



IMPRESSIONIST & MODERN ART EVENING SALE

LONDON 19 JUNE 2018

Sotheby's EST. 1744



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An impressionist painting of a coastal scene. The upper portion of the image shows a vast, deep blue sea with visible brushstrokes and a few small whitecaps. The sky above is a soft, pale pinkish-purple. The lower portion of the image depicts a rocky, uneven coastline. The rocks are rendered with a rich palette of colors, including earthy reds, oranges, yellows, and greens, suggesting a mix of natural textures and perhaps some low-lying vegetation. The overall style is characteristic of Impressionism, with visible, expressive brushwork and a focus on light and color.

IMPRESSIONIST  
& MODERN ART  
EVENING SALE







HENRI MATISSE PORTRAIT OF MRS HUTCHINSON LOT 2 (DETAIL)

40  
matisse

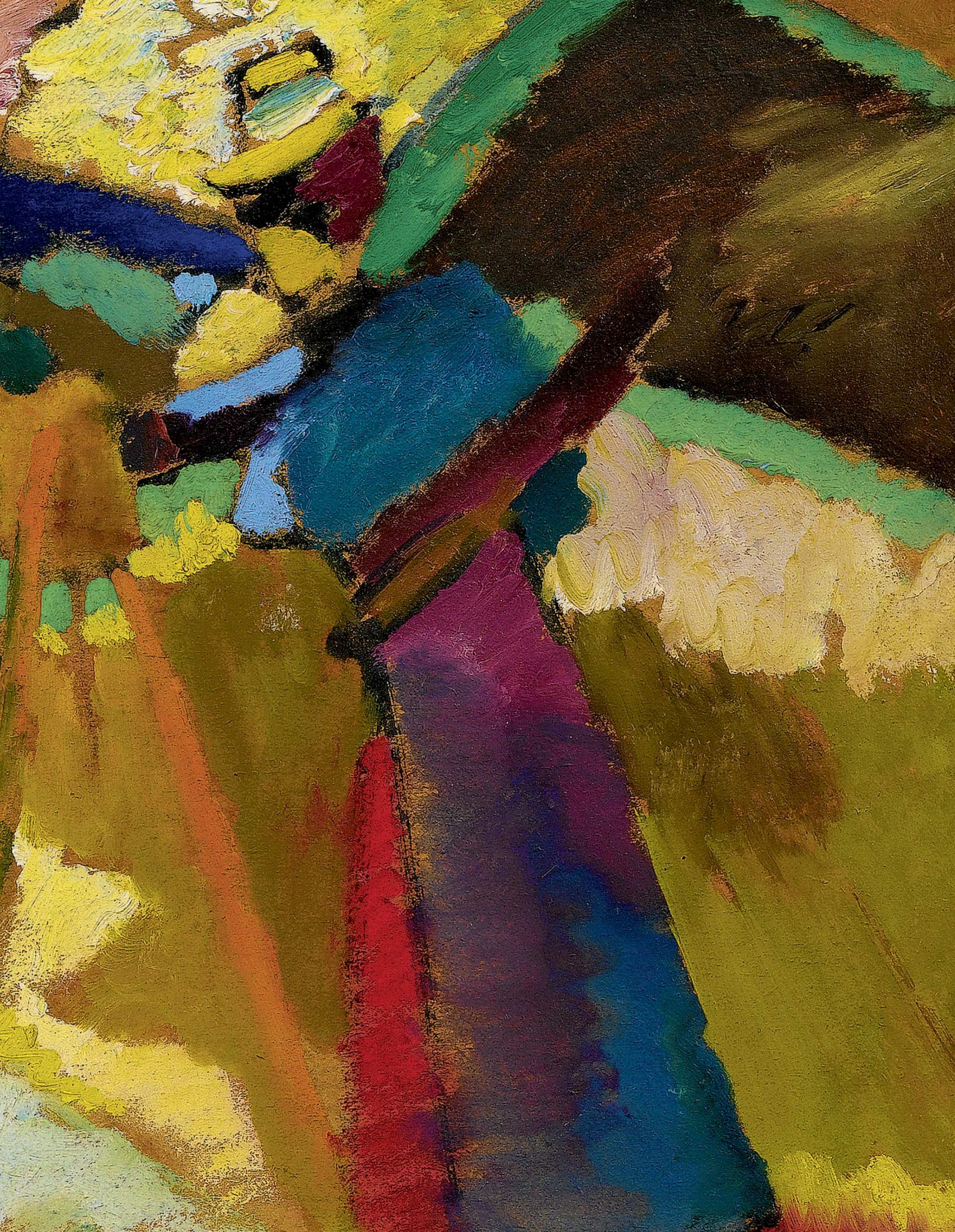


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84



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19 JUNE 2018  
7 PM

LOTS 1–36

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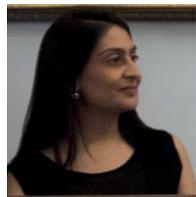
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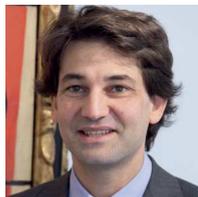


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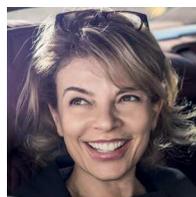
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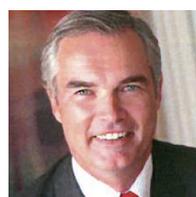
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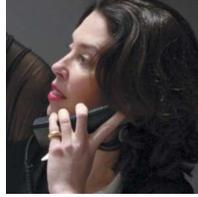
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1

## MARC CHAGALL

(1887 - 1985)

## Le baiser or Les amoureux en bleu

signed *Marc Chagall* (lower left)  
gouache, pastel and black crayon on paper  
62.5 by 49.3cm.; 24<sup>5</sup>/<sub>8</sub> by 19<sup>3</sup>/<sub>8</sub>in.  
Executed in 1930.

The authenticity of this work has been confirmed by the Comité Chagall.

‡ ⊕ £ 300,000-500,000

€ 342,000-570,000 US\$ 407,000-680,000

## PROVENANCE

Stern Collection, Stockholm

Private Collection, Stockholm (acquired from the above)

Thence by descent to the present owners

*Le baiser* or *Les amoureux en bleu* is a tender portrait of a young couple caught in a loving embrace. The lovers are enveloped in a typically rich, deep blue, which seems to transport both the azure of the Mediterranean and the milky spectrum of twilight to a semi-abstracted interior. In 1930, the year in which *Les amoureux en bleu* was painted, Chagall was living in France with his wife Bella. The intensity of the artist's feeling for his companion manifested itself regularly in the works he produced in the years following their marriage in 1915.

Chagall frequently portrayed lovers floating in an oneiric state through a landscape, a fluid space often replete with dream-like imagery from the artist's personal symbolic cosmos of male and female figures, animals and objects. The present work, however, focuses more deeply on the two central characters. In foregrounding their faces and figures, Chagall crystallises their devotion to one another; a maelstrom of indigo shadows and porcelain skin speaks to the profundity of their love, a lingering gaze holds the promise of an eternity together.

The couple is depicted with extraordinary sincerity. Such tenderness is only compounded by the presence of two of the artist's most favoured motifs: a small, vibrant posy of flowers and a large window. While the flowers are depicted as a token of affection amongst lovers, a distant, lucid window seems to signal the permeable boundary between inside and outside, between the world of the couple's love and the world around them.

'Parfois, il me semble qu'un tel amour peut embrasser l'humanité entière, et qu'il chante dans le cœur de tous les amoureux.'

MARC CHAGALL



2

## HENRI MATISSE

(1869 - 1954)

### Portrait of Mrs Hutchinson

signed *Henri Matisse* and dated 36 (lower left)  
charcoal and *estompe* on paper  
66 by 50cm.; 26 by 19 $\frac{5}{8}$ in.  
Executed in 1936.

⊕ £ 2,000,000-3,000,000

€ 2,280,000-3,420,000 US\$ 2,720,000-4,070,000

#### PROVENANCE

Mr & Mrs St John Hutchinson, London (commissioned from the artist in 1936)  
Thence by descent to the present owners

#### EXHIBITED

London, Tate Gallery; San Marino, California, The Huntington Library, Art Collections and Botanical Gardens & New Haven, Yale Center for British Art, *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, 1999-2000, no. 173, illustrated in the catalogue

#### LITERATURE

Letter from Henri Matisse to St John Hutchinson, 12th August 1936

Pierre Schneider, *Matisse*, London, 1984, illustrated p. 580

Richard Shone, 'Matisse in England and Two English Sitters', in *The Burlington Magazine*, vol. 135, no. 1084, July 1993, fig. 38, illustrated p. 481

Catherine C. Bock-Weiss, *Henri Matisse: A Guide to Research*, New York & London, 1996, no. 1039, mentioned p. 330

Hilary Spurling, *Matisse The Master*, London, 2005, mentioned p. 371

*Charles James: Beyond Fashion* (exhibition catalogue), The Metropolitan Museum of Art, New York, 2014, fig. 14, illustrated p. 25

'[Matisse's] pictures increasingly hung on the walls of the rich, smart and sophisticated, from David Tennant to the Clarks, the young Rothschilds and cultivated hostesses like Mrs. St. John Hutchinson [...]. "In spite of all people say, I think he's delightful," said Mary Hutchinson.'

HILARY SPURLING

*Matisse The Master*, London, 2005, p. 371





Above:  
The present work  
Fig. 1 (opposite)  
CECIL BEATON  
Mrs St John Hutchinson, 1935,  
photograph

The subject of this magnificent portrait is Mary Hutchinson, a British writer, member of the Bloomsbury group, as well as a model and socialite. Born Mary Barnes in India and raised in Florence, in 1909 she moved to London, and the following year married the barrister St John Hutchinson, known as Jack. Shortly after her arrival in London, Mary was introduced to the Bloomsbury group through her cousin Duncan Grant and would soon become the lover of Clive Bell. Sharing with her husband a passion for art, she became a fashionable hostess, organising soirées at their London homes which were attended by the noted painters and writers of the day.

Richard Shone wrote: 'Slim, poised, fashionably dressed, well read, she was introduced by Clive Bell to avant-garde painting and literature; she became a patron of the Omega Workshops, owned paintings by Gertler and Grant, Marchand, Derain and Matisse. Her taste for recent art was shared with her husband who was a valued supporter of the Contemporary Art Society. She was the friend and confidante of T.S. Eliot, Aldous Huxley, Osbert Sitwell and, years later, Samuel Beckett. [...] Mary Hutchinson's relations with Bloomsbury were not plain sailing; her social life was luxuriously fashionable compared with Bloomsbury's more unadorned society. But she maintained cordial friendships within the circle and with Virginia Woolf developed a curiously passionate if wary friendship which intensified in later years' (R. Shone in *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant* (exhibition catalogue), *op. cit.*, p. 103).

The present work was created in Matisse's Paris studio in June 1936, and the sitting was arranged by the artist's son-in-law Georges Duthuit, who was a writer and friend of Vanessa Bell and Duncan Grant. Matisse, who often chose specific costumes for his sitters, depicted Mary Hutchinson wearing a blouse by the British-born designer Charles James. The sitting resulted in two portraits of Mrs Hutchinson: Matisse kept one for himself, and the present one - the more elaborate of the two - was bought by the sitter, and has remained in her family to the present day. St John and Mary Hutchinson both admired Matisse's art and owned his oil *Intérieur à Nice*, now in the collection of the Saint Louis Art Museum. On seeing his latest canvases during an exhibition at Paul Rosenberg's gallery in May 1936, Mary described them as 'little tiny brilliant pictures like jewels, [...] just larger than the side of a book - a woman's head - a figure - with stripes and flowers - but unbelievably brilliant' (quoted in H. Spurling, *op. cit.*, p. 372).

The present work was inherited by the sitter's son, Jeremy Hutchinson, later to become Lord Hutchinson of Lullington, QC. A renowned criminal barrister, Lord Hutchinson's long career at the bar was abruptly postponed at its outset by the beginning of the second world war, throughout which he served with distinction in the Royal Navy. In the decades that followed, Lord Hutchinson became one of Britain's most esteemed lawyers, defending Christine Keeler and Howard Marks as well as the publication of D. H. Lawrence's *Lady Chatterley's Lover* in a long career of watershed legal cases and *causes célèbres*. Lord Hutchinson was also a passionate promoter of the arts, becoming a trustee and later Chairman of the Tate Gallery from 1980-84 as well as Vice-Chairman of the Arts Council of Great Britain from 1974-79.

In this beautiful portrait Matisse has enriched the charcoal lines with the *estompe* technique, giving the figure a strong presence combined with delicate lines that define her face, costume and details of the interior. During the 1920s and 1930s, charcoal and *estompe* became Matisse's preferred medium when working on paper, using erasure to remove the rough charcoal surface and to create texture. In his article *Notes d'un peintre sur son dessin* published in 1939, Matisse described the advantages of this particular medium which allowed him, he wrote, 'to consider simultaneously the character of the model, the human expression, the quality of surrounding light, atmosphere and all that can be expressed by drawing' (quoted in John Elderfield, *The Drawings of Henri Matisse*, London, 1984, p. 84).





### 3 ○ ALBERTO GIACOMETTI

(1901 - 1966)

#### Buste de Diego

inscribed *A. Giacometti*, numbered 4/6 and with the foundry mark *Susse Fondeur*  
bronze

height: 36.2cm.; 14¼in.

Conceived in 1956 and cast in bronze in an edition of 6. This example was cast in 1957.

± £ 2,500,000-3,500,000

€ 2,850,000-3,990,000 US\$ 3,390,000-4,750,000

#### PROVENANCE

Galerie Maeght, Paris

Hanover Gallery (Erica Brausen), London (acquired from the above in 1958)

Mrs Donald Ogden-Stewart (Ella Winter), London (acquired from the above on 25th June 1958)

Erica Brausen, London & Zurich

Private Collection, United Kingdom (acquired from the above in the 1970s)

The Lefevre Gallery (Alex Reid and Lefevre Ltd.), London

Private Collection, United Kingdom (acquired from the above in 1980)

Lefevre Fine Art, London

Acquired from the above by the present owner in November 2014

#### EXHIBITED

London, Hanover Gallery, *Giacometti, Marini, Matisse, Moore*, 1958, no. 7, illustrated in the catalogue

Amsterdam, Stedelijk Museum, *Verzameling Ella Winter*, 1961-62, illustrated in the catalogue

London, Tate Gallery, *Alberto Giacometti: Sculpture, Paintings, Drawings 1913-65*, 1965, no. 59 (titled *Head of Diego* and as dating from 1955)

#### LITERATURE

Jacques Dupin, *Alberto Giacometti*, Paris, 1962, the plaster version illustrated p. 279 (titled *Tête* and as dating from 1957)

David Sylvester, *Looking at Giacometti*, London, 1994, clay version illustrated in photographs of the artist's studio pp. 77-79

Ernst Scheidegger, *Alberto Giacometti – Sculpture in Plaster*, Zurich & Frankfurt, 2006, plaster version illustrated p. 84

*L'Atelier d'Alberto Giacometti, Collection de la Fondation Alberto e Annette Giacometti* (exhibition catalogue), Centre Georges Pompidou, Paris, 2007-08, no. 215, plaster version illustrated p. 406 (titled *Head and Shoulders*)

*The Alberto Giacometti Database*, no. AGD 3448, illustrated ([www.fondation-giacometti.fr](http://www.fondation-giacometti.fr))







Fig. 1

Fig. 1  
Alberto and Diego Giacometti,  
1964, Fondation Alberto et  
Annette Giacometti, Paris.  
Photographed by Eli Lotar

Opposite:  
The present work

Giacometti's *Buste de Diego* is a highly expressive depiction of the artist's brother and primary model, Diego. Of all the artist's representations of the human figure, it is his portraits of Diego that are the most formally radical and visually engaging sculptures. Diego's distinctive features inspired numerous variations on the theme of head and bust sculptures of the 1950s and their physiognomic similarity to the artist's brother invested these projects with an almost autobiographical narrative.

'To me', Giacometti once stated, 'sculpture is not an object of beauty but a way for me to try to understand a bit better what I see in a given head, to understand a bit better what appeals to me about it and what I admire in it' (reprinted in *Alberto Giacometti, The Origin of Space* (exhibition catalogue), Kunstmuseum Wolfsburg & Museum der Moderne Mönchsberg, Salzburg, 2010-11, p. 73). By the 1950s, Giacometti shifted his attention from the spindly, elongated figures of his post-war years, like *Homme qui chavire*, and turned to figural sculptures that were more naturalistic in scale. Most of these works were heads and

half-length busts, completed between 1951 and 1957 and often executed from memory. For the most part, these sculptures were solid, designed without a base, and executed with the *matière pétrie*, or kneaded method, which heightened the expressiveness of the figure. The artist relied on an intensely hands-on process for this sculpture to create the indentations and the folds of Diego's jacket and in the sharp bridge of his nose. 'Each of these nebulous undergoing perpetual metamorphosis seems like Giacometti's very life transcribed in another language,' Jean-Paul Sartre wrote when observing the artist at work on his sculptures in his studio (reprinted in *ibid.* 233).

'These sculpted faces compel one to face them as if one were speaking to the person', Yves Bonnefoy has written, 'meeting his eyes and thereby understanding better the compression, the narrowing that Giacometti imposed on the chin or the nose or the general shape of the skull. This was the period when Giacometti was most strongly conscious of the fact that the inside of the plaster or clay mass which he modelled was something inert,



Fig. 2

Fig. 2  
Giacometti's Paris studio,  
1966, with a version of  
*Buste de Diego* on the right.  
Photograph by Sabine Weiss

Opposite:  
Detail of the present work

undifferentiated, nocturnal, that it betrays the life he sought to represent, and that he must therefore strive to eliminate this purely spatial dimension by constricting the material to fit the most prominent characteristics of the face. This is exactly what he achieves with amazing vigour when, occasionally, he gave Diego's face a blade-like narrowness - drawing seems to have eliminated the plaster, the head has escaped from space - and demands therefore that the spectator stand in front of the sculpture as he did himself, disregarding the back and sides of his model and as bound to a face-to-face relationship as in the case of work at an easel. As Giacometti once said, "There is no difference between painting and sculpture." Since 1945, he added, "I have been practicing them both indifferently, each helping me to do the other. In fact, both of them are drawing, and drawing has helped me to see" (Y. Bonnefoy, *Alberto Giacometti, A Biography of His Work*, Paris, 1991, pp. 432-436).

Giacometti's choice of his brother Diego as the subject of this sculpture and numerous others was based on his comfortability and familiarity with his model. 'He's sat for me thousands of times',

Giacometti said. 'When's he's sitting there, I don't recognize him. I like to get him to sit, so as to see what I see' (reprinted in *Alberto Giacometti, The Origin of Space, ibid*, p. 140). Like the hauntingly beautiful paintings of his brother which Giacometti executed at the same time, *Buste de Diego* demonstrates the artist's fascination with the emotive power of the sitter's face.

The original plaster for the present work is held by the Fondation Alberto et Annette Giacometti in Paris. The present cast was acquired in 1958 by the dealer Erica Brausen who founded the influential Hanover Gallery in London in 1946, which championed the art of British artists Francis Bacon, Lucian Freud and Henry Moore as well as some of Europe's most important avant-garde artists. Brausen sold it on to one of her best clients, Ella Winter, an Anglo-American journalist married to the American writer Donald Ogden Stewart. It was exhibited as part of her collection at the Stedelijk Museum in Amsterdam over the winter of 1961-62 before being reacquired by Erica Brausen for her personal collection and subsequently sold to private collectors in the United Kingdom.



4

# CAMILLE CLAUDEL

(1864 - 1943)

## Buste de Charles Lhermitte

inscribed *C. Claudel* and with the foundry mark  
*Gruet. Ainé Fondateur, Paris*

bronze

height: 30.6cm.; 12in.

Conceived in 1889 and cast in bronze in an edition of 2. This example was cast in 1889.

The authenticity of this work has been confirmed by Reine-Marie Paris.

£ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000

### PROVENANCE

Léon Lhermitte, Aisne, France (the father of the sitter; acquired from the artist)

Thence by descent to the present owner

### EXHIBITED

Paris, Palais des Champs-Élysées, *Salon de la Société Nationale des Beaux-Arts*, 1889, no. 4189

Paris, Musée Rodin, *Camille Claudel*, 1951, no. 14

Paris, Musée Rodin & Poitiers, Musée Sainte-Croix, *Camille Claudel*, 1984, no. 13, illustrated in the catalogue

Bern, Kunstmuseum, *Camille Claudel - Auguste Rodin*, 1985, no. 38, illustrated in the catalogue

Tokyo, Tokyu Gallery of Art; Sapporo, Tokyu Gallery of Art; Kurume, Ishibashi Museum of Art; Yokohama, Sogo Museum of Art; Osaka, Daimaru Gallery of Art & Washington, D.C., National Museum of Women in the Arts, *Camille Claudel, 1987-88*, no. 14, illustrated in colour in the catalogue

Martigny, Fondation Pierre Gianadda, *Camille Claudel, 1990-91*, no. 35, illustrated in the catalogue

Paris, Musée Rodin, *Camille Claudel*, 1991, no. 35, illustrated in the catalogue

### LITERATURE

Maurice Hamel, 'Le Salon de 1889', in *Gazette des Beaux-Arts*, 1889, vol. 2, mentioned p. 26

Paul Leroi, 'Salon de 1889: la sculpture', in *L'Art*, vol. XLVI, 1889, mentioned p. 262

'Les Femmes et les féministes', in *Revue encyclopédique*, no. 169, 28th November 1896, p. 854

Anne Delbée, *Une femme*, Paris, 1982, mentioned p. 235

Anne Pinget, 'Le chef-d'œuvre de Camille Claudel: *L'Age mûr*', in *La revue du Louvre et des Musées de France*, no. 4, 1982, mentioned p. 294

Anne Rivière, *L'Interdite, Camille Claudel*, Paris, 1983, no. 14, listed p. 74

Reine-Marie Paris, *Camille Claudel*, Paris, 1984, no. 359, illustrated p. 255

Jacques Cassar, *Dossier Camille Claudel*, Paris, 1987, mentioned p. 78

Reine-Marie Paris, *Camille: The Life of Camille Claudel, Rodin's Muse and Mistress*, London, 1988, no. 73, illustrated p. 116

Reine-Marie Paris & Arnaud de La Chapelle, *L'œuvre de Camille Claudel, catalogue raisonné*, Paris, 1990, no. 25, illustrated in colour p. 124

Philippe Dagen, 'Le Camille Claudel inconnu', in *Le Monde*, 15th-16th December 1991, the other cast illustrated p. 19

'Au Musée Ingres. Le Retour de L'Enfant prodigue', in *Regards*, no. 15, 15th January 1992, the other cast illustrated p. 3 and on the cover

Florence Viguière, 'A propos d'un bronze de Camille Claudel récemment redécouvert à Montauban', in *Bulletin special des amis du Musée Ingres*, Lourdes, 1994, the other cast illustrated pp. 88-93

Gérard Bouté, *Camille Claudel. Le miroir et la nuit*, Paris, 1995, detail illustrated in colour p. 27

Anne Rivière, Bruno Gaudichon & Danielle Ghanassia, *Camille Claudel, catalogue raisonné*, Paris, 1996, no. 30.2.a, illustrated p. 82

Reine-Marie Paris, *Camille Claudel re-trouvée: Catalogue raisonné*, Paris, 2000, no. 26, illustrated p. 273

Anne Rivière, Bruno Gaudichon & Danielle Ghanassia, *Camille Claudel, catalogue raisonné*, Paris, 2001, no. 30.2.a, illustrated p. 105

Reine-Marie Paris, *Camille Claudel re-trouvée: Catalogue raisonné*, Paris, 2004, no. 26, illustrated p. 273

1914-1918, *Voix d'écrivains et d'artistes: Paul Claudel, Paul Landowski, Charles Lhermitte* (exhibition catalogue), Le Silo, Château-Thierry, 2014, the other cast illustrated and this cast mentioned pp. 59 & 60; this cast mentioned in a letter from Léon Lhermitte to Auguste Rodin p. 62

Reine-Marie Paris & Philippe Cressent, *Camille Claudel: Intégrale des œuvres (Complete Work)*, Paris, 2014, no. 113, the other cast illustrated p. 252









Fig. 1



Fig. 2

Opposite:  
The present work

Fig. 1  
Camille Claudel, circa 1884

Fig. 2  
LÉON LHERMITTE  
*Portrait de Charles Lhermitte*, 1889,  
pastel on paper, Private Collection

The sitter of the present portrait, Charles Lhermitte, was the youngest son of the French painter Léon Lhermitte. Situated in the region of Aisne in northern France, Léon Lhermitte was a friend and neighbour of Auguste Rodin, and possibly played a role in introducing him to Camille Claudel. Lhermitte admired both drawings and sculpture by the young artist, and in April 1889 wrote a letter to Rodin inviting him to see Claudel's bust of his son Charles that had just been finished, and asking for Rodin's advice on how the work should be patinated. By end of the month the work was evidently completed, as Claudel entered it at the *Salon* exhibition that opened on 1st May the same year.

At the occasion of this exhibition, the critic Maurice Hamel wrote about the present work: 'A head of a little boy, by Camille Claudel, has the most exquisite delicacy, a tender charm, a breath of childish naivety. The nature here is truthfully captured, interpreted with love' (M. Hamel, quoted in *1914-1918, Voix d'écrivains et d'artistes: Paul Claudel, Paul Landowski, Charles Lhermitte* (exhibition catalogue), Le

Silo, Château-Thierry, 2014, p. 60, translated from French). Around the same time another French critic and an ardent supporter of the sculptress, Paul Leroi, wrote: 'Mlle Camille Claudel has reproduced in bronze the features of Charles Lhermitte, son of the painter, adorning it with all the seductiveness of childhood, in a manner so particular of the young artist' (*ibid.*, p. 60).

This work was executed when Charles Lhermitte (1881-1945) was eight years old. He would later become a chemist and a talented amateur photographer. Active as a photographer in the early decades of the twentieth century, he was influenced by the naturalist style of his father and focused on recording rural scenes and the everyday life of villagers, as well as portraits and nudes.

In 1891 a second cast of *Buste de Charles Lhermitte* was executed for Baron Alphonse Rothschild, who two years later gifted it to Musée Ingres at Montauban. The present cast has remained in the sitter's family to the present day.

5

## PABLO PICASSO

(1881 - 1973)

## Tête de femme au chapeau orange

dated 19.3.39. (centre left); dated 19.3.39. on the stretcher

oil on canvas

27 by 22cm.; 10<sup>5</sup>/<sub>8</sub> by 8<sup>5</sup>/<sub>8</sub>in.

Painted on 19th March 1939.

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

± ⊕ £ 4,000,000-6,000,000

€ 4,560,000-6,830,000 US\$ 5,430,000-8,140,000

## PROVENANCE

Estate of the artist

Private Collection (acquired from the above in the 1980s)

Acquired from the above by the present owner in 2001

## LITERATURE

David Douglas Duncan, *Picasso's Picassos: The Treasures of La Californie*, New York, 1961, illustrated p. 239

Fig. 1.  
PABLO PICASSO, *Femme au fauteuil (Dora Maar)*, 1939,  
oil on canvas, The Metropolitan Museum of Art, New York

‘The artist conceived and executed a female face divided in an even more anguished fashion, with the two halves pulling away in opposite directions.’

