, Museum Folkwang, Im Farbenrausch Munch, Matisse und die Expressionisten, September 2012 - January 2013, no. 151, p. 297 (illustrated p. 276). Saint-Tropez, Musée de l'Annonciade, Vlaminck, les années décisives (1900-1914), July - October 2013, p. 74 (illustrated p. 50). Seoul, Seoul Arts Center Hangaram Design Museum, Maurice de Vlaminck, Regards sur l'œuvre et sur l'artiste, 1907-1958, June - August 2017, no. 1, p. 14 (illustrated pp. 14-15).

### LITERATURE:

M. Vallès-Bled, *Vlaminck, Catalogue critique des peintures et céramiques de la période fauve*, Paris, 2008, no. 210, p. 454 (illustrated p. 455).





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

'Instinct is the foundation of art. I try to paint with my heart and my guts.'

– MAURICE DE VLAMINCK

Painted in 1907, *Nature morte à la table verte* is a powerful illustration of the continued importance of the traditional still-life within Maurice de Vlaminck's *oeuvre*, even during the most radical stages of his career. Acting as a vehicle for experimentation and research through which he could explore new directions in his painterly aesthetic, the still-life took on particular importance for the artist towards the end of 1906, as Vlaminck began to feel that he had reached the limits of his use of pure, explosive colour as the primary means of expression in his work. As the artist explained: 'I regretfully realised that my composition was reduced to no more than a series of coloured rhythms, harmonious, discordant, monotonous and that, from simplification to simplification, 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. The decorative spirit was leading me to forget painting' (Vlaminck, *Dangerous Corner*, transl. by M. Ross, London, 1961, p. 15). The still-lifes which emerged over the course of 1907 reveal the earliest signs of this decisive shift within Vlaminck's *oeuvre*, as he adopted a more nuanced play of colours and came to focus increasingly on the construction of space and form in his painting.

An important influence at this time was the art of Paul Cézanne, whose recent death in October 1906 had instigated a wave of renewed interest in his work amongst members of the Parisian avant-garde. A mini-retrospective of ten important compositions was shown at the Salon d'Automne that year, followed swiftly by a large memorial exhibition in 1907, which together raised Cézanne to new heights of renown and critical acclaim. A self-taught painter, Vlaminck had largely



Paul Cézanne, Grosse poire, 1895-1898. The Barnes Foundation, Philadelphia.

shunned the tradition of studying and learning from the example of his artistic predecessors, preferring to allow his imagination free-rein within his paintings, but here, in the art of Cézanne, he found solutions to the pictorial musings that he had been wrestling with. 'Cézanne had the good fortune to possess an obstinate streak,' he wrote, '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' (Vlaminck, *ibid.*, pp. 141-42). For Vlaminck, Cézanne's rigorous still-lifes proposed a new approach to visualising and painting the world, allowing him to push his art in bold new directions.

Indeed, in its treatment of space and approach to construction, Nature morte à la table verte clearly points to Cézanne's guiding influence. While still retaining Vlaminck's preference for simplified compositions focusing on a small group of objects, the painting differs from similar still-lifes created just a few months prior in its description of the wider scene and the spatial context in which the dish of fruit sits. Here, the green table is revealed in almost its entirety, the full width of the table-top and even the small drawer that sits neatly in its frame clearly depicted, while on the wall behind, a dramatically tilted object, perhaps a picture frame or a mirror, offers a dynamic visual counterpoint to the bowl of fruit. At the heart of the composition lies a simple dish filled with what appear to be peaches or oranges, their soft rounded forms constructed using thick, flat patches of unmixed colour and delineated with a dark blue outline which dissolves unexpectedly in spots, merging with the soft shadows that mark the point at which the pieces of fruit touch. Rendered in Cézanne's constructive brushstrokes, the fruit reveal Vlaminck's desire to translate a sense of the weight and solidity of the objects before him onto his canvases, while the exaggerated angle to which the dish is tilted appears to directly parallel Cézanne's unconventional approach to perspective. Having said this, Vlaminck's still-lifes of 1907 retain the vigorous approach to painting and energetic, multi-directional brushwork of the artist's fauvist period, fully asserting the physicality of the material and capturing a sense of the sheer vitality with which he worked.

## \*14

# ALBERTO GIACOMETTI (1901-1966)

# Trois hommes qui marchent (Grand plateau)

signed and numbered '2 / 6 A. Giacometti' (on the side of the base); stamped with the foundry mark '. Alexis Rudier . Fondeur . Paris.' (on the side of the pedestal) bronze with dark brown patina Height: 28¼ in. (72 cm.)
Conceived in 1948 and cast in bronze in a numbered edition of six, this example cast in 1950

**£8,000,000-12,000,000**US\$10,400,000-15,700,000
€9,400,000-14,100,000

#### PROVENANCE:

Provenance:
Pierre Matisse Gallery, New York, by whom acquired in February 1950.
Private collection, United States, by whom acquired from the above in 1954.
Sidney Janis Gallery, New York.
Eppinghoven collection, Germany; sale, Christie's, New York, 10 May 1994, lot 63.
Acquired at the above sale.
Private collection, by whom acquired from the above; sale, Sotheby's, London, 25 June 2008,

### EXHIBITED:

New York, Sidney Janis Gallery, Exhibition of Sculpture, Painting and Drawing by Alberto Giacometti, September - November 1985, no. 27 (illustrated).

Acquired at the above sale by the present owner.

Paris, Musée National d'Art Moderne, *Qu'est-ce que la sculpture moderne?*, July - October 1986, no. 208 (illustrated).

Madrid, Museo Nacional Centro de Arte Reina Sofia, *Alberto Giacometti: dibujo, escultura, pintura*, November 1990 - January 1991, no. 194 (illustrated; titled 'Trois hommes qui marchent II').

#### LITERATURE:

J. Dupin, *Alberto Giacometti*, Paris, 1962, p. 245 (another cast illustrated; titled 'Groupe de trois hommes').

P. Bucarelli, *Giacometti*, Rome, 1962, no. 33, p. 78 (another cast illustrated, n.p.).

M. Courtois, 'La figuration magique de Giacometti', in *Art International*, Zurich, Summer 1962, p. 39 (another cast illustrated). P. Vad, 'Giacometti', in *Signum II*, Copenhagen,

1962, p. 35. R.-J. Moulin, *Giacometti: Sculptures*, New York,

R.-J. Moulin, Glacometti: Sculptures, New York, 1964, pl. 5 (another cast illustrated).
M. Ragon, 'Alberto Giacometti. Peintre et sculpteur', in Jardin des Arts, no. 158, Paris, January 1968, p. 7 (another cast illustrated).
F. Meyer, Alberto Giacometti – Eine Kunst existentieller Wirklichkeit, Frauenfeld, 1968,

pp. 158 & 160. R. Hohl, *Alberto Giacometti*, Lausanne, 1971, p. 307

(another cast illustrated, p. 126). Y. Bonnefoy, *Alberto Giacometti, A biography of his work*, Paris, 1991, no. 305, p. 333 (another cast illustrated).

D. Sylvester, *Looking at Giacometti*, London, 1994, p. 193 (another cast illustrated).

A. Schneider, ed., *Alberto Giacometti, Sculpture. Paintings. Drawings*, New York, 2008, no. 53 (another cast illustrated).

The Alberto Giacometti Database, no. 813.





Alberto Giacometti, La Place II, 1948-1949. Nationalgalerie. Museum Berggruen, Staatliche Museum zu Berlin.

'In the street people astound and interest me more than any sculpture or painting. Every second the people stream together and go apart, then they approach each other to get closer to one another. They unceasingly form and re-form living compositions in unbelievable complexity.'

- ALBERTO GIACOMETTI

onceived in 1948, a period that saw artist reach the height of his creative powers, *Trois hommes qui marchent (Grand plateau)* is among the earliest of Alberto Giacometti's famous multi-figure works, showing three walking men, positioned as if fleetingly passing each other on a street. This seminal period saw the emergence of a new sculptural species that has come to define not only Giacometti's own career, but in many ways, post-war sculpture as a whole. Like figures from a lost age, in 1947, a tribe of thin, elongated human figures began to populate Giacometti's small, ramshackle studio in Paris, their turbulent, trembling surfaces bearing every moment of their creation from the artist's fingers, a visual encapsulation of man's emergence from the horrors wrought by the Second World War. Part of an extraordinary surge of productivity in preparation for the artist's first solo show at the Pierre Matisse Gallery, New York in 1948, this group of sculptures includes what have come to be regarded as some of the masterpieces of Giacometti's career, including *L'homme qui marche*, *L'homme au doight*, *Le nez* as well as the present work.

It is perhaps the figure of the striding man, at once an anonymous part of the mass of society and at the same time, an isolated and highly unique individual, that has come to be the most recognised motif of the artist's career. Rendered mid-stride, these men are seen to have a distinct purpose and direction, at once determined and purposeful. Indeed, the renown of the walking man has been heightened thanks to its resemblance to Giacometti himself, who often wandered around Paris' streets, a 20th Century *flâneur* observing life and meditating on the human condition.





'While working I have never thought of the theme of solitude. I have absolutely no intention of being an artist of solitude. Moreover, I must add that as a citizen and a thinking being I believe that all life is the opposite of solitude, for life consists of a fabric of relations with others. There is so much talk about the malaise throughout the world and about existential anguish, as if it were something new. All people have felt that, and at all periods.'

- ALBERTO GIACOMETTI

In *Trois hommes qui marchent (Grand plateau)*, the three figures are weaving their way past each other, connected yet isolated: the perfect embodiment of city life and the human condition during the post-war years during which the spirit of Existentialism reigned supreme in the intellectual realm of the city. 'In the street people astound and interest me more than any sculpture or painting', Giacometti once explained. 'Every second the people stream together and go apart, then they approach each other to get closer to one another. They unceasingly form and re-form living compositions in unbelievable complexity' (Giacometti, quoted in R. Hohl, 'Form and Vision: The Work of Alberto Giacometti', in *Alberto Giacometti: A Retrospective Exhibition*, exh. cat., New York, 1974, p. 31).

'We walk in the street with our eyes closed', Jacques Dupin has written of Giacometti's figures, explaining how they capture the experience of modern life in the metropolis. 'We see only through the deforming prism of contracted habits, of a blinding knowledge: we see those passers-by only as we know they are. If I call this knowledge into doubt, if I purify my eye of all the mental correctives which dull and estrange it, everything changes. These same passers-by issue from a wide lateral opening; the immense space which imprisons them makes them appear small, thin, nibbled by the void, almost undifferentiated and especially elongated, drawn out by the attenuation of their verticality... It is thus that the eye really sees and it is thus that Giacometti represents beings and things: in their distance, in their space, hence by depicting that space, by incorporating into his figures the distance which separates them from him' (J. Dupin, Giacometti: Three Essays, New York, 2003, pp. 53-54).

The scale and complexity of the composition of *Trois hommes qui marchent (Grand plateau)* was paradoxically conceived from a series of tiny, individually rendered sculptures of only around two centimetres high. Having returned to figuration at the beginning of the 1930s, from around 1937 Giacometti had begun to mould small figures mounted on large bases. These works had been inspired by a nocturnal vision that he had seen while walking the streets of Paris at



Paris, 1950s. Photograph by Allan Cash Picture Library.

'To me, Giacometti's art seems to wish to discover the secret wound of any being and even that of anything, in order to illuminate them.'

- JEAN GENET

night. He caught sight of his lover and muse of the time, the British beauty and artist's model, Isabel Nicholas, in the distance, and as he described, 'the sculpture I wanted to make of this woman was exactly the vision I had had of her when I saw her in the street, some way off. So I tended to make her the size that she seemed at this distance... I saw the immense blackness of the houses above her, so to convey my impression I should have made a painting not a sculpture. Or else I should have made a vast base so that the whole thing should correspond to my vision' (Giacometti, quoted in Y. Bonnefoy, *Alberto Giacometti: A Biography of his Work*, transl. J. Stewart, Paris, 1991, p. 272). Captivated by this memory, he became obsessed with recording the vision as he had seen it, rendering the sense of space that had existed between him and the subject. This fidelity to reality quickly became the abiding aim of Giacometti's practice.

Yet, in his desire to remain faithful to his initial vision, Giacometti was unable to enlarge the figure itself. Living in exile in Geneva during the Occupation of Paris, he worked obsessively with these tiny figures, continuously modelling them so that they became smaller and smaller before regressing back into the lump of clay from which they had grown. Deeply frustrated, he was finally able to return to Paris in September 1945; all that he had produced during his three-year exile could fit into six small matchboxes.

On his return, Giacometti sensed that he was on the right track, yet did not know how to move forward with his figurative experiments. He promised himself that he would not let his plaster figures decrease any further in size. It was a few months later, on a trip to a cinema in Montparnasse that Giacometti had the revelation he needed to progress,



Alberto Giacometti, Homme qui marche sous la pluie, 1949. The Museum of Modern Art, New York.

'It occurred to me that I can never make a woman in any other way than motionless, and a man always striding; when I model a woman, then motionless; a man, always walking.'

### - ALBERTO GIACOMETTI

or as he described it in later years, the 'shock which upset my whole conception of space and set me definitely travelling along my present path' (Giacometti, quoted in *ibid.*, p. 298). Sitting in the cinema, he suddenly became acutely aware of the difference between the images conveyed in black and white on the screen and those experienced in real life. When he emerged from the darkened theatre out into the busy light filled boulevard, he saw reality with new eyes, the juxtaposition between reality and artifice made starkly apparent. Giacometti later described this revelatory moment:

'It happened after the war, around 1945, I think. Until then... there was no split between the way I saw the outside world and the way I saw what was going on on the screen. One was a continuation of the other. Until the day when there was a real split: instead of seeing a person on the screen, I saw vague blobs moving. I looked at the

people around me and as a result I saw them as I had never seen them... I remember very clearly coming out on to the Boulevard du Montparnasse and seeing the Boulevard as I had never seen it before. Everything was different: depth, objects, colours and the silence... Everything seemed different to me and completely new' (Giacometti, quoted in M. Peppiatt, Alberto Giacometti in Postwar Paris, exh. cat., New Haven & London, 2001, p. 7).

This experience irrevocably altered Giacometti's sculptural practice: no longer seeking to model an image that corresponded to a memory, he became fixated upon the reproduction of the reality that he could observe in front of him. This was not a mimetic, naturalistic reproduction of reality, but instead a portrayal or a distillation of human presence. 'What is important is to create an object capable of conveying a sensation as close as possible to the one felt at the sight



Alberto Giacometti, La Clairière, 1950-1952. Sold, Christie's, New York, 15 May 2018 (\$15,781,250).

of the subject', he explained (Giacometti, quoted in J. Lord, *Giacometti: A Biography*, London, 1986, p. 279). In his practice, Giacometti relinquished any preconceived knowledge of the human form and attempted to tackle representation as though for the first time, relying uniquely on his sense of perception, rather than on traditional convention or academic techniques. His figures soared vertically; enlarged and drastically elongated, the clay stretched, modelled and manipulated to its farthest limit as he reduced the human form to its barest components.

