

# A FAMILY COLLECTION:

WORKS ON PAPER, VAN GOGH TO FREUD

*New York 1 March 2021*



CHRISTIE'S

*Vincent*



A FAMILY COLLECTION:

WORKS ON PAPER, VAN GOGH TO FREUD

CHRISTIE'S





Moore  
41

# AUCTION TEAM

## HEAD OF SALE



**Giovanna Bertazzoni**  
*Vice Chairman,  
20th & 21st Century Art*  
+44 (0)20 7389 2542  
gbertazzoni@christies.com

## LONDON



**Olivier Camu**  
*Deputy Chairman,  
Impressionist & Modern Art*  
+44 (0)20 7389 2450  
ocamu@christies.com



**Katharine Arnold**  
*Co-Head, Post War &  
Contemporary Art, Europe*  
+44 (0)20 7389 2024  
karnold@christies.com



**Nick Orchard**  
*Head of Department,  
Modern British Art*  
+44 (0)20 7389 2548  
norchard@christies.com



**Jason Carey**  
*Head of Department,  
Impressionist & Modern Art*  
+44 (0)20 7389 2833  
jcarey@christies.com



**Keith Gill**  
*Head of Evening Sale,  
Impressionist & Modern Art*  
+44 (0)20 7389 2175  
kgill@christies.com

## NEW YORK



**Vanessa Fusco**  
*Head of Evening Sale,  
Impressionist & Modern Art*  
+1 212 636 2094  
vfusco@christies.com

These auctions feature  
**CHRISTIE'S LIVE**  
*Bid live in Christie's salerooms worldwide*  
register at [www.christies.com](http://www.christies.com)



Browse this auction and view  
real-time results on the Christie's  
App for iPhone and iPad

View catalogues and leave bids online  
at [christies.com](http://christies.com)

## SERVICES

Absentee and Telephone Bids  
Tel: +1 212 636 2437  
Payment, Shipping and Collection  
Tel: +1 212 636 2650  
Email: [PostSaleUS@christies.com](mailto:PostSaleUS@christies.com)

## CONDITIONS OF SALE

This auction is subject to the Important Notices  
and Conditions of Sale set forth in this catalogue.

# A FAMILY COLLECTION:

WORKS ON PAPER, VAN GOGH TO FREUD

*Monday 1 March 2021*

## AUCTION

Monday 1 March 2021

at 2.00 pm EST

20 Rockefeller Plaza

New York, NY 10020

## VIEWING

Viewing is by appointment only, starting 16 February.

To make an appointment and for more information, please contact:

[info@christies.com](mailto:info@christies.com)

+1 212 636 2000

## AUCTIONEER

Adrien Meyer

## 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 such bids at or above the reserve.

## AUCTION LICENSE

Christie's (#1213717)

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **20364-PAPER**

Cataloguing and research by:

Charlie Campbell-Gray, Stephanie Garcia, Martina Negro and Antonio Yera.

Catalogue notes written by:

Annabel Matterson, Jennifer Duignam and Billy Jobling.

Design: Stuart Elwell.

Copyright: Isla McIntyre.

# CHRISTIE'S









# CONTENTS

10	Introduction
12	Jean-Louis Forain
16	René Magritte
28	Henry Moore
38	Lucian Freud
48	Vincent van Gogh
64	Augustus John
68	Georges Seurat
78	Henri Matisse

**OPPOSITE:**  
Lot 2

**FRONT COVER:**  
Lot 5

**PAGES TWO AND THREE:**  
Lot 3

**PAGES SIX AND SEVEN:**  
Lot 5

**PAGE NINETY-TWO:**  
Lot 7

**INSIDE BACK COVER:**  
Lots 4 & 5

**BACK COVER:**  
Lot 4

[christies.com](http://christies.com)

# INTRODUCTION

**T**he exquisite works presented in this catalogue represent the private passion of a very discerning connoisseur, who found in treasures on paper the perfect match to their infallible eye.

Paper is a 'higher calling' – a vocation, even. It imposes severe demands to the art lover. Condition is of paramount importance, but often an elusive chimera. Attribution is frequently challenging. Presentation and enjoyment demand singular focus, but at the core of masterpieces on paper beats the heart of the artist's 'prima idea'.

Exceptional works on paper have the hallmark of the genius – what the Greek poets called 'enthusiamós': that moment when the mind of the artist is caught by the obsessive, all-consuming rapture of creative inspiration. The sheets in this catalogue epitomise precisely the spontaneity, intimacy, and power of the artist's dialogue with himself.

This is what captured the eye of the collector who gathered these eight works, and why, together, they provide such an exciting rollercoaster of emotions.

The empathy and despair that Henry Moore feels when, for the first time, trapped with his wife in the tube during the Blitz, and faced with hundreds of terrified mothers, fathers and children, he apprehends the tragedy and human cost of the bombings – and translates his epiphany in his *Shelter Drawings*.

The sense of loss, bewilderment, anxiety, and pride, that Lucian Freud commits to paper as he analyses his handsome middle aged face.

The mystery, poetry, abandon, and languor that lulls Georges Seurat as he strolls on the banks of the river, and is moved by the sight of a white sail.

More than anything, the intoxicating combination of naïveté, ingenuity and genius that inspired Vincent van Gogh to draw the splendid *Mousmé*, and to sign it, with his trademark conviction and restraint, 'Vincent' – a finished work, a gift to a friend, hoping this portrait will catalyse the arrival of Gauguin in Arles.

Each sheet marks a commitment to exceptional quality, and the ensemble of the eight tells the story of decades of choosing, pursuing, acquiring and delighting in masterpieces on paper.

It was a privilege to enjoy them as we studied them, and we spent unforgettable hours trying to understand each stroke, each *pentimento*, in direct conversation with the artist's intentions. And it is an honour to work on this project, for a family we have been close to for decades, whose taste and passion for art we share and profoundly admire.

Giovanna Bertazzoni  
Vice-Chairman, 20<sup>th</sup> and 21<sup>st</sup> Century Art



<sup>1</sup>  
JEAN-LOUIS FORAIN (1852-1931)

*Au café*

gouache, watercolour, pen and ink and pencil on paper

13½ x 10¼ in. (34.3 x 26 cm.)

\$50,000-70,000

£37,000-51,000

€42,000-58,000

**PROVENANCE:**

Alfred Strölin, Paris & Lausanne.

Private collection, Europe, by whom acquired from the above *circa* 1910-1920, and thence by descent; sale, Christie's, London, 21 June 2006, lot 401.

Private collection, United Kingdom, by whom acquired at the above sale, and thence by descent.

This work is sold with a photo-certificate from Madame Chagnaud-Forain, and it will be included in the forthcoming *catalogue raisonné* of Jean-Louis Forain being prepared by Madame Florence Valdès-Forain.



Edgar Degas, *Au musée du Louvre (Miss Cassatt)*, 1879.  
Private collection.





Henri de Toulouse-Lautrec, *Au Bal du Moulin de la Galette*, 1889.  
 The Art Institute of Chicago.  
 Photo: © The Art Institute of Chicago / Art Resource, NY.

‘I neither distort nor invent ...  
 I am not a caricaturist,  
 I am a painter of reality...’

- Jean-Louis Forain

A keen observer of life, Jean-Louis Forain slipped easily into the role of the typical *flâneur* in nineteenth century Paris, absorbing the city’s sights and sounds, witnessing its dynamic play of life first-hand, and experiencing the very scenes of *la vie Parisienne* which would provide the primary inspiration for his compositions. Fascinated by the clash between the worlds of high and low society during the Belle Époque, he created a wealth of witty cartoons and highly insightful paintings which captured the subtle nuances of class and etiquette that coloured even the shortest of interactions between the city’s inhabitants. It was these fleeting exchanges – the spontaneous, unexpected moments central to the Parisian experience – that Forain found most intriguing, and which he sought to translate into his works.

Like his close friend Edgar Degas, Forain drew extensively from the world of entertainment, finding intriguing subjects amongst the spectators at the operas, concerts, and lively sporting events which took place around the city. Indeed, Charles Ephrussi, in his review of the 1881 Impressionist exhibition, praised Forain’s approach to these familiar subjects: ‘Forain, who has closely studied Degas’s style,... is able to give the actors in his little pieces a pointed wit that is utterly Parisian’ (quoted in T. Reff and F. Valdès-Forain, *Jean-Louis Forain: The Impressionist Years*, exh. cat., Memphis, 1995, p. 15). Key amongst his favourite subjects was the hustle and bustle of the café, which had become a recurring subject for Impressionist artists, from Édouard Manet, Pierre-Auguste Renoir and Degas, to Henri de Toulouse-Lautrec and Georges Seurat, during the second half of the nineteenth century. As Edward King noted in 1867, the café lay at the heart of Parisian society during this period: ‘The huge Paris world centres twice, thrice daily; it is at the café; it gossips at the café; it intrigues at the café; it plots, it dreams, it suffers, it hopes, at the café’ (quoted in R. L. Herbert, *Impressionism: Art, Leisure & Parisian Society*, New Haven and London, 1988, p. 65). Catering to a wide clientele, they served coffee, beer and food at all times of the day and night, often complemented with live entertainment in the evenings, drawing crowds from across the social spectrum.





Edouard Manet, *Au Café-Concert*, circa 1879.  
The Walters Art Museum, Baltimore.  
Photo: © DeAgostini Picture Library/Scala, Florence.

Unlike Manet or Degas, who typically focused on the young women who staffed these spaces or performed on their stages, it is the liveliness of the everchanging crowd, the intriguing mix of different characters sitting side by side, that occupies Forain's attention in works such as *Au café*. Executed in fluid washes of pigment, overlaid with sharp, rapid strokes of ink, Forain conjures an impression of the smoky, sultry atmosphere of the café, the characters blending seamlessly into the soft shadows and diffused light cast by the gas lamps. While the snapshot effect of the framing owes a debt to Degas, Forain focuses less on depicting unusual viewpoints and unexpected poses, and instead draws attention to the fleeting glances and looks between patrons in the café. In the same way that Renoir (*La Loge*, 1874) or Mary Cassatt (*À l'Opéra*, 1879) depicted the audience looking at each other through opera glasses at the theatre, Forain emphasises the social exchange that takes place in these cafés, the unexpected interactions and chance encounters that could occur by a simple crossing of paths, or by catching someone's eye in the crowd.

Although half a dozen customers are shown in various postures and poses – head on, in profile, from behind – it is the trio of elegantly attired women in the crowd who draw the eye.

Seated at different tables and looking in different directions, they nevertheless are interconnected by their proximity to one another. Capturing the varying textures and details of their clothing with the briefest strokes of his pen – from the buttons of the woman's blue dress in the foreground, to the sheer veil and brightly coloured flower of the elegant hat of the lady seated behind her, and the luxurious fur collar of the coat worn by the woman to the left – Forain illustrates the importance of fashion and appearance in the lives of these women, while also perhaps casting a critical eye on the changing role of clothing as a means of identifying social status during this period. Indeed, there is a certain ambiguity regarding his subjects' identities. Though the three women are all well dressed, their social status remains elusive. They may be well-to-do middle-class figure out for the evening, a tourist eagerly partaking in the city's famed nightlife, an aspiring actress or ballet dancer courting an admirer, or even an enterprising sales assistant from one of the glamorous department stores that populated the city, stopping in for a drink on their way home. As such, they each remain decidedly enigmatic, sharing a space and an experience, and yet entirely independent from one another, completely lost in their own worlds.



**RENÉ MAGRITTE**  
*Journal intime, circa 1954*

Double portrait of René Magritte, 1965.  
Photograph by Duane Michals.  
Photo: © Duane Michals. Courtesy of DC Moore Gallery, New York.





2

# RENÉ MAGRITTE (1898-1967)



## *Journal intime*

signed 'Magritte' (lower right)

gouache on paper

11½ x 16 in. (29.8 x 41 cm.)

Executed *circa* 1954

**\$2,500,000-3,500,000**

**£1,900,000-2,600,000**

**€2,100,000-2,900,000**

### **PROVENANCE:**

Galerie Robert Finck, Brussels.

Private collection, Belgium, by whom acquired from the above in 1962;  
sale, Sotheby's, London, 24 June 2002, lot 35.

Private collection, United Kingdom, by whom acquired at the above  
sale, and thence by descent.

### **EXHIBITED:**

Brussels, Galerie Robert Finck, *Exposition de peinture belge moderne*,  
May 1961, no. 50 (illustrated; catalogued as signed, titled and dated  
'1950' on the reverse)

### **LITERATURE:**

*Les Beaux-Arts*, no. 934, Brussels, 28 April 1961, p. 7 (illustrated; dated  
'1950').

D. Sylvester (ed.), S. Whitfield & M. Raeburn, *René Magritte, Catalogue  
raisonné*, vol. IV, *Gouaches, Temperas, Watercolours and Papiers Collés  
1918-1967*, London, 1994, no. 1370, p. 163 (illustrated).





