IMPRESSIONIST AND MODERN ART

EVENING SALE

LONDON 20 JUNE 2018

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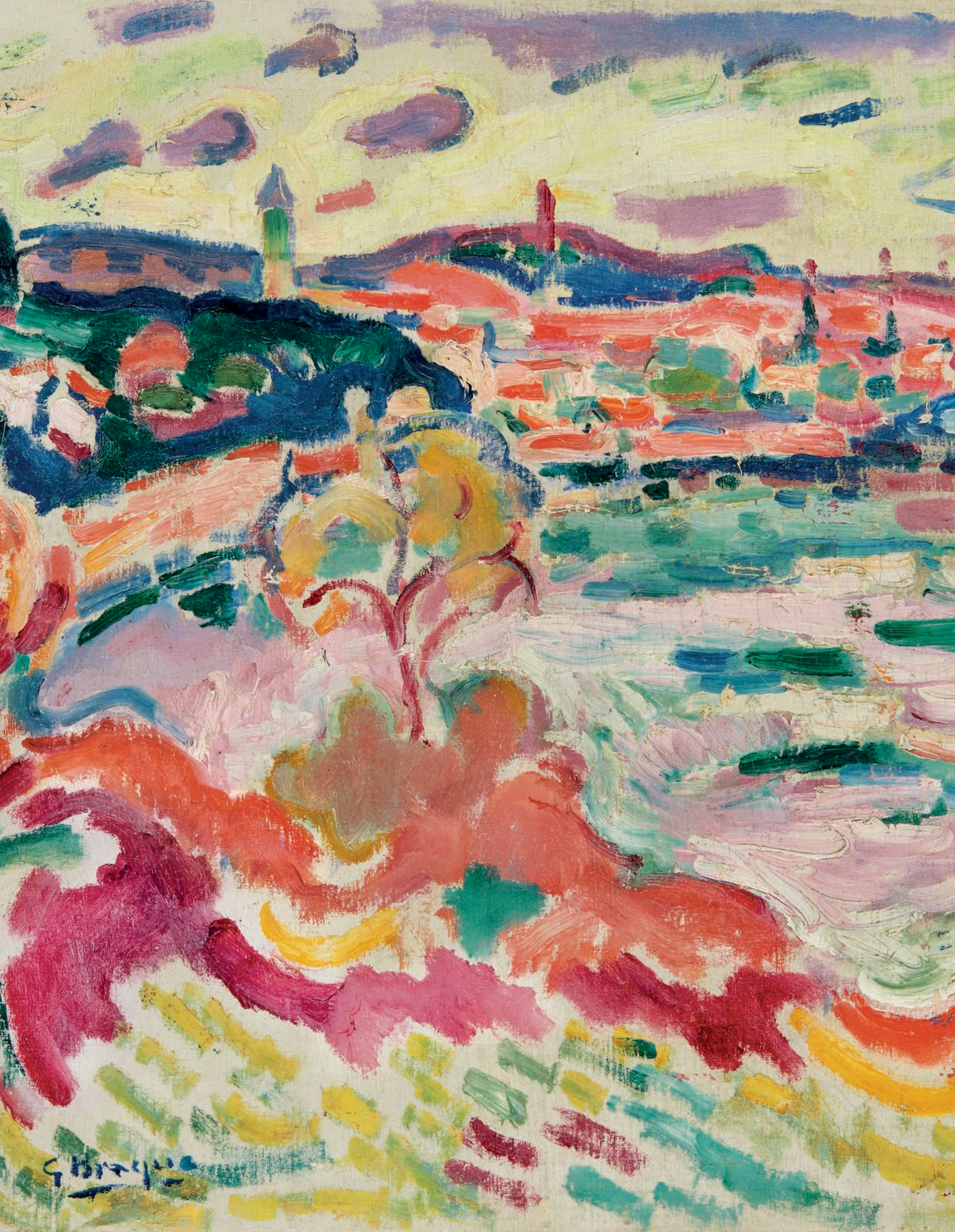

IMPRESSIONIST AND MODERN ART EVENING SALE

WEDNESDAY 20 JUNE 2018

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THE COLLECTION OF
ERIC AND SALOME ESTORICK, LONDON

THE PERSONAL COLLECTION OF
MAX G. BOLLAG, ZURICH

THE ESTATE OF
PETER K. GRUNEBAUM, NEW YORK

THE COLLECTION OF
NANCY LEE AND PERRY R. BASS,
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AUCTION

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at 7.00 pm

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Tuesday	19 June	9.00 am - 3.00 pm
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*** 1B**

EVA **GONZALÈS** (1849-1883)

Le moineau

signed 'Eva Gonzalès' (upper right)
pastel on paper laid down on canvas
24 ¼ x 19 ⅞ in. (61.5 x 50.5 cm.)
Executed *circa* 1865-1870

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
The artist's estate; sale, Hôtel Drouot, Paris, 20 February 1885, lot 67.
Henri Guérard, until at least 25 May 1897.
Jeanne Guérard-Gonzalès, Paris, by descent from the above, in 1897.
Jean-Raymond Guérard, Paris, by 1924.
Galerie Brame et Lorenceau, Paris, by *circa* 1975.
Acquired from the above by the present owner, by 1988.

EXHIBITED:
Paris, Galerie Daniel Malingue, *Maîtres Impressionnistes et Modernes,* November - December 1989, no. 3, n.p. (illustrated n.p.).
Paris, Musée Marmottan Monet, *Les Femmes Impressionnistes, Mary Cassatt, Eva Gonzalès, Berthe Morisot*, October - December 1993, no. 46, pp. 143-144 (illustrated; illustrated again n.p.).
Rome, Complesso del Vittoriano, *Ritratti e figure, Capolavori impressionisti,* March - July 2003, no. 53, p. 198 (illustrated p. 199).
Krems, Kunsthalle, *Renoir und das Frauenbild des Impressionismus,* April - July 2005, p. 103 (illustrated p. 41).
Milan, Palazzo Reale, *L'Arte delle Donne, dal Rinascimento al Surrealismo,* December 2007 - March 2008, p. 147 (illustrated).
San Francisco, Fine Arts Museums of San Francisco, *Women Impressionists. Berthe Morisot, Mary Cassatt, Eva Gonzalès, Marie Bracquemond,* June - September 2008, p. 312 (illustrated p. 220; with incorrect medium).
Paris, Musée Marmottan Monet, *Les Impressionnistes en privé: Cent chefs-d'oeuvre de collections particulières,* February - July 2014, no. 40, p. 110 (illustrated p. 111).

LITERATURE:
The Art Quarterly, New York, Winter 1972 (illustrated).
J.-J. Lévêque, *Les années Impressionnistes, 1870-1889,* Paris, 1990, p. 188 (illustrated p. 189).
M.-C. Sainsaulieu & J. de Mons, *Eva Gonzalès, 1849-1883, Etude critique et catalogue raisonné,* Paris, 1990, no. 15, p. 74 (illustrated p. 75).
S. Melikian, 'The Women Stars of Impressionism', in *International Herald Tribune,* 16-17 October 1993, p. 9.

Filled with an overwhelming sense of serenity and light, *Le moineau (The sparrow)* emerged during the earliest years of Eva Gonzalès's short career, just as she was embarking upon her life as a professional artist. Gonzalès had begun her training under the tutelage of the society painter Charles Chaplin, a friend of her father's who ran a weekly all-female drawing class and accepted women amongst his private pupils. Chaplin's Neo-Rococo style became an important touchstone for Eva during her formative years, particularly in its mastery of pastel and elegant play of light and shade, lessons which clearly influence the present composition. Delicately layering and blending the pastels together to achieve a velvety soft finish, Gonzalès demonstrates the bourgeoning artistic skill that brought her to the attention of Edouard Manet in 1869, her teacher and professional advisor throughout the 1870s.

Focusing on the delicate features of her favourite model, her younger sister Jeanne who was then in her teens, Eva creates an elegant, timeless portrait of youth that becomes a meditation on the interplay of light and shadow. The young woman, draped in a swathe of transparent chiffon, appears lost in her own thoughts, her gaze drifting off into the distance while the little sparrow balancing on the edge of her hand looks quizzically up at her. Concentrating the direct light on the model's bare back, Gonzalès casts Jeanne's face in soft shadow, granting her a melancholy mystique, her expression remaining inscrutable to the viewer. Touches of bright colour appear in the golden ears of corn that adorn her braided hair, while the delicate play of flesh tints in Jeanne's face, diligently observed from life, allows Eva to demonstrate her keen understanding of colour. By choosing this moment of quiet introspection, Eva reveals the intimate connection that existed between the two sisters – indeed, their close bond would allow the artist to capture Jeanne in a variety of guises and different expressions over the course of her career, from an elegant spectator at the theatre, to an enigmatic young girl at her toilette, and a dreamy young woman, as she lays in bed, unselfconscious under the gaze of her favourite sister.


Eva Gonzalès

PROPERTY FROM THE COLLECTION OF ERIC AND SALOME **ESTORICK**

Eric and Salome Estorick

Eric and Salome Estorick were among the most pioneering collectors of modern art in post-war Britain, building an outstanding collection of diverse artworks from across the spectrum of the European avant-garde. While their later collecting activities focused primarily on Italian art of the twentieth century, which now forms the core of the Estorick Collection of Modern Italian Art in North London, the foundation of their personal collection lay in Eric's interest in the Parisian avant-garde, fostered during his years as a student in New York.

Born in Brooklyn in 1913 to Russian parents, Eric Estorick studied sociology at New York University during the early 1930s, earning a PhD in the subject before going on to teach at NYU. It was here that Eric first encountered the Gallatin Collection at The Museum of Living Art in Washington Square. Featuring masterpieces by Picasso, Léger, Miró and Matisse, this remarkable group of artworks inspired Eric to begin his own collecting journey, and would forever shape his idea of what a collection should aspire to be. In 1941, he published the first of his extensive biographies on Sir Stafford Cripps, before serving in the US Broadcast Intelligence Service during the Second World War. In 1946, while researching his second volume of the Cripps biography, Eric found himself in Paris, where he purchased drawings and paintings by some of the leading artists of the avant-garde, including Picasso, Braque, Gris and Léger.

In 1947, he met Salome Dessau on board the Queen Elizabeth ocean liner while returning to New York, and the pair were married before the end of the year. It was during their honeymoon in Switzerland that the couple first came across the Italian Futurists, a discovery that sparked a life-long passion for Italian art that would dominate their collecting for decades to come. During the late 1950s, Eric moved into art dealing, acting as a representative for a number of important clients based in Hollywood, including Lauren Bacall, Burt Lancaster and Billy Wilder. Shortly afterwards, the Estoricks opened The Grosvenor Gallery in Mayfair, the largest private gallery in London at the time, which dedicated itself to showing '20th century modern masters and the developing talent of young artists, wherever they may be found.' Through their pioneering exhibition programme the Estoricks brought a number of important artists to the attention of the British public for the first time, from El Lissitzky to Zoran Mušič and David Burliuk.

Their private collection continued to grow alongside their professional activities, with new acquisitions often purchased on their trips abroad for the Grosvenor Gallery and brought back to the Estorick family home in St. John's Wood. Their passion for works on paper flourished during this period, and it is this aspect of the Estorick's private collection which is clearly celebrated in the works featured in this sale. Writing about the strange alchemy that drives a person to collect, Eric wrote: 'There is no possibility of giving a simple answer to the question of how and why one has come to collect various works of art. Basically one is searching for freedom and creative art is part of that search... A collection for me is a living thing, not a fixity.'

Eric Estorick, photographed with Tony Curtis and Billy Wilder.

Eric and Salome Estorick with their daughter Isobel.

PROPERTY FROM THE COLLECTION OF
ERIC AND SALOME **ESTORICK**

λ **2B**

ANDRÉ **DERAIN** (1880-1954)

La gavotte

inscribed 'Pour André Derain Alice Derain' (lower right)
gouache and watercolour on paper
19 ¼ x 24 ⅜ in. (49 x 62 cm.)
Executed in 1906

£200,000–300,000
$270,000–400,000
€230,000–340,000

PROVENANCE:
Carroll Galleries, New York, by May 1915.
John Quinn, New York, until 1924, and thence by descent to his estate.
A. Conger Goodyear, New York, by whom acquired from the above, in 1926; sale, Anderson Galleries, New York, 16 February 1928, lot 27.
Arthur F. Egner, New Jersey; sale, Parke-Bernet Galleries, Inc., New York, 4 May 1945, lot 105.
Ferargil Galleries, New York, by 1945.
Anonymous sale, Parke-Bernet Galleries, Inc., New York, 19 March 1958, lot 17.
Acquired at the above sale by Eric & Salome Estorick.

EXHIBITED:
New York, The Sculptor's Gallery, *Exhibition of Contemporary French Art,* March - April 1922, no. 60.
Dallas, Museum for Contemporary Arts, *Les Fauves,* January - March 1959, no. 9.
Tokyo, Marubeni Art Gallery, *Masterpieces from Britain,* 1969, no. 64.
Washington, D.C., Hirshhorn Museum and Sculpture Garden, *'The Noble Buyer': John Quinn, Patron of the Avant-Garde,* June - September 1978, no. 12, p. 83 (illustrated).
London, Grosvenor Gallery, *20th Century Master Watercolours,* May - June 2000, no. 8, n.p. (illustrated n.p.).
London, Grosvenor Gallery, *André Derain (1880-1954), Paintings & Drawings,* June - July 2001, no. 2, n.p.(illustrated n.p.).

LITERATURE:
J. Quinn, *Collection of Paintings, Water Colours, Drawings & Sculpture,* New York, 1926, p. 8 (illustrated p. 50; titled 'The Dance' and with inverted dimensions).
J. Zilczer, 'The Dispersal of John Quinn's Collection', in *The Connoisseur,* September 1979, p. 22 (illustrated; dated '1906').

On a visit to the Colonial Exhibition in Marseilles during the summer of 1906, André Derain witnessed a performance by dancers from the retinue of the Cambodian King Sissowath, an experience which would prove revelatory to the artist, fuelling his imagination and sparking the creation of a series of works which take dance as their central theme. A surge of interest in non-Western dance had swept through France at the turn of the twentieth century, heralding the development of a new, dramatically expressive language of movement rooted in dance as a means of worship, ecstasy and emotional release. It was this liberated, uninhibited, expressive form of dance that Derain set out to capture in his watercolours, drawings and oils over the course of 1906, which culminated in his grand composition *La danse*.

La gavotte was purchased by one of the leading collectors and promoters of modern art in America during the opening decades of the twentieth century, John Quinn, who by the 1920s owned the largest single collection of modern European paintings in the world. Through his vehement opposition to the censorship of modern art and literature, as well as his support of the 1913 Armory Show in New York, Quinn was responsible for introducing American audiences to some of the most important artists and movements in Twentieth Century art.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ 3B

MARC **CHAGALL** (1887-1985)

La chaise à Toulon or *Les fleurs du Mourillon*

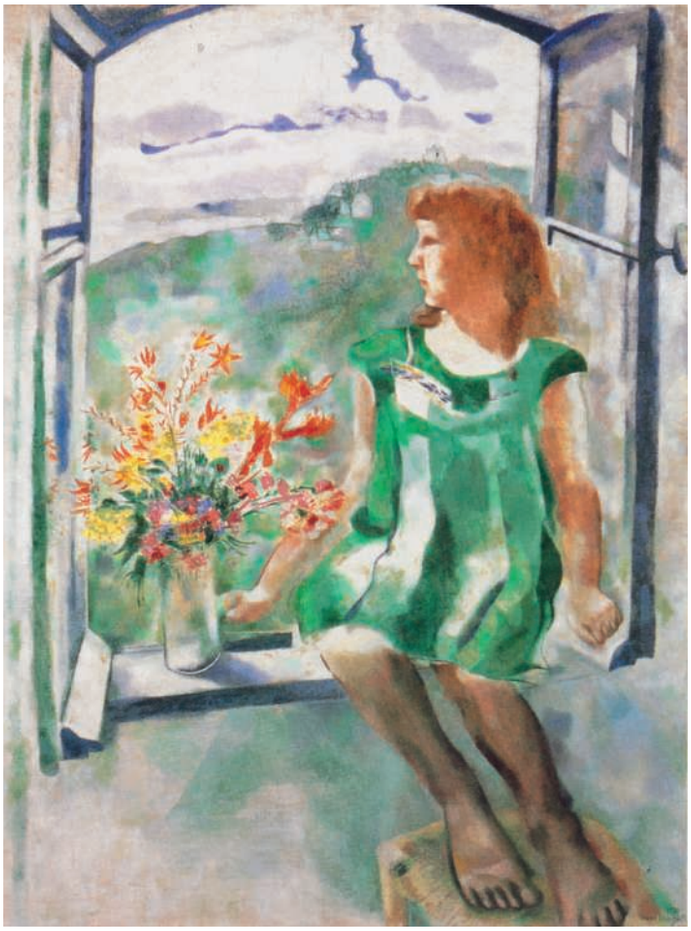
signed and dated 'Chagall 926' (lower right)
oil on canvas
38 ¼ x 32 in. (100 x 81.5 cm.)
Painted in Mourillon in 1926

£1,200,000–1,800,000
$1,700,000–2,400,000
€1,400,000–2,100,000

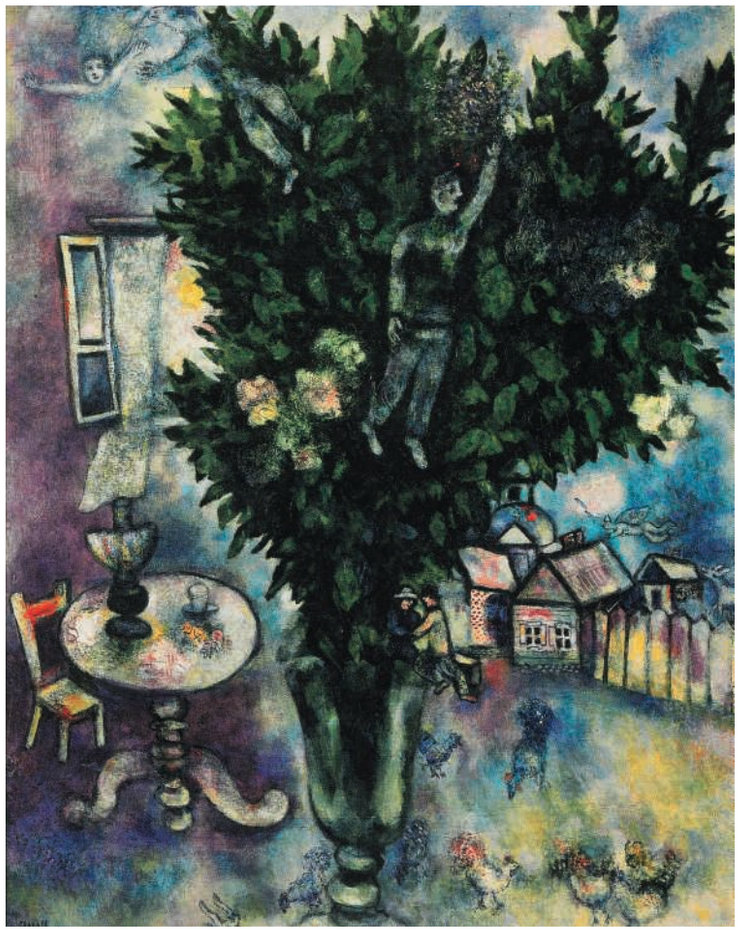
PROVENANCE:
Galerie Katia Granoff, Paris.
René Gimpel, Paris.
Captain Ernest Duveen, London, by whom acquired in 1926; his estate sale, Sotheby's, London, 6 July 1960, lot 26.
Frank Partridge, London, by whom acquired at the above sale.
Lefevre Gallery, London.
Private collection, London, by whom acquired in 1977, and thence by descent to the present owners.

EXHIBITED:
London, Tate Gallery, *Marc Chagall: An Exhibition of Paintings, Prints, Book Illustrations and Theatre Designs, 1908-1947,* February 1948, no. 32, p. 8 (titled 'Vase of Flowers' and with incorrect dimensions).

LITERATURE:
F. Meyer, *Marc Chagall*, New York, 1964, no. 351, p. 743 (illustrated full page in colour p. 351).
J. Wullschlager, *Chagall: Love and Exile*, London, 2008, pp. 329-331.



Marc Chagall, *Ida à la Fenêtre*, 1924. Stedelijk Museum, Amsterdam.



Marc Chagall, *Idylle*, 1925. Stedelijk Museum, Amsterdam.

Painted in 1926, Marc Chagall's *Fleurs en Mourillon* illustrates the important shift that occurred in the artist's work during the late 1920s, inspired by the joy and contentment he found in his new life in France. Having spent years leading a nomadic existence, which had seen the artist and his wife move more than a dozen times through three countries since the start of their marriage, Chagall and his family were finally able to settle in an apartment on the avenue d'Orléans in the 14th arrondissement of Paris in 1923. Their days living in run-down communal flats and tiny damp rooms were finally at an end, and the French capital soon became a safe haven for the family, offering them a home and a sense of comfort after years of struggle. Paris was just beginning to regain its vibrant, pre-war energy, and Chagall soon fell in with a cosmopolitan, avant-garde group of friends, which included the painters Robert and Sonia Delaunay, the dealer Ambroise Vollard, the critic Florent Fels, and the poets Ivan and Claire Goll. As he immersed himself in French life once again, the artist began to adopt a softer approach to painting, eschewing the sharp angles and discordant colours of his Russian years, in favour of a more romantic, diffused play of light and colour.

Whereas during his first trip to France, Chagall had focused principally on the city, rarely venturing outside the limits of Paris, he now took every opportunity to travel around the country, keen to immerse himself in nature and the artistic heritage of the French landscape. 'I want an art of the earth and not merely an art of the head,' he explained to Florent Fels, when questioned on this new direction on his art (Chagall, quoted in F. Meyer, *Marc Chagall, Life and Work,* London, 1964, p. 337). Together, Chagall and his family frequently travelled to the Île-de-France, the land immortalised in the art of Monet and Pissarro, Cézanne and Sisley. Relishing the natural beauty of the area and the simplicity of life in the countryside, the Chagalls rented rooms in the small hamlet of Montchauvet in the hilly farmland between the Seine and Oise rivers, spending time in the company of the Delaunays and Fels. Chagall's creativity blossomed in these surroundings, the idyllic landscapes and rich fecundity of the countryside inspiring him to pursue an array of new motifs that would fuel his art for years to come.

During the summer of 1925, Chagall was slowly bringing to completion his series of etchings based on Nikolai Gogol's novel Dead Souls for the dealer and publisher Ambroise Vollard. The rural motifs that filled the paintings that Chagall made on his journeys through the French countryside during that summer gave Vollard the idea for the next series of illustrations he would commission from Chagall: La Fontaine's *Fables*. Having fallen in love with the attractions of the French countryside, Chagall decided that he would undertake these gouaches while working in the same kind of rural environment that had inspired La Fontaine three centuries earlier. He travelled south with Bella in the spring of 1926, stopping first at Mourillon, a small fishing village on the Mediterranean, which is now incorporated within the sprawling port of Toulon. They remained there until the summer, staying with Georges Duthuit and his wife Marguerite, the daughter of Henri Matisse, in a small pension known as La Reserve that overlooked the sea.

This journey proved revelatory for Chagall. This was his first encounter with the Mediterranean coast of France, and like countless painters before him, the artist was immediately struck by the brilliant light, the bold colours, and the profuse array of semi-tropical flora that grew in great abundance in this sun-soaked landscape. 'There in the South, for the first time in my life,' he recalled, 'I came into contact with a flower-filled greenery such as I had never seen in my native city' (Chagall, quoted in J. Baal-Teshuva, ed., *Chagall: A Retrospective,* New York, 1995, p. 172). Indeed, it was during this sojourn that one of the most important motifs of Chagall's career was to emerge – the large, effusive bouquets of freshly-cut flowers and foliage, at the very height of their fleeting beauty, which would dominate his canvases for years to come. Inspired by the fresh blooms Bella purchased on her daily trips to the local market, these compositions focus on lavish bunches of campanulas, peonies, roses and arum lilies that brought their rented rooms to life with their heady scent and lively colours. Typically painted in a heavy impasto, each petal captured in thick, energetic strokes of pigment, Chagall found in these bouquets a way to marry his search for a poetic, dreamlike language of painting with his desire to root his compositions in the unique atmosphere of the idyllic French countryside.

Marc and Bella Chagall. Photograph by Hugo Erfurth.

Ida, Marc and Bella Chagall, *circa* 1927. Photograph by Thérèse Bonney.

Marc Chagall, *L'Esprit de Roses (Au-dessus des Fleurs)*, 1926,
Private collection. Sold, Sotheby's, New York, 14 May 2018 ($4,066,600).

Described by the artist as 'exercises in the equation of colour and light,' these dramatic bouquets became a hallmark of Chagall's oeuvre. It was the sheer beauty of these flowers, filled with such colour and life, which struck contemporary commentators, leading E. Tériade to exclaim: 'To see the world through bouquets! Huge, monstrous bouquets in ringing profusion, haunting brilliance. Were we to see him only through these abundances gathered at random from gardens, harmonized who knows how, and naturally balanced, we could wish for no more precious joy! These are well-bred flowers, who have discovered connections and made slow and daring friendships. [...] Chagall places in front of himself a heavy bouquet, nourished by clear saps and he captures its abundance. He allows himself to be invaded. In its near and constant presence, he eventually dozes. He dreams' (E. Tériade, "Chagall and Romantic Painting," 1926, reproduced in *ibid,* p. 136).

In *Fleurs on Mourillon*, Chagall enlarges the bouquet to enormous proportions, allowing it to fill the canvas with its vibrant, play of colours and heavily impastoed paint. Standing atop a simple table on the Chagalls' balcony at La Reserve, the flowers spill over the edge of the vase, their heavily textured blooms appearing in stark contrast to the thinly applied notes of colour in the rest of the composition. Indeed, everything else in the scene is captured in a dream-like haze, appearing like a mirage that may dissolve and disappear at any moment, leaving the bouquet floating in mid-air. At one end of the table, for example, the edge merges with the parapet of the balcony, while on the other side it fades away completely, the small bird perched on its invisible corner the only suggestion of its presence. The view from their rented rooms is delicately sketched in simple lines and clouds of a soft pigment, a series of tiny vignettes emerging from the pale blue background to frame the flowers. With these whimsical marginalia, Chagall captures a sense of the play of life that he observed in this seaside town, from the small row boats bobbing in the shallows of the water, to the well-dressed young woman promenading along the quays with a parasol, and in the far distance, just visible along the horizon line, a lone steam ship puffing along to an unknown destination. Enveloping the viewer in this serene, blissful world of colour, light and romanticism, this captivating composition illustrates the infectious joie de vivre Chagall felt during this period, a time he would later describe as the happiest of his life.

4B

DIEGO **GIACOMETTI** (1902-1985)

Table de coiffeuse avec oiseau et coupe; Tabouret de coiffeuse avec souris

the tabouret stamped 'M' (on the right finial of the backrest)
bronze with golden brown patina
Table height: 29 ⅜ in. (74.6 cm.)
Mirror height: 22 ¼ in. (56.6 cm.)
Tabouret height: 23 ⅜ in. (59.2 cm.)
Conceived *circa* 1960 and cast before 1963; the table one of two recorded examples; the tabouret unique

£1,500,000–2,500,000
$2,100,000–3,400,000
€1,800,000–2,900,000

PROVENANCE:
Commissioned from the artist by the family of the present owner, and thence by descent.

LITERATURE:
M. Butor, *Diego Giacometti,* Paris, 1985, pp. 8 & 108 (the table and tabouret illustrated *in situ* p. 108).
D. Marchesseau, *Diego Giacometti*, Paris, 1986, pp. 42 & 221 (the table and tabouret illustrated *in situ* p. 42).
F. Francisci, *Diego Giacometti, Catalogue de l'œuvre,* vol. I, Paris, 1986, p. 65 (another cast of the table illustrated).
Y. Maeght, I. Maeght & F. Maubert, *The Maeght Family: A Passion for Modern Art,* New York, 2007, p. 232.
Exh. cat., *Giacometti & Maeght, 1946-1966,* Saint-Paul de Vence, 2010, pp. 25.

Diego Giacometti, *Paire de tables basses à la levrette Bucky, coupelle, teckel Lippo et niche, circa* 1978. Les Giacometti d'Hubert de Givenchy; sold, Christie's, Paris, 6 March 2017 (€1,802,500).

> *'Diego was a unique specimen of noble independence and amused sagacity. Rare and perhaps more precious, his destiny as a poet-craftsman was slowly, silently forged, uniting the care of the functional with the charm and freshness of the marvellous.'*
>
> –JEAN LEYMARIE

Part of a deeply personal commission from the artist by the family of the present owner, *Table de coiffeuse avec oiseau et coupe* and the accompanying *Tabouret de coiffeuse avec souris* are rare and important examples of Diego Giacometti's unique artistic practice. Giacometti occupies a unique and unparalleled position in the history of 20th Century art and design. Sculptor, designer, artisan, as well as a trusted accomplice and vital muse for his brother Alberto, Giacometti merged the worlds of sculpture and furniture design to create functional objects that are endowed with a unique sense of poetry, whimsy and magic. While the name of his brother immediately conjures images of elongated, emaciated bronze figures and hauntingly enigmatic, thickly impastoed paintings, Diego Giacometti likewise forged a distinctive and instantly recognisable style; his elegant works revered the world over. His exquisitely designed and carefully crafted bronze pieces – tables, chairs, chandeliers, among many others – are lovingly brought to life by the artist's unique imagination, his innate sense of proportion, and his profound love of nature. Giacometti considered himself an artisan whose only goal was to create beautiful and useful objects, and, in his pursuit of this desire, he created a body of work that constitutes a fantastical realm of poetry. Above all, his oeuvre is one that, as Jean Leymarie has written, combines 'the useful, and the charm and freshness of the marvellous' (J. Leymarie, 'Preface', in D. Marchesseau, *Diego Giacometti*, Paris, 1986, p.22). Filled with enchanting details – the mouse that appears to scamper up one of the legs of the *tabouret*, and the bird that sits on one of the stretchers of the *coiffeuse* – these rare pieces encapsulate this fundamental artistic aim and embody his unique form of artistry.

It was at the suggestion of his mother that, in 1925, Diego travelled to Paris to join his elder brother Alberto. Moving into a small, dilapidated studio at 46 rue Hippolyte-Maindron in 1926, the brothers quickly became inseparable. As Alberto forged his career as a sculptor, Diego became a constant and crucial presence in his life, and the two quickly became central figures within the avant-garde art world of Paris. 'United since childhood by an extreme understanding and the polarity of their complementary temperaments, they lived in symbiosis, without giving up their autonomy', the artists' friend Jean Leymarie has written. 'Diego, more mature and removed from his former milieu, surrounded by new friends, revealed his aesthetic sense and his extreme dexterity' (J. Leymarie, quoted in F. Baudot, *Diego Giacometti*, Paris, 2001, p. 8). With a shared passion for art and a dedication to craftsmanship, the brothers began to work together. In 1929, at the request of Jean-Michel Frank, one of Paris's leading interior designers, they began making a number of decorative pieces including lamps, wall sconces and vases. This productive collaboration saw the decorative pieces of both brothers integrated into the schemes of figures as diverse as Nelson Rockefeller in New York, and Elsa Schiaparelli in Paris.

It was these commissions that opened the door for Diego Giacometti's career, as the pair worked together, as well as separately, on many of the pieces. When, during the Occupation, Alberto returned to his native Switzerland, Diego, upon finding himself alone in occupied Paris, began to work on his own sculpture, able to explore his own creativity without the presence of his brother. Building on practices he had learnt in his youth while serving as an assistant to a sculptor of funerary monuments in Italy, he attended live model classes and frequented the Jardin des Plantes to study the animals there. Gradually, nature began to blossom in his sculptural work, as he created a unique world in which foxes, cats and birds and more adorned his functional yet fantastical creations in bronze.

Diego Giacometti, *Grande table octogonale aux caryatides et atlantes*, *circa* 1983. Les Giacometti d'Hubert de Givenchy; sold, Christie's, Paris, March 6 2017 (€3,770,500).

Detail of the present lot.

From the early 1950s onwards, Giacometti's renown started to spread across France. For various patrons, collectors, dealers and designers, Giacometti created an astounding number of furniture pieces and objects, including the present *coiffeuse* and *tabouret de coiffeuse*, as well as lamps, tables and chairs, mirrors, vases, stair cases, lamp sconces and even a library. Each piece encapsulates Diego's unique form of craftsmanship, filled with the poeticism, elegant simplicity and beguiling enigma that defines his work.

At the time that he conceived the *Table de coiffeuse avec oiseau et coupe* and the *Tabouret de coiffeuse avec souris*, Diego had become one of the forefront figures in the world of design. He was celebrated in his own right, producing commissions for a host of distinguished patrons, including Pierre Matisse, the couturier Hubert de Givenchy and filmmaker Raoul Lévy, to name but a few, while his creations were also highly sought after by the leading decorators of the time, including Henri Samuel and Georges Geffroy. In 1984, he was commissioned by the French state to create works for the interior of Paris's Musée Picasso at the Hotel Salé; this was to be the artist's final and most important project, and his magical, majestic pieces continue to delight and beguile visitors today.

The present pieces encapsulate entirely Giacometti's distinctive artistic style. Fusing a range of influences from antiquity to modernism, Diego created furniture and decorative objects that were simultaneously functional yet sculptural; simple, geometric and minimal yet infused with an enchanting elegance. Like his brother's expressive, highly textured sculptural surfaces, Diego employed the form of visible, roughly hewn modelling, leaving traces of the artist's presence visible. Yet, the sense of haunting existential angst that characterises Alberto's sculpture is countered by the whimsical, delicate poeticism of Diego's work, all of which is imbued with a sense of timelessness and otherworldliness, as if they were relics of another era or even, another world.

Diego Giacometti in his studio, rue Hippolyte-Maindron, Paris, 1978.
Photograph by Martine Franck.

MASTERS OF MODERNISM:
THREE IMPORTANT PORTRAITS FROM A DISTINGUISHED EUROPEAN COLLECTION

Along with the genres of landscape and still-life, portraiture was radically reconfigured in the late Nineteenth and early Twentieth centuries. Freed from the bounds of reality, the depiction of the human figure became the site of countless stylistic and formal deformations and pictorial explorations. No longer was a recognisable likeness the principle aim, instead, colour, line and form became compositional devices with which to impart details about the subject or indeed, the artist's own impression of them.

Christie's is honoured to present three lots across this sale and the Impressionist & Modern Works on Paper sale, by three masters of the modern era: Edgar Degas, Paul Cézanne and Pablo Picasso. Forming part of an esteemed and carefully assembled private collection, these works encapsulate the breadth and diversity of modernist portraiture. Stretching from Impressionism and Post-Impressionism through to the origins of Cubism in the opening years of the Twentieth Century, each of these exquisite works on paper encapsulate these artists' approaches both to portraiture, and to their art as a whole, revealing distinctive and individual stylistic traits.

Dating from the beginning of these artist's careers, these exquisite works on paper are imbued with an intimacy and a spirit of exploration, both formal, and, in Degas' and Cézanne's case, into their own identity. In Degas' *Autoportrait* from around 1854, the artist has presented himself with all the poise and self-assurance of a man on the brink of success, while in Cézanne's *Autoportrait*, he has portrayed himself as a rebellious, defiant artist, his dark-eyed stare as hypnotic today as it was when it was executed in the mid-1870s. The self-portrait is a genre that, for all its seeming legibility, remains steeped in enigma. Ultimately it is a staged and self-styled presentation of the artist's self, a visual construct that can serve as an artistic manifesto, or an autobiographical or stylistic marker in the journey of their art.

Picasso's relationship with self-portraiture is complex and multi-faceted; as much an embodiment of his outward identity as an artist, as a portrayal of his complex inner character as a man. However, in the 1909 *Tête d'homme* presented here, it is not his own image he has looked at, but rather, an anonymous, stylised, mask-like 'type' that appears as a carved, sculpted head. Portraiture was an essential part of Picasso's Cubism, allowing the artist to scrutinise and analyse the very nature of representation itself. As a result, the artist created an entirely new pictorial vocabulary, which would come to alter the entire trajectory not just of Twentieth Century portraiture, but art as a whole.

These three celebrated portraits epitomise a sophisticated curatorial juxtaposition from a discerning collector's eye; they are reflective of identity and stylistic innovation which would together inform groundbreaking artistic transition over the six decades they span.

IMPRESSIONIST & MODERN WORKS ON PAPER
21 JUNE 2018

Lot 138
Paul **Cézanne** (1839-1906)
Autoportrait

Lot 139
Edgar **Degas** (1834-1917)
Autoportrait

Left: Edgar Degas, *circa* 1865.
Centre: Paul Cézanne, 1877.
Right: Pablo Picasso, 1920s.

MASTERS OF MODERNISM:
THREE IMPORTANT PORTRAITS
FROM A DISTINGUISHED
EUROPEAN COLLECTION

λ 5B

PABLO **PICASSO** (1881-1973)

Tête d'homme

signed and dated 'Picasso 1909' (on the reverse)
gouache on paper
24 ⅝ x 18 ¾ in. (62.5 x 47.5 cm.)
Executed in Paris in Spring 1909

£2,500,000–3,500,000
$3,400,000–4,700,000
€2,900,000–4,000,000

PROVENANCE:
Galerie Daniel-Henry Kahnweiler, Paris (Ph. 136).
Anonymous sale, Hôtel Drouot, Paris, 15 June 1927, lot 16.
Raoul Pellequer, Paris, by 1942.
Mr & Mrs Bernard F. Gimbel, Connecticut, by 1965.
Lefevre Gallery, London.
Acquired from the above by the present owner in 1977.

EXHIBITED:
Washington, D.C., The Washington Gallery of Modern Art, *20th Century Painting and Sculpture: An Exhibition Selected from Private Collections in Connecticut*, September - October 1965, no. 51, n.p. (with incorrect dimensions); this exhibition later travelled to Hartford, Wadsworth Atheneum, October - December 1965.

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 2, *Oeuvres de 1906 à 1912,* Paris, 1942, no. 147, n.p. (illustrated pl. 74).
F. Minervino et al., *L'opera completa di Picasso cubista*, Milan, 1972, no. 244.
P. Daix & J. Rosselet, *Picasso, The Cubist Years, 1907-1916: A Catalogue Raisonné of the Paintings and Related Works,* London, 1979, no. 250, p. 237 (illustrated).
J. Palau i Fabre, *Picasso Cubism, 1907-1917,* New York, 1990, no. 342, p. 500 (illustrated p. 123; titled 'Grooved Head').

Pablo Picasso, *Tête de Femme*, 1909. Museum of Modern Art, New York.

> *'When we invented Cubism, we had no intention whatever of inventing Cubism. We simply wanted to express what was in us.'*
>
> –PABLO PICASSO

Dating from the dawn of Cubism, Pablo Picasso's *Tête d'homme* is a remarkably powerful work executed in the spring of 1909. Rendered from distinct planes composed of variously-hued linear striations of gouache, this male head appears as a carved, sculpted head, an anonymous, stylised, mask-like 'type'. From a prolific period at the beginning of this breakthrough year, likely before the artist set off for his Spanish sojourn in Horta de Ebro, *Tête d'homme* is one of the finest and most striking of a series of androgynous heads from this time, all of which are constructed with the same angular, striated facets in muted tones of ochres, blacks and greys. Many of this series of both works on paper and oils are now housed in museum collections including the Museum of Modern Art, New York, Neue Nationalgalerie, Berlin and the Musée Picasso, Paris. This flattened, faceted mode of representation was the final stage before Picasso, along with his pioneering artistic comrade of the time, Georges Braque, arrived, the following year, at Analytical Cubism, the movement that would completely overturn traditional modes of representation, shattering illusionism and challenging centuries-long conventional pictorial procedures. In short, Cubism would become the most important artistic movement since the Renaissance.

While Analytical Cubism – named as such due to its intense analysis and deconstruction of form – would see the artist dispense entirely with volumetric form, instead using flat facets and planes that interlock and coalesce across the surface of the canvas, in the present work, Picasso has still rendered the male head with a sense of tangible weight and mass. While the soft suppleness of the human head has been recast as a collective of angular planes, Picasso has maintained the innate architecture of human physiognomy, following the contours that make up this androgynous head: the bridge of the nose and brows and cheek bones. The lips have been left unpainted, conveying a sense of soft fleshiness at odds with the rest of the composition. While the head is rendered from flat facets, the tactility is still described, creating, on the two-dimensional surface of the paper, a sense of three-dimensional, sculpted form, akin to a sculpted or carved head.

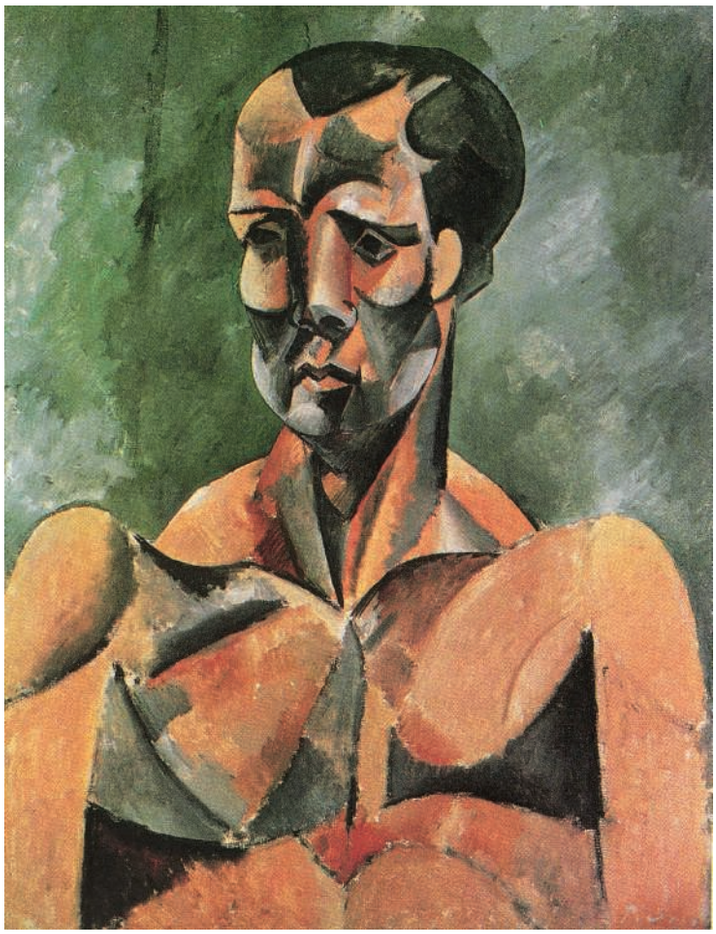
All of the works of this 1909 series of heads demonstrate a new painterly technique with which to depict the human form. Using a striated, linear form of brushstroke, as well as areas of flat colour, Picasso created transitions from light to dark, modulating adjacent planes from one another. In this way, Picasso has projected concave and convex forms, giving the sculptural effect of light traversing the surface of the geometric figure. His method yields a hard-edged chiaroscuro that lends the figure convincing weight and extraordinary presence. As Josep Palau i Fabre has written, 'In the spring of 1909, the artist had once again bordered on abstraction…Through the lines, the brush has also discovered a kind of new calligraphy that in this case would have a new syntax' (J. Palau i Fabre, *Picasso Cubism, 1907-1917*, New York, 1990, p. 130).

Since his discovery in 1906 and 1907 of Iberian and African art objects, Picasso had been pursuing a new pictorial vocabulary with which to portray the human figure. Looking for a mode of representation that would break from the Western tradition of art, which was based on mimesis – the concept that art should be a 'window on the world' – Picasso fell under the spell of the simplified stylisation and expressive distortions of form that these 'primitive' non-Western artefacts presented. He was captivated both by the bold formal qualities of these objects, as well as the deeper, more spiritual resonance that they embodied. 'The masks weren't just like any other pieces of sculpture. Not at all. They were magic things', Picasso later explained. 'The Negro pieces were *intercesseurs*, mediators…against everything – against unknown, threatening spirits'. He continued, '*Les Demoiselles d'Avignon* must have come to me that very day, but not at all because of the forms; because it was my first exorcism painting' (Picasso, quoted in J. Richardson, *A Life of Picasso, Volume II: 1907-1917*, London, 1996, p. 24). From the summer of 1907, when the artist completed his iconic and iconoclastic *Les Demoiselles d'Avignon* (Museum of Modern Art, New York), a work many have come to regard as the origin of Cubism, Picasso had increasingly constructed a new form of objective, stylised and increasingly geometric form of figuration, composed of angular, flattened planes. No longer was the human form represented with volumetric forms created with tonal modelling, according to perspective and verisimilitudinous anatomical study, but from lines and planes of colour.

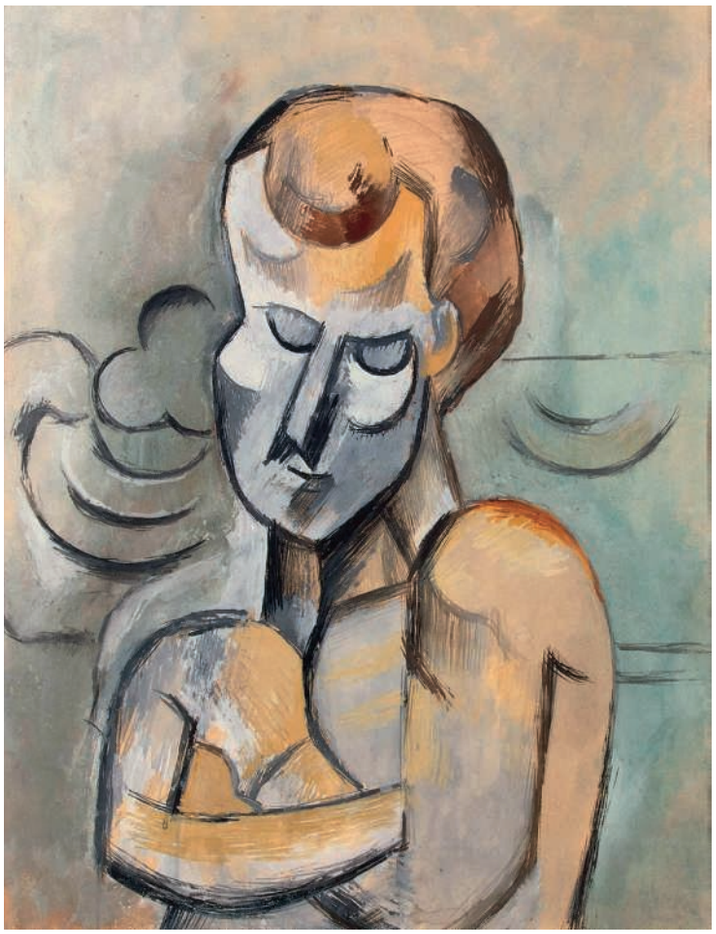
Moving through this primitive period, by 1909, Picasso was ready to make the final and definitive breakthrough, transforming the world around him into a series of flat, fractured forms, which enabled him to capture a variety of viewpoints simultaneously on the canvas. *Tête d'homme* embodied Picasso's gradual move away from the primitive mode of construction – the raw, roughly hewn, and simplified visions of the figure that the artist executed in 1907 and 1908 – to a more refined, tighter technique as evidenced in the present work. The increased hermeticism and conceptual base of these works would lead to the often inscrutable, complex constructions of Picasso's Analytical cubist works.

Tête d'homme also demonstrates Picasso's deep interest in the work of Paul Cézanne at this time. Picasso had long been familiar with Cézanne's work. After the great artist died in 1906, two large scale retrospectives of his work were held in Paris; the first in the spring of 1907 at the Galerie Bernheim-Jeune, and the second, in the autumn of this year at the Salon d'Automne. Cézanne's work had a decisive and revelatory influence on Picasso as well as Braque. Throughout 1908, Picasso increasingly turned to Cézanne, finding his acute visual observation and deconstruction of illusionistic representation a powerful impetus and influence for his own spatial and pictorial explorations. '[Cézanne] was my one and only master', Picasso stated later in 1943, 'It was the same with all of us – he was like our father. It was he who protected us' (Picasso, quoted in J. Richardson, *ibid.*, p. 52). The series of parallel, linear hatchings that Picasso has used to create the form of the head in the present work were born out of the study of Cézanne's own, distinctive 'constructive' brushstrokes. Picasso, has however, exaggerated and intensified this mode of pictorial construction, using this technique in 'a severe and logical way' (J. Golding, *Cubism: A History and an Analysis, 1907-1914*, New York, 1959, p. 72).

Picasso in his studio at the Bateau Lavoir, Montmartre, Paris, 1908. Photograph by Frank Gelett Burgess. Archives Picasso.



Pablo Picasso, *Buste d'Homme*, 1909, Museu de Arte de São Paulo



Pablo Picasso, *Homme Nu aux Bras Croisés*, 1909, State Hermitage Museum, St. Petersburg.

Picasso, *Buste de Femme*, 1909. Tate Gallery, London.

In addition to the highly exaggerated, Cézannesque means of execution, *Tête d'homme* has also taken the mask-like visages of Cézanne's portraiture to a new extreme. 'What seems to have fascinated Picasso about Cézanne's figure studies and portraits, beside his obvious interest in their structural formal properties', John Golding has written, 'is the complete disregard of the individual features of the face. This is combined in Cézanne with an extremely elaborate build-up of form in terms of small flat planes based on empirical observation, which, following countless adjustments, fuse into the whole and become inseparable from each other' (J. Golding, *ibid*., p. 72). While this manner of intense empirical observation of physiognomy may have acted as Picasso's starting point for these powerful heads of 1909, the artist took this and developed it into a far more abstract, radical and powerful pictorial idiom, one that was detached almost entirely from reality, and expunged from any form of psychological bent.

The first owner of *Tête d'homme* was one of Picasso's earliest and most fundamental dealers, the German born, Daniel-Henry Kahnweiler. Kahnweiler played a vital, often overlooked role in the formation and dissemination of Cubism in the years before the First World War. Arriving in Paris in 1907, Kahnweiler purchased a small gallery on the rue Vignon and began immersing himself in the contemporary art world. He soon became acquainted with Braque, and met Picasso later in the year, and would become dealer to both artists in the years preceding the war. What marked Kahnweiler apart from the host of other dealers in Paris at this time was his preference for exclusivity. He did not advertise nor publicise his gallery or artists, leaving the press to generate interest. And likewise, he did not let his artists exhibit anywhere else than at the Galerie Kahnweiler, thus controlling entirely how this groundbreaking work was presented to a wider public. Passionately devoted, both intellectually and commercially, to his artists and their works, Kahnweiler embraced a novel role, facilitating his artist's innovations and allowing them to embark on their rapid, radical journey through Cubism. After Kahnweiler, *Tête d'homme* was owned by Raoul Pellequer, who had met Picasso in the 1920s through his uncle, the dealer and friend of the artist, André Level. Later, this work was acquired by Bernard Gimbel, a department store magnate and owner of Saks, Fifth Avenue in New York.

Detail of the present lot

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ **6B**

GIORGIO **MORANDI** (1890-1964)

Natura morta

signed and dated 'Morandi 1941' (lower right)
oil on canvas
10 ¼ x 20 ⅞ in. (27.3 x 53 cm.)
Painted in 1941

£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

PROVENANCE:
Private collection, Rome.
Private collection, London.
Galerie Jan Krugier, Geneva (no. 2455), by whom acquired from the above, in November 1977.
Acquired from the above by the present owner, in July 1982.

LITERATURE:
Galerie Jan Krugier, ed., *Dix Ans d'Activité*, May 1983, no. 76, n.p. (illustrated).
L. Vitali, *Morandi, Dipinti, Catalogo generale,* vol. I, *1913-1947,* Milan, 1994, no. 294, n.p. (illustrated).

EXHIBITED:
Munich, Haus der Kunst, *Giorgio Morandi*, July - September 1981, pl. 32 (illustrated).

Giorgio Morandi, *Natura morta*, 1949. Museum of Modern Art, New York.

> *'I recall [Morandi's] house as it appeared to me the first time I saw it, divided into two parts – two worlds... In the second lived the artist with his work – and one could not call it dirty only because the thick dust that covered everything was the result of a religious respect for sacred things.... These objects could not be touched by the hand, only by the heart guiding the brush on the canvas... Nevertheless, "touched" is still the correct verb to use. No humble object rendered marvellous by love was every more ardently (if immaterially) touched than Morandi's models.'*
>
> RAFFAELLO FRANCHI

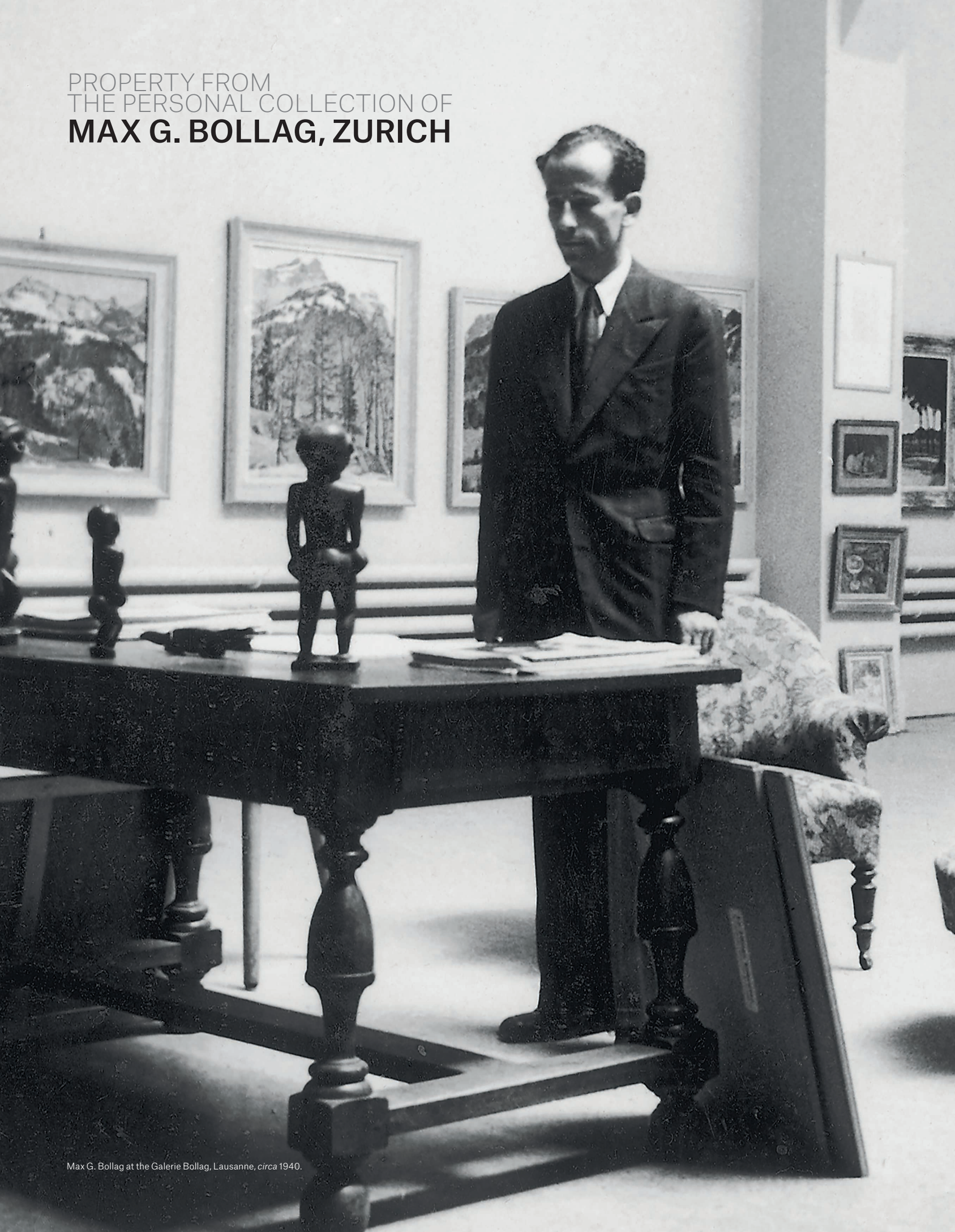
Five objects stand sentinel, like actors assembled on a stage, across the width of a table top in Giorgio Morandi's *Natura morta* of 1941. This highly acclaimed wartime period saw the artist work at a prolific pace, retreating to his studio and his beloved collection of vessels and objects that served as the protagonists of his myriad still-life paintings. Rendered with a palette of soft, delicate and harmonious tones, this still-life sees the artist transform a group of quotidian objects into a deeply poetic, almost abstract array of colour, light and form. With their softly blurred, indistinct edges, and their unified colours, these objects are released of their utilitarian functions to instead become compelling pictorial elements in their own right. As Morandi famously declared, 'To my mind, nothing is abstract. I also believe there is nothing more surreal and nothing more abstract than reality' (Morandi, quoted in P. Mangravite, 'Interview with Giorgio Morandi' in K. Wilkin, *G. Morandi, Works, Writings, Interviews*, Barcelona, 2007, p.141).

As was so frequent with Morandi's practice, this work is one of a series of five near identical works (Vitali, nos. 291, 293-296), differentiated only through minute, often nearly imperceptible shifts in the placement of the same ensemble of objects within the composition. It was during, and immediately following the Second World War that this career-defining serial practice began in Morandi's work. With an innate and acute understanding of compositional structures, Morandi could manipulate his chosen repertoire of objects to create a whole new picture, replete with subtle harmonies of colour and delicate shifts of light and shadow, mass and space. Describing this highly methodical and deeply contemplative practice, Morandi said, 'It takes me weeks to make up my mind which group of bottles will go well with a particular coloured tablecloth. Then it takes me weeks of thinking about the bottles themselves, and yet often I still go wrong with the spaces. Perhaps I work too fast? Perhaps we all work too fast these days? A half dozen pictures would just about be enough for the life of an artist' (Morandi, quoted in J. Herman, 'A visit to Morandi' in L. Klepac, *Giorgio Morandi: the dimension of inner space*, exh. cat., Sydney, 1997, p. 27). It is this careful measure, precision and contemplation that lends a work such as *Natura morta* its sense of meditative timelessness and pure, poetic visual restraint.

Giovanni Morandi's studio. Photograh by Gianni Berengo Gardin.

PROPERTY FROM
THE PERSONAL COLLECTION OF

MAX G. BOLLAG, ZURICH



Max G. Bollag at the Galerie Bollag, Lausanne, *circa* 1940.

The influential Swiss art dealer Max G. Bollag was born in 1913, started his own business at the age of 25 and worked every day until he was 85 years old. Renowned for his expert eye, profound knowledge and innate personal charm and insight, he was a key figure in the local art world, but also the man many collectors and aficionados from all over the world would visit when in Zurich.

Max and his twin sister Mary were born into a family of art dealers on 6 December 1913, an era when their father and uncle of the renowned Salon Bollag were acquiring works in Paris directly from Pablo Picasso, Amedeo Modigliani, Juan Gris, and others. Max and Mary were the first children of four of Léon Bollag and Babette (Betty) Bollag-Moos. Betty herself had an impressive artistic background; by 1899 the Moos family had opened the first art gallery ever founded in Karlsruhe, with Betty and her brothers Ivan and Max assisting their father in the business. In 1906 the Moos siblings Max and Betty opened the influential Maison Moos in Geneva, a key promoter of Swiss artists, such as Hodler, Menn and Amiet, which soon expanded to include Impressionist and Post-Impressionist art, with an emphasis on French artists. Gallery Moos in Toronto is part of this family as well, Walter Moos, the late founder, being Betty's nephew.

Léon Bollag and Betty Moos met in Geneva, married, and moved to Zurich in 1908, where, together with Gustave, Léon's older brother, they opened the Salon Bollag in 1912 in Utoschloss, a prestigious address. They were probably the first auctioneers in the country, and one of the first fine art galleries. Initially specialising in Swiss artists or artists of Swiss origin such as Buchser, Füssli (Henry Fuseli RA), Hodler, Giacometti and Segantini, they soon diversified their portfolio. Gustave, who lived in London for part of the year, had contacts with dealerships such as the Leicester Galleries, a good source for Füssli, and was often active in New York, where the Bollag brothers had spent part of their childhood.

Through contacts established by the influential Paris-based art dealer Berthe Weill, a friend of the family, the Bollags began to acquire works by artists such as Pablo Picasso, Paul Cézanne, Amedeo Modigliani and Juan Gris, often directly from the artists themselves. They also had good connections with the leading Parisian dealers of the day, including Durand-Ruel, Daniel-Henry Kahnweiler and Bernheim-Jeune, from whom they acquired important Impressionist works by Renoir, Degas, Manet and Pissarro. Some of the works acquired by the brothers at this time were destined to remain in the family for the next century. Bringing challenging new art to the Zurich art scene was met with great interest from many visionary Swiss collectors and, by the early 1920s, their progressive outlook and enthusiasm for modern art ensured that the Salon Bollag had become an important source for avant-garde collectors, both in Switzerland and abroad.

Growing up surrounded by exquisite fine art, in a cosmopolitan, multi-lingual family that would switch freely between English, French, Alsatian dialect and German, and that would welcome guests from all over the world, it is no wonder that young Max became an art dealer himself. In 1935, at the age of 23, his father sent him on his own for the first time to visit clients outside of Zurich, with a selection of paintings loaded into his car. Less than a year later, visiting his uncle Gustave in London, he invested some of his own money - some sixty pounds - in art, which he quickly managed to sell well back in Zurich. Enjoying similar success on a second trip in 1937, Max decided to open his own gallery in Zurich a year later, on Rämistrasse. Thanks to his unerring eye for quality, his passion and his personality, his gallery soon became well known on the art scene.

So as not to compete with his father and uncle, in 1940 Max decided to move to Lausanne, where he specialised both in Swiss artists and the Parisian avant-garde. He also held auctions, a method of selling at which he excelled. He moved back to Zurich in 1947 and, in 1949, married a beautiful, intelligent young woman, Susi Aeppli, with whom he would have four children. Having found a good space on fashionable Storchengasse, he filled it with works by Picasso, Cézanne, Derain, Kandinsky and Klee and the quality of his selection as well as the personality of the owner soon made the space a hub of activity. Reluctant to give up his auctions but inhibited by local regulations allowing for only two auctions a year, he founded the 'Swiss Society of the Friends of Art Auctioneering', a members-only club with an annual fee of five francs a year, so that he could continue auctioneering. To avoid confusion with the Salon Bollag, as well as with the Galerie Suzanne Bollag (founded by Max's younger sister in 1958), he re-named his gallery 'Modern Art Center'; however, most people continued to refer to it as the Galerie Max G. Bollag.

Gallery space in a good location was not easy to find at this time. After Storchengasse he moved his operation several times before finally, in 1963, finding an ideal space on Werdmühlestrasse, just off the famous Zurich Bahnhofstrasse, 450 square metres with walls four meters high. It belonged to the city, which decided soon after to transform the space into offices. Max mobilised friends, clients, dignitaries and just about anybody he could, collecting around 600 signatures in just a few days. Despite this, he lost two thirds of the gallery, forcing him to cram his vast collection into the remaining space. Being both optimistic and innovative, this necessity soon became a kind of statement. The gallery would be something like the galleries of old in Paris; every inch of wall was utilised, every table and shelf piled high with books and catalogues for visitors to peruse, pictures stacked everywhere. Auctions were still held in whatever space could be found, or cleared. Anachronistic as it was, it was inspiring and divisive: one either loved it or hated it.

At the centre of all this was Max G. Bollag, known by art aficionados around the world and by almost everyone in town. In the morning flocks of birds would follow him into the gallery to be fed, colleagues would come in to find sources for provenance research, ladies to get their daily fix of witty flirtation; everyone who entered the gallery – young, old, rich, poor – found a man who loved to share his knowledge, who knew how to listen; young artists would come for his opinion and guidance, travellers and artists would be generously invited for a good meal in a nearby restaurant, and of course the constant flow of buyers and sellers from around the world. Max was to be found in the gallery every day, taking on every task himself, from the lowest chores to the most important business decisions. In 1998, at the age of 85, he was forced to stop work due to health problems, but would visit the gallery until his death in 2005. His 90th birthday was held in the gallery, some 500 people celebrating the old king in his former palace.

PROPERTY FROM
THE PERSONAL COLLECTION OF
MAX G. BOLLAG, ZURICH

λ* **7B**

PABLO **PICASSO** (1881-1973)

Tête de femme

signed 'Picasso' (lower right)
gouache, watercolour and brush and ink on paper
18 ⅞ x 12 ½ in. (48 x 31.8 cm.)
Executed in Gósol and Paris in 1906

£2,000,000–3,000,000
$2,700,000–4,100,000
€2,300,000–3,400,000

PROVENANCE:
G. & L. Bollag, Salon Bollag, Zurich, by whom acquired directly from the artist, on 13 March 1918.
Private collection, Zurich, by descent from the above.
The Stiftung Dialogik, Zurich, a gift from the above in 1990; sale, Christie's, New York, 12 May 1993, lot 29.
Max G. Bollag, Zurich, by whom acquired at the above sale, and thence by descent to the present owners.

EXHIBITED:
Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections Suisses, de Manet à Picasso,* May - October 1964, no. 230, n.p. (illustrated n.p.).

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 6, *Supplément aux volumes 1 à 5,* Paris, 1954, no. 787, n.p. (illustrated pl. 95).
P. Daix & G. Boudaille, *Picasso, The Blue and Rose Periods: A Catalogue Raisonné 1900-1906,* Neuchatel, 1966, no. D.XVI.4, p. 329 (illustrated p. 329).
J. Palau i Fabre, *Picasso Vivant (1881-1907),* Barcelona, 1980, no. 1345, p. 552 (illustrated p. 469; titled 'Cap de dona').

Fernande Olivier, 1905. Photographer unknown.

