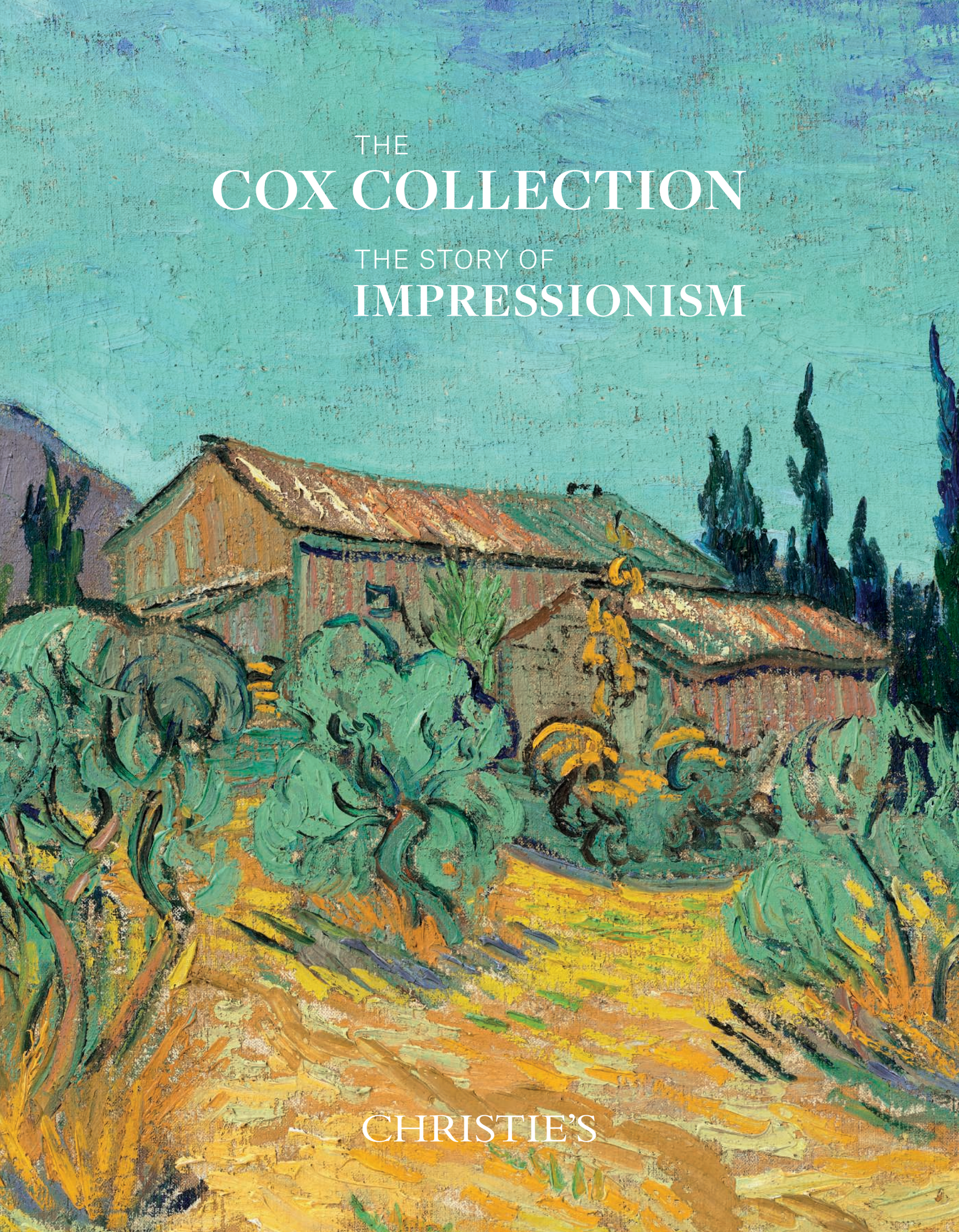

THE COX COLLECTION

THE STORY OF IMPRESSIONISM

CHRISTIE'S

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THE COX COLLECTION

THE STORY OF IMPRESSIONISM

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11 November 2021
at 7.00 pm (Lots 1C-23C)

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New York, NY 10020

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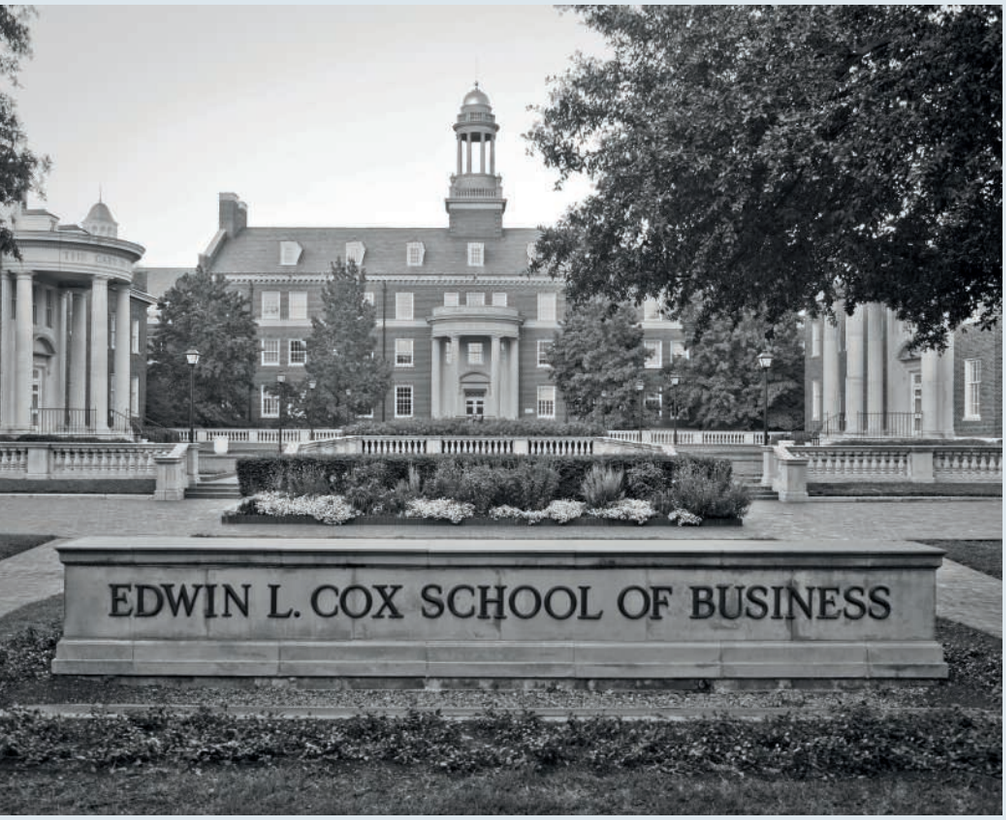

EDWIN L. COX SCHOOL OF BUSINESS

FIRST IMPRESSIONS

by Stephen Lash, Chairman Emeritus,
Christie's New York

Opposite:

Left:
Edwin L. Cox School of Business, Southern Methodist University, Dallas.
Photo courtesy of Southern Methodist University.

Right:
Edwin L. Cox.
Photo courtesy of Southern Methodist University.

One's life at Christie's is sometimes highlighted by memorable encounters with masterworks and passionate collectors, a powerful combination which occurred on the occasion of my first visit to the home of Mr. Edwin Cox decades ago.

The big house in Highland Park, Dallas, was hung with one of the finest collections of Impressionist pictures in the world reflecting the passion of a warm, humble and distinguished Mr. Cox. As a recycled New Englander, I was taken by surprise when I learned of his bold decision years ago to turn down Harvard for SMU in Texas, a harbinger of the understatement and commitment of this man, which resurfaces repeatedly in his life and collecting.

I remember first entering the drawing room where I was immediately drawn to an enchanting trio: the finest Cézanne of the L'Estaque series left in private hands, last seen publicly before the Second World War, flanked, on one side by a luminous Monet riverscape of the Argenteuil period (naturally!), and on the other end, by a vibrant Van Gogh of the Arles period.

Ed Cox would often welcome one in his library, where he had also assembled fine examples including a dazzling Degas pastel, a delightful Sisley of Argenteuil, a charming Renoir formerly owned by Degas himself, and a sensational Redon bursting with color.

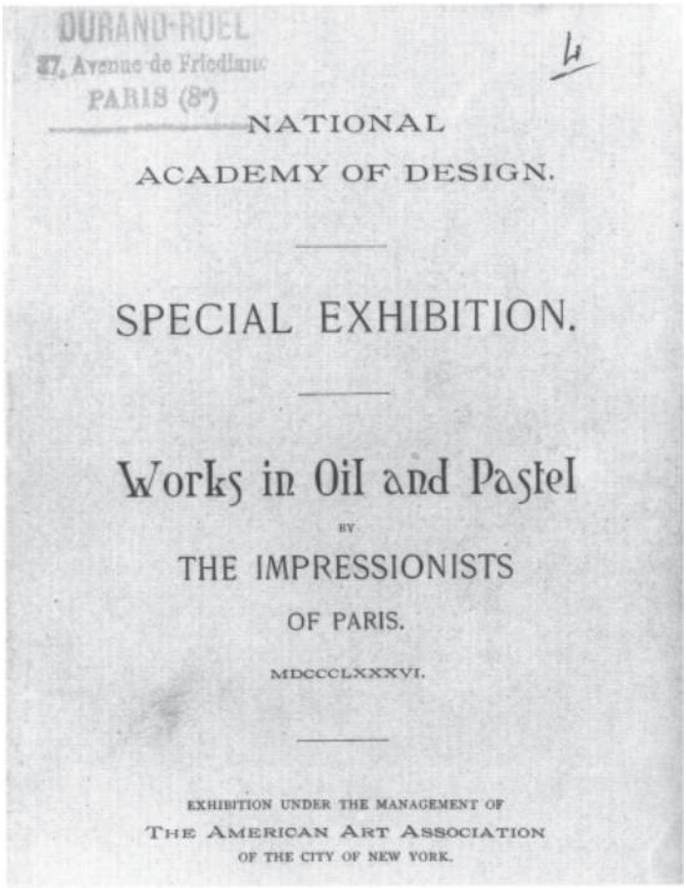
With great pictures come great stories, particularly from Ed who recounted these stories with a twinkle in his eye. These quests for the best were initiated half a century ago, largely through Wildenstein. Always patient and disciplined, Ed would wait for decades in order to obtain the missing link such as Gustave Caillebotte's masterpiece *Jeune homme à sa fenêtre* acquired in 1995 and a real highlight of the forthcoming auction.

Ed was charming, welcoming, and curious—an enthusiastic collector—yes, but also serious about philanthropy, family, tennis and swimming well into his 90s. In brief he was a person who followed and shared his instincts and passions. He will be missed.

EDWIN L. COX:
An Impressionist Legacy

Opposite:
Edwin L. Cox, with Caillebotte's *Jeune homme à sa fenêtre* in the background.
Photo courtesy of Southern Methodist University, Kim Leeson.

On 10 April 1886, **an exhibition opening caused a sensation in Manhattan. The American Art Association, situated at 6 East 23rd Street in New York, held a show titled "Works in Oil and Pastel by The Impressionists of Paris." On the walls hung an astounding 289 artworks by the leading artists of French Impressionism, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Edgar Degas, Edouard Manet, and others. It was here that Gustave Caillebotte's *Jeune homme à sa fenêtre* was shown for the second time since it was painted in 1876.**



This was the first occasion that the work of these French avant-garde artists had been exhibited on such a large scale in America. Crowds flocked to the galleries, eager to see these Impressionist works, while journalists and critics both heaped praise and cried derision at what they found. "Every visitor to the exhibition at the American Art Galleries during the past week has brought away with him an impression of strange and unholy splendor, or depraved materialism, according to the depth of his knowledge and experience," one critic wrote. "It is seldom that what is virtually an entire school of art is transported bodily from one country to another; yet this has been done in the case of the impressionists" (quoted in *Claude Monet (1840-1926): A Tribute to Daniel Wildenstein and Katia Grannoff*, exh. cat., Wildenstein & Co., New York, 2007, p. 88).

The man behind this exhibition was the legendary French Impressionist art dealer, Paul Durand-Ruel. In 1885, Durand-Ruel had met James F. Sutton, the wealthy son-in-law of retail magnate R.H. Macy, and one of the founding directors of the American Art Association. Sutton told Durand-Ruel his Impressionist holdings "would create a sensation in America," and invited him to put on a show for the New York association (*ibid.*, p. 86). Together with Durand-Ruel's own collection, the exhibition also included loans from other collectors and artists, including Jean-Baptiste Faure, Caillebotte, Berthe Morisot, and Georges Seurat.

This encounter changed the fate of Durand-Ruel's fortunes. Not only did the exhibition open up a new and much needed market for his stable of Impressionist artists and their work, but it also marked a crucial turning point in the history of American taste and collecting. "Without America," he later reflected, "I would have been lost, ruined, after having bought so many Monets and Renoirs. The two exhibitions there in 1886 saved me. The American public bought moderately, it is true, but thanks to that public, Monet and Renoir were enabled to live and after that the French public followed suit" (quoted in *Inventing Impressionism: Paul Durand-Ruel and the Modern Art Market*, exh. cat., The National Gallery, London, 2015, p. 136).

Above:
Title page of the Catalogue of the Exhibition organised by Paul Durand-Ruel in New York in 1886.

Opposite:
Gustave Caillebotte, *Jeune homme à sa fenêtre*, 1876 (detail).

Over a century later, Caillebotte's masterpiece, *Jeune homme à sa fenêtre*, returned once more to America when it was acquired in 1995 by the visionary collector, philanthropist, and businessman, Edwin Lochridge Cox (1921-2020). A key figure in the legacy of Impressionism in this country, Cox, together with his wife, Ann Rife Cox, assembled one of the greatest collections of its kind. Beginning in earnest in the 1970s, with keen connoisseurship and a deep passion, they acquired a carefully chosen selection of works that not only stand as the finest examples of the artists' *oeuvre*, but exemplify many of the key artistic developments that took place in the late nineteenth- and early twentieth-centuries. From Impressionism's heyday encapsulated in the works by Monet, Sisley, Caillebotte, Degas, and others, to Post-Impressionism's flourishing in the Provençal paintings of Paul Cézanne and Vincent van Gogh, many of the defining moments of these movements are memorialized in the Cox Collection.

Beloved for many years as they hung in the Coxes' elegant Dallas home, many of these artworks have not been seen in public for decades. Cézanne's *L'Estaque aux toits rouges* has been exhibited just once, in 1936, while Monet's luminous Argenteuil boating scene has not been seen in public since 1938. From Odilon Redon's exuberant *Grand bouquet de fleurs des champs*, last exhibited in 1950, to Pierre-Auguste Renoir's *Madame Henriot,* similarly not seen since 1953, the Cox Collection offers an opportunity to admire many of these rarely regarded masterpieces for the first time.

Edwin Lochridge Cox was born in Mena, Arkansas in 1921. He grew up in Oklahoma, where his father, Edwin B. Cox, had joined a growing number of industrious young men seeking their fortunes in the state's oil boom of the 1920s and 1930s. The elder Mr. Cox found success by partnering in the development of Oklahoma oil wells, and in 1937 moved his family and business to the burgeoning city of Dallas, Texas. Edwin L. Cox attended Southern Methodist University in Dallas, before pursuing further education at the University of Texas at Austin and Harvard Business School.

Above and opposite:
The Cox home, Dallas, 2021.

The booming economy of the post-war United States inspired Cox to embrace the energy industry that had figured so prominently in his father's success. He joined his family's oil firm as a full partner, and applied his prodigious mind for commerce to the leadership of the growing company. Cox & Cox, as it became known in 1950, soon rose to become one the nation's largest independent operators in oil and gas exploration and production. This immense achievement in oil and gas allowed Cox to assert his entrepreneurial spirit to a wide range of other commercial interests; through prescient investments in energy and venture capital, Cox secured his status as one of Texas's most intelligent and discerning businessmen.

Over the latter half of the twentieth century, Cox continued to build his renown as a key business leader, overseeing both Cox Oil & Gas Inc., the eponymous investment firm Edwin L. Cox Company, SEDCO Inc., and Keebler. In 1990, Cox was inducted into the Texas Business Hall of Fame, a signal of the resounding esteem with which he was held by his peers. At the heart of Cox's professional achievements was a sense of gratitude toward the institutions and nation that had facilitated his entrepreneurial vision, and an unwavering conviction in his duty to help others reach new heights of their own. It was an ethos that would result in the Edwin L. Cox School of Business at Southern Methodist University, an embodiment in education and empowerment of its namesake's tremendous generosity of spirit.

It was also at this time that Cox cultivated a reputation as a scholar, patron, and collector of fine art, in particular Impressionism. Cox and his wife, Ann, established themselves as eager students and enthusiasts of late nineteenth-century European and American artists. With art, Cox evinced the same independence, confidence, and passion that had always been a hallmark of his character, seeking out works that were united by their ability to elicit both intellectual delight and aesthetic wonder.

The Coxes' collection resided in their family residence, prominently situated in Dallas's historic Highland Park. Living with and cherishing

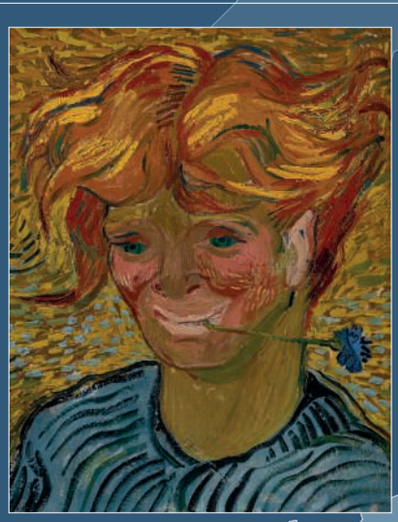
Claude Monet, *Le bassin d'Argenteuil*, 1874.

> "Whatever your art happens to be—music, painting, sculpture—it gets people enthused, and they get better and better at what they do. Because they have some inherent, basic love for life—a love for helping everyone expand their horizons."
>
> **EDWIN L. COX**

their artworks, the Coxes created a home which served as a brilliant example of the merging of European masterworks with sophisticated examples of decorative art—a striking *mise-en-scène* for a museum worthy private collection. The collection became not only one of the United States' finest art collections, but also a source of great beauty and joy for the Coxes, their children, and grandchildren.

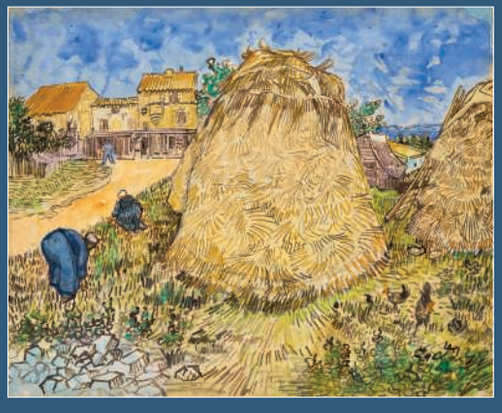
The passionate involvement of Cox with his collection and with Impressionism as a whole led to his involvement with a number of leading art institutions across the world. He served as Chairman of the Board of Trustees Council at the National Gallery of Art, Washington, D.C.; as well as Chairman and Trustee of the Dallas Museum of Art; vice chairman of the James Madison Council at the Library of Congress; a member of the Tate International Council in the United Kingdom; a major benefactor and trustee of the George H.W. Bush Presidential Library Foundation in College Station, Texas; and a staunch advocate for the arts and humanities at Southern Methodist University.

For Cox, it was never enough to simply live surrounded by the beautiful and the inspired. Rather, he understood the importance of sharing the power of the arts and humanities with others through steadfast generosity and personal leadership. "I think they give a new spirit, an uplifting spirit that gets inside everybody," Cox said of the arts. "Whatever your art happens to be—music, painting, sculpture—it gets people enthused, and they get better and better at what they do. Because they have some inherent, basic love for life—a love for helping everyone expand their horizons...".



VINCENT VAN GOGH
Jeune homme au bleuet, 1890

VINCENT VAN GOGH
Cabanes de bois parmi les oliviers et cyprès, 1889



VINCENT VAN GOGH
Meules de blé, 1888

Cap Fréhel

Giverny

Auvers

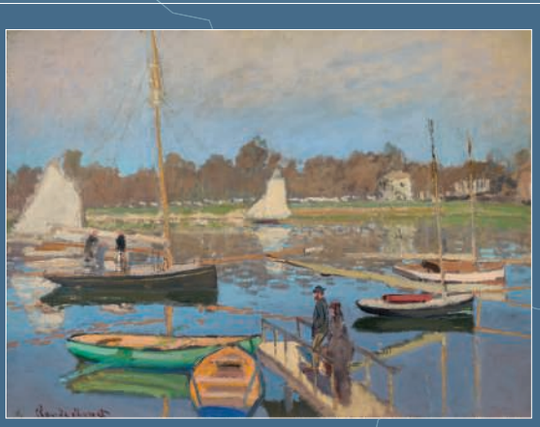
Argenteuil

Pontoise

PARIS

THE PLACES OF IMPRESSIONISM

ALFRED SISLEY
La Seine à Argenteuil, 1872



CLAUDE MONET
Le bassin d'Argenteuil, 1874

GUSTAVE CAILLEBOTTE
Jeune homme à sa fenêtre, 1876

PAUL CÉZANNE
L'Estaque aux toits rouges, 1883–1885

Saint-Remy
Aix-en-Provence
Arles
L'Estaque

CULTIVATING IMPRESSIONISM

by Joachim Pissarro and Anna Orton-Hatzis

In 1853, **Emperor Napoléon III appointed Haussmann to initiate an incredibly ambitious public works program to modernize the city of Paris: in effect, Paris was transformed from a gloomy, dark, medieval city into a modern metropolis with well-ordered, elegant, wide boulevards, with clear and awe-inspiring wide vistas and perspectives—in brief, the Paris that we know and glorify today was born as a result of Napoléon III's initiative.**

Gustave Caillebotte, *Jeune homme à sa fenêtre*, 1876 (detail).

This view from the window testifies to the complex interactions between nature and the built environment in modern Paris.

Before construction could begin, however, the city of Paris needed to be razed to the ground in order to widen boulevards, construct aqueducts and sewers and make room for parks and public squares. This humongous architectural makeover resulted in a complete metamorphosis which took the city of the Hunchback of Notre-Dame and propelled it into the city of elegance and sophistication that is celebrated today, and which, the impressionist artists were, in effect, the first to witness by extolling the creation of one of the pioneering modern metropolises.

This modern vision of Paris was not only just an architectural feat, but it effectively redefined the way Parisians accessed nature in three fundamental ways. The first, in the public sphere of this new city, Parisians were suddenly afforded access to **specially arranged spaces** such as public parks, public alleys and the well-ordered city streets rhythmically scanned with linden, elm and chestnut trees.

Second, in the private sphere, city dwellers began to introduce **tokens of nature** into their homes through rooftop gardens, floral bouquets, decorative wallpaper and by styling artificial flowers on their clothing and by wearing new botanical perfumes.

And finally, beyond the city, Parisians also sought to reconnect with nature outside of the city by **escaping to the countryside** via the new invention of the nineteenth century, the train, that afforded city dwellers an umbilical cord to nature.

In other words, through these three new modes of engagement between the city dweller and nature, Parisians in the nineteenth century were afforded a fundamentally altered experience of nature that flounced the previous divisions between the interior and the exterior, the natural and the manmade, offering instead a synesthesia, a new blossoming of the senses, and a far more complex interaction between manmade spaces

Opposite:
Gustave Caillebotte, *Jeune homme à sa fenêtre*, 1876 (detail).

Above:
Pierre Bonnard, *La fenêtre ouverte*, 1921.
The Phillips Collection, Washington, D.C.

and natural spaces. This constituted a revolution in the modes of living—giving access to nature to an unprecedented swath of the population.

Nowhere is the celebration of Haussmann's architectural vision, a celebration of the new modern synergy between the urban and the natural world, displayed more effectively than in Gustave Caillebotte's *Jeune homme à sa fenêtre* (1876). This gesture of a well-dressed elegant man posing with his back to us in front of his window offered to us a brand new situation that would have been impossible in the previous dark medieval context of Paris. Radical for the time, Caillebotte's motif of the open window would carry a fecund longevity in the history of art, anticipating famous works by artists such as Henri Matisse or Pierre Bonnard.

First exhibited at the second Impressionist exhibition, which sealed the success of the Impressionists and their position within history, Caillebotte's composition offers a radical new interpretation of perspectival space. The artist presents the viewer with the silhouette of a man busy gazing through the window, his gaze is doubled by that of the artist himself or even of ourselves, as we watch this very composition. In effect, this composition produces a kind of enfilade of gazes, one leading into the next. In other words, we the viewer are watching the back of this man whom we don't know as he is busy looking through the window, all while simultaneously being watched—painted by the artist himself. The scene takes place in the artist's own studio at 77 rue de Miromesnil: nothing happens and yet, the tension within this composition is as palpable as in a Hitchcock movie, like *Rear Window* (1954). This dramatic vantage point opens onto the intersection with le boulevard Malesherbes, emblematic of Caillebotte's amazing originality and modernity in this particular work.[1]

Above:
The boulevard Haussmann, Paris.
Photo: © Léon & Lévy / Roger-Viollet.

Although Haussmann's architecture dominates the view from the window, at the center, the view is punctured by the bright green foliage of meticulously pollarded trees—pruned at their upper branches to keep them artificially small.[2] A feature often overlooked in the Paris landscape, these arboreal tokens of vegetation are here framed by the urban cityscape in Caillebotte's composition. We are here given to see a few specimens of the hundreds of thousands of trees that were planted during Haussmann's renovation. This view from the window testifies to the complex interactions between nature and the built environment in modern Paris.

Faced with this new and imposing cityscape, Parisians sought out new ways to engage with nature. One popular way to reconnect with the natural world privately was through horticulture. Previously an exclusively aristocratic or even royal hobby, by the second half of the nineteenth century, gardening became a newly accessible pastime to the fast growing bourgeoisie who now had both the disposable income and the time to spend cultivating flowers. Indeed, the growing popularity of gardening among the middle and upper-middle classes coincided with many horticultural innovations as new plant species were introduced to Europe through colonialism and through the hybridization of plant specimens. As painters of the new complexities of modern life, the Impressionists themselves gardened and painted the fruits of their labor—gardens became an important motif in their work and one might want to highlight in the case of Claude Monet for the last quarter of a century of his life, it became the sole motif of his creative motivation, embedded in his own garden, which one might argue was the most monumental creation of his lifetime. From Caillebotte to Monet, from cityscape to pure nature (even recreated nature), there was absolutely no contradiction, only a

> **"The top of the building on this roof top was filled with flowers in pots. Those azaleas—the French do it there beautifully. [Y]ou might call them a dome of flowers growing out of a pot, and it had some of those hydrangia [sic]...and those azaleas—you might call them dome like shrubs all in flower. All of them are in this picture. That was my motif."**
>
> **CHILDE HASSAM**

Opposite:
Childe Hassam, *Le Crépuscule, circa* 1888-1893 (detail).

smooth long trajectory that to a very large extent spans across the whole gamut of imaginary and creative possibilities elaborated by the Impressionists and of which we are offered a magnificent example of this gamut, through the Cox Collection.

Private rooftop gardens in Paris soon became an important feature in Haussmann's Paris, not only for French Impressionists, but for foreign artists, such as Childe Hassam and many others. On his first trip to Paris, American artist Childe Hassam elected to paint his wife, Maud, and sister-in-law, Cora, on the roof of the artist's studio. In this monumental composition, the pair is posed opposite terracotta pots filled with hydrangeas and azaleas, and surrounded by a hazy Paris skyline. As the artist himself describes, *Le Crépuscule* is "a picture of the rough [sic] tops of Paris...The top of the building on this roof top was filled with flowers in pots. Those azaleas—the French do it there beautifully. [Y]ou might call them a dome of flowers growing out of a pot, and it had some of those hydrangia [sic]... and those azaleas—you might call them dome like shrubs all in flower. All of them are in this picture. That was my motif." (One couldn't think of a better example of the phenomenon of the tokenization of nature that absorbed so much of modern Paris). The composition reveals how gardens became extensions of the home. As a kind of sitting room out of doors, rooftop gardens provided a private refuge at the heart of the city. Rooftop gardens provided a perfect motif under the ever changing lighting conditions of Paris—a particularly alluring combination for *plein-air* painters investing in capturing changing effects of light.[4]

Private flower gardens embellished courtyards and rooftops out of doors and enhanced the interiors of Parisian apartments by supplying flowers for bouquets indoors. These carefully curated floral arrangements became ideal tokens of the natural world and as such, soon became sought after subjects for painters.[5] Floral arrangements, unlike human sitters do not tire, they wither away but only after several days. They were also affordable and variable. A single bouquet could also produce a variety of compositions by simply rearranging the order of the colorful flowers in the vase, allowing for unparalleled possibilities for experiments with color. Indeed, Bonnard's unusual composition titled *Fleurs et carafe* (*circa* 1910) evokes the experimental nature of still lifes.

Above:
Pierre Bonnard, *Fleurs et carafe, circa* 1910.

Opposite:
Quai aux fleurs, Paris, 1902-1903.
Photographer unknown. Photo: Neurdein / Roger-Viollet.

The unusual, asymmetrical arrangement of the cut flowers and the vessel they sit in, a milk jug, suggests that the flowers have just been picked and temporarily held in the jug, a convenient vessel for flower picking due to its handle. Likewise, the jug's position at the edge of the table rather than in the center suggests a slightly random and casual decision, rather than a careful set of decisions to stage a composition. Its position is only temporary and that instead, the vase on the credenza in the upper left hand corner seems to be awaiting the transfer of these flowers in the white jug—soon to be a new *tableau hors-scene.* Rather than simply present the viewer with a finished floral arrangement, the artist instead alludes to the flowers' journey from the garden to the vase. Finally, we should highlight the fact that Bonnard, an avid gardener, is here setting up a dialogue between real nature and floral decoration—the actual flowers in the arrangement and the flowers that ornament the tablecloth—in a conflation of the tokenization of nature and the real world we discussed earlier, and yet, it is important to point out that real or otherwise, nature in this image is painted in both cases, by Bonnard.

Alongside a rise in the popularity of gardening, Paris also witnessed a rise in the demand for cut flowers and for artificial flowers, as well as numerous elements of floral decorations (on wall paper, or table cloths, as we see here with Bonnard). Artificial flowers in particular became essential fashion statements by the end of the century and flower vendors increased exponentially to meet the huge demands for this horticultural boom, and fascination for floral motifs, whether artificial or natural, that had absolutely no precedent. In 1847, Paris employed 622 manufacturers of artificial flowers and 40,000 by the end of the century.[6] The everyday Parisian women wore artificial flowers on their dresses and hats. Likewise, these fashionable accessories were used in costume design, and


LIQUEUR SUPERIEURE

...fascination for floral motifs, whether artificial or natural, had absolutely no precedent.

found in abundance in backdrop settings in operas and theaters. At the famous Garnier Opera house, which reopened in its now iconic building in January of 1875, ballerinas were outfitted in Romantic tutus frequently ornamented with such floral emblems.

A regular patron of the Garnier Opera house was Impressionist artist Edgar Degas, best known for his captivating series of pastels, paintings and sculptures immortalizing ballet dancers from rehearsal to the final curtain call. In Degas's *Danseuse sur une pointe* (*circa* 1877), the artist accentuates the dancer's difficult pose through his treatment of the small, bud-like floral arrangement that flows down from the shoulder of the bodice and extends toward the edges of the tutu. The undulating lines of the *décoration florale* mimic the implied lines of the trees and foliage of the natural landscape of the set decor behind her. Even though, at a first glance through works in the Cox Collection, Degas might stand out as the one least involved in the celebration of nature, one would be remiss to overlook the fact, through his immersion in these quintessentially urban spaces (the ballet, theaters, operas, brothels, cafes) that Degas always remained deeply indebted to the natural form precisely because each of these new urban sites re-imagined new modes of artificially celebrating nature through different decorative devices and new visual vocabularies.

In addition to mimicking the look of flowers to adorn women's fashion, a new generation of entrepreneurs developed new floral perfumes in order to mimic the scent of these new floral environments. Indeed, Haussmann's creation of a new infrastructure in Paris rendered hygiene more accessible to many, and led to a greater sensitivity to good looks, and distinguished scents. An increased demand in scented soaps and perfumes[7] by the 1860s, resulted in Parisian women not only wearing fashionable artificial flowers on their garments, or in their homes, but also augmenting the sensorial delight by wearing the scent of a delicate floral bouquet. "The odor of your ointments surpasses all perfumes" (Song of Songs) could have been the motto of the new Parisienne in the last decades of the nineteenth century.

These innovative imitations allowed Parisian women to bring tokens of nature with them everywhere. However, when modern imitations, or tokens, of the natural world were not enough to satiate the Parisians' desire to reconnect with nature, the bourgeoisie turned to the countryside.

Edgar Degas, *Danseuse sur une pointe, circa* 1877 (detail).

Above:
Argenteuil (Val-d'Oise), the bridge, *circa* 1910.
Photographer unknown. Photo: Neurdein / Roger-Viollet.

Opposite:
Alfred Sisley, *La Seine à Argenteuil*, 1872 (detail).

Indeed, tourism boomed as a means to escape the pressures of the city and Parisians began to vacation in the suburbs of Paris—often electing to stay in smaller towns along the Seine. After the incredible political turmoil in Paris in the early 1870s caused by the Franco-Prussian war and the Paris Commune, some artists fled the city entirely. Many of the Impressionists including Monet, Camille Pissarro, Pierre-Auguste Renoir and Alfred Sisley moved northwest of Paris (triangulated between Argenteuil, Pontoise and Louveciennes). Less than an hour away from Paris by train, Argenteuil provided one such leisurely respite from the dense urban sprawl of Paris for Monet who moved there in 1871 and stayed until 1878.[8]

Its landscape soon became a favorite subject of the artist's *oeuvre*. For instance, in Monet's 1874 composition titled *Le bassin d'Argenteuil* (1874), Monet creates a meandering view of the riverbank at Argenteuil that is vastly different from the narrative seascapes of generations past. At first glance, the viewer is invited into the composition through the placement of the dock in the foreground. In contradistinction, the irregular placement of the boats in the water invites a quiet contemplation as the eye moves between the rowboats and sailboats, as if gently being rocked by the water. Monet's treatment of this classic Impressionist theme invites the viewer/s to a leisurely viewing experience of the sun-dappled scene and as such, viewing painting itself offers a temporary respite to those unable to leave the city for the riverbank of Argenteuil.

After moving to London, together with Monet, for the duration of the Franco-Prussian war, Pissarro moved to Pontoise in 1872, only a brief train ride away from Argenteuil. But Argenteuil was too leisurely for Pissarro. He (and Paul Cézanne) preferred the more authentically rural town of Pontoise. There, Pissarro rented a house where he lived with his wife Julie and their first children. The year they arrived, Pissarro completed *La route de Rouen, les hauteurs de l'Hautil, Pontoise* (1872) capturing the surrounding landscape. In the foreground, the two subjects of the composition, a woman and a small child, are most likely Pissarro's wife and daughter, Jeanne, who would tragically pass away just two years later.[9] Together, mother and child are planted ankle-deep in a muddy, ploughed field, as if rooted in the earth. As such, the two seem to visually embody the artist's

Above left:
Paul Cézanne, *L'Estaque aux toits rouges*, 1883-1885 (detail).

Above right:
Camille Pissarro, *Les toits rouges, côte Saint-Denis à Pontoise, effet d'hiver*, 1877.
Musée d'Orsay, Paris. Photo: © RMN-Grand Palais / Art Resource, NY.

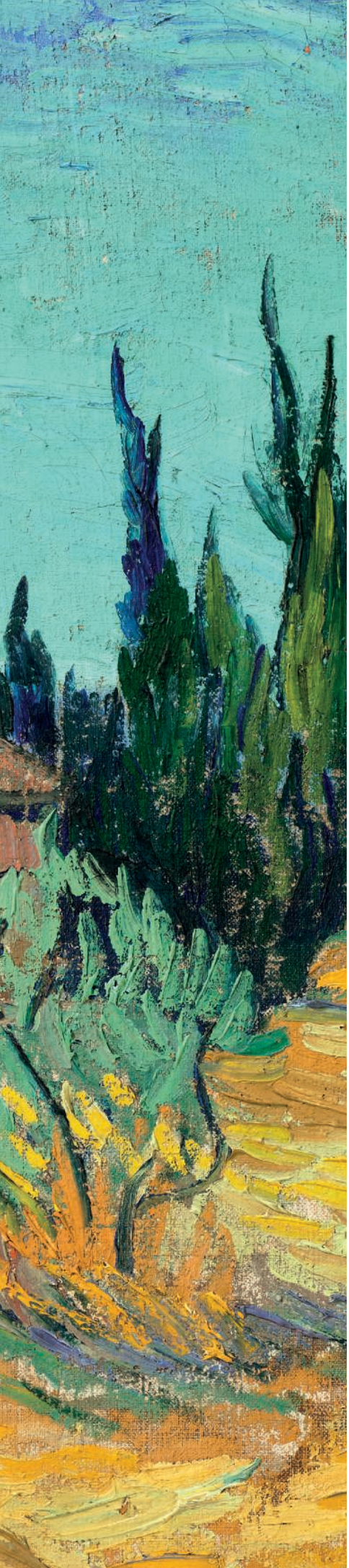
Opposite:
Camille Pissarro, *La route de Rouen, les hauteurs de l'Hautil, Pontoise*, 1872 (detail).

ecological perspective on the entrenched relationship between humans and nature.

Indeed, on Pissarro's worldview, critic Octave Mirbeau would later write, "In [Pissarro's] works, man is [...] fused with the earth, where he appears only in his function as human plant."[10] In other words, Mirbeau believed that Pissarro considered humans to be deeply interconnected with the earth and the natural world. And, this avant-garde ecological/anarchist perspective is upheld in his *oeuvre* whereby Pissarro emphasizes the harmony that ties his human subjects in close harmony with the natural landscape, which they inhabit and fashion.

For the artists who retreated to the countryside, the rural environs had a profound impact on their visual vocabulary. Having first followed in Pissarro's footsteps, Cézanne established himself in Pontoise and worked alongside Pissarro. But the northern French countryside lacked the essential warmth and intoxicating arid beauty of Provence. Soon, Cézanne would leave Pontoise, and seek to hone in on the new pictorial experiments he and Pissarro had developed, but in front of utterly different landscapes: in L'Estaque in the South of France.[11] In *L'Estaque aux toits rouges* (1883-1885), Cézanne plunges the viewer towards the cityscape at a downwards angle. The striking perspective that characterizes the series of red roofed landscapes produced by Cézanne takes on the elevated perspective of the mountain ridge that envelops the city, rather than enter the city from a human's eye-level. This elevated perspective is, on the one hand, informed by the mountainous topography and, at the same time, deeply indebted to Camille Pissarro's own series of red roofs created in 1877 in Pontoise, with whom Cézanne continued to be in close contact until 1885. From this vantage point, Cézanne creates a composition devoid of narrative: without ships on the ocean or people populating the city streets, or any kind of dramatic detail "catching the eye". Instead, this fascinating seascape—this vast expanse of blueness, punctuated by vermilion quadrangle planes (which Cézanne compared to "playing cards") appears to stem from a bold and daring meditation on the interplay of color and shape, anticipating the abbreviated compositions that Pablo Picasso and Georges Braque would be developing two decades later, or even, the vast color planes of the Abstract Expressionists seven decades later.

After a disastrous stay with his brother in Paris, Vincent van Gogh too sought to leave the city to return to the countryside in 1887 and be utterly surrounded by nature. After a brief sojourn in a suburb of Paris called Asnières-sur-Seine, he moved to Arles in the South of France, where



The artist sought out elements of the natural world—sunflowers, cypress trees, olive trees—that became important features: they became like the characters in a playwright's theater play.

he was hoping to create a new movement: *The School of the South*, together with Gauguin. Alas, this resulted in an infamous argument and violent altercation between the two artists. They split up. The already psychologically fragile Van Gogh was then hospitalized and decided to commit himself to an asylum in Saint-Rémy, a neighboring town in Provence. His hospital stay in Saint-Rémy proved, in effect, to be incredibly peaceful and prolific for the artist. The pace of his pictorial production greatly increased, and he produced some of the most important works of his entire life while being treated for his psychological unstable condition.

During his stay, the surrounding flora and particularly the cypress and olive trees in Saint-Rémy became a resounding motif in the artist's work. For Van Gogh, the natural landscape not only provided artistic inspiration but also helped to ease his mind. In his own words, once at Saint-Rémy, Van Gogh explained to his sister in a letter that he would often "go and gaze at a blade of grass, a pine-tree branch, an ear of wheat, to calm myself." His pictorial practice appeared to soothe his overall health condition, and seemingly blossomed in this particular context.

Van Gogh constantly required a close proximity to nature. The artist sought out elements of the natural world—sunflowers, cypress trees, olive trees—that became important features: they became like the characters in a playwright's theater play. They were featured in his *oeuvre* with the same force and presence as one would find in his portraits. They were an inherent part of his world. In December 1889, the artist created *Cabanes de bois parmi les oliviers et cyprès* in which the two natural subjects, *les oliviers et cyprès*, are not simply named in the title of the work but overpower the small cabin through the sheer size and intensity of their color. Here, the cabin becomes but one feature in the landscape, rather than the dominant feature and the result presents a harmonious picture of what is manmade amongst (*parmi!*) nature in a manner reminiscent of Pissarro's proto-ecological perspective. Indeed, the two artists were to become great friends, just a few months before Van Gogh died.

After leaving the asylum in May of 1890, the artist moved to Auvers-sur-Oise, a suburb of Paris, to be nearer to his beloved brother. It is not very well known that Van Gogh was introduced to

Vincent van Gogh, *Cabanes de bois parmi les oliviers et cyprès*, 1889. (detail).

Doctor Gachet by Pissarro himself. Dr. Gachet was not only able to provide Van Gogh with some of the medical help he would need, but was also an artist himself, and a major art collector. He immediately saw in Van Gogh the genius that he was.

There, in Auvers, Van Gogh created several portraits of local children, including *Jeune homme au bleuet*, in June 1890. This portrait in particular provides insight into the artist's convictions about the harmonious ties binding humans and nature. In this portrait, Van Gogh embeds his sitter with the native fauna of France with the addition of the small blue cornflower that extends from the sitter's mouth. The cornflower is a European wildflower often found in corn and wheat fields and since these flowers grow like weeds and run wild through the fields, it seems the artist intentionally alludes to a connection between the wildness of the cornflower and the wildness of the young ruffians that Van Gogh convinced to be his sitters—and it does not take a wild stretch of the imagination to see how Van Gogh fast identified himself with this young boy. Both seem equally to belong to the French countryside—and at the same time, they don't belong anywhere. Misfits. In the artist's own words, Van Gogh wrote, "we're still a long way from people understanding the curious relationships that exists between one piece of nature and another, which however explain and bring each other out." Indeed, Van Gogh, like many of the artists of his generation, questioned his relationship to nature in an era of rapid transformation and posited that humans were but one piece of nature among many.

The world of the Impressionists was forever altered. The changes brought by industrialization and modernization would fundamentally alter the relationship between the individual and the natural world and it is within precisely this new, modern context that the Impressionists blossomed, as they went on to depict or represent a new mode of interaction between humanity and nature. Whether intoxicated by its beauty, sights, smells or sounds, the Impressionists cultivated nature and, reciprocally, were cultivated, or informed, by nature, regardless of whether they remained confined to their apartments, ventured out into the city streets or escaped to the countryside.

Opposite:
Vincent van Gogh, *Jeune homme au bleuet*, 1890 (detail).

Endnotes

[1] K, Varnedoe and G. Caillebotte, *Gustave Caillebotte,* New Haven, 1987, p. 220.

[2] P. de Moncan, *Le Paris d'Haussmann*, Paris, 2012, p. 107.

[3] quoted in H.B. Weinberg, *Childe Hassam: American Impressionist*, exh. cat., The Metropolitan Museum of Art, New York, 2004, p. 308.

[4] Hollis Clayson writes about the interplay of natural and artificial light in Hassam's *Crépuscule* in *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, Chicago, 2019, pp. 146-147.

[5] C. A. P. Willsdon, "Impressionist Gardens," in A. Dumas and W. H. Robinson, *Painting the Modern Garden Monet to Matisse*, exh. cat., Royal Academy of Arts, London, 2015, p. 80.

[6] L. A. Kalba, "Blue Roses and Yellow Violets: Flowers and the Cultivation of Color in Nineteenth-Century France," in *Representations*, vol. 120, no. 1, 2012, p. 102.

[7] E. Briot, "From Industry to Luxury: French Perfume in the Nineteenth Century," in *Business History Review*, vol. 85, no. 2, 2011, p. 274.

[8] P. Hayes Tucker, *The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000.

[9] The mother and child, a favourite motif of the artists', would become all the more precious in the years after the child's death and this is perhaps the reason that Julie selected this work for her the family's private collection (see detailed provenance).

[10] First quoted in J. House, *Impressions of French Modernity: Art and Literature in France, 1850-1900*, New York, 1998, p. 202.

[11] The striking perspective that characterizes the series of red roofed landscapes produced by Cézanne were deeply indebted to Pissarro's own series of red roofs created in 1877 in Pontoise (having seen his works at the 1881 salon).

[12] Letter 785, in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, London, vol. 5, 2009, p. 54.

[13] Letter 893, *ibid*., p. 277.

◦ 1C

CLAUDE MONET (1840-1926)

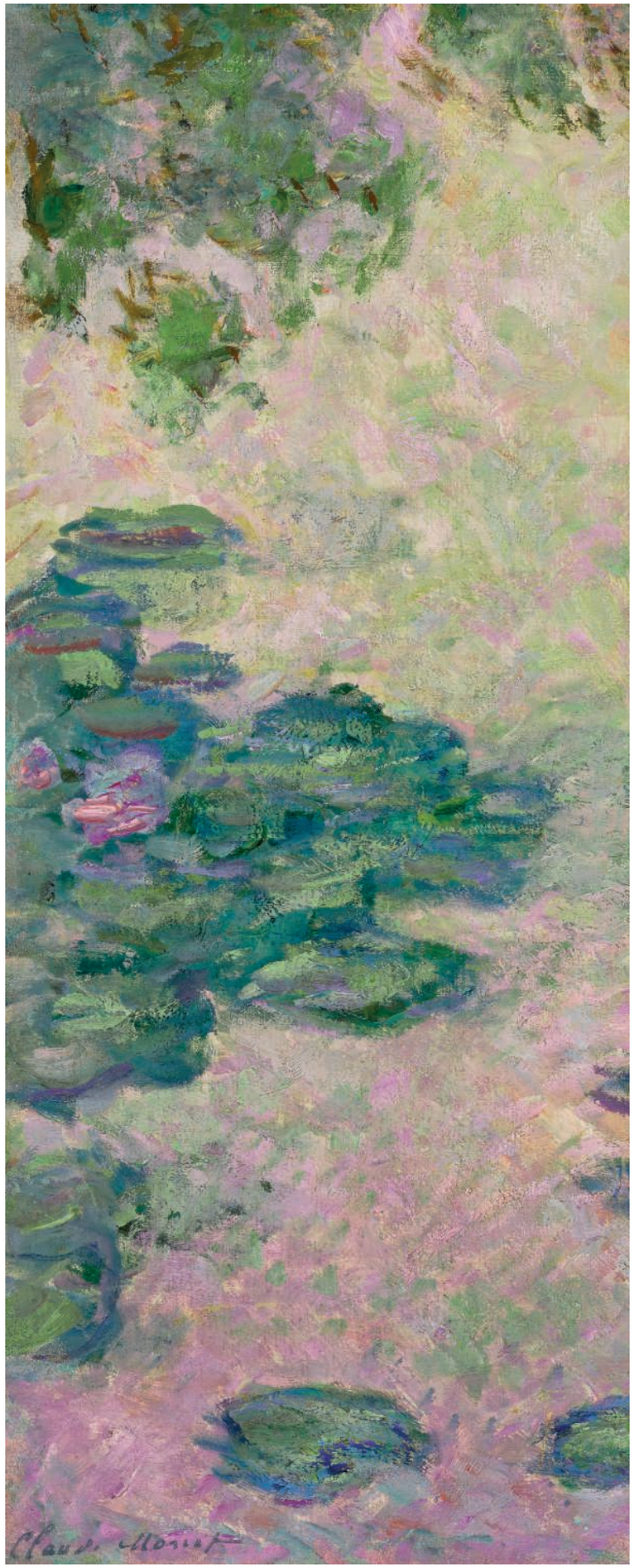
Nymphéas (fragment)

stamped with signature 'Claude Monet' (Lugt 1819b; lower left)
oil on canvas
24 x 10 in. (60.8 x 25.3 cm.)
Painted *circa* 1912

$700,000-1,000,000

PROVENANCE:
André Barbier, Paris (gift from the artist).
Daniel Wildenstein, Paris (1980).
Gift from the above to the late owner, May 1982.

LITERATURE:
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, Supplément aux peintures, dessins, pastels*, Lausanne, 1991, vol. V, p. 180 (illustrated).


Claude Monet

MONET

Nymphéas (fragment)

Claude Monet's 'Nymphéas (fragment)' encapsulates the artist's endless pursuit to capture the ephemerality of nature with paint on canvas. Painted *circa* 1912, the present work shows the water lilies in bloom as they drift across the pond, a still glass that reflects the cloudy sky and the heavy, decorated branches of the artist's beloved wisteria vines above. Monet first painted the *Nymphéas* in 1897 and the motif occupied the artist until his death in 1926; hundreds of canvases illustrate the pond and surrounding gardens. As the series progressed, Monet's art underwent a shift from his earlier, more precise impressionistic landscapes to increasingly indulgent and vibrant waterscapes that border on abstraction. Monet wrote to the critic Gustave Geffroy in 1912, "I know only that I do what I can to render what I feel in the face of nature and that, more often than not, in order to arrive at what I sense, I completely forget the most elementary rules of painting—if they exist, that is" (quoted in G.T.M. Shackelford, *Monet: the Late Years*, exh. cat., Kimbell Art Museum, 2019, p. 123).