Trois hommes qui marchent (Grand plateau) stands at the genesis of this new discovery. Both the active, dynamic poses of the three male figures, and the rivulets, mounds and indents of their forms suggest a potent life force, as if energy is twitching just below the surface. Here, man is reduced to the barest necessity, with humanity therefore appearing all the more poignant and exposed. It was no coincidence that when Giacometti had an exhibition in 1948, around the time that Trois hommes qui marchent (Grand plateau) was created, the foreword to the catalogue was written by Jean-Paul Sartre. These elongated, attenuated men show their upward thrust, yet are filled with a sense of fragility that only heightens their existential credentials. As the artist himself said, 'I always have the impression or the feeling of the frailty of living beings, as if at any moment it took a fantastic energy for them to remain standing, always threatened by collapse. And it is in their frailty that my sculptures are likenesses' (Giacometti, quoted in ibid., p. 178).

With *Trois hommes qui marchent (Grand plateau)* Giacometti took the discovery of his new form of figurative sculpture a step further by creating compositions made up of numerous figures. His multi-figure compositions such as this and *La place*, which features four figures, introduced a sense of interaction and dialogue between the people depicted, creating novel interrelationships within a single work. The idea of placing these figures together may in part have been suggested by Giacometti's small studio, where all the sculptures were massed together; certainly, his later sculpture *La clairière*, with male and female figures of different scales, was the result of a chance arrangement of his sculptures on the floor there. These groups of sculptures also tapped into Giacometti's interest in human relationships – perhaps made keener by his own relationship with Annette Arm, whom he would marry in 1949.

As Yves Bonnefoy has written: 'The novelty in these two sculptures, which even *L'homme qui marche* did not foretell, resides in the suddenly crystallised impression for the observer that he is at the theatre, confronting a bare stage such as soon to become the fashion, and in the presence of characters, who although silent and impenetrable, are involved in a quest which is certainly intense and might even be tragic... *L'homme qui marche* revealed something, spoke of self-assertion, of being, but met no other beings: this figure bore no relation to other figures. And now in *La Place*, in *Trois hommes qui marchent*, such a relationship is unmistakably suggested. What happens between men, the connection with one another, proclaims itself as the theme of the work.'







 $Alberto\ Giacometti, \textit{L'homme au doigt}, 1947.\ The\ Museum\ of\ Modern\ Art, New\ York.$ 

'The sculptor had come close in these unexpected compositions to what was then called "existentialist" drama, which was concerned with the human condition at it most fundamental. But he did not learn it from the theatre of Jean-Paul Sartre, in whom thought, ideas, psychology, "words" as Sartre himself said, predominated. He was more akin to his friend Beckett, whose constant preoccupation with absence and with instants of presence – real or dreamed – knew how to exist and maintain itself on the farther and boldest margin of language, amid the same mist which enshrouds the passers by in these two sculptures' (Y. Bonnefoy, *op. cit.*, pp. 331-332).

The dynamic, kinetic poses of the three male figures of the present work encapsulate the binary difference that exists in Giacometti's presentation of male and female figures. In Giacometti's work, man is always active and moving – pointing or striding purposefully forwards – while women appear static, hieratic and frozen. Giacometti himself explained, 'It occurred to me that I can never make a woman in any other way than motionless, and a man always striding; when I model a woman, then motionless; a man, always walking' (Giacometti, quoted in R. Hohl, *Giacometti: A Biography in Pictures*, Ostfildern-Ruit, 1998, p. 135).

# PABLO PICASSO (1881-1973)

# Paysage

signed 'Picasso' (lower right); dated '27.4.63.' (on the reverse) oil on canvas  $31\% \times 51\%$  in. (81 x 130 cm.) Painted in Mougins on 27 April 1963

**£2,500,000-3,500,000** US\$3,260,000-4,600,000 €2,900,000-4,100,000

### PROVENANCE:

Galerie de l'Élysée [Alex Maguy], Paris (no. 1392). Bo & Margareta Lindh, Stockholm, by whom acquired from the above in 1969; sale, Bukowskis, Stockholm, 28 April 2014, lot 371. Acquired at the above sale by the present owner.

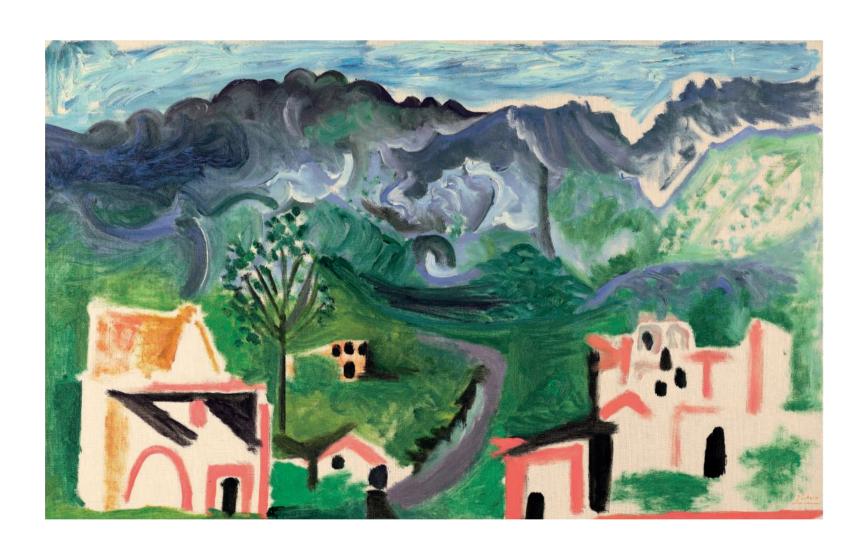
### EXHIBITED:

Stockholm, Moderna Museet, *Pablo Picasso*, October 1988 - January 1989, no. 88, p. 238.

## LITERATURE:

H. Parmelin, *Picasso: Intimate Secrets of a Studio at Notre Dame de Vie,* New York, 1966, p. 77 (illustrated).

C. Zervos, *Pablo Picasso*, vol. 23, *Oeuvres de 1962* et 1963, Paris, 1971, no. 214, n.p. (illustrated pl. 101).





Giuseppe Arcimboldo, Winter, 1563. Kunsthistorisches Museum, Vienna.



Pablo Picasso, *Paysage avec deux figures*, 1908. Musée Picasso, Paris.

'[In no other place] does [Picasso] give life and abundance to painting as at Notre-Dame-de-Vie. At times one feels that the walls are about to crack, that the panes are going to explode, an unbroken flow of painting is going to pour from... the house. But it is he himself who emerges onto a small terrace with all his canvases unfurled, he paints half-naked in the sun of a gigantic panorama which invades the bay windows and which he captures in the broad stretch of glass of the studio he has built.'

– HÉLÈNE PARMELIN

ith its gestural, undulating brushstrokes, one can see a male face within the rolling mountains of Pablo Picasso's *Paysage* of 1963. As such, this rare and fascinating work has been interpreted as an anthropomorphic landscape. While seemingly a depiction of a view painted from the artist's hilltop home in Mougins, Notre-Dame-de-Vie, the profile of a man can be seen in the swirling strokes of paint in the centre of the composition, with a nose, left eye and eyebrows, prominent cheek bone and a moustache all identifiable. Creating portraits out of combinations of other objects, particularly fruits and vegetables, was a technique that 16th Century artist Giuseppe Arcimboldo also used frequently. This 'hidden' portrait, created out of the natural forms of the landscape, can be seen as reminiscent of Arcimboldo's practice.

Paysage was painted in the midst of a period of prodigious creation in Picasso's career. Since February 1963, just a few months before he painted the present work, Picasso had been completely engaged in the theme of the Artist and Model, a prolific series of works in which he

explored, with an indefatigable zeal, the powerful, intimate and almost mystical act of painterly creation itself. 'In February 1963 Picasso broke loose', Hélène Parmelin recalled. 'He painted "The painter and his model". And from that moment he painted like a madman. Perhaps he will never paint again with such frenzy' (H. Parmelin, *Picasso Says...*, London, 1966, p. 85).

It was at the end of April that something, perhaps the blossoming of spring and the arrival of warmer weather, made Picasso look outside the confines of the studio to the picturesque French landscape that surrounded his home. On 27 April he painted the present work, which must have had an immediate and powerful effect on his concurrent painting. Just a few days later, he transferred the painter and model duo outside, picturing them within various types of landscape scenes throughout the month of May (Zervos, vol. 23, nos. 223, 250, 251, 254-257, 259, 260). Seen within this context, *Paysage* stands as a moment of inspiration amidst this important moment of creativity in the life of the artist.





Pablo Picasso, Le Peintre et son modèle dans un paysage, 1963. Private collection.

At this time, Picasso was living and working in his final home: Notre-Dame-de-Vie, a large, idyllic house set in the hills of Mougins, near Cannes. The distant hills created an impression of total isolation, far from civilisation and the prying fans and admirers who had increasingly encroached upon him at his previous, more exposed home, La Californie. Living with his young wife, muse and companion, Jacqueline, Picasso immersed himself in painting, working with an impassioned fervour as he entered into the final decade of his life. Notre-Dame-de-Vie was perfectly situated to provide the artist with opportunities to paint the landscape. With vast windows opening up onto sprawling vistas and numerous terraces, over the years that followed Picasso increasingly looked to the world around him.

As the artist's friend, Hélène Parmelin, a frequent visitor to the artist's home at this time recalled, 'In Notre-Dame-de-Vie, Picasso wants his studios to grow and multiply. It is true that he has never worked so much. First, he set up a studio (two walls and a roof) on the terrace. Then, he set up a second studio on the roof of the first, on a level with his bedroom, one of whose windows opens into it like a stage. There, from the sea to the Estérel, all the hills, all the roads, all the ships are in their home through the walls of glass. He says he would like a studio without walls of any kind, without windows, without anything. To be able to paint inside as if he were outside' (H. Parmelin, *Picasso: The Artist and his Model and other Recent Works*, New York, 1965, p. 100).

The landscape is a relatively rare genre in Picasso's *oeuvre*, and *Paysage* is particularly unique as it is one of only two works of its kind from 1963. Depicting a Mediterranean landscape, this painting presents a bucolic idyll, filled with the rustic houses and verdant landscape typical of this area of southern France. Picasso has rendered this scene in his quintessential artistic language: simplifying the houses into grid-like structures of lines and shapes, while depicting the verdant planes and towering mountains with instinctively applied, rich strokes of paint. This painterly handling imbues the image with a sense of vitality and intensity not unlike the great landscapes of Vincent van Gogh, an artist at whom Picasso was looking at this time.



## λ\*16

# PABLO PICASSO (1881-1973)

## Tête de fou

signed 'PICASSO' (on the back of the base) bronze with dark brown patina Height: 15% in. (40.5 cm.) Conceived in 1905; this example cast before 1939

£700,000-1,000,000 US\$900,000-1,300,000 €820,000-1,200,000

### PROVENANCE:

Galerie Ambroise Vollard, Paris.

Lucien Vollard, Paris, by whom acquired from the above.

Private collection, Switzerland, by whom acquired from the above in 1948.

Anonymous sale, Galerie Kornfeld, Bern, 23 June 2000. lot 115

Galerie Beyeler, Basel, by whom acquired at the

above sale.
Acquired from the above by the late owner in 2007.

## LITERATURE:

C. Zervos, *Pablo Picasso*, vol. 1, Paris, 1932, no. 322, n.p. (another cast illustrated pl. 148).

J. Cassou, *Picasso*, New York, 1940, p. 158 (another cast illustrated).

U.E. Johnson, *Ambroise Vollard Editeur*, New York, 1944, no. 124, p. 114.

A.H. Barr, Jr., *Picasso: Fifty Years of his Art*, New York, 1946, no. 206, pp. 38 & 277 (another cast illustrated; titled 'Harlequin').

D.-H. Kahnweiler, *The Sculptures of Picasso*, London, 1949, no. 2 (another cast illustrated). G.C. Argan, *Scultura di Picasso*, Venice, 1953, pl. IV (another cast illustrated).

W. Boeck & J. Sabartés, *Picasso*, New York, 1955, no. 32, p. 460 (another cast illustrated).

R. Penrose, *Picasso*, Amsterdam, 1961, no. 2 (another cast illustrated; titled 'Tête de bouffon'). R. Penrose, *Picasso Sculpture*, New York, 1965, pl. 2 (another cast illustrated).

M. de Micheli, *Picasso*, New York, 1967, p. 33 (another cast illustrated p. 9).

R. Penrose, *The Sculpture of Picasso*, 1967, no. 5, pp. 17, 26, 41 & 221 (another cast illustrated p. 52). J. Leymarie, *Picasso: The Artist of the Century*, Geneva, 1971, pp. 26 & 292 (another cast illustrated p. 26; titled 'Head of a Jester'). W. Spies, *Sculpture by Picasso, with a Catalogue of the Works*, New York, 1971, no. 4, pp. 17-18 (another cast illustrated)

F. Elgar & R. Maillard, *Picasso*, New York, 1972, no. 26, p. 35 (another cast illustrated; titled 'Head of a Jester').

R. Penrose & J. Golding, eds., *Picasso in Retrospect*, New York, 1973, no. 206, n.p. (another cast illustrated; titled 'Harlequin (Jester)').

R. Johnson, *The Early Sculpture of Picasso, 1901-1914*, New York, 1976, no. 6, p. 165 (other casts illustrated p. 202).

J. Palau i Fabre, *Picasso: The Early Years, 1881-1907*, New York, 1981, no. 1091, p. 407 (another cast illustrated).

W. Spies, *Picasso, Das plastische Werk*, Berlin, 1983, no. 4, pp. 326 & 372 (another cast illustrated).

M.L. Besnard-Bernadac, M. Richet & H. Seckel, The Picasso Museum, Paris: Paintings, Papiers collés, Picture reliefs, Sculptures, and Ceramics, New York, 1985, no. 272, p. 150 (another cast illustrated)

P. Lecaldano, *Picasso: Blue and Rose Periods*, New York, 1987, no. 175 A (another cast illustrated). J. Richardson, *A Life of Picasso: The Early Years*, 1881-1906, vol. I, New York, 1991, p. 348 (another cast illustrated).

B. Leal, C. Piot & M.-L. Bernadac, *The Ultimate Picasso*, New York, 2000, no. 175, pp. 85 & 505 (another cast illustrated p. 84).

W. Spies & C. Piot, *Picasso: Sculpteur*, Paris, 2000, no. 4, p. 394 (other casts illustrated pp. 27 & 346). D. Widmaier-Picasso, 'Vollard and the Sculptures of Picasso', in *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde*, exh. cat., The Metropolitan Museum of Art, New York, 2006, no. 161, pp. 182-188 & 392 (another cast illustrated fig. 194, p. 183; another cast illustrated p. 392). A. Temkin, A. Umland & V. Perdrisot, eds., *Picasso: Sculpture*, exh. cat., The Museum of Modern Art, New York, 2015, no. 3, pp. 39-41 (other casts illustrated pp. 46-47).

The authenticity of this work has been confirmed by Claude Picasso.

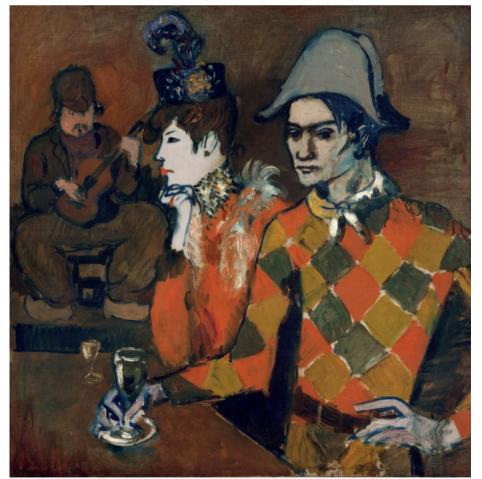


Max Jacob and Pablo Picasso, 1916. Musée Picasso, Paris.