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

> *'The atmosphere of [Picasso's] own country was essential to him, and gave him...special inspiration.'*
>
> FERNANDE OLIVIER

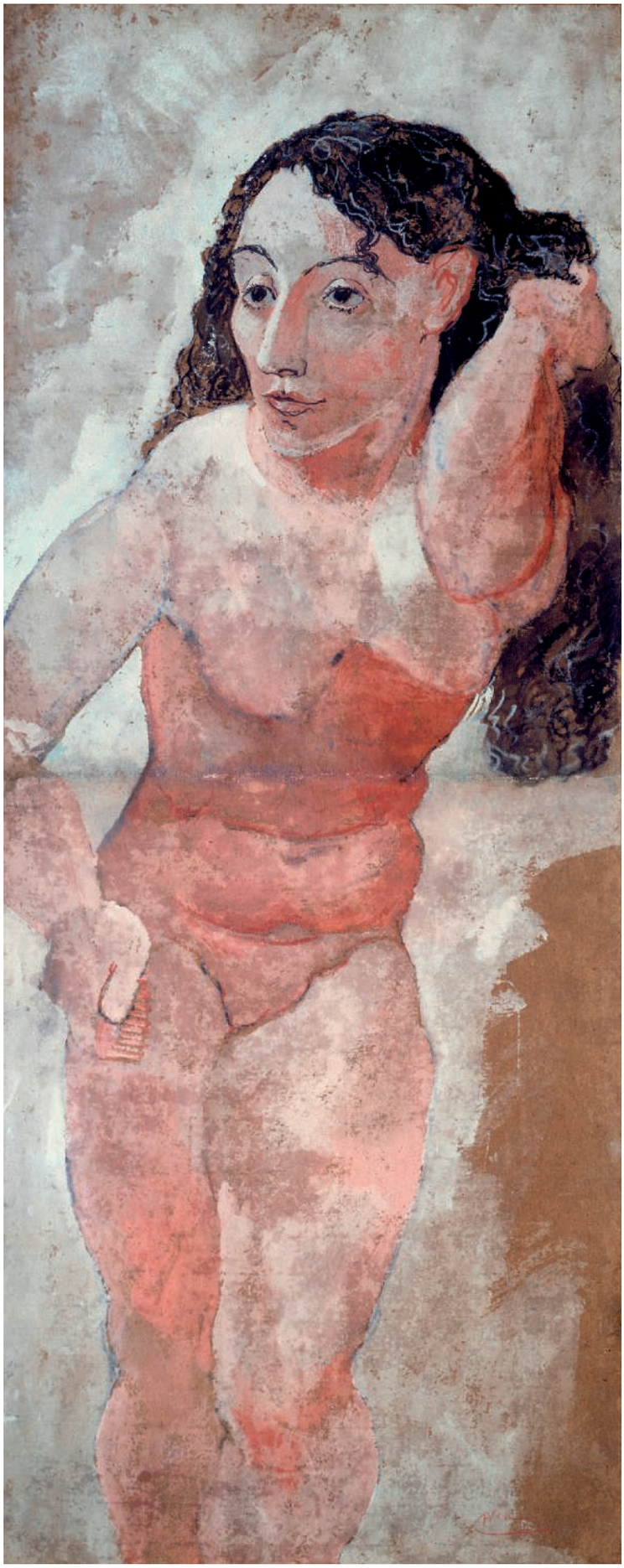
Dating from one of the most pivotal moments of Pablo Picasso's prolific career and indeed of modern art as a whole, *Tête de femme* ('Head of a woman') was executed in 1906 during the artist's seminal sojourn in Gósol, a remote, rural village set amidst the mountains of north west Spain, and was completed on his return to Paris in the autumn. With a deftly applied combination of gouache, watercolour and ink, this work is one of a number of female heads from this transformative period that show the artist moving away from his Rose Period style towards a more primitive, simplified and stylised visual language that marks the very genesis of the movement that would change the course of modern art: Cubism.

Together with his raven-haired muse and first great love, the beautiful artist's model, Fernande Olivier, Picasso embarked on a journey from Paris to Barcelona in May 1906. This was the first time that the artist had returned to his beloved native land for two years – the longest period that he had ever spent away from Spain. After coming into a considerable sum of money, some two thousand francs, thanks to the dealer Ambroise Vollard purchasing twenty of his most important early works, Picasso was able to return to his family and friends in the Catalonian capital in style, eager to introduce his family to his stylish girlfriend 'la belle Fernande' as he called her, and to share his new successes with them. More than this however, Picasso was seeking new inspiration, craving a new setting with which to consolidate his recent artistic developments and, more crucially, to find new inspiration with which to move forward.

After a social two weeks in Barcelona, the pair set off for Gósol, finally arriving along narrow, mountainous tracks by mule in June. The isolated medieval village was a world away from the buzzing cosmopolitan metropolis of Paris and the bohemian world of the Bateau-Lavoir in which Picasso had been immersed. Staying at the only inn in the village, the Can Tempanada, Picasso soon began fervently sketching, drawing and painting, his imagination set ablaze by the wealth of stimuli he found in this Catalonian haven. Indeed, he produced as much work – paintings and works on paper – during the course of this ten or so week Spanish sojourn as he had in the previous six months in Paris. 'The atmosphere of his own country was essential to him', Fernande recalled of their trip, 'and gave him...special inspiration' (F. Olivier, quoted in J. Richardson, *A Life of Picasso,* Volume I, *1881-1906*, London, 1991, pp. 435-436).

Happily ensconced in rural Spanish life, Picasso's art underwent a significant change. Returning to his Spanish roots, Picasso fell under the spell of the ancient, timeless classicism of the Mediterranean. Leaving behind the French symbolist influence that had permeated his contemporaneous Rose period works, he embraced an archaic, simplified and stylised aesthetic, painting with a muted palette dominated by ochre and terracotta tones, the colours of the arid, sun bleached landscape in which he was immersed. He depicted the people of Gósol, the peasants, old innkeeper and children of the village, as well as Fernande with a new sobriety, simplicity and, most importantly, an opacity that appears almost sculptural. Composed of fiery terracotta tones overlaid with softer shades of rose pink and grey, *Tête de femme* encapsulates this stylistic shift, embodying the Mediterranean-inspired primitivism that characterises Picasso's great Gósol works.

Detail of the present lot



Pablo Picasso, *Femme au peigne*, 1906. Musée de l'Orangerie, Paris.

> *'On his return from Gósol, Picasso put aside any doubts he may have had as to where he stood and where he was going…he had finally seen how primitivism could enable him to fuse the conflicts inherent in his style and vision….'*
>
> JOHN RICHARDSON

The female form became a particular focus of Picasso's art at this time. At the beginning of the year while still in Paris, Picasso had seen a newly acquired collection of Iberian sculptures at the Louvre. These roughly hewn, primitive depictions of the human form had enthralled him, yet, as the artist's biographer John Richardson has written, 'For the time being Picasso did not see how to harness their primitivism to his work. The months he was to spend in Spain in the summer would show him how to do so' (Richardson, *ibid*., p. 428). In Gósol, Picasso was similarly captivated by a 12th Century wooden Romanesque Madonna that stood in the village church (now in the Museu Nacional d'Art de Catalunya, Barcelona). Together with the impact of the Iberian sculptures, as well as the numerous non-Western objects that Picasso had seen in Paris around this time, this sculpture led the artist to conceive of a new means of representing the human form, one that was freed from the traditions that had dominated art making since the Renaissance. As *Tête de femme* shows, Picasso began to simplify the physiognomy of the human face, no longer seeking to portray an exact likeness of the sitter but rather convey a sense of the form, volume and structure of her face. In this painting, the features of the female sitter, most likely Fernande, are stylised: her face and large almond-shaped eyes are flattened as she gazes with a passive, frozen stare that is almost mask-like in its motionless expression. This archaic yet timeless and statuesque depiction of the female form would continue to develop in Picasso's work over the following months as he took an increasingly sculptural approach in the construction and modelling of the human body, stripping the female face of individuality and sentiment, and instead depicting it with depersonalised mask-like features.

In the middle of August, Picasso's idyllic life high up in the Pyrenees was abruptly cut short. An outbreak of typhoid in the area meant that he and Fernande were forced to make the long and arduous journey back to Paris. Back in the stiflingly hot city, Picasso immediately returned to his work, painting in his dilapidated studio in the Bateau Lavoir with an unwavering vigour and ceaseless energy. This was to be one of the most important periods of Picasso's career and it was during this time that he most likely finished *Tête de femme*. He continued to transform the female figure into solid, volumetric forms, constructing the human body in sculptural geometric facets. These radical explorations found a final, groundbreaking resolution with *Deux nus,* 1906 (Museum of Modern Art, New York), a painting completed in the late autumn that not only marked the culmination of this period of extraordinarily rapid transformation, but paved the way for the iconic *Les Demoiselles d'Avignon,* 1907 (Museum of Modern Art, New York) of the following year. The words of John Richardson perfectly surmise this momentous period: 'On his return from Gósol, Picasso put aside any doubts he may have had as to where he stood and where he was going…he had finally seen how primitivism could enable him to fuse the conflicts inherent in his style and vision… Picasso realised that he had the confidence, imagination and power to execute a masterpiece that would [in the words of Apollinaire] "free art from its shackles" and "extend its frontiers"; a painting that would provide artists of the new century a licence to take every conceivable liberty, break every conceivable rule and demolish even the ruins (Richardson, *ibid*., p. 474).

Picasso in a studio at the Bateau-Lavoir, 1908.

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λ* **8B**

PABLO **PICASSO** (1881-1973)

Femme au baton (Femme espagnole)

signed 'Picasso' (lower right)
watercolour and ink on fine linen, laid down on card
Image: 6 x 3 ⅝ in. (15.4 x 9.5 cm.)
Executed in Paris in 1901

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Berthe Weill, Paris, by 1901.
G. & L. Bollag, Salon Bollag, Zurich, by whom acquired from the above.
Max G. Bollag, Zurich, by descent from the above, by 1965, and thence by descent to the present owners.

EXHIBITED:
Prague, *Spolek výtvarných umlěců Mánes, Umění současné Francie,* 1931.
Frankfurt, Kunstverein, *Picasso: 150 Handzeichnungen aus sieben Jahrzehnten,* May - July 1965, no. 10; this exhibition later travelled to Hamburg, Kunstverein, July - September 1965, no. 10, n.p. (illustrated n.p.; titled 'Spanierin - Femme espagnole (Silhouette de femme)').
Barcelona, Museu Picasso, *Imágenes secretas: Picasso y la estampa erótica japonesa*, November 2009 - February 2010, no. 9, p. 140 (illustrated pp. 48 & 140).

LITERATURE:
P. Daix & G. Boudaille, *Picasso, The Blue and Rose Periods: A Catalogue Raisonné 1900-1906,* Neuchatel, 1966, no. V. 40, p. 173 (illustrated; titled 'Silhouette of a Woman (Spanish Woman)').
C. Zervos, *Pablo Picasso,* vol. 21, *Supplément aux années 1892-1902,* Paris, 1969, no. 265, n.p. (illustrated pl. 101).
J. Palau i Fabre, *Picasso Vivant (1881-1907),* Barcelona, 1980, no. 613, p. 534 (illustrated p. 239; titled 'La dona del bastó (japonesisme)').

Dating from one of the most formative years in Pablo Picasso's life, *Femme au baton (Femme espagnole)* was executed in Paris in 1901. Picasso had already spent his first seminal sojourn in the capital the year before, though had returned to Madrid in December 1900. He did not remain in Spain for long however, and travelled back to Paris in May of 1901 to prepare for an exhibition at Ambroise Vollard's gallery – the first major exhibition of his career – that was scheduled for the end of June. Picasso brought with him a small group of works from Spain, and on his arrival in Paris, immediately began to paint a large number of new works for the show. First owned by the legendary dealer, Berthe Weill, one of the artist's earliest supporters, this work, Pierre Daix has written, could have been included in the show, however, it could also have been created in the second half of the year (P. Daix & G. Boudaille, *Picasso: The Blue and Rose Periods, A Catalogue Raisonné, 1900-1906*, London, 1967, p. 173).

Femme au baton (Femme espagnole) fuses a number of diverse, contemporaneous sources that Picasso was interested during this early period. At the time that Picasso executed this finely rendered watercolour, he was immersed in the Parisian art world, inspired by everything from the dance halls of Montmartre, to the work of Toulouse-Lautrec, Gauguin, Van Gogh and the Nabis. While Daix suggests that this watercolour is Picasso's response to Art Nouveau, the decorative style that was at the height of popularity in turn-of-the-century Paris, the present work can also be seen to embody the craze for Japonisme that was also prevalent in Paris at this time. Though titled *Femme espagnole,* it could be related to a sketch of the famed Japanese actress Sada Yacco that the artist completed in 1901, and, with its background of flattened planes of colour, it is instantly reminiscent of the Japanese prints that were flooding into Paris at this time.

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λ* **9B**

PABLO **PICASSO** (1881-1973)

Le Christ de Montmartre

signed and dated 'Picasso 1904' (lower left)
watercolour, wash and pen and ink on paper
14 ⅝ x 10 ½ in. (37.3 x 26.7 cm.)
Executed in Paris in 1904

£400,000–600,000
$540,000–810,000
€460,000–690,000

PROVENANCE:
G. & L. Bollag, Salon Bollag, Zurich, by whom acquired directly from the artist on 13 March 1918.
Betty Bollag-Moos, Zurich, by descent from the above.
Suzanne Bollag, Zurich, by descent from the above, by 1959.
Max G. Bollag, Zurich, by whom acquired from the above by 1989, and thence by descent to the present owners.

EXHIBITED:
Paris, Galeries Serrurier, *Exposition d'oeuvres des peintres, Trachsel, Gérardin, Picasso,* February - March 1905, no. 16, n.p. (titled 'Le Pendu').
Zurich, Galerie Suzanne Bollag, *Contrastes,* August - September 1959, n.p. (illustrated).
Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections Suisses, de Manet à Picasso,* May - October 1964, no. 229, n.p. (illustrated n.p.).
Frankfurt, Kunstverein, *Picasso, 150 Handzeichnungen aus sieben Jahrzehnten,* May - July 1965, no. 15; this exhibition later travelled to Hamburg, Kunstverein, July - September 1965.
Auckland, Auckland City Art Gallery, *Pablo Picasso: The Artist Before Nature,* September - November 1989, no. 9, p. 67 (illustrated p. 67).
Barcelona, Museu Picasso, *Picasso Landscapes, 1890-1912: From the Academy to the Avant-garde,* November 1994 - February 1995, no. 167, p. 333.
Paris, Galeries nationales du Grand Palais, *Génie et folie en occident: Une histoire de la mélancolie,* October 2005 - January 2006, no. 16; this exhibition later travelled to Berlin, Neue Nationalgalerie, February - March 2006.

LITERATURE:
Cahiers d'Art, no. 11, Paris, 1950, p. 322 (illustrated).
C. Zervos, *Pablo Picasso,* vol. 6, *Supplément aux volumes 1 à 5,* Paris, 1954, no. 617, n.p. (illustrated pl. 75; with incorrect dimensions).
P. Daix & G. Boudaille, *Picasso, The Blue and Rose Periods: A Catalogue Raisonné 1900-1906,* Neuchatel, 1966, no. D.XI.9, pp. 64 & 249 (illustrated p. 249).
P. Daix, *La vie de peintre de Pablo Picasso,* Paris, 1977, p. 65.
J. Palau i Fabre, *Picasso Vivant (1881-1907),* Barcelona, 1980, no. 1006, p. 544 (illustrated p. 392).
J. Richardson, *A Life of Picasso,* vol. I, *The Prodigy, 1881-1906,* London, 1991, p. 317 (illustrated).
Exh. cat., *Picasso: The Early Years, 1892-1906,* Washington, D.C., 1997, p. 200 (illustrated fig. 5).
Exh. cat., *Picasso: The Artist's Studio,* New Haven, 2001, p. 76 (illustrated fig. 51, p. 75).
Exh. cat., *Picasso and the Mysteries of Life: La Vie,* Cleveland, 2012, p. 74 (illustrated fig. 72, p. 74).


Picasso
1904

Pablo Picasso, *Le fou (L'idiot)*, 1904. Museu Picasso, Barcelona.

Executed in Paris in 1904, *Le Christ de Montmartre* ('The Christ of Montmartre') is an encapsulation of the bohemian world of Montmartre in which the young Pablo Picasso was immersed during this seminal early period of his career. Having returned from Barcelona in the spring of this year, Picasso moved into the Bateau-Lavoir, the ramshackle, wooden residence on the Place Ravignon that was home to an array of mostly impoverished, bohemian artists, writers and poets. It was during this year that Picasso began to move away from the mesmerising deep blue melancholy of his Blue Period portraits, instead turning to the denizens of Montmartre as his subjects, including the troop of harlequins and saltimbanques that would come to define the Rose Period that began in the autumn. An enigmatic work that offers numerous interpretations, *Le Christ de Montmartre* is one of a series of extraordinarily intense and expressive works on paper from this formative year, many of which reflect episodes or occurrences that took place in the artist's own life. Unleashing his extraordinary powers of draughtsmanship, Picasso has depicted a man standing on a ledge, his body elongated and attenuated, every sinew seemingly electrified with frenzied emotion, which is powerfully conveyed through the artist's feverish, agitated line. Set high above the rooftops of Montmartre, this anguished figure seems to pause, looking down into the soft blue abyss below him. *Le Christ de Montmartre* is all the rarer for the inclusion of this vista; Picasso almost never depicted the city at this time, choosing Paris's inhabitants rather than his environs as his primary subject.

There are varied suggestions as to the identity of this destitute figure, as well as of the events that may have inspired Picasso to execute this work. The 'Christ of Montmartre' was somewhat of a legendary figure within the heady bohemian world of Montmartre. A destitute artist, he committed suicide by hanging himself in his studio. André Warnod, the writer, art critic and chronicler of Montmartre at this time wrote, 'Can one forget the night-long suffering of this painter who had been told he resembled Christ and who remained with his arms in the position of the Cross for hours on end?' (A. Warnod, quoted in J. Palau i Fabre, *Picasso: The Early Years, 1881-1907,* New York, 1981, p. 392). Pierre Daix suggested that the suicide of this artist was the inspiration for *Le Christ de Montmartre*. However, as Picasso himself remarked to Daix, the figure in his work is 'throwing himself out of the window', rather than pictured in his studio (J. Richardson, *A Life of Picasso,* vol. I, *1881-1906*, London, 1991,p. 317). In addition, Picasso's new home and studio in the Bateau-Lavoir had previously been occupied by a German artist who had, one day, gone up to the roof to clear the snow from his skylight and had fallen down a shaft in the roof, found dead a few days later. For Picasso, who was at this time immersed in the portrayal of Montmartre's inhabitants, capturing beggars and street urchins, madmen, families and couples, and, increasingly, harlequins, these various incidences would likely have served as powerful inspiration, reflected in the present work.

Le Christ de Montmartre could also be seen to have a distinctly autobiographical meaning. The artist's close friend at this time, Max Jacob, recalled a day when he and Picasso, 'gazed from the height of our balcony down to the ground and the poems of Alfred de Vigny... made us weep' (Jacob, quoted in M. Fitzgerald, *Picasso: The Artist's Studio*, exh. cat., Hartford & Cleveland, 2001-2002, p. 76). And later, Antonia Vallentin who interviewed Picasso recalled of the pair, 'One day, they were both leaning over the balcony of their fifth-floor room overlooking the boulevard. The same thought struck them both...but almost immediately, Picasso said: "We must not have ideas like that"' (A. Vallentin, quoted in *ibid.*, p. 76). At this time, the concept of the *peintre maudit*, the impoverished, overlooked and misunderstood artist existing on the peripheries of society, devoted to their unappreciated art, was prevalent in the world of bohemian Paris, and it seems that these reminiscences fit into this oft-idealised life. These incidences, as well as the traumatic suicide of his friend, Carlos Casagemas, in 1901, could all have played a part in the conception of the present work.

More specifically, it has been suggested that the protagonist of *Le Christ de Montmartre* was in fact one of the key antagonists of Picasso's life in 1904. In August of this year, the artist met Fernande Olivier. La Belle Fernande, as she became known, she was the artist's first great love, and would remain his primary muse until 1910. At the time that he met Fernande, she was still married to Laurent Debienne. It is this figure whom John Richardson suggests Picasso has depicted in the present work, his presence and likeness also appearing in a group of related works on paper (Zervos, vol. 1, nos. 234-235 & vol. 22, nos. 94 &121) from this time (J. Richardson, *op. cit.,* p. 217).

'Only line drawing escapes imitation. Yes, line drawing has its own light, created, not imitated.'

PABLO PICASSO

Picasso in Ravignan Square, Montmartre, 1904.

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λ* **10B**

PABLO **PICASSO** (1881-1973)

Femme accroupie

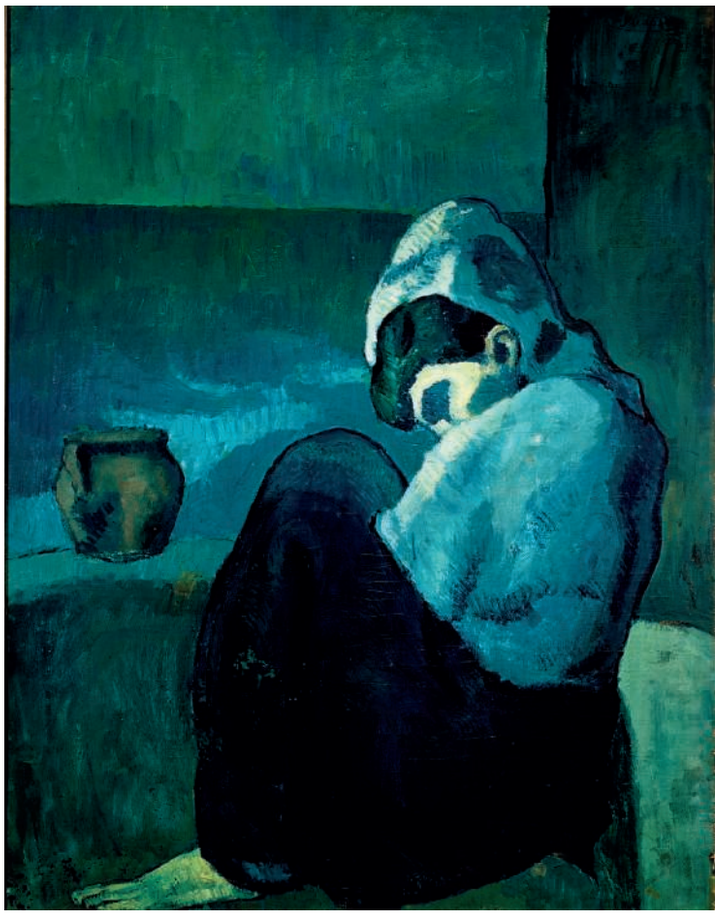
signed 'Picasso' (upper right)
gouache and watercolour on paper
21 ½ x 15 ⅛ in. (54.5 x 38.5 cm.)
Executed in Barcelona in 1903

£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

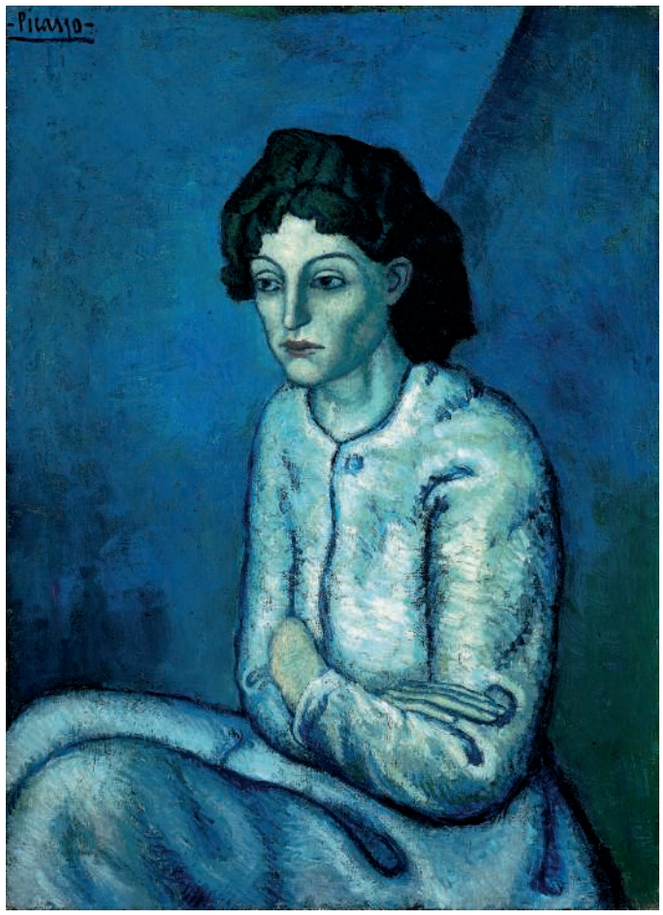
PROVENANCE:
G. & L. Bollag, Salon Bollag, Zurich (no. 1124), by whom acquired directly from the artist on 13 March 1918.
Max G. Bollag, Zurich, by descent from the above, and thence by descent to the present owners.

EXHIBITED:
Zurich, Kunsthaus, *Picasso Retrospektive,1901-1932,* September - November 1932, no. 274.
Lausanne, Palais de Beaulieu, *Chefs-d'oeuvre des collections Suisses, de Manet à Picasso,* May - October 1964, no. 226, n.p. (illustrated n.p.).
Zurich, Kunsthaus, *PICASSO: His First Museum Exhibition 1932*, October 2010 - January 2011, no. 6, p. 254 (illustrated p. 53).

LITERATURE:
P. Eluard, *A Pablo Picasso,* Paris, 1947, pl. 70 (illustrated; titled 'Femme assise' and dated '1905').
C. Zervos, *Pablo Picasso,* vol. 6, *Supplément aux volumes 1 à 5,* Paris, 1954, no. 476, n.p. (illustrated pl. 59; with incorrect dimensions).
P. Daix & G. Boudaille, *Picasso, The Blue and Rose Periods; A Catalogue Raisonné 1900-1906*,Neuchatel, 1966, no. IX.10, p. 221 (illustrated pp. 61 & 221).



Pablo Picasso, *Femme assise au capuchon*, 1902-1903. Staatsgalerie Stuttgart.



Pablo Picasso, *Femme aux bras croisés*, 1901-1902. Private collection.

Bathed in a translucent shade of ethereal blue, and highlighted in places with flashes of white gouache, the shadowy form of a seated female figure emerges in Pablo Picasso's *Femme accroupie* ('Crouching Woman'), a rare work executed in 1903. Picasso created this work on paper after he had returned to Barcelona from Paris. It was during this fifteen month stay back in his native home that Picasso painted the most celebrated works of his Blue Period, as he delved into the deepest parts of the human psyche and immersed himself in the themes of human suffering, which he rendered in his distinctive palette of blues. Notably, this work was included in Picasso's first ever museum retrospective: the landmark 1932 exhibition of his work held at the Kunsthaus Zurich. That it was included in this exhibition is testament to its embodiment of the style and aesthetic of this defining period of Picasso's art – the first distinctive and unique style the artist created.

Picasso had returned to Barcelona in January 1903. He had been living in Paris since October of the previous year. This second sojourn in Paris had not been a success however; indeed, it was a period marked by failure and poverty for the artist, so much so, that Picasso purposefully shrouded recollections and details of this time – a period that he later called one of the most miserable of his life – in mystery. On his return to Paris, he desperately tried to sell his paintings to dealers including Durand-Ruel and Vollard, neither of whom bought anything. Moving from room to room across the city, he soon ran out of money, unable to buy art supplies nor even candles or oil for a lamp. As the winter drew in, the artist was both freezing and starving, left with little other option than to return home to Barcelona. 'After returning to Barcelona around the middle of January, he remained for well over a year, but this would be his last prolonged stay on Spanish soil', John Richardson has written. 'Defeat had made him more than ever determined to go back to Paris and prevail. Where else could a modern artist get a measure of his own powers?' (J. Richardson, *A Life of Picasso,* vol. I, *1881-1906*, London, 1991, p. 267).

Back in Barcelona, Picasso moved back in with his parents, taking a room to use as a studio further down the street. Though he longed to be in Paris, he threw himself into his work, painting what would become some of the great early masterpieces of his career, all painted between 1903 and early 1904, including *La vie*, *La celestina*, *Le vieux guitariste aveugle*, *Le repas de l'aveugle*, and *L'ascète*. 'For the next fifteen months Picasso set about perfecting the synthesis towards which he had been working ever since the Vollard show eighteen months earlier', Richardson writes. 'And within a very few months he had arrived at a romantically agonised view of life and a style that was appropriately eloquent, mannered and, for all its derivations, original' (J. Richardson, *ibid.*, p.269). It was during this transformative period that Picasso executed *Femme accroupie*.

The image of a woman crouching, looking melancholic, downtrodden, destitute and forlorn, was one of the recurring motifs of Picasso's Blue Period, and *Femme accroupie* is immediately reminiscent of the images of absinthe drinkers, frugal repasts and other expressive figures immortalised in those works. Indeed, with her seated, near crouching pose, *Femme accroupie* is closely related to an important series of Blue Period canvases depicting crouching women – archetypes of female suffering – that Picasso started in Paris in the autumn of 1901 and continued following his return to Barcelona in January 1902 (Zervos, vol. I, nos. 105, 119-121, 133 & 160). Picasso had found his models for this series in the women's prison in Montmartre. He found that he could paint these poor women, most of whom were prostitutes, free of charge, and their destitute situations seemed to correspond to a growing sense of depression in his own life and current situation. Yet, in the present work, Picasso has seemingly removed this nude figure from any contextual or narrative setting; her identity is enigmatic, her impassive expression inscrutable. In this way, this figure transcends the time of its creation to become a singular evocation of humanity that defines the artist's later Blue Period works, as he mined the depths of human sentiment and emotion to create works that induce powerful waves of compassion.

Acquired by the Salon Bollag, *Femme accroupie* was lent to the 1932 Zurich Kunsthaus for Picasso's first major museum exhibition. Held in the autumn of 1932, this show followed the large exhibition that had been held in Paris, at the Galerie Georges Petit earlier in the year; indeed, over half of the paintings from Paris travelled to Zurich, where they were joined by forty-three new works, and an array of works on paper. This was a landmark moment in the life and career of Picasso, and these two successive exhibitions saw the artist's fame reach an unprecedented level. Regarded as one of the greatest living artists, Picasso was celebrated the world over, the astonishing diversity, power and innovation of his life's work displayed for all to see.

Detail of the present lot.

PROPERTY FROM
THE PERSONAL COLLECTION OF
MAX G. BOLLAG, ZURICH

*** 11B**

JEAN-BAPTISTE-CAMILLE **COROT** (1796-1875)

Jeune femme étendue sur l'herbe

signed 'COROT' (lower right)
oil on canvas
11 x 16 ¼ in. (28 x 41 cm.)
Painted *circa* 1850-1860

£250,000–350,000
$340,000–470,000
€290,000–400,000

PROVENANCE:
Charles Sedelmayer, Paris, by 1890.
Mrs P. C. Hanford, Chicago; her sale, American Art Association, New York, 30 January 1902, lot 26.
Durand-Ruel Gallery, New York, by whom acquired at the above sale.
Galerie Durand-Ruel, Paris, transferred from the above on 19 June 1903.
G. & L. Bollag, Salon Bollag, Zurich (no. 5799), by whom acquired from the above on 25 March 1925.
Max G. Bollag, Zurich, by descent from the above, and thence by descent to the present owners.

EXHIBITED:
Zurich, Kunsthaus, *Corot, 1796-1875*, August - October 1934, no. 78, p. 41 (with inverted dimensions).
Burne, Kunstmuseum, *Corot*, January - March 1960, no. 57, n.p..
Geneva, Musée Rath, *Corot en Suisse*, September 2010 - January 2011, no. 62, p. 135 (illustrated).

LITERATURE:
Der Cicerone, vol. XIV, March 1922, p. 245 (illustrated; titled 'Weiblicher Akt').
C. Bernheim de Villers, *Corot, peintre de figures*, Paris, 1930, no. 127.
A. Robaut, *L'oeuvre de Corot, Catalogue raisonné et illustré,* vol. II, Paris, 1965, no. 1032, p. 316 (illustrated p. 317).
Exh. cat., *Corot, le génie du trait, estampes et dessins*, Paris, 1996, p. 85.

Known primarily for his influential form of landscape painting, Jean-Baptiste-Camille Corot was also a prolific figurative painter, as evidenced by *Jeune femme* étendue *sur l'herbe* ('Young woman lying on the grass'), which was painted *circa* 1850-1860. Indeed, while Corot's form of *en plein air* landscape painting would become a seminal influence for the nascent group of young artists whom became known as the Impressionists, it was his figure painting that served as an important inspiration for Degas, as well as for the Post-Impressionists, Van Gogh, Cézanne and Van Gogh, and later, for Juan Gris and Picasso. Corot himself regarded the nude as one of the most important genres of art, believing that it was a practice essential to the pursuit of naturalism in all forms. As he told his students later in life: 'The study of the nude...is the best lesson that a landscape painter can have. If someone knows how, without any tricks, to get down a figure, he is able to make a landscape; otherwise he can never do it' (Corot, quoted in G. Tinterow, M. Pantazzi & V. Pomarède, *Corot*, exh. cat., Paris, Ottowa & New York, 1996-1997, p. 164).

Jeune femme étendue *sur l'herbe* is a rare example of the reclining nude in Corot's art. Here, a nude figure lies languorously amidst a verdant green landscape. While most of Corot's nude figures were placed within a mythological or allegorical context, this sense of narrative is absent in *Jeune femme* étendue *sur l'herbe*. Indeed, any precise details of the setting are also absent, as she appears framed amidst an almost abstract, flattened screen of green tones. Her elongated horizontal pose is typical of the artist's nude figures, and immediately calls to mind the idealised odalisques of Ingres. Her complex, twisted pose reflects Corot's interest in anatomy, while the dense application of richly opaque oil paint to depict her body is reminiscent of the figure painting of Corot's contemporary, Gustave Courbet.


COROT

RENÉ MAGRITTE

Les compagnons de la peur

René Magritte, 1955. Photograph: Duane Michals.

THE PROPERTY OF A DISTINGUISHED COLLECTOR

λ* 12B
RENÉ MAGRITTE (1898-1967)

Les compagnons de la peur

signed 'Magritte' (upper right); signed, titled and dated '"LES COMPAGNONS DE LA PEUR" MAGRITTE 1942' (on the reverse)
oil on canvas
27 ⅞ x 36 ⅝ in. (70.7 x 93 cm.)
Painted in 1942

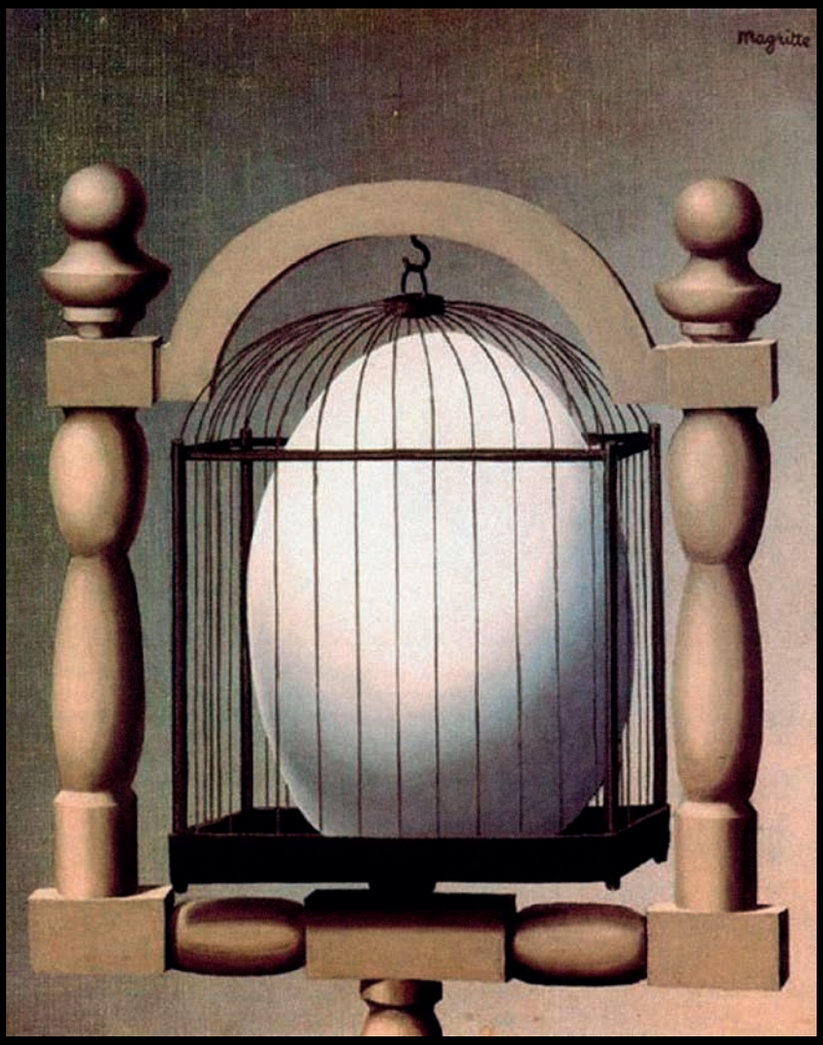
£3,500,000–5,500,000
$4,800,000–7,400,000
€4,000,000–6,300,000

PROVENANCE:
Willy Van den Bussche, Brussels, by whom probably acquired directly from the artist, by 1943.
Galerie Lou Cosyn, Brussels.
Obelisk Gallery, London.
Jack Stafford, London, by whom acquired from the above, in 1961.
Mme Jean Krebs, Brussels, by 1965.
Private collection, Brussels, by whom acquired from the above by 1967, and thence by descent; sale, Christie's, London, 4 February 2015, lot 117.
Private collection, Tokyo, by whom acquired at the above sale.

EXHIBITED:
London, Obelisk Gallery, *Masters of Surrealism: Ernst to Matta,* March - April 1961.
London, Obelisk Gallery, *Magritte: Paintings, Drawings, Gouaches,* September - October 1961, no. 23, p. 23 (illustrated p. 22; with inverted dimensions).
New York, Museum of Modern Art, *René Magritte*, December 1965 - February 1966, no. 40, p. 79 (illustrated p. 60); this exhibition later travelled to Waltham, Rose Art Museum, Brandeis University, April - May 1966; Chicago, Art Institute, May - July 1966; Pasadena, Art Museum, August - September 1966; and Berkeley, University Art Museum, October - November 1966.
Rotterdam, Museum Boymans-van Beuningen, *René Magritte: Het mysterie van de werkelijkheid, Le mystère de la réalité,* August - September 1967, no. 46b, p. 126 (illustrated p. 127).
Brussels, Palais des Beaux-Arts, *Rétrospective Magritte*, October - December 1978, no. 127, n.p. (illustrated); this exhibition later travelled to Paris, Musée National d'Art Moderne, Centre Georges Pompidou, January - April 1979.
Lausanne, Fondation de l'Hermitage, *René Magritte*, June - October 1987, no. 46, pp. 184-185 (illustrated p. 184; illustrated n.p.); this exhibition later travelled to Munich, Kunsthalle der Hypo-Kulturstiftung, November 1987 - February 1988, no. 49, pp. 276 & n.p. (illustrated n.p.).
Yamaguchi, Musée Préfectural, *René Magritte*, April - May 1988, no. 52, pp. 86-87 (illustrated p. 86); this exhibition later travelled to Tokyo, Musée National d'Art Moderne, May - July 1988.
Ostend, Provinciaal Museum voor Moderne Kunst, *René Magritte*, June - August 1990, no. 35, pp. 150 & 273-274 (illustrated p. 151).
Brussels, Royal Museums of Fine Arts of Belgium, *René Magritte, 1898-1967,* March - June 1998, no. 129, p. 142 (illustrated).
Knokke, Casino de Knokke, *Magritte*, June - September 2001, no. 24, p. 125 (illustrated p. 52).
Vienna, BA-CA Kunstforum, *René Magritte: The Key to Dreams*, April - July 2005, no. 52, p. 200 (illustrated p. 117); this exhibition later travelled to Basel, Fondation Beyeler, August - November 2005.
Brussels, Musée Magritte, on loan 2009-2014.

LITERATURE:
P. Nougé, *René Magritte ou les images défendues*, Brussels, 1943 (illustrated p. 40).
L. Scutenaire, *Magritte*, Brussels, 1947, no. 31, p. 97 (illustrated).
P. Waldberg, *René Magritte,* Brussels, 1965, p. 127 (illustrated p. 126).
H. Michaux, *En rêvant à partir de peintures énigmatiques,* St Clément-la-Rivière, 1972, p. 62.
R. Magritte, *Écrits complets,* Paris, 1979, p. 226.
J. Meuris, *René Magritte, 1898-1967,* Cologne, 1990, p. 116 (illustrated).
J. Meuris, *Magritte,* New York, 1990, no. 164, p. 108 (illustrated; titled 'The League of Frightened Men').
D. Sylvester, *René Magritte, Catalogue raisonné*, vol. II, *Oil Paintings and Objects, 1931-1948*, Antwerp, 1993, no. 499, p. 295 (illustrated).
M. Paquet, *René Magritte, 1898-1967: Thought rendered visible,* Cologne, 1994, pp. 37 & 95 (illustrated p. 39).
R. Hughes, ed., *Magritte en poche*, Antwerp, 2009, p. 424 (illustrated p. 213).
M. Paquet, René Magritte, 1898-1967, Cologne, 2012, p. 39 (illustrated).
J. Waseige, ed., *Le Musée Magritte, Bruxelles*, Antwerp, 2014, p. 107 (illustrated).


Magritte



René Magritte, *Les Affinités électives*, 1933. Private Collection.

René Magritte, *La clairvoyance*. Private collection.

Les compagnons de la peur ('The companions of fear') was painted in 1942 and therefore ranks as one of the earliest of René Magritte's pictures of what would become one of his most recognised motifs: the leaf-bird. This painting has featured in a string of important exhibitions of Magritte's works, including several lifetime shows. Among these, of particular note were the exhibition at the Obelisk Gallery in London in 1961, which resulted in his first visit to the British capital since before the Second World War, and his 1966 retrospective at the Museum of Modern Art, New York. That show later travelled to a number of destinations – as did Magritte himself, when he visited the United States for the opening.

Of the early examples featuring images of the 'leaf-bird', *Les compagnons de la peur* is the largest; three other paintings dating from around 1942 are all significantly smaller. Of those, *L'île au trésor* (Sylvester, no. 498) is now in the collection of the Musées Royaux des Beaux-Arts de Belgique, Brussels, having been bequeathed by Magritte's widow, Georgette, who herself had bought the picture back from a collector (see D. Sylvester, *René Magritte Catalogue raisonné*, vol. II, London, 1993, p. 294). Another image showing owls and entitled *Les compagnons de la peur* is the gouache version, also of 1942, likewise now held by the Musées Royaux des Beaux-Arts de Belgique, Brussels.

There are several clear differences between *Les compagnons de la peur* and *L'île au trésor* and the various pictures that have been given that title. Crucially, those other works show birds rooted into the soil of an island, as opposed to the alpine landscape of *Les compagnons de la peur*. Perhaps it is in keeping with this mountainous backdrop that in *Les compagnons de la peur* Magritte has chosen to depict owls, rather than pigeons. These vigilant, predatory creatures, more frequently heard at night than seen during the day, are here presented in a watchful cluster, surveying their surroundings.

The birds clearly have an affinity with their setting. At the same time, the nature of their new incarnation, part fauna and part flora, reveals a new incongruity. These are birds: flight is one of their key properties and characteristics. Yet here they have been melded with the sphere of plant life and become rooted to the ground. In this way, the 'leaf-bird' can be seen as an extension of Magritte's long-standing fascination with flight and buoyancy. Some of Magritte's paintings would show, say, clouds sitting on the ground or a castle perched on an impossibly floating rock. In the 1930s, he had also explored the motif of mountains formed as though resembling a petrified eagle in works entitled *Le précurseur*, a theme that would later be transported into other works named *Le domaine d'Arnheim*. In a sense, those mountain-hawks are a form of precedent to *Les compagnons de la peur*: here, instead of blending the realms of mineral and animal, though, Magritte has fused animal and vegetable, creating hybrid entities which help the viewer to understand more about birds, about flight and about the slow vertical climb of plants as they grow. At the same time, the link between birds and plants may have been suggested in part by the similarity in shape of leaves and feathers that clad them. Certainly, in other works, Magritte would show birds perching on the veins of his leaf-trees, underscoring the connection between flora and fauna in his mind. In another group of works, he even showed cut-out-like silhouettes of birds made of the forest, showing the profundity with which trees and birds are linked, bringing this natural affinity to the attention of his viewer through unusual and unorthodox means.

'I have always felt that, in spite of any disclaimer he himself might make, René Magritte is the most genuine of the surrealists... This assumes that we define surrealism as a logical extension of realism. Other surrealists - Max Ernst or Salvador Dalí - either distort the existing order (distort the perceptual image) or substitute for it a world of fantasy. Magritte, however, keeps to a literal representation of perceptual images, but by shuffling the cards, so to speak, produces an effect of super-reality, a reality intensified by a dislocation of the images. The distinction between fantasy and imagination has never been a precise one, but I would always cite Magritte as an example of a truly imaginative artist.'

–H. READ

René Magritte, *Les compagnons de la peur*, 1942. Musées Royaux des Beaux-Arts de Belgique, Brussels.

René Magritte, *Le domaine d'Arnheim*, 1962. Sold, Christie's, London, 28 February 2017 (£10,245,000).

Les compagnons de la peur was painted in 1942, during the Occupation of Belgium in the midst of the Second World War. Magritte did not really paint the war in the way that some artists felt compelled to do. However, during the earlier years of the conflict, an atmosphere of foreboding entered some of his pictures; this may well be perceived in the apparent watchfulness of the owl-plants in *Les compagnons de la peur* - and indeed in its title. The birds are huddled together, half predators, half targets, bound to the ground they occupy. These largely solitary birds are here shown seeking safety in numbers in their mountain fastness. Even in the companion pictures showing birds on an island, there is a sense of both stranding and refuge that may well reflect some of the ambience in Belgium at the time. This would be all the more true considering the number of Magritte's associates in international Surrealism whose works had fallen foul to the Nazi authorities, being deemed 'Entartete Kunst'. This had caused a number of his contemporaries to flee France when the war had begun; Magritte had also fled to France, but, separated from his wife Georgette, had turned back and undertaken an epic journey to return home to be with her.

It was only shortly after *Les compagnons de la peur* was painted that Magritte, having long struggled with the question of how to respond to the war as an artist, developed his faux-Impressionist technique, a visual idiom that was intended to bring light and humour to his viewers - as well as a shock. The pictures worked on all these fronts, outraging even some of his loyal supporters. However, *Les compagnons de la peur* was painted before this epiphany, making it all the rarer, remaining rooted in a more sinister moment. It is the product of a time of intense questioning on Magritte's part, a period during which he sought inspiration and found a number of pictorial solutions. Many of these would continue to remain in his visual arsenal for the rest of his life, not least the bird-leaf itself. This motif's importance would be reaffirmed on a monumental scale when it became one of the subjects that Magritte included in his large-scale mural programme for the Casino communal de Knokke just over a decade after he had painted *Les compagnons de la peur.*

René Magritte, *L'Île au Trésor*, 1942. Musées Royaux des Beaux-Arts de Belgique, Brussels.

When *Les compagnons de la peur* was owned by Jack Stafford, a London-based collector, it was lent to the Obelisk Gallery for its 1961 show of Magritte's works. Magritte himself travelled to London for the opening, albeit reluctantly, as he wrote to his friend Harry Torczyner: 'I have no desire at all to go to London, but I will probably have to give in to the pressure of my wife, who feels that my presence at the opening is indispensable and that I must respond to the invitations I receive, too many to my taste' (Magritte, letter to Torczyner, 9 September 1961, quoted in R. Magritte, *Magritte/Torczyner: Letters Between Friends*, New York, 1994, p. 66).

The show was a significant event. At one point, it was advertised in *The Arts Review* in conjunction with another exhibition showing a group of works largely taken from the collection of E.L.T. Mesens, held at the Grosvenor Gallery. The two shows became very separate, however, in part a legacy of the changing relationship between Mesens and Philip M. Laski, the main organiser of the Obelisk exhibition. This reached a culmination when the *Daily Express* reported that Laski had told Mesens to steer clear of his own show, in response to which Magritte himself had said: 'It is very much in the surrealist tradition to have a row. I would have been disappointed if there hadn't been one' (Magritte, quoted in D. Sylvester, *René Magritte Catalogue raisonné*, vol. III, London, 1993, p. 115).

For the Obelisk Gallery exhibition in which *Les compagnons de la peur* was featured - and was one of only eight pictures selected for illustration in the catalogue - Laski worked hard to prepare a significant show, borrowing works from a wide range of collectors. He also assembled an impressive catalogue that contained an essay written by Magritte which was translated by Laski himself. In addition to this there were important bibliographies and exhibition histories as well as a range of statements, quotes and poems from a number of significant figures from the avant-garde including poets, critics, collectors and artists alike, such as Jean Arp, André Breton, Paul Eluard, Max Ernst, René Gaffé, Wifredo Lam, Man Ray and Roland Penrose. The inclusion of Breton's text in particular revealed the steady rapprochement between he and Magritte over the preceding years. In the aftermath of these shows and of his visit, Magritte would write to Torczyner, saying that, 'Both of my London exhibitions inspired reviews (favourable but devoid of intelligence) in the major newspapers. There seem to have been many visitors' (Magritte, letter to Torczyner, 12 October 1961, quoted in R. Magritte, *Magritte/Torczyner: Letters Between Friends*, New York, 1994, pp. 67-68).

Almost half a decade later, *Les compagnons de la peur* was included in one of the most important large-scale retrospectives of Magritte's lifetime, held at the Museum of Modern Art in New York in 1965, organised by James Thrall Soby and William C. Seitz. This show later travelled extensively through the United States and helped to consolidate Magritte's subsequent international reputation. Soby had the advantage of Magritte's own input in the preparations for the exhibition and the catalogue alike; similarly, Torczyner took Seitz to visit Magritte in Belgium in order to discuss plans for the show (see D. Sylvester, *op. cit.*, vol. III, 1993, pp. 130-32). Again, Magritte travelled to the opening of this exhibition, apparently benefitting from the airline Sabena's use of his images in their publicity to be able to fly in some comfort. A cover letter to the press announced: 'René Magritte, famous Surrealist artist will be guest of honour at the preview of his exhibition at The Museum of Modern Art this evening. Mr. and Mrs. Magritte arrived from Belgium a few days ago accompanied by their dog' (press release, reproduced at www.moma.org). Indeed, Loulou – the canine in question – was permitted to travel in the passenger compartment with the artist and Georgette. Following this exhibition, Magritte also travelled to Houston, visiting the Menil family, who were great supporters of his work. *Les compagnons de la peur* was also featured in what was to become one of the last lifetime retrospectives of Magritte's work, held in 1967 in Rotterdam.

THE PROPERTY OF A LADY

λ 13B

CONRAD **FELIXMÜLLER** (1897-1977)

Mein Bruder - Bergingenieur

signed 'Felixmüller' (upper left); signed, dated and inscribed
'Felixmüller 1922. No 281.' (on the reverse)
oil on canvas
35 ⅜ x 29 ½ in. (90 x 75 cm.)
Painted in 1922

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Private collection, Germany, by whom acquired directly from the artist, in 1975.

EXHIBITED:
Stuttgart, Kunsthaus L. Schaller, *Conrad Felixmüller- Sonderausstellung*, 1925, no. 4.
Biberach, Braith-Mali-Museum, *Conrad Felixmüller,* May 1968, no. 5.
Rome, Hermes Studio d'Arte, *Conrad Felixmüller, acquarelli, incisioni, xilografia, litografia, dal 1918 al 1970*, 1971, n.n., n.p..
Berlin, Ehemalige Nationalgalerie, *Conrad Felixmüller. Malerei von 1913-1973*, October - November 1973, no. 9.
Dresden, Staatliche Kunstsammlungen, *Conrad Felixmüller, Gemälde, Aquarelle, Zeichnungen, Druckgrafik*, 1975, no. 18, p. 85; this exhibition later travelled to Rostock, Kunsthalle, 1975 - 1976; and Berlin, Nationalgalerie, 1976.
Berlin, Staatliche Kunsthalle, *Wem gehört die Welt- Kunst und Gesellschaft in der Weimarer Republik*, August - October 1977, no. 9 (illustrated pl. IX); this exhibition later travelled to Hanover, Kunstverein, 1978.
Dortmund, Museum am Ostwall, *Felixmüller,* October - December 1978, no. 2, p. 15; this exhibition later travelled to Wiesbaden, Nassauischer Kunstverein, February - April 1979; and Saarbrücken, Saarland Museum, April - May 1979.
Los Angeles, County Museum of Art, *German Expressionism, 1915-1925: The Second Generation,* October - December 1988; this exhibition later travelled to Fort Worth, Art Museum, February - April 1989; Dusseldorf, Kunstmuseum, May - July 1989; and Moritzburg, Kunstmuseum, August - September 1989.
Leicester, Leicestershire Museum and Art Gallery, *Conrad Felixmüller, 1897-1977: Between Politics and Studio,* September - October 1994, no. 24, pp. 20 & 47-48 (illustrated fig. 13, p. 21).
Tel Aviv, Tel Aviv Museum of Art, *Conrad Felixmüller: His Dresden Years*, January - March 1995, no. 21, p. 30.
Dresden, Städtische Galerie, *Conrad Felixmüller - Peter August Böckstiegel: Arbeitswelten*, September 2006 - January 2007, p. 188(illustrated p. 111); this exhibition later travelled to Bielefeld, Kunsthalle, February - May 2007.
Chemnitz, Museum Gunzenhauser, *Conrad Felixmüller: Zwischen Kunst und Politik,* November 2012 - April 2013, no. 131, p. 262 (illustrated p. 57); this exhibition later travelled to Bietigheim-Bissingen, April - July 2013.
Hamburg, Ernst Barlach Haus, *Conrad Felixmüller: Glückseligkeit und Kampfesmut,* October 2013 - February 2014.
Holzwickede, Haus Opherdicke, *Conrad Felixmüller, Kunst ist eine historische Angelegenheit,* September 2016 - February 2017, pp. 36 & 91 (illustrated).

LITERATURE:
H. Spielmann, ed., *Conrad Felixmüller, Monographie und Werkverzeichnis der Gemälde*, Cologne, 1996, no. 281, p. 242 (illustrated).

Conrad Felixmüller, *Der Bergingenieur*, 1922. P.A. Böckstiegel-Freundeskreis.

'Just as Van Gogh ripped the aesthetic mask from every landscape and revealed a Nature - of tree, flower, water, sky moon and earth - that had vanished from the bourgeios world, so this Müller has unmasked the contemporary human face and in his pictures the proletarian whom the bourgeoisie long smothered in a conspiracy of silence appears for the first time'

–CARL STERNHIEM

Mein Bruder – Bergingenieur (My Brother –The Mining Engineer) is one of the great Expressionist portraits of proletarian workers that Conrad Felixmüller made in the early 1920s. Probably the leading exponent of the later form of Expressionist painting that emerged in Germany during and after the First World War, Felixmüller is best known for the extraordinarily powerful Expressionist portraits he made of proletarian workers in the heavily industrialised Ruhr district where he spent several months in 1920 and 1921.

Painted in 1922, *Mein Bruder – Bergingenieur* is one of the last of this series of paintings inspired by Felixmüller's transforming experience in the Ruhrrevier. The title of the painting refers not only to the brotherly feeling Felixmüller felt towards all those he had worked with and came to admire in the mining towns of the Ruhr but also to Felixmüller's own brother Helmut who reportedly served as the model for this distinctly noble, proud and forward-looking man of the people. The portrait in this way serves as an icon of all that Felixmüller had found so inspiring during his time among the workers of the Ruhrrevier.

Felixmüller's journey to the Ruhr was one that not only proved a revelation for the artist but also crystallised in him a fervent belief that the much-needed foundation of a better society lay ultimately amongst the simple values of the hardworking people he had encountered there. As a consequence, simple truths such as honest labour and devotion to family life became the cornerstones of Felixmüller's ideological program of reform for the increasingly corrupt and evil world he saw around him in the modern-day Babylons of 1920s Dresden and Berlin. 'I can barely describe how I felt when I saw the first coal mine,' Felixmüller wrote. 'My heart stopped, unable to believe that people with their coal-picks and headlamps actually left behind the wonderful sunshine of the surface-world and descended into the vast depths of these coalmines. And for what purpose? To bring up that black substance: coal, the fuel which everyone burns casually in their homes. It shocked me that the greater public give little or no thought to the men who spend their lives mining it. These are men who in the darkest of workspaces, dangerous workplaces, afford us the means to travel and to heat our homes. I was left with many thoughts in my head. These thoughts were to affect my ability to paint... [but] with time, and my thoughts more relaxed, I did let my creative juices flow, and I captured some of my impressions on paper. Again, it was not the physical infrastructure which I was drawing, not the machinery or the foundries, but the larger picture. It was the people who worked in those places. I wanted to capture the thoughts and internal expressions/emotions of the miners themselves, to dig deep into their psyches and transfer their thoughts onto my paper...Down there, I felt again [the power of] Schiller's words "All men become (are!) Brothers" – and I understood even more firmly how sacred work is'. (Conrad Felixmüller, Letter to Heinrich Kirchhoff, 27 July 1920, in exh. cat., *Conrad Felixmüller Werke und Dokumente*, Nuremberg, 1982, p. 90).

Indeed, such was the force of the impressions of the Ruhrrevier on Felixmüller that it was only a year later, on his return to Dresden, that he was fully able to absorb what he had witnessed and became convulsed with a deep inner need to give visual form to his memories of his time among the miners. It had by now become the 'focal point of my life's work' he said, 'to depict my every impression of my time in the region. In fact, I am so full of impressions from my journeys/travels that when I sit down to sketch, it leads me to creating a woodcut, and then a watercolour, and then even a further oil on canvas. There is so much inside of me that I must let it out, in every medium I can... my inner being, my inner soul is creating the art'. (Conrad Felixmüller, 'Meine Reise Inns Ruhrgebiet' included in 'Brief an Heinrich Kirchhoff, 1920', in exh. cat., *Arbeit und Alltag,* Düsseldorf, 1986).

Mein Bruder – Bergingenieur is a case in point, for this work too is an oil painting of a subject that Felixmüller also executed in another medium: one of the artist's greatest woodcut prints, *Der Bergingenier*, also of 1922. This woodcut print is a work wherein the central heroic form of the proletarian mine-engineer of the title has stylistically been merged with that of a mining landscape in such a way as to emphasize the symbiotic relationship between the man and his working environment. Conrad Felixmüller was to say of this work: 'My intention in portraying this mining engineer, was to create an image of the conscious human being, who has built an industry out of his own head and can see it in front of his eyes and the tangle of constructive forms all around him – the forms that have shaped his features into a hard expression in such a way that his individual face becomes a type, namely that of the modern man of our technological age. To show all this was my intention and to do it exclusively through the illustrative forms of a colliery, a mining tower and the lines from the industrialised landscape, which are also the organic lines of the face, rising from the neck to the profile and finally, in the curve of his cloth cap, continue again into the steam and the smoke-clouds pouring from the cooling tower and into the throng of miners in the coalyard. It was not the technical complex that intrigued me in this woodcut but the dominating personality of MAN, who does not helplessly succumb to these tremendous efforts above and beneath the earth, but who masters them' (Conrad Felixmüller, quoted in G. H. Herzog, ed., *Conrad Felixmüller, Legenden 1912-1976*, Tübingen, 1977, p. 68).

In contrast to the elaborate woodcut with its Expressionistic integration of figure and background, *Mein Bruder – Bergingenieur* presents the noble figure of the young idealistic proletarian in a far simpler, more objective and realistic manner. One perhaps reflective of the then emerging Verist tendency in modern German art towards a starker, more honest, sober and objective form of representation. All the key qualities that Felixmüller sought to express in his woodcut are here manifested through the simple optimism of Felixmüller's portrayal of the young engineer. Set against a rich purple background, this solitary figure's noble stance, proud bearing and simple worker's clothes all combine to create a near heroic image of youthful optimism and simple, human integrity.

'Why the people of this region left such an impression on me is perhaps hard to understand if you haven't seen what I have seen. If I just say that I feel privileged to have seen behind the rough, crushed and gnarled hands and faces of these wonderful working people who welcomed me, it is that simple. Only with these fists and these minds is it possible for the express train to run... And so now whenever I see a train pull into or out of the station I think of these miners. It was something fundamentally noble, what I saw there. I have never seen so much love and devotion to work as in these people and consequently I have nothing but the highest respect for them.' (Conrad Felixmüller, 'Meine Reise Inns Ruhrgebiet', *op cit*.).

Otto Dix, *Arbeiterjunge*, 1920. Galerie der Stadt, Stuttgart.

PROPERTY FROM THE ESTATE OF PETER K. GRUNEBAUM, NEW YORK

*** 14B**

FRANZ **MARC** (1880-1916)

Drei Pferde

signed 'Fz. Marc.' (lower right)
gouache on card
13 ¼ x 18 ¾ in. (33.5 x 47.5 cm.)
Executed in 1912

£2,500,000–3,500,000
$3,400,000–4,700,000
€2,900,000–4,000,000

PROVENANCE:
Karl Ernst Osthaus collection, Folkwang Museum, Hagen, a gift from the artist in 1912.
Folkwang Museum, Essen, by whom acquired from the Osthaus family, in 1922.
Confiscated from the above in 1937 as 'entartet' and deposited at the Depot Schloß Schönhausen, Berlin, in 1938.
Hildebrand Gurlitt, Hamburg, by whom acquired from the above on 21 March 1941.
Anonymous sale, Kunstkabinett Roman Norbert Ketterer, Stuttgart, 9 November 1951, lot 1806.
Kurt H. Grunebaum, New York, by whom acquired at the above sale, and thence by descent to the present owners.

EXHIBITED:
Dresden, Galerie Neue Kunst Fides, *Franz Marc: Aquarelle, Zeichnungen, Graphik*, October - November 1927, no. 80.
(Possibly) Hamburg, Kunstverein, *Europäische Kunst der Gegenwart*, 1927, no. 99.
New Orleans, Museum of Art, *German & Austrian Expressionism,* November 1975 - January 1976, no. 60, p. 33 (titled 'Horses').
Berkeley, University Art Museum, *Franz Marc: Pioneer of Spiritual Abstraction*, December 1979 - February 1980, no. 23, p. 108 (illustrated p. 23); this exhibition later travelled to Fort Worth, Art Museum, February - April 1980; and Minneapolis, Walker Art Center, May - June 1980.
Berlin, Brücke-Museum, *Franz Marc, Zeichnungen und Aquarelle*, September - October 1989, no. 83, p. 275 (illustrated n.p.); this exhibition later travelled to Essen, Museum Folkwang, November 1989 - February 1990; and Tübingen, Kunsthalle, February - April 1990.
Munich, Städtische Galerie im Lenbachhaus, *Franz Marc- Die Retrospektive,* September 2005 - January 2006, no. 179, pp. 243 & 325 (illustrated p. 243).

LITERATURE:
K. Freyer, ed., *Moderne Kunst, Museum Folkwang Hagen i. W.,* vol. I, Hagen, 1912, p. 40 (titled 'Pferde').
A. J. Schardt, *Franz Marc*, Berlin, 1936, no. II-1912-16, p. 167 (with incorrect dimensions).
H. Bünemann, *Franz Marc: Zeichnungen, Aquarelle*, Munich, 1952, no. 44, p. 110 (illustrated pl. 44; titled 'Drei Pferde in Landschaft von gewelltem Terrain').
K. Lankheit, *Franz Marc: Katalog der Werke*, Cologne, 1970, no. 439, p. 142 (illustrated).
M. Rosenthal, 'Franz Marc's Animalisation of Art', in *The Connoisseur*, vol. 203, no. 815, January 1980, pp. 24-29 (illustrated p. 27; with incorrect cataloguing).
M. Rosenthal, *Franz Marc*, Munich, 1989, no. 25, p. 154 (illustrated pl. 25; with incorrect dimensions).
Exh. cat., *Franz Marc - Pferde,* Stuttgart, 2000, p. 111 (illustrated fig. 96, p. 110).
A. Hoberg & I. Jansen, *Franz Marc: The Complete Works*, vol. II, *Works on Paper, Postcards, Decorative Arts and Sculpture*, London, 2004, no. 204, p. 179 (illustrated).

Postcard from Franz Marc to Wassily Kandinsky, 16 August 1912.

Postcard from Franz Marc to Wassily Kandinsky, 10 November 1912.