JOSEP PALAU I FABRE

*Picasso 1927-1939. From the Minotaur to Guernica*, Barcelona, 2011, p. 421





19,  
3,  
39'



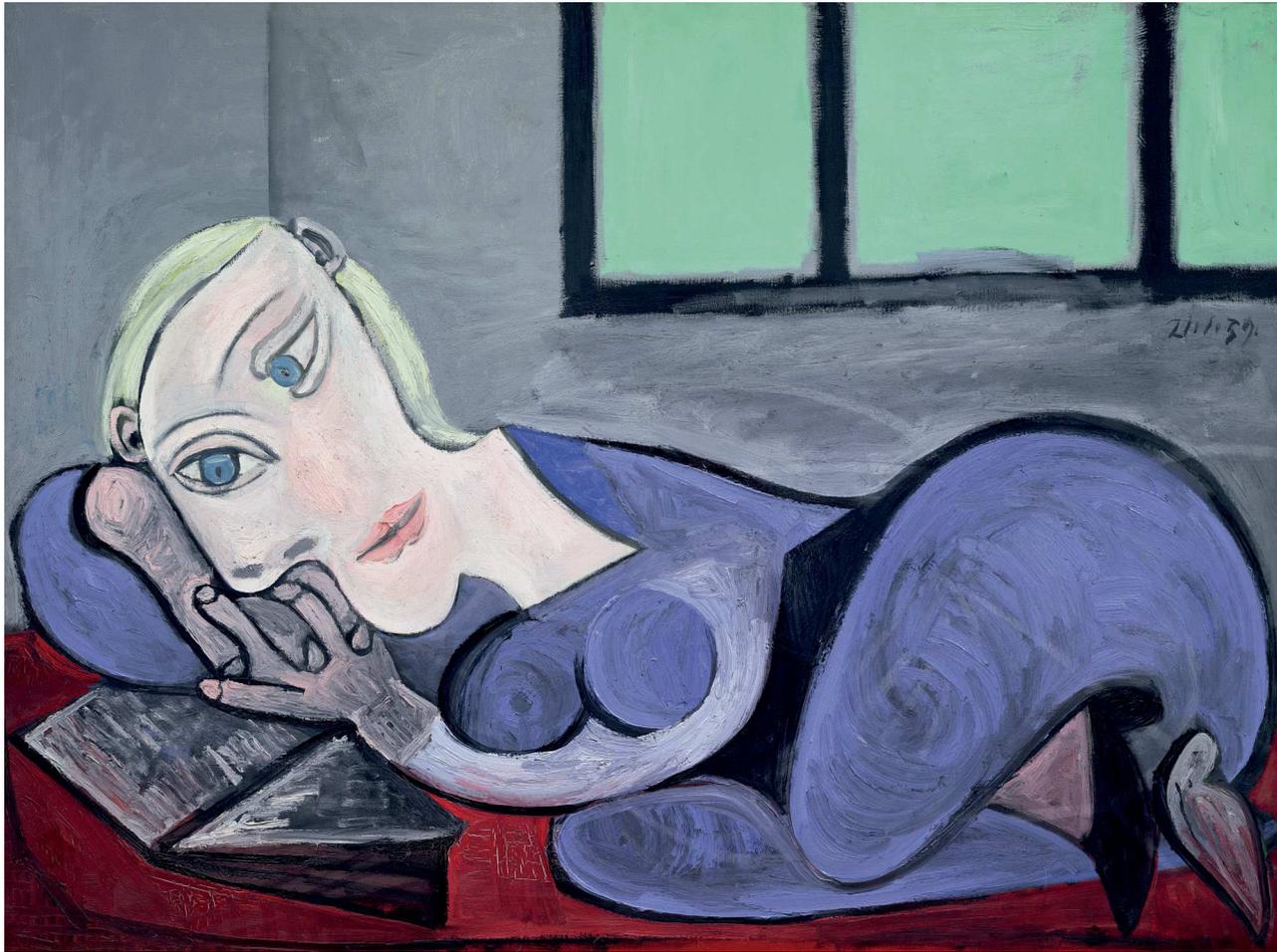


Fig. 3

Fig. 2 (previous page)  
MAN RAY  
Dora Maar, 1936

Fig. 3  
PABLO PICASSO  
*Femme couchée lisant*, 1939,  
oil on canvas, Musée National  
Picasso, Paris

Fig. 4  
Marie-Thérèse Walter  
nursing Maya, 1936

A powerful and vibrant portrait, *Tête de femme au chapeau orange* dates from one of the most important periods of Picasso's career and embodies both the formal experimentation and emotional intensity that characterise his best work from this period.

The 1930s were of pivotal importance for Picasso. The decade began with the wonderfully sensual portraits of Marie-Thérèse that document his new love for her and his great retrospective at the Galeries Georges Petit. However, by the second half of the decade the mood had changed. The worsening political situation in Picasso's native Spain and in the whole of Europe was combined with momentous disruptions in the artist's personal life. As Neil Cox observed: 'For Picasso the question of "modernity" was acute in the 1930s and 1940s, since modernity

in this period meant a personal life, a nation, a Europe and indeed a world in crisis. This period in Picasso's art is marked by a succession of shattering events in his personal life that no doubt appeared to him mirrored by the disasters in the world at large [...]. Personal events include the death of his mother in 1939; the slow breakdown of his marriage to Olga Khokhlova (they eventually separated in 1935); his ongoing secret affair with Marie-Thérèse Walter (from 1927) leading to the birth of his daughter Maya, in 1935; and new relationships with the artist and photographer Dora Maar' (N. Cox in *Picasso, Challenging the Past* (exhibition catalogue), National Gallery, London, 2009, p. 88).

Picasso's response to this turmoil was to work, painting both the great masterpiece of his career, *Guernica*, and a series of female



portraits that are among his most complex and adventurous. The artist often referred to his work as acting as a diary of sorts, but that is particularly true of the works from this decade and *Tête de femme au chapeau orange* shows the same instinctive need to channel emotion and experience through art. By 1939 the situation for Picasso had intensified and he found himself occupying a difficult middle-ground. Marie-Thérèse – the ‘golden muse’ of the early 1930s – continued to be of central importance to Picasso, but in 1936 he met Dora Maar. Maar represented a change; as an educated, established artist in her own right, she provided an irresistible contrast to Marie-Thérèse and increasingly she must have had the additional attraction that her political engagement paralleled Picasso’s own concerns and involvement with wider political causes. Yet Marie-Thérèse was the mother of Picasso’s child and the artist continued to see and paint her regularly. Relations between these two women in his life were understandably fraught and to Picasso this turmoil must have appeared mirrored by world events. As Josep Palau i Fabre observes: ‘the two things were closely linked at this time. The artist sought to camouflage one problem with the other, but both subsisted. Added to his double private life was the problem of the Spanish Civil War, which was itself bound up with international politics’ (J. Palau i Fabre, *Picasso 1927-1939. From the Minotaur to Guernica*, Barcelona, 2011, p. 409).

Picasso’s conflicted emotions are reflected in his work. Whilst he continued to depict both women individually, increasingly his female portraits conflate Marie-Thérèse and Maar, representing both women simultaneously. In *Tête de femme au chapeau orange* there are elements that are unmistakably Marie-Thérèse – the distinctive yellow hair, the voluptuous curve of her breasts – but in the angularity of the features and the jaunty red and orange hat there is also an unmistakable allusion to Maar. Conceived on a scale that emphasises both the intimacy and the intensity of his feelings for the two women, this work also employs another device that Picasso introduced at this time. Ever the stylistic innovator, Picasso evidently sought a formal means through which to express his divided

loyalties, as Palau i Fabre suggests: ‘The artist conceived and executed a female face divided in an even more anguished fashion, with the two halves pulling away in opposite directions’ (*ibid.*, p. 421). There is a compelling central tension in *Tête de femme au chapeau orange* that is caused by the sense that the central figure is in fact two figures and that these two figures are working against one another. In this way the composition – as with much of Picasso’s best work from this period – transcends its immediate subject and becomes a meditation on the wider context of its production.



Fig. 4

## 6 ◦ HENRY MOORE

(1898 - 1986)

Rocking Chair No. 4:  
Miniature

bronze

height: 15cm.; 5<sup>7</sup>/<sub>8</sub>in.

Conceived in 1950 and cast in bronze in an edition of 9 plus 1 artist's proof.

‡ ⊕ £ 250,000-350,000

€ 285,000-399,000 US\$ 339,000-475,000

## PROVENANCE

Private Collection, Canada

Osborne Samuel, London

Acquired from the above by the present owner in March 2015

## EXHIBITED

London, Osborne Samuel, *Henry Moore*, 2015, illustrated in colour in the catalogue

## LITERATURE

Alan Bowness (ed.), *Henry Moore, Complete Sculpture*, London, 1955, vol. II, no. 277, another cast illustrated p. 28 & pl. 17David Mitchinson (ed.), *Henry Moore Sculpture*, London, 1981, no. 200, another cast illustrated p. 105William S. Lieberman, *Henry Moore, 60 Years of His Art*, New York & London, 1983, another cast illustrated p. 80John Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, no. 263, another cast illustrated p. 213

'The rocking chair sculptures were done for my daughter Mary, as toys which actually rock. I discovered while doing them that the speed of the rocking depended on the curvature of the base and the disposition of the weights and balances of the sculpture, so each of them rocks at a different speed' (Henry Moore, quoted in J. Hedgecoe & H. Moore, *Henry Moore*, London 1968, p. 178).

The small group of bronzes on the theme of the rocking chair that Moore executed in 1950-52 are the artist's only kinetic sculptures. Whilst they have their immediate beginning in the idea of making a sculpture with movement for his young daughter, their origin goes further back, to the 'family group' sculptures of the immediate post-war period and the earliest mother and child subjects which Moore had produced around 1930. Each bronze from this group offers a slightly different rendering of the theme, however they all share the sense of intimacy between the mother and her child.

In *Rocking Chair No. 4*, the combination of the formal sculptural concerns of weight and balance are held in perfect counterpoint to the joy of the subject, the mother lifting her child up high. Whilst the child is rendered in a relatively naturalistic, if simplified style, the mother figure and the chair are much more schematised in a manner reminiscent of Moore's work produced in the 1930s. Although the mother and child theme was one that was an absolute bedrock of Moore's work, the intimacy of the two figures is very much an echo of that found in the drawings of the early to mid-1940s that see him exploring this relationship in the light of the commission for a large carved *Madonna and Child* for St. Matthew's Church in Northampton.



7

ALEXEJ VON  
JAWLENSKY

(1864 - 1941)

Abstrakter Kopf: Klarheit  
(Abstract Head: Lucidity)

signed A.J. (lower left) and dated X 25 (lower right); signed A. v. Jawlensky and inscribed *Klarheit* on the reverse

oil on board laid down on panel  
42.2 by 32.7cm.; 16<sup>5</sup>/<sub>8</sub> by 12<sup>7</sup>/<sub>8</sub>in.  
Painted in October 1925.

£ 500,000-700,000

€ 570,000-800,000 US\$ 680,000-950,000

## PROVENANCE

Estate of the artist (until *circa* 1965)

Siegfried Adler, Lucerne

Acquired from the above by the present owner in 1969

## EXHIBITED

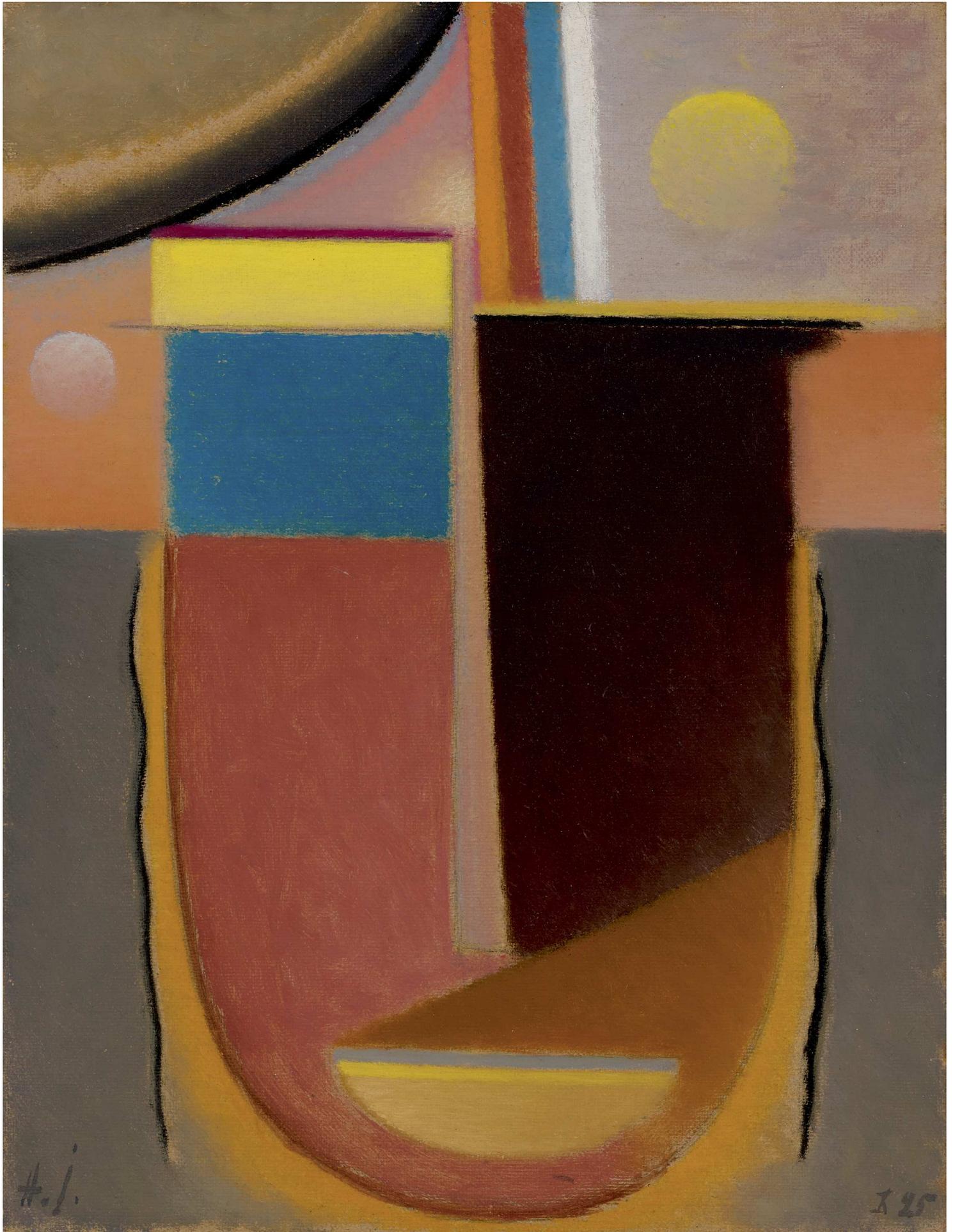
Geneva, Galerie Krugier, *Alexej Jawlensky*, 1963, no. 46 (titled *Klarheit*)Los Angeles, Dalzell Hatfield Galleries, *Alexej and Andreas Jawlensky*, 1964New York, Leonard Hutton Galleries, *A Centennial Exhibition of Paintings by Alexej Jawlensky*, 1965, no. 50 (titled *Constructive Head - Klarheit*)

## LITERATURE

Artist's handlist (*Cahier Noir*), listed p. 16Clemens Weiler, *Alexej Jawlensky*, Cologne, 1959, no. 302, illustrated p. 249 (titled *Klarheit*)Clemens Weiler, *Jawlensky: Heads, Faces, Meditations*, London, 1971, no. 231, listed p. 124Maria Jawlensky, Lucia Pieroni-Jawlensky & Angelica Jawlensky, *Alexej von Jawlensky, Catalogue Raisonné of the Oil Paintings*, London, 1991, vol. II, no. 1243, illustrated in colour p. 389

Jawlensky's mature work was dominated by several series of paintings on the theme of the human face, throughout which his treatment of the features becomes increasingly stylised and abstracted. The present work belongs to the series of *Abstract Heads*, characterised by a grid of predominantly horizontal and vertical lines and brightly painted blocks of pigment. The typically long, U-shaped face with a strong symmetrical structure was first conceived in 1918, and Jawlensky worked on this series until 1935. A growing interest in Indian philosophy and the life of Indian yogis appear to have had a strong influence on the series, as suggested by the meditative closed eyes and the overall reduction of the composition to the purest pictorial elements of colour and line. Gradually abandoning the signs of individuality and character, and focusing on the formal elements in his painting, in his mature work, such as *Abstrakter Kopf: Klarheit*, Jawlensky arrived at a style through which he was able to convey a sense of harmony and universal spirituality.

His use of anonymous heads to express the power of colour and line reflects Jawlensky's belief that 'human faces are for me only suggestions to see something else in them – the life of colour, seized with a lover's passion' (quoted in C. Weiler, *op. cit.*, 1971, p. 12). Another important influence on Jawlensky's form of abstraction was the multi-dimensional approach of the Cubists, whose fragmented and highly abstracted compositions he had seen in Paris. As Clemens Weiler has noted: 'Cubism, with which he became acquainted in 1910, supplied Jawlensky with the means of simplifying, condensing and stylizing the facial form even further, and this simplified and reduced shape he counterbalanced by means of even more intense and brilliant colouring. This enabled him to give these comparatively small heads a monumentality and expressive power that were quite independent of their actual size' (*ibid.*, p. 14).



# MASTERS OF LIGHT

## Four Impressionist Paintings from a Private American Collection

By Philip Hook

These four outstanding paintings (lots 8–11) were created by three of the key players in the development and subsequent success of Impressionist art. From Monet's view of the port of Zaandam to Pissarro and Boudin's striking depictions of modern life, they each embody different aspects of Impressionist painting and together provide an engaging insight into this important period of art history.

Boudin's *Crinolines sur la plage* and Monet's *Le Port de Zaandam* mark the very beginnings of the movement and exemplify the importance of painting *en plein air* in order to capture a fleeting 'impression' of time and place. The full potential of this technique is realised in Pissarro's majestic *Le Boulevard Montmartre, brume de matin* which is a striking example from the artist's celebrated series of urban views. A rare still life by Monet, *Citrons sur une branche* shows him adapting the pioneering techniques of this 'new' art to a still life subject. Evoking the beauty and vibrancy of modern life, they are a captivating group of works, suffused with the light and colour that make Impressionist paintings so sought after to this day.

Three of the lots share a connection with one of the most remarkable men in the history of the Impressionist movement - Paul Durand-Ruel, who dedicated his life to developing a wider appreciation for the Impressionists' work, while simultaneously creating the modern art market in the process. He has even been credited with 'Inventing Impressionism' following a landmark exhibition held in 2014-15 in Paris, London and Philadelphia.

Paul Durand-Ruel was born in 1831, which made him a little older than the Impressionists. His father had been in the art trade before him, as a dealer in paintings and a supplier of artist's materials. This was important because it meant that the young Durand-Ruel's early experience of the business brought him into direct contact with working artists. He was drawn to contemporary art, to the process of painters painting pictures.

No dealer was closer to an artistic movement than Durand-Ruel was to Impressionism. He was its promoter and its champion, its defender and its bankroller. He was the first dealer of whom it is possible to say that without him art history might have looked different, not so much in its ultimate progression, but in the speed of that progression.

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Philip Hook's *Rogues' Gallery: A History of Art and its Dealers* was published in 2017.



### 8 ◦ CLAUDE MONET

(1840 - 1926)

#### Le Port de Zaandam

signed *Claude Monet* (lower left)  
oil on canvas  
47.5 by 74cm.; 18¾ by 29½in.  
Painted in 1871.

± £ 3,500,000-5,000,000

€ 3,990,000-5,690,000 US\$ 4,750,000-6,780,000

‘It is marvellous for painting here; there is everything you can find *de plus amusant*. Houses of all colours, hundreds of windmills and ravishing boats (...) and with all this very fine weather, I already have several canvases on the go.’

#### CLAUDE MONET

in a letter to Camille Pissarro, 17th June 1871

#### PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist by 1888)

Galerie Manzi, Paris (acquired from the above on 3rd May 1892)

Collection Bergaud, France

Galerie Bernheim-Jeune, Paris

Adolphe Tavernier, Paris (acquired by 1899. Sold: Paris, Galerie Georges Petit, *Adolphe Tavernier*, 6th March 1900, lot 57)

Paul Rosenberg, Paris

Galerie Durand-Ruel, Paris (acquired from the above on 26th February 1902)

Paul Cassirer, Berlin (acquired from the above on 5th February 1903)

Dr Ernst Spiegelberg, New York

Justin K. Thannhauser, Berlin & New York (on commission from the above)

Wildenstein Gallery, New York

Collection Guerlain, Paris (acquired by 1950)

Sale: Christie's, London, 3rd December 1974, lot 48

Sale: Sotheby's, New York, 16th November 1983, lot 15

Purchased at the above sale by the present owner

#### EXHIBITED

London, Wildenstein, *Masterpieces*, 1951, no. 17, illustrated in the catalogue (titled *View of Holland*)

Edinburgh, The Royal Scottish Academy, *Claude Monet*, 1957, no. 26, illustrated in the catalogue (titled *View of Zaandam*)

London, The Lefevre Gallery, *Claude Monet: The Early Years*, 1969, no. 7, illustrated in the catalogue

London, Royal Academy of Arts, *Impressionism*, 1974, no. 69

Amsterdam, Rijksmuseum Vincent van Gogh, *Monet in Holland*, 1986-87, no. 1, illustrated in colour in the catalogue

Fort Worth, Kimbell Art Museum & San Francisco, The Legion of Honor, *Monet, The Early Years*, 2016-17, no. 45, illustrated in colour in the catalogue

#### LITERATURE

Théodore Duret, *Histoire des peintres Impressionnistes*, Paris, 1906, illustrated p. 86 (titled *Vue en Hollande*)

Vittorio Pica, *Gli Impressionisti francesi*, Bergamo, 1908, illustrated p. 67 (titled *Marina olandese*)

Frans Mars, *Claude Monet: Zaandam 150 Jaar Stad*, 1962, illustrated pp. 329-330

Yvon Taillandier, *Monet*, Paris, 1963, illustrated p. 45 (titled *Marina Olanda*)

Luigina Rossi Bortolatto, *L'Opera completa di Claude Monet*, Milan, 1966, no. 48, illustrated p. 91 (titled *Marina olandese*)

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Lausanne & Paris, 1974, vol. I, no. 188, illustrated p. 201

Luigina Rossi Bortolatto & Janine Bailly-Herzberg, *Tout l'œuvre peint de Monet*, Paris, 1981, no. 56, illustrated p. 92

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Lausanne, 1991, vol. V, no. 188, listed p. 25

Paul Hayes Tucker, *Claude Monet, Life and Art*, New Haven & London, 1995, no. 60, illustrated in colour p. 50

Daniel Wildenstein, *Monet, Catalogue Raisonné*, Cologne, 1996, vol. II, no. 188, illustrated p. 86











Fig. 1

Fig. 1  
 CLAUDE MONET  
*Moulin à Zaandam*, 1871,  
 oil on canvas, Ny Carlsberg  
 Glyptotek, Copenhagen

Fig. 2  
 CLAUDE MONET  
*Maisons au bord de la Zaan,  
 à Zaandam*, 1871,  
 oil on canvas,  
 Städel Museum, Frankfurt

Painted in 1871, *Le Port de Zaandam* is a rare and particularly striking example of Monet's early Impressionist painting. A powerful and evocative depiction of the port of Zaandam in Holland, it exemplifies his innovative approach to the expressive qualities of painting, using loaded brushstrokes and pure colour tones to convey a powerful sense of time and place.

In the autumn of 1870, the escalating Franco-Prussian war forced Monet and his young family to seek safety first in England and then eventually in Holland. On 2nd June 1871 Monet wrote to his friend Camille Pissarro: 'We have finally arrived at the end of our journey, after a rather unpleasant crossing. We traversed almost the whole length of Holland, and to be sure, what I saw of it seemed far more beautiful than it is said to be. Zaandam is particularly remarkable and there is enough to paint there for a lifetime;' and again on the 17th: 'It is marvellous for painting here; there is everything you can find *de plus amusant*. Houses of all colours, hundreds of windmills

and ravishing boats (...) and with all this very fine weather, I already have several canvases on the go' (quoted in *Monet in Holland* (exhibition catalogue), *op. cit.*, p. 99).

The Monet family lived in Zaandam for four months over the summer of 1871. The town was famous for its many mills which performed myriad functions; crushing, pumping, sawing and turning every conceivable material. Whilst his wife Camille gave French conversation lessons to the wealthy Van de Stadt family, her husband concentrated on his art. Relatively free of financial worries due to a small inheritance from his late father, Monet produced a number of pictures of the town and its environs in a boldly inventive style.

Once settled, Monet worked systematically through a series of twenty-five views that explored several areas within and surrounding Zaandam (figs. 1 & 2). For the most part the artist focused his attention upon the archetypal motifs of the Dutch landscape,

canals, mills and boats, exploring Holland's unique environment. Discussing Monet's achievements in Holland Ronald Pickvance wrote: 'Monet captures the Dutchness, not merely externally – of fishing boat and windmill, town house and *luchthuis*, river and canal – but also the delicate enveloping light and atmosphere, subtly different from the Ile de France. The superb manner in which he registers the immense and often changing Dutch skies is sufficient proof of this' (R. Pickvance in *ibid*, p. 101).

*Le Port de Zaandam* is one of a group of four works that take the port of Zaandam as their subject and was probably painted from the balcony of Monet's room at the De Beurs Hotel which afforded him a view of the port and its environs. Discussing these works, Marianne Alphant writes: 'Four paintings show the port from different angles – in the boats moored in the peaceful dammed water along the quays, the only sign of life is the weathervanes and the narrow flags flapping

gently atop the masts. What interested the painter here is strangely akin to the drawings and paintings he did at Honfleur alongside Jongkind: two bands of moving elements are separated by a motionless alignment of houses. Above are the changing sky and clouds, and below, the complex world of reflections' (M. Alphant, *Claude Monet in Holland*, Paris, 1994, pp. 33-34). In *Le Port de Zaandam*, Monet emphasises this element of the composition, with the rich pinks and yellows of the setting sun mirrored in the water below. The striking silhouettes of the moorings and the pennants flying in the evening breeze are particularly expressive and illustrate the profound impact that this setting had on the artist. As Alphant writes: 'This was water country. The painter was stimulated by this fluid landscape and the light that rose upwards as though all the intensity of visible things had been absorbed into its reflection; he spent more than three months, in a constant state of euphoria, exploring this amazing universe' (*ibid*., p. 34).



Fig. 2





### 9 ◦ EUGÈNE BOUDIN

(1824 - 1898)

#### Crinolines sur la plage

signed *E. Boudin* and dated 66. (lower right)  
oil on panel  
35.5 by 55.6cm.; 14 by 21<sup>7</sup>/<sub>8</sub>in.  
Painted in 1866.

‡ £ 600,000-900,000

€ 685,000-1,030,000 US\$ 815,000-1,220,000

#### PROVENANCE

Guillaumin, Biarritz

Leigh B. Block, Chicago

Marlborough Fine Art, London

Private Collection, England

Viviane Bregman Ltd., New York

Acquired from the above by the present owner in 1985

#### LITERATURE

Robert Schmit, *Eugène Boudin*, Paris, 1973, vol. I, no. 394, illustrated

*Crinolines sur la plage* is a beautiful early example of Boudin's favourite subject, that of fashionably dressed figures on a beach. Having settled in Paris after his marriage in 1863, throughout the 1860s and 1870s Boudin travelled every summer to the coast of Normandy, usually staying at the neighbouring resorts of Trouville and Dauville, where he found the inspiration to paint endless variations on the themes most dear to him. Jean Selz wrote: 'What fascinated Boudin at Trouville and Deauville was not so much the sea and ships but the groups of people sitting on the sand or strolling along the beach: fine ladies in crinolines twirling their parasols, pompous gentlemen in top hats, children and little dogs playing on the sand. In the harmony of the colours of the elegant clothes he found a contrast to the delicacy of the skies' (J. Selz, *Eugène Boudin*, New York, 1982, p. 57).