The genesis of the *Nymphéas* began in 1883 when Monet rented a house at Giverny. When presented with the opportunity in 1890, he enthusiastically purchased the house and grounds, writing to his dealer, Paul Durand-Ruel that he was, "certain of never finding a better situation or more beautiful countryside" (quoted in P.H. Tucker, *Claude Monet: Life and Art*, New Haven, 1995, p. 175). Over the ensuing decades, Monet dedicated himself to improving this Eden, building a greenhouse and a light-filled painting studio, replacing the vegetable gardens with flower beds, and gradually but significantly increasing the size of the famous pond. The purchase of the house and various improvements were made possible by a change in fortune for the artist, as Durand-Ruel increasingly found success in sales of the painter's work. Yet Monet did not turn to his garden as a subject until the late 1890s, when he first dedicated a series to the iconic Japanese Bridge. From 1899 to 1901, the artist intermittently travelled to London, where he painted views of the Houses of Parliament, and the Waterloo and Charing Cross Bridges.

Upon returning to France, the pond and gardens became the artist's singular subject, aside from the views of Venice that Monet painted during his final trip abroad in 1908.

The *Nymphéas* provided a fitting foil for the painter. In 1889, Geffroy had prophetically written that "if Monet were forced to stay in one place, in front of one motif for the rest of his life, he would not waste a moment; he would find a different aspect to paint every minute of every hour of every day" (quoted in *Monet in the '90s: the Series Paintings*, exh. cat., Museum of Fine Arts, Boston, 1989, p. 25). Indeed, while Monet conceived of these works separately, and across decades, they uncover an extraordinary obsession. Early views of the pond preserve moments in the day, clouds passing overhead, and glorious, fresh, purple blooms; later works fully immerse the viewer in the setting and expand before them, while still containing the former elements. The present work is one that possibly served as a study for Monet's most ambitious project, the *Grandes Décorations*, a series of panoramic, monumental canvases willed to the French State (Musée de l'Orangerie, Paris). Although it predated this final project, the title of Monet's 1908 exhibition, *Nymphéas: Series de paysages d'eau*, acknowledged the overwhelming presence of the water. In his review of that exhibition, the critic Roger Marx wrote, "No more earth, no more sky, no limits now; the dormant and fertile waters completely cover the field of the canvas; light overflows" (quoted in P.H. Tucker, *Monet in the 20th Century*, exh. cat., Museum of Fine Arts, Boston, p. 50). The rare vertical format of the present work heightens this disarming and sublime effect—a slice of water, absent any orienting horizon, and yet one that manages to stretch from the blooming wisteria to the nymphéas pads, both juxtaposed against the glorious reflection of the sky above. The result is pure celebration of the immersive power of color and nature.

Despite their overwhelming popularity in the present day, the late *Nymphéas* fell into obscurity

Above:
Claude Monet, *Nymphéas*, 1915-1917.
Foundation Beyeler, Basel.

Opposite:
Claude Monet painting his *Grandes décorations*, *circa* 1920, Giverny.
Photograph by Henri Manuel. Photo: Bridgeman-Giraudon / Art Resource, NY.

Previous page:
Detail of the present lot.

Above:
Joan Mitchell, *River, circa* 1989.
Collection Foundation Louis Vuitton, Paris.
© Estate of Joan Mitchell.

Opposite:
Detail of the present lot.

after Monet's death. Although the *Grandes Décorations* were installed at the Musée de l'Orangerie the next year, smaller scale works remained unsold in Monet's studio, staying within the artist's family for decades. Budding interest in the late works emerged in 1949 when some were included in an Impressionist exhibition at the Kunsthalle, Basel; however, their popularity exploded in the 1950s. Perhaps the singular event most precipitating this onset of interest was Alfred Barr's acquisition of a mural-sized work for The Museum of Modern Art in the spring of 1955. Thereafter, the late works proved especially desirable to American collectors, including David and Peggy Rockefeller who acquired three for their collection. Meanwhile, the waterscapes found a distinct resonance with American Abstract Expressionism of the 1950s. The curator Thomas Hess' characterization of Monet's late works as "a web of hues... the handwriting loops and swirls, pushes down aggressive oblique hatchings" simultaneously could describe one of Jackson Pollock's drip paintings (quoted in *ibid.*, p. 104). Whether Monet's late work indeed influenced the Abstract Expressionists, or if instead those artists enabled art critics to finally find the language to contextualize Monet's final masterpieces remains an enduring mystery.

◦ 2C

GUSTAVE LOISEAU (1865-1935)

Rocher la Teignouse, Cap Fréhel

signed and dated 'G. Loiseau. 1906' (lower right)
oil on canvas
24 x 29 in. (61 x 74 cm.)
Painted in 1906

$30,000-50,000

PROVENANCE:
Galerie Durand-Ruel et Cie., Paris (acquired from the artist, 5 September 1906).
Galerie Abels, Cologne (acquired from the above, 28 June 1957).
Anon. sale, Palais Galliera, Paris, 4 December 1972, lot 79.
Anon. sale, Sotheby & Co., London, 28 March 1973, lot 24.
Rolly-Michaux, Boston (acquired at the above sale).
Acquired from the above by the late owner, 22 February 1977.

EXHIBITED:
Paris, Galerie Durand-Ruel et Cie., *G. Loiseau*, May 1957, p. 7, no. 14.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.

Illustrating a brilliant day from the edge of France's sublime Côte d'Emeraude in Brittany, *Rocher la Teignouse, Cap Fréhel* is a prime example of Gustave Loiseau's seascapes, in which the artist observes the mid-day sun reflecting off the water *en plein air*. Loiseau's art is often described as preeminent among the second wave of artists that emerged after the first Impressionists. Yet, Loiseau's art cannot be considered solely impressionistic as he verged towards Pointillism: the surfaces of his paintings contain intricate geometric webs of brushstrokes that abstract in close proximity. Nevertheless, essential to his practice were his forays out of the studio in order to capture the landscape as he saw it.

Loiseau visited the Côte d'Emeraude yearly from 1904 to 1909, with the exception of 1907; his favored subjects there were the cliffs at Cap Fréhel. Although years separated his various forays, Loiseau was obsessed with identical vistas in the footsteps of Monet's famous series; from painting to painting, Loiseau's landscape appears unchanged even as new cloud shapes form, the sun moves across the sky, and years pass. Monet had never painted Cap Fréhel, so Loiseau's series stakes claim to this beautiful, undiscovered region. Only in the decade before, Eugène Herpin had given the coast its name, writing, "The hue of the sea, the greenery of the trees reflected in it, all this strange symphony of different greens made me call our coast the Côte d'Emeraude" (quoted in G. Foucqueron, *Saint-Malo, 2000 ans d'histoire*, Saint-Malo, 1999, p. 793).

Perched on the precipice of the distant cliffs along the horizon of the present seascape sits the medieval Fort la Latte, known as the Castle of the Rock Goyon. Now a famous tourist attraction, the castle was built in the 1300s by the Lord of Matignon, Etienne III Gouÿon, and was active until the early 1800s when its strategic location could no longer protect against military technological advancements. As Loiseau painted, the castle was largely abandoned, falling into ruin under a sole keeper, until it was designated as a *monument historique* in 1925. From afar, the crumbling walls of the castle appear as one with the rocky crag. In the salty sea spray, the manmade and the organic merge together into a symphonic combination of dazzling light and jewel-like color.

Above:
Claude Monet, *La Falaise d'Aval*, 1885.
Israel Museum, Jerusalem. Photo: Israel Museum / HIP / Art Resource, NY.

Opposite:
Detail of the present lot.

◦ 3C

ODILON REDON (1840-1916)

Grand bouquet de fleurs des champs

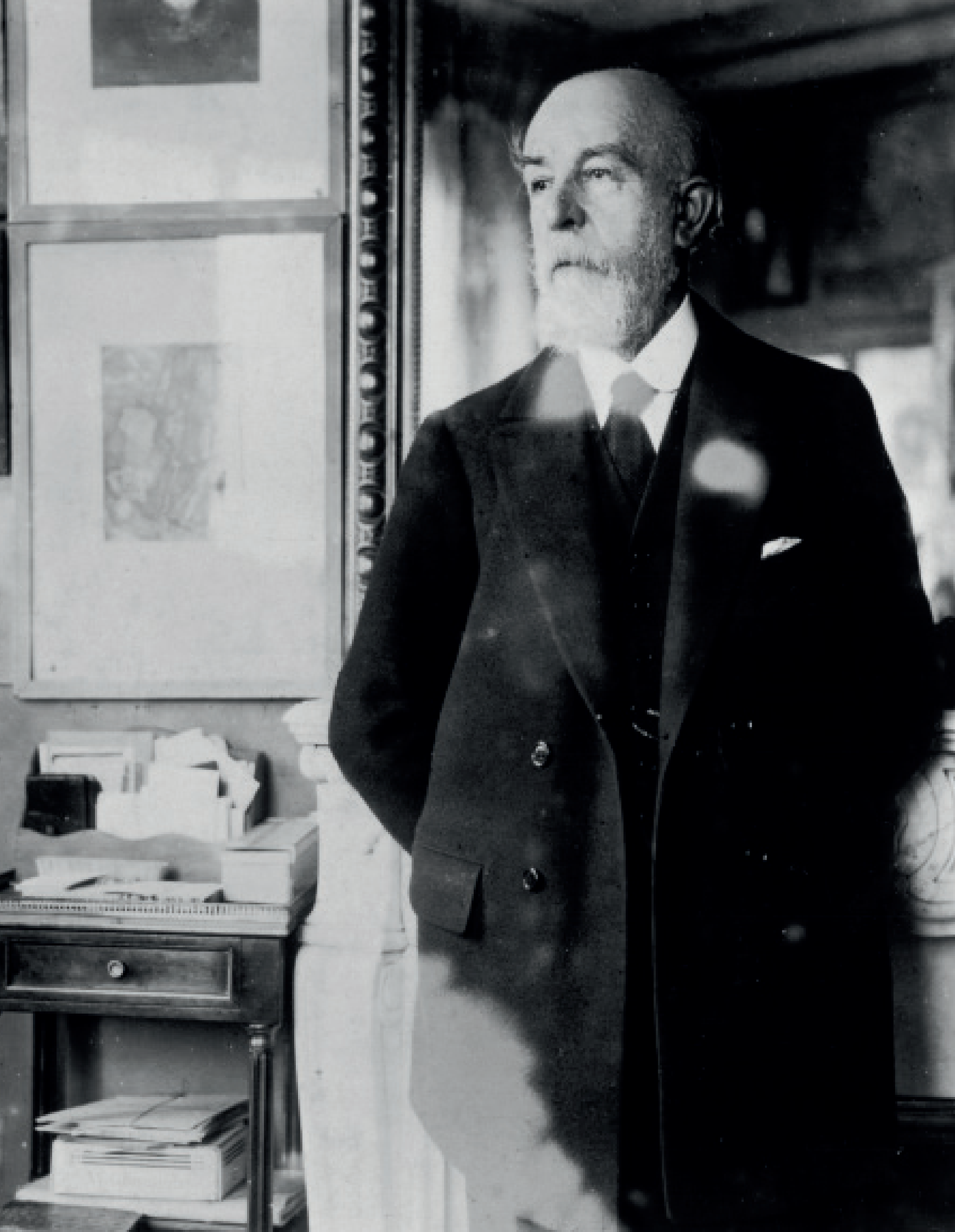
oil on board
26½ x 20½ in. (67.4 x 52.1 cm.)
Painted *circa* 1900-1905

$1,200,000-1,800,000

PROVENANCE:
Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist, 13 December 1909).
Gustave Fayet, Béziers (acquired from the above, 1913).
Paul and Simone Bacou, Paris (by descent from the above, *circa* 1925).
Jean-Pierre Bacou, Paris (by descent from the above, *circa* 1964).
Wildenstein & Co. Inc., New York (acquired from the above, 1981).
Acquired from the above by the late owner, 21 May 1981.

EXHIBITED:
Paris, Musée des Arts Décoratifs, *Odilon Redon,* March 1926, p. 10, no. 28 (titled *Vase vert et fleurs des champs* and dated *circa* 1905).
London, Wildenstein & Co., Ltd., *Exhibition of Paintings by Odilon Redon*, January 1938, no. 25 (titled *Wild Flowers* and dated 1890).
Brussels, Palais des Beaux-Arts, *De David à Cézanne*, November 1947-January 1948, p. 53, no. 134 (titled *Fleurs des champs*).
Paris, Galerie Berri-Argenson, *Odilon Redon*, May-June 1950, no. 3.

LITERATURE:
A. Alexandre, "La semaine artistique, Floralies" in *Comoedia,* 1 November 1913, p. 3 (illustrated).
C. Roger-Marx, *Les peintres français nouveaux, no. 21: Odilon Redon*, Paris, 1925, p. 55 (illustrated; titled *Fleurs des champs*).
R. Bacou, *Odilon Redon*, Geneva, 1956, vol. II, p. 55, no. 80 (illustrated; titled *Fleurs des champs*).
R. Bacou, *Odilon Redon*, exh. cat., Orangerie des Tuileries, Paris, 1956, p. 77.
K. Berger, *Odilon Redon: Phantasie und Farbe*, Cologne, 1964, p. 202, no. 289 (titled *Wild Flowers with Butterfly and the Patterned Vase*).
A. Wildenstein, *Odilon Redon: Catalogue raisonné de l'oeuvre peint et dessiné*, Paris, 1994, vol. III, p. 116, no. 1528 (illustrated; illustrated again in color on the frontispiece).



REDON

Grand bouquet de fleurs des champs

The extensive series of flower paintings, both in oil and pastel, which began to emerge in Odilon Redon's work during the late 1890s and early 1900s, marked a distinctive turning point in the artist's *oeuvre*. Up to this point in his career, Redon had enjoyed a considerable reputation for his mysterious works on paper, most notably his exquisite, haunting charcoal drawings known as "*noirs,*" and his enigmatic lithographs. However, as the new century dawned, Redon sought to expand the market for his art, and began to explore a different path in his work—color became his chief focus, and flowers, "those fragile perfumed beings, exquisite prodigies of light," as the artist described them, were the ideal subject for his new vision (*To Myself: Notes on Life, Art and Artists,* New York, 1986, p. 114). Painted *circa* 1900-1905, *Grand bouquet de fleurs des champs* emerged during this key period of transition, and captures the spirit of experimentation and bold, effusive approach to color that defined Redon's floral subjects during these years, as he sought to combine the traditions of the still life genre with his own idiosyncratic creative outlook.

The composition focuses on a bouquet of summer wild flowers, in which a variety of blooms, including poppies, asters, daisies and cornflowers, are all gathered together in a heady bundle of explosive color. Executed in an array of intensely vibrant, vivacious tones, the flowers seem to have been arranged in a haphazard, organic manner, their forms almost ready to spill over the edges of the slender vase that houses them, as they jostle for space. Echoing the natural arrangement of such blossoms in a meadow, they embody the essential beauty that led Redon to proclaim "I do not know of anything that has given me more pleasure than such an appreciation of simple flowers in their vase breathing air" (quoted in *Odilon Redon, 1840-1916,* exh. cat., The Art

Institute of Chicago, 1994, p. 294). According to Alec Wildenstein, the multi-hued vase in which the flowers sit was a unique creation by the talented ceramicist Maria Botkin, a close friend of Redon and active participant within the revival of the decorative arts in France at the turn of the century. Filled with rich, semi-abstract tonal gradations and finished with a gloss glaze, the vase featured in several other examples of the artist's floral still-lifes from this period, captured from a slightly different viewpoint or angle in each canvas (Wildenstein, nos. 1526-1536). Here, the vase offers an intriguing counterpoint to the flowers, echoing their vibrant colors and fluid, sinuous lines, and yet retaining the characteristics of a distinctly man-made object.

By removing all details and references to the setting in which these flowers exist, Redon conjures a fluid sense of space, allowing the vase and its contents to almost float ethereally against the gently variegated ground, the colors of the blooms all the more startling against the subtle tones of the surrounding space. While this effect lends the composition a somewhat dreamy quality, the detailed and precise modelling of the flowers grounds the scene in reality, revealing Redon's keen skills of observation and deep understanding of the natural world. Having spent much of his youth fascinated by the eternal rhythms of the Medoc countryside in which he lived, his appreciation of nature was enhanced even further through his friendship with the botanist Armand Clavaud, who opened his eyes to the inherent mysteries and imperceptible processes that underpinned plants, flowers and other living organisms, a theme which would prove essential for Redon's creative imagination.

Above left:
Henri Matisse, *Vase de Fleurs*, 1906-1907.
The Barnes Foundation, Philadelphia.

Above right:
Odilon Redon, *Bouquet de fleurs et papillons*, *circa* 1905.
The Art Institute of Chicago. Photo: The Art Institute of Chicago.

Previous page:
Odilon Redon, *circa* 1910.
Photograph by Dornac. Photo: bpk Bildagentur / Art Resource, NY.

Above:
Odilon Redon with Gustave Fayet and his children in the Cloister of the Abbey Sainte-Marie de Fontfroide, *circa* 1910.
Photograph by Patrice Cartier. Photo: © Patrice Cartier / Bridgeman Images.

"My most fertile technique," the artist explained, "and the one most necessary to my development, I have often said it, was to copy directly from the real while attentively reproducing objects from nature's most ordinary, most special and most accidental characteristics. After trying to copy minutely a pebble, a blade of grass, a hand, a human profile or any other example of living or inorganic forms, I experience the onset of a mental excitement; at that point I need to create, to give myself over to representations of the imaginary. Thus blended and infused, Nature becomes my source, my yeast, and my leaven" ("Confidences d'Artiste," in *L'Art Moderne*, 25 August 1894, vol. 14, no. 34, p. 269).

However, it is Redon's daring, vivid use of color in paintings such as *Grand bouquet de fleurs des champs,* where the flowers are rendered in a rich array of jewel-like tones that seem to dance before the eye, that the true focus of his creative energies at this time is revealed. As the artist so eloquently explained, "If the art of an artist is the song of his life, a solemn or sad melody, I must have hit a happy note in color" (quoted in exh. cat., *op. cit.,* 1994, p. 288). Among the young painters most influenced by this shift into color in Redon's work was Henri Matisse, who as early as 1900 had acquired examples of his pastels for both his father and his own personal collection, including *La Mort de Bouddha* (Wildenstein, no. 2604). Indeed, the sculptor Aristide Maillol reported "Matisse is obsessed with Redon. He buys as much of it as he can," while Christian Zervos would later describe Matisse's deep appreciation for Redon's "pure, expressive color" (quoted in *Odilon Redon,* exh. cat., Fondation Beyeler, Basel, 2014, p. 16). Redon's example would

prove crucial to Matisse's own pursuit of a new chromatic intensity and freedom during his Fauve years, with floral still lifes such as *Vase de fleurs* (1906-1907, The Barnes Foundation, Philadelphia) displaying a clear affinity with Redon's flower paintings.

The first owner of *Grand bouquet de fleurs des champs* was Gustave Fayet, a wealthy vintner from Béziers and a painter himself, who was a notable collector of avant-garde art at the turn of the century. Focusing on the work of his contemporaries, he purchased paintings by Edgar Degas, Pierre-Auguste Renoir, Edouard Manet, Paul Cézanne, Vincent van Gogh and in particular, Paul Gauguin, whose posthumous retrospective at the 1906 Salon d'Automne drew heavily from Fayet's extensive holdings of the artist's work. Redon had first met Fayet in 1899, and the pair soon became close friends. While initially drawn to Redon's *"noirs"* and lithographs, Fayet soon embraced the artist's return to color, and acquired a number of paintings and pastels for his collection, as well as commissioning Redon to create portraits of his wife and daughters (Wildenstein, nos. 92-95). In 1908, he invited the artist to create a series of murals for the library of his home at the renovated twelfth-century Cistercian Abbey of Fontfroide near Narbonne, a project which would result in the largest and most elaborate compositions of Redon's entire *oeuvre* (Wildenstein, nos. 2556/1-3, 2557/1-3, and 2558). Fayet's enthusiasm for Redon's work continued unabated for the rest of his life—by the time of his death in 1925, his collection contained around a hundred examples of the artist's paintings, drawings and pastels. *Grand bouquet de fleurs des champs* remained with Fayet's descendants until the 1980s, at which point it was purchased by the late owner.

Above:
Vincent van Gogh, *Roses et anemones*, 1890.
Musée d'Orsay, Paris.

Opposite:
Detail of the present lot.

“I’m ploughing on like a man possessed, more than ever I have a pent up fury for work, and I think that this will contribute to curing me.”

VINCENT VAN GOGH

VAN GOGH

Cabanes de bois parmi les oliviers et cyprès

◦ 4C

VINCENT VAN GOGH (1853-1890)

Cabanes de bois parmi les oliviers et cyprès

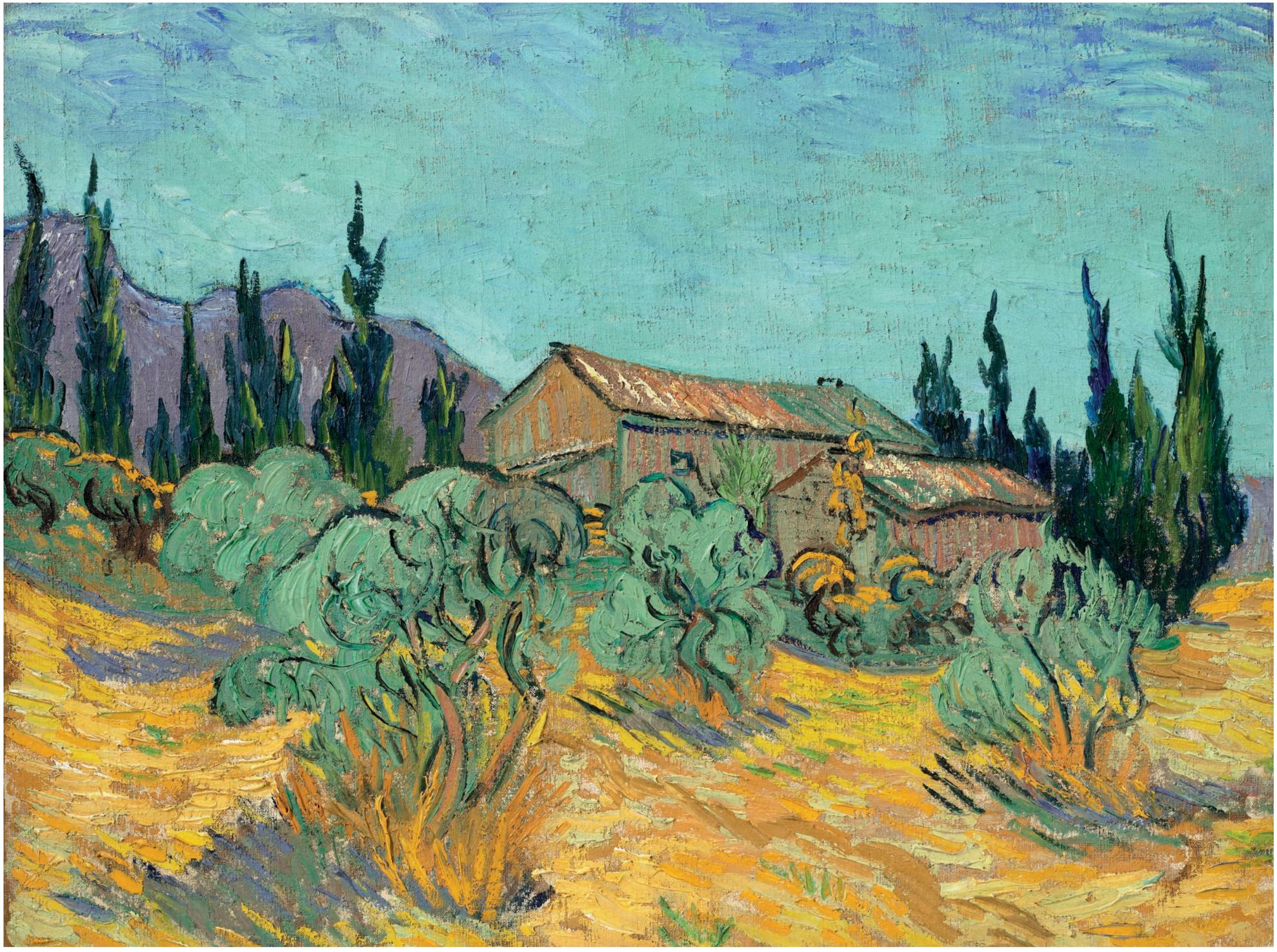
oil on canvas
17⅞ x 23¾ in. (45.5 x 60.3 cm.)
Painted in Saint-Rémy in October 1889

Estimate on Request

PROVENANCE:
Theo van Gogh, Paris (acquired from the artist).
Johanna van Gogh-Bonger, Paris (by descent from the above).
Paul Cassirer, Berlin (acquired from the above, June 1910).
Dr. Thust, Berlin (acquired from the above, until at least 1914).
Marius de Zayas, New York; sale, The Anderson Galleries, New York, 23 March 1923, lot 84.
Georges Bernheim, Paris.
Georges Renand, Paris (1925, until at least 1950).
Private collection, Paris.
Private collection, Brussels (1953).
Wildenstein & Co. Inc., New York (acquired from the above, 1981).
Acquired from the above by the late owner, 11 February 1982.

EXHIBITED:
Berlin, Paul Cassirer, *VII. Jahrgang, Frühjahr, VII. Ausstellung,* April-June 1905, no. 19 (titled *Landschaft in der Provence*).
Amsterdam, Stedelijk Museum, *Vincent van Gogh,* July-August 1905, p. 23, no. 111 (titled *Boerenwoning in Provence*).
Paris, Galerie Bernheim-Jeune et Cie., *Cent tableaux de Vincent van Gogh,* January 1908, no. 79 (titled *Oliviers*).
Munich, Moderne Kunsthandlung and Dresden, Galerie Emil Richter, *Vincent van Gogh,* April-May 1908, no. 56 (titled *Felsen und Olbäume*).
Frankfurt, Kunstverein, *Vincent van Gogh,* June 1908, no. 66 (titled *Felsen und Olbäume*).
Künstlerhaus Zürich, *VI. Serie: Vincent van Gogh, Cuno Amiet, Hans Emmenegger, Giovanni Giacometti,* July 1908, p. 6, no. 33 (titled *Oliven auf dem Felsen*).
Munich, Kunsthaus Brakl, *Goethestrasse 64: Vincent van Gogh*, October-December 1909, no. 45 (titled *Landschaft in der Provence*).
Berlin, Paul Cassirer, *XIII. Jahrgang, III. Ausstellung,* October-November 1910, no. 17 (titled *Bauernhaus bei Auvers*).
Berlin, Paul Cassirer, *Victoriastrasse 35: Vincent van Gogh, Zehnte Ausstellung*, May-June 1914, no. 142 (titled *Bauernhaus bei Auvers*).
New York, The Metropolitan Museum of Art*, Loan Exhibition of Impressionist and Post-Impressionist Paintings*, May-September 1921, p. 27, no. 125 (illustrated; titled *Farm House-Auvers* and dated 1890).
The Minneapolis Institute of Arts (on loan, October 1921-January 1922).
Paris, Galerie d'Art Marcel Bernheim, *Exposition rétrospective Van Gogh*, January 1925, no. 40.
Paris, Grand Palais des Champs-Elysées, *Trente ans d'art indépendant, 1884-1914: Exposition rétrospective des oeuvres des Membres inscrits au cours des trente premières expositions de la Société*, February-March 1926, p. 191, no. 2951 (titled *Paysage*).
London, Royal Academy of Arts, *An Exhibition of Landscape in French Art 1500-1900*, December 1949-March 1950, no. 282 (illustrated, fig. 61; titled *The Cottages*).
Musée des Beaux-Arts de Mons, *Van Gogh en Belgique*, October-November 1980, pp. 90-91, no. 42 (illustrated in color, p. 52; illustrated again, p. 91; dated August 1889).

LITERATURE:
"'St. John the Baptist' Leads Auction of the de Zayas Collection" in *The New York Times*, 24 March 1923.
J.-B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. I, pp. 175-176, no. 623 (illustrated, vol. II, pl. CLXXII; dated July-August 1889).
W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period: Arles, St. Rémy and Auvers sur Oise (Complete Catalogue)*, Amsterdam, 1937, p. 353, no. 178 (illustrated).
J.-B. de la Faille*, Vincent van Gogh*, Paris, 1939, p. 428, no. 620/F. 623 (illustrated; titled *Wooden Sheds*).
L. Hautecoeur, *Van Gogh*, Geneva, 1946, p. 89 (illustrated in color; titled *Les Oliviers*).
P. Gachet, *Vincent van Gogh aux "Indépendants,"* Paris, 1953, no. 2951.
J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 249, no. F 623 (illustrated; dated August 1889).
P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1971, vol. II, p. 221, no. 679 (illustrated, p. 220; dated August 1889).
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1977, p. 431, no. 1873 (illustrated).
W. Feilchenfeldt, *Vincent van Gogh & Paul Cassirer, Berlin: The Reception of Van Gogh in Germany from 1901 to 1914,* Zwolle, 1988, pp. 107-108, no. F 623 (illustrated, p. 107).
I.F. Walther and R. Metzger, *Vincent van Gogh: The Complete Paintings*, Cologne, 1993, vol. II, p. 602 (illustrated in color; dated December 1889).
J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 430, no. 1873 (illustrated, p. 431; dated December 1889).
C. Stolwijk and H. Veenenbos, *The Account Book of Theo van Gogh and Jo van Gogh-Bonger,* Amsterdam, 2002, pp. 53, 129, 150, 163 and 181 (illustrated, p. 181).
B. Echte and W. Feilchenfeldt, eds., *Kunstsalon Paul Cassirer. Die Ausstellungen 1901-1905, "Man steht da und staunt",* Wädenswiel, 2011, vol. 2, pp. 706 and 708.
W. Feilchenfeldt, *Vincent van Gogh: The Years in France, Complete Paintings 1886-1890, Dealers, Collectors, Exhibitions, Provenance,* London, 2013, pp. 219 and 284 (illustrated in color).
B. Echte and W. Feilchenfeldt, eds., *Kunstsalon Paul Cassirer. Die Ausstellungen 1910-1912, "Verheißung und Erfüllung zugleich",* Wädenswiel, 2016, vol. 5, p. 151 (illustrated, p. 110).
B. Echte and W. Feilchenfeldt, eds., *Kunstsalon Paul Cassirer. Die Ausstellungen 1912-1914, "Eine neue Klassik",* Wädenswiel, 2016, v ol. 6, p. 776 (illustrated, p. 773).



VAN GOGH

Cabanes de bois parmi les oliviers et cyprès

"I'm ploughing on like a man possessed," Vincent van Gogh wrote to his brother Theo from Saint-Rémy-de-Provence in September 1889, "more than ever I have a pent up fury for work, and I think that this will contribute to curing me" (Letter 800, in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition,* London, vol. 5, 2009, p. 80). The artist wrote these lines soon after he returned to painting following the traumatic breakdown he had suffered in the middle of July. This autumn witnessed an extraordinary surge of creativity as Van Gogh worked with a fervent energy, producing a near-miraculous outpouring of work as he captured with an ever-greater intensity the Provençal landscape around him.

Painted in October 1889, *Cabanes de bois parmi les oliviers et cyprès* dates from this artistic resurgence. Here, the sun-scorched landscape of southern France is brought thrillingly to life. A grove of olive trees stands beneath a dazzling, turquoise-blue sky, their silvery evergreen foliage casting violet shadows that cool the orange, flame-like strokes that seem to lap at their twisting trunks. The ground appears as if a sea of gold; thick with impasto, lines appear like ripples of water, heightening the sense of motion and rhythm that fills every corner of this composition. In the midst of this tempest of color stands a "mas," a small farm, bordered by a phalanx of cypresses, beyond which rise the undulating purple peaks of Les Alpilles. Combining Van Gogh's favorite Provençal motifs—the olive and cypress—this painting encapsulates the defining characteristics of the artist's mature style that emerged during his time in Saint-Rémy.

Van Gogh and Saint-Paul-de-Mausole

By the time that Van Gogh painted *Cabanes de bois parmi les oliviers et cyprès*, he had been living for six months at Saint-Paul-de-Mausole, the asylum set on the outskirts of Saint-Rémy. Advertised as a *maison de santé*—"a house of health"—the converted twelfth-century Augustinian monastery was in reality an asylum for the mentally ill. Van Gogh feared the recurrence of the sudden mental trauma he had experienced on 23 December 1888 in Arles—following a bitter dispute with Paul Gauguin, his guest at the Yellow House, his home in Arles, he suffered severe hallucinations, and heard loud noises and voices that drove him to cut off part of his left ear.

In February 1889, Van Gogh suffered a second breakdown. It was at this point that he acknowledged he was not well enough to return to the Yellow House. Accepting the sympathetic advice of Dr. Félix Rey, and with the Reverend Frédéric Salles at his side, on 8 May Van Gogh traveled to Saint-Rémy, about

seventeen miles away. With his brother Theo's agreement and support, the artist voluntarily admitted himself to the Hôpital de Saint-Paul-de-Mausole, placing himself in the care of Dr. Théophile Peyron and his staff.

Set on the outskirts of Saint-Rémy, Saint-Paul-de-Mausole stood in a fertile plain amid wheatfields, lines of cypresses, and olive groves, with huts and stone farmhouses nestled into the landscape, all overlooked by the rugged mountains of the Alpilles, the lower, final chain of the Alps. Van Gogh took to his new home quickly. A day after his admission he wrote to his sister, "It's possible that I'll stay here for quite a long time, never have I been so tranquil as here and at the hospital in Arles to be able to paint a little at last. Very near here there are some little gray or blue mountains, with very, very green wheat fields at their foot, and pines" (Letter 772, vol. 5, p. 12). At the end of his first month he wrote to Theo, "Not one single time have I had the slightest desire to be elsewhere; just the will to work is becoming a tiny bit firmer... What a beautiful land and what beautiful blue and what a sun!" (Letter 777, vol. 5, p. 30).

Van Gogh's work reached a climax of expression during his yearlong stay in Saint-Rémy, as he depicted the world around him with an ever greater intensity. Sheltered in the seclusion of the asylum, he encountered spells of mental illness interspersed with periods of prolific production. As Ingo F. Walther and Rainer Metzger have described, "At all events, his present state permitted total concentration; he could explore himself, indeed meditate. And of course, that inner life he was giving his full attention to clamored to be heard on the outside—and was expressed in art of new and uninhibited power" (*Van Gogh: The Complete Paintings*, Cologne, 2012, p. 515).

Above:
Vincent van Gogh, *Les Alpilles avec oliviers*, 1889.
The Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Previous page:
View of the asylum of Saint-Paul-de-Mausole with the Alpilles in the background. Postcard, *circa* 1940s.
Photographer unknown.

Next previous page:
Detail of the present lot.

Above left:
Vincent van Gogh, *Deux peupliers dans les Alpilles près de Saint-Rémy*, 1889.
The Cleveland Museum of Art. Photo: Bequest of Leonard C. Hanna, Jr. / Bridgeman Images.

Above right :
Henri Matisse, *Oliviers à Collioure*, 1906.
The Metropolitan Museum of Art, New York.
© 2021 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

"Under the great blue sky"

At first, Van Gogh was kept under close observation and was not permitted to leave the grounds of the asylum. Ensconced in painting the blossoming spring-time flora of the gardens, Van Gogh was nevertheless entranced by the panorama that stretched beyond the boundary walls. As he described a landscape he was working on (Faille, no. 611) in a letter to Theo, "One is the countryside that I glimpse from the window of my bedroom. In the foreground a field of wheat, ravaged and knocked to the ground after a storm. A boundary wall and beyond, grey foliage of a few olive trees, huts and hills" (Letter 779, vol. 5, 2009, p. 31).

In early June, Van Gogh was finally able to set off into the countryside to paint. For an artist from the north, olive trees, a staple in the Provençal landscape, were a particularly novel sight. He had written to Theo from Arles in April 1889, not long after his arrival in the south, "if you could see the olive trees at this time of year... The old-silver and silver foliage greening up against the blue. And the orangeish ploughed soil. It's something very different from what one thinks of it in the north—it's a thing of delicacy—so refined... the murmur of an olive grove has something very intimate, immensely old about it. It's too beautiful for me to dare paint it or be able to form an idea of it" (Letter 763, vol. 4, p. 434). The olive groves that were spread all over the countryside quickly captured Van Gogh's attention, inspiring him to paint a series of works on this subject—including The Museum of Modern Art's *Les Oliviers* (Faille, no. 712), among others.

"I'm ploughing on like a man possessed"

Following a third breakdown in the height of summer, Van Gogh returned to painting once again in September. As the heat of the Provençal

summer cooled and autumn arrived, the artist returned once again to olive trees, finding in their forms and foliage a subject that was unchanging and permanent—motifs at once compelling for him as an artist, and comforting for him as a man. Just as he had explained to his sister earlier in the year that he needed to "go and gaze at a blade of grass, a pine-tree branch, an ear of wheat, to calm myself"[12] (Letter 785, vol. 5, p. 54), so the intense study of nature—in this case a near serial depiction of olive trees over a number of paintings—continued to serve as a kind of tonic to the artist, offering him constant inspiration and encouragement. Painting was now an act of self-preservation, an art of survival; "now, one picture staked a whole day's claim on the future, and a series represented belief in the continuation of life. Van Gogh's indefatigable determination to paint had never been greater than in the asylum at Saint-Rémy" (*op. cit.*, 2012, p. 509).

With their subtle shifts in color and complex, twisting formations, olive trees were the perfect motifs for Van Gogh to immerse himself. "On the other hand the olive trees are very characteristic," he wrote to Theo at the end of September, "and I'm struggling to capture that. It's silver, sometimes more blue, sometimes greenish, bronzed, whitening on the ground that is yellow, pink, purplish or orangeish to dull red ochre. But very difficult, very difficult. But that suits me and attracts me to work fully in gold or silver" (Letter 806, vol. 5, p. 107).

Van Gogh's self-professed "struggle" is masterfully realized in the present *Cabanes de bois parmi les oliviers et cyprès*, in which a small olive grove—likely belonging to the house nestled into the landscape—serves as the focus. Van Gogh frequently described these dwellings in his depictions of the Saint-Rémy landscape.

Above:
Paul Cézanne, *Maisons en Provence (La vallée de Riaux près de l'Estaque), circa* 1883.
National Gallery of Art, Washington, D.C. Photo: National Gallery of Art, Washington D.C.

Opposite:
Detail of the present lot.

Above:
Vincent van Gogh, *Montagnes à Saint-Rémy*, 1889.
The Solomon R. Guggenheim Museum, New York. Photo:
The Solomon R. Guggenheim Foundation / Art Resource, NY.

A similar scene can be found in *Ferme aux oliviers*, painted in December 1889 (Faille, no. 664; Private collection), in which a small building stands screened by the cumulus-shaped foliage of the trees. Supposedly this work pictured the home of Charles Trabuc, a supervisor at the asylum; regarded in this context, it is possible that Van Gogh returned to the same spot in the present work (M. Bailey, *Starry Night: Van Gogh at the Asylum*, London, 2018. p. 65).

With the motif of the olive, Van Gogh was able to explore his now famed "expressionistic" artistic language—as the present work masterfully shows. These circular strokes and snaking, impastoed lines came to dominate Van Gogh's work in Saint-Rémy. The complex forms of this tree—their characteristic twisted branches, gnarled trunks, and low height—served as the perfect object for the artist's linear, rhythmic handling. Van Gogh's fascination with the contorted forms has also been interpreted biographically—his inner, mental turmoil finding external expression in the depiction of these trees. Either way, the intertwined outlines and forms of this object served to impart a sense of dynamism that flows into the earth itself, filling every part of the composition. Not only is the engulfing heat and blazing light of this October landscape felt, but Van Gogh's own ferociously intense gaze is present, as the landscape is turned into a deeply felt, highly subjective artistic vision.

"Impressions of Provence"

As the present work shows, by this time Van Gogh's depictions of the landscape were invested with a palpable materiality together with a powerful symbolic dimension. For Van Gogh, nature was not a simple backdrop to the world, but was the alpha and omega of life itself.

Above:
Wassily Kandinsky, *Landschaft mit Fabrikschornstein*, 1910.
The Solomon R. Guggenheim Museum, New York. Photo: The Solomon R. Guggenheim Foundation / Art Resource, NY.

Van Gogh was now regarding the landscape as alive with feeling, power, and symbolism—everything from the omnipresent Alpilles to olive trees, had a personal resonance for the artist.

Cypresses too, classical symbols of death and mourning and Christian representations of eternal life, now occupied a prominent position in Van Gogh's work. Having discovered these quintessentially Mediterranean trees soon after he arrived in the asylum, Van Gogh proceeded to feature these statuesque motifs in a number of his most famous canvases—*La nuit étoilée* to name but one (Faille, no. 612; The Museum of Modern Art, New York). "The cypresses still preoccupy me," he wrote in June. "I'd like to do something with them like the canvases of the sunflowers because it astonishes me that no one has yet done them as I see them. It's beautiful as regards lines and proportions, like an Egyptian obelisk. And the green has such a distinguished quality... To do nature here, as everywhere, one must really be there for a long time" (Letter 783, vol. 5, p. 46).

By this time, Van Gogh had identified a desire to create through his art, "a sort of whole, 'Impressions of Provence'" (Letter 808, vol. 5, p. 113). The longer he spent in Provence, the more he wanted to distil its atmosphere and essence in his painting, capturing a sense of place. At this time he honed in on the defining aspects of this corner of the world, identifying olive trees, cypresses, and the ever-present Alpilles as the central motifs of the landscape. "Dear God," he wrote to Emile Bernard at the beginning of October, "this is a pretty awful little part of the world, *everything's* hard to do here, to disentangle its intimate character, and so that it's not something vaguely true, but the true soil

Above:
Joan Mitchell, *Wood, Wind, No Tuba*, 1979.
The Museum of Modern Art, New York. © Estate of Joan Mitchell.
Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Opposite:
Detail of the present lot.

of Provence. So to achieve that, you have to toil hard. And so it naturally becomes a little abstract. Because it will be a question of giving strength and brilliance to the sun and the blue sky, and to the scorched and often melancholic fields their delicate scent of thyme. The olive trees down here, my good fellow, they'd suit your book... It's silver against orangeish or purplish earth, under the great blue sky" (Letter 809, vol. 5, p. 115).

As such, cypresses and olive trees are to Saint-Rémy what the Sunflowers were to Arles: symbols of Van Gogh's art as well as of himself. With works such as *Cabanes de bois parmi les oliviers et cyprès*, Van Gogh fully succeeded not just in capturing a vital sense of place, but in rendering his own, powerfully instinctive vision of it. As Theo noted, "All of [your latest pictures] exhibit a forcefulness in the use of color that you hadn't attained before, which in itself is a rare quality, but you have gone further, and if there are people who occupy themselves seeking the symbol by dint of torturing the form, I find it in many of your canvases through the expression of the summary of your thoughts on nature and living beings, which you feel are so strongly attached to it. But how hard your mind must have worked and how you endangered yourself to the extreme point where vertigo is inevitable" (Letter 781, vol. 5, p. 36).

"It's Van Gogheling everywhere"

Cabanes de bois parmi les oliviers et cyprès was acquired from Van Gogh by his brother, Theo, after which it passed to his wife, Johanna van Gogh-Bonger, before it entered the collection of Paul Cassirer in June 1910. Cassirer was a seminal figure in the dissemination of Van Gogh's work across Europe in the opening years of the twentieth century, responsible for a series of exhibitions held across Germany that introduced Van Gogh's work to the nascent group of German Expressionists, including Ernst Ludwig Kirchner,

Above:
Maurius de Zayas, 1915.
Photograph by Alfred Stieglitz. Artwork: © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: National Gallery of Art, Washington, Alfred Stieglitz Collection.

Opposite and following spread:
Detail of the present lot.

Erich Heckel and Karl Schmidt-Rottluff. So taken were these artists by Van Gogh's work over the course of the following years that Emil Nolde mockingly suggested a better name for their group should be "Van Goghiana" (*Making Van Gogh: A German Love Story*, exh. cat., Städel Museum, Frankfurt, 2019, p. 262). By 1910, interest in the artist still continued unabated; as the poet Ferdinand Avenarius wrote in 1910, "Van Gogh is dead, but the Van Gogh people are alive. And how alive they are!... It's Van Gogheling everywhere" (quoted in *ibid.*, p. 37). It was not only the German avant-garde that was deeply influenced by Van Gogh's work, but artists in France, including the Fauves, found in the artist's heightened color and impassioned facture inspiration and affirmation for their own artistic explorations. Henri Matisse in particular, in works such as *Oliviers à Collioure* (The Metropolitan Museum of Art, New York), built upon the lessons learnt through looking at Van Gogh's work.

Subsequently, *Cabanes de bois parmi les oliviers et cyprès* entered the collection of Marius de Zayas, a Mexican-born, New York-based artist, writer, and gallerist. Soon after his arrival in New York, De Zayas exhibited his caricatures at the famed 291 Gallery owned by Alfred Stieglitz. From this time on, he remained closely connected to Stieglitz and his gallery, helping to organize the first exhibition of Pablo Picasso to be held in America in 1911, and later assisting in the foundation of Stieglitz's review *291*. He quickly became a key promoter of French modernism in his adopted city, holding a number of exhibitions of artists including Paul Cézanne, André Derain, Pablo Picasso, and Van Gogh, at his own, Modern Gallery, which had he opened in 1915. In 1923, De Zayas sold his collection, which included the present work, and Van Gogh's *Portrait de Camille Roulin* (Philadelphia Museum of Art), as well as Cézanne's *Le Moulin brûlé à Maisons-Alfort* (Private collection) and Gauguin's *Te burao* (Art Institute of Chicago).

◦ 5C

ALFRED SISLEY (1839-1899)

La Seine à Argenteuil

signed and dated 'Sisley 72.' (lower left)
oil on canvas
19½ x 28½ in. (49.5 x 72.3 cm.)
Painted in 1872

$2,000,000-3,000,000

PROVENANCE:
M. Picq-Véron, Ermont-Eaubonne.
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 25 June 1892).
Oskar Schmitz, Dresden (acquired from the above, 15 February 1900).
Sir Frank Guy Clavering Fison, Ipswich (acquired from the estate of the above, 9 December 1936).
Arthur Tooth & Sons, Ltd., London (acquired from the above, 31 March 1953).
Sam Salz, New York (acquired from the above, 31 March 1953).
Edwin Vogel, New York.
Mr. and Mrs. Richard J. Bernhard, New York (by 1958).
Wildenstein & Co. Inc., New York (acquired from the above, 5 November 1973).
Modarco S.A., Geneva (acquired from the above, October 1974).
Anon. sale, Sotheby Parke Bernet & Co., London, 30 June 1981, lot 10.
Alan Bond, Perth (by 1985).
Wildenstein & Co. Inc., New York (acquired from the above, February 1990).
Acquired from the above by the late owner, 14 June 1990.

EXHIBITED:
Kunsthaus Zürich, *Sammlung Oscar Schmitz*, January-February 1932, p. 7, no. 38.
Paris, Wildenstein et Cie., *La collection Oscar Schmitz: Chefs-d'oeuvre de la peinture française du XIXe siècle*, 1936, p. 122, no. 56 (illustrated, p. 123; titled *La Seine à Moret*).
Amsterdam, Stedelijk Museum, *Honderd Jaar Fransche Kunst*, July-September 1938, p. 121, no. 225 (titled *La Seine, près de Moret*).
New York, The Metropolitan Museum of Art, *Summer Loan Exhibition*, 1958, p. 12, no. 129; July-September 1960, p. 10, no. 114; 1962, p. 9, no. 86; 1963, p. 7, no. 72; 1966, p. 15, no. 166 and 1967, p. 9, no. 95 (titled *The Seine at Moret*).
New York, Wildenstein & Co. Inc., *Loan Exhibition: Sisley, For the Benefit of The Free Children's Concerts of The American Symphony Orchestra*, October-December 1966, no. 6 (illustrated in color on the cover).
New York, Wildenstein & Co. Inc., *One Hundred Years of Impressionism: A Tribute to Durand-Ruel, for the Benefit of the New York University Art Collection*, April-May 1970, no. 11 (illustrated).
Shinjuku, Isetan Museum of Art; Fukuoka, Art Museum and Nara Prefectural Museum, *Retrospective Alfred Sisley*, March-June 1985, p. 159, no. 4 (illustrated in color).
Canberra, Australian National Gallery; Sydney, Art Gallery of New South Wales; Brisbane, Queensland Art Gallery; Melbourne, National Gallery of Victoria and Perth, Art Gallery of Western Australia, *Irises and Five Masterpieces*, June-September 1989 (illustrated in color).
London, Thomas Gibson Fine Art, *Summer Exhibition: 19th and 20th Century Masters*, May-July 1990, p. 8 (illustrated in color, p. 9).

LITERATURE:
K. Scheffler, "Die Sammlung Oskar Schmitz in Dresden" in *Kunst und Künstler*, 1921, p. 186.
F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 29 (illustrated).
F. Daulte, *Sisley: Paysages*, Lausanne, 1961, p. 22 (illustrated in color, pl. 6).
C. Virch, "The Annual Summer Loan Exhibition" in *The Metropolitan Museum of Art Bulletin*, Summer 1967, vol. 26, no. 1, p. 34 (illustrated).
J. Rewald, *The History of Impressionism*, New York, 1973, p. 291 (illustrated in color).
F. Daulte, *Alfred Sisley*, Milan, 1974, p. 21 (illustrated in color).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 61, note 425.
R. Cogniat, *Sisley,* Vaduz, 1992, p. 8 (illustrated in color).
F. Daulte, *Sisley: Les Saisons*, Paris, 1992, p. 21, no. 9 (illustrated in color).
R. Shone, *Sisley*, London, 1992, p. 227, no. 162 (illustrated).
MA. Stevens, ed., *Alfred Sisley,* exh. cat., Royal Academy of Arts, London, 1992, p. 108.
C. Hindlip, *An Auctioneer's Lot: Triumphs and Disasters at Christie's,* London, 2016, p. 123 (illustrated in color, p. 124).
S. Brame and F. Lorenceau, *Alfred Sisley: Catalogue critique des peintures et des pastels*, Paris, 2021, pp. 50 and 411, no. 31 (illustrated in color, pp. 50 and 411).