Pablo Picasso, Bateleurs, 1905. National Gallery of Art, Washington D. C.



Pablo Picasso, Au Lapin Agile, 1904-1905. The Metropolitan Museum of Art, New York.

'I was really under the spell of the circus...sometimes I came three or four nights in one week.'

- PABLO PICASSO

It was begun late one evening after returning home from the circus with Max Jacob. The clay rapidly took on the appearance of [Picasso's] friend, but the next day he continued to work on it and only the lower part of the face retained the likeness. The jester's cap was added as the head changed its personality' (R. Penrose, Picasso: His Life and Work, London, 1958, pp. 113-114). So wrote Roland Penrose describing the playful origins of Tête de fou, which was conceived over the course of a few days in 1905 while Pablo Picasso was immersed in the heady, bohemian world of Paris along with his friends, the bande à Picasso as they were known. Inspired by the poet, Max Jacob, who was by all accounts the group's own entertainer, 'so spirited and dynamic... Picasso and Guillaume [Apollinaire] could laugh all night long at Max's improvisations and stories, his songs, and the faces he pulls', Picasso's lover of the time, Fernande Olivier recalled, Tête de fou also presents the figure of the jester, one of the leading protagonists of Picasso's Rose Period (F. Olivier, quoted in M. McCully, Picasso in Paris, 1900-1907, exh. cat., Amsterdam, 2011, p. 177).

The waif-like, whimsical, often melancholytinged figures of the harlequin and saltimbanque, as well as jesters, acrobats and clowns had first emerged in Picasso's art in the early 1900s. Living in the bohemian enclave of Montmartre, Picasso and his coterie of poets and writers were obsessed with the Cirque Médrano, enjoying the host of performers, clowns and harlequins alike that took to this famed stage. Picasso particularly identified with the itinerant commedia dell'arte figure of the harlequin, who, like him, inhabited the margins of society, barely scraping a living through his art. As John Richardson has written, 'For all their coarseness, [circus performers] struck Picasso as true artists, like



Pablo Picasso, *Acrobate et jeune arlequin*, 1905. The Barnes Foundation, Philadelphia.

himself: wanderers who led a picturesquely marginal existence when they were not, like him, performing feats of prodigious skill' (J. Richardson, *A Life of Picasso, Volume I: 1881-1906*, London, 1991, p. 371). As a result, these travelling entertainers served as the embodiment of Picasso's bohemian life at this time, reflecting 'the themes of alienation and fraternity, jealousy and love, that haunt [Picasso's] imagination' (T. Reff, 'Harlequins, Saltimbanques, Clowns, and Fools', *Artforum*, October 1971, vol. 10, no. 2, p. 32).

With his frontal, somewhat pensive gaze, ever so slightly tilted head and immediately recognisable three-pointed 'fool's crown', Tête de fou belongs to this troupe of harlequins and circus performers that proliferated in Picasso's Rose period pictures through 1905; a three-dimensional embodiment of this theme. Picasso's use of sculpture at this time was rare; indeed, he did not have the facilities at the Bateau Lavoir, and so likely modelled this at his friend, the sculptor Paco Durrio's studio. Clearly reveling in the expressive potential of clay, Picasso has created a richly textured surface which imbues this figure with a sense of emotional depth; a technique that could have been inspired by a large retrospective of Auguste Rodin's work that was shown at the Musée du Luxembourg in the spring of 1905.



# PABLO PICASSO (1881-1973)

## Tête

dated '30.4.72.' (on the reverse) oil, Ripolin and oil stick on canvas 31% x 25% in. (81 x 65 cm.) Painted in Mougins on 30 April 1972

**£800,000-1,200,000**US\$1,000,000-1,600,000
€940,000-1,400,000

'The surface of [Picasso's] late paintings has a freedom, a plasticity, that was never there before; they are more spontaneous, more expressive and more instinctive than virtually all his previous work.'

- JOHN RICHARDSON

## PROVENANCE:

The artist's estate.

Jacqueline Roque-Picasso, Mougins, by descent from the above.

Catherine Hutin-Blay, Paris, by descent from the above.

Galerie de la Bouquinerie de l'Institut, Paris. Acquired from the above by the present owner in 2014.

## EXHIBITED:

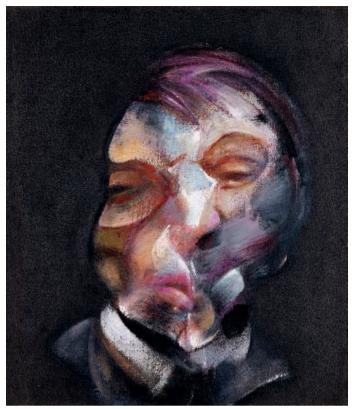
Avignon, Palais des Papes, Exposition Picasso 1970-1972, 201 Peintures, May - September 1973, no. 194, pp. 232 & 236 (illustrated p. 222; titled 'Tête d'homme'). Paris, Galerie de la Bouquinerie de l'Institut, Pablo Picasso, Portraits, Peintures, Dessins, 2014, n.p. (illustrated).

## LITERATURE:

R. Alberti, *Picasso: el rayo que no cesa*, Barcelona, 1975, no. 149, p. 220 (illustrated n.p.; titled 'Tête d'homme'). C. Zervos, *Pablo Picasso*, vol. 33, *Oeuvres de 1971 à 1972*, Paris, 1978, no. 374, n.p. (illustrated pl. 132). J. Palau i Fabre, *Picasso*, Barcelona, 1981, no. 150 (illustrated).

J.M. Faerna, *Pablo Picasso Masterpieces*, Barcelona, 2006, p. 79 (illustrated p. 77; titled 'Head of a Man').





Francis Bacon, *Self-Portrait*, 1971. Musée National d'Art Moderne, Centre Pompidou, Paris.



Pablo Picasso, Tête d'homme, 1972. Musée Picasso, Antibes.

xecuted on 30 April 1972, Tête emerged during the last great burst of creative energy that marked Pablo Picasso's painterly activities, and is among the final compositions in oil the artist ever produced. A testament to his irrepressible verve and undiminished capacity for invention, the canvases he produced during this late period of his career are filled by bold, gestural images that revel in the very act of painting itself, their surfaces alive with the raw enthusiasm and pure physicality of Picasso's painterly vision. In Tête, the ruffled neckline of the gentleman's tunic implies that the figure is one of Picasso's dashing mousquetaires, mock-heroic cavaliers which drew inspiration from the art of Rembrandt, Hals and Velázquez. Typically sporting elaborate costumes and adopting dandyish poses, these mousquetaires were playfully ascribed specific personalities by the artist: Hélène Parmelin recalled how he would pull out pictures featuring these debonair characters, and pointing to one or another, remark, 'With this one you'd better watch out. That one makes fun of us. That one is enormously satisfied. This one is a grave intellectual. And that one... look how sad he is, the poor guy. He must be a painter...' (Picasso, quoted in F. Calvo Serraller and J. Semprun, eds., Picasso: Tradition and Avant-garde, exh. cat., Madrid, 2006, p. 340). At the dawn of the 1970s, Picasso moved towards a tighter, close-up view of the mousquetaires, typically limiting himself to a bust-length depiction, in which the facial features and the strength of his character's gaze were granted a new prominence.

For these male heads and busts, Picasso adopted a gestural, painterly shorthand, in which a set of sweeping, overlaid and intersecting strokes of thick paint were used to denote the character's physiognomy, variously suggesting the shape of a nose, the shadow on a cheek, a pair of wide open eyes and a raised brow. In *Tête*, this bold brushwork is contrasted against the delicate, continuous, coiling lines used to represent the man's shoulder-length curly hair, which seem almost incised into the canvas. Even the background has been painted in such a way that the viewer is intensely aware of the contact between the

artist's brush and the canvas, each daub of colour capturing a sense of the energy with which Picasso approached the composition and played with his materials. Writing about these late paintings, John Richardson described the sheer freedom of this approach, and the intent with which the artist adopted this style: 'In the past, dexterity, or rather his ingenious attempts to conceal dexterity, had on occasion got the better of him. Seldom, however, in the last paintings. The technique is very much there, above all the infinite variety of the formal invention and the wonderful plasticity of the paint, but it is never an end in itself... The point was to preserve the directness and spontaneity of his first rush of inspiration, to be as free and loose and expressive as possible. In old age, Picasso had finally discovered how to take liberty with space and form, colour and light, fact and fiction...' (J. Richardson, 'L'Epoque Jacqueline,' in Late Picasso: Paintings, sculpture, drawings, prints 1953-1972, exh. cat., London, 1988, p. 42).

Tête featured in Picasso's second exhibition at the Palais des Papes in Avignon, staged during the spring of 1973 and intended as a sequel to the lucrative show held in the same venue three years previously. However, this would prove to be the final installation the artist personally chose artworks for, as he passed away shortly before the opening, on 8 April. As such, the exhibition proved a fitting elegy for the great master, showcasing 201 oil paintings, all produced between February 1970 and the end of 1972, each of which offered proof of the astonishing vigour and tireless productivity that had marked his final years. While a sizable proportion of the paintings in the exhibition continued themes explored extensively in the inaugural show, there was an increased focus on such close-up portraits of lone figures as seen in Tête - primarily musketeers, matadors, and harlequins, many of which seemed ready to burst from the confines of their canvases. Considered en masse in this way, these paintings revealed the extent to which Picasso continued to push the boundaries of his art right up until his final days, taking painting to pieces in order to reconstruct it again in new and unexpected ways.



## \*18

# ALFRED SISLEY (1839-1899)

# Après-midi de mai à By, près de Moret-sur-Loing

signed 'Sisley.' (lower left) oil on canvas 19% x 28% in. (50.5 x 73.2 cm.) Painted *circa* 1882

**£650,000-900,000**U\$\$850,000-1,200,000
€760,000-1,100,000

## PROVENANCE:

Galerie Durand-Ruel, Paris, by whom acquired directly from the artist on 10 May 1882. Catholina Lambert, New Jersey, by whom acquired from the above on 5 April 1888; his sale, American Art Association, New York, 21-24 February 1916, lot 137.

L. Jellinek, New York, by whom acquired at the above sale.

Mr & Mrs Robert J.F. Schwarzenbach, New York, circa 1920.

Robert & Brigitte Schwarzenbach Wooters, New York, a gift from the above in 1941, and thence by descent; sale, Christie's, New York, 7 May 2002, lot 20.

Private collection, by whom acquired at the above sale, and thence by descent to the present owner.

## **EXHIBITED:**

London, Dowdeswell & Dowdeswell's, Paintings, Drawings and Pastels by Members of 'La Société des Impressionnistes', Spring 1883, no. 19, p. 9 (titled 'Après Midi de Mai').
London, Dudley Gallery, Egyptian Hall, An Exhibition of Pictures and Sculpture by a Group of Artists of the French School, May 1884.

## LITERATURE:

F. Daulte, Alfred Sisley, Catalogue raisonné de l'oeuvre peint, Lausanne, 1959, no. 455, n.p. (illustrated fig. 455).

The Comité Sisley has confirmed the authenticity of this work. This work will be included in the new edition of the *catalogue raisonné* of Alfred Sisley by François Daulte, being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.





Claude Monet, Vue de Vétheuil, 1880. Nationalgalerie, Staatliche Museen zu Berlin.

'Sisley seizes the passing moments of the day; watches a fugitive cloud and seems to paint it in its flight; on his canvas the air moves and the leaves yet thrill and tremble. He loves to paint them in spring...or in autumn; for them space and light are one, and the breeze stirring the foliage prevents it from becoming an opaque mass, too heavy for such an impression of mobility and life.'

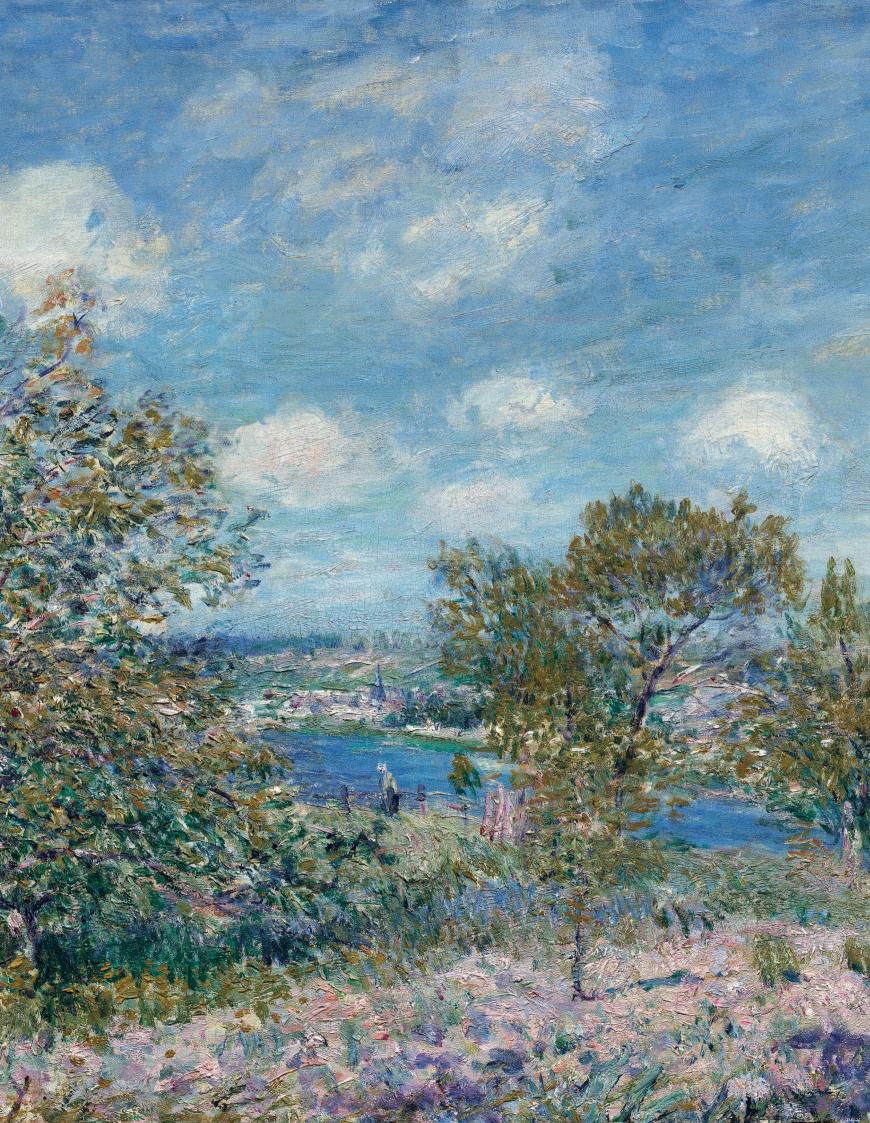
- STÉPHANE MALLARMÉ

Picturing a sun-dappled river bank, clouds scudding through a powder blue sky and a breeze gently rustling the verdant trees, this quintessential Impressionist landscape by Alfred Sisley was most likely painted in 1882. Depicting a view overlooking the Seine valley from By, a small, picturesque hamlet just downstream from Saint-Mammès, this work is one of a small group in which Sisley has captured the undulating bend of the Seine, with its verdant banks and the sweeping vista beyond. His works from this period are freer in terms of both technique and palette and stylistically relate to Monet's Argenteuil canvases.