By the second half of the nineteenth century Trouville had become a fashionable summer retreat for the French aristocracy, and their colourful costumes provided a subject-matter to which Boudin returned throughout his career. Captivated by the picturesque dress of these elegant society figures, Boudin rendered them in quick, Impressionistic brushstrokes highlighted by red, blue and yellow tones. What fascinated the artist was the contrast between these densely grouped men and women and the expanses of the sky against which they are depicted. Boudin's interest in capturing the fleeting effects of sunlight on sumptuous fabrics and the effect of a windy day on the flowing garments, so masterfully explored in the present painting, was to have a profound influence on Impressionist artists.

In *Crinolines sur la plage* the artist exhibits his exceptional qualities as an observer of both society and nature. Vivien Hamilton wrote: 'Although Boudin preferred painting groups of people to painting individuals, he succeeded in capturing the characteristic gestures, movements and costumes of the individual figures with astonishing accuracy. The artistic challenge presented by the subject was not only the representation of movement, colour and light but also the successful incorporation of the human figure into the landscape. At their best, the beach scenes vibrate with subtle nuances of light, colour, shade and movement, tiny and hasty specks of pure colour simultaneously dramatizing the surface and bringing the whole into harmony' (V. Hamilton, *Boudin at Trouville*, London, 1992, p. 63).





### 10 ◦ CAMILLE PISSARRO

(1830 - 1903)

#### Le Boulevard Montmartre, brume du matin

signed *C. Pissarro* and dated 97 (lower left)  
oil on canvas  
54 by 65.5cm.; 21¼ by 25¾in.  
Painted in 1897.

± £ 3,000,000-5,000,000

€ 3,420,000-5,690,000 US\$ 4,070,000-6,780,000

#### PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist on 11th May 1897)  
Durand-Ruel Galleries, New York (acquired from the above in 1926)  
Madeleine de Brecey (granddaughter of Paul Durand-Ruel; acquired in 1949)  
Sam Salz, New York  
Mrs Etta E. Steinberg (acquired from the above in May 1956. Sold: Christie's, New York, 19th May 1981, lot 335)  
Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Durand-Ruel, *Œuvres récentes de Camille Pissarro*, 1898, no. 19  
Paris, Galerie Durand-Ruel, *Tableaux de Monet, Pissarro, Renoir et Sisley*, 1899, no. 65  
Paris, Galerie Durand-Ruel, *Camille Pissarro*, 1904, no. 105  
Paris, Galerie Durand-Ruel, *Pissarro*, 1908, no. 22  
Paris, Galerie Durand-Ruel, *Tableaux et gouaches par Camille Pissarro*, 1910, no. 10  
(probably) Baltimore, The Baltimore Museum of Art, *C. Pissarro*, 1936, no. 13  
(probably) New York, Coordinating Council of French Relief Societies, *Paris*, 1943  
Saint Louis, City Art Museum (on loan 1975-80)  
Dallas, Dallas Museum of Art; Philadelphia, Philadelphia Museum of Art & London, Royal Academy of Arts, *The Impressionist and the City: Pissarro's Series Paintings*, 1992-93, no. 46, illustrated in colour in the catalogue (titled *Boulevard Montmartre: Morning, Sunlight and Mist*)

#### LITERATURE

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro, son art - son œuvre*, Paris, 1939, vol. I, no. 990, catalogued p. 218; vol. II, no. 990, illustrated pl. 199  
*Art News*, April 1956, illustrated p. 75 (titled *Boulevard Montmartre*)  
Kathleen Adler, 'Camille Pissarro. City and Country in the 1880s', in Christopher Lloyd (ed.), *Studies on Camille Pissarro*, London & New York, 1986, mentioned p. 113  
*Apollo*, London, November 1992, fig. II, illustrated in colour p. 274 (titled *Boulevard Montmartre: Morning, Sunlight and Mist*)  
Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, Paris, 2005, vol. III, no. 1162, illustrated in colour p. 730

'I have begun my series of Boulevards.  
I have a splendid motif which I am going to  
explore under all possible effects.'

CAMILLE PISSARRO

letter to his son Georges Manzana-Pissarro, 13th February 1897









Fig. 1

Fig. 1  
 CAMILLE PISSARRO  
*Le Boulevard Montmartre, matin d'hiver*, 1897,  
 oil on canvas, The Metropolitan  
 Museum of Art, New York

Fig. 2  
 CAMILLE PISSARRO  
*Le Boulevard Montmartre, après-midi, soleil*, 1897,  
 oil on canvas, The State  
 Hermitage Museum,  
 Saint Petersburg

*Le Boulevard Montmartre, brume du matin*, painted in 1897, is an outstanding work from one of the most important series of Pissarro's urban views. The excitement and spectacle of the city at the *fin-de-siècle* are brilliantly evoked by the artist's handling of paint and the elegant composition. The remarkable scope and variety of the *Boulevard Montmartre* series reveals Pissarro's approach to the systematic exploration of a series of views of the same subject.

Focused upon a single compositional device – the magnificent procession of the Boulevard Montmartre – the artist thoroughly investigated the different atmospheric conditions of the street. This variety is illustrated by two distinct determinations - the weather and the activity represented. Thus there are festive afternoons as well as comparatively tranquil ones, sparsely populated streets in winter and conversely busy scenes, as well as a view of the street at night.

Joachim Pissarro wrote: 'As his most systematic and homogenous compositions, and his most clearly focused series, as well as one of his most rapidly achieved, the boulevard Montmartre series addresses elementary issues inherent in serial procedures. While representing a single motif seen under different

combinations of light, weather and seasonal change, Pissarro's approach to this series was capable of producing an infinite number of possibilities' (J. Pissarro in *The Impressionist and the City: Pissarro's Series Paintings* (exhibition catalogue), *op. cit.*, p. 60). The artist accomplished this triumphant series by working methodically for over two months at the window of his hotel room from dawn till dusk.

Pissarro's series paintings of Paris in the late 1890s are amongst the supreme achievements of Impressionism, taking their place alongside Claude Monet's series of Rouen Cathedral, poplars and grainstacks and the later waterlilies. For an artist who throughout his earlier career was primarily celebrated as a painter of rural life rather than the urban environment, the *Boulevard Montmartre*, *Gare Saint-Lazare* and *Jardin des Tuileries* series confirmed his position as the preeminent painter of the City. However, Richard R. Brettell also argues that in contrast to Monet's work, for Pissarro 'no "series" is quite like another' and was not initially conceived to be hung together. 'By contrast, it seems as though Pissarro "tested the waters" of urban view painting, found them temptingly

warm and stayed in them less as a result of a grand design than because he was enjoying the experience. One senses little of the intense struggle to redefine painting that occupied Monet in his series. Rather, Pissarro appears almost to have been liberated by urban view painting' (R. R. Brettell in *ibid.*, p. xv).

On 8th February 1897 Pissarro wrote from Eragny to his son Lucien informing him of his return to the city: 'I am returning to Paris again on the tenth, to do a series of the boulevard des Italiens. Last time I did several small canvases – about 13 x 10 inches – of the rue Saint-Lazare, effects of rain, snow, etc., with which Durand was very pleased. A series of paintings of the boulevards seems to him a good idea, and it will be interesting to overcome the difficulties. I engaged a large room at the Grand Hôtel de Russie, 1 rue Drouot, from which I can see the whole sweep of boulevards almost as far as the Porte Saint-Denis, anyway as far as the boulevard Bonne Nouvelle' (letter from the artist to his son, Lucien Pissarro, 8th February 1897, quoted in John Rewald & Lucien Pissarro (eds.), *Camille Pissarro: Letters to his Son Lucien*, Boston, 2002, p. 307).

As part of the ambitious reforms Napoleon III introduced during the 1860s, Georges-Eugène Haussmann was charged with masterminding a radical reconfiguration of Paris. Many parts of the medieval city were razed to provide space for an extensive grid of straight roads, avenues and boulevards. The 'Haussmannisation' of Paris which is celebrated today as the precursor to modern urban planning, met with admiration and scorn in equal measure at the time – not least because of the staggering 2.5 billion francs spent on the project. In another letter to his son Lucien, Pissarro extolled the artistic possibilities presented by the new urban landscape: 'It may not be very aesthetic, but I'm delighted to be able to have a go at Paris streets, which are said to be ugly, but are [in fact] so silvery, so bright, so vibrant with life [...] they're so totally modern!' (letter from the artist to his son Lucien Pissarro, 15th December 1897, quoted in J. Pissarro & C. Durand-Ruel Snollaerts, *op. cit.*, p. 728). These sentiments are also illustrated in the works of his contemporaries, such as Claude Monet and Gustave Caillebotte, whose views of Paris captured the grandeur and commotion of the modern city.



Fig. 2

### 11 ◦ CLAUDE MONET

(1840 - 1926)

#### Citrons sur une branche

signed *Claude Monet* and dated 84 (upper right)  
oil on canvas  
65.5 by 54.3cm.: 25¾ by 21⅜in.  
Painted in 1884.

± £ 2,500,000-3,500,000

€ 2,850,000-3,990,000 US\$ 3,390,000-4,750,000

#### PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist by 1888)

Durand-Ruel Galleries, New York (acquired from the above in 1914)

Annie Swan Coburn, Chicago (acquired from the above on 4th January 1930)

The Art Institute of Chicago, Chicago (a donation from the above in 1933. Sold: Parke Bernet, New York, 4th May 1944, lot 53)

Baronne Cassel van Doorn (acquired *circa* 1947)

Christiane Cassel, Santiago (by descent from the above)

Mr & Mrs Albert J. Dreitzer, United States (acquired *circa* 1972. Sold: Sotheby's, New York, *The Albert J. Dreitzer Collection*, 13th November 1985, lot 16)

Purchased at the above sale by the present owner

#### EXHIBITED

(probably) New York, American Art Galleries & National Academy of Design, *Works in Oil and Pastel by the Impressionists of Paris*, 1886, no. 205

Berlin, Paul Cassirer, *Ausstellung VIII. Jahrgang*, 1905, no. 33

London, Grafton Galleries, *Pictures by Boudin, Manet, Pissarro, Cézanne, Monet, Renoir, Degas, Morisot, Sisley*, 1905, no. 105

Paris, Galerie Durand-Ruel, *Exposition de Natures mortes par Monet, Cézanne, Renoir, Pissarro, Sisley, A. André, d'Espagnat*, 1908, no. 10

Vienna, Galerie Miethke, *Manet-Monet*, 1910, no. 18

New York, Durand-Ruel Galleries, *Claude Monet*, 1915, no. 2

New York, Durand-Ruel Galleries, *Still Life and Flower Pieces*, 1923, no. 14

New York, Acquavella Galleries, Inc., *Claude Monet*, 1976, no. 43, illustrated in colour in the catalogue (titled *Les Citrons*)

#### LITERATURE

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Lausanne & Paris, 1979, vol. II, no. 888, illustrated p. 127; mentioned in letters nos. 471 & 473, p. 249

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Paris & Lausanne, 1991, vol. V, mentioned p. 41

Daniel Wildenstein, *Monet Catalogue Raisonné*, Cologne, 1996, vol. II, no. 888, illustrated p. 331

*Looking at Monet. The Great Impressionist and His Influence on Austrian Art* (exhibition catalogue), Belvedere, Vienna, 2014-15, illustrated in colour p. 162







Fig. 1

Fig. 1  
A view of the Impressionist exhibition at Grafton Galleries, London in 1905. The present work is visible in the top right.

This vibrant depiction of a branch of lemons was painted at Bordighera on the Italian Riviera, near the end of Monet's visit there, which lasted from late January to early April 1884. Having accompanied his friend Pierre-Auguste Renoir on a short trip to the region the year before, Monet returned alone in order to be able to concentrate on his painting. He worked with great zest and in a letter to his dealer Paul Durand-Ruel he wrote: 'I am certain that I will bring back interesting things, for everywhere all is beauty and the weather is superb' (quoted in *Monet and the Mediterranean* (exhibition catalogue), Kimbell Art Museum, Fort Worth, 1997, p. 30). The delight Monet found on the region is also evident in letters he wrote to his companion, Alice Hoschedé, and he refers to his work on the present composition in two letters to her: 'At the moment I am spending all of my time painting still-lives [...]; today I turn my hand to lemons' (quoted in D. Wildenstein, *op. cit.*, 1979, letter no. 471, p. 249, translated from French).

Monet executed far fewer still-lives than landscapes throughout his career, and it is interesting to note the artist's ability to adapt his technique, developed through painting *en*

*plein-air*, to a different genre. He painted the present work with careful attention to the rendering of the effects of light, and created a dynamic composition by casting bright light from the right of the composition, which casts vivid purple shadows of the subject on the blue backdrop. The glowing light sets the foliage ablaze in yellow and encircles the lemons with delicate pinkish hues. Monet combines this natural display with quick, fluid brushstrokes that lend the painting freshness and a remarkable sense of spontaneity. Stephan Koja describes Monet's 'unconventional and unpretentious approach to his subjects', writing: 'There is nothing artificial about his arrangements, nor are they welded to a spatial context... Once again, he relied entirely on the effect of colour, endeavouring to apply the stylistic vocabulary he had evolved in his landscape paintings, with its typical short brush-strokes' (S. Koja, in *Monet* (exhibition catalogue), Belvedere, Vienna, 1996, p. 92).

The subject of a still-life would certainly have appealed to the artist and he often returned to it throughout his career, in between working on his landscapes. In the late 1870s and early 1880s, both Monet and Renoir painted still-lives, a subject that was most readily saleable, and therefore provided a secure source of income to both artists. Monet exhibited several still-lives during the Impressionist exhibitions of the late 1870s; and it was largely due to the artist's success in these exhibitions that Durand-Ruel began to buy his paintings regularly, which eventually led him to commission a unique group of works for his own *grand salon*.

*Citrons sur une branche* was acquired from Monet by Durand-Ruel, who included the work in several important early Impressionist exhibitions, among them the now legendary exhibition of Impressionist painters organised by Durand-Ruel in London's Grafton Galleries (fig. 1). It was later sold to the prominent American art collector Annie Swan Coburn and was part of her generous donation to the Art Institute of Chicago in 1933.

Claude Monet  
84



12

# WASSILY KANDINSKY

(1866 - 1944)

## Gabriele Münter im Freien vor der Staffelei (Gabriele Münter Painting Outdoors in Front of an Easel)

signed *Kandinsky* (lower left)  
oil on board  
32.5 by 44.5cm.; 12¾ by 17½in.  
Painted in 1910.

£ 3,000,000-5,000,000

€ 3,420,000-5,690,000 US\$ 4,070,000-6,780,000

**PROVENANCE**

Alexej von Jawlensky, Munich  
Helene von Jawlensky, Ascona (by descent from the above)  
Felix Handschin, Basel (acquired from the above in 1958)  
Galerie Anne Abels, Cologne (acquired in 1958)  
Dr. J. Steegmann, Köln-Marienburg (sold: Stuttgarter Kunstkabinett, Stuttgart, 3rd-4th May 1962, lot 192)  
Galleria Fedeli, Milan (purchased at the above sale)  
Roman Norbert Ketterer, Campione d'Italia  
Galerie de Seine, Paris (acquired by 1963)  
Eugene V. Thaw, New York  
Private Collection, Paris (acquired from the above in 1967)  
Thence by descent to the present owners

**EXHIBITED**

Paris, Galerie de Seine, *Automne 1963*, 1963, no. 8, illustrated in the catalogue (as dating from 1908)

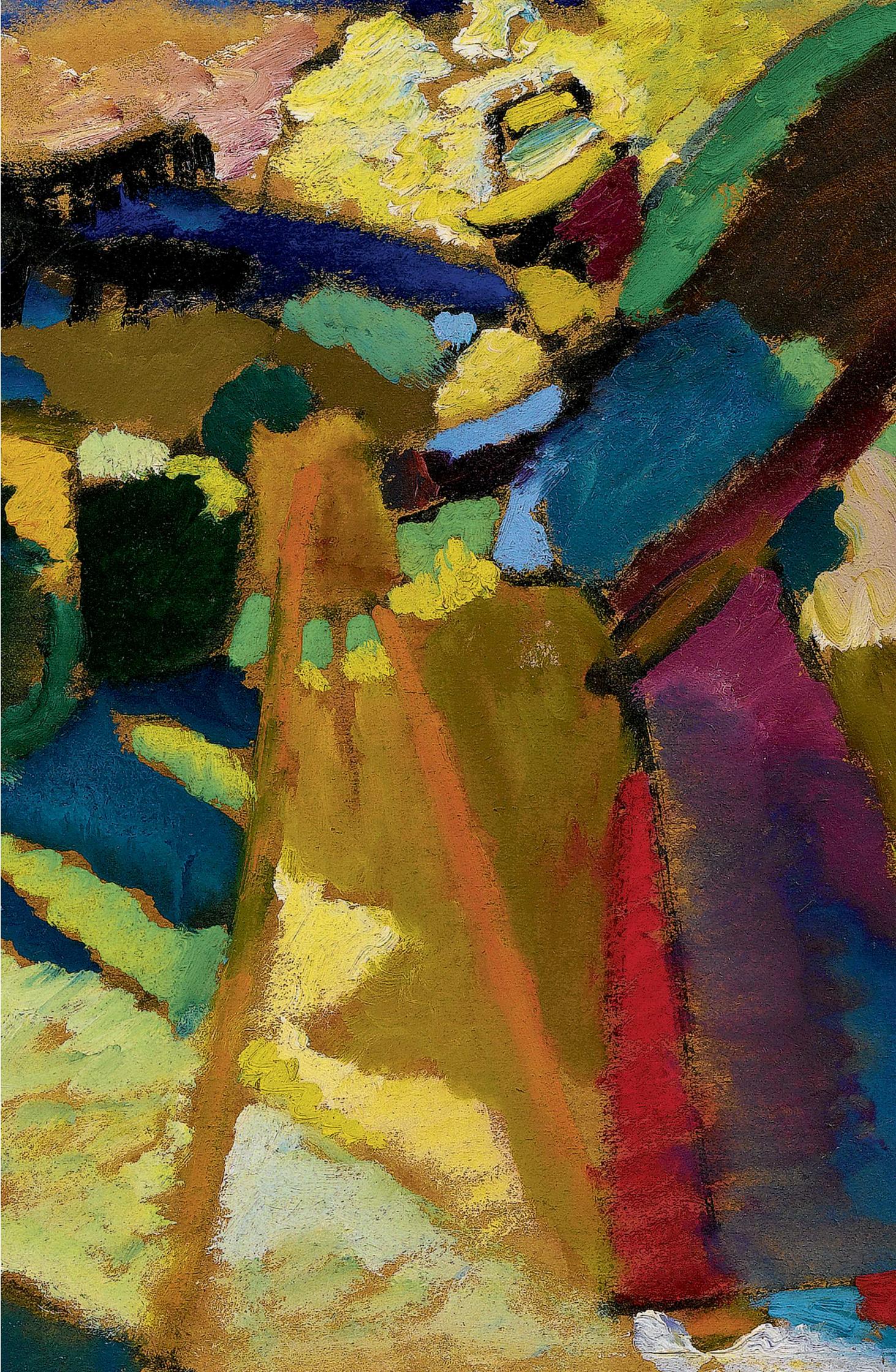
**LITERATURE**

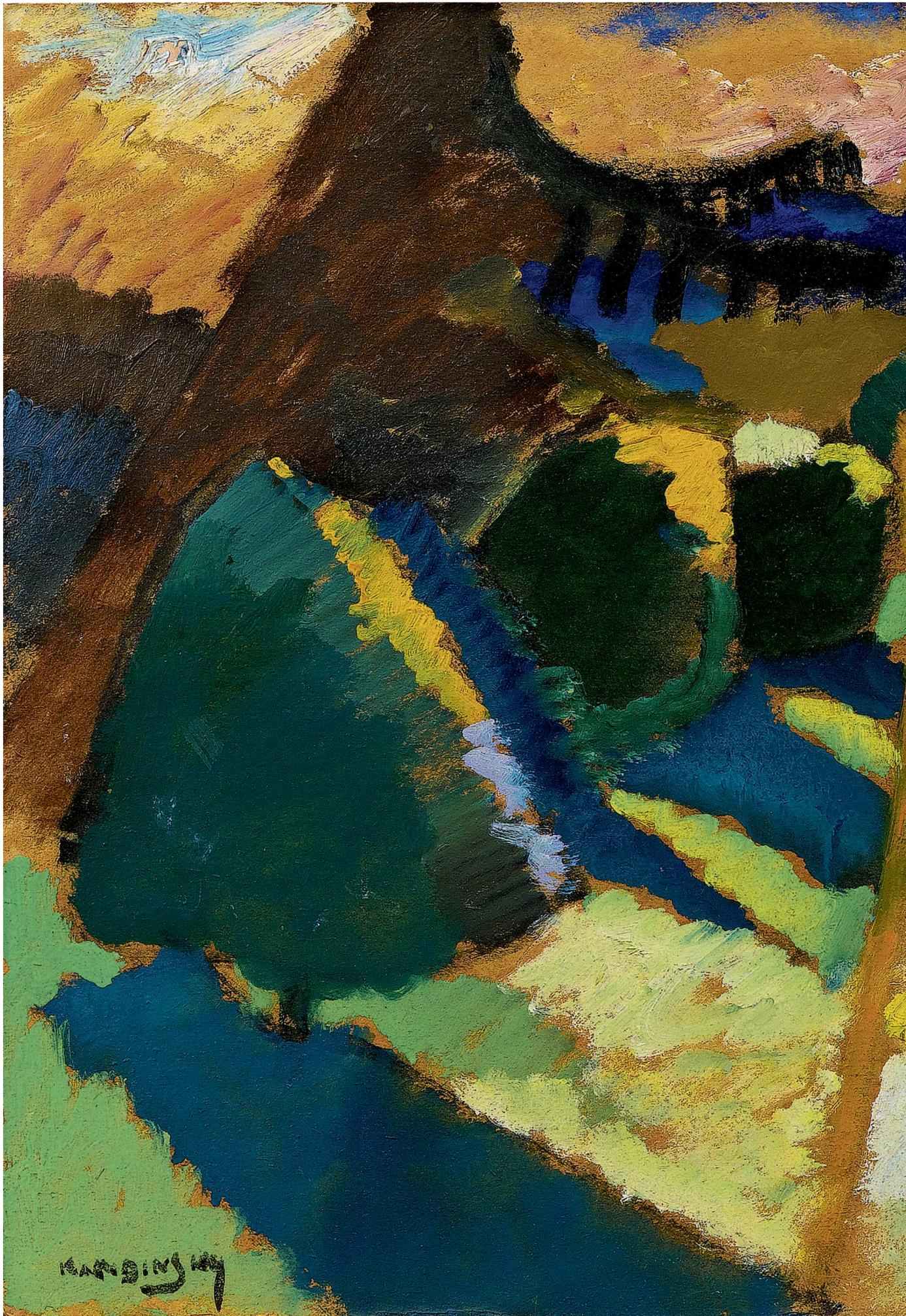
Will Grohmann, *Wassily Kandinsky. Life and Work*, New York, 1958, no. 582, illustrated p. 397 (as dating from 1908)  
Hans K. Roethel & Jean K. Benjamin, *Kandinsky. Catalogue Raisonné of the Oil Paintings*, London, 1982, vol. I, no. 344, illustrated p. 324

‘Without exaggerating, I can say that, should I succeed in this task, I will be showing [a] new, beautiful path for painting susceptible to infinite development. I am on a new track, which some masters, just here and there, suspected, and which will be recognised, sooner or later’.

## WASSILY KANDINSKY

in a letter to Gabriele Münter, 2nd April 1904







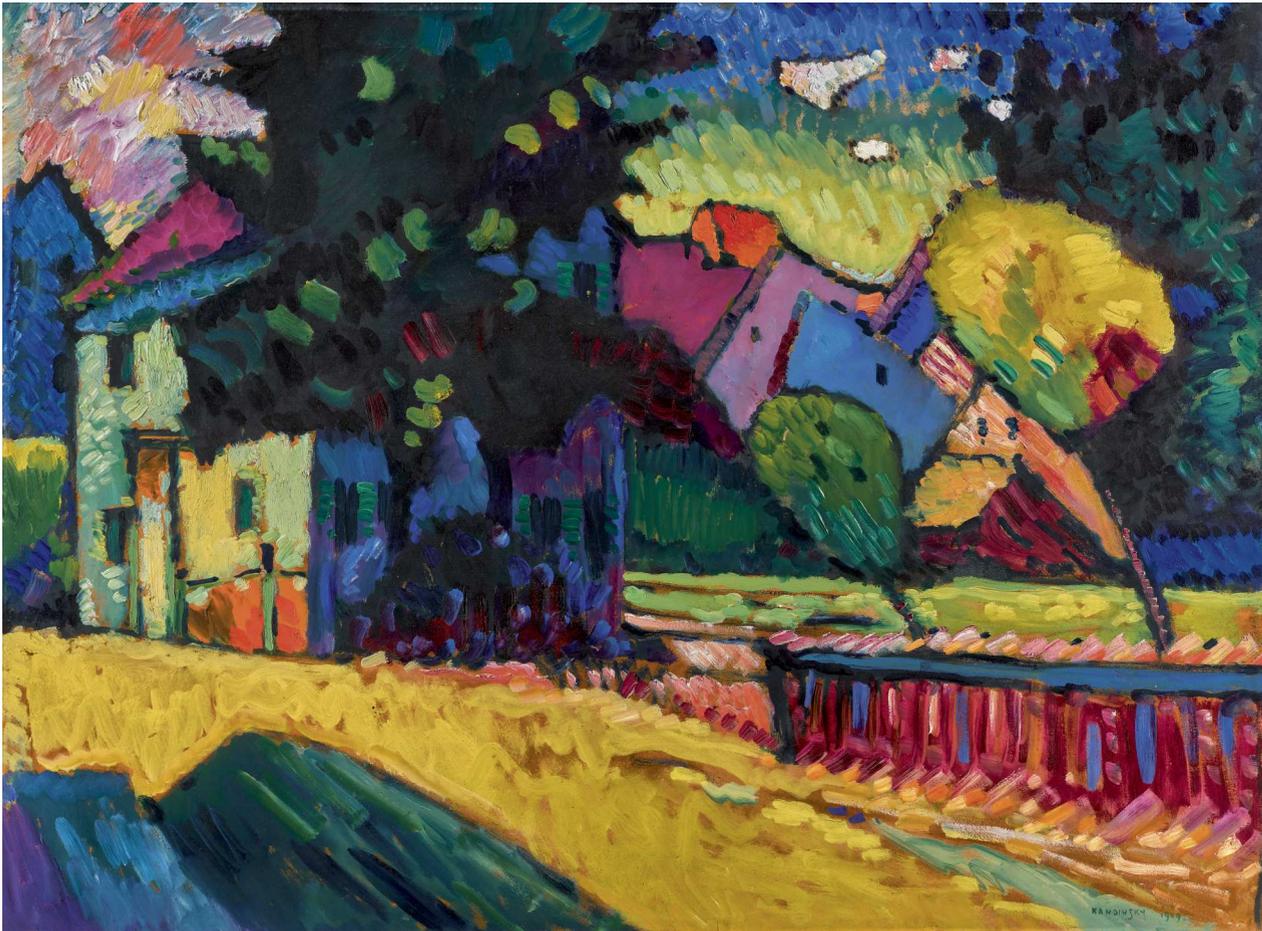


Fig. 1

Fig. 1  
WASSILY KANDINSKY  
*Murnau – Landschaft mit  
grünem Haus*, 1909,  
oil on board. Sold: Sotheby's,  
London, 21st June 2017

Fig. 2  
WASSILY KANDINSKY  
*Skizze zu Improvisation 5*, 1910,  
oil on board, Minneapolis  
Institute of Arts, Minneapolis

A glorious celebration of colour and form, *Gabriele Münter im Freien vor der Staffelei* dates from a key period of development for Kandinsky and marks the artist's definitive transition into the abstract. Depicting Kandinsky's companion and lover - the painter Gabriele Münter - at her easel in the surroundings of the Bavarian mountains, it is also testament to his close collaboration with like-minded artists during these formative years working in Murnau and Munich.