Sisley. 72.

SISLEY

La Seine à Argenteuil

Alfred Sisley's depictions of the rural French countryside occupy an important position in the early development of Impressionism. At the beginning of the 1870s, Sisley, along with Claude Monet, Pierre-Auguste Renoir and Camille Pissarro, was drawn to the small riverside towns and villages of the Île-de-France, finding a wealth of inspiration in the meeting of open, unspoiled nature, and increasingly cultivated and inhabited land. Like his friend, Monet, Sisley was particularly drawn to the Seine as a subject for these breakthrough landscapes, painting scenes in and around the picturesque riverside suburbs of Argenteuil, Bougival, Saint Denis and Villeneuve-la-Garenne.

Painted in 1872, a decisive year during which Sisley's Impressionist style fully emerged, *La Seine à Argenteuil* is filled with the quiet rural charm and delicacy that defines the artist's work from this pivotal moment. With long, loose brushstrokes Sisley has captured the shimmering reflections of the water, mirroring the gentle light of the expansive sky above. So dedicated to capturing this ephemeral effect, Sisley ensured his signature and date are also reflected in the water. A freshness of palette characterizes this painting, the soft green of the riverbank and foliage working in perfect accord with the blues of the water and luminous white tones of the sails. As John Rewald described, "In [Sisley's paintings of this time], notably several done at Argenteuil, he reverts to softer color schemes, rich in silvery grays, but these are handled with such subtleness that any danger of monotony is avoided; instead a gentle and new lyricism pervades his work. Sisley's paintings now radiate assurance, an eagerness for discovery, and the enjoyment of a newly won freedom" (*The History of Impressionism*, London, 1973, p. 290).

In the spring of 1872, Sisley visited Monet at his new home in Argenteuil. At this time, this bustling fast-growing suburb, situated on the banks of the Seine just eleven kilometers, or a short fifteen minute train ride from Paris, had come to serve as a key center for the development of Impressionism. Together with Monet and Sisley, Renoir also paid numerous visits, while Edouard Manet and Gustave Caillebotte had homes nearby. It was among these small suburban towns that this group of radical artists—soon to become known as the Impressionists—experimented with new formal techniques to depict the world around them. Working *en plein air*, they used bright, often unmixed color applied directly to

Above:
Alfred Sisley, *Pêcheurs étendant leurs filets, Villeneuve-la-Garenne*, 1872.
Kimbell Art Museum, Fort Worth.
Photo: © Kimbell Art Museum / Bridgeman Images.

Opposite:
Alfred Sisley.
Photographer unknown.
Photo: The History Collection / Alamy Stock Photo.

Previous page:
Detail of the present lot.

the canvas with broken and varied brushstrokes, focusing particularly on the depiction of the atmosphere of the landscape, capturing the fleeting and transient effects of light. These years witnessed the flowering of Impressionism as an artistic movement, resulting in the first group Impressionist exhibition of 1874, of which Sisley was a key contributor. As Paul Hayes Tucker has written, "Sisley, Renoir, Manet, and Caillebotte, painting in and around Argenteuil, created some of the most novel canvases of their careers. Combined with Monet's achievements, their paintings constitute one of the most remarkable bodies of work in the history of art..." (*The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 14).

In Argenteuil, Monet and Sisley often worked side by side, picturing similar scenes, including the picturesque streets of the town, and, like the present work, the wide expanse of the Seine. In *La Seine à Argenteuil*, Sisley has captured the broad reach of the river and the verdant green bank of Petit Gennevilliers, which stood on the other side of the river to Argenteuil, with its plethora of sailing boats, skiffs, jetties, and holiday homes—Caillebotte's family owned one such villa—lining the embankment. The partially submerged tree with its delicate foliage serves as a *repoussoir* to the scene, drawing the viewer's eye inwards, towards the sailing boat that is caught in a sudden gust of wind, and then down along the bank as it disappears round a bend into the distance. Marrying a traditional compositional structure with an innovative formal handling, this painting encapsulates the early Impressionist desire to establish a new form of landscape painting, one that depicted nature with a novel form of naturalism and spontaneity.

Like Monet, Sisley was drawn to the river, yet his depictions of this waterway differed from his Impressionist friend. While Monet captured the spectacle of modern life that played out upon the Seine—the sailboats and bourgeois day-trippers, regattas, as well as the newly built highway bridge that crossed the river—Sisley immersed himself in the everyday aspects of

the landscape itself. Rather than showing the river as a center for suburban leisure pursuits, he captured the expansive skies, the lush riverbanks and foliage, and the shimmering reflections of the water, capturing at times local inhabitants as they made their way through the countryside. "More than Monet," Robert Herbert wrote, "Sisley painted scenes of artisanal and industrial work along the canals and rivers near Paris: barges at anchor, the loading or unloading of produce, boats under repair, men dredging sand. Although he occasionally painted pleasure boats, he avoided the symbolic juxtaposition of industry and pleasure that marked Monet's pictures. He was drawn principally to the ordinary preoccupations of local people and the boatmen along the river" (*Impressionism: Art, Leisure and Parisian Society*, New Haven and London, 1988, p. 226).

As a result, Sisley's landscapes become lessons in capturing nature itself, an artistic aim that would underpin the artist's work for the rest of his career. As one critic wrote in 1897, "Having learnt very early to master the sublime book of Nature, Sisley immediately excelled in translating the mysterious ambience of the atmosphere, the shimmering ripples of running water...and above all the shifting immensity of great skies" (quoted in MA. Stevens, ed., exh. cat., *op. cit.*, 1992, p. 104).

Above:
Claude Monet, *La Promenade d'Argenteuil*, 1872.
The National Gallery of Art, Washington, D.C. Photo:
The National Gallery of Art, Ailsa Mellon Bruce Collection.

Opposite:
Detail of the present lot.

ALFRED SISLEY

VIEWS OF THE SEINE

"Sisley loved above all to paint the Seine ... It was probably during this period, between 1872 and 1874, that [he] painted his most sensitive and finest pictures."

FRANÇOIS DAULTE

Opposite:
The present lot.

Left column, top to bottom:
Alfred Sisley, *Rives de la Seine à Villeneuve-la-Garenne*, 1872.
The Hermitage Museum, Saint Petersburg.
Photo: Scala / Art Resource, NY.

Alfred Sisley, *Le pont d'Argenteuil*, 1872.
Memphis Brooks Museum of Art.

Alfred Sisley, *La Seine à Bougival*, 1873.
The National Museum, Stockholm. Photo: Bridgeman Images.

Right column, top to bottom
Alfred Sisley, *L'île Saint-Denis*, *circa* 1872.
Musée d'Orsay, Paris.
Photo: © RMN-Grand Palais / Art Resource, NY.

Alfred Sisley, *La Seine à Bougival*, *circa* 1872.
Yale University Art Gallery, New Haven.
Photo: Bridgeman Images.

Following spread:
Detail of the present lot.

◦ 6C

PIERRE-AUGUSTE RENOIR (1841-1919)

Madame Henriot

signed 'Renoir' (lower right)
oil on canvas
16 x 13 in. (41 x 33 cm.)
Painted in 1874

$700,000-1,000,000

PROVENANCE:

Henriette Henriot, Paris (acquired from the artist); sale, Hôtel Drouot, Paris, 24 March 1875, lot 39.
Henri Rouart, Paris (acquired at the above sale).
Edgar Degas, Paris (probably acquired from the above, *circa* 1875); Estate sale, Galerie Georges Petit, Paris, 26-27 March 1918, lot 88.
Paul Rosenberg & Co., Paris (acquired at the above sale).
Jacques de Zoubaloff, Paris; sale, Galerie Georges Petit, Paris, 16-17 June 1927, lot 157.
Otto Gerson, Paris (acquired at the above sale).
Wildenstein et Cie., Paris (acquired from the above, 1928).
Adolph Lewisohn, New York (acquired from the above, 1928).
Samuel Adolph Lewisohn, New York (by descent from the above).
Joan Simon, New York (by descent from the above, until at least 1985).
Private collection, United Kingdom.
Wildenstein & Co. Inc., New York (acquired from the above, 1989).
Acquired from the above by the late owner, 4 November 1996.

EXHIBITED:

Paris, Galerie E. Druet, *Renoir*, February 1923, no. 22.
New York, The Metropolitan Museum of Art, *The Lewisohn Collection*, November-December 1951, p. 15, no. 66 (illustrated, p. 41).
New York, Paul Rosenberg & Co., *Collectors' Choice: Masterpieces of French Art from New York Private Collections, for the Benefit of the Public Education Association*, March-April 1953, p. 50, no. 19 (illustrated; detail illustrated on the cover; dated 1876).

LITERATURE:

R. Fry, "A Monthly Chronicle: The Sale of Degas's Collection" in *The Burlington Magazine for Connoisseurs*, March 1918, vol. 32, no. 180, p. 118.
P. Lafond, *Degas*, Paris, 1918, p. 121 (titled *Tête de femme*).
J. Guiffrey, "La vente Zoubaloff" in *La Renaissance de l'art français et des industries de luxe*, May 1927, p. 231 (illustrated).
R. Cortissoz, "Auguste Renoir and the Cult for Beauty" in *International Studio*, August 1928, vol. XC, no. 375 (illustrated in color on the cover).
J. Meier-Graefe, *Renoir*, Leipzig, 1928, p. 67 (illustrated, fig. 42; dated 1874-1875 and with incorrect dimensions).
S. Bourgeois and W. George, "The A. and S. Lewisohn Collection" in *Formes*, 1932, nos. 28-29, 1932, pp. 304-305 (illustrated, opposite p. 303; titled *Portrait de jeune fille*).
M.H. Piescotto, "Famous Art Collections: The Lewisohn Collection" in *The Studio*, March 1939, vol. CXVII, no. 552 (illustrated, p. 97).
P.A. Lemoisne, *Degas et son oeuvre*, Paris, 1946, vol. I, pp. 178 and 180 (illustrated, p. 179, fig. c).
M. Bodelsen, "Early Impressionist Sales 1874-94 in Light of Some Unpublished 'Procès-Verbaux'" in *The Burlington Magazine*, June 1968, vol. 110, no. 783, p. 336, lot 39 (titled *Tête de femme*).
F. Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, figures,* Lausanne, 1971, vol. I, no. 108 (illustrated).
E. Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869-1883*, Milan, 1972, p. 95, no. 134 (illustrated).
S. Monneret, *L'impressionnisme et son époque*, Paris, 1980, vol. 3, p. 271, no. 39.
E. Fezzi and J. Henry, *Tout l'oeuvre peint de Renoir: Période impressionniste, 1869-1883*, Paris, 1985, p. 85, no. 129 (illustrated).
A. Roquebert, "Degas Collectionneur" in *Degas inédit (Actes du colloque Degas)*, Paris, 1988, pp. 66 and 82, note 7.
A. Dumas, "Degas as a Collector" in *Apollo,* September 1996, pp. 13, 65 and 82, note 70.
A. Dumas, C. Ives, S.A. Stein and G. Tinterow, *The Private Collection of Edgar Degas,* exh. cat., The Metropolitan Museum of Art, New York, 1997, pp. 11, 15 and 124 (illustrated in color, p. 126, fig. 159) and pp. 67-68, note 48.
G.-P. and M. Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2007, vol. I, pp. 454-455, no. 442 (illustrated, p. 455).

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


Renoir

RENOIR

Madame Henriot

The Impressionist movement is generally associated with dazzling landscapes and depictions of modern life in France's Third Republic. The faces peopling these scenes were also the subject of intense scrutiny, particularly for Pierre-Auguste Renoir, who made the sensuous study of the female form a central tenant of his *oeuvre*. From modern Parisian women to great classical nudes, Renoir's paintings celebrate his version of the feminine ideal. Between 1864 and 1885 figure portraits dominated his art, and the female form often became a vehicle for his experimentations with color and technique. *Madame Henriot*, a portrait of one of the artist's favorite models from the height of his Impressionist period, is a luminous representation of Renoir's marriage of painterly brio and the human form.

After parting ways with model and amour Lise Tréhot in 1872, Renoir turned to the young French actress Henriette Henriot (born Grossin). Between 1874 and 1876 she can be seen in at least twelve paintings, from closely cropped portraits like *Madame Henriot* to large-scale figure paintings, notably *La Parisienne* (Dauberville, no. 299; National Museum Cardiff, Wales) which was among three paintings Renoir exhibited at the first Impressionist exhibition in 1874. In a manner similar to Édouard Manet's depictions of his favorite model Victorine Meurent, Renoir deployed Henriot in a variety of guises: as a coquette in the Rococo-inspired *Les Amoureux* (Dauberville, no. 264; National Gallery, Prague), in costume as a page in *Madame Henriot en costume* (Dauberville, no. 370; Columbus Museum of Art), and clad in a filmy undergarment in *La Source* (Dauberville, no. 369; The Barnes Foundation, Philadelphia).

In the present work Henriot is simply herself, portrayed with vigorous brushwork and unexpected cool tones that impart an almost tactile loveliness. This practice—figure painting as pretext for technical experimentation—can be observed among fellow members of the avant-garde. Claude Monet's depiction of his wife in his 1875 *Camille Monet et un enfant au jardin* (Museum of Fine Arts, Boston), seems a pretense for capturing the riotous reds and pinks of the blooming roses with flickering brushstrokes, while Manet's portrait, *Victorine Meurent* (*circa* 1862, Museum of Fine Arts, Boston) reduces her face to planar swathes of light and shadow. The use of lower class models, friends, and family allowed these artists a degree of liberty in style and presentation that would be unacceptable in commissioned portraiture.

Renoir's depictions of Henriot anticipate his later popularity as a society portraitist. In the present work he employs the conventions of traditional

portrait painting: Henriot is positioned against a neutral backdrop in the center of an oblong canvas, caught in a moment of serious reflection as she look off to one side. This format can be traced back to ancient Egypt, and was still the primary compositional device in nineteenth-century portraits. The Rococo painter François Boucher, a particular favorite of Renoir's, depicts his daughter within the same structure in his *Portrait de la fille de l'artiste* (*circa* 1760, Musée Cognacq-Jay, Paris); this work illustrates the influence that the Rococo artist's lightness and elegant eroticism had on the Impressionist. Mlles Boucher and Henriot are both depicted with wide, limpid eyes under thick brows, their pink cheeks flushed. The similarity is even more pronounced when compared to Renoir's last depiction of Henriot from 1876, also titled *Madame Henriot* (Dauberville, no. 419; National Gallery of Art, Washington, D.C.) where the actress's exposed *décolletage* is emphasized by the scrap of fabric about her neck, echoing Mlle Boucher's costume. The pastel palette and sweet countenance of these women underscores an innocence at odds with the sensuality of their garb and painterly effect.

What separates Renoir from his forebears, as well as from the contemporaneous academic portraiture populating the Salon walls, is his brilliant light. Renoir's studio works display a luminosity comparable to that of his *plein air* landscapes, captured through the technique of *peinture claire*. Employed by the Impressionists during the 1870s, *peinture claire* eschews the dark ground of academic painting in favor of working

Above:
Edouard Manet, *Portrait de Victorine Meurent*, *circa* 1862.
Museum of Fine Arts, Boston.

Opposite:
Detail of the present lot.

Previous page:
Renoir, *circa* 1885.
Photographer unknown.

Above left:
Pierre-Auguste Renoir, *Portrait de Madame Henriot*, *circa* 1876.
National Gallery of Art, Washington D.C. Photo: Art Resource, NY.

Above right:
Pierre-Auguste Renoir, *La Parisienne*, 1874.
National Museum of Wales, Cardiff.
Photo: National Museum of Wales / HIP / Art Resource, NY.

Opposite:
Henriette Henriot.
Photograph by Étienne Carjat.

from light to dark, a method that creates what Anthea Callen calls a "heightening" effect of "brilliant prismatic colors…now synonymous with natural light" (*The Art of Impressionism: Painting Technique & the Making of Modernity*, New Haven, 2000, p. 136). *Madame Henriot* is suffused with light; even the darkest elements within the painting—her dress and hair ribbon—seem to shimmer as if lit from within. Renoir is here on the precipice of the near total rejection of drawing, instead creating forms through a network of colored daubs and touches. His brushwork moves between feathery strokes and thick impastos, defining hair, flesh and fabric through juxtapositions of facture and hue.

Henriot acquired this portrait from Renoir not long after its completion, before selling it in the Impressionist sale of 1875 at the Hôtel Drouot, Paris. According to the dealer Ambroise Vollard, Renoir took credit for initiating this unusual sale as a means of engaging directly with the public (M. Bodelson, *op. cit.*, 1968, p. 333). The work was purchased by Henri Rouart, an industrialist and amateur painter best remembered as a staunch supporter of the Impressionists. Rouart and Edgar Degas had been fast friends since they met in 1853 at the Lycée Louis-le-Grand in Paris, and it is likely from Rouart that Degas acquired *Madame Henriot* in about 1875. Degas was a dedicated collector of nineteenth-century French art; his collection included paintings by Paul Cézanne, Eugene Delacroix, Jean-Auguste-Dominique Ingres and Edouard Manet. Always, he selected those works which, "reveal the fundamental qualities of the painters at their purest and highest" (R. Fry, *op. cit.*, 1918, p. 118).

Madame Henriot remained in Degas's collection until his death in 1917, and was included in the artist's first—and much anticipated—posthumous estate sale in 1918. Held in the midst of the First World War, not even an air raid could quell the excitement, and the paintings sold for unexpectedly high prices—particularly the portraits. The work passed through the hands of French collector Jacques de Zoubaloff and dealer Otto Gerson before finding its way to New York investment banker and philanthropist, Adolph Lewisohn. Acquired by the late owner in 1996, this work has not been publicly exhibited for over half a century, seen here for the first time since 1953.

◦♦¤ 7C

PIERRE BONNARD (1867-1947)

Renoncules au vase bleu

signed 'Bonnard' (lower center)
oil on canvas
22⅞ x 19⅜ in. (58 x 49.2 cm.)
Painted *circa* 1925

$500,000-700,000

PROVENANCE:
J. Bloch.
Anon. sale, Palais Galliera, Paris, 10 June 1963, lot 10.
Ernst Beyeler, Basel.
Wildenstein & Co. Inc., New York (acquired from the above, 1965).
Acquired from the above by the late owner, 31 May 1978.

EXHIBITED:
Paris, Galerie Jean-Claude & Jacques Bellier, *Bonnard peintures*, November-December 1960, p. 14, no. 18.
London, Royal Academy of Arts, *Pierre Bonnard*, January-March 1966, p. 59, no. 188.
Tokyo, Museum of Western Art and Kyoto, National Museum of Modern Art, *Bonnard*, March-June 1968, no. 59 (illustrated, pl. 115).
Melbourne, National Gallery of Victoria; Adelaide, Art Gallery of South Australia; Sydney, Art Gallery of New South Wales and Perth, Western Australian Art Gallery, *Pierre Bonnard*, May-October 1971, no. 18 (illustrated).
Johannesburg Art Gallery, *Pierre Bonnard*, December 1971-January 1972, no. 18 (illustrated; dated *circa* 1925-1930).
São Paulo, Museu de Arte, *Pierre Bonnard*, March 1972, no. 18 (illustrated; dated *circa* 1925-1930).
Albi, Musée Toulouse-Lautrec, *Pierre Bonnard*, June-September 1972, p. 26, no. 18 (dated *circa* 1925-1930).

LITERATURE:
J. Bouret, *Bonnard, séductions*, Lausanne, 1967 (illustrated on the back cover; titled *Vase de pavots*).
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, Paris, 1973, vol. III, p. 255, no. 1311 (illustrated).

Above:
Pierre Bonnard in his garden, *circa* 1906.
Musée d'Orsay, Paris. Photograph by Edouard Vuillard.
Photo: © RMN-Grand Palais / Art Resource, NY.

In 1915, Pierre Bonnard sent himself "back to school … to forget all I know," as he told his nephew, Charles Terasse. "I am trying to learn what I do not know. I am restarting my studies from the beginning … and I am on guard against myself, against everything that used to thrill me so much, against the color that bewilders you…" (quoted in J. Rewald, *Bonnard,* exh. cat., The Museum of Modern Art, New York, 1948, p. 48). However, his delight in vibrant pigment could not be squashed, and in the second half of the 1920's a new style, more sensuous in color and complex in composition, began to emerge in his painting. Filled with sumptuous brushstrokes and deep, sonorous tones, *Renoncules au vase bleu* is a rich example of the growing sophistication of Bonnard's pictorial style at this time. Focusing on a plethora of vividly colored blossoms and rich greenery as they sit in a squat vase balanced atop a heavy book, the composition also provides a window into the array of artistic sources, processes and techniques that underpinned Bonnard's highly personal creative vision.

For Bonnard, the still-life offered a perfect vehicle for his studies in light and color, with bundles of flowers and fruit among his favorite subjects to explore. In the present bouquet, a bright summer arrangement dominated by a group of orange ranunculuses, the flowers have begun to droop, their full, heavy blossoms dipping downwards, over the edge of the ceramic blue vase. According to the artist's former housekeeper Antoinette Isnard, Bonnard never painted the flowers that she picked for him straight away: "He let the flowers wilt and then he started painting; he said that way they would have more presence" (quoted in S. Whitfield, *op. cit.,* 1998, p. 28). Indeed, Bonnard rarely painted from life, claiming himself too distracted by the object in front of him to create anything true. Instead, he preferred to make pencil sketches and notations in the

Above:
Paul Gauguin, *Vase de fleurs rouges*, 1896.
The National Gallery of Art, London. Photo: © National Gallery, London / Art Resource, NY.

small diaries he carried with them, which he would use, along with his memory, once in the studio. "Untruth is cutting out a piece of nature and copying it..." the artist proclaimed. "I have all my subjects to hand. I go and look at them. I take notes. Then I go home. And before I start painting I reflect, I dream" (quoted in *ibid.,* p. 9). As such, still-life paintings such as *Renoncules au vase bleu* can be viewed as contemplative artistic meditations, drawn from the reservoir of Bonnard's perceptions and impressions gathered during the course of his day to day life, which he then transformed through his own unique painterly vision.

Color, too, was an element to be studied at length, only applied to a composition after deep pondering and contemplation, despite the fact that it was most often the element which initially sparked his urge to paint. As a result, Bonnard would spend extended periods working on his paintings, adding and removing successive layers of pigment, editing the scene with small touches as he enhanced the depth of a tone or worked on a specific highlight, in a seemingly never-ending dance of his paintbrush. Through this process, the artist would often heighten and manipulate his tones in an effort to capture an impression of the original chromatic sensation which had captured his creative imagination. While his preference for vibrant, jewel tones was perhaps influenced in part by the Fauvist style of his close friend Henri Matisse, according to the artist his vivid palette owed a significant debt to his discovery of Japanese woodblock prints. "It was through the contact with these popular images," he explained, "that I realized that color could express anything, with no need for relief or modelling. It seemed to me that it was possible to translate light, forms, and character using nothing but color, without recourse to values" (quoted in *Pierre Bonnard: Early and Late,* exh. cat., The Phillips Collection,

Above:
David Hockney, *Flowers Sent as a Gift*, 1995.
Private collection. © David Hockney.

Opposite:
Detail of the present lot.

Washington D. C., 2002, p. 202). The artist had first encountered Japanese graphic arts at dealer Siegfried Bing's sweeping survey at the Ecole des Beaux-Arts in 1890. The exhibition made an enormous impression on Bonnard, who began searching Parisian department stores for examples of Japanese art: "There for the price of one or two pennies, I found *crépons* and rice papers in astonishing colors. I covered the walls of my room with them" (quoted in *ibid.,* p. 190).

However, by the 1920s Bonnard had begun to move away from such Japanese influences, eschewing flat, decorative planes of color, in favor of more complex, nuanced modulations of tone, rooted in the technique and style of Paul Cézanne. "When one covers a surface with colors," Bonnard noted, "one should always be able to try any number of new approaches, find a never-ending supply of new combinations of forms and colors which satisfy emotional needs" (quoted in D. Amory, ed., *Pierre Bonnard: The Late Still Lifes and Interiors,* exh. cat., The Metropolitan Museum of Art, New York, 2009, p. 13). As a result, the entire surface of *Renoncules au vase bleu* is alive with different passages of color interactions, as various chromatic relationships appear to materialize and dissolve at different points across the canvas. It was this aspect of Bonnard's style which led John Rewald to write: "With the exception of Vuillard, no painter of his generation was to endow his technique with so much sensual delight, so much feeling for the undefinable texture of paint, so much vibration. The sensitivity which guided his brush he infused into every particle of paint placed on the canvas; there is almost never any dryness, any dullness in his execution. His paintings are not merely 'flat surfaces covered with colors arranged in a certain order' [as Maurice Denis described the work of the Nabis]; they are covered with colors applied with a delicate voluptuousness that confers to the pigment a life of its own and treats every single stroke like a clear note of a symphony" (J. Rewald, exh. cat., *op. cit.,* 1948, p. 48).

◦♦⌑ 8C

VINCENT VAN GOGH (1853-1890)

Meules de blé

gouache, watercolor, pen and brush and black ink over pencil on paper
19 x 23¾ in. (48.5 x 60.4 cm.)
Executed in Arles in June 1888

$ 20,000,000-30,000,000

PROVENANCE:
Theo van Gogh, Paris (acquired from the artist).
Johanna van Gogh-Bonger, Paris (by descent from the above).
Gustave Fayet, Igny (acquired from the above, January 1907).
Galerie E. Druet, Paris.
Max Meirowsky, Berlin, later Amsterdam and Geneva (acquired from the above, 1913, until *circa* 1938).
Paul Graupe & Cie., Paris (*circa* 1938).
Alexandrine de Rothschild, Paris (by 1940).
Seized from the above during the Occupation of France and transferred to the Jeu de Paume, Paris (April 1941); transferred to Schloss Kogl, St. Georgen im Attergau (18 June 1941; ERR no. R 905).
Private collection.
Wildenstein & Co. Inc., New York (acquired from the above, 1978).
Acquired from the above by the late owner, 1979.

Please note that the present work is being offered for sale pursuant to a settlement agreement between the current owner, the heir of Max Meirowsky and heirs of Alexandrine de Rothschild. The settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

EXHIBITED:
Amsterdam, Stedelijk Museum, *Vincent van Gogh,* July-August 1905, p. 40, no. 419 (titled *Hooischelven*).

LITERATURE:
J. Meier-Graefe, *Vincent*, Munich, 1921, vol. II (illustrated, pl. 90; titled *Getreideernte* and dated 1889-1890).
J.-B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, p. 131, no. 1425 (titled *Les Meules*).
V.W. van Gogh, ed., *The Complete Letters of Vincent van Gogh*, London, 1958, vol. II, pp. 584-587, letter 498.
A Detailed Catalogue with Full Documentation of 272 Works by Vincent van Gogh, Belonging to the Collection of the State Museum Kröller-Müller, Otterlo, 1959, p. 83.
J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, pp. 501 and 662, no. F 1425 (illustrated, p. 501; titled *Haystacks*).
P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1971, vol. II, p. 209, no. 525C (illustrated; titled *Campo di grano*).
C.W. Millard, "A Chronology for Van Gogh's Drawings of 1888" in *Master Drawings*, summer 1974, vol. XII, no. 2, p. 159 (titled *Hayricks*).
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches,* Amsterdam, 1977, p. 326, no. 1441 (illustrated, p. 327; titled *Haystacks*).
J.-B. de la Faille, *Vincent van Gogh: The Complete Works on Paper, Catalogue Raisonné*, San Francisco, 1992, vol. I, pp. 370-371, no. 1425 (illustrated, vol. II, pl. CLI; titled *Hayricks*).
L. Heenk, *Vincent van Gogh's Drawings. An Analysis of their Production and Uses*, unpublished diss., London, 1995, pp. 165-166 and 174.
J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 334, no. 1441 (illustrated; titled *Haystacks near a Farm*).
C. Stolwijk and H. Veenenbos, *The Account Book of Theo van Gogh and Jo van Gogh-Bonger,* Amsterdam, 2002, pp. 51, 125, 147, 162 and 194 (illustrated, p. 194; titled *Haystacks near a Farm*).
C. Ives, S.A. Stein, S. van Heugten and M. Vellekoop, *Vincent van Gogh: The Drawings*, exh. cat., Van Gogh Museum, Amsterdam, 2005, p. 190.
J. Lloyd and M. Peppiatt, eds., *Van Gogh and Expressionism*, exh. cat., Neue Galerie, New York, 2007, p. 171.
L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition*, Amsterdam, 2009, vol. 4, pp. 117-118, letter 623 and pp. 125-127, letter 625 (illustrated, pp. 119 and 126; titled *Haystacks*).
T. Stranding and L. van Tilborgh, eds., *Becoming Van Gogh*, exh. cat., Denver Art Museum, 2012, pp. 106 and 115, note 39.

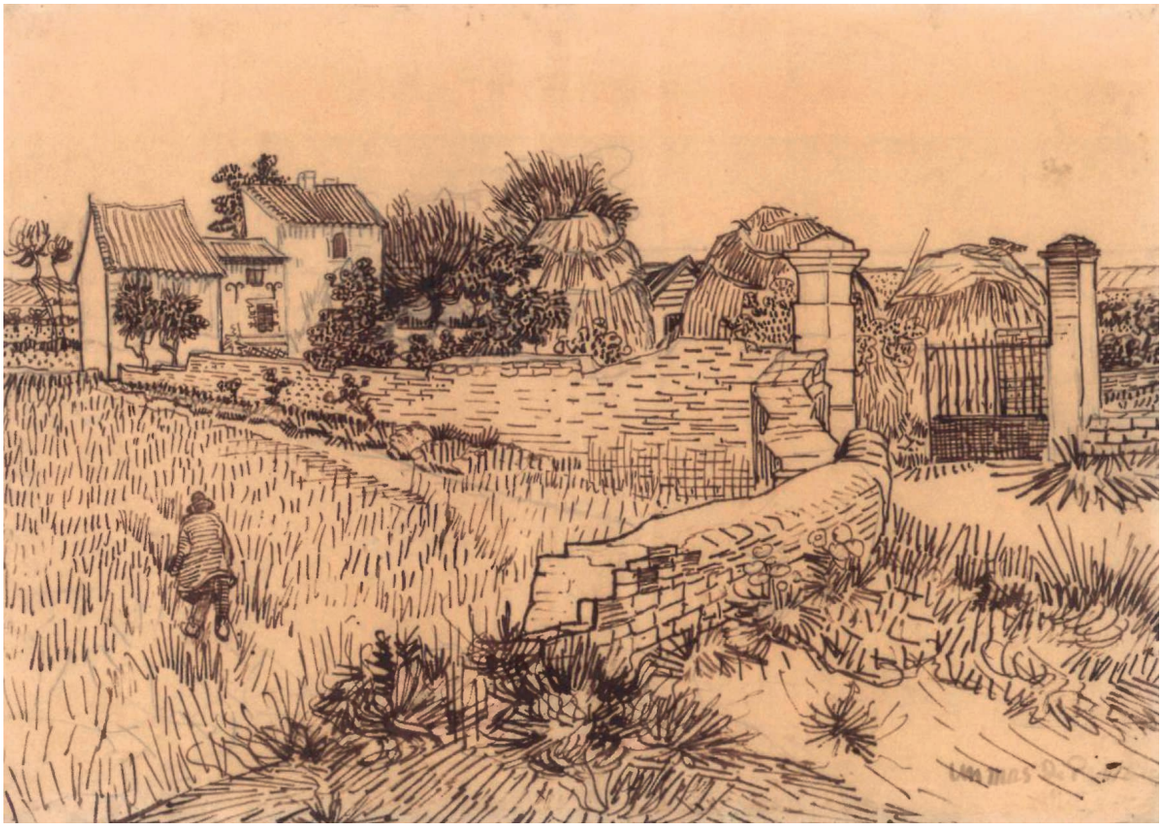
VAN GOGH

Meules de blé

"For myself, I'm in better health here than in the north," Vincent van Gogh wrote to his friend, Emile Bernard in the middle of June 1888, "I even work in the wheatfields at midday, in the full heat of the sun, without any shade whatever... I revel in it like a cicada" (Letter 628, *op. cit.*, 2009, vol. 4, p. 137). Van Gogh's first Provençal summer hit him with the force of a revelation. The all-encompassing, dry heat and blinding light transformed the landscape into a blaze of color and shimmering movement—a far cry from the silver-gray light of the north and his native Holland. Summer also heralded the commencement of harvest season. Long an avid admirer of the rural laborer, and often both awed and comforted by the eternally revolving seasons, Van Gogh was captivated by the farmers' work in the constantly changing fields. Exhilarated, he quickly began to capture the rural theater that played out each day before his eyes in a rush of prolific creativity.

Executed in the opening weeks of June 1888, *Meules de blé* is one of the first of this landmark series of harvest paintings from this time. This is the first time that it has been publicly exhibited since it was included in the landmark 1905 retrospective of the artist in the Stedelijk Museum, Amsterdam. Picturing three towering wheat stacks that dwarf the neighboring women, this exquisitely rendered work depicts Arles in the throes of the harvest, the myriad lines and dashes, strokes and pools of color conveying the atmosphere of this mid-summer day with a striking vitality. Over the following weeks, Van Gogh created an astounding array of works, each one set aglow with the golden sun-scorched landscape. At the beginning of July he took stock of his achievement, writing to his brother Theo, "As for landscapes, I'm beginning to find that some, done more quickly than ever, are among the best things I do" (Letter 635, vol. 4, p. 159). Considered today among the greatest of his tragically short yet prolific career, these Arles landscapes mark, "the zenith, the climax, the greatest flowering of Van Gogh's decade of artistic activity" (R. Pickvance, *Van Gogh in Arles*, exh. cat., The Metropolitan Museum of Art, New York, 1984, p. 11).

Van Gogh had journeyed from Paris to Arles in February 1888. Though seeking a better climate



to aid his health and looking to escape the freneticism of life in Paris, Van Gogh's reasons for moving were far from being solely practical: he had the express desire to find a utopia, a Promised Land in which to discover a "Japan of the south." Over the course of the spring, Van Gogh depicted various aspects of his new home—blossoming fruit orchards, the Langlois Bridge, and the Mediterranean seascapes at nearby Saintes-Maries.

Yet, as spring gave way to summer, it was to the harvest—a subject he had long revered—that Van Gogh turned. "It has become something quite different from in the spring," he described his transformed surroundings, "but I certainly have no less love for nature that is starting to get scorched as early as now. There's old gold, bronze, copper in everything now, you might say, and that, with the green blue of the sky heated white-hot, produces a delightful color which is exceedingly harmonious" (Letter 624, vol. 4, p. 124).

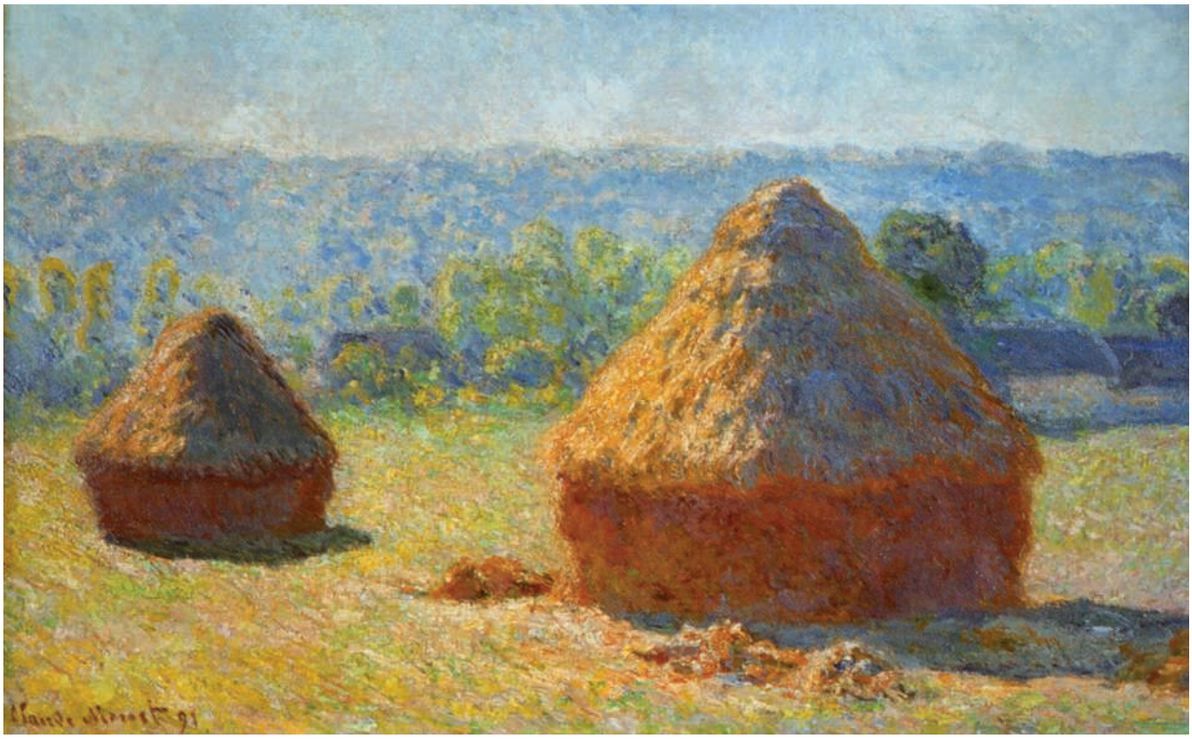
Van Gogh's first mention of harvest scenes came on 12 June, when, writing to Theo he detailed, "I have two or three new drawings and also 2 or three new painted studies" (Letter 623, vol. 4, p. 117). One of these drawings was *Meules de blé*. Another was the very closely related *Un mas de Provence*, which pictures the same building seen from outside its stone walls, the vertiginous wheat stacks just visible inside the farmyard (Faille, no. 1478; Rijksmuseum, Amsterdam), as well as the more panoramic vista captured from the nearby plateau of La Crau, *La moisson en Provence* (Faille, no. 1483; Private collection). The oils or "painted studies" he mentioned have been identified as *La porte de la ferme* (Faille, no. 565; National Gallery of Art, Washington, D.C.) and *Le champ de blé* (Faille, no. 564; Private collection).

Just a few days later, Van Gogh returned to the same location as the present work, this time capturing the scene in oil (Faille, no. 425, Kröller-Müller Museum, Otterlo). This inaugural group of harvest scenes take as their subject a

Above:
Vincent van Gogh, *Un mas de Provence*, 1888.
Rijksmuseum, Amsterdam. Photo: Art Resource, NY.

Opposite:
Detail of the present lot.

Previous page:
Detail of the present lot.



Above:
Claude Monet, *Meules, fin de l'été, effet du matin*, 1890.
Musée d'Orsay, Paris.

walled farmhouse, which has been identified as the Mas de Griffeuille (T. Stranding and L. van Tilborgh, eds., exh. cat., *op. cit.*, 2012 p. 106). Though seemingly rural, it was in fact located near Arles, just beyond the railroad tracks. Van Gogh sent the present work to Theo around the 15 June so he could visualize the oil. Van Gogh regarded both of these wheat stack works as pendants to the trio of harvest vistas he captured at the same time—two works on paper and one oil (Faille, no. 412; Van Gogh Museum, Amsterdam and Faille, nos. 1483-1484; Private collection and Harvard Art Museums/Fogg Museum, Cambridge). The artist was clearly particularly happy with the composition of *Meules de blé*. Later in the summer he made two reed-pen drawings after this scene, which he sent as part of a group that summarized his latest work, to both Bernard and John Russell (Faille, nos. 1426-1427; Philadelphia Museum of Art and Szépművészeti Múzeum, Budapest).

That Van Gogh chose to embark on his harvest scenes both in oil paint and pen and ink, such as the present work, is a reflection of the importance that this medium held in Van Gogh's life at this time. Drawing had once again come to the fore of his work a few months after his move to Arles. 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 means of expression.

Thanks to his obsession with *Japonisme*, which had not only led 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, and colored with planes of bold pigment—as well as the flattened perspective with which the compositions were constructed.

Above:
Vincent van Gogh, *Meules de blé près d'une ferme*, 1888.
Rijksmuseum Kröller-Müller, Otterlo.

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" ("Out of Line: How Van Gogh Made his Mark" in exh. cat., *op. cit.*, 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 his employer, Boussod and Valadon, 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 Paul Gauguin that would take place in the autumn. This medium also allowed him to defy the high winds of the mistral and continue working outdoors. 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 and spontaneously. "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, vol. 4, p. 139).

In May however, Van Gogh, unable to resist the lure of color, wrote to Theo requesting a box of watercolors. "The reason," he wrote, "is because I'd like to do some pen drawings, but colored in flat tints like Japanese prints" (Letter 614, vol. 4, p. 95). For his initial depictions of the harvest, such as *Meules de blé*, Van Gogh embraced this technique, creating not simply a preparatory study for the oil paintings that in the case of the present work followed, but an independent work which subsequently inspired his return to the same motif.

In *Meules de blé,* Van Gogh first rendered the extraordinary array of calligraphic lines, marks, dashes and dots that delineate this rural scene, before adding watercolor and gouache, filling the sheet with dazzling color. This perfect synergy between line and color, brush and pen, demonstrates Van Gogh effortless ability to move between these media and methods. He was able to pick up details such as the chickens and the *fleur-de-lis* emblem on the farmhouse, as well as impart a sense of dynamism through the multiple lines—the wheat stacks seem to quiver precariously, charged with presence. Yet, at the same time, with gouache and watercolor, he has captured the sun-soaked ocher color of the farmhouses and the endless azure realm of the Provençal skies with nebulous passages of paint. This work perfectly demonstrates Van Gogh's newfound assurance; his marks unhesitating and instinctive as he imbued the composition with an extraordinary sense of light, movement, and vitality.

At first glance, *Meules de blé* appears to be a scene of everyday life during the harvest. Yet, for Van Gogh, nature was always invested with a deeper meaning. He regarded farm laborers, their activities, and their association with the ever-recurring cycle of sowing, growth, and reaping with a fervent devotion, and had for many years felt an affiliation with them. As he wrote to Bernard at the time he was working on the harvest works, "I don't hide from you that I don't detest the countryside—having been brought up there, snatches of memories from past times, yearnings for that infinite of which the Sower, the sheaf, are the symbols, still enchant me as before" (Letter 628, vol. 4, p. 137).

In the present work, the Millet-esque women who are bent over picking sheaves of wheat from the grass encapsulate this idea. Indeed, Van Gogh recognized that his moment of intense creativity, as he toiled to depict the harvest, was correspondent to the laborers' own rush to reap their crops. By focusing solely on his work and existing amid nature itself—just as the peasants themselves did—Van Gogh glimpsed a means to attain his own, long-sought after peace. "But during the harvest my work has been no easier than that of the farmers themselves who do this harvesting," he wrote to Theo on 1 July. "Far from my complaining about it, it's precisely at these moments in artistic life, even if it's not the real

Above:
Paul Gauguin, *Mas d'Arles*, 1888.
Indianapolis Museum of Art.

Opposite:
Detail of the present lot.

Above:
Ando Hiroshige, *Ishiyakushi*, 1833-1836.
Private collection. Photo: © Liszt Collection / Bridgeman Images.

Opposite:
Detail of the present lot.

Following spread:
Detail of the present lot.

one, that I feel almost as happy as I could be in the ideal, the real life" (Letter 635, vol. 4, p. 159).

After having been owned by Theo and Johanna van Gogh-Bonger, as well as the painter and distinguished collector, Gustave Fayet, *Meules de blé* was acquired by Max Meirowsky (1866-1949).

Meirowsky was an industrialist, manufacturing isolators for the growing railway, automobile and electronics industries of the turn of the century, who lived first in Cologne and later in Berlin. From around 1910, Meirowsky amassed a substantial art collection encompassing French, German and Swiss Impressionists and Post-Impressionists as well as earlier works of art and decorative arts. He bought through key dealers of the time such as Cassirer and Thannhauser in Germany and Eugène Druet and Bernheim-Jeune in France. In 1913, Meirowsky purchased the luminous *Meules de blé* at the Galerie Druet in Paris and it became one of the crown jewels of his collection.

During the Nazi regime in Germany, Max Meirowsky faced anti-Jewish persecution, leading to the sale of art from his collection. In late 1938 Meirowsky fled Germany for Amsterdam and then on to Geneva. It was on this journey, that Meirowsky entrusted *Meules de blé* to the German émigré dealership Paul Graupe & Cie., then active in Paris.

Meules de blé then entered the Parisian collection of Miriam Caroline Alexandrine de Rothschild (1884-1965). Alexandrine, a student of medicine, had inherited part of her art collection from her father Edmond James de Rothschild (1845-1934) and was a respected collector in her own right, particularly of literary and musical manuscripts and first editions, as well as eighteenth century art. From the mid-1930s, Alexandrine de Rothschild acquired several paintings and works on paper by Post-Impressionist artists, including important works by Van Gogh, Paul Cézanne and Paul Gauguin.

With the outbreak of the Second World War, Alexandrine fled to Switzerland. Her art collection in Paris, including Van Gogh's *Meules de blé*, was confiscated by the Nazi regime during the Occupation. In the post-war years, Alexandrine sought to trace and recover her looted art collection and library, but while she was able to recover some works, many others remained missing, including *Meules de blé*.

◦ 9C

CAMILLE PISSARRO (1830-1903)

La route de Rouen, les hauteurs de l'Hautil, Pontoise

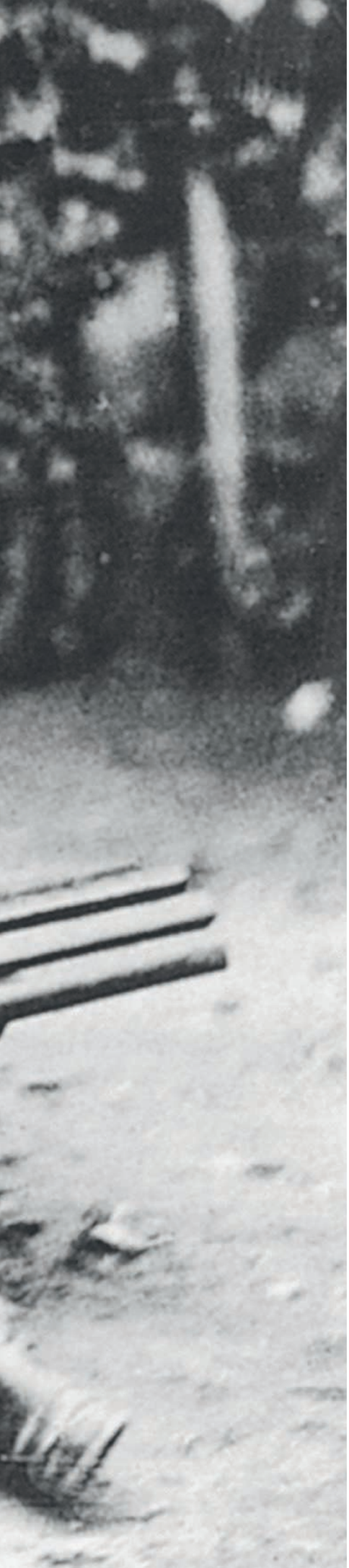
signed and dated 'Pissarro. 1872' (lower left)
oil on canvas
16⅝ x 21⅞ in. (42.2 x 55.5 cm.)
Painted in 1872

$600,000-900,000

PROVENANCE:
Julie Pissarro, Paris (wife of the artist).
Georges Manzana-Pissarro, Paris (gift from the above, 1921).
Arthur Tooth & Sons, London.
Lady Kroyer-Kielberg, London (acquired from the above, 25 September 1929).
Arthur Tooth & Sons, London (acquired from the above, 29 November 1944).
Audrey E. Pleydell-Bouverie, London (acquired from the above, 29 November 1944).
Wildenstein & Co. Inc., New York (acquired from the above, 1966).
Acquired from the above by the late owner, 26 November 1974.

EXHIBITED:
London, National Gallery, *Nineteenth Century French Paintings*, December 1942-January 1943, p. 5, no. 51.
London, The Tate Gallery, *The Pleydell-Bouverie Collection of Impressionist and Other Paintings*, April 1954, p. 10, no. 30.
Dallas Museum of Art, *Dallas Collects: Impressionist and Early Modern Masters,* January-February 1978, no. 7 (illustrated).

LITERATURE:
L.R. Pissarro and L. Venturi, *Camille Pissarro: Son art—son oeuvre*, Paris, 1939, vol. I, p. 100, no. 151 (illustrated, vol. II, pl. 31).
R.R. Brettell, *Pissarro and Pontoise: The Painter in a Landscape*, Yale, 1990, pp. 127-128, no. 121 (illustrated in color, p. 127; detail illustrated in color on the frontispiece).
J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures,* Paris, 2005, vol. II, pp. 201-202, no. 246 (illustrated in color, p. 201).
R.R. Brettell, *Pissarro's People,* exh. cat., Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, 2011, p. 22 (detail illustrated in color, fig. 8).



PISSARRO

La route de Rouen, les hauteurs de l'Hautil, Pontoise

Between 1866 and 1883 Camille Pissarro created over 300 paintings of Pontoise, a medieval market town on the banks of the Oise river, and its environs. Pissarro captured the complex facets of what are now the northwest suburbs of Paris, from appealing bucolic landscapes to picturesque village genre scenes and the encroachment of modern industrialization. The diversity of mood and scene he gleaned from this relatively small geographic region speaks to his intense connection with the land. *La route de Rouen, les hauteurs de l'Hautil, Pontoise* exemplifies how Pissarro mapped his technical experimentations onto the local landscape, creating scenes that are at once fleeting and permanent, timeless and contemporary.