Created *circa* 1954, René Magritte's delicately coloured gouache *Journal intime* presents a startling scene in which two men are discovered completely turned to stone, their forms blending into the stark rocky outcrop on which they stand, frozen eternally in a petrified state. This disquieting moment is rendered all the more mysterious by the unexpected surroundings in which they have been found – though dressed like typical city dwellers, the pair appear on a small ledge or pathway high atop a mountain, which offers a spectacular view of the idyllic, untouched landscape below. Exploring themes of transformation and dislocation, the composition captures the innovative nature of Magritte's creative vision during this stage of his career, as he began to re-examine and expand upon the familiar topics, motifs and subjects which lay at the very core of his unique brand of Surrealism.

Petrification had begun to appear in Magritte's art around 1950-51, as traditional still-life subjects, landscapes and figures were suddenly transformed entirely into stone. For the artist, subjecting

René Magritte, *La parole donnée*, 1950.  
Private collection.  
Artwork: © 2021 C. Herscovici / Artists Rights Society (ARS), New York.  
Photo: © HIP / Art Resource, NY.



‘Surrealism claims for our waking life a freedom similar to that which we have in dreams.’

- René Magritte

René Magritte, *Le chant de la violette*, 1951.  
Private collection.  
Artwork: © 2021 C. Herscovici / Artists Rights Society (ARS), New York.  
Photo: © Banque d'Images, ADAGP / Art Resource, NY.

familiar objects and characters to such unexpected, strange transformations was an essential tool in his quest to jolt viewers from their passive acceptance of reality. ‘The creation of new objects; the transformation of known objects; the alteration of certain objects’ substance,’ he explained in a 1938 lecture, ‘all these, in sum, were ways of forcing objects finally to become sensational’ (quoted in H. Torczyner, *Magritte: Ideas and Images*, transl. R. Miller, New York, 1977, p. 216). In the 1920s he explored this idea through the gradual metamorphosis of objects into wood, focusing on the transformation of the sky or the soft flesh of a woman’s torso into the distinctive pattern, colouring and texture of smooth wooden planks. As the 1950s dawned, however, Magritte became fascinated by the impenetrability of stone, proclaiming that unlike man-made objects, ‘stone does not think’ (quoted in interview with J. Goossens, 1966, in A. Blavier, ed., *René Magritte: Écrits complets*, Paris, 2009, p. 627). This suspension of thought was, in turn, a source of great mystery, casting an impenetrable silence over his subjects.









Jean-Léon Gérôme, *Pygmalion and Galatea*, 1890.  
 The Metropolitan Museum of Art, New York.  
 Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

While initially the petrification paintings focused on inanimate objects, including pieces of fruit and wine bottles (Sylvester, nos. 735 and 736), Magritte soon turned his attention to the human figure. The 1951 composition *Le chant de la violette* (Sylvester, no. 753) was the first to explore the idea, showing two men in hats and overcoats – one seen from behind, the other clutching a parcel, viewed in profile – apparently hewn from the same rock as their surroundings. As with *Journal intime*, the power of their transformation to stone lies in the incredible tension between movement and stillness in their forms, between the fleeting moment and the eternal. Both figures have one foot lifted slightly off the ground, suggesting they are in motion, simply crossing paths with one another as they travel independently through the mysterious landscape. Through this small gesture, Magritte imbues the pair with a distinct sense of humanity, transforming them from mere statues placed in a strange context, to human beings going about their everyday business, who have been suddenly

transformed through some unknown magical act or curse. Their attire, and particularly the presence of the bowler-hatted man, an emblematic and instantly recognisable character within Magritte's *oeuvre*, lends a distinctly modern air to the otherwise timeless scene, making their presence in the stark rocky landscape even more incongruous.

Exuding a profound eeriness and mystery, the statuesque figures at the heart of *Journal intime* similarly appear to be filled with a quiet energy. Echoing the protagonists of a 1951 oil painting of the same name (Sylvester, no. 761), one of the men reaches towards the other's eye, as if he is about to remove a stray eyelash impeding his companion's vision. Sporting a trilby and clutching a briefcase in one hand, this figure appears to be the very definition of a modern urbanite, holding himself still as he receives assistance. When we look closely however, the gesture appears strange, as if the man on the right is carving the other figure from



René Magritte, *Perspective: Le balcon de Manet*, 1949.  
 Sold, Christie's London, 5 February 2020 (£3,724,750 GBP).  
 Artwork: © 2021 C. Herscovici / Artists Rights Society (ARS), New York.



Andrea Mantegna, *Judith with the Head of Holofernes*, circa 1495-1500.  
 The National Gallery of Ireland, Dublin.  
 Photo: © National Gallery of Ireland.

stone, or rather, due to the lack of a tool in his hand, modelling him from clay. As such, the painting may suggest an intriguing reversal of the Pygmalion myth from Ovid's *Metamorphoses*, in which Pygmalion's prayers to the goddess Venus are answered, and the beautiful woman he has been sculpting from ivory comes to life through the simple act of a kiss. In contrast, in *Journal intime* it is the sculptor who transforms, turning to stone as he reaches the final stages in the act of creating his masterpiece.

The idea for introducing petrification into Magritte's compositions may have developed partly in response to the artist's renowned *Perspective* series, which he had begun in 1949. Combining themes of life and death, as well as concepts of appropriation and imitation, the *Perspective* series wittily paraphrased famed masterpieces, offering a simple yet uncanny twist on their familiar subject matter. In these works Magritte meticulously recreated well-known paintings such as Edouard Manet's *Le Balcon* and

Jacques-Louis David's *Portrait de Madame Récamier* (Sylvester, nos. 710 and 742) and replaced their central figures with wooden, anthropomorphically-posed, coffins. In so doing, Magritte represented the 19th Century protagonists as they would have been in 1949: quite literally as bodies in coffins. Clearly pleased with the shocking and yet humorous effect of this darkly surreal metamorphosis, as well as the iconoclasm of this subversive act, the artist created several variations on the theme, using different artworks to supply the initial creative spark.

In many ways, the theme of petrification in Magritte's work continues and expands upon the central concepts proposed in the *Perspective* series – echoing the art of the past, these compositions play with the traditions of painting, challenging their accepted rules and conventions, in order to subvert viewers' expectations. For example, the largely monochrome palette required to achieve the stone-like effect in works such as *Journal intime* echoes the highly



Piero della Francesca, *The Baptism of Christ*, circa 1437.  
The National Gallery, London.  
Photo: © National Gallery, London / Art Resource, NY.

‘The creation of new objects; the transformation of known objects; the alteration of certain objects’ substance ... all these, in sum, were ways of forcing objects finally to become sensational.’

- René Magritte

skilled *grisaille* technique made fashionable in painting during the Renaissance, adopted by artists such as Giotto, Andrea Mantegna, Michelangelo, Pieter Breugel and Jan van Eyk. Typically employed to mimic the finish of stone sculpture, or as a stylistic shorthand to indicate the events of the distant past, *grisaille* quickly became a showcase of an artist’s skill, allowing them to achieve astonishing *trompe l’oeil* effects through a restricted palette of colours.

Similarly, the serene landscape to the right of the rocky outcrop recalls the art of the Italian Quattrocento, and in particular the innovations of Piero della Francesca in the field of landscape painting, employing both linear and atmospheric perspective to create a sense of depth within the composition as the meandering river cuts through the landscape, leading the eye to the mountain range in the distance. Elegantly weaving these different strands together, *Journal intime* may thus be read as an exploration into the history of painting itself, in which Magritte confronts the artistic traditions of the past, questioning their relevance for a modern audience, and deploying them to new, surprising, creative ends.



Magritte

# HENRY MOORE (1898-1986)

## *Two Sleepers in the Underground (recto); Figures and Sketches of Sculpture (verso)*

signed and dated 'Moore 41.' (recto; lower right)

coloured crayon, wax crayon, watercolour, pen and ink and wash on paper (recto);

wax crayon, pastel and wash on paper (verso)

15 x 21 $\frac{7}{8}$  in. (39 x 56.3 cm.)

Executed in 1941

**\$1,500,000-2,500,000**

**£1,100,000-1,800,000**

**€1,300,000-2,100,000**

### PROVENANCE:

Sir William Walton, London, by whom acquired directly from the artist, and thence by descent.

Private collection, United Kingdom, by whom acquired from the above in 1983.

### EXHIBITED:

New York, Museum of Modern Art, *Henry Moore: Retrospective Exhibition*, December 1946 - March 1947, no. 92 (as 'Two Sleeping Shelterers'); this exhibition later travelled to Chicago, Art Institute, April - May 1947; and San Francisco, Museum of Modern Art, June - September 1947.

Sydney, British Council, Art Gallery of New South Wales, *Exhibition of Sculpture and Drawings by Henry Moore, 1947-1948*, no. 39 (as 'Two Sleeping Shelterers'); this exhibition later travelled to Hobart, Tasmanian Museum and Art Gallery; Melbourne, National Gallery of Victoria; Adelaide, Art Gallery of South Australia; and Perth, Art Gallery of Western Australia.

London, Royal Academy, *Henry Moore*, September - December 1988, no. 153 (as 'Two Sleeping Shelterers').

London, Tate Britain, *Henry Moore*, February - August 2010, no. 105; this exhibition later travelled to Toronto, Art Gallery of Ontario, October 2010 - February 2011; and Leeds, City Art Gallery, March - June 2011.

### LITERATURE:

C. Valentin, *The Drawings of Henry Moore, 1939-1944*, New York, 1946 (illustrated pl. 9, 10).

R. Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 277, p. 349 (as 'Shelter Drawing'; illustrated).

A. Garrould, ed., *Henry Moore, Complete Drawings 1940-49*, vol. 3, Much Hadham, 2001, no. AG 41.95, HMF 1848, p. 104 (illustrated).

R.S. Thomas; T. Brown and J. Walford Davies, eds., *Too Brave To Dream - Encounters with Modern Art*, Northumberland, 2016, p. 104.





Andrea Mantegna, *The Lamentation of Christ*, circa 1480.  
Pinacoteca di Brera, Milan.  
Photo: © Scala / Art Resource, NY.

‘Fear, expectancy, boredom, lassitude, mutual love, and protection – all the emotions in the attitudes of these victims of war are rendered in drawings of monumental power.’

-Herbert Read

Executed in a deftly rendered combination of crayon, watercolour, pen and ink, Henry Moore’s *Two Sleepers in the Underground* (recto); *Figures and Sketches of Sculpture* (verso) of 1941 is one of the artist’s great *Shelter Drawings*, the series in which he captured hauntingly beautiful and compassion-filled visions of people in the unofficial Underground air raid shelters of London during the long and terrifying months of the Blitz. Here, a couple emerges from the darkness, a silvery light illuminating their bodies as their outstretched arms mirror each other in perfect accord. Pictured

with dramatic foreshortening, the figures are covered in a blanket – delicately coloured with hues of pale green and white – that encases them like stone, their evident vulnerability furnished with a layer of resolute protection, a sanctum as they lie amid the dark bowels of the besieged capital. This composition has been described by Alan Wilkinson as ‘the most powerful and disturbing of the *Shelter Drawings*’ (*Henry Moore Drawings*, exh. cat., London, 1977, p. 35), with closely related works found in the Tate, London and the Israel Museum, Jerusalem.

On 7 September 1940, the German Luftwaffe began their sustained campaign of nightly air raids of London and other cities across England. ‘The air raids began – and the war, from being an awful worry, became a real experience,’ Moore recalled to James Johnson Sweeney in 1947. One evening four days later, the artist and his wife had been dining with friends when, returning to their home in Hampstead on the Underground, they witnessed for the first time the mass of people who had begun using tube platforms and tunnels as subterranean air raid shelters.





Henry Moore taken during the filming of 'Out of Chaos', 1943.  
Photo: © Lee Miller Archives, England 2021.  
All rights reserved. leemiller.co.uk



Henry Moore, *Three Sleeping Shelterers*, 1941.  
 Sold, Christie's New York, 11 November 2019, (\$1,035,000).  
 Artwork: Reproduced by permission of The Henry Moore Foundation © The Henry Moore Foundation.  
 All Rights Reserved, DACS 2021 / www.henry-moore.org.

‘In their visionary intensity, Moore’s *Shelter Drawings* have a rightful place among the supreme achievements of English graphic art.’