> *'Is there a more mysterious idea for the artist than the conception of how nature may be mirrored in the eye of the animal? How does a horse see the world, how does an eagle, a deer or a dog? How poor and how soulless is our convention of placing animals in a landscape familiar to our own eyes rather than transporting ourselves into the soul of the animal in order to imagine his perception?'*
>
> –FRANZ MARC

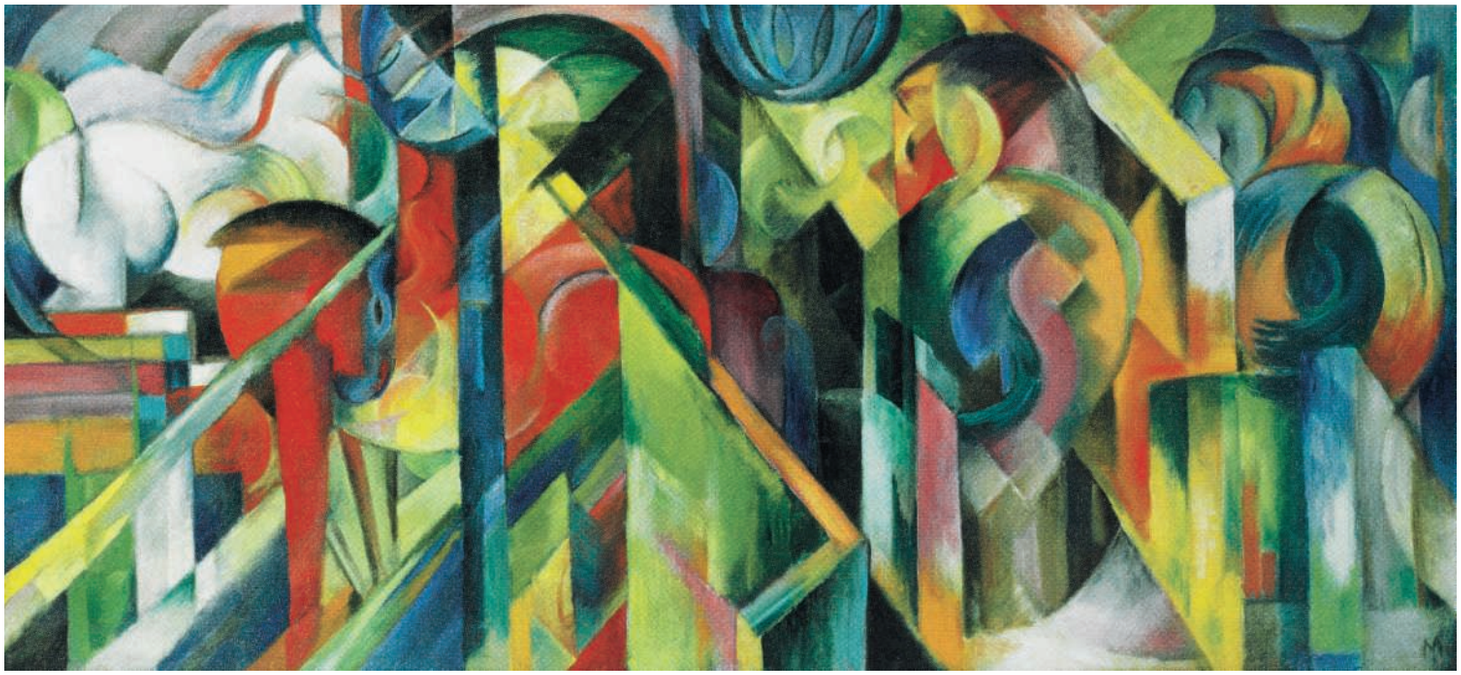
Franz Marc, *Blaues Pferd I*, 1911. Lenbachhaus, Munich.

Drei Pferde, a masterpiece that has held a cherished position in a family's collection for over sixty years, belongs to Franz Marc's great series of near-visionary paintings of animals immersed in and seemingly becoming a part of their environment. It is among one of the most accomplished of a pioneering and career-defining series of mixed- media paintings of horses made in the last years before the First World War in which Marc moved increasingly towards complete abstraction. Moreover, it is a work with a distinguished provenance. Executed in 1912, *Drei Pferde* was a gift from the artist to the eminent collector Karl Ernst Osthaus on the 10th Anniversary of his founding of the Folkwang Museum in Hagen.

With its rhythmically curved and radiating forms appearing to generate an undulating swirl of near-motional coloured forms, *Drei Pferde* is one of the artist's first and finest expressions of his idealised vision of the world as an holistic, harmonious and ultimately, abstract spiritual entity. As with so many of Marc's celebrated animal paintings, this spiritual vision is here centred around the powerful, and, for Marc, also strongly symbolic form of horses.

Aiming to convey what he believed was the holistic and unified way in which an animal like the horse perceived the world, Marc's increasing preoccupation with the figure of the horse in nature ultimately turned towards abstracted form in order to express the 'organic rhythm' or universal synthesis between animal and landscape that he sought. A beginning of these preoccupations can be discerned in *Drei Pferde* with its looping rhythms of form seeming to pass from the undulating figures of the three horses into a spiraling whirl of landscape behind them. A sense of unity and of harmony is conveyed by the configuration of the three horses into an L- shape that, with the turning head of the red horse, loops their progression of form also into the background. The front two horses, as several observers have noticed, also emphasise this progression by functioning as doubles of one another.

In the uniform feeling of its forms therefore, *Drei Pferde* reflects the cosmic sense of a universal energy pulsing through animal and landscape that Marc wished his viewers to see and which he believed lay at the heart of a new future age of the spirit. 'We are today experiencing one of the most important moments in the history of civilization. All the ancient culture we still trail along with us (religion, monarchism, aristocracy, privileges [including purely intellectual ones], humanism etc.) is a "present which already belongs to the past"...No one can yet say what sort of new culture we are heading towards, because we ourselves are caught in



Franz Marc, *Stallungen*, 1913. Guggenheim Museum, New York.

the middle of change; for the future age, in which all concepts and laws will be given new birth, we modern painters are hard at work to create a "new-born" art. This must be pure and fearless enough to admit "every possibility" the new age will offer' (Franz Marc, Letter of 21 Jan 1911, quoted in S. Partsch, *Franz Marc,* Cologne, 1991, p. 39).

Marc's spiritualised vision of the world was in part a revolt against the empirical and materialist ethics of the newly industrialised Germany in which he lived. This new materialist era in which Marc found himself was one that he believed was fast propelling itself towards its own end. Marc therefore saw the moral purpose of art at this time to be that of heralding or pointing the way to a new, anti-materialistic understanding of the world and what he hoped would prove a new era of the spirit. This vision was rooted in a deeply atavistic sense of pantheism, common to the Romantic era, and which, for Marc, was one that came to be personified by animals and by what he believed was their unconscious and innately spiritual understanding of the world.

Because of their very lack of consciousness and their instinctual action, animals have, as Carl Gustav Jung pointed out, 'always symbolised the psychic sphere in man which lies hidden in the darkness of the body's instinctual life.' (C. G. Jung, *Psyche and Symbol*, New York, 1958, p. 105). Marc's purpose in painting such holistic animal images as *Drei Pferde* where the horses and the landscape appear to have become a part of one another was, in part, an attempt to liberate a sense of this instinctual life in his viewers. The animal he primarily chose for this task, was the creature that, more than any other exists 'as a symbol of the animal component in man': the horse (C. G. Jung, *Symbols of Transformation*, New York, 1962, p. 277).

Franz Marc, *Rotes und Blaues Pferd*, 1912. Lenbachhaus, Munich

For Marc, the horse - an animal that had been celebrated as a Romantic motif in much of the art of the Nineteenth century from Stubbs and Géricault to Delacroix, Degas, and von Marées - was the ultimate symbol of the energy, grace and power of Nature. When he had lived in the village of Lenggries near the Austrian border in 1908, he had become well acquainted with the animals following them for months in their meadow and studying the rhythm and pattern of their curvilinear forms as they ran together in numerous sketches, drawings and paintings. After seeing the work of Wassily Kandinsky and Alexej Jawlensky at the Neue Künstlervereinigung in Munich in 1910, Marc began what was to become a prolonged series of paintings of horses in which he attempted to co-ordinate each of the separate elements of picture-making (form, rhythm, implied movement and colour) into an intensified harmony in accordance with the 'spirit' and nature of its subject matter.

It was also essentially through the body of the horse and through the way this animal, in its movement and its physical form, seemed to articulate and express the static forms of its environment and the landscape within which it lived, that Marc explored these hidden 'laws' or intuitive patterns of feeling that, he believed, gave meaning and order to the apparent chaos of nature. 'My aims lie not in the direction of specialised animal painting' Marc wrote. 'I seek a good, pure and lucid style in which at least part of what modern painters have to say can be fully assimilated. I am seeking a feeling for the organic rhythm in all things, a pantheistic empathy into the shaking and flowing of the blood in nature, in trees, in animals, in the air...I see no happier means to the *"animalisation* of art", as I would like to call it, than the animal picture. I employ it for this reason. In a Van Gogh or Signac everything has become animal - the air, even the rowing-boat on the water, and above all painting itself. Such pictures bear absolutely no resemblance to what used to be called "pictures"' (Franz Marc, Letter to Reinhard Piper, 20 April 1910, in G. Meissner, ed., *Franz Marc, Briefe, Schriften und Aufzeichnungen,* Leipzig, 1980, p. 30).

In 1951 *Drei Pferde* was acquired at auction by Kurt H. Grunebaum and has remained in his family ever since. Born in Essen, where *Drei Pferde* was on view for over ten years in the Folkwang Museum, Kurt was a general partner of the Simon Hirschland Bank, which financed the growth of German industry in the 1920s and 1930s. He emigrated to the United States in 1938, and continued with his career in banking, co-managing the New York Hanseatic Corporation. In 1977, he received the Grand Cross of the Federal Republic of Germany for services in furthering German-American relations. Kurt and his wife Anneliese were passionate collectors of German art, and *Drei Pferde* was just one of a number of works by German artists, including Beckmann, Dix, Grosz, Kirchner, Nolde, Macke, Campendonk, Feininger, Kollwitz, Modersohn Becker and Schmidt Rotluff, that they collected during their lifetime.

Photograph of Franz Marc, 1913.

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

* 15B

ERNST LUDWIG **KIRCHNER** (1880-1938)

Bildnis des Dichters Frank

signed 'E.L.Kirchner.' (lower right)
oil on canvas
27 ¾ x 23 ⅞ in. (70.4 x 60.5 cm.)
Painted in Kreuzlingen, Switzerland in 1917

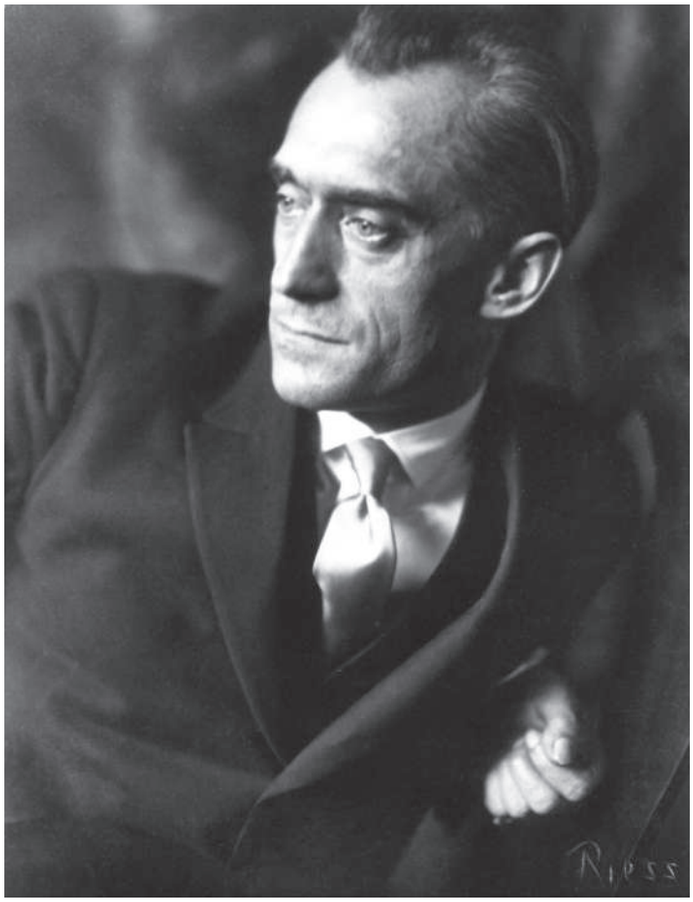
£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

PROVENANCE:
The artist's estate.
Kunstmuseum, Basel, by 1946.
Galerie Roman Norbert Ketterer, Stuttgart, by 1954.
Spencer A. Samuels, New York, by 1969.
Private collection, Canada; sale, Christie's, London, 23 June 1986, lot 22.
Acquired at the above sale by the late owner.

EXHIBITED:
Frankfurt, Galerie Ludwig Schames, *Schweizer Arbeit von E.L. Kirchner,* January1922, no. 11, n.p..
St. Gallen, Kunstmuseum, *Ernst Ludwig Kirchner, 1880-1938,* October - November 1950, no. 13, n.p..
Lugano, Galerie R. N. Ketterer, *Moderne Kunst V,* 1968, no. 71 (illustrated p. 88).
New York, Spencer A. Samuels & Company, Ltd., *Expressionismus*, October - November 1968, no. 26 (illustrated p. 58).
London, Marlborough Fine Art, *Kirchner: 1880-1938, Oils, Watercolours, Drawings and Graphics,* June - July 1969, no. 17, p. 16 (illustrated p. 40).
London, Fischer Fine Art, *Apocalypse and Utopia: A view of Art in Germany, 1910-1939*, March - May 1977, no. 51 (illustrated p. 2).

LITERATURE:
D. E. Gordon, *Ernst Ludwig Kirchner,* Massachusetts, 1968, no. 495, p. 338 (illustrated).
Exh. cat., *Ernst Ludwig Kirchner: Werke 1917-1923,* 1988, Davos, p. 58.
A. Schoop, *Ernst Ludwig Kirchner im Thurgau-10 Monate in Kreuzlingen 1917-1918,* Bern, 1992, pp. 47 & 57.
H. Gerlinger, 'Kirchners Bildnisse von Leonard Frank', in *Leonhard Frank 20 Jahre Leonhard Frank-Gesellschaft*, vol. 10, Wurzburg, 2002, pp. 6-15 (illustrated on the cover).
R. Flade, *Zukuft, die aus Trümmern wuchs- 1944 bis 1960: Würzburger erleben Krieg, Zerstörung, Wiederaufbau und Wirtschaftswunder,* Wurzburg, 2009, p. 245 (illustrated).
H. Delfs, *Ernst Ludwig Kirchner- Der Gesamte Briefwechsel "Die absolute Wahrheit, so wie ich sie fühle",* Zurich, 2010, pp. 1001, 1110 & 1242.


E.L. Kirchner



Portrait of Leonhard Frank, 1929. Photograph by Frieda Riess.

Ernst Ludwig Kirchner, *Kopf Dichter Frank I*, 1917-18. Kupferstichkabinett, Staatliche Museen zu Berlin.

> *'If it were possible to convert suffering into creativity, the possibilities would indeed be incredible.'*
>
> –ERNST LUDWIG KIRCHNER

Created in 1917, *Bildnis des Dichters Frank* emerged during one of the most tumultuous periods in Ernst Ludwig Kirchner's life, as he struggled to recover from the devastating effects of the mental breakdown he had suffered while serving in the German army during the First World War. Painted while the artist was recuperating at the Bellevue sanatorium on the shores of Lake Constance in Switzerland, the portrait demonstrates the intensity and expressiveness of Kirchner's painterly style at this time, as he emerged from the depths of his illness and began to experience the rich visual and intellectual stimuli of the world around him once again.

Kirchner had enlisted 'voluntarily-involuntarily' in the German army during the opening months of 1915, in the hope that he would be able to choose which regiment he served in and thus avoid the heaviest fighting of the conflict. However, the intense discipline of military life combined with the artist's anxiety about being sent to the front caused him to suffer both mental and physical exhaustion, which ultimately led to a serious breakdown in September of that year. Writing to Karl Ernst Osthaus, Kirchner explained the toll his experiences in the army had exerted upon him, stating 'I feel half dead from the mental and physical torments' (Kirchner, quoted in U. M. Schneede, 'In the Crisis, In Spite of the Crisis: Ernst Ludwig Kirchner at the Time of the First World War', in *Vibrant Metropolis Idyllic Nature: Kirchner – The Berlin Years,* exh. cat., Zurich, 2016, p. 64). Unable to fulfil his duties, the artist was granted an extended period of leave from his military service to recover, which was then converted into a provisional discharge at the end of November, under the condition that he place himself under a doctor's care immediately. Kirchner spent the majority of the following two years in and out of various sanatoriums, desperately searching for a respite from his crippling illness. Gripped by a terrible fear of being summoned back to the army, he struggled with nightmares and insomnia throughout this period, which he attempted to ease with the use of veronal, a powerful sleeping draught. Subsisting almost solely on coffee, alcohol, cigarettes and this potent drug, Kirchner descended further and further into the depths of his illness, soon becoming completely incapacitated.

When Henry Van de Velde visited Kirchner in Davos during the summer of 1917, he found the artist bedridden, emaciated, paranoid, and suffering from paralysis in both his hands and feet, which left him unable to write or paint. Shocked by his condition, Van de Velde took it upon himself to reach out to Dr Ludwig Binswanger, one of the leading psychiatrists of the day who ran the Bellevue sanatorium in Kreuzlingen, in the hope that he may be able to help Kirchner regain his health. The artist was admitted to the sanatorium in September 1917, and spent ten months there, gradually recovering his strength under the careful guidance of Dr Binswanger. For Kirchner, Binswanger was a nurturing presence, whose teachings and theories of psychoanalysis not only offered him a different perspective on his illness, but also had an important impact on his painterly practice. For example, Binswanger promoted the belief that sickness enabled the sufferer to discover a deeper meaning of life, allowing them to reach a new depth of understanding and feeling in spite of their internal anguish. Under Binswanger's treatment plan Kirchner resided in relative isolation at the sanatorium, ensuring him the peaceful,

Ersnt Ludwig Kirchner, *Selbstbildnis als Kranker*, 1917/1920. Pinakothek der Moderne, Munich.

undisturbed space he required to regain his strength. After just three weeks, Kirchner reported a significant improvement in his condition and heralded the return of an intense desire to paint, requesting new stretchers and materials from Van de Velde. Within a month he had begun to create portraits of the doctors and nurses, patients and visitors he met at the Bellevue, each filled with an emotional intensity and visceral expressiveness not seen since before his illness had consumed him. Writing to Van de Velde, Kirchner reported that these paintings alleviated his anxiety, allowing him to temporarily forget the worries and fears that plagued him as he lost himself in his art.

Emerging during this pivotal period in Kirchner's recovery, *Bildnis des Dichters Frank* focuses on the renowned Expressionist poet and writer, Leonhard Frank, a committed pacifist who had fled to Switzerland at the outbreak of the conflict and spent several short stays at the Bellevue sanatorium in search of solace. Although Frank was not registered as a patient during the winter of 1917, it is likely that he met Kirchner on one of his frequent visits to the sanatorium as Dr Binswanger's guest, and subsequently agreed to sit for this portrait. At the time Kirchner began the painting, Frank had just published his revolutionary anti-war novel, *Der Mensch ist gut*, a collection of five interconnected stories which unflinchingly dramatise the brutality and senselessness of the First World War. Promoting the power of ordinary people to bring about change and an end to the conflict, the novel offered a powerful denunciation of the war and called for revolution, causing it to be immediately banned by the German authorities. Kirchner felt he had found a kindred spirit in Frank, an intellectual, artistic figure whose horror at the conflict threatened to overwhelm him, but who found a way to channel his feelings into his work. Capturing the sitter during a melancholic moment of introspection as he visits the artist during his convalescence, the painting highlights the overwhelming despair Frank harboured throughout the conflict, an emotion which must have resonated powerfully with Kirchner at this time. Resting his hand to his head, the writer stares off into the distance, lost in his own thoughts.

While Frank is captured in an array of cool blue tonalities, his surroundings are aglow with an assortment of brightly hued, abstract patterns that seem to float and dance around him in a riot of colour. Considering Kirchner's mental state at this time, it would be tempting to interpret these mysterious designs as a sign of the hallucinations that threatened to engulf the artist at any moment. However, in reality, they reflect the exotic, colourful decorations that Kirchner adorned his room with during this period, which transformed the sterile world of the sanatorium into a luxurious, bohemian environment in which he could recover and work in comfort. Indeed, recalling her first visit to the artist, Nele Van de Velde evocatively described the ambient atmosphere of Kirchner's room, explaining that it was 'like a fairytale out of 1001 Nights. I entered a modest room and was hit by the warmth – not just the temperature, but the warmth of the man himself, of the many pictures on the walls, the paint pots, wooden boards, and the brushes' (Nele Van de Velde, quoted in *Ernst Ludwig Kirchner: Retrospective,* exh. cat., Frankfurt am Main, 2010, p. 272).

PROPERTY FROM AN IMPORTANT NEW YORK ESTATE

* 16B

EGON **SCHIELE** (1890-1918)

Kniendes Mädchen, sich den Rock über den Kopf ziehend

signed with the initial and dated 'S, 10.' (lower right); inscribed 'N° 92' (lower right)
gouache, watercolour and, pencil on paper
17 ⅝ x 12 ¼ in. (45 x 31.1 cm.)
Executed in 1910

£450,000–650,000
$610,000–880,000
€520,000–740,000

PROVENANCE:
Frank S. Hermann, Munich & New Jersey, by whom acquired directly from the artist.
The Bayer Gallery, New York, by November 1960.
Isabelle R. Peck, New York.
Norman Granz, Geneva; sale, Kornfeld und Klipstein, Bern, 29 May 1964, lot 1158.
Marlborough Fine Art, London, by October 1964 until at least March 1969.
Meshulam Riklis, Tel Aviv & New York.
Fischer Fine Art, London, by June 1975 until at least November 1976.
Serge Sabarsky, New York.
Charles Tabachnick, Toronto, by 1981.
Anonymous sale, Christie's, London, 24 June 1986, lot 338.
Acquired at the above sale by the late owner.

EXHIBITED:
Minneapolis, Walker Art Center, *Art Fair 1960,* December 1960, no. b-4, n.p..
London, Marlborough Fine Art, *Egon Schiele: Paintings, Watercolours and Drawings,* October 1964, no. 41, p. 41.
London, Marlborough Fine Art, *Egon Schiele: Drawings and Watercolours, 1909-1918,* February - March 1969, no. 2, p. 13 (illustrated p. 20).
London, Fischer Fine Art, *Egon Schiele: Watercolours, Drawings, Graphics,* June - July 1975, no. 11, n.p. (illustrated on the cover).
Paris, Galerie Octave Negru, *Egon Schiele: dessins et aquarelles,* February - April 1976, no. 8, n.p. (illustrated n.p.).
London, Fischer Fine Art, *Universe of Art V: Important 19th and 20th Century Paintings, Drawings, Sculpture and Graphics,* November 1976, no. 44, p. 17 (illustrated p. 48).
New York, Gagosian Gallery, *Egon Schiele: Nudes,* March - April 1994, no. 2, n.p. (illustrated pl. 2).
Frankfurt, Schirn Kunsthalle, *Sehnsucht nach Glück, Wiens Aufbruch in die Moderne: Klimt, Kokoschka, Schiele,* September - December 1995, no. 187, p. 335 (illustrated).
New York, Galerie St. Etienne, *Egon Schiele: Master Draughtsman*, November 1997 - January 1998, no. 15, n.p..
(Probably) Brussels, Palais des Beaux-Arts, *Austria im Rosennetz: l'Autriche visionnaire,* February - July 1998.
Massachusetts, Harvard University Busch-Reisinger Museum, *'As though my body were naught but ciphers': Crises of Representation in Fin-de-Siècle Vienna,* February - June 2005.
New York, Galerie St. Etienne, *Coming of Age: Egon Schiele and the Modernist Culture of Youth,* November 2005 - January 2006, no. 49, n.p. (illustrated n.p.).
New York, Galerie St. Etienne, *Egon Schiele's Women,* October - December 2012, no. 12, n.p..

LITERATURE:
Arts Magazine, October 1960, p. 51 (illustrated).
S. Wilson, *Egon Schiele,* Oxford, 1980, p. 34 (illustrated pl. 27).
S. Sabarsky, *Egon Schiele: Watercolors and Drawings,* New York, 1981, no. 6, p. 88 (illustrated pl. 6).
W. G. Fischer, *Egon Schiele: 1890-1918, Pantomimen der Lust, Visionen der Sterblichkeit,* Cologne, 1994, p. 80 (illustrated).
J. Kallir, *Egon Schiele: The Complete Works,* London, 1998, no. 561, p. 411 (illustrated).

Egon Schiele, *Frau mit erhobenem Bein und lila Strümpfen*, 1911.
Sold, Christie's, London, 20 June 2012 (£623,650).

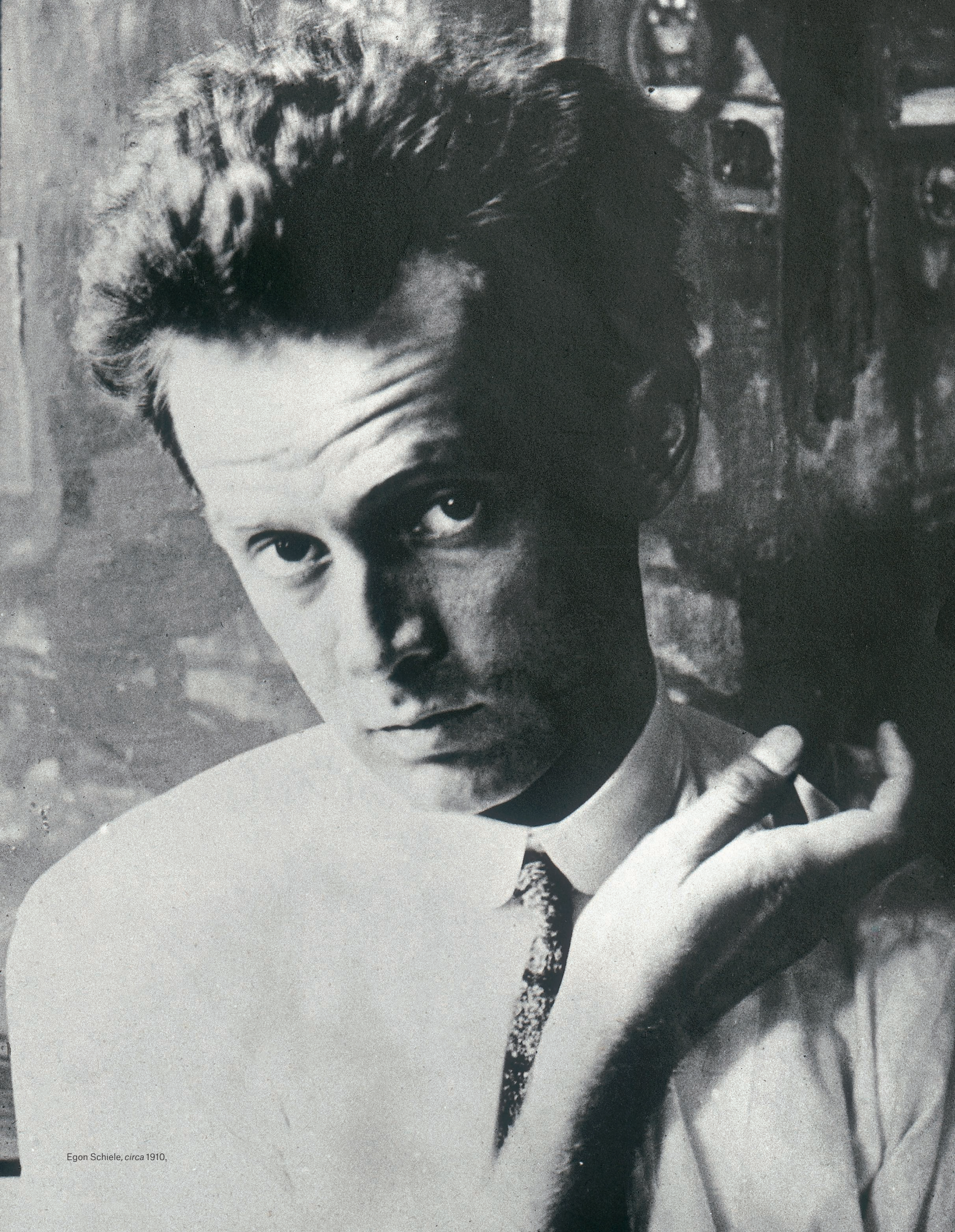
'...They feared nothing from the paper that lay next to Schiele on the sofa, and the young man was always playing with the pencil or the brush... Suddenly, although he didn't appear to have been paying attention at all, he would say very softly ... 'stop!' And now, as if under a spell of his magic, they froze as they were – lying, standing, kneeling, relaxing, tying or untying, pulling down or up ... – as though they had been banished to timelessness or covered with lava, and then in a twinkling, brought back to life. That is the immortal moment in which the transitory is transformed into the eternity of art.'

–ALBERT PARIS VON GÜTERSLOH

Executed in 1910, *Kniendes Mädchen, sich den Rock über den Kopf ziehend* belongs to a fertile and exploratory period in Egon Schiele's oeuvre, when many of his finest works were produced. Dropping out of the Vienna Academy of Fine Arts in 1909 granted Schiele new found personal independence, and access to new artistic influences that set in motion rapid stylistic changes which would propel his career as an artist. The conflict between decorative abstraction and realism, prevalent in the figural paintings of Schiele's mentor Gustav Klimt, was resolved as Schiele developed a powerfully expressive pictorial language which balanced form and representation. The year 1910 in particular marks a decisive turning point in his creative development: effaced in the Jugendstil design, human aspect assumed dominance in Schiele's works. From here on the nude would come to play a central role in his drawings and watercolours. A further stylistic shift occurred in the second half of 1910, when Schiele's palette changed from bright acidic colours to a combination of dusky, autumnal shades – mauves, blacks, browns, and deeper shades of blue – as seen in the present lot.

Executed in a combination of watercolour, gouache and pencil, *Kniendes Mädchen, sich den Rock über den Kopf ziehend* depicts a semi-nude sitter. In the transitionary years of early adulthood, the subject projects the poignant combination of naiveté and sexual precocity that accompanies this period. Whereas children had been associated with purity by the conservative societies of the 19th Century, due to the growing popularity of Sigmund Freud's *Drei Abhandlungen zur Sexualtheorie*, childhood became closely associated with primitive sexual impulses. Having turned 20 in June 1910, Schiele was in many ways himself still an adolescent, albeit having achieved early maturity as an artist. Young women, often in various stages of undress, feature in Schiele's oeuvre with recurring frequency between 1910 and 1911. Such figures from poorer areas of Vienna were not only willing to pose for significantly smaller amounts of money than professional models or even prostitutes, but, perhaps more importantly for Schiele, they also had an air of nonchalance and unrestraint which allowed him to explore human nature in its most uninhibited form.

Kniendes Mädchen, sich den Rock über den Kopf ziehend encapsulates the increasing confidence Schiele had developed in the use of watercolour and gouache, as well as his innate technical ability as a draughtsman. The elegant unbroken lines, following the contours of the sitter's youthful figure, enable her to be depicted simultaneously in a realistic and expressively stylised manner. Due to his agility with the brush, Schiele could achieve subtle colour transitions as well as wet-on-wet effects that a less proficient artist would struggle with. The forms, especially noticeable in the rendering of the fabric of the dress, are defined by the gyrations of the paint. The young sitter directly meets the gaze of the viewer, engaging with them as their eyes wander along the sinuous lines of her slender body. The interplay between the heavy drapery of the dress and her slight frame both emphasises the angularity of the sitter, and heightens the erotic effect of the manner in which she is portrayed. Her demeanour is inherently bold, and somewhat provocative – the hem of the dress is firmly held in between her pursed lips, which are accentuated with red pigment, exposing the lower half of her body. Challenging contemporary taboos and presaging a more fluid approach to gender and sexuality, the present work illustrates Schiele's response to his models.



Egon Schiele, *circa* 1910,

Malevich in Kursk, *circa* 1900.

KAZIMIR **MALEVICH**

Landscape

PROPERTY FROM A PRIVATE EUROPEAN COLLECTOR

* 17B

KAZIMIR **MALEVICH** (1878-1935)

Landscape

signed in Cyrillic 'K. Malevich' (lower right)
gouache on paper laid down on board
41 ¾ x 41 ¾ in. (106 x 106 cm.)
Executed in 1911

£7,000,000–10,000,000
$9,500,000–14,000,000
€8,000,000–11,000,000

PROVENANCE:
Hans von Riesen, Bremen, as custodian for the artist; sale, Lempertz, Cologne, 7 December 1963, lot 458.
Marlborough Fine Art, London, by whom acquired at the above sale.
Kunstmuseum, Basel, by whom acquired from the above, by 1964 (no. G-1963.17).
Restituted to the family of the artist from the above in 2012.
Private collection, by whom acquired from the above in 2012.

EXHIBITED:
Moscow, *First Moscow Salon,* February - March 1911, no. 14.
St Petersburg, *The Union of Youth,* January - February 1912, no. 4.
Moscow, Myasnitskaya School of Painting, Sculpture and Architecture, *Donkey's Tail,* March - April 1912, no. 7.
Moscow, *16th State Exhibition, K.S. Malevich, His Way from Impressionism to Suprematism,* March 1920 (no catalogue).
(Possibly) Warsaw, Hotel Polonia, *Malevich,* March 1927.
Berlin, Lehrter Bahnhof, *Sonderausstellung Malewitsch, Grosse Berliner Kunstausstellung,* May - September 1927.
Bern, Kunsthalle, *Kasimir Malewitsch, 1878-1935: Kleinere Werkgruppen von Pougny, Lissitzky und Mansourov, aus den Jahren des Suprematismus,* February - March 1959, no. 1a, n.p. (dated '*circa* 1905-1906').
Leverkusen, Städtisches Museum, *Kasimir Malewitsch,* March - April 1962, no. 40, n.p..
London, Marlborough Fine Art, *19th and 20th Century Watercolours, Drawings and Sculpture,* April 1964, no. 62, p. 14 (illustrated on the cover; titled 'Houses in a Landscape' and dated *'circa* 1905-1906').
Cologne, Museum Ludwig, *Kasimir Malewitsch, Werk und Wirkung,* November 1995 - January 1996, no. 38, p. 222 (illustrated p. 104; titled 'Landschaft mit roten Häusern (Die roten Häuser)').
Amsterdam, Stedelijk Museum, *Kazimir Malevich and the Russian Avant-Garde: Featuring Selections from the Khardzhiev and Costakis Collections,* October 2013 - February 2014, p. 31 (illustrated; titled 'Landscape with Three Red Houses')*;* this exhibition later travelled to Bonn, Bundeskunsthalle, March - June 2014; and London, Tate Modern, *Malevich,* July - October 2014, p. 236 (illustrated fig. 7, p. 35).

LITERATURE:
H. von Riesen, *Kasimir Malewitsch: Suprematismus - Die gegenstandslose Welt*,Cologne, 1962, no. 5, n.p. (illustrated n.p.; dated '1905-1906').
Öffentliche Kunstsammlung Basel, Kunstmuseum, Museum für Gegenwartskunst, Jahresberichte 1964-1966, Basel, 1966, pp. 21 & 28 (titled 'Landschaft mit roten Häusern').
T. Anderson, *Malevich,* Amsterdam, 1970, no. 5, p. 81 (illustrated p. 57).
J.-C. Marcadé, ed., *Malevich, 1878-1978,* Lausanne, 1979, no. 42, n.p. (illustrated; titled 'Paysage aux maisons rouges').
J.-C. Marcadé, *Malévitch,* Paris, 1990, no. 66, p. 53 (illustrated; titled 'Paysage aux maisons rouges').
Exh. cat., *Kazimir Malevich, 1878-1935,* Washington, 1990, p. 27 (illustrated fig. 62, p. 28; titled 'Village').
S. Fauchereau, *Malewitsch,* Recklinghausen, 1993, no. 9, n.p. (illustrated; titled 'Landschaft mit roten Häusern').
A. Nakov, *Kazimir Malewicz, Catalogue Raisonné,* Paris, 2002, no. F-221, p. 103 (illustrated; titled 'Paysage avec trois maisons rouges').
A. Turowski, *Malewicz w Warszawie: rekonstrukcje i symulacje,* Krakow, 2004, no. 5, n.p. (illustrated n.p.).
A. Nakov, *Kazimir Malewicz - le peintre absolu,* vol. I, Paris, 2006, pp. 127 & 130 (illustrated p. 127; titled 'Paysage avec trois maisons rouges').

We would like to thank Aleksandra Shatskikh for her assistance in the cataloguing of this lot.

Paul Cézanne, *Chateau Noir*, 1900-1904. National Gallery of Art, Washington, D.C.

Kazimir Malevich's *Landscape* is an extremely rare and early work that dates from 1911, a breakthrough moment in the artist's career. One of a series of large, boldly coloured and expressively rendered works from this pivotal moment of artistic discovery and development, *Landscape* is part of the artist's Neo-Primitive period, a short phase during which Malevich fused influences from the European avant-garde with the visual culture of his native Russia to create an aesthetic that was entirely unique. A monumental work that stands at over a metre square, it is one of the largest works of Malevich's early *oeuvre*, its commanding size a reflection of its importance within these opening years of the artist's career. Rendered on a square format – a feature that would become one of the defining features of his movement, Suprematism – in *Landscape*, Malevich has employed a purposefully raw, direct and immediate means of pictorial construction, as he explored the act of painting itself. It is this abiding artistic interest in pure painting that would lead the artist, just four years later, to his radical, abstract Suprematist works.

It was with *Landscape* and the rest of this breakthrough series of large scale Neo-Primitivist works that Malevich first gained critical recognition in Russia. Presented in a number of early exhibitions, many of which have come to define the early years of the Russian avant-garde, including the 1912 'Union of Youth' in St. Petersburg, and, in the same year, the 'Donkey's Tail' in Moscow, *Landscape* was, perhaps most importantly, one of the group of works that Malevich chose to take with him to Berlin in preparation for his retrospective there in 1927. The show was enormously important to Malevich. Travelling from Russia via Poland, where he also staged a small exhibition of his art, Malevich selected what he considered to be the greatest, defining works of his career to date with which to present himself to a broader European audience. That he chose to include *Landscape* in this select group is testament to the importance with which he regarded this pivotal early work. Since then, *Landscape* has been shown in a number of other significant retrospectives of the artist, including most recently the 2013-2014 retrospective held at the Tate Modern, London and Stedelijk Museum, Amsterdam.

At the time that Malevich executed *Landscape*, Moscow was a hotbed of artistic creativity and innovation. The latest avant-garde developments from France and Germany had been presented to Russian audiences in three successive exhibitions organised by a group known as 'The Golden Fleece'. The first show in 1908 included over 200 works by Western artists, mostly from Paris, featuring the likes of Cézanne, Van Gogh, Gauguin, as well as Matisse, Derain and Braque. A year later, a second exhibition was staged, this time combining Russian and Western works; and in 1910, the third and final showing of this type was held, featuring mainly Russian artists in a bold visual assertion of their own individuality and innovation. Malevich, who had settled permanently in Moscow in 1906, would likely have visited these exhibitions, among others, becoming exposed and immersed in the radical stylistic and formal innovations of his European counterparts.

Henri Matisse, *Collioure, circa* 1905. State Hermitage Museum, St. Petersburg.

'Who among Russian artists does not count in his past, as a moment of enlightenment and light from "nowhere", Shchukin's gallery? Everybody does.'

–NIKOLAI PUNIN

In addition to 'The Golden Fleece', two major modernist collectors, Sergei Shchukin and Ivan Morozov, also played a vital role in disseminating the Parisian avant-garde to a Russian audience. An industrialist, Shchukin made it his life's purpose to present the most innovative artistic developments of European art to his native Russia. Having started his collection with Impressionist works, his taste gravitated towards the most cutting-edge art of his day as he amassed an astounding, unprecedented array of early Twentieth Century masterpieces by Cézanne, Gauguin, Matisse, and later, Picasso. In 1908, he opened his Moscow home, the Trubetskoy Palace, to the public. There, visitors found room after room filled with the greatest examples of avant-garde painting; from Gauguin's strange and beguiling Tahitian idylls, and Picasso's angular proto-cubist figures, to Matisse's explosive Fauve landscapes, still-lifes, and, in 1911, his monumental murals, *La Danse* and *La Musique*. Shchukin's home and collection soon became a haven for young Russian artists, playing a central role in the development of the country's contemporary art world; 'Who among Russian artists does not count in his past, as a moment of enlightenment and light from "nowhere", Shchukin's gallery? Everybody does', the critic Nikolai Punin explained (N. Punin, quoted in K. Akinsha, ed., *Russian Modernism: Cross-Currents of German and Russian Art, 1907-1917*, exh. cat., New York, 2015, p. 34).

Kazimir Malevich, *Village*, 1910-11. Museum of Modern Art, New York (lost in 1939).

Kazimir Malevich, *Landscape, circa* 1911-1910. Museum Ludwig, Cologne.

Malevich's art from this early period in his career shows a restless quest for artistic discovery, as he hurtled through the various styles and movements of the turn-of-the-century avant-garde, consuming Post-Impressionist, Symbolist, Fauvist, and, as the present work demonstrates, Primitivist ideas of colour and facture. At the heart of Malevich's voracious yet assured consumption of the styles of the avant-garde was his desire to comprehend primarily their essential formal qualities, deconstructing and practicing variations in handling and technique. As Camilla Gray explains, 'Malevich from the outset was not concerned with nature or analysing his visual impressions, but with man and his relations to the cosmos' (C. Gray, *The Russian Experiment in Art, 1863-1922*, London, 1986, p. 145).

At the time that he painted *Landscape*, Malevich had become close to Natalia Goncharova and Mikhail Larionov, artists who were crucial to his own artistic development. Pioneering figures of the early Russian avant-garde, these artists were determined to forge a distinct aesthetic from their European counterparts, vehemently asserting that art should be based upon their own visual culture. Following the direction of European Primitivism – both the primitive subject matter of Gauguin, as well as the radical stylisation and simplification that non-western art had shown Matisse and Picasso – they sought inspiration from their native country, using Russian Orthodox icon painting, folk art and murals, peasant woodcuts, known as 'lubki', textile patterns from Siberia, or scenes of urban or rural life as the basis for their radical subject matter and raw, expressive artistic technique.

In 1910, Malevich included two early works in the first of a series of exhibitions conceived by Goncharova and Larionov, called the 'Jack of Diamonds', a name taken from a pack of cards, that reflected Larionov's interest in peasant life and folk art. A landmark moment in the history of modern Russian art, this exhibition, which included a combination of Russian and European artists, from Jawlensky and Kandinsky, to Lhote and Gleizes, 'shook severely the aesthetic foundations and consequently the foundation of art in society and criticism', Malevich recalled (Malevich, quoted in J. Milner, 'Malevich: Becoming Russian', in *Malevich*, exh. cat., London, 2014, p. 33). While Malevich's work drew little attention, his involvement in this exhibition was essential for his artistic development, rousing in him an intense burst of creativity that led to the creation of his Neo-Primitive works, including *Landscape*.

Soon after his involvement in this exhibition, towards the end of 1910 and the beginning of 1911, Malevich began a series of large, highly coloured and expressively executed gouaches, portraying, like Goncharova, peasants within nature or at work, or, more rarely, the landscape itself, as demonstrated by the present work. Indeed, of this breakthrough Neo-Primitive series, Malevich executed only two landscapes – the present work, and one other, *Village*, which was in the collection of the Museum of Modern Art, New York, though was lost in 1939. With this series, Malevich adopted a deliberately primitive approach to picture making – both in subject matter and style – as Landscape encapsulates. Having grown up in rural Ukraine and later, Russia, Malevich was familiar with the scenes of peasant life that now filled his art. These images remained with the artist for many years, appearing not only in his Neo-Primitive period, but his cubist works that followed. Indeed, he later recalled that it was from this rural childhood and youth that, 'the feeling for art and things artistic developed in me' (Malevich, quoted in C. Douglas, *Kazimir Malevich*, New York, 1994, p. 8). Malevich's background had also exposed him to native art forms and visual traditions; as he later recalled, 'I watched with great excitement how the peasants made wall paintings, and would help them smear the floors of their huts with clay and make designs on the stove' (Malevich, quoted in Malevich & A. Upchurch, 'Chapters from the Artist's Autobiography', in *October*, vol. 34, Autumn 1985, p. 29). Later, he found great inspiration in Russian icon painting, admiring the spiritual aspects of these works as well as their boldly simplified, naïve imagery and execution. In studying these traditional art forms, Malevich realised that, 'the point is not in the study of anatomy and perspective, not in depicting the truth of nature, but in sensing art and artistic reality through the emotions' (Malevich, quoted in *Kazimir Malevich: The World as Objectless*, exh. cat., Basel, 2014, p. 27). It was this innate understanding of art that would come to play a defining role in his path towards Suprematism and pure, geometric abstraction. Never confined entirely to the practice of Western naturalism or mimesis, Malevich would become the first to envisage, and later create, an art entirely freed of a recognisable subject.

However, unlike Goncharova and Larionov, who deliberately turned their backs on the movements, styles and influence of the European avant-garde, Malevich was more open to the developments occurring in the West; indeed, he actively utilised and explored them. In *Landscape*, the motif of houses tucked into the landscape is instantly reminiscent of the work of Paul Cézanne. Malevich has depicted this scene with the same, distinctive, constructive brushstroke of the great French landscape painter who had died just a few years earlier, in 1906. Indeed, John Milner described this work as Malevich's 'tribute to Cézanne' (J. Milner, *op. cit.*, London, 2014, p. 35). Divided into patches of colour, which are clearly demarcated in some areas, such as the stylised tree foliage, the composition takes on a structure akin to Cézanne's influential landscape paintings – his oft-quoted advice to, 'treat nature in terms of the cylinder, the sphere and the cone' becomes particularly relevant when considering the present work. It was these landscapes, in which Cézanne shunned mimesis in order to attain the 'sensation' of nature itself, that would prove

so influential to Braque and Picasso and their development of Cubism in the early 1900s. Indeed, following in this lineage, *Landscape* is also undeniably related to the early proto-cubist landscapes of Braque and Picasso, examples of which Malevich could have seen in Shchukin's home (see for example Braque's *Le Château de la Roche-Guyon*, 1909 and Picasso's *Maisonette dans un jardin*, 1908, both now in the Pushkin Museum, Moscow).

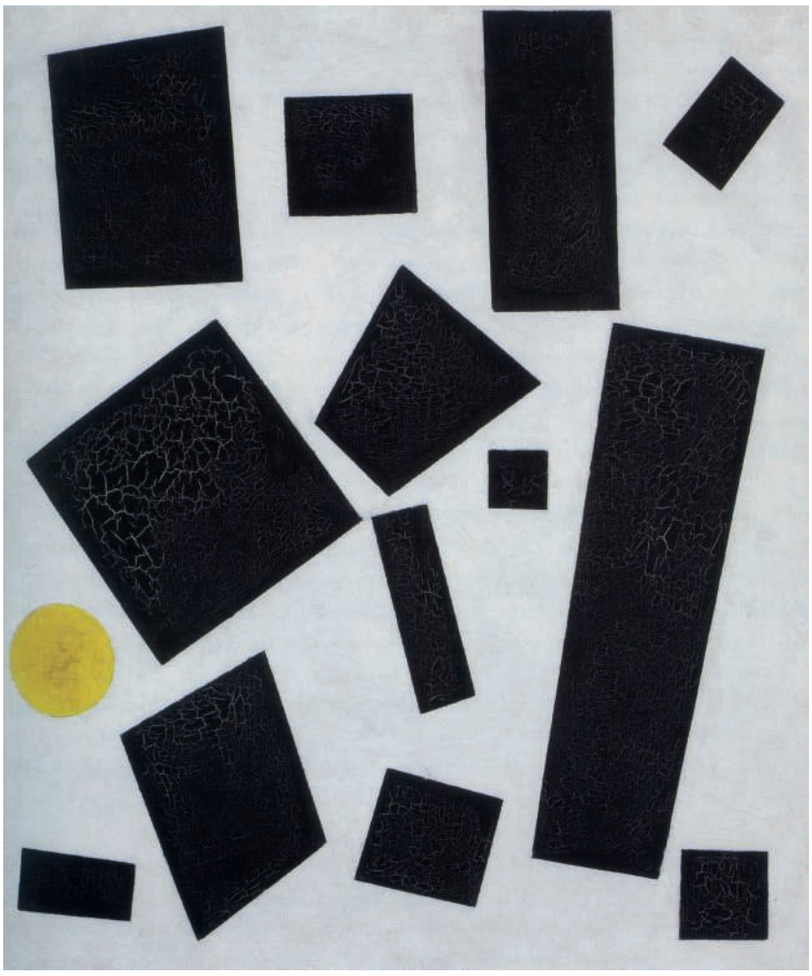
Yet, *Landscape* has clearly been rendered with an impressive spontaneity and rapidity that is at odds with the methodically constructed cubist landscapes of Braque and Picasso. There is a powerful directness and rawness of expression as the artist applied patches of colour across the large sheet. This gestural brushwork is also the antithesis of Cézanne's lengthy and meticulous mode of pictorial construction, reminiscent instead of the explosive colour and the vigorous paint handling of Fauvism. Indeed, the dazzling pink and orange tones that Malevich has used on both the houses and the setting sun behind the hills in the background of *Landscape* instantly evokes Matisse's radiant Fauve landscapes painted in Collioure in the summer of 1905, one of which Shchukin also had in his collection (*Vue de Collioure*, Hermitage Museum, St. Petersburg).

In this way, Malevich combined the idiosyncratic, distinctive pictorial languages of both Cézanne and Matisse, and fused them to create a new, synthesised form of Russian landscape painting. While it would be easy to suggest that the landscape and village is a scene from his youth in Kiev, in fact, this was an imagined scene: the artist's aim was not to record a real vision of the world, nor derive a subjective interpretation from this, as Cézanne and the cubists did, but to immerse himself in pure painting itself (A. Shatskikh, *Kazimir Malevich 'Landscape'*, n.d., p. 15). This is heightened by the square format that Malevich chose to present this landscape scene. This is a constructed image, not a mirror or depiction of nature, but a geometricized interpretation of the forms and volumes that constitute the landscape. Simplified and stylised, this work shows the artist exploring methods of pictorial construction, unpicking formal conventions of colour, perspective, volume and space. It was this overriding interest in the relationship of space, form and colour that would become essential to Malevich's art, as he continued to deconstruct the conventions of representational art, before arriving, in 1913 at the origin of what would become *The Black Square* and the birth of Suprematism.

While *Landscape* encapsulates Malevich's early artistic development, the exceptional exhibition history of this work also demonstrates the path that led the artist to become one of the most influential artists of the 20th Century. *Landscape* was first exhibited in 1911 at the First Moscow Salon. This was Malevich's first major exhibition as an artist and included 24 early works that were divided into distinct groups: The Yellow, Red and White series. The Yellow and White groups contained his earlier, Symbolist works and the Red, his more recent, highly coloured Neo-Primitive works, including *Landscape*. A year later, from March to April, Malevich was included in Larionov's seminal 'Donkey's Tail' exhibition, held in Moscow. A momentous exhibition in the history of the Russian avant-garde, this show also held great importance in Malevich's own career, marking the moment that he became known in his own right as an independent and important artist. Organised by Larionov, this exhibition included his own work, as well as that of Goncharova, Chagall and Tatlin. Indeed, this was the first time that this group of leading Russian contemporary artists had been shown together. Malevich included his most recent work, namely the whole group of Neo-Primitivist works, including *Landscape*, that he had created throughout 1911. Seen together, the artist's synthesis of the east and the west into a distinct pictorial language was clear to see. Large, rapidly executed and boldly coloured gouaches and oil paintings would have filled the walls, featuring monumental images of peasants rendered in a deliberately primitive style, as evidenced by the present work. This exhibition included works such as *Bather*, *The Gardener*, *On the Boulevard*, and *Floor Polishers*, many of which are now housed in the Stedelijk Museum, Amsterdam.

Pablo Picasso, *Maisonette dans un jardin*, 1908. Pushkin Museum, Moscow.

Kazimir Malevich, *Morning in the Village after Snowstorm*, 1912. Solomon R. Guggenheim Museum, New York.



Kazimir Malevich, *Suprematist Composition*, 1915. Museum Ludwig, Cologne.

> *'Our world of art has become new, nonobjective, pure. Everything has disappeared; a mass of material is left from which a new form will be built. In the art of Suprematism, forms will live, like all living forms of nature. These forms announce that man has attained his equilibrium.'*
>
> KAZIMIR MALEVICH

From the time of this seminal, breakthrough show onwards, *Landscape* featured in the majority of Malevich's most important retrospectives, including, in 1920, his first one-man show in Moscow, the 16th State Exhibition, K.S. Malevich, His Way from Impressionism to Suprematism. With over 150 works hung chronologically, this exhibition mapped out the artist's development from his very first forays into the art of Impressionism, through to his triumphant, groundbreaking conception of Suprematism and the works of pure abstraction that he had created.

Seven years later, Malevich finally received permission to travel out of Russia. Since 1909 when he had first planned to travel to Paris, he had attempted several times to visit Europe, though had never been able to. At this point, the political regime in the Soviet Union had begun to suppress avant-garde and abstract art in favour of state-sanctioned Socialist Realism. As a key exponent of this form of art, Malevich was a prime target for the regime. Seeking to free himself from this artistic oppression and establish himself in Germany, Malevich managed to organise an exhibition of his work to be held in connection with the annual *Grosse Berliner Kunstausstellung* (Great Berlin Art Exhibition) which opened there in May. With the plan for this exhibition to later travel to Paris, Vienna and Cologne, he took with him over 100 of his paintings, drawings, theoretical diagrams and writings, carefully selecting the only the finest examples of his work with which he would finally introduce himself to a European audience. *Landscape* was one such work.

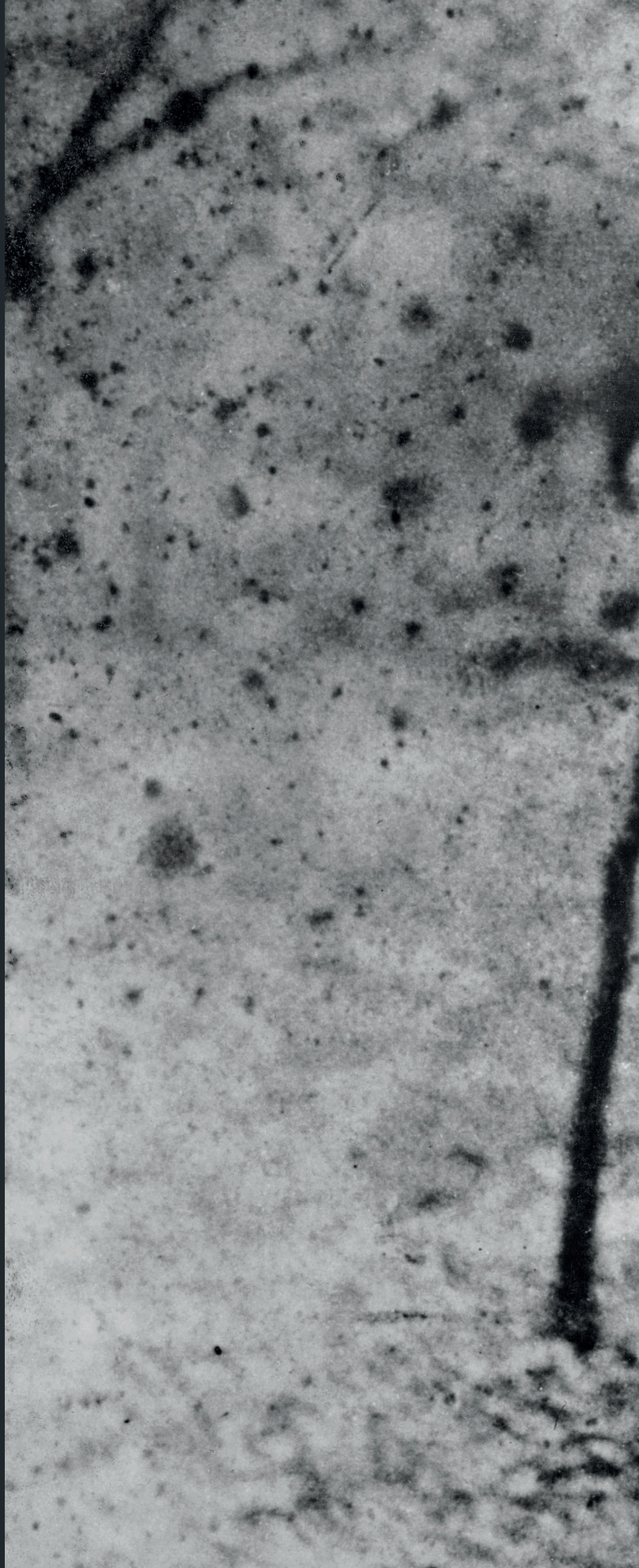
On his way to Berlin from Russia, Malevich stopped for a month or so in Warsaw, and while there organised a small, impromptu exhibition at the Polish Arts Club in the Polonia Hotel. When he arrived in Berlin at the end of March, Malevich immersed himself in the art world there, travelling to the Dessau Bauhaus, where he met Walter Gropius, as well as Kurt Schwitters, Jean Arp and Mies van der Rohe. With the opening of the exhibition, Malevich was hailed as a great hero, a pioneering leader of abstraction, or, in the words of writer Ernst Kállai, 'a second Moses, a Moses of art who was said to have freed his disciples from the shackles of painting and to have conducted them to the confines of a new artistic territory filled with promise' (E. Kállai, quoted in A. Nakov, *Malevich: Painting the Absolute*, vol. III, London, 2010, p. 218). Few records of the exhibition exist, however, it presented a chronological view of Malevich's work, with at least 70 paintings, drawings and architectural models that traced his development from Impressionism, through his Neo-Primitive stage, to Cubism, Futurism and finally, Suprematism (see T. Andersen, *Malevich, Catalogue raisonné of the Berlin exhibition*, 1927, Amsterdam, 1970).

Malevich's grand plans for this exhibition to travel and for a new life in Berlin were however, tragically halted when he was called back to Soviet Russia in June, shortly after the exhibition had opened. Malevich left the entire group of his works in the possession of a group of artists and custodians in Germany, foreseeing that they would likely be confiscated by the Soviet regime if he had returned with them. In addition, he left his writings, as well as five works of art with the von Riesen family, who served as his hosts while he stayed in Berlin. One of these five was *Landscape*, which remained with Hans von Riesen until 1963. The rest of the works were hidden in Germany throughout much of the 1930s, their existence known only by very few people. Ultimately the group would become part of the highly influential holdings of Malevich's work in the Museum of Modern Art, New York, and the Stedelijk Museum in Amsterdam.

Malevich would never see these works again, believing at the time of his death in 1935, that they had been lost. Due to the totalitarian Nazi and Soviet regimes throughout the 1930s, both of which forbade abstraction, Malevich's art, as well as his name, was largely overlooked and forgotten. In 1953, a Soviet journalist reported seeing the artist's iconic White Square in an exhibition in London, writing that the creator of this work was an 'American abstractionist' (quoted in A. Nakov, *Malevich: Painting the Absolute*, vol. 4, London, 2010, p. 130), illustrating just how obscure Malevich and his revolutionary work had become. As a result, it was the works that Malevich selected for the Berlin exhibition that came to define the artist's reputation around the world, serving as almost his sole creative legacy for much of the Twentieth Century.

CLAUDE MONET

Coup de vent



Claude Monet, 1880.
Photograph attributed to Theodore Robinson.

PROPERTY FROM A PRIVATE COLLECTION

* ○ **18B**

CLAUDE **MONET** (1840-1926)

Coup de vent

signed and dated '81 Claude Monet' (lower right)
oil on canvas
32 ⅛ x 25 ⅝ in. (81.4 x 65.5 cm.)
Painted in Normandy in late August - early September 1881

£5,000,000–7,000,000
$6,800,000–9,500,000
€5,800,000–8,000,000

PROVENANCE:
Galerie Durand-Ruel, Paris, by whom acquired directly from the artist, in January 1883.
Harris Whittemore, Connecticut, by whom acquired from the above, in March 1891, and thence by descent; his sale, Christie's, New York, 12 November 1985, lot 3.
Galaxy Enterprises Ltd., Tokyo, by 1986.
Private collection.
Acquired from the above by the present owner.

EXHIBITED:
(Possibly) P.H., 'L'exposition de Claude Monet à l'Union League Club, New York', in *L' Art dans les deux Mondes*, 28 February 1891, p. 173 (titled 'Near Trouville').
O. Reuterswärd, *Monet*, Stockholm, 1948, p. 284.
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, vol. I, 1840-1881, Lausanne, 1974, no. 688, p. 408 (illustrated p. 409).
D. Wildenstein, *Claude Monet, Catalogue raisonné*, vol. V, *Supplément aux peintures, dessins, pastels*, Lausanne, 1991, no. 688, p. 36.
D. Wildenstein, *Monet, Catalogue Raisonné*, vol. II, Cologne & Lausanne, 1996, no. 688, pp. 258 & 259 (illustrated p. 259).

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(Probably) New York, National Academy of Design, *Celebrated Paintings*, May - June 1887, no. 150 (titled 'Near Trouville').
(Possibly) New York, Union League Club, *Paintings by Old Masters, and Modern Foreign and American Artists, Together with an Exhibition of the Work of Monet the Impressionist*, February 1891, no. 70.
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Waterbury, Fulkerson Hall, Art on Loan, October 1965, no. 13.

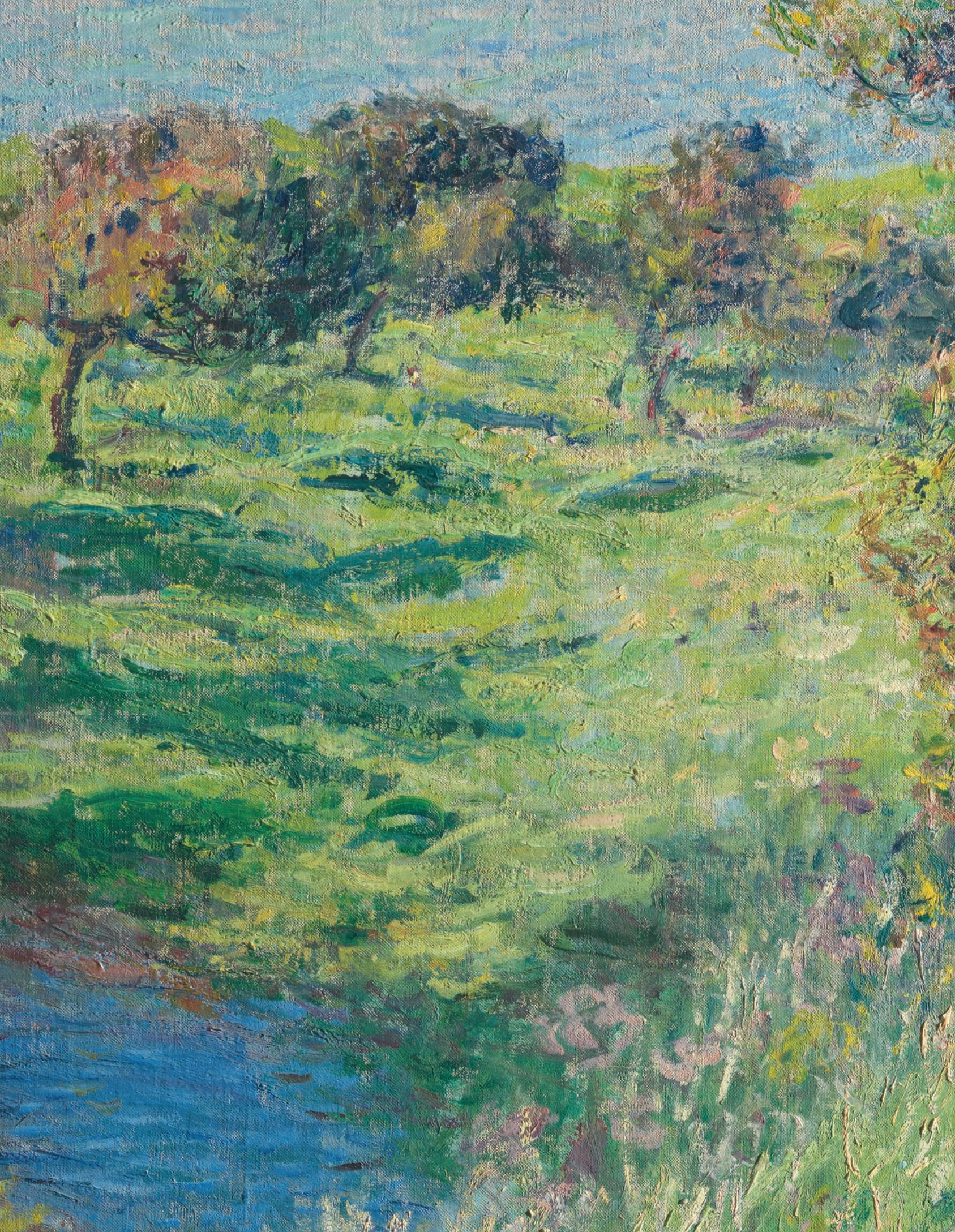
Trouville, 1920s.

Depicting a picturesque corner of the windswept, verdant Normandy coast on a bright summer's day, *Coup de vent* ('Gust of wind') was painted in 1881, a time of transition in Claude Monet's art as he began increasingly to dedicate himself to pure landscape painting. Painted during one of the first of many sojourns in the Normandy coast, *Coup de vent* is one of a small group of four works that the artist painted at the end of the summer of this year, the verdant landscape and clear blue sky immediately conjuring the effects of this blustery mid-summer's day. Without a trace of human presence, the present work embodies Monet's new interest in the elemental forces of nature, the true protagonist of the scene being, as the title states, a gust of wind. With its bold composition, deep perspective, expansive plane of sky, and a delicate, exquisitely rendered range of sun-dappled light and shadow, this work introduces the themes and preoccupations that would come to define Monet's work of this seminal decade. Of these four paintings, *Coup de vent* is the only one to remain in private hands; the remaining three now residing in museum collections across Europe and the USA. Immersed in the dramatic coastline of Normandy, the rolling hills, soaring cliffs and expansive seascapes that he had known since his childhood, Monet was reinvigorated, embarking on a new mode of painting that would come to define the second half of his career. As Richard Thomson has written, 'Over the next half decade, his work on the Channel coast amounted to much more than a rediscovery of Normandy; it was a reinvention of Monet as an artist'. He continues, '[it was during this time that] Monet's experiences painting on the Normandy coast had encouraged him to see forms more simply, distinctly diminished the role of the modern in his iconography, stimulated the repetition of motifs, promoted competition with earlier masters of landscape, and concentrated his attention on the fascinating combination of the short *durée* of the *effet* and *the longue durée* of geological forms' (R. Thomson, 'Normandy in the 1880s', in *Claude Monet, 1840-1926*, exh. cat., Paris, 2010-2011, pp. 172, 177-178).