At the beginning of 1880, Sisley yielded to financial constraints and moved from Paris to Veneux-Nadon, a rural village situated at the confluence of the river Seine and Loing, on the edge of the forest of Fontainebleau, near Moret-sur-Loing. Having been in search of a change of surroundings, Sisley found his proximity to Fontainebleau, the area that had served as a crucible for the birth of Impressionism, led him to return to the original aims of the movement. While criticism and self-doubt assailed his contemporaries, Sisley remained convinced of

the aims of Impressionism and continued on his quest to capture on canvas the colours of the seasons and light at different times of the day. Immersed in the rich variety of views that this corner of France offered, Sisley was particularly taken by the more rugged and unkempt aspects of the local terrain, and during this time he often painted views from the paths that wound through the thickets along the Seine's edge. Using quick and rhythmic brushstrokes to enliven the surface, *Après-midi de mai à By, près de Moret sur-Loing* is infused with a sense of bucolic stillness; this evocative ambience imparted by late afternoon shadows and full clouds hanging lightly overhead.

On 10 May 1882, Sisley's dealer, Paul Durand-Ruel acquired this work. The subsequent owner of this landscape was the Yorkshire-born, Catholina Lambert, who, in 1851 left Britain for a new life in America. In 1892, having made his fortune in the textile industry, Lambert built Belle Vista Castle, his home in New Jersey, which would house an expansive art collection, which included, among notable Old Master works, an important selection of Impressionist paintings by Monet, Renoir, Pissarro and Sisley.



## \*19

# PAUL CÉZANNE (1839-1906)

# La Montagne Sainte-Victoire vue des Lauves

oil on canvas 21¼ x 25% in. (54 x 65 cm.) Painted *circa* 1904

**£1,500,000-2,500,000** US\$2,000,000-3,300,000 €1,760,000-2,900,000

## PROVENANCE:

Ambroise Vollard, Paris. Estate of Ambroise Vollard, Paris. Stephen Hahn Gallery, New York, by 1962. Private collection, United States, by whom acquired from the above, by 1988.

## **EXHIBITED:**

New York, Stephen Hahn Gallery, XIX and XX Century French Paintings, Recent Acquisitions, November - December 1962, p. 7 (illustrated; titled 'Mount Sainte-Victoire').

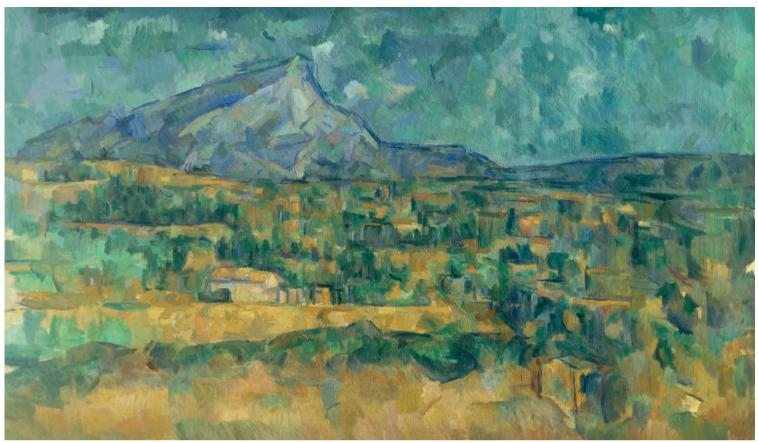
New York, Solomon R. Guggenheim Museum, Cézanne and Structure in Modern Painting, June - August 1963.

## LITERATURE:

J. Rewald, *The Paintings of Paul Cézanne, A Catalogue Raisonné*, vol. I, New York, 1996, no. 918, p. 541 (illustrated vol. II, fig. 918, p. 321; titled 'Le Mont Sainte-Victoire').
G. Boehm, 'Precarious Balance: Cézanne and the Unfinished', in *Cézanne: Finished-Unfinished*, exh. cat., Kunstforum, Vienna, 2000, p. 31 (illustrated fig. 3; titled 'Mont Sainte-Victoire').
W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings of Paul Cézanne, An Online Catalogue Raisonné*, no. 366 (accessed 2020).







Paul Cézanne, La Montagne Sainte-Victoire vue des Lauves, 1902-1906. The Metropolitan Museum of Art, New York.

'With Cézanne landscape itself comes to an end.'

- ROBERT MOTHERWELL

ising majestically from the sun-scorched Provençal landscape, the Mont Sainte-Victoire occupies a legendary position in both the history and culture of this corner of southern France, and in the story of modern art. As the new century dawned, Paul Cézanne returned to this beloved landmark, a site he had known his whole life, and began a final crowning series of eleven oil paintings and a number of watercolours, all of which feature the soaring mountain and the sweeping, panoramic vista that spreads reverently before it. Returning day after day to the same spot at the top of Les Lauves hill, Cézanne entered into an intensely personal, near-spiritual dialogue with the scene that lay before him, communing with the great expanse of space and attempting, as he had throughout his career, to convey the sensation and harmony of nature in pictorial form. A summation of his life's goals, this group of works sees the artist bring together colour, light and form, as well as the essence of Provence, the area to which he was indelibly wedded, in a triumphant union. 'For many,' Joseph Rishel has proclaimed, 'this group of views is the culmination of Cézanne's efforts, his last titanic struggle to weld nature into art through profoundly complex, but finally extremely lucid, workings of colour... These late Mont Sainte-Victoires show the artist's transformation of the mountain into a realm of "cosmic" creation' (J. Rishel, Cézanne, exh. cat., Philadelphia, 1996, p. 468).

Painted *circa* 1904, *La Montagne Sainte-Victoire vue des Lauves* is among the most radical of this remarkable series (Rewald, nos. 910-916, 931, 932, 938). With passages of subtly shifting green hues, clusters of lines, and a web of blue strokes that coalesce to create the striking silhouette of the mountain, the composition instantly conjures a vivid sense of this landscape. The immediacy and intensity of execution that defines this series is evident here, as colour is applied directly to the primed canvas; the dashes, strokes and touches creating the necessary structure and essence of the scene, as well as expressing the artist's excitement and agitation to capture the motif he



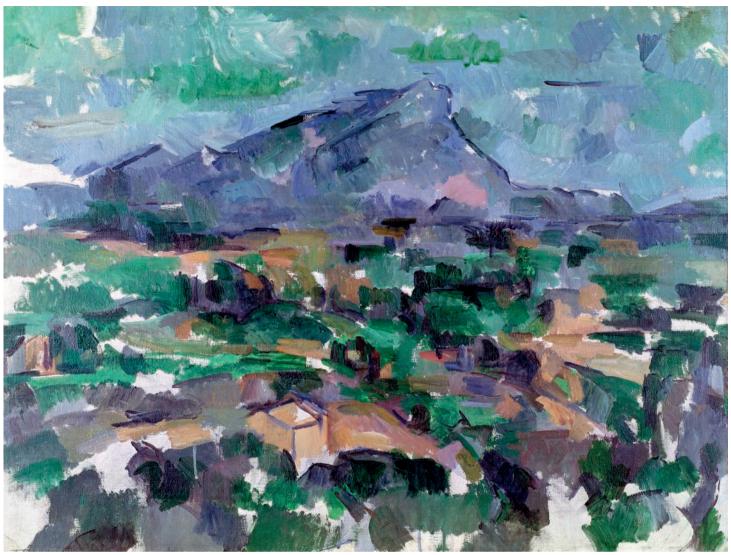
Paul Cézanne, La Montagne Sainte-Victoire, 1904-1906. Detroit Institute of Arts.

saw before him. Not only does this painting provide a compelling and intimate glimpse into Cézanne's radical working practice at this time, it also demonstrates the way in which he harnessed negative space as an active compositional element, a technique that would prove revelatory to future generations of artists. The sheer expanse of nature and the grandeur of this view is masterfully distilled in this open composition. It is this concept of space, both real and pictorial, that constituted a central component of the artist's lifelong quest to paint the world as he saw it, constantly seeking to reconcile reality with its painted representation.

Cézanne painted this valedictory series from Les Lauves, a hill located directly north of Aix. Following the sale of the artist's beloved family home, the Jas de Bouffan, Cézanne purchased a modest plot of land halfway up this hill, overlooking the red-tiled rooftops of the town below, in November 1901. With his monumental series of *Baigneuses* in mind, he designed the studio exactly to his specifications: a huge north facing window flooded his high-ceilinged second-floor studio with light, while he also added a long vertical slit in the corner of one of the walls so that his large canvases could be moved out of the studio once completed. He was delighted with the new space, writing to the dealer Ambroise Vollard in the autumn of 1902, 'I have a large studio in the country. I work there, I am better off than in town' (Cézanne, quoted in J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné*, New York, 1996, p. 535).

This new location offered Cézanne a fresh perspective of the Mont Sainte-Victoire. Every day, after working in his studio in the morning, the artist headed outdoors to work 'sur le motif', taking a small path that led north from his studio to the top of Les Lauves. It was here, standing atop a mound facing eastwards across the verdant valley of the River Arc, that Cézanne could regard the mountain from its most striking and magisterial profile. Dominating the horizon, the gentle rise of the northern slope culminates in a dramatic, jutting peak of rock, before abruptly falling away on the southern side. 'Look at the Sainte-Victoire there', Joachim Gasquet remembered Cézanne saying during this period, his fervent adoration and deep emotional connection with this landmark clear. 'What élan, what imperious thirst for the sun, and what melancholy in the evening, when all that weight sinks back!... Those blocks were made of fire. There's still some fire in them. During the day, shadows seem to draw back with a shiver, to be afraid of them. Plato's cave is up there; note how, when large clouds pass overhead, their shadows quiver on the rocks as if burnt up, instantly consumed by a mouth of fire' (J. Gasquet, quoted in J. Rishel, op. cit., 1996, p. 468).

As a result of his proximity to this resplendent view, this landscape came to dominate Cézanne's work. This was not the first time that he had pictured the Mont Sainte-Victoire in his art; looming over Aix and its environs, this landmark had long been a feature in his life.



Paul Cézanne, La Montagne Sainte-Victoire vue des Lauves, 1902-1906. Kunsthaus, Zürich.

Never before, however, had Cézanne painted the same view with such singular devotion, intense scrutiny and near-devout regularity. He returned repeatedly to this same hillside location, and yet, no two paintings of this series are the same, differing, often vastly, in terms of compositional structure as well as paint handling. While in some works, Cézanne rendered the meadow in the foreground more fully, with the Mont Sainte-Victoire appearing like a shimmering mirage in the distance, in others it was the blue-hued mountain itself, framed by a sky so opaque and weighty that it appears as a tangible entity, that dominates; mighty, majestic and timeless despite being constructed from nothing more than floating strokes and patches of colour. With its gently sloping horizon line, the present work conveys the sense of wide open, panoramic space that defined this vista, a feature shared with The Metropolitan Museum of Art's La Montagne Sainte-Victoire vue des Lauves (Rewald, no. 915), which likewise conveys the grandeur of the seemingly endless Provençal horizon.

The depiction of the Mont Sainte-Victoire in these final years posed a final, and at times, seemingly insurmountable challenge for Cézanne, as he strove to capture this iconic symbol of Provence – which has since also become a symbol of the artist himself – in pictorial form. 'I am working obstinately', he wrote to Vollard in 1903. 'I am beginning to see the promised land. Shall I be like the great leader of the Hebrews

or shall I be able to enter it?... I have made some progress. Why so late and with such difficulty? Is art indeed a priesthood which demands the pure in heart, completely dedicated to it?' (Cézanne, quoted in J. Rewald, Paul Cézanne, transl. M. H. Liebman, London, 1959, p. 181). As he had throughout his career, Cézanne sought not simply to depict what he could see, but to render the sensation and most importantly the process of this observation: how objects appear and how they exist and interact with the space surrounding them. Created with a powerful emotional intensity, these late, great landscapes demonstrate how Cézanne negotiated the irrefutable facts of reality, and the seemingly illusory, ephemeral nature of our perception of it. The mountain exists as a solid, unyielding mass, yet appears from afar as a constantly shifting screen of light and colour. Cézanne's great achievement was to distil these contradictory aspects of vision into pictorial form, capturing the transience and permanence of the world through harmonious strokes of colour upon canvas. In so doing, he fundamentally altered the possibilities of painting. 'All that we see dissipates and disappears, does it not?', Cézanne asked. 'Nature is always the same, but nothing remains of what we see of it. It is our art that must convey the sense of permanence, capture the elements in all their changing forms. It should give us a taste of the eternal. What lies beneath? Perhaps nothing, perhaps everything. Everything, you understand?' (Cézanne, quoted in A. Danchev, Cézanne: A Life, London, 2013, p. 339).

## \*20

# CAMILLE PISSARRO (1830-1903)

# Canards sur l'étang de Montfoucault

signed 'C.Pissarro' (lower right) oil on canvas 18% x 21% in. (46 x 55.2 cm.) Painted *circa* 1874

**£600,000-800,000**US\$780,000-1,000,000
€700,000-940,000

### PROVENANCE:

Léon Orosdi, Paris; his estate sale, Hôtel Drouot, Paris, 25 May 1923, lot 46.

Galerie Durand-Ruel, Paris, by whom acquired at the above sale.

Jacques Dubourg, Paris, by whom acquired from the above on 6 October 1936.

Galerie de l'Élysée [Alex Maguy], Paris. Mme Lipmann, Paris.

C.W. Boise, Kent; his estate sale, Sotheby's, London, 24 April 1968, lot 68.

Jack Josey, Houston, by whom acquired at the above sale, until *circa* 1980.

Lenoir M. Josey II, Houston, by descent from the above, until *circa* 1982.

Tor Arne Uppstrom, Oslo.

Anonymous sale, Sotheby's, London, 2 December 1986, lot 16.

Private collection, Germany, by whom acquired at the above sale; sale, Christie's, New York, 9 November 2000, lot 124.

Richard Green, London, by whom acquired at the above sale.

Private collection, England, by whom acquired from the above in March 2001; sale, Christie's, London, 18 June 2007, lot 34.

Acquired at the above sale by the present owner.

### **EXHIBITED:**

Paris, Galerie Marcel Bernheim, Les peintres de l'eau, December 1923 - January 1924, no. 40. London, The Leicester Galleries, Paintings by Sisley, Renoir, Pissarro, Monet, Boudin, Cassatt, April - May 1936, no. 19, p. 10 (titled 'La mare au canard (Montfoucault)').

New York, Hammer Galleries, *Decades of Light: Early Modern French Painting 1870-1910*, October 1980, n.p. (illustrated; titled 'La Mare au Canards à Montfoucault').

Chicago, Maurice Sternberg Galleries, March 1982, n.p. (illustrated; titled 'La Mare aux Canards à Montfoucault').