La route de Rouen, les hauteurs de l'Hautil, Pontoise represents what Richard Brettell calls Pissarro's "classic Pontoise period" (1872-1873) (*Pissarro and Pontoise: The Painter in a Landscape*, New Haven, 1990, p. 151). Recognized as a particularly generative time in which Pissarro created some of his most inventive landscapes, Brettell ascribes the moniker to the balanced, harmonious scenes produced during this short span, which marry the Impressionist's emphasis on the sensory experience of perception with a pictorial quietude rooted in the landscape. Indeed, the author and critic Emile Zola could have been speaking of the present painting when he said of Pissarro's work: "one hears the profound voice of the earth and divines the powerful life of the trees. The austerity of the horizons, the disdain of clamor, the complete lack of sharp notes gives the ensemble an indescribable feeling of epic grandeur" (quoted in R.Z. DeLue, "Pissarro Landscape, Vision and Tradition" in *The Art Bulletin*, 1998, p. 721).

Pissarro's only focused study of a "bourgeois *promeneur*" in the countryside, the present work features his wife, Julie, and their daughter Jeanne (known as Minette, who would die not long after this was painted), in the midst of a ploughed field in their hometown of Pontoise (R. Brettell, *op. cit.*, 1990, p. 128). The muted palette of earthen browns, taupes, and greens evoke the baked summer heat of the French countryside. Pissarro first moved to Pontoise in 1866, followed in 1869 by a move to Louveciennes, a more easily accessible Parisian suburb. After fleeing the Franco-Prussian war in 1870 to take refuge in London, in 1872 he

Above left:
Claude Monet, *Les coquelicots à Argenteuil*, 1873.
Musée d'Orsay, Paris.
Photo: Erich Lessing / Art Resource, NY.

Above right:
Paul Cézanne, *Petites maisons à Pontoise, près d'Auvers-sur-Oise*, 1873-1874.
Harvard Art Museums, Cambridge.

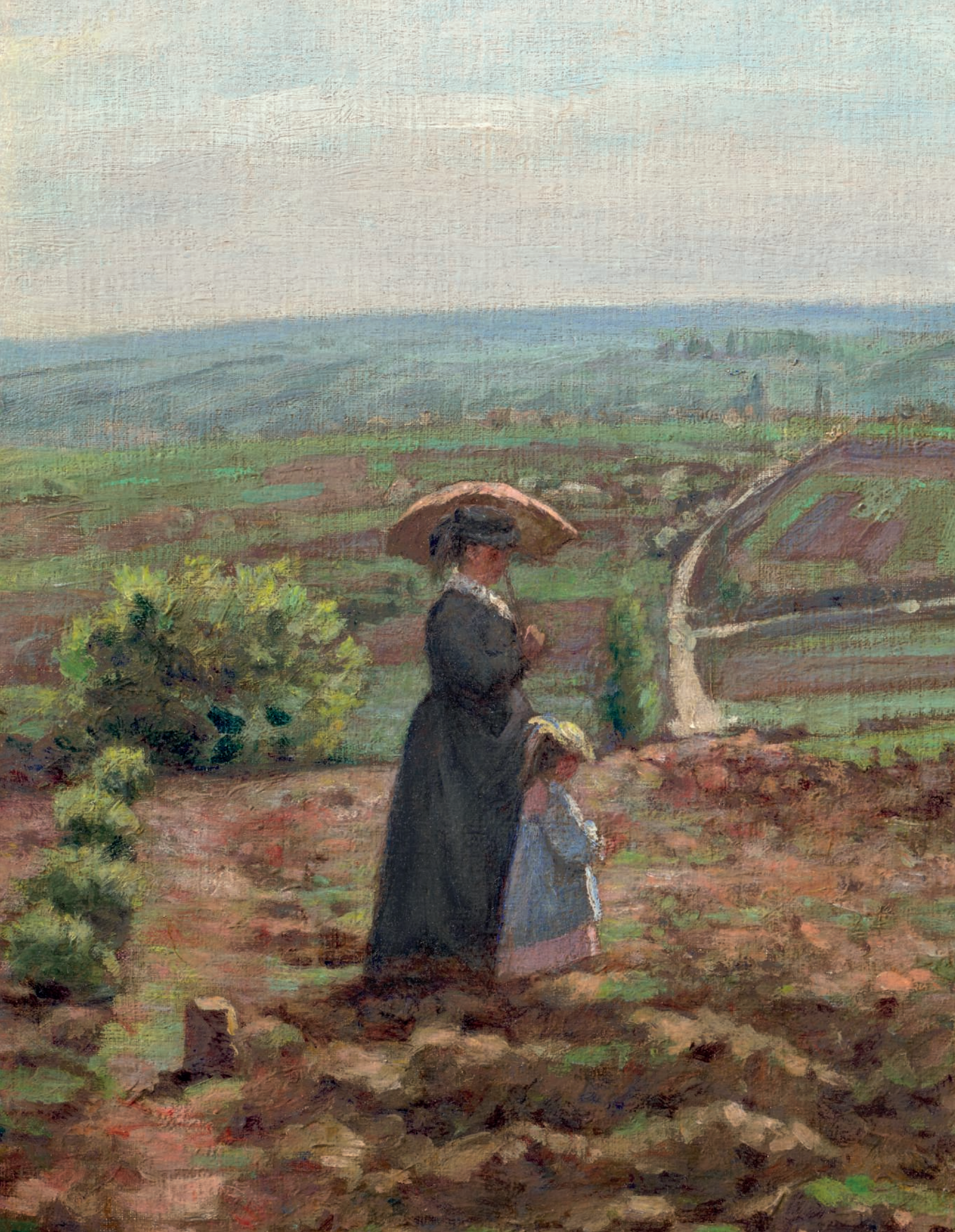
Opposite and following pages:
Detail of the present lot.

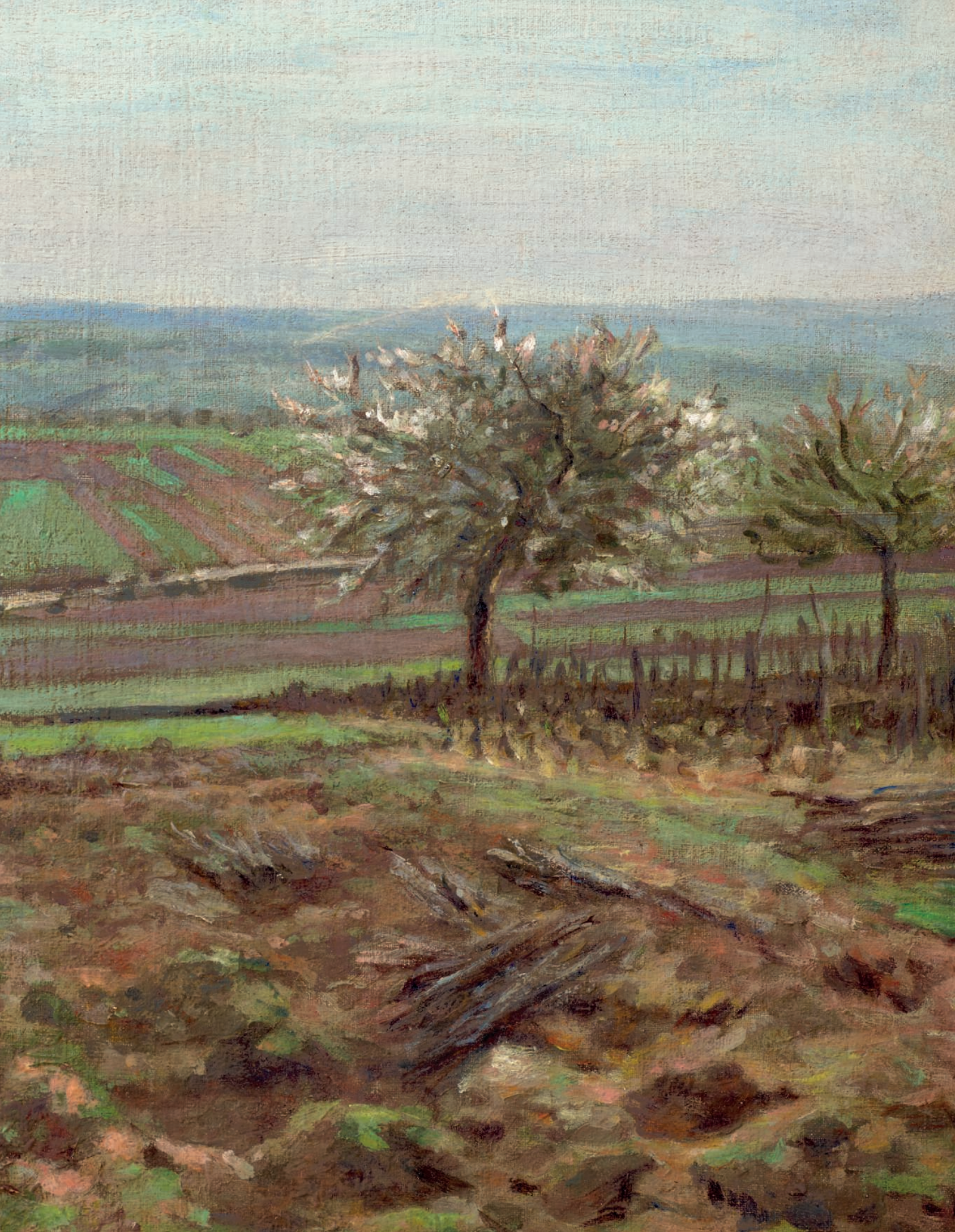
Previous page:
The artist on a bench.
Photographer unknown.

settled his family again in Pontoise where they would remain for the next decade. Throughout these perambulations, two constants held fast: the depiction of the rural landscape, and his dialogue with artists past and present. Pissarro found his own voice by pushing against the techniques and models of artists he respected, including Camille Corot, Gustave Courbet, his fellow Impressionists, as well as Paul Cézanne, and, in the late 1880s, the Neo-Impressionists Georges Seurat and Paul Signac.

Though the present work predates the official baptism of the "Impressionists" at their first exhibition in 1874, from the late 1860s Pissarro was deeply engaged with the group's founding artists. His move to Louveciennes was likely prompted by a desire to paint alongside Alfred Sisley, Claude Monet, and Pierre-Auguste Renoir, who resided nearby. During this period the foundations of the Impressionist technique were formed, with an emphasis on *plein air* painting, visible brushstrokes and unblended colors. This groundbreaking technique shaped the trajectory of Pissarro's art. Previously he had looked towards the Naturalist paintings of Barbizon artists, most notably Corot, whom he claimed as an instructor. Corot's focus on the natural landscape elevated the genre from setting to subject, depicting the natural world (from Rome to the local forest of Fontainebleau) as a meditative, pre-industrial arcadia. In *La route de Rouen, les hauteurs de l'Hautil, Pontoise* Pissarro combines these influences, breaking down forms into Impressionism's fractured brushstrokes, juxtaposing textured daubs with smooth strips of pure color while retaining Corot's harmonious compositional clarity.

In 1872 the young Cézanne was Pissarro's most significant colleague. The two first met in 1861 in the Académie de Charles Suisse, and in the summer of 1872 Cézanne joined Pissarro in Pontoise. The singular period of 1872-1874 has been called the "School of Pontoise"; the rich, sustained contact between the two artists produced shared motifs and methods which had lasting consequences for their development (R. Shikes and P. Harper, *Pissarro: His Life and Work*, New York, p. 115). Cézanne grounded Pissarro, inspiring the latter to augment Impressionism's loose brushstrokes and glittering light with a thicker application of paint and foundational geometric forms. In *La route de Rouen, les hauteurs de l'Hautil, Pontoise* these characteristics are particularly visible in the rising hills of l'Hautil, whose linear construction and quadrilateral fields create compositional stability. The balanced structure evident here, as in other paintings from this period, marries Impressionism's tactile perspective (a technique wherein the foreground is more vigorously depicted than the background) with Corot's ordered serenity and Cezanne's complex pictorial space.





“Cézanne opened to art this amazing door: painting for itself.”

EMILE BERNARD

CÉZANNE

L’Estaque aux toits rouges

° 10C

PAUL CÉZANNE (1839-1906)

L'Estaque aux toits rouges

oil on canvas
25¾ x 32 in. (65.5 x 81.4 cm.)
Painted in 1883-1885

$35,000,000-55,000,000

PROVENANCE:
Auguste Pellerin, Paris.
Jean-Victor Pellerin, Paris (by descent from the above, 1929).
Ingeborg Pellerin, Paris (by descent from the above, 1970).
Wildenstein & Co. Inc., New York (acquired from the above, 1978).
Acquired from the above by the late owner, 15 June 1978.

EXHIBITED:
Paris, Musée de l'Orangerie, *Cézanne*, May-October 1936, no. 55 (illustrated, pl. XXIV).

LITERATURE:
C.H. Caffin, *The Story of French Painting*, New York, 1911, p. 221 (illustrated; titled *Landscape*).
F. Burger, *Cézanne und Hodler: Einführung in die Probleme der Malerei der Gegen*, Munich, 1913 (illustrated, pl. 95; titled *Seelandschaft*).
G. Coquiot, *Paul Cézanne,* Paris, 1919, p. 246 (illustrated, p. 113; titled *L'Estaque* and dated 1883).
T.-L. Klingsor, *Maîtres de l'art moderne: Cézanne*, Paris, 1923 (illustrated, pl. 7; titled *L'Estaque*).
G. Rivière, *Le Maître Paul Cézanne*, Paris, 1923, p. 207 (titled *L'Estaque* and dated 1878).
E. Faure, *P. Cézanne*, Paris, 1926 (illustrated, pl. 50; titled *L'Estaque*).
R. Huyghe, "Cézanne et son oeuvre" in *L'amour de l'art*, May 1936, vol. XVII, p. 184 (illustrated, fig. 72; titled *L'Estaque* and dated *circa* 1890).
L. Venturi, *Cézanne—Son art, son oeuvre*, Paris, 1936, vol. I, p. 152, no. 399 (illustrated, vol. II, pl. 110; titled *La mer à l'Estaque* and dated 1882-1885).
J. Rewald, "A propos du catalogue raisonné de l'oeuvre de Paul Cézanne et de la chronologie de cette oeuvre" in *La Renaissance*, March-April 1937, vol. 20, nos. 3-4, p. 56.
F. Novotny, *Cézanne und das Ende der wissenschaftlichen Perspektive*, Vienna, 1938, p. 213, no. 109 (illustrated, fig. 42; titled *Blick auf L'Estaque* and dated *circa* 1883) and p. 64, note 58.
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CÉZANNE

L'Estaque aux toits rouges

"I have rented a little house at the foot of the hill, where behind me rise the rocks and pines," Paul Cézanne wrote to his childhood friend, Émile Zola from L'Estaque in the south of France, in May 1883. "I am still busy painting. I have here some beautiful views...climbing the hills as the sun goes down one has a glorious view of Marseille in the background and the islands, all enveloped towards evening to very decorative effect" (quoted in A. Danchev, ed., *The Letters of Paul Cézanne,* Los Angeles, 2013, pp. 228-229). Over the course of the following two years, this view provided the inspiration for some of the most innovative landscapes of Cézanne's career. It was here, far from Paris and secluded from his family in Aix, that the artist conceived a radical new form of landscape painting, paving the way for future generations of artists. Moving beyond the ephemeral, fleeting Impressionist conception of a landscape, Cézanne translated its colors and forms into compositions at once alive with the dazzling light and intense heat of the south, while at the same time remaining monumental, harmonious, and above all, timeless.

Exhibited only once since it was painted, *L'Estaque aux toits rouges* is one of the culminating works of the intense surge of creativity L'Estaque had unleashed in the artist over a series of visits there in the late 1870s and early 1880s. Carefully cropped and vibrantly colored, it is among the finest of these definitive L'Estaque paintings, its construction, from the cubically-formed houses, to the plane of blue sea, making this one of the most radical and innovative landscapes of this period.

Here, the various aspects of artistic exploration that Cézanne had been pursuing have come together in complete accord. Cézanne has divided this expansive vista into three distinct sections—land, sea, and sky—all of which are framed by two stately pine trees that serve as *repoussoirs*, a classical device that frames this daringly modern composition. Dominating the scene is the geometric network of glowing terracotta roofs and cubic, ochre-walled buildings of the town as it descends steeply to the wide expanse of water beyond. The sky and sea appear as bands of blue, divided by an almost unnaturally straight and high horizon line. The waters of the bay of Marseille appear weighty and solid, depicted as a near abstract plane that dominates this luminous composition, the smokestack and church towers like collaged cutouts against this great azure mass.

An illusionistic sense of pictorial space is skewed; everything is tipped upwards, pushed up against the picture plane rather than receding away into the distance, the centuries-old Albertian concept of a painting as a "window onto the world" distorted. As with perspectival depth, so too shadows are absent, heightening the sense of stillness and serenity that characterizes the work. Yet, despite the artist's rigorous gaze and meticulously considered compositional construction, this painting is far from seeming artificial, or distanced from nature itself: the canvas seems to quiver with the intense light and blazing heat of the Provençal summer, the ancient, harsh grandeur of this corner of southern France brought thrillingly to life.

Above:
Paul Cézanne, *La mer à L'Estaque derrière les arbres*, 1878-1879.
Musée Picasso, Paris.

Opposite:
L'Estaque, *circa* 1935.
Photograph by John Rewald. Photo: Copyright Sabine Rewald.

Previous page:
Paul Cézanne, France, *circa* 1904.
Photograph by Gaston Berheim.
Photo: API/Gamma-Rapho via Getty Images.

Next previous page:
Detail of the present lot.

Cézanne's ultimate artistic goal and lifelong quest was not solely to depict the world as it appeared, but to render the sensation of standing amid nature. As a result, his painting became centered around the process of this observation: how objects appear and how they exist and interact with the space surrounding them. It is this play between reality, our perception of it, and its painted representation that lies at the heart of Cézanne's art. "All that we see dissipates and disappears, does it not? Nature is always the same, but nothing remains of what we see of it. It is our art that must convey the sense of permanence, capture the elements in all their changing forms. It should give us a taste of the eternal. What lies beneath? Perhaps nothing, perhaps everything. Everything, you understand?" (Cézanne, quoted in A. Danchev, *Cézanne: A Life,* London, 2013, p. 339).

It was under the azure skies and among the rugged landscape of L'Estaque that Cézanne began to realize this ambitious aim. His time in this unassuming fishing village, now considered as a crucible of modern art, reshaped his artistic vision. It was here that he not only comprehended the importance of nature to his art, but on a deeper level, he realized the strong personal ties he held with Provence itself. As Nina Athanassoglou-Kallmyer has described, "This seaside town…is one of those magical places where such an astonishing harmony has been achieved between art and landscape, between painter and place, that one cannot fully comprehend the aesthetic path followed by Cézanne—which began at the Jas de Bouffan and ended at Sainte-Victoire—without taking account of this relationship" (*Cézanne in Provence*, exh. cat., National Gallery of Art, Washington, D.C., 2006, p. 124).

"A glimpsed corner of the Orient"

Situated on a yawning arc of the coast some five miles northwest of Marseille and eighteen miles southwest of Aix, Cézanne's birthplace, the small fishing village of L'Estaque was perched on a rocky, pine-filled hillside that sloped sharply down to the Mediterranean sea. Thanks to the amphitheater-like shape of the terrain in which it sat, L'Estaque was protected from the mistral and remained bathed in light from sunrise to sunset, even in the winter months. A seaside resort, it was also an industrial center, with tile factories and brickworks forming the core of the local economy.

"The countryside is superb," Zola described in a short story, *Naïs Micoulin* of 1877, his words perfectly complementing *L'Estaque aux toits rouges*. "Rocky arms jut out on either side of the gulf, while the islands off shore seem to block the horizon; and the sea is nothing but a large pool, in fine weather a lake of vivid blue… When the sun is high in the sky, the ocean seems to lie sleeping between the two rocky headlands, whose

paleness is warmed by yellow and brown. The pines stain the reddish earth with patches of dark green. It is an immense picture, a glimpsed corner of the Orient, rising up in the blinding shimmer of the day" (quoted in J. Rewald, *Cézanne and America, Dealers, Collectors, Artists and Critics, 1891-1921*, London, 1989, pp. 357-358).

By the time that Cézanne painted *L'Estaque aux toits rouges,* more than two decades had passed since his first visit to the town. While he likely visited L'Estaque throughout his childhood, the first time he is recorded there with certainty was in 1864, when his mother rented a house there for the summer. Over the following years, L'Estaque would gain in importance, both personally and artistically for the artist. It was there that Cézanne fled in 1870 when avoiding conscription in the Franco-Prussian War, remaining holed up with his girlfriend, Hortense Fiquet. Some years later in 1878, the town again provided solace when his father found out about his relationship with Hortense and the existence of their young son, Paul.

Artistically too, L'Estaque played an ever more central role in Cézanne's art throughout these years. After a period spent in Pontoise and Auvers working alongside his mentor Camille Pissarro, Cézanne returned to L'Estaque again in the summer of 1876. By this point, he had left behind the dark palette, bold, impetuous paint handling, and mythological subjects of his early career. Using the brighter colors and lighter brushwork that Pissarro had inspired, he had followed the Impressionist maxim to work *en plein air* to depict the landscape around him. Indeed, by this time, Cézanne was seeking something more in his depiction of the landscape, beginning to move towards his lofty goal to "make of Impressionism something solid and more enduring like the art in museums" (quoted in J. Rewald, *Paul Cézanne*, trans. M.H. Liebman, London, 1959, p. 122).

Above:
L'Estaque, *circa* 1935.
Photo courtesy of Fonds Alain Mothe - Société Paul Cezanne.

Opposite:
Detail of the present lot.

Above:
Henri Matisse, *Les toits de Collioure*, 1905.
The State Hermitage Museum, St. Petersburg. © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York.

Opposite:
Detail of the present lot.

"It's like a playing card. Red roofs against the blue sea"

It was the intense light and striking landscape of L'Estaque that provided Cézanne with the path towards this artistic aim. Now working predominantly from elevated viewpoints, he began to capture nature in an increasingly simplified and monumental manner, using his signature constructive brushstrokes to render the structure of the subject in front of him, as well as the space that surrounded it, conveying it as a combination of forms, planes and colors. In 1876, he wrote to Pissarro from L'Estaque, "I have begun two small motifs with the sea... It's like a playing card. Red roofs against the blue sea. If the weather turns favorable I might be able to finish them off... It's olive trees and pines, which always keep their leaves. The sun here is so frightful that it seems to me the objects are silhouetted not in white or black, but in blue, red, brown, violet. I could be wrong, but it seems to me that this is the opposite of modeling" (quoted in *Cézanne*, exh. cat., Philadelphia Museum of Art, 1996, p. 164).

Cézanne's words to Pissarro demonstrate a fundamental turning point in his art, as he realized an alternate approach to depicting nature. Reducing the landscape to its elemental components—sea, sky, vegetation, and the terracotta-color buildings of the town—Cézanne increasingly experimented with an abstract construction of the world around him, in which overlapping planes of color take the place of conventional modeling. He struggled, though, to master these radically new means of expression.

It was not until the mid-1880s—paradoxically, a period of great turbulence in his personal life, culminating in a disastrous love affair with a woman from Aix and an irreparable rupture with his comrade Zola—that he succeeded in realizing on canvas the powerful sensation of immutability and monumentality that he experienced before the motif, as *L'Estaque aux toits rouges* demonstrates. By this time, Cézanne was fully aware of all that L'Estaque had to offer, now spending more time there than at his family home, the Jas de Bouffan, in nearby Aix.

In May 1883, as his letter to Zola attests (quoted at the beginning of this essay), he had taken a house outside of the village, in the quartier du Château to the north, above the railway. This positioning allowed him unfettered access to his preferred elevated viewpoints, as he honed in on two primary motifs: that of the present work, with its tightly cropped, perfectly balanced combination of land, sea, and sky, as the artist looked directly down over the rooftops of the town, and the more expansive, panoramic

PAUL CÉZANNE

VIEWS OF L'ESTAQUE

"It's like a playing card. Red roofs against the blue sea... The sun here is so frightful that it seems to me the objects are silhouetted not in white or black, but in blue, red, brown, violet."

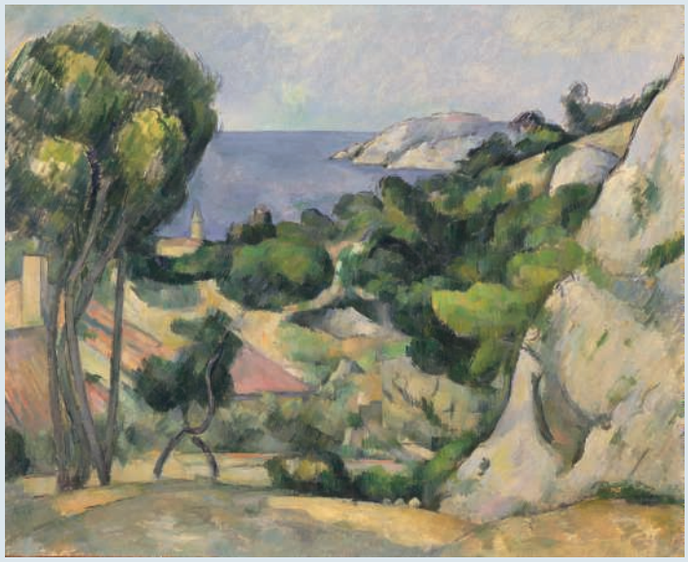
PAUL CÉZANNE

Opposite:
The present lot.

Left column, top to bottom:
Paul Cézanne, *Rochers, pins et mer à l'Estaque*, 1883-1885.
Staatliche Kunsthalle, Karlsruhe. Photo: bpk Bildagentur / Staatliche Kunsthalle / Wolfgang Pankoke / Art Resource, NY.

Paul Cézanne, *Le Golfe de Marseille vu de l'Estaque, circa* 1885.
The Art Institute of Chicago. Photo: The Art Institute of Chicago.

Paul Cézanne, *La Baie de l'Estaque vue de l'est, circa* 1876-1879.
Memorial Art Gallery, University of Rochester.



Right column, top to bottom
Paul Cézanne, *L'Estaque*, 1879-1883.
The Museum of Modern Art, New York. Photo: Bridgeman Images.

Paul Cézanne, *Le Golfe de Marseille vu de l'Estaque, circa* 1885.
The Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art, New York.

eastward vista that looked out across the bay and the neighboring village of Saint-Henri, with the hills of Saint-Marseilleveyre beyond. In addition, Cézanne also looked inland in a few of his compositions of this time, painting the rocky outcrops and vegetation. "It was an unforgettable sight," Pierre-Auguste Renoir recalled when he visited the artist in L'Estaque in 1882. "Cézanne standing at his easel, painting, looking at the countryside: he was really lost to the world, ardent, concentrated, attentive, respectful" (quoted in exh. cat., *op. cit.*, 2006, n.p.).

Works from this time, such as *L'Estaque aux toits rouges* serve as the culmination of Cézanne's successive stays in L'Estaque. Each aspect of the landscape coexists in perfect accord, depicted with deft touches of color. "His paintings of the Gulf of Marseille of *circa* 1885 offer a far more expansive and harmoniously resolved view than the ones he had labored to construct [earlier]," Mary Tompkins Lewis has written. "Though still built around the immense contrasts that had long drawn him to Provence—the brilliant reds, oranges, and greens of buildings and the landscape that oppose the rich violet-blues of the sea and mountains, or the powerfully modeled, volumetric forms and patterned order of the foreground opposing the flat expanse of the sea—all parts are bound together now by the painter's even, and delicately nuanced, touch... The familiar subject of Provence becomes restorative, even, at times, magisterial" (*Cézanne*, London, 2000, p. 217).

The painter of Provence

It was Cézanne's innate love and knowledge of the Provence landscape that facilitated these extraordinary views of L'Estaque. While now his name is inseparable from this region, at this time, he was still forging the connection between his art and his home, discovering how he could harness the visual power of this place in painterly form. It was his deep familiarity and love of Aix and the surrounding countryside, an area filled with memory and emotion both past and present, that paradoxically lends his depictions of this place a sense of mystery and wonder. By knowing the landscape so intimately, the more Cézanne was aware of its defining details, its magical qualities. Just as the Mont Sainte-Victoire would become the looming icon of his late work, so L'Estaque nurtured the artist, offering both a

Above left:
Paul Cézanne, *Vue sur L'Estaque et le Château d'If, circa* 1883-1885.
Private collection.

Above right:
Richard Diebenkorn, *Ocean Park No. 79*, 1975.
Philadelphia Museum of Art. © The Richard Diebenkorn Foundation.

Opposite:
Detail of the present lot.

haven of familiarity and comfort, while at the same time serving as a powerful catalyst of artistic discovery and growth.

While he would remain in Provence for the rest of his life, Cézanne never returned to L'Estaque after 1885. Whether he felt he had exhausted its motifs or found the encroaching industrialization too prominent to ignore, the lessons that he took from his prolonged and intense scrutiny of the landscape there were key to the realization of his unique vision. "L'Estaque seems to have represented a primordial space into which Cézanne deliberately withdrew to engage in an intense and solitary struggle with painting and nature," Véronique Serrano has written, "a struggle whose outcome radically altered the painted image and our perception of it for many years to come" (exh. cat., *op. cit.*, 2006, p. 136).

"A sort of god of painting"

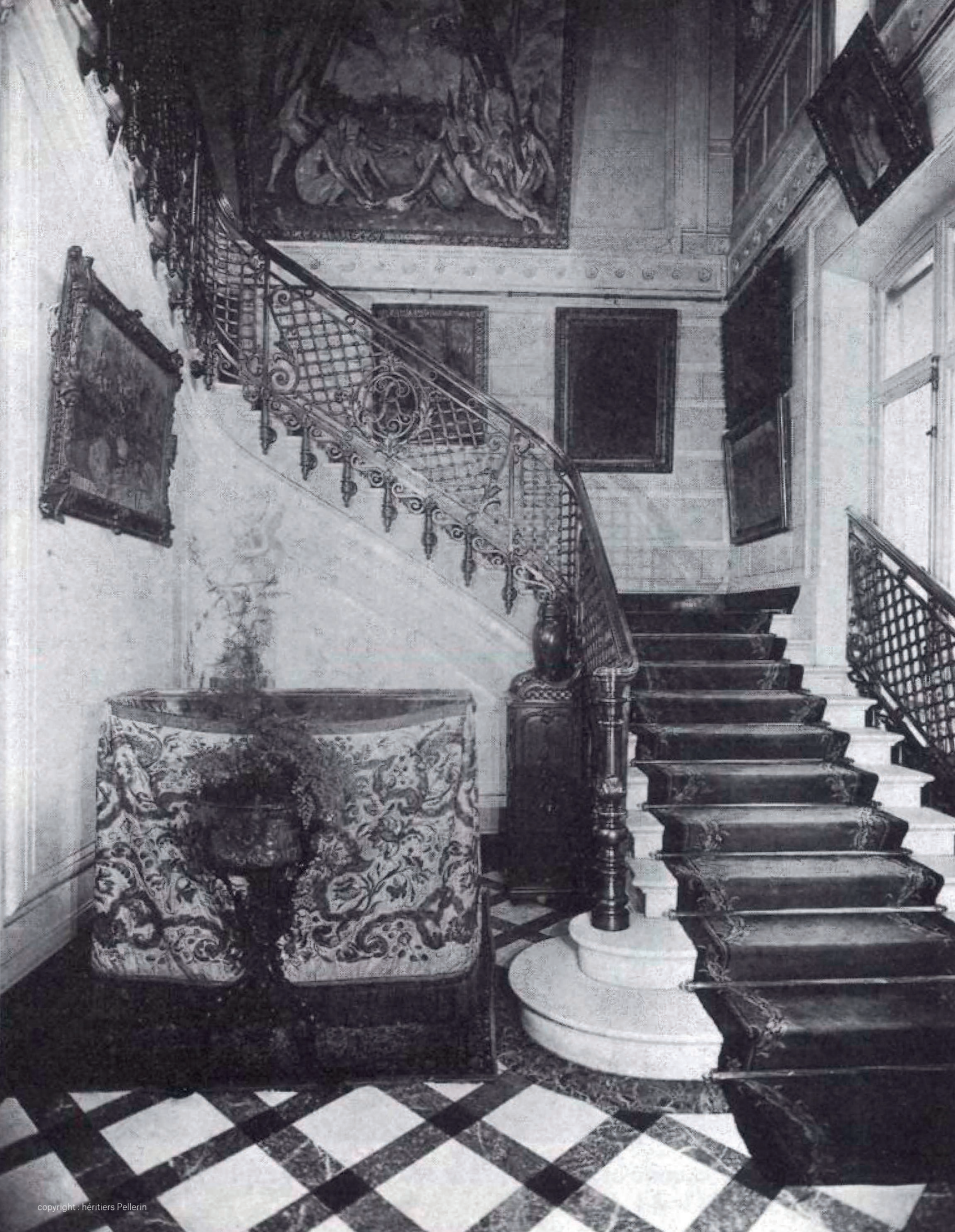
In the years following Cézanne's death, his paintings from L'Estaque—with their cohesive formal structure of simplified volumes and subtly shifting planes—played a galvanizing role in the development of early twentieth-century art, particularly Cubism, the most fundamental re-imagining of pictorial form since the Renaissance. With its cubic network of buildings and flattened perspective, *L'Estaque aux toits rouges* embodies Cézanne's now famous instruction to "Treat nature by means of the cylinder, the sphere, the cone…" (quoted in *ibid.*, p. 18).

Not long after Cézanne's death, Georges Braque made a pilgrimage to L'Estaque. The light took his breath away. "The discovery of his work overturned everything," he recalled. "I had to rethink everything. I wasn't alone in suffering from shock. There was a battle to be fought against much of what we knew, what we had tended to respect, admire, or love. In Cézanne's works we should see not only a new pictorial construction but also—too often forgotten—a new moral suggestion of space" (quoted in A. Danchev, *op. cit.*, 2013, pp. 232-233). Braque's proto-cubist L'Estaque works—as well as Picasso's contemporaneous landscapes—enter into a direct dialogue with *L'Estaque aux toits rouges*, the artists taking the lessons of Cézanne and moving them a step further as they reconceived the very concept of the painted image. To different ends, Henri Matisse, who had likewise experienced the south with the force of a revelation when he journeyed to Collioure in 1905, treasured the lessons of Cézanne, "a sort of god of painting," as he once described ("Interview with Jacques Guenne," 1925, in J. Flam, *Matisse on Art*, Berkeley and Los Angeles, 1995, p. 80). Works from this southern sojourn, including *Les toits de Collioure* (The State Hermitage Museum,

Above left:
Georges Braque, *Chemin à l'Estaque*, 1909.
The Museum of Modern Art. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © The Museum of Modern Art/ Licensed by SCALA / Art Resource, NY.

Above right:
Pablo Picasso, *L'usine*, 1909.
The State Hermitage Museum, Saint Petersburg. © 2021 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.
Photo: White Images/Scala/Art Resource, NY.

Opposite:
Detail of the present lot.



Above:
Edouard Manet, *Un Bar aux Folies-Bergère*, 1882.
Courtauld Gallery, The Samuel Courtauld Trust, London.

Opposite:
Pellerin residence, *Neuilly, circa* 1929.
Photographer unknown.
Photo: Courtesy of Auguste Pellerin's heirs.

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Detail of the present lot.

St. Petersburg) show the influence of Cézanne, as Matisse simplified the depiction of the landscape and reconstructed it with color alone.

Auguste Pellerin

Another individual who fell under the spell of Cézanne's work was the first owner of *L'Estaque aux toits rouges*, Auguste Pellerin (1852-1929). Pellerin made his fortune through the manufacture of margarine, which was distributed across Europe. This enabled him to begin collecting, first acquiring conventional *objets d'art* and porcelain, as well as works by Jean-Baptiste-Camille Corot. It was not long before his taste changed, as he became drawn to some of the most radical art of his day. Starting with Impressionist works by Claude Monet, Camille Pissarro, Berthe Morisot, and Alfred Sisley, he went on to amass an extraordinary collection of Edouard Manet, including *Un Bar aux Folies-Bergère* (The Courtauld Gallery, London), *Nana* (Kunsthalle, Hamburg), and *Le Déjeuner dans l'atelier* (Neue Pinakothek, Munich). Matisse painted his portrait twice; the first Pellerin rejected, the second, an intense, austere, radical rendering of the collector, he preferred (*Auguste Pellerin II*, 1917, Musée national d'art moderne, Centre Georges Pompidou, Paris).

With an extraordinary prescience, Pellerin continued to evolve his collection, soon selling a large portion of his Impressionist paintings so that he could focus almost entirely on a new discovery: Cézanne. One of the first collectors of the artist, Pellerin quickly amassed arguably the greatest collection of his work ever known, numbering over a hundred paintings and watercolors. In his home in Neuilly-sur-Seine hung *L'Estaque aux toits rouges*, along with still lifes, including the great *Nature morte aux oignons*, now in the Musée d'Orsay (FWN, no. 866), and The Museum of Modern Art's *Nature morte au compotier* (FWN, no. 780). Presiding over the staircase was the monumental *Grandes baigneuses* now in the Philadelphia Museum of Art (FWN, no. 981), with portraits including *Madame Cézanne en robe rouge* (FWN, no. 493, The Metropolitan Museum of Art, New York), as well as a number of the artist's self-portraits.

L'Estaque aux toits rouges remained in Pellerin's collection until his death in 1929, at which point it passed to his son, Jean-Victor. Exhibited only once since its creation in the 1936 centenary retrospective of the artist held at the Musée de l'Orangerie, Paris, this luminous landscape is shown here for only the second time in over a century, its golden Provençal light on display once more.

◦ 11C

BERTHE MORISOT (1841-1895)

Fillette portant un panier

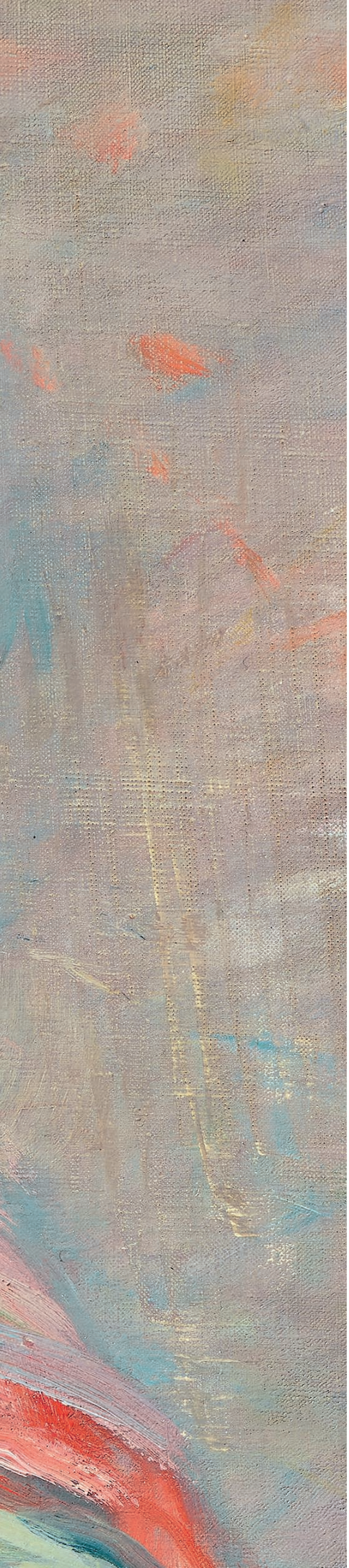
signed 'Berthe Morisot' (lower left)
oil on canvas
27½ x 20¼ in. (69.9 x 51.2 cm.)
Painted in 1888

$2,000,000-3,000,000

PROVENANCE:
Paul Bérard, Paris (by 1892); Estate sale, Galerie Georges Petit, Paris, 8 May 1905, lot 13.
Joseph Reinach, Paris (acquired at the above sale).
Julie Reinach-Goujon, Paris (by descent from the above).
Françoise Beck, Paris (by descent from the above).
Wildenstein & Co. Inc., New York (acquired from the above, 1972).
Acquired from the above by the late owner, 23 February 1977.

EXHIBITED:
Paris, Boussod et Valadon et Cie., *Exposition de tableaux, pastels et dessins par Berthe Morisot*, May-June 1892, p. 16, no. 5.
Paris, Galerie Durand-Ruel et Cie., *Berthe Morisot (Mme Eugène Manet)*, March 1896, p. 19, no. 33.
London, Royal Academy of Art, *Exhibition of French Art, 1200-1900,* January-March 1932, p. 240, no. 528 (titled *La Cigale*).
Paris, André Weill, *Berthe Morisot*, 1947.
Albi, Musée Toulouse-Lautrec, *Exposition Berthe Morisot*, July-September 1958, p. 31, no. 44.
New York, Wildenstein & Co. Inc., *Loan Exhibition of Paintings: Berthe Morisot, For the Benefit of the National Organization for Mentally Ill Children, Inc.*, November-December 1960, no. 47 (illustrated).
London, Wildenstein & Co., Ltd., *Loan Exhibition of Paintings: Berthe Morisot, In Aid of the French Hospital and Dispensary, London*, January-February 1961, p. 47, no. 41 (illustrated).
Vevey, Musée Jenisch, *Berthe Morisot,* June-September 1961, p. 10, no. 53.
Paris, Musée Jacquemart-André, *Berthe Morisot*, 1961, no. 64a.

LITERATURE:
M. Angoulvent, *Berthe Morisot*, Paris, 1933, p. 132, no. 295.
M.-L. Bataille and G. Wildenstein, *Berthe Morisot: Catalogue des peintures, pastels et aquarelles*, Paris, 1961, p. 37, no. 218 (illustrated, fig. 219).
P. Huisman, *Morisot: Charmes*, Lausanne, 1962, p. 44 (illustrated in color, p. 45).
J. Normile, "In Praise of Women" in *Architectural Digest*, May-June 1976, p. 65 (detail illustrated in color, p. 64).
A. Clairet, D. Montalant and Y. Rouart, *Berthe Morisot: Catalogue raisonné de l'œuvre peint*, Montolivet, 1997, p. 223, no. 222 (illustrated).



MORISOT

Fillette portant un panier

Berthe Morisot, alongside her fellow Impressionists, answered poet Charles Baudelaire's call to paint modern life. The circumscribed world bourgeoise women were permitted to traverse, however, and the social dangers of transgressing those bounds, meant that for Morisot the domain of "modern life" was necessarily smaller than that of her male counterparts. She could not, for example, visit the café-concerts or the frenzied dance halls her contemporaries depicted by herself. Morisot therefore painted the concentrated world in which bourgeoise women resided, most notably parks, their homes, and the boudoir. She was particularly attracted to the liminal spaces of the feminine sphere—balconies, windows, gardens—spaces neither wholly exterior nor interior, public nor private. Modern femininity, often shown through the cosmopolitan *Parisienne* or the melancholic waif, is thus the most dominant subject in her *oeuvre*, and the one the artist chose to exhibit most often. *Fillette portant un panier,* one of Morisot's renowned half-length portraits, is both a disarming portrayal of an adolescent girl, and a declaration of the artist's allegiance to Impressionism.

Morisot's mother set her upon her artistic path when, in 1857, she enrolled Berthe and her sister Edma in drawing lessons, and further emphasized the importance of the arts by holding salons frequented by artists such as Pierre Puvis de Chavannes, Edgar Degas, Henri Fantin-Latour, Edouard Manet, and James Tissot. Despite the support of her family, Morisot's pursuit of an artistic career was hindered by her gender from the beginning. An early tutor wrote that with further instruction Morisot's innate talent would propel her beyond the "drawing room accomplishments" deemed acceptable for a bourgeoise woman, warning her parents that "in the upper-class milieu to which you belong, this will be revolutionary, I might say almost catastrophic" (quoted in D. Rouart, *The Correspondence of Berthe Morisot*, New York, 1957, p. 14). His words proved prophetic, at least

Above:
Edouard Manet, *La chanteuse des rues*, *circa* 1862.
Museum of Fine Arts, Boston.

Opposite:
Berthe Morisot, 1869. Photograph by Pierre Petit.
Photo: © Archives Charmet / Bridgeman Images

Previous page:
Detail of the present lot.

in regards to Morisot's talent: in 1864, at the age of only 23, two paintings by Morisot were accepted into the Salon, and by the mid-1870s she was a leading figure of the Impressionists.

Alongside Claude Monet, Camille Pissarro and Pierre-Auguste Renoir, Morisot cofounded the *Société anonyme cooperative d'artistes peintres, graveurs* (the group which would become known as the Impressionists), and participated in nearly every exhibition between 1874-1886. Rendered with fluid, discrete brushstrokes and a luminous pastel palette, *Fillette portant un panier* represents what some critics saw as Morisot's quintessential Impressionism. Her instinctive technique, radiant light and visible brushwork softens forms, while her insistent refusal to differentiate between figure and ground by painting both with the same intensity blurs the boundaries between object and setting. As Paul Manzt declared in his review of the Third Impressionist Exhibition: "The truth is that if there is a single Impressionist in the group...it is Berthe Morisot. Her painting...has all the freshness of improvisation. Here is where we really find the impression perceived by a sincere eye, faithfully rendered by a hand that does not lie" (quoted in N. Myers, *Berthe Morisot Woman Impressionist*, exh. cat., Dallas Museum of Art, 2018, p. 89).

Where most contemporaneous women artists restricted their production to flower painting or landscape watercolor, Morisot concentrated her formal explorations on the female figure, typically modeled after family members, neighbors, and servants. Frédéric Bazille's use of outdoor light to shape the female subject in *Vue de village* (1868, Musée Fabre, Montpellier) introduced her to the possibilities inherent in this form. In *Fillette portant un panier* Morisot creates an expansive sense of light within the bounds of the frame, and the resonance between the feathered blues, taupes and pinks of the background's and the sitter's garb and rosy cheeks unifies the visual field. The compositional format—half-length or three-quarters depiction of a female sitter, rendered with a light palette—is one to which Morisot frequently turned. *La fille de l'artiste avec une perruche* (Clairet, Montalant, and Rouart, no. 266; National Gallery of Art, Washington, D.C.) similarly renders Morisot's adolescent daughter in distinct strokes of pink, cream and blue.

This arrangement also appears in two celebrated pendants pieces Morisot exhibited at the Impressionist exhibition in 1880: *L'hiver* and *Été (Jeune femme près d'une fenêtre)* (Clairet, Montalant, and Rouart, nos. 87 and 75; Dallas Museum of Art and Musée Fabre, Montpellier). In these half-length portraits Morisot employs a consistent color palette to unify fore- and backgrounds: the varying shades of brown in *L'Hiver* and the blush tones of *Éte*.

Painted during one of her most inventive periods, the present work exemplifies both the style and subject matter that connected Morisot's practice with the eighteenth-century art movement Rococo. Painting in the midst of a Rococo revival, Morisot was not alone in openly admiring its sensual elegance, and praised its ability to capture what she saw as true beauty. The pastel hues, virtuosic brushwork and lighthearted charm of *Fillette portant un panier* recall that of Rococo masters François Boucher and Jean-Honoré Fragonard, and Morisot here elevates the simple image of a girl with a basket into one that evokes springtime, bounty and lightness. In 1880 art critic Charles Ephrussi—who owned *L'Hiver*—rapturized over Morisot's "gaiety and nonchalance," and could have been speaking of the present work when he stated: "She loves painting that is joyous and lively; she grinds flower petals onto her palette, in order to spread them later on her canvas with airy, witty touches, thrown down a little haphazardly. These harmonize, blend, and finish by producing something vital, fine, and charming… this fugitive lightness, this likeable vivacity, sparkling and frivolous recalls Fragonard" (quoted in E. Melanson, "Impressionism and the Salons Juifs: The Ephrussi Family and Jewish Patronage Networks in 1880s Paris," in *Athanor*, 2012, vol. 30, p. 68).

Despite her early commercial success (at the 1875 Hôtel Drouot sale with Sisley and Renoir, Morisot was the only artist to sell all her lots), Morisot sold very little during her lifetime. More than half, and perhaps as much as 85%, of her 423 catalogued paintings were bequeathed to her daughter, Julie Manet. The present work, one of the select few the artist parted with, was first owned by one of Renoir's most important patrons, Paul Bérard.

Above:
Vincent van Gogh, *La Mousmé*, 1888.
National Gallery of Art, Washington, D.C. Photo: National Gallery of Art, Washington, D.C.

Opposite:
Detail of the present lot.