The beginning of the 1880s saw the artist's life and art take a new direction. After the triumphant success of his Gare Saint-Lazare series of 1877, Monet left behind the depiction of the city and the effects of modernity, moving from the increasingly populated suburb of Argenteuil, to the rural village of Vétheuil. After various personal and professional setbacks, the beginning of the new decade saw the artist return to painting with a new, energetic zeal. When, in September of 1880, he travelled to Les Petites-Dalles on the Normandy coast with his brother Léon, he found himself reinvigorated and newly inspired. This trip would turn out to be seminal. Though he had grown up on the coast, around Le Havre and Sainte-Adresse, and had spent time travelling to these coastal towns in the 1860s and early 1870s, Monet had not visited the sea for seven years prior to this excursion, preferring instead to paint Argenteuil and rural vistas of the Île de France. Both a liberation and a nostalgic return to his youth, this trip saw Monet reacquaint himself with this area. Confronted by nature in its purest, most elemental form, he was immediately enamoured with the roiling seas, soaring cliff faces and expansive skies of the Normandy coast, revelling in the stark simplicity, rousing grandeur, and often, the pictorial drama, of these vistas where sky, sea and land meet in striking harmony. From this time onwards, Monet would constantly return to this corner of northern France, revelling in the artistic inspiration he found there.

Buoyed by the success with which his coastal landscapes from this trip were met – in February 1881, the leading Impressionist dealer, Paul Durand-Ruel had bought sixteen paintings from the artist his largest purchase to date – in the spring of this year Monet returned to the coast, this time choosing Fécamp in which to base himself. Originally scheduled to stay for three weeks, the artist was so happy with his progress that he decided to extend his stay, explaining to Durand-Ruel, 'I have worked a lot and put my time to good use, but I would like to continue some studies that I have started...' (Letter 212, in D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, volume 1, Lausanne & Paris, 1974, p. 442).

In the late summer, Monet eagerly returned once again to the Normandy coast, this time staying in or around the fashionable beach resort Trouville. Situated on the estuary of the Seine, Trouville was a place that held an important resonance for the artist. In the summer of 1870, he and his wife Camille and their young son Jean, had stayed there until the outbreak of the Franco-Prussian war. While there, Monet captured, in his nascent Impressionist style, the beach and sea front, depicting the fashionable Parisian holidaymakers who promenaded along this picturesque panorama.



Claude Monet, *Fisherman's Cottage on the Cliffs of Varangeville*, 1882. Museum of Fine Arts, Boston.

Claude Monet, *Road at La Cavee, Pourville*, 1882. Museum of Fine Arts, Boston.

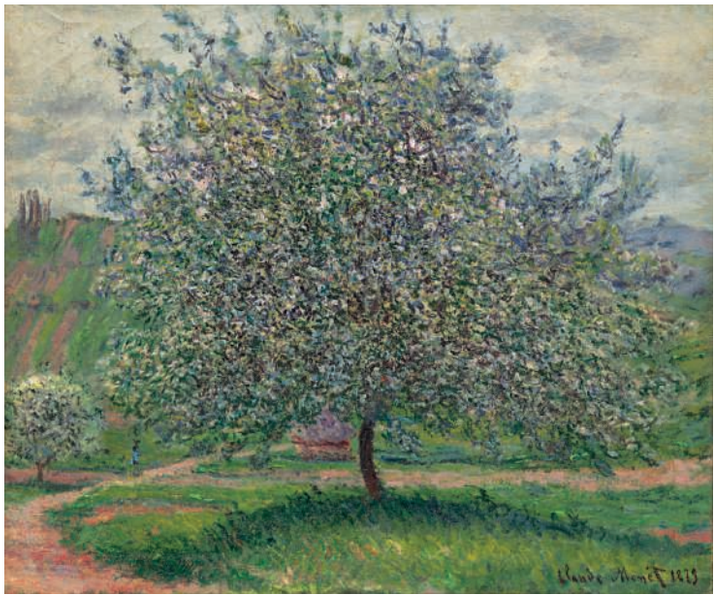
Claude Monet, *Chemin de la Cavée, Pourville*, 1882. Museum of Fine Arts, Boston.

> *'You know my passion for the sea. I'm mad about it.'*
>
> –CLAUDE MONET

Returning again just over a decade later, the artist now had starkly different pictorial concerns. He chose not to portray the town itself, its architecture, waving tricolours and its glamourous bourgeoisie, but rather ventured inland, immersing himself in the rural, uninhabited countryside that surrounded this picturesque resort. Though this trip was cut short due to inclement weather, 'every day brings rain' (Letter 222, in D. Wildenstein, *ibid.*, p. 443), he wrote dejectedly to Durand-Ruel at the beginning of September, it was during this time that Monet painted the present work, and three others (Wildenstein, nos. 686, 687, 689). And though, as this letter attests, he complained bitterly about the bad weather during this stay, he must have had some clear, sunny days to have been able to paint these four clear, blue-skied and in some cases, sun-drenched landscapes. This series of four presents a variety of vistas of the coast, pictured from both sides of the estuary: an expansive vista of the beach at low tide (Museo Thyssen-Bornemisza, Madrid); a seascape that captures a view of Sainte-Adresse, the small town situated just up the coast from Trouville, in the distance (Ordrupgaardsamlingen, Copenhagen); and a work that, like *Coup de vent*, presents a view of a grassy clifftop, the sea stretching out to meet the horizon in the distance, with a verdant, wind-blown tree serving as the sole protagonist (Museum of Fine Arts, Boston).

In *Coup de vent*, Monet has focused entirely on the landscape itself, immersing himself in the depiction of the sun dappled cliff top, the shimmering blue waters of the expansive stretch of sea and the small pool in the foreground, the clear sky and, most importantly, the atmospheric effect of the wind. Any sign of human presence is expunged, with Monet appearing, 'alone in a place where earth and sky, land and water, the artist and the environment are in perfect accord' (P. Hayes Tucker, *Claude Monet: Life and Art*, New Haven & London, 1995, p. 101). In this way, the true protagonist of *Coup de vent* is nature itself. Never before had the artist turned so completely to the depiction of elemental forces, such as, in this case, the wind. Monet has captured this intangible weather effect through his deft and evocative brushwork. With a host of multi-directional strokes, the artist has rendered the verdant green coast top shimmering in the wind, the group of trees leaning to the right, growing into this formation thanks to the endless pummelling of the wind on this coastal outcrop. As is typical of works from this period, the foreground of the picture is rendered with short, staccato brushstrokes that appear as an almost abstract array of colour; strokes of lighter green overlaid and interspersed with rich, jewel-like tones to create the effect of light and shadow. This loose, rapid handling of the verdant landscape contrasts with the smoother strokes that the artist has used to convey the hazy blue sky and the expansive, seemingly endless sea below.

At the time that he painted the present work, Monet had increasingly abandoned the contemporary themes that had dominated his earlier *oeuvre*. Gone were the scenes of suburban life in Argenteuil and the visions of the modernising metropolis that was Paris at this time. Likewise, in his landscape painting the signs and symbols of modernity that had once occupied his work – houses, factories and figures – were gradually eliminated, replaced instead with unfettered visions of nature. Monet increasingly focused solely on the landscape itself, immersing himself in the depiction of fleeting light effects, varying weather conditions and the ever-changing colours and tones of the natural world. In the present work, Monet has not sought to render a description of the landscape, but has instead distilled the experience of nature and the feeling of being within it on the canvas. It was this practice that would come to define his work of the subsequent decades.



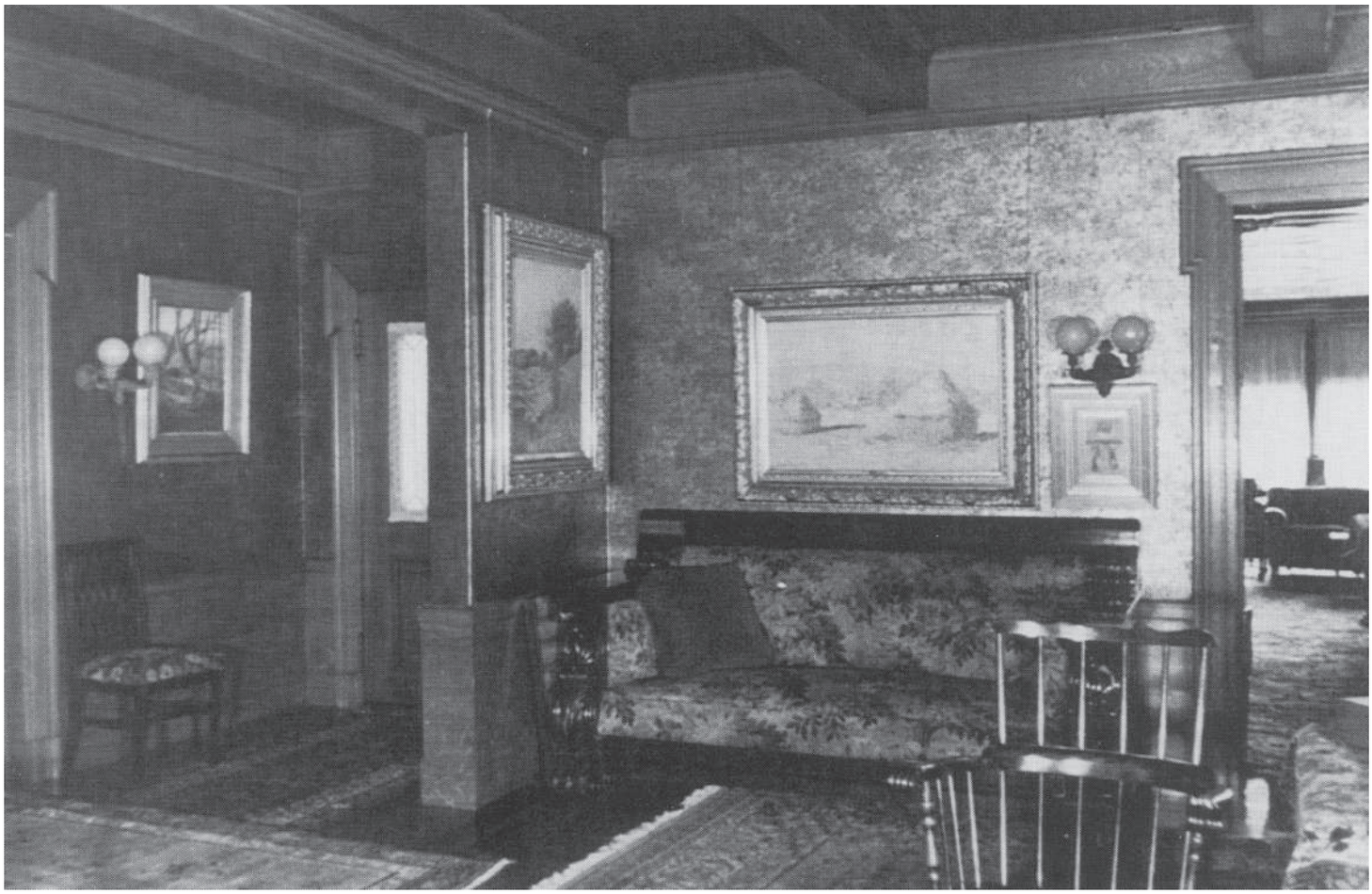
Claude Monet, *Le Pommier*, 1879. Sold, Christie's, New York, 15 May 2018 ($7,062,500).

Coup de vent also marks Monet's growing awareness of his own place within the haloed lineage of French landscape painting. By focusing not on the effects of modernity, but instead on the landscape in its purest, elemental, and unchanging state, Monet created works that, like his great predecessors, Lorrain, Poussin, Corot and Courbet, transcended specifics of place and time to become timeless evocations of the landscape, albeit rendered in his distinctively modern handling. Critics of this period noted this transition in Monet's work. Théodore Duret wrote in 1880, the year before Monet painted *Coup de vent*, 'After Corot, Claude Monet is the artist who has made the most inventive and original contribution to landscape painting. Were we to classify painters according to their degree of novelty and the unexpected contained in their works, Monet's name would indubitably be included among the masters... We maintain...that in the future Claude Monet will be ranked alongside Rousseau, Corot and Courbet among landscape painters...' (Duret, quoted in M. Clarke, 'Monet and Tradition, or How the Past became the Future', in *Monet: The Seine and The Sea*, exh. cat., Edinburgh, 2003, p. 45). Yet, crucially, Monet's landscapes of the 1880s did not mark a return to this French pictorial tradition, but were instead, a modern take on this revered genre. As Richard Thomson has written, with the Normandy landscapes of the early 1880s, 'Monet was not...trying to resuscitate an old aesthetic, to which he probably gave no conscious thought. Rather, he instinctively seized on its core principles, discarded its accessories and fused them with his own practices to create an art of physical power and modern ambition, a new sublime that asserted his sensations, his originality. This was not necessarily a deliberate strategy, but an emotive artistic response to this stunning coastal landscape' (R. Thomson, 'Looking to Paint: Monet 1878-1883', in *Monet: The Seine and The Sea*, exh. cat., Edinburgh, 2003, p. 29).

From the time that he painted *Coup de vent* onwards, regular travel became an essential part of Monet's artistic practice, bringing him new inspiration and new motifs. In February 1882, he returned to the coast again, this time staying in Pourville, where he remained for seven weeks. Completely enamoured with this town, he returned in the summer with his family, beginning a routine that would continue for many years to come. Focusing entirely on the dramatic coastline of Normandy, Monet laid the foundations for his iconic work in series that would come to the fore in the following decade. In this way, *Coup de vent* stands at the very beginning of this time of transition. Encapsulating the features that have come to define not only Monet's work, but Impressionism as a whole, this painting demonstrates how Monet created a new mode of landscape painting. And, while Monet's art holds a prominent position within the haloed lineage of great 19th Century French landscape painting, a work such as *Coup de vent* also demonstrates the distinctive style and the radical working practices that would position the artist as one of the most important figures in the development of 20th Century Modernism.

After Monet had reinitiated his relationship with Durand-Ruel in the spring of 1881, with the dealer making his most significant purchase of Monet's work to date, he had a newfound financial support for his art. From this point onwards, Durand-Ruel frequently bought Monet's work,

Photograph of Harris Whittemore, *circa* 1910.



Photograph of the Harris Whittemore residence with Monet's *Les Meules au soleil, effet du matin* and the present lot, Naugatuck, *circa* 1941.

selling it to a new range of collectors, which included the burgeoning group of Americans who were becoming increasingly interested in the developments of contemporary art in Paris. Durand-Ruel bought *Coup de vent* from Monet in 1883, and sold this work a few years later, in 1891, to Harris Whittemore, one of the first of this new group of American collectors who sought to acquire masterpieces of Impressionism. At a time when this movement was regarded with disbelief and incomprehension, its radical style and unconventional, modern subjects inciting shock and dismay in many conservative collectors, the New York based Whittemore, inspired by his father, John Howard Whittemore, a wealthy industrialist who likewise shared a passion for Impressionism, began to acquire works by a range of Impressionist artists, the first of whom was Monet. Together, father and son formed one of the greatest collections of Impressionism in the country, much of which hung in their homes in Naugatuck and Middlebury, Connecticut. Many of the works from their collection now reside in museum collections across the world, including The Metropolitan Museum of Art, New York, Yale University Art Gallery, New Haven, the Art Institute of Chicago, and National Gallery of Australia, Canberra.

Harris Whittemore had taken an active interest in art from a young age. Having graduated from Andover in Massachusetts, he went to Germany to study for two years in the early 1880s, and, during visits to France he became interested in Impressionism. He bought his first Monet in 1890, marking the beginning of a great passion for the artist's work. It is possible that back in the United States, he went to the Impressionist exhibition at the National Academy of Design, New York in May 1887, where he could have seen Monet's *Coup de vent,* which he later bought from Durand-Ruel in March 1891. From this time on, he acquired some of the greatest of Monet's work, including two of the iconic 'Haystacks' series.

In 1893, Harris Whittemore returned to Paris with his new bride for a long honeymoon. It was on this occasion that Mary Cassatt, the American artist working in Paris, wrote inviting the couple to 'take a cup of tea with [me] and discuss the art question'. She introduced Whittemore to a range of artists, including Degas and Sisley, examples of which he purchased, and Cassatt would remain a close friend of the family, advising them on paintings and artists, as they continued to acquire Impressionist art.

By 1910, the Whittemore family had acquired an extraordinary collection of Impressionist works. It is even more remarkable to consider their collection in the context of the 1913 Armory Show held in New York, which brought avant-garde painting to the attention of Americans for the first time on a wide scale. By the time of this landmark show, the Whittemores had already been collecting for over twenty years. As the art historian Dr. E. Waldmann wrote of this trailblazing pair of collectors, '[their] desire was not so much to have a "collection" as to add to their personal enjoyment by living with pictures which appealed to them as excellent and beautiful'. This accurately describes the attitude of both of John Howard and Harris Whittemore.

Edgar Degas, *École de danse, circa* 1876. Fogg Art Museum, Harvard Art Museums, Cambridge. Formerly from the collection of Harris Whittemore.

GEORGES BRAQUE

L'Estaque

Georges Braque, 1908.
Photo: © ullstein bild / Contributor.

PROPERTY FROM AN IMPORTANT PRIVATE FRENCH COLLECTION

19B

GEORGES **BRAQUE** (1882-1963)

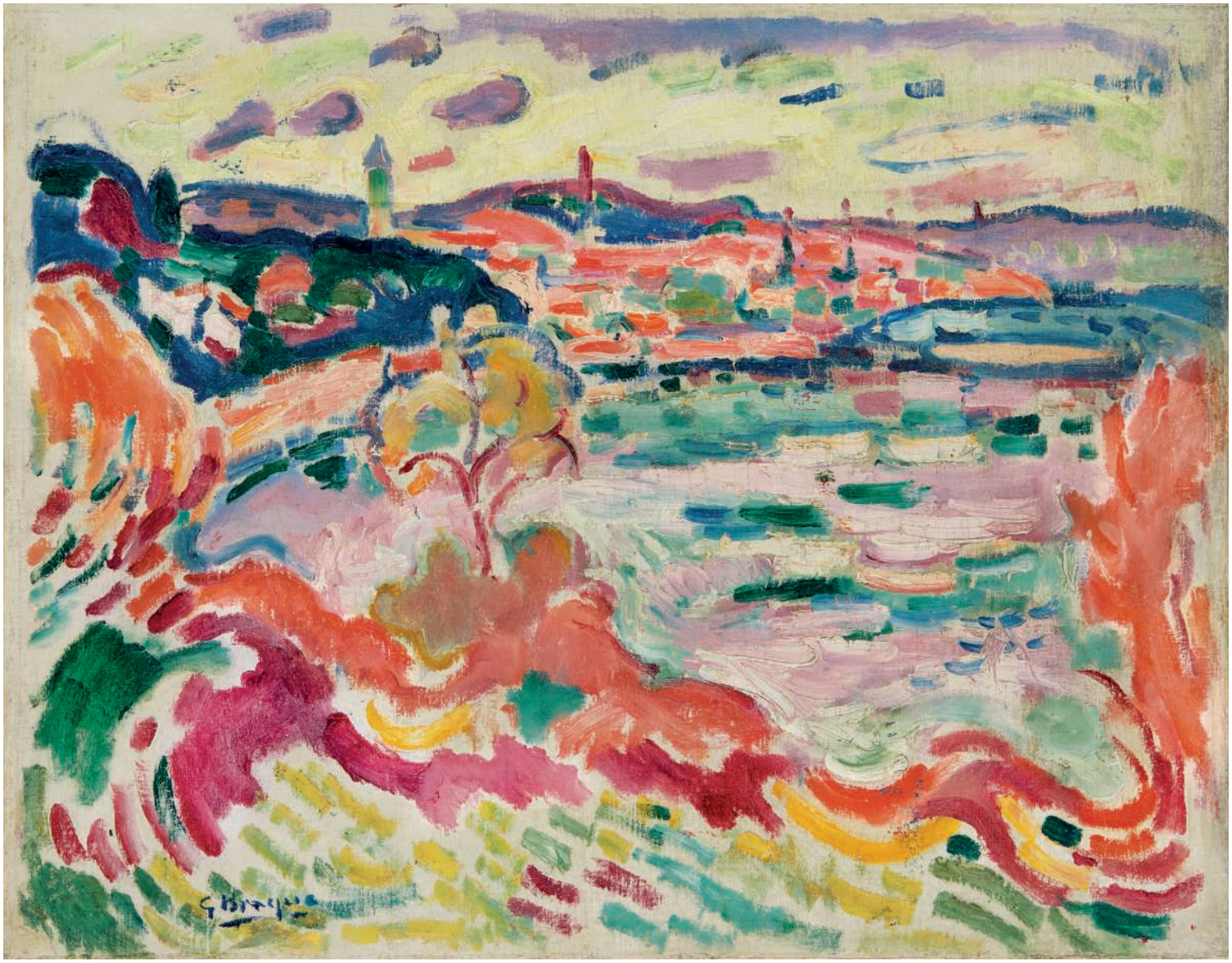
L'Estaque

signed 'G Braque' (lower left)
oil on canvas
14 ¾ x 18 ¾ in. (37.5 x 47.5 cm.)
Painted *circa* 1906

£4,500,000–6,500,000
$6,100,000–8,800,000
€5,200,000–7,400,000

PROVENANCE:
Maurice Pierre, Paris.
Bernard Pierre, Paris, by descent from the above.
Galerie Schmit, Paris, by whom acquired from the above, in the early 1970s.
Private collection, France, by whom acquired from the above in 1973, and thence by descent to the present owner.

EXHIBITED:
Paris, Galerie Schmit, *Tableaux de Maîtres Français*, *1900-1955,* May-June 1973, no. 7, p. 23 (illustrated; titled 'La Baie' and dated '*circa* 1904'*).*
Saint-Paul-de-Vence, Fondation Maeght, *Georges Braque, rétrospective*, July - October 1994, no. 10, pp. 38 & 293 (illustrated p. 39).



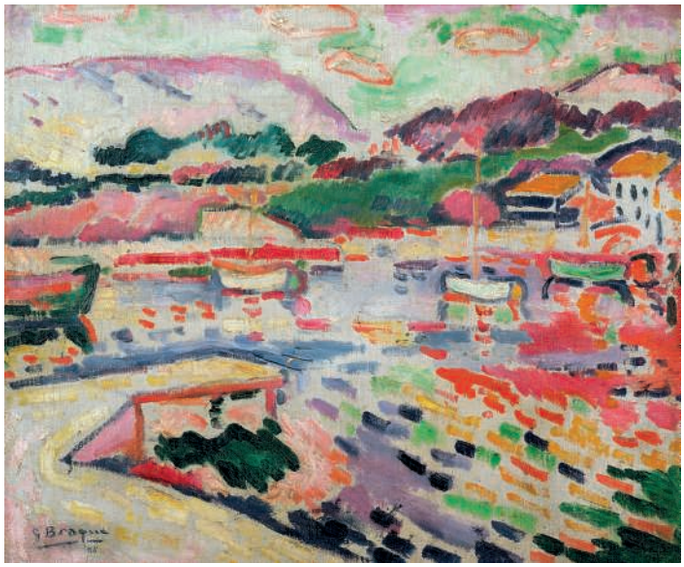
Georges Braque, *Bateaux sur la Plage à l'Estaque*, 1906. The Metropolitan Museum of Art, New York.
Photo: © 2018. Image copyright The Metropolitan Museum of Art/Art
Resource/Scala, Florence. Artwork: © DACS 2018.

> *'The first year [in L'Estaque] was the pure enthusiasm, the astonishment of the Parisian who discovers the Midi.'*
>
> –GEORGES BRAQUE

Painted in 1906, *L'Estaque* is a rare Fauvist landscape by Georges Braque. Dating from his first ever trip to the south of France, this dazzling, colour-filled painting is among the first truly Avant-garde works Braque created, marking the first stage on his journey to Cubism. Inspired by the defiant, iconoclastic work of the Fauves, including Matisse, Derain and Vlaminck, Braque adopted the same liberated palette in his depiction of the sun-soaked south coast of France. In *L'Estaque* this panoramic vista of the bay pulsates with redolent energy; bold, unmixed hues throb next to each other, their searing energy heightened by the white ground that lies between them. Each stroke of saturated, unmodulated and almost abstract colour exudes a visual power that conjures the intense heat and light of the Midi and the artist's instinctive, ecstatic response at finding himself in this intoxicating corner of southern France. With its expansive viewpoint, its kaleidoscopic palette of jubilant colour, and its bold execution, *L'Estaque* is arguably one of the most accomplished and radical works of his first, seminal southern sojourn.A work that captures something of the daring experimentation, freedom and exuberance of youth, this painting occupies an important place within Braque's early development; a period that would see the artist develop, alongside Picasso, one of the greatest artistic revolutions since the Renaissance.

Braque had travelled to L'Estaque, a small fishing-port near Marseille, in the autumn of 1906. Up until this point, the artist, who was born in Argenteuil and grew up in Le Havre in the north of France, had never ventured further south than Paris; indeed, as the artist recalled, the only experience he had had of the south was through the radical work that Matisse and Derain had painted the previous year at Collioure. Through the summer he had been working with fellow northern Fauve, Othon Friesz, in Antwerp. After returning to Paris in September, the pair set off for the Midi, arriving in L'Estaque in October. His arrival in the south hit Braque with the force of an epiphany. The rugged landscape, deep blue Mediterranean sea, rich, luminous light and raw colours of Provence were a sheer revelation for the artist; he exclaimed, 'It's there that I felt all the elation, all the joy, welling up inside me. Just imagine, I left the drab, gloomy Paris studios where you were still working in bitumen. There, by contrast, what a revelation, what a blossoming!' (Braque, quoted in A. Danchev, *Georges Braque, A Life,* London, 2005, p. 41).

Here, Braque's nascent Fauvist idiom took flight. He had first witnessed the work of the Fauves the year before in Paris, at the notorious *Salon d'Automne* of 1905. It was here that the radical painting of Matisse, Derain and Vlaminck, among others, had been exhibited, resulting in the



Georges Braque, *L'Estaque, l'Embracadère*, 1906. Centre Pompidou, Paris.
Photo: © Musee National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images.
Artwork: © DACS 2018.

Henri Matisse, *Marine (La Moulade), circa* 1906. Fine Arts Museums of San Francisco.

> *'For me Fauvism was a momentary adventure in which I became involved because I was young... I was freed from the studios, only twenty-four, and full of enthusiasm. I moved toward what for me represented novelty and joy, toward Fauvism.'*
>
> –GEORGES BRAQUE

critic, Louis Vauxcelles, terming this group of artists the 'Fauves' or 'Wild Beasts'. These explosively coloured, radically executed and unmediated landscapes and portraits marked a definitive end to Impressionism – a movement whose influence Braque was at the time trying to rid himself of – and opened up the possibilities for the avant-garde of the new century. Presenting a new realm of instinctive pictorial possibility, one that was not tied to illusionism nor conventional rules of perspective or tonal modelling, the Fauve aesthetic opened Braque's eyes to a new direction; as he recalled, 'For me that "jaunty" aspect of colour was stimulating. A reassuring physical presence. The Fauves were savages, of a sort. Impressionism had become domesticated, played out, mannered' (Braque, quoted in *ibid.*, p. 37).

Inspired by the sheer exuberance of the force and purity of colour applied to the canvas without a descriptive or representational function, Braque began to forge his own Fauvist style. However, it wasn't until he experienced first hand the unique atmosphere of the south of France – one of the definitive stimuli for the Fauve artists – that his painting became truly Fauvist. 'I may say that my first paintings of L'Estaque were already conceived before my departure', he later recalled. 'I took great care, nevertheless, to place them under the influence of the light, the atmosphere, and the reviving effect of the rain on the colours' (Braque, quoted in *ibid.*, p.41). Under the intense light of the Midi, Braque's canvases were ignited with glowing, incandescent colour that was applied with rough, rapid brushstrokes that gradually fragmented into individual strokes, as evidenced in the present work. He found in the south a liberation, the expansive, heat and haze-filled views, distant horizon and clear, deep blue sky offering the opportunity to forge a new form of landscape painting, one that was not exclusively bound to representation.

L'Estaque is one of this initial series of gloriously coloured, increasingly liberated paintings. Capturing the view from the coast, Braque has pictured both the sparkling azure waters of the gulf of Marseille, as well as the undulating hills that fall into the bay, with the factories and smoke stacks of the town of L'Estaque just visible on other side of the sea. Unlike the other landscapes that he painted at this time, in the present work colour has been truly liberated from a naturalistic role. The sea is no longer blue but rendered with soft mauve strokes, evoking the intensity of the light, highlighted in places by deep turquoise. Likewise, the hill in the immediate foreground has been transformed into an array of yellow, crimson and flaming orange, the pine tree that rests vertiginously on the edge rendered with tones of red and yellow. As Matisse and Derain had already done the previous summer, the composition is no longer constructed with conventional, illusionistic means, but rather with colour. In the present work, a flaming orange arabesque – the line of the hill in the immediate foreground – dances diagonally from left to right through the composition, creating the boundary between land and sea, and lending the picture its essential structure. While in the foreground, Braque has used short strokes of colour, in the background, these blend, becoming more unified to convey the mass of the landscape beyond.

With this dynamic chromatic means of execution and its explosive palette, *L'Estaque* comes the closest of this 1906 group to embodying most clearly the central tenets of Fauvism. Yet at the same time, this painting also captures the artist's initial, unmediated and instinctive reactions to the atmosphere of the south. 'The first year there was the pure enthusiasm', he later recalled, 'the astonishment of the Parisian who discovers the Midi. The next year, that had already changed. I should have had to push on down to Senegal to get the same result. You can't count on enthusiasm for more than ten months' (Braque, quoted in J. Russell, *G. Braque*, London, 1959, p. 8).

Of Braque's brief Fauvist period – he only worked in this idiom for two years before his abiding interest in form took precedence – *L'Estaque* is one of few paintings that comes the closest to the style of Matisse. As Matisse had developed the summer before, in the present work Braque has integrated the white ground of the canvas itself into the composition, constructing form out of emptiness, while at the same time, heightening the visual force of the complementary or contrasting strokes of colour. Like Matisse's *Vue de Collioure* of 1905 (Heritage Museum, St. Petersburg), which shares a similar palette to Braque's *L'Estaque*, the landscape appears to shimmer in the heat, the artist conveying so effectively the force of the radiant light on the landscape.

Georges Braque, *Paysage à l'Estaque*, 1906. The Art Institute of Chicago.
Artwork: © DACS 2018. Photo: © The Art Institute of Chicago, IL, USA / Restricted gift of Friends of the Art Institute of Chicago in honor of Mary Block; Walter Aitken, Martha Leverone, and Major Acquisitions Centennial endowments / Bridgeman Images.

Georges Braque, *Paysage, L'Estaque*, 1907. Musée d'Art Moderne, Troyes.
Photo: © Musee d'Art Moderne, Troyes, France / Bridgeman Images. Artwork: © DACS 2018.

> *'It's there that I felt all the elation, all the joy, welling up inside me. Just imagine, I left the drab, gloomy Paris studios where you were still working in bitumen. There, by contrast, what a revelation, what a blossoming!.'*
>
> –GEORGES BRAQUE

L'Estaque was by no means an undiscovered corner of the Midi. Indeed, with the power of hindsight, this small, industrial port served in many ways as a crucible for the development of modern art. Some forty years prior to Braque's pilgrimage there, Paul Cézanne had already immortalised the yawning bay and majestic landscape in his innovative and monumental paintings of this area, transforming the ephemeral sensation of nature into something tangible and unmoving. His childhood friend and later acclaimed writer, Emile Zola evocatively described L'Estaque, conjuring imagery that can be recognised in both Cézanne and Braque's depictions of this inspirational area:

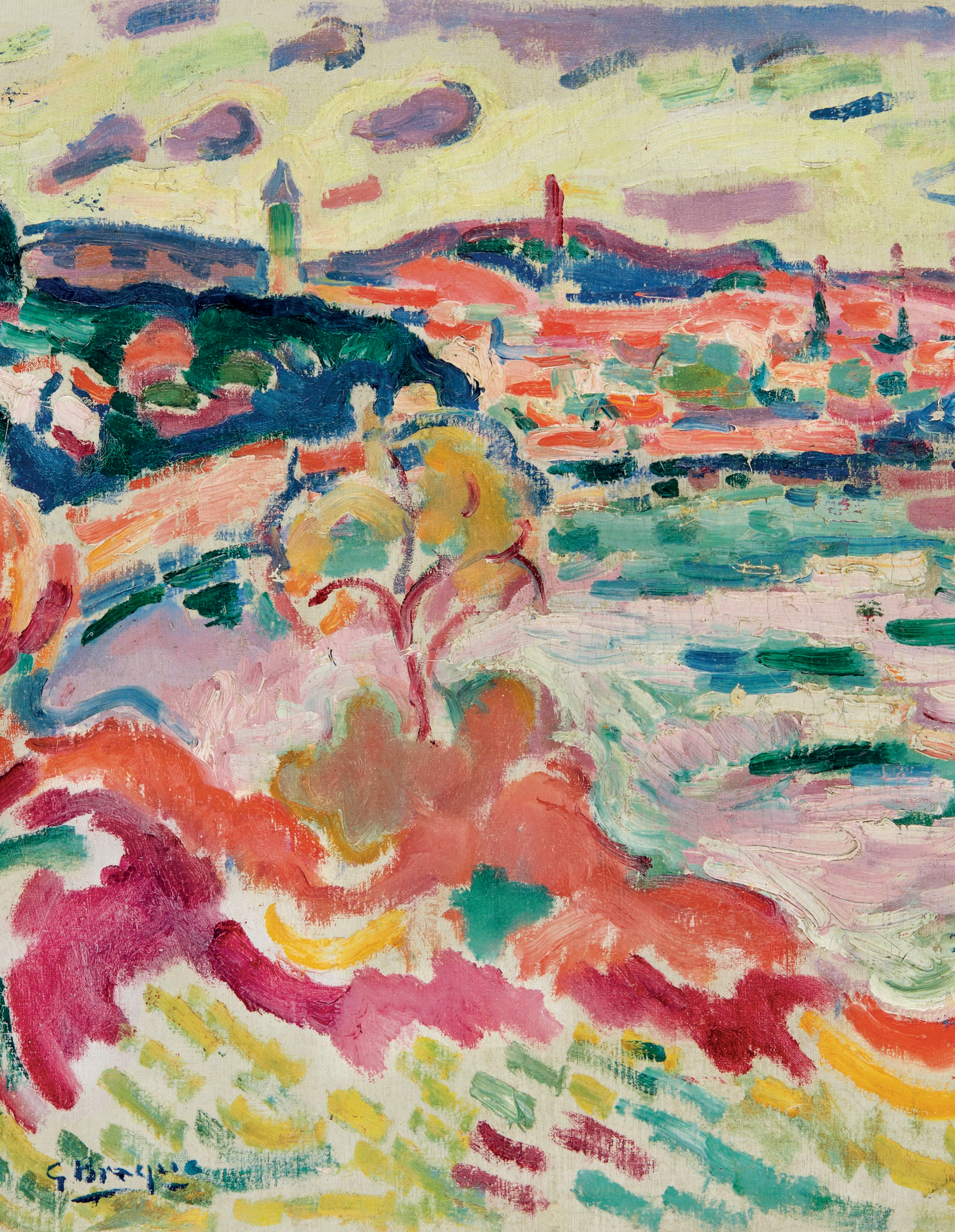
'A village just outside of Marseilles, in the centre of an alley of rocks which close the bay... The country is superb. The arms of rock stretch out on either side of the gulf...and the sea is but a vast basin, a lake of brilliant blue when the weather is fine. At the foot of the mountains the houses of Marseilles are seen on different levels of the low hills when the air is clear one can see, from L'Estaque, the grey Joliette breakwater and the thin masts of the vessels in the port... When the sun falls perpendicularly to the horizon, the sea, almost black, seems to sleep between the two promontories of rocks whose whiteness is relieved by yellow and brown. The pines dot the red earth with green. It is a vast panorama, a corner of the Orient rising up in the blinding vibration of the day' (E. Zola, quoted in J. Rewald, *Paul Cézanne*, London, n.d. pp. 80-81).

Paul Cézanne, *Le Golfe de Marseille, Vu de l'Estaque*, 1883-1885.
The Metropolitan Museum of Art, New York.

Perhaps following the example of Cézanne, as well as Van Gogh, whose name and art are indelibly wedded to Provence, and to some extent, Gauguin, who joined him there for a time, a host of artists of the early 20th Century fell under the spell of the insatiable allure of the south. Immersed in the vibrating, all immersive light and the resultant luminous colours there, these artists were able to make decisive leaps forward in their art. In 1904, Matisse spent a transformational summer in Saint Tropez at the home of Paul Signac, and in 1905, he returned to the coast, this time to Collioure where he was joined by Derain. A year later, Derain, like Braque, had discovered the artistic potentials of L'Estaque, his summer there responsible for a shift in his art as his landscape painting moved from the ephemeral and transient, to embody something more monumental.

For Braque, however, like his hero Cézanne before him, it was in L'Estaque that the greatest leaps of his art would be made. He remained in the Midi until the spring of 1907, when he returned to Paris, yet was quickly lured back to the south, venturing once more to L'Estaque and La Ciotat, another coastal town, in June until the autumn of that year. For Braque, L'Estaque would remain one of the most important places of his early career, serving as the backdrop for his increasingly radical artistic discoveries. When he returned there once again in 1908, he captured the landscape with a completely different pictorial language, transforming the same rolling hills, sky and sea into a series of dense, cubistically rendered planes of muted colour.

Maurice Pierre (1891-1970), officer of the Legion of Honor, was an avid collector of early Twentieth century art. The present lot, which hung on the walls of his apartment at rue Tronchet in Paris until his death, comingled with Pablo Picasso's *Nature morte au chandelier*, 1937 (Zervos vol. 8, no. 357; sold, Christie's, London, 4 February 2014, lot 18); Maurice de Vlaminck's Fauve masterpiece, *La Seine à Chatou*, 1905 (Vallès-Bled no. 83), and Pierre-Auguste Renoir's *Femme dans un paysage*, purchased from the 1925 Gangnat sale at Drouot (Dauberville vol. 5, no. 4139), among other fine works.



PABLO PICASSO

Femme dans un fauteuil (Dora Maar)

Picasso and Dora Maar, Golfe-Juan, 1937.
Photograph by Roland Penrose.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ° **20B**

PABLO **PICASSO** (1881-1973)

Femme dans un fauteuil (Dora Maar)

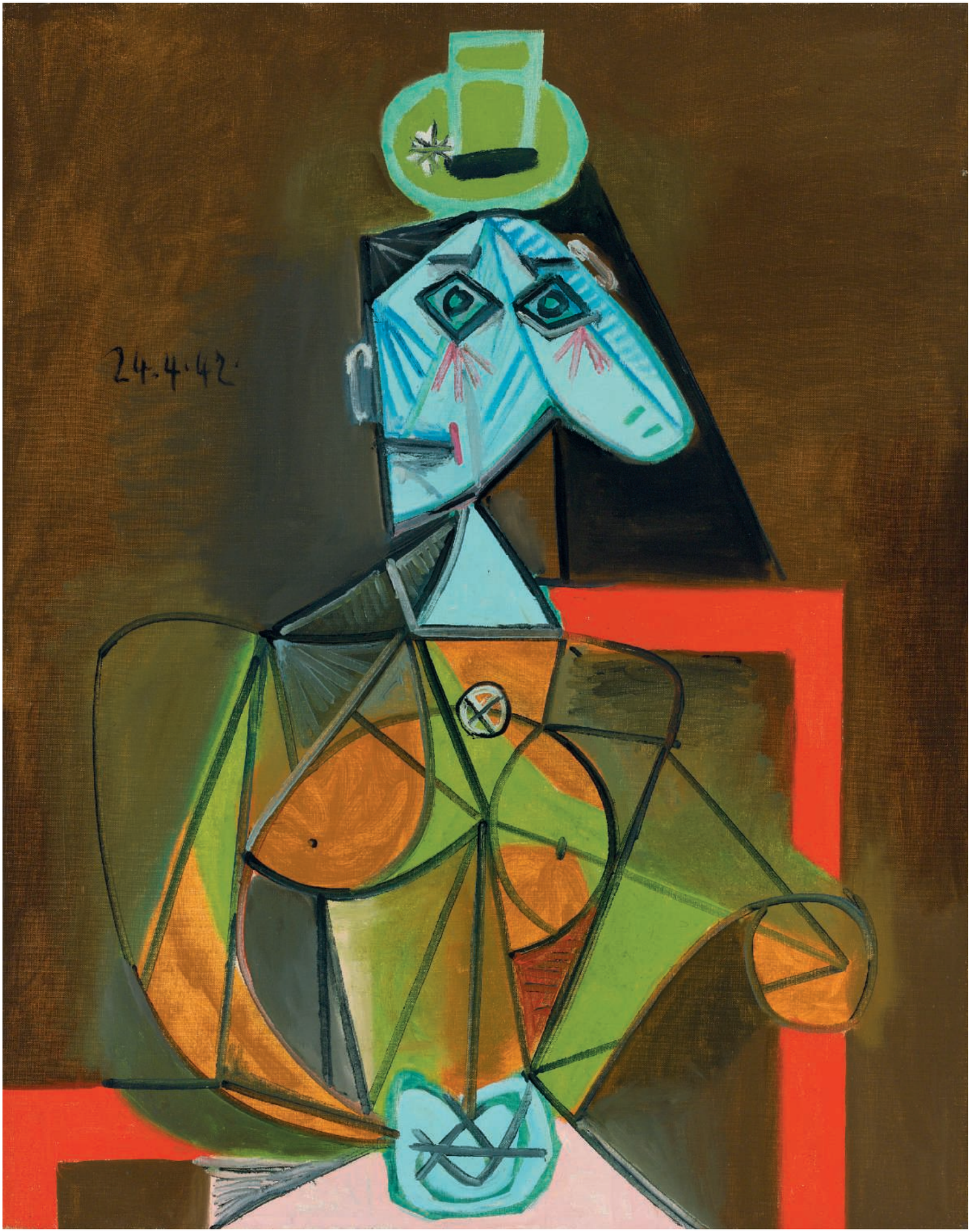
dated '24.4.42' (centre left); dated '24.4.42' (on the stretcher)
oil on canvas
36 x 28 ¾ in. (92 x 73 cm.)
Painted in Paris on 24 April 1942

Estimate on Request

PROVENANCE:
The artist's estate.
Jacqueline Roque Picasso, Mougins, by descent from the above, until 1986.
Galerie Louise Leiris, Paris (no. 018042).
Galerie Beyeler, Basel (no. 11003).
Anonymous sale, Sotheby's, London, 26 June 1990, lot 54.
Acquired at the above sale by the present owner.

EXHIBITED:
Reykjavik, Kjarvalsstadir, *Picasso: Exposition inattendue dédiée aux peintres*, May - July 1986, no. 11, p. 30 (illustrated p. 31; titled 'Femme assise').
Chaise-Dieu, Festival de La Chaise-Dieu, *Picasso,* August 1987, p. 15 (illustrated).

LITERATURE:
C. Zervos, *Pablo Picasso,* vol. 12, *Oeuvres de 1942 et 1943,* Paris, 1961, no. 46, n.p. (illustrated pl. 23).


24.4.42.

Portrait of Dora Maar, Mougins, 1937. Photograph by Lee Miller

Painted on the 24th of April 1942, *Femme dans un fauteuil (Dora Maar)* is a powerful depiction of Picasso's great lover and muse, Dora Maar, the mysterious, raven-haired beauty who inspired some of the greatest portraits of his prolific career during their nine-year relationship. Described by Picasso in 1937 as 'devilishly seductive in her disguise of tears and marvellous hats,' Dora was the ultimate Surrealist *femme-fatale*, an enigmatic muse who captured the artist's imagination from their very first meeting (Picasso, quoted in L. Baring, *Dora Maar: Paris in the Time of Man Ray, Jean Cocteau and Picasso,* New York, 2017, p. 196). Renowned for her striking beauty and intense personality, Dora's features became a vehicle through which he could explore his own emotions at this time, channelling the fear, torment and anguish that plagued him during the tumultuous and violent years of the Spanish Civil War and the Second World War into ever more distorted visions of her form. In these dynamic, provocative works, Picasso created an elaborate and compelling myth around the character of Dora, transforming her into an iconic figure whose dramatic persona and powerful beauty has become inextricably intertwined in his conception of these turbulent times.

Born Henriette Theodora Markovitch in Paris in 1907, Dora Maar spent a large portion of her childhood in Buenos Aires, where her architect father had been commissioned to design a number of public buildings. Upon the family's return to Paris, Dora began to study painting and photography at the Union Centrale des Arts Décoratifs, the Ecole de Photographie, and the Académie Julian, dividing her time between the two disciplines until her unique photographic vision began to draw attention within avant-garde circles. Supplementing her more experimental work with advertising and editorial commissions, Dora quickly became a prominent presence within the Parisian intelligentsia. During this period, her photography relished in the surreal, whether highlighting the disquieting peculiarity of everyday life and objects that the artist came across, or creating strange, otherworldly collaged images that blend seemingly innocuous elements into mysterious juxtapositions.

By the early 1930s, she had become closely associated with the Surrealists, participating in the group's provocative demonstrations, convocations and exhibitions in Tenerife and London. Eccentric and outspoken, she became a prominent figure within the movement, posing for portraits by Man Ray and Brassaï, and photographing a number of the Surrealist writers, poets and artists active in Paris, from Yves Tanguy to Léonor Fini, Georges Hugnet to René Crevel. She was also politically active thanks in part to her relationship with the writer and philosopher, Georges Bataille, with whom she was romantically involved before meeting Picasso.

Tinged with a seductive mix of violence and dark eroticism, the first meeting between Dora and Picasso has attained mythical status in the story of the artist's life. According to one writer, Picasso had come across Dora in the infamous Café les Deux Magots one Autumn evening in 1935, where she was 'playing a strange game which intrigued him: she kept driving a small pointed pen-knife between her fingers into the wood of the table. Sometimes she missed and a drop of blood appeared between the roses embroidered on her black gloves...' (J.-P. Crespelle, *Picasso and His Women,* R. Baldick, trans, London, 1969, pp. 145-146). Picasso was immediately beguiled by this elusive, mercurial siren, her dark intensity and powerful gaze, said to rival his own *mirada fuerte*, sparking a fierce passion in him. As another writer recalls, 'Dora Maar, radiant, with her ebony hair, her blue-green eyes, her controlled gestures, fascinated him. ... behind her haughty and enigmatic attitude you could see a spontaneity restrained, a fiery temperament ready to be carried away, mad impulses ready to be unleashed. She withstood without batting an eye Picasso's stare, and he was the one to flee...' (J. C. Gâteau, quoted in M. A. Caws, *Dora Maar with & without Picasso,* London, 2000, p. 83).They left the café together and in the street he asked for her gloves as a souvenir of their meeting, a memento that he would proudly display in a vitrine in his apartment for years to come.

Man Ray, *Portrait of Dora Maar, circa* 1936.

Pablo Picasso, *Buste de Femme*, 1936. Museum Berggruen, Staatlichen Museen zu Berlin.

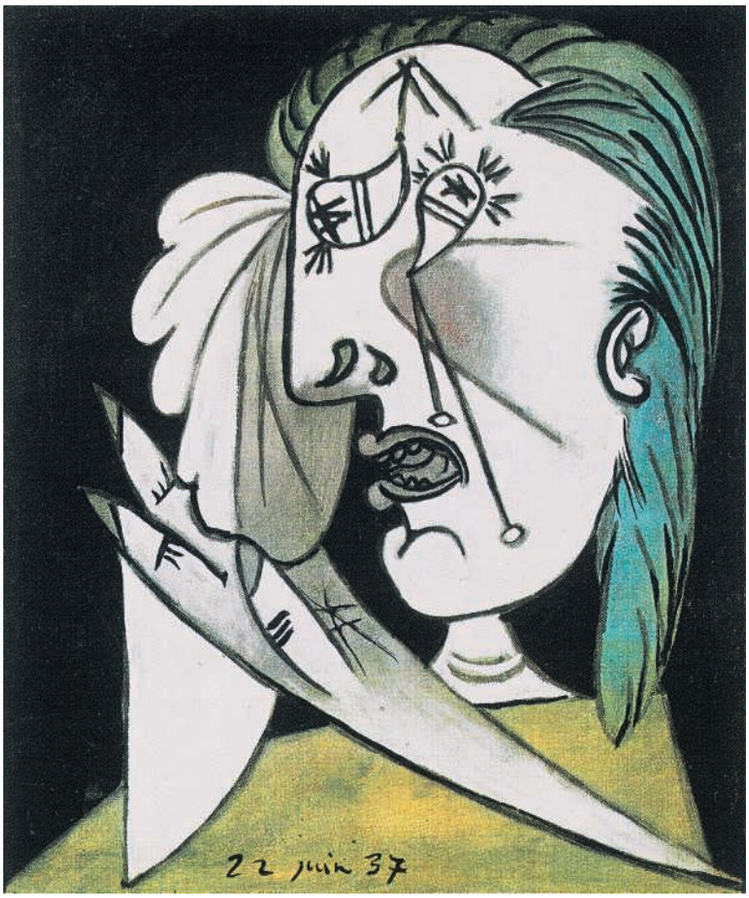
Pablo Picasso, *Femme en Pleurs*, 1937. Tate Gallery, London.

> *'[Dora Maar] was wearing black gloves with little pink flowers appliquéed on them. She took off the gloves and picked up a long, pointed knife, which she began to drive into the table between her outstretched fingers to see how close she could come to each finger without actually cutting herself. From time to time she missed by a tiny fraction of an inch and before she stopped playing with the knife, her hand was covered with blood. Pablo told me that was what made up his mind to interest himself in her. He was fascinated.'*
>
> –FRANÇOISE GILOT

An expert at creating an impression, Dora was renowned for her chic appearance, painting her nails in different colours according to her mood, wearing dashing hats, elaborate brooches and a bold scarlet lipstick, and adopting the most up-to-date fashions from a host of leading designers. More than her striking looks however, Picasso's attraction lay in the fact that Dora was an independent, thoroughly intelligent modern woman, an artist in her own right fully engaged in the Parisian avant-garde, who maintained strong beliefs and political convictions and was unafraid to engage in serious debate with the artist. He also delighted in the fact that she spoke Spanish fluently, later confessing 'I just felt finally, here was somebody I could carry on a conversation with' (Picasso, quoted in F. Gilot & C. Lake, *Life with Picasso,* New York, 1964, p. 236). Against the back drop of impending war, the two began a tumultuous love affair that would carry them through some of the darkest years of European history. Despite these turbulent and tragic times, Dora inspired an astounding period of creativity in the artist, becoming his most important muse and collaborator as the 1930s waned and the 1940s dawned. As Jean-Paul Crespelle proclaimed, '...this affair, coinciding with the peak of his artistic achievement, was to light up his life with a bright flame of passion' (J.-P. Crespelle, *op. cit.*, p. 145).

As with all of Picasso's paramours, the earliest portraits of Dora evoke a tender, calm, sensual appreciation of her form, captured in an array of delicate drawings that record her likeness in a direct and intimate manner. As their relationship progressed however, Picasso adopted an increasingly angular vocabulary in his depictions of Dora, abstracting and attacking her form, introducing extreme distortions and stylizations, as he sought to convey the psychological depths that lay behind her enigmatic façade. In this way, Dora became the complete antithesis of Marie-Thérèse Walter, whose curvilinear, sensuous body had informed his artistic activities since the late 1920s. The clear differences in their physical appearances were mirrored by a similarly sharp contrast in personality, temperament and countenance – whereas Marie-Thérèse was blonde, athletic, voluptuous and easy-going, Dora was dark, mysterious and inscrutable. Driven by a fierce intellect, Dora engaged Picasso in stimulating conversation, delving into politics, art and history with an impassioned fervour, whereas Marie-Thérèse, with her sunny disposition, passive nature and complete indifference to such subjects, demanded nothing from Picasso. As Françoise Gilot concluded, 'Marie-Thérèse had no problems. With her, Pablo could throw off his intellectual life and follow his instinct. With Dora, he lived a life of the mind' (F. Gilot, *op. cit.*, p. 236). Picasso thrived off their dual presence in his life, painting both with a compulsive obsession that sprung from the formal possibilities of their contrasting appearances and characters.

Detail of the present lot.



Pablo Picasso, *Étude pour Guernica*, 1937. Museo Nacional Centro de Reina Sofia, Madrid.

Pablo Picasso, *Tête de Femme*, 1939, Musée Picasso, Paris

> *'I wasn't Picasso's mistress, he was just my master.'*
>
> –DORA MAAR

As the storm clouds of conflict gathered on the horizon of Europe, Picasso's obsessive deconstruction of Dora's image reached new levels of violent intensity, fragmenting her form into angular networks of intersecting lines and converging planes, and dissecting her face into sharply opposing facets, echoing the internal turmoil and despair that was consuming his muse during this period. Having been actively involved in left-wing politics for a number of years, Dora found the rise of Fascism and the ensuing conflicts of the Spanish Civil War and the Second World War horrifying. She followed current events with an intensity and passion that matched Picasso's own, consuming reports in the daily newspapers about the worrying developments across Europe, and reacting dramatically to all she read. Her expressions of despair, tragedy and angst became inextricably intertwined with Picasso's own perception of the wars, her face a mirror through which he witnessed the wave of violence as it swept towards France.

It was this aspect of Dora that inspired some of the most moving images of Picasso's career, most notably the series of 'Weeping Women' that emerged in 1937 and which culminated in the iconic *La femme qui pleure,* 1937 (Tate Gallery London). Crumpled with tears and wracked with anguish and grief, Dora becomes a modern day embodiment of the *mater dolorosa,* a universal embodiment of despair and suffering. It was this aspect of her character that Picasso would forever associate with Dora, later stating: 'An artist isn't as free as he sometimes appears. It's the same way with the portraits I've done of Dora Maar. I couldn't make a portrait of her laughing. For me she's the weeping woman. For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one' (Pablo Picasso, quoted in *ibid,* p. 122).

At the outbreak of the Second World War, Picasso chose to remain in France, refusing offers of sanctuary from friends and supporters in the United States and Mexico and settling into a life of isolation in his studio at 7 rue des Grands-Augustins. His presence in Paris did not go unnoticed by the occupying forces. Labelled a 'degenerate' artist during the Nazi campaign against modern art, several of Picasso's artworks had been confiscated from German museums, while the success of his epic painting *Guernica* led him to be considered a champion of the intellectual resistance to Fascism. Although he was allowed to continue to work, the occupying forces forbade Picasso from exhibiting publicly, and he remained under close and constant observation by the Gestapo, who visited his studio on a number of occasions. Cast into internal exile Picasso submersed himself in his work, frantically painting day after day, as if a silent protest against the attempt to silence him. 'There was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom,' he later explained (Picasso, quoted in H. Janis & S. Janis, *Picasso: The Recent Years, 1939 – 1946,* New York, 1946, p. 4). Dora became his primary companion and model during these years, her dark features and striking presence dominating endless portraits and canvases, as Picasso responded to life under the oppressive new regime.

Like all who remained in Paris, the deprivations of life in the city hit Picasso hard – food shortages and rationing were rife, he struggled to heat his studio, and the chilly temperatures of long winter nights often left him unable to paint. The bleak reality of life in Paris at this time infused Picasso's 1941 short farce, *Le Désir attrapé par la queue (Desire Caught by the Tail),* in which each of the characters appear as obsessed by hunger and the extreme cold. Although Picasso was wealthy enough to be able to afford to purchase goods from the black market, and had friends who assisted him in acquiring materials such as plaster, paper and even the highly sought after bronze with which to create his art, he was largely forced to make do with what was available. Pages of the city's daily newspapers, for example, were used as a support for painting studies, saving his precious canvases and paper stocks for more developed ideas, such as the present work.

'I paint only what I see. I've seen it, I've felt it, maybe differently from other epochs in my life, but I've never painted anything but what I've seen and felt. The way a painter paints is like his writing for graphologists. It's the whole man that is in it....'

–PABLO PICASSO

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

Pablo Picasso, *Femme assise*, 1941. Neue Pinakothek, Munich.

Pablo Picasso, *Buste de femme*, 1941. Los Angeles County Museum of Art

Pablo Picasso, *Portrait de femme*, 1942, Private collection.
Sold, Christie's, New York, May 6 2014 ($22,565,000).

Executed towards the end of April 1942, as the Occupation was about to enter its third year, *Femme dans un fauteuil (Dora Maar)* captures the hieratic bearing, the intense stillness and statuesque poise Dora was famed for. In keeping with many of Picasso's portraits of Dora from this period, she is seated on a chair in an extension of the series of *femmes au chapeau* and *femmes assises* that had occupied the artist in the years immediately preceding the war. Boldly carving her face into two distinct planes, Picasso exaggerates the sharp angles of her profile, while also adding a phallic, proboscis-like nose more reminiscent of the snout of his beloved Afghan hound, Kasbek, than of Dora herself. Framed by the bold scarlet armature of the chair, her torso appears in a labyrinthine web of intersecting lines, a delicate interplay of curves and angles converging to create a fragmented, sculptural analysis of the volumes of her body. Set within a dark, shadowy background which throws her body into sharp focus, our attention is concentrated solely on Dora, as she gazes directly outwards from the canvas with an intense solemnity. Her clasped hands, meanwhile, create the impression that she is patiently waiting for something to happen, a reflection, perhaps, of Picasso's own patience as he silently endured life during the Occupation and awaited his freedom.

In a poem from March of 1942, less than a month before *Femme dans un fauteuil (Dora Maar)* was begun, Dora captures a sense of the seemingly endless game of waiting that underpinned their life at this time. Writing as if from the midst of a portrait session with Picasso, Dora's melancholy seeps into every line: 'Tall buildings, facing the sun, the even sky/ are visible from the bedroom at the summit of the landscape./ I don't move./ That's how I used to do it before; I weighed everything down./ Oppressed by solitude, the thing was to imagine love/ time passes./ Today, a Sunday at the end of the month/ March 1942 in Paris the songs of pet birds/ are like little flames burning calmly/ in the silence. I despair./ But it's not actually me/ The tall buildings facing the sun, the even sky,/ I can see them from my bedroom at the summit of the landscape/ I don't move/ That's how I've always done it. I weighed everything down/ Today this other landscape on this Sunday at the end/ of the month of March 1942 in Paris the silence is so deep that the / songs of the pet birds are like little flames quite/ visible. I despair/ but let's leave all that' (Dora Maar, quoted in A. Baldassari, *Picasso, Love and War 1935 -1945,* Paris, 2006, pp. 234-235).

Dora Maar, 1941. Photograph by Rogi André.
Private collection.

Pablo Picasso, *Femme au chapeau assise dans un fauteuil*, 1941-42, Kunstmuseum Basel.

Pablo Picasso, *Femme assise au chapeau en forme de poisson*, 1942. Stedlijk Museum, Amsterdam.

Roy Lichtenstein, *Woman with a flowered hat*, 1963. Private collection.

The pensive, despondent mood of the composition is punctuated by the bright costume and ornate accessories which adorn the sitter's form, details which remained central to Picasso's vision of Dora even in the darkest days of the Occupation. Dora delighted in wearing eccentric hats, a passion she had developed during her days as a fashion photographer, and became well known for wearing an elaborate mixture of veils and peculiar headwear, including the fantastical concoctions of Elsa Schiaparelli. The hat was, like the glove, an accessory celebrated by the Surrealists for its erotic connotations. As Paul Éluard explained, 'Among the objects tangled in the web of life, the female hat is one of those that require the most insight, the most audacity. A head must dare to wear a crown' (P. Éluard, quoted in B. Léal, "For Charming Dora": Portraits of Dora Maar,' in *Picasso and Portraiture: Representation and Transformation,* exh. cat., New York, 1997, p. 389). They soon became her calling card, an essential element of Dora's personal iconography that filtered through into Picasso's conception of her character. In *Femme dans un fauteuil (Dora Maar),* the deceptive simplicity of the small green top-hat with a single flower that perches atop Dora's head stands in stark contrast to the playful fish-shaped hat, replete with cutlery and lemon, that Picasso had painted her in a week earlier (Stedelijk Museum, Amsterdam). Balancing the small top-hat on her crown, Picasso uses the accessory to emphasise the precarious equilibrium that seems to hold her entire form together, as the interlocking planes of her face, head and neck sit together in a complex assemblage of carefully counterbalanced weights and volumes.

Through the myriad of distortions and transformations that he subjected her features to, Dora became the chief intermediary through whom Picasso could reflect on current events, finding in this mysterious muse a model who somehow, on some intense and deep level, suited the dark atmosphere of the times. The series of uniquely subjective visions of her form that he produced during their nine-year relationship express both the artist's own inner emotions, his angst and despair at the terrible events he was living through, whilst simultaneously reflecting the sentiments of a wider population scarred by the traumas of war. By turning her powerful features into a lament against the cruelty of the conflict, *Femme dans un fauteuil (Dora Maar)* transcends the moment in which it was produced to become a universal, timeless expression of stoicism, defiance and resistance in the face of overwhelming oppression.

Detail of the present lot.

AUGUSTE **RODIN**

Baiser, moyen modèle dit “Taille de la Porte” - modèle avec base simplifiée

Auguste Rodin in his studio *circa* 1888-1889.
Photographer unknown.

THE PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR

*** 21B**

AUGUSTE **RODIN** (1840-1917)

Baiser, moyen modèle dit "Taille de la Porte" - modèle avec base simplifiée

signed, inscribed and numbered 'Rodin au docteur Vivier 1ère épreuve'
(on the back of the base)
bronze with brown patina with red undertones
Height: 34 in. (86.4 cm.)
Conceived in 1885; one of three casts by Griffoul & Lorge between 1888-1890;
this example cast in July 1890

£5,000,000–7,000,000
$6,800,000–9,500,000
€5,800,000–8,000,000

PROVENANCE:
Dr Paul Vivier, Paris, a gift from the artist, *circa* July 1890.
(Possibly) M. Guibal, Paris, by descent from the above.
Tiffany & Co., New York.
Emil Winter, Pittsburgh; his estate sale, Parke Bernett Galleries, New York, 15-17 January 1942, lot 536.
Willa Ahl Winter, Pittsburgh, by whom possibly acquired at the above sale.
Harold B. Weinstein, New York, by whom acquired from the above in January 1960, and thence by descent; sale, Christie's, New York, 8 May 2000, lot 26.
Acquired at the above sale by the late owner.

LITERATURE:
J. Cladel, *Rodin, sa vie glorieuse, sa vie inconnue*, Paris, 1936, pp. 231-232.
G. Grappe, *Catalogue du Musée Rodin*, Paris, 1944, no. 166, p. 58 (marble version illustrated).
G. Grappe, *Le Musée Rodin,* Paris, 1947, no. 71, p. 142 (marble version illustrated pl. 71).
C. Goldscheider, *Rodin, sa vie, son oeuvre, son héritage*, Paris, 1962, p. 49 (marble version illustrated *in situ*).
A. E. Elsen, *Rodin*, New York, 1963, pp. 62 & 218 (another cast illustrated p. 63).
B. Champigneulle, *Rodin*, London, 1967, nos. 78-79, p. 282 (marble version illustrated pp. 162-163).
R. Descharnes & J.-F. Chabrun, *Auguste Rodin*, Lausanne, 1967, p. 130 (marble version illustrated p. 131; the marble version illustrated *in situ* p. 191).
I. Jianou & C. Goldscheider, *Rodin*, Paris, 1967, p. 100 (marble version illustrated pls. 54-55).
L. Goldscheider, *Rodin Sculptures*, London, 1970, no. 49, p. 121 (marble version illustrated pl. 49).
J. L. Tancock, *The Sculpture of Auguste Rodin*, Philadelphia, 1976, p. 77 (marble version illustrated *in situ*).
J. de Caso & P. B. Sanders, *Rodin's Sculpture: A Critical Study of the Spreckels Collection,* San Francisco, 1977, no. 22, pp. 149-152 (another cast illustrated pp. 149-150).
Exh. cat., *Auguste Rodin 1840-1917,* New York, 1981, pp. 38 & 48 (illustrated pp. 7 & 38).
Exh. cat., *The Sculpture of Auguste Rodin: Reductions and Enlargements*, New York, 1983, n.p. (another cast illustrated n.p.).
N. Barbier, *Marbres de Rodin: Collection du musée*, Paris, 1987, no. 79, p. 184 (marble version illustrated p. 185; detail of marble version illustrated p. 187).
F. V. Grunfeld, *Rodin, A Biography,* New York, 1987, pp. 187-90, 221-222, 260, 262, 275-276, 281-282, 342, 373-374, 400, 457 & 577.
M. Busco, *Rodin and His Contemporaries: The Iris & B. Gerald Cantor Collection*, New York, 1991, pp. 60 & 229 (another cast illustrated pp. 60 & 62; details of another cast illustrated pp. 61 & 63).
R. Butler, *Rodin: The Shape of Genius,* New Haven & London, 1996, pp. 229 & 316 (plaster & marble versions illustrated).
J. A. Schmoll gen. Eisenwerth, *Rodin and Camille Claudel,* Munich, 1999, pp. 48 & 126 (marble version illustrated p. 49).
R. Butler & S. G. Lindsay, *European Sculpture of the Nineteenth Century,* New York, 2000, p. 326 (marble & plaster versions illustrated p. 329).
I. Ross & A. Snow, *Rodin: A Magnificent Obsession*, London, 2001, no. 83, pp. 104 & 176 (another cast illustrated p. 105).
A. E. Elsen & R. F. Jamison, *Rodin's Art: The Rodin Collection of The Iris & B. Gerald Cantor Center,* New York, 2003, no. 48, pp. 207-213 (another cast illustrated pp. 207, 208 & 210; marble version illustrated *in situ* pp. n.p. & 210).
Exh. cat., *Rodin*, London, 2006, no. 78, p. 225 (the plaster illustrated pp. 74, 75 & 225).
A. Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin,* vol. I, Paris, 2007, p. 159 (another cast illustrated; marble version illustrated p. 163).