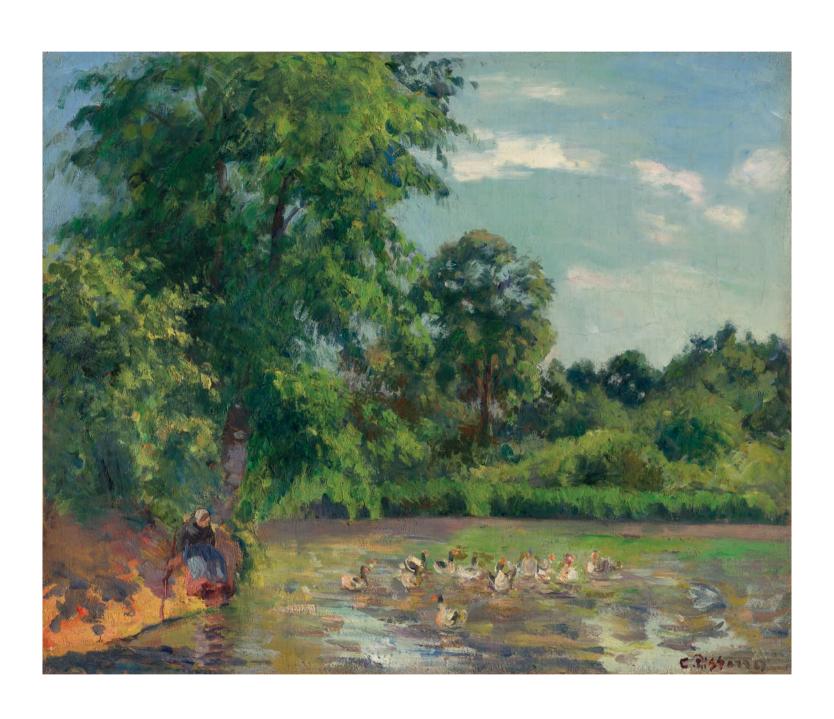
Amarillo, Texas, Art Center, *Early French Moderns: The Genesis of the Modern Era*, August - November 1982, no. 6, n.p. (illustrated; titled 'La Mare Aux Canards').

## LITERATURE:

H. Lapauze, 'La Collection de Léon Orosdi', in *La Renaissance*, Paris, May 1923, p. 231 (illustrated). A. Tabarant, *Pissarro*, Paris, 1924, p. 62 (illustrated pl. 17; titled 'La mare aux canards, Montfoucault'). L.R. Pissarro & L. Venturi, *Camille Pissarro*, son art, son oeuvre, vol. I, Paris, 1939, no. 318, p. 125 (illustrated vol. II, fig. 318, pl. 64; titled 'La mare aux canards à Montfoucault').

Apollo, vol. XCIX, no. 146, London, April 1974, p. 117 (illustrated; titled 'La Mare aux Canards à Montfoucault').

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, vol. II, Paris, 2005, no. 373, pp. 89-90 & 284 (illustrated p. 284).





Camille Pissarro, *Vaches s'abreuvant dans l' étang de Montfoucault*, 1875. The Barber Institute of Fine Arts, University of Birmingham.

'I urge you to push further and further along the path you've been exploring lately, the association of man and animals in open-air landscape.'

- THÉODORE DURET

quintessentially Impressionist scene, Canards sur l'étang de Montfoucault dates from a period of intensive experimentation of both rural imagery and artistic style in Camille Pissarro's early career. This picturesque view depicts the pond that lay at the entrance of Montfoucault, an isolated, rural hamlet in northern France, situated on the edge of Normandy and Brittany. Invited by his close friend and fellow artist, Ludovic Piette, to stay at his home there, Pissarro and his family made frequent visits to Montfoucault, an area the artist described as, 'the true countryside'. Thanks to Piette's enduring friendship and quiet generosity, between 1864 and 1876 the Pissarros stayed six times, often at difficult points in their lives, including during the Franco-Prussian war and following the disheartening reception of the First Impressionist exhibition of 1874, finding in the isolated, picturesque village a welcome escape and respite.

It was his three successive visits to Montfoucault in the autumn and winter months of 1874, 1875 and 1876 that saw Pissarro reassess his approach to painting, considering new styles and themes. Piette's small farm with its own enclosed fields and the nearby pond gave a structure

to the rural imagery Pissarro began to paint, which increasingly included peasant figures. In a letter to the French writer and collector Théodore Duret in December 1874, Pissarro reported on his pictorial research in Montfoucault: 'I have started working on figures and animals. I have several projects of genre painting. I am timidly experimenting with this branch of art, so much illustrated by first-rank artists: this is rather bold' (Pissarro, quoted in J. Pissarro, Camille Pissarro, New York, 1993, p.146). At this time the artist also began to apply paint more generously, creating rich surfaces filled with myriad brushstrokes of often unmixed and increasingly bright colour. In the present work, Pissarro has used dense, broad strokes of paint to capture the verdant foliage, as well as the multi-hued play of light and reflections on the water of the pond, all bathed under a warm, golden, early autumnal light.

Canards sur l'étang de Montfoucault was originally owned by Léon Orosdi, a passionate collector of Impressionist and Post-Impressionist pictures with a notable collection of Sisleys. In his home on the rue Cimarosa in Paris, Orosdi exhibited his extensive collection, which also included works by Monet, Courbet and Pissarro, among others.



## 21

# **AUGUSTE RODIN (1840-1917)**

## Faunesse à genoux

signed and dedicated 'Au Maitre Puvis de Chavannes Rodin' (on the right side of the base) white Carrara marble Height: 21½ in. (53.8 cm.) Conceived in 1887; this example carved between 1890 and 1896

£1,000,000-1,500,000 US\$1,300,000-2,000,000 €1,150,000-1,800,000

### PROVENANCE:

Pierre Puvis de Chavannes, a gift from the artist, probably between 1890 and 1896.
Edmond Lanhoffer, Poissy, by whom acquired in the 1920s, and thence by descent; sale, Drouot Montaigne, Paris, 6 July 2011, lot 23.
Acquired at the above sale by the present owner.

## EXHIBITED:

Paris, Musée Rodin, Rodin, La chair, le marbre, June 2012 - March 2013, no. 14, p. 134 (illustrated pp. 135-137; dated 'circa 1890').
Paris, Musée Rodin, L'Enfer selon Rodin, October 2016 - January 2017, no. 143, n.p. (illustrated; dated 'circa 1890'); this exhibition later travelled to Barcelona, Fundación Mapfre, October 2017 - January 2018, no. 111, pp. 228-229 & 282 (illustrated p. 228; dated 'circa 1887').
Paris, Grand Palais, Rodin: Le Livre du centenaire, March - July 2017, no. 279, p. 366 (illustrated p. 296).

## LITERATURE

G. Grappe, *Catalogue du Musée Rodin*, vol. I, Paris, 1927, no. 95, p. 48 (plaster version illustrated; dated '1886').

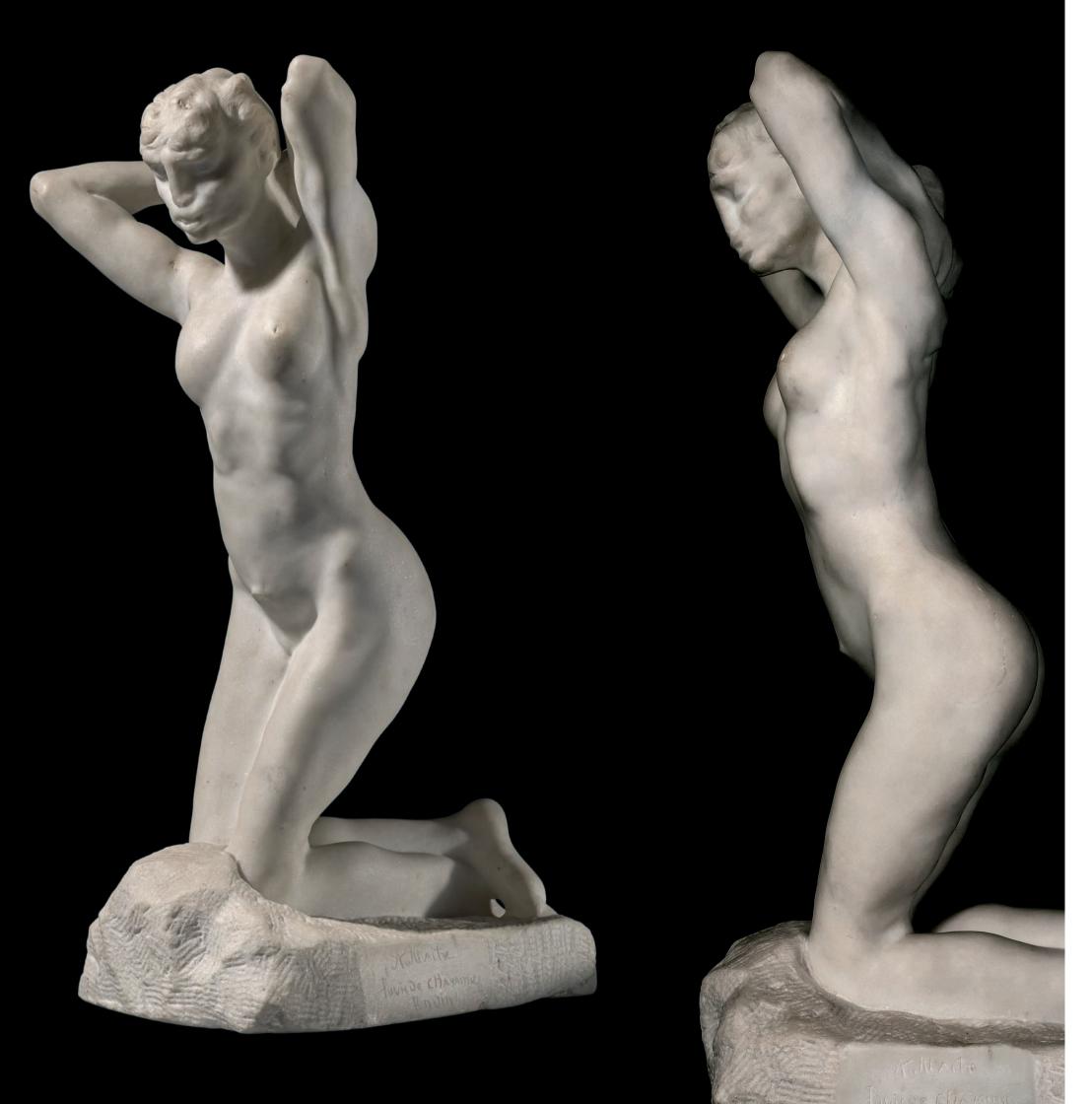
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, London & Melbourne, 1967, p. 77 (bronze cast illustrated; dated '1884'). I. Jianou & C. Goldscheider, Rodin, Paris, 1967. p. 90 (bronze cast referenced; dated '1884'). L. Goldscheider, Rodin Sculptures, London, 1970, p. 119 (plaster version illustrated pl. 32; dated '1884'). J.L. Tancock, The Sculpture of Auguste Rodin, Philadelphia, 1976, no. 11, p. 168 (bronze cast illustrated pp. 169-170; dated 'circa 1884'). A.E. Elsen, In Rodin's Studio: A Photographic Record of Sculpture in the Making, Oxford, 1980, p. 179 (plaster version illustrated figs. 97-98, n.p.; dated 'before 1884'). D.G. Rosenfeld, Auguste Rodin's Carved Sculptures, Stanford, 1993, no. 47. A. Le Normand-Romain, The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, vol. II, Paris, 2007, p. 627 (bronze cast illustrated p. 626; plaster version illustrated fig.3, p. 628).

This work will be included in the forthcoming Auguste Rodin *catalogue critique de l'oeuvre sculpté* currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2010-3156B.



Detail of dedication to Puvis de Chavannes.







Auguste Rodin, Faunesse à genoux (side view), before 1884.

edicated to the 'master', Pierre Puvis de Chavannes, Faunesse à genoux is a rare work in marble that Auguste Rodin presented as a gift to his much admired friend in the 1890s. One of the leading artists of late 19th Century France, who was famed for his Symbolist-inspired murals, Puvis was also President of the second iteration of the Société Nationale des Beaux-Arts, whose members included Rodin, Eugène Carrière, Ernest Meissonier and others. In 1890, Rodin had been commissioned to create a marble bust of Puvis for the Musée d'Amiens; a work which, though lauded by critics, was criticised by Puvis himself. 'To think that he has lived among us, to think that this genius, worthy of the most radiant epochs of art, has spoken to us!', Rodin later recalled. 'Puvis did not like my bust of him, and it was one of the bitter things of my career... And yet I am certain that I have expressed in my sculpture all the enthusiasm and veneration that I felt for him' (Rodin, quoted in P. Gsell, ed., Rodin on Art and Artists: Conversations with Paul Gsell, trans. R. Fedden, New York, 1983, p. 58). While never mentioned by name in their frequent correspondence, Faunesse à genoux could have been the gift for which Puvis thanks Rodin in a letter of 11 August 1890, describing a work, 'too beautiful a memory full of supple grace and strong originality like everything that comes from your powerful hands' (J. Le Blay, 2011).

Conceived in 1887, Faunesse à genoux dates from a period of intense creativity for Rodin when he was in the midst of working on his monumental sculptural masterpiece, La porte de l'Enfer (The Gates of Hell), which had been commissioned in 1880. Inspired



Auguste Rodin, Faunesse à genoux (back view), before 1884.

by the Italian poet, Dante's *Inferno*, Rodin created a carefully composed structure of figures, each depicted in states of extreme emotion; an overwhelming, hallucinatory vision into the throes of hell. This kneeling figure features prominently in the deep recess of the left-hand tympanum, part of a sweeping, writhing mass of animalistic figures that swirls behind the monumental *Penseur*, which serves to illustrate, 'the arrival and judgement of the damned in hell' (A.E. Elsen, *The Gates of Hell by Auguste Rodin*, Stanford, 1985, p. 211). With her arms raised in a pose that could signify guilt, surrender or seduction, *Faunesse à genoux* radiates a sense of powerful eroticism, which is heightened by the smooth, tactile surface of the marble.

As with so many of the protagonists of this iconic structure, Faunesse à genoux quickly became an independent work, first appearing in plaster form in the major Monet-Rodin exhibition of 1889, before a bronze cast was included as part of his landmark 1900 show. It was on this occasion that the writer Gustave Geffroy described this sensuous yet powerful female figure, whose 'slender, supple torso sways like a flower, [who], with hands clasped behind her head, makes a febrile movement of seduction...' (G. Geffroy, quoted in A. Le Normand-Romain, The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, vol. II, London, 2007, p. 628). Two further works developed out of the Faunesse: Le Réveil, in which the figure kneels upon a rocky outcrop and has her head in a more titled position, and latterly, La Toilette de Vénus.



# **LOUIS ANQUETIN (1861-1932)**

## Femme à sa toilette

signed and dated 'L. Anquetin 89' (lower left) oil on canvas  $36\frac{1}{4} \times 28\frac{3}{4}$  in. (92 x 73 cm.) Painted in 1889

£400,000-600,000 US\$520,000-780,000 €470,000-700,000

### PROVENANCE:

Thérèse Crufond.
Eugène & Anna Boch, Belgium & France.
Lucienne Barbary.
Paul Glazomich.
Private collection, Delft.
Acquired from the above by the present owner in 2010

## **EXHIBITED:**

Paris, Cinquième Salon de la Société des Artistes Indépendants, September - October 1889, no. 12 (titled 'Femme à sa coiffure').