◦ 12C

CHILDE HASSAM (1859-1935)

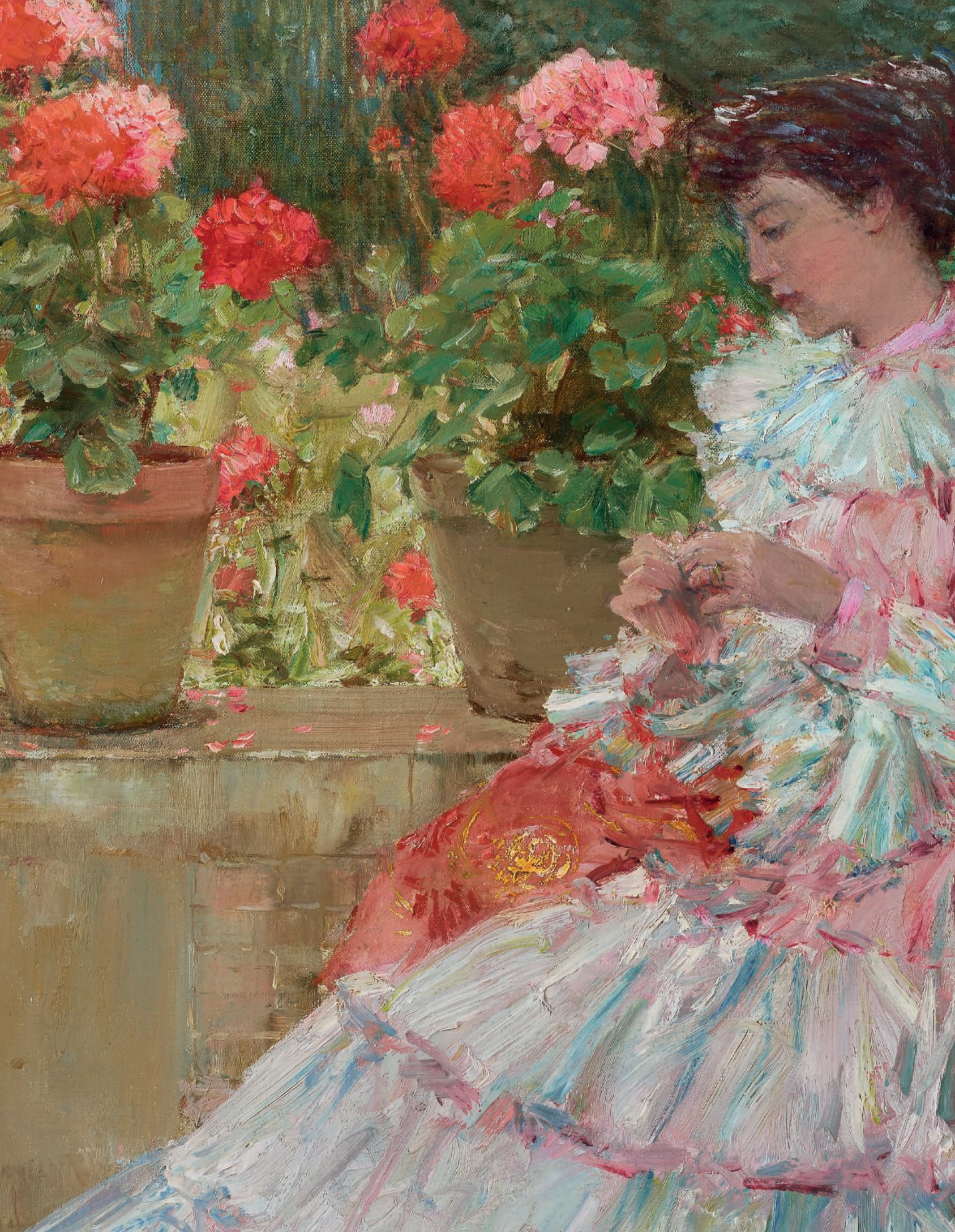
Geraniums

signed 'Childe Hassam.' and with the artist's crescent device (lower left)
oil on canvas
23¾ x 18 in. (60.3 x 45.7 cm.)
Painted *circa* 1888-1889

$2,000,000-3,000,000

PROVENANCE:
Bernard Danenberg Galleries, New York.
Maxwell Davidson Galleries, New York.
Hirschl & Adler Galleries, New York (acquired from the above, 1974).
Mr. and Mrs. Dunbar Bostwick, New York (acquired from the above, 1974).
Hirschl & Adler Galleries, New York (acquired from the above, 1978).
Acquired from the above by the late owner, by 1978.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.



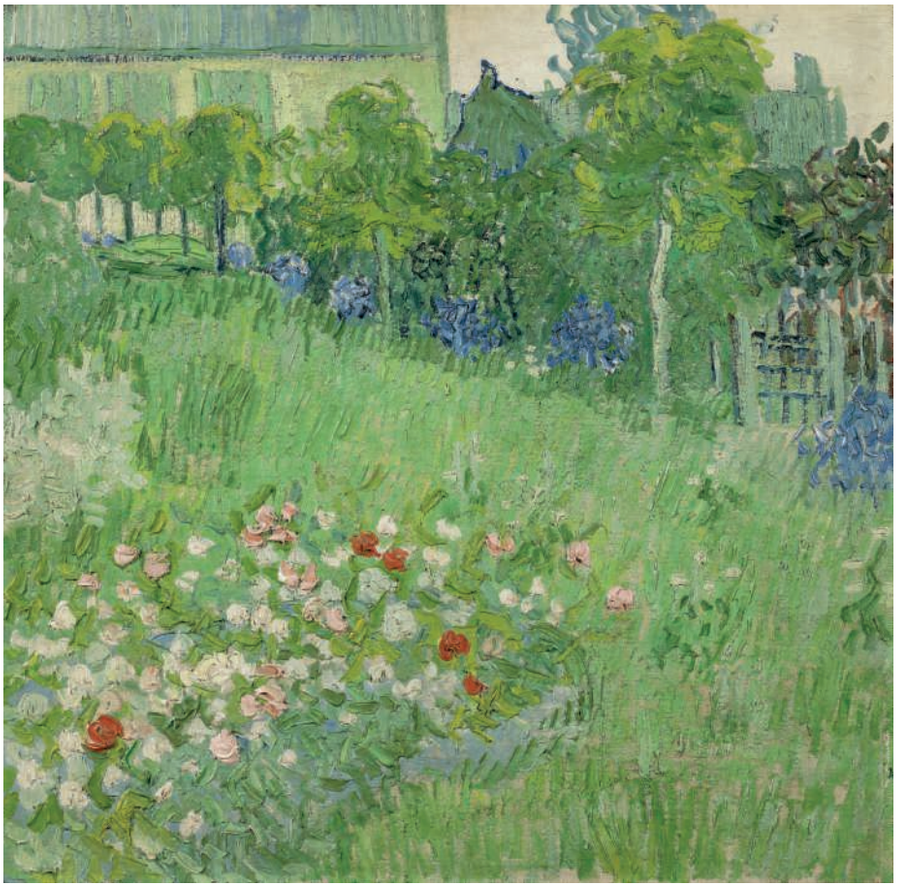
HASSAM

Geraniums

Following a successful career in Boston, in 1886 the celebrated American Impressionist Childe Hassam journeyed to Paris with his wife Maud where he would remain until 1889. During this time in the summer months, the Hassams visited the country home of German businessman Ernest Blumenthal and his wife, who was friends with Mrs. Hassam, in Villiers-Le-Bel—a small town ten miles northeast of Paris in the Val D'Oise. Radiant in both color and execution, *Geraniums* belongs to a celebrated series of works Hassam painted of the Blumenthal garden at Villiers-Le-Bel, which serve as the artist's first serious exploration of the garden motif.

The Blumenthal's home at Villiers-Le-Bel was a stately villa that once belonged to Thomas Couture—a noted history painter who was the teacher of Edouard Manet. Attached to the estate was a large formal garden, both paved and walled, which consisted of flower beds, winding paths, shaded benches and terraces. Its plants included those not naturally grown in Northern Europe, such as geraniums, oleanders, dracaena and rhododendrons. Hassam was particularly fond of the Blumenthal garden, and wrote to a friend in 1888: "we will...go to Villiers-le-Bel and I shall paint in a charming old French garden" (quoted in U. Hiesinger, *Childe Hassam: American Impressionist*, exh. cat., Jordan-Volpe Gallery, New York, 1994, p. 178). Recalling the venue, the artist noted the Blumenthals "had a French gardener, who kept things beautiful" (quoted in H.B. Weinberg, *Childe Hassam: American Impressionist*, exh. cat., The Metropolitan Museum of Art, New York, 2004, p. 76).

Geraniums is among the most vibrant of the approximately two dozen images Hassam set within the Blumenthal garden at Villiers-le-Bel. The present example likely depicts Mrs. Hassam, who also appears in a closely related painting of the same title dated 1888 (The Hyde Collection, Glen Falls, New York). Garbed in an extravagant dress of harmonious blues, whites and pinks, she concentrates on her sewing task engulfed within a never-ending sea of horticulture. Hassam skillfully frames his figure within the angular walls of the gardens, allowing the viewer just a slight essence of the larger garden beyond the pots of the titular geraniums along the wall. Several other paintings from the Villiers-le-Bel series also portray Mrs. Hassam or other women reading, sewing or lounging among the plants, including notable works such as *Gathering Flowers in a French Garden* (1888, Worcester Art Museum, Massachusetts) and *After Breakfast* (1887, Private collection).



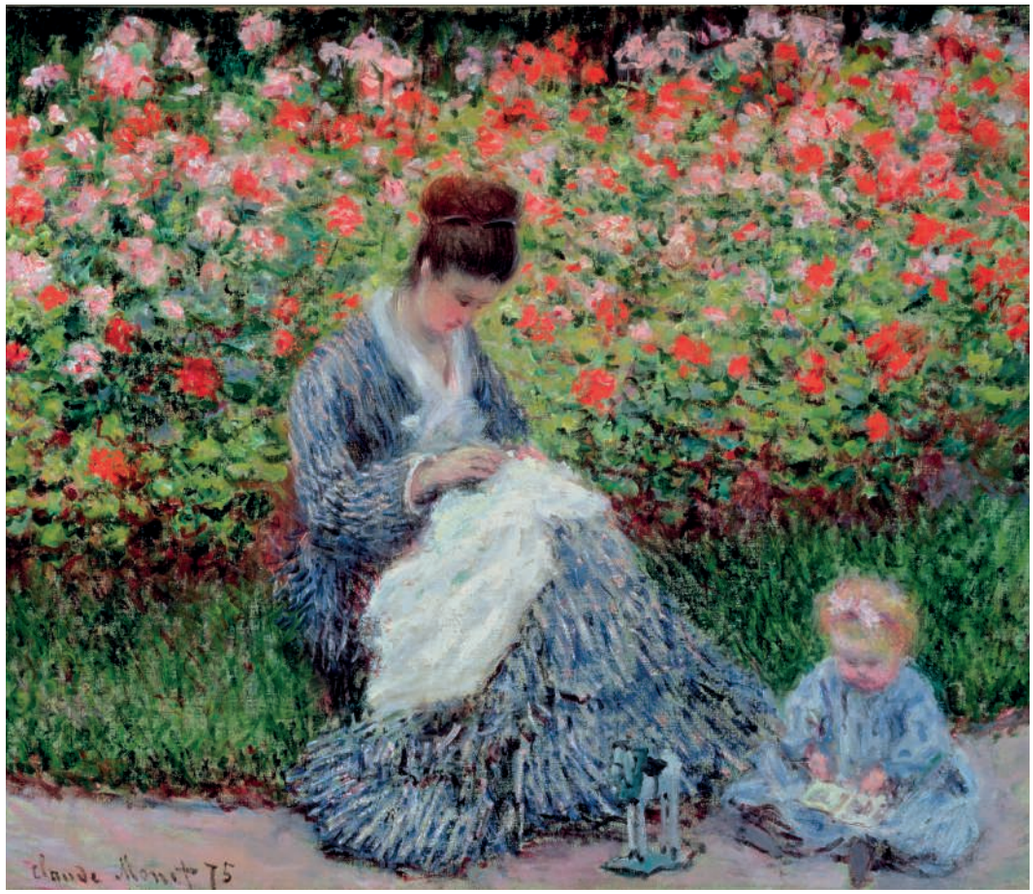
Painted in a bright, lively and energetic fashion, *Geraniums* embodies the new aesthetic and manner of painting Hassam embraced while in Paris, which established him as the leading American Impressionist. As epitomized by this work, a contemporary critic wrote of his Villiers-le-Bel series in 1889: "We should fail to do justice to the artist if we did not call attention at the same time to the delightful effects of sunlight which he skillfully manages in several garden scenes, where the soft breath of summer can almost be felt." (quoted in W. Gerdts, "A World of Flowers" in *Childe Hassam: Impressionist*, New York, 1999, p. 172.) *Geraniums* is a quintessential embodiment of the bright, lively palette and short, liberal brushstrokes that Hassam adapted from his French impressionist contemporaries to capture the natural light of the French countryside. Hassam's quick yet lavish brushwork brings a deliberate gestural energy to the composition of *Geraniums*.

Geraniums dates from one of the most critical years in Hassam's stylistic development. While working in Boston prior to his time abroad, Hassam had worked in a Tonalist style with a darker palette and more exacting brushstrokes. He moved to Paris in 1886 with the expressed intent of "refining his talent in the larger crucible of contemporary art" (quoted in D.F. Hoopes, *Childe Hassam*, New York, 1982, p. 13) and began his studies at the Académie Julian. However, his experience at the school was not entirely to his liking, as he found more routine and conformity in its method than innovation. By the time he painted the present work *circa* 1888-1889, he stopped attending the Academy altogether in order to cultivate the tenets of Impressionism on his own.

This decision to move away from academic painting was a critical one for Hassam. Joseph S. Czestochowski explains, "In about 1886, Hassam entered an approximately ten year period that must be considered his most productive and original one. Quite suddenly, the impact of his training and the results of his Paris experience reached maturity. By the strength of his work

Above:
Vincent van Gogh, *Le jardin de Daubigny*, 1890.
Van Gogh Museum, Amsterdam. Photo: Van Gogh Museum / HIP / Art Resource, NY.

Previous page:
Detail of the present lot.

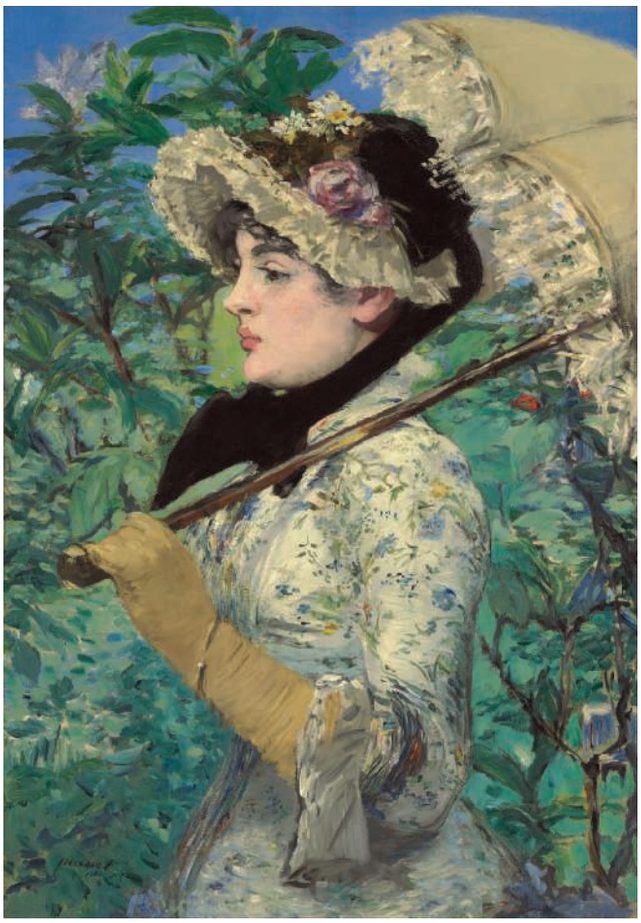


Above:
Claude Monet, *Camille Monet et un enfant au jardin*, 1875.
Museum of Fine Arts, Boston. Photo: © Museum of Fine Arts, Boston / Anonymous gift in memory of Mr and Mrs Edwin S. Webster / Bridgeman Images.

Hassam proved that divergent styles could coexist. The year 1888 was seminal to Hassam's reputation...Thematically, the works from this year are consistent, as they are mainly color designs from nature. Despite the continued use of flowers as a decorative motif, each picture possesses its own vibrant directness and originality" ("Childe Hassam: Paintings from 1880 to 1900" in *American Art Review*, January 1978, p. 46).

Along with their important stylistic shift, Hassam's Villiers-le-Bel paintings galvanized a career interest in garden imagery, and he painted the subject until the last years of his life in 1934. Lisa Miller writes "although he was not a gardener himself, or even a garden tourist, Hassam had a lifelong affinity for the transient beauty of flowers. Many of his most moving canvases study the subject. In his French floral and garden pictures Hassam used flowers as one part of a multi-faceted narrative that includes figures and a built environment" ("Hassam's Gardens" in, exh. cat., *op. cit.,* 2004, p. 306). Indeed, in works such as *Geraniums*, Hassam provides a centralized, intimate space in which to explore variations of color and organic forms.

The noted American Impressionist scholar William Gerdts writes, "Hassam's paintings of lovely women in the garden attached to the Blumenthal house are some of his finest Impressionist works, and, though far more infused with everyday narrative, recall the garden pictures by Claude Monet and other French Impressionist masters" (*Childe Hassam: Impressionist*, New York, 1999, p. 171). Although Hassam never visited Giverny nor met Claude Monet, he wrote from Paris to the Boston critic William Howe Downes, "even Claude Monet, Sisley, Pissarro and the school of extreme Impressionists do some things that are charming and thus will live" (quoted in *ibid.*, 1999, p. 171). Monet lived in Argenteuil from 1872-1877 and painted numerous works of the garden which often featured his family. Kirk Varnedoe writes, "This was the period in which private gardening in France began to be enriched by a burgeoning trade in mail-order horticulture, and both Caillebotte and Monet—who doubtless often compared notes on their gardens—profited from the new range of possibilities" (*Caillebotte*, New Haven and London, 1987, p. 9). Like the garden imagery of these French Impressionists,



Hassam's *Geraniums* evokes a timeless vibrancy and natural beauty that continues to charm.

Hassam's Villiers-le-Bel series paved the way for his other beloved garden series—that of Celia Thaxter's Garden on Appledore Island, Maine. H. Barbara Weinberg has written, "The garden scenes Hassam painted at the Blumenthals' country retreat anticipate, generally, his tendency to create works in a series and, more specifically, his later images of Thaxter's Appledore Island garden" (exh. cat., *op. cit.*,2004, p. 76). In 1889, Hassam ventured to the remote island of Appledore, nestled among the Isles of Shoals off the coast of Maine and New Hampshire, lured to the island by the poetess and avid gardener, Celia Thaxter. Thaxter had established an informal salon composed of distinguished writers, musicians and noteworthy artists. The shoreline of Appledore was a great attraction to any island visitor, whether tourist or artist, and Hassam's adoration of the light and color of the island encouraged him to return with regularity. Such works from this acclaimed series include *Celia Thaxter's Garden, Isles of Shoals, Maine* (1890, The Metropolitan Museum of Art) and *In the Garden (Celia Thaxter in her Garden)* (1892, Smithsonian American Art Museum, Washington, D.C.)

Embodying the best of the artist's unique style of composition, color, light and atmosphere, *Geraniums* is a seminal example of Hassam's signature style of Impressionist painting. Hassam, in an interview with A.E. Ives explained his own principals of style: "Art, to me, is the interpretation of the impression which nature makes upon the eye and brain. The word 'impression' as applied to art has been used, and in the general acceptance of the term has become perverted. It really means the only truth because it means going straight to nature for inspiration, and not allowing tradition to dictate your brush, or to put brown, green or some other colored spectacles between you and nature as it really exists. The true impressionism is realism. So many people do not observe. They take ready-made axioms laid down by others, and walk blindly in a rut without trying to see for themselves" (A.E. Ives, "Talks with Artists: Childe Hassam on Painting Street Scenes," *Art Amateur*, 27 October 1892, p. 117).

Above:
Edouard Manet, *Le Printemps*, 1881.
The J. Paul Getty Museum, Los Angeles.

Opposite:
Detail of the present lot.

◦ 13C

HUGH HENRY BRECKENRIDGE (1870-1937)

The Open Garden

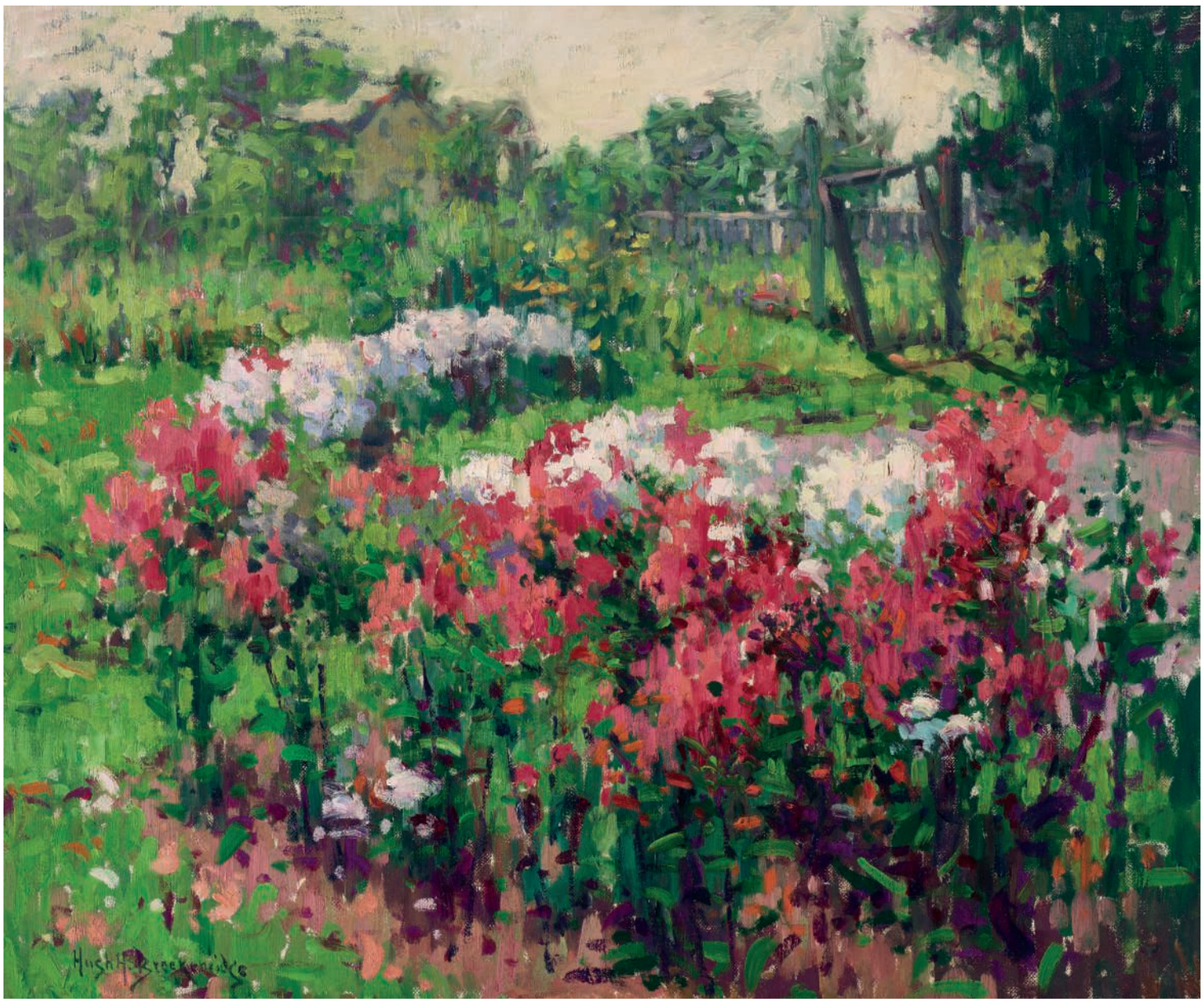
signed 'Hugh H. Breckenridge' (lower left)
oil on canvas
24¾ x 29¾ in. (62.9 x 75.6 cm.)
Painted in 1906

$50,000-70,000

PROVENANCE:
Estate of the artist.
Valley House Gallery, Dallas (acquired from the above, *circa* 1966-1967).
Acquired from the above by the late owner, *circa* 1970.

EXHIBITED:
Philadelphia Art Club, December 1906.
Washington, D.C., Corcoran Gallery of Art, *First Annual Exhibition, Oil Paintings by Contemporary American Artists*, February-March 1907, no. 242.
New York, Fisher, Adler and Schwartz Gallery, *Exhibition of Paintings by Hugh H. Breckenridge*, November 1907, no. 29.
Worcester Art Museum, *Exhibition of Paintings by Hugh H. Breckenridge*, December 1907, no. 29.
Buffalo Fine Arts Academy, Albright Art Gallery; St. Louis School and Museum of Fine Arts and Indianapolis, John Heron Art Institute, *A Collection of Pictures by Hugh H. Breckenridge*, January-May 1908, no. 29.
The Art Institute of Chicago, *Twenty-First Annual Exhibition of Oil Paintings and Sculpture by American Artists*, October-November 1908, p. 14, no. 34.
Cincinnati Museum of Art, *Sixteenth Annual Exhibition of American Art,* May-July 1909, p. 12, no. 64.
Pittsburgh, Carnegie Institute, *Fourteenth Annual Exhibition,* May-June 1910, no. 31.
New York, Rochester Art Club, October 1911.
Philadelphia Art Club, April 1912.
Boston, St. Botoph Club, November-December 1912.
New Orleans Art Association, February 1913.
San Francisco*, Panama-Pacific International Exposition, Department of Fine Arts,* February-December 1915, p. 13, no. 1234.
San Diego, *Trask Exhibition,* August 1915.
San Francisco, *Panama-Pacific International Exposition, Department of Fine Arts: Post-Exposition Exhibition*, January-May 1916, p. 66, no. 6576.
Philadelphia, Pennsylvania Academy of Fine Arts, *Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts*, February-March 1917, p. 12, no. 74.
Baltimore, Maryland Institute of Art, Lucas Gallery, December 1919.
Philadelphia, April 1922.
Philadelphia, Pennsylvania Academy of Fine Arts, *Exhibition of Paintings by Hugh H. Breckenridge*, March-April 1934, no. 31.

LITERATURE:
Artist's Log Book (illustrated).
Cincinnati Museum Association, *Twenty-Ninth Annual Report*, Cincinnati, 1909, p. 49.
D. and M. Vogel, *The Paintings of Hugh H. Breckenridge*, Dallas, 1967, p. 31, no. 1 (illustrated).
G.L. Carr, "Hugh Henry Breckenridge: A Philadelphia Modernist" in *American Art Review,* May 1978, pp. 92-93 and 96 (illustrated).
B.A.B. Wolanin, *Arthur B. Carles, 1882-1952: Philadelphia Modernist*, Ph.D. diss., University of Wisconsin, Madison, 1981, pp. xvi, 26 and 284 (illustrated, figs. 1-6).
P.H. Falk and A.A. Bien, *The Biennale Exhibition Record of the Corcoran Gallery of Art, 1907-1967,* Madison, 1991, p. 79.
P.H. Falk, *Record of the Carnegie Institute's International Exhibitions, 1896-1996*, Madison, 1998, p. 10.



One of the most notable examples of Hugh Henry Breckenridge's Impressionist style, *The Open Garden* likely depicts the artist's garden in Fort Washington, in the Philadelphia suburbs. Nicknamed "Phloxdale" due to the immense number of flowers on the grounds, the garden was the subject of numerous works by the artist during this period, including *White Phlox* (1906, Terra Foundation for American Art, Chicago). Phloxdale notably served as the venue for Breckenridge's Darby Summer School of Painting, which helped to foster Impressionist landscape painting in the Pennsylvania area during the early twentieth century.

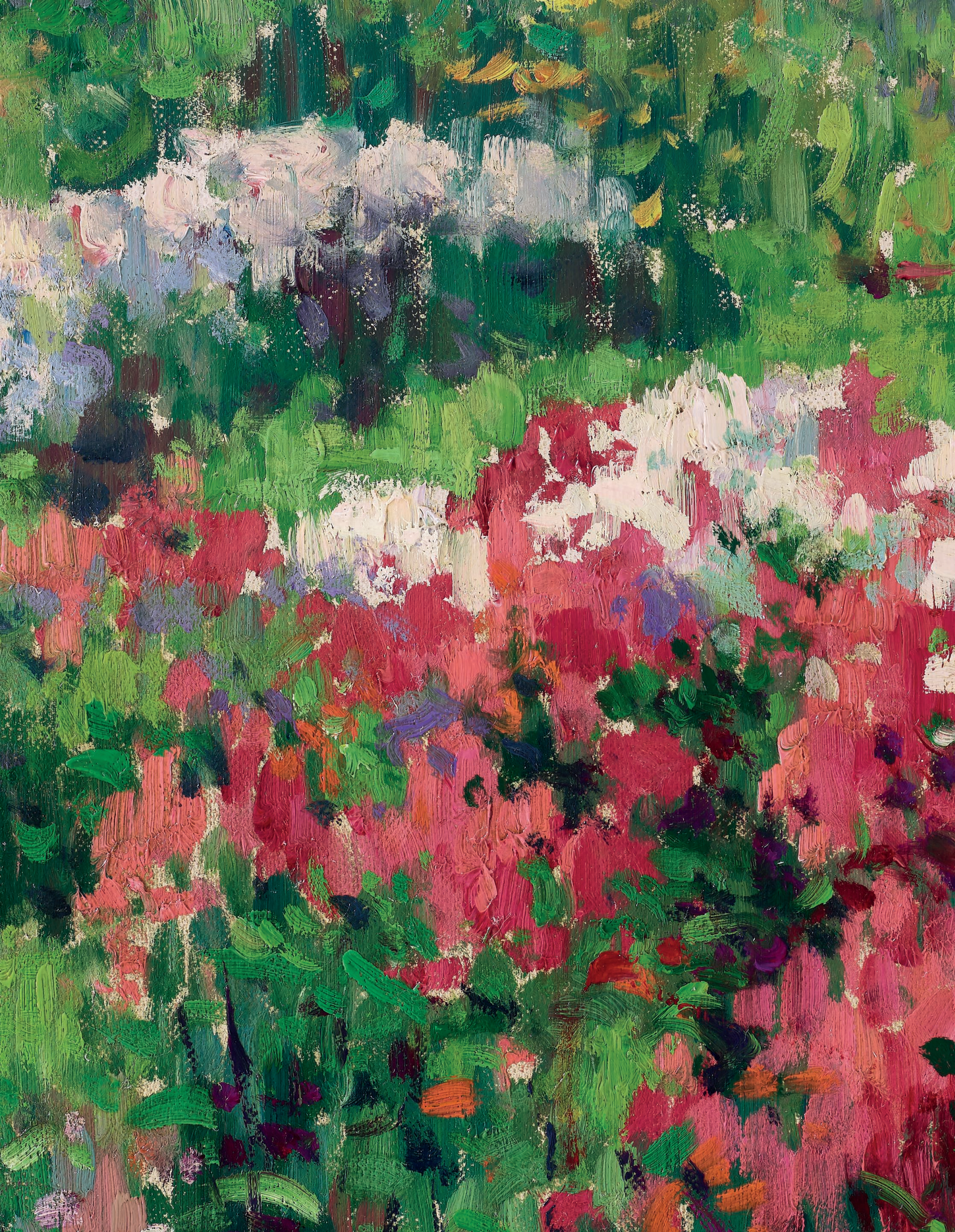
Born in Leesburg, Virginia, Breckenridge was a fixture in the Philadelphia art world beginning in the 1890s until his death in 1937. In the fall of 1887, he enrolled in the Pennsylvania Academy, and in 1892 was awarded a scholarship to study in Paris for a year. Greatly inspired by the artwork of his contemporaries in France, he declared, "I must have been born an Impressionist" (quoted in G.L. Carr, *op. cit* 1978, p. 95). Indeed, after this trip critics noted his "wonderful advances," describing his output as "freer, stronger in color, and showing decided tendencies towards what is known as 'Impressionism'" (quoted in *ibid*., p. 94). Following his return, Breckenridge became an instructor at the Pennsylvania Academy of Fine Arts, where he would remain for over forty years, eventually becoming Dean of Instruction in 1934.

Glimmering with a verdant palette and quick brushstrokes of bright colors, *The Open Garden* epitomizes Breckenridge's absorption of the French Impressionist technique while abroad. In the composition, the artist employs a technique he termed "tapestry painting," in which he interlocks colors and quick brushstrokes to balance representation, pattern and form. As exemplified by this work, Gerald L. Carr writes, "The premier pictures of Breckenridge's impressionist period, that is the cream of those accessible to us today, are glittering essays of broken color (he spoke of the importance of color 'resonance') and palpable atmosphere. Often they are reminiscent of Monet on the one hand...with dashes of Neo-Impressionism and even (from time to time) Neo-Impressionism filtered through an Art Noveau style...Surely *The Open Garden*...may rank today with the best of American Impressionism" (*ibid*., pp. 95-96).

The Open Garden was exhibited at numerous prominent venues across the United States throughout the artist's lifetime. Notable venues include The Art Institute of Chicago, Cincinnati Museum of Art and the 1915 Panama-Pacific International Exposition where he received a Gold Medal for his submissions.

Above:
Gustav Klimt, *Bauerngarten mit Sonnenblumen*, 1905-1906. Belvedere, Vienna.
Photo: Erich Lessing / Art Resource, NY.

Opposite:
Detail of the present lot.



° 14C

GUSTAVE LOISEAU (1865-1935)

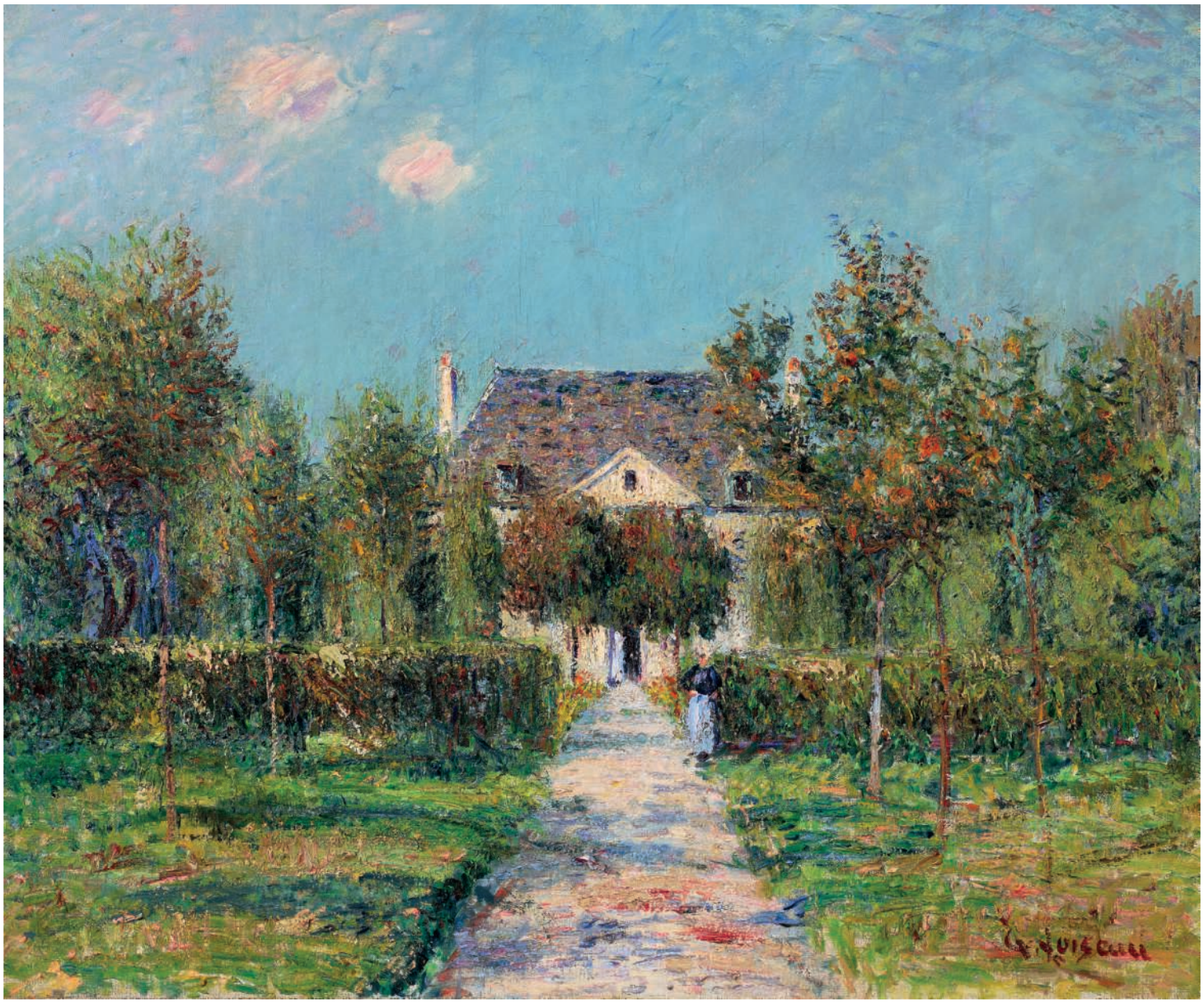
L'hôtel de Mademoiselle Ernestine, Saint-Jouin (Finistère) ou Le verger de Mademoiselle Ernestine, Saint-Jouin

signed 'G. Loiseau' (lower right)
oil on canvas
21¼ x 25⅝ in. (54.1 x 64 cm.)
Painted in 1908

$20,000-30,000

PROVENANCE:
Continental Galleries, Fort Worth.
Hammer Galleries, New York (acquired from the above, August 1966).
Acquired from the above by the late owner, 24 June 1967.

This work will be included in the forthcoming Gustave Loiseau *catalogue raisonné* currently being prepared by Didier Imbert.



Gustave Loiseau's 1908 landscape depicts a country house built *circa* 1840 and converted into an hotel in 1870. It operated until 1918, when its proprietor and namesake, Ernestine Aubourg, passed away. The inn had become an important gathering place for artists and writers who traveled to Saint-Jouin, in Normandy. Aubourg was known as "La Belle Ernestine," and her domain was the Auberge de la Belle Ernestine. Born into a family of hoteliers, she remained a fixture at hers from when she purchased it until her death, always smiling and greeting guests in the front garden as she grew old alongside the building. Her distinguished visitors included Jean-Baptiste Camille Corot, Gustave Courbet, Alexandre Dumas, Claude Monet, Jacques Offenbach, and even the Queen of Spain, who visited three times.

Perhaps no one was more enchanted with Aubourg than the French author Guy de Maupassant, who immortalized his hostess in his 1888 psycho-realist novel *Pierre et Jean*, in which his characters visit the inn and meet its keeper, who is known by the pseudonym, "La Belle Alphonsine." Maupassant described the setting in more detail in an article in a Parisian literary periodical: "The entrance to a country mansion leads to an old and pretty house, decorated by climbing plants. Opposite to it is a beautiful vegetable garden, and further, separated by a hedge, a grassy courtyard, shaded by a roof of apple trees. The hotelier is waiting outside her door, laughing and always fresh. She is a strong girl, mature now, still beautiful, of a powerful and simple beauty, a girl of the fields, a girl of the earth, a vigorous peasant woman" (quoted in "La belle Ernestine," in *Gil Blas*, 1 August 1882).

Loiseau's *L'hôtel de Mademoiselle Ernestine, Saint-Jouin (Finistère)* brings Maupassant's passage to life, and the painter presumably stayed at the inn while visiting Etretat in 1908. Here, Loiseau captured the Hôtel in bright overhead sunlight, partially hidden behind overburdened fruit trees which he has described with thick impasto. Greenery, conjured with thick, trellis-like brushstrokes, covers the sides of the building. A woman—presumably La Belle Ernestine—stands guard at the hedge, smiling, and welcoming viewers into the vibrant landscape.

Above:
Maison de la Belle Ernestine, Saint-Jouin (Seine-Inférieure).
Photographer unknown.

Opposite:
Detail of the present lot.

° 15C

CLAUDE MONET (1840-1926)

Le bassin d'Argenteuil

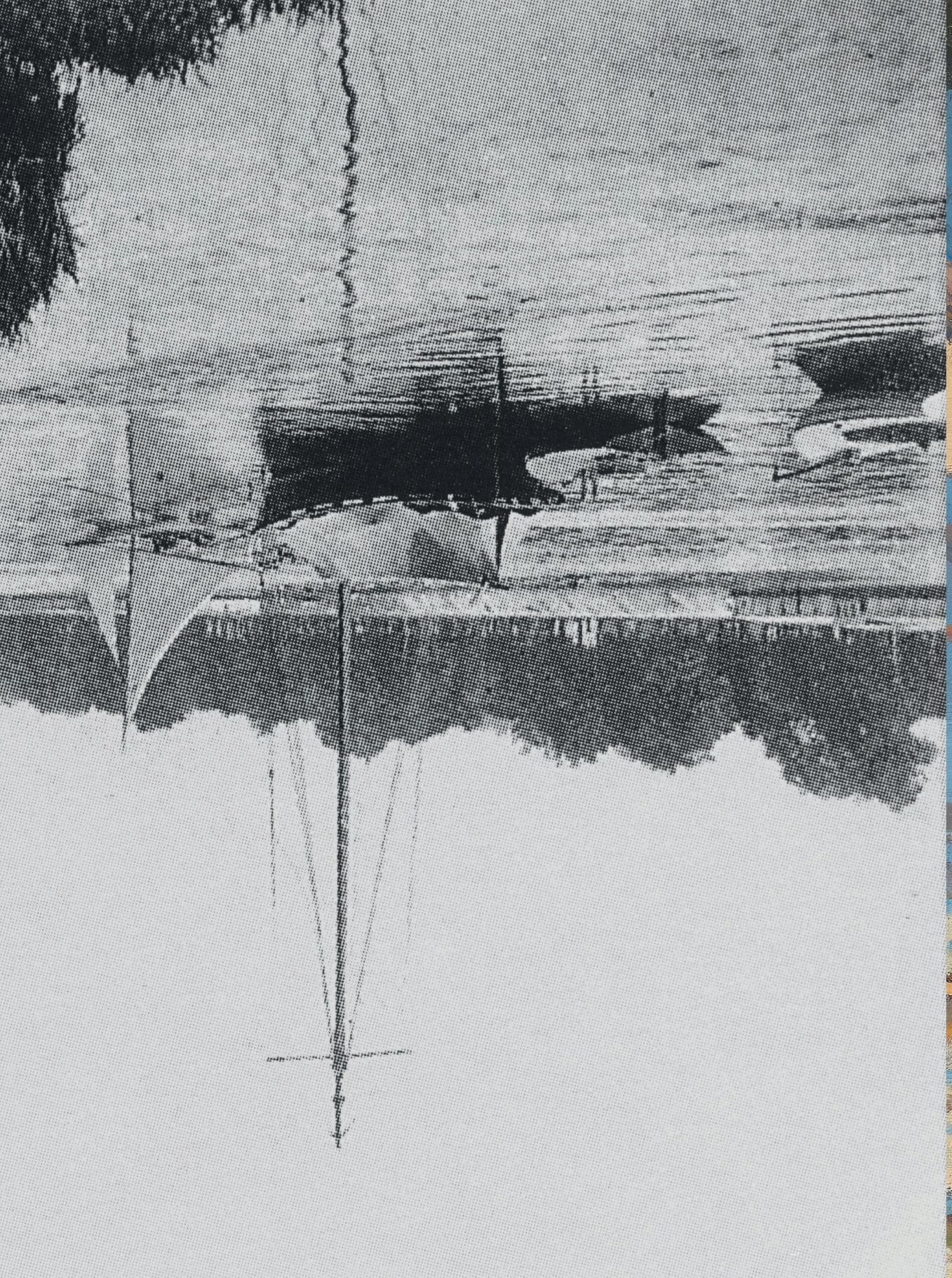
signed 'Claude Monet' (lower left)
oil on canvas
21¾ x 28⅞ in. (54 x 73.2 cm.)
Painted in 1874

$15,000,000-25,000,000

PROVENANCE:
François Depeaux, Rouen.
Galerie Durand-Ruel et Cie., Paris (acquired from the above, 22 January 1898).
Dr. Albert Charpentier, Paris (acquired from the above, 7 February 1936).
Carlos Aramayo, France (probably by descent from the above, by *circa* 1962).
Wildenstein & Co. Inc., New York.
Acquired from the above by the late owner, 15 June 1983.

EXHIBITED:
London, Knightsbridge, *Exhibition of International Art*, May 1898, p. 16, no. 137.
Paris, Galerie Durand-Ruel et Cie., *Exposition de tableaux de Monet, Pissarro, Renoir & Sisley*, April 1899, no. 8 (dated 1878).
Berlin, Paul Cassirer, *Ausstellung VIII. Jahrgang*, 1905, no. 12.
Paris, Galerie Durand-Ruel et Cie., *Exposition de paysages par Claude Monet et Renoir*, May-June 1908, no. 17 (dated 1875).
(possibly) Paris, Galerie Durand-Ruel et Cie., *Monet*, 1914, no. 25.
Paris, Galerie Durand-Ruel et Cie., *OEuvres importantes de Monet, Pissarro, Renoir, Sisley*, January 1925, p. 4, no. 23.
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Degas Renoir Monet Pissarro and Sisley prior to 1883*, October-November 1931, no. 6.
New York, Durand-Ruel Galleries, *Exhibition of Paintings by Claude Monet*, April 1931, no. 8 (dated 1875).
The Arts Club of Chicago, *Exhibition of Paintings by Claude Monet in Retrospect, 1868-1913*, January 1933, no. 3 (titled *Les bateaux à Argenteuil* and dated 1875).
Paris, Galerie Durand-Ruel et Cie., *Exposition de tableaux Claude Monet de 1865 à 1888*, November-December 1935, no. 17 (titled *Les bateaux, Argenteuil* and dated 1873).
London, Arthur Tooth & Sons, Ltd., *Selected Pictures by Claude Monet*, March-April 1936 (illustrated; titled *Les bateaux à Argenteuil* and dated 1873).
Paris, Galerie Durand-Ruel et Cie., *Quelques Maîtres du 18ème et 19ème siècle au profit de la Société des Amis du Louvre et de l'Oeuvre de l'Enfance malheureuse,* May-June 1938, no. 43 (titled *Les bateaux à Argenteuil* and dated 1873).
Amsterdam, Stedelijk Museum, *Honderd Jaar Fransche Kunst,* July-September 1938, p. 105, no. 176 (illustrated; titled *Les bateaux à Argenteuil* and dated *circa* 1873).

LITERATURE:
A. Fontainas, "Art moderne" in *Mercure de France*, May 1899, p. 530.
G. Grappe, *Claude Monet*, Paris, 1909, p. 57 (illustrated; titled *Les bateaux à Argenteuil*).
G. Lecomte, "Cl. Monet ou le vieux chêne de Giverny" in *La Renaissance de l'art français et des industries de luxe*, October 1920, p. 408 (illustrated; titled *Les bateaux à Argenteuil*).
L. Werth, *Claude Monet*, Paris, 1928 (illustrated, pl. 18; titled *Bateaux à Argenteuil*).
M. Malingue, *Claude Monet*, Monaco, 1943, p. 146 (illustrated, p. 65; titled *Les bateaux, Argenteui* and dated 1873).
G. Besson, *Claude Monet*, Paris, 1946 (illustrated, pl. 6; titled *Argenteuil, les bateaux* and dated 1873).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné*, Lausanne, 1974, vol. I, p. 254, no. 326 (illustrated, p. 255).
D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné, supplément aux peintures, dessins, pastels*, Lausanne, 1991, vol. V, p. 29, no. 326.
D. Wildenstein, *Monet: Catalogue raisonné*, Cologne, 1996, vol. II, p. 137, no. 326 (illustrated).



MONET

Le bassin d'Argenteuil

The landscapes that Claude Monet painted at Argenteuil during the 1870s are regarded as a high point of Impressionism. Picturing the Seine with boats gently gliding atop its sun-dappled waters, the flowering oasis of his garden, quiet fields, or the streets of the town itself, it was here that Monet, joined at times by his artistic allies—Edouard Manet, Pierre-Auguste Renoir, Alfred Sisley, and Gustave Caillebotte—consolidated the defining motifs and formal qualities of Impressionism. "Probably no single place could be identified more closely with Impressionism than Argenteuil," John Rewald stated (*The History of Impressionism*, New York, 1946, p. 341), while Paul H. Tucker has described Monet's *oeuvre* from this period as, "one of the most remarkable bodies of work in the history of art, making Argenteuil synonymous with Impressionism and a touchstone for the development of Western visual culture" (*The Impressionists at Argenteuil*, exh. cat., National Gallery of Art, Washington, D.C., 2000, p. 14).

Painted in 1874, the year of the landmark First Impressionist Exhibition, *Le bassin d'Argenteuil* is a quintessential landscape from this breakthrough moment. Likely painted in the late spring or summer, a highly prolific moment following this notorious artistic debut, this radiant vista shows the Seine from Argenteuil's quieter neighbor, Petit Gennevilliers, which was situated on the opposite bank. Of Argenteuil's many possible pictorial motifs, it was the river that provided Monet with the greatest inspiration. The scenes of sun-filled pleasure boating that he found there not only provided him with an unequivocally modern subject, but the combination of water, light, atmosphere, and movement enabled Monet to further his novel artistic language, working *en plein air* to capture nature with an impressive spontaneity and directness. "Boating was for [Monet] what the horserace or the ballet was for Degas," Tucker has explained, "a modern subject that revealed the spirit and opportunities of the era and the processes and poetry of art" (*Monet at Argenteuil*, New Haven, 1986, p. 101).

Located on the right bank of the Seine just eleven kilometers west of Paris, Argenteuil was a suburb of around eight thousand inhabitants when Monet moved there in December 1871. Parisians knew it as an *agréable petite ville*—rapidly industrializing yet still postcard picturesque, and only fifteen minutes by rail from the Gare Saint-Lazare. Known for its legendary asparagus, the town was alive with burgeoning industry and tourism, a popular destination for Parisians who wanted to escape the noise and dirt of the capital. As a result, it had much to offer the artist, with vistas both rural and modern satisfying not only his desire for a greater closeness to nature, but at the

Above:
Vincent van Gogh, *Bord de l'Oise à Auvers*, 1890.
Detroit Institute of Arts.

Opposite:
Detail of the present lot.

Previous page:
The promenade at Petit-Gennevilliers, late nineteenth century. Photographer unknown. Photo: Paul Hayes Tucker, *The Impressionists at Argenteuil*, Yale University, New Haven, 2000, pg. 17.

Next previous page:
Detail of the present lot.

same time serving as the perfect place for the pictorial pursuit of modernity.

Argenteuil was especially popular among middle-class leisure-seekers devoted to the newly fashionable sport of sailing. This stretch of the Seine is where the river reached its widest expanse and dropped to its greatest depth, as well as being relatively straight and free of islands or obstructions—perfect conditions for sailing. In 1850, the first regatta was held in Argenteuil, which quickly led to the establishment of Paris's most fashionable yacht club there in 1858. As one writer described at the time, "nowhere in the immediate vicinity of Paris does the Seine present to amateur boaters a basin as favorable in length and breadth as well as current as at Argenteuil" (quoted in *ibid.*, p. 90). The town quickly became renowned for its sailing—so much so that it was picked to host the international regattas that were held alongside the 1867 Exposition Universelle. When Monet arrived a few years later, Argenteuil had become a national center for the sport, attracting both bourgeois day-trippers from the capital as well as sporting professionals. Mooring areas and boathouses lined the banks, with sailboats flying in the wind and *fêtes nautiques* attracting numerous spectators to its wooded banks.