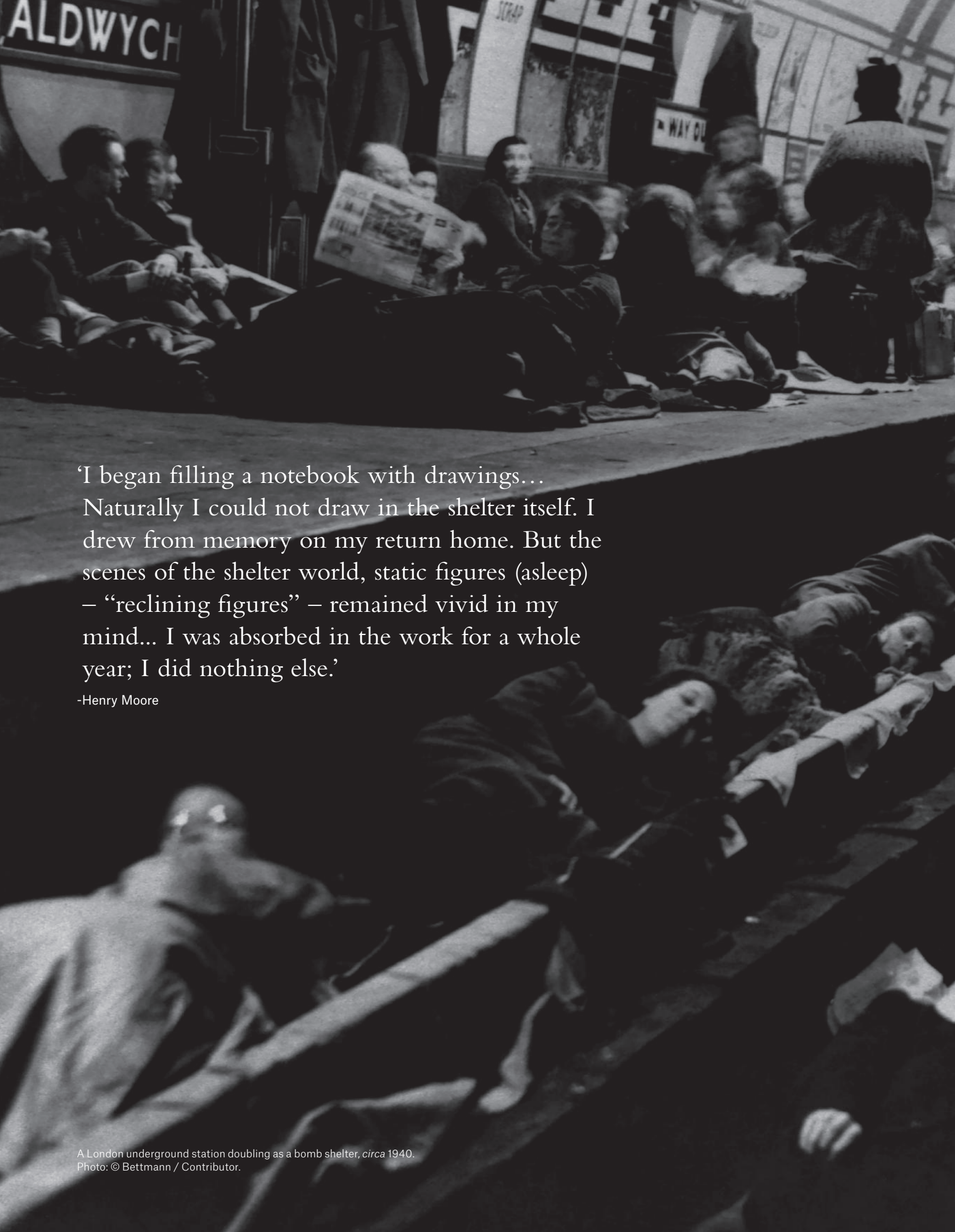
-Alan Wilkinson

During the first two months of the Blitz, some 100,000 people a night flocked to the Underground as air raid sirens warned of the bombs that were soon to rain down on the city above them. Children slept as the trains roared past, flashes of light illuminating the sea of figures, while strangers sat side by side on stairs, huddled together in forced intimacy often with only threadbare blankets for warmth, as they waited to see the outcome of the bombing. When the Moores arrived at Belsize Park station, they were unable to leave due to the intensity of the falling bombs – this was the first night that R.A.F. fighters had been grounded to allow London’s anti-aircraft units to fire unimpeded at the enemy – thus the artist was able ‘to observe and remain in the atmosphere of the station longer than I would have done,’ stunned and deeply moved by the scenes that lay before him (quoted in *ibid.*, p.29).

Profoundly affected by the chaotic mass of humanity that he had witnessed in the shadowy depths of the city, Moore immediately began to record his experiences of this unexpected encounter, filling notebook after notebook with sketches of figures. He was conscious not to intrude upon the shelterers’ privacy during his trips underground. As a result, he chose not to draw from life, but instead worked from memory, silently absorbing the chaotic atmosphere of the shelters and trying to ingrain particular groupings or compositions that he witnessed there into his mind so that he could recreate them in his sketchbook when he returned home at dawn. Moore also made notes describing the scenes throughout his sketchbooks. One such inscription appears to describe the composition of *Two Sleepers in the Underground*, as Moore reminded himself, ‘Remember figures seen last Wednesday night (Piccadilly Tube). Two sleeping figures (seen from above) sharing cream coloured thin blankets (drapery closely stuck to form). Hands and arms. Try positions oneself’ (*ibid.*, p. 32).

Having previously declined an offer from Sir Kenneth Clark, the director of the National Gallery and Chairman of the War Artists’ Advisory Committee, to become an War Artist, Moore and his view of the war was altered by the *Shelter Drawings*, and he subsequently accepted Clark’s renewed request. He was granted an official permit

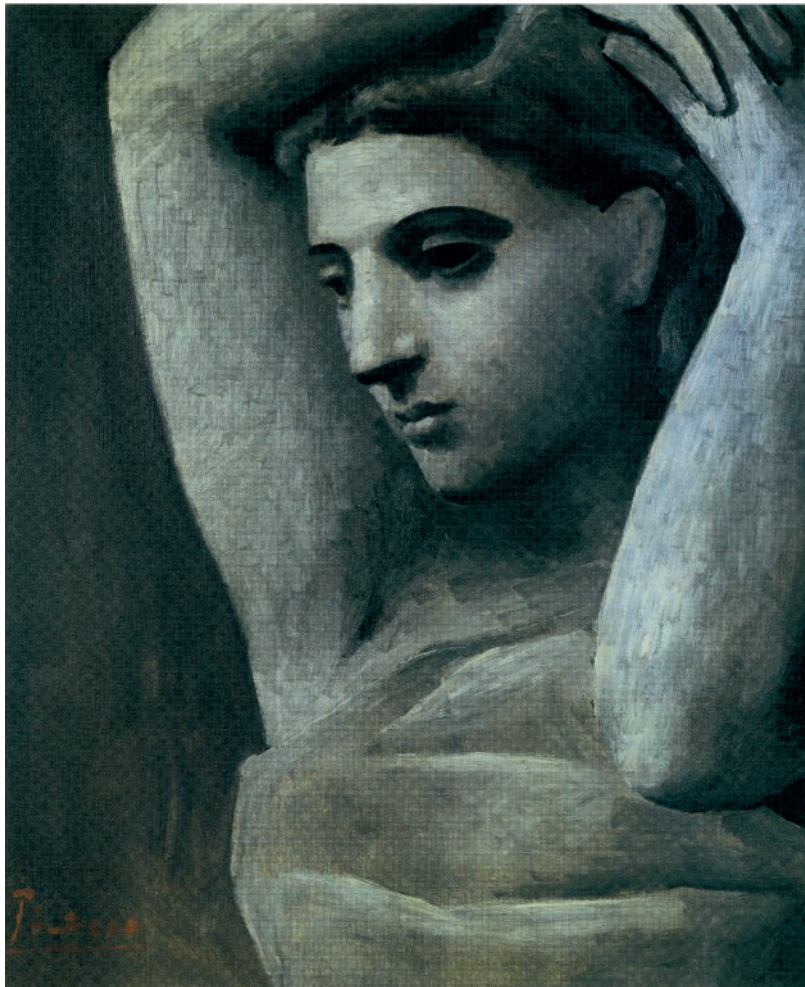




‘I began filling a notebook with drawings... Naturally I could not draw in the shelter itself. I drew from memory on my return home. But the scenes of the shelter world, static figures (asleep) – “reclining figures” – remained vivid in my mind... I was absorbed in the work for a whole year; I did nothing else.’

-Henry Moore





Pablo Picasso, *Buste de femme, les bras levés*, 1922.  
Private collection.  
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

to the London Underground, and returned two or three nights a week to study life there. The scenes that he witnessed provided Moore the opportunity to develop what had already become his favoured motifs: the reclining figure, as well as the mother and child. He quickly found in the clusters of shrouded figures an equivalence with his sculpture, using this to inform his drawing, ‘...even the train tunnels seemed to be like the holes in my sculpture,’ he recalled (*ibid.*, 1977, p.29).

The composition of *Two Sleepers in the Underground* particularly captivated Moore, who depicted it in several drawings. The foreshortened depiction of the two lying figures recalls Mantegna’s *The Lamentation of Christ* (circa 1480, Pinacoteca di Brera, Milan) as well as the reclining figures in the foreground of his *Agony in the Garden*. Held in the National Gallery, London (1455-1456), this likeness is perhaps not coincidental. The artistic equivalences of the *Shelter Drawings* were multivalent for Moore, who not only compared his figures to the Renaissance and antiquity, but also likened them to ‘the chorus in a Greek drama, telling us about the violence we don’t actually witness,’ as well as to the images of ancient Pompeians buried under the debris of their destroyed city (quoted in *op.*

*cit.*, 2002, p. 261). With their blankets transformed into classical draperies – a key formal aspect of the *Shelter* series that would become a central feature of the artist’s subsequent sculpture – the figures are endowed with a solemn monumentality and timelessness.

Indeed, as in all of his *Shelter Drawings*, Moore sought not to capture individual portraits of the capital’s inhabitants, but rather created increasingly abstract and archetypal figures. In this way, much like Pablo Picasso’s *Guernica* (1937, Museo Reina Sofia, Madrid), Moore’s *Shelter* figures become universal symbols of humanity in the throes of war and suffering. The shared experience of the Second World War and the tragedy that befell the country’s capital and its inhabitants not only imbued the *Shelter Drawings* with the powerful pathos and compassion that radiates from a work such as *Two Sleepers in the Underground*, but would continue to inform his art for the rest of his life. ‘Without the war, which directed one’s direction to life itself, I think I would have been a far less sensitive and responsible person – if I had ignored all that and went on working just as before. The war brought out and encouraged the humanist side in one’s work’ (*op. cit.*, 1977, p. 36).



Moore  
41.



LUCIAN FREUD  
*Self-portrait, 1974*

Francis Bacon and Lucian Freud, 1974.  
Photo: Harry Diamond. © National Portrait Gallery, London







4

## LUCIAN FREUD (1922-2011)



### *Self-portrait*

dated '23-10-74' (lower centre)

gouache, watercolour and pencil on paper

13 x 9½ in. (33 x 24 cm.)

Executed on 23 October 1974

**\$1,800,000-2,500,000**

**£1,400,000-1,800,000**

**€1,500,000-2,100,000**

**PROVENANCE:**

Anthony d'Offay, London.

Private collection, United Kingdom, by whom acquired from the above on 13 January 1975.

**EXHIBITED:**

Tel Aviv, Tel Aviv Museum of Art, *Lucian Freud*, November 1996 - February 1997, no. 21, p. 88.

London, Royal Academy of Arts, *Lucian Freud: The Self-portraits*, October 2019 - January 2020, no. 48, p. 105 (illustrated).



23-10-74

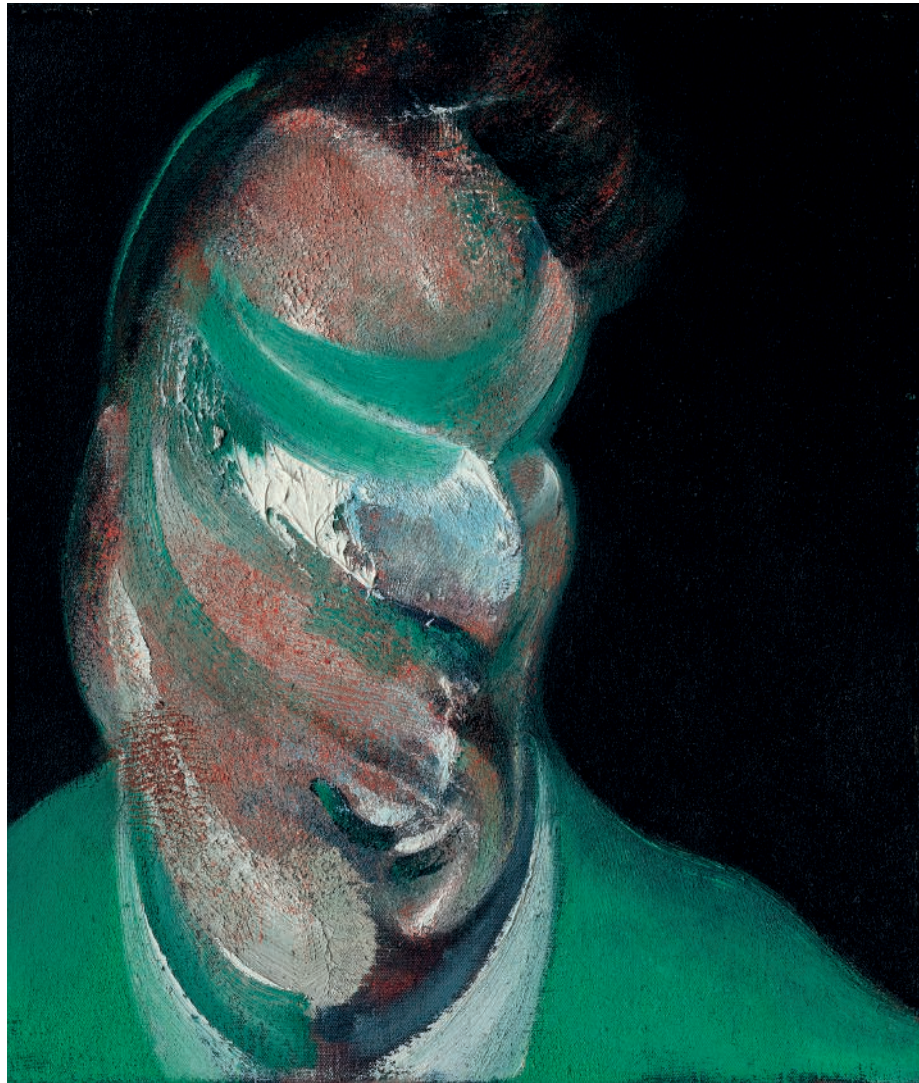


Painted in a single day in 1974, the present work is an extraordinary self-portrait by Lucian Freud. Included in the Royal Academy's major exhibition *Lucian Freud: The Self-Portraits* in 2019-2020, it is as rare in medium – an unusual instance of watercolour on paper – as it is sublime in execution. Freud reveals himself as a master of subtle, diaphanous pigment, worlds away from the visceral impasto for which he is most famed. He paints just his head and throat, floating stark against the paper like an icon. Glassy planes of colour model his flesh with incandescent presence, mapping the strike of light on his forehead and nose, the dark intensity of his stare and the bloom of blood beneath the skin. The work's coral pinks, sepia strokes and slick flashes of white come together in concentrated velocity, echoing the turbulent portrait-heads of Freud's close friend Francis Bacon. Fine lines and shadows chart the wear of middle-age.