Rouen, Musée des Beaux-Arts, Société des Amis des Arts, Concours de Peinture, Dessin, Gravure, October - November 1889, no. 6 (titled 'Femme à sa coiffure')

Nantes, Galerie Préaubert, *Deuxième exposition de la Société des Amis des Arts de Nantes,* April - May 1891, no. 5, p. 14.

Paris, Galerie Le Barc de Boutteville, *Peintres Impressionnistes et Symbolistes*, *1ère exposition*, December 1891 - February 1892, no. 7 (dated '1891'). Paris, Galerie Cubat, *Anquetin chez Cubat*, May - June 1897, no. 1.

Paris, Galerie Brame & Lorenceau, Anquetin, La Passion d'être Peintre, March - April 1991, no. 14, p. 44 (illustrated p. 45; illustrated again in situ p. 14). Gifu, Museum of Fine Arts, Tournant de la peinture, entre la seconde moitié des années 1880 et les années 1890 théories artistiques et peinture française, February - March 1993, no. 78, p. 54 (illustrated).

### LITERATURE:

F. Fénéon, 'Les Indépendants', in *La Vogue*, Paris, September 1889.

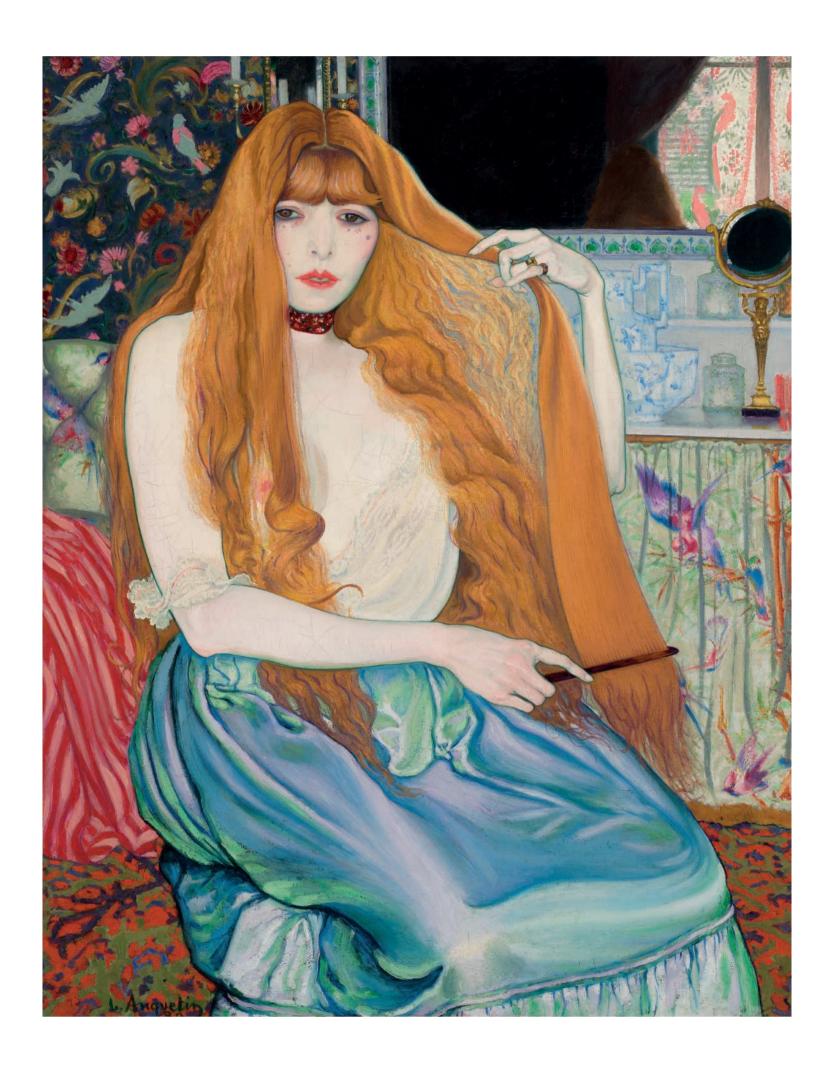
F. Fénéon, 'Salon du Palais des Arts Libéraux', in *Le Chat Noir*, Paris, 6 June 1891, p. 1769.
C. Saunier, 'Critique d'Art, L'Exposition des Peintres Impressionnistes et Symbolistes', in *La Plume*, no. 66, Paris, 15 January 1892, p. 52.
C. Mauclair, 'Galerie Le Barc de Boutteville', in *La Revue Indépendante*, Paris, January 1892, p. 143.
Y. Rambosson, 'Critique d'Art', in *La Plume*, no. 71, Paris, 1 April 1892, p. 165.

C.-H. Hirsch, 'Notes sur l'Impressionnisme et le Symbolisme des Peintres', in *La Revue Blanche*, Paris, 25 June 1892, p. 106.

P.-N. Roinard, 'Calvaire annuel', in *Essais d'Art Libre*, Paris, February - July 1892, p. 245.
C. Saunier, 'Peintres Symbolistes', in *La Revue Indépendante*, Paris, December 1892, p. 403.
B. Welsh-Ovcharov, *Vincent van Gogh and the Birth of Cloisonism*, exh. cat., Art Gallery of Ontario, Toronto, 1981, p. 32 (illustrated *in situ*).
S. Preston, 'Exhibition Reviews, Paris: Zuloaga; Anquetin', in *Burlington Magazine*, vol. CXXXIII, no. 1059, London, June 1991, fig. 68, p. 402 (illustrated)

F. Destremau, Louis Anquetin et Henri Toulouse-Lautrec: amitié, environnement, rencontre et résonance, Ph.D. thesis, Lille, 1995.

Brame & Lorenceau have confirmed the authenticity of this work, which is registered in their Louis Anguetin archives.





Interior view of Louis Anguetin's studio, circa 1890-91. Photo Bogomila Welsh-Ovcharov.

Painted in 1889, Femme à sa toilette emerged at the height of Louis Anquetin's involvement with the Parisian avant-garde. At this time, the artist was at the heart of a dynamic circle of painters living and working in Montmartre, many of whom had met during lessons at the atelier of Fernand Cormon, and counted amongst his close friends and acquaintances Émile Bernard, Henri de Toulouse-Lautrec and Vincent van Gogh. This informal group of painters, which Van Gogh nicknamed 'the painters of the petit boulevard' in discussions with his brother Theo, were united by a shared desire to move beyond Impressionism and Pointillism in their work and develop a new pictorial language and style that would accurately reflect their modern spirit. Anquetin was hailed as the leading figure within the group, admired for his technical skills, everevolving style, and clarity of expression amongst his friends – indeed, Lautrec went so far as to proclaim Anquetin the most richly gifted painter to have arrived in Paris since Manet. Amongst the most important of his contributions to the theoretical and artistic musings of the group was his development of Cloisonnisme, a painterly approach marked by simplified drawing and the use of strongly outlined fields of pure colour that drew its inspiration from medieval stained glass and Japanese woodblock prints.

By the summer of 1889, though, Anquetin had grown tired of the limitations of the Cloisonnist style and began to move towards a more refined compositional approach in his work, characterised by softer, more lyrical lines and ornately patterned surfaces. While *la vie moderne* 



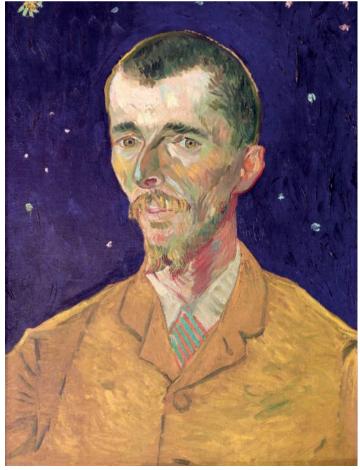
Henri de Toulouse-Lautrec, Femme se coiffant. Celle qui se peigne, 1891. Musée d'Orsay, Paris.

remained his primary subject matter, focusing on city life and its array of characters in the vein of Manet, Degas and Daumier, his *oeuvre* during this period was dominated by intimate portraits of elegant young Parisian women, perhaps inspired by his own relationship with the model Marie Valette. Sensual and somewhat erotic, these paintings celebrate the delicate features and smooth, porcelain skin of the artist's serene young sitters, who were often shown in elegantly decorated rooms filled by a sumptuous array of patterned wallpapers, fabrics, and furnishings. In *Femme à sa toilette*, the sitter is captured in a state of semi-undress, wearing only a translucent chemise and skirt, as she draws a brush slowly through the long, curly red hair cascading over her shoulders. While the subject contains echoes of Degas' intimate views of women bathing, here, the model looks straight at the artist, the bold directness of her gaze recalling Manet's iconic 1877 composition *Nana*, while also adding a frisson of tension to the scene.

Femme à sa toilette counts amongst its previous owners the esteemed Belgian collectors and artists Eugène and Anna Boch, a brother and sister duo who were key members of the European avant-garde towards the end of the 19th Century. Anna, the older of the two, was an early member of Les XX and the Libre Esthétique, specialising in luminous Pointillist-inspired landscape paintings. Eugène, meanwhile, had moved to Paris in the late 1870s and began to study at the atelier Cormon alongside Lautrec, Anquetin and Van Gogh, who would later paint his portrait. Eugène acted as an important link between Paris and Brussels at this time, reporting on the most recent developments of the city's art scene, and introducing the work of the painters of the petite boulevard to Les XX. The Bochs were visionary in their collecting, amassing a large array of important post-impressionist and modernist works that included paintings by Signac, Seurat, Gauguin, the Fauves, the Nabis, Picasso and Cézanne, and were responsible for purchasing one of the only works Van Gogh ever sold during his lifetime.



Édouard Manet, Nana, 1877. Hamburger Kunsthalle.



Vincent Van Gogh, Portrait of Eugène Boch, 1888. Musée d'Orsay, Paris.

## λ\*23

# HENRI MATISSE (1869-1954)

## Femme en blanc debout devant une glace

signed 'Henri . Matisse' (lower left) oil on canvas 28<sup>3</sup>4 x 21<sup>1</sup>4 in. (73 x 54 cm.) Painted in Nice in late 1918 - early 1919

**£600,000-800,000**US\$780,000-1,000,000
€700,000-940,000

## PROVENANCE:

Galerie Bernheim-Jeune, Paris (no. 21474), by whom acquired directly from the artist on 20 March 1919. L'Art Moderne, Lausanne, by whom acquired from the above on 31 December 1919. Alphonse Kann, Paris.

Francis Warin Weil, Maisons-Alfort, by descent from the above.

Galerie Maeght, Paris, by whom acquired from the above in 1952.

Private collection, by whom acquired from the above *circa* 1955.

Anonymous sale, Christie's, London, 30 March 1987, lot 21.

Anonymous sale, Christie's, London, 20 June 2006, lot 129

Acquired at the above sale by the present owner.

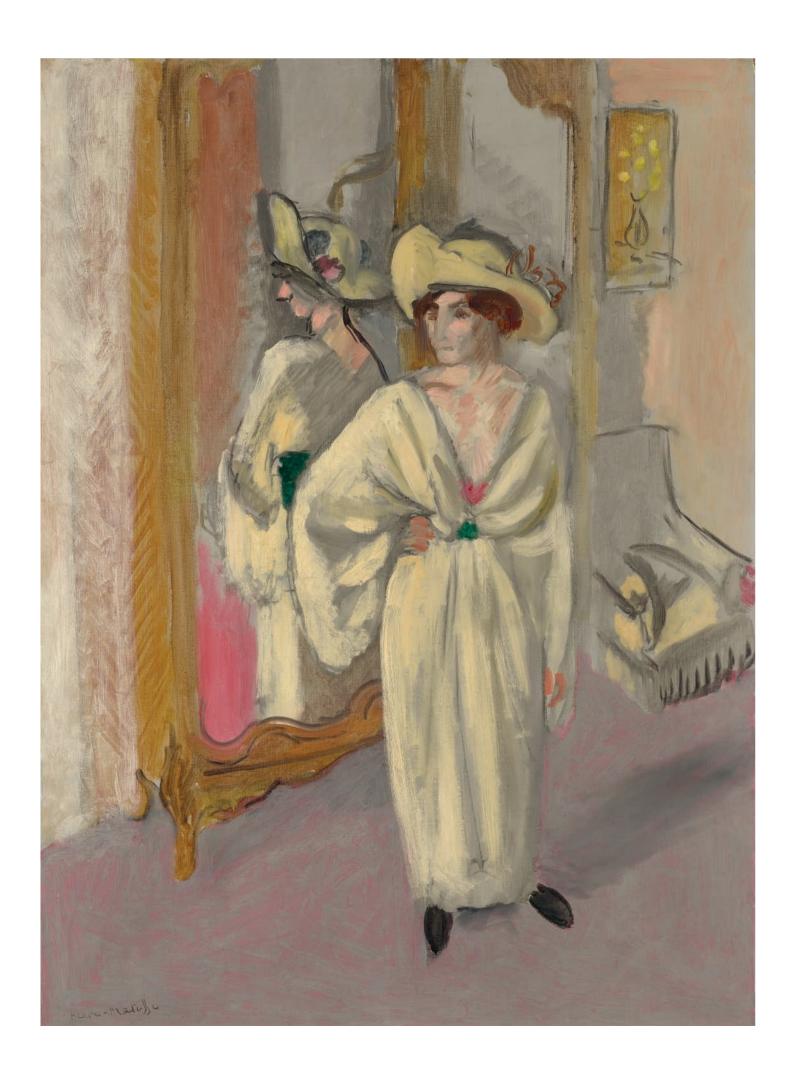
## **EXHIBITED:**

Paris, Galerie Bernheim-Jeune, *Oeuvres récentes de Henri Matisse*, May 1919, no. 27.

## LITERATURE

D. Fourcade, Cahiers du Musée National d'Art Moderne, exh. cat., Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1984, no. 13, p. 10. I. Monod-Fontaine, ed., Oeuvres de Henri Matisse, exh. cat., Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1989, fig. a, p. 190 (illustrated; titled 'Femme debout en blanc devant une armoire à glace').
G.-P. & M. Dauberville, Matisse, vol. II, Paris, 1995, no. 268, p. 724 (illustrated).

Georges Matisse has confirmed the authenticity of this work.





Henri Matisse, Femme au divan, 1921. Kunstmuseum, Basel.

'I stayed there...for the pleasure of painting nudes and figures in an old rococo sitting room. Do you remember the light we had through the shutters? It came from below as from theatre footlights. Everything was fake, absurd, amazing delicious.'

- HENRI MATISSE

Uffused in a soft, enveloping light, Femme en blanc debout devant une glace dates from Henri Matisse's very first years in Nice. Painted during the artist's second season in the fashionable Riviera resort in the winter of 1918 and spring of 1919, this work belongs to the period when Matisse first began to explore a completely new direction in his art; one that attempted to incorporate all the discoveries of his earlier years into a new and complete painterly form. A closely related drawing, which features a similarly attired female figure seated in front of the ornate armoire, is in the collection of the Centre Pompidou, Paris.