Monet was immediately attracted to this subject. Boating was not new to the artist who had grown up in Sainte-Adresse and spent many summers on the Normandy coast. In Honfleur and Le Havre he had been drawn to the activity on the water, and, while in exile in London during the Franco-Prussian war, he had been inspired not by the streets of the city, but by the Thames. Monet's arrival in Argenteuil was no different as the artist quickly began depicting scenes that focused on the activity in and around the Seine. Together with the wide, expansive basin of the river, where the boat races took place, and the Petit Bras, a quieter offshoot of the river that encircled an island, Monet also focused on the boat rental area, a stretch of the river on the opposite bank of Argenteuil near to the highway bridge. Home to moored boats and jetties, this was one of Monet's favorite subjects, as the present work masterfully shows.

It was to the Seine that Monet returned following the month-long First Impressionist Exhibition that had opened in Paris in April 1874. Over the course of the spring and summer, Monet worked with a fervent energy, finishing more pictures than he had ever painted in a similar period of time. Together with Manet, who took up residence at his family's summer home in Gennevilliers, as well as Renoir who made an extended stay in Argenteuil that summer, Monet concentrated much of his energy on scenes of this bustling and picturesque waterway, often painting from his tailor-made studio boat.

This period constitutes a golden moment of Impressionism. Galvanized by the turbulent reception the debut exhibition of their work had garnered in Paris, these artists frequently worked side-by-side, inspiring each other to move forward with their new artistic language.

Manet's *Argenteuil* (1874, Private collection) is closely related to the present work, while Renoir depicted a similar scene in *La Seine à Argenteuil (Les Voiles)* (Portland Art Museum)—a work which finds its pendant in Monet's *Canotiers à Argenteuil* (Wildenstein, no. 324; Private collection). Encapsulating this spirit of shared creativity, *Le bassin d'Argenteuil* represents the united endeavor of Impressionism in these definitive years of the movement's development.

In choosing boating subjects, Monet was engaging with an unequivocally modern theme: suburban leisure. With the advent of train travel and the rise of the *bourgeoisie* who had the money and desire to spend time outside the city, Parisians came in their droves to suburbs like Argenteuil, with a plethora of restaurants, cafés and boat rental establishments proliferating to serve these new tourists. Impressionists,

Above left:
Claude Monet, *Barques au repos, au Petit-Gennevilliers*, 1872.
Fine Arts Museum of San Francisco.

Above right:
Claude Monet, *La Grenouillère*, 1869.
The Metropolitan Museum of Art, New York.

Opposite:
Detail of the present lot.

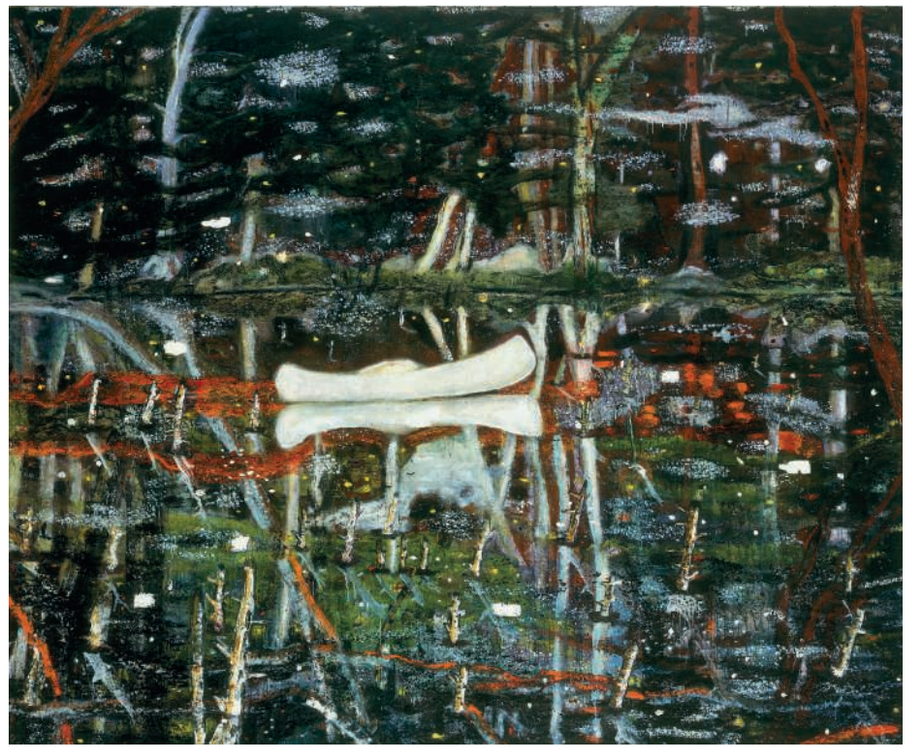
Above left:
Edouard Manet, *Argenteuil*, 1874.
Musée des Beaux-Arts, Tournai.
Photo: © Musée des Beaux-Arts/HIP/Art Resource, NY.

Above right:
Gustave Caillebotte, *Bateaux à voile à Argenteuil, circa* 1885-1890.
Musée d'Orsay, Paris.

Opposite:
Regatta day at the Cercle de la Voile de Paris, Argenteuil, *circa* 1900. Photographer unknown.
Photo: Roger-Viollet / Roger-Viollet.

in their quest to capture modernity in all its forms, were inexorably drawn to these new hubs of contemporary life. Sailboats encapsulated this new trend. No longer solely the preserve of the upper classes, sailing became more accessible thanks to the boats that could be affordably rented for the day. It was to this pastime and class that Monet looked in his depiction of the Seine; rather than capturing the wealthy owners of racing yachts and steamboats, rowers or professionals that also populated the river, Monet more frequently pictured the bourgeois novices who hired the more affordable and practical sailboats for the day.

It is not only the subject of *Le bassin d'Argenteuil* that is quintessentially modern, but Monet's handling was similarly innovative. Sun-dappled, picturesque scenes like this one have become so iconic that it can be hard to appreciate how radical Monet's approach to form was in his day. In *Le bassin d'Argenteuil*, he has replaced the dark, muted hues of Jean-Baptiste-Camille Corot, Gustave Courbet, and the Barbizon school with a heightened palette of glowing colors, which brilliantly conveys the sensation of the bright, pleasant day. The paint is applied in daringly broken brushstrokes: bold slabs and dashes of independent, unmixed pigment—dazzling greens, flecks of orange, and passages of vivid blue and white—capture the flashing reflections on the water, conveying the movement and activity that fills the composition. This transparent brushwork, a revolutionary departure from Salon norms, also explicitly inscribes the presence of the artist, bearing witness to a central tenet of Impressionism as well as one of its most persuasive myths: the *plein-air* master before nature, rapidly transcribing his immediate sensations.



Above:
Peter Doig, *White Canoe*, 1990-1991. Private collection.

Opposite and following spread:
Detail of the present lot.

Yet, for all its appearance of spontaneity, *Le bassin d'Argenteuil* is in fact carefully crafted. The strong horizontal thrust of the tightly cropped composition—imparted primarily through the successive bands of river, land, and sky, and emphasized by the dominant position of the moored boats—is balanced by the ascendant masts of these stationary vessels. While in the foreground, the two rowing boats appear placed according to the whim of the currents, and the couple are similarly captured as they move along the jetty, their movements unposed and unplanned, this composition is in fact deftly constructed by Monet. Seemingly a snapshot of life on the Seine, his astute balance of pictorial elements lends the painting a steady sense of harmony, these disparate parts existing in perfect accord. With these works, as Tucker has written, "Monet's aim was to make a kind of perfect place, a modern day utopia, for himself and his viewers... in painting after painting he transforms the mundane, messy matter of streets and boats and flowing fields into the orderly stuff of the ideal. Sunsets emblazon cloud-scudded skies, sculls skim effortlessly across colorful waters, and elegantly dressed women walk through flower-strewn meadows" (*Claude Monet: Life and Art*, New Haven, 1995, pp. 80-81).

The first owner of *Le bassin d'Argenteuil* was the Rouen-based coal magnate and famed Impressionist collector, François Depeaux. Renowned for owning nearly six hundred Impressionist works, which included seminal paintings like Renoir's *Danse à Bougival* (1883, Museum of Fine Arts, Boston) and one of the first of Monet's Rouen Cathedral series, *Le Portrail et la tour d'Albane, temps gris* (Wildenstein, vol. 2, no. 1345; Musée des Beaux-Arts et de la Céramique, Rouen), to name but a few, Depeaux later bequeathed a portion of his legendary collection to the Musée des Beaux-Arts de Rouen. He sold *Lebassin d'Argenteuil* to Paul Durand-Ruel in 1898, with whom this work remained until 1936. Included in an exhibition at the Stedelijk Museum in Amsterdam two years later, this work has not been publicly exhibited since this time.

° 16C

CHILDE HASSAM (1859-1935)

Le Crépuscule

signed 'Childe Hassam.' and with the artist's crescent device (lower left);
signed again, titled and inscribed ' Le Crépuscule Childe Hassam 35 Boul'd de Rochechouart Paris' and with the artist's crescent device (on a label affixed to the stretcher)
oil on canvas
49½ x 76 in. (125.7 x 193 cm.)
Painted *circa* 1888-1893

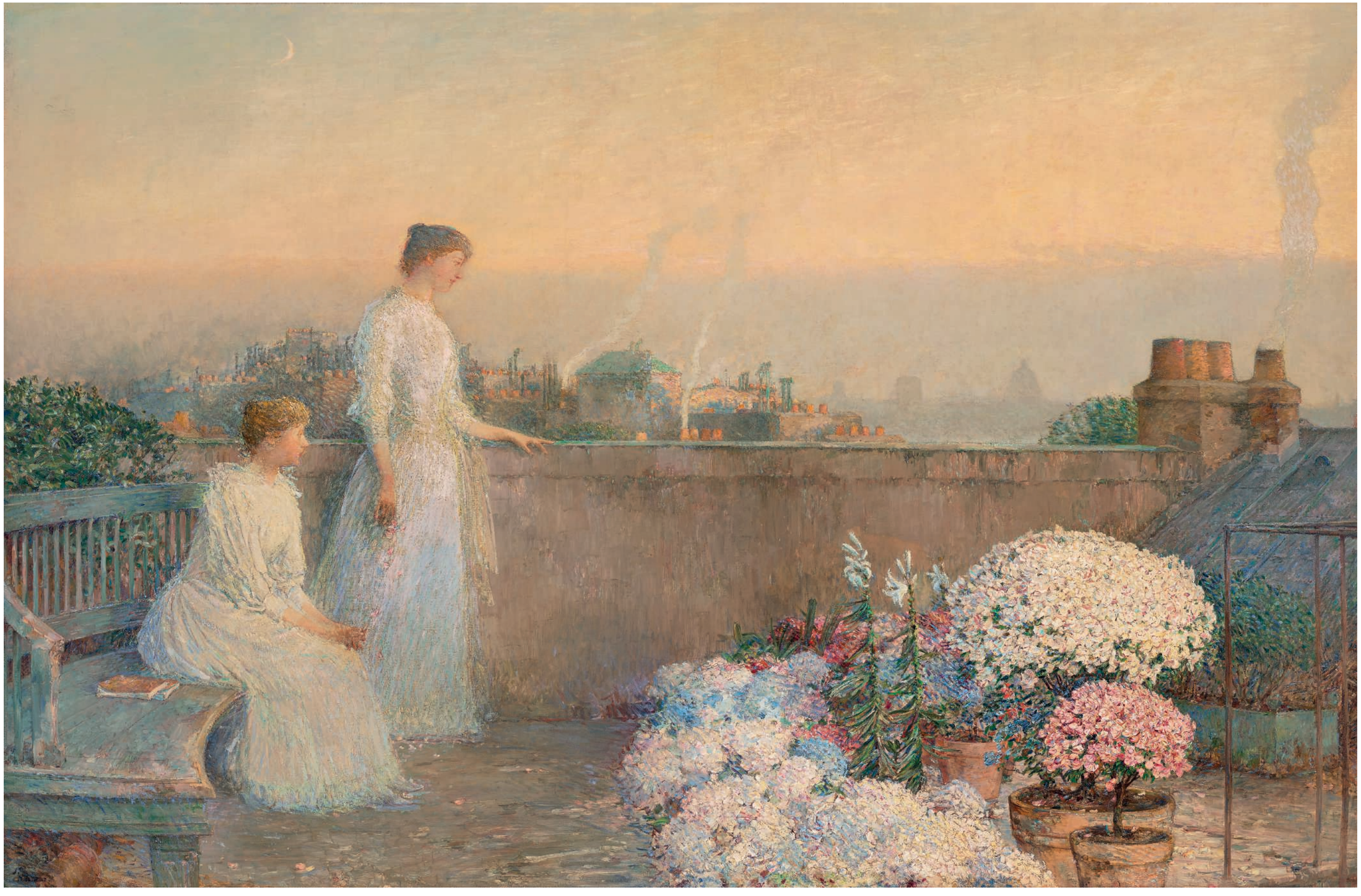
$1,500,000-2,500,000

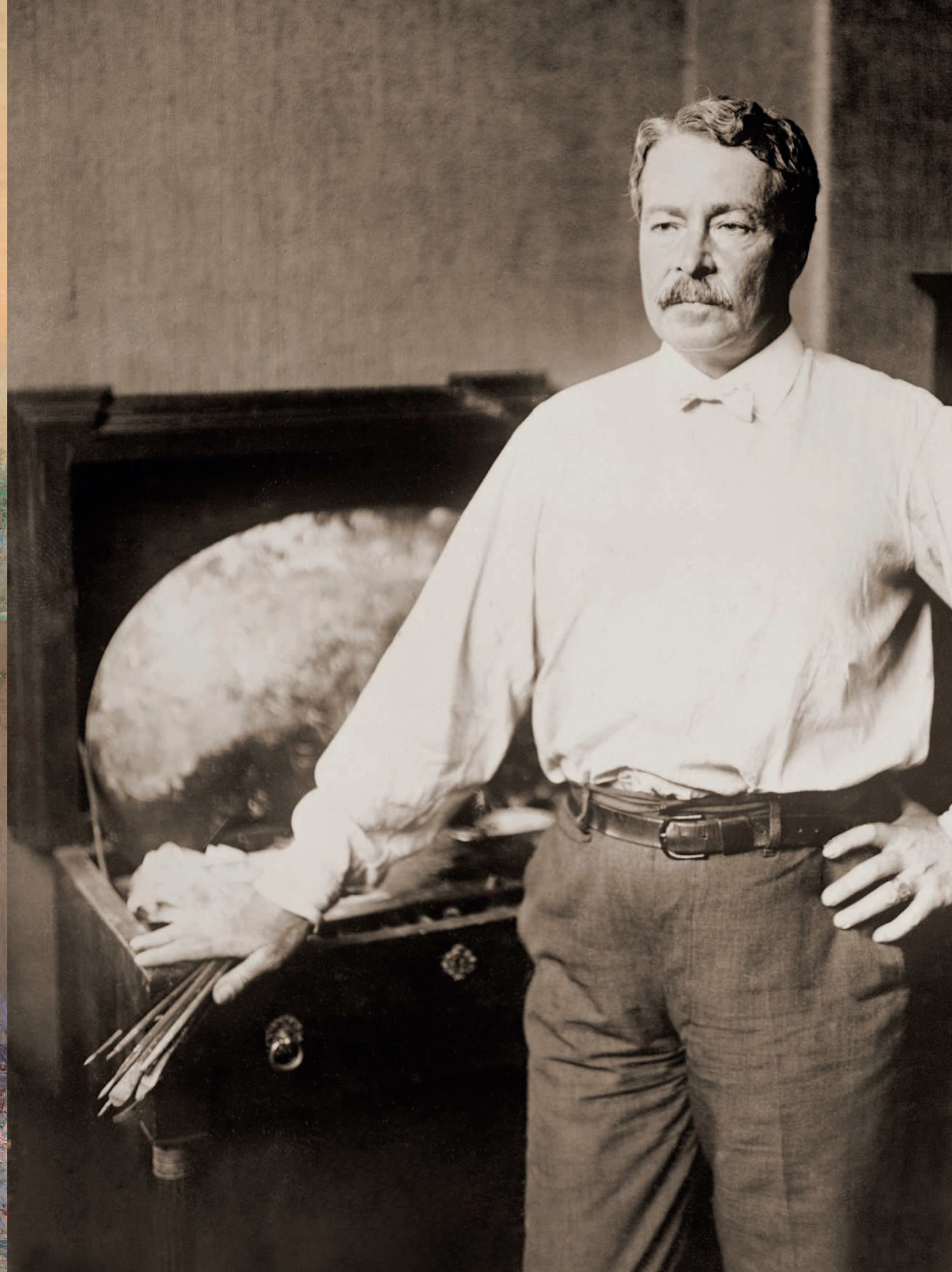
PROVENANCE:
The artist; (probably) sale, American Art Galleries, New York, 7 February 1896, lot 204.
Catholina Lambert, Paterson, New Jersey; sale, American Art Association, New York, 22 February 1916, lot 184.
Schultheis Gallery, New York (acquired at the above sale).
John F. and Edith Braun, Merion, Pennsylvania (by 1930).
Milch Gallery, New York (1951).
Maxwell Galleries, San Francisco (1965).
Campanile Galleries, Chicago.
Hammer Galleries, New York (acquired from the above, 1970).
Acquired from the above by the late owner, 1977.

EXHIBITED:
Munich, *Internationale Kunstausstellung*, 1888, p. 51, no. 1162 (titled *Dämmerung*).
Paris, Palais du Champ de Mars, Galerie des Beaux-Arts, *Paris Exposition Universelle*, May-November 1889, p. 81, no. 149.
New York, Society of American Artists, *15th Annual Exhibition*, April-May 1893, no. 141 (titled *The Last Light on the City*).
New York, American Art Galleries, February 1916.
Philadelphia Museum of Art, *American Paintings from the Collection of John F. Braun*, May-September 1930.
New York, Douthitt Galleries, *The Braun Collection,* December 1940-February 1941.
San Francisco, Maxwell Galleries Ltd., *American Art Since 1850*, August 1968, pp. 8-9, no. 128 (illustrated; titled *Mrs. Hassam and her Sister, Mrs. Rook, on the roof terrace, Montmartre, Paris*).
New York, Hammer Galleries, *Childe Hassam*, February 1969, p. 11, no. 24 (illustrated; titled *Roof Tops, Paris*).
New York, M. Knoedler & Co., Inc., *19th and 20th Century American Paintings from the Gallery Collection*, February-March 1972, no. 7 (titled *Rooftop, Paris*).
Washington, D.C., National Gallery of Art; New York, Whitney Museum of American Art; Cincinnati Art Museum and Raleigh, North Carolina Museum of Art, *American Impressionist Painting*, July 1973-April 1974, p. 91, no. 31 (illustrated).

LITERATURE:
G.W. Sheldon, *Recent Ideals of American Art*, New York, 1888, pp. 139 and 146-147 (illustrated; titled *Twilight in Paris*).
"Monthly Record of American Art" in *The Magazine of Art*, July 1893, vol. 16, no. 8, p. xxvi (titled *The Last Light on the City*).
"Art Notes—Catholina Lambert Collection on View" in *The New York Times*, 12 February 1916, p. 11 (titled *A Roof Garden*).
H.G. Marceau, "American Painting in the Braun Collection" in *Bulletin of the Pennsylvania Museum*, May 1930, vol. 25, no. 135, p. 23.
E.A. Jewell, "Braun Collection Put on Exhibition" in *The New York Times*, 18 December 1940, p. 22.
"Masters in the Art News" in *Art News*, January 1969, vol. 67, no. 9, p. 13 (illustrated; titled *Twilight in Paris*).
J.S. Czestochowski, "Childe Hassam: Paintings from 1880 to 1900" in *American Art Review*, January 1978, pp. 43 and 47 (illustrated).
U.R. Hiesinger, *Childe Hassam*, exh. cat., Jordan-Volpe Gallery, New York, 1994, pp. 38-39 (illustrated, fig. 31; titled *Twilight (Le Crépuscule)*).
H.B. Weinberg, *Childe Hassam: American Impressionist*, exh. cat., The Metropolitan Museum of Art, New York, 2004, pp. 308 and 345 (illustrated, p. 308, fig. 313; titled *Twilight (Le Crépuscule)*); p. 84, note 51 and p. 85, note 71.
H. Clayson, *Illuminated Paris: Essays on Art and Lighting in the Belle Époque*, Chicago, 2019, pp. 146-147 (illustrated, fig. 5.8) and p. 214, note 59.

This painting will be included in Stuart P. Feld's and Kathleen M. Burnside's forthcoming *catalogue raisonné* of the artist's work.





HASSAM

Le Crépuscule

Impressive in scale, color and detail, Childe Hassam's *Le Crépuscule* belongs to a group of city scenes the artist created on his first trip to Paris in 1886-1889. The image depicts the artist's wife, Maud Hassam, and likely her sister, Cora H. Cotton, on the roof of the Hassams' apartment and studio at 35 Boulevard de Rochechouart. Hassam began the painting in 1888, shortly after moving to the depicted locale from their previous apartment on Boulevard de Clichy in November 1887. One of Hassam's most important and large-scale works from his Parisian sojourn, *Le Crépuscule* serves as an original fusion of the artist's interest in both city life and floral subject matter.

Dynamic and multifaceted, *Le Crépuscule* is simultaneously a double-portrait, floral still life and urban cityscape. Hassam painted his wife and sister-in-law at least one other time at Boulevard de Rochechouart in *Mrs. Hassam and her Sister* (1889, Terra Foundation for American Art, Chicago), in which the two women perform inside at a piano. In the present work, the sitters instead pose as ethereal figures in flowing white gowns, looking out over the rooftop terrace and sharing the pictorial stage with the luscious arrangement of azaleas and hydrangeas in blues, pinks and whites at right.

Hassam's deliberate placement of the flowers as a major focal point in his composition reflects the artist's lifelong affinity for garden imagery in his work. During this period, he also painted the flower vendors of Paris and began his first dedicated series of garden imagery in the French countryside at Villiers-le-Bel. Despite his many floral images during this period, Lisa Miller writes that *Le Crépuscule* is notably the only work for which Hassam provided a horticultural description. He described *Le Crépuscule* as "a picture of the rough [*sic*] tops of Paris…The top of the building on this roof top was filled with flowers in pots. Those azaleas—the French do it there beautifully. [Y]ou might call them a dome of flowers growing out of a pot, and it had some

Above:
Berthe Morisot, *Femme et enfant au balcon*, 1872.
Artizon Museum, Tokyo.
Photo: © Christie's Images / Bridgeman Images.

Previous page:
Childe Hassam in his studio, *circa* 1910.
Photographer unknown.
Photo: Everett Collection / Bridgeman Images.

Next previous page:
Detail of the present lot.

of those hydrangia [*sic*]...and those azaleas—you might call them dome like shrubs all in flower. All of them are in this picture. That was my motif"[3] (Hassam quoted in, exh. cat., *op. cit.*, 2004, p. 308).

Enclosing his scene within the stately urban rooftop, Hassam anchors the delicate women and flowers amidst the vast Parisian cityscape—a hazy lavender and pale peach vista peppered with smoke from the distant buildings. At the right of the terrace, he depicts the glass ceiling of his studio. Hassam recalled of his Rochechouart studio: "The studio is good in this way, that one side is all glass nearly to the floor, so that I can paint a figure here the same as on the street. That is to say grey day effect" (quoted in *ibid.*, p. 38). Indeed, the building proved to be not only a good studio space for Hassam, but also for French Impressionist master Pierre-Auguste Renoir, who occupied a studio at the same address for approximately a year starting on 15 October 1886. The Hassams later moved within the building to Renoir's room in late 1889. An admirer of the French artist, Hassam fondly recalled of living in Renoir's studio: "In this place were all sorts of little experiments...I looked at these experiments in pure color and saw it was what I was trying to do myself...I knew that he was trying for the same thing I was trying for" (quoted in H.B. Weinberg, "Hassam in Paris, 1886-1889" exh. cat., *op. cit.*, 2004, p. 60).

Indeed, beyond its celebration of several of the most important subjects of Hassam's career, *Le Crépuscule* is moreover an Impressionist meditation in light and color on the mesmerizing atmosphere only to be found in the French capital. Hollis Clayson writes of the present painting, "In this work, the moment of sundown that coincides with the igniting of the city's streetlights becomes the occasion for a quiet moment of remote

Above:
Childe Hassam, *Notre-Dame Cathedral, Paris*, 1888.
Detroit Institute of the Arts.

contemplation by two rooftop women in white… The city in this case is not conceived as a space of involvement, but rather as an object of rapt attention…The objects of their concentration include the rising full moon as well as the lights in the park below" *(op. cit.,* 2019, p. 146). With its evocation of Parisian light, *Le Crépuscule* stands among the best of Hassam's output in Paris during this period, which also includes works such as *Notre Dame Cathedral* (1888, Detroit Institute of Art); *At the Florist* (1889, Chrysler Museum of Art, Norfolk); *April Showers, Champs-Élysées Paris* (1888, Joslyn Art Museum, Omaha); *Carriage Parade* (1888, The Haggin Museum, Stockton, California); *Grand Prix day (le Jour de Grand Prix)* (1887-1888, New Britain Museum of American Art); *Grand Prix Day* (1887, Museum of Fine Arts, Boston) and *Cab Station, Rue Bonaparte* (1887, Terra Foundation for American Art, Chicago).

A testament to the artist's belief in its importance, *Le Crépuscule* was prominently exhibited throughout Hassam's life. Hassam first submitted the painting to the 1888 *Internationalen Kunstausstellung* in Munich, and shortly thereafter to the 1889 *Exposition Universelle* in Paris—for which his four entries won him a bronze medal. In 1916, when on view at the American Art Galleries, a critic for the *New York Times* praised the present work: "In this gallery is also an early picture by Childe Hassam, 'A Roof Garden,' painted in Paris in the Montmartre Region, and lovely with the color of azaleas, hydrangeas and other flowering plants" (*op. cit.,* 1916, p. 11). In 1930 when on view at the Philadelphia Museum of Art, another compared the painting to that of Claude Monet: "The early 'Crepuscule' of Hassam which is shown at the Museum is a reaction to the Gospel of Monet" (H.G. Marceau, *op. cit.,* 1930, p. 23).

As poetically praised by George W. Sheldon shortly after Hassam completed *Le Crépuscule*: "The only American who makes a practice of painting life in the cities—in the parks, in the streets, and on the house-tops is Mr. Childe Hassam...Mr. Hassam's pictures tell us interesting stories and at the same time record the most delicate play of light and shade...The 'Twilight in Paris' is a house-top arranged with a bench and pots of flowers and shrubs, as the Parisians are so fond of doing in the spring. The picture was painted on just such an elevation on the heights of Montmartre, in the northern part of the city, under the influence of a delicate and clear twilight softened by the tender haze that hangs over the capital at that hour. The two girls in white gowns, the azalias [*sic*] and hydrangeas, and the terra-cotta chimney-pots, whose tints vary according to their age, are bathed in the last warm rays of the sun. Mr. Hassam evidently felt, as he has certainly expressed, the poetry of Wordsworth's 'rich and balmy eve' under the conditions of Parisian spring-time" (G.W. Sheldon, *op. cit.,* 1888, pp. 146-147).

A previous owner of the present work, Catholina Lambert, was a textile businessman in Paterson, New Jersey and avid art collector. Lambert's collection was so prolific that in 1892 he moved to a larger residence, Belle Vista, today known as "Lambert Castle," to house his ever-growing collection. Notable artists from the Lambert collection included Rembrandt Van Rijn, Sir Peter Paul Rubens, Joseph Mallord William Turner, Victor Eugene Delacroix, Sandro Botticelli, Andrea Del Sarto, Pierre-Auguste Renoir, Claude Monet, Alfred Sisley, Camille Pissarro, among others.

Other previous owners of *Le Crépuscule*, John F. and Edith Braun, were collectors based in Merion, Pennsylvania in the early-to-mid 20th century. Their prominent collection of American paintings notably included Winslow Homer's *Watching the Breakers* (The Arkell Museum, Canajoharie, New York) and important works by Mary Cassatt, James McNeil Whistler, William Merritt Chase, Theodore Robinson, George Bellows, and Robert Henri, among others.

Above:
Paul Signac, *La terrasse, Saint-Tropez*, 1898.
National Gallery of Ireland, Dublin. Photo: Bridgeman Images.

Opposite:
Detail of the present lot.

◦ 17C

PIERRE BONNARD (1867-1947)

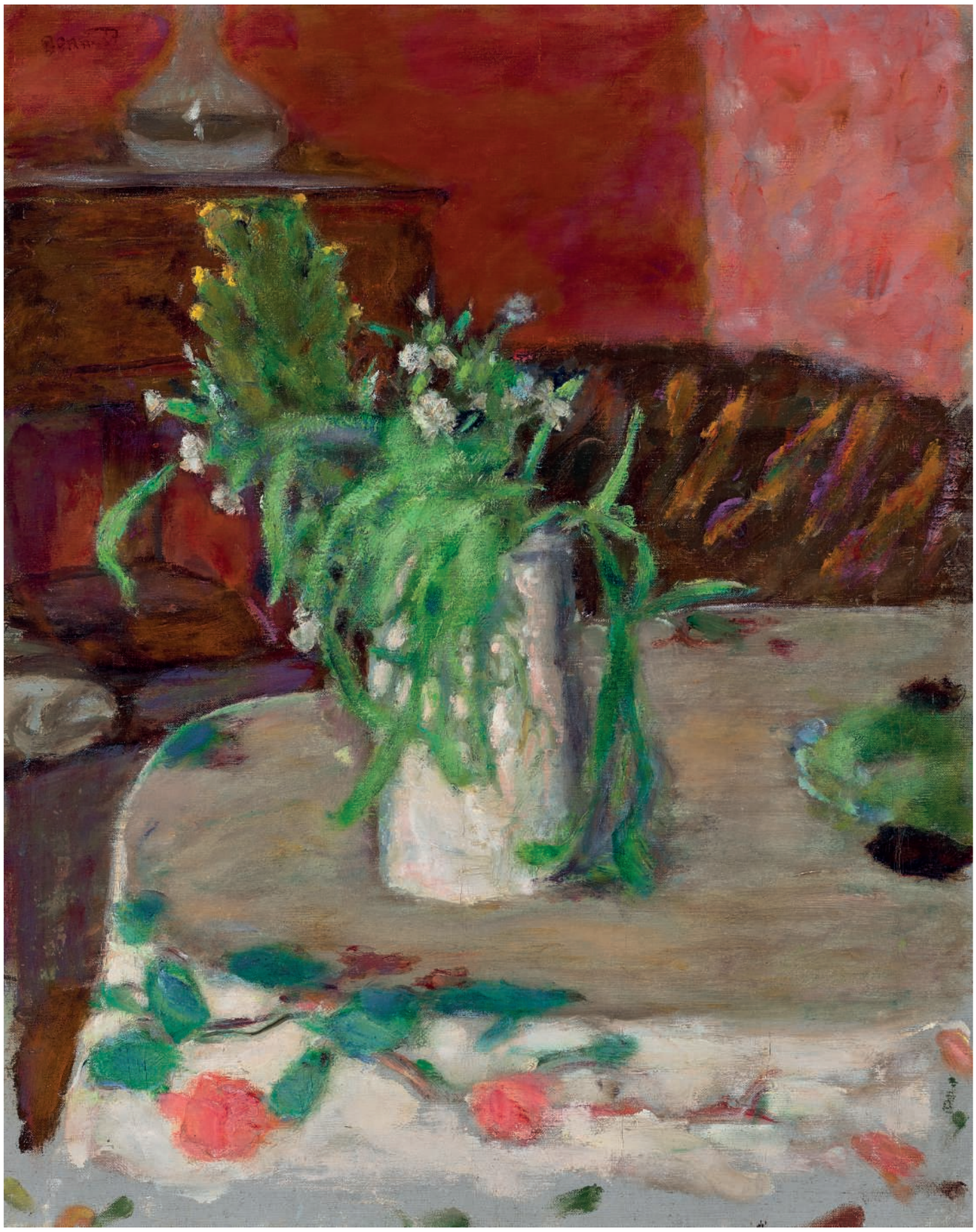
Fleurs et carafe

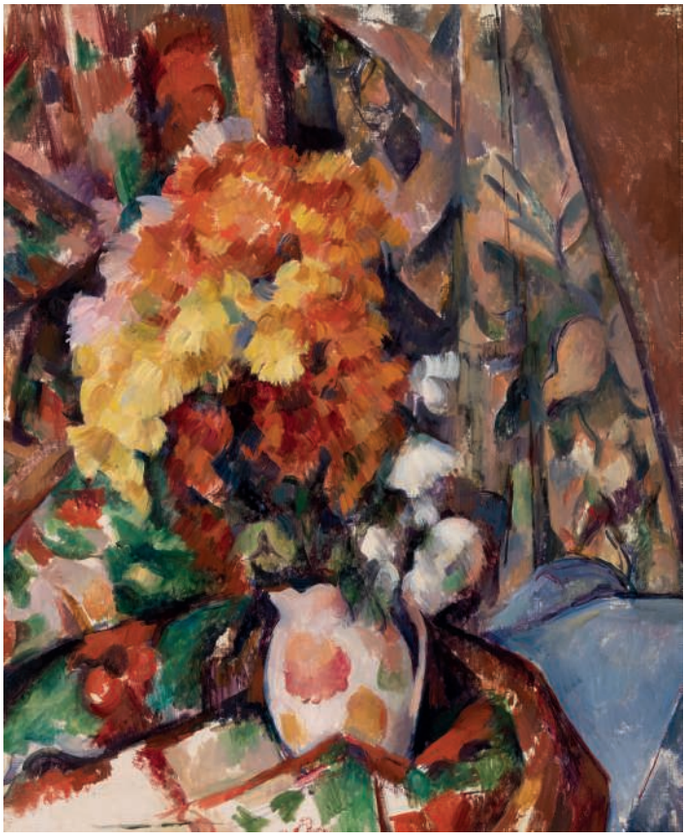
stamped with signature 'Bonnard' (Lugt 3886; upper left)
oil on canvas
18 x 14⅜ in. (46 x 36.5 cm.)
Painted *circa* 1910

$ 150,000-250,000

PROVENANCE:
Estate of the artist.
Wildenstein & Co. Inc., New York (acquired from the above, 1968).
Acquired from the above by the late owner, 14 June 1990.

LITERATURE:
J. and H. Dauberville, *Bonnard: Catalogue raisonné de l'oeuvre peint*, Paris, 1974, vol. IV, p. 303, no. 1977 (illustrated prior to stamp).





Painted around 1910, *Fleurs et carafe* is a captivating example of the subtlety and enveloping atmosphere of Pierre Bonnard's interior scenes, which drew inspiration from the familiar locations and everyday objects that populated the artist's immediate environment. Capturing a radically cropped view of a comfortably appointed room, the scene centers around a spray of delicate white and yellow flowers gathered in a plain white jug, their leaves spilling over its edge and onto the decorative tablecloth below. Bonnard relished the simple elegance of such informal garden bouquets, placed in vessels that would usually hold milk or water on the table during a weekend breakfast or casual luncheon. Through the slightest of visual cues, the artist suggests the pitcher has been set down momentarily on the edge of the table, soon to be moved to an alternative point in the room, perhaps beside the glass carafe of water on the side-table just visible in the background.

The simplicity of the bouquet stands out against the rich decorative style of the rest of the room, where everything, from the bright red hue of the walls, to the contrasting patterns and textures of the furniture, and the ornate detailing of the fabrics, is captured in intense strokes of color. In this way, *Fleurs et carafe* demonstrates the important shifts that were occurring in Bonnard's art of this period, as he began to move away from the somber naturalism and muted palette that had characterized his paintings between 1900-1906, and instead embrace a richer color spectrum, enlivening his compositions with an increasingly complex interplay of resonant tones.

This dynamic approach to color reached a new pitch following Bonnard's first trips to the South of France in 1909 and 1910, where he spent time on the Côte d'Azur with the artist Henri Manguin. Describing this experience, Bonnard later wrote "It struck me like the *Thousand and One Nights,* the sea, yellow walls, reflections as bright as lights..." (quoted in S.M. Newmand, *Bonnard,* exh. cat., Musée national d'art moderne, Centre Georges Pompidou, Paris, 1984, p. 251). The intense, clear light and vibrant colors of the Midi would leave their mark on Bonnard's palette, infusing his compositions with a distinct warmth and vitality that would be further enhanced by his encounters with the art of Henri Matisse. In *Fleurs et carafe,* this fascination with the nuances and vitality of different tones is most evident in Bonnard's treatment of the white tablecloth decorated with a row of pink roses, which is filled with a dancing array of hues under the shifting light. The artist had once told his friends Arthur and Hedy Hahnloser that he had spent his entire life trying to understand the secret of white, how it transformed in different situations and spaces. Here, strokes of delicate peach and gold sit alongside soft lavender and hints of blue and green in the shadowy light of the tabletop, before turning into a completely different shade of creamy white as the material flows over the edge and catches the bright light streaming through an unseen window.

Above:
Paul Cézanne, *Le vase fleuri,* 1896-1898.
The Barnes Foundation, Philadelphia. Photo: © Barnes Foundation / Bridgeman Images.

Opposite:
Detail of the present lot.

◦ 18C

EDOUARD VUILLARD (1868-1940)

Jane Renouardt

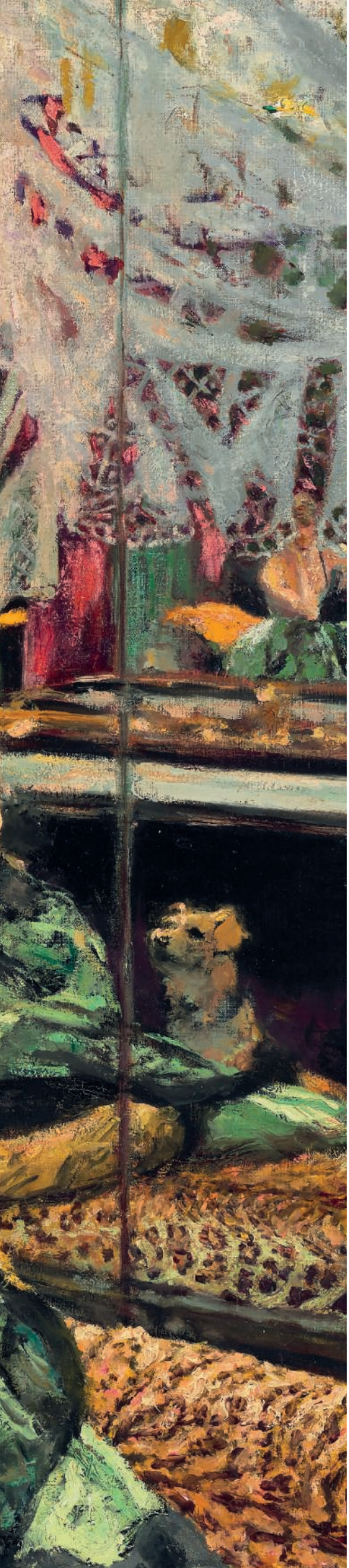
signed 'E Vuillard' (lower left)
oil on canvas
51¼ x 38⅝ in. (130.1 x 98.5 cm.)
Painted in 1926-1927

$1,000,000-1,500,000

PROVENANCE:
Jane Renouardt, Saint-Cloud (commissioned from the artist, 13 July 1927); Estate sale, Palais Galliéra, Paris, 2 June 1972, lot 31.
Wildenstein & Co. Inc., New York (acquired at the above sale).
Acquired from the above by the late owner, 23 January 2004.

EXHIBITED:
Paris, Galerie La Renaissance, *Portraits et figures de femmes: Ingres à Picasso*, June 1928, p. 26, no. 177.
Paris, Musée National du Luxembourg (on extended loan, 1929-1972).
Paris, Musée National du Luxembourg, *Exposition inaugurale des salles nouvelles et réorganisées*, March 1929, p. 31, no. 7.
Paris, Musée National du Luxembourg, *Peinture française*, June 1933, no. 66.
Paris, Galerie Charpentier, *Cent portraits de femmes du XVe siècle à nos jours*, 1950, no. 98a.
Tokyo, Seibu Museum of Art, *Vuillard*, August-September 1977, no. 44 (illustrated in color).
New York, The Metropolitan Museum of Art, *Yves Saint Laurent*, December 1983-September 1984, p. 16.
New York, The Frick Collection, *Ingres and the Comtesse d'Haussonville*, November 1985-February 1986, pp. 121 and 123, no. 115 (illustrated, p. 123, fig. 109).
Montreal, Musée des Beaux-Arts, *The Time of the Nabis*, August-November 1998, p. 73, no. 194 (illustrated in color, p. 85).
Washington, D.C., National Gallery of Art; The Montreal Museum of Fine Arts; Paris, Galeries Nationales du Grand Palais and London, Royal Academy of Arts, *Edouard Vuillard*, January 2003-April 2004, pp. 357 and 365, no. 319 (illustrated, p. 387).

LITERATURE:
L. Dordoré, "D'Ingres à Picasso" in *L'amour de l'art*, June 1928, vol. IX, no. 7, p. 262 (illustrated).
A. Alexandre, "Portraits et figures de femmes: Ingres à Picasso" in *La renaissance de l'art français*, July 1928, vol. XI, no. 7, p. 264, no. 177 (illustrated, p. 283).
G.J. Gros, "Les grands collectionneurs, Jane Renouardt" in *L'art vivant*, 1 July 1928, p. 930, no. 85 (illustrated, pp. 510 and 931).
Le Figaro, supplément artistique hebdomadaire, 7 March 1929, no. 223 (illustrated on the cover).
R. Rey, "Le nouveau Musée du Luxembourg" in *Bulletin des musées de France*, March 1929, vol. I, no. 3, p. 44 (illustrated, p. 43).
R. Rey, "Musée du Luxembourg, le portrait de Romain Coolus par Édouard Vuillard" in *Bulletin des Musées de France*, May 1930, vol. II, no. 5, p. 101.
J. Salomon, *Vuillard: Temoignage de Jacques Salomon*, Paris, 1945, pp. 68 and 143-144, note 12.
C. Roger-Marx, *Vuillard et son temps*, Paris, 1946, p. 94 (illustrated, p. 103).
G. Charensol, "Vuillard" in *Médecines et peintures: Vuillard*, Paris, 1955, no. 76 (illustrated, pl. III).
J. Salomon, *Vuillard admiré*, Paris, 1961, p. 160 (illustrated in color, p. 161).
P. Cabanne, *Lecture pour tous*, January 1964, no. 121, p. 85.
J. Salomon, *Vuillard*, Paris, 1968, pp. 159 and 219 (illustrated in color, p. 158).
P. Ciaffa, *The Portraits of Edouard Vuillard*, Ph.D. diss., Columbia University, New York, 1985, vol. II, pp. 305-306 (illustrated, fig. 166).
S. Day, "Villa Renouardt, Saint-Cloud" in *Louis-Süe, architectures*, Liège, 1986, p. 130 (illustrated).
J.-P. Bouillon, *Journal de l'art déco, 1903-1940*, Geneva, 1988, p. 193 (illustrated, p. 194).
A. Dumas and G. Cogeval, *Vuillard*, exh. cat., Musée des Beaux-Arts, Lyon, 1990, pp. 178 and 190 (illustrated in color, p. 117).
G. Cogeval, *Vuillard: Post-Impressionist Master*, New York, 2002, p. 109 (illustrated in color).
B. Thomson, "Exhibition Reviews: Edouard Vuillard, Washington" in *Burlington Magazine*, April 2003, vol. CXLV, no. 1201, p. 316.
J. Claire, "Visite à Vuillard" in *L'Oeil*, September 2003, no. 550, p. 47.
G. Groom, "La modernite à pas feutrés" in *Dossiers de l'art, hors série*, October 2003, no. 100, p. 63 (illustrated in color, p. 62).
A. Salomon and G. Cogeval, *Vuillard, Le regard innombrable: Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 1122 and vol. III, pp.1298, 1440-1441 and 1516, no. XI-258 (illustrated in color, p. 1440; detail illustrated in color on the cover and p. 1294).



VUILLARD

Jane Renouardt

The rich, densely patterned paintings of Edouard Vuillard's early avant-garde period were created during his association with the small group of artists that formed around Paul Sérusier and Maurice Denis. Known privately as the "Nabis" (Hebrew for "prophet"), these artists followed Paul Gauguin's anti-naturalism, returning to what they viewed as painting's decorative origins. From 1889 until roughly 1900, Vuillard's paintings evince the Nabi's focus on the inherent flatness of the picture plane, eschewing illusionistic depth in favor of emphasizing the two-dimensionality of the canvas. By 1900 Vuillard's claustrophobic renditions of the domestic interior broadened in both subject and form, influenced by his expanding social sphere and the natural landscape. For the next forty years genre scenes of the *haute bourgeoisie* dominated his *oeuvre*, and after the First World War he became a highly coveted society portraitist, painting theater mavens and captains of industry alike. Vuillard's portrait of Jane Renouardt captures the well-known actress seated in the luxurious space of her bathroom, painted with brilliant colors and a spatial complexity that both evoke and surpass his Nabis production.

Renouardt (born Louise Renouardi) gained fame through her performances in music halls and Boulevard theater productions. She commissioned this portrait soon after the renovation of her villa in Saint-Cloud, a western suburb of Paris. The design firm Süe et Mare (led by Louis Süe and André Mare) arranged Renouardt's home in the Art Deco style, including the opulent furnishing and etched glass mirrors seen in the present work. The décor's lavish allure is apparent even in the bathroom, where the actress—garbed in a resplendent gown—rests upon a leopard-print chaise, surrounded by sumptuous drapery. Vuillard captured the richness and variety of textures within this confined space, from the smooth mirrored glass to the tactility of the fabrics. According to Jacques Salomon, Vuillard originally intended to pose Renouardt in the living room. Renouardt, chilled in her low-cut ballgown, suggested repairing to the warmest room in the house: the bathroom. The confines of the space meant that Vuillard painted her portrait while seated in the bathtub. Salomon recounts Vuillard's rendition of this event: "Laughing, with that sort of ingenuity which contrasted so much with his usually

Above:
Jean-Auguste-Dominique Ingres, *Portrait de la Comtesse d'Haussonville*, 1845.
The Frick Collection, New York. Photo: The Frick Collection / HIP / Art Resource, NY.

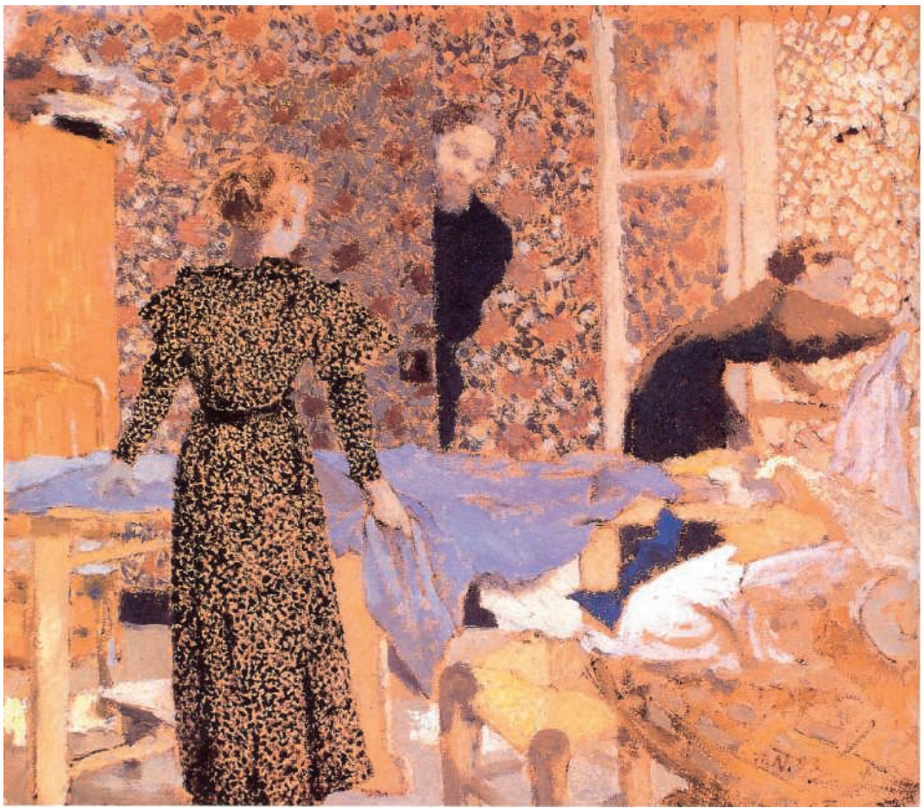
Opposite:
Jane Renouardt, *circa* 1915.
Photographer unknown.
Photo: Photo 12 / Alamy Stock Photo.

Previous Page:
Detail of the present lot.

serious air, Vuillard told me that, to gain some ground, the day before he chose to sit on the edge of the bathtub ... 'but today,' he continued, 'I stepped into the tub with a stool!'" (*Vuillard admiré*, Paris, 1961, p. 160).

The attention Vuillard lavishes on Renouardt's setting recalls Edmond Duranty's *La Nouvelle peinture* (1876), the so-called "Impressionist Manifesto" much admired by the artist. Duranty argues that modern painting must site people within the realities they inhabit: "we no longer separate the personage from the background of an apartment or street. A person never appears in life against neutral, empty or vague backgrounds. But around them and behind them are pieces of furniture, chimneypieces, wall hangings, a partition, which express an estate, a class, an occupation." (quoted in S. Brown, *Edouard Vuillard: A Painter and His Muses, 1890-1940*, exh. cat., The Jewish Museum, New York, 2012, pp. 29-31). Duranty's call reverberates through Vuillard's paintings: in his portrait of the art critic Théodore Duret (National Gallery of Art, Washington, D.C.) Vuillard depicts Duret surrounded by stacks of books and papers, and flanked by framed paintings—including the reflected image of James Abbott McNeill Whistler's *Arrangement in Flesh Color and Black: Portrait of Théodore Duret* (1883-1884)—all markers of the sitter's professional life. Renouardt's surrounds emphasize her glamour, while the myriad mirrored reflections suggest that the actress's appearance was an integral aspect of her occupation.