The 1970s was a time of sharp self-scrutiny for Freud, whose father had died at the start of the decade. Captioned with the diaristic intimacy of a date – 23-10-74 – *Self-portrait* is a starkly honest vision. As with Freud's other self-portraits, which are relatively scarce in his *oeuvre*, it crystallises a rare moment of looking both outwards and

‘The subject matter is auto-biographical, it's all to do with hope and memory and sensuality and involvement, really.’

- Lucian Freud



Left:  
Lucian Freud, *Man's Head (Self Portrait)*, 1963.  
The Whitworth, The University of Manchester.  
Artwork and photo: © The Lucian Freud Archive /  
Bridgeman Images.

Above:  
Francis Bacon, *Study for Head of Lucian Freud*, 1967.  
Private collection.  
Artwork: © Francis Bacon / Bridgeman Images.  
© The Estate of Francis Bacon. All rights reserved /  
DACs, London / ARS, New York 2021 [CR 67-07]

inwards, taking stock of his intertwined life and art. At fifty-one years old, he had received his first major retrospective at London's Hayward Gallery earlier that year. 'I hope to be able to gauge what, if any, advances I've made, if I've in fact developed,' he told William Feaver before the show opened. '... When I've just finished a painting I look at it and think: so this is the sum total of all those decisions ... I feel a bit hopeful about my work at the moment – but then it varies terribly from day to day. I felt much more hopeful two days ago' (quoted in W. Feaver, *The Lives of Lucian Freud: Fame 1968-2011*, London, 2019, pp. 52-53).

Freud had first experimented with watercolours in the summer of 1961, when on holiday in Greece with his young daughters Annabel and Annie. He painted several swift, fluid pictures of the two children, as well as a sketchy self-portrait, seated outdoors with the sea behind him. In their unusual immediacy, these works announced the loosening that would characterise Freud's development over the subsequent decade. The graphic, hard-lined control of his 1950s paintings gradually yielded to ever-fleshier oils, and he switched his fine sable brushes for hog's-hair, coarsening and amplifying his touch.



Egon Schiele, *Self-Portrait (Head)*, 1910.  
Photo: © Erich Lessing / Art Resource, NY.

While Freud was never one to admit influences, this long-term shift was related to his creative dialogue with Francis Bacon, whom he had first met in 1945. Bacon inspired the young Freud, lauded at the time as a unique draughtsman, to renounce drawing altogether. 'He talked a great deal about the paint itself,' Freud later remembered, 'carrying the form and imbuing the paint with this sort of life. He talked about packing a lot of things into one single brushstroke, which amused and excited me ... the idea of paint having that power' (Freud, quoted in W. Feaver, 'Beyond Feeling,' *Lucian Freud*, exh. cat., Art Gallery of New South Wales, Sydney, 1993, p. 13). *Self-portrait* sees Freud bringing these lessons to bear on his own isolated head—echoing a hallmark Bacon format—with a concise, clear-eyed resolution seldom achieved in watercolour.

Concentrated around the artist's dark-limned eyes, *Self-portrait* seems to burst forth from the centre of the blank paper. Its apparitional quality recalls the fierce watercolour visions of Egon Schiele. It also exhibits a process distinct to Freud: rather than

'As far as I'm concerned the paint is the person. I want it to work for me just as flesh does.'

- Lucian Freud

blocking out an overall picture, he would work outwards from a compositional core, expanding, mosaic-like, from the features that seized his attention. This technique can be seen in famous 'unfinished' works such as *Francis Bacon* (1956-57) and *Last Portrait* (1976-77, Thyssen-Bornemisza National Museum, Madrid), whose negative spaces only amplify their condensed force of gaze. As well as the eyes, in *Self-portrait* Freud haloes his brow and pursed lips with particular interest. The intense treatment of furrow, crease and glint foreshadows his astonishing portrait of Frank Auerbach, begun shortly after the present work, which explores the great painter's thought-wracked forehead with unabashed admiration.

One of Freud's most intriguing early paintings is a self-portrait by proxy. *Man in a Headscarf (The Procurer)* (1954) depicts David Litvinoff, a sinister doppelgänger who would order drinks on Freud's tab in the bars of Soho. The artist regarded him with a mixture of fascination and revulsion. This impostor's face was an unmissable opportunity: for Freud, to depict oneself was already an act of





estrangement, or even of disguise. 'You've got to try to paint yourself as another person,' he said. 'Looking in the mirror is a strain in a way that looking at other people isn't at all' (quoted in W. Feaver, *Lucian Freud*, New York, 2007, p. 31).

From the surreal, vertiginous *Reflection with Two Children (Self-portrait)* (1965) to the full-length nude *Painter Working, Reflection* (1993), which sees his late style at its most granular and raw, the major self-portraits Freud painted are all the more captivating for their difficulty. Less concerned with introspection than with the peculiarities of seeing the self, they come at turning points in his practice, and are often formally daring – a quality they share with some of art history's most memorable self-images, from Dürer to Rembrandt, Van Gogh to Bacon. Naked of symbolism and alive with the strength of Freud's gaze, the present work takes its place among these landmark paintings. Freud sees himself as he paints: poised, inquisitive, unsparing, and irrevocable.

'I don't accept the information that I get when I look at myself, that's where the trouble starts'

- Lucian Freud

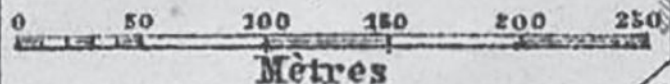
Lucian Freud, *Frank Auerbach*, 1975-76.  
Private collection.  
Artwork and photo: © The Lucian Freud Archive / Bridgeman Images.





# ARLES

1:9,800



## VINCENT VAN GOGH

*La Mousmé, 1888*

Map of Arles, Bouches-du-Rhône, 1907.  
Photo © Antiqua Print Gallery / Alamy Stock Photo.



FAUBOURG DES TEMPLIERS

Jardin de la Cavalerie

pt<sup>e</sup> d. l. Cavalerie

Route d'Avignon

Chin de Monplaisir  
Pavillon de l'Observance

Carmélites

Place Voltaire

Rue Condorcet

Pl. de la Brèche

Usine à Gaz

les Arènes

FAUBOURG DE LA PORTE AGNEL

Théâtre Antique

Cimetière

Avenue de la Ville

FAUBOURG DES ALISCAMPS

Caserne

Hugo

Reservoir

Hospice

Huilerie

Pont Romain

Boulevard des Aliscamps

Marché N<sup>o</sup>

des Murailles

Pl. de la République

Poste

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>

Marché N<sup>o</sup>



# VINCENT VAN GOGH (1853-1890)



## *La Mousmé*

signed 'Vincent' (lower left)

reed pen and brown ink over pencil on paper

12½ x 9½ in. (31.3 x 23.9 cm.)

Executed in Arles *circa* 31 July - 3 August 1888

**\$7,000,000-10,000,000**

**£5,200,000-7,300,000**

**€5,800,000-8,300,000**

### PROVENANCE:

John Russell, Belle-Île-en-Mer, a gift from the artist *circa* 3 August 1888, until 1920.

Anonymous sale, Hôtel Drouot, Paris, 31 March 1920, lot 69.

Galerie Le Garrec, Paris, by whom acquired at the above sale.

Kunsthandel d'Audretsch, The Hague.

Galerie Lutz, Berlin.

Mr Kurt M. and Mrs Henriette H. Hirschland, Essen, Amsterdam and later New York, by 1928, a gift from Mr Hirschland to his wife, from whom spoliated following the occupation of The Netherlands.

With the Stedelijk Museum, Amsterdam, from 1943.

Restituted to the Hirschland family in 1956.

Mr and Mrs Paul M. Hirschland, New York, by descent from the above. Private collection, United Kingdom, by whom acquired from the above in 1983, and thence by descent.

### EXHIBITED:

Amsterdam, Stedelijk Museum, *Rembrandt, Hokusai, Van Gogh*, October - November 1951, no. 75 (illustrated; titled 'Meisjeskopje').

Milan, Palazzo Reale, *Vincent van Gogh: Dipinti e disegni*, February - April 1952, no. 100, p. 52 (illustrated n.p.).

The Hague, Gemeentemuseum, *Vincent van Gogh*, March - May 1953, no. 113 (titled 'Meisjesportret'); this exhibition later travelled to Otterlo, Rijksmuseum Kröller-Müller, May - July 1953, no. 128; and Amsterdam, Stedelijk Museum, July - September 1953, no. 128.

New York, The Metropolitan Museum of Art, *Van Gogh in Arles*, October - December 1984, no. 81, p. 146 (illustrated).

Arles, Ancien Hôpital Van Gogh, *Van Gogh et Arles*, February - May 1989, no. 26, p. 62 (illustrated p. 63).

New York, The Metropolitan Museum of Art, *Vincent van Gogh: The Drawings*, October - December 2005, no. 80, p. 232 (illustrated p. 233).

London, Royal Academy of Arts, *The Real Van Gogh: The Artist and His Letters*, January - April 2010, no. 65, p. 120 (illustrated p. 121).

London, Tate Britain, *Van Gogh And Britain*, March - August 2019, pp. 114 & 227 (illustrated p. 115).

### LITERATURE:

J.-B. de la Faille, *L'Oeuvre de Vincent van Gogh, Catalogue Raisonné*, vol. III, Paris, 1928, no. 1503, p. 151 (illustrated vol. IV, pl. CLXXI; as 'Portrait de jeune fille').

V.W. van Gogh & J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*, vol. II, New York, 1958, no. 517, p. 625.

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, no. 1503, p. 522 (illustrated p. 523).

C.W. Millard, 'A Chronology of Van Gogh's Drawings of 1888', in *Master Drawings*, vol. XII, no. 2, 1974, p. 160.

P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1977, no. 533A, pp. 209-210 (illustrated p. 211).

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1980, no. 1533, p. 351 (illustrated).

J.-B. de la Faille, *Vincent Van Gogh, The Complete Works on Paper, Catalogue Raisonné*, vol. I, San Francisco, 1992, no. 1503, p. 392 (illustrated vol. II, pl. CLXXI).

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1996, no. 1533, p. 351 (illustrated; dated '31 July-6 August 1888').

E.N. Heenk, *Vincent van Gogh's Drawings: An Analysis of Their Production and Uses* (thesis), The Courtauld Institute of Art, London, 1995, pp. 170-171.

S. Van Heugten, *Van Gogh: The Master Draughtsman*, London, 2005, no. 102, p. 118 (illustrated p. 119).

L. Jansen, H. Luijten & N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, vol. IV, *Arles, 1888 - 1889*, London, 2009, no. 654, p. 208 (illustrated).



Vincent



Vincent van Gogh, *La Mousmé*, 1888.  
National Gallery of Art, Washington, D.C.  
Photo: © akg-images.

Towards the end of June 1888, the harvest in Arles was curtailed suddenly by torrential rain. Vincent van Gogh, who had been engrossed in an intense painting campaign capturing vistas of the golden wheat fields, including the famed *Le Semeur* (La Faille, no. 422, Kröller-Müller Museum, Otterlo), was suddenly confined to his studio in the Yellow House. As a result, he turned to the figure as inspiration, painting two oils and a drawing of a French-Algerian soldier, known as the *Zouave* (La Faille, nos. 423, 424, 1443). By the end of the week, as the rain still poured, he was converted, 'the figure interests me much more than the landscape,' he wrote to his brother, Theo. 'To do studies of figures, to attempt them and to learn would still after all be the shortest route for me to do something of value' (Letter 630, in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, vol. 4, London, 2009, p. 150).