'Ah! Nice is a beautiful place!', Matisse wrote to Charles Camoin in May 1918. 'What a gentle and soft light in spite of its brightness!' (Matisse, quoted in J. Cowart, *Henri Matisse: The Early Years in Nice, 1916-1939*, exh. cat., Washington, D.C., 1986, p. 23). Seeking to escape the cold winter in wartime Paris, Matisse decided to travel south at the end of 1917, arriving in Nice on Christmas Day. The seemingly interminable inclement weather that he found there almost forced him to pack up and leave, but on the morning that he was due to depart the sun finally appeared, and so, as he later recalled, 'I decided not to leave Nice and have stayed there practically the rest of my life' (Matisse, quoted in S. Neilsen Blum, *Henri Matisse: Rooms with a View*, London, 2010, p. 96). In Nice, Matisse found an almost paradisiacal world of warmth, luminous light and rich colour; these qualities gradually filling his painting of this pivotal period with a novel sense of ease and relaxation. Living in a series of hotels situated directly on the sea front – rooms permeated throughout with this radiant, Mediterranean light – Matisse allowed the ambience of his surroundings to slowly redefine the nature of his art over the course of the 1920s.

Femme en blanc debout devant une glace was likely painted in Matisse's pink-tiled room at the fashionable Hôtel de la Méditerranée et de la Côte d'Azur, into which Matisse moved for his second stay in Nice from November of 1918 through the early summer of 1919. With its French

doors opening onto a balustraded balcony and the blue Baie des Anges stretching beyond, this hotel was, the artist later fondly recalled, 'an old and good hotel, of course. And what pretty Italian-style ceilings! What tiling!... I stayed there four years [sic] for the pleasure of painting nudes and figures in an old rococo sitting room. Do you remember the light we had through the shutters? It came from below as from theatre footlights. Everything was fake, absurd, amazing delicious' (Matisse, quoted in J. Cowart, op. cit., 1986, p. 24).

It was perhaps the 'delicious' fakeness of the Hôtel Méditeranée that was the greatest influence on the nature of Matisse's work over the years that followed, for an ambiguous play between artifice and reality becomes one of the mainstays of his painting at this time. Mixing decorative, artificial and real elements with the essentially abstract nature of painting itself, Matisse created a new and unique style of 'true painting'. In these works, interior, exterior and reflected light, colour and space combine with the elaborate, staged and exotic states of dress and undress of his models to generate something entirely new. Openly demonstrative of its own painted nature, this is a world in which the way the paint is applied - its colour, brushstroke, direction, size and linear quality - becomes an integral and expressive part of the structure and compositional logic of the whole. Openly showing the artifice and even abstraction of a painted depiction or representation of reality, every aspect of Matisse's work becomes a pictorial game. Throughout the 1920s, the set-up of his interiors grew into an increasingly exotic, intense and visually complex space as Matisse 'Orientalised' his life, acquiring an ever-greater number of elaborate textiles and furnishings. It was however, a decorative and visual game between reality and artifice that he first started to play with in his studio and living quarters at the Hôtel Méditerranée in early 1919.

Matisse set up the conditions for this kind of painting by posing a model around the room, playing an intimate and decorative game between her and the surroundings. In the winter of 1918 and 1919, Matisse had met the nineteen-year old Antoinette Arnoud, described by Hilary Spurling as 'pale, slender and supple with a guintessentially urban, indoor chic and the kind of responsive intelligence Matisse required at this point from a model' (H. Spurling, Matisse the Master, vol. 2, London, 2005, p. 223). The protagonist of his art for much of the next two years, Arnoud posed regularly for Matisse, appearing in numerous attires, as well as extravagant hats decorated with elaborate confections made by the artist himself. Antoinette is pictured in what seems to be the same, flower covered straw hat as the present work in another painting of the same time, Femme au chapeau fleuri (Dauberville, no. 286), and likewise seems to clutch it in her lap in Femme au chapeau (Dauberville, no. 284). As his paintings show, Matisse began to set up mock scenarios by dressing Antoinette up, setting her on or in front of the balcony and playing with the changes in the light conditions and reflections in the mirror, sometimes even including his reflected image, caught in the act of painting the picture. He also included other contemporaneous paintings hanging on the walls of his scenes; in the present work, a floral still-life adorns the scene, perhaps L'encrier, les marguerites (Dauberville, no. 271), which was painted at around the same time.

In this soft and almost pastel coloured painting – the palette that defines this early Nice period – Matisse has positioned his model in front of a mirrored *armoire* and dressed her elaborately in a hat and white dress. Standing looking out at the light pouring in from the balcony, the woman in this painting, likely Antoinette, with her delicate skin tones and pastel coloured attire is shown as if she too is a decorative part of the surroundings. The decorous and decorative nature of her addition to the scene is reinforced by her reflection in the mirror – another picture within a picture – that seems to suggest the multiple layers of decoration and reality that Matisse was gently beginning to explore in his Nice paintings. Drenched in sunlight, and pictorially composed in such a way that each element combines to create a joyous painterly construction that suggests reality without every resorting to illusionism, *Femme en blanc debout devant une glace* introduces the new direction that Matisse's art would take between 1919 and 1930.



Henri Matisse, *La boite à violon ouverte*, 1919 The Museum of Modern Art, New York.



Henri Matisse, *Grand intérieur*, Nice, 1919 or 1920. The Art Institute of Chicago.

# **AUGUSTE RODIN (1840-1917)**

# Eve, petit modèle, Version à la base carrée dite aussi aux pieds plats

signed 'A. Rodin' (on the top of the base); stamped with the foundry mark 'Alexis Rudier Fondeur Paris' (on the back of the base); with the raised signature 'A. Rodin' (on the inside of the base) bronze with dark brown patina Height: 29% in. (75.2 cm.) First conceived in 1881; this version conceived in 1883; this example cast by Alexis Rudier between 1920-1930

**£500,000-800,000** US\$650,000-1,000,000 €590,000-940,000

#### PROVENANCE:

Musée Rodin, Paris.

Galerie Haussmann [Gustave Danthon], Paris. Jacques & Simone Lemaigre du Breuil, Paris, by whom acquired from the above on 25 April 1934, and thence by descent; sale, Christie's, Paris, 31 March 2016, lot 218.

Acquired at the above sale by the present owner.

#### LITERATURE:

C. Mauclair, *Auguste Rodin: The Man, His Ideas, His Works*, London, 1905, p. 12 (marble version illustrated).

J. Cladel, *Auguste Rodin*, *L'œuvre et l'homme*, Brussels, 1908, p. 159 (another version referenced; other versions illustrated pls. 6 & 32).

L. Bénédite, *Rodin*, London, 1924, pp. 26-27 (another version illustrated pl. XVI).

L. Bénédite, *Rodin*, London, 1926, pl. 9 (marble version illustrated).

G. Grappe, *Catalogue du Musée Rodin*, vol. I, Paris, 1927, no. 39, pp. 35-36 (marble version illustrated p. 35).

J. Cladel, *Rodin, sa vie glorieuse, sa vie inconnue,* Paris, 1936, pp. 142-143.

G. Grappe, *Le Musée Rodin*, Paris, 1944, no. 44, p. 141 (another cast illustrated pl. 44). I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967,

pp. 88-89 (plaster version illustrated pl. 17). R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 98 (another cast illustrated p. 99). J.L. Tancock, *The Sculpture of Auguste Rodin*:

J.L. Tancock, The Sculpture of Auguste Rodin: The Collection of the Rodin Museum, Philadelphia, Philadelphia, 1976, no. 8-5, p. 155 (another cast illustrated p. 154).

J. de Caso & P.B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection*, Rutland, 1977, no. 21, pp. 143-147 (plaster version illustrated pp. 142 &145).

M. Hanotelle, *Paris/Bruxelles: Rodin et Meunier, Relations des sculpteurs français et belges à la fin du XIXe siècle*, Paris, 1982, p. 59 (another version illustrated p. 57).

A. Beausire, Quand Rodin exposait, Paris, 1988, pp. 82-85 (terracotta version illustrated p. 84). D. Finn & M. Busco, Rodin and His Contemporaries: The Iris & B. Gerald Cantor Collection, New York, 1991, p. 42 (other versions illustrated pp. 43-47). R. Butler, Rodin: The Shape of Genius, New Haven & London, 1993, fig. 66, p. 161 (plaster version illustrated).

A. Le Normand-Romain, *The Bronzes of Rodin:* Catalogue of Works in the Musée Rodin, vol. I, Paris, 2007, no. S.756, p. 341 (another cast illustrated fig. 7, p. 346).

This work will be included in the forthcoming Auguste Rodin catalogue critique de l'oeuvre sculpté currently being prepared by the Comité Auguste Rodin at Galerie Brame et Lorenceau under the direction of Jérôme Le Blay under the archive number 2001-109B.









onceived to flank the doorway of La porte de l'Enfer (The Gates of Hell), Eve is one of Auguste Rodin's most celebrated sculptures. Rodin's interpretation of this subject was intimately connected with his musings on sin while creating this commission, which he received from the Musée des Arts Décoratifs in Paris in 1880. Condensed into one striking gesture of shame and recognition of her fall, Rodin's sensual portrait captures the precise moment of Eve's banishment from the Garden of Eden. The strident physicality of her pose and carefully modelled curvaceous form signifies her divine role as the mother of humanity, yet her self-conscious, protective embrace recalls her vulnerability as she becomes aware of her own nakedness. Rodin chose to depict Eve as the guilty woman who 'seems to be enfolded in her arms, with hands turned outward as if to push away everything, even her changing body' (Rodin, quoted in A. Le Normand-Romain, The Bronzes of Rodin: Catalogue of Works in the Musée Rodin, vol. I, Paris, 2007, p. 345).

Rodin's working model for this sculpture was a life-size plaster that he was forced to abandon upon discovering his model was pregnant. Rodin explained 'Without knowing why, I saw my model changing. I modified my contours, naïvely following the successive transformations of ever-amplifying forms. One day I learnt that she was pregnant; then I understood. The contours of the belly had hardly changed, but you can see the sincerity with which I copied nature by looking at the muscles of the loins and the sides... it certainly hadn't occurred to me to take a pregnant woman as a model for Eve; an accident - fortunate for me - gave her to me, and singularly helped with the character of the figure' (ibid., p. 345). Eager to continue his work on Eve, Rodin re-worked the sculpture and subsequently completed two 'half-size' versions. These smaller casts differ from the monumental version in their heightened attention to detail in the hair, the left hand and the foot and the very careful modelling highlighting the sensuality of the forms.

#### \*25

# PIERRE-AUGUSTE RENOIR (1841-1919)

## Portrait de Madame Fould (La femme au jabot)

signed and dated 'Renoir. 80.' (upper right) oil on canvas 21% x 18% in. (55.2 x 46 cm.) Painted in July 1880

**£400,000-600,000**US\$520,000-780,000
€470,000-700,000

#### PROVENANCE:

Léon Fould, Paris, by whom commissioned directly from the artist in July 1880.
Jeanne Lanvin, Paris.
Marie-Blanche Lanvin, Comtesse Jean de Polignac, Paris, by descent from the above *circa* 1946.
Baron Fould-Springer, Switzerland, by whom acquired from the above; his estate, Christie's, New York, 4 November 2003, lot 17.
Acquired at the above sale by the present owner.

#### **EXHIBITED:**

Paris, Galerie Bernheim-Jeune, *Renoir*, January -February 1900, no. 24 (titled 'Portrait de Mme L. F.'). Glasgow, McLellan Galleries, *A Century of French Painting*, May 1927, no. 27, p. 23. Paris, Galerie Charpentier, *Chefs-d'oeuvre des collections françaises*, June - October 1962, no. 65 (illustrated).

#### LITERATURE:

E. Schlumberger, 'Au 16 rue Barbet-de-Jouy avec Jeanne Lanvin', in Connaissance des arts, no. 138, Paris, August 1963, pp. 62 & 64 (illustrated in situ).
F. Daulte, Auguste Renoir, Catalogue raisonné de l'oeuvre peint, vol. I, Figures 1860-1890, Lausanne, 1971, no. 351, p. 413 (illustrated p. 423).
C.B. Bailey, Renoir's Potraits: Impressions of an Age, exh. cat., National Gallery of Canada, Ottawa, 1997, fig. 13, p. 12 (illustrated).
G.-P. & M. Dauberville, Renoir, Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. I, 1858-1881, Paris, 2007, no. 424, p. 442 (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.





Pierre-Auguste Renoir, Madame Georges Charpentier et ses enfants, 1878. The Metropolitan Museum of Art, New York.



Jeanne Lanvin (1867-1946).

he distinguished sitter of this portrait belonged to one of France's greatest Jewish banking dynasties: the Fould family, descendants of Achille Fould, Napoleon III's Finance Minister. Delphine Fould (née Marchand, 1812-1888) was married to Eugène, with whom she had two children, Henri Jules and Léon. It was Léon who commissioned this portrait of his mother directly from Pierre-Auguste Renoir in July 1880. At this time, Renoir had become absorbed into the dazzling social world of Belle Époque Paris's haute-bourgeoisie. His entry into this beau-monde milieu was hastened in 1878, when he met the art historian and ardent Impressionist supporter, Charles Ephrussi, scion of another prominent French-Jewish family. Impressed by Renoir's Portrait de Madame Georges Charpentier et de ses enfants (1878, The Metropolitan Museum of Art, New York) - a depiction of the family of Renoir's other great patrons of this time, the Charpentiers, which was met with great acclaim when it was shown in the 1879 Salon - Ephrussi suggested that his family and fashionable friends, as well as his mistress, likewise commission portraits from the artist. Described by Fanny Ephrussi as 'une merveille', Portrait de Madame Fould (La femme au jabot) was likely painted at the same time as a portrait of Léon Fould's wife, Thérèse, who was the aunt of Charles Ephrussi (1880, Private collection). Depicted with delicate, feathered strokes



Édouard Vuillard, *La Comtesse Marie-Blanche de Polignac*, 1928-32. Musée d'Orsav. Paris.



Marie-Blanche de Polignac (1897-1958). Photograph by Man Ray.

'In Renoir's figure painting, portraiture deserves a place unto itself. For no other artist has looked so deeply into his sitter's soul, nor captured its essence with such economy.'

#### – GEORGES RIVIÈRE

of colour, Renoir's distinctive style, this portrait provides a fascinating glimpse into the interconnected world of the upper echelons of Paris society at this time.

In April 1878, Camille Pissarro described his fellow Impressionist as the 'portraitiste éminent' of Paris (Pissarro, quoted in C. Bailey, Renior's Portraits: Impressions of an Age, exh. cat., Ottawa, Chicago & Fort Worth, 1997-1998, p. 4), and in the L'Artiste annual review published the following year, Renoir was classified among the portraitistes rather than with his Impressionist contemporaries. Having always had a preference for the human figure over the landscape in his art, Renoir, for a brief period at the end of the 1870s and beginning of the 80s, found increasing economic and public success from his Salon exhibited portraits, having been encouraged by Ephrussi and other wealthy patrons to show at the Salon rather than the Impressionist group exhibitions. With this newfound financial stability, he was able to work on what are now considered to be some of his greatest paintings of contemporary French life, the ambitious, multi-figural compositions including Le déjeuner des canotiers (1880-1881, The Phillips Collection, Washington, D.C.) and La danse à Bougival (1883, Museum of Fine Arts, Boston).