This work will be included in the forthcoming *Catalogue Critique de l'oeuvre sculpté d'Auguste Rodin* currently being prepared by Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2000-167B.

Eugène Delacroix, *Paolo Malatesta and Francesca da Rimini*, 19th Century. Private collection.

Jean Auguste Dominique Ingres, *Paolo Malatesta and Francesca da Rimini*, 1819. Musée des Beaux-Arts, Angers.

One of Auguste Rodin's greatest and best-known works, *Baiser, moyen modèle dit "Taille de la Porte" - modèle avec base simplifiée* was conceived in 1885, and was cast in the artist's lifetime, in July 1890. A particularly rare example of this seminal motif, the present work was presented as a gift to Dr. Paul Vivier, the doctor of his beloved companion, Rose Beuret, when she recovered from an illness in 1890. Emblematic of the heady emotion, eroticism and vitality that define Rodin's radical *oeuvre*, as well as his distinctive, highly expressive form of modelling, *Baiser* has become an icon of modern sculpture, transcending both the origins of its subject matter and the time of its creation to become one of the greatest illustrations of all consuming, overwhelming and rapturous romantic love.

Baiser was initially inspired by an episode in Canto V of Dante's *Inferno,* from his epic poem, *La Divina Commedia*. Dante recounted the illicit affair between two lovers from the Middle Ages: Francesca da Rimini and her husband's brother, Paolo Malatesta. The couple appear when Virgil takes Dante to the second circle of hell and they discover all those who have committed 'sins of the flesh' floating in the wind. Among them are great figures from antiquity and literature, including Dido, Cleopatra, Achilles, Paris, Tristan, and Helen of Troy, all of whom were condemned for lust. Francesca was a young woman from Ravenna, Italy who married Gianciotto Malatesta, Lord of Rimini in 1275. Francesca, however, fell deeply in love with her husband's brother, Paolo. The couple first realised their love for each other while reading of the Knights of the Round Table, and the love story of Guinevere and Lancelot. As Francesca describes to Dante:

> *'One day we two were reading for delight*
> *about how love had mastered Lancelot;*
> *we were alone and innocent and felt*
> *No cause to fear. And as we read, at times*
> *we went pale, as we caught each other's glance,*
> *but we were conquered by one point alone.*
> *For when we read that the much-longed-for smile*
> *accepted such a gentle lover's kiss,*
> *this man, whom nothing will divide from me,*
> *Trembled to place his lips upon my mouth.*
> *A pander was that author, and his book!*
> *That day we did not read another page.'*
>
> DANTE, THE DIVINE COMEDY, INFERNO, CANTO V, 127-38

Tragedy soon ensued when Gianciotto discovered his brother and wife together. Enraged by their adulterous liaison, he stabbed them both to death, leaving their souls floating in Hell and condemning them to an eternity of torment; as Francesca poignantly says, 'Love led us to one death' (Dante, *The Divine Comedy*, Inferno, Canto V, 106).

Rodin chose to depict the erotically charged moment that the couple first realises their desire for one another, and kiss for the first time. While in Dante's description, Paolo initiates the kiss, Rodin has portrayed Francesca raising her body toward him, inviting his embrace. Her right leg is slung over his left, and she reaches up to pull his head towards her own. Surprised at Francesca's show of love, Paolo has let the book slip from his hand, still open to the page that the couple was reading. Rodin has captured the instant in which the couple's lips are barely touching, a split second before they actually join in the forceful press of an impassioned kiss. Albert Elsen has written, 'The whole impression…is one of Paolo's slowly eroding resolve and awakening desire' (A. Elsen, *Rodin's Art*, Oxford, 2003, p. 211).

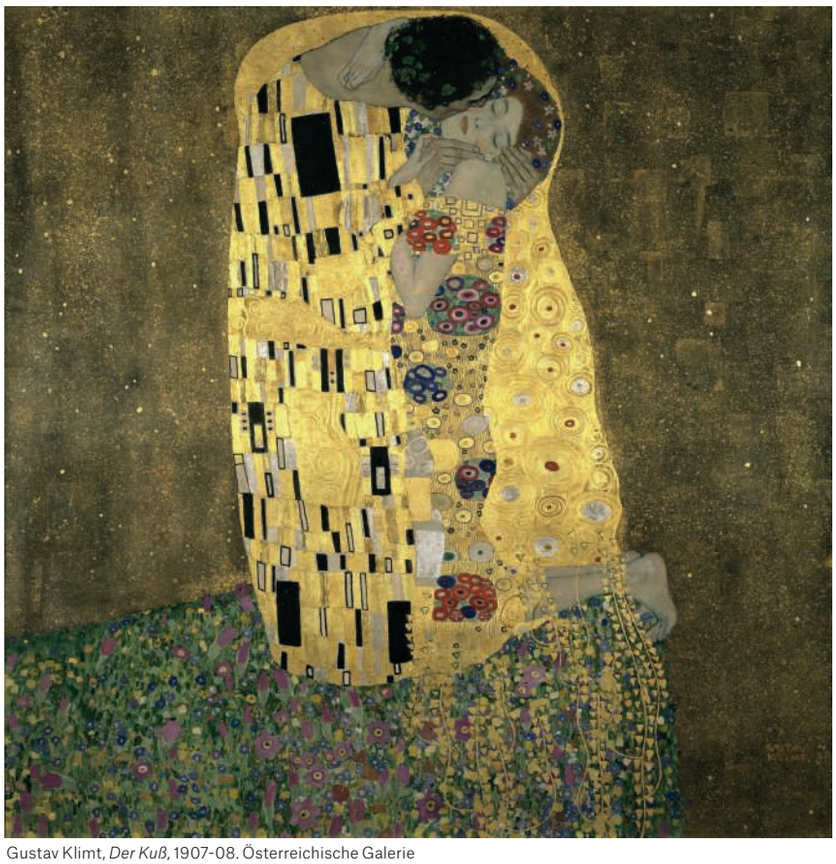
Antonio Canova, *Psyche Revived by the Kiss of Cupid*, 1787-93. Louvre, Paris.

Rodin initially conceived this pair of tragic lovers for *La Porte de l'Enfer* ('The Gates of Hell'), his monumental work representing Dante's *Inferno* that the French government commissioned from the sculptor in 1880. First placed on the left panel of the gates, the tender intimacy and romantic bliss of the infatuated couple did not fit with the starkly terrifying image of Hell that Rodin was trying to conjure, and as a result, it was removed, becoming an independent sculpture. The poet Rainer Maria Rilke, who acted as Rodin's secretary for a time, would later write, 'Rodin chose and chose again. He eliminated everything that was too singular to fit into the large ensemble, everything that wasn't absolute necessary to this harmony' (R.M. Rilke, quoted in A. Le Normand-Romain, *Le Baiser de Rodin*, Paris, 1995). The figures of Paolo and Francesca did remain on the gateshowever, but in the form of two floating spirits; their pose demonstrating the sad fate of the tragic lovers condemned to an eternity of unrealised love.

The motif of *Baiser* soon acquired its own independence and renown. Rodin first exhibited a bronze version at the Galerie Georges Petit in Paris in 1887, and later this year, a plaster, in Brussels, where it came to be known as *Baiser*; as one critic wrote, 'this adorable group of lovers, as naked as the day they were born, that should simply have been called *Baiser* or nothing at all' (quoted in A. Le Normand-Romain, *The Bronzes of Rodin: Catalogue of Works in the Musée Rodin,* vol. 1, Paris, 2007, p. 162). In 1888, the motif was commissioned in marble, at twice the size of the original, by the French state for the Musée du Luxembourg (this version now resides in the Musée Rodin, Paris). This marble was exhibited first in the Salon of 1898, where it occupied the centre of the colonnaded space, becoming a highlight of the exhibition, and subsequently in the 1900 Exposition Universelle, where it was met, as in the previous exhibitions, with wondrous critical acclaim.

While the theme of the embrace appears several times in Rodin's *oeuvre*, *Baiser* is unparalleled in its description of the rapture, passion and bliss associated with the inception of love. Presenting the figures in a distinctly sensual manner, Rodin chose to render the couple nude, eschewing the historical costumes and accoutrements that typically accompanied depictions of this pair. The only clue as to their identity lies in the suggestion of a small book beneath Paolo's hand. In divesting them of the contextualising trappings of the story, Rodin has transformed the sculpture into a timeless expression of passionate love, universalising the theme of two figures who have succumbed to the power of their emotions. Passion radiates from every facet of the sculpture, expressed not just through the amorous pose of the couple, as their serpentine-shaped bodies seem to melt into one another, but from the resplendent delicacy of carving. Rodin has endowed these figures with the soft warmth of life, lending their bronze bodies nerves, fibers and sinews.

Constantin Brancusi, *Le baiser*, 1910. Private collection.



Gustav Klimt, *Der Kuß*, 1907-08. Österreichische Galerie Belvedere, Vienna.

> *'The young...body into which the artist has infused all the delicate and sensual beauty of woman, her arms thrown around the neck of her lover, in a movement that is both passionate and chaste, yields to the embrace and kiss of Paolo, whose flesh shudders with pleasure and whose elegant and powerful frame displays the strength of a young athlete'*
>
> OCTAVE MIRBEAU

Rodin explained the impetus behind the vital, life-like quality of his sculptures: 'Instead of imagining the different parts of a body as surfaces more or less flat, I represented them as projectures of interior volumes. I forced myself to express in each swelling of the torso or of the limbs the efflorescence of a muscle or of a bone which lay deep beneath the skin.And so the truth of my figures, instead of being merely superficial, seems to blossom from within to the outside, like life itself' (Rodin, quoted in A. Elsen, ed., *Rodin Rediscovered*, Washington, D.C., 1981, p. 81).

Rodin created two versions of the present work. The first version, known as the 'Rudier' version, was cast exclusively by members of the Rudier family; first by François as early as 1887, then by Eugène from 1902 until 1952, and later by Georges until the early 1970s. The second version, created a few months after the first, from which five copies were cast between 1887-1892, appear to all be cast from an early plaster now in the Milwaukee Museum. Of the two aforementioned versions, the present work is an important early cast and first proof (*première épreuve*) executed by the foundry of Griffoul et Lorge from the second 'Milwaukee' version around 1887-1888. This 'Milwaukee' version is particularly important because all of the casts were created during Rodin's lifetime. In addition, in contrast to later casts of this motif, where the man's hand touches the thigh of the woman, in the present work his hand hovers above her leg. This latter detail was in fact accidental. In the original plaster of the Milwaukee version the hand was indeed resting on her leg, but due to the shrinkage that resulted from the drying of the terracotta mould, the hand became separated. Moved by the poetic effect of this detail, Rodin left it in the final version. As he explained to Vita Sackville-West, 'the man's hand was not resting on the woman's leg; it was about two centimetres from it. This was more respectful' (Rodin, quoted in A. Le Normand-Romain, *op. cit.*, Paris, 1995, p. 18). Furthermore, the Milwaukee version also has a slightly different base: the rock on which the two figures sit is rendered with angular planes, as opposed to the softer formation of the other marbles and bronze casts.

Roy Lichtenstein, *Kiss II*, 1962. Private collection.

Pablo Picasso, *Le baiser*, 1969. Musée Picasso, Paris.

The dedication of the present work to Dr. Paul Vivier makes this cast a highly personal work documenting a personal friendship between the two men. Dr. Paul Vivier (1848-1930) was a general practitioner who knew the family well. According to Rodin's personal secretary and first biographer, Judith Cladel, Dr. Vivier was called upon several times to take care of the artist's loyal, devoted and long-term companion, Rose Beuret. When Dr. Vivier left Paris to settle in the small village of Le Châtelet-en-Brie near Fontainebleau, Rodin and Rose were frequent weekend guests at his country house.

In the spring of 1890, Rodin had urgently called on Vivier, seeking advice for Rose after she had suffered a heart attack. Having received treatment from a local doctor, who had prescribed her caffeine, Rose's health had deteriorated rapidly. Realising that the caffeine was poisoning Rose, Vivier altered her medication and, once she had improved, took her to Le Châtelet-en-Brie to recover, where she was later joined by the sculptor. As the months of her convalescence passed, Rodin frequently visited her at Vivier's home, finding it a refuge and respite from the strains and struggles of his work. As archives in the Musée Rodin attest, in the summer of this year, Rodin commissioned the execution of this cast and presented it to Vivier, in a gesture of thanks for the doctor's kindness and support. As Judith Cladel, Rodin's personal secretary and first biographer, described in her book *Rodin, sa vie glorieuse, sa vie inconnue*, one day in the summer of 1890, the artist arrived in Le Châtelet-en-Brie with the present cast of *Baiser,* accompanied by one of his assistants who carried the large bronze in a wheelbarrow (J. Cladel, *Rodin, sa vie glorieuse, sa vie inconnue*, 1936, Paris, pp. 231-232). It is also known that Vivier owned approximately seven works by Rodin, including *Saint Jean-Baptiste*, and a marble head of *L'orpheline alsacienne*, now housed in the Musée Rodin, Paris.

*** 22B**

EDGAR **DEGAS** (1834-1917)

Femme assise, se coiffant

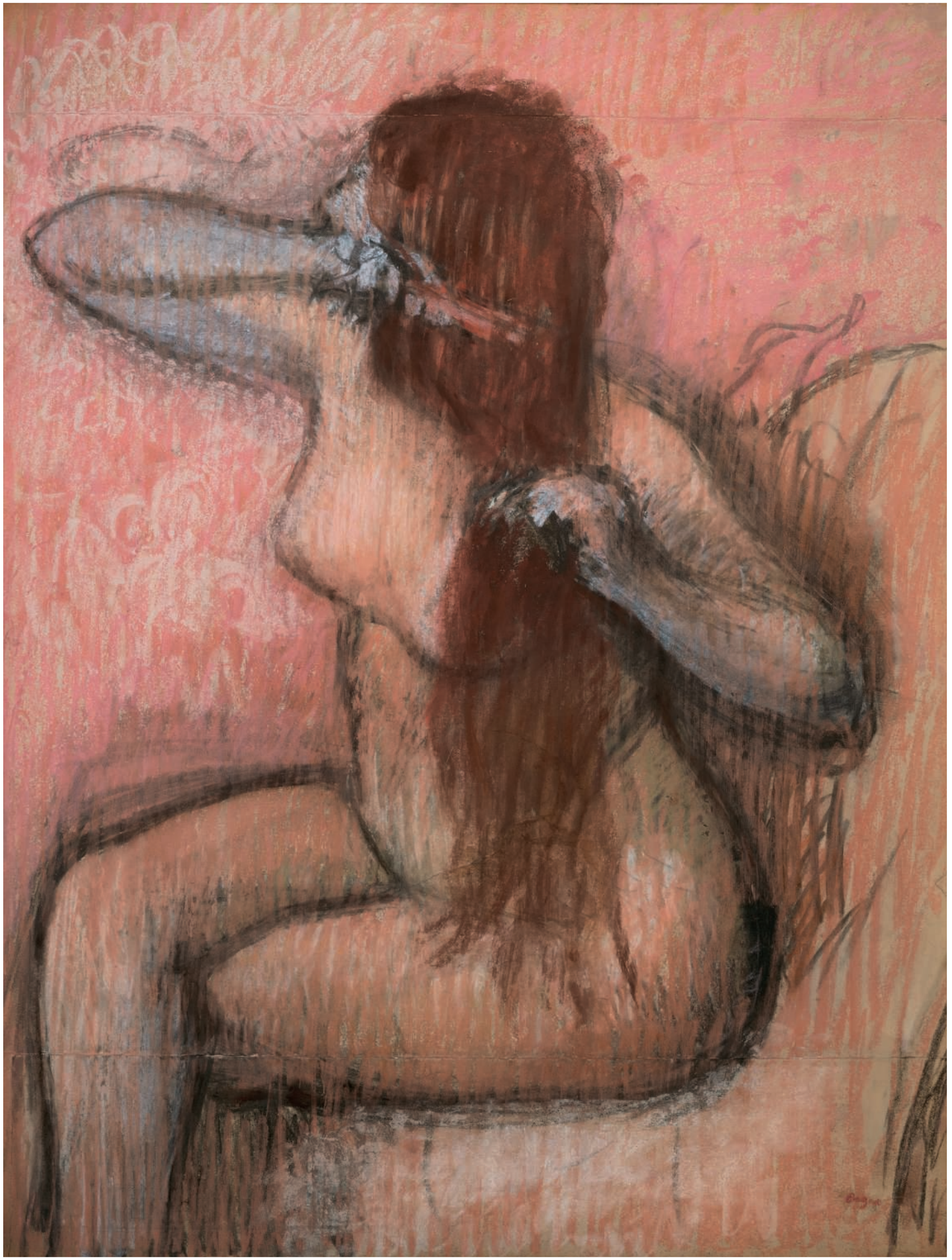
stamped with the signature 'Degas' (Lugt 658; lower right)
charcoal and pastel on joined buff paper, laid down on board
27 ½ x 21 in. (70 x 53.5 cm.)
Executed *circa* 1887-1890

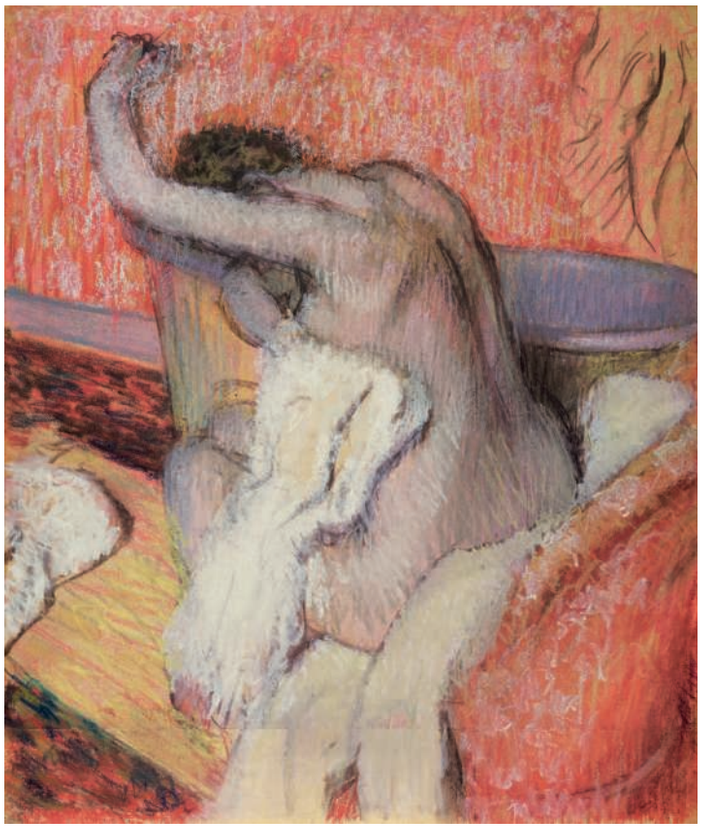
£600,000–800,000
$810,000–1,100,000
€690,000–910,000

PROVENANCE:
The artist's estate; Second sale, Galerie Georges Petit, Paris, 11-13 December 1918, lot 107.
Henri Fèvre, Monte Carlo; sale, Hôtel Drouot, Paris, 22 June 1925, lot 53.
Baron Marczell von Nemès, Budapest & Munich; his sale, Mensing & Sohn, Cassirer, Helbing, Munich, 15 June 1931, lot 98.
Mrs Irving Snyder, Coronado, by 1958.
Dalzell Hatfield Gallery, Los Angeles; sale, Sotheby's, London, 25 June 1985, lot 11.
Anonymous sale, Christie's, London, 28 November 1995, lot 18.
Acquired at the above sale by the present owner.

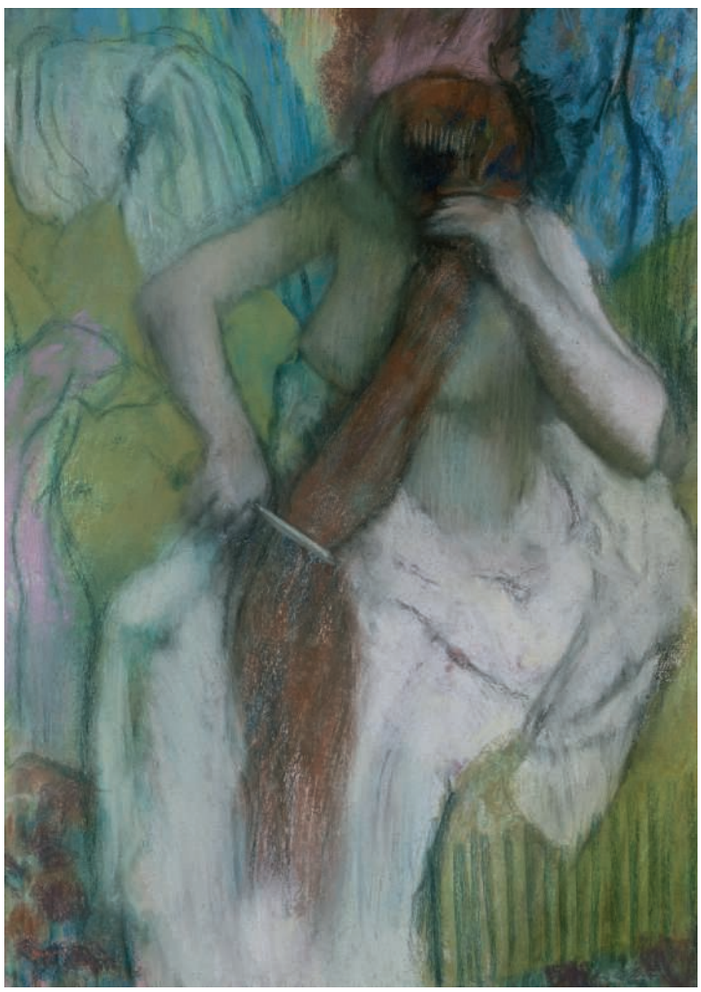
EXHIBITED:
Los Angeles, Los Angeles County Museum of Art, *An Exhibition of Works by Edgar Hilaire Germain Degas, 1834-1917*, March 1958, no. 52, p. 54.

LITERATURE:
P.-A. Lemoisne, *Degas et son oeuvre,* vol. III, *1883-1908,* Paris, 1946, no. 931, p. 542 (illustrated p. 543).





Edgar Degas, *Après le bain, Femme s'essuyant la poitrine*, 1890. The Courtauld Gallery, London.



Edgar Degas, *Femme se coiffant*, 1887-90. Musée d'Orsay, Paris.

With a harmony of soft pinks, corals and delicate, near iridescent peach tones applied with myriad vigorous strokes of pastel, *Femme assise, se coiffant* was executed *circa* 1887-1890, in the final, immensely prolific phase of Edgar Degas' career. Depicting a nude figure immersed in the intimate, ritualistic act of combing her hair, this exquisite pastel is one of the great series of bathers that have come to define this late period of Degas' art. Over the last two decades of Degas' career, the nude bather pictured in her toilette became an artistic obsession, with the figure appearing in an array of different poses, pictured bathing, drying, dressing, or, as in the present work, combing her hair, throughout his late work. It was the motif of *coiffure* that, as the present work illustrates, inspired some of the finest works of this large series, providing the artist with a range of natural and unposed, yet dynamic and complex poses which he could study and then depict. With the female figure wholly absorbed in this quiet, reflective daily act, *Femme assise, se coiffant* radiates a sense of calm tranquillity and closed intimacy. Fusing a chromatic brilliance with a carefully structured and cropped composition, it illustrates Degas's unsurpassed aptitude for pastel, the defining medium of his late period, which many consider to be among the most impressive, experimental and expressive of his career. Colour, form and line come together, uniting subject, setting and pose into a symbiotic harmony.

With pastel, Degas was able to fuse the expressiveness and sensuality of colour with the precision and vigour of line: as the artist emphatically declared, 'I am a colourist with line' (Degas, quoted in R. Kendall, ed., *Degas by Himself*, Boston, 1987, p. 319). As *Femme assise, se coiffant demonstrates*, Degas has conveyed an intensity of colour without sacrificing any of the compositional structure of the work. The serpentine, sensuous lines of the model's body, her crossed legs, elongated torso, tilted head, and raised, outstretched arms are carefully outlined in black, these contours serving to distinguish the delicate flesh tones of her body from the similarly pink hued setting. Degas has achieved this remarkable harmony of soft, yet radiant pink tones through his deft handling of pastel. On top of gently blended areas of colour, the artist has overlaid intense, vertical lines, which serve to accentuate the physical form of the nude figure herself, as well as to unify the composition as a whole. Together with these forceful, directional strokes, Degas has also applied the pastel with frenzied, rapid marks, that explode from the coral-toned background, seen particularly on the left-hand side of the composition. Against the bright pink background, these vigorous, radiant white lines demonstrate Degas' extraordinary ability at blending and layering pastel to create works that seem literally to dazzle with rich colour, form, texture and depth. Critics applauded this experimental synthesis of line and colour that characterises Degas's late work; as Waldemar George wrote, 'His tones – false, strident, clashing, breaking into shimmering fanfares...without any concern for truth, plausibility or credibility' (W. George, quoted in J. Sutherland Boggs, *Degas*, exh. cat., New York, 1989, p. 482).

A subject rich with art historical precedents, the image of the bather, and more specifically, a woman combing her hair, had appeared in the work of artists from Titian to Ingres, the latter for which Degas held a great adoration. The theme of the woman arranging her hair has a long and distinguished history in Western art, dating back to a lost masterpiece by the Classical Greek painter, Apelles that depicts the iconic motif of the goddess Aphrodite rising from the sea and wringing out her long flowing hair. Throughout the history of art, the flowing, loose and extravagant cascade of hair and the intimate feminine ritual of combing it through was imbued with distinctly sensual and erotic overtones. Yet, for Degas, this pose offered not an opportunity to portray a staged form of feminine eroticism, but rather the chance to immerse himself in the natural poses and self-absorbed gestures of the bathing models, conveying them in compositions that abound with resplendent contrasts of colour, texture, line and form. Tightly cropping these domestic scenes, Degas brought this classical motif firmly into his own time, expunging any specific references, literary or mythological associations, to create a thoroughly modern conception of this traditional subject; a snapshot of a woman at ease, immersed in the private sanctuary of her home, lost in her own thoughts. 'He has no goddesses to offer', the critic Théodore Duret wrote, 'none of the legendary heroines of tradition, but woman as she is, occupied with her ordinary habits of life or of the toilette...' (T. Duret, quoted in R. Kendall, *op. cit.*, p. 150).

Femme assise, se coiffant remained in the Degas' collection until after his death in 1917. The following year it was included in the sale of the artist's property at the Galerie Georges Petit, where it was bought by Henri Fèvre, the artist's nephew. After this, the work was acquired by the legendary Hungarian dealer and collector, Baron Marczell von Nemès, who had amassed an extraordinary collection including work by Goya, Rembrandt and Titian.

PROPERTY FROM AN IMPORTANT SWISS COLLECTION

* 23B

EDOUARD **VUILLARD** (1868-1940)

Le salon vert chez madame Aron (version I)

stamped with the signature 'E. Vuillard' (Lugt 2497a; lower right)
oil on board
22 x 25 in. (56 x 63.5 cm.)
Painted in 1911-1912

£400,000–600,000
$540,000–810,000
€460,000–690,000

PROVENANCE:
The artist's estate.
Galerie Louis Carré, Paris, by 1942.
Raymond Carré, Paris.
Galerie Jacques Dubourg, Paris.
Dr Fritz Nathan, Zurich.
Emil Georg Bührle, Zurich, by whom acquired from the above on 27 July 1954.
Hortense & Géza Anda-Bührle, Zurich, by 1968.
Acquired from the above by the present owner.

EXHIBITED:
Paris, Galerie Louis Carré, *Vuillard, 1868-1940,* June 1942, no. 6.
Zurich, Kunsthaus, *Sammlung Emil G. Bührle,* June - September 1958, no. 268, p. 148 (illustrated fig. 71, p. 238).
Munich, Haus der Kunst, *Hauptwerke der Sammlung Emil Georg Bührle, Zurich,* December 1958 - February 1959, no. 174.
Edinburgh, Royal Scottish Academy, *Masterpieces of French Painting from the Bührle Collection*, August - September 1961, no. 69, n.p. (illustrated pl. 29b, n.p.; dated '*circa* 1904' and with incorrect medium); this exhibition later travelled to London, National Gallery, September - November 1961.
Lucerne, Kunstmuseum, *Sammlung Emil G. Bührle. Französische Meister von Delacroix bis Matisse. Ausstellung zum 25. Jubiläum der Internationalen Musikfestwochen Luzern,* August - October 1963, no. 53 (illustrated).
Hamburg, Kunstverein, *Vuillard, Gemälde, Pastelle, Aquarelle, Zeichnungen, Druckgraphik,* June - July 1964, no. 48, n.p. (illustrated p. 49; dated '1905'); this exhibition later travelled to Frankfurt, Kunstverein, August - September 1964; and Zurich, Kunsthaus, September - October 1964.
Munich, Haus der Kunst, *Edouard Vuillard, K.-X. Roussel,* March - May 1968, no. 48 (illustrated p. 147); this exhibition later travelled to Paris, Orangerie des Tuileries, May - September 1968, no. 128, p. 107 (illustrated p. 232).
Saint-Tropez, Musée de l'Annonciade, *Edouard Vuillard, La porte entrebâillée,* July - October 2000, no. 59, p. 173 (illustrated fig. 40, p. 118; dated '1905'); this exhibition later travelled to Lausanne, Musée cantonal des Beaux-Arts, October 2000 - January 2001.

LITERATURE:
C. Schweicher, *Die Bildraumgestaltung, das Dekorative und das Ornamentale im Werke von Edouard Vuillard,* Bern, 1955, pl. 21 (illustrated).
Emporium, vol. 128, no. 764, August 1958, p. 67 (illustrated).
Dr P. Nathan, *Dr Fritz Nathan und Dr Peter Nathan, 1922-1972*, Zurich, 1972, no. 105, n.p. (illustrated n.p.; dated '1904-1905').
A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-175, p. 1123 (illustrated).

Edouard Vuillard, *Marguerite Chapin playing with her dog*, 1910. Fitzwilliam Museum, Cambridge.

> *'A shape, a colour exists only in relation to another. Form alone does not exist. All we can understand is relationships... If the brain's mechanism is not in a state to grasp these relationships, to keep them for a moment and transfer them like a sleepwalker onto paper or canvas, it's a waste of time.'*
>
> EDOUARD VUILLARD

Edouard Vuillard, *Le salon de madame Aron (version II)*, 1911-1912. Sold, Christie's, New York, 8 November 2006 ($ 912,000).

Painted in 1911-1912, *Le salon vert chez madame Aron (version I)* is a superb, luminous example of Edouard Vuillard's mature style, offering a compelling glimpse into the Third Republic *haute-bourgeoisie*: a social world amidst which the successful painter now counted his closest friends, muses, and lovers. Seated in the titular green salon are a cast of important characters in Vuillard's life. At the centre of the composition in a black-and-white dress, her back turned to us, is Lucy Hessel – wife of Vuillard's dealer Jos Hessel – with whom Vuillard had been having a tempestuous affair for the past decade. Her cousin Marcelle Aron, in whose salon the friends are assembled, sits to the left in a white housecoat, alongside the dark, bearded figure of Vuillard's old friend Tristan Bernard; this duo were also engaged in an affair at the time. Reclining lazily opposite them beneath the warm glow of a lamp is Romain Coolus, another old friend (and, like Bernard, a noted playwright), who exhales smoke from a cigarette into the room's hazy evening air. In the left-hand foreground, we glimpse part of a figure holding a newspaper. Shown in more detail in a second version of this painting, this presence may well be Vuillard himself, cannily observing the scene from a slight remove. As a compositional element, his inclusion heightens a powerful effect of *repoussoir* that works to highlight the central players' matrix of emotional intrigue. The group are anchored by a pair of small, symmetrical picture frames that flank the parted green curtain in the background: Vuillard laces his cosy ensemble with tension, creating a stage-like pictorial scaffold amid the work's soothing yellow-green light and cool, dappled mauve shadow.

Although by this phase in his career Vuillard had departed from the radical non-naturalism of his *Nabi* period, *Le salon vert chez madame Aron (version I)* is no less remarkable than his early-1890s work in its provocative framing and bold use of colour, which forge a distinct blend of psychological intimacy and playful humour. The apparent immediacy of the composition belies a complex, deliberate construction, which learns much from Vuillard's experiments with photography over the prior two decades, as well as from his time as a scenery-painter for Symbolist theatrical productions. His spatial distortions and unusual, slightly uncanny lighting effects display a keen dramatic bent, inflected by the Symbolist notion that interior states could be made manifest in reinvented space: Madame Aron's green salon seems literally and figuratively coloured by the mood of its inhabitants. Vuillard was a master of painterly staging, with an acute eye for the currents that ran beneath the façade of high society. He was no less expert at keeping himself just outside the picture. As Antoine Solomon and Guy Cogeval note of the second version of this work, 'It is often said that Vuillard's paintings between 1900 and 1915 look as if they had been composed with a fish-eye lens... Indeed, the central scene is very often thrust exaggeratedly into the background, while the furniture to either side of this space – the protagonist of the painting, as it were – is seen from close up. Nowhere is this more evident than in *Madame Aron's Drawing Room*, an impression borne out, if confirmation were necessary, by the composition of a hitherto unpublished preparatory drawing. Here the sketchy scene is delimited by a tenuous circular line, as though the artist wished to show the circular movement of the eye as it takes in a given space and to justify the impression he often gives of a social set turned in on itself. The *tondo* in which he arranges his friends in this initial sketch tells us a good deal about the distance he was intent on keeping between himself and the scenes he depicted' (A. Salomon & G. Cogeval, *Vuillard: The Inexhaustible Glance, Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, no. IX-175, p. 1124).

PROPERTY FROM A PRIVATE FRENCH COLLECTION

24B

PAUL **CEZANNE** (1839-1906)

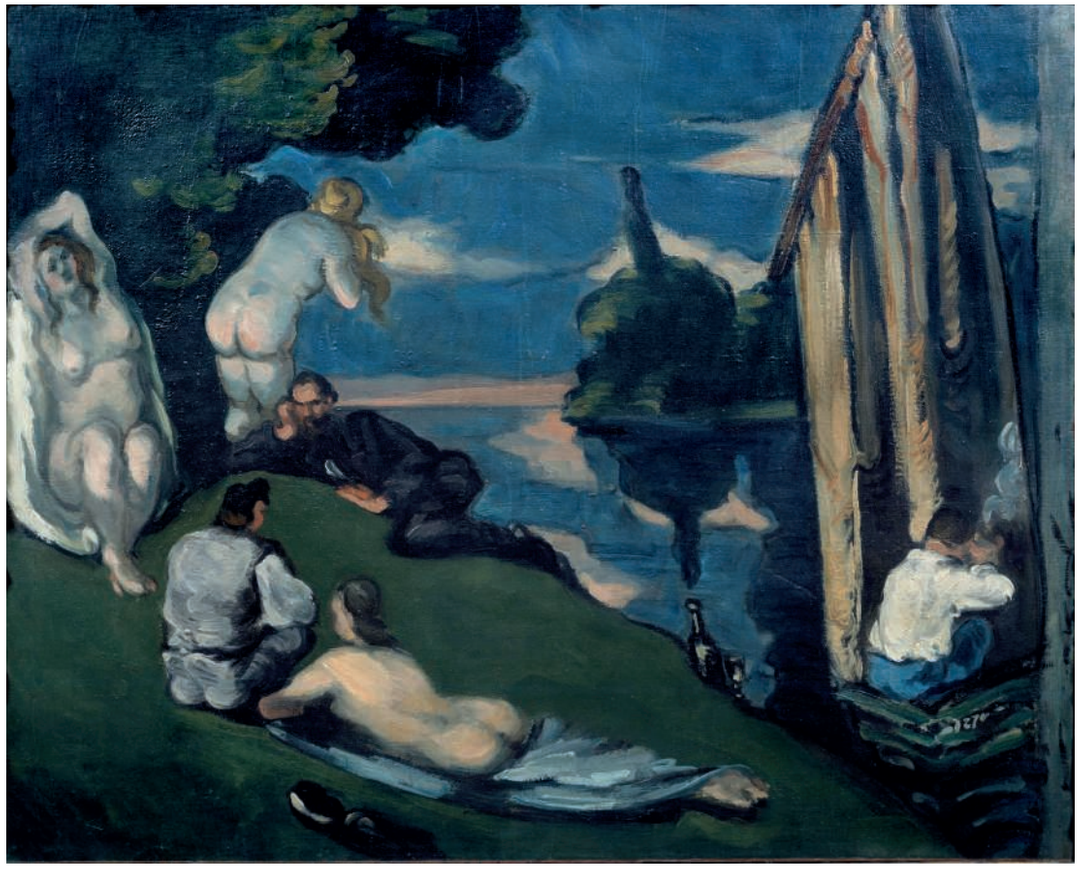
La conversation

oil on canvas
36 ¼ x 28 ¾ in. (92 x 73 cm.)
Painted in 1870-1871

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

PROVENANCE:
The artist's estate, Jas de Bouffan, Aix-en-Provence.
Louis Granel, Aix-en-Provence, by whom acquired from the above.
Galerie Bernheim-Jeune, Paris, by 18 September 1912.
Robert Treat Paine, Boston.
Stephan Bourgeois Gallery, New York.
Walther Halvorsen, Oslo.
Nielsen collection, Oslo, and Galerie Thannhauser, Lucerne, by 6 March 1926.
Collection Bernheim-Jeune, Paris, by whom acquired from the above, in 1927.
Private collection, Paris, by whom acquired from the above, and thence by descent.

EXHIBITED:
Paris, Galerie Bernheim-Jeune, *Paul Cézanne,* January 1914, no. 9 (titled 'Les Soeurs de Cézanne').
New York, M. Knoedler & Co., *Exhibition of Paintings by Contemporary French Artists,* January 1916, no. 12, n.p. (titled 'The Two Sisters').
Paris, Galerie Bernheim-Jeune, *Rétrospective Paul Cézanne,* June 1926, no. 51 (titled 'Les deux Soeurs').
Berlin, Galerie Thannhauser, *Erste Sonderausstellung in Berlin,* January - February 1927, no. 12, p. 10 (illustrated p. 11; titled 'Die zwei Schwestern').
Paris, Galerie Pigalle, *Cézanne, 1839-1906,* December 1929, no. 1, p. 17 (illustrated n.p.; titled 'Les deux Soeurs').
Paris, Galerie Bernheim-Jeune, *Cent ans de portraits français, 1800-1900,* October - November 1934, no. 18, n.p. (illustrated n.p.; dated '1875').
Paris, Galerie Bernheim-Jeune, *Quelques tableaux d'Ingres à Gauguin*, June - July 1935, no. 4, n.p. (illustrated n.p.; titled 'Les deux Soeurs').
Paris, Galerie Bernheim-Jeune, *La Femme, 1800-1930,* April - June 1948, no. 15, p. 21 (illustrated p. 20).
Paris, Orangerie des Tuileries, *Monticelli et le baroque Provençal*, June - September 1953, no. 12, pp. 6-7 (with incorrect provenance).
Paris, Galerie Bernheim-Jeune, *Cézanne: Aquarelliste et Peintre*, May - July 1960, no. 27, n.p..
Paris, Galerie Bernheim-Jeune, *Cent ans de portrait, 1860-1960*, May - July 1962, no. 12, n.p. (titled 'Les deux soeurs').
Schaffhausen, Museums zu Allerheiligen, *Die Welt des Impressionismus*, June - September 1963, no. 4, p. 17 (illustrated n.p.; titled 'Die zwei Schwestern').
Paris, Galerie Bernheim-Jeune, *L'Art et la mode*, 1965, no. 6.
Paris, Galerie Bernheim-Jeune, *Aquarelles de Cézanne*, January - March 1971, no. 24, n.p..
Paris, Musée d'Orsay, *L'Impressionnisme et la Mode,* September 2012- January 2013,no. 59, pp. 122 & 298 (illustrated p. 122); this exhibition later travelled to New York, Metropolitan Museum of Art, *Impressionism, Fashion & Modernity,* February - May 2013, no. 27, p. 71 (illustrated); and Chicago, Art Institute, June - September 2013.
Martigny, Fondation Pierre Gianadda, *Paul Cézanne: Le Chant de la terre*, June - November 2017, no. 79, pp. 266 & 340 (illustrated p. 267).



Paul Cézanne, *Pastorale*, 1870. Musée d'Orsay, Paris.

LITERATURE:
M. Denis, 'Cézanne', in *Kunst und Künstler,* vol. 12, no. 4, Berlin, January 1914, p. 282 (illustrated; titled 'Scene im freien').
R. Cortissoz, 'Paul Cézanne and the Cult for His Paintings', in *New York Tribune*, 9 January 1916, p. 3 (illustrated; titled 'The Two Sisters').
'Breve fra Paul Cézanne', in *Klingen,* vol. 3, no. 9, Copenhagen, 1919-1920, p. 9 (illustrated).
J. Meier-Graefe, *Cézanne und sein Kreis, Ein Beitrag zur Entwicklungsgeschichte*, Munich, 1920, p. 79 (illustrated p. 91; titled 'Szene im Freien').
J. Gasquet, *Cézanne,* Paris, 1921, n.p. (illustrated).
G. Janneau, 'Impressions d'Amérique: M. Bénédite nous conte son voyage', in *Bulletin de la Vie Artistique*, no. 8, 15 April 1921, p. 239 (illustrated).
H. von Wedderkop, *Paul Cézanne,* Leipzig, 1922, p. 17 (illustrated; titled 'Die zwei Schwestern').
T. L. Klingsor, *Cézanne,* Paris, 1923, pl. 3 (illustrated; titled 'Portraits de Mlle Cézanne, Mme Conil, MM. Abram et Valabrégue').
G. Rivière, *Le Maître Paul Cézanne,* Paris, 1923, p. 26 (illustrated p. 33; dated '1875' and with incorrect provenance).
I. Arishima, *Sezannu*, Tokyo, 1925, pl. 17.
R. Cortissoz, *Personalities in Art,* New York, 1925, p. 299 (titled 'The Two Sisters').
L. Vauxcelles, 'A propos de Cézanne', in *Art Vivant,* 26 July 1926, p. 484 (illustrated).
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'I have before me a series of fashion plates... These costumes, which seem laughable to many thoughtless people... have a double-natured charm, one both artistic and historical. They are often very beautiful and drawn with wit; but what to me is every bit as important... is the moral and aesthetic feeling of their time... These engravings can be translated either into beauty or ugliness; in one direction, they become caricatures, in the other, antique states... If an impartial student were to look through a whole range of French costume from the origin of our country until the present day, he would find nothing to shock nor even to surprise him. The transitions would be as elaborately articulated as they are in the animal kingdom. There would not be a single gap: and thus, not a single surprise. And if to the fashion plate representing each age he were to add the philosophic thought with which that age was most preoccupied or concerned... he would see what a profound harmony controls all the components of history, and that even in those centuries which seem to us the most monstrous and the maddest, the immortal thirst for beauty has always found its satisfaction.' (Charles Baudelaire, 'Le peintre de la vie moderne', 1863, in C. Baudelaire, *The Painter of Modern Life and Other Essays*, London, 1964, pp. 2-3).

Paul Cézanne's painting *La conversation* ('The Conversation') is a rare, unique and highly important work painted during the height of the Franco-Prussian war of 1870-1871. An intriguing, indeed, perhaps ultimately mysterious work, it belongs to the culminatory period of Cézanne's often turbulent and dark early career. Atypically, for Cézanne during this period, when his work was often filled with images of sex and violence, the painting appears to depict a genteel scene in the manner of a popular observer of mid-19th Century fashion and manners such as Constantin Guys. A closer inspection of this apparently innocent depiction of two fashionably-attired women in a garden, however, reveals something different. Darker undertones indicative of the tempestuous passions and human drives towards sex, war and violence are also present here. These elements, often indicative of an eternal battle between the sexes and a turbulent inner psychology hiding beneath the exterior forms of daily life are ones that underpin and define so many of Cézanne's early paintings with their repeated representations of rape, abduction, murder and violence as well as of seduction, temptation and repressed sexual tension. In this work, though, executed in the midst of war, they are also timely and poignant.

The first unusual feature to note about *La conversation* is that, in direct and deliberate contrast to the cultural spirit of this age of Impressionism, plein air painting and 'truth to nature', Cézanne has not painted this stereotypical scene from life or from an observance of life, but appropriated and amended it from a popular, mass-media source. *La conversation* is one of three known paintings by Cézanne from this period that derive directly from illustrated fashion plates (the other two paintings are *La promenade* of 1871 and *Intérieur, circa* 1871, now in the Pushkin Museum of Fine Arts in Moscow). Fashion plates were popular printed illustrations, common to fashion magazines of the time, such as *La Mode Illustrée*, that illustrated the latest styles in Parisian fashion through the medium of genteel pictorial scenes of fashionable women 'taking the air' in cultivated gardens. *La Mode Illustrée* for instance, was a periodical subscribed to by Cézanne's two sisters and also provided the source imagery for these three 'fashion plate' paintings.

At the beginning of his famous 1863 essay, *Le peintre de la vie moderne*, Charles Baudelaire took the unusual step of invoking the common kitsch of fashion plates as being also powerful indicators of 'the moral and aesthetic feeling of their time' and symbols of the ultimate triumph of mankind's 'immortal thirst for beauty' over even the 'most monstrous and the maddest' periods in history (Charles Baudelaire, 'Le peintre de la vie moderne', 1863, *op. cit*, pp. 2-3). Given this context, it is intriguing that Cézanne appears to have decided to paint a series of pictures derived from such scenes as Baudelaire describes at precisely the moment when his country had become engulfed in a disastrous war with Prussia and he himself was in hiding from being drafted into the French army.

In the late 1860s many early Impressionist artists had found in the depiction of the latest womens' fashion a way of reinforcing the widely understood belief at this time that modernity and the modern experience was, like fashion, something that was essentially fleeting and receptive to change. What dominated Cézanne's distinctly un-Impressionistic, non-fleeting or momentary art of this period was the depiction of the more permanent, basic, elemental, and perhaps eternal, hidden, inner drives and passions of human beings. It was these primal urges that he had sought to evoke, exploding from the forms of his figures, time and again in such paintings as *L'enlèvement*, 1867 (Fitzwilliam Museum, Cambridge), *Le meurtre*, 1867-1868 (The Walker Art Gallery, Liverpool), *La femme étranglée*, 1870-1872 (Musée d'Orsay, Paris), *La tentation de Saint-Antoine*, 1870 (Musée d'Orsay, Paris), *Pastorale*, 1870 (Musée d'Orsay, Paris) and his caustic takes on Manet's most famous painting *Lé Dejeuner sur l'herbe* of 1870-1871 (Musée d'Orsay, Paris) and his two paintings entitled *Une moderne Olympia* of 1869-1870 (Private collection) and 1873-1874 (Musée d'Orsay, Paris).

Adele-Anaïs Colin Toudouze, *La Mode illustrée* (July 31, 1870: colour plate no. 31.


Anonymous, *Exchanging pleasantries before the Body of a Communard, circa* 1871. Musée d'art et d'histoire, Saint-Denis.

Claude Monet, *Femmes au jardin*, 1866. Musée d'Orsay, Paris.

Édouard Manet, *Le Déjeuner sur l'herbe*, 1862-63. Musée d'Orsay, Paris.

In fashion plate paintings like *La conversation*, Cézanne's early preoccupation with these often violent and sexual drives appears to have become combined with another chief concern of Cézanne's at this time: the social codes that control and contain such impulses. For in this painting Cézanne has made a series of highly significant amendments to the fanciful imagery of the original fashion plate used in *La Mode Illustrée*. And all of these appear to be aimed at rooting this idealised image in a more earthy, mundane and contemporary context. At the right of the painting Cézanne has added the figures of two soberly dressed men gazing away from the women towards the middle of the painting. These figures introduce not just the idea of flirtation and of an elemental male/female divide, but also a context of separation that is rendered all the more significant by Cézanne's addition of a phallic-looking tower in the middle of the painting onto which the French tricolour - symbol of the then threatened Republic and highly militarised situation in France – is emblazoned. Both these features lend this wartime work a darker and, distinctly contemporary, politicised edge.

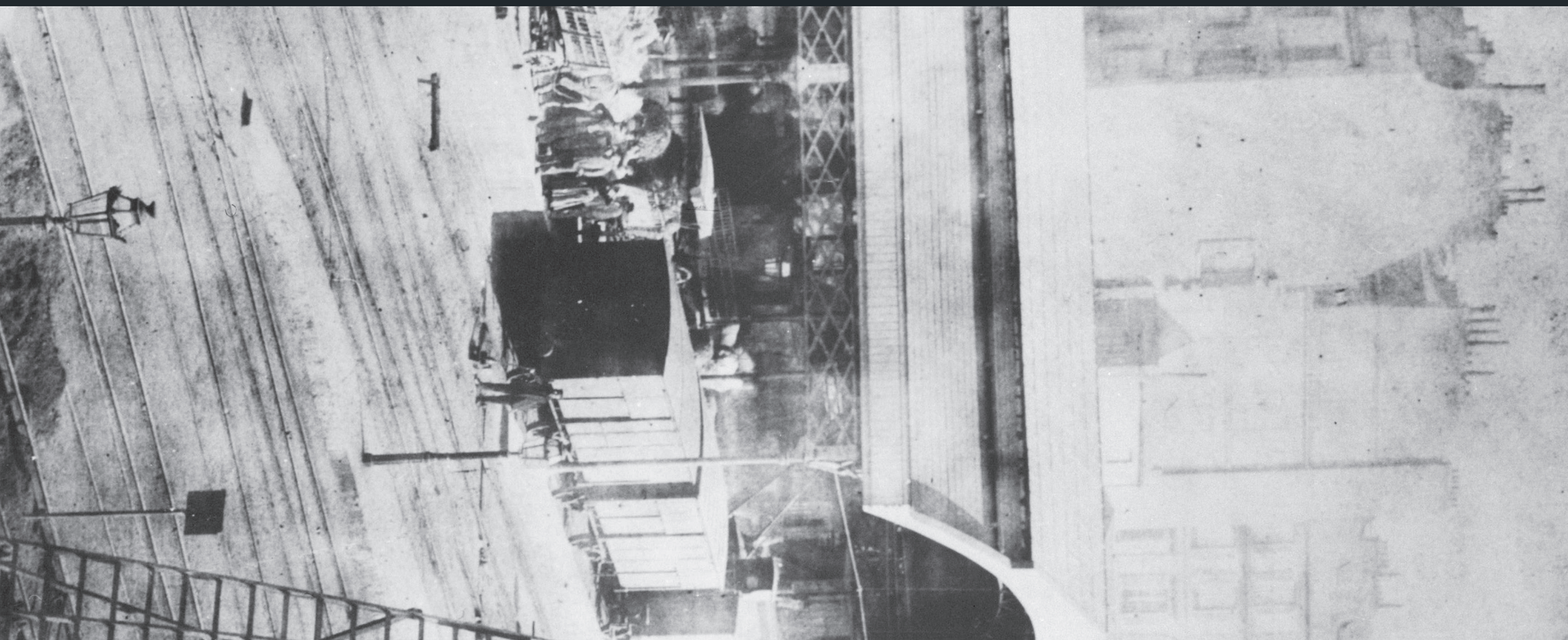
The inclusion of phallic symbols in Cézanne's painting was, in fact, not at all an unusual feature of the artist's early work: as a painting such as *Pastorale* of 1870, now in the Musée d'Orsay, attests. This seemingly innocent, but distinctly allegorical painting of the same period is, as many observers have noted, liberally littered with phallic symbols indicative of societal repression of the sexual urge. Similarly, in *La conversation*, as André Dombrowski has pointed out, the 'details that Cézanne chose to dramatise [here] add a sexual charge to the print: strips of fabric on the standing woman's skirt look like phalluses: a black lace scarf over a white dress presents itself as pubic hair. Removed from the exclusively female realm of fashion, the transformed print evokes urban images of not so genteel flirtation' (A. Dombrowski, 'The emperor's last clothes: Cézanne fashion and "l'année terrible"', in *The Burlington Magazine*, London, September 2006, p. 590).

In this respect, the observations of Cézanne's close friend, the novelist Emile Zola are also perhaps relevant. In 1868, Zola had written that the contemporary painters who wished to revel in their times did not create works that 'resemble banal and unintelligent fashion plates or newsprints like those published by the illustrated press. Their works are, instead, alive, because they have taken them from life, and because they have painted them with all the passion they feel for modern subjects' (Emile Zola, 'Mon Salon', 1868, in J.-P. Leduc-Adine, ed., *Emile Zola: Ecrits sur l'art*, Paris, 1991, p. 207).

Cézanne's approach in *La conversation* therefore appears to be a fusion of both Baudelaire and Zola's seemingly contradictory advice to the 'modern' painter with regards to the fashion plate. For in this remarkably modern, arguably even postmodernist, idea of basing a painting on an appropriated illustration taken from the popular media, Cézanne has adhered to Baudelaire's concept of the fashion plate as a conveyer of 'moral and aesthetic feeling' but also infused this idealised, near fantasy view of modern life with Zola's assertion that the modern artist must represent 'the passion they feel' for their subjects. The result, as *La conversation* attests, is a highly charged, if also puzzling, image that, like so many of Cézanne's emotion-packed early paintings, appears to speak of the eternal drama of human life.

CLAUDE MONET

La Gare Saint-Lazare, vue extérieure



Gare Saint-Lazare, 1850.

THE COLLECTION OF

NANCY LEE & PERRY R. BASS

Over the course of nearly forty years, Perry R. and Nancy Lee Bass quietly assembled one of America's great collections of Impressionist, Modern and Post-War art. United by colour, form and connoisseurship, the works in the Collection of Nancy Lee and Perry R. Bass reflect the beauty and joy that defined these two remarkable individuals and their shared, lasting legacy in the arts, philanthropy and civic leadership.

Perry Bass was born in 1914 in Wichita Falls, Texas. When his father died in 1933, maternal uncle Sid W. Richardson became Perry's mentor and, before long, his partner. A noted philanthropist and collector in his own right, Richardson rose from humble beginnings to make his mark as one of America's savviest businessmen, amassing wealth through the discovery of oil fields in West Texas. Perry Bass joined Richardson in the oil industry in 1935; he would earn his BA from Yale in geology and geophysics two years later. Nephew and uncle remained partners until Richardson's death in 1959, whereupon the fabled entrepreneur left most of his estate to charity. In 1960, Mr. Bass established Bass Brothers Enterprises, which went from strength to strength under his leadership and that of his four sons, Sid, Lee, Edward and Robert.

Perry and his beloved wife, Nancy Lee Muse Bass, met in Fort Worth in 1938 and married in 1941. A Fort Worth native and graduate of the University of Texas at Austin, Mrs. Bass's passion for the arts—classical music, in particular—was fostered at an early age. Over the course of their sixty-five years together, Nancy Lee and Perry Bass led the transformation of Fort Worth into one of the nation's most vibrant communities. "Nancy Lee was the first lady of Fort Worth," remembered Kay Kimbell Carter Fortson, chairman of the Kimbell Art Foundation. "She was the matriarch and the mother not only to her family, but to all of Fort Worth." Former Texas Governor Rick Perry declared that "Texas is a much better place because [Perry Bass] was Texan."

"Fort Worth," *The New York Times* wrote in 2002, "has acquired the cultural ambitions of Florence under the Medicis." For decades, Nancy Lee and Perry Bass stood at the heart of these efforts, providing financial support and unflagging energy to institutions including the Modern Art Museum of Forth Worth; the Fort Worth Museum of Science and History; the Fort Worth Symphony Orchestra; and the Kimbell Art Museum, which mounted an exhibition of the Bass Collection in 2015.

Scott Gentling, *Portrait of Nancy Lee and Perry R. Bass*, 1998, watercolor. Collection of Nancy Lee and Perry R. Bass, Fort Worth.

Aided and advised by Eugene V. Thaw, Klaus Perls and William Acquavella, the Basses were drawn to Impressionism, Fauvism, Surrealism and Abstract Expressionism—above all, to strong and expressive colourists. "A collection born with enthusiasm," recalled Sid Bass, "became a lifetime of pleasure and joy." In addition to her longstanding connection to the Kimbell Art Museum and the Modern Art Museum of Fort Worth, Mrs. Bass was also involved with the Collector's Committee of the National Gallery of Art. In Washington, the Basses endowed an eponymous fund that has enabled works by Post-War and Contemporary artists from Barnett Newman, Robert Motherwell and Morris Louis to Agnes Martin, Dan Flavin and Brice Marden, to enter the National Gallery's permanent collection. For Nancy Lee and Perry R. Bass, sharing art in the public sphere was an extension of their lifelong dedication to improving communities.

Vincent van Gogh, *Laboureur dans un champ*, 1889.
The Collection of Nancy Lee and Perry R. Bass, Fort Worth.
Sold, Christie's, New York, 13 November 2017, lot 28A. Price realised: $81,312,496.

THE COLLECTION OF

NANCY LEE & PERRY R.

BASS

*** 25B**

CLAUDE **MONET** (1840-1926)

La Gare Saint-Lazare, vue extérieure

signed and dated 'Claude Monet 77' (lower right)
oil on canvas
23 ¾ x 31 ⅝ in. (60.4 x 80.2 cm.)
Painted in Paris in 1877

Estimate on Request

PROVENANCE:
Galerie Bernheim-Jeune, Paris.
Museum Folkwang, Essen, by 1912.
Galerie Georg Caspari, Munich.
Galerie Bernheim-Jeune, Paris, by 1924.
Durand-Ruel Gallery, New York, by whom acquired from the above, on 8 November 1926.
Mrs Huddleston Rogers, New York, by whom acquired from the above, on 14 December 1942.
Mr & Mrs Paul Peralta-Ramos, New Mexico, *circa* 1970.
Acquavella Galleries, Inc., New York.
Acquired from the above by the late owners in 1985.

EXHIBITED:
(Possibly) Paris, 6 rue le Peletier, *3e Exposition de peinture*, April 1877, nos. 116, 117 or 118, pp. 9-10.
New York, Durand-Ruel Gallery, *Paintings by Claude Monet,* March 1940, no. 11.
New York, Wildenstein Gallery, *One Hundred Years of Impressionism,* April - May 1970, no. 36, n.p..
New York, Acquavella Galleries, Inc., *Claude Monet,* October - November 1976, no. 30, n.p. (illustrated n.p.; titled 'Exterieur de la Gare Saint-Lazare, arrivée d'un train').
Paris, Musée d'Orsay, *Manet, Monet and the Gare Saint-Lazare,* February - May 1998, no. 49, pp. 117 & 200 (illustrated p. 115; titled 'Gare Saint-Lazare: The Western Region Goods Sheds'); this exhibition later travelled to Washington, National Gallery of Art, June - September 1998.

LITERATURE:
A. Alexandre, *Claude Monet,* Paris, 1921, pl. 30 (illustrated; titled 'Les fumées de la gare Saint-Lazare').
M. Malingue, *Claude Monet,* Paris, 1943, no. 84, p. 147 (illustrated pl. 84).
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D. Wildenstein, *Claude Monet, Catalogue raisonné,* vol. I,Lausanne, 1974, no. 446, p. 308 (illustrated p. 309).
D. Wildenstein, *Claude Monet, Catalogue raisonné,* vol. V, *Supplément aux peintures,* Lausanne,1991, no. 446, p. 31 (illustrated p. 309).
P. H. Tucker, *Claude Monet: Life and Art,* New Haven & London, 1995, pp. 92 & 96 (illustrated pl. 107, p. 95).
D. Wildenstein, *Monet, Catalogue Raisonné,* vol. II, Cologne, 1996, no. 446, p. 181 (illustrated pp. 178-179).


Claude Monet

Joseph Mallord William Turner, *Rain, Steam, Speed: The Great Western Railway*, 1844.
National Gallery, London.

Claude Monet, *Le pont du chemin de fer, Argenteuil*, 1874.
Philadelphia Museum of Art.

'Outside, in this vapoury sunshine, the buildings in the rue de Rome seemed hazy, as though fading into air. To the left yawned the huge roofs spanning the station with their sooty glass; the eye could see under the enormous main-line span, which was separated from the smaller ones, those of the Argenteuil, Versailles and Circles lines, by the buildings of the foot-warmer depot and the mails. To the right le Pont de l'Europe straddled the cutting with its star of girders, and the lines could be seen emerging beyond and going on as far as the Batignolles tunnel. And right below, filling the huge space, the three double lines from under the bridge fanned out into innumerable branches of steel and disappeared under the station roofs. In front of the bridge spans, scrubby little gardens were visible beside the three pointsmen's huts. Amid the confusion of carriages and engines crowding the lines, one big red signal shone through the thin daylight.'

–EMILE ZOLA

An icon of Impressionism, Claude Monet's *La Gare Saint-Lazare, vue extérieure* is one of the extraordinary series of twelve works that depicts the Gare Saint-Lazare; the bustling, frenetic, steam-filled train station situated in the centre of Paris. Painted in a period of intense creativity, in just three months between January and March 1877, this ensemble of paintings would turn out to be the artist's final and most ambitious confrontation with modernity before he abandoned scenes of modern life in pursuit of pure landscape painting. Never before had Monet worked with such speed and intensity, nor had he ever focused so absorbedly on a single motif and theme. In his quest to capture and distil the essence of modern life, Monet was irresistibly drawn to the newly expanded Gare Saint-Lazare. A beacon of modernity, the station was the largest and most populated train station in Paris at this time and had become a powerful symbol of the city's newly acquired status as a modern metropolis. The station, trains and architecture, combined with the thick, billowing smoke, steam and light, produced a wealth of evanescent, elusive effects that provided endless inspiration for the artist. In *La Gare Saint-Lazare, vue extérieure*, Monet moved outside of the covered, interior area of the station, into the midst of the platforms; the railway track weaving a dynamic, serpentine path through the foreground of the scene, as two trains move through the busy railway yards. Rendered in a soft, symphonic palette of blue tones, with a combination of loose, rapid brushstrokes, as well as areas of more refined detail, the architecture and atmosphere of the station combine to create a painting that has become a true emblem of its time. When the Third Impressionist Exhibition opened in early April of this year, at least six of the thirty works that Monet included were from the Gare Saint-Lazare series. Coming from the renowned collection of Nancy Lee and Perry R. Bass, *La Gare Saint-Lazare, vue extérieure* is one of only three works of this seminal series to remain in private hands; the other nine paintings hang in museum collections around the world, including the Musée d'Orsay, Paris, National Gallery, London, Art Institute of Chicago and the Musée Marmottan, Paris.

The precise reason for Monet's decision to embark on this ambitious painting campaign set in the heart of modern Paris is not exactly known. The year before the inception of this landmark series, the artist had been wholly absorbed in depiction of the landscape in its purest, unfettered form. Since the summer of 1876, Monet had been living and working in Montgeron, a pleasant town south east of Paris, where he had been commissioned by his close friend and patron, Ernest Hoschedé, to paint a series of large-scale works to decorate the dining room of his country residence, the Château Rottenbourg. Here, Monet revelled in the bucolic landscape of rural France, painting an array of scenes that were free from any human presence. Indeed, before this, in the spring of this year, Monet had spent a brief sojourn in Paris, travelling there from his home in Argenteuil. Yet, even then, the artist had chosen not to depict the cosmopolitan aspects of the rapidly modernising city, turning away from its landmarks and the newly built boulevards, to instead focus on the Tuileries gardens and the verdant Parc Monceau. 'Even in the heart of the capital', Paul Hayes Tucker has written, '[Monet] was going to minimise the contradictions of modernity and concentrate, as he had in Argenteuil, on the world of the garden' (P. Hayes Tucker, *Claude Monet Life and Art*, New Haven & London, 1995, p.91).

What was it that prompted Monet to turn from the pursuit of landscape painting and plunge himself into the heart of the noisy, bustling, steam and smoke-filled Gare Saint-Lazare, and tackle this quintessential theme of modernity? Undoubtedly, railways had always interested the artist, appearing frequently on the peripheries of his Argenteuil landscapes, but never before had this theme taken such a prominent and singular place in his art. Indeed, save for Turner's evocative *Rain, Steam and Speed: The Great Western Railway* (1842, National Gallery, London), a favourite of the Impressionists, never before had this subject taken such precedence in the history of art as a whole.

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

Richard Thomson has suggested that it was artistic rivalry that spurred Monet on to take this unequivocally modern subject (R. Thomson, 'The City and the Modern', in *Monet & Architecture*, exh. cat., London, 2018, pp. 136-137). His close friend and fellow Impressionist, Gustave Caillebotte was at the time working on an ambitious and strikingly modern group of works, set in his neighbourhood, the newly renovated residential district, known as the Quartier l'Europe. Both *Le Pont de l'Europe* (1876, Musée du Petit Palais, Geneva) and *Jour de pluie à Paris* (1877, Art Institute of Chicago) were monumental evocations of urban life in Paris, capturing the architecture as well as the habitudes and social rituals of life in the rapidly modernizing city. For Monet, an artist with a 'competitive edge', who was keenly aware of his prominent position within in the avant-garde, as well as of the work of his contemporaries, the need to move on from the depiction of the landscapes of Argenteuil, his home since 1871, which he had all but exhausted, and return once again to the city, may have made itself felt when regarding Caillebotte's large-scale works (R. Thomson, *ibid*., p. 136).