Enlivened by his return to this subject, around a month later, Van Gogh embarked upon a new portrait, this time painting a majestically poised young, dark haired Provençale girl in a vivid red and violet striped bodice with a spotted skirt, a branch of oleander in her hand. *La Mousmé* (La Faille, no. 431; 1888,

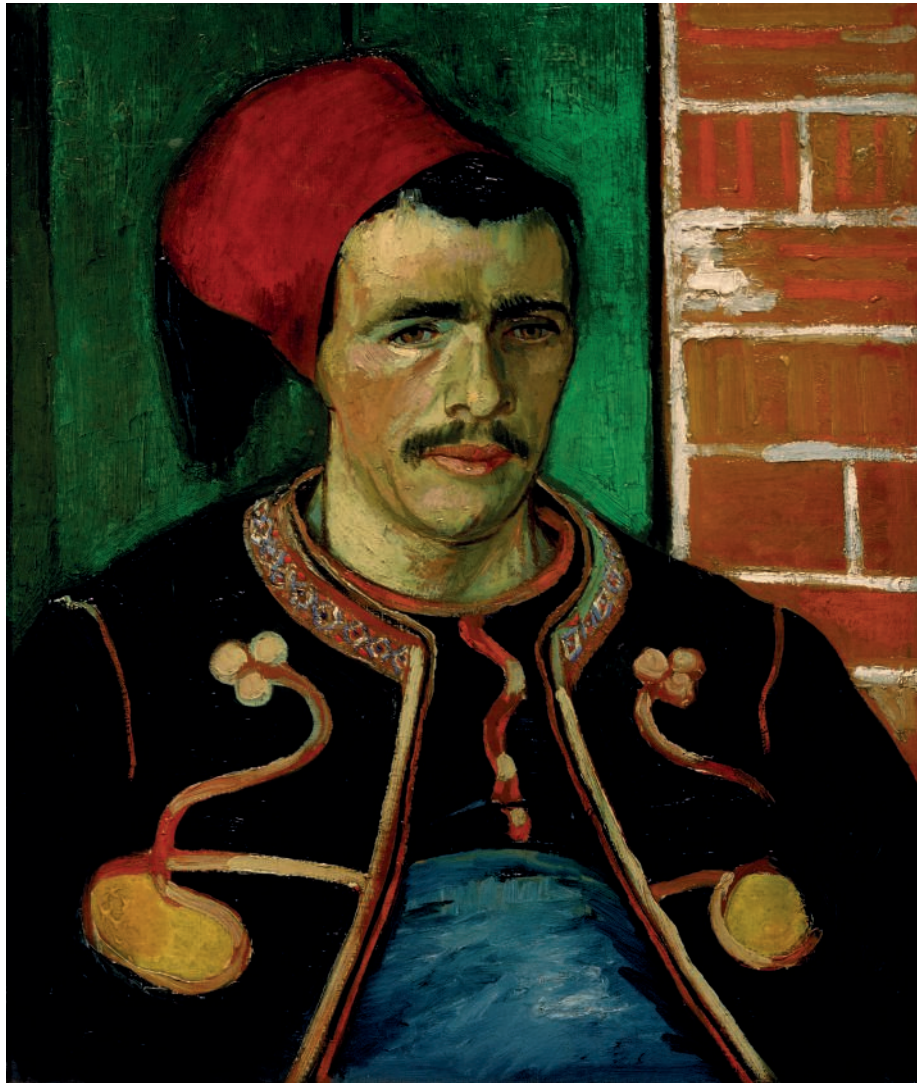
'What I'm most passionate about, much much more than all the rest of my profession – is the portrait, the modern portrait... I would like to do portraits which would look like apparitions to people a century later. So I don't try to do us by photographic resemblance but by our passionate expressions...'

-Vincent van Gogh

National Gallery of Art, Washington, D.C.) as this painting is known, was the second major figure that the artist painted in Arles, and it was to this important work that the artist quickly returned when he executed the present *La Mousmé* shortly after.

Belonging to a small group of radical reed pen drawings that the artist created after paintings during this summer, including the Guggenheim's *Le Zouave* (La Faille, no. 1482a) and the Getty Museum's *Joseph Roulin* (La Faille, no. 1458), *La Mousmé* ranks among the greatest works on paper of the artist's career. Technically innovative with an astonishingly diverse and perceptive range of strokes, lines, and dots, this portrait captures the very essence of its sitter; her pure, delicate youth and beauty rendered ethereal and timeless. Encapsulating the various preoccupations of Van Gogh's art at this defining moment of his career – his pursuit of the modern portrait, his quest to realise the influence of *Japonisme*, as well as developing his graphic output – this exquisite portrait was, he wrote, along with the other portraits he had recently created, 'the only thing...that moves me deeply and that gives me a sense of the infinite. More than the rest' (Letter 652, *ibid.*, p. 204).





While *La Mousmé* likely depicts a local *Arlésienne* girl, her image in the present work, as well as the painting, was inspired by a popular novel of the period, Pierre Loti's *Madame Chrysanthème* (1887), which told the autobiographical story of a naval officer who married a Japanese woman while stationed in the country. Japan, its art and culture, was never far from Van Gogh's mind at this time, and it was the figure of Loti's *mousmé* – the term for a young, unmarried Japanese woman – that inspired Van Gogh to create both the oil and subsequently the present work, as the artist explained to Theo on 29 July: 'Now, if you know what a *mousmé* is (you'll know when you've read Loti's *Madame Chrysanthème*), I've just painted one. It took me my whole week, I wasn't able to do anything else, having been not too well again. That's what annoys me, if I'd been well I'd have knocked off some more landscapes in between times. But in order to finish off my *mousmé* I had to save my mental powers. A *mousmé* is a Japanese girl – Provençale in this case – aged between 12 and 14. That makes 2 figures, the *Zouave* (2 versions), and her, that I have' (Letter 650, *ibid.*, p.199).

Not long after he had completed the oil, which depicted the *mousmé* much as she is described in Loti's novel, Van Gogh moved swiftly to create the present work. Far from a direct repeat or copy of the painting, here he pursued a different pictorial path, depicting his model in bust length, which allowed him to explore the inscrutable expression and youthful beauty of his enigmatic sitter's face. He enlarged her lips and eyes, capturing a spectacular level of detail – her dark eyelashes, for example, are rendered with the finest, delicate black lines – as if entranced by the calm poise and solemnity of her expression. The contrasting, experimental colours of the oil portrait are replaced by a plethora of different lines and dots which he employed to achieve an alternate form of tonal modelling, this variety of strokes offering him a palette of pictorial possibility that is as compelling as pigment.

Two other, less finished drawings of this subject also exist, both of which were executed at around the same time: *La Mousmé sitting in an armchair* (La Faille, no. 1504; Pushkin State Museum of Fine Arts, Moscow), which was supposedly sent to the artist's friend





‘In painting figures, he finds the highest expression of his art.’

-Theo van Gogh

Left:  
Vincent van Gogh, *Le Zouave*, 1888.  
Van Gogh Museum, Amsterdam.  
Photo: © akg-images.

Above:  
Vincent van Gogh, *Joseph Roulin*, 1888.  
Museum of Fine Arts, Boston.

Emile Bernard in August, and includes a margin of colour notes, as well as another sketch-like pen and ink drawing on checked letter paper that later appeared pasted into Paul Gauguin’s manuscript *Noa Noa*, and annotated at the upper right: *du regretté Vincent van Gogh* (La Faille, no. 1722; Musée d’Orsay, Paris). It is thought that Van Gogh sent this drawing to Gauguin at the end of July, shortly after he had completed the oil.

Van Gogh’s return to a subject that he had just painted in oil was in fact part of a larger drawing campaign that he had begun in the summer of this year. Drawing had once again come to the fore of the artist’s work a few months after his move to Arles from Paris in February 1888. Having long been a central component of his *oeuvre*, it was here that his mastery of the medium took flight, as he created an astounding succession of masterpieces on paper such as the present work. Indeed, it was in Arles that the artist completely revolutionized this practice – moving it from its traditional role as a preparatory or initial part of the creative process, to become an independent, autonomous means of expression.

# Van Gogh's gift:

## The John Russell Drawings, 1888



Vincent van Gogh, *Harvest in Provence, at the left Montmajour*, 1888.  
National Gallery of Art, Washington D.C.  
Photo: © akg-images.



Vincent van Gogh, *The road to Tarascon: Sky with Sun*, 1888.  
The Solomon R. Guggenheim Museum, New York.  
Photo: © The Solomon R. Guggenheim Foundation / Art Resource, NY.



Vincent van Gogh, *Sailing boats coming ashore*, 1888.  
The Solomon R. Guggenheim Museum, New York.  
Photo: © The Solomon R. Guggenheim Foundation / Art Resource, NY.



Vincent van Gogh, *Sea with sailing boats near Saintes-Maries*, 1888.  
Saint Louis Art Museum.  
Photo: © Gift of Mr and Mrs Joseph Pulitzer, Jr. / Bridgeman Images.



Vincent van Gogh, *Hayricks*, 1888.  
Philadelphia Museum of Art.  
Photo: © The Samuel S. White 3rd and Vera White Collection / Bridgeman Images.



Vincent van Gogh, *Sheaves*, 1888.  
Private collection.



Vincent van Gogh, *A Garden*, 1888.  
Private collection.



Vincent van Gogh, *Arles: view from the wheatfields*, 1888.  
Private collection.



Vincent van Gogh, *View in the Park*, 1888.  
Private collection.



Vincent van Gogh, *The Postman Roulin*, 1888.  
J. Paul Getty Museum, Los Angeles.  
Photo: © akg-images.



Vincent van Gogh, *The Zoave: Half Length*, 1888.  
The Solomon R. Guggenheim Museum, New York.  
Photo: © The Solomon R. Guggenheim Foundation /  
Art Resource, NY.



The present work.





Vincent van Gogh, *La Mousmé*, 1888.  
The Pushkin State Museum of Fine Arts, Moscow.  
Photo: © Bridgeman Images.



Vincent van Gogh, *La Mousmé*, 1888.  
Musée d'Orsay, Paris, from Paul Gauguin's manuscript, *Noa Noa*.  
Photo: © RMN-Grand Palais / Art Resource, NY.

## ‘Drawing is the root of everything.’

-Vincent van Gogh

Thanks to his obsession with *Japonisme*, which had led not only to his acquisition of a great number of Japanese woodcut prints, known as *ukiyo-e*, but had also been one of the leading motivations for his move to the south of France, Van Gogh had a deep understanding both of the handling of these works – rendered with bold, expressive calligraphic strokes that hover and dance to create both object and spatial setting – as well as the flattened perspective with which the compositions were constructed. These formal qualities found their way to the forefront of Van Gogh's Arles output, enabling him to conceive a new and wholly distinct graphic style and to draw with the speed that he regarded as central to Japanese artists' approach. 'Not only in their material, but also in their making,' Colta Ives has written, 'Van Gogh's drawings seemed to bypass linearity altogether, offering images that appeared to have been fully formed somewhere else before landing on paper – an effect more akin to printing than to drawing' (C. Ives, 'Out of Line: How Van Gogh Made his Mark,' in *Vincent van Gogh: The Drawings*, exh. cat., Amsterdam and New York, 2005, p.17).

There were also practical reasons for Van Gogh's adoption of drawing in Arles. In April, Theo, Van Gogh's greatest confidant but also his primary means of financial support, was having difficulties with Boussod and Valadon, where he worked, even considering moving to America. As a result, Van Gogh decided to focus on drawing as a way of saving on costly paint supplies, conscious also of retaining all the materials he could for the much longed for arrival of Gauguin that would take place in the autumn. A happy consequence of his renewed embrace of working on paper was a reduction of the pressure he felt when attempting to paint, allowing him to create more freely, 'I wish paint was as little of a worry to work with as pen and paper. I often pass up a painted study for fear of wasting the colour. With paper, whether it's a letter I'm writing or a drawing I'm working on, there's never a misfire' (Letter 638, *op. cit.*, p. 139).

After his triumphant Montmajour drawings at the beginning of July – panoramic scenes of the rolling plains of Provence stretching before him, the light, heat and natural rhythms of the landscape transformed into trembling lines, strokes and dots – in the middle of the month Van Gogh embarked upon a new drawing campaign. Seeking to take stock of his recent canvases, he decided to do a number of drawings after these paintings, sending a selection to



Paul Gauguin, *Portrait de jeune fille Vaite Goupil*, 1896.  
 Ordrupgaard Museum, Copenhagen.  
 Photo: © Erich Lessing / Art Resource, NY.



Pablo Picasso, *Femme en costume espagnol*, 1917.  
 Museo Picasso, Barcelona.  
 Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS),  
 New York. Photo: © Bridgeman Images.

‘The reed-pen drawings of finished paintings Van Gogh sent from Arles to Emile Bernard, John Russell, and Theo are at least as exquisite as the oils they announced. They are ingenious in their graphic vocabulary, bold in syntax, and subtly varied in style to suit to recipient or the message.’

-Colta Ives

Bernard, Theo, and his friend, the Australian artist, John Russell. Van Gogh sent drawings to each recipient with a different purpose in mind: for Bernard, a fellow artist, the aim was to exchange ideas via visual examples of what he had been working on; for Theo, as a

means of sharing his progress. With Russell, Van Gogh hoped that his gift of twelve drawings would dispose him favourably towards buying one of Gauguin’s pictures – the end goal being that this would provide the funds for the artist to travel to Arles and begin Van Gogh’s much longed for ‘studio of the south’.