From the illustrious Fould family, this portrait subsequently entered the collection of another prominent member of Paris society: the hautecouture fashion designer, Jeanne Lanvin. Born in Paris in 1867, Lanvin started out as a milliner, creating hats for the rich and fashionable women of the city. Soon, her business expanded to become a thriving fashion house, its name synonymous with elegance and glamour, and its designs among the most influential of the time. Part of an intimate circle of avant-garde artists, writers and musicians in early 20th Century Paris, Lanvin also amassed a renowned art collection featuring works by Renoir, Degas, Fantin-Latour and others. After the legendary designer's death in 1946, her collection passed to her beloved daughter, Marguerite, or Marie-Blanche as she was known, who would later become La Comtesse Jean de Polignac. It was from her collection that Portrait de Madame Fould returned to the descendants of the sitter, Delphine Fould, once again, entering into the collection of Max Fould-Springer. Born in Vienna, Fould-Springer's father, Eugène, had been ennobled by the Austrian Emperor François-Joseph after his marriage to Marie-Cecile Springer, the daughter of the Austro-Hungarian industrial magnate, Gustav Springer. This work remained in his family's collection until 2003.

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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

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 use at least three weeks before

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. they do so, but will confirm when no improvement or rearrient 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

#### 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.

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

#### (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 <a href="https://www.christies.com/buying-services/buying-guide/register-and-bid/">https://www.christies.com/buying-services/buying-guide/register-and-bid/</a> As well as these conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is <a href="https://www.christies.com/LiveBidding/OnlineTermsOfUse">https://www.christies.com/LiveBidding/OnlineTermsOfUse</a>.

#### (c) Written Bids

(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. we will sell the lot to the bidder whose written bid we received first.

#### C. CONDUCTING THE SALE

#### 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

(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;

(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 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 RIDDING

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 bloders. 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 at that the certain the product of the certain way from the reserved by the certain way from the reserved by the certain the product of the certain way from the reserved by the certain the product that the certain way from the reserved by the certain the product that the product th may decide to go backwards at his of her sole option that a sole amade, 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 SUCCESSEUL BIDS

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 peciple after the auction to get details of the automore frought bid. soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges

#### 9 LOCAL BIDDING LAWS

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

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

#### THE BUYER'S PREMIUM

1 THE BUYER'S PREMIUM
In addition to the hammer price, the successful bidder agrees to pay us a buyer's premium on the hammer price of each lot sold. On all lots we charge 25% of the hammer price up to and including £225,000, 20% on that part of the hammer price over £225,000 and up to and including £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. EU and UK VAT rules will apply on the date of the cale.

is payable on the hammer price. EU and UK VAT Tures with apply on the date of the sale.

Brexit: If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply. If your purchased lot has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. Further information can be found in the 'VAT Symbols and Explanation' section of our catalogue. your purchase if imported into the Lo. Further information found in the 'VAT Symbols and Explanation' section of our catalogue.

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. The applicable sales tax fate 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  $\lambda$  next to the lot number. If these laws apply to a lot, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The total royalty for any **lot** cannot be more than 12.500 euro. We work out the amount owed as follows:

Royalty for the portion of the hammer price

4% up to 50.000

3% between 50,000.01 and 200,000 1% between 200.000.01 and 350.000

0.50% between 350,000.01 and 500,000 over 500,000, the lower of 0.25% and 12,500 euro.

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

#### WARRANTIES

#### 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 joint owner of the **lot**, has the permission of the owner to sell the lot, or the right to do so in law; and

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

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

#### 2 OUR AUTHENTICITY WARRANTY

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 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

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 critical burst shown on the invoice for the lot issued at the time of

(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;

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

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

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

costs, damages, **other damages** or expenses.

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

(a) This additional warranty does not apply to:

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

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals:

(iii) books not identified by title;

(iv) lots sold without a printed estimate:

(v) books which are described in the catalogue as sold not subject

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

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

(i) you have conducted appropriate customer due diligence on the (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:

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

#### HOW TO PAY

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

the hammer price; and

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

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

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

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

(c) You must pay for lots bought at Christie's in the United Kingdom

in the currency stated on the invoice in one of the following ways

You must make payments to:

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

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You we accept most major credit cards subject to certain conditions. 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

begaintent, 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, (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

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

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

may begin legal proceedings to recover it together with other losses

interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us):

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

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

(viii) to exercise all the rights and remedies of a person holding 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

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

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

(iii) sell the **lot** in any commercially reasonable way we think appropriate. (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

#### H TRANSPORT AND SHIPPING

#### TRANSPORT AND SHIPPING

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 Christies 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 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 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.

Iondon@cnristies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) Lots made of protected species

amount to Christie's.

(c) 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 or 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 tint 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.

property containing such protected or regulated material. (d) 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.

(e) 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.

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export iewellery licence.

#### (h) Watches

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

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you. but we do

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**.

#### **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

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.

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,

#### **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 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<sup>III</sup> 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 <a href="https://www.christies.com/about-us/">www.christies.com/about-us/</a> 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 I AW 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 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.

#### 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

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

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

buyer's premium: the charge the buyer pays us along with the

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

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

condition: the physical condition of a lot.

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

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

hammer price: the amount of the highest bid the 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.

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## VAT SYMBOLS AND EXPLANATION

#### IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† 0	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 <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime.  Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime.  Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> .  VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address:  If you register to bid with an address within the EU or UK (as applicable above) 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 or UK (as applicable above) you will be invoiced under standard VAT rules (see 1 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		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 $\Omega$	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> had been sold with a *f symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
category if the UK has No Symbol Scheme under normal UK VAT		The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	t	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	$\star$ and $\Omega$	The VAT amount on the hammer price and in the buyer's premium cannot be refunded. However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	$\dagger$ and $lpha$	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> 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.
	$st$ and $\Omega$	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

- 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.

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

  3. To receive a refund of VAT argument (Import VAT (co.
- To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU
- buyer (as applicable) must:

  (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU
- without an agreed transition deal); and (b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above within the required time frames of: 30 days via
- a 'controlled export' for \* and  $\Omega$  lots. All other lots must be exported within three months of collection.
- 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.
- of his object to the state of t
- from the date of sale. You should take professional advice if you are unsure how this may affect you.
- An article vol.

  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'.

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

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

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

Bidding by interested parties.



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

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

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

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

 $^{\dagger}$ , \*,  $\Omega$ ,  $\alpha$ , ‡

See VAT Symbols and Explanation.



See Storage and Collection Page.

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

## IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

 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 <sup>o</sup> next to the lot number.

#### ○ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0.

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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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.

#### Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### 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.

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

#### **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.

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#### 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, 9.00am to 4.30pm.

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

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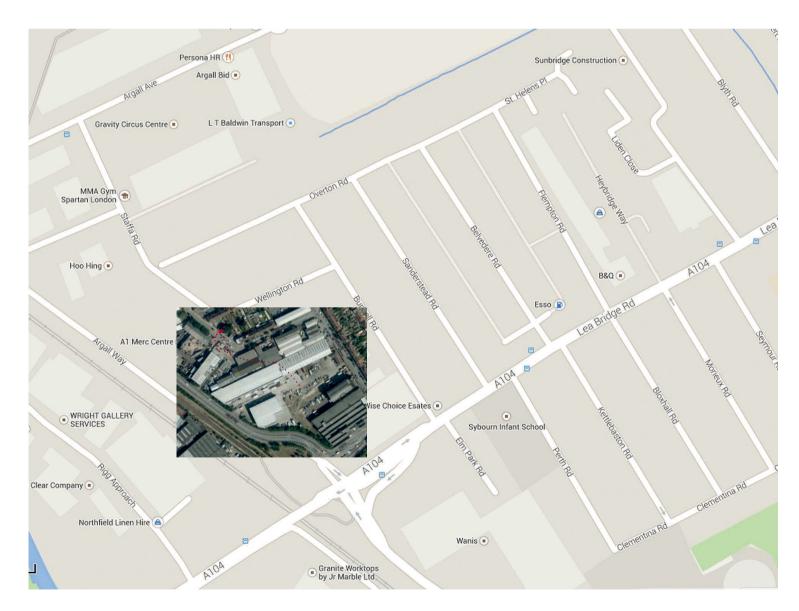
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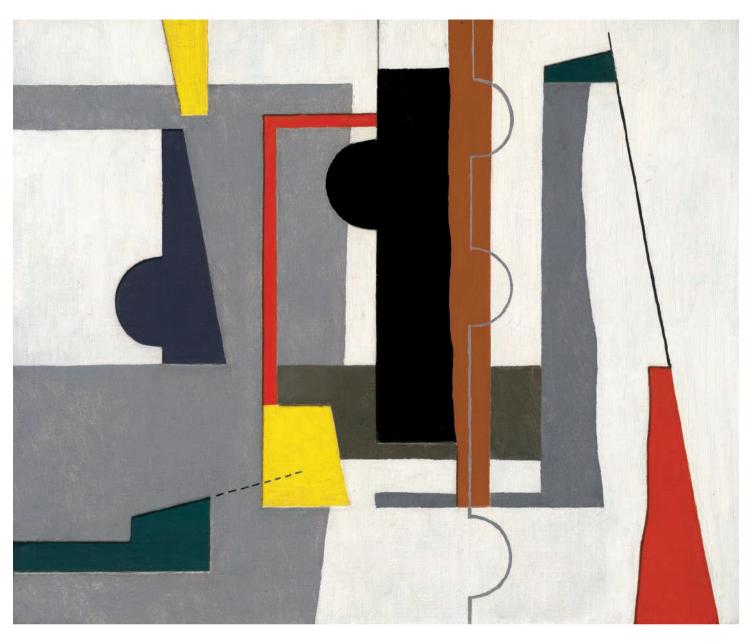
# PRIVATE SALES CHRISTIE'S



uccession Picas so / DACS. London 2020.

#### PABLO PICASSO (1881-1973)

Paysage de Vallauris la Nuit
signed 'Picasso' (lower left) and dated '7.9.52' (lower right)
oil on board laid down on panel
20 ¼ x 26 ¼ in. (51.4 x 66.7 cm.)
Painted in Vallauris on 7 September 1952
PRICE UPON REQUEST



Property from The Collection of Dr. Jeffrey Sherwin
JOHN PIPER, C.H. (1903-1992)
Forms on White Ground
signed, inscribed and dated 'Forms on a white ground/John Piper/1935' (on the reverse)
oil and cut canvas laid on panel
20 x 24 in. (51 x 61 cm.)
Painted in 1935.
£200,000 - 300,000

## MODERN BRITISH ART EVENING SALE

London, 21 January 2020

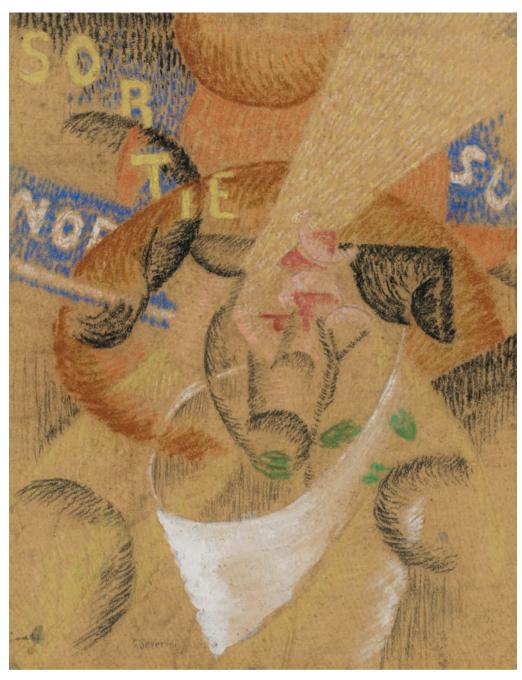
#### VIEWING

14-21 January 2020 8 King Street London SW1Y 6QT

#### CONTACT

William Porter wporter@christies.com +44 (0)20 7389 2688





GINO SEVERINI (1883-1966)

Sortie Nord-Sud

signed 'G. Severini' (lower left)

pastel, black crayon and gouache on paper

17% x 13% in. (44.8 x 34.5 cm.)

Executed circa 1913

£400,000-600,000

# IMPRESSIONIST & MODERN WORKS ON PAPER AND DAY SALES

London, 6 February 2020

#### VIEWING

30 January - 5 February 2020 8 King Street London SW1Y 6QT

## CONTACT

Annie Wallington Ottavia Marchitelli awallington@christies.com +44 (0)20 7389 2638 +44 (0)20 7389 2980





THÉO VAN RYSSELBERGHE (1862-1926)

La Partie de tennis

signed with the monogram 'VR' (lower left)

oil on canvas

21 x 26% in. (53.5 x 67 cm.)

Painted in 1889

€2,000,000-3,000,000

#### **ART IMPRESSIONNISTE ET MODERNE**

Paris, 27 March 2020

#### VIEWING

20-27 March 2020 9, Avenue Matignon 75008 Paris

#### CONTACT

Valérie Didier vdidier@christies.com +33 (0)1 40 76 84 32





#### UMBERTO BOCCIONI (1882-1916)

Forme uniche della continuità nello spazio (Unique Forms of Continuity in Space)

signed 'U. BOCCIONI' (on the left side of the base); inscribed, dated, numbered and inscribed with foundry mark 'FUSIONE ESEGUITA PER LA GALLERIA LA MEDUSA ROMA SETTEMBRE 1972 4/8 FONDERIA FRANCESCO B.' (on the right side of the base)

bronze

Height: 46 in. (117 cm.); Length: 35 in. (89 cm.) Conceived in 1913 and cast in 1972 Estimate: \$3,800,000-4,500,000 · Price Realized: \$16,165,000

# INVITATION TO CONSIGN IMPRESSIONIST AND MODERN ART EVENING SALE

New York, May 2020

#### CONTACTS

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





GERHARD RICHTER (B. 1932)

Cage Grid (Complete Set)

giclée print on paper mounted on aluminum, in sixteen parts
each: 29½ x 29½in. (75 x 75cm.)

overall: 119¾ x 119¾in. (304.5 x 304.5cm.)

Executed in 2011, this work is number fifteen from an edition of sixteen, plus four artist's proofs

# POST-WAR & CONTEMPORARY ART DAY AUCTION

London, 13 February 2020

#### VIEWING

8-12 February 2020 8 King Street London SW1Y 6QT

#### CONTACT

Victoria Gramm Stefano Amoretti vgramm@christies.com samoretti@christies.com +44 (0)20 7389 2182 +44 (0)20 7752 3323





Property from a European Connoisseur JEAN DUBUFFET (1901–1985) Panorama acrylic and collage on paper mounted on canvas 82¾ x 1115% in. (210.2 x 283.4cm.) Executed in 1978

# POST-WAR & CONTEMPORARY ART EVENING SALE

London, 12 February 2020

#### VIEWING

8-12 February 2020 8 King Street London SW1Y 6QT

#### CONTACT

Tessa Lord tlord@christies.com +44 (0)20 7389 2683



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## IMPRESSIONIST AND MODERN ART EVENING SALE

WEDNESDAY 5 FEBRUARY 2020 AT 7.00 PM

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

CODE NAME: ANTONIO-18339 SALE NUMBER: 18339

(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  ${\bf lots}$  up to the maximum bid I have indicated for each  ${\bf lot}.$
- 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**.

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I have read and underst	tood this written bid form and the Co	onditions of Sale - Buyer	s Agreement			
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