Vuillard's early Nabis interiors are imbued with psychological tension: the collapsing space and unrelenting use of pattern can feel oppressive, as the artist confined his figures to the almost nonexistent space between fore- and background. From roughly 1905, as commissioned works and portraits increasingly dominated Vuillard's *oeuvre*, the artist allowed the space in his images



Above:
Edouard Vuillard, *Le prétendant* ou *Intérieur à la table à ouvrage*, 1893.
Smith College Museum of Art, Northampton.

Opposite:
Detail of the present lot.

to expand. This created a new compositional complexity often—as in the present work—augmented by the introduction of mirrors. *Jane Renouardt* makes use of mirrors to both magnify and distort space. Renouardt seems surrounded by reflective surfaces, which present not one but three images of the actress. This playful approach veers towards the vertiginous, the true position of the mirrors disguised by cobwebs of draped fabric. As André Chastel asserts: "There is in Vuillard an entire poetry of the mirror...[mirrors] bring a vivid and singular note into these interiors. Depth is inverted, the light must be divined, space is suggested from behind..." (quoted in S. Brown, exh. cat., *op. cit.*, 2012, p. 71). Renouardt herself was entranced by the mirrored effects, writing to Vuillard: "I dream of your painting, and I am going to admire it every day when I return home. The effect of the engraved mirror is marvelous" (quoted in J. Russell, "Ingres's Portrait of a Lady is the Mirror of an Age" in *Ingres and the Comtesse d'Haussonville*, exh. cat., *op. cit.*, 1985, p. 123).

Vuillard found inspiration in the art on view at the Musée du Louvre: the interiors of seventeenth-century Dutch masters such as Johannes Vermeer, and what he deemed the simple pleasure of Jean-Baptiste-Siméon Chardin's genre scenes. Perhaps his most direct citation in *Jane Renouardt*, however, is that of Jean-Auguste-Dominique Ingres's *Portrait de la Comtesse d'Haussonville* (The Frick Collection, New York). Renouardt's contemplative pose, chin resting softly upon fingertips, recalls that of Ingres's Comtesse. Jean-Léon Gérôme, Vuillard's instructor during the latter's short term at the Ecole des Beaux-Arts, similarly employs this posture in his *Portrait d'une femme* (The Art Institute of Chicago). In the present work, Vuillard has modernized this position, conveying neither the innocence of Ingres's work nor the gravity of Gérôme's, but rather a wry sophistication.

The allure of Renouardt's insouciant ease is underscored by the inclusion of the present work in The Metropolitan Museum of Art, New York's 1983 Yves Saint Laurent retrospective. A keen art collector, Saint Laurent owned several Vuillards; his focus on space, color and texture find a "special affinity" with the artist (J.R. Druesedow, *Yves Saint Laurent*, exh. cat., *op. cit.*, 1983, p. 5).

° 19C

FREDERICK CARL FRIESEKE (1874-1939)

The Parrots

signed 'F.C. Frieseke-' (lower right)
oil on canvas
63½ x 51 in. (161.3 x 129.5 cm.)
Painted *circa* 1910

$600,000-900,000

PROVENANCE:
Estate of the artist.
Private collection (by descent from the above).
Hirschl & Adler Galleries, Inc., New York (after 1975).
Coe Kerr Gallery, Inc., New York (acquired from the above, 1977).
Acquired from the above by the late owner, 1977.

EXHIBITED:
Paris, Société Nationale des Beaux-Arts, 1910, no. 498 (titled *Les Perroquets*).
The Art Institute of Chicago, *23rd Annual Exhibition of Oil Paintings and Sculpture by American Artists,* October-November 1910, no. 85.
Philadelphia, Pennsylvania Academy of the Fine Arts, *106th Annual Exhibition*, February-March 1911, p. 33, no. 305 (illustrated).
Pittsburgh, Carnegie Institute, *Fifteenth Annual Exhibition*, April-June 1911, no. 92 (illustrated; titled *The Perroquets*).
New York, National Academy of Design, *Winter Exhibition*, December 1911-January 1912, p. 38, no. 335.
Savannah, Telfair Academy of Arts and Sciences; New York, Hirschl & Adler Galleries; Raleigh, North Carolina Museum of Art; St. Petersburg, Florida, Museum of Fine Arts and Columbia Museum of Art, *Frederick Frieseke 1874-1939*, November 1974-June 1975, p. 20, no. 16 (titled *Two Ladies with Bird Cage*).
New York, Hirschl & Adler Galleries, Inc., *The American Experience*, 1976, no. 64 (illustrated).

LITERATURE:
Photographic Archives, The Art Institute of Chicago, Twenty-Third Annual Exhibition, #5310 FF1 (illustrated).
The Pennsylvania Academy of the Fine Arts' Dorothy and Kenneth Woodcock Archives, PC0104_1911_136 (illustrated).
"Art at Home/Excellent Examples of the 'Movement of Life' at the Pennsylvania Academy..." in *The New York Times*, 5 February 1911.
Collier's, 18 February 1911, vol. XLVI, no. 22, p. 13, no. 1 (illustrated).
P.L. Occhini, "Karl Frederic Frieseke" in*Vita d'Arte*, February 1911, vol. VII, p. 62, no. 38 (illustrated, pl. LXXXIII).
E.A. Taylor, "The American Colony of Artists in Paris" in *International Studio*, June 1911, vol. XLIII (illustrated, pl. LXXXIII).
T.W. Wilson, "Carnegie Institute Exhibition" in *Fine Arts Journal*, September 1911, vol. XVV, pp. 145 and 148 (illustrated; titled *The Perroquets*).
Century, December 1911, vol. LXXXIII, p. 301 (illustrated).
R.G. McIntyre, "Exhibition of the National Academy of Design" in *Fine Arts Journal*, February 1912, p. 88.
V. Pica, "Artisti Contemporanei: Frederick Carl Frieseke" in *Emporium,* November 1913, vol. XXXVIII, p. 322, no. 227 (illustrated; titled *I Due Pappagalli*).
E.A. Taylor, "The Paintings of F.C. Frieseke" in *International Studio*, October 1914, vol. LIII, pp. 261 and 264 (illustrated; titled *Les Perroquets*).
L. Taft, "Frederick Carl Frieseke" in *The Index of Twentieth Century Artists*, March 1937, vol. IV, p. 407 (titled *Perakeets*).

This painting will be included in the Frederick C. Frieseke *catalogue raisonné* being compiled by Nicholas Kilmer, the artist's grandson, with the support of the Hollis Taggart Galleries, New York.

Above:
Installation view, *American Oil Paintings and Sculpture 23rd Annual*, October 18- November 27, 1910, The Art Institute of Chicago.
Photo: The Art Institute of Chicago / Art Resource.

Painted at the height of the artist's career, *The Parrots* is an archetypal example of Frederick Carl Frieseke's large-scale paintings of women at leisure within their private homes. Depicting the artist's wife Eva Frieseke on the couch and niece Aileen O'Bryan in the foreground, *The Parrots* brilliantly conveys the intimism practiced by the American artist in Giverny. The work belongs to a group of Frieseke's multi-figured, intricate large-scale exhibition paintings from the early 1910s, which included both interior scenes like the present work as well as outdoor scenes, such as *The Garden Parasol* (1910, North Carolina Museum of Art, Raleigh). Shortly after its completion, *The Parrots* was exhibited prominently during the artist's lifetime—a testament to Frieseke's assessment of its importance. Notable venues included the Société Nationale des Beaux-Arts in Paris (1910); The Art Institute of Chicago (1910); National Academy of Design, New York (1911-1912); Pennsylvania Academy of The Fine Arts, Philadelphia (1911) and the Carnegie Institute, Pittsburgh (1911). Composed with casual postures yet sumptuous fabrics and intricate designs, *The Parrots* is arguably one of the artist's most accomplished interior scenes in scale, detail and color.

Frieseke was one of the leading figures among the second generation of American expatriates in France. He first studied at The Art Institute of Chicago and the Art Students League in New York before leaving for Paris in 1898 to continue his studies. There Frieseke enrolled at the Académie Julian and also at the Académie Carmen, James McNeill Whistler's short-lived school. Whistler's passion for Japanese art, for decoration, and for distinctive color arrangements

Above left:
Pierre-Auguste Renoir, *La femme à la perruche*, 1871.
The Solomon R. Guggenheim Museum, New York. Photo:
The Solomon R. Guggenheim Foundation / Art Resource, NY.

Above right:
Edouard Manet, *La femme au perroquet* , 1866.
The Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art, New York.

had a lasting influence on Frieseke's work. By 1900 Frieseke was spending summers in Giverny and, after achieving artistic and financial success, was able to purchase a home there in 1906. He chose American Impressionist Theodore Robinson's former house next door to Claude Monet's. Frieseke remained in Giverny for almost two decades, where the artist colony also included Americans Theodore Butler, Willard Metcalf, Richard Miller and Guy Rose.

The present work is particularly notable for its inclusion at lower right of a pair of dazzling blue and green parrots within a bright gold cage. With this artistic device, Frieseke continues the storied tradition of the parrot within art history. Parrots have appeared as symbolic figures within paintings since the Middle Ages and have been featured in the work of artists such as Albrecht Durer, Jan Steen and Francisco de Goya. Imported to Europe in the sixteenth century as part of the Age of Exploration, parrots were brought from India, Africa and South Africa for menageries, study and use as household pets. By the eighteenth century, parrots were popular in the court of Versailles, which furthered a cultural interest and demand for foreign pets that could be easily transported. The bird continued to be of interest for Impressionist and Post-Impressionist French artists, appearing in works such as Edouard Manet's *La Femme au perroquet* (1866, The Metropolitan Museum of Art, New York) and Pierre-Auguste Renoir's *La femme à la perruche* (*circa* 1870, Guggenheim Bilbao). Frieseke himself employed parrots in at least one other instance with *The Bird Cage* (1910, New Britain Museum of American Art).

In the present composition, Eva Frieseke, relaxed yet observant, admires the wondrous bird as Aileen gently caresses the cage. In contrast to the opalescent, smooth rendering of the women's skin, their dresses and the surrounding room are painted in vivid colors in a tapestry of short, dense Impressionist strokes. The diverse palette of greens, blues, pinks, purples and yellows are characteristic colors of many Giverny paintings, which Frieseke used to great effect to provide contrast for the two women. Indeed, the intricately patterned sofa and shawl make for a wondrous fusion of patterns and texture, which has striking parallels to the work of the Nabis, including Edouard Vuillard and Pierre Bonnard, who often featured artfully posed female models in decorative interiors illuminated by natural light. Frieseke's arrangement and details in *The Parrots* recalls Vuillard works, such as *L'Album* (1895, The Metropolitan Museum of Art, New York), *Femme en robe rayée* (1895, National Gallery of Art, Washington, D.C.) and *Marcelle Aron (Madame Tristan Bernard)* (1914, Museum of Fine Arts, Houston).

Frieseke's images of women are celebrated as some of the finest achievements of American Impressionism. His ability to manipulate light and imbue his models with an air of psychological independence makes him one of the most accomplished American Impressionist painters of the female figure. With its subtle light, rich textures and beautiful tonal harmonies, *The Parrots* demonstrates Frieseke at the height of his abilities.

Above:
Edouard Vuillard, *Le Corsage rayé*, 1895.
National Gallery of Art, Washington, D.C.
Photo: National Gallery of Art, Washington D.C.

Opposite:
Detail of the present lot.

◦ 20C

VINCENT VAN GOGH (1853-1890)

Jeune homme au bleuet

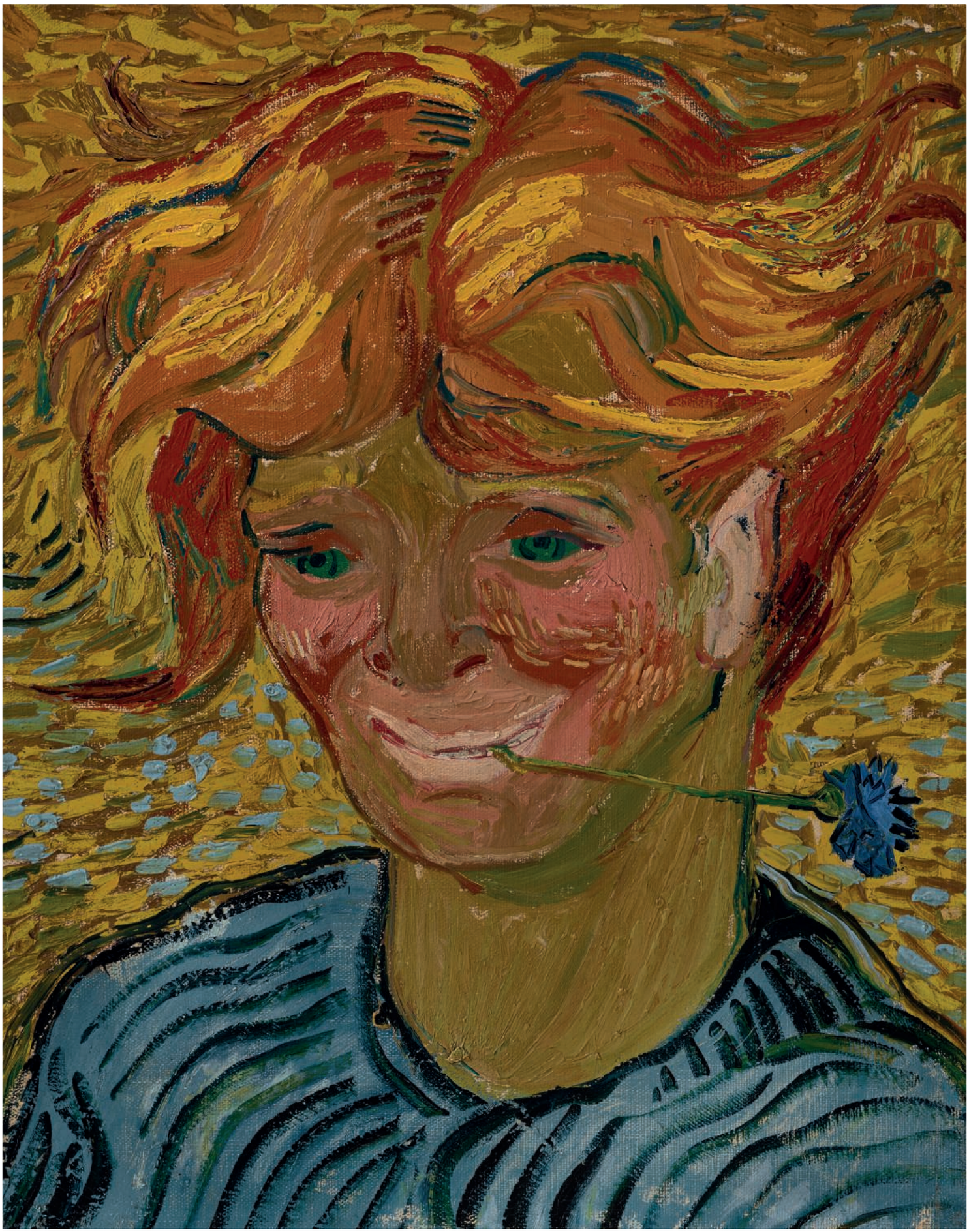
oil on canvas
16 x 12⅝ in. (40.5 x 32 cm.)
Painted in Auvers-sur-Oise in June 1890

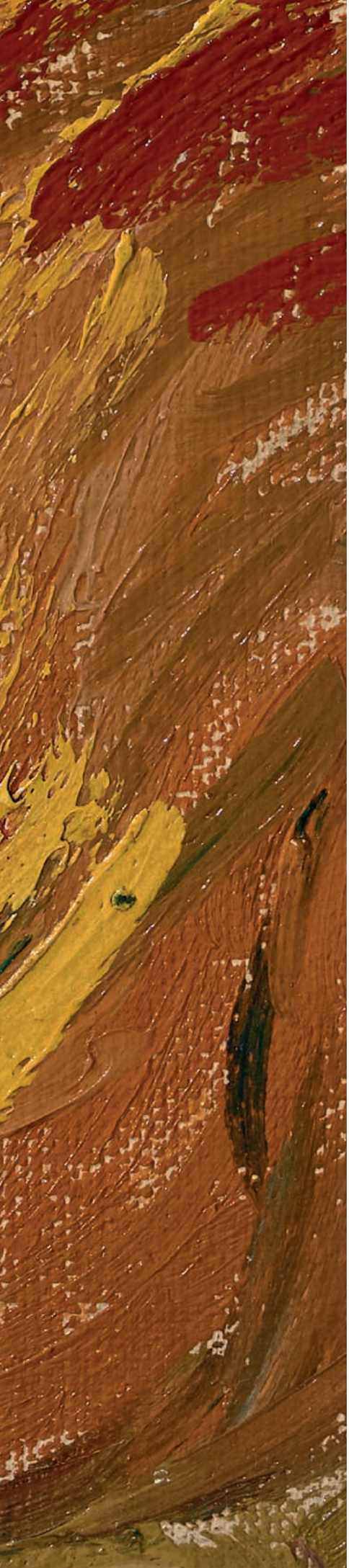
$ 5,000,000-7,000,000

PROVENANCE:
Theo van Gogh, Paris (acquired from the artist).
Johanna van Gogh-Bonger, Paris (by descent from the above).
Galerie Bernheim-Jeune et Cie., Paris (acquired from the above, 5 November 1909).
Paul von Mendelssohn-Bartholdy (acquired from the above, 11 October 1911; with Galerie Paul Rosenberg, Paris, circa 1934-1935).
Elsa von Kesselstatt, Vaduz (by descent from the above, 1935, until at least 1954).
Wildenstein & Co. Inc., New York (acquired through Joseph Graf von Meran, Vaduz, 1981).
Acquired from the above by the late owner, 24 November 1981.

EXHIBITED:
Amsterdam, Stedelijk Museum, *Vincent van Gogh*, July-August 1905, p. 30, no. 229c (titled *Vrouw met korenbloem*).
Hamburg, Paul Cassirer, *I. Ausstellung*, September-October 1905, no. 21 (titled *Frauenkopf*).
Dresden, Ernst Arnold, November 1905, no. 18 (titled *Frauenkopf*).
Berlin, Paul Cassirer, December 1905, no. 21 (titled *Frauenkopf*).
Vienna, Galerie H.O. Miethke, *Vincent van Gogh*, January 1906, p. 14, no. 34 (titled *Frau*).
London, Grafton Galleries, *Manet and the Post-Impressionists*, November 1910-January 1911, p. 22, no. 67 (titled *Jeune fille au bleuet*).
Dublin, United Arts Club, *Exhibition of Works by Post-Impressionist Painters*, January-February 1911, no. 11 (titled *Jeune fille au bleuet*).
Liverpool, Sandon Studios Society, *Exhibition of Modern Art Including Works by the Post-Impressionists*, March-April 1911, no. 35 (titled *Jeune fille au bleuet*).
The Detroit Institute of Arts; Boston, Museum of Fine Arts and Philadelphia Museum of Art, *Van Gogh: Face to Face*, March 2000-January 2001, p. 269, no. 191 (illustrated in color).

LITERATURE:
"Giving Amusement to All London: Paintings by Post-Impressionists" in *The Sketch*, 1910.
J. Meier-Graefe, *Vincent van Gogh,* Munich, 1918, p. 74 (illustrated).
J. Meier-Graefe, *Vincent*, Munich, 1921, vol. II (illustrated, pl. 72; dated 1888-1889).
V. Nebesky, *Umění po impresionismu*, Prague, 1923.
R. Grey, *Van Gogh*, Rome, 1924 (illustrated).
C. Zervos, "Idéalisme et naturalisme dans la peinture moderne: II. Cézanne, Gauguin, Van Gogh" in *Cahiers d'art*, 1927, no. 10, p. 345 (illustrated; titled *L'homme à l'oeillet*).
J.-B. de la Faille, *L'oeuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. I, p. 223, no. 787 (illustrated, vol. II, pl. CCXIX).
F. Fels, *Vincent van Gogh*, Paris, 1928, p. 100 (illustrated).
W.F. Douwes, *Vincent van Gogh*, Amsterdam, 1930 (illustrated, pl. 61).
W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period: Arles, St. Rémy and Auvers-sur-Oise, Complete Catalogue*, Amsterdam, 1937, p. 375, no. 221 (illustrated).
J.-B. de la Faille, *Vincent van Gogh*, Paris, 1939, p. 529, no. 772/F. 787 (illustrated, pl. 772).
E.A. Jewell, *Vincent van Gogh*, New York, 1946, p. 77 (illustrated).
F. Elgar, *Van Gogh*, New York, 1966, no. 206 (illustrated).
J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970, p. 301, no. F 787 (illustrated).
L. Lecaldano, *L'opera pittorica completa di van Gogh e i suoi nessi grafici*, Milan, 1971, vol. II, p. 231, no. 834 (illustrated, p. 230).
J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1977, p. 469, no. 2050 (illustrated).
W. Feilchenfeldt, *Vincent van Gogh & Paul Cassirer, Berlin: The Reception of Van Gogh in Germany from 1901-1914*, Zwolle, 1988, pp. 49 and 120 (illustrated in color, p. 49; illustrated again, p. 120).
I.F. Walther and R. Metzger, *Vincent van Gogh: The Complete Paintings*, Cologne, 1993, vol. II, p. 676 (illustrated in color).
J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 469, no. 2050 (illustrated).
C. Stolwijk and H. Veenenbos, *The Account Book of Theo van Gogh and Jo van Gogh-Bonger,* Amsterdam, 2002, pp. 52, 53, 127, 128, 149, 150, 163 and 190 (illustrated, p. 190).
J. Lloyd and M. Peppiatt, eds., *Van Gogh and Expressionism*, exh. cat., Neue Galerie, New York, 2007, p. 171.
M. Vellekoop and R. Zwikker, *Vincent van Gogh Drawings: Arles, Saint-Rémy & Auvers-sur-Oise, 1888-1890, Van Gogh Museum*, Burlington, 2007, p. 471 (illustrated in color, fig. 475e).
R. Metzger and I.F. Walther, *Vincent van Gogh,* Cologne, 2008, p. 228.
A.G. Robins, "'Manet and the Post-Impressionists': a Checklist of Exhibits" in *Burlington Magazine,* December 2010, vol. CLII, p. 788 (illustrated in *The Sketch* 1910 article, fig. 12).
W. Feilchenfeldt, *Vincent van Gogh: The Years in France, Complete Paintings, 1886-1890. Dealers, Collectors, Exhibitions, Provenance*, London, 2013, p. 244 (illustrated in color; dated 8 July 1890).
R. Skea, *Vincent's Portraits: Paintings and Drawings by Van Gogh*, London, 2018, p. 106, no. 79 (illustrated in color, p. 107).





VAN GOGH

Jeune homme au bleuet

Vincent van Gogh painted *Jeune homme au bleuet*, a vibrant depiction of a young inhabitant of Auvers-sur-Oise, in June 1890, the penultimate month of his life. With a fiery wave of sun-bleached, tousled hair, bright green eyes, and rosy cheeks, this young, disheveled character appears as if a child of the fields, a mischievous ragamuffin, perhaps belonging to a family of farmers who worked the land around the rural village, which was set on a quiet stretch of the river Oise as it wound its way north, through the verdant Ile-de-France.

Van Gogh arrived in Auvers at the end of May 1890. He had decided to leave the quiet sanctum that was the asylum in Saint-Rémy-de-Provence, returning to the north to be closer to his Paris-based brother, Theo, as well as to meet Dr. Paul-Ferdinand Gachet, a homeopathic specialist, collector, amateur artist, and friend to many of the Impressionists, whom Camille Pissarro had recommended to Theo. After spending a few days in Paris, which, coming from the seclusion of Saint-Rémy, served as a violent assault on Van Gogh's senses and emotions, the artist arrived in Auvers, the quiet, unspoilt village that was to be his last home and final resting place.

"Auvers is really beautiful—among other things, many old thatched roofs, which are becoming rare" (Letter 873, in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters, The Complete Illustrated and Annotated Edition,* London, 2009, vol. 5, p. 240), the artist happily described to Theo and his wife, Jo, soon after his arrival. By this time, the village had become something of an artistic center. Having been "discovered" by the Barbizon painter, Charles-François Daubigny, it had played host over the 1870s to Camille Pissarro, Paul Cézanne, and Armand Guillaumin. Just as it had to those before him, Auvers provided Van Gogh with a quiet contentment as well as ample artistic inspiration. Over the last two months of his life, he worked at an astonishing pace, producing around eighty works.

Soon after his arrival, Van Gogh took his letter of introduction to Dr. Gachet. In Gachet Van Gogh found a kindred spirit, "a true friend…rather like a brother," he described to his sister, Willemien (Letter 879, vol. 5, p. 250). Not long after this first meeting, Gachet asked Van Gogh to paint his portrait. The results of this request are among the most famous works of Van Gogh's *oeuvre*—the two versions of *Portrait de Docteur Gachet* (Faille, no. 753, Private collection; and Faille, no. 754, Musée d'Orsay, Paris). Yet, the purpose of Gachet's suggestion was not solely for the doctor to receive a portrait of himself; he realized the radicality and strength of Van Gogh's portraiture,

and, in supporting the artist to pursue this genre, enabled him to create some of the finest works of his career.

"My friend Dr Gachet is *decidedly enthusiastic* about this latest portrait of the Arlésienne, one of which I also have myself (either Faille, no. 540 or 541), and about a portrait of myself (Faille, no. 627), and that gave me pleasure, since he'll drive me to do figure work and I hope he'll find me a few interesting models to do," Van Gogh explained to Willemien on 5 June. "What I'm most passionate about, much much more than all the rest in my profession—is the portrait, the modern portrait. I seek it by way of color, and am certainly not alone in seeking it in this way... 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, using as a means of expression and intensification of the character our science and modern taste for color" (Letter 879, vol. 5, p. 254).

Over the course of the month of June, Van Gogh painted an astounding array of portraits, including *Jeune homme au bleuet*, varying the palette, handling, and setting in a masterful display of artistic skill. George Shackelford has described, "In the last months of his life... Van Gogh turned again and again to portraiture as a means of experimenting with form, color, and meaning. These paintings, although broadly conceived and swiftly executed, are among the most moving of the artist's portraits" (*Vincent van Gogh: the Painter and the Portrait*, New York, 2002, p. 68).

Above:
Vincent van Gogh, *Dr. Paul Gachet*, 1890.
Musée d'Orsay, Paris.
Photo: Scala / Art Resource, NY.

Opposite:
The Ravoux Inn, Auvers-sur-Oise, 1890.
Photographer unknown. Photo: Adoc-photos / Art Resource, NY.

Previous page:
Detail of the present lot.

Above left :
Henri Matisse, *Jeune marin II*, 1906.
The Metropolitan Museum of Art, New York. © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Above right:
Amedeo Modigliani, *Jeune homme à la veste rayée*, 1917.
The Metropolitan Museum of Art, New York.
Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

Opposite:
Detail of the present lot.

This proliferation of portraits demonstrates how Van Gogh clearly relished being back among people after the isolation of Saint-Rémy. Along with depictions of Gachet's daughter, Marguerite, and Adeline Ravoux, the daughter of the inn keeper where he was staying, Van Gogh also captured anonymous peasant girls (Faille, nos. 774 and 788; Private collection and National Gallery of Art, Washington, D.C.), and children in works such as *Deux enfants* (Faille, no. 783; Musée d'Orsay, Paris), and *La fille de Levert avec une orange* (Faille, no. 785; Private collection), as well as the present *Jeune homme au bleuet*. This group is rich in variety and contrast: some sitters Van Gogh pictured outdoors among fields of wheat, or with the village behind them, embodiments of rustic simplicity; others are posed indoors, the models engaged in the attire and activity that matched their bourgeois standing. Given that almost all of Van Gogh's portraits from this period are female, with the exception of Doctor Gachet, it has been suggested that the subject of the present work could also be a young girl.

Indeed, at this time, Van Gogh was interested more than ever in the depiction of children, regarding them as the embodiment of a carefree, innocent and optimistic life—something that had thus far eluded the artist, and which he so desperately longed for. In addition, it was not just his images of the verdant landscape that captured "what I consider healthy and fortifying about the countryside," but these figures also conveyed the vitality and contentment of country life that the artist so revered (Letter 898, vol. 5, p. 287). "There is no trace of despondency, depression, or premonitions in a painting such as *Jeune homme au bleuet*," Ingo F. Walther and Rainer Metzger have written, "indeed, none of Van Gogh's other portraits can match the cheerful tone of this one" (*Vincent van Gogh, 1853-1890*, Cologne, 2008, p. 228).

Above left:
Vincent van Gogh, *Portrait de jeune femme*, 1890.
Kröller-Müller Museum, Otterlo.

Above right:
Vincent van Gogh, *Portrait de Camille Roulin*, 1888.
Van Gogh Museum, Amsterdam.

Clutching a cornflower between his lips, the protagonist of *Jeune homme au bleuet* appears at one with nature itself—a kind of Pan, the god of nature and the wilds, or indeed a Puck-like character, the magic-casting mischievous sprite of English folklore. Against a golden background strewn with light blue and green strokes, it appears as if the child is standing amid a field of wheat or corn, ripened, like the child's hair, to gold by the summer sun. Background and subject merge, coalescing into a radical vision of light and radiant color. Just as in this portrait, nature plays a central role in Van Gogh's work of this time, allowing the colors to inform and often complement the depictions of figures. Though, he remarked to Theo, "we're still a long way from people understanding the curious relationships that exist between one piece of nature and another, which however explain and bring each other out"[13] (Letter 893, vol. 5, p. 277).

Combining his love of nature, his color palette, facture, as well as his innate ability at distilling something of the human psyche and rendering this in pictorial form, these portraits stand as a summation of Van Gogh's art. "One can realize," he poignantly described, "compared to the calm ancient portraits, how much expression there is in our present-day heads, and passion... Sad but gentle but clear and intelligent, that's how many portraits should be done, that would still have a certain effect on people at times... There are modern heads that one will go on looking at for a long time, that one will perhaps regret a hundred years afterwards. If I were ten years younger, with what I know now, how much ambition I would


THE ILLUSTRATED LONDON NEWS, Nov. 26, 1910.—825

ATTRACTORS OF ALL SOCIETY: WORKS BY POST-IMPRESSIONISTS.

THE MANET AND THE POST-IMPRESSIONISTS EXHIBITION, AT THE GRAFTON GALLERIES.


THE SKETCH.

GIVING AMUSEMENT TO ALL LONDON: PAINTINGS BY POST-IMPRESSIONISTS.

WORKS OF "A GROUP OF ARTISTS WHO CANNOT BE DEFINED BY ANY SINGLE TERM," EXHIBITED AT THE GRAFTON GALLERIES.

Above left:
Attractors of all Society: Works by the Post Impressionists, Grafton Galleries, London, 1910. Photographs by Eugène Druet. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris. Photo: © Illustrated London News Ltd/Mary Evans Picture Library.

Above right:
The present lot illustrated in *Giving Amusement to all London: Paintings by Post-Impressionists*, Grafton Galleries, London, 1910. Photographs by Eugène Druet. Artwork: © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris. © 2021 Succession H. Matisse / Artists Rights Society (ARS), New York. Photo: © Illustrated London News Ltd/Mary Evans Picture Library.

have for working on that. In the given conditions I can't do very much, I neither frequent nor would know how to frequent sufficiently the sort of people I would like to influence" (Letter 886, vol. 5, p. 260).

Jeune homme au bleuet has a particularly important early exhibition history. Included in the landmark retrospective of the artist, held at the Stedelijk Museum, Amsterdam in 1905, the portrait was subsequently included in the series of exhibitions organized by dealer, Paul Cassirer, across Germany in 1905. These shows had a seminal influence on the next generation of artists, most notably in this case, the nascent Die Brücke group.

Five years later, this work arrived at London's Grafton Galleries, where it appeared in the groundbreaking exhibition, *Manet and the Post-Impressionists*. Organized by Roger Fry, this was the first time that the work of Van Gogh, Cézanne, Paul Gauguin, Georges Seurat, and Henri Matisse, among others, was shown in England, the multifarious styles that composed the newly-coined term "Post-Impressionism" masterfully displayed. The show was met with fury, dismay, and confusion by critics and the public alike; it was even suggested that Fry and his wife were mad. Yet, this event marked a critical turning point in the development of modern art on both sides of the Channel. "On or about December 1910," Virginia Woolf famously described in her essay, "Mr Bennett and Mrs Brown," "human character changed." A second iteration of this exhibition was held in 1912, in which Matisse's *Jeune marine*, itself a compelling comparison with *Jeune homme au bleuet*, was shown.

◦ 21C

HENRI DE TOULOUSE-LAUTREC (1864-1901)

La Goulue en Almée

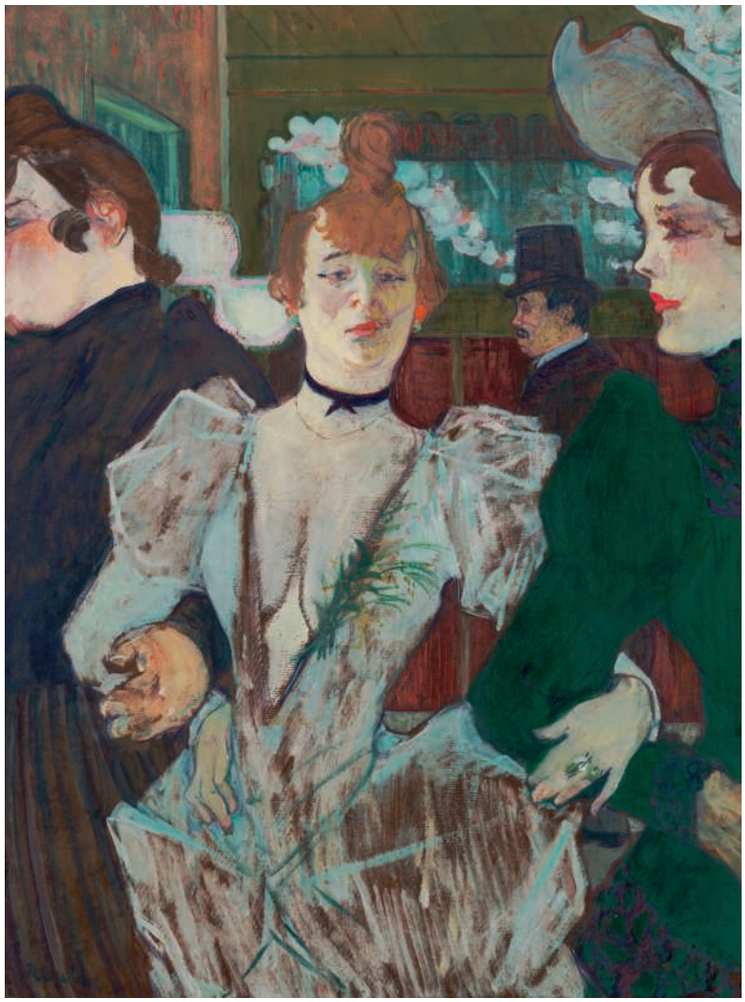
indistinctly signed 'HTLautrec' (lower left)
oil and *peinture a l'essence* on board
27 x 19 in. (68.6 x 48.4 cm.)
Painted in 1895

$80,000-120,000

PROVENANCE:
Baumgarten collection.
Maurice Joyant, Paris.
Madeleine Grillaert Dortu, Paris (by 1931).
Jean-Alain Méric, Paris (by descent from the above, 1984).
Wildenstein & Co. Inc., New York (acquired from the above, 1985).
Acquired from the above by the late owner, 9 December 1985.

EXHIBITED:
Paris, Galerie Manzi-Joyant, *Exposition rétrospective de l'oeuvre de H. de Toulouse-Lautrec,* June-July 1914, p. 14, no. 64.
Paris, Musée des Arts Décoratifs, *Exposition H. de Toulouse-Lautrec*, April-May 1931, no. 143 (with incorrect cataloguing).
London, M. Knoedler and Co., *Toulouse-Lautrec, Paintings and Drawings*, January-February 1938, p. 17, no. 29 (illustrated, p. 16, fig. 29).
Paris, Galerie M. Knoedler et Cie., *Toulouse-Lautrec*, March 1938, no. 28.
Basel, Kunsthalle, *Henri de Toulouse-Lautrec*, May-June 1947, p. 21, no. 134.
Brussels, Palais des Beaux-Arts, *Toulouse-Lautrec*, 1947, no. 40 (with incorrect dimensions).
Amsterdam, Stedelijk Museum, *Henri de Toulouse-Lautrec*, July-August 1947, p. 9, no. 40.
Paris, Galerie Bernheim-Jeune et Cie., *La douceur de vivre, au profit de l'oeuvre des détresses cachées*, September-October 1948, no. 36.
Paris, Galerie Charpentier, *Danse et divertissements*, 1948-1949, no. 215.
Paris, Orangerie des Tuileries, *Toulouse-Lautrec*, May-August 1951, p. 22, no. 60 (illustrated, pl. 8).
Albi, Musée Toulouse-Lautrec, *Toulouse-Lautrec, ses amis et ses maitres*, August-October 1951, p. 18, no. 132.
Albi, Musée Toulouse-Lautrec and Paris, Petit Palais, *Centenaire de Toulouse-Lautrec*, June-December 1964, no. 65 (illustrated, p. 78, pl. 65).
Kyoto, National Museum of Modern Art and Tokyo, National Museum of Western Art, *Toulouse-Lautrec*, November 1968-February 1969, no. 41 (illustrated in color).

LITERATURE:
M. Joyant, *Henri de Toulouse-Lautrec*, Paris, 1926, p. 290 (illustrated in color, p. 188).
G. Jedlicka, *Henri de Toulouse-Lautrec*, Berlin, 1929 (illustrated in color on the frontispiece).
H. Focillon, "Lautrec" in *Gazette des Beaux-Arts*, June 1931, vol. V, p. 366 (illustrated, fig. 1).
E. Schaub-Koch, *Psychanalyse d'un peintre moderne, Henri de Toulouse-Lautrec*, Paris, 1935, p. 205.
J. Bouret, "Danse et divertissements" in *Arts*, no. 193, 17 December 1948, p. 5 (illustrated).
M.-G. Dortu et al., "Toulouse Lautrec" in *Art et Style*, no. 19, 1951 (illustrated).
F. Jourdain, *Lautrec*, Braun, 1951 (illustrated in color, pl. 20).
H. Landolt, *Henri de Toulouse-Lautrec, dessins en couleurs*, Basel, 1955, p. 25, no. 13 (illustrated in color).
C. Roger-Marx, "Lautrec, visionnaire de la réalité" in J. Adhémer et al., *Collection Génies et Réalités, Toulouse-Lautrec*, Paris, 1962, p. 131 (illustrated).
P. Huisman and M.G. Dortu, *Lautrec par Lautrec*, Paris, 1964, p. 88 (detail illustrated in color).
R. Cogniat, *Lautrec*, Paris, 1966, p. 36 (detail illustrated in color).
M.-G. Dortu, *Toulouse-Lautrec et son oeuvre*, New York, 1971, vol. III, p. 362, no. P. 590 (illustrated, p. 363).
G. Caproni and G.M. Sugana, *L'Opera completa di Toulouse-Lautrec*, Milan, 1977, pp. 113-114, no. 418Bb (illustrated, p. 113).



Above left:
Henri de Toulouse-Lautrec, *Moulin Rouge: La Goulue*, 1891. The Metropolitan Museum of Art, New York.
Photo: The Metropolitan Museum of Art, New York.

Above right:
Henri de Toulouse-Lautrec, *La Goulue au Moulin Rouge*, 1891-1892.
The Museum of Modern Art, New York. Photo: © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

Opposite:
La Goulue, *circa* 1900.
Photographer unknown.
Photo: Coll. Gérard Lévy/ Adoc-photos/ Art Resource, NY.

With her hands on her hips, head raised, and her gaze direct and unflinching, the charismatic female figure of the present work can be none other than La Goulue, the famed French dancer and star of Paris's notorious cabaret, the Moulin Rouge. With a flurry of fast, expressive, deft strokes, Henri de Toulouse-Lautrec has masterfully conjured her frilly, full-skirted can-can costume and the haughty demeanor that he had so brilliantly captured a few years earlier in *La Goulue à la Moulin Rouge* (Dortu, P. 422; The Museum of Modern Art, New York).

Arriving in Paris in 1870 aged four as a refugee in the Franco-Prussian war, Louise Weber, as she was born, grew up in the city, at first pursuing the typical means of making a living—working as a flower seller, a laundress, and likely at times relying on prostitution as a way of getting by. It is not known how or when she started dancing professionally, but as early as 1885, her renown was such that she was mentioned in a popular novel of the time, and she featured in a drawing by Jean François Raffaëlli that was exhibited in 1887.

La Goulue— supposedly named as such due to her penchant for downing members of her audience's drinks mid-performance—quickly became famed for performing a contemporary dance form, the *chahut*, its name derived from *chahuter*—to cause a disturbance. Performed in a *quadrille* with her partner, Valentin le Désossé, this exaggerated type of can-can dancing was known for its provocative eroticism and daring moves, and could be seen in the leading dance halls that had proliferated in Paris at this time. Acclaimed Montmartre venues such as the Jardin de Paris and the Moulin Rouge, which opened in 1889, drew wide and varied audiences, offering everything from donkey rides to café-concerts by singers such as Yvette Guilbert, as well as

Above:
Façade of La Goulue's stand, panels by Henri de Toulouse-Lautrec, Neuilly Fair, *circa* 1895.
Photographer unknown. Photo: © Bibliothèque nationale de France.

Opposite:
Detail of the present lot.

the racy dance shows of La Goulue. She became one of the leading stars of the Moulin Rouge and one of the highest paid performers of her time. A review of 1891 described, "La Goulue had just performed an indescribable movement: leaping like a mad goat, bending her body so much as to convince you she was about to break in half, and the folds of her skirt virtually on fire. The public stamped their feet in rapture" (quoted in *Toulouse-Lautrec*, exh. cat., Hayward Gallery, London, 1991, p. 248).

It is no surprise that the "Queen of Montmartre," as she was sometimes known, drew the attention of this hedonistic kingdom's resident artist, Lautrec. In 1891, Lautrec designed the famous poster of La Goulue at the Moulin Rouge. It was this period that saw the artist immerse himself in the heady world of the dance halls, reveling in the depiction of their stars and audiences, the performances and the back stage antics, as he sought to capitalize on the success of his poster. The dynamic mix of stardom and controversy, eroticism and femininity that La Goulue embodied found its way into Lautrec's depictions of her, charging these works with an arresting power that still captivates today.

By 1895, La Goulue's star had begun to fade. She had stopped performing at the Moulin Rouge, instead staging a belly-dancing act in a fairground at the Foire de Trône in Paris. In April of this year, she wrote to Lautrec asking if he could create some paintings to decorate her stand, "My dear friend, I shall come to see you on 8 April, at two in the afternoon, my booth will be at the Trône, where I am on the left as you go in. I've got a very good pitch, and I shall be glad if you can find time to paint something for me; just tell me where to buy the canvases, and I'll let you have them the same day" (*ibid.*, p. 270). The resultant works, both of which, despite being cut up, remarkably survived to the present day (Dortu, P. 592 and P. 591, Musée d'Orsay, Paris), picture the inside of La Goulue's booth. In one, *La danse mauresque ou Les Almées*, the dancer is shown in the midst of performing one of her signature high kicks, adorned in a bolero and the diaphanous layers of an *almée*—nods to the Orientalist origins of her performance. The present *La Goulue en Almée* appears closely linked to this work, with La Goulue sporting a similar costume, her hair piled atop her head in her signature style.

◦ 22C

EDGAR DEGAS (1834-1917)

Danseuse sur une pointe

signed 'Degas' (lower right)
pastel and pen and brush and sepia ink over pencil on paper laid down on card
6¾ x 8¼ in. (17 x 21 cm.)
Executed *circa* 1877

$500,000-800,000

PROVENANCE:
The Leicester Galleries (Ernest Brown & Phillips), London (by 1922).
Alfred Strölin, Paris.
Mercedes Santamarina, Buenos Aires.
Private collection, Buenos Aires.
Wildenstein & Co. Inc., New York (acquired from the above, 1992).
Acquired from the above by the late owner, 1996.

EXHIBITED:
London, The Leicester Galleries (Ernest Brown & Phillips), *Catalogue of an Exhibition of Paintings, Pastels and Etchings by Edgar Degas*, January 1922, p. 16, no. 28.
Paris, Galerie Charpentier, *Danse et divertissements*, 1948-1949, no. 56 or no. 69.
Paris, Galerie Charpentier, *Chefs-d'oeuvre de collections françaises*, 1962, no. 24 (dated *circa* 1875).

LITERATURE:
The Burlington Magazine, January 1922, vol. XI, no. 226, p. XV (illustrated).
C. Porter, *Six Decades at the Leicester Galleries, London*, London, 1963, p. 3.

Theodore Reff has stated that, in his opinion, this work is by the hand of Edgar Degas.


Degas

Above:
Edgar Degas, *L'étoile (Danseuse sur la scène), circa* 1878.
The Philadelphia Museum of Art. Photo: © Philadelphia Museum of Art / Bequest of Charlotte Dorrance Wright, 1978 / Bridgeman Images.

Opposite:
Dancer with outstretched arm, *circa* 1895-1896.
Photograph by Edgar Degas. Photo: © RMN-Grand Palais / Art Resource, NY.

Focusing on a single dancer in the midst of a performance, caught mid-step as she executes an elegant pose, *Danseuse sur une pointe* is a captivating example of one of Edgar Degas's most enduring and favorite subjects: the ballerina in motion. From his first encounters with the ballet, the artist had been fascinated by the world of the dance, illustrating every step from the arduous hours of rehearsals that lay behind each production, to the last-minute preparations of the dancers as they waited in the wings, and finally, the sumptuous colors, lights, and movements that marked their performances on stage, as all elements of the production came together. The theme quickly became a central pillar within his *oeuvre*, with the artist producing approximately 1500 images of the dance over the course of his career. Created *circa* 1877, *Danseuse sur une pointe* illustrates the nuance and technical agility that characterized Degas's images of the ballet at the height of his involvement with the Impressionist movement, as he married close observation with artistic imagination, to conjure the spirit and spectacle of a night at the theatre.

From the age of twenty, Degas had regularly attended the performances of the Paris Opéra, at which the *corps de ballet* were a central feature, offering him the opportunity to become intensely familiar with their choreography, costumes, traditions, and movements. Alongside his experiences within the sumptuous setting of the theatre, the artist frequented the many rehearsals and ballet lessons that took place behind the scenes, as the performers diligently practiced and prepared for their moment on the stage. This privileged access behind the curtain provided Degas with the time and proximity to study the intricacies of their movements at length, capturing the subtle shifts and adjustments in a pose that were often too fleeting to grasp in the whirl of the final performance. As the journalist François Thiébault-Sisson recalled: "Degas comes here [to the Opéra] in the mornings. He watches all the exercises in which the movements are analyzed, he establishes by successive features the various gradations, half-tempos and all the subtleties. When evening comes, at the performances, when he observes an attitude or a gesture, his memories of the morning recur and guide him in his notations, and nothing in the most complicated steps escapes him... He has an amazing visual memory" (quoted in R. Gordon and A. Forge, *Degas,* London, 1988, p. 167).

Though such performances were staged in the grand, opulent setting of Charles Garnier's new Opéra building from January 1875 onwards, many of Degas's images of ballerinas during the mid- to late-1870s retained traces of the *corps*

Above:
Dancing (Fancy), Plate Number 188, 1887.
Photograph by Eadweard J Muybridge. Photo: Heritage Art/Heritage Images via Getty Images.

de ballet's previous home at the rue Le Peletier Opéra, which had been destroyed in a large fire in 1873. Drawing on his memories of the building, Degas placed a number of his figures and scenes within the lost auditorium and warren of rehearsal rooms, blending his exacting, close observations of the dancers with elements conjured by his own artistic imagination. Alongside this, Degas also experimented with a series of dynamic viewpoints in his compositions during this period, often portraying the dancers from angles which evoke specific locations within the theatre, whether from the main audience, the theatre boxes above, the orchestra pit below, or from the wings leading on to the stage. Indeed, the works from this period seem to trace the artist's route around the theatre, as he moved from one row of seats to the next, approaching and retreating from the stage, capturing unexpected vantage points that opened up completely different ways of experiencing the performance. In *Danseuse sur une pointe*, the slightly elevated viewpoint suggests the viewer is seated at a height, perhaps looking down on the scene through a pair of opera glasses.

By focusing on a single dancer as she traverses the stage, Degas draws our attention to the inherent grace and athleticism of the ballerina herself, capturing the subtle nuances of her movements as she transitions through a complex step, her elegantly poised limbs strong yet supple as they reach outwards in a long, sinuous line. Capturing the taut energy that fills her body as she raises one leg off the ground, her balance carefully modulated as she tilts her torso forward, Degas conveys a sense of the intense control and discipline that underpinned each tiny movement in the dancer's art. The angle of her raised leg, combined with the slight tilt of her other foot as her heel lifts off the ground suggests that Degas has captured the moment as she is about to raise herself upwards into a difficult "*attitude en pointe,*" which could only have lasted for a second or two at most. It was his ability to capture such fleeting, almost invisible moments and deep knowledge of the architecture and flow of the dancer's body between these steps, that led contemporary critics to celebrate the intense realism of Degas's visions of the ballet—as the young Georges Rivière proclaimed to his readers in 1877, "After having seen these pastels, you will

Above:
Henri de Toulouse-Lautrec, *Scène de Ballet*, 1885.
The Art Institute of Chicago. Photo: The Art Institute of Chicago.

never have to go to the Opéra again" (quoted in J. Sutherland Boggs, *Degas,* exh. cat., Galeries Nationales du Grand Palais, Paris, 1988, p. 274).