*La Mousmé* was one of the twelve drawings after paintings that Van Gogh sent to Russell (La Faille nos. 1427, 1430a, 1433, 1449, 1454, 1458, 1482a, 1486, 1489-90, 1502a, 1503). It was created alongside two other important reed pen drawings of this set: *Le Zouave*(no. 1482a) and *Joseph Roulin* (no. 1458), the postman whom Van Gogh had begun to depict at the end of July. In addition, he included two seascapes, four harvest scenes and two garden scenes, presenting a concise and distilled summary of the great outpouring of masterpieces that defined this seminal summer in Arles. With a shared refinement and increased stylization, this series saw Van Gogh reimagine and occasionally, revise his painted subjects in graphic form. In some cases, the artist believed he had improved upon their oil predecessors. ‘I believe that all these ideas are good,’ he wrote to Theo on 8 August, after he had sent off his offering to Russell, ‘but the painted studies lack clarity of touch. One more reason why I felt the need to draw them’ (Letter 657, *ibid.*, p. 220).





Pablo Picasso, *Une femme de Majorque*, 1905.  
The Pushkin State Museum of Fine Arts, Moscow.  
Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS),  
New York. Photo: © Fine Art Images / Bridgeman Images.



Lucian Freud, *Girl in a White Dress*, 1947.  
Private collection.  
Artwork and photo: © The Lucian Freud Archive / Bridgeman Images.

One of main stylistic traits of this group is Van Gogh's use of the dot in his work on paper. Derived, or perhaps inspired by the Pointillists, this stroke takes on a life of its own in Van Gogh's work, used both in juxtaposition and collaboration with linear strokes. In *La Mousmé*, myriad dots are employed to describe the background, the constant ebb and flow of these rapidly made marks creating not only a sense of compositional space, but imbuing the portrait with the same sense of vital, flickering energy as the Veronese green and white background as its oil counterpart. This technique was also used in the modelling of the model's face, this time rendered more carefully, combined with fine hatchings that create the light and shadow that falls across her face. The stripes of her bodice have been forcefully demarcated with long, more instinctive, 'tramway-like' strokes – an illustration of just how versatile the reed pen was – that stand in bold contrast to the waves of dots of the background, all of which serves to charge this portrait with a powerful sense of expression. Hypnotic in its swirling surface of dancing, delicate strokes, this portrait opens up an astral universe of marks that coalesce to create the timeless image of this part real, part imagined woman. Indeed, upon discovering the expressive potential that this array of marks could conjure, as well as the creative possibility that opened up in transforming his bold palette and loaded brush into graphic form,

it was then, 'perhaps intuitively, that he proceeded to reinvent his practice of painting. The impulses that charged his pen simply took over when he loaded his brush so that he delivered paint to canvas in dynamic, graphic strokes' (C. Ives, *op. cit.*, 2005, p. 18).

The poignant wartime provenance of *La Mousmé* brings an added dimension to its story. The drawing had been a gift from the German banker Mr Kurt Hirschland to his wife, Henriette, in the 1920s. The Hirschland family were part of the long-established and philanthropic banking family in Essen, and were also pre-eminent art collectors. In 1935 due to the increasingly difficult situation under the Nazi regime, Kurt and Henriette fled Essen for Amsterdam, where the drawing hung on the living room wall of their home at 26 Johannes Vermeerstraat. Henriette lived there until 1939 when she left for Canada. The Van Gogh was entrusted, along with a Sisley and Renoir, to family associates for safe-keeping, but when their position was likewise imperiled following the outbreak of war, it was left with a neighbour. Amidst this continued turbulent context *La Mousmé* went to the Stedelijk Museum in 1943. The drawing was restituted to the Hirschland family in 1956 and was enjoyed again in the family home in New York for many years, before being acquired from them by the family of the present owner in 1983.





Vincent

6

# AUGUSTUS JOHN (1878-1961)

## *Head of a Girl (Edie McNeill)*

signed 'John' (centre right)  
red and black chalk on paper  
14 x 10 in. (36.6 x 26.6 cm.)  
Executed in 1906

**\$200,000-300,000**

**£150,000-220,000**

**€170,000-250,000**

### **PROVENANCE:**

Julian Lousada, United Kingdom.

Sir Anthony Lousada, United Kingdom, by descent from the above; his sale, Christie's, London, 27 March 1997, lot 112.

Private collection, United Kingdom, by whom acquired at the above sale, and thence by descent.

### **EXHIBITED:**

London, Royal Academy, *Augustus John*, March - June 1954, no. 94 (illustrated p. 39).

Sheffield, Graves Art Gallery, *Augustus John, O.M., R.A.*, 1956, no. 75.

London, Royal Academy, *Bicentenary Exhibition 1768-1968*, December 1968 - March 1969, no. 636.

Cardiff, National Museum and Gallery, *Themes and Variations: The Drawings of Augustus John 1901-1931*, July - September 1996, no. 25; this exhibition later travelled to London, Spink & Son, September - October 1996; and Conwy, Royal Cambrian Academy, November - December 1996.

We are very grateful to Rebecca John for her assistance in preparing this catalogue entry.





Edie McNeill, Alderney Manor, Dorset.  
Photographer unknown.  
Courtesy of Rebecca John.

Edie McNeill was the younger sister of Dorelia McNeill, Augustus John's muse and mistress. The sisters had much in common: striking dark looks, a low, husky voice, and in spite of their nature – down to earth, practical – they had about them an air of mystery. They wore dresses made and designed by themselves – with a fitted bodice without collar or cuffs, and a long full skirt – which can be seen in the many drawings and paintings of them by Augustus.

Edie joined the John household following the death of Augustus's first wife Ida in March 1907, the year after this portrait was drawn. The family left Paris where they had been living since 1905, and with Edie and Dorelia in charge of the children, they led a nomadic life, travelling by horse and caravan across England in 1909. After the family settled at Alderney Manor, Dorset in 1911, Edie remained indispensable to her sister, who had not only taken care of four of Ida's sons but already had two of her own with Augustus. At the time of their move to Alderney Manor, all six boys were under the age of nine, a period recalled by Dorelia's son Romilly (b. 1906) in his memoir *The Seventh Child* (London, 1932 and 1975). He became passionately fond of his aunt Edie, whose steady presence provided comfort in a turbulent home life; but with the birth of Dorelia's daughter Poppet in 1912, he no longer held first place in her affection and 'a series of tremendous rows ensued,' which Edie hoped to end with an emphatic '*nonsense*'. Poppet remembered taking her for rides with a pony and a 'sort of platform on wheels that had no sides, so we had the impression of going very fast.' She had a fondness for Gin and It and was nicknamed by the children 'Edie-with-a-hilly-nose.'

The artist Henry Lamb was a frequent visitor to Alderney Manor and like Augustus, he found Edie an inspiring model and a substitute for Dorelia, with whom he was in love. In 1927 the John family moved to Fryern Court, a rambling manor house near the New Forest in Hampshire. It was here that Francis Macnamara, eccentric Irish poet-philosopher, began courting Edie. Francis had inherited Ennistymon, an elegant Georgian house at Doolin, County Clare, and was father of three daughters from his first marriage, of whom the youngest, Caitlin, married Dylan Thomas. In her book *Two Flamboyant Fathers* (London, 1966), his daughter Nicolette Devas described him as 'an explosive god.' Fair-haired with bright blue eyes, and over six foot tall he 'carried himself like a conqueror.' He lived on theories – 'some were fun, some were awful' – about which he never had any doubts. He was attracted to Edie's dark looks, intrigued by her 'sphinx-like characteristics,' and developed a theory that she was the Virgin Goddess. Some time in the 1930s they were married. Francis's temperament overpowered Edie who soon retreated into her own room and barely spoke, painfully aware that Francis was being pursued by a young, hot-tempered Irish girl named Iris O'Callaghan. Neglected by Francis, Nicolette Devas described her at this period as sad and thin. 'With her black hair parted in the middle, and the John tradition clothes, her black eyes and dark skin, she reminded me of an elegant Indian woman.' She retired to the country where she faded away, the date of her death unrecorded by those who wrote about her.

Rebecca John





**GEORGES SEURAT**  
*La voile blanche, 1890*

Joinville (Val-de-Marne), Bords de Marne, 1900.  
Photo: © Neurdein / Roger-Viollet.





7

# GEORGES SEURAT (1859–1891)



## *La voile blanche*

Conté crayon on paper

9<sup>7</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>2</sub> in. (25 x 33 cm.)

Executed in 1890

**\$2,500,000–3,500,000**

**£1,900,000–2,500,000**

**€2,100,000–2,900,000**

### **PROVENANCE:**

Marie Berthe Seurat and Léon Appert, Paris.

Léopold Appert, Paris, by descent from the above, and thence by descent to his wife.

Private collection, France.

Neville-Keating Pictures, London, by whom acquired from the above in 1983.

Private collection, Australia, by whom acquired from the above in 1983.

Private collection, United Kingdom, by whom acquired from the above in 1990, and thence by descent.

### **LITERATURE:**

U. Apollonio, *Disegni di Seurat*, Venice, 1947 (illustrated pl. 15; titled 'Paesaggio').

C.M. de Hauke, *Seurat et son oeuvre*, vol. II, Paris, 1961, no. 706, p. 294 (illustrated p. 295).

R.L. Herbert, *Seurat Drawings*, New York, 1962, no. 104, p. 183 (illustrated p. 120; titled 'Stroll by the River'; dated 'circa 1885').

J. Russell, *Seurat*, London, 1965, no. 220, p. 284 (illustrated p. 259).









‘[Seurat’s drawings are] the most beautiful “painter’s drawings” that ever existed. Thanks to Seurat’s perfected mastery of values, one could say that his “black-and-whites” are most luminous, and even more full of colour than many a painting in oil.’

- Paul Signac

Left:  
Georges Seurat. Photographer unknown.  
Photo: © Granger / Bridgeman Images.

Above:  
Georges Seurat, *Vue Générale avec chien, étude pour 'La Grande-Jatte'*, 1884-1885.  
Private collection.  
Photo: © Bridgeman Images.

With its mysterious, twilight atmosphere, *La voile blanche* exemplifies the dramatic tenebrism that characterised Georges Seurat’s mature drawing style. Dated to 1890, the year before the artist’s untimely death at the age of 31, this exquisite drawing is among the last independent works on paper Seurat created, and demonstrates the pioneering nature of his work as a draughtsman. For almost a decade, the artist had been ‘the young man mad about drawing,’ as his friend Gustave Kahn described him, drawing incessantly, quickly filling the pocket-sized carnets he carried with him everywhere he went, sketching figures in the casual, naturalistic situations in which he encountered them (*Seurat Drawings*, Paris, 1928; New York, repr. 1971, p. v). In his studio, he engaged with the medium intensely, creating magnificent compositions on large sheets of paper, richer in their materiality and more focused on the dramatic relationship between darkness and light. It was through these exquisite drawings that Seurat first explored with confidence and authority the revolutionary ideas on light, colour, and optics which would underpin his development of *pointillism*. Indeed, Kahn went so far as to proclaim: ‘On the day Seurat devoted himself to drawing, Neo-Impressionism began’ (*ibid.*, p. ix).



Georges Seurat, *Régates (Deux bateaux à voiles)*, 1890.  
Private collection.

While drawing had been an integral aspect of the artist's creative practice since his youth, by mid-1881 Seurat had completely rejected the conventional technique of contour line drawing he had been taught at the *École des Beaux-Arts*. Instead, he typically rendered the forms of his subject by means of densely hatched, contrasting masses of light and shade, running the hard tip of a jet black Conté crayon across the finely textured surface of high-grade, hand-made Michallet paper. This kind of Ingres paper was thick and textured; the grooves of the mould in which it was made remained visible on the surface, lending the sheets a distinctive patterning. Tailoring his application of the Conté crayon to amplify and exploit this textured finish, Seurat developed an acutely sensitive touch which allowed him to control the layering of trace-marks on the sheet, generating tonal gradations ranging from the blackest darkness to pale but glowing surfaces of light. As recent technical studies have demonstrated, the artist added a thin coat of fixative in

certain areas to protect the initial layers of pigment, as he built the colour and intensity in these darker sections. Most magically, in passages between these extremes he could evoke the appearance of light, not falling on the figure or object, but translucently emanating from *within* it.

The brilliance of *La voile blanche* lies in the breath-taking skill with which Seurat employs the Conté crayon, using varying pressure to create luminous middle tones counterpoised with solid blacks. By combining various densities of crayon – darker for the figures in the foreground, medium weight for the tangled vegetation along the riverbank, and light, interlacing strokes for the sky – Seurat explored a concept he called 'irradiation.' Building on the principles outlined in Chevreul's *De la Loi du contraste simultané des couleurs* of 1839, this theory was rooted in the concept that light and dark tones mutually enhance one other as they come together, generating incomparable chiaroscuro effects. It was this dramatic approach to



Caspar David Friedrich, *In Memoriam, J. E. Bremner*, 1817.  
Stiftung Preussische Schlösser & Gärten Berlin-Brandenburg.  
Photo: © Erich Lessing / Art Resource, NY.

light which led Seurat's contemporary and close friend, Paul Signac to proclaim these works to be 'the most beautiful painter's drawings that ever existed ... Thanks to Seurat's perfected mastery of values, one can say that his "black-and-whites" are more luminous, and even more full of colour than many a painting in oils' (quoted in J. Russell, *Seurat*, London, 1965, pp. 65-66).