Kandinsky and Münter met when she began taking classes at the Phalanx School in 1902 and they quickly became close. From the very first they travelled out of Munich into the Bavarian

countryside to draw and paint together, and in 1908 they discovered the small town of Murnau in the foothills of the Alps. They recommended it to their friends and fellow-artists Alexej von Jawlensky and Marianne von Werefkin and the group spent the summer there, returning over the following years. The Alpine landscape surrounding Murnau was to have a profound effect on their art and this was augmented by the spirit of collaboration and experimentation between the four friends. As Reinhold Heller explains: 'The development was communal [...]'. The artists collaborated, frequently painted identical scenes and, together, discussed the remarkable transformations their work



underwent. Long, if not always deep, friendship made such interaction possible. Kandinsky, Wexler and Jawlensky had known each other since at least 1897 [...]. This close association also sought to fulfil the frequent arcadian modernist vision of a utopian community of artists unrestrainedly outside the urban confines of cities' (R. Heller, *Gabriele Münter. The Years of Expressionism* (exhibition catalogue), Milwaukee Art Museum, Milwaukee (and travelling), 1997-99, p. 70).

*Gabriele Münter im Freien vor der Staffelei* offers a particularly valuable insight into this hugely formative relationship. Münter appears in four paintings from this period – of which the present work is the only one still in private hands – and this depiction of her in

front of her easel vividly conjures the spirit of productivity and creativity that characterised their time in Murnau. The close ties between the group members are further emphasised by the provenance of the present work which initially belonged to Jawlensky. He kept it in his collection – perhaps as a memento of those happy, productive years in Murnau – until his death in 1941, when it passed to his wife Helene.

The unique context of Murnau was key to Kandinsky's move towards abstraction. From an early stage in his artistic career, Kandinsky was aware that his pursuit of his own form of expression was leading him toward an entirely new visual idiom. In a letter to Gabriele Münter written on 2nd April 1904

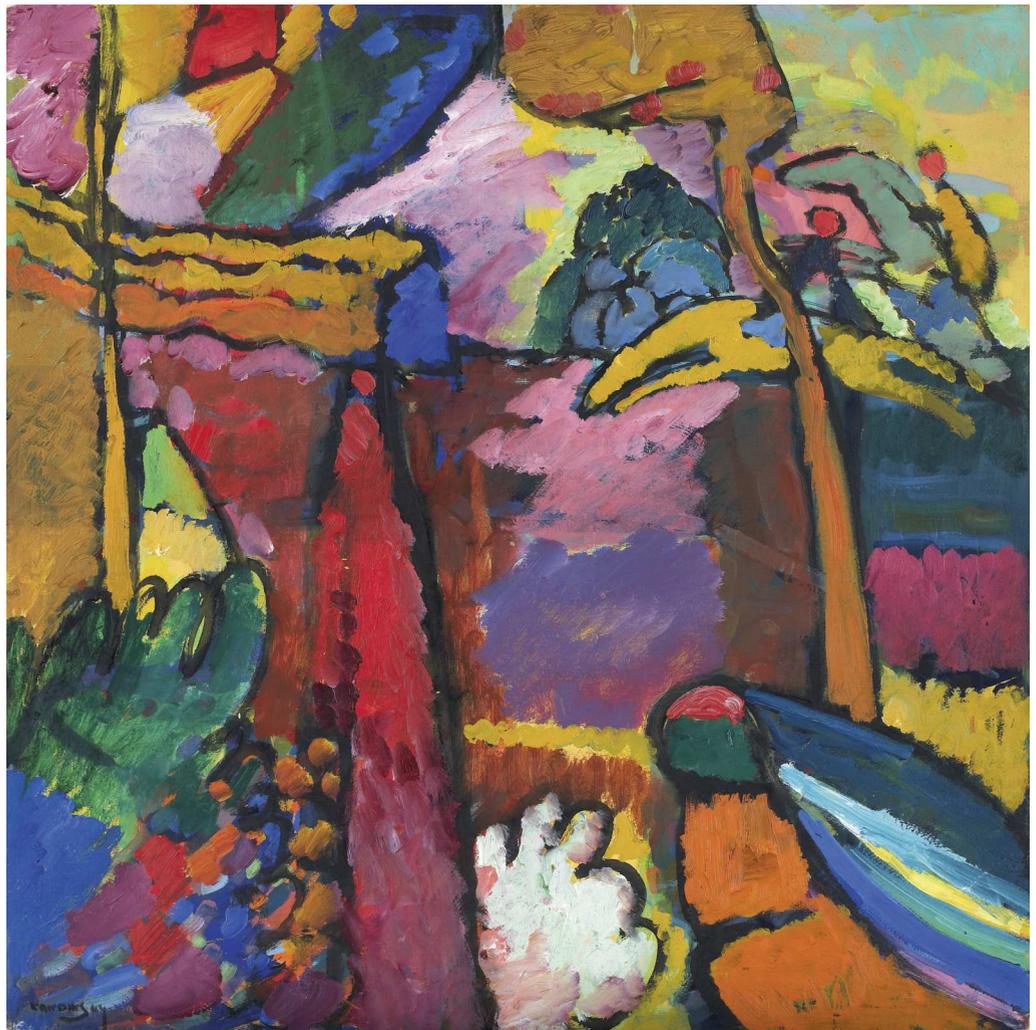


Fig. 2

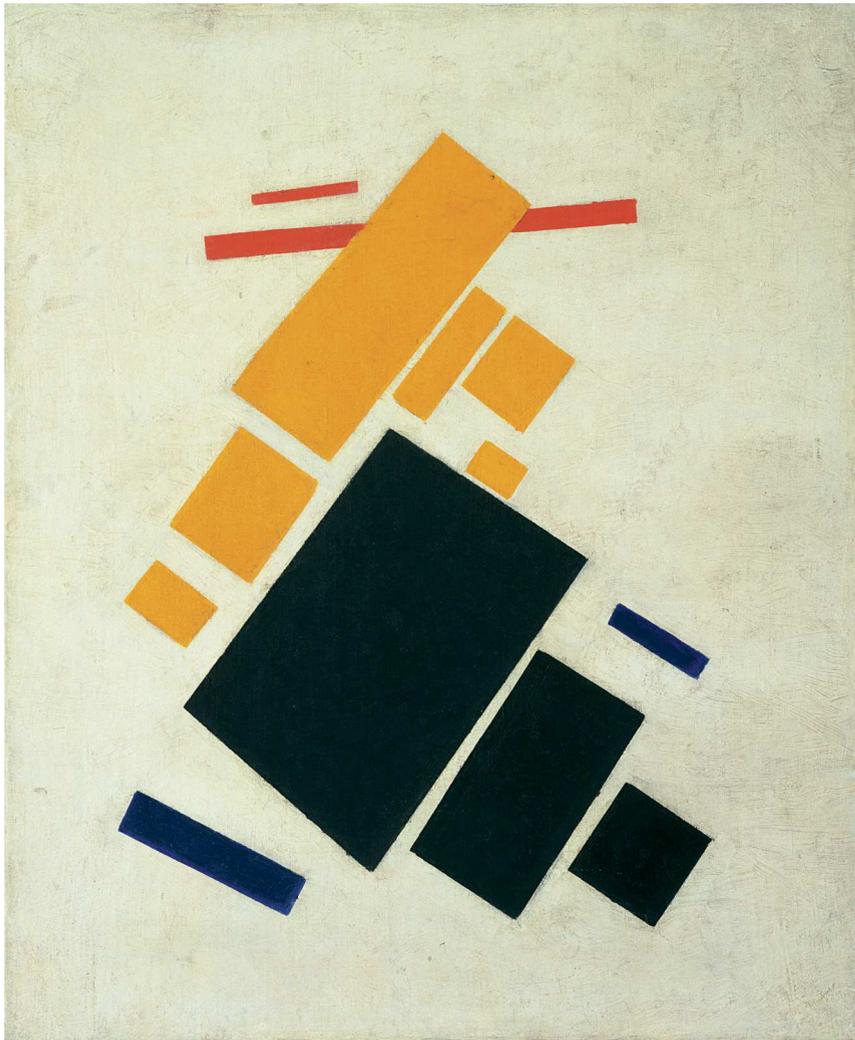


Fig. 3

Fig. 3  
KAZIMIR MALEVICH  
*Suprematist Composition:  
Airplane Flying*, 1915,  
oil on canvas, The Museum of  
Modern Art, New York

Fig. 4  
WASSILY KANDINSKY  
*Bild mit weissen Linien*, 1913,  
oil on canvas. Sold: Sotheby's,  
London, 21st June 2017

Kandinsky wrote: 'Without exaggerating, I can say that, should I succeed in this task, I will be showing [a] new, beautiful path for painting susceptible to infinite development. I am on a new track, which some masters, just here and there, suspected, and which will be recognised, sooner or later'. As predicted, in the years that followed Kandinsky travelled further towards abstraction than any painter previously, and as Will Grohmann observes in his celebrated monograph on the artist, it was 1910 that marked Kandinsky's 'epoch-making breakthrough to the abstract' (W. Grohmann, *op. cit.*, p. 62).

Kandinsky's first major breakthrough was his discovery that colour, when disassociated from representational concerns, could become the principal subject

of a painting. Taking his cue from musical composition, Kandinsky determined that every colour corresponded with a particular emotion or 'sound'. As Will Grohmann writes, 'Color becomes increasingly crucial. [... They] transport the subject to the sphere of dream and legend. This was the direction of development. The painter distributes and links the colors, combines them and differentiates them as if they were beings of a specific character and special significance. As in music, the materials now come to the fore, and in this respect Kandinsky stands between Mussorgsky and Scriabin. The language of color - just as in those composers - calls for depth, for fantasy' (*ibid.*, pp. 60-61).

This revelation was due in part to the journey the artist took to Paris in 1906 and

his acquaintance with Fauve paintings by Derain, Delaunay and Vlaminck, as well as his appreciation of Cézanne's brushwork in his late works. Though, as Hans Roethel writes: 'when Kandinsky returned to Munich, ideologically and practically, the ground was well prepared for abstract painting and yet it needed a final spark to come into being' (H. K. Roethel & J. K. Benjamin, *Kandinsky*, London 1979, p. 25). It was his visits to Murnau and the surrounding landscape and artistic milieu that provided this spark.

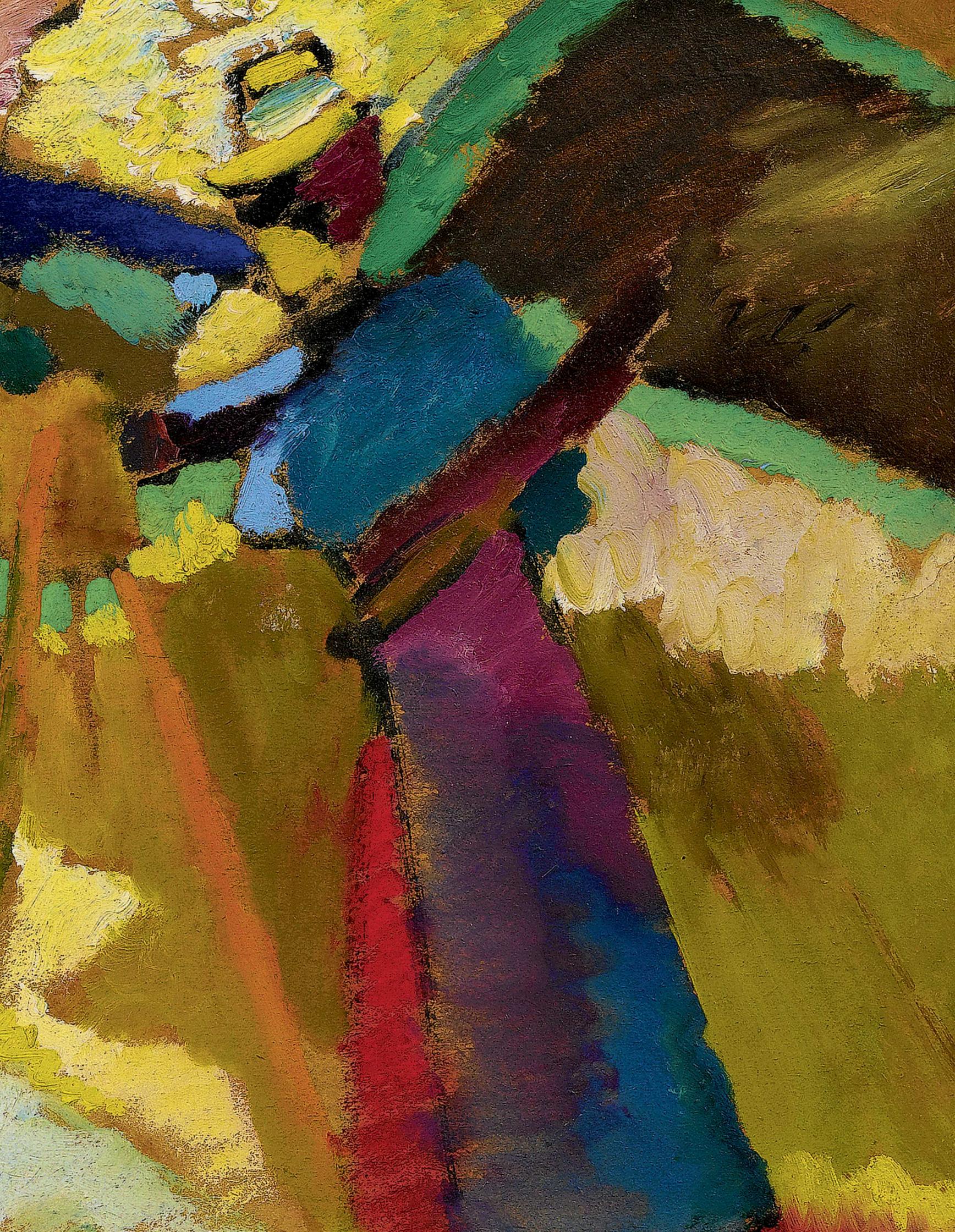
Through constant experimentation and extensive preparatory work Kandinsky's artistic means developed from an essentially figurative Fauve style to pure abstraction. By

1910 he had found the language he sought, with sweeping lines, beautiful iridescent patches of colour and kaleidoscopic compositions (figs. 1 & 2). This is exemplified in the present work; the figurative remains, but the composition is radically altered and the colours have taken on a new vibrancy and autonomy. Kandinsky achieves a delicate balance between the subtle figuration of Münter herself and the almost completely abstracted landscape that surrounds her. It is a powerful illustration of Kandinsky's pioneering pictorial language and his unique and important contribution to the history of twentieth century art.



Fig. 4





13 ○ ALBERTO  
GIACOMETTI

(1901 - 1966)

## Le Chat

inscribed *Alberto Giacometti*, numbered 3/8 and with the foundry mark *Susse Fondeur Paris*  
bronze  
length: 81.5cm.; 32 $\frac{1}{8}$ in.  
Conceived in 1951 and cast in 1955.

## Estimate Upon Request

## PROVENANCE

Pierre Matisse Gallery, New York (acquired from the artist)

Mr & Mrs Sidney Brody, Los Angeles (acquired from the above on 19th May 1955. Sold by the Estate: Christie's, New York, *Property from the Collection of Mrs. Sidney F. Brody*, 4th May 2010, lot 4)

Purchased at the above sale by the present owner

## LITERATURE

Francis Ponge, 'Réflexions sur les statuettes, figures et peintures d'Alberto Giacometti', in *Cahiers d'Art*, no. 444, Paris, 1951, plaster illustrated p. 74

Ernst Scheidegger, *Alberto Giacometti: Schriften, Fotos, Zeichnungen*, Zurich, 1958, plaster illustrated p. 117

Palma Bucarelli, *Giacometti*, Rome, 1962, another cast illustrated pl. 45

James Lord, *Giacometti: A Portrait*, New York, 1965, p. 21

Franz Meyer, *Alberto Giacometti: Eine Kunst existentieller Wirklichkeit*, Stuttgart, 1968, p. 162

Reinhold Hohl, *Alberto Giacometti*, Stuttgart, 1971, plaster illustrated p. 121

Bernard Lamarche-Vadel, *Alberto Giacometti*, Paris, 1984, no. 202, another cast illustrated p. 142  
*Alberto Giacometti, Skulpturen-Gemälde-Zeichnungen-Graphik* (exhibition catalogue), Nationalgalerie, Staatliche Museen Preussischer Kulturbesitz, Berlin & Staatsgalerie, Stuttgart, 1987-88, plaster illustrated p. 34

Yves Bonnefoy, *Alberto Giacometti, A Biography of His Work*, Paris, 1991, no. 342, another cast illustrated p. 369; plaster illustrated p. 557

*Alberto Giacometti, The Artist's Studio* (exhibition catalogue), Tate Gallery, Liverpool, 1991, plaster illustrated p. 15

Ernst Scheidegger, *Traces d'une amitié, Alberto Giacometti*, Paris, 1991, another cast illustrated p. 140; plaster illustrated pp. 140-141

Franz Meyer (ed.), *Alberto Giacometti, Visto por los fotógrafos*, Madrid, 2000, plaster illustrated p. 62

*Alberto Giacometti* (exhibition catalogue), The Museum of Modern Art, New York & Kunsthaus, Zurich, 2001-02, plaster illustrated p. 286

Ernst Scheidegger, *Alberto Giacometti: Sculpture in Plaster*, Zurich, 2006, plaster illustrated pp. 65-67

*L'Atelier d'Alberto Giacometti, Collection de la Fondation Alberto e Annette Giacometti* (exhibition catalogue), Centre Georges Pompidou, Paris, 2007-08, plaster illustrated pp. 31 & 347; other casts illustrated pp. 384 & 392

*Picasso-Giacometti* (exhibition catalogue), Musée National Picasso, Paris & The Fire Station, Doha, 2016-17, plaster illustrated in colour p. 164

*The Alberto Giacometti Database*, no. AGD 1469, illustrated ([www.fondation-giacometti.fr](http://www.fondation-giacometti.fr))













Fig. 1

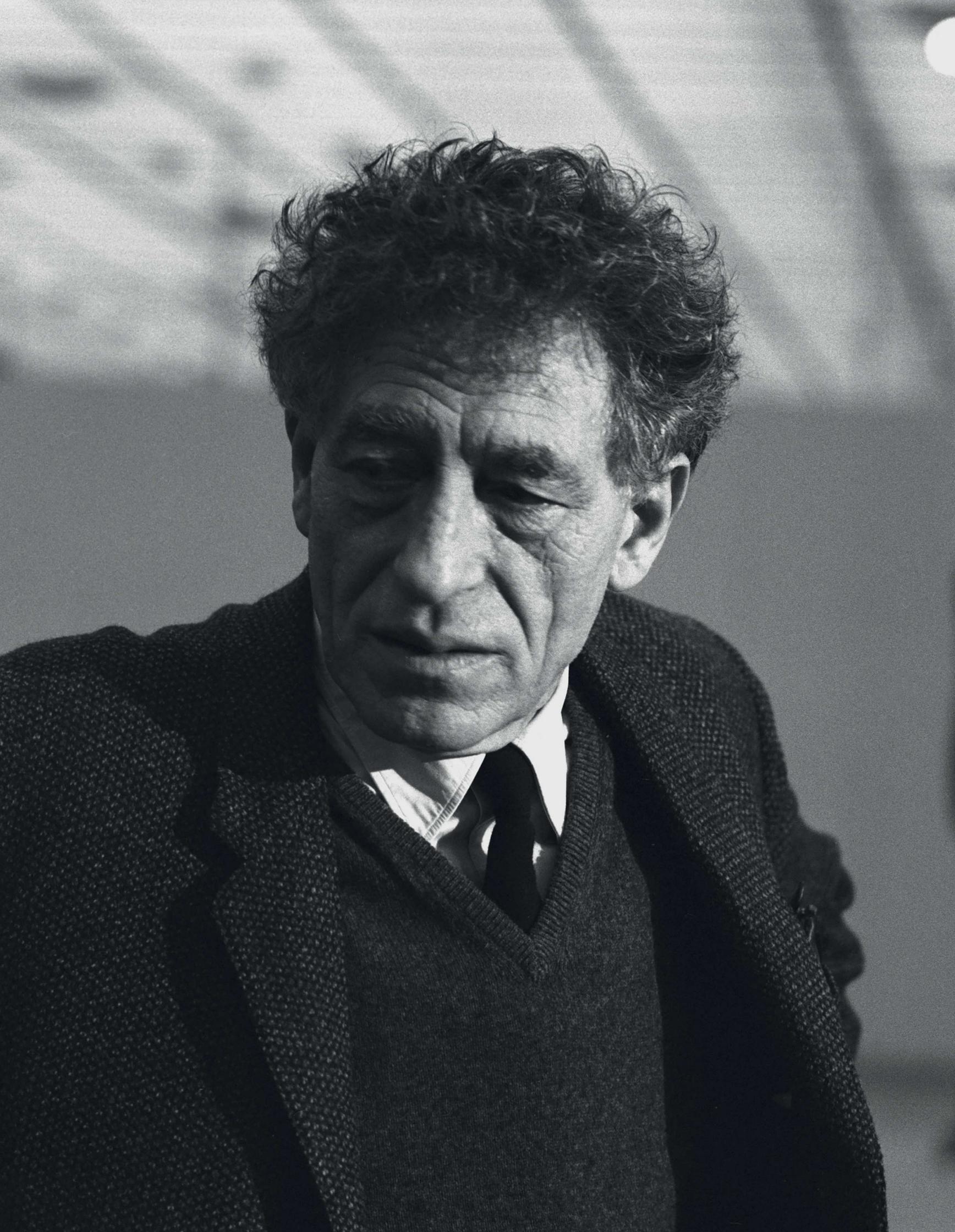
Opposite:  
The present work

Fig. 1  
Giacometti's *Le Chat* and  
*Le Chien* plasters, Paris, 1951.  
Photograph by Gordon Parks

Alberto Giacometti's *Le Chat* is one of the most recognisable and profound compositions of his post-war production. Slinking along, with its body in perfect alignment, this graceful creature possesses elegance akin to the artist's elongated female nudes of the period. Giacometti was fascinated by the dexterity and anatomical pliancy of the animal, which in its very nature embodies the illusionistic properties of so many of his narrow busts and standing figures. 'A cat is narrow and can pass between two very close objects,' Giacometti once marveled, observing his brother Diego's cat, whom Alberto admired for its lighthness to pass between objects without ever touching them. Observing how the animal could defy the boundaries of form and space, the writer Jean Genet once observed that Giacometti's

sinewy cat could even 'pass through a mouse hole' and that 'his rigid horizontality perfectly recreates the form of a cat, even when curled up in a ball' (J. Genet, *L'Atelier d'Alberto Giacometti*, 1958, reprinted in *Alberto Giacometti: Sculptures, peintures, dessins* (exhibition catalogue), Musée d'Art Moderne de la Ville de Paris, Paris, 1991-92, p. 232).

By 1951, when the present work was created, Giacometti had formulated the iconography that he used in both painted and sculptural work. Until the end of his life, he focused on elaborating his established subject matter more than on the invention of new themes. Only a few bronzes, however, represent a departure from the artist's usual themes of male and female figures and depictions of his studio, all supposedly



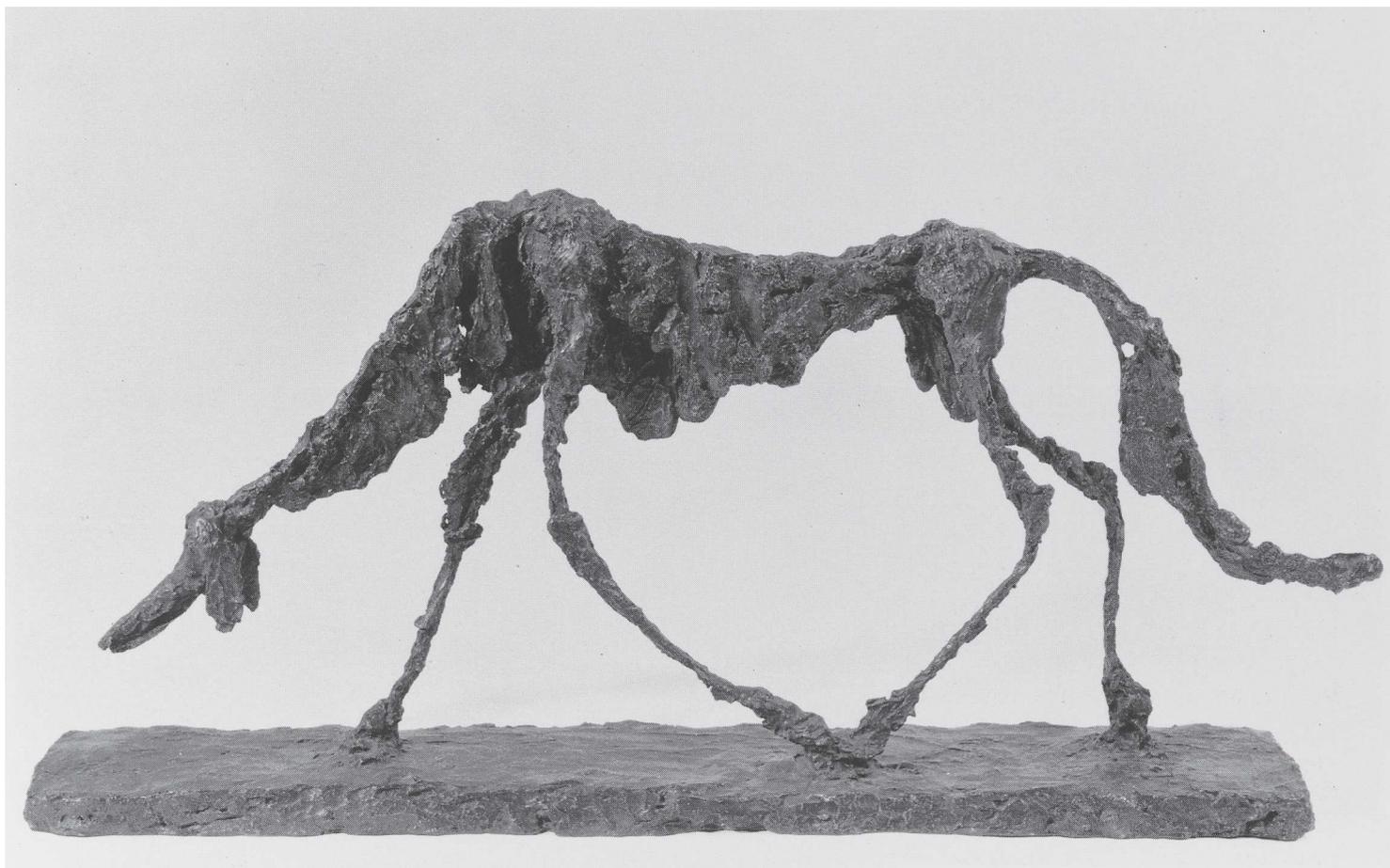


Fig. 3

Fig. 2 (opposite)  
 Alberto Giacometti in Zurich  
 for the programme 'The Hot  
 Hours of Montparnasse' on  
 the occasion of an exhibition  
 dedicated to him, 1962

Fig. 3  
 ALBERTO GIACOMETTI  
*Le Chien*, 1951,  
 bronze, Stiftung Alberto  
 Giacometti, Zurich

executed in plaster during the course of a single day: the present work - *Le Chat* - and two other depictions of animals - *Le Chien* (figs. 1 & 3) and *Deux chevaux* (fig. 6). The latter, however, never came to fruition, as the life-size plaster casts were too big for Giacometti's cramped studio and dissolved outside in the rain.