Danseuse sur une pointe is also characteristic of Degas's work of the later 1870s in its combination of two very different types of execution, from the finely incised contour lines of the dancer's head, arms, and legs, to the broad, swiftly sketched strokes of pastel and ink that define the scenery behind her. Subtle *pentimenti* remain visible on the sheet, tracing the movements of the artist's hand as he carefully refined the central figure's outline and position within the space, diligently capturing the volumes of her form in a mixture of pencil, pen and soft pastel. Paying attention to the details of her appearance, from the soft wispy material of a sleeve to the choker at her neck, Degas uses an array of different strokes to capture the contrasting textures of the dancer's tulle skirt, her skin as it glows under the artificial lights, and her long, auburn hair cascading down her back. Illustrating his growing mastery of pastels at this time, this subtle play of color, demonstrates one of the defining aspects of Degas's exploration of the material. "He found in his pastels a means to unify line and color," John Rewald has written. "While every pastel became a color accent, its function in the whole was often not different from that of the Impressionist brushstroke. His pastels became multi-colored fireworks ... [creating] a texture that glittered with hatchings" (*The History of Impressionism,* New York, 1973, p. 566).

In contrast, the soft, atmospheric rendering of the surrounding stage design provides just enough visual detail to convey a sense of the overlapping planes of the scenery flats behind the dancer, the basic components of the theatre's decorative scheme which were raised from below the stage through specially designed slots. Eschewing any sense of the elaborate, highly decorative sets the Opéra Garnier was renowned for during the late nineteenth century, Degas instead only provides a vague sketch of the dancer's surroundings, rendering the space in an intriguing mixture of autumnal hued and bright turquoise strokes of pastel and fluid, thin washes of sepia ink. In this way, Degas focuses our eye on the female dancer alone, omitting the architectural detail and scenic extravagances of the stage in favor of an appreciative study of the exquisite and delicate artistry displayed by the ballerina.

"*Jeune homme à sa fenêtre*... [is] full of truth, life and a simple and frank intimacy."

EMILE BLÉMONT, 1876

CAILLEBOTTE

Jeune homme à sa fenêtre

◦ 23C

GUSTAVE CAILLEBOTTE (1848-1894)

Jeune homme à sa fenêtre

signed and dated 'G Caillebotte. 1876' (lower left)
oil on canvas
45⅝ x 31⅞ in. (116 x 81 cm.)
Painted in 1876

Estimate on Request

PROVENANCE:
Albert Courtier, Meaux (gift from the artist, and by descent).
Galerie de l'Elysée (Jean Metthey), Paris (*circa* 1945).
Wildenstein & Co. Inc., New York (acquired from the above, 1951).
Acquired from the above by the late owner, 26 June 1995.

EXHIBITED:
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The Comité Caillebotte has confirmed the authenticity of this work.

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The present work featured on the cover of M. Bérhaut and S. Pietri, *Gustave Caillebotte: Catalogue raisonné des peintures et pastels*, Paris, 1994.
Image courtesy of the Wildenstein Plattner Institute, Inc.

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The present work featured on the cover of K. Sagner, *Gustave Caillebotte: Neue Perspektiven des Impressionismus,* Munich, 2009. © Courtesy Hirmer Publishers.

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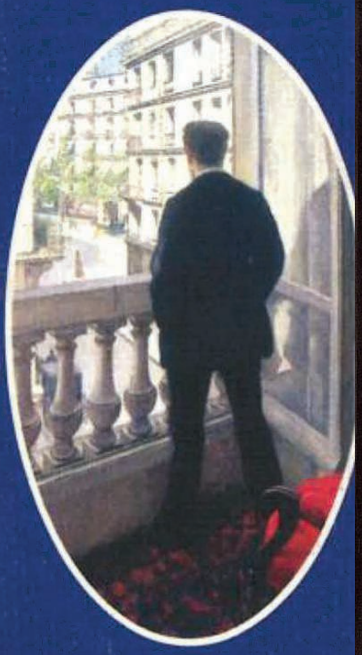
The present work featured on the cover of M. Shapiro, *Impressionism: Reflections and Perceptions,* New York, 1997. By permission of George Braziller, Inc.

Following page:
Boulevard Sebastopol, Paris. Photographer unknown.
Photo: Léon & Lévy / Roger-Viollet.

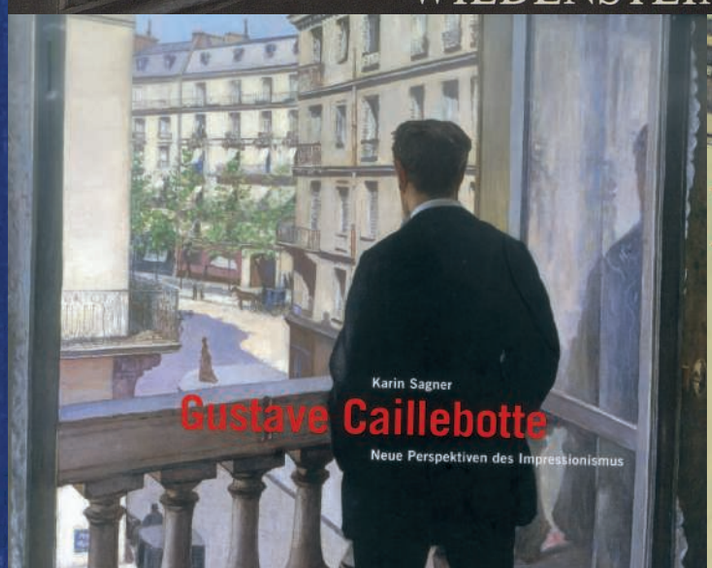


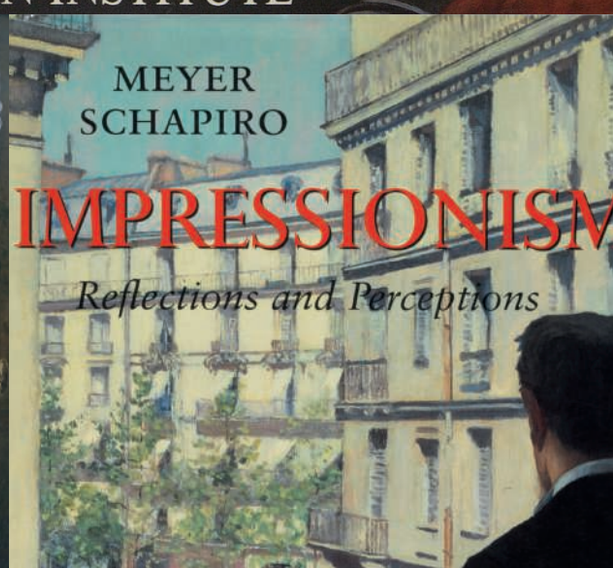
THE GREATER JOURNEY

DAVID MCCULLOUGH

CAILLEBOTTE

WILDENSTEIN INSTITUTE






GRANDJEAN
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EMILE
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PARAPLUIES
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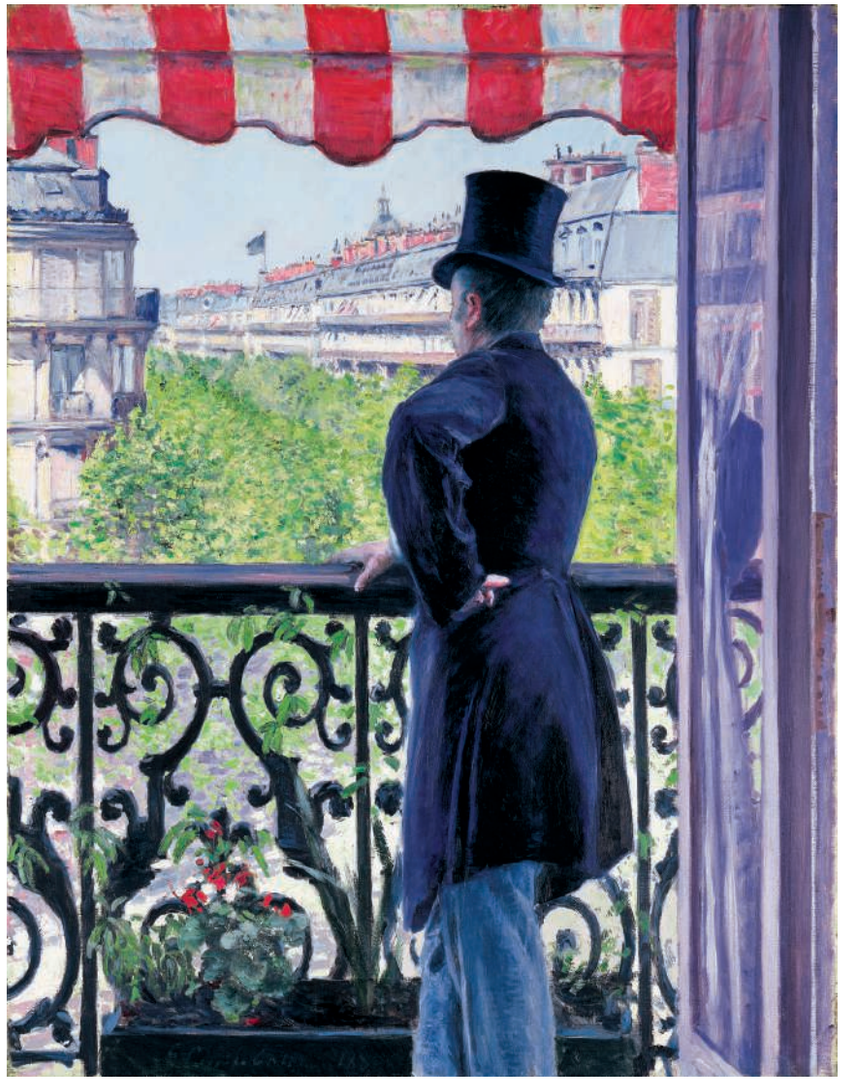
CAILLEBOTTE

Jeune homme à sa fenêtre

When the Second Impressionist Exhibition opened its doors to the public in April 1876, critics and visitors alike were drawn to the striking compositions of a young painter, then making his debut with the revolutionary group of artists. In the Grand Salon of the Galeries Durand-Ruel, amidst the sun filled landscapes of Claude Monet, Camille Pissarro, Alfred Sisley and Pierre-Auguste Renoir, hung eight compositions by the newcomer Gustave Caillebotte. While Monet's *Japonnerie* and Edgar Degas's *Portrait dans un bureau (Nouvelle Orléans)* were heralded in the press as key works in the exhibition, many commentators remarked upon Caillebotte's participation, with several singling him out as a mature painter of great promise and a bold new voice within the movement. As Marius Chaumelin asked: "Who knows Caillebotte? Where does he come from? In what school was he trained? No one has been able to tell me. All I know is that Caillebotte is one of the most original painters to have come forward in some time, and I am not afraid I shall compromise myself by predicting that he will be famous before long" (quoted in C.S. Moffett, ed., exh. cat., *op. cit.*, 1986, p. 167).

Among the group of compositions Caillebotte chose to exhibit that year stood one of the most iconic paintings of his entire *oeuvre,* the imposing *Jeune homme à sa fenêtre,* which the artist had completed shortly before the opening of the exhibition. Presenting a novel view of Parisian bourgeois life in which a young man is captured in a moment of quiet, leisurely contemplation as he watches the street life from the comfort of an elegant apartment, this work showcased the influence of Caillebotte's academic training alongside his growing interest in the audacious new trends and visual language of Impressionism. The painting, which would later feature in the first large scale exhibition of Impressionist works ever staged in America in 1886, boldly proclaimed the artist's ambitions, and earned him a reputation within the Parisian art scene as an insightful chronicler of contemporary life. *Jeune homme à sa fenêtre* quickly became known as an emblematic work, not only of the artist's style, but also the inherent modernity of his particular brand of Impressionism. In a letter to Renoir written shortly after Caillebotte's untimely death in 1894, Monet described the painting in detail, singling it out as a prime candidate to be added to the great collection of Impressionist works Caillebotte had bequeathed to the French nation in his will. While Renoir's choice had been *Les Raboteurs de Parquet* (Berhaut, 1994, no. 34; Musée d'Orsay, Paris), which had also been shown at the 1876 exhibition, for Monet *Jeune homme à sa fenêtre* represented a less conventional choice for the donation. However, the painting was no longer in the Caillebotte family's possession—the artist had gifted the work to his close friend and notary, Albert Courtier, who would own several important



Above:
Gustave Caillebotte, *L'homme au balcon, boulevard Haussmann*, 1880.
Private collection.

Opposite:
Gustave Caillebotte and his dog Bergère on the place du Carrousel, 1892.
Photograph by Martial Caillebotte.

Previous spread:
Detail of the present lot.

paintings by the artist during his lifetime. Indeed, it would appear that some compositions were created directly by Caillebotte for Courtier, including *Fruits à l'Étalage* (Berhaut, 1994, no. 193; The Museum of Fine Arts, Boston) which was intended for his family dining room. Courtier would prove pivotal during the protracted negotiations regarding the artist's bequest to the state, advising Renoir and Martial Caillebotte, executors of Caillebotte's will, throughout the process.

La vie moderne

According to a handwritten note in an album of photographs of Caillebotte's paintings, assembled by Martial Caillebotte, *Jeune homme à sa fenêtre* depicts the artist's middle brother René gazing out of the window of the family's residence on the second floor of a building on the corner of rue de Miromesnil and rue de Lisbonne in Paris's 8th arrondissement. Little is known of the mysterious René, the second-to-youngest member of the Caillebotte household, who was to die the same year as the present work was created. From various references in the family records, including the state of his affairs at the time of his passing, it would appear that he was a somewhat restless spirit who never took a profession, while the rack of debts he accrued in the months leading up to his death suggest a stylish, somewhat hedonistic lifestyle. Here, René is shown *contre-jour,* his expression unreadable as he stands with his back to the viewer, hands in his pockets, gazing out towards the city. Setting up a sharp contrast between the bright, sun-lit streetscape and the cool, soft, enveloping shadows of the interior, Caillebotte almost reduces his central protagonist to a silhouette against the luminous scene before him.

Though the plush red chair, positioned just behind René and directly in front of the open window, suggests that the young man has been

Above:
Caspar David Friedrich, *Frau am Fenster*, 1822.
Nationalgalerie, Berlin.

enjoying a leisurely afternoon of people watching, observing the comings and goings of the street from above, there is a certain tension to his stance, as if the artist has captured him in a rare moment of animation in an otherwise sedentary, idle afternoon. The explanation for this sudden surge in energy may lie in the diminutive form of an elegant young woman seen preparing to cross the street below, who appears to have caught René's eye. In comparison, she remains oblivious to the fact that she is being watched from the Caillebotte residence, her attention focused on safely traversing the intersection of the boulevard Malesherbes. The streets around her remain resolutely quiet, with only a handful of carriages and other pedestrians making their way through this part of the neighborhood.

Though such residential quarters attracted fewer passers-by than the grander boulevards in the center of the city, the quiet atmosphere suggests Caillebotte has chosen to capture the scene on a Sunday, or a public holiday. Sunlight streams from the west, illuminating the facades of the surrounding buildings, picking out the creamy golden hue of the stone, and drawing the eye to such details as the delicate iron work of wrap-around balconies and bright, white awnings that offered notes of individuality amongst the otherwise uniform streetscape. The light bounces off the glass balcony door to René's right, generating a series of reflections that include his stocky form, the frame of the window and the stone balustrade, before melting into the soft white lace curtains that hang on the inside of the glazing. Blurring the boundaries between these two spaces—interior and exterior, private domestic sphere and public street—Caillebotte presents René as the epitome of the modern bourgeoise urban male, poised on the threshold between two worlds.

"The chief part of modern existence is passed indoors..."

Jeune homme à sa fenêtre is one of a trio of intimate family portraits Caillebotte created over the course of 1875-1876, in which the artist offers

Above:
David Hockney, *Sur la Terrasse*, 1971.
Private collection. © David Hockney.

an intensely personal view on to the everyday rituals and routines that marked the Caillebotte household. Each located within the elegant, haute-bourgeois environment in which the artist lived with his mother and two younger brothers, these compositions focus on the mundane, everyday elements that marked his existence during these years, the familiar sights and scenes that took place within the quiet confines of the family home. In *Le Déjeuner* of 1876 (Berhaut, 1994, no. 37; Private collection), the artist portrays his mother and René as they sit down to a mid-day meal, their butler hovering by Madame Caillebotte as he prepares to serve her from the platter he holds. Captured from the perspective of the artist as he sits at the end of the table, his empty plate appearing like a pale half-moon at the lower edge of the canvas, Caillebotte places himself as both a part of this world and a detached observer, watching and absorbing the scene around him in all its quiet ordinariness. From his vantage point, he sees René forging ahead, head bent and intently focused on carving something on his plate, oblivious to the social decorum of waiting for the rest of the table to be served before beginning his own meal.

In *Jeune homme au piano* (Berhaut, 1994, no. 36; Artizon Museum, Tokyo), the second of this trio, the artist's youngest brother Martial is seen practicing at the family's Érard piano, a series of heavy tomes stacked haphazardly on top of the instrument. Martial was a talented musician who had been admitted to the Institut National de Musique, Conservatoire de Paris in 1873, where he studied under François Marmontel, and later composed several musical pieces of his own. Here, he appears to be intently studying the sheet of music before him, familiarizing himself with the piece while his hands hover ever so slightly above the keys. Rather than showing a confident, well-honed final performance, Caillebotte instead appears to capture his brother in the midst of his daily rehearsal, revealing the hours of training, practice and repetition that lay behind his skill. Soft diffused sunlight filtered through gauzy curtains illuminates the ivory keys of the piano and introduces a play of reflections in the

fallboard, while the ornate, warm-hued carpets, elaborate wall-paper, and luxurious drapery of the room convey an impression of the quiet, enveloping atmosphere of a space designed for musical performances. As in *Le Déjeuner,* Caillebotte introduces a bold, unexpected viewpoint in *Jeune homme au piano,* adopting a slightly elevated position as if standing on a small stepladder above his sitter, which creates an unusual recession of space within the scene, squeezing the piano into the far corner of the room.

Drawing together different stylistic elements and thematic strands from both of these compositions, *Jeune homme à sa fenêtre* appears to mark the culmination of Caillebotte's experiments with interior views at this time. However, the painting stands apart in one key aspect—while both *Le Déjeuner* and *Jeune homme au piano* feature windows, the view onto the street remains resolutely obscured by diaphanous lace curtains, which allow sunlight to illuminate the space, but ultimately block out the street beyond.

While other members of the Impressionist group had used the window motif as an opportunity to study the play of light as it penetrated an interior space in a similar manner, Caillebotte proposes a more complex scene in *Jeune homme à sa fenêtre.* Here, the eye is drawn out through the open window, into the heart of the city itself, while the figure stands at the very edge of the domestic interior, setting up a direct confrontation between the public world of the street and the private space of the home. As such, this work can be seen as the first exploration of a bold new theme within Caillebotte's *oeuvre*—the new vistas and architectural landscapes of Paris at the end of the nineteenth century.

Visions of a New Paris

Offering a clear view of the thoroughfare below, the open window in *Jeune homme à sa fenêtre* reveals the privileged residential area in which the artist and his family lived at this time, which had undergone radical modernization during the mid-nineteenth century. The urban landscape of Paris

Above left:
Claude Monet, *Boulevard des Capucines*, 1873.
The Metropolitan Museum of Art, New York.

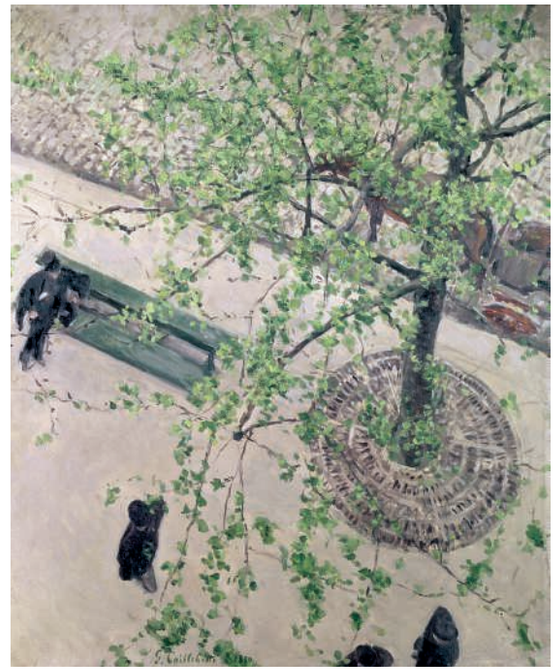
Above right:
Camille Pissarro, *Rue Saint-Honoré, après-midi, effet de pluie*, 1897.
Museo Thyssen-Bornemisza, Madrid. Photo: Museo Thyssen-Bornemisza / HIP / Art Resource, NY.

Opposite:
Detail of the present lot.

Above:
Gustave Caillebotte, *Rue de Paris, temps de pluie*, 1877. The Art Institute of Chicago. Photo: The Art Institute of Chicago / Art Resource, NY.

had been utterly transformed in the 1860s from a medieval city of winding streets and historic buildings, to a paragon of modernity and elegance as part of the ambitious reforms of Napoleon III. Led by Baron Georges-Eugène Haussmann, the rebuilding project saw vast sections of the congested city demolished to provide space for expansive new thoroughfares, grand public buildings, apartment blocks of a uniform size and architectural style, new sewer and water systems, and a series of public gardens and green spaces for the city's population to enjoy. Referred to as the "Haussmannisation" of Paris, the campaign completely altered the experience and feel of the French capital, and was met with equal parts admiration and scorn by contemporaries, not least because of the vast expense of the project and its elimination of the historic character of the city.

However, for Baron Haussmann, the benefits of his endeavor were clear for all to see: "The transformation of Paris made it a capital worthy of France… but even more, and above all else, it obtained for its inhabitants an abundance of air, light, and water—crucial elements of public health. It amply provided them with the means of communication that had been lacking among the various parts of the city. It satisfied their artistic interests by providing beautiful lines of sight; by relieving the congestion around older monuments and by isolating new ones; by opening tree-lined avenues, spacious promenades, parks and public gardens, thereby filling their eyes with an unrivalled luxury of greenery and flowers" (Haussmann, quoted in M. Marrinan, *Gustave Caillebotte: Painting the Paris of Naturalism, 1872-1887,* Los Angeles, 2016, p. 37). In particular, a defining element of Haussmann's Paris were the wide boulevards which now cut through the city in a clear network of lines. Usually tree-lined, and boasting generous pedestrian sidewalks suitable for promenading, these thoroughfares would come to dominate Caillebotte's art in the mid to late 1870s, resulting in his famous odes to the Parisian street, *Rue de Paris, temps de pluie* (Berhaut, 1994, no. 57; The Art Institute of



Above left:
Gustave Caillebotte, *La rue Halévy, vue du sixième étage,* 1878.
Museum Barberini, Potsdam.
Photo: akg-images.

Above right:
Gustave Caillebotte, *Le Boulevard vu d'en haut,* 1880.
Private Collection.
Photo: Bridgeman Images.

Chicago), and *Le Pont d'Europe* (Berhaut, 1994, no. 49; Musée du Petit Palais, Geneva).

Under Haussmann's project, elegant new neighborhoods sprung up around the center of Paris, and were quickly populated by the city's well-heeled *bourgeoisie*. It was under these circumstances that the Caillebotte family house was constructed in 1868 on the corner of rue de Miromesnil and rue de Lisbonne. Boasting a range of entertaining and family spaces on the first floor, along with six family bedrooms, as well as quarters for staff above, the house was a typical Haussmann-era domestic dwelling, replete with the most modern conveniences of hot water, gas lighting and an electric bell system. In *Jeune homme à sa fenêtre,* Caillebotte celebrates the new patterns of the built environment that were emerging at this time, focusing on the beauty of his own neighborhood by choosing a view from the house in which several streets converge in a series of interlocking, oblique angles.

Breaking the vista down into individual pockets of space, Caillebotte captures a sense of the city's physical materiality and the complexity of Haussmann's planning, drawing our eye directly into the center of this dynamic cityscape. Key to this effect is the viewpoint offered by the balcony—as Laurence Madeline has remarked, the balcony was an important feature of these bourgeoning neighborhoods, offering a novel means of perceiving and experiencing the city: "The balcony reveals the metamorphosis of everyday life in the apartment buildings of the Haussmannian street. Life was no longer centered around the courtyards, which were shrinking, but on the street or the boulevard. In search of air and light, the architects created balconies where the Parisian had 'the pleasure of seeing passers-by and being seen by them.' The balcony therefore became a pictorial motif for painters of modern life, [...] the privileged observatory of Haussmanian Paris" (*L'ABCdaire Caillebotte*, Paris, 1994, p. 36).

Above:
Edouard Manet, *Le Balcon*, 1868-1869.
Musée d'Orsay, Paris. Photo: Bridgeman Images.

Opposite:
Detail of the present lot.

"From within, we communicate with the outside through a window."

In many ways, Caillebotte's use of the balcony in *Jeune homme à sa fenêtre* as a point from which to observe the city presents a modern update on a traditional artistic theme. From the delicate interiors of Johannes Vermeer and Gabriel Metsu, to the enigmatic compositions of German Romantics such as Caspar David Friedrich, the figure gazing out the window was a subject with a long lineage in the history of art, often used to indicate feelings of idleness or longing in a central protagonist, typically while waiting for something to happen. In these paintings, the landscape most often remains out of view, imbuing the scene with a certain mystery, as we are left to wonder what the characters are seeing. A more recent precedent for Caillebotte may have been Édouard Manet's *Le Balcon,* which the artist would later acquire for his personal collection in 1884. Supposedly inspired by an image of people on a balcony at the fashionable seaside resort Boulogne-sur-Mer, Manet's composition features four figures, for which the artist used his friends as his models, most notably Berthe Morisot. While sharing certain thematic elements with *Jeune homme à sa fenêtre*, Manet adopts a radically alternative viewpoint in *Le Balcon*, regarding the scene from the outside, keeping his attention on the balcony and only providing the briefest glimpse into the bourgeois interior beyond.

While Caillebotte would revisit the figure at the balcony several times over the course of his career in a variety of different configurations, from *Un balcon, Boulevard Haussmann* (Berhaut, 1994, no. 146; Private collection) to *Homme au balcon, Boulevard Haussmann* (Berhaut, 1994, no. 149; Private collection), few examples match the psychological complexity proposed in *Jeune homme à sa fenêtre.* Indeed, in most of these later paintings, the figure looking out the window or over the edge of a balcony appears struck by a general boredom, as if they are simply passing

Above:
René Magritte, *La reproduction interdite*, 1937.
Museum Boijmans Van Beuningen, Rotterdam.
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Photo: Banque d'Images, ADAGP / Art Resource, NY.

Opposite:
Detail of the present lot.

time by people watching from such a privileged position. In contrast, *Jeune homme à sa fenêtre* is infused with an underlying tension, in which René's idleness seems to be counterbalanced by a certain agitation. This is particularly evident when compared to contemporary paintings such as Berthe Morisot's *Portrait de Mme Pontillon (Jeune femme à sa fenêtre)* of 1869, where a feeling of passive, idle boredom seems to envelop the young bourgeois woman as she sits before an open window overlooking an expansive balcony. Studiously examining her fan, she ignores the view beyond, unlike the seemingly restless René, who confronts the city head on as he gazes longingly out onto the action of the street below. As such, Caillebotte's painting seems to capture a sense of his younger brother's desire to escape the confines of the family home and instead venture out into the city, in search of excitement and adventure.

The theme of the male figure at the balcony or open window, observing the world beyond from an elevated vantage point, would continue to occupy a number of artists throughout the twentieth century. From the melancholic view of a bored office worker gazing idly over the city in Edward Hopper's *Office in a Small City* (1953; The Metropolitan Museum of Art, New York) to Lucien Freud's psychologically charged interior scenes, the subject offered a rich opportunity for artists to explore this aspect of the male experience within the modern metropolis. However, it is perhaps David Hockney's poignant *Sur la Terrasse* (1971; Private collection), begun in March 1971 and completed that summer, which presents a similar psychological depth and sense of atmosphere to that found in *Jeune homme à sa fenêtre.* Here, the artist's first love and greatest muse, Peter Schlesinger, stands on the balcony of the couple's room at the Hôtel de la Mamounia in Marrakesh, gazing into the lush gardens in full bloom. Throughout their relationship, Hockney had frequently depicted Schlesinger from the back, drawing on many of the same artistic precedents as Caillebotte, while the artist's own position beyond the picture frame casts him in a similar voyeuristic position as that of the painter in *Jeune*

Above:
Edward Hopper, *Office in a Small City*, 1953.
The Metropolitan Museum of Art, New York.
© 2021 Heirs of Josephine Hopper / Licensed by VAGA at Artists Rights Society (ARS), NY.
Photo: © The Metropolitan Museum of Art. Image source: Art Resource, NY.

homme à sa fenêtre. In *Sur la Terrasse,* while it is the verdant garden rather than the modern city which draws the standing figure in, seemingly enticing him to new pastures beyond the balcony, the scene is infused with a similar air of suspense to Caillebotte's masterwork, as we await the male figure's next move.

Caillebotte and La nouvelle peinture

Caillebotte's scenes of contemporary life exhibited at the Second Impressionist Exhibition in 1876, including *Jeune homme à sa fenêtre,* would prove pivotal in shaping the public reception of Impressionism during its early years, most notably for their importance to the writings of Edmond Duranty. Duranty was among the first critics to salute the Impressionist movement—his seminal essay, *La nouvelle peinture: A propos du groupe d'artistes qui expose dans les Galeries Durand-Ruel,* a thirty-eight page pamphlet written in response to the 1876 exhibition, was the first substantial publication written on the subject of impressionism. In its pages, Duranty celebrated the style, technique and novel subjects of these revolutionary painters, and in particular the unique brand of naturalism found in the work of Caillebotte and Degas, which he believed removed "the partition separating the studio from everyday life … It was necessary to make the painter leave his sky-lighted cell, his cloister where he was in contact with the sky alone, and to bring him out among men, into the world" (*La nouvelle peinture,* reproduced in L. Nochlin, ed., *Impressionism and Post-Impressionism, 1874-1904: Sources and Documents,* Englewood Cliffs, New Jersey, 1966, p. 5).

Reading through the essay, there are clear indications that Duranty was formulating his theories with Caillebotte's paintings in mind. At home, Duranty writes, "the individual will be at a piano… He will be having lunch with his family or sitting in his armchair near his worktable,

Above:
Jasper Johns, *Summer*, 1985.
The Museum of Modern Art, New York.

Following page:
Detail of the present lot.

absorbed in thought... When at rest, he will not be merely pausing or striking a meaningless pose before the photographer's lens. This moment will be a part of his life as are his actions" (quoted in *Impressionist Interiors,* exh. cat., The National Gallery of Ireland, Dublin, 2008, p. 33). Similarly, his discussion of the importance of shifting viewpoints, appears to correspond directly to Caillebotte's research in this area: "Views of people and things have a thousand ways of being unexpected in reality. Our point of view is not always in the center of a room with two lateral walls receding towards that of the rear; it does not always gather together along these lines and angles of cornices with a mathematical regularity and symmetry... [One's viewpoint] is sometimes very high, sometimes very low, missing the ceiling, getting at objects from their undersides, unexpectedly cutting off the furniture..." (in L. Nochlin, ed., *op. cit.*, 1966, p. 6).

Perhaps though, the clearest link between Duranty's essay and the present work can be seen in the author's proclamation that "A back should reveal temperament, age and social position..." (quoted in *The New Painting...,* exh. cat., *op. cit.*, 1986, p. 148). On the one hand, *Jeune homme à sa fenêtre* contains a whole litany of signifiers within the richly detailed room—the sumptuous upholstery of the chair, the highly decorative pattern of the wallpaper, the soft carpeted floor—to suggest the protagonist's social and financial position. However, there is an essential austerity to the scene, in which no books, mementoes or bibelots can be glimpsed around the room, their presence acting as helpful indicators of René's character or interests. Rather, it is purely through stance, pose and the careful, succinct observation of body language that Caillebotte conveys a sense of the restless energy and longing that seemed to consume his younger brother at this time, as he gazed out on to the bustling streets of Paris.

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 saleroomsin 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** 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 is **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**. 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:

(a) refuse any bid;

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

(c) withdraw any **lot**;

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

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

(f) in the case of error or dispute related to bidding and whether during or after the auction, 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:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as 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:
(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 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:
(a) 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**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, 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.
(j) **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:
(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.
(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the 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.
(l) **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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any 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**").
(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
(i) 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.
(ii) 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.
(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.
(iv) 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.
(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
(d) 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.
(e) 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:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(viii) 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
(ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within 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)**.
(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
(i) charge you storage costs at the rates set out at www.christies.com/storage.
(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
(iii) sell the **lot** in any commercially reasonable way we think appropriate.
(d) The Storage conditions which can be found at www.christies.com/storage will apply.
(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

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

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

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

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

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

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

(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **www.christies.com/about-us/contact/ccpa.**

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.
buyer's premium: the charge the buyer pays us along with the **hammer price**.
catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.
condition: the physical condition of a **lot**.
due date: has the meaning given to it paragraph F1(a).
estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.
Heading: has the meaning given to it in paragraph E2.
lot: an item to be offered at auction (or two or more items to be offered at auction as a group).
other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
purchase price: has the meaning given to it in paragraph F1(a).
provenance: the ownership history of a **lot**.
qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
reserve: the confidential amount below which we will not sell a **lot**.
saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.
Subheading: has the meaning given to it in paragraph E2.
UPPER CASE type: means having all capital letters.
warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

17/02/2021

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 made loans or advanced money to consignors or prospective purchasers 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.

23/02/21

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.

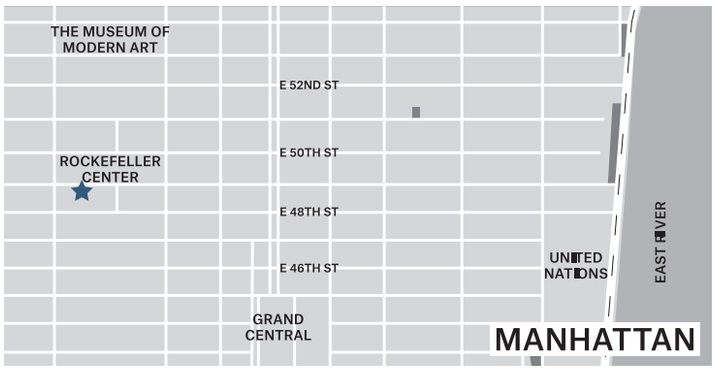
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

02/08/19

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

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AUCTION SERVICES

CHRISTIE'S AUCTION ESTIMATES
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www.christies.com

CORPORATE COLLECTIONS
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Fax: +1 212 636 4929
Email: gsudlow@christies.com

ESTATES AND APPRAISALS
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Fax: +1 212 636 2370
Email: info@christies.com

MUSEUM SERVICES
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Fax: +1 212 636 4931
Email: awhiting@christies.com

OTHER SERVICES

CHRISTIE'S EDUCATION
New York
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Fax: +1 212 355 7370
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Fax: +852 2525 3856
Email: hongkong@christies.edu

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Fax: +44 (0)20 7665 4351
Email: london@christies.edu

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Hong Kong
Tel: +852 2978 6788
Fax: +852 2760 1767
Email:
info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE
Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com
For a complete salerooms & offices listing go to christies.com

17/08/21

PAUL CÉZANNE (1839-1906)
Vue du château Colombier (recto); *Etude d'arbres* (verso)
watercolor and pencil on paper (*recto*); watercolor on paper (*verso*)
13⅝ x 20¼ in. (34.6 x 51.3 cm.)
Executed in 1890 (*recto*); Painted *circa* 1890 (*verso*)
$250,000-$350,000

IMPRESSIONIST & MODERN ART
WORKS ON PAPER SALE
New York, November, 2021

VIEWING
November, 2021
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Allegra Bettini
abettini@christies.com
Tel: +1 212 636 2050

CHRISTIE'S

Property From A Private West Coast Collection
PIERRE-AUGUSTE RENOIR (1841-1919)
Melon et tomates
signed 'Renoir.' (lower right)
oil on canvas
18¼ x 21¾ in. (46.5 x 55.3 cm.)
Painted in 1903
$600,000 - $800,000

IMPRESSIONIST & MODERN ART DAY SALE
New York, November 2021

VIEWING
November 2021
20 Rockefeller Plaza
New York, NY 10020

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

CHRISTIE'S

RENÉ MAGRITTE (1898-1967)
La lumière du pôle, 1926-27
signed 'Magritte' (lower right)
oil on canvas
55½ x 41½ in. (141 x 105.5 cm.)
£5,500,000-7,500,000

THE ART OF THE SURREAL EVENING SALE
London, March 2022

CONTACT
Olivier Camu
Deputy Chairman,
Head of Sale
OCamu@christies.com
+ 44 20 7389 2450

CHRISTIE'S

Property from the Former Collection of Yves Montand
ALBERTO GIACOMETTI (1901-1966)
Pommes
signed and dated '1958 Alberto Giacometti' (lower right)
oil on canvas
46.9 x 45.3 cm. (18½ x 17¾ in.)
Painted in 1958

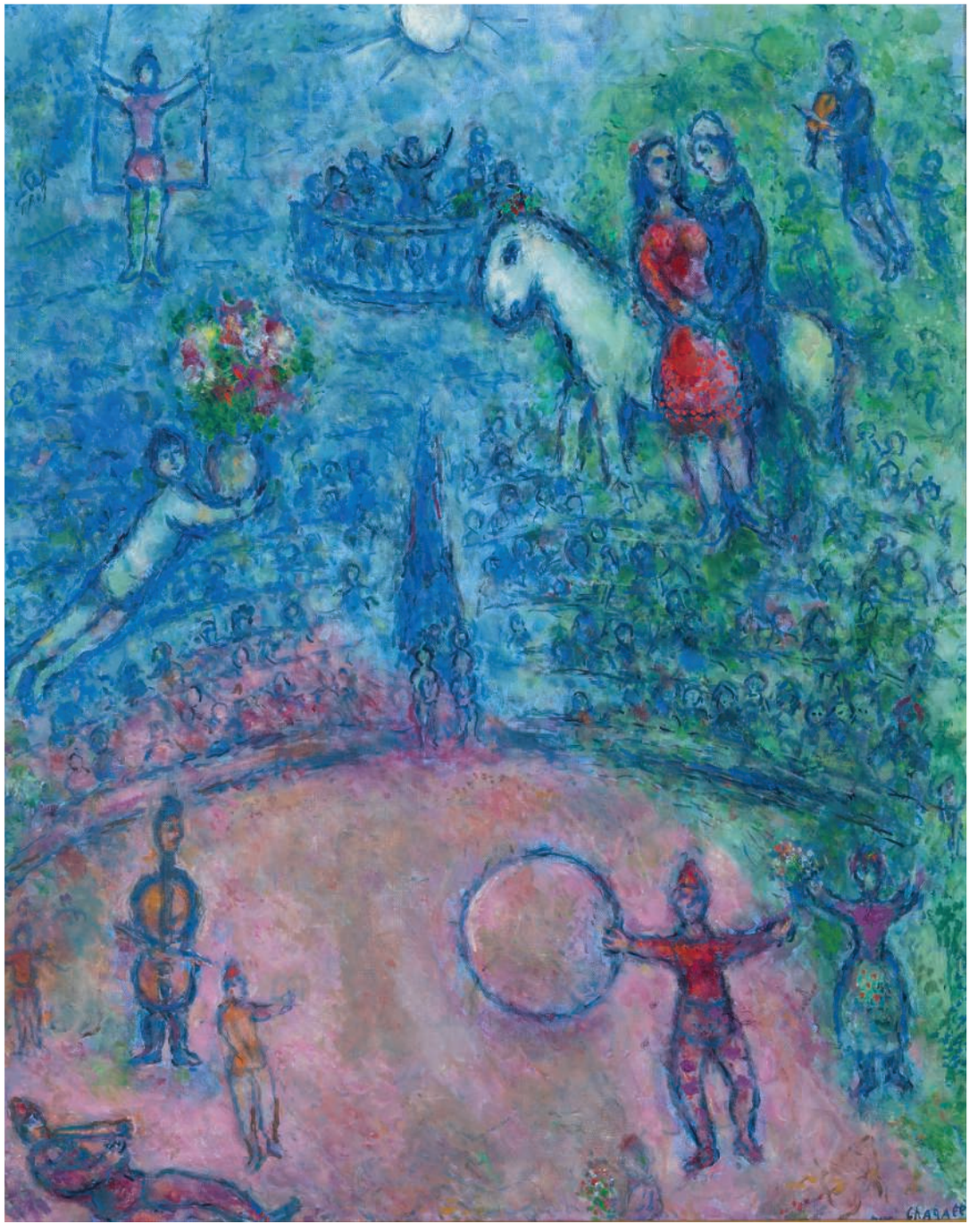
$1,160,000 – 1,740,000
€1,000,000 – 1,500,000

PARIS AVANT-GARDE
Paris, 21 October 2021

VIEWING
15-21 October 2021
9, Avenue Matignon
75008 Paris

CONTACT
Antoine Lebouteiller
alebouteiller@christies.com
+33 (0)1 40 76 85 83

CHRISTIE'S



Property from a Private American Collection
MARC CHAGALL (1887-1985)
Couple au cirque
oil and gouache on canvas
100 x 80.8 cm. (39⅜ x 31¾ in.)
Painted circa 1980
HKD $15,000,000 – 25,000,000
US $ 2,000,000 - 3,000,000

20TH/21ST CENTURY ART EVENING SALE
Hong Kong, 1 December 2021

CONTACT
Jacky Ho
Head of Evening Sale
jackyho@christies.com
+ 852 2978 5353

CHRISTIE'S

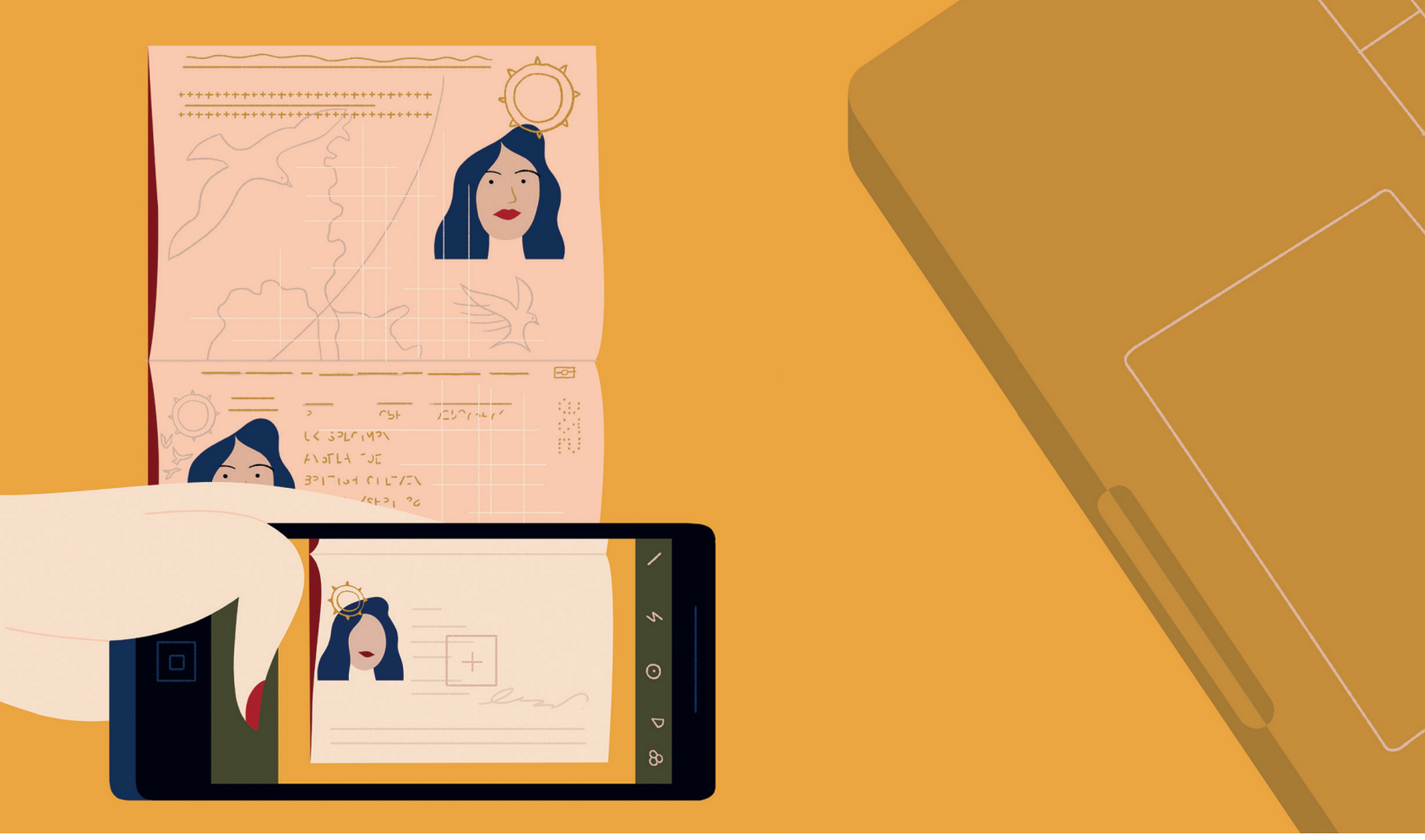
Property of a Distinguished American Collector
PABLO PICASSO (1881-1973)
Mousquetaire à la pipe II
signed 'Picasso' (upper right); dated and numbered '5.11.68. II' (on the reverse)
oil and Ripolin on canvas
57½ x 38 in. (146 x 96.5 cm.)
Painted on 5 November 1968

Estimate on Request

20TH CENTURY EVENING SALE
New York, 11 November 2021

2021 CONTACT
Vanessa Fusco
Head of Evening Sale
vfusco@christies.com
+1 212 636 2050

CHRISTIE'S



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 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 or provide them in person.

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

THE COX COLLECTION: THE STORY OF IMPRESSIONISM, EVENING SALE

THURSDAY 11 NOVEMBER 2021

AT 7.00 PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: COX
SALE NUMBER: 20376

(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

20376

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:

09/09/20

CHRISTIE'S

Art Direction: Marci Imamoglu
Layout Design: Christie Bianco and Ryan Zaborowski
Image editing: Erica Thorpe

08/09/21

INDEX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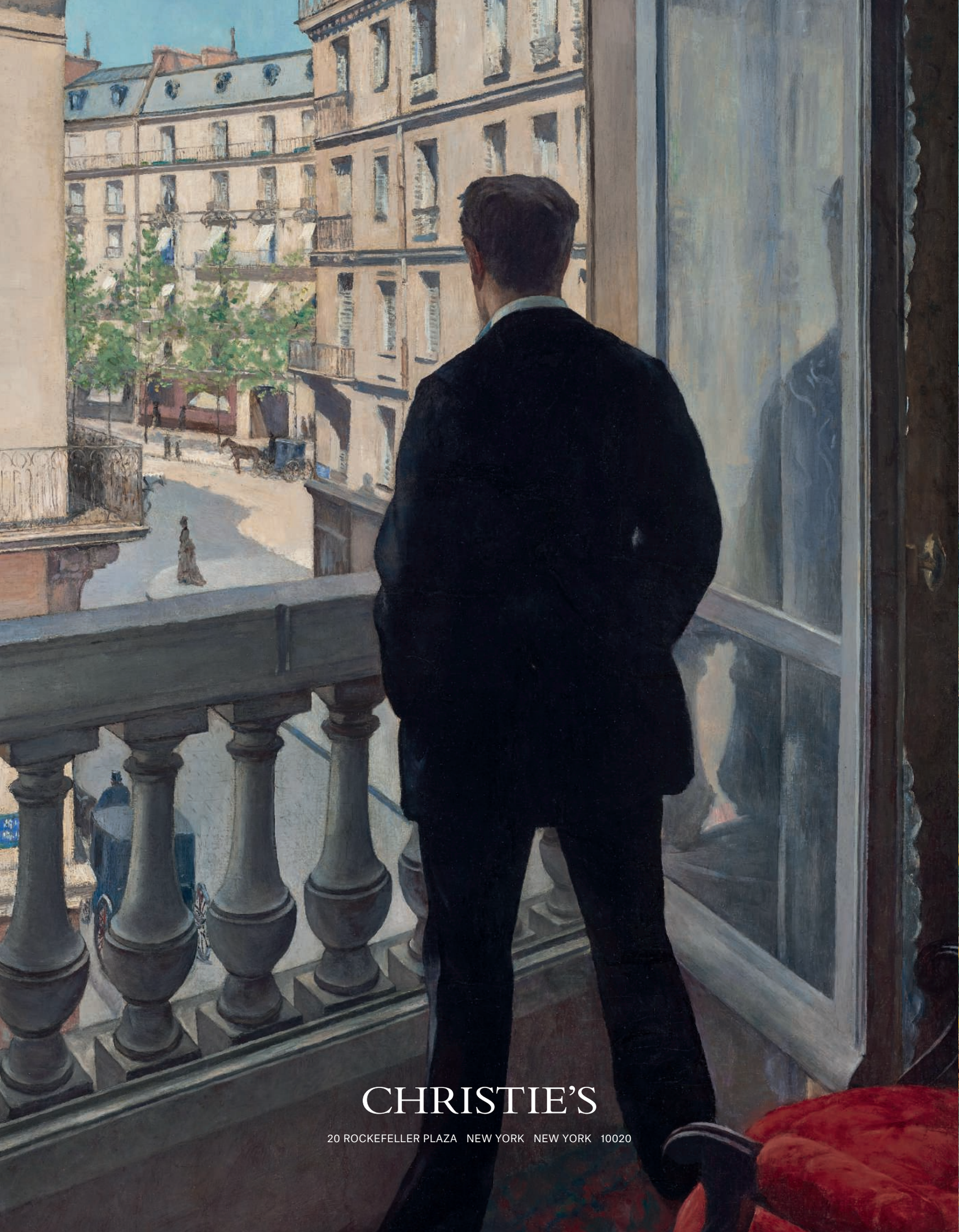

CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020