Exactly where *La voile blanche* was executed remains uncertain. Since 1885, Seurat had spent each summer on the Channel Coast, seeking 'to wash the studio light from his eyes and transcribe most exactly the vivid outdoor clarity in all its nuances,' as he told Emile Verhaeren (quoted in J. Rewald, *Seurat*, New York, 1990, p. 189). In 1890, he travelled to Gravelines, a flourishing port near the Belgian border, where he produced four major paintings, six oil sketches, and at least eight drawings, all depicting the canalized estuary that linked the town with the sea (de Hauke, nos. 201-210, 696-703). Although

'The means of expression is the optical mixture of tones, of tints, that is, of the lights and of their reactions (shadows).'

- Georges Seurat

it is tempting to place the present drawing in this final seaside campaign, it is probably inaccurate to do so. Firstly, the eight drawings that can be securely linked to the Gravelines sojourn of 1890 all appear to be preparatory sketches for oil paintings, while the distinctive geography of Gravelines, situated on a broad coastal plain marked only by low dunes, seems at odds with the tight river-bank scene depicted in the present drawing.



Gerhard Richter, *Waldstück*, 1965.  
Neues Museum, Staatliches Museum für Kunst und Design, Nuremberg.  
© Gerhard Richter 2021 (0016).

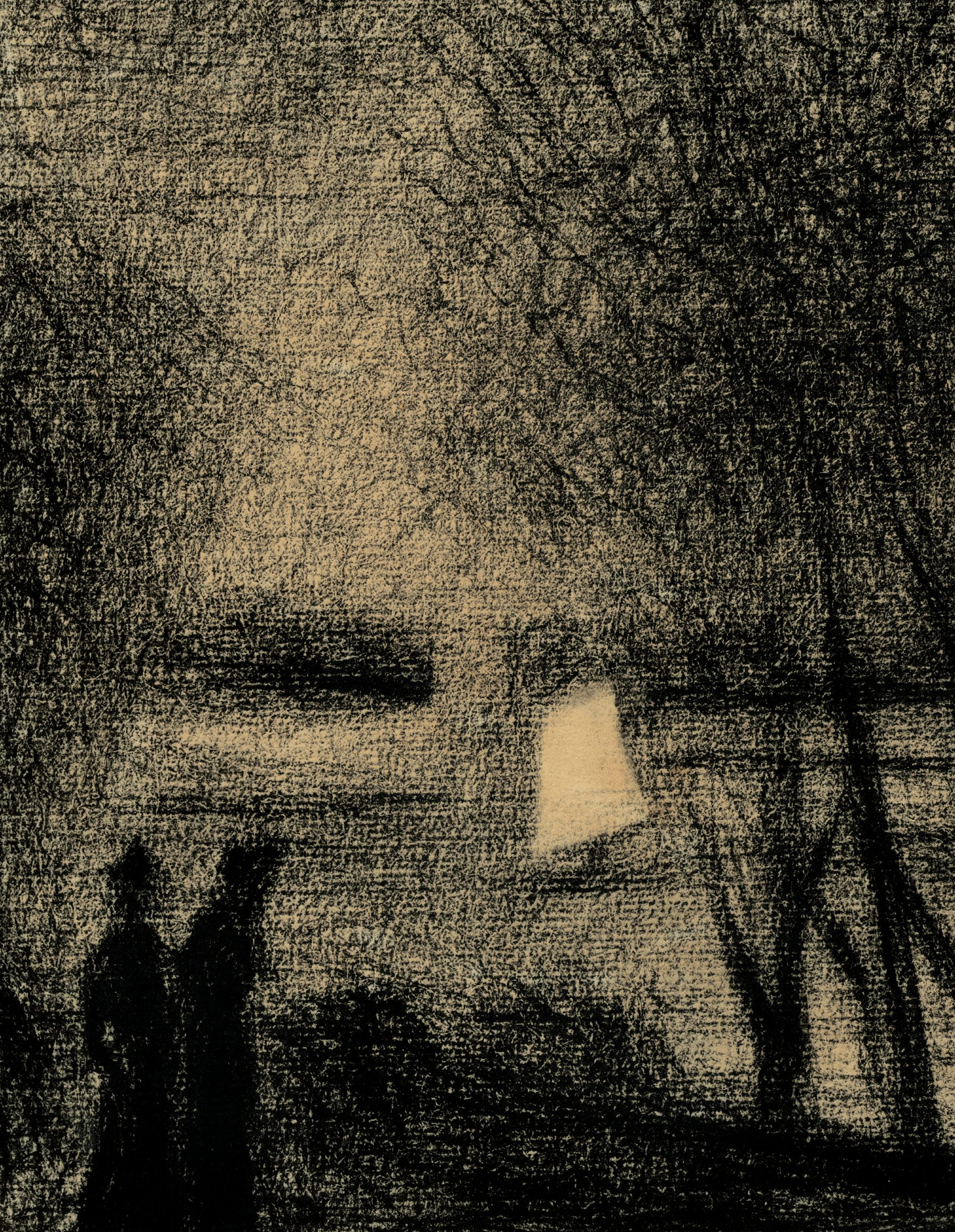
Rather, the composition appears linked with another of the artist's works on paper from 1890, *Régates à la Grenouillère* de Hauke, no. 705), which depicts a regatta at the celebrated bathing spot of La Grenouillère, just a few miles downstream from the site of Seurat's first two major exhibition pictures, *Un Baignade, Asnières* (de Hauke, no. 92) and *Un dimanche à la Grande Jatte* (de Hauke, no. 162).

Boating had become one of the most popular pastimes in France during the early nineteenth century, with Parisian suburbs along the banks of the Seine, most notably Asnières and Argenteuil, quickly developing as centres for rowing and sailing. Drawing both weekend amateurs and committed enthusiasts alike, this modern pastime provided a wealth of pictorial inspiration for Impressionist artists, drawing such luminaries as Claude Monet, Pierre-Auguste Renoir, Édouard Manet, Gustave Caillebotte and Berthe Morisot to the banks of the Seine in search of intriguing new motifs.

In contrast to the bustling activity seen in *Régates à la Grenouillère*, *La voile blanche* focuses on a much quieter stretch of the Seine, presenting a scene that harks back to classic Impressionist views of the riverway. Two well-dressed women stroll along the edge of the riverbank, their attention caught by the sight of a small yacht passing by, its slight form gliding through the calm waters. In the distance, the sturdy geometric form of a modest dwelling is

visible against a screen of trees on the opposite bank, lending the landscape a depth and sense of perspective relatively unusual in Seurat's drawings. From their stylish outfits, the two figures appear to be a pair of typical *Parisiennes* at their leisure, wandering through the idyllic landscape as they enjoy a brief sojourn from hustle and bustle of the capital. There is a calm, pensive atmosphere to the scene, further emphasised by the contrasting play of light and shadows, which lends the composition a decidedly Romantic, Friedrich-esque air.

As John Russell has written, 'What turned out to be Seurat's last group of independent drawings had to do with that favourite motif of his: the white sail in the middle distance' (*op. cit.*, 1965, p. 259). In both the present work and *Régates à la Grenouillère*, the sails are indeed rendered in white, not black, as in the drawings from Gravelines. It is this titular white sail which provides the focal point for the entire composition in *La voile blanche*, drawing our eyes through the trees that line the riverbank, and onto the water itself. By contrasting the deep, velvety dark shadow of the foreground against lighter passages in the water, Seurat intensifies the luminosity of the overall composition, most notably leaving the sail of the small boat completely devoid of colour, while the loose, meandering lines of the water and sky dance around it.





# HENRI MATISSE (1869-1954)



## *Nu couché*

signed and dated 'Henri-Matisse 1935' (lower left)

pen and India ink on paper

14 $\frac{7}{8}$  x 20 in. (37.7 x 50.7 cm.)

Executed in 1935

**\$300,000-500,000**

**£220,000-360,000**

**€250,000-410,000**

### PROVENANCE:

Walter Bareiss, New York.

John R. Gaines, Lexington, Kentucky.

Heinz Berggruen, Paris, by 1985.

Acquavella Galleries, Inc., New York.

Private collection, United Kingdom, by whom acquired from the above in 1989.

### EXHIBITED:

London, Leicester Galleries, *Drawings and Lithographs by Henri Matisse*, February 1936.

New York, Maxwell Davidson Gallery, *Henri Matisse. Selected Drawings from 1907 to 1952*, April - May 1985, no. 17, p. 24 (illustrated p. 11).

Paris, Galerie Berggruen & Cie., *Matisse, Vingt dessins. Notes d'un peintre sur son dessin*, October 1985, no. 12 (illustrated).

Tokyo, Fuji Television Gallery, *Henri Matisse: Drawings, Prints*, December 1985, no. 14 (illustrated).

Geneva, Musée d'art et d'histoire, *Collection Berggruen*, June - October 1988, no. 54 (illustrated).

London, Royal Academy of Arts, *Matisse, His Art and His Textiles: The Fabric of Dreams*, March - May 2005, no. 42, p. 186 (illustrated p. 129); this exhibition later travelled to New York, The Metropolitan Museum of Art, June - September 2005.

### LITERATURE:

L. Delectorskaya, *With Apparent Ease...Henri Matisse, Paintings from 1935-1939*, Paris, 1988, p. 29 (illustrated p. 79; titled 'Variations on the theme, Nu couché').

Georges Matisse has confirmed the authenticity of this work.







Henri Matisse (French, 1869-1954)  
*Large Reclining Nude*, 1935  
 Oil on canvas  
 26 1/8 x 36 3/4 in. (66.4 x 93.3 cm.)  
 The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.258  
 Photography By: Mitro Hood  
 Artwork: © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York.

‘Drawing is like making an expressive gesture with the advantage of permanence.’

-Henri Matisse

In 1935, inspired by the presence of his principal model, Lydia Delectorskaya, Henri Matisse began a great series of pen and ink drawings that depict the female nude reclining amid sumptuously patterned textiles in his studio. Described by John Elderfield as ‘among the greatest achievements of his draughtsmanship,’ these nudes saw the artist break new ground in his graphic *oeuvre*, as he captured, with an instinctive and unerring line, the sensuous forms of his models in perfect accord with their surroundings. An image of beguiling sensuality and heady exoticism, *Nu couché* belongs to this celebrated group. ‘Some of the individual sheets are breathtaking

in their assurance and audacity,’ Elderfield continued, ‘and almost without exception, they realise what the comparable, late 1920s ink drawings did not: decorative assimilation of the figure into the decorated unity of the sheet. The difficult lessons in composition Matisse had taught himself in the earlier 1930s made possible the utter fluency and sense of almost instantaneously achieved order that emerges from these remarkable works’ (*The Drawings of Henri Matisse*, exh. cat., London and New York, 1984, p.113).

Pictured reclining upon a richly patterned textile-covered divan, her body twisted as she gazes dreamily into the distance, the nude in the present work not only recalls the sensuous odalisques of the 1920s, but is also an extension of the explorations that Matisse had been making into this subject earlier in 1935. He had finished his *Grand nu couché* (The Baltimore Museum of Art) at the end of October, a painting in which the artist succeeded in creating his composition from flattened, simplified planes of colour upon the canvas.



Lydia Delectorskaya, 1936.  
Photograph by Henri Matisse.  
Photo: Archives Henri Matisse, all rights reserved.



This purity of form and economy of means found its apogee in the subsequent line drawings, as Matisse expunged all other formal attributes, leaving behind the traditions of tonal modelling to create his compositions with solely the fine, singular line of the pen upon the paper. In the present work, the artist has rendered his model with a single undulant outline, the volume of her body indicated through the negative space of the white sheet. The refined yet assured lines are echoed in the swirling array of patterns that surround her, transforming this sheet into a visual paean to beauty and femininity. 'No longer does Matisse depict the exotic or the sensual. His drawings embody exoticism and sensuality within the purity of their means,' Elderfield went on to describe. 'Once more, we are shown a private world, where everything is related to everything else, but now it has been decisively close-circuited in its references. No more dreaming of the East. The drawing *is* Eastern. No more nostalgia for the primal. The drawing *is* primal. Art and representation are sources of art and representation; and Matisse, through the model, makes of the innately beautiful a securely internal world' (*ibid.*, p.114).

'My line drawing is the purest and most direct translation of my emotion.'

-Henri Matisse

Above:  
 Henri Matisse (French, 1869-1954)  
*The Blue Eyes*, 1935  
 Oil on canvas  
 15 x 18 in. (38.1 x 45.7 cm.)  
 The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.259  
 Photography By: Mitro Hood  
 Artwork: © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York.