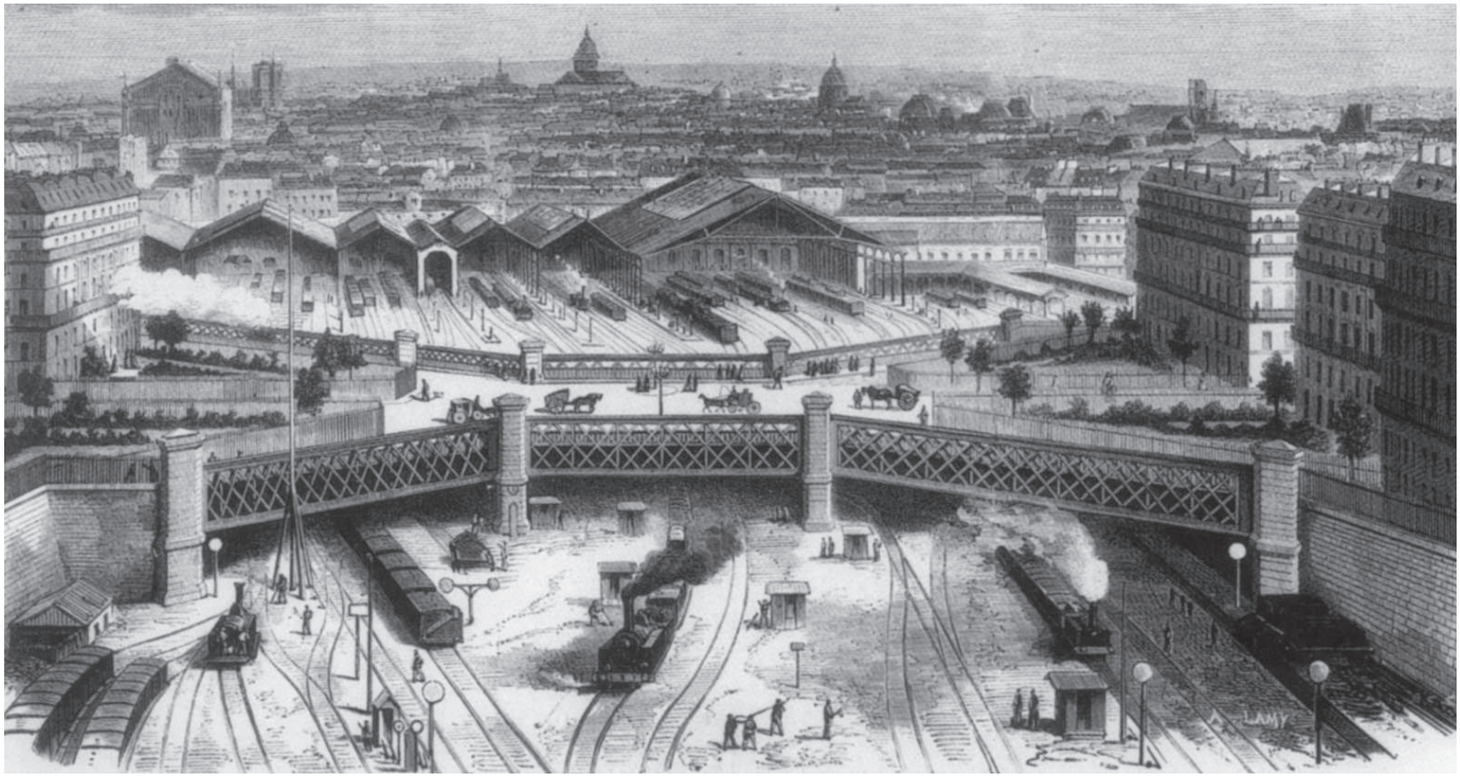
On 7 January 1877, Monet received authorization from the Director of Western Railways to paint the station, and began what would become his greatest, and most ambitious, and final, engagement with modern life in Paris. Without a base in Paris, Monet called upon Caillebotte for assistance. Caillebotte paid the rent for a small ground floor apartment near the station, at 17 rue Moncey, which served as both a place to live and a studio for Monet, and for the next three months, the artist worked at a phenomenal pace, producing approximately one painting every ten days until the end of March.

The Gare Saint-Lazare was, and still is to this day, situated in the Eight Arrondissement, in the north west of central Paris. Opened in 1837 at the dawn of rail travel, it was the city's first railway station, and by the time Monet painted it, it was the busiest station in Paris, serving over thirteen million travellers for the Normandy region of France. Indeed, Monet himself often frequented the station, having travelled in his youth between Le Havre and Paris, and later, commuting to and from the suburb of Argenteuil, where he lived with his family. As the 19th Century progressed, rail travel had grown exponentially, profoundly transforming the social, economic and cultural fabric of French society, ushering in an entirely new concept of space, time and place. Inhabitants in both the cities and countryside were able to cross the country at speeds and distances never before possible. A direct result of industrialization, steam trains and railways became magnificent icons of modernity, with the resultant stations serving as new metropolitan structures, 'cathedrals of humanity', one writer described, that induced both awe, fascination and repulsion in equal measure (quoted in P. Hayes Tucker, *op. cit*., 1995, p. 93).

In the early 1850s, the Gare Saint-Lazare had been significantly enlarged and redesigned following plans conceived by engineer, Eugène Flachat. Flachat added two additional sets of tracks to the west side of the station to facilitate the burgeoning suburban services, the Gare de l'Ouest et des Versailles. The terminus for these lines was covered by a newly constructed, enormous iron structure with a glass roof, a daringly contemporary structure that utilised the latest innovations of cast iron architecture. It was this famed edifice that would become the structural centrepiece for five of Monet's Gare Saint-Lazare series almost two decades later.

It was however under the direction of Napoleon III's Prefect of the Seine, Baron Haussmann that the most dramatic shift occurred to the station and its environs. Beginning in the 1850s, Haussmannisation saw Second Empire Paris transformed from a medieval city consisting of a maze of narrow, winding, warren-like streets, into the spectacular modern

Edouard Manet, *Le chemin de fer*, 1873.
National Gallery of Art, Washington, D.C.



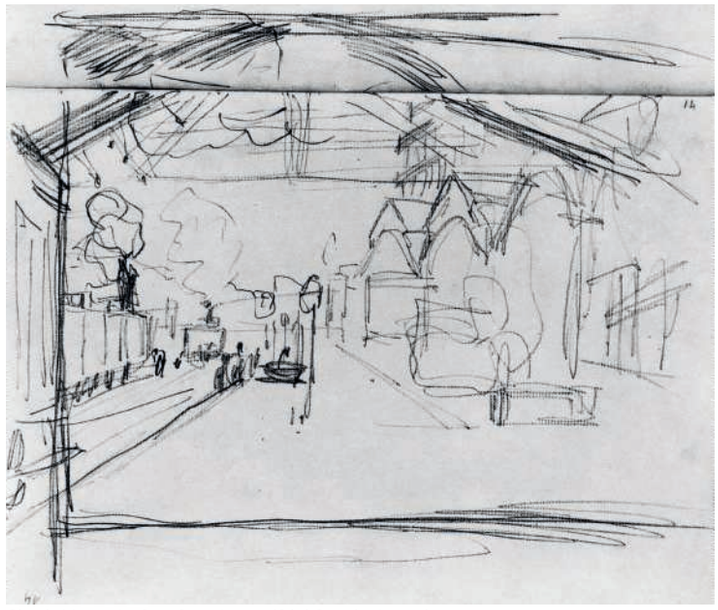
Auguste Lamy, *Paris, Bridge erected on the site of the Place d'Europe, over the Wester Region Railway*, wood engraving from L'Illustration, 11 April 1868. Musée Carnavalet, Paris.

metropolis it is today; its wide boulevards, green spaces, uniformed architecture and highly visible monuments all thanks to the expansive vision of Haussmann and Napoleon III. Part of Haussmann's major renovation of the city's centre was the construction in the Quartier de l'Europe of the star shaped iron bridge known as the Pont de l'Europe. This new bridge – a gleaming symbol of industrialisation and modern might – replaced the previous Place de l'Europe, under which the tracks of the Gare Saint-Lazare had run in tunnels. Merging six avenues, the newly erected bridge spanned the railway lines, which were brought above ground, replacing the tunnels and thereby allowing the railway cutting to be considerably widened to accommodate the upsurge of train traffic. In addition, Haussmann also commissioned new, luxury apartment buildings to be constructed around the Place de L'Europe, all of which conformed to his strict regulations of height and aesthetic. The plan was carried out between 1865 and 1868, before being finally completed in 1872. The station and its environs proved compelling subjects for writers and artists alike. One of the first and most famous interpretations Édouard Manet's compellingly enigmatic work of 1872, *Le Chemin de fer* (National Gallery of Art, Washington, D.C), that was set just outside the station.

Upon embarking on this series, Monet immediately positioned himself in the heart of the station. He set up his easel at various locations, painting a diverse range of scenes that capture the trains, tracks and surrounding architecture. It is unlikely, given the physical obstructions caused by passengers and trains, that Monet completed every work *en plein air*. Instead, he would probably have begun several of these works in situ, which he then completed, switching constantly between the works, in his rue Moncey *pied a terre*. He also made a number of bold, rapidly executed pencil studies of the station, picking out different views and exploring methods of framing and structuring these compositions. While some of these sketches are similar to specific paintings in the series, most served simply as preparatory material for the views that he developed in the final works.

While any sense of exact chronology for the twelve works is impossible to ascertain, it is generally assumed that Monet began the series inside the newly constructed covered station depot. These interior views (Wildenstein 438 & 439; Musée d'Orsay, Paris and Fogg Art Museum, Cambridge, MA) are the most heavily worked in the group and their compositions are the most traditionally balanced and tightly composed. Positioned right at the back of the new terminus, Monet has captured a carefully constructed panorama out across the station and the trains. While the Art Institute of Chicago and the National Gallery, London's works (Wildenstein 440 & 441) are rendered in a looser manner to the aforementioned pair, the vista is similar. Monet has come to the edge of the covered area, picturing the view out over the older tracks on the eastern side of the station that bordered the rue d'Amsterdam; the distinctive arched bays of the so-called parcels depots or storage sheds (the *Messageries*) flanking the right-hand side of these compositions.

It was when Monet left the depot and began depicting the exterior scenes that his pictorial experimentation truly took flight. Here, stationed outside, amidst the unfolding hustle and bustle around him, Monet found the ever-changing, elusive and unpredictable effects of thick smoke and evanescent steam, constantly tumbling, dissolving and billowing into the wide expanse of sky above too good to be true. The spectacular combination of these transient, intangible elements with the physical structures of his surroundings inspired a wealth of imagery, as well as myriad colour harmonies, textures, and compositions.



Claude Monet, *La Gare Saint-Lazare (Côté Grandes Lignes)*. 1877, Musée Marmottan-Claude Monet, Paris.

CLAUDE MONET

Other works from the *Gare Saint-Lazare* series

The present lot.

Claude Monet, *La Gare Saint-Lazare, le train de Normandie*, 1877. The Art Institute of Chicago.

> *'One freezing winter evening I was crossing the Pont de l'Europe. I leaned through one of the large cast-iron openings that offer a view of the Gare Saint-Lazare. No spectacle since Rembrandt's Night watch ever appeared so fantastic. Immense perspectives lead towards the luminous eyes of machines that slide slowly in the distance along the rails. [There is] a flash, a burst of smoke, and mists pierced by a thousand lamplights, and as a frame for this industrial landscape [are] enormous lozenges of simple and massive cast iron.'*
>
> –CHAMPFLEURY

Claude Monet, L*e Pont de l'Europe, gare Saint-Lazare*, 1877. Musée Marmottan, Paris.

Claude Monet, *La Gare Saint-Lazare, vue extérieure*, 1887. Private collection.

Claude Monet, *La Gare Saint-Lazare*, 1887. National Gallery, London.

Claude Monet, *La Gare Saint-Lazare*, 1877. Musée d'Orsay, Paris.

'I remember having noticed a man in the Gare Saint-Lazare perched with his easel on a pile of crates…I moved closer because I wanted to know who couldn't wait [until] he got to the first stop before hauling out his paints and putting up his umbrella. It was Claude Monet. He was doggedly painting the departing locomotives. He wanted to show how they looked as they moved through the hot air that shimmered around them. Though the station workers were in his way, he sat there patiently, like a hunter, brush at the ready, waiting for the moment when he could put paint to canvas. That's the way he always works: clouds aren't any more obliging sitters than locomotive.'

–HUGHES LE ROUX

Claude Monet, *Extérieur de la gare Saint-Lazare, arrivée d'un train*, 1877. Private collection.

Claude Monet, *La Gare Saint-Lazare, arrivée d'un train*, 1877. Fogg Art Museum, Cambridge.

Claude Monet, *Le Boulevard des Capucines*,1873. The State Pushkin Museum of Fine Art, Moscow.

> *'You can hear the trains rumbling in, see the smoke billow up under the huge roofs...That is where painting is today...Our artists have to find the poetry in train stations, the way their fathers found the poetry in forests and rivers.'*
>
> –EMILE ZOLA

In *La Gare Saint-Lazare, vue extérieure*, Monet passed further down alongside the older tracks on the east side of the station to stand below the imposing, cavernous arches of the *Messageries* (also described as the old market halls); its bulbously shaped glass lamps emerging rather incongruously from the right periphery of the painting, ornate structures that contrast with the geometric iron structures of the roofs beyond. Beyond the green copper-roofed depot, the blue-hued Pont de l'Europe sweeps across the width of the canvas with a powerful horizontal force that is matched by the serpentine line of the train track that thrusts through the centre of the composition, imposing a dynamic sense of perspective depth into the scene.

Monet has left the immediate, central foreground of this painting empty. Save for the train that that lumbers along the tracks in the middle ground, about to pass under the bridge and disappear from view, and the imposing presence of its hulking black counterpart on the far left of the work, this central space is strangely vacant. As a result, the viewer's eyes are led into the heart of the image, the place where figures, ballooning plumes of smoke, steam, the glowing lights of the train signals, and the surrounding architecture converge in a spectacular, symphonic union beneath a blustery winter sky. Just visible in the distance are Haussmann's regulation height apartments along the rue de Rome. They appear almost as if they are a floating mirage, almost indistinguishable from the array of short, dancing blue flecks of the sky and smoke that surround them.

Yet, while the centre of the composition is empty, a sense of frenetic, bustling movement radiates from every inch of the canvas. Together, the various elements of this modern spectacle create an image in a state of glorious flux. Like Monet's earlier great vista of Paris, *Le Boulevard des Capucines* (1873, Pushkin Museum, Moscow), *La Gare Saint-Lazare, vue extérieure* is instantly immersive, presenting a vivid, vital visual sensation of this industrial motif. The viewer is positioned on the platform, entirely immersed in the scene, able almost to hear the whistles and laboured puffs of the steam trains and the soft din of the passengers, transported for a second to this cold winters' day in Paris. This immediate, evocative vitality was a feature that a number of critics picked up on when a number of this series were exhibited in the Third Impressionist Exhibition in April 1877. As Georges Rivière, who wrote a series of four reviews of this exhibition, exclaimed, 'We see the broad sweep and tumultuous movement in this train station where the ground shakes with every turn of the iron wheels. We hear the shouts of the workers, the sharp whistles of the engines blasting their cry of alarm, the incessant noise of scrap iron, and the formidable panting of the steam. The pavements are damp with soot and the air is charged with the bitter odour of burning coal. Looking at this magnificent painting, we are gripped by the same emotion as before nature' (G. Rivière, quoted in C.S. Moffett, *The New Painting: Impressionism 1874-1886*, exh. cat., San Francisco & Washington, D.C., 1986, p. 223).

Peter Doig, *Approaching a City*, 1997-98. Sold, Christie's, London, October 6 2017 (£1,808,750).

'We see the broad sweep and tumultuous movement in this train station where the ground shakes with every turn of the iron wheels. We hear the shouts of the workers, the sharp whistles of the engines blasting their cry of alarm, the incessant noise of scrap iron, and the formidable panting of the steam. The pavements are damp with soot and the air is charged with the bitter odour of burning coal. Looking at this magnificent painting, we are gripped by the same emotion as before nature.'

–GEORGES RIVIÈRE

Monet achieved this radical and unequivocally modern effect through his distinctive and emphatic paint handling. Unlike the interior works of the group, in *La Gare Saint-Lazare, vue extérieure* and the rest of the exterior scenes, Monet has adopted a far looser, more rapid and abstract mode of execution. Spontaneously applied, short brushstrokes are scattered in all directions across the surface of the painting, contrasting with areas of more refined geometric detail. Monet has portrayed the billowing, unfurling plumes of steam and smoke that drift amorphously upwards, merging and dissipating into the atmosphere, with bright white, gesturally applied strokes and flicks of thick paint, creating a literal screen of smoke that unites both the disparate various components and spatial divisions of this dynamic and multi-faceted composition. This democratisation of the paint surface – the same loose, staccato strokes are used for the sky and vapour, as for the passengers, trains and setting – was a method that had come to the fore in Monet's painting at this time. Monet has constructed the composition not from individual parts, but rather as a whole vision that is united by effects of light and atmosphere. As John House eloquently explains, 'connections across the surface are made not from one separate element in the physical scene to the next, but from one coloured touch to the next...The subject of the painting is now no longer the relationships between the separate ingredients of the view depicted, but rather its overall effect; its parts are subordinated to the light and weather that play across it, and the whole is woven together by brushwork and colour' (J. House, Monet: Nature into Art, New Haven & London, 1986, p. 81). The dirty, industrial station is turned into an exultant theatre of colour, light and air, with Paris as its backdrop.

For the rest of the series, Monet remained outside, positioning himself out of doors and thus able to capture the din of the station. The Musée Marmottan's work (Wildenstein no. 442) is the closest in composition to *La Gare Saint-Lazare, vue extérieure*. Here, Monet has moved further down from his vantage point in the present work, to stand right by the Pont de l'Europe, its massive iron girders looming from above. In three additional views, he positioned himself close to or beneath the massive bridge, but turned and looked back across the tracks toward the rue d'Amsterdam and the station itself (Wildenstein, nos. 445, 447-448). Two final canvases were painted from a spot on the far side of the Pont de l'Europe, between the bridge and the Batignolles tunnel (Wildenstein, no. 443; Sold, Christie's New York, The Collection of Peggy and David Rockefeller, 8 May 2018, lot 26. Sold $32,937,500, and no. 444).

Just three months after he embarked on this career-defining project, the series of twelves works was complete, and in April, he included at least six of these in the Third Impressionist Exhibition. Marking the high point of Impressionism, this exhibition presented the central tenets of this movement, with the Gare Saint-Lazare group standing as the quintessential embodiment of this. While seven of these views were listed in the catalogue, it is possible that only six were actually exhibited, one of which was *hors catalogue* (most likely Wildenstein, no. 448).

After this phenomenal period of creativity, Monet returned to Argenteuil and almost entirely ceased painting for a number of months. Never again would he paint, 'stunning Paris', to use his phrase, in the same exultant, heroic and monumental way as the Gare Saint-Lazare series. Indeed, Monet almost completely gave up the depiction of the city, the theme with which he had made his name as an artist, devoting himself for the rest of his life to pure landscape painting. No longer would he capture the relationship of modernity and nature but pursue the union of nature and painting itself. After Argenteuil, he moved to Vétheuil, and then finally to Giverny, both places truly rural and untouched by modernity. It was as if, with the Gare Saint-Lazare series, Monet concluded what he had first set out to do with his art: he had distilled the essence of modern life and of his beloved Paris onto the canvas; not through the figure, as his colleagues had done, but through his evocative, vital, immersive cityscapes, paintings that do more than simply record a scene, but conjure a living, breathing impression and sensation of the world. In so doing, he had invented an entirely new form of landscape painting.

Gare Saint-Lazare.

THE PROPERTY OF A NORWEGIAN COLLECTOR

* 26B

CLAUDE **MONET** (1840-1926)

Sandviken, Norvège

oil on canvas
19 ¾ x 24 in. (50 x 61 cm.)
Painted in Sandviken, Norway, in February 1895

£800,000–1,200,000
$1,100,000–1,600,000
€920,000–1,400,000

PROVENANCE:
Anonymous sale, Sotheby's, London, 28 June 1995, lot 127.
Acquired at the above sale by the present owner.

EXHIBITED:
Charlottenlund, Ordrupgaard Museum, *Monet in Norway*, January - April 1996, p. 41 (illustrated).

LITERATURE:
D. Wildenstein, *Monet, Catalogue Raisonné*, vol. III, Cologne & Lausanne, 1996, no. 1398c, p. 580 (illustrated p. 579).

Claude Monet, *Village de Sandviken sous la Neige,* 1895. The Art Institute of Chicago.

Utagawa Hiroshige, *Evening Snow (Kanbara. Yoru no yuki),* from the series 'Fifty-three Stations of the Tokaido Road', 1833-34. The Metropolitan Museum of Art, New York.

Although almost all of the Impressionists experimented with depicting snow-covered landscapes, none explored the subject with as much creativity and persistence as Claude Monet. Between 1865 and 1895, the artist painted more than a hundred views of snow filled landscapes, capturing the ephemeral winter weather in its many guises; from the delicate first snowflakes falling from a leaden grey sky, to deep snow glistening in brilliant sunshine, and the dramatic ice-floes that drift along the Seine in the wake of the thaw. However, during the early 1890s Monet was disappointed by the fleeting winter weather at his home in Giverny, complaining about the speed with which the snow and ice suddenly appeared and then promptly disappeared again on a number of occasions. As a result, he decided to journey north during the opening months of 1895 in search of more reliable winter motifs, travelling by train and boat through the snowy landscapes of Europe to reach the city of Christiania in Norway. Monet's decision to travel to this magical country may have been inspired by the fact that his stepson, Jacques Hoschedé, had moved there in June of the previous year in order to improve his mastery of the Norwegian language. Indeed, Jacques was Monet's constant companion during his time there, travelling with the artist through the countryside around Christiania in search of suitable motifs, taking him on sleigh rides to the mountains, even building himself a small ice house in the snow in which he could study his Norwegian grammar while Monet painted directly before the landscape, *en plein air*.

When Monet finally arrived in Norway on 1 February 1895 in the midst of a terrible winter storm, he was exhausted by the endless delays that had beset his journey from France. The area was blanketed in a thick layer of snow and fog, hindering his attempts to find the new subjects he craved. Equally, it soon became apparent to the artist that he would need skis to traverse the snow, which was three metres deep in some parts, a skill he could not master in such a short stay. As a result, he was forced to search for motifs that were easily accessible on foot, choosing painting locations based on their proximity to the pre-cleared pathways through the snow. Despite his initial disappointment, he was soon won over by the majestic beauty of Norway's expansive vistas, frozen fjords and layers and layers of seemingly endless snow.

In a letter to his wife Alice, written on his return from a four-day sleigh ride through the mountains shortly after his arrival, Monet described the sheer wonder he felt in this stunning landscape: 'What beautiful sights can be glimpsed from these steep mountain heights across immense lakes, which are completely frozen and covered with snow! Here the snow was over a metre high, and our sleigh glided over it, the sweating horses completely covered in frost and ice like ourselves. I have also seen enormous waterfalls one hundred metres high, but completely frozen, it was quite extraordinary. But all this takes too long to describe; it is all stowed away in my mind. It would take me a long time to tell you all about it. In short, the disappointment I felt on arrival has been succeeded by endless delight…' (Monet, letter to Alice Monet, 9 February 1895, reproduced in *Monet in Norway,* exh. cat., Norway, 1995, p. 156).

The discovery of the small town of Sandvika, roughly fifteen kilometres west of Christiania and situated on a fjord of the same name, proved revelatory for Monet. This tiny hamlet was little more than a cluster of houses, gathered in the shadow of Mont Kolsås. It was here that the artist discovered the untouched, serene winter landscape that he had been searching for since his arrival, all available within a short walk from his lodgings. *Sandviken, Norvège* captures the picturesque beauty of this village, taking an expansive view that includes the snow-covered roofs of the colourful houses, the arching profile of the iron Løkke bridge and the imposing peak of the mountain in the far distance.

Monet stuck to a rigorous timetable during his stay in Sandviken, rising every day at 6.30 am, before starting work at 8 am. He took a brief break in the afternoon for lunch, then carried on painting until 7 pm. Equipped with a shovel, a sled, and a large parasol in addition to his painting supplies, he and Jacques would venture out into the snowy landscape, wrapped in layers of winter clothing and furs to protect themselves against the frigid temperatures. He took pride in reporting to Alice that the Norwegians were impressed by his stamina and endurance in the face of the extreme cold, even going so far as to claim that he was able to spend much longer outside than some of the locals. Writing to the journalist Gustave Geffroy at the end of February, Monet describes his devotion to painting *en plein air,* even in the most arduous conditions: 'I have been painting today … in the snow which falls incessantly; you would have laughed to see me entirely white, my beard covered with little icicles like stalactites' (Monet, quoted in *ibid,* p. 71). Having initially cursed the abundant snowfall, he soon became concerned at the encroaching springtime weather, as temperatures began to rise, the sun began to blaze and the winter landscape came under the threat of a thaw. Racing against time to capture the picturesque snowbound scenes before they disappeared, he abandoned several motifs, concentrating his attention on the most interesting and dynamic views he had discovered at Sandviken.

A clear source of inspiration for many of Monet's paintings from Norway were the Japanese *ukiyo-e* prints of Utagawa Hiroshige and Katsushika Hokusai, of which he was an avid collector. Indeed, Monet compared Sandvika to a Japanese village in several letters to his family, and Mont Kolsås to 'Fuji-yama,' although his knowledge of Japan and its landscape lay solely in these prints. There are a number of similarities between the compositional structure of *Sandviken, Norvège* and several of Hiroshige's snow scenes, such as *Kanbara Evening Snow,* from the Japanese master's iconic series of prints 'Fifty-Three Stations of the Tokaido Road.' For example, the manner in which the village appears nestled between the curving bank of snow in the foreground and the rising mountain in the distance recalls the almost decoupage layering of Hiroshige's scenes, while the curving arch of the Løkke Bridge to the left of the painting, connecting the two banks of the waterway, introduces a distinct diagonal line that leads the eye through the painting in a zig-zagging fashion. Building the scene using a complex network of thick, densely layered brushstrokes, heavily laden with paint, Monet captures a sense of the glistening, shimmering effect of snow as it catches the light, such an important element in the unique, crisp beauty of the Norwegian winter.

LIGHT & COLOUR

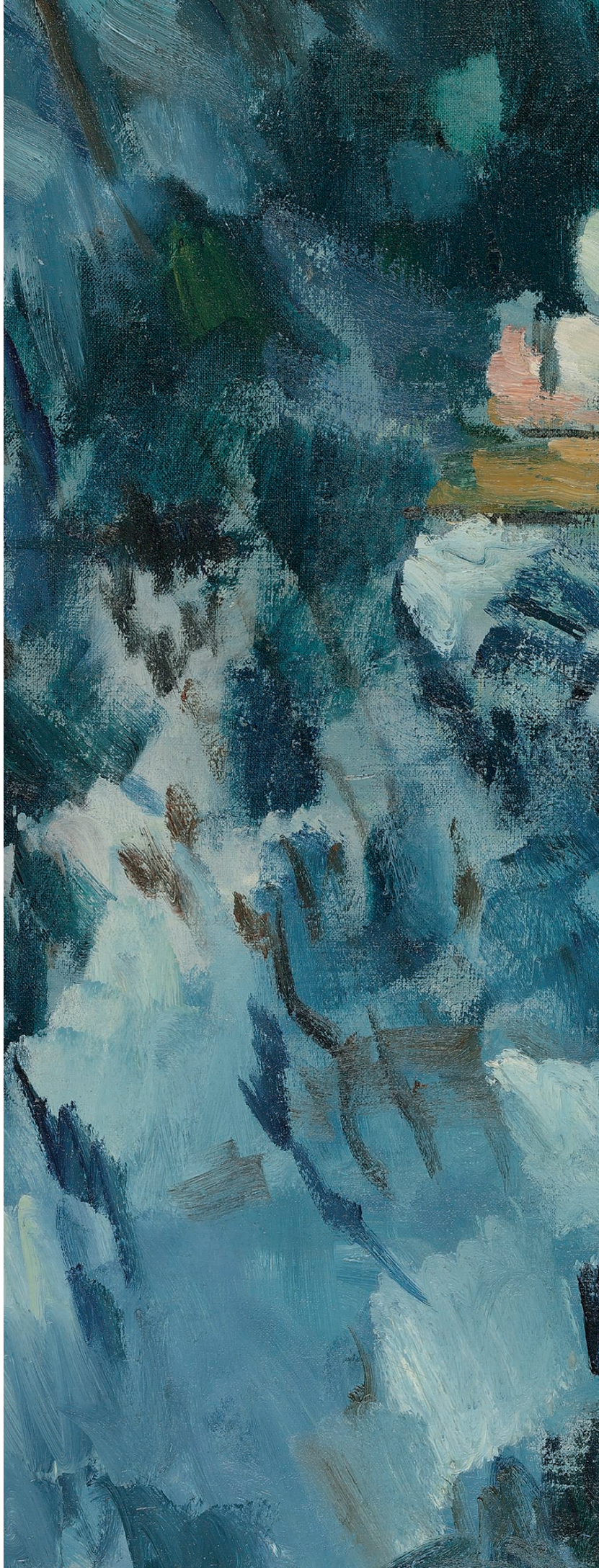
PROPERTY FROM A PRIVATE ENGLISH COLLECTION

This season Christie's is honoured to present a diverse selection of works from a private English collection, which has been lovingly assembled over the past thirty years. Spanning centuries, nations, movements and styles, the works offered across a range of sales are united in their shared presentation, exploration or celebration of the aesthetic and artistic potentials of light and colour. Through this expansive prism, the collectors acquired an impressively eclectic range of art, ranging from Old Master paintings, to late 19th Century French figurative scenes, British Pop and international contemporary art.

From Lucas van Valckenborch's sumptuously verdant landscape painting, to Maurice de Vlaminck's blue-hued late Fauve vision of the Seine, and Bridget Riley's dazzling geometric abstraction, *Red Place*, this carefully acquired, deeply personal group revels and delights in the myriad and endless possibilities of colour.

The diversity of these works reflects the passionate spirit of discovery with which the collection was built. With their deep commitment to education, one of the collectors has served as a Trustee for the Royal Drawing School (formerly the Prince's Drawing School). This involvement within the world of art education enabled them to meet a range of artists, experts, and other collectors, all of which broadened the range of their collecting. This pluralistic approach was unrestricted by century, style, school or movement and was instead defined by the pursuit of curiosity, tangents and personal taste. In addition, the collectors forged a number of links with museums, both national and international, including the Tate Gallery, London, The Metropolitan Museum of Art, New York, and Dallas Museum of Art, among many others. This interaction opened up the world of restoration and scholarship, factors which fuelled the collectors on their collecting journey.

Together with line, colour serves as the fundamental component of painting. Used for centuries as a means of depicting a mimetic reality upon a two-dimensional surface, the conventional role of colour in art was in the opening years of the 20th Century radically upended. Following in the steps of the Impressionists, a group of artists including Vlaminck, Henri Matisse, André Derain and Albert Marquet started to use colour independently of its appearance in nature. The Fauves, or 'Wild Beasts', as they became known painted compositions with large strokes of unmixed, unnaturalistic paint, emancipating this formal element from its centuries-long descriptive role and instigating an expressionistic, instinctive and abstract mode of painting. From this time onwards, colour took an increasingly independent role in painting, no longer used symbolically or literally, but for expressive, emotive, or most radically, simply as an abstract component upon a canvas. Through the works in this group, this radical path can be followed, culminating in the abstract, essentially 'colourless' screen prints of Simon Patterson.



λ 27B

MAURICE
DE VLAMINCK
(1876-1958)

Personnage assis au bord de la Seine

signed 'Vlaminck' (lower left)
oil on canvas
25 ¾ x 32 ⅛ in. (65.5 x 81.8 cm.)
Painted in 1908-1909

£800,000–1,200,000
$1,100,000–1,600,000
€920,000–1,400,000

PROVENANCE:
August Deusser, Dusseldorf, until 1942, and thence by descent.
Anonymous sale, Christie's, London, 28 November 1988, lot 28.
Richard Green Fine Art, London, by 1988.
Private collection, United States.
Richard Green Fine Art, London.
Private collection, London, by whom acquired from the above, in February 1999.

This work will be included in the forthcoming Maurice de Vlaminck Digital Database, currently being prepared under the sponsorship of the Wildenstein Plattner Institute, Inc.

Paul Cézanne, *Le Pont sur la Marne à Créteil, circa* 1894.
Pushkin Museum, Moscow.

Maurice de Vlaminck, *La Maison de Chatou*, 1908.
Musée National d'Art Moderne de la Ville de Paris.

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

From his earliest works as a youth to his vibrantly coloured experiments in Fauvism, and the dark, brooding landscapes of his late career, the Seine valley to the west of Paris provided Maurice de Vlaminck with unparalleled visual inspiration. Travelling on foot or by bicycle, the artist explored every corner of the hinterland around Paris, following the sinuous, looping path of the Seine as it meandered through the countryside on its way to the sea. Views of the verdant landscape and the small towns and villages he encountered along the way became the primary focus of his art, from the bustling hubs of Argenteuil and Poissy, to Bezons and Nanterre, and perhaps most importantly, Chatou and its environs, Reuil, Croissy and Bougival, where the artist settled with his family in 1906. It was in these enchanting landscapes, so closely linked to his personal life and daily experiences, that Vlaminck was able to develop his own unique, personal approach to painting.

Though Vlaminck had spent much of the early 1900s experimenting with Fauvism, by 1907 he had begun to seriously question the merits of the style as a means of expression. Dissatisfied with its apparent formlessness and eager to push beyond these purely colouristic experiments, Vlaminck began to search for a new painterly aesthetic. As he explained, 'Working directly in this way, tube against canvas, one quickly arrives at an excessive facility... The play of pure colours, the extreme orchestration into which I threw myself unrestrainedly, no longer satisfies me. I could not stand being able to hit harder, to have to reach the maximum intensity, to be limited by the blue or red of the paint dealer...' (Vlaminck, quoted in D. Sutton, intro, *Dangerous Corner,* London, 1961, p. 15). Taking the familiar sights of the Seine as it passed by Chatou and Bougival, Vlaminck began to advance his style in a new direction, filtering the landscape and its monuments through a new vision, a new means of understanding the world.

The dual 1907 retrospectives of Paul Cézanne's work at the *Salon des Indépendants* and the *Salon d'Automne* proved to be a watershed moment within Vlaminck's career, ushering in a new sense of structure and balance in his compositions. While the artist can hardly have been ignorant of Cézanne's oeuvre prior to these events, thanks to his association with Ambroise Vollard, seeing such a large number of his works en-masse like so left an indelible impression on Vlaminck's psyche. Such was his admiration for Cézanne during this critical period in his career that Vlaminck dismissed Picasso's cubist experiments as disgraceful attempts to better the structural finesse already introduced to 'modern' paintings two decades previously by Cézanne. Indeed, he went further still, claiming that Cézanne was an even greater artist than Rembrandt: 'Painting does not make progress, it is transformed according to the time, with the means of expression of the time. Monsieur Rembrandt has no more sensibility or more grandeur than Cézanne' (Vlaminck, quoted in F. Fels, *L'Art et la vie Vlaminck,* Paris, 1928, pp. 123-124).

The impact of Cézanne's art can be clearly detected in *Personnage assis au bord de la Seine,* particularly in the highly constructive brushstrokes which form the scene and the reduction of the palette to a cool range of blues, greens and ochres. The thick foliage of the overhanging trees, the shimmering surface of the flowing river, and the geometric facades of the houses on the far bank, are all reduced to a series of overlapping, structural planes which echo Cézanne's creation of three-dimensional space. While the figure perched on the riverbank is captured in a series of careful and deliberate the brushstrokes, this control gives way to a wilder and looser handling in the thick vegetation and vibrant surface of the water. These bursts of energy break through the artist's more disciplined moments, imbuing these elements with a paradoxical sense of stillness and movement, a lyrical effect that demonstrates Vlaminck's inherent understanding of the landscape surrounding him.

Maurice de Vlaminck, *circa* 1905

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

28B

CLAUDE **MONET** (1840-1926)

Le Dam à Zaandam, le soir

signed 'Claude Monet' (lower left)
oil on canvas
17 ½ x 28 ⅜ in. (44.5 x 72 cm.)
Painted in 1871

£2,500,000–3,500,000
$3,400,000–4,700,000
€2,900,000–4,000,000

PROVENANCE:
(Possibly) Louis Latouche, Paris, by whom acquired from the artist, by 1872.
Strauss collection, Paris.
Galerie Durand-Ruel, Paris, by whom acquired from the above, on 23 March 1901.
Galerie Cassirer, Berlin, by whom acquired from the above, on 20 August 1902.
Dr Alfred Gold, Berlin, by 1930.
Anonymous sale, Rudolph Lepke, Berlin, 23 February 1932, lot 114.
Martin Schwersenz, Berlin, by whom acquired at the above sale.
Mrs Sophie Arndt, Berlin, Lucerne & Great Neck, New York.
M. Knoedler & Co., New York (no. A7086), by whom acquired from the above, on 28 October 1958.
Mr and Mrs Clifford W. Michel, New York, by whom acquired from the above, on 5 January 1959.
Private collection, Europe; sale, Christie's, London, 24 June 2003, lot 59.
Acquired at the above sale by the present owner.

EXHIBITED:
Amsterdam, Stedelijk Museum, *Vincent van Gogh en zijn Tijdgenooten*, September - November 1930, no. 218, n.p. (illustrated n.p.; titled 'Kanaal in Zaandam').
Chicago, The Art Institute, *Paintings by Monet*, March - May 1975, no. 24, p. 78 (illustrated; titled 'Canal in Zaandam' and dated '1870').
Amsterdam, Rijksmuseum Vincent van Gogh, *Monet in Holland*, October 1986 - January 1987, no. 3, p. 108 (illustrated; titled 'The Harbour and the Dam').
Vienna, Belvedere, *Claude Monet*, March - June 1996, no. 14a, p. 215 (illustrated p. 59; titled 'The Dike at Zaandam, Evening').

LITERATURE:
J. Rewald, *The History of Impressionism*, New York, 1961, p. 263 (illustrated; titled 'Canal in Zaandam' and dated '1871-1872').
D. Wildenstein, *Claude Monet, Biographie et catalogue raisonné*, vol. I, *1840-1881,* Lausanne, 1974, no. 190, p. 200 (illustrated p. 201).
D. Wildenstein, *Claude Monet, Catalogue raisonné*, vol. V, Lausanne, 1991, no. 190, p. 25.
D. Wildenstein, *Monet, Catalogue Raisonné*, vol. II, Cologne & Lausanne, 1996, no. 190, p. 87 (illustrated).

Please note this work has been requested for the forthcoming *Monet and his Places* exhibition taking place at the Denver Art Museum, Denver, from October 2019 - February 2020 and at the Museum Barberini, Potsdam, from February - June 2020.

Claude Monet, *Zaandam*, 1871. Musée d'Orsay, Paris.

Claude Monet, *Zaandam*, 1871. Private collection.

Claude Monet, *Maisons au bord de la Zaan, à Zaandam*, 1871-1872. Städelsches Kunstinstitut, Frankfurt.

> *'Zaandam is particularly remarkable and there is enough to paint here for a lifetime.'*
>
> CLAUDE MONET

The twenty-four paintings that Claude Monet executed during his four-month sojourn to Holland during the summer of 1871 mark an important turning point in his artistic development. It was here, surrounded by the picturesque vistas of the Dutch countryside, with their wide, open skies and shimmering, reflective waterways, that the artist achieved a new understanding of the subtle, transient effects of light as it danced across the landscape, a development which would shape and define his art for years to come. These canvases, all focusing on motifs in and around the bustling town of Zaandam, illustrate many of the key features that would come to define Monet's unique brand of impressionism over the course of the 1870s, from their dynamic play of rapid, energetic brushwork, to their light, airy palettes dominated by blues and greens, dusky pinks and purples. It was through these important transitionary compositions that Monet found the path which would lead to some of his most luminous, ground-breaking meditations on the ephemeral nature of light.

The Monet family embarked on their journey to Holland in May, travelling by boat from London, where they had taken refuge in the autumn of 1870 at the start of the Franco-Prussian War. Monet's decision to delay the family's return to France may have been as a result of the political instability which continued to plague Paris throughout 1871. From March to the end of May, the city had been besieged by the bloody insurrection of the Commune, which had pitched citizen against citizen, and resulted in the death of 20,000 people on the streets of Paris. Earlier plans to return home to France were discarded following the outbreak of the conflict, and so the artist and his young family made their way to Rotterdam instead. Monet may have chosen the Netherlands upon the suggestion of his friend Charles-François Daubigny, who spent some time working in the area during the same period, or the influential art dealer Paul Durand-Ruel, whom he had come to know in London. Aware of the enduring appeal of Dutch scenes to French collectors, Durand-Ruel may have suggested the location as an avenue to more commercial subject matter.

Monet and his family arrived in Zaandam, a charming, rustic hamlet of 12,000 people not far from Amsterdam, at the beginning of June. This small town, filled with bustling waterways, picturesque windmills and brightly coloured houses that seemed to spring from the water itself, captured the artist's imagination as soon as he arrived. While the journey from Rotterdam on the coast to Amsterdam was possible by train, the Monets had to take several ferries to reach Zaandam, changing at Haarlem and Uitgeest on route to the industrious town, bound by water on all sides. Monet was immediately captivated by the Dutch landscape, writing to Camille Pissarro on the 2nd of June: 'We have finally arrived at the end of our journey... We traversed almost the whole length of Holland and, to be sure, what I saw of it seemed far more beautiful than it is said to be. Zaandam is particularly remarkable and there is enough to paint here for a lifetime' (Monet, in a latter to Camille Pissarro, dated 2nd June 1871; quoted in D. Wildenstein, *Claude Monet, Biographie & Catalogue raisonné,* vol. I, Lausanne, 1974, p. 427).

View of the dam and the harbor quay, 1870.

Claude Monet, *Zaandam*, 1871. The Metropolitan Museum, New York.

As a foreign national living in exile from a country torn asunder by war and civil unrest, Monet was placed under surveillance by the local authorities upon his arrival in Zaandam. However, it soon became obvious that the artist was no subversive, with the town's police commissioner reporting at the end of June that he mainly spent his days walking around the town, or occasionally rowing along the Zaan, visiting the typical tourist sites and picturesque areas of the region. Monet settled in the Hôtel de Beurs with his family, a simple inn a few yards from the Dam, in a room with tall windows and a balcony overlooking the harbour. Also installed at the Hôtel de Beurs were his fellow Frenchmen Henry Havard, an art critic, historian, and travel writer, and Henri Michel-Levy, a painter. Monet was pleased with the Hôtel and delighted by the range of artistic motifs that his new surroundings afforded; on June 17th he wrote to Pissarro again: 'As far as we are concerned, we have very good accommodation here and shall remain for the summer; then I may go to Paris, but for the moment there is work to be done, this is a super place for painting, there are the most amusing things everywhere. Houses of all colours, hundreds of windmills and enchanting boats, extremely friendly Dutchmen who almost all speak French. Moreover, the weather is very fine, so that I have already started on a number of canvases...' (Monet, quoted in *ibid,* pp. 427-428).

That Monet should have spoken so fondly of Zaandam is not surprising; the town was hailed among nineteenth-century travellers for its picturesque vistas and charming character. Henry Havard would later write at length about Zaandam and its surroundings in his 1876 publication, *Amsterdam et Venise,* describing the river Zaan as 'the loveliest river one could hope to find. Wide, calm and full to the brim, it flows between two banks covered with trees and flowers, among which nestle a multitude of houses, belvederes, kiosks constructed of wood and painted in the most diverse and the strangest of colours. The tall trees and absurd houses are mirrored in the river, which also reflects the blue sky and its big white clouds. Picture this to yourself for a moment and you will fancy yourself instantly transported' (H. Havard, quoted in *Monet in Holland,* exh. cat., Amsterdam, 1986, p. 31).

Monet's sojourn in the small town proved to be incredibly fruitful, with the artist reporting in a letter to Pissarro shortly after his arrival that he was working in a white heat on new compositions. Indeed, he produced almost four times as many canvases during his short stay in the Netherlands, than he did during the nine months he spent in London. Monet focused his painting on four distinct regions in and around the town – the harbour near the Dam and its immediate surroundings, the canals to the north-west and the south east of the Dam, and the area north of the Dam along the Zaan. While the views appear quintessentially picturesque at first glance, on closer inspection they contain subtle indications of the industrial nature of the town and its bustling atmosphere. Zaandam had developed into an important industrial centre during the seventeenth century, and was home to shipyards, workshops and mills producing a wide variety of products. From oil to wood, corn to paper, mustard to paint, each windmill had its own particular function and name, and provided key employment for the local population, while the pretty canals and waterways that criss-crossed the region were an essential transportation network for these goods.

Captured in the fading light of dusk, as the last vestiges of sunlight cast the clouds into a colourful display of mauves, golden-hued yellows and dusky pinks, *Le Dam à Zaandam, le soir* focuses on a view familiar to the artist – the Dam at the centre of the town, just a stone's throw from his base at the Hôtel de Beurs. Training his eye on the stillness and quiet of the waterway as the day draws to a close, the scene captures the inherent charm and serene atmosphere of Zaandam. Although Monet includes several boats docked along the quays for the evening, the only movement in the scene comes from the small, thin flags atop their masts which flutter gently in the light breeze that sweeps along the canal. The houses and public buildings that line the water's edge, so prominent in other paintings from this summer, are cast in deep shadow, their bright colours subsumed by the encroaching darkness. The canal, meanwhile, is a study in the ever-changing character of the water. Smooth and glass-like in some spots, rippling and shifting in others with the reflections broken into a loose pattern of variegated brushstrokes, the lively surface illustrates Monet's keen observation of the natural movement of the canal as it meanders through the town. This complex and nuanced analysis of reflected light illustrates the growing confidence of Monet's technique during this time, as he introduced increasingly broken brushwork into his canvases, granting each stroke of pigment a sense of autonomy within the composition.

Although Monet's paintings from Zaandam were never exhibited as a series, they represent one of the artist's first sustained painting campaigns in a single location, a practice which would come to dominate his later career. As individual images they gained prompt critical acclaim when first shown in public, leading Eugène Boudin to proclaim 'I believe that [Monet] is meant to take one of the leading places in our school...' (Boudin quoted in *Monet in Holland,* exh. cat., Amsterdam, 1986-1987, p. 101). Durand-Ruel purchased a number of the Dutch landscapes between 1872 and 1873, while the artist selected three views from his time in the Netherlands to include in his first one-man show in March 1873. The present composition was purchased directly from the artist by the dealer Louis Latouche, an important supporter of Monet during this period of his career and an artist himself, who exhibited at the First Impressionist Exhibition in 1874.

Claude Monet, *Amsterdam*, 1874. Van Gogh Museum, Amsterdam.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ **29B**

HENRI **MATISSE** (1869-1954)

Oliviers à Collioure

signed 'H. Matisse' (lower center)
oil and black ink on canvas
18 x 21 ¾ in. (45.7 x 55.3 cm.)
Painted in 1905

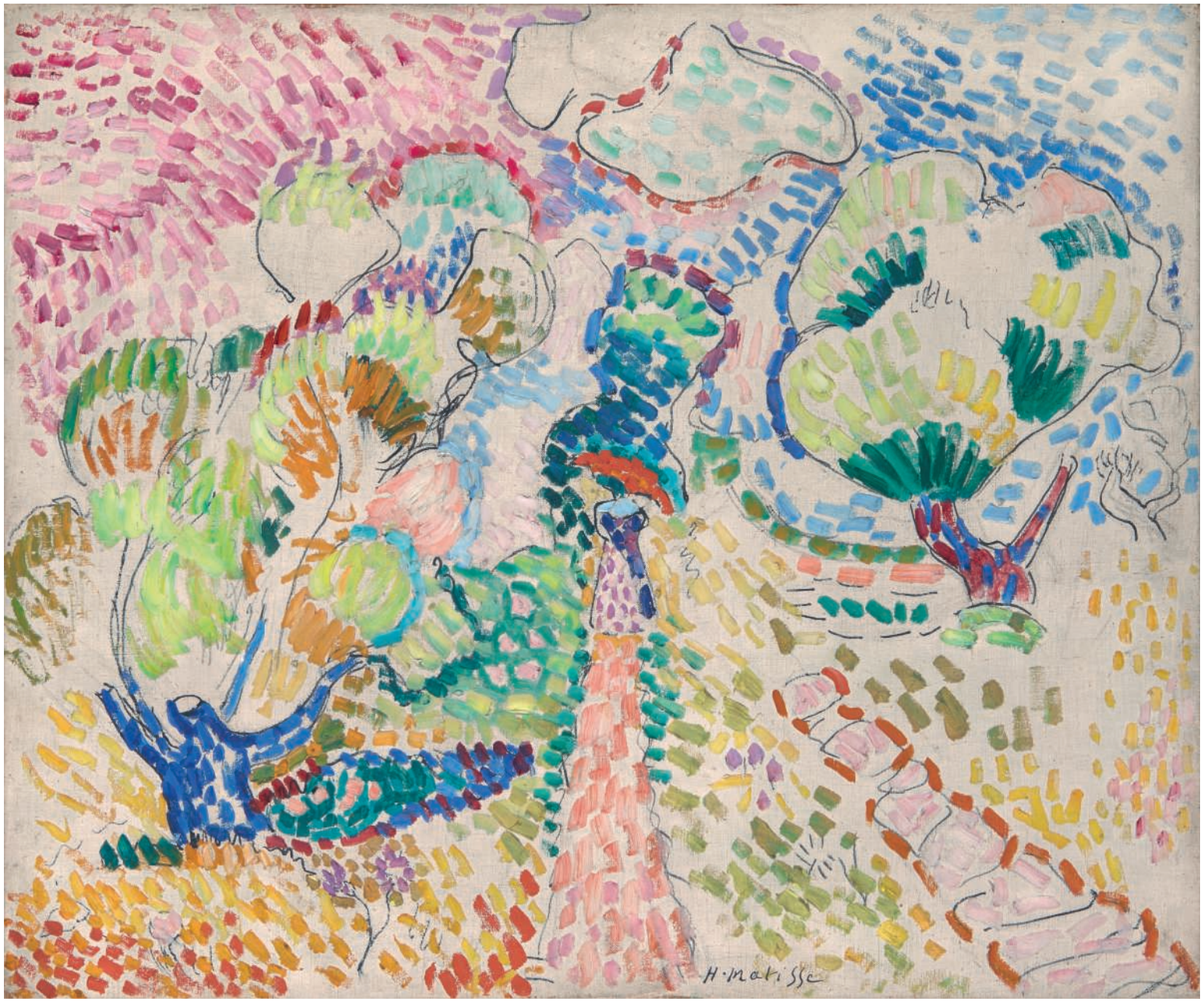
£2,500,000–3,500,000
$3,400,000–4,700,000
€2,900,000–4,000,000

PROVENANCE:
The artist's estate.
Jean Matisse, Paris, by descent from the above, until *circa* 1962.
Galerie Beyeler, Basel (no. 3790).
Pietra Campili, by whom acquired from the above, in 1965; sale, Sotheby's, London, 26 June 2001, lot 11.
Acquired at the above sale by the present owner.

EXHIBITED:
Lucerne, Musée des Beaux-Arts, *Henri Matisse*, July - October 1949, no. 32, p. 28 (dated '1906').
Albi, Musée Toulouse-Lautrec, *Exposition Henri Matisse, Peintures, dessins, gouaches, sculptures, gravures*, July - September 1961, no. 5, p. 17 (dated '1906').
Paris, Galerie Charpentier, *Les Fauves*, 1962, no. 99, n.p..

LITERATURE:
A. H. Barr, *Matisse, His Art and His Public*, New York, 1951, p. 318 (illustrated).
G. Marchiori, *Matisse,* New York, 1967, no. 10, p. 133 (illustrated p. 15).
M. Luzi, *L'opera di Matisse, dalla rivolta 'fauve' all'intimismo, 1904-1928*, Milan, 1971, no. 36, p. 86 (illustrated p. 87).
J. Flam, *Matisse, The Man and His Art, 1869-1918*, New York, 1986, pp. 124-125 (illustrated p. 127; titled 'Madame Matisse in the Olive Grove').
Exh. cat., *Henri Matisse: A Retrospective,* New York, 1992, p. 53 (illustrated fig. 27; titled 'Mme Matisse in the Olive Grove' and dated '1905').
Exh. cat., *Matisse-Derain: Collioure 1905, un été fauve*, Céret, 2005, no. 118, n.p. (illustrated; titled 'Madame Matisse dans les oliviers').
R. Labrusse & J. Munck, *Matisse-Derain, La vérité du fauvisme,* p. 200 (illustrated fig. 21, p. 37; titled 'Madame Matisse dans les oliviers II').
Exh. cat., *Matisse: In Search of True Painting*, New York, 2012, p. 4 (illustrated fig. 2; titled 'Madame Matisse in the Olive Grove').

Wanda de Guébriant has confirmed the authenticity of this work.


H. Matisse

Henri Matisse, *Sketch for Les joies de la vie*, 1905. San Francisco Museum of Modern Art.

> *'In art, truth and reality begin when you no longer understand anything you do or know...'*
>
> –HENRI MATISSE

Painted during one of the most crucial creative moments in Henri Matisse's entire career, *Oliviers à Collioure* illustrates the highly experimental nature of the artist's work during the seminal summer he spent in secluded seaside town of Collioure. It was here, surrounded by the luminous colours and rich fecundity of the untamed natural landscape of the southern coastline of France, that Matisse began to boldly push beyond the established boundaries of art and experiment with a more spontaneous, expressive means of painting. Focusing on the form of a lone woman as she wanders through a grove of olive trees, the scene is rendered in a flurry of vibrantly coloured brushstrokes, each touch of paint capturing the fervour and energy that Matisse felt before the landscape. The entire summer was devoted to investigating the visual potential of the pointillist language, with the artist exploring and playing with the central tenets of Neo-Impressionism in a series of experiments that would prove fundamental to the development of Fauvism. Indeed, as John Elderfield has explained, Neo-Impressionism was 'the foundation of Fauvism – but the foundation that Matisse dismantled in order to create Fauvism' (J. Elderfield, *Henri Matisse: A Retrospective*, New York, 1992, p. 50). Collioure, with its dramatic play of light and vibrant colours, played a fundamental role in this period of experimentation, feeding Matisse's imagination and inspiring him to embark upon this revolutionary new path.

Matisse's first experiences of the Mediterranean coast came in the summer of 1904, when he had spent an extended sojourn in Saint-Tropez, visiting the painter Paul Signac. That June had seen Matisse's first one-man show open at the Ambroise Vollard gallery, featuring forty-five paintings and one drawing which encapsulated the full range of his oeuvre up to this point. While his work drew complements from the critic Roger Marx, the exhibition was not as commercially successful as the artist had hoped. Despondent and unsure of his next steps, Matisse departed Paris for the summer. Arriving in the South in mid-July with his wife and young son, Matisse felt the impact of his new surroundings immediately. A native of Northern France, he was bowled over by the bright light and bold colours of the sun drenched Midi, as well as the variety of sub-tropical flora which filled the rolling hills as they descended towards the sea. These new surroundings slowly began to shape and influence Matisse's paintings, brightening his palette, introducing a new sense luminosity to his pigments, and reviving his interest in Neo-Impressionism.

Although reluctant at first to submit his painting to the methodical, rigorous techniques of the pointillist style zealously espoused by Signac, by the end of the summer the artist had begun to construct his compositions using small dots of carefully layered pigment. The richly coloured canvas *Le goûter (Le golfe de Saint-Tropez),* 1904 (Kunstsammlung Nordrhein-Westfalen, Düsseldorf), created during this summer sojourn and depicting the artist's wife and son in front of the town's iconic bay, clearly illustrates the beginnings of this shift in Matisse's approach, which would ultimately lead to his renowned composition *Luxe, calme et volupté,* 1904 (Musée National d'Art Moderne, Centre Georges Pompidou, Paris), painted on his return to Paris that autumn. Explaining the appeal of Neo-Impressionism at this stage in his career, Matisse later wrote: 'The simplification of form to its fundamental geometric shapes, as interpreted by Seurat, was the great innovation of that day. This new technique made a great impression on me. Painting had at last been reduced to a scientific formula; it was the secession from the empiricism of the preceding eras' (Matisse, quoted in J. Elderfield, *Matisse in the Collection of the Museum of Modern Art,* New York, 1978, p. 36). The following summer, Matisse returned to the inspiring landscapes of the South of France in the hope of finding inspiration once again, settling in Collioure from May to September.

Henri Matisse, *Paysage à Collioure*, 1905. Statens Museum for Kunst, National Gallery of Denmark, Copenhagen.

> *'The search for colour did not come to me from studying other paintings, but from the outside – that is to say from the light of nature.'*
>
> –HENRI MATISSE

The trip proved revelatory for Matisse, ushering in experiments in which he pushed the Neo-Impressionist style to its very limits, and began to investigate the expressive properties of independent colour.

Describing the inherent appeal of Collioure, a local wine-grower Paul Soulier wrote: 'One is struck above all by the bright light, and by colours so strong and so harmonious that they possess you like an enchantment' (P. Soulier, quoted in H. Spurling, *The Unknown Matisse: A Life of Henri Matisse, Volume One: 1869 - 1908*, London, 1998, p. 300). Indeed, it appears to have been these aspects of the picturesque hamlet on the Catalan coast which fascinated Matisse most upon his arrival. This secluded seaside town, framed by rolling hills on one side and the sparkling waters of the Mediterranean on the other, had remained an isolated outpost until the arrival of the coastal railway in the late nineteenth century. Apart from Signac, who had stopped briefly in the town on his way to Saint-Tropez over a decade previously, Matisse was the first artist to base himself in Collioure, renting rooms at the Hôtel de la Gare by the station. Unused to visitors, the locals appear to have been suspicious of the fair-haired stranger when he first arrived. Undeterred, Matisse began to work in this vibrant environment, absorbing the hustle and bustle of the busy port, the play of life as it unfolded on the streets, and the rich exotic flora, from banana and date palms to figs, oranges and lemons, that filled the lush landscape. The first few weeks seem to have been taken up mainly by explorations into his new surroundings, with the artist reporting that he had only completed two small oil sketches by the start of June. The family quickly fell into the relaxed rhythms of life in Collioure, travelling to a nearby bay each morning to swim, before wandering back to their lodgings through the wild landscape around the town. It may have been on one such walk among the olive trees that the inspiration for the present composition struck the artist, as he spotted his wife on the path ahead of him, sheltering from the sun under her parasol.

Henri Matisse, *Japonaise au bord de l'eau*, 1905. The Museum of Modern Art, New York.

Henri Matisse, *Paysage à Collioure*, 1905. Museum of Modern Art, New York.

The preliminary network of lines with which Matisse captured the scene remain clearly visible on the canvas, their thin, sinuous forms delineating the distinctive profiles of the olives trees, the line of the path as it meanders through the landscape, and the statuesque figure of his wife, Amélie, in the distance. The artist then began to add colour to the scene, applying short, sharp, staccato strokes of pure pigment to create a glittering mosaic effect, in which each brushstroke is seen as an independent, autonomous mark, floating against the white ground of the canvas. Eschewing the rigorous, calculated, overlapping patterns of Signac's signature style, Matisse adopted an uninhibited, direct response to nature in this canvas, laying down his brushstrokes with a new spontaneity that captured the energy and vitality he felt before the landscape. Freeing his colours from their traditionally descriptive role, Matisse adopts a palette of bold, non-mimetic pigments, rendering the sky in an array of raspberry pinks, the trunks of the cypress trees in a network of cobalt blues and crimson reds, and the lush grasses in notes of burnt orange and sunshine yellow. As Matisse later explained, 'working before a soul-stirring landscape, all I thought of was making my colours sing, without paying any heed to rules and regulations' (Matisse, quoted in P. Schneider, *Matisse,* London, 1984, p. 203).

The historical significance of *Oliviers à Collioure* lies in its relation to another painting from the 1905 summer at Collioure – *Promenade des oliviers*. Echoing one another in size, subject and vibrancy, these twin canvases reveal the conflicting impulses which occupied the artist at this pivotal moment in his career. Creating two opposing versions of the same motif, one in which he followed the principles of Neo-Impressionism as laid out by Signac, and another in which he took liberties with the formula, these two compositions show Matisse clearly assessing the latest developments in his style, charting his progress and analysing the merits of the opposing pathways that lay before him. While *Oliviers à Collioure* uses the constructive, dabbed brushstrokes of his loose approach to pointillism, *Promenade dans les oliviers* has an expressionistic vigour, filled with vigorous strokes of pigment that flow together to form large patches of colour. In this groundbreaking pair of canvases Matisse took his first decisive steps towards Fauvism, achieving an expressive, heightened play of colour and form that acts as a prelude to the revolutionary aesthetic he would achieve by the end of the summer.

Shortly after the present work was created, Matisse was joined in Collioure by his young friend and artistic colleague André Derain, who caused a stir upon his arrival with his bohemian dress and bold, outspoken manner. During the weeks that followed, both artists would reach new heights of expressive intensity in their work, forging the radical style that would earn them the moniker of *Les Fauves* (The Wild Beasts) at the 1905 Salon d'Automne. The two artists often worked side by side during the day, followed by heated debates in the evening, which always revolved around the subject of colour. 'We were at that time like children in the face of nature and we let our temperaments speak,' Matisse recalled, 'even to the point of painting from the imagination when nature herself could not be used' (Matisse, quoted in S. Whitfield, *Fauvism,* London, 1996, p. 62). As such, the paintings executed during this inaugural summer at Collioure are counted among the most daring works of Matisse's oeuvre, as he discovered a new means of representing the world.

*** 30B**

RAOUL **DUFY** (1877-1953)

Régates à Cowes

signed 'Raoul Dufy' (lower left)
oil on canvas
51 ½ x 64 in. (130.5 x 162.3 cm.)
Painted in 1930-1934

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

PROVENANCE:
Louis Carré, Paris & New York, by whom acquired directly from the artist, and thence by descent.
Private collection, by whom acquired from the above, by 2011.

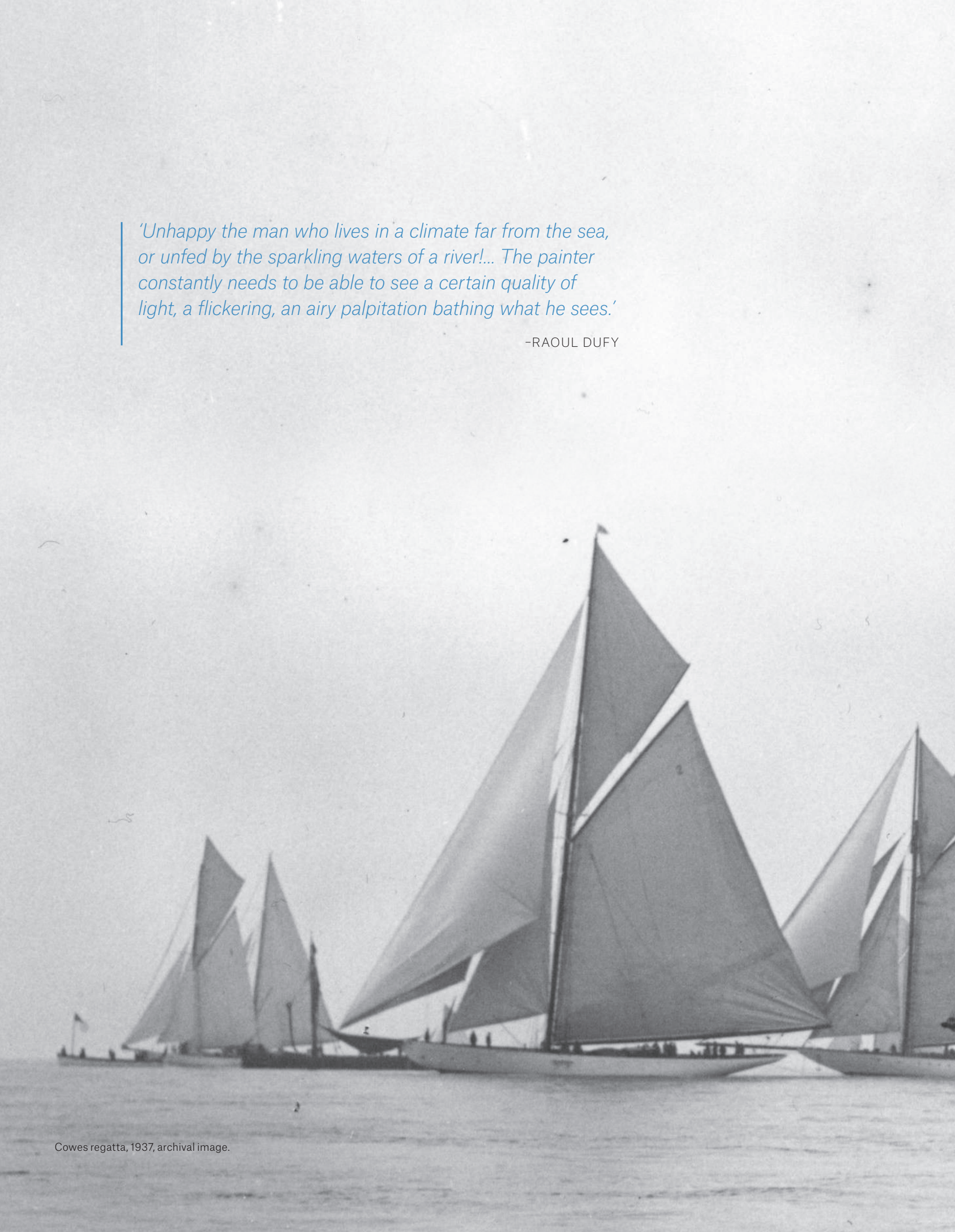
EXHIBITED:
Paris, Musée des Beaux-Arts de la Ville de Paris, *Salon des Tuileries XXIII,* June - July 1946, no. 1158.
New York, Louis Carré Gallery, *Raoul Dufy, Recent Paintings,* 1951, no. 2.
Paris, Galerie Charpentier, *Chefs-d'oeuvre des collections françaises,* 1952, no. 36 (illustrated).
Paris, Galerie Louis Carré, *Dufy,* July - September 1953, no. 2, n.p..
Marseille, Musée Cantini, *Hommage à Raoul Dufy,* 1954, no. 30.
Basel, Kunsthalle, *Raoul Dufy,* April - June 1954, no. 66.
Berne, Kusnthalle, *Raoul Dufy,* June - July 1954, no. 37.
Paris, Musée Pédagogique, *Pérennité de l'art Gaulois,* February - March 1955, no. 339, p. 79.
Eindhoven, Stedelijk van Abbe Museum, *Raoul Dufy,* March - April 1955, no. 39, n.p. (illustrated n.p.; dated '1930').
Albi, Musée Toulouse-Lautrec, *Raoul Dufy: Peintures, Aquarelles, Dessins, Tapisseries,* July - September 1955, no. 19, p. 25 (illustrated pl. 10).
Nancy, Musée des Beaux-Arts, *Raoul Dufy,* June - September 1956, no. 22, n.p. (illustrated n.p.).
Rouen, Musée des Beaux-Arts, *Paysages de France, de l'Impressionnisme à nos jours,* July - September 1958, no. 62, p. 28.
Paris, *Foire de Paris,* May 1959.
Paris, Galerie Taménaga, *Dufy,* November - December 1978, no. 17, n.p. (illustrated pl. 17).
Tokyo, Grande Galerie Odakyu, *Exposition Raoul Dufy,* April 1983, no. 14; this exhibition later travelled to Nishinomuya, Musée Otani des Beaux-Arts, April - May 1983; Yokohama, Takashimaya, June 1983; and Gunma, Museum of Modern Art, June - July 1983.
London, Hayward Gallery, *Raoul Dufy,* November 1983 - February 1984, no. 96, p. 164 (illustrated p. 151).
Tokyo, Art Point Gallery, *Raoul Dufy,* October - November 1985, no. 4 (illustrated).
Paris, Musée Marmottan Monet, *Raoul et Jean Dufy, Complicité et rupture,* April - June 2011, no. 25, p. 54 (illustrated; dated '1930').