As Yves Bonnefoy commented when discussing this period: 'There are many studio interiors [...], and there are, of course, many portraits, in pencil, in oils, in clay or in plaster [but] there are still a few imaginative works during these months, for instance [...] in 1951 *The Cat* and *The Dog* which suggest the neighbouring streets and courtyard' (Y. Bonnefoy, *op. cit.*, p. 368). Referring to its companion sculpture *Le Chien*, Giacometti

told the writer Jean Genet: 'The dog is myself. One day I saw it like that in the street. I was that dog' (quoted in *ibid.*, p. 50). In 1964 he expounded upon its origin, reflecting to James Lord: 'For a long time I'd had in mind a memory of a Chinese dog I'd seen somewhere. And then one day I was walking along the rue de Vanves in the rain, close to the walls of the buildings, with my head down, feeling a little sad, perhaps, and I felt like a dog just then. So I made that sculpture. But it's not really a likeness at all. Only the sad muzzle is anything of likeness' (quoted in Reinhold Hohl (ed.), *Giacometti: A Biography in Pictures*, Ostfildern-Ruit, 1998, p. 135).

The image of the cat can also be interpreted as a symbolic representation of the artist himself and, in a wider context, of the



Above:  
The present work

post-war period, as a reflection of the lonely and vulnerable human condition, a theme that very much preoccupied the artist at this time. The authentic experience of selfhood, freedom of choice and ownership of individual ethics—the core tenets of Existentialism—were at the forefront of Giacometti’s mind, and the artist expressed them by reducing his forms, both human and bestial, to their essential shapes. Giacometti explored this austerity through repetition of multiple and conflicting thematic connotations of stoicism, resilience, passivity, solitude, strength and vulnerability.

In the treatment of the animal’s body, *Le Chat* is closely related to Giacometti’s lean, wiry figures that reached their apex during

this period. This sentiment is perhaps most powerfully expressed in Giacometti’s image of a falling man, *L’Homme qui chavire* (fig. 4). Both *Le Chat* and *L’Homme qui chavire* were executed at the beginning of the artist’s mature period, when his work was impacted by interactions with the prominent intellectuals of post-war Paris. Most notable among them was the Existentialist writer Jean-Paul Sartre, whom Giacometti had met in 1939. After the war, the two men engaged in long discussions about the philosophical dilemmas of existence in the modern world. Along with Samuel Beckett and Albert Camus, Giacometti incorporated these Existentialist concerns into his art.

Fig. 4  
ALBERTO GIACOMETTI  
*L'Homme qui chavire*, 1950,  
bronze. Sold: Sotheby's,  
New York, 4th November 2009  
for \$19,346,500

Fig. 5  
ALBERTO GIACOMETTI  
*L'Homme qui marche I*, 1960,  
bronze. Sold: Sotheby's,  
London, 3rd February 2010 for  
\$103,935,481

Valerie Fletcher described the extent to which these philosophical underpinnings transformed Giacometti's creative vision during these years: 'Giacometti did not evolve his postwar figurative art with the deliberate intention of creating an Existentialist art; his motivations were personal, instinctive, and aesthetic. Nonetheless Existentialist interpretations of Giacometti's art, although somewhat facile, are substantiated by the artworks themselves, especially those from 1946-51. A number of sculptures and paintings depict figures whose proportions and solitary stance within a large, often desolate space connote the essential isolation of the individual. In addition to such iconographic

connections with Existentialism, Giacometti's art involved a profound philosophical investigation of the nature of the self. For Sartre and Giacometti, being is neither defined nor fully revealed by its apparent manifestations, it transcends description, although it is not separate from its phenomena, and so human consciousness remains always in flux' (V. Fletcher in *Alberto Giacometti* (exhibition catalogue), Hirshhorn Museum and Sculpture Garden, Washington, D.C. & San Francisco Museum of Art, San Francisco, 1988-89, p. 35).

It was in 1951, the year he executed *Le Chat*, that Giacometti had his first solo exhibition at Galerie Maeght, Paris. The



Fig. 4



Fig. 5



Fig. 6

Fig. 6  
ALBERTO GIACOMETTI  
*Deux chevaux*, 1951,  
plaster, now destroyed.  
Photograph by Ernst  
Scheidegger



Fig. 7

Fig. 7  
PABLO PICASSO  
*La Grue*, conceived in 1951-52,  
painted bronze.  
Sold: Sotheby's, New York,  
7th May 2008

Fig. 8 (opposite)  
Alberto, Diego and Annette  
in Giacometti's studio, with  
*Le Chat* visible on the right,  
circa 1952. Photograph by  
Alexander Liberman

show, which included the plaster cast of *Le Chat*, was a tremendous success and helped propel Giacometti to his status as one of the foremost avant-garde artists working in Paris. The Solomon R. Guggenheim Museum in New York staged a retrospective exhibition of his work in 1955, and in the following year he exhibited a now celebrated group of large female figures at the Venice Biennial. Despite his growing success, Giacometti remained true to his working ethic and his profound material simplicity, retaining his small studio and returning every year to his native Stampa to visit his mother who would serve as his model. Writing about his personality and his disregard for conventions, Bernard Lamarque-Vadel recounted an anecdote: when asked whether in a burning house, he would save a painting by Rembrandt or a cat, Giacometti said that he would save the cat, an answer that reflects

his personality better than any analysis (B. Lamarque-Vadel, *op. cit.*, p. 143). It is this sense of humanity, coupled with the philosophical undertones so poignant in this era, that *Le Chat* so powerfully embodies.

Subsequent to the creations of the plaster casts for *Le Chat*, *Le Chien* and *Deux chevaux*, then the bronze renditions of *Le Chat* and *Le Chien*, Alberto never again sculpted animals, in effect ceding this domain to Diego, who developed a variety of his own delightful animal motifs, which he used to whimsically decorate the furniture he began to produce in the 1950s. Several other casts of *Le Chat* are in major public collections including The Metropolitan Museum of Art in New York, Fondation Marguerite et Aimé Maeght in Saint-Paul-de-Vence, The Berggruen Museum in Berlin and the Stiftung Alberto Giacometti in Zurich.





## 14 ◦ HENRY MOORE

(1898 - 1986)

## Women Winding Wool

signed *Moore* and dated 47. (lower right)  
 watercolour wash, gouache, pencil, wax crayon  
 and coloured crayon on paper  
 39 by 48.6cm.; 15<sup>3</sup>/<sub>8</sub> by 19<sup>1</sup>/<sub>8</sub>in.  
 Executed in 1947.

‡ ⊕ £ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000

## PROVENANCE

The Leicester Galleries, London

Wilfrid A. Evill, London (acquired from the above in August 1948)

Honor Frost, London (a bequest from the above in 1963. Sold: Sotheby's, London, *The Evill/Frost Collection I*, 15th June 2011, lot 4)

Richard Green, London (purchased at the above sale)

Acquired from the above by the present owner in October 2011

## EXHIBITED

London, The Leicester Galleries, *Artists of Fame & Promise, Part II*, 1948, no. 140London, The Home of Wilfrid A. Evill, Contemporary Art Society, *Pictures, Drawings, Water Colours and Sculpture*, 1961, no. 18Brighton, Brighton Art Gallery, *The Wilfrid Evill Memorial Exhibition*, 1965, no. 112 (titled *Women Winding Wool - The Fates*)

## LITERATURE

Ann Garrould (ed.), *Henry Moore, Complete Drawings*, Aldershot, 2001, vol. 3, no. HMF 2394a (AG 47.7), illustrated p. 255



The present work sees Moore draw on a number of themes within his own work, both painted and sculpted, that had surfaced through the earlier part of the 1940s. The large-scale presentation of relatively naturalistic figures has a resonance with both the 'shelter' drawings and the 'figures in a setting' drawings that followed them, and the influence of the 'family group' sculptures in their domesticity and relationships between the figures can also be traced. Over all these, though, sits the increasing sense of the classical that imbued much of Moore's work during these years. The subject itself is simple; two women, draped in apparently heavy materials, sit almost facing each other on small bench-like stools. One holds her hands out for the other to wind a bright yellow woollen thread into a ball. Both seem relatively engaged by this activity, although the figure on the left is perhaps more inclined to reverie. The board floor suggests they are placed in an interior, although the space indicates little more than walls behind them and whose placement gives a feeling of containment, perhaps almost confinement.

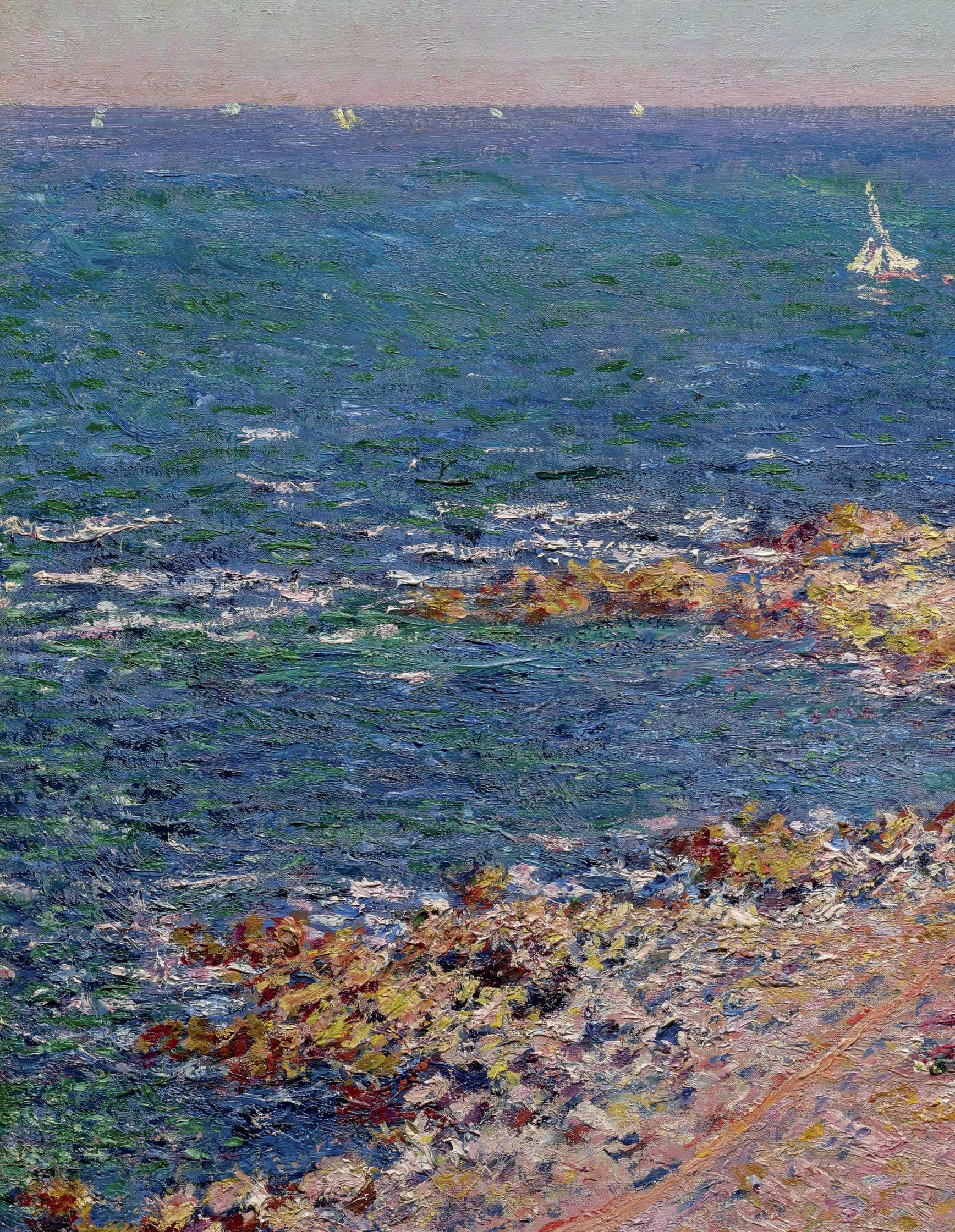
The apparent domesticity of the subject matter is very much in keeping with Moore's drawings of 1945-46, where images of mothers bathing children, figures reading or knitting or simply sitting together are frequent. However, for most of these the everyday feeling is plain, and thus suggests a link to the 'family group' sculptures of the same period. Activities such as reading and knitting also feature in the 'shelter' drawings, and like his treatment of the subjects in the 1940-42 period, Moore seems throughout the decade to be able to differentiate within each group between the drawings which appear to offer a simple rendition of a subject as opposed to those which take on a more monumental quality.

Contemporary observers noted a growing element of classical feeling in Moore's work at this time, 'the fateful air of antique tragedy' (Kenneth Clark, 'Henry Moore: A Note on his Drawings', Buchholz Gallery, New York, 1943), and indeed his own taste towards Greek tragedy was to be amply displayed in the illustrations he produced for the published version of Edward Sackville-West's play *The Rescue*, based on Homer's *Odyssey*. Like T.S. Eliot, whose work Moore very much admired, his figures seem balanced between the real world and another darker and larger plane. For *The Rescue* Moore produced several images of Penelope and Eurynome at the loom, each day's work being carefully unpicked at night to delay the completion of the weaving, and of course the Greek imagery of the Moirae, The Fates, spinning out the destiny of mankind, was a powerful one. Within the context of the unfolding of the post-war political map and the changes and developments of society in those years, a subject like this seems replete with such intimations. Indeed, Moore returned to this same theme in 1948, culminating in *The Three Fates* (AG 48.27, Private Collection), a direct presentation of Lachesis, Clotho and Atropos holding the fragile thread of life.





Moore 47.





CLAUDE MONET  
LA MÉDITERRANÉE  
PAR VENT DE MISTRAL

## 15 ◉ CLAUDE MONET

(1840 - 1926)

## La Méditerranée par vent de mistral

signed *Claude Monet* and dated 88 (lower right)  
oil on canvas  
65 by 92.3cm.; 25<sup>5</sup>/<sub>8</sub> by 36<sup>3</sup>/<sub>8</sub>in.  
Painted in 1888.

‡ £ 6,500,000-8,500,000

€ 7,400,000-9,680,000 US\$ 8,810,000-11,520,000

## PROVENANCE

Boussod, Valadon &amp; Cie, Paris (acquired from the artist on 4th June 1888)

Louis Bouglé, Paris (acquired from the above on 27th June 1889)

Galerie Durand-Ruel, Paris (acquired from the above in March 1891)

Durand-Ruel Family Collection (from 1928 until 1941)

Private Collection, United States (acquired by 1943)

Acquavella Galleries, New York

Acquired from the above by the present owner in 2004

## EXHIBITED

Paris, Boussod, Valadon & Cie, *Dix Marines d'Antibes de Claude Monet*, 1888Brussels, Société des XX, *6e exposition des XX*, 1889, no. 4Paris, Galerie Georges Petit, *Monet - Rodin*, 1889, no. 121London, Goupil Gallery, *Claude Monet*, 1889, no. vParis, Galerie Durand-Ruel, *Tableaux par Claude Monet*, 1928, no. 53Paris, Galerie Durand-Ruel, *Exposition de tableaux - Claude Monet*, 1935, no. 48London, Arthur Tooth & Sons Ltd., *Selected Pictures by Claude Monet*, 1936, no. 16 (titled *La Méditerranée*)

## LITERATURE

Gustave Geffroy, 'Dix tableaux de Claude Monet', in *La Justice*, 17th June 1888, mentioned p. 2Paul Robert Eaque, 'Claude Monet', in *Le Journal des Arts*, 6th July 1888, pp. 2-3Fernand Bourgeat, 'Paris vivant. À la Galerie Georges Petit', in *Le Siècle*, 22nd June 1889, p. 2Jules Antoine, 'Beaux-Arts. Exposition à la Galerie Georges Petit', in *Art et Critique*, 29th June 1889, no. 5, p. 76Gustave Geffroy, 'Histoire de l'impressionnisme', in *La vie artistique*, Paris, 1894, 3e serie, II, p. 80Gustave Geffroy, *Claude Monet, sa vie, son temps, son œuvre*, Paris, 1922, illustrated p. 225Maurice Malingue, *Claude Monet*, Paris, 1943, illustrated p. 123 (titled *La Méditerranée*)John Rewald, 'Theo van Gogh, Goupil and the Impressionists', in *Gazette des Beaux-Arts*, February 1973, appendix I, listed p. 99Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Lausanne & Paris, 1979, vol. III, no. 1181, illustrated p. 107; mentioned in *pièce justificative* no. 116Luigina Rossi Bortolotto, *Tout l'œuvre peint de Monet, 1870-1889*, Paris, 1981, no. 325, illustrated p. 109 (erroneously catalogued as W1183)Daniel Wildenstein, *Monet. Catalogue raisonné*, Cologne, 1996, vol. III, no. 1181, illustrated p. 446











Fig. 1

Fig. 1  
 CLAUDE MONET  
*Antibes*, 1888,  
 oil on canvas,  
 The Courtauld Gallery, London

Fig. 2  
 CLAUDE MONET  
*Antibes vue de la Salis*, 1888,  
 oil on canvas.  
 Sold: Sotheby's, London,  
 3rd February 2015

Monet's dazzling view of the south coast of France, *La Méditerranée par vent de mistral* is one of his most accomplished and brilliantly hued compositions of the 1880s. Monet's chosen palette conjures a dramatic vision of a cobalt sea rising from a rocky coastline built up in a rich array of yellows, greens and pinks. The deep blue of the water fills the canvas and the vivid interplay between the land and sea, with the water breaking on the rocks, is triumphantly achieved and displays Monet's pre-eminent abilities as a painter of light and landscape.

Monet left Paris for the Mediterranean coastline of France on the 12th January 1888, arriving several days later. On the recommendation of Guy de Maupassant he planned to stay at the Chateau de la Pinède, a hotel popular with artists. As was often the case, Monet did not find the company of

his fellow guests very congenial and in this instance he found the group of artists who gathered around the Barbizon painter Henri Harpignies particularly irksome. Monet contented himself by first exploring the area around Antibes-Agay and Trayas to the west, then moving east towards Monte Carlo, before finally settling on five or six motifs (figs. 1 & 2), writing enthusiastically to his wife Alice Hoschedé: 'The weather is so admirable that it would be a crime not to set to work right away' (quoted in *Monet and the Mediterranean* (exhibition catalogue), Kimbell Art Museum, Fort Worth, 1997, p. 42).

In his catalogue raisonné on the artist Daniel Wildenstein notes the location of this work as the Cap d'Antibes, however it belongs to the group of paintings whose precise location is unknown (figs. 3 & 4). It closely relates to *Le Grand Bleu à Antibes* (fig. 4)

with the addition of a couple of small sailing yachts at sea which have the effect of both anchoring and enlivening the composition. In concentrating only on the relationship between land and sea and offering no identifying topographical motif, these works are particularly experimental in a similar way to his Belle-Île paintings of 1884-86. What particularly marks *La Méditerranée par vent de mistral* out is Monet's focus on the rich intensity of the blue sea which was the result of the especially clear conditions usually brought by the mistral wind.

It is possible this work was painted towards the end of his time in the south of France. As Joachim Pissarro wrote: 'As Monet began to plan his departure, he continued to be frustrated by fickle weather: "A curse follows me to the end: there is a splendid sun, but the mistral wind is so strong that it is impossible

to stand up in it". He could scarcely stand to observe such a deep, intense blue, and then was obliged to keep his arms close to his chest due to the weather' (J. Pissarro, *ibid.*, p. 45). At one point he resorted to tying his easel to the ground in an attempt to paint in the wind, only to discover that his palette and paints were soon full of sand. Nonetheless, he evidently persisted, lured out by the particularly striking climatic conditions – and perhaps waiting for the wind to drop slightly – and the result is the present work.

Monet was transfixed by the brilliance of the light found in Antibes, and although he was occasionally overwhelmed by the challenge of representing it on canvas he had a particularly productive campaign returning to Paris in May with close to forty oils. Discussing the works Monet produced in Antibes, Virginia Spate quotes Baudelaire's *L'invitation au*



Fig. 2

Fig. 3  
CLAUDE MONET  
*La Méditerranée (Cap  
d'Antibes)*, 1888,  
oil on canvas, Columbus  
Museum of Art, Columbus

Fig. 4  
CLAUDE MONET  
*Le Grand Bleu à Antibes*, 1888,  
oil on canvas, Dr H. C. Emile  
Dreyfus Foundation, Basel

*voyage* – ‘There, there is nothing else but grace and measure, Richness, quietness, and pleasure’, stating: ‘This is indeed the mood of these paintings, for, in the more constant Mediterranean weather, Monet could afford to concentrate for longer than he could on northern coasts on identifying the pigments with which to create the impression of intensely still coloured light’ (V. Spate, *The Colour of Time – Claude Monet*, London, 1992, p. 191).

Paul Hayes Tucker has speculated that by travelling throughout France in the 1880s Monet was attempting to decentralise Impressionism which for the most part had been based in Paris. ‘When queried in 1880 about his defection [from the Impressionists], he asserted, ‘I am still an Impressionist and

will always remain one.’ Unlike some of his former colleagues such as Pissarro, who experimented with the pointillist techniques of the Post-Impressionists, Monet staunchly maintained that belief. Indeed, he put it into practice in an unprecedented way, travelling extensively during the decade to paint some of the most spectacular and varied sites in all of France, from the black, ocean-pounded coast of Belle-Île in the Atlantic south of Brittany, to the verdant shores of Antibes on the Mediterranean. The places he chose had dramatically different geological formations, weather conditions, lighting effects, and temperature ranges. They also possessed strikingly different moods, mythologies, associations, and appeals.



Fig. 3



Fig. 4

These challenging conditions led Monet to write to his friends and family about his difficulties frequently throughout the decade. 'It is so difficult, so delicate, so tender [in Antibes],' he told Berthe Morisot in 1888, 'particularly for someone like me who is inclined toward tougher subjects'. However, the canvases resulting from his trip to Antibes are testament to Monet's masterful technique and his ability to reconcile his earlier Impressionist manner with the atmospheric conditions of the South. As Joachim Pissarro observed: 'The status of Monet's painting in Antibes changed as fast as the weather. One day he would work admirably, "thanks to the eternal and resplendent sun", and the next a terrible wind would make work impossible. Nevertheless, Monet worked relentlessly. On the 1st February, Monet reported that

he had "worked all day without a break: it is definitely so beautiful, but so difficult as well!" (J. Pissarro, *Monet and the Mediterranean* (exhibition catalogue), *op. cit.*, p. 42).

After several weeks of painting in this region, Monet expressed confidence in his work in a letter to his wife Alice, writing in early February: 'What I will bring back from here will be pure, gentle sweetness: some white, some pink, and some blue, and all this surrounded by the fairylike air' (quoted in *ibid.*, p. 44). For the artist whose entire career was dedicated to exploring the quality of light and its effect on water, the rich, saturated colours of the Mediterranean provided an ideal environment in which to challenge his abilities and resulted in a remarkable series of works unique within Monet's *œuvre*.

## 16 ◦ JEAN ARP

(1886 - 1966)

## Déméter

signed with the monogram and numbered *I/V*  
on the inside  
polished bronze  
height: 64.5cm.; 25 $\frac{3}{8}$ in.  
Conceived in 1960 and cast in bronze in an  
edition of 5. This example was cast by Georges  
Rudier, Paris on 17th February 1962.

‡ ⊕ £ 700,000-1,000,000

€ 800,000-1,140,000 US\$ 950,000-1,360,000

## PROVENANCE

Galerie Pierre (Pierre Loeb), Paris

Private Collection (acquired from the above in 1962. Sold: Sotheby's, New York, 8th May 2008, lot 159)

Purchased at the above sale by the present owner

## LITERATURE

Giuseppe Marchiori, *Arp*, Milan, 1964, fig. 30, another version illustratedHerbert Read, *Arp*, London, 1968, no. 175, another cast illustrated p. 149Eduard Trier, Marguerite Arp-Hagenbach & François Arp, *Jean Arp, Sculptures 1957-1966*, Stuttgart, 1968, no. 212, another cast illustrated p. 112Ionel Jianou, *Jean Arp*, Paris, 1973, no. 212, edition catalogued p. 77*Arp* (exhibition catalogue), The Minneapolis Institute of Art, Minneapolis, 1987, no. 252, the marble and bronze versions illustrated p. 235Serge Fauchereau, *Arp*, Barcelona & Paris, 1988, fig. 63, the marble version illustrated p. 61Arie Hartog (ed.), *Hans Arp, Skulpturen*, Ostfildern, 2012, no. 212, the marble version illustrated and the present cast listed p. 153







Fig. 1

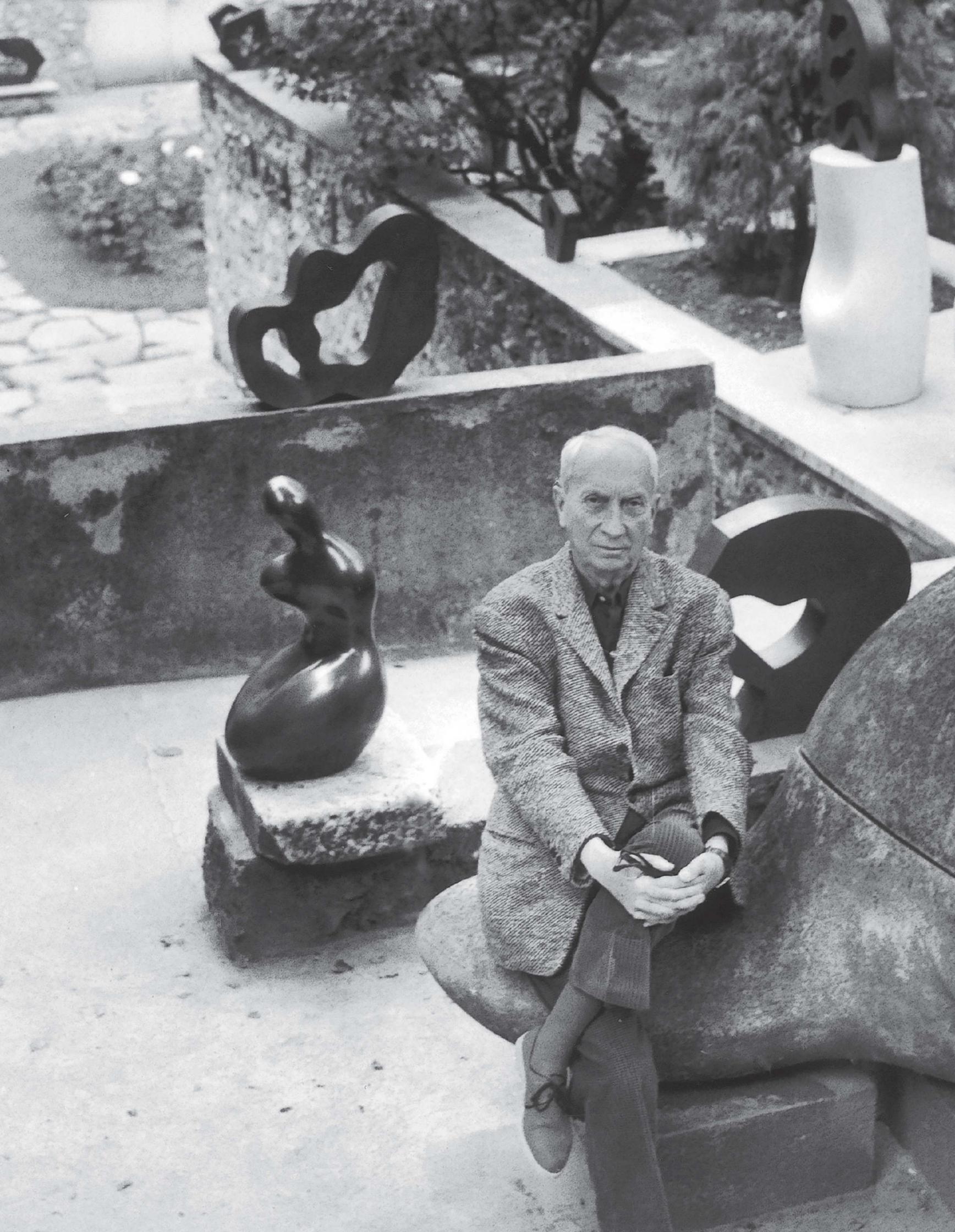
Fig. 1  
CONSTANTIN BRANCUSI  
*The Bird in Space*, 1940,  
bronze, Musée National d'Art  
Moderne, Paris

Fig. 2 (opposite)  
Jean Arp in the garden of his  
house in Clamart, France,  
circa 1960

*Déméter* is a beautiful example of Arp's mature sculpture, executed at the time when his work achieved a formal purity and a high level of abstraction. Although the highly polished form of the present work demonstrates the sleek modernist aesthetic that had been defined by Brancusi (fig. 1) and Laurens, its amorphous and irregular shape evidences some of the central themes of Arp's original manifesto. 'All things, and man as well, should be like nature, without measure,' he wrote as a young artist. 'I wanted to create new appearances, to extract new forms from man' (quoted in Serge Fauchereau, *op. cit.*, p. 15).