Right:  
 Henry Matisse, 1933.  
 Photograph by Rogi André.  
 Photo: © BnF, Dist. RMN-Grand Palais / Art Resource, NY.



B.N.  
EST.

# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

- (a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- (b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

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

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction 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. 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 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 often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches 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(f).

## 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 begins 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 (driver's 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 Client Services Department at +1 212-636-2000.

### 2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

### 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

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. 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](http://www.christies.com) or in person. For help, please contact the Client Service Department on +1 212-636-2000.

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's LIVE™

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

#### (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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

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

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

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- 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 Christie's LIVE™) may show bids in some other major currencies as well as US dollars. 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 mail 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 AND TAXES

### 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 US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York. In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

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

- 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
- 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 5 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:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- 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**.

- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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 auction or drew attention to any conflict of opinion.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - 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
  - 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.
- 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, under 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.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
  - This **additional warranty** does not apply to:
    - 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;
    - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
    - books not identified by title;
    - lots** sold without a printed **estimate**;
    - books which are described in the catalogue as sold not subject to return; or
    - defects stated in any **condition** report or announced at the time of sale.
  - 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 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction.

Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property 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.

- Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
  - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
  - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
  - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

### F PAYMENT

#### 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
  - the **hammer price**; and
  - the **buyer's premium**; and
  - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- 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.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
  - Wire transfer  
JP Morgan Chase Bank, N.A.,  
270 Park Avenue, New York, NY 10017;  
ABA# 021000021; FBO: Christie's Inc.;  
Account # 957-107978,  
for international transfers, SWIFT: CHASUS33.
  - Credit Card.  
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
  - Cash  
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
  - Bank Checks  
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
  - Checks  
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.

- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

### 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 you.

### 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:

- When you collect the **lot**; or
- 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.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

- 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):
  - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - 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;
  - 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;
  - 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;
  - 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);
  - we can, at our option, reveal your identity and contact details to the seller;
  - 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;
  - we can 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
  - we can take any other action we see necessary or appropriate.
- 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.

### 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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).





# SYMBOLS USED IN THIS CATALOGUE

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

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

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.

□  
Bidding by interested parties

•  
**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 Paragraph H2(b) of the Conditions of Sale.

■  
See Storage and Collection pages in the catalogue.

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

φ  
Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

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**.

11/01/21

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

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

#### ◦ Minimum Price Guarantees

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

#### ◦ ◆ Third Party Guarantees/Irrevocable bids

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

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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie’s will report the purchase price net of the fixed financing fee.

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

#### □ Bidding by interested parties

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

#### Post-catalogue notifications

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

#### Other Arrangements

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

### 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 **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### QUALIFIED HEADINGS

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 seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

### 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. These will vary by department.

29/03/19

# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

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 Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

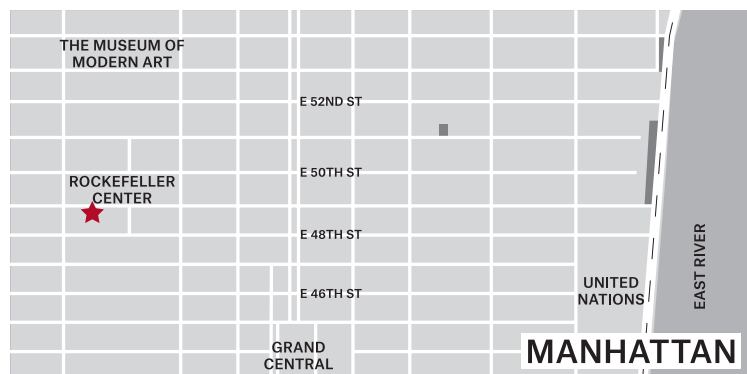
Tel: +1 212 636 2650  
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

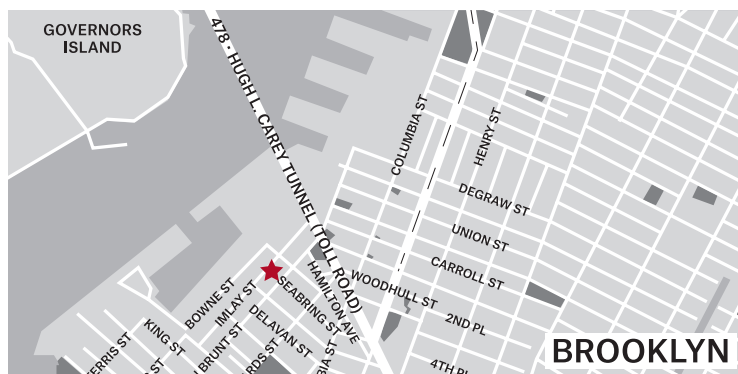
Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



**Christie's Rockefeller Center**  
20 Rockefeller Plaza, New York 10020  
Tel: +1 212 636 2000  
PostSaleUS@christies.com  
Main Entrance on 49th Street  
Receiving/Shipping Entrance on 48th Street  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



**Christie's Fine Art Storage Services (CFASS)**  
62-100 Imlay Street, Brooklyn, NY 11231  
Tel: +1 212 974 4500  
PostSaleUS@christies.com  
Main Entrance on Corner of Imlay and Bowne St  
**Hours: 9.30 AM - 5.00 PM**  
**Monday-Friday except Public Holidays**



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S

# ART. WORK.

**Kick-start your career in the art world  
with a Christie's Education.**

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

**CHRISTIE'S**  
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES

# WRITTEN BIDS FORM

## CHRISTIE'S NEW YORK

**A FAMILY COLLECTION:  
WORKS ON PAPER, VAN GOGH TO FREUD**

**MONDAY 1 MARCH 2021  
AT 7.00 PM**

20 Rockefeller Plaza  
New York, NY 10020

**CODE NAME: PAPER  
SALE NUMBER: 20364**

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

**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.

US\$100 to US\$2,000	by US\$100s
US\$2,000 to US\$3,000	by US\$200s
US\$3,000 to US\$5,000	by US\$200, 500, 800
(e.g. US\$4,200, 4,500, 4,800)	
US\$5,000 to US\$10,000	by US\$500s
US\$10,000 to US\$20,000	by US\$1,000s
US\$20,000 to US\$30,000	by US\$2,000s
US\$30,000 to US\$50,000	by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)	
US\$50,000 to US\$100,000	by US\$5,000s
US\$100,000 to US\$200,000	by US\$10,000s
Above US\$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 applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) 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 US\$600,000, 20% on any amount over US\$600,000 up to and including US\$6,000,000 and 14.5% of the amount above US\$6,000,000.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
5. Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**AUCTION RESULTS: CHRISTIES.COM**

**Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line [www.christies.com](http://www.christies.com)**

20364

---

Client Number (if applicable) Sale Number

Billing Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

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 photo 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 Credit Department at +1 212 636 2490 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.

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid US\$ (excluding buyer's premium)

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

\_\_\_\_\_



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

## CHRISTIE'S AMERICAS

Marc Porter, Chairman  
Jennifer Zatorski, President

## CHAIRMAN'S OFFICE

Ben Hall, Chairman  
Alexander Rotter, Chairman  
Bonnie Brennan, Chairman  
Cyanne Chutkow, Deputy Chairman  
Sheri Farber, Deputy Chairman  
Sara Friedlander, Deputy Chairman  
John Hays, Deputy Chairman  
Conor Jordan, Deputy Chairman  
Richard Lloyd, Deputy Chairman  
Maria C. Los, Deputy Chairman  
Adrien Meyer, Co-Chairman  
Ellanor Notides, Chairman, West Coast  
Tash Perrin, Deputy Chairman  
Jonathan Rendell, Deputy Chairman  
Margot Rosenberg, Deputy Chairman  
Capera Ryan, Deputy Chairman  
Barrett White, Deputy Chairman  
Eric Widing, Deputy Chairman  
Athena Zonars, Co-Chairman

## CHRISTIE'S AMERICAS SENIOR VICE PRESIDENTS

Kelly Ayers, Diane Baldwin, Heather Barnhart,  
Alyson Barnes, Michael Bass, G. Max Bernheimer,  
Rita Boyle, Catherine Busch, Max Carter,  
Ana Maria Celis, Veronique Chagnon-Burke,  
Angelina Chen, Dan Conn, Kathy Coumou,  
Deborah Coy, François de Poortere,  
Yasaman Djunic, Lydia Fenet, Jessica Fertig,  
Dani Finkel, Johanna Flaum, Marcus Fox,  
Vanessa Fusco, Sayuri Ganepola, Virgilio Garza,  
Benjamin Gore, Helena Grubestic, Jennifer K. Hall,  
Bill Hamm, William Haydock, Allison Heilman,  
Alex Heminway, Darius Himes, Margaret Hoag,  
Erik Jansson, Michael Jefferson, Rahul Kadakia,  
Jessica Katz, Julie Kim, Stefan Kist,  
Deepanjana Klein, David Kleiweg de Zwaan,  
Samantha Koslow, Daphne Lingon, Gabriela Lobo,  
Rebecca MacGuire, Erin McAndrew, Rick Moeser,  
Illysa Ortsman, Joanna Ostrem, Jason Pollack,  
Denise Ratinoff, Sonya Roth, Matt Rubinger,  
Raj Sargule, Emily Sarokin, Caroline Sayan,  
Elise de la Selle, Will Strafford, Gemma Sudlow,  
Sarah Vandeweerd, Cara Walsh, Neda Whitney,  
Marissa Wilcox, Jody Wilkie, Zackary Wright,  
Steven J. Zick

## VICE PRESIDENTS

Tylee Abbott, Nicole Arnot,  
Christine Layng Aschwald, Danielle Austin,  
Victoria Ayers, Marina Bertoldi, Diana Bramham,  
Eileen Brankovic, Meghan Bunting,  
Maryum Busby, Cristina Carlisle, Lauren Carlucci,  
Michelle Cheng, Kristen de Bruyn, Aubrey Daval,  
Cathy Delany, Jacqueline Dennis Subhash,  
Christine Donahue, Caitlin Donovan,  
Abby Farha, Christina Geiger, Joshua Glazer,  
Lisa Gluck, Lindsay Griffith, Emily Grimball,  
Margaret Gristina, Izabela Grocholski,  
James Hamilton, Olivia Hamilton, Anne Hargrave,  
Heather Jobin, Emily Kaplan, Sumako Kawai,  
Caroline Kelly, Bennett Jackson, Peter Klarnet,  
Rachel Koffsky, Abbey Lambek, Alexandra Lenobel,  
Andrew Lick, Alexander Locke, Ryan Ludgate,  
Samantha Margolis, Alex Marshall, Adam McCoy,  
Nina Milbank, Michael Moore, Melissa Morris,  
Danielle Mosse, Christopher Munro,  
Takaaki Murakami, Libia Nahas, Laura Nagle,  
Marysol Nieves, Remi Nouailles,  
Margaret O'Connor, Jonquil O'Reilly,  
Rachel Orkin-Ramey, Sam Pedder-Smith,  
Carleigh Queenth, Joseph Quigley, Elizabeth Quirk,  
Prakash Ramdas, Daphne Riou, Casey Rogers,  
William Russell, Arianna Savage, Stacey Sayer,  
Morris Scardigno, Alexa Shitanishi,  
Hannah Solomon, Joanna Szymkowiak,  
Arianna Tosto, Lillian Vasquez, Jill Waddell,  
Izzie Wang, Michal Ward, Ben Whine,  
Jennifer Wright, Cara Zimmerman

## ASSOCIATE VICE PRESIDENTS

Nishad Avari, Caroline Baker, Anna Bar,  
Alexandra Bass, Laura Betrián, Bernadine Boisson,  
Tristan Bruck, Ally Butler, Michelle Carpanzano,  
Laura DeMartis, Alessandro Diotallevi, Julie Drennan,  
Sarah El-Tamer, Caroline Ervin, Jill Farquharson,  
Paola Saracino Fendi, Danielle Finn, William Fischer,  
Sara Fox, Kristen France, Juarez Francis,  
Hilary Friedman, Jacqueline Gascoigne,  
Douglas Goldberg, Julia Gray, Abbey Green,  
John Hawley, Courtney Heisen, Amy Indyke,  
Stephen Jones, Paige Kestenman, Sibyl Lafontant,  
Isabella Lauria, David Lieu, Anita Martignetti,  
Laura Mathis, Christopher Mendoza,  
Camille Massaro-Menz, Leo Montan, Megan Murphy,  
Taylor Murtishaw, Alexandra O'Neill, Vicki Paloympis,  
Daniel Peros, Amy Peterson, Nell Plumfield,  
Claibourne Poindexter, Rebecca Roundtree,  
Reed Ryan, Nicole Sales, Emily Salzberg,  
Elizabeth Seigel, Jill Sieffert, Jason Simonds,  
Alexa Smith, Hilary Smith, Victoria Solivan,  
Laura Sumser, Victoria Tudor, Grace Voges,  
Izzie Wang, Seth Watsky, Heather Weintraub,  
Rachael White Young, Kathryn Widing,  
Gretchen Yagielski

## AMERICAS REPRESENTATIVES

Lisa Cavanaugh, Lydia Kimball, Junita Madrinan,  
David G. Ober, Nancy Rome, Brett Sherlock,  
Alan Wintermute









CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020