LITERATURE:
A. Jakovsky, *Le Salon des Tuileries,* Paris, 22 June 1946 (illustrated).
M. Gauthier, *Raoul Dufy,* Paris, 1949, pl. 10 (illustrated; titled 'Régates' and dated '1919').
Time Magazine, New York, vol. LV, no. 26, 26 June 1950, p. 54 (illustrated).
B. Dorival, 'Fauves: The Wild Beasts Tamed', in *Art News Annual,* no. XXII, 1952-1953, New York, p. 23 (illustrated).
J. Cassou, M. Berr de Turique & Collette, 'Hommage à Raoul Dufy', in *L'Amour de l'Art,* no. 76-78, Paris, 1953, p. 23 (illustrated).
J. Lassaigne, 'Dufy', in *Le goût de notre temps,* Geneva, 1954, p. 23 (illustrated).
J. Lassaigne, *Dufy, étude biographique et critique,* Geneva, 1954, p. 58.
R. B. Sussan & M. Brion, *Raoul Dufy, Paintings and Watercolours,* London, 1958, no. 58, p. 111 (illustrated pl. 58; dated '1934').
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint,* vol. II, Geneva, 1973, no. 903, p. 375 (illustrated).
H. Takahashi, *Dufy,* Tokyo, 1975, no. 16 (illustrated).


Raoul Dufy

'Unhappy the man who lives in a climate far from the sea, or unfed by the sparkling waters of a river!... The painter constantly needs to be able to see a certain quality of light, a flickering, an airy palpitation bathing what he sees.'

–RAOUL DUFY



Cowes regatta, 1937, archival image.

Raoul Dufy, *Régates à Cowes*, 1934. National Gallery of Art, Washington, D.C.

> *'I've done the Henley regatta and I've still to see the Cowes regatta and the Goodwood races,' he noted in a letter dated June 25 1930, the year this work was painted. 'After that I think England will be satisfied.'*
>
> –RAOUL DUFY

Raoul Dufy, *Régates, circa* 1930. Musée d'Art Moderne de la Ville de Paris.

Iridescent hues of blue paint glisten with the warmth of sun-kissed water in Raoul Dufy's painting *Régates à Cowes* ('Regatta in Cowes'). Executed in 1930-1934, the work presents a charming scene of the annual regatta in Cowes, a town on the Isle of Wight: a dazzling array of boats glide across the sparkling surface of the water, their sails gently billowing in the breeze. A colourful stream of flags cascades down the sides of a mast to the left centre of the picture plane, vibrantly animating the composition with splashes of red, yellow, blue and white. A favourite theme of his celebrated paintings, Dufy took great pleasure in depicting the dynamic atmosphere of regattas. He was captivated by the lucid effects of light on the sea and the sky, and sought to translate the scores of sailboats racing across the tumbling waves into broadly applied strokes of paint. A keen explorer, Dufy travelled across France and England in pursuit of inspiration, attending regattas, races and social gatherings in his hometown Le Havre, as well as in Deauville, Trouville, Henley and Cowes. 'I've done the Henley regatta and I've still to see the Cowes regatta and the Goodwood races,' he noted in a letter dated June 25 1930, the year this work was painted. 'After that I think England will be satisfied' (Dufy, quoted in *Raoul Dufy 1877-1953*, exh. cat., London, 1983, pp. 5-6). These were amongst some of the artist's favourite retreats, where he would spend time observing the pastimes of the French and English upper classes as they enjoyed walks in lively harbours, boating festivals and the thrilling distraction of endless throngs of leisure boats.

Born to a large family in Le Havre, France in 1877, Dufy expressed an interest in painting from a young age. His upbringing, on the banks of the estuary of the river Seine, had such a profound impact on his artistic vision that he was to later proclaim, 'I can see the light of the bay of the Seine wherever I am' (Dufy, quoted in D. Perez-Tibi, *Dufy*, London, 1989, p. 158). Sure enough, the rich painterly surface of *Régates à Cowes* has been imbued with a potent alchemy of nostalgia and hometown pride: the saturated blue palette and daintily bobbing boats convey a sense of childlike delight, whilst one of the flags, waving proudly in the wind, and a centrally positioned sailboat, have been patriotically adorned with the French tricolour. The colour blue, a symbol of France in its own right, held great significance for Dufy. He provided deeper explanation for this hallmark of his work in a 1951 interview: 'Blue is the only colour which keeps its own individuality across the spectrum. Take blue with its different nuances, from the darkest to the lightest; it will always be blue, whereas yellow darkens in shadow and fades out in lighter parts, dark red becomes brown and when diluted with white, it isn't red any more, but another colour: pink' (Dufy, quoted in P. Courthion, *Raoul Dufy*, Geneva, 1951, p. 52). Overwhelmed by the wondrous beauty of the Seine, and enamoured with the radiance of the sky, Dufy set out to capture the intensity of colour and light through the medium of paint.

Light, for Dufy, was 'the soul of colour' (Dufy, quoted in J. Lancaster, *Raoul Dufy*, Washington, 1983, p. 5). He was greatly inspired by the Impressionists, none so much as Claude Monet and Camille Pissarro, and the influence of their rapid, hazy brushstrokes and melding pools of colours on his own sun-drenched leisure scenes is clear. Yet it was Henri Matisse who truly fascinated the artist when, in 1905, he first saw his seminal painting *Luxe, calme et volupté* of 1904, at the Salon des Indépendants. Seduced and emboldened by its bright and daring Fauvist tones, Dufy transformed the use of colour in his works, experimenting with vivid hues and bold contours, and instilling in his paintings a sense of luminosity. The incandescent brilliance of Dufy's earlier Fauvist compositions is retained in his more mature style, evident in the vibrancy of colour and loose application of paint. In works such as the present, Dufy masterfully encapsulates the ungraspable, transmutable qualities of glimmering, shimmering water: the essence of its fluidity and movement can be traced within his broad and melting brushmarks. As the artist himself declared, 'Unhappy the man who lives in a climate far from the sea, or unfed by the sparkling waters of a river! ... The painter constantly needs to be able to see a certain quality of light, a flickering, an airy palpitation bathing what he sees' (Dufy, quoted in D. Perez-Tibi, *op. cit.*, p. 158).

Photograph of Raoul Dufy.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

* 31B

AMEDEO **MODIGLIANI** (1884-1920)

Autoportrait

signed 'a. modigliani' (centre right)
charcoal on paper
17 ¼ x 12 ⅞ in. (44 x 32.5 cm.)
Executed in 1899

£400,000–600,000
$540,000–810,000
€460,000–690,000

PROVENANCE:
(Possibly) Julie Schaalit, the artist's cousin.
Private collection, France.
Acquired from the above in the 1950s, and thence by descent.

LITERATURE:
A. Ceroni & F. Cachin, *Tout l'oeuvre peint de Modigliani*, Paris, 1972, p. 83 (illustrated).
C. Mann, *Modigliani,* London, 1980, no. 5, pp. 14 & 210 (illustrated p. 15; dated '*circa* 1900').
T. Castieau-Barrielle, *La vie et l'oeuvre de Amedeo Modigliani,* Paris, 1987, p. 22 (illustrated).
A. Kruszynski, *Amedeo Modigliani: Portraits and Nudes,* Munich & New York, 1996, p. 113 (illustrated).


A. Modigliani

Piazza Cavour, Livorno, 1900.

One of Amedeo Modigliani's earliest self-portraits, *Autoportrait* is an extensively worked charcoal drawing made by the young artist while studying art under the tutelage of Professor Guglielmo Micheli at the school of art in his home town of Livorno.

An accomplished work, the drawing follows in the style taught by Professor Micheli who engrained in his students a knowledge of all the fundamentals of painting beginning with charcoal drawing, still-life, watercolour, oil painting and life-study from the figure. Modigliani, during this nascent stage of his artistic career was, along with his best-friend Oscar Ghiglia, the star pupil of the class. As his biographer Pierre Sichel has recorded of the young Jewish Italian artist at this time: 'Good-looking , self-possessed, well-mannered, gentle, and impeccably dressed, Dedo [Modigliani] was a little too wise for his age... he easily held is own among his friends, almost all of whom were older than himself. He had a reputation as a lady-killer...He praised the Pre-Raphaelites, was mad about Baudelaire...and he quoted so enthusiastically from Nietzsche... that Professor Micheli jokingly referred to him in class as "the superman".' (Pierre Sichel, *Modigliani, A Biography*, London, 1967, p. 47).

Autoportrait derives from the period in which Modigliani first began to divine his future as an artist and to dedicate himself solely towards furthering this aim. As his sister Margarita recorded in her diary in the spring of 1899, the change in her brother was dramatic. 'Dedo [Modigliani] has completely given up his studies and does nothing but paint,' she wrote, 'but he does it all day and every day with an unflagging ardour that amazes and enchants me. If he does not succeed in this way, there is nothing more to be done. His teacher is very pleased with him, and although I know nothing more about it, it seems that for someone who has studied for only three or four months, he does not painting too badly and draws very well indeed.' (*Margarita Modigliani - the artist's sister*, 'Diary Entry', Spring, 1899, quoted in M. Secrest, *Modigliani: A Life*, New York, 2011, p. 59)

> *'We others... we have different rights from normal people, for we have different needs which place us above – this must be said and believed – their morality. It is our duty never to be consumed by commercial fire. Your real duty is to save your dream... The man who cannot draw from his own energy new desires, and might almost say, new individuals, destined always to hack down whatever is old and rotten in order to take its strength for himself, such a person is no man, he is a bourgeois, a grocer, call him what you will... You must accustom yourself to placing your aesthetic needs before your duty to your fellow man.'*
>
> –AMEDEO MODIGLIANI

Modigliani (seated on the right) at a session in Gino Romiti's studio.

PROPERTY FROM THE COLLECTION OF
ERIC AND SALOME **ESTORICK**

*** 32B**

GEORGES **BRAQUE** (1882-1963)

Grand nu

signed and dated 'G Braque 25' (lower left)
estompe and pencil on paper
37 ¾ x 28 ⅜ in. (90.5 x 72 cm.)
Executed in 1925

£200,000–300,000
$270,000–410,000
€230,000–340,000

PROVENANCE:
Dr Gottlieb Reber, Lausanne.
Galerie L'Effort Moderne [Léonce Rosenberg], Paris (Ph. 1147).
Richard Wyndham, Sussex.
The Mayor Gallery, London (no. 3451), by whom acquired from the above, *circa* 1947.
Private collection, London, by whom acquired from the above, on 30 January 1948.
The Mayor Gallery, London.
Acquired by Eric and Salome Estorick from the above, on 21 November 1951.

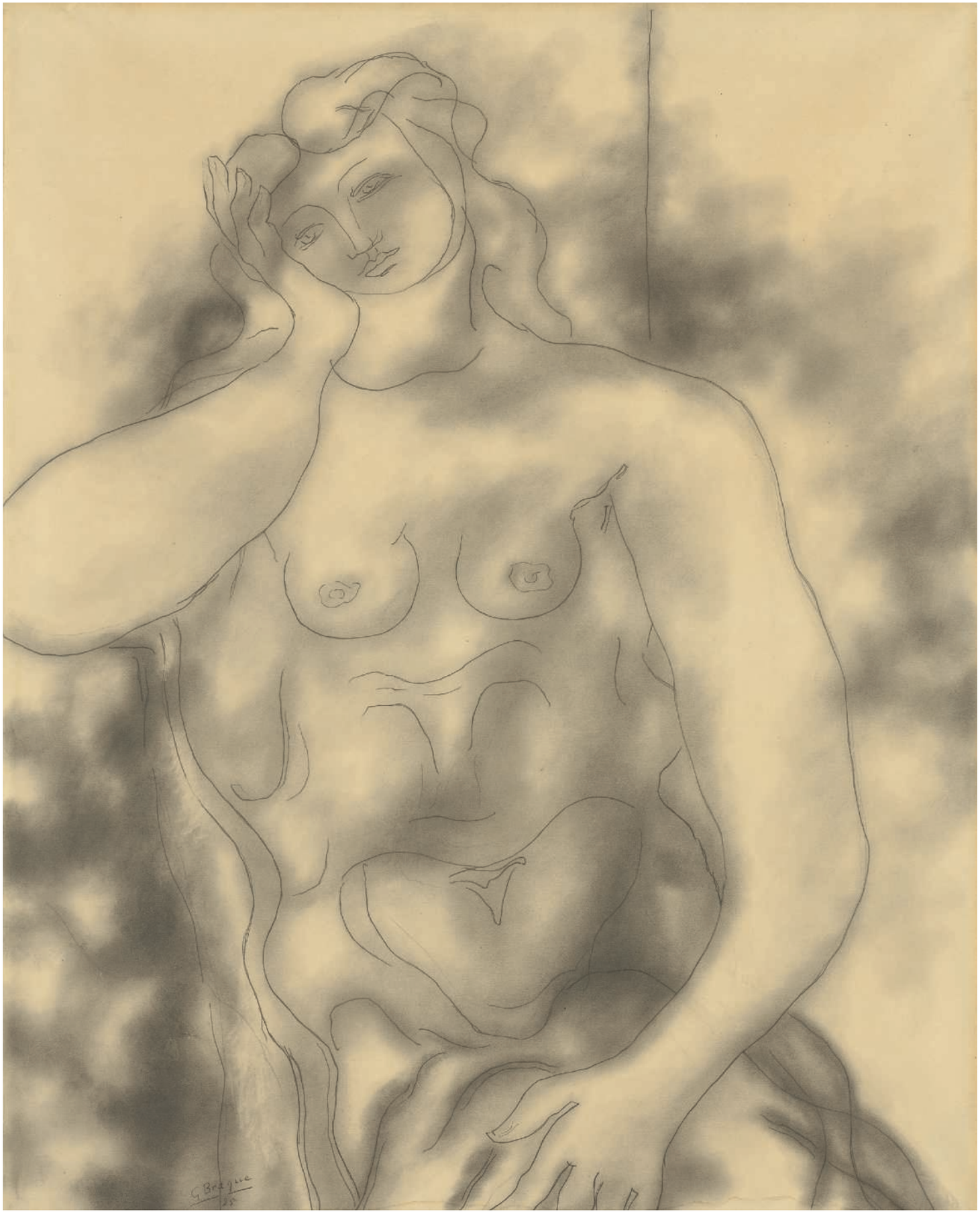
EXHIBITED:
London, Institute of Contemporary Arts, *Georges Braque, An Exhibition of Paintings and Drawings from collections in England: with Lithographs 1909-1953,* May - July 1954, no. 13, n.p. (illustrated).
Munich, Haus der Kunst, *Georges Braque*, October - December 1963, no. 72, p. 45 (illustrated pl. 66; with incorrect dimensions).
London, Mayor Gallery, *A Loan Exhibition in Memory of Fred Hoyland Mayor,* November - December 1973, no. 2, n.p. (illustrated p. 15; titled 'Nude').
Munich, Kunsthalle, *Georges Braque,* March - May 1988, no. 94; this exhibition later travelled to New York, Solomon R. Guggenheim Museum, June - September 1988, no. 107, n.p. (illustrated n.p.; titled 'Seated Nude' and with incorrect dimensions).
Basel, Kunstmuseum, *Canto d'Amore, Klassiche Moderne in Musik und bilende Kunst, 1914-1935,* April - August 1996, no. 9 (illustrated).

LITERATURE:
E. Tériade, 'Les Dessins de Georges Braque', in *Cahiers d'Art,* no. I, Paris, 1927, p. 142 (illustrated; titled 'Dessin').
Drawing & Design, April 1928 (illustrated).
G. Isarlov, *Georges Braque,* Paris, 1932, no. 356.
C. Einstein, *Georges Braque,* Paris, 1934, pl. XCIII (illustrated).
S. Fumet, *Braque,* Paris, 1945, p. 5 (illustrated).
J. Cassou & P. Jaccottet, *Le dessin français au XXe siècle,* Lausanne, 1951, p. 183 (illustrated p. 94; titled 'Croquis').
J. Cassou, *Dessins des peintres et sculpteurs de l'Ecole de Paris,* Paris, 1958, no. 20, n.p. (illustrated).

Composed of amorphous, undulating lines, Georges Braque's *Grand nu* epitomises one aspect of the artist's post-war, Neo-Classical period. The 'return to order', a movement that took place as a direct result of the destruction, both physical and psychological, of the First World War, saw artists across Europe look backwards, to Classicism, Antiquity and to the great French masters of the past for inspiration in their art. Within this distinctly atavistic avant-garde, artists sought to imbue art with a sense of tradition, harmony and clarity, which embodied and reflected the prevailing ideology for social unity, patriotism and construction. 'We are in a period in the history of art when, after having put in a great deal of effort and undergone unbelievable upheavals, our people desires peace', Roger Bissière wrote, 'we aspire to Raphael or at least to all that he represents in terms of certainty, order, purity, and spirituality' (R. Bissière, in 'L'Esprit Nouveau', quoted in P. Schnieder, *Matisse*, New York, 1992, p. 502).

Grand nu exemplifies one of the ways in which the return to order manifested itself in Braque's post-war work. From 1922, he began an important series of female figures, the first of which are known as the *Canéphores* (Centre Pompidou, Paris). After this, Braque continued to create a number of elegant, linear nude figures such as the present work. In some ways, this series is reminiscent of the Ingres-esque line drawings of Braque's great pre-war collaborator, Pablo Picasso. Yet, Braque's distinctive figurative idiom is invested with a soft amorphousness that makes them distinct. Indeed, the present work emphasises Braque's abiding interest in the nature of form and modelling, as he has captured the outlines of this neo-classical, goddess-like figure as she sits, head resting on her hand, within an interior space.

This rare work has a particularly esteemed provenance. Its first owner was the wealthy German textile magnate and art collector, Dr. Gottlieb Reber. Reber amassed an unprecedented collection of 19th Century masters including Manet, Degas, and particularly Cézanne, yet, at the beginning of the 1920s Reber fell under the spell of Cubism, exchanging many of his earlier Impressionist and Post-Impressionist masterpieces for works by the leading artists of this ground-breaking movement: Braque, Gris, Léger and Picasso. Subsequently, *Grand nu* entered the collection of the renowned dealer, Léonce Rosenberg, who had been Braque's dealer in the war years, and was a prominent figure within the Parisian art world at this time, before being acquired by British artist, writer and collector, Richard Wyndham. Finally, in 1951, this work was acquired by the gallerist and collectors, Eric and Salome Estorick, entering their renowned collection where it has remained until the present day.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 33B

HENRY MOORE (1898-1986)

Working Model for Reclining Figure: Bone Skirt

signed and numbered 'Moore 1/9' (on the top of the base)
bronze with dark brown patina with green undertones
Length: 27 ⅛ in. (68.9 cm.)
Conceived in 1977-1979 and cast in an edition of nine

£1,200,000–1,800,000
$1,700,000–2,400,000
€1,400,000–2,100,000

PROVENANCE:
Lauren Bacall, New York, by whom acquired directly from the artist in October 1979, and thence by descent; sale, Bonhams, New York, 4 November 2014, lot 58.
Acquired at the above sale by the present owner.

LITERATURE:
A. Bowness, ed., *Henry Moore, Sculpture and drawings*, vol. V, *Sculpture 1974-80,* London, 1983, no. 723, p. 35 (another cast illustrated p. 34; illustrated again pls. 124 & 125).

Portrait of actress Lauren Bacall, early 1940s.

Chac-Mool, from Chichen-Itza, Yucatan, *circa* 987-1185 B.C. Museo Nacional de Antropologia, Mexico City.

Formerly in the collection of Lauren Bacall, who acquired the work directly from the artist's studio in 1979, *Working Model for Reclining Figure: Bone Skirt* is a superb example of Henry Moore's mature style. The reclining figure was, with the possible exception of the 'mother and child' theme, the most important motif in his practice. 'The vital thing for an artist', Moore once explained, 'is to have a subject that allows [him] to try out all kinds of formal ideas – things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his "Bathers" series. In my case the reclining figure provides chances of that sort. The subject-matter is *given*. It's settled for you, and you know it and like it so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new idea' (Moore, quoted in J. Russell, *Henry Moore,* London, 1968, p. 28). By the 1970s, Moore had reached a peak of virtuosity in his reclining sculptures, conjuring undulating, dynamic figures with surprising articulations of positive and negative space. *Working Model for Reclining Figure: Bone Skirt* displays the smooth, burnished surface and effortless swoop of line that are typical of this period. With a lifelong affinity for the landscapes of the Yorkshire Dales, Moore was deeply in tune with the inherent strength, rhythm and beauty of natural form, from glacier-carved valleys to polished pebbles and wind-bent trees. The arched, rippling skirt of the present work attests to his special interest in the majestic structures of bone, which here seem to stretch in taut ribs across the woman's knees before plunging to a scapula-like arabesque at her waist. Her upper body, propped upright on her elbows, is at once monumental and gentler in form, as if weathered smooth by the elements over aeons.

Model for Reclining Figure: Bone Skirt shows Moore investigating a timeless, archetypal force that lay at the heart of his conception of nature, and that was crucial in forging his unique approach to sculpture. In the recumbent female form, Moore was able to develop a radically new formal language that blurred the lines between figure and landscape, and between figuration and abstraction. Playing solid form off against voids, spaces and absences, he made sculptures to be viewed 'in the round', offering a rich experience that seemed to manifest both interior and exterior at once. As Erich Neumann wrote of Moore in this respect, 'Although he is, in the true sense, the "seer" of an inner archetypal figure that we could call, for short, the "Primordial Feminine" or the "Great Mother", it is clear, as perhaps nowhere in the history of art, that for Moore this archetypal image or "idea" is neither inside nor outside, but has its true seat on a plane beyond both' (E. Neumann, *The Archetypal World of Henry Moore*, London 1959, p. 12). By the time he made *Model for Reclining Figure: Bone Skirt*, these themes of timelessness and enduring, eternal grandeur in Moore's work had been centred around the reclining figure for over half a century. His interest in the pose had been initially sparked by Pre-Columbian sculpture, which he saw images of as a student at the Royal College of Art in the early 1920s. He especially admired a Toltec-Maya Chacmool figure from Chichen Itza, which he described in a note of 1925-1926 as 'about as good a piece of sculpture as I know'; turned up to face the sky, this form offered fresh possibilities compared to the sideways recumbence of Greek or Renaissance marbles, and, as Moore expanded, 'Mexican stone sculptures have largeness of scale & a grim, sublime austerity, a real stoniness. They were true sculptors in sympathy with their material & their sculpture has some of the character of mountains, of boulders, rocks and sea worn pebbles' (unpublished note *circa* 1925-1926, HMF Archive, quoted in A. Wilkinson, ed., *Henry Moore: Writings and Conversations*, Aldershot, 2002, p. 97). Moore's own sympathy with his material and his sensitivity to such natural forms are masterfully brought together in *Model for Reclining Figure: Bone Skirt*. Articulated in a groundbreakingly modern sculptural idiom, it resonates with a living power that seems as ancient, endless and full of mystery as the tides, winds and movements of the earth that shape our world.

'The pleasure, the joy, the emotional impact of your work – Since that lucky day in 1959 when I became aware of the force of your sculpture, that there is a man on this confused earth with such vitality, power, purity of spirit, interest, awareness is inspiring and comforting beyond description'

–LAUREN BACALL

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTOR

λ* 34B

PABLO **PICASSO** (1881-1973)

L'as de trèfle

signed and dated 'Picasso 19' (lower right)
oil and sand on canvas
21 ⅞ x 18 ¼ in. (55.6 x 46.4 cm.)
Painted in Paris in 1919

£800,000–1,200,000
$1,100,000–1,600,000
€920,000–1,400,000

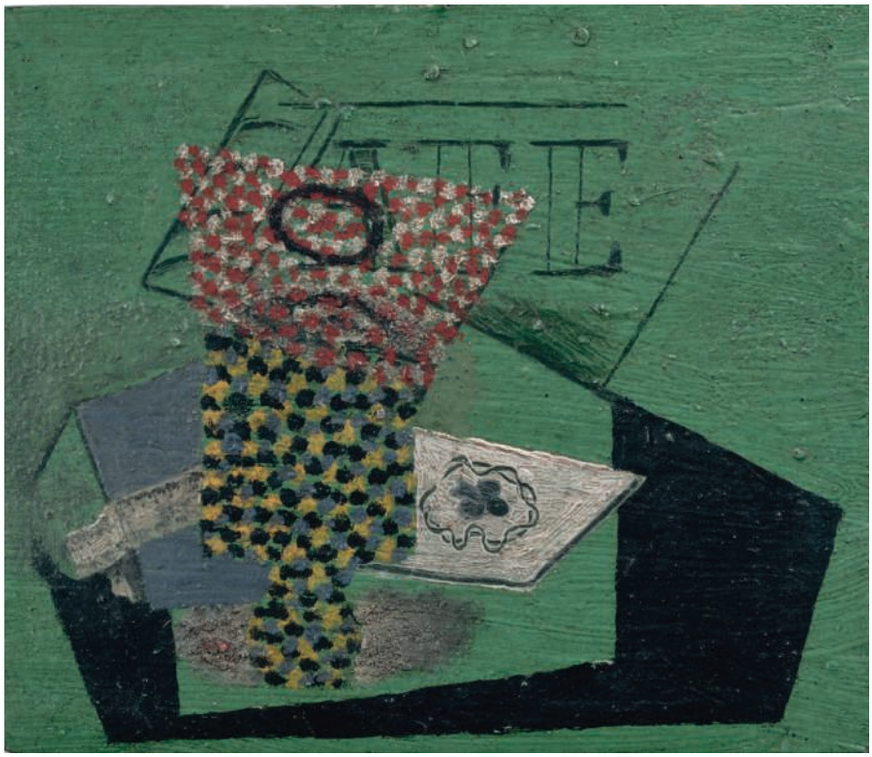
PROVENANCE:

Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Alfred Flechtheim, Berlin, until at least December 1932.
Private collection, Switzerland.
Private collection, Paris.
Acquired from the above by the present owner, *circa* 2000.

The present work is being restituted to the heirs of Alfred Flechtheim and is offered for sale pursuant to a settlement agreement between them and the consignor. This resolves any dispute over ownership of the work and title will pass to the buyer.

EXHIBITED:
Zurich, Kunsthaus, *Picasso Retrospektive,1901-1932,* September - November 1932, ex. cat.

LITERATURE:
C. Zervos, *Pablo Picasso,* Paris, 1951, vol. 4, no. 223 (illustrated, pl. 78; dated 1921).



Pablo Picasso, *Verre et Carte à Jouer*, 1914. Musée Picasso, Paris.

Pablo Picasso, *Pipe*, 1918, The Solomon R. Guggenheim Museum, New York.

By the time the First World War ended in November 1918, Picasso had already embarked on two parallel but dissimilar lines in his painting that would carry him well into in the next decade. On one hand, he continued to mine the cubist vein, which he felt best suited his fascination for the seemingly infinite variety of ways in which an artist could compose and paint a still life. On the other, he pursued his passion for the figure into a headlong romance with the recent revival of Classicism. The idea of an overtly bifurcated studio production was then extremely controversial, and partisans of each manner tried to discredit Picasso's efforts in the other. To Picasso's mind, however, these contrasting notions were but the twin sides of the same coin, the totality of his art.

With an eye on the past, Picasso in his new Classicism typically articulated a solemn and portentous beauty, existing outside of time and place. In the cubist still life, however, the artist liked to tell a different story, as he continued to indulge his inveterate taste for fun and games, as evident in the present lot. Cubism, an art of the here and now, could make its point with the most ordinary of objects, which may hold a personal and often humorous significance for the artist. The ace of clubs lends this painting its title, but its presence is less noticeable at first glance than the artist's pipe and pouch of tobacco, also seen in a related painting of early 1919 (Zervos, vol. 6, no. 1375). Propped on a pipe box, in the company of a couple of books, this amiable assemblage rests atop a white table, which casts its shadow onto a harlequinesque chequered café floor.

This composition is the artist's tribute to various pleasurable pursuits – smoking, card-playing, reading, and love-making, too; the picture is shot through with sexual allusions. Read the pipe as a phallus, the pouch of tobacco as the female erogenous zone, the pipe box as a bed. The ace of clubs is a lucky card, and for the cubists it signified a sudden, welcome turn of good fortune and success.

The enduring legacy that Cubism left to modern art is indeed its radical analysis of pictorial form; it moreover provided a plastic framework in which visual form facilitates the play of poetic metaphor. Cubism enabled, condoned and ultimately celebrated the co-existence of multiple realities, while suggesting and revealing layers of meaning, and served as a portal to a larger, more inclusive experience of the world as it might be transformed into art. 'Our subjects might be different, as we have introduced into painting objects and forms that were formerly ignored', Picasso declared. 'We have kept our eyes open to our surroundings, and also our brains...We keep the joy of discovery, the pleasure of the unexpected; our subject itself must be a source of interest' (Picasso, quoted in *op. cit.*, 1972, p. 6).

Right: Pablo Picasso, *Verre, Pipe, Carte à Jouer*, 1914, Musée Picasso, Paris.

Detail of the present lot.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ 35B

HENRY **MOORE** (1989-1986)

Horse

signed and numbered 'Moore 4/9' (on the top of the base)
bronze with golden brown patina
Length: 26 ⅞ in. (68.2 cm.)
Conceived in 1984 and cast in an edition of nine

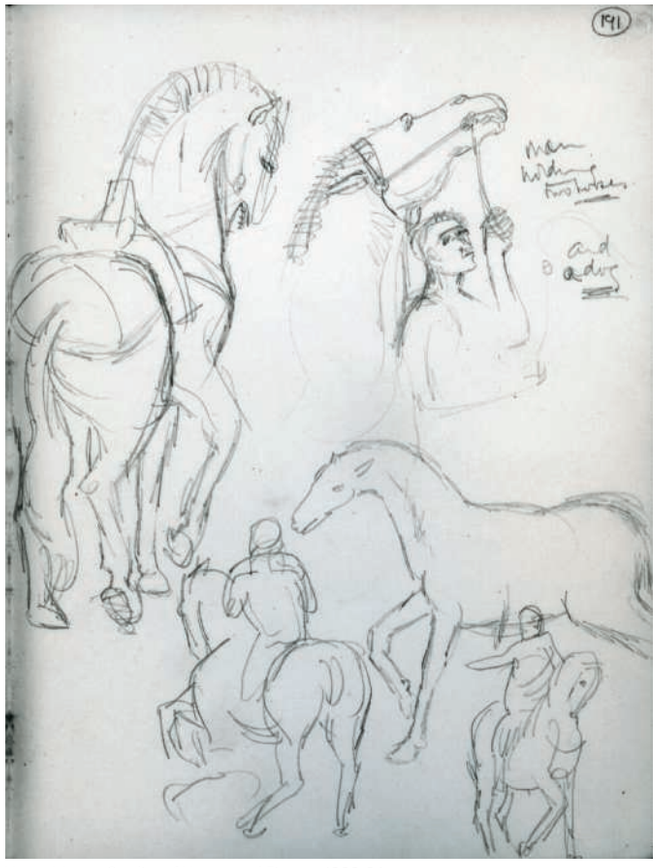
£500,000–800,000
$680,000–1,100,000
€580,000–910,000

PROVENANCE:
Acquired directly from the artist, in November 1985; sale, Christie's, New York, 13 May 2016, lot 1211.
Acquired at the above sale by the present owner.

LITERATURE:
A. Bowness, ed., *Henry Moore, Complete Sculpture*, vol. VI, *Sculpture 1980-86,* London, 1988, no. 740a, p. 32 (another cast illustrated; illustrated again pls. 31-33).
D. Mitchinson, ed., *Celebrating Moore, Works from the Collection of the Henry Moore Foundation*, London, 1998, no. 264, pp. 44 & 334 (another cast illustrated p. 335).

Henry Moore, *Horse*, 1923. Private collection.

Henry Moore, *Horse*, 1959. The Henry Moore Foundation.



Henry Moore, *Studies of Horses and Figures*, 1922-24.
The Henry Moore Foundation: gift of the artist 1977.

In the present work, Moore has stripped the horse down to its essential shape and structure. He is not preoccupied with the animal's anatomy, paying no attention to its musculature or the details of its movement. Rather, he composes the body through an arrangement of solid, abstracted forms. The reduction of the animal to a series of fundamentally simple and voluminous pieces is much the same as Moore's treatment of the human figure. As the artist explained, 'Although my work is fundamentally based on the human figure – and it's the human figure that I have studied, drawn from, modelled as a student, and then taught for many years at college – because the human being is an animal and alive, naturally one is also interested in animal forms which are again organic, alive and can move. I see a lot of connections between animals and human beings and I can get the same kind of feelings from an animal as from the human being. There can be a virility, a dignity or there can be a tenderness, a vulnerability' (Moore, quoted in D. Mitchinson, ed., *Henry Moore Sculpture with Comments by the Artist*, London, 1981, p. 148).

Moore's horse contains both dynamism and grace. The composition embodies movement through a forward bend and the torque of the body, even though the horse's legs are in fact truncated. The cropped tail echoes the shortened legs, with rugged incisions on its end that visually contrasts with the smooth surface of the rest of the sculpture. The animal projects a state of alertness, its ears upright and head tilted. Moore provides simple circular incisions on the animal's head to signify the eyes and nostrils. He employs a nearly identical shape for the horse's backside as that which he used for the lower legs and feet of the large *Mother and Child: Block Seat* (Bowness, no. 838), conceived that same year, demonstrating the manner in which all living things were reduced by the artist to a series of elemental, simple forms.

The horse had appeared in Moore's *oeuvre* as early as 1923, however the present sculpture is one of very few representations of the subject which the artist created. It is the only sculpture of the motif which he enlarged from the maquette (Bowness, no. 740) to working-model size. The cast numbered 0/9 of the present edition is in the collection of The Henry Moore Foundation, Much Hadham, Herefordshire.

THE PROPERTY OF AN IMPORTANT SWISS COLLECTOR

* 36B

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

Tête de jeune fille

signed 'Renoir.' (upper left)
oil on canvas
16 ⅛ x 12 ½ in. (41 x 31.7 cm.)
Painted in 1882

£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

PROVENANCE:
Galerie Georges Petit, Paris.
Galerie Durand-Ruel, Paris, by whom acquired from the above on 14 May 1892, until *circa* 1914.
Hugo Nathan, Frankfurt.
Martha Nathan, Frankfurt and Geneva, by descent from the above, 1922.
Private collection, Switzerland, by 1943, and thence by descent to the present owner.

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Martha Nathan. This resolves any dispute over ownership of the work and title will pass to the buyer.

EXHIBITED:
Berlin, Kaiserhof Hotel, *Exposition de tableaux modernes*, 1897.
Berlin, Ausstellungshaus am Kurfürstendamm, *XXVI. Ausstellung der Berliner Secession*, 1913, possibly no. 209 or 215, p. 42.
Basel, Kunsthalle, *Aubusson-Teppiche aus fünf Jahrhunderten, Pierre-Auguste Renoir*, February - March 1943, possibly no. 87, p. 25.
Zurich, Kunsthaus, *Ausländische Kunst in Zürich*, July - September 1943, no. 645, p. 58 (titled 'Brustbild eines Mädchens' and with inverted dimensions).
Geneva, Musée Rath, *Trésors des collections romandes (Écoles étrangères)*, June - October 1954, no. 120, p. 26 (with inverted dimensions).
Vevey, Musée Jenisch, *Pierre-Auguste Renoir*, July - September 1956, no. 14, p. 18.

LITERATURE:
J. Meier-Graefe, 'Renoir',in *Kunst und Künstler,* vol. 15, Berlin, November 1917, p. 83 (illustrated).
V. Photiadès, *Renoir: Nus,* Paris, 1959, n.p. (illustrated).
F. Daulte, *Auguste Renoir, Catalogue raisonné de l'œuvre peint: Figures 1860-1890,* Lausanne, 1971, no. 423, n.p. (illustrated n.p.).
G.-P. Dauberville & M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles,* vol. II, *1882-1894,* Paris, 2009, no. 1377, p. 437 (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.


Renoir

Pierre-Auguste Renoir, *Deux jeune filles en noir*, 1881. Pushkin State Museum of Fine Arts, Moscow.

Pierre-Auguste Renoir, *Portrait de Madame Renoir, circa* 1885. Philadelphia Museum of Art.

Painted in 1882, *Tête de jeune fille* dates from a key period of transition within Pierre-Auguste Renoir's career, as he began to seek a more classical aesthetic in his art, driven by the revelatory experiences he enjoyed during his first trip to Italy in 1881. It was at the beginning of that year that the pioneering Impressionist dealer Paul Durand-Ruel had begun to purchase Renoir's work, granting the artist a new level of professional and financial security, which in turn enabled him to travel abroad for the first time. In the spring of 1881 he ventured to North Africa, following in the footsteps of Delacroix as he sought to add a new sense of exoticism and richness of colour to his paintings. That autumn, meanwhile, was spent touring the great cities of Italy, with the artist visiting Venice, Florence and Rome, before continuing south to Naples. It was during this journey that Renoir fell completely under the spell of the Renaissance masters, with the frescoes of Raphael at the Villa Farnesina and the antique murals of Pompeii proving to be of particular inspiration. These experiences left an indelible mark on Renoir's oeuvre, opening his eyes to 'the grandeur and simplicity of the ancient painters' (Renoir, quoted in exh. cat., *Renoir*, London, Paris & Boston, 1985-1986, p. 220). Struck by the informal grace, beauty and monumentality of these images, Renoir returned to Paris in 1882 re-invigorated. He quickly began to experiment with new subject matter and painterly techniques, absorbing the lessons of his studies in Italy and translating them into his unique visual language.

Focusing on the sensuous curves of a young model as she stands, half-undressed, before the artist, *Tête de jeune fille* reflects the artist's growing interest in the nude female body during this period, a theme which would come to dominate his oeuvre for the rest of his career. For Renoir, the female nude offered a pathway to exploring the intricate relationships of colour, paint and brushwork in the creation of form. Studying the bodies of his models in a variety of positions, scenarios and guises, the artist developed a keen appreciation of the ways in which varying effects of light and movement could dramatically alter the colour patterns of his subject's skin. Over the course of his studies during the 1880s, Renoir began to grow increasingly interested in the tactility of his sitter's flesh, drawing inspiration from the art of Titian, Rubens and Velázquez, as he sought a way of expressing a sense of touch through visual means alone. As he explained: 'I don't feel a nude is done until I can reach out and pinch it' (quoted in M. Lucy & J. House, eds., *Renoir in the Barnes Foundation*, New Haven & London, 2012 p. 209). In the present work, Renoir achieves this impression with a high degree of skill, capturing the warmth and texture of his model's skin through a subtle layering of opalescent colour. Depicting his model using a constellation of soft, feathery brushstrokes, Renoir captures the nuances of colour in her body in a delicate interplay of pale mauves, creams and pink tones that creates a shimmering, lustrous surface that seems to evoke the fluttering passage of light as it crosses her soft, supple skin.

This heightened sense of tactility and intense focus on the model's curvaceous form lends the composition a distinctly sensual atmosphere. Captured in profile, the young woman twists her body slightly away from the viewer, allowing the sleeve of her dress to slip seductively off her shoulder, revealing the elegant curve of her neck and collarbone in the process. The stillness of her pose is balanced by a subtle tension that fills her body, a detail that seems to indicate her deep focus and concentration as she holds herself in place for Renoir. Glancing out of the corner of her eye towards the artist, the woman almost seems to be checking that he is happy with her positioning, returning his gaze with equal intensity. This, combined with the close framing of the young woman's face, lends the scene an unusual intimacy, emphasising not only the close proximity of Renoir to his model, but also the relationship that existed between the two in the moment of the painting's creation. One can almost feel the connection between the artist and his sitter, as he studies the gentle curves of her form, the play of light on her skin, and the luminous shine of her dark hair as it falls down her back in an elegant braid.

An enchanting celebration of youthful beauty, this charming portrait also highlights Renoir's desire to convey the physical presence of his sitter. He often expressed his wish to make his viewers feel as if they could reach out and 'stroke a breast or a back' (Renoir, quoted in J. House, 'Renoir's Worlds,' in *op. cit.,* p. 16). Here, the model's flesh and hair are densely worked with a plethora of soft, short brushstrokes that lend her body a palpable weight and solidity, her plump arms and torso carefully delineated in an intricate play of shadow and light to lend them a new monumentality. The sitter's facial features are similarly finely detailed, her profile rendered in a flowing, sinuous line, while the rosy flush of her cheeks and radiant complexion capture her youthful vitality. Eschewing any signs of contemporary Parisian life in both his sitter's appearance and the setting, Renoir aligns himself with the Renaissance masters he so admired on his journey to Italy, creating a timeless scene that focuses on the pure beauty of the young woman before him.

*** 37B**

BERTHE **MORISOT** (1841-1895)

Jeune fille étendue

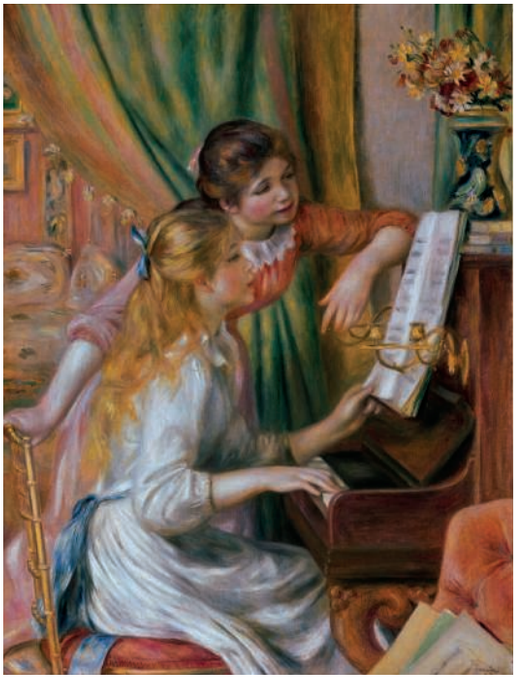
stamped with the signature 'Berthe Morisot' (Lugt 1826; lower left)
oil on canvas
25 ½ x 31 ⅞ in. (65 x 80.7 cm.)
Painted in 1893

£800,000–1,200,000
$1,100,000–1,600,000
€920,000–1,400,000

PROVENANCE:
The artist's estate.
(possibly) Ambroise Vollard, Paris (no. 2684).
André Gorce, Paris.
Galerie Durand-Ruel et Cie., Paris (no. 13023), by whom acquired from the above, on 23 November 1929.
Durand-Ruel Galleries, New York (nos. 8461 & 5561), by whom acquired from the above in August 1930, until at least 1946.
Jean d'Alayer & Marie-Louise Durand-Ruel, Paris, by descent from the above, in 1949.
Sam Salz, Inc., New York.
Mr & Mrs Philip Levin, New York, by whom acquired from the above, in April 1968.
The Philip & Janice Levin Foundation, a gift from the above, by 2001; sale, Christie's, New York, 9 November 2006, lot 339.
Acquired at the above sale by the present owner.

EXHIBITED:
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Mary Cassatt and Berthe Morisot*, October - November 1930, no. 18, n.p. (titled 'Jeune fille se reposant sur un sofa') .
New York, Durand-Ruel Galleries, *Exhibition of Paintings by the Master Impressionists*, October - November 1934, no. 15, n.p. (titled 'Jeune fille se reposant sur un sofa').
London, M. Knoedler & Co. Inc., *Berthe Morisot (Madame Eugène Manet), 1841-1895,* May - June 1936, no. 9, n.p..
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Berthe Morisot and Mary Cassatt*, October - November 1939, no. 2, n.p. (titled 'Jeune fille se reposant sur un sofa').
New York, The Metropolitan Museum of Art, *New York Collects*, July - September 1968, no. 134, p. 28 (titled 'Young Girl on a Sofa' and dated '1880').
Washington, D.C., National Gallery of Art, *Berthe Morisot: Impressionist,* September - November 1987, no. 96, pp. 163-164 (illustrated pl. 96, p. 163); this exhibition later travelled to Fort Worth, Kimbell Art Museum, December 1987 - February 1988; and Massachusetts, Mount Holyoke College Art Museum, March - May 1988.
New York, The Metropolitan Museum of Art, *A Very Private Collection: Janice H. Levin's Impressionist Pictures*, November 2002 - February 2003, no. 20, p. 78 (illustrated; titled 'Young Woman on a Sofa' and with incorrect provenance).
Birmingham, The Birmingham Museum of Art, *An Impressionist Eye: Painting and Sculpture from the Philip and Janice Levin Foundation*, February - April 2004.

LITERATURE:
M. Angoulvent, *Berthe Morisot*, Paris, 1933, no. [569], p. 147 (illustrated; titled 'Sur la chaise longue').
M.-L. Bataille & G. Wildenstein, *Berthe Morisot, Catalogue des peintures, pastels et aquarelles*, Paris, 1961, no. 340, p. 46 (illustrated fig. 339, n.p.).
A. Clairet, D. Montalant & Y. Rouart, *Berthe Morisot, 1841-1895: Catalogue raisonné de l'oeuvre peint*, Montolivet, 1997, no. 343, p. 282 (illustrated; with incorrect provenance).



Pierre-Auguste Renoir, *Au piano*, 1892. Musée d'Orsay, Paris.

Berthe Morisot, *Sur la chaise longue*, 1893. Private collection.

On an Empire-style *chaise longue* in a hushed interior, a young woman reclines languorously, her head resting on her hand, her gaze distant, absorbed in reverie. Her reddish-blonde hair spills over her shoulders, and her white gown registers every coloured nuance of the ambient light. Tenderly sensual lyricism suffuses *Jeune fille étendue*, the largest of three related images that Morisot made in 1893, in the drawing room of her apartment at 10, rue Weber, where she had recently moved with her daughter Julie, still deeply mourning the death of her husband Eugène Manet the previous year. The first work in the sequence is a preliminary pastel that Morisot made to establish the position of the model's right arm and to refine her features (sold, Christie's, Paris, 26 March 2014, lot 18). In the smaller of the two oils, Morisot rendered the sitter full-length, elaborating the setting with a full complement of furnishings and household plants; the object of the young woman's gaze is revealed to be a painting on the opposite wall of *Julie au violon,* 1893 (Clairet, Montalant & Rouart, no. 358).

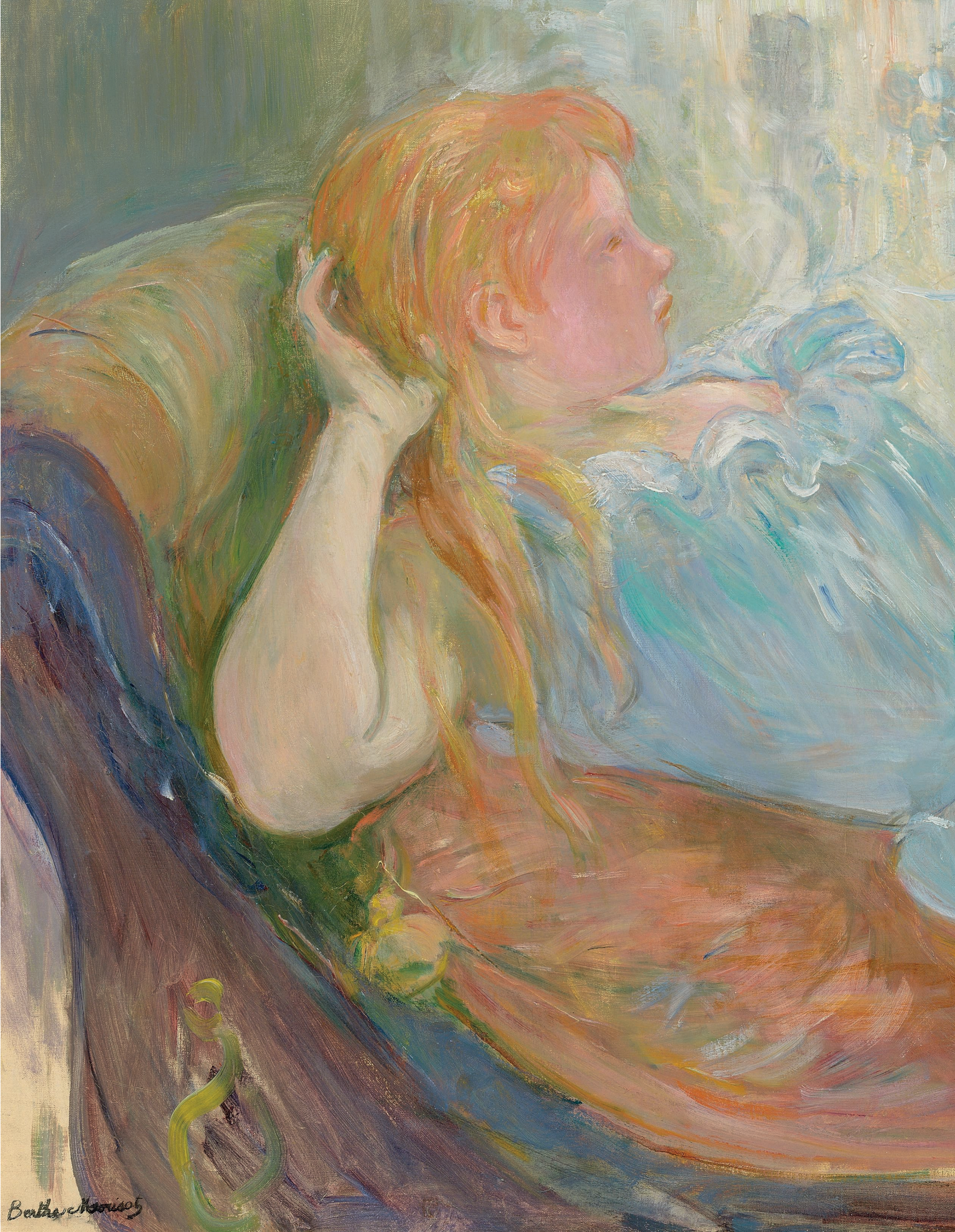
In *Jeune fille étendue*, probably intended as the culminating work in the group, Morisot stripped away this naturalistic welter of detail, heightening the sense of solitary introspection – self-contained and subtly sensuous – that the girl's pensive pose suggests. 'The largest version, which includes only slight fragments of the setting – merely the swan's neck carved on the back of the *chaise longue* and some white curtains with a faint floral motif – is perhaps the most successful of all in evoking the semi-awareness of a daydream,' Charles Stuckey has written (C. Stuckey, *Berthe Morisot: Impressionist*, exh. cat., Washington, D.C., Fort Worth & South Hadley, Massachusetts, 1987-1988, p. 164).

The beautiful young woman who posed for these three works was a professional model named Jeanne Fourmanoir. She had gained a measure of fame in artistic circles when she sat for Renoir's six versions of *Jeunes filles au piano*, one of which the French State purchased for the Musée du Luxembourg in 1892 (Musée d'Orsay, Paris). Probably on Renoir's recommendation, Morisot hired Fourmanoir the same year to replace Julie, who had fallen ill, as the principal model in *Le cerisier*, a large decorative composition depicting two girls picking cherries (Clairet, Montalant, and Rouart, no. 281). During the summers of 1892 and 1893, Fourmanoir also posed *chez* Morisot and in the nearby Bois de Boulogne for a sequence of smaller canvases with a pronounced erotic charge – a new departure for the artist, who previously had depended on friends and family as models. Jeanne is shown asleep, her long hair caressing her naked body; holding a wide-eyed cat or a fan, her dress slipping alluringly from one shoulder; or like a modern Leda, in a boat confronting a swan (nos. 312-317, 346-347).

By the time that she hired Jeanne to pose, Morisot's style had evolved away from the loose, broken handling of her earlier work, which risked a certain incoherence of surface, she had come to believe. Instead, like Renoir, she had begun to strengthen her line, amplify her forms, and define contours more clearly, as evident particularly in the model's right arm in *Jeune fille étendue*. 'The sketchiness of handling which had characterised Morisot's painting since the early 1870s broadened into sweeping painterly brush marks,' Kathleen Adler and Tamar Garb have concluded, 'and the debate about the sketch versus the finished painting, so important in the Impressionist years, was superseded by a concern with the evocation of mood and atmosphere' (*Berthe Morisot*, Ithaca, 1987, p. 77).

A notable feature of the composition of *Jeune fille étendue* is the dominance of the luminous white tones, which constitute over half of the painting. The diaphanous, flowing fabric of the model's dress is highlighted with streaks of turquoise and violet, which again feature in the softly rendered white background of the scene. Since the late 1870s, Morisot, like many of her colleagues, most notably Manet and Monet, had become interested in the tonal qualities of white, and the pictorial challenges these posed. Manet's *La lecture* (1848-1883, Musée d'Orsay, Paris), similarly features a woman, adorned in a luminescent white dress, seated upon a sofa of the same shade, against a background of softly floating white curtains. In composing the painting from these three areas of white tones, Manet was boldly experimenting with the potential of a limited palette, flooding the composition with bright white tones. In *Jeune fille étendue*, Morisot similarly makes use of the luminescence of these white tones, producing a work that not only radiates light, but creates an enticing intimacy and wondrous tenderness.

Jeune fille étendue was formerly in the collection of Philip and Janice Levin. The couple began collecting Impressionist art together in the late 1960s, a passion that would continue for the rest of Janice Levin's life. When she died in 2001, she had assembled a large and deeply personal collection of predominantly French art, which she hung around her Fifth Avenue apartment in New York. From Renoir, Monet, Sisley and Pissarro, to Vuillard and Bonnard, her collection included some of the greatest works of Impressionist and Post-Impressionist art. Many of the works in her beloved collection were bequeathed to museums across America, including the Museum of Modern Art and The Metropolitan Museum of Art, New York, of which she was an Honorary Trustee. Monet's 1882 *Sur la falaise de Pourville, Temps clair* now hangs in the Museum of Modern Art, New York, while the artist's famed early work, *Le jardin de Monet à Argenteuil (Les dahlias)* of 1873, resides in the National Gallery of Art, Washington, D.C.


Berthe Morisot

CAMILLE CLAUDEL

FIVE IMPORTANT SCULPTURES FROM A DISTINGUISHED PRIVATE COLLECTION

> *'Perhaps the defining characteristic of her soul is her unwavering determination to affirm, first of all, her aim of becoming a sculptor and, later, to sacrifice anything that might prove a hindrance in the complete and necessary realisation of this goal'*
>
> –MATHIAS MORHARDT

Born into a well-to-do bourgeois family during the 1860s, Camille Claudel's precocious artistic talents were spotted at the tender age of twelve by the sculptor Alfred Boucher, who graciously took the budding young artist under his wing, offering invaluable advice, training and encouragement for her ambitions. Supplementing her artistic education with books and old engravings, Camille's all-devouring passion for sculpture led her to commandeer the household staff for portrait sittings, enlist her siblings in the search for suitable clay to work from, and ultimately drive her whole family to move to the stimulating environments of Paris, where she could receive further tutelage in her chosen profession. Paris during the early 1880s was a vibrant artistic hub, filled with bustling studios and ateliers, exhibitions and opportunities for young artists. As Matthias Morhardt, the acclaimed journalist and the Camille's first biographer, explained: 'Paris is the realised dream! It's the freedom to work! It's the possibility of learning a trade, of having a model, of being the artist you want to be, without worrying about the neighbours who stare over the garden walls' (Morhardt, quoted in O. Aryal-Claude, *Camille Claudel: A Life,* New York, 2002, p. 38). As female students were prohibited from studying at the École des Beaux-Arts, Claudel enrolled in the Académie Colarossi, one of the most forward-thinking private art schools of the period. Charging equal fees for both male and female students, the Académie offered both sexes the same opportunities for learning – most of the classes were mixed, with both men and women working alongside one another, directly from the nude model.

Upon Boucher's advice, Camille rented a private studio on the Rue Notre-Dame-des-Champs in Montparnasse to continue her work. Located just one street away from the Académie Colarossi and right next door to the Claudels' new apartment, this became the centre of Camille's creative activity for years. Soon, she was joined in the space by the English sculptors Amy Singer, Emily Fawcett and Jessie Lipscomb, an arrangement which allowed her not only to share the expense of renting the space and hiring models, but also provided her with companionship amongst like-minded, artistically ambitious women. Boucher assumed the role of unofficial patron of Camille's atelier, usually stopping by the studio once or twice a week to check on his protégée's progress and to offer advice and direction to each of the women on their current projects. However, Boucher's win of the Grand Prix du Salon and subsequent departure for Florence in 1882 brought these weekly visits to an end. Eager to ensure Camille's talent was nurtured in his absence, he asked his close friend, Auguste Rodin, to take his place, a request that would mark the beginning of a passionate, tumultuous and ultimately tragic affair that would define Camille's life.

Camille embodied many different roles during the course of her relationship with Rodin, becoming pupil, collaborator, muse, model and lover at various points in the fifteen years they spent together. Although the exact circumstances of the beginning of their romantic relationship remain a mystery, the tender portraits that Rodin created of Claudel during the early years of their romance attest to the consuming fascination he held for this headstrong, enigmatic young woman. While photographs of a young Camille illustrate her natural beauty, Rodin was clearly attracted just as much by her creative and artistic intellect, her determination to succeed as a sculptor, and her deep understanding of his own creative genius. In the small portion of their correspondence that survives, Rodin frequently expresses his profound love and adoration for Camille, stating in one letter: 'My Camille, be assured that I feel love for no other woman, and that my soul belongs to you' (Rodin, quoted in *ibid*, p. 59).

César, *Camille Claudel*, 1881. Musée Rodin, Paris.

Étienne Carjat, *Auguste Rodin*, *circa* 1886. Private collection.

Étienne Carjat, *Camille Claudel*, *circa* 1886. Private collection.

'I don't know what to admire most [in her work] ... Camille Claudel is without contradiction the single female sculptor upon whose brow sparkles the sign of genius'

–LOUIS VAUXCELLES

'I showed her where she would find gold, but the gold she finds truly belongs to her'

–AUGUSTE RODIN

As the decade progressed, Camille came to play an increasingly important role in his artistic and personal life. The sheer scale and number of monumental commissions that Rodin received during the 1880s required him to find talented, trustworthy assistants who could contribute to the realisation of such projects. Around 1884, he asked both Claudel and Jessie Lipscomb to join his previously all-male atelier to work on a number of projects, including *La Porte de L'Enfer* and *Les Bourgeois de Calais*. Specialising in the modelling of feet and hands, Claudel was tasked with sculpting the appendages of many of the figures in these monumental groups, lending them a heightened sense of expression and movement. She earned a reputation as a quiet, diligent presence in the atelier, who was usually so completely absorbed in her sculpting that she remained oblivious to the hustle and bustle of the studio around her. Camille quickly became Rodin's most trusted assistant, to the point that he would consult her on every decision, every adjustment in design and addition to his projects. She in turn perfected the techniques of her craft during her time at the atelier, learning to work in bronze, plaster, marble and onyx, to such a point that she became one of the select few assistants allowed to work on Rodin's marble pieces. The similarities in compositions such as *La jeune fille à la gerbe*, executed by Claudel around 1887 and *Galatée* by Rodin, the plaster of which was reproduced as early as 1888, testify to the important creative fusion and artistic exchanges that were occurring between the pair during this period.

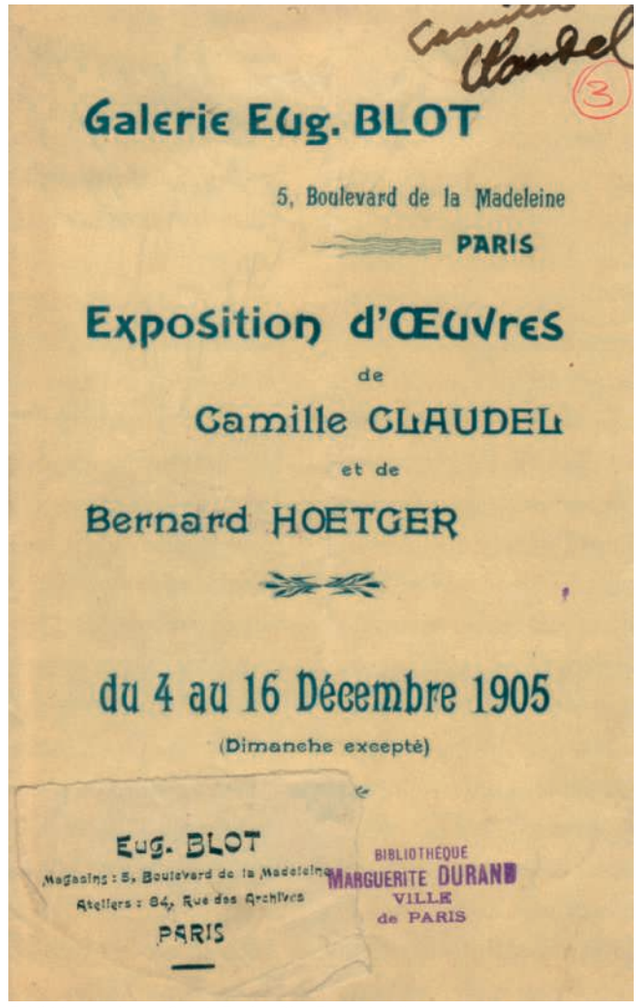
However, their affair was a tumultuous one, repeatedly struck by difficulties, frustrations and bouts of violent jealousy, which threatened to bring about an end to their entanglement at any moment. For Camille, the primary issue lay in Rodin's reluctance to abandon his long-term companion, Rose Beuret, who had stayed by his side since their youth, endured his days as a struggling, penniless artist, and had borne him a son. In addition to this, Camille became increasingly frustrated by the manner in which her reputation remained inextricably intertwined with that of the older artist. Critics repeatedly referred to her as Rodin's student in their appraisal of her sculptures and she was often forced to delay her own work to assist on the projects flooding into Rodin's studio. Camille expected complete fidelity and devotion from Rodin, both romantically and professionally, and his obligations to Rose, to his patrons, and specifically to the other assistants working in his atelier drove a wedge between them. During one particularly difficult period, in which relations with Camille were unbearably tense, Rodin reported that he was driven mad by her absence: 'My poor head is really sick and I can no longer get up in the morning. ... I am at the end of my tether. I can no longer go a day without seeing you. Otherwise, horrible madness' (Rodin, quoted in *Camille Claudel & Rodin: Fateful Encounter*, exh. cat., Québec, 2005, pp. 81-84).

Rodin's desperation to appease his paramour and affirm his devotion to her led him to sign an audacious contract in October 1886. Promising to place himself solely at Camille's service, he stated that he would refuse to take on any students other than her, that he would devote himself completely to furthering her artistic career, and that he would disengage himself from any personal or professional connections to other women. Perhaps most importantly, Rodin promised Camille that after a six-month sojourn in Italy during which they would live together, she would become his wife. However, the trip to Italy never materialised, the deadline for their engagement passed, and by 1892 it had become clear that Rodin would never leave Rose. Camille's disappointment and bitterness towards her lover became increasingly violent, and Rodin began to withdraw from her, fleeing Paris to live with Rose, who represented comfort and security to the aging artist. The break-up coincided with the creation of one of Camille's most renowned sculpture groups, *L'Age mûr*, 1899, the composition of which has often been interpreted as a vague allusion to the circumstances surrounding the dissolution of her relationship with Rodin.