Often guided by chance and intuition, Arp enjoyed creating organic, irregular shapes evocative of natural forms and parts of human anatomy. Although he developed a highly abstract visual vocabulary, in his sculptures Arp always established a connection between these biomorphic forms and elements of the natural world in such a way as to unveil the mysterious and poetic elements hidden in everyday forms. The artist always enjoyed seeing his sculptures in outdoor settings where they could enter into a dialogue with the natural world. This was nowhere more evident than in the garden outside his studio, where a marble version of *Déméter* served as a focal point (fig. 2).

In 1952 Arp travelled to Greece for the first time, and subsequently titled several of his works with names from Greek history and mythology, such as Ptolémée, Ganymède and Daphné. The title of the present work refers to Demeter, who was the goddess of harvest and agriculture, and as such a perfect symbol of fertility, as well as a figure that combined the notions of the human being and nature. The present work is indeed an extraordinary example of the artist's ability to take inspiration from natural forms around him and create an object that transcends the realm of the tangible and reaches the realm of the phantasmagorical.



## 17 ○ PABLO PICASSO

(1881 - 1973)

Buste de femme de profil  
(Femme écrivain)

signed *Picasso* (upper left); dated *1 Avril XXXII*  
on the stretcher  
oil on canvas  
116.3 by 73.5cm.; 45<sup>3</sup>/<sub>4</sub> by 28<sup>7</sup>/<sub>8</sub>in.  
Painted in Boisgeloup on 1st April 1932.

‡ ⊕ Estimate Upon Request

## PROVENANCE

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris (acquired from the artist in 1965)  
Saidenberg Gallery, New York (acquired from the above)  
Perls Galleries, New York (acquired from the above)  
Evelyn Sharp (acquired from the above on 27th April 1965. Sold: Sotheby's, New York, *The Evelyn Sharp Collection of Modern Art*, 12th November 1997, lot 26)  
Private Collection (purchased at the above sale)  
Private Collection (acquired from the above in 2003)

## EXHIBITED

New York, The Solomon R. Guggenheim Museum, *The Evelyn Sharp Collection*, 1978,  
illustrated in colour in the catalogue (titled *Femme écrivain*)

## LITERATURE

*Cahiers d'Art*, Paris, 1935, no. 1-4, illustrated p. 149 (titled *Peinture*)  
Editions Cahiers d'Art, *Picasso 1930-1935*, Paris, 4th January 1936, illustrated p. 13  
(titled *Peinture*)  
Christian Zervos, *Pablo Picasso, œuvres de 1926 à 1932*, Paris, 1955, vol. 7, no. 406,  
illustrated pl. 179  
*Picasso 1932* (exhibition catalogue), Musée National Picasso, Paris, 2017-18, illustrated  
in colour p. 141





Fig. 1

Fig. 1  
PABLO PICASSO  
*Femme assise dans un fauteuil rouge*, 1931, oil on canvas,  
The Art Institute of Chicago,  
Chicago

Fig. 2 (opposite)  
Marie-Thérèse at the beach.  
Photograph by Pablo Picasso

*Buste de femme de profil (Femme écrivant)* is a portrait of Picasso's 'golden muse', Marie-Thérèse Walter, dating from the pivotal year of 1932 when he announced her as an extraordinary presence in his life and art. Encapsulating his feelings for his young mistress and the excitement and optimism Picasso experienced at the beginning of their affair, these works are unique within his oeuvre, offering a powerful insight into his life during this important period and exemplifying the visual experimentation that makes him the most celebrated artist of the twentieth century.

Picasso 'discovered' Marie-Thérèse (fig. 2) in Paris in 1927, when she was only seventeen years old and while he was still entangled in an unhappy marriage to Olga Khokhlova. 'I was an innocent girl,' Walter remembered years later. 'I knew nothing - either of life or of Picasso... I had gone to do some shopping at the Galeries Lafayette, and Picasso saw me leaving the Metro. He simply took me by the arm and said, "I am Picasso! You and I are going to do great things together"' (quoted in *Picasso and the Weeping Women* (exhibition

catalogue), Los Angeles County Museum of Art, Los Angeles & The Metropolitan Museum of Art, New York, 1994, p. 143).

They quickly became lovers and Marie-Thérèse's distinctive profile and features began to appear in his work soon after. As a result of their age difference and Picasso's marriage to Olga, their relationship remained a secret and was hidden even from Picasso's innermost circle of friends. Many of his depictions of her show her in solitary, private moments – reading, writing, sleeping – as though to underline the particular intimacy of their relationship. As Françoise Gilot would later write, Walter was 'the luminous dream of youth, always in the background but always within reach, that nourished his work... Marie-Thérèse, then, was very important to him as long as he was living with Olga because she was the dream when the reality was someone else' (quoted in *Picasso 1932 - Love, Fame, Tragedy* (exhibition catalogue), Tate Modern, London, 2018, p. 18). This changed in 1932 when Picasso staged the retrospective of his painting at the Galerie Georges Petit. As well as exhibiting works from the earlier stages of his career, he included a series of paintings inspired by Marie-Thérèse that he had been working on in the first months of that year.

The works from 1932 – which has been described by the artist's biographer John Richardson as Picasso's *annus mirabilis* or 'year of wonders' – mark a high point of Picasso's depictions of Marie-Thérèse. Consumed by his *amour fou* and inspired by her presence – and sometimes by her absence – he worked feverishly and the paintings from this year act as a kind of diary of their evolving relationship. They are widely acclaimed and their singular importance in Picasso's oeuvre is reflected in the fact that they are the sole subject of the current Tate Modern exhibition (fig. 6).

Conceived on an impressive scale, *Buste de femme de profil (Femme écrivant)* dates from April 1932 when Picasso was working at the eighteenth-century Château de Boisgeloup that he had purchased in 1930. Boisgeloup had singular importance for the artist during these years; it enabled him to experiment in new ways, installing a printing press and working on the series of monumental sculpted heads that were also inspired by Marie-





Fig. 3.  
PABLO PICASSO, *La Lecture*, January 1932, oil on panel. Sold: Sotheby's, London, 8th February 2011

Opposite:  
The present work







Thérèse (fig. 4). In the first few months of 1932 Picasso alternated between his Parisian studio on Rue la Boétie and Boisgeloup. As John Richardson writes: 'Picasso spent most of this spring at Boisgeloup. While the wife stayed in Paris during the week looking after Paulo, the mistress would move into the château. Weekends, she would go home to Maisons-Alfort, and Olga would take over again. [...] Picasso's impersonation of a country gentleman was mitigated by self-mockery. He enjoyed playing the role, impeccably disguised in tweed suits [...]. In public, Picasso would match his behaviour to his costume. Snapshots taken over these weekends make it clear that when a nanny or governess was around, or friends came to visit, family life at Boisgeloup could not have been more conventional. Paintings tell a very different story' (J. Richardson, *A Life of Picasso*, London, 2007, vol. III, pp. 471-472).

The paintings do indeed tell a different story, revealing Picasso's feelings for his young muse in all their glorious complexity. Where the paintings from early March concentrate on Marie-Thérèse's overt sexuality, in *Buste de femme de profil (Femme écrivant)* Picasso has sought to capture another side of his lover. A remarkably tender and intimate portrait, it celebrates her innocence and youthfulness. Picasso imagines her in the act of writing with her eyes demurely downcast, focusing on the paper in front of her in quiet contemplation. It is a scene inspired by real life and Picasso was evidently struck by the success of this compositional arrangement as he repeated it almost exactly in a smaller-scale work painted three days later. Here we see the wider scene – Marie-Thérèse is seated at a table in one of the rooms at Boisgeloup accompanied by another woman – probably her sister – once again absorbed by her writing. The idea of writing must have had particular significance; necessarily their relationship was one characterised by long absences so it is unsurprising that when he conjured her, it was often in activities – reading or writing – that suggest a woman waiting. In painting her in this way, Picasso lays claim not only to her body, but to her mind as well.

The setting is significant. John Richardson argues that Picasso used the backgrounds of these paintings to establish the mood: 'Whereas Matisse, from whom Picasso supposedly borrowed his patterned backgrounds, uses patterns decoratively,



Fig. 5

Picasso uses them dramatically to establish a mood and characterise the woman in the picture' (*ibid.*, p. 467). The heavily wallpapered interiors that characterise the Paris paintings from this spring are redolent of the secrecy, and perhaps the contingent excitement, that surrounded his clandestine relations with Marie-Thérèse. In contrast, the clarity of the light and the delicate blues and greens of the present work suggest an altogether lighter air. Boisgeloup was a place of freedom for Picasso – much more so than Paris, where Olga was a permanent presence – and Marie-Thérèse also represented freedom and an important sense of rejuvenation that is particularly apparent in the present work.

As well as offering an important insight into Picasso's feelings for Marie-Thérèse, it also reveals his continued experimentation with visual representation and the relationship between the reality of an object – or person – and his artistic vision

Fig. 4 (opposite)  
Picasso's *Tête de femme (Marie-Thérèse)* in the studio at Boisgeloup, 1932.  
Photograph by Brassai

Fig. 5  
PABLO PICASSO  
*Nature morte aux tulipes*, 1932,  
oil on canvas. Sold: Sotheby's,  
New York, 5th November 2012

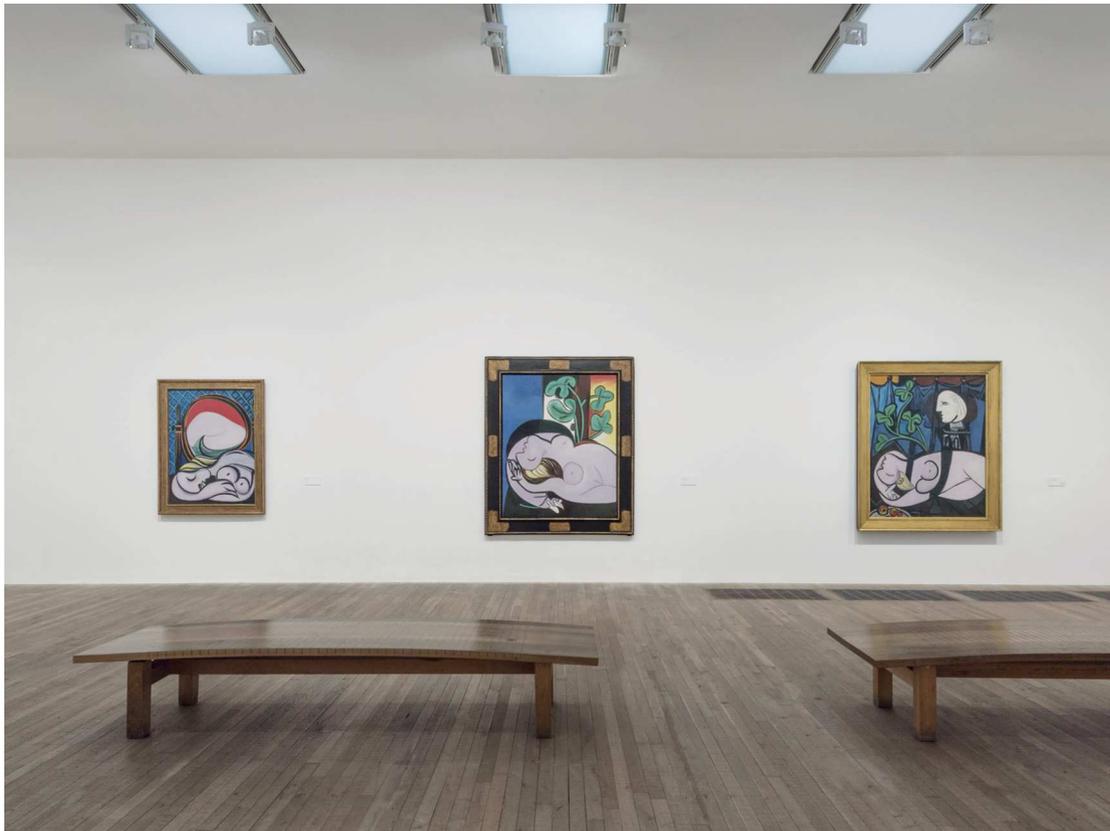


Fig. 6

Fig. 6  
A view of the exhibition *Picasso 1932 - Love, Fame, Tragedy* at Tate Modern, London, 2018

Opposite:  
The present work

of them. As Achim Borchardt-Hume argues: ‘Representation – and the triangulation this entails between physical appearance, the inner experience of this external reality and either’s translation into art – remained Picasso’s privileged playing field’ (A. Borchardt-Hume in *Picasso 1932 - Love, Fame, Tragedy* (exhibition catalogue), *op. cit.*, p. 19). Marie-Thérèse is rendered instantly recognisable through her yellow hair and the pale violet skin tone which characterises many of his key depictions of her during this year. However, Picasso plays with the purely figurative; the curving arabesques that form her body are particularly reminiscent of the sculptures that he created at Boisgeloup in 1931. In the distinct shapes that make up her body Picasso also plays with the idea of the sculpted bust that acts more explicitly as a cipher for Marie-Thérèse in other works from this year.

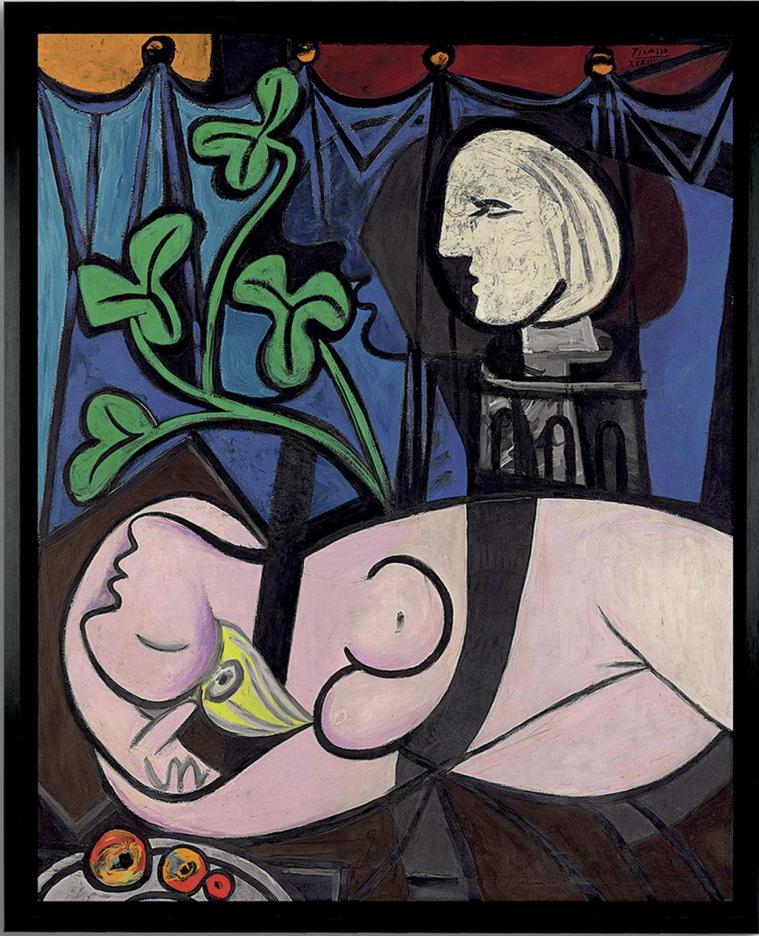
Her distinctive profile is silhouetted against a window through which the pale spring sunlight shines, and again here Picasso perhaps had Matisse in mind. The 1930s mark a key point in the rivalry between these two masters of Modern art; Picasso’s June retrospective was in part conceived as a rejoinder to Matisse’s own retrospective which had taken place a year earlier at The Museum of Modern Art in New York. Matisse often used the device of a window as a means of framing his depictions of women and also

sometimes employed strong verticals as a counterpoint to the figures in his works.

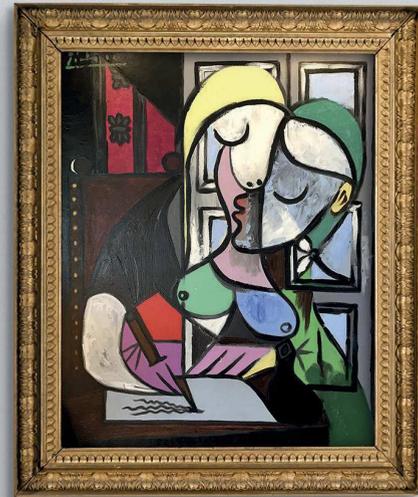
Characteristically, Picasso pushes this compositional device to its extreme; in *Buste de femme de profil (Femme écrivant)* pictorial depth becomes relative, with the frame of the window visible simultaneously both behind and through her figure. These spatial distortions recall his visionary Cubist experiments but the deliberate juxtaposition of the hard horizontals and verticals of the window frame with the soft curves of her body serve to emphasise the latter. More than this though, as his Cubist paintings sought to render reality through multiple viewpoints, so here we are presented simultaneously with both her figure and the window behind; Picasso opens out the space, bringing his muse to life and, even through his refined articulation of shape, succeeding in capturing a sense both of time passing and of the delicate play of sunlight through the window panes.

The paintings of 1932 have long been celebrated within Picasso’s oeuvre. They document a crucial year for the artist, marking the fullest blossoming of his love for Marie-Thérèse as well as a series of important artistic and professional developments. A work such as *Buste de femme de profil (Femme écrivant)* adds a new voice to this story, articulating a further nuance of Picasso’s relationship with his muse and providing a touching glimpse of one of art history’s most legendary romances.





*Nu couché avec feuilles vertes et buste*, 1932  
162 by 130cm. New York, May 2010  
Sold for: \$106.5 million (£69.8 million)



*Femme écrivant (Marie-Thérèse)*, 1934  
81 by 64.7cm. London, June 2017  
Sold for: £34.8 million (\$44.6 million)



*Le repos*, 1932  
46 by 46cm. New York, May 2018  
Sold for: \$36.9 million (£27.2 million)



*Femme au béret et à la robe quadrillée (Marie-Thérèse Walter)*, 1937  
55 by 46cm. London, February 2018  
Sold for: £49.8 million (\$68.7 million)



*Femme assise près d'une fenêtre*, 1932  
146 by 114cm. London, February 2013  
Sold for: £28.6 million (\$44.8 million)

1930s PAINTINGS BY PICASSO  
AT AUCTION



*Buste de femme de profil (Femme écrivain)*, 1932  
116.3 by 73.5cm.  
The present lot



*Nature morte aux tulipes*, 1932  
130 by 97cm. New York, November 2012  
Sold for: \$41.5 million (£26 million)



*La lecture*, 1932  
65.6 by 51cm. London, February 2011  
Sold for: £25.2 million (\$40.6 million)



*La dormeuse*, 1932  
130 by 162cm. London, March 2018  
Sold for: £41.9 million (\$57.9 million)



**Mario Valentino** (second from the left) with Laura Biagiotti, Gianni Versace, Krizia, Paola Fendi, Valentino, Gianfranco Ferré, Mila Schön, Giorgio Armani, Ottavio Missoni, Franco Moschino and Luciano Soprani, 1985





# PROPERTY FROM THE COLLECTION OF MARIO VALENTINO

LOTS 18–20

Born in Naples in 1927, Mario Valentino began his career as a designer against the backdrop of post-war Italy. His father had made bespoke shoes for the Neapolitan aristocracy before the war and Valentino therefore grew up among the artisanal processes of leather craftsmanship, later earning himself the nickname 'King of Leather' for his studied mastery of the material. An innovator in design, Valentino intuitively responded to the dynamism of mid-century Europe and its demand for rich colours, voluptuous silhouettes and high, sculptural shoes. As European products began to enter the American market reinvigorated by the economic boost of the Marshall Plan, so too did Valentino's designs captivate an international audience, with the particular, elegant cachet of quality conferred by the 'Made In Italy' label. Along with Roger Vivier, Mario Valentino was one of the earliest exponents of the low-cut stiletto and a pioneer of the flat sandal, at one point scandalising the fashion world by creating a sandal made of coral. Praised by Diana Vreeland, Valentino's deconstructed sandals were iconically photographed by a young Guy Bourdin for the cover of French Vogue in 1956, engaging a new wave of high-profile customers including Jackie Onassis, Elizabeth Taylor, Ava Gardner and Catherine Deneuve.

Among his contemporaries in the landscape of Italian fashion, Valentino counted the Marquis Emilio Pucci and Salvatore Ferragamo, both of whom were gaining ground in the European and American markets. The twin passions for art and fashion were felt keenly by this generation of young designers, whose aesthetic sensibilities in the world of *couture* translated into a devotion to Italian art and collecting. Valentino himself sponsored the restoration of hand-embroidered tapestries and sixteenth-century frescoes at the Neapolitan convent of Santa Chiara. He housed part of his collection in his apartment at the Palazzo Cellamare adorning rooms already filled with elegant 1920-30s furniture. This collection featured works by Andy Warhol, who became a friend, Gino Severini, Giorgio de Chirico and Art Nouveau objects by René Lalique and Marius-Ernest Sabino. Valentino also filled his retail and manufacturing spaces with fine art and precious objects; the collection was to be experienced and enjoyed not only by himself but by those living and working around him. The designer had developed a firm friendship with dealer and curator Lucio Amelio, who exhibited international contemporary artists at his gallery in Naples. His friendship with Amelio proved to be a seminal one, and his patronage of exhibitions at the gallery was key to transforming the city into a bastion of the *avant-garde* landscape of the 1980s.

A celebrated designer and dedicated patron of the arts, Mario Valentino shaped a fashion empire from its beginnings as a local service for well-heeled Neapolitans into a global phenomenon and cultural legacy. From clothing collaborations with Paco Rabanne and Karl Lagerfeld to his work with iconic image-makers Richard Avedon and Helmut Newton, Valentino ranks among one of the most beloved designers of the twentieth century.

Further works from the Mario Valentino collection will be offered in the following London auctions: Impressionist & Modern Art Day Sale on 20th June 2018, Contemporary Art Evening and Day Sales on 26th and 27th June 2018 and Surrealist Art Sale in February 2019.

18

## PABLO PICASSO

(1881 - 1973)

Nu assis appuyé sur des  
coussinssigned *Picasso* (upper left); dated *19.12.64.V* on  
the reverse

oil on canvas

54 by 65cm.; 21¼ by 25½in.

Painted on 19th December 1964.

⊕ £ 1,200,000-1,800,000

€ 1,370,000-2,050,000 US\$ 1,630,000-2,440,000

## PROVENANCE

Galerie Louise Leiris, Paris

Centro d'Arte 'Il Segno', Caserta, Italy

Mario Valentino, Naples (acquired from the above in 1986)

Thence by descent to the present owner

## LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1964*, Paris, 1971, vol. 24, no. 339,  
illustrated pl. 133

'It is Jacqueline's image that permeates Picasso's work from 1954 until his death, twice as long as any of her predecessors [...]. It is her body that we are able to explore more exhaustively and more intimately than any other body in the history of art.'

JOHN RICHARDSON

in *Late Picasso* (exhibition catalogue), Tate Gallery, London, 1988, p. 47



Pick 10





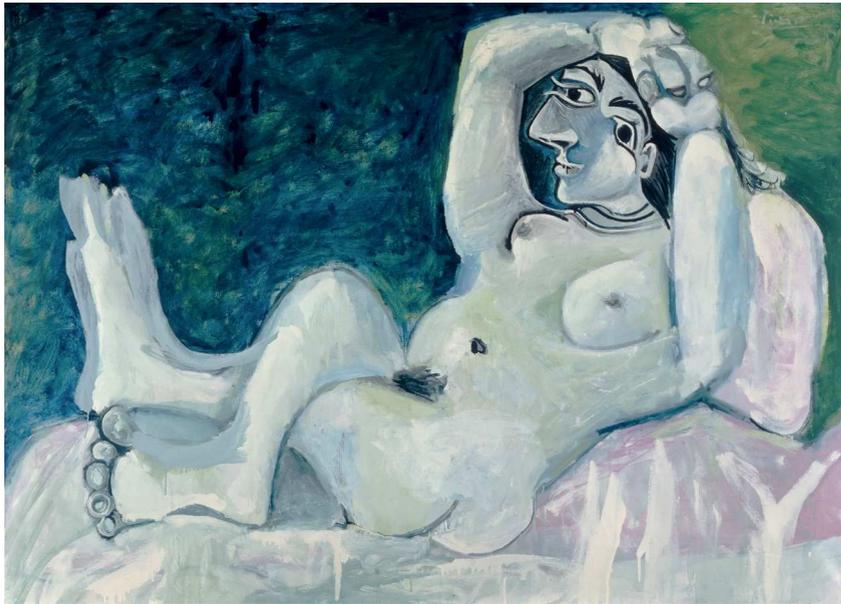


Fig. 1

Fig. 1  
PABLO PICASSO  
*Grand nu*, 1964,  
oil on canvas, Kunsthhaus,  
Zurich

Fig. 2 (opposite)  
Picasso and Jacqueline at  
Mas de Notre-Dame-De-Vie,  
Mougins, 1964. Photograph by  
Edward Quinn

The subject of the female nude was a recurrent motif throughout Picasso's *œuvre*, and the women depicted in his paintings were always influenced by Picasso's female companions at the time. In *Nu assis appuyé sur des coussins*, the model is inspired by Jacqueline, the last love of his life, whom Picasso married in 1961. Discussing the role Jacqueline would go on to take in Picasso's life and art John Richardson wrote: 'It is Jacqueline's image that permeates Picasso's work from 1954 until his death, twice as long as any of her predecessors [...]. It is her body that we are able to explore more exhaustively and more intimately than any other body in the history of art. It is her solicitude and patience that sustained the artist in the face of declining health and death and enabled him to be more productive than ever before and to go on working into his ninety-second year. And lastly it is her vulnerability that gives a new intensity to the combination of cruelty and tenderness that endows Picasso's paintings of women with their pathos and their strength' (J. Richardson in *Late Picasso* (exhibition catalogue), Tate Gallery, London, 1988, p. 47).

The motif of a reclining female nude occurred repeatedly throughout Picasso's career. He renders the nude in the present work through loosely connected patches of colour, a

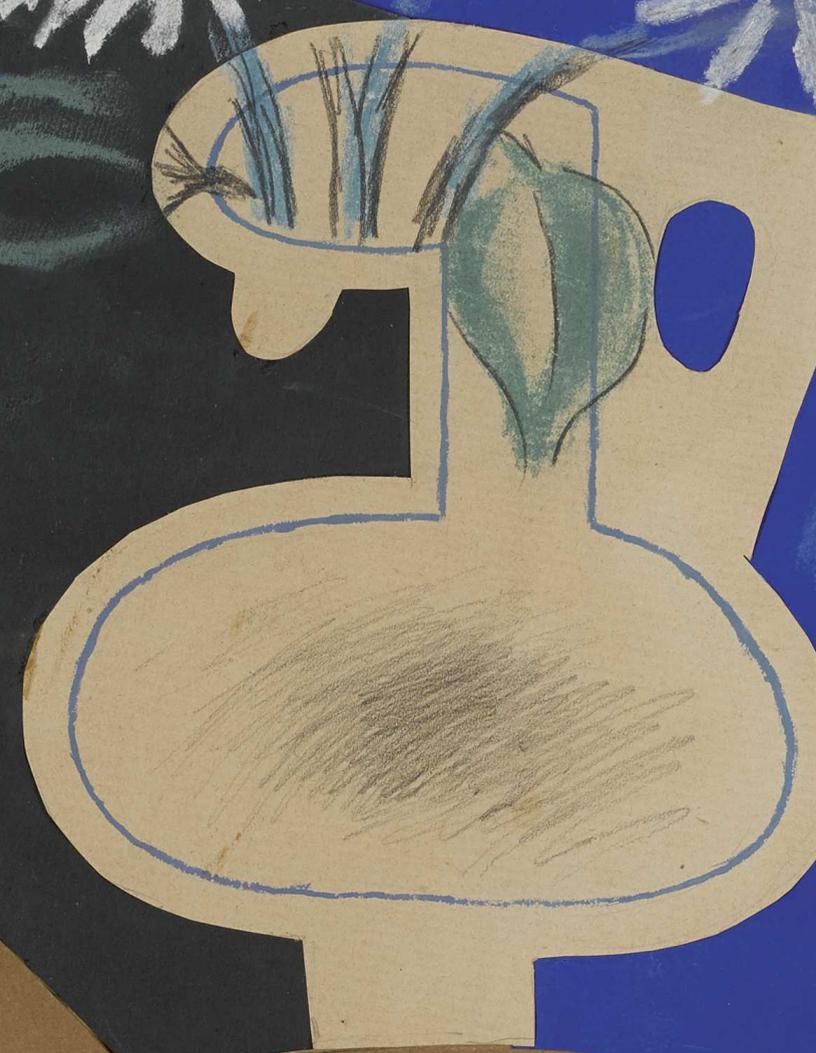
method of composition that clearly describes the process of painting. The nude, in other words, is intimately connected with Picasso's physical action of painting. While varying in style and depicting different women that marked each period of the artist's life, these figures generally served as a vehicle for expressing the palpable sexual tension between the painter and his model. From soft, voluptuous curves of Marie-Thérèse Walter, to the fragmented, near-abstract nudes of his surrealist work, and the exaggerated rendering of his later years, Picasso's nudes are invariably depicted with a powerful sense of psychological drama stemming from the tension between the invisible artist and his sitter. Although the figure of the painter is not portrayed within the composition, his persona is very much present in this work. Picasso's concerns regarding the act of painting and the role of the artist, explored in the series of works on the theme of artist and model, carried onto his series of reclining nudes, including *Nu assis appuyé sur des coussins*. The figure is not isolated in her own world – her significance is in her relationship with her creator at the same time as with the viewer – a tantalising relationship of attraction and power.

Marie-Laure Bernadac wrote that in 1964 'after isolating the painter in a series of portraits, it was logical that Picasso should now paint the model alone: that is to say a nude woman lying on a divan, offered up to the painter's eyes and to the man's desire. It is characteristic of Picasso, in contrast to Matisse and many other twentieth-century painters, that he takes as his model – or as his Muse – the woman he loves and who lives with him, not a professional model. So what his paintings show is never a "model" of a woman, but woman as model. This has its consequences for his emotional as well as his artistic life: for the beloved woman stands for "painting," and the painted woman is the beloved: detachment is an impossibility' (M.-L. Bernadac, in *ibid.*, 1988, p. 78).



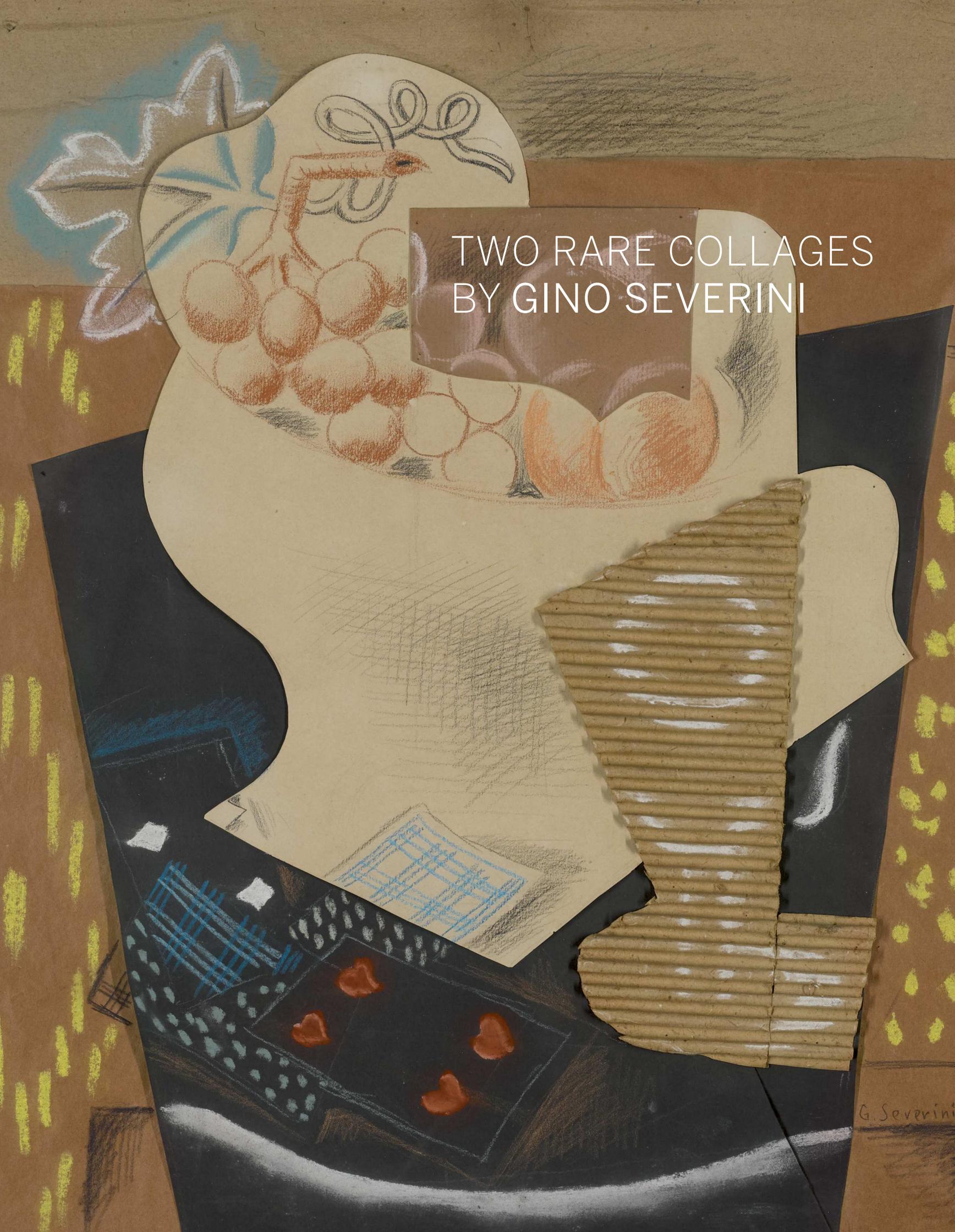


JOURNAL





TWO RARE COLLAGES  
BY GINO SEVERINI



G. Severini

19

## GINO SEVERINI

(1883 - 1966)

## Natura morta

signed G. Severini (lower right)  
collage with corrugated card, pastel and crayon  
on paper laid down on board  
sheet size: 41.8 by 62cm.; 16<sup>3</sup>/<sub>8</sub> by 24<sup>3</sup>/<sub>8</sub>in.  
board size: 47.8 by 65.7cm.; 18<sup>3</sup>/<sub>4</sub> by 25<sup>7</sup>/<sub>8</sub>in.  
Executed in 1918.

⊕ £ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000

## PROVENANCE

Jean van Berchem, Geneva (acquired from the artist circa 1928; until at least 1976)

Paolo Baldacci

Mario Valentino, Naples (acquired from the above in 1985)

Thence by descent to the present owner

## EXHIBITED

Romont, Musée de Romont, *Gino Severini en Suisse*, 1974, no. 2Dortmund, Museum am Ostwall, *Gino Severini*, 1976, no. 39 or 40Alessandria, Palazzo Cuttica, *Gino Severini, dal 1916 al 1936*, 1987, no. 20, illustrated in colour in the catalogue

## LITERATURE

Gino Severini, *prima e dopo l'opera* (exhibition catalogue), Palazzi Casali, Cortona, 1983-84, fig. e, illustrated p. 33 (as dating from circa 1915)Daniela Fonti, *Gino Severini, catalogo ragionato*, Milan, 1988, no. 351, illustrated p. 291; illustrated in colour p. 338

A leader of Italian Futurism, Severini was living in Paris in 1912 when Pablo Picasso (fig. 1) and Georges Braque began to paste pieces of cut paper onto their Cubist works. These *papier-collé* or collage experiments were soon absorbed into the art historical narrative of Synthetic Cubism, a style which Severini was quick to adopt at the end of his Futurist period. In his series of collages, blocks of geometric forms overlap or are elided to construct still-life elements. In the present work a jug serving as a vase for daises - outlined against a vibrant blue - a glass, a newspaper and peaches are all set on an angular background, which can be read as an abstracted or schematised table or architectural setting. The subject is rendered through a range of materials: pieces of brown paper of various shades and textures, corrugated cardboard, black paper, all drawn upon with chalk and coloured crayons. The black paper is especially significant in its function to serve as a negative space, creating depth and contrast in the composition.

The present work was executed in 1918, and during the same year Severini had a brief residence in Aix-les-Bains, where he was immediately struck by a decorative element and naïve elegance in his new home: 'in that home I had found the walls decorated with a special type of wallpaper that I enjoyed very much, giving me useful elements inspiring a few works. What had interested me the most of such wallpaper was the use, against a warm grey tone, of small black dots and white dots' (quoted in D. Fonti, *op. cit.*, p. 36, translated from Italian). *Natura morta* is a wonderful and rare example of flattened, fragmented form, and a testament to the artist's innovative approach to pictorial language.

The first owner of this pair of collages by Severini (see lot 20) was the Swiss artist Jean van Berchem. A member of *Groupe de Saint-Luc*, van Berchem came into contact with a variety of artists including Severini and Maurice Denis. He acquired these two works directly from Severini, who was staying in Switzerland in 1920s while working on frescos for the church at Semsales.



Fig. 1  
PABLO PICASSO, *La bouteille de vieux marc*, 1913,  
charcoal, gouache, paper collage on paper,  
Musée National d'Art Moderne, Paris



20

## GINO SEVERINI

(1883 - 1966)

## Natura morta

signed G. Severini (lower right)  
 collage with corrugated card, gouache, pastel  
 and crayon on paper laid down on board  
 sheet size: 49.5 by 61cm.; 19½ by 24in.  
 board size: 50 by 64.5cm.; 19⅝ by 25⅜in.  
 Executed circa 1918.

⊕ £ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000

## PROVENANCE

Jean van Berchem, Geneva (acquired from the artist circa 1928; until at least 1976)

Paolo Baldacci

Mario Valentino, Naples (acquired from the above in 1985)

Thence by descent to the present owner

## EXHIBITED

Moscow, Museum of Western Art, *Contemporary French Art*, 1928, no. 95 (as dating from 1913)Romont, Musée de Romont, *Gino Severini en Suisse*, 1974, no. 3Dortmund, Museum am Ostwall, *Gino Severini*, 1976, no. 39 or 40Alessandria, Palazzo Cuttica, *Gino Severini, dal 1916 al 1936*, 1987, no. 21, illustrated in colour in the catalogue

## LITERATURE

Daniela Fonti, *Gino Severini, catalogo ragionato*, Milan, 1988, no. 352, illustrated p. 291; illustrated in colour p. 339

'He was - and this was his originality, even, doubtless, his greatness - the bridge between Futurism and Cubism' (Bernard Dorival, quoted in *Futurism* (exhibition catalogue), Tate Modern, London, 2009, p. 242). Severini's pioneering geometric compositions formed part of the artist's fervent creative research into the language of Cubism. In the present work, numerous *trompe-l'œil* effects are achieved through the use of motifs that have now become icons of cubist art: a fruit bowl with grapes and peaches, and tossed out playing cards all set on a schematic table. The pasted papers which make up the composition are intercalated so intimately that it is impossible to sort them out or even to assign them differing status. Together they create a beautifully serene and harmonious patterning, a mixing and matching of cut-out and painted-in figurative subjects.

The series of still-lives Severini executed in 1916-18 charter a remarkable development in his work towards a Cubist construction of the composition. The Futurist movement as an artistic entity had come to an end with the outbreak of the war in 1914 and in the period that followed Severini developed a planer treatment of form based on proportionate relations explored by the Cubist artists. Severini focused his art on what he called the 'universal movement' through Cubism, in which he constructed and deconstructed physical space in a rational and geometrical practice. In his autobiography Severini noted how he began to abandon the study of objects and figures in motion after 1914, becoming drawn almost automatically towards solid forms and to the concept of the construction of the composition, and ultimately creating a synthesis between them: 'My idea, which was shared by many Cubists and approved by Matisse himself, was to carry artistic expression to a level that reconciles the desire for extreme vitality (dynamism) of the Futurists with the intention of construction, of classicism, and of the style used by Cubists' (G. Severini, *La Vita*, Rome, 1983, p. 208).



Fig. 1.  
 GINO SEVERINI, *Natura morta*, circa 1916-20,  
 collage on paper, Albright-Knox Art Gallery, Buffalo



## 21 ○ MARINO MARINI

(1901 - 1980)

## Piccolo cavaliere

stamped *M.M* and with the foundry mark  
*Fonderia Artistica Battaglia & C*  
 bronze, hand-chiselled and painted by the artist  
 length: 45cm.; 17¾in.  
 Executed in 1950 and cast in bronze in an  
 edition of 6.

‡ ⊕ £ 700,000-1,000,000

€ 800,000-1,140,000 US\$ 950,000-1,360,000

## PROVENANCE

Baron Léon Lambert, Brussels (acquired by 1970. Sold: Christie's, London, 29th June 1987, lot 61)

Private Collection (purchased at the above sale. Sold: Christie's, New York, 6th May 2014, lot 39)

Purchased at the above sale by the present owner

## EXHIBITED

London, Robilant & Voena, *Marino Marini: Horses, Horsemen and Female Nudes*, 2018

## LITERATURE

Umbro Apollonio, *Marino Marini scultore*, Milan, 1958, another cast illustrated pl. 94

Eduard Trier & Helmut Lederer, *Marino Marini*, Neuchâtel, 1961, another cast illustrated pp. 66-67

Franco Russoli, *Marino Marini - pitture e disegni*, Milan, 1963, another cast illustrated pl. 10

Jiří Šetlík, *Marini*, Prague, 1966, no. 42, another cast illustrated

Herbert Read, Patrick Waldberg & Gualtieri di San Lazzaro, *Marino Marini: Complete Works*, New York, 1970, no. 267, another cast illustrated p. 204; the present cast listed p. 363

Carlo Pirovano (ed.), *Marino Marini scultore*, Milan, 1973, no. 273, another cast illustrated; the present cast listed

*Hommage à Marino Marini*, Paris, 1974, p. 34

Anna Nerse Szinyei, *Marini*, Budapest, 1977, no. 25, another cast illustrated

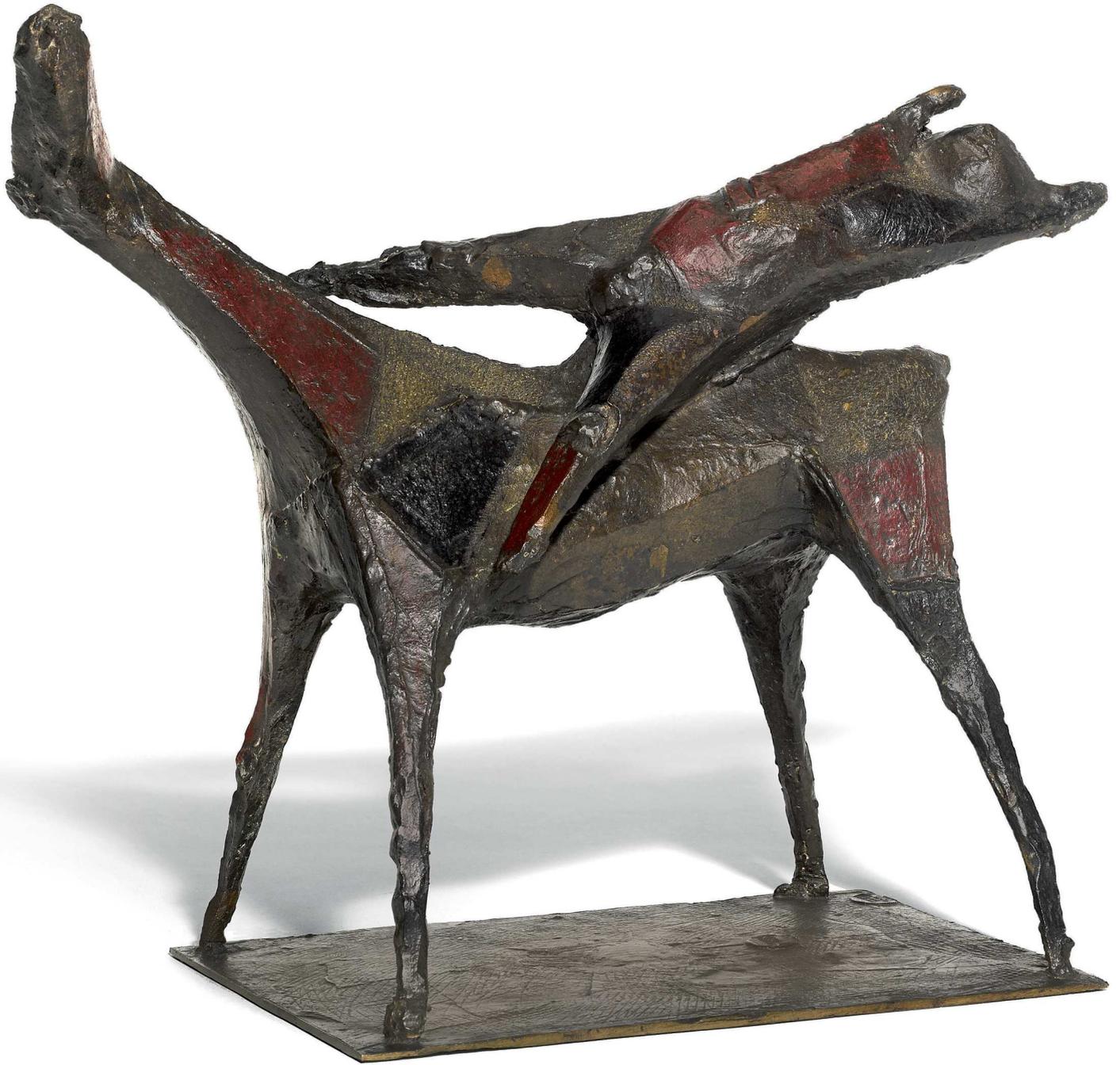
*Marino Marini*, Japan, 1978, no. 112, another cast illustrated

Marco Meneguzzo, *Marino Marini - cavalli e cavalieri*, Milan, 1997, no. 53, p. 218

Fondazione Marino Marini (ed.), *Marino Marini. Catalogue Raisonné of the Sculptures*, Milan, 1998, no. 338b, another cast illustrated p. 239

‘Little by little, my horses become more restless,  
 their riders less and less able to control them.’

MARINO MARINI







Having lived in Switzerland during the second half of the war, Marini returned to Milan in 1946, and immediately started working, developing some of his favourite themes into highly sophisticated and refined images. His role as a leading sculptor on the Italian as well as international scene was reaffirmed at the Venice Biennale of 1948, where he was elected as one of the jury members, and assigned an exhibition room for his work. Discussing his sculpture of this period, Carlo Pirovano wrote:

‘When he returned to Milan after the war [...], Marino began to work again with great enthusiasm. He seemed to be possessed by an uncontrollable creative drive that expressed itself not so much in the formulation of new themes or the proposal of refined narrative motifs as in the sophisticated formal variation of compositions that were apparently banal and predictable in their subject matter’ (C. Pirovano in *Marino Marini, Mitografia* (exhibition catalogue), Galleria dello Scudo, Verona, 1994-95, p. 52). Writing about Marini’s horse and rider imagery from this period, Pirovano further observed: ‘The interaction between the two protagonists increased in intensity, with ever-closer links creating interdependence that was emotional rather than merely functional (in the sense of the use of the animal simply as a means of transport). This merging into a *single entity* accentuated, first and foremost, the metaphorical aspects, while on a formal plane it caused the monocentric equilibrium to slowly deteriorate, leading to a dynamic explosion, with all its excitement and anguish, that was to be the dominant theme of Marini’s work of the Fifties’ (*ibid.*, p. 54).

*Piccolo cavaliere* demonstrates the expressive shift of Marini’s art after the war. No longer satisfied with renderings of stoic figures on horseback, Marini, like many post-war Italian artists, invested his work with an emotional intensity that had not been present in his earlier sculpture. The shift was most pronounced in the *Cavaliere* series (fig. 1), in which the riders now seemed to freeze with

terror or brace themselves for the imminent bucking of their horse. ‘My equestrian figures are symbols of the anguish that I feel when I survey contemporary events,’ Marini wrote about the development of these sculptures. ‘Little by little, my horses become more restless, their riders less and less able to control them. Man and beast are both overcome by a catastrophe much like those that struck Sodom and Pompeii’ (*ibid.*, p. 60).

The polychrome plaster of *Piccolo cavaliere* is at the Fondazione Marino Marini in Pistoia. Several bronze casts are in museum collections including Nationalgalerie in Berlin and Fondazione Marino Marini.

Opposite:  
The present work

Fig. 1  
MARINO MARINI  
*Cavaliere*, 1953,  
polychrome plaster, Musei  
e Gallerie Pontificie, Musei  
Vaticani, Vatican City



Fig. 1

PEINTURE:  
A 1933 PAINTING  
BY JOAN MIRÓ  
PREVIOUSLY IN THE  
COLLECTION OF  
ALEXANDER CALDER





22

## JOAN MIRÓ

(1893 - 1983)

## Peinture

signed *Joan Miró* and dated 5.6.33. on the reverse  
oil on canvas

130 by 96.8cm.; 51½ by 38½in.

Painted on 5th June 1933.

‡ ⊕ £ 8,000,000-12,000,000

€ 9,110,000-13,660,000 US\$ 10,850,000-16,270,000

## PROVENANCE

André Lefèvre, Paris

Perls Galleries, New York (acquired by 1966)

Mr & Mrs Alexander Calder, Saché

Galerie Maeght, Paris

Galerie Maeght, New York

Private Collection, Madrid (acquired by 1985. Sold: Sotheby's, New York, 11th November 1999, lot 134)

Purchased at the above sale by the present owner

## EXHIBITED

Paris, Galerie Georges Bernheim, *Dernières œuvres de Joan Miró*, 1933

New York, Pierre Matisse Gallery, *Joan Miró*, 1933-34, no. 10 (titled *Composition*)

Paris, Musée National d'Art Moderne, *Collection André Lefèvre*, 1964, no. 199 (titled *Composition*)

New York, Perls Galleries, *Twenty-One Major Acquisitions*, 1966, no. 13, illustrated in the catalogue (titled *Composition*)

Tokyo, National Museum of Modern Art & Kyoto, National Museum of Modern Art, *Joan Miró Exhibition - Japan*, 1966, no. 40, illustrated in colour in the catalogue (with incorrect measurements)

Saint-Paul-de-Vence, Fondation Maeght, *Miró*, 1968, no. 26, illustrated in the catalogue (with incorrect measurements)

Barcelona, Ayuntamiento de Barcelona, Recinto del Antiguo Hospital de la Santa Cruz, *Miró*, 1968-69, no. 29, illustrated in the catalogue (with incorrect measurements)

Paris, Galeries Nationales d'Exposition du Grand Palais, *Joan Miró*, 1974, no. 43, illustrated upside-down in the catalogue (with incorrect measurements)

Charleroi, Palais des Beaux-Arts, *Picasso-Miró-Dalí: Evocations d'Espagne*, 1985, no. 17, illustrated in colour in the catalogue

Zurich, Kunsthaus & Düsseldorf, Städtische Kunsthalle, *Joan Miró*, 1986-87, no. 81, illustrated in colour in the catalogue (with incorrect measurements)

New York, The Solomon R. Guggenheim Museum, *Joan Miró: A Retrospective*, 1987, no. 65, illustrated in colour in the catalogue (with incorrect measurements)

## LITERATURE

Jacques Dupin, *Joan Miró, Life and Work*, New York, 1962, no. 340, illustrated p. 527 (with incorrect measurements)

Margit Rowell, *Miró*, New York, 1968, no. 42, illustrated (with incorrect measurements)

Alexandre Cirici Pellicer, *Miró en su obra*, Barcelona, 1970, no. 21, illustrated p. 81 (with incorrect measurements)

James Johnson Sweeney, *Joan Miró*, Barcelona, 1970, illustrated in colour pl. 68; illustrated in colour in a photograph of the 1968-69 exhibition in Barcelona pl. 5 (with incorrect measurements)

Michel Tapié, *Joan Miró*, Milan, 1970, no. 42, illustrated (with incorrect measurements)

Alexandre Cirici Pellicer, *Miró Mirall*, Barcelona, 1977, no. 28, illustrated in colour p. 43 (with incorrect measurements)

Pere Gimferrer, *The Roots of Miró*, Barcelona, 1993, cat. 591, fig. 338, illustrated in colour p. 191 (with incorrect measurements)

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue raisonné. Paintings*, Paris, 2000, vol. II, no. 429, illustrated in colour p. 82 (with incorrect measurements)

Agnès de la Beaumelle, *Joan Miró 1917-1934*, 2004, illustrated in a photograph of the 1933-34 exhibition in New York p. 361





Fig. 1

Fig. 1  
JOAN MIRÓ  
*Peinture*, 8th March 1933,  
oil on canvas, The Philadelphia  
Museum of Art, Philadelphia

Fig. 2  
JOAN MIRÓ  
*Peinture*, 13th June 1933,  
oil on canvas, The Museum of  
Modern Art, New York

Striking in its modernity and imposing in scale, *Peinture*, dating from June 1933, exemplifies the stylistic qualities that distinguish Miró not only as a master Surrealist, but also as a leading figure of the European avant-garde in the inter-war years. Following a period of the artist's self-proclaimed 'assassination of painting', during which time he turned his energy to other modes of expression, the year 1933 signified his return to the medium of oil painting on a large scale, as well as an intensely creative moment during which his previous explorations in the medium of collage brought a new quality to his painting.

In January 1933 Miró embarked on a series of works executed with a novel sense of plasticity and in the six months that followed he created a group of eighteen large-scale canvases that have come to occupy a vital position in the Modernist canon. Like the other paintings from this series, the majority

of which are now in major museums such as the Philadelphia Museum of Art (fig. 1) and The Museum of Modern Art, New York (fig. 2), *Peinture* is infused with a personal language that is at once abstract in its forms and legible to the viewer. The works in this series took as their inspiration a group of collages that Miró executed in January and February 1933, using illustrations from newspapers, magazines and posters. The present oil has its origin in a collage executed on 6th February which Miró kept in his own collection and donated to the Fundació Joan Miró in 1976. The migration of forms from collage to oil paint is a startling testament to Miró's sophisticated formal exploration throughout this series as well as a reflection of his fascination with different surfaces and materials. The printed elements in the original collage become monumentalised in the subsequent painting, transformed from mechanical objects to organic forms pulsating with energy.