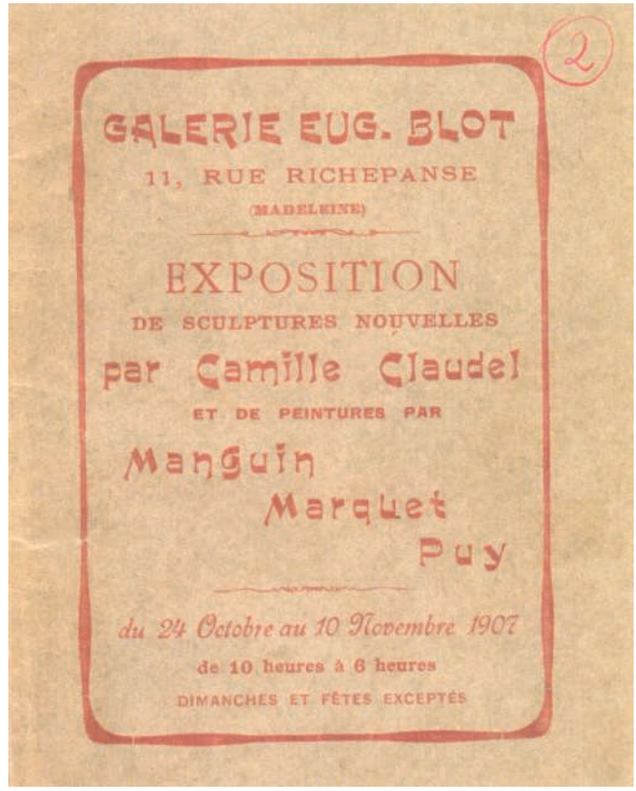
Though deeply wounded by the end of their affair, Camille's determination to step out of Rodin's shadow led the decade following their break-up to become one of the most intensely productive periods of her entire career. However, after years of such close association between the two artists, it proved impossible for Camille to separate her reputation from that of her former master. Her work was continuously compared to his, her figures complemented for their grace but often accused of echoing Rodin's compositions too closely. Frustrated by such comments, Camille became jealous and bitter. Working in total isolation in a studio on the boulevard d'Italie, she became consumed by her need to differentiate herself from Rodin's example. She turned towards smaller works, based on observations from everyday life treated in a narrative vein, rather than subjects rooted in allegory or history, and adopted a visual language evocative of *art nouveau*.

Slowly but surely, her paranoia regarding Rodin's interference in her career began to consume Camille entirely – she nicknamed him 'The Ferret,' and imagined his influence behind every failure she endured. Camille's precarious mental state continued to decline throughout the opening decade of the twentieth century, as did her material and financial circumstances, and by 1905 she was living in almost complete seclusion. An essential supporter during this period of her life was Eugène Blot, a forward-thinking art dealer and founder who became the artist's sole agent around 1904. Blot cast and sold Camille's work, promoted her to buyers, and staged several exhibitions devoted to her sculpture during the opening years of the century. In spite of this support, Camille became lost in a spiral of self-destruction, obsessed and paranoid, struck by intense bouts of anger and despair that led her to destroy her own sculptures.

> *'Monsieur Rodin is well aware that many spiteful people have imagined that he did my sculpture; why then do all one can to give credence to these lies? If M. Rodin really does wish me well it would be possible for him to do so without on the other hand leading people to believe that it is to his advice and inspiration that I owe the success of the works on which I am labouring so hard'*
>
> –CAMILLE CLAUDEL



Exhibition catalogue, *Galerie Eugène Blot: Exposition d'oeuvres de Camille Claudel et Bernard Hoetger*, 4-16 December 1905.



Exhibition catalogue, *Galerie Eugène Blot: Exposition de sculptures nouvelles par Camille Claudel et de peintures par Manguin, Marquet, Puy*, 27 October-10 November 1907.

38B

CAMILLE **CLAUDEL** (1864-1943)

La joueuse de flûte or *La sirène* or *La petite sirène*

signed, numbered and stamped with the foundry mark 'C. Claudel 2 EUG. BLOT PARIS' (on the left side of the base)
bronze with dark brown patina
Height: 20 7/8 in. (53 cm.)
Conceived *circa* 1903, this bronze version cast by Eugène Blot *circa* 1905, is one of six recorded casts

£300,000–500,000
$410,000–680,000
€350,000–570,000

PROVENANCE:
Private collection, Paris; sale, Hôtel Drouot, Paris, 20 June 1995, lot 52.
Acquired at the above sale by the present owner.

LITERATURE:
R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress,* London, 1988, p. 213 (figs. 125 & 126, other casts illustrated pp. 212-214).
R.-M. Paris & A. de La Chapelle, *L'oeuvre de Camille Claudel, catalogue raisonné*, Paris, 1991, pp. 57-58, 70 & 89 (another cast illustrated pp. 57 & 88).
G. Bouté, *Camille Claudel, Le miroir et la nuit: Essai sur l'art de Camille Claudel,* Paris, 1995, pp. 197-198 & 204-205 (another cast illustrated pp. 209-211).
R.-M. Paris, *Camille Claudel, re-trouvée, catalogue raisonné,* Paris, 2000, no. 60a, pp. 430 & 432-434 (other casts illustrated pp. 430-432).
A. Rivière, B. Gaudichon & D. Ghanassia, *Camille Claudel, catalogue raisonné,* Paris, 2001, no. 64.2, pp. 182-184 (other casts illustrated p. 183).
R.-M. Paris & P. Cressent, *Camille Claudel, Intégrale des oeuvres,* Paris, 2014, no. 292, p. 595 (the plaster illustrated p. 594).

Reine-Marie Paris has confirmed the authenticity of this work.

One of the final compositions created by Claudel before her declining health forced her to cease her sculptural work, *La joueuse de flûte* ('The flute player') embodies the sheer joy of free artistic creation, as the flutist of the title loses herself in the lilting music that emerges from her instrument. Entirely nude except for a sliver of drapery which wraps itself around her torso in a sweeping curve, the nubile young woman throws her head back as she touches her pursed lips to the flute. Although seated on the tree stump, her entire body quivers with the energy of the tune, each limb and muscle engaged in the performance. She appears uninhibited by her exposure, oblivious to the fabric slipping off her arm as she gives herself completely to the music. While the combination of sensual abandon and lyrical musicality in the siren's body contains certain echoes of Claudel's earlier sculptural group La valse, this lone, isolated figure is absorbed by something of her own creation rather than the seductive moves of a partner, mesmerised by the beauty of the music alone.

Conceived during a period of extreme financial hardship for Claudel, as she fought to pay the rent each month and buy artistic supplies, *La joueuse de flûte* or *La sirène* or *La petite sirène* was sold to one the artist's most ardent supporters during her late career – her trusted friend and principal agent, Eugène Blot. According to Blot, Claudel singled this sculpture out as her favourite work amongst her entire oeuvre, perhaps for the irresistible gaiety the musician exudes as she performs her tune. Blot intended to cast an edition of thirty bronzes of the composition, but only six were ever executed, making this one of the rarest works by Claudel.

39B

CAMILLE **CLAUDEL** (1864-1943)

L'abandon, grand modèle

signed, numbered and stamped with the foundry mark 'C. Claudel EUG. BLOT PARIS 13' (on the back of the base)
bronze with dark brown patina with green undertones
Height: 24 ⅜ in. (62 cm.)
Conceived in 1905, this bronze version cast by Eugène Blot in 1905, is one of eighteen recorded casts

£700,000–900,000
$940,000–1,200,000
€800,000–1,000,000

PROVENANCE:
Anonymous sale, Loiseau, Schmitz, Digard, Saint-Germain-en-Laye, 14 December 1997, lot 82.
Acquired at the above sale by the present owner.

LITERATURE:
C. Morice, *Mercure de France,* Paris, 1905.
Le Cri de Paris, Paris, 10 December 1907.
Gil Blas, June 1907.
H. Asselin, 'La Vie artistique: Camille Claudel sculpteur (1864-1943)', in *Extinfor*, no. 8239, 1951, p. 3.
A. Rivière, *L'Interdite*, Paris, 1983, p. 23 (illustrated).
J.-R. Gaborit, 'Camille Claudel, expo-musée Rodin', in *Universalia*, 1984, p. 485.
B. Gaudichon, 'Catalogue raisonné de l'oeuvre sculpté, peint et gravé', in exh. cat., *Camille Claudel (1864-1943)*, Paris, 1984, no. 12d, pp. 41-45.
R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress,* London, 1988, p. 109 (another cast illustrated; incorrectly titled 'Çacountala').
M. Schorans, 'L'Abandon de Camille dans un musée Gantois', in *Le Soir,* February 1989.
Exh. cat., *Camille Claudel*, Martigny, 1990, no. 86, p. 128 (illustrated p. 156).
J.-J. Lévêque, *Les Années impressionnistes, 1870-1889*, Paris, 1990, p. 542 (illustrated p. 543).
R.-M. Paris & A. de La Chapelle, *L'oeuvre de Camille Claudel, catalogue raisonné,* Paris, 1991, no. 63, p. 205 (other casts illustrated pp. 205-206).
G. Bouté, *Camille Claudel, Le miroir et la nuit: Essai sur l'art de Camille Claudel,* Paris, 1995, pp. 72-75 (another cast illustrated pp. 76-79).
R.-M. Paris, *Camille Claudel, re-trouvée, catalogue raisonné,* Paris, 2000, no. 62a, pp. 439 & 441-442 (another cast illustrated pp. 440 & 442).
A. Rivière, B. Gaudichon & D. Ghanassia, *Camille Claudel, catalogue raisonné,* Paris, 2001, no. 23.6, pp. 91-93 (the plaster illustrated p. 95).
R.-M. Paris & P. Cressent, *Camille Claudel, Intégrale des oeuvres,* Paris, 2014, no. 314, p. 637 (another cast illustrated p. 636).

Reine-Marie Paris has confirmed the authenticity of this work.

Camille Claudel working in her studio, *circa* 1885. Photographer unknown.

> *'My Camille, be assured that I feel love for no other woman, and that my soul belongs to you'*
>
> –AUGUSTE RODIN

Filled with an electric tension that radiates from the connection between the two principal figures, *L'abandon* stands as one of the most renowned sculptures of Camille Claudel's entire oeuvre. Focusing on the dramatic moment of reunion between two lovers torn apart by fate, the composition is a masterful study in the expressive potential of the nude body, as Claudel masterfully conveys an impression of the wave of conflicting emotions which threaten to overwhelm the characters after years of separation. In her twenties when it was conceived, the work was among Claudel's most ambitious early sculptural groups, and was intended as a public statement of her technical and artistic prowess.

L'abandon had its origins in a sculptural group Claudel began around 1886, conceived under the title *Sakuntala,* a reference to the heroine of an Indian legend dramatised by the fifth-century Sanskrit poet Kalidasa, which tells the story of King Dushyanta and his beloved Sakuntala. The pair had met while the King was travelling through the forest one day, and instantly fell in love, marrying in a traditional ceremony. As a token of his love and a symbol of his devotion to her, Dushyanta gave Sakuntala a wedding ring bearing the royal seal of his kingdom, and promised to return for her as soon as he had completed his duties. To their great misfortune, a curse befell the couple, forcing Dushyanta to forget entirely about Sakuntala and his promise to her. Only their wedding ring could return his memories, but it had been lost in a river, meaning the lovers were destined to remain separated forever more. Sakuntala fled to the forest, where she bore the king a son. Many years passed, until one day a fisherman discovered the ring in the belly of a fish he had caught and, recognising the insignia, returned it to King Dushyanta. The sight of the ring immediately caused Dushyanta's memories to come flooding back to him, and he rushed to find Sakuntala again.

Claudel chose to portray the moment of their passionate reunion, as King Dushyanta falls to his knees before Sakuntala begging forgiveness, embracing her as she sinks towards him under the force of her emotions. The eroticism of the two naked lovers is tempered by the tenderness of the scene, and in particular the expression on Sakuntala's face, a mixture of relief, reservation, fear and hope, as her great love is finally returned to her after years of waiting. A photograph taken in 1887 shows Claudel at work on the plaster in her studio, her hands directly shaping and manipulating the material as she seeks to imbue the female figure with an impression of the emotional weight of the scene. The plaster of *Sakuntala* was completed in time for the 1888 Salon, where it earned Camille widespread praise and an honourable mention from the awarding committee. André Michel praised its 'profound feeling of tenderness both chaste and passionate, an impression of quivering, of restrained ardour...,' while Paul Leroi proclaimed it 'the most extraordinary new work in the Salon (Michel & Leroi quoted in O. Ayral-Clause, *Camille Claudel: A Life*, New York, 2002, p. 89). With the debut of this work, Claudel was promoted to the status of independent, promising sculptor, considered for the first time in her career as an artistic force in her own right, rather than merely a pupil of Rodin.

The sensuous connection between the two lovers is often compared to Rodin's works of a similar theme, in particular *L'Éternel printemps* (*circa* 1884), *L'Éternelle Idole* (*circa* 1890-1893) and *Le baiser* (1888-1898). However, the extreme lust of Rodin's works contrasts sharply against the emotional depth evident in Claudel's sculpture, which delves into the conflicting emotions felt by its title character as her lover begs her forgiveness for his absence. It was this contrast in their representation that Camille's brother, the acclaimed poet Paul Claudel, highlighted in his

analysis of the two artists' works: '[In *Le Baiser*] the man is so to speak *attablé* [sitting down to dine] at the woman. He is sitting down in order to make the most of his opportunity. He uses both his hands, and she does her best, as the Americans say, to *deliver the goods* [original in English]. In my sister's group, spirit is of the essence: the man on his knees; he is pure desire, his face lifted, yearning, clasping that which he does not dare to seize, this marvellous being, this sacred flesh which, at some higher level, has been bestowed on him. She yields, blind, mute, weighted down, succumbing to the gravity that is love; one of her arms hangs down like a branch broken by its fruit, the other covers her breasts and protects this heart, the supreme sanctuary of virginity. It is impossible to imagine anything more ardent and at the same time more chaste' (Paul Claudel, quoted in F. V. Grunfeld, *Rodin: A Biography,* London, 1988, p. 222).

After a series of disappointments relating to the casting and translation of the sculpture into marble, Claudel finally returned to *Sakuntala* at the dawn of the twentieth century, following a commission from one of her greatest patrons, the Comtesse de Maigret. Rechristened *Vertumne et Pomone,* in reference to the characters from Ovid's *Metamorphoses*, this marble version of the sculptural group saw subtle adjustments made in the drapery passing through the man's legs and in the young woman's braided hair. Impressed by the composition when he saw it exhibited at the Salon des Champs-Élysées in April 1905, Eugène Blot financed two different bronze editions of the sculpture, of which the present lot is an example of the larger version. These editions were renamed with the ambiguous title *L'abandon,* a reference to both the passionate abandon the lovers experience when they are reunited, but also the earlier betrayal Sakantula felt at Dushyanta's denial of their meeting. Over the years, historians and critics alike have found parallels between the motif and the circumstances of Camille's personal life, and in particular the dissolution of her relationship with Rodin. Many have seen the young woman succumbing to her lover's passionate pleas as a symbolic self-portrait of the artist at the start of their relationship, while the choice of title in the 1905 castings may have been a direct reference to her own abandonment following the disintegration of their relationship.

40B

CAMILLE **CLAUDEL** (1864-1943)

La fortune

signed 'Claudel' (on the left side of the base); numbered and stamped with the foundry mark '1 EUG. BLOT. PARIS' (on the wheel); stamped with the foundry mark 'EUG. BLOT. PARIS' (on the back of the base)
bronze with golden brown patina
Height: 18 ¾ in. (47.6 cm.)
Conceived *circa* 1900, this bronze version cast by Eugène Blot *circa* 1904, is one of sixteen recorded casts

£350,000–550,000
$470,000–740,000
€400,000–630,000

PROVENANCE:
Mme Robida, Noyon, and thence by descent; sale, Artcurial, Paris, 2 December 2013, lot 6.
Acquired at the above sale by the present owner.

LITERATURE:
L. Vauxcelles, *Préface du Catalogue de l'exposition Camille Claudel à la galerie E. Blot,* Paris, 1905.
C. Morice, 'Art Moderne, Camille Claudel et Bernard Hoetger', in *Mercure de France*, December 1905.
M. Sandoz, 'La collection André Brisson: peinture et sculpture d'art moderne', in *Petites monographies des collections des musées de Poitiers*, Poitiers, 1953, no. 71, p. 45.
J.-M. Moulin, 'Sculptures romanes et sculptures modernes au musée de Poitiers', in *La Revue française*, no. 152, May 1963, p. 7.
C. Goldscheider, 'Camille Claude, sculpteur', in *Bulletin de la Societé Paul Claudel*, no. 37, February - April 1970, p. 8.
P. Moisy, 'Camille Claudel au musée des Beaux-Arts de Poitiers', in *Bulletin de la Société Paul Claudel*, no. 41, 1971, p. 21.
B. Gaudichon, 'Notices Camille Claudel', in *Catalogue des sculptures XIXe et XXe siècles dans les collections des musées de Poitiers*, 1983, no. 28, p. 64 (illustrated).
A. Rivière, *L'interdite*, Paris, 1983, no. 44, pp. 51 & 78 (another cast illustrated).
R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress,* London, 1988, p. 235 (other casts illustrated figs. 122 & 123, p. 210).
R.-M. Paris & A. de La Chapelle, *L'oeuvre de Camille Claudel, catalogue raisonné,* Paris, 1991, no. 57, pp. 51 & 191-192 (other casts illustrated pp. 51 & 191-192).
G. Bouté, *Camille Claudel, Le miroir et la nuit: Essai sur l'art de Camille Claudel,* Paris, 1995, pp. 197 & 203 (another cast referenced).
R.-M. Paris, *Camille Claudel, retrouvée, catalogue raisonné*, Paris, 2000, no. 56, pp. 414 & 416-419 (other casts illustrated pp. 414-415 & 419).
A. Rivière, B. Gaudichon & D. Ghanassia, *Camille Claudel, catalogue raisonné,* Paris, 2001, no. 58.3, pp. 173-175 (another cast illustrated pp. 174-175).
R.-M. Paris & P. Cressent, *Camille Claudel, Intégrale des oeuvres,* Paris, 2014, no. 284, p. 579 (another cast illustrated p. 578).

Reine-Marie Paris has confirmed the authenticity of this work.

Enveloped by a swirling mass of flowing drapery, the towering female figure at the heart of *La fortune* is a study in graceful refinement, the long, sinuous line running through her body a testament to Camille Claudel's artistry in her treatment of the human form.This elegant personification of fortune, or Lady Luck, highlights the capricious nature of the indifferent force that determines fate as she weighs two options in her hands, her blindfold indicating that her decision is based solely on her own mercurial whims rather than any objective analysis of their individual merits. Adopting a pose that directly echoes the female dancer in Claudel's earlier composition *La valse, circa* 1895, she balances precariously upon the edge of a wheel, her whole body drawn towards the purse she holds in her left hand, implying that this is the one which she will bestow her favour upon. The treatment of the drapery is characteristic of Claudel's style from the early 1890s, its long, fluid train offering a counterweight to the extreme posing of the body and adding a sense of fluidity to her form as her legs appear to meld with the fabric itself.

Created during the final years of the nineteenth and start of the twentieth centuries, *La fortune* was one of a number of sculptures in which Claudel revisited key figures and motifs from her earlier career. Works such as *L'implorante* and *La fortune* isolated figures from larger, multi-character sculptural groups, abstracting them from their original context. Claudel appears to have taken great pleasure in such reworking, finding renewed inspiration in forms which had obsessed her years previously, transforming them into independent compositions that highlight the expressive power of these individual characters.

41B

CAMILLE **CLAUDEL** (1864-1943)

La valse or *Les valseurs, grand modèle*

signed, numbered and stamped with the foundry mark
'C. Claudel 12 EUG. BLOT PARIS' (on the left side of the base)
Bronze with black patina
Height: 18 ⅜ in. (46.5 cm.)
Conceived *circa* 1895, this bronze version cast by Eugène Blot in 1905,
is number twelve of twenty five recorded casts

£700,000–900,000
$950,000–1,200,000
€800,000–1,000,000

PROVENANCE:
Fisher Galleries, Washington, D.C.
Private collection, by whom acquired from the above on 27 May 1972.
A gift from the above; sale, Sotheby's, New York, 7 May 2003, lot 117.
Acquired at the above sale by the present owner.

LITERATURE:
C. Mauclair, *La Revue des revues*, Paris, 1901.
G. Khan, *Le Siècle*, Paris,29 December 1905.
P. Claudel, 'Camille Claudel statuaire', in *L'Occident*, Paris, 1905.
Exh. cat., *Camille Claudel*, Paris, 1951.
P. Claudel, *Journal II*, Paris, 1969, p. 461.
A. Rivière, *L'Interdite Camille Claudel, 1864-1943,* Paris, 1983, pp. 27 & 30 (the plaster & another cast illustrated).
R.-M. Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress*, London, 1988, pp. 122-125 (another cast illustrated).
R.-M. Paris & A. de La Chapelle, *L'oeuvre de Camille Claudel, catalogue raisonné, nouvelle édition revue et complétée*, Paris, 1991, pp. 132-134 (another cast illustrated pp. 71 & 133).
G. Bouté, *Camille Claudel, Le miroir et la nuit: Essai sur l'art de Camille Claudel,* Paris, 1995, pp. 107-111 (another cast illustrated).
R.-M. Paris, *Camille Claudel, re-trouvée, catalogue raisonné, nouvelle édition revue et complétée*, Paris, 2000, no. 28-7a, pp. 295-298 (another cast illustrated pp. 295-296).
A. Rivière, B. Gaudichon & D. Ghanassia, *Camille Claudel, catalogue raisonné*, Paris, 2001, no. 33.7, p. 112 (another cast illustrated p. 115).
R.-M. Paris & P. Cressent, *Camille Claudel, Intégrale des oeuvres*, Paris, 2014, no. 318, p. 645 (another cast illustrated p. 644).

Reine-Marie Paris has confirmed the authenticity of this work.

Original version of *La valse*, photographed in 1905.

Felix Vallotton, *La valse*, 1893. Collection Olivier Senn. Donation Hélène Senn-Foulds, 2004. Le Havre, musée d'art moderne André Malraux.

Caught in a trance-like state as they lose themselves in the intoxicating rhythms of the dance, the couple at the heart of Camille Claudel's iconic *La valse (The Waltz)* appear to embody the heady abandon of youthful, passionate love which had so powerfully struck the artist when she became involved with Auguste Rodin. Nestled against the man's shoulder, the woman's body strikes an elegant, curving line as she melts into the crook of her partner's arm, her whole body submitting to the flow of movement as he spins her around the floor. The man, pivoting on his right leg as he lifts his left foot to begin a new step, turns his head towards the woman, as if he is about to whisper in her ear, or plant a kiss on her exposed neck. Encircling their feet in the flowing drapery of the woman's sheath-like skirt, Claudel emphasises the vertiginous, swirling movement of the couple as they surrender themselves to the dance. Capturing the intimacy of the scene, from the proximity of their bodies as they cling to one another, to the tender expressions on their faces, Claudel conjures a romantic, almost dream-like scene in which the two figures are completely lost in the moment.

The sculpture was originally conceived in 1889, just as Claudel was beginning to assert her artistic independence from Rodin after six years as his apprentice and collaborator. From their very first association, Claudel's artistic reputation had been inextricably intertwined with that of her master, a position she grew increasingly frustrated by as their relationship developed. Eager to assert her autonomy, Claudel sought to create works which were fundamentally different from Rodin's aesthetic, and began to focus on lending her sculptures a new, heightened expressivity. This can be seen most clearly in *La valse,* with the use of sinuous, complex lines and the asymmetrical balance of weight in the two forms, which imbues the group with a dynamic, swirling energy. To enhance the elegance of their movements, Claudel did not hesitate to alter the proportions of her figures, shortening or lengthening limbs to create an illusion of continuity and roundness, as in the subtle elongation of the woman's right forearm as she reaches out towards her partner's hand. As they lean dramatically to one side, their combined weight leaves them balancing precariously on one foot, giving the impression that they may tip over and tumble to the ground at any moment, a danger they remain oblivious to as they succumb to the romance of the dance.

The success of *La valse* led Claudel to petition the Ministry of Fine Arts to fund a marble version of the composition, as she believed strongly that a sculpture was never fully realised without being translated into a more permanent medium. She was an outstanding marble sculptor, masterfully cutting the stone herself and fine-polishing it with the bone of a lamb's leg to achieve a smooth, almost glass-like finish that stood in sharp contrast to the visceral, raw treatment of the material in Rodin's sculptures. The critic Armand Dayot, sent to inspect the sculpture on the Ministry's behalf, enthusiastically praised the modelling of the figures, writing in his report: 'All the details of this group are of a perfect virtuosity … Rodin himself would not have rendered with more art and conscience the quivering life in the muscles and even the trembling of the skin' (Dayot, quoted in *Camille Claudel and Rodin: Fateful Encounter,* exh. cat, Québec, 2005, p. 110). However, he was shocked at the unabashed eroticism of the composition, particularly in light of the fact that it had been conceived by a female artist, and advised Claudel to add drapery to conceal the nudity of the two figures and enhance the lightness of movement in the sculpture. Although Claudel resisted the suggestion at first, she acceded, spending months on drapery studies before adding a swirl of material around the lower half of the female figure, which then flowed in a sweeping arc upwards, enveloping dancers' heads in a cloud of fabric. The adjusted composition became a whirlwind of swirling motion, which now centred on the sinuous, sweeping lines of the drapery.

After months working on the revisions, Claudel invited Dayot to return to view the new composition in December 1892. This time, the inspector was bowled over by the virtuosity of Claudel's handling of movement, and proclaimed his support for a state commission whole-heartedly. 'Mlle Claudel wanted to sacrifice the least nudity possible,' he wrote, 'and she was right. The light scarf which clings to the woman's sides, leaving the torso naked, an admirable torso gracefully leaning back as if fleeing a kiss, ends in a sort of shivering train. It is like a torn sheath out of which a winged creature seems to be suddenly emerging. This already so beautiful group, of such striking originality and so powerfully executed, would greatly benefit from being transposed into marble. Mlle Claudel is an artist of very great talent' (Dayot, quoted in *ibid,* p. 113).

Pierre-Auguste Renoir, *Danse à la ville*, 1883. Musée d'Orsay, Paris.

Despite Dayot's impassioned recommendation the Minister of Fine Arts, Henri Roujon, denied the commission, apparently on the personal belief that the subject remained too risqué. Although Rodin attempted to intercede on her behalf, Claudel's dreams of an official state commission were dashed. However, the official objection did not prevent *La valse* from earning significant critical acclaim when Claudel exhibited it at the 1893 Salon. Dayot, still enamoured with the sculpture, advised the founder Siot-Decauville to acquire the plaster, which was subsequently used to produce a single bronze cast in the months after the Salon closed.

In *circa* 1895, Claudel conceived a third version to the sculpture, removing the swirl of drapery that enveloped the figures' heads, so as to reveal their faces and call greater attention to the tender connection between the pair. Pleased with the results, Claudel produced a number of plaster examples of this new version between 1895 and 1898, each with subtle modifications and touches added by the artist herself so as not to impinge on Siot-Decauville's reproduction rights, which she presented to close friends such as Claude Debussy, Robert Godet and Frits Thaulow. In 1900, Siot-Decauville sold the reproduction rights to Eugène Blot, who, with Claudel's blessing produced an edition of twenty-five bronze casts of the unveiled group, of which the present sculpture is number twelve.

42B

ARISTIDE **MAILLOL** (1861-1944)

Le Printemps

signed with the monogram 'M' (on the top of the base); inscribed with the foundry mark '.Alexis Rudier. .Fondeur Paris.' (on the back of the base)
bronze with green patina
Height: 67 ⅛ in. (170.4 cm.)
Conceived in 1911 and cast by Alexis Rudier in an edition of ten; this example cast during the artist's lifetime

£650,000–950,000
$880,000–1,300,000
€750,000–1,100,000

PROVENANCE:
Galerie Dina Vierny, Paris.
Acquired from the above by the present owner on 26 January 2006.

LITERATURE:
Formes, vol. VII, Paris, July 1930, n.p. (another cast illustrated).
Exh. cat., *Moscou-Paris, 1900-1930*, Paris, 1979.
M. Bouille, *Maillol, la femme toujours recommencée,* Paris, 1989, pp. 42 & 77.
B. Lorquin, *Aristide Maillol*, Geneva, 1994, pp. 73 & 197 (another cast illustrated, p. 73).

Olivier Lorquin has confirmed the authenticity of this work.

Aristide Maillol, *Monument à Claude Debussy,* 1930. The Rockefeller Collection sale, Christie's, New York, 8 May 2018, lot 44 ($2,652,5000).

> *'The difficulty doesn't lie in copying nature but, when one has learnt to copy it, to extract the elements necessary to make a statue: there are no rules for this, it is a personal matter, and a question of feeling.'*
>
> –ARISTIDE MAILLOL

Conceived in 1911, *Le Printemps* was created for one of the most important and influential commissions of Aristide Maillol's entire career, a sculptural project to grace the Moscow home of Ivan Morozov. One of the most powerful collectors active in the art market during the early years of the twentieth century, Morozov had made his fortune in the textiles business and was a passionate champion of Impressionist and Post-Impressionist painting, visiting Paris annually to view the latest developments in the art world and purchase works for his collection. He had been impressed by Maillol's sculpture *Pomona* at the 1910 Salon, and requested a group of four figures from the sculptor to stand in the music room of his newly refurbished villa. The project called for a representation of the four seasons, which would complement the suite of paintings Morozov had recently commissioned for the room from Maurice Denis, entitled *L'histoire de Psyche,* 1908. For the duration of the project the two artists, who knew each other from their time with the Nabis, appear to have worked in parallel on their respective comissions, visiting and consulting one another as they developed their ideas.

The resulting quartet of sculptures are filled with an elegance and serenity characteristic of Maillol's timeless artistic vision. Intriguingly, each work focuses on concepts of abundance and fecundity, rather than representing the full cycle of the four seasons. *L'Été,* for example, is characterised by her sensuous, fleshy curves, the fullness of her form embodying the plenitude of summer at its height, while the shapely figure of *Flora,* the Roman goddess of vernal blossoming,signifies the richness of life and renewal in the heady springtime bloom. In comparison, the body of *Le Printemps* appears distinctly youthful and less voluptuous than the other figures in the Morozov sequence. Embodying the season in its early, unfolding stage, she lifts a garland of flowers to her chest, a promise of the abundance to come. While Maillol occasionally used models to supplement his drawing studies of the female body, each of the Morozov sculptures are a synthesis of a variety of sources, which he then used to create an ideal, imagined form that could embody the concept, atmosphere and meaning of the season. Explaining this process, Maillol stated: 'I don't want to make the real. I want to make the true' (Maillol, quoted in D. Vierny, 'Maillol and Modernity,' trans. R. Pincus-Witten, *Aristide Maillol: Sculpture,* exh. cat., New York, 1997, n.p.).

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

43B

RAOUL **DUFY** (1877-1953)

L'estacade au Havre

signed 'Raoul Dufy' (lower left)
oil on canvas
18 ⅛ x 21 ½ in. (46 x 54.5 cm.)
Painted in 1905-1906

£600,000–800,000
$810,000–1,100,000
€690,000–910,000

PROVENANCE:
Private collection, London, by 1973.

LITERATURE:
M. Laffaille, *Raoul Dufy, Catalogue raisonné de l'oeuvre peint,* vol. IV, Geneva, 1977, no. 1808, p. 312 (illustrated).


Raoul Dufy

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

Raoul Dufy, *Sainte-Adresse, La Jetée*, 1906. Milwaukee Art Museum.

Vacationers on the beach of Le Havre, between 1901 and 1925.

Raoul Dufy's *L'estacade au Havre*, 1905-1906 is awash with a kaleidoscopic haze of colour. The painting depicts a bustling beach scene in the artist's hometown, Le Havre: throngs of people mingle and meander across a pier which stretches out into the sea, as others sit pensively upon the sand, reflecting on the glistening water before them. Above them warm rays of sunlight burst through the clouds, shrouding the figures in atmospheric silhouettes. The sea and the sand have been painted with the same swirling brushstrokes; languorously, they dissolve into one another in hues of cobalt blue, crimson, lilac, teal and hints of white. Emerging at a time of important transition in Dufy's career, this work is one of the first canvases in which the artist began to explore a new, lustrous and free colouristic vocabulary inspired by the ground-breaking art of the Fauvist movement. Dufy had first come across the Fauves in the spring of 1905 at the Salon des Indépendants, where his encounter with Henri Matisse's seminal painting *Luxe, Calme, et Volupté*, 1904, had left him mesmerised. Its bold and imaginative use of pure colour encouraged Dufy to free himself from a direct representation of reality and instead push his art into new realms of subjective vision. 'At the sight of that picture,' he recalled, 'I understood the new *raison d'être* of painting, and Impressionist realism lost all its charm for me as I looked at this miracle of creative imagination at work in colour and line. I immediately grasped the mechanics of art' (Dufy, quoted in M. Giry, *Fauvism: Origins and Development*, New York, 1982, p. 135). Returning to his native Le Havre that summer, Dufy's depictions of life in the coastal hubs of Normandy became invigorated by a new sense of vibrancy and colour.

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

Dufy had shown great artistic promise from an early age. He came from a very musical family and his father's great passion lay in his role as an organist for the cathedral of Le Havre. Dufy regularly attended music concerts, and orchestras were amongst his most depicted subjects. A vital source of inspiration on his artistic career, something of the very essence of music can be felt within the artist's loose and fluid brushstrokes, and his resonating and iridescent use of colour. As Jan Lancaster notes, 'Dufy had a particular sensitivity to music which carried over into his painting, whether or not the subject was music-related' (J. Lancaster, *Raoul Dufy*, Washington, D.C., 1983, p. 5). This analogy to music is perhaps best exemplified in his uninhibited Fauvist paintings, and in the present work one can almost feel the rhythm of the undulating figures that rise and fall along the pier and the beachfront, and hear a melody arise from the melding rivulets of colour that shimmer across its pictorial surface. Speaking about this period of transition into Fauvism, Dufy explained: 'I had previously painted beaches in the manner of the Impressionists, and had reached saturation point, realising that this method of copying nature was leading me off into infinity, with its twists and turns, and its most subtle and fleeting details. I myself was standing outside the picture. Having arrived at some beach subject or other I would sit down and start looking at my tubes of paint and my brushes. How, using these things, could I succeed in conveying not what I see, but that which is, that which exists for me, *my reality*?' (Dufy, quoted in D. Perez-Tibi, *Dufy*, London, 1989, pp. 22-23). It was this desire to translate his personal experience of the landscape onto canvas that drove Dufy to continue his experimentations with this new artistic vocabulary.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

44B

ERNST LUDWIG **KIRCHNER** (1880-1938)

Der Wasserfall (recto); *Mondaufgang auf Fehmarn* (verso)

signed, titled and with the *Nachlass* stamp
'E.L. Kirchner Der Wasserfall Da/Aa 30' (on the reverse)
oil on canvas
59 ¼ x 47 ½ in. (150.4 x 120.5 cm.)
Painted in 1919 (*recto*); Painted in 1914 (*verso*)

£700,000–1,000,000
$950,000–1,400,000
€800,000–1,100,000

PROVENANCE:
The artist's estate.
Roman Norbert Ketterer, Stuttgart & Lugano (no. B-4813), by 1959.
Acquired from the above, in 1965, and thence by descent to the present owner.

EXHIBITED:
Frankfurt, Galerie Ludwig Schames, *Schweizer Arbeit von E. L. Kirchner,* January - February 1922, no. 18, n.p. (dated '1918', titled 'Wasserfall (Kientobel)').
Berlin, Galerie Paul Cassirer, *Ernst Ludwig Kirchner,* 1923.
St. Gallen, Kunstverein, *Ernst Ludwig Kirchner, 1880-1938,* October - November 1950, no. 30, n.p..
Bremen, Kunsthalle, *Meisterwerke des deutschen Expressionismus,* March - May 1960, no. 39, p. 26 (illustrated pl. 27); this exhibition later travelled to Hanover, Kunstverein, May - June 1960; The Hague, Gemeentemuseum, July - September 1960; Cologne, Wallraf-Richartz-Museum, September - November 1960; and Zurich, Kunsthaus, May - June 1961.
Campione d'Italia, Galleria R.N. Ketterer, *Moderne Kunst,* 1963.
Lugano, Galerie Roman Norbert Ketterer, . *Moderne Kunst II, Gemälde, Aquarelle, Zeichnungen,* 1965 - 1966, no. 71, p. 100 (*recto* illustrated p. 101; titled 'Der Wasserfall (Kientobel)').
Kunsthalle, Basel, *E. L. Kirchner und Rot-Blau*, September - October 1967, no. 66.
Berlin, Nationalgalerie, *Ernst Ludwig Kirchner, 1880-1938,* November 1979 - January 1980, no. 300, pp. 248-249 (*recto* illustrated p. 249; titled 'Der Wasserfall (Kientobel)'); this exhibition later travelled to Munich, Haus der Kunst, February - April 1980; Cologne, Museum Ludwig, April - June 1980; and Zurich, Kunsthaus, June - August 1980.

LITERATURE:
Letter from E. L. Kirchner to Mrs H. Spengler, 3 July 1919 ('Ich versuchte mich am großen Wasserfall').
The artist's diary, 8-9 July 1919, p. 7.
E. L. Kirchner, *Photoalbum*, vol. III, no. 117.
W. Grohmann, *E. L. Kirchner,* Stuttgart, 1961, p. 99 (*recto* illustrated, titled 'The Waterfall (Kientobel)').
L. Grisebach, ed., *Maler des Expressionismus im Briefwechsel mit Eberhard Grisebach,* Hamburg, 1962, p. 110.
D. E. Gordon, *Ernst Ludwig Kirchner,* Massachusetts, 1968, nos. 566 & 566v, p. 348 (*recto* illustrated).
L. Walter, *Zauberberge- zu Ernst Ludwig Kirchners Davoser Bergbildern*, Zurich, 1988, p. 21 (illustrated p. 18).
L. Grisebach, *Ernst Ludwig Kirchners Davoser Tagebuch*, Stuttgart, 1997, pp. 30-31 & 279.
H. Delfs, ed., *Ernst Ludwig Kirchner, Der Gesamte Briefwechsel 'Die absolute Wahrheit, so wie ich sie fühle'*, Zurich, 2010, pp. 753, 1104, 1157, 1193, 1240 & 1242.
Exh. cat., *Der doppelte Kirchner- Die zwei Seiten der Leinwand*, Davos, 2015, no. D93 (illustrated p. 163).

Ernst Ludwig Kirchner, *Blick ins Tobel*, 1919-20. Städtisches Kunsthaus, Bielefeld.

Verso of the present lot.

Painted during the summer of 1919, Ernst Ludwig Kirchner's monumental composition *Der Wasserfall* illustrates the profound renewal which occurred in the artist's work following the end of the First World War, as he emerged from a period of intense illness and personal crisis. The artist had suffered a complete mental breakdown shortly after his voluntary enlistment in the German army in 1915, and the following three years were spent in and out of sanatoriums in both Germany and Switzerland as he searched for a respite from his debilitating illness. By the autumn of 1918 he had finally reached a calmer state of mind, and could move to a small Alpine cottage on the Stafelalp above Frauenkirch near Davos, called 'In den Lärchen'. The move proved revelatory for Kirchner, not only providing him with a mental clarity that allowed him to emerge from his deep depression and return to his painting once again, but also opening his eyes to an entire spectrum of new subjects. It was here, surrounded by the serenity of the majestic Alpine landscapes, that Kirchner entered one of the most productive periods of his artistic career, painting an array of richly coloured canvases which strove to capture the grandeur of the scenery he discovered in the Swiss Alps, from the awe inspiring vistas and dramatic topography of every peak, to the sheer vitality and fecundity of the local flora.

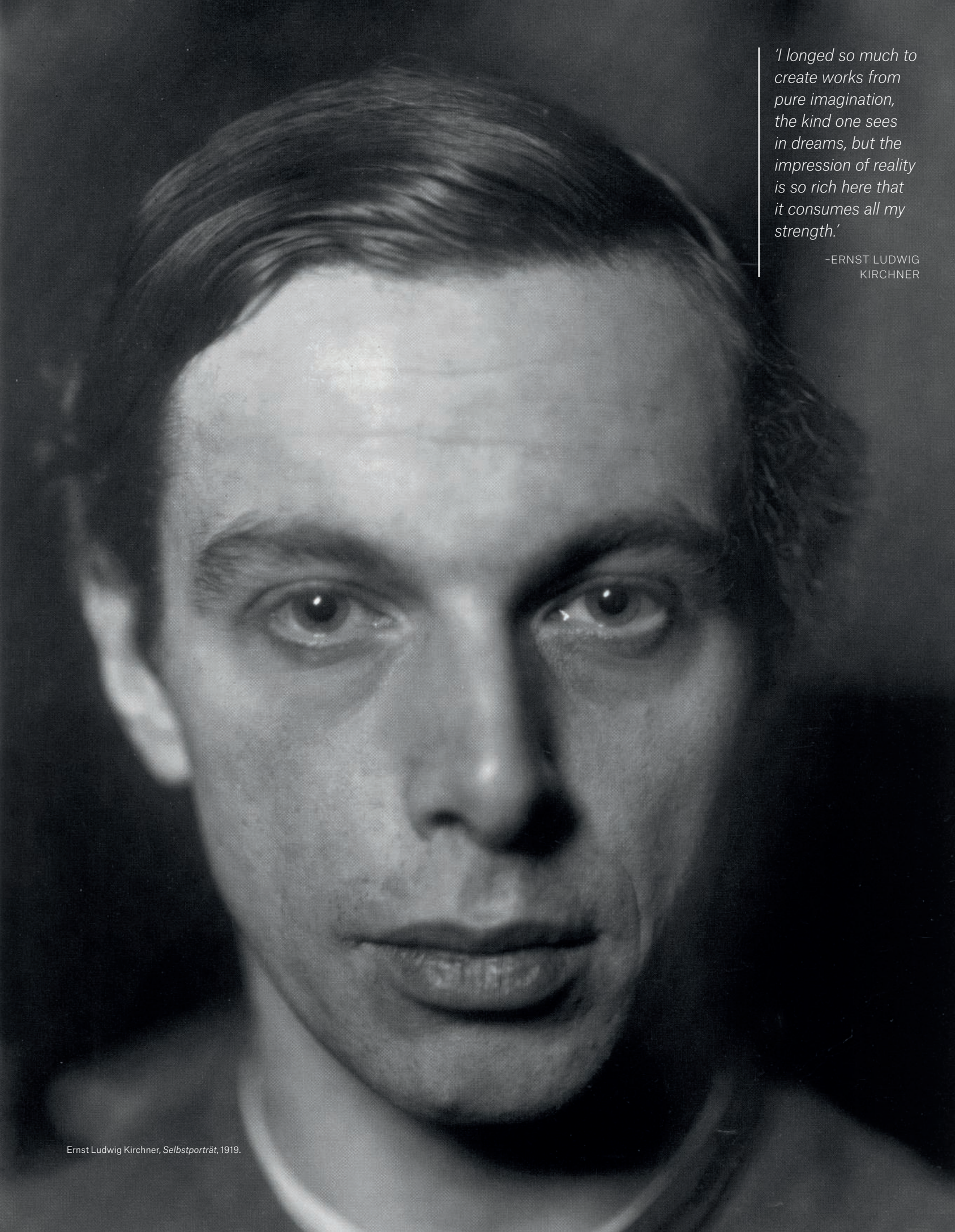
Describing the appeal of his new home, Kirchner proclaimed that 'here you learn to see deeper and penetrate further than in the so-called "modern" life [of the city], which is so much more superficial in spite of its richer outer form' (Kirchner, in a letter to Mrs. H. Spengler, 3 July 1919, reproduced in L. Grisebach, *Maler des Expressionismus im Briefwechsel mit Eberhard Grisebach,* Hamburg, 1962, p. 110). In particular, it was the intensity of colours within the landscape which seemed to move Kirchner most. In a letter to Nele Van de Velde, whom he had met as a patient in the Bellevue sanatorium in Kreuzlingen, he described the richness of the landscape, the vibrancy of the hues he perceived, and the constantly changing atmosphere of the Swiss Alps: 'There below you will probably still be having summer, while our sun already gilds the mountains and the larch-trees become yellow. But the colours are wonderful, like old dark red velvet. Down below in the valley the cabins stand out in the boldest Paris blue against the yellow fields. For the first time here one really gets to know the worth of individual colours. And, in the bargain, the stark monumentality of the rows of mountains' (Kirchner, in a letter to Nele Van de Velde, 13 October 1918, cited in D. E. Gordon, *Ernst Ludwig Kirchner,* Massachusetts, 1968, p. 107).

Writing to his close friend, Helene Spengler, on the 3rd of July 1919, Kirchner describes in detail the circumstances in which the present work was painted. Having spent several days confined to his lodgings due to illness, he finally felt well enough to venture out into the landscape, eager to exercise once again and explore nature first-hand. Trekking to the great waterfall not too far from his home, the artist was disappointed to see that the water was not at its fullest, but proclaimed that his imagination would allow him to convey the impression of its optimum power and speed in his painting. Capturing the energy of the cascading waterfall, Kirchner renders the scene in bold swathes of vibrant, saturated colour, using sharp, agitated strokes that zig-zag across the surface of the canvas in a manner that echoes the artist's highly expressive, pre-war style. He was pleased with his progress and promised to show Spengler the freshly completed work when he saw her next. Helene had witnessed the devastation of Kirchner's debilitating mental breakdown first-hand, having offered the artist a refuge in Davos in 1917 in the hope that she and her husband could assist with his recovery, and so the reports of his convalescence and gradual return to painting were no doubt encouraging news.

Kirchner's recovery brought about a fervent urge to paint once more and, eager to translate his impressions immediately onto canvas, he set about re-working several of the earlier paintings still in his possession, using the backs of others as the supports for new compositions. The first shipments of his belongings from Berlin had reached Davos in January 1919, heralding the arrival of an abundance of canvases which he could recycle for this purpose. To create *Der Wasserfall,* for example, Kirchner re-stretched *Mondaufgang auf Fehmarn,* a 1914 painting focusing on an almost surreal moonrise above the island of Fehmarn where the artist had spent extended sojourns each summer in the years immediately preceding the war. Like Davos, Fehmarn had become a refuge for the artist, an escape from the frenetic atmosphere of life in the city, a place where, according to the artist, he '...learnt how to create the ultimate oneness of Man and Nature' (Kirchner, quoted in L. Grisebach, *Ernst Ludwig Kirchner, 1880-1938,* New York, 1999, p. 92). Still visible on the reverse of the canvas, *Mondaufgang auf Fehmarn* captures an impression of this almost spiritual connection to the landscape Kirchner developed in Fehmarn, a feeling that he finally rediscovered in the tranquil setting of the Swiss Alps in the summer of 1919.

'I longed so much to create works from pure imagination, the kind one sees in dreams, but the impression of reality is so rich here that it consumes all my strength.'

–ERNST LUDWIG KIRCHNER



Ernst Ludwig Kirchner, *Selbstporträt*, 1919.

PROPERTY FROM A PRIVATE EAST COAST COLLECTOR

* 45B

ALBERT **MARQUET** (1875-1947)

Le Havre, le bassin

signed 'marquet' (lower left)
oil on canvas
24 x 19¾ in. (61.1 x 50.3 cm.)
Painted in 1906

£200,000–300,000
$270,000–400,000
€230,000–340,000

PROVENANCE:
Galerie Georges Moos, Geneva (no. 149).
Private collection, Europe, by whom acquired in the 1960s and thence by descent; sale, Christie's, London, 24 June 2008, lot 43 (sold £337,250).
Private collection, United States, by whom acquired at the above sale.

EXHIBITED:
Lausanne, Musée cantonal des Beaux-Arts, *Rythmes et Couleurs*, June - September 1952, no. 39.
Geneva, Musée Rath, *Trésors des collections romandes (Écoles étrangères)*, June - October 1954, no. 166.
Geneva, Musée de l'Athénée, *De l'Impressionnisme à l'École de Paris*, July - September 1960, no. 44 (illustrated).
Paris, Musée d'Art Moderne de la Ville de Paris, *Albert Marquet: peintre du temps suspendu,* March - August 2016, no. 18, pp. 79 & 223 (illustrated p. 78).

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


Marquet

Albert Marquet, La plage de Fecamp, 1906. Musée d'Orsay, Paris.

> *'There is a gathering of avant-garde painters, masters of the intense touch and bold colours, the heroes of the Salon d'Automne, Manguin, Marquet, Matisse, Camoin, Van Dongen... Perhaps the time has come to extol the harmony of pure tones and the glory of undiluted colour...'*
>
> –LÉON ROSENTHAL

Painted in 1906, *Port du Havre* dates from the height of Albert Marquet's Fauvist period, and his depictions of the ports of Normandy are among his greatest contribution to this radical movement. The flashes of incandescent colour in the waving Tricolore, the water, boats and the sun-dappled buildings perfectly demonstrate the vivid energy of the Fauve palette, with the thick brushstrokes of bold, unmixed colour being deftly deployed in order to capture light effects, as well as the contrasting shaded foreground area, which serves to heighten the contrasts of the luminous background. A friend of Matisse since his youth, Marquet was one of the first artists to create pictures in such a way, as was demonstrated by the so-called *Nu fauve* now in the Musée des Beaux Arts in Bordeaux, which was painted as early as 1898, acting as a precursor to the movement. Marquet, committed to conveying some of the sensation of the artist through the use of colours, maintained an interest in colourism and form that is evident in the composition of *Port du Havre*, and indeed in his selection of a raised vantage point. Where artists such as Derain and Vlaminck would fill scenes of the Seine at Chatou with colours that conveyed their enthusiasm but were little based in reality, Marquet allowed his palette to explode at times, but retained a firmer grounding in the view before him, selecting subjects that already contained vivid colour. This explains his interest in flags and bunting, as can be seen in *Port du Havre*, as well as the light-struck houses of a port in high summer.

The motif of the port, with its architecture, people, bustling movement, and play of light and reflections, held an enduring fascination for Marquet and he returned to this subject on numerous occasions throughout his career. Following his involvement with the notorious Salon d'Automne of 1905, in which he and his fellow exhibitors had been labelled as the 'Fauves', or 'Wild Beasts', Marquet visited Le Havre on several occasions. In 1906, the year that he painted *Port du Havre*, he spent the summer travelling round the ports of Normandy, in particular Le Havre, with his friend and fellow Fauve, Raoul Dufy. Here, often working side by side, the pair consolidated their own ideas regarding the potential of bold, pure colour. Pursuing similar motifs that the Impressionists, in particular Monet, had captured in the decades prior, Marquet radically reconsidered these views, depicting them from striking, often elevated viewpoints with slabs of unmixed, vibrant colour, as the present work exemplifies.

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PICASSO QUOTATIONS

'When we invented Cubism, we had no intention whatever of inventing Cubism. We simply wanted to express what was in us.'

Pablo Picasso, quoted in J. Richardson, *A Life of Picasso, Volume II: 1907-1917,* London, 1996, p. 105.

'I paint only what I see. I've seen it, I've felt it, maybe differently from other epochs in my life, but I've never painted anything but what I've seen and felt. The way a painter paints is like his writing for graphologists. It's the whole man that is in it...' –

Pablo Picasso, quoted in ed. D. Ashton, *Picasso on Art: A Selection of Views,* p. 66.

'Only line drawing escapes imitation. Yes, line drawing has its own light, created, not imitated'

Pablo Picasso quoted in P. Daix & G. Boudaille, *Picasso: The Blue and Rose Periods: A Catalogue Raisonné, 1900-1906*, London, 1967, p. 67.

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

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

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

2 TAXES

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

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

3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

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

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

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

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

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

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

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

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

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

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

(i) Wire transfer

You must make payments to:

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

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

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

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

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

(i) we will charge you storage costs from that date.

(ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at christies.com/storage shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

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

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

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

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

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(e) **Gold**

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

(f) **Jewellery over 50 years old**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

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

VAT refunds: what can I reclaim?

If you are:

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

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid.**
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

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

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

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

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

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

o Minimum Price Guarantees

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

o♦ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

*"Circle of ..."

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

*"Follower of ..."

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

*"Manner of ..."

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

*"After ..."

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

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

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

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

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

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

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

28/04/17

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: cscollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees.Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

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

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

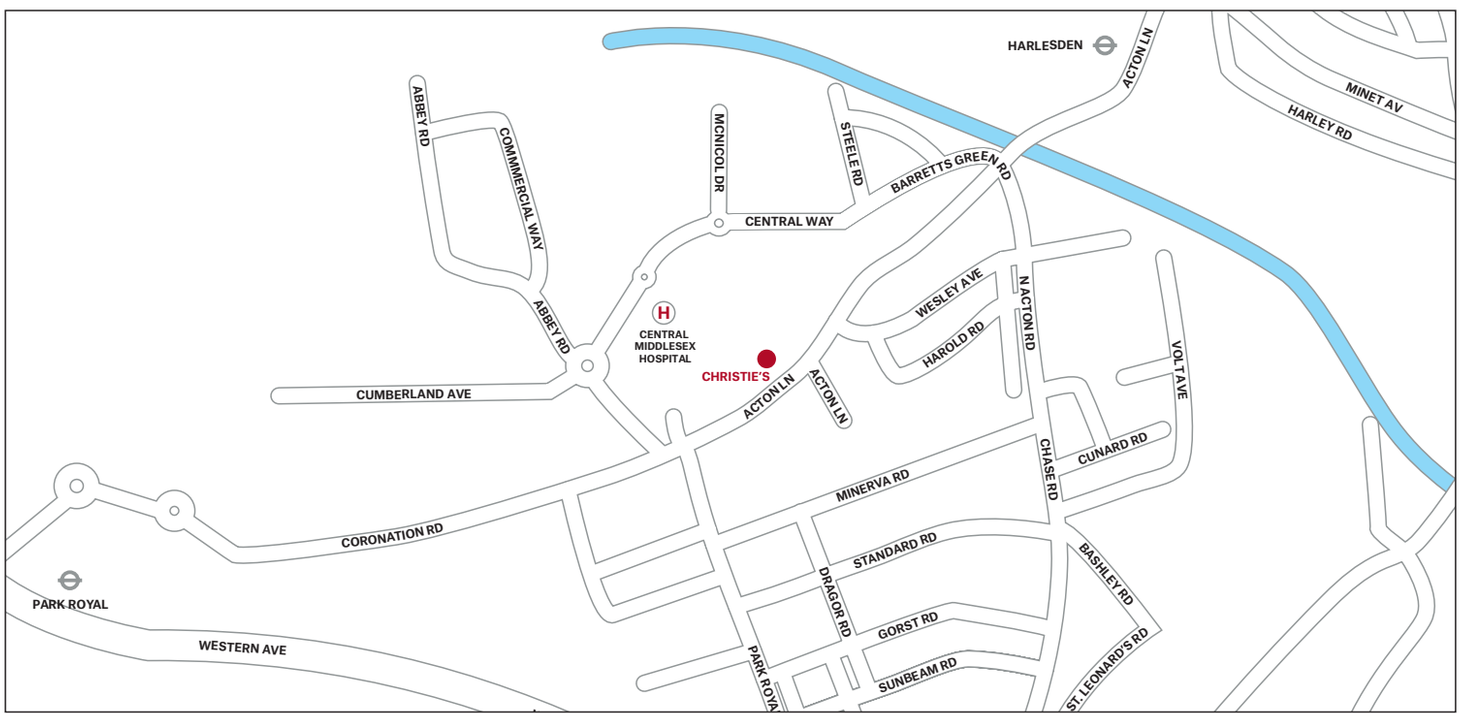
All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

CHRISTIE'S PARK ROYAL

Unit 7, Central Park
Acton Lane
London NW10 7FY
Vehicle access via Central Park only.

COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.



11/10/17

JEAN DESPUJOLS (Salles 1886-1965 Shreveport)
La Vie passe la coupe au Bien, au Mal, à la Douleur, à la Joie, à la Beauté, à la Laideur
signé 'DESPUJOLS' (en bas à droite)
huile sur toile, non rentoilée
135.4 x 193.7 cm. (53¼ x 76¼ in.)
€120.000-180.000

UN AUTRE XXÈME SIECLE:
LES ARTS DE LA FIGURATION 1900-1950
Paris, 20 Juin 2018

VIEWING
15–16 & 18–19 Juin 2018
9, Avenue Matignon
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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S

PETER PAUL RUBENS (Siegen 1577-1640 Antwerp)
Portrait of Clara Serena Rubens, the artist's daughter
oil on panel
14¼ x 10⅝ in. (36.2 x 26.4 cm.)
£3,000,000-5,000,000

OLD MASTERS EVENING SALE
London, 5 July 2018

VIEWING
30 June – 5 July 2018
8 King Street
London SW1Y 6QT

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

CHRISTIE'S

Property from the Collection of Elizabeth Stafford
CAMILLE PISSARRO (1830-1903)
Neige, soleil couchant, Eragny
signed and dated 'C. Pissarro 94' (lower left)
oil on canvas
24 x 32 ½ in. (60.9 x 82.5 cm.)
Painted in 1894

IMPRESSIONIST AND MODERN ART
EVENING SALE
New York, November 2018

VIEWING
November 2018
20 Rockefeller Plaza
New York, NY 10020

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

CHRISTIE'S

The Property of a Lady and Gentleman
LAURENCE STEPHEN LOWRY, R.A. (1887-1976)
People Standing About
signed and dated 'L. S. Lowry. 1935' (lower right)
oil on canvas
16¼ x 20¼ in. (41.2 x 51.5 cm.)
£700,000-1,000,000

MODERN BRITISH ART
EVENING SALE
London, 19 June 2018

VIEWING
15-19 June 2018
8 King Street
London SW1Y 6QT

CONTACT
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norchard@christies.com
+44 (0)20 7389 2548

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

CHRISTIE'S

THOMAS

CHIPPENDALE

300 YEARS

SIR ROWLAND WINN'S COMMODE
A George III mahogany and ebony commode by Thomas Chippendale, supplied to Sir Rowland Winn of Nostell Priory, for his London house, 11 St James's Square, between 1766 -69. Chippendale's most lavish neo-classical mahogany commode, a true masterpiece of English furniture, created the world auction record for his work when sold from the Messer Collection at Christie's in 1991.
£3,000,000-5,000,000

London, 5 July 2018

VIEWING
30 June – 5 July 2018
8 King Street
London SW1Y 6QT

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

CHRISTIE'S

PAUL KLEE (1879-1940)
Mannequin
coloured paste on paper attached to the artist's mount
image: 19 x 10⅜ in. (48 x 26.3 cm.)
25⅛ x 16⅞ in. (63.7 x 42.6 cm.; irregular)
Executed in March 1940
£250,000-350,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER
London, King Street, 21 June 2018

VIEWING
15-20 June 2018
8 King Street
London SW1Y 6QT

CONTACT
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CHRISTIE'S

FERDINANDO TACCA (1619-1686), FLORENCE, CIRCA 1640-50
HERCULES OVERCOMING ACHELOUS
Bronze, with French Royal inventory number '-No-302' inscribed to the reverse of the bull
Height: 22¾ in. (57.8 cm.)
Estimate on request

THE EXCEPTIONAL SALE

London, 5 July 2018

VIEWING
30 June – 5 July 2018
8 King Street
London SW1Y 6QT

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

CHRISTIE'S

MARC CHAGALL (1887-1985)
Fleurs de Vence ou Lilas sur Vence
oil on canvas
28⅝ x 25 in. (72.9 x 63.7 cm.)
Painted in 1954
£450,000-650,000

IMPRESSIONIST AND MODERN ART DAY SALE

London, 21 June 2018

VIEWING
15–20 June 2018
8 King Street
London SW1Y 6QT

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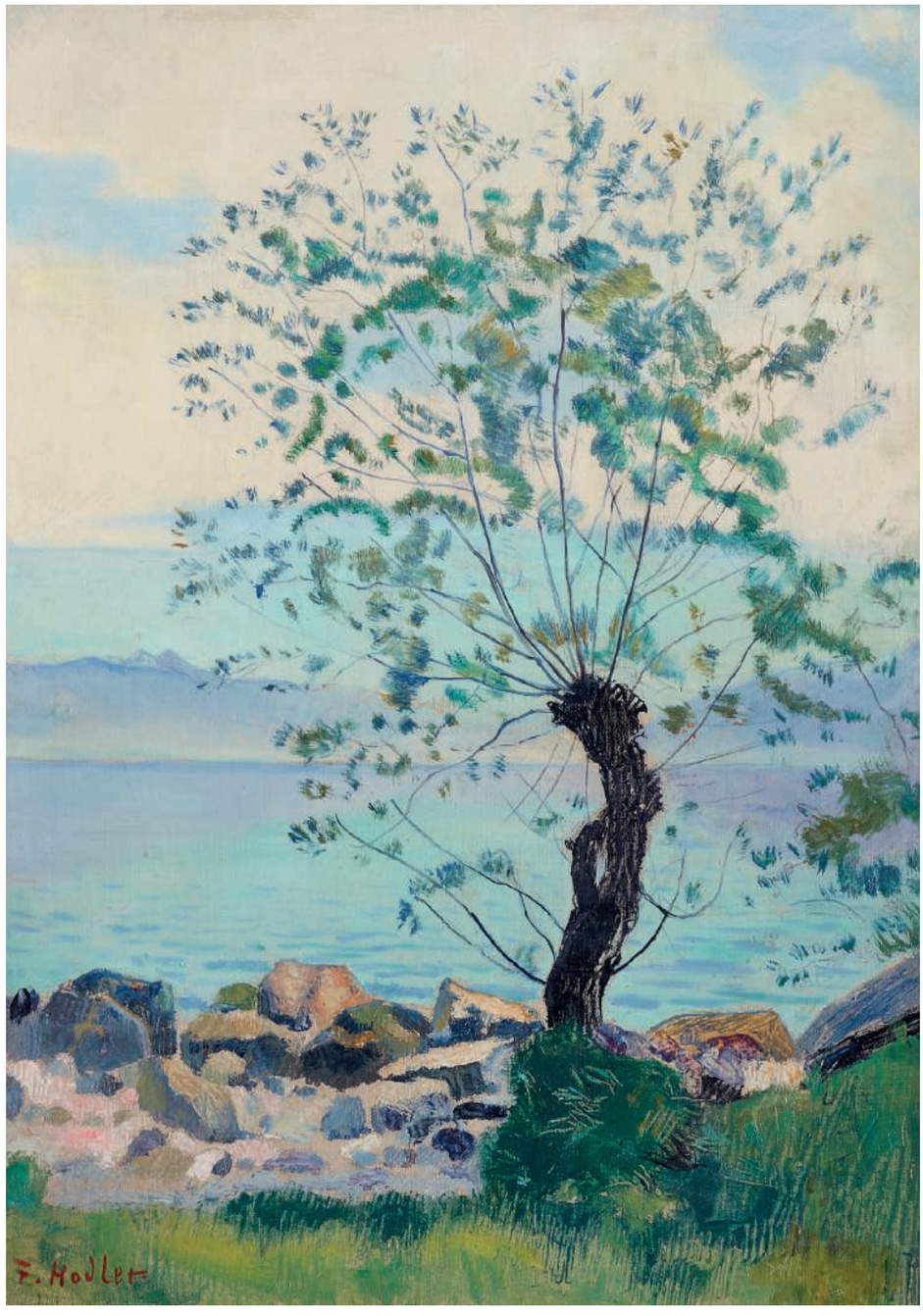
CHRISTIE'S



FERDINAND HODLER (1853-1918)
Weidenbaum am Genfersee, circa 1891
oil on canvas
46 x 33 cm
signed 'F. Hodler' (lower left)
CHF 500'000 – 700'000

SWISS ART – INVITATION TO CONSIGN

Zurich, 18 September 2018

VIEWING
15–17 September 2018
Glockenhof, Sihlstrasse 31
8001 Zurich

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

CHRISTIE'S

JEAN-MICHEL BASQUIAT (1960-1988)
Untitled
acrylic, oil, oilstick, ink, wax crayon and paper collage on metal
36 x 41½ in. (91.4 x 105.4cm.)
Executed in 1980-1981

POST-WAR AND CONTEMPORARY ART EVENING AUCTION
London, 4 October 2018

VIEWING
28 September – 4 October 2018
8 King Street
London SW1Y 6QT

CONTACT
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+44 (0)20 7389 2024

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

CHRISTIE'S

HENRI MATISSE (1869–1954)
Baigneuses (Nymphe et Faune)
oil on canvas · 28 ⅞ x 12 ¼ in. (73 x 59 cm.)
Sold to the SMK, the National Gallery of Denmark, through Christie's Private Sales

IMPRESSIONIST AND MODERN ART

Christie's Private Sales is a bespoke service
for those looking to buy and sell privately.

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CHRISTIE'S
PRIVATE SALES

WRITTEN BIDS FORM

CHRISTIE'S LONDON

IMPRESSIONIST AND MODERN ART EVENING SALE

WEDNESDAY 20 JUNE 2018 AT 7.00 PM

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

CODE NAME: PEPPER
SALE NUMBER: 15843

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £175,000, 20% on any amount over £175,000 up to and including £3,000,000 and 12.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 20% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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Client Number (if applicable) — Sale Number: **15843**

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Address

Postcode

Daytime Telephone — Evening Telephone

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

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

Signature

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

Name of Bank(s)

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PLEASE PRINT CLEARLY

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

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

14/08/17

Property from a Private Collection
PABLO PICASSO (1881-1973)
Nature morte au crâne et au pot
oil on canvas
21¼ x 25⅝in. (54 x 65cm.)
Painted on 15 August 1943

SACRED NOISE

AN EXHIBITION EXPLORING THE LEGACY OF RELIGIOUS PAINTING IN MODERN AND CONTEMPORARY ART

London, 25 June - 21 July 2018

VIEWING
25 June – 21 July 2018
8 King Street
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30/04/18

CHRISTIE'S

18/05/18

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