Carolyn Lanchner explained the artist's working method: 'Miró went about compiling his collection of collaged cultural artefacts systematically; when a sheet held whatever he deemed to be its proper complement of glued images, he carefully dated it, set it aside, and moved on to the next. This phase of his enterprise was finished with the execution of the eighteenth collage, dated February 11, 1933; he was then ready to begin the second phase, the execution of eighteen large-scale canvases to be based on the collages and to follow them in exact chronological sequence. As he finished each painting, he inscribed the collage that had been its impetus with the canvas size and date of completion' (C. Lanchner in *Joan Miró* (exhibition catalogue), The Museum of Modern Art, New York, 1993, pp. 58-59).

Miró himself recognised these works as a personal breakthrough, referring to them in a letter to Pierre Matisse as 'a great success

that might mark a red letter day in my career' (letter from Miró to Matisse, 5th November 1933, Pierre Matisse Gallery Archives). In turn, the critical reception of these paintings was unprecedented for Miró, signifying a pivotal point in his career. James Johnson Sweeney, a noted critic who had in his collection another oil from this group, now at the Centre Georges Pompidou in Paris, lauded Miró and referred to the 'ripe individuality and assured rhythms of his latest canvases as seen at the Galerie Pierre.' He continued: 'In other periods in which he was handling larger elements and more generous voids he seemed happier. Even there, at times an uncertainty, an overstress, or a sense of tentativeness would creep in. But in these later works all trace of uneasiness has disappeared - each canvas, an assured, complete plastic unit with nothing to begrudge its fellow' (J. J. Sweeney in *Cahiers d'Art*, nos. 1-4, 1934, pp. 48-49).



Fig. 2



Fig. 3

Fig. 3  
A view of the *Miró* exhibition held at Ayuntamiento de Barcelona, Recinto del Antiguo Hospital de la Santa Cruz, Barcelona in 1968-69; the present work is the second from the left.

Opposite:  
The present work

Oliver Wick wrote of this series: ‘Miró established his new working procedure in a series, launching for the first time an extensive sequence of large formats. It was probably the overwhelming impression of this space as a whole that prompted Miró to speak of a success and a turning point in his career. The new compositions were based principally on illustrations of machine parts or appliances, cut out and made into collages. Miró had arranged this series of collages on the walls of his small Barcelona studio, to “provoke chance” and to derive further forms from their “motifs and actions.” From these visual associations emerged painting after painting, lucid and pure. The intrinsic cohesion and spatial effect of the “Peintures d’après collages” now led to the artist’s first true mural

commission, entirely in French tradition of “décorations” - paintings in the context of an architectural whole’ (O. Wick in *Calder/Miró* (exhibition catalogue), Fondation Beyeler, Basel & Phillips Collection, Washington, D.C., 2004, p. 58).

The present work reveals a decisive move towards abstraction but Miró grounds his forms in his experience of the world, a vital element of his art. In *Peinture*, Miró is faithful to the choreography of forms within the original collage yet he creates a relation between these elements that coalesces into an organic whole. Jordana Mendelson has written of these works as a discovery of the poetry inherent in mechanical forms: ‘[Miró] described the “struggle... to achieve a maximum clarity, force, and plastic



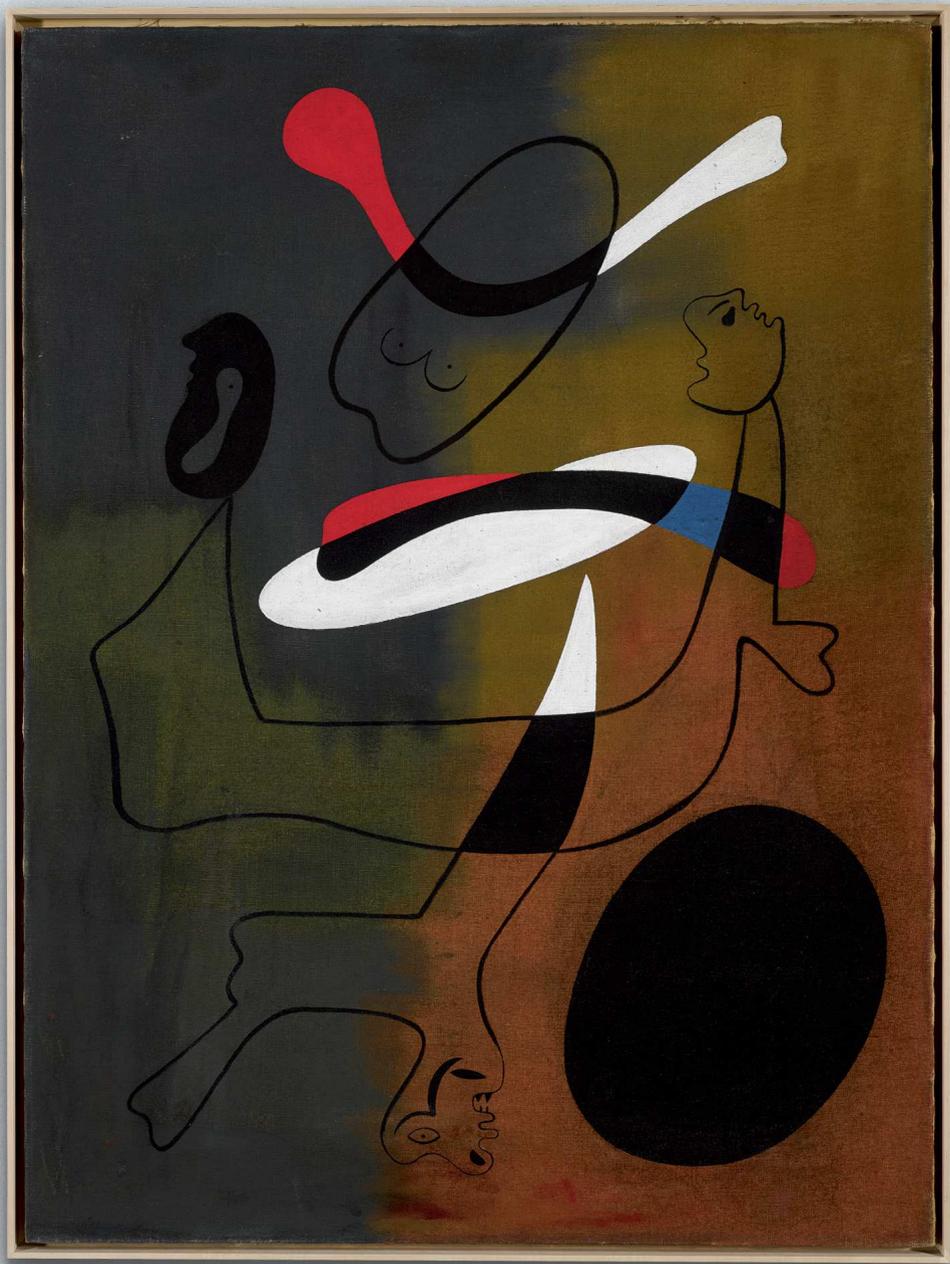


Fig. 4  
ALEXANDER CALDER  
*Big Bird*, circa 1936,  
painted sheet metal and painted  
wire, Yale University Art Gallery,  
New Haven, Gift of the Estate of  
Katherine S. Dreier

Fig. 5 (opposite)  
Joan Miró and Alexander Calder in  
Maeght Foundation, Saint-Paul-de-  
Vence, 1968. Photograph by Ugo  
Mulas. Successió Miró Archive

aggressiveness.” Combining collecting with creating and hallucination with production, this series of pairs suggests a sustained interrogation into the mass culture of Catalan modernity and the mechanics of painting, with the banality of modern culture transformed, in order to revolutionise painting and viewer’s expectations of it, into a foundation for Miró’s own artistic experiments. In the paintings, with their variegated washes of background colour, prominent use of outline, saturated hues, and vivid, balanced compositions,

Miró reproduced the precarious equilibrium, embodied in his collages, between the catalogue like taxonomy of the reproductions and their fundamental poetry - the organic forms present in the shapes of the propellers, plumbing, and industrial parts’ (J. Mendelson, ‘Paintings Based on Collages’, in *Joan Miró, Painting and Anti-Painting, 1927-1937* (exhibition catalogue), The Museum of Modern Art, New York, 2008, pp. 117-118).

Miró finished working on the last painting from this series in mid-June in his studio in Barcelona, and before the end of the month he moved to Paris, bringing the works with him. In October-November 1933 the entire group was shown at Galerie Georges Bernheim, in an exhibition organised by Pierre Loeb. In December 1933 and January 1934 the group of large oils, including the present composition, made its debut in the United States with the exhibition at Pierre Matisse’s gallery in New York. The sheer originality and scale of these works would have an immense effect on Miró’s contemporaries as well as on subsequent generations of artists. In particular, there is a clear dialogue between Miró’s paintings and the sculptures of his close friend Alexander Calder, who owned the present work in the 1960s. Indeed, the intersecting forms in the present work find a parallel with Calder’s stabiles executed a few years later (fig. 4). Echoes of Miró’s biomorphic formology can be found in works by other Surrealists, such as Yves Tanguy and Jean Arp, while the personal iconography visible in the present work is entirely unique to Miró.



Fig. 4



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23

## RAOUL DUFY

(1877 - 1953)

### La plage de Sainte-Adresse

signed *Raoul Dufy* (lower right)

oil on canvas

46 by 55cm.; 18<sup>1</sup>/<sub>8</sub> by 21<sup>5</sup>/<sub>8</sub>in.

Painted in 1906.

‡ ⊕ £ 500,000-700,000

€ 570,000-800,000 US\$ 680,000-950,000

#### PROVENANCE

Fine Arts Associates, New York

Julian I. Raskin, New York (acquired from the above in April 1956)

Private Collection, Europe (by descent from the above)

Simon Dickinson Ltd., London

Acquired from the above by the present owner in 2010

#### EXHIBITED

Paris, Musée Marmottan Monet, *Raoul et Jean Dufy: Complicité et rupture*, 2011, no. 8, illustrated in colour in the catalogue (titled *La plage du Havre*)

#### LITERATURE

Maurice Laffaille, *Raoul Dufy, catalogue raisonné de l'œuvre peint*, Geneva, 1972, vol. I, no. 139, illustrated p. 126; illustrated in colour p. 127 (titled *La plage du Havre*)

*Raoul Dufy* (exhibition catalogue), Musée des Beaux-Arts, Lyon & Museu Picasso, Barcelona, 1999, fig. 2, illustrated p. 74 (titled *La plage du Havre*)





Fig. 1

Fig. 1  
The beach at Sainte-Adresse, 1905

Fig. 2  
CLAUDE MONET  
*La plage à Trouville*, 1870,  
oil on canvas, Wadsworth Atheneum  
Museum of Art, Hartford, Connecticut

Painted in 1906, at the height of Dufy's Fauve period, the present work is a wonderfully vibrant image of the beach at Sainte-Adresse. Dufy claimed that the decisive turning point in his career occurred at the *Salon d'Automne* of 1905, where he saw Matisse's revolutionary painting *Luxe, calme et volupté*. At that point, claimed Dufy, 'I understood the new raison d'être of painting and impressionist realism lost its charm for me as I beheld this miracle of the creative imagination at play, in colour and drawing' (quoted in Jacques Lassaigne, *Dufy*, New York, n.d., p. 22). Like his fellow Fauve painters, Dufy incorporated the same bright hues in his own work, but he also personalised his style by incorporating softer colours and the use of black. These colours offered a wide range of options for depicting outdoor scenes, which often featured the festivities of Bastille Day, the casino at Nice, or coastal scenes from Normandy, such as in this oil.

Although the present work has historically been known as *La plage du Havre*, the site depicted is, in fact, the neighbouring town of Sainte-Adresse (fig. 1). In July and August of

1906 Dufy travelled in the company of Albert Marquet along the Normandy coast, each artist exploring in his own way the expressive potential of colour and form evoked by the scenes they encountered in the popular resorts of Le Havre and Sainte-Adresse. In doing so, they were following in the footsteps of Claude Monet who, several decades earlier, was painting at Le Havre and the nearby Trouville (fig. 2). This year proved to be a seminal time in the career of the young artist: he exhibited in both the *Salon des Indépendants* and the *Salon d'Automne*, and had his first one-man show at the gallery of Berthe Weill in Paris, which heralded Dufy's widespread recognition as an artist and marked the advent of his Fauve years.

Within the early Fauve movement, a difference could be discerned between its various protagonists. As Alvin Martin and Judi Freeman wrote: 'What distinguished the work of the Fauves from Le Havre (Dufy, Friesz and Braque) from that of Matisse and company was the treatment of surface and color. Whereas the Norman artists have been steadfastly loyal to the Impressionist approach to painting, Matisse,

Derain, Vlaminck and the others borrowed extensively from the far more audacious generation that succeeded the Impressionists. The Norman Fauves found irresistible the full-blown Fauve manner of painting, characterized by highly saturated color and the laying in of brilliant tones side by side, and they inevitably responded to it in their own work, produced back in their native Normandy' (A. Martin & J. Freeman, 'The Distant Cousins in Normandy: Braque, Dufy and Friesz,' in *The Fauve Landscape*, New York, 1990, pp. 221-222).

The artist himself said of his paintings of this period: 'Around 1905-06, I was painting on the beach of Sainte-Adresse. I had previously painted beaches in the manner of the Impressionists, and had reached a saturation point, realizing that this method of copying nature was leading me off into infinity, with its twists and turns and its most subtle and fleeting details. I myself was standing outside the picture. Having arrived at some beach subject or other I would sit down and start looking at my tubes of paint and my brushes. How, using these things, could I succeed in conveying not what I see, but that

which is, that which exists for me, *my reality?* [...] From that day onwards, I was unable to return to my barren struggles with the elements that were visible to my gaze. It was no longer possible to show them in their external form' (quoted in Dora Perez-Tibi, *Dufy*, London, 1989, pp. 22-23).

However, over and beyond the use of Fauvist colour, the present work illustrates how Dufy had begun to simplify the compositional forms of his works. Strident blocs of colour interact with the rhythms created by horizontal and diagonal elements, demonstrating Dufy's move towards a more abstracted vision of reality. This tendency might have owed something the influence of Gauguin; the 1906 *Salon d'Automne* had brought his work to the general public's attention, and the highly stylised approach to colour and form, with large areas covered with strong, unmodulated pigment and a flat monochrome background had a profound influence of numerous artists. The simplicity and lack of ornament in these works is a signal of the direction Dufy's art was taking in this critical period in his career.



Fig. 2

24

## MARC CHAGALL

(1887 - 1985)

## Les amants au clair de lune

signed *Marc Chagall* (lower right)  
gouache on paper  
65.4 by 50cm.; 25¾ by 19⅝in.  
Executed in 1927-28.

The authenticity of this work has been confirmed by the Comité Chagall.

‡ ⊕ £ 700,000-1,000,000

€ 800,000-1,140,000 US\$ 950,000-1,360,000

## PROVENANCE

Mr & Mrs Herman E. Cooper, New York

Aca Galleries, New York

FAR Gallery, New York

Perls Galleries, New York

Edobori Gallery, Osaka

Yuichiro Araki, Okayama (acquired from the above in 1979. Sold: Sotheby's, New York, 6th November 2013, lot 17)

Purchased at the above sale by the present owner

## EXHIBITED

Tokyo, The National Museum of Western Art & Kyoto, Municipal Museum, *Marc Chagall*, 1963, no. 149, illustrated in the catalogue (as dating from 1926-28)

Tokyo Central Museum, *Watercolour and Drawings in the World*, 1977

Tokyo, Takashimaya, Nihonbashi; Oita, Geijutsu Kaikan; Iwate, Kenmin Kaikan; Tachikawa, Takashimaya; Tamagawa, Takashimaya & Kyoto, Takashimaya, *Exposition Chagall*, 1980, no. G2, illustrated in colour in the catalogue (as dating from 1926-27)

Machida Tokyu, Seibu, Yao; Hiroshima, Museum of Art & Okayama, Tenmaya, *Ecole de Paris*, 1981, no. 24, illustrated in colour in the catalogue and on the catalogue cover

Tokyo, Grande Galerie Odakyu; Osaka, Musée de Yamanashi, Musée Daimaru & Musée d'Art d'Hiroshima, *Marc Chagall*, 1983, no. 8, illustrated in colour in the catalogue (as dating from 1926-27)

Tokyo, Printemps Ginza; Osaka, Nabio Museum of Art; Kitakyushu, City Museum of Art & Nagoya, Aichi Prefecture Museum of Art, *Marc Chagall*, 1984, no. 7, illustrated in colour in the catalogue (as dating from 1926-27)

Saitama, The Museum of Modern Art, *Marc Chagall*, 2000, no. 14, illustrated in colour in the catalogue

Okayama, Prefectural Museum of Art & Gifu, The Museum of Fine Arts, *Marc Chagall - La reminiscence de l'amour*, 2012, no. 52, illustrated in colour in the catalogue

## LITERATURE

Franz Meyer, *Marc Chagall. Life and Work*, New York, 1963, no. 472, illustrated (titled *Les amoureux au clair de lune*)







Fig. 1

Fig. 1  
MARC CHAGALL  
*La promenade*, 1917-18,  
oil on canvas, The Russian  
State Museum, Saint  
Petersburg

Fig. 2 (opposite)  
Bella posing for Chagall in his  
Paris studio, circa 1927

For Chagall the 1920s represented a period that he would later describe as ‘the happiest time of my life’ (quoted in Jackie Wullschlager, *Chagall: Love and Exile*, London, 2010, p. 333). He had returned to Paris once again, this time bringing with him his new wife and daughter. Chagall’s infatuation with Bella was of such an intensity that she continued to grace his canvases and sketchbooks well after her untimely death and Chagall’s subsequent remarriage. It was for her that he had left Paris in the first place, fearing if he did not do so, she would be lost to him forever. Doing so, however, had trapped him in Russia for the best part of a decade, being kept back at first by the advent of the First World War, then the Russian Revolution.

Chagall returned to Paris to find himself unexpectedly famous, which allowed new opportunities for his art. He was signed on by the prestigious Galerie Bernheim-Jeune in 1926, and for the first time had some semblance of financial stability, noting that his ‘paintings now disappeared as soon as his signature dried’ (*ibid.*, p. 326). Chagall and Bella now began to enjoy a new quality of life and set out travelling into the French countryside and along the Riviera. The inspiration of the Mediterranean is evident in Chagall’s work from this period, as rich blues

spill into his art, most notably in the series of gouaches Vollard had commissioned him to create for La Fontaine’s *Fables*. The couple could finally leave behind the struggles of poverty they had faced in Soviet Russia, and enjoy the bliss of each other’s company.

This newfound joy in love and life can clearly be seen in *Les amants au clair de lune*. Although the motif of Marc and Bella Chagall embracing can be found throughout Chagall’s oeuvre, this depiction of the two lovers is particularly remarkable. Shown only against a moonlit sky, this is one of the rare instances in which Chagall does not situate his lovers within a domestic interior or a familiar cityscape (fig. 1). There is no hint of a recognisable reality in which to ground the lovers. Instead, their isolation creates a dreamlike state of intimacy and infatuation, with the full moon heightening the sense of sensuality and passion of the scene. Ever the master of colour, he chooses to adorn the couple’s clothes with the complementary colours of yellow and purple, symbolising the harmonious suitability of the pair. The green colour of the shawl wrapped around Bella hints at a love that is full of life and energy, an impression that is only strengthened by the lively brushstrokes of the work. This composition also calls to mind early medieval Christian painting, in which venerated figures are portrayed against an abstracted sky that symbolises heaven. Given that Chagall himself had taken up an interest in painting Biblical scenes in the second half of the 1920s, it is possible that he deliberately evokes this comparison as a demonstration of adoration for his wife and compare their love to an otherworldly paradise.

Chagall was famous for the dreamlike atmospheres of his art, to the extent that André Breton, founder of the Surrealist movement who himself was fascinated with dreams and the unconscious, hailed Chagall as the father of Surrealism. The dreamy atmosphere in *Les amants au clair de lune* strengthens this portrayal of an idyllic love; one so perfect that the outside world cannot taint it. Sadly, this would not prove to be the case: Bella would pass away from illness in 1944, a tragedy from which Chagall would never recover. Her absence haunted the remaining twenty years of his life, as evidenced through her constant presence in his subsequent work. In this light, *Les amants au clair de lune* serves as a testimony to a moment in the artist’s life that was so dear to him - one of a creativity, inspiration, and love that would never be matched again within his lifetime.



## 25 ○ PABLO PICASSO

(1881 - 1973)

## Le peintre et son modèle

signed *Picasso* (lower left); dated 9.11.64. on the reverse

oil on canvas

162 by 130cm.; 63¾ by 51½in.

Painted in Mougins on 9th November 1964.

‡ ⊕ £ 7,500,000-9,500,000

€ 8,540,000-10,810,000 US\$ 10,170,000-12,880,000

## PROVENANCE

Galerie Louise Leiris, Paris

Private Collection, Italy

Private Collection, Europe (acquired from the above. Sold: Christie's, New York, 4th May 2010, lot 43)

Purchased at the above sale by the present owner

## EXHIBITED

Tel Aviv, The Tel Aviv Museum of Art & Jerusalem, The Israel Museum, *Picasso*, 1966, no. 65, illustrated in the catalogueHumlebæk, Louisiana Museum of Modern Art, *Pablo Picasso*, 1968, no. 123 (as dating from 1963)Milan, Galleria Arte Borgogna & Brescia, Galleria Moretto, *Pablo Picasso*, 1970, no. 10, illustrated in colour in the catalogueLerici, Castello di Lerici, *Il genio differente nell'arte contemporanea, da Picasso a oggi*, 1989, no. 3, illustrated in colour in the catalogueCherasco, Palazzo Salmatoris, *Picasso, i mille volti di un genio*, 1996, illustrated in colour in the catalogueArezzo, L'Immagine Galleria d'Arte Contemporanea, *Del Figurare*, 1997, no. 10, illustrated in colour in the catalogueRome, Museo del Risorgimento Vittoriano, *Novecento nudo*, 1997-98, illustrated in colour in the catalogue

## LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1964*, Paris, 1971, vol. 24, no. 259, illustrated pl. 97 (as dating from 4th November 1964)Dino Cimagalli, 'Così i pittori hanno messo a nudo il Novecento', in *Gente*, 17th February 1998, illustrated in colour p. 73







Fig. 2

Fig. 1 (opposite)  
Pablo Picasso and Jacqueline  
Roque, Vallauris, March 1961

Fig. 2  
PABLO PICASSO  
*Le Peintre et son modèle*,  
11th November 1964,  
oil on canvas, Albright-Knox  
Art Gallery, Buffalo

Painted in 1964, *Le Peintre et son modèle* is a powerful example of Picasso's highly expressive late work on a magnificent scale. Throughout his career Picasso chose to paint subjects that represented his life as an artist, and the theme that came to symbolise his own life and work most evocatively was that of the painter and his model. The male figure, a recognisable amalgamation of self-portrait, paints a female nude reminiscent of the women seen in canvases by Rubens and Ingres. With its foundation in this trajectory of art history, *Le Peintre et son modèle* is a monumental and dynamic depiction of this historic theme.

During the autumn and winter of 1964, Picasso executed an extensive series of paintings on the theme of the painter and his model. *Le Peintre et son modèle* was completed on 9th November, and is among the most monumental of the series of over forty painter and model pictures executed during this period. 'Picasso painted, drew and etched this subject so many times in his life that, as Michel Leiris has remarked, it almost became a genre in itself like landscape or still-life. In 1963 and 1964 he painted almost nothing else, the painter armed with his attributes, palette and brushes, the canvas on an easel, mostly seen from the side. Like a screen and the nude

model seated or reclining in a space which presents all the characteristics of an artist's studio, the big window, the sculpture on a stool, the folding screen the lamp, the divan, etc. All these stage props have nothing to do with Picasso's real situation; he always painted without a palette and without an easel, directly onto a canvas laid flat. This is therefore not so much a record of his own work as an "epitome" of a profession' (Marie-Laure Bernadac, *Late Picasso* (exhibition catalogue), Tate Gallery, London, 1988, p. 74).

Throughout this series of large canvases, the figure of the painter almost exclusively occupies the left-hand side of the composition, while the nude female model occupies the right half. Never tiring of exploring visual means of depicting erotic tension, in the years to follow Picasso developed a number of variations on this theme, always characterised by a great spontaneity in brushwork and coloration, and an extraordinary creative energy. While in the later variations of this theme men and women are seen in assorted costumes and performing various activities, such as musicians or musketeers, in the 1963-64 series the protagonists are unmistakably the artist himself and the model he is painting. However, rather than dedicated solely to the process of painting and modeling, the two figures are involved in



Fig. 3

Fig. 3  
 PABLO PICASSO  
*Rembrandt et Saskia*,  
 13th-14th March 1963,  
 oil on canvas,  
 Private Collection  
 Opposite:  
 The present work

the game of seduction, with the artist's brushes and palette wittily suggestive of the man's desire for his female subject and of the erotic tension between them.

Picasso had devoted a large portion of his production throughout the 1960s to the reinterpretation of the old masters, an experience in which he reaffirmed his connection to some of the greatest painters in the history of art. His series of musketeers, commenced several years after *Le Peintre et son modèle* began, according to his wife Jacqueline Roque, 'when Picasso started to study Rembrandt'. Picasso's interest in Rembrandt's work, however, was longstanding and its influence crucial to the development of the theme of the painter and his model in the late work. In 1963 he executed a large canvas entitled *Rembrandt et Saskia* (fig. 3), which Michael Fitzgerald states, was 'based on the Dutch master's portrait of himself and his wife (c. 1635; Dresden). Picasso had admired Rembrandt's art (particularly his prints) since at least the thirties. During his last decade he showed a particular appreciation for two, apparently contradictory, aspects of his

predecessor's work – the unflattering realism of Rembrandt's late style, particularly self-portraits and depictions of the female nude, and the ornamental costumes of his early phase' (M. Fitzgerald, *Picasso, The Artist's Studio* (exhibition catalogue), Wadsworth Atheneum Museum of Art, Hartford & Cleveland Museum of Art, Cleveland, 2001-02, p. 57).

The motif of the female nude fascinated Picasso throughout his career, providing the inspiration for many of his greatest works. In various periods of his life, Picasso's art was closely related to his personal relationships and the women depicted in his paintings were always influenced by Picasso's female companions at the time. In *Le Peintre et son modèle*, the female figure is inspired by Jacqueline, the last love of his life, whom Picasso married in 1961. Although she is not a direct likeness of Jacqueline, with her characteristic hairstyle and almond eyes she bears the key features with which Picasso usually portrayed his last muse. The essence of Jacqueline, who never formally posed as Picasso's model, is always present in his portraits of this period, including the present work.





# PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

LOTS 26–28

'[The Impressionists] use simple colour, fresh, or lightly laid on, and their results appear to have been attained at the first stroke, that the ever-present light blends with and vivifies all things. As to the details of the picture, nothing should be absolutely fixed in order that we may feel the bright gleam which lights the picture, or the diaphanous shadow which veils it, are only seen in passing, and just when the spectator beholds the represented subject, which being composed of a harmony of reflected and ever-changing lights, cannot be supposed always to look the same, but palpitates with movement, light, and life.'

STÉPHANE MALLARMÉ

*The Impressionists and Edouard Manet, 1876*



Lot 27

exemplifies the energy and vivacity that these artists sought to capture in their work. Painted in the same year, Claude Monet's 1872 *Vue d'Argenteuil* depicts one of the iconic landscapes of Impressionist painting. Situated on the river Seine, just outside Paris, Argenteuil was of central importance to the Impressionists. Monet rented a house there in 1871, and Caillebotte, Manet, Renoir and Sisley were regular visitors; it was during meetings at this house that the plans for the First Impressionist Exhibition were laid. Whilst scenes of modern life by the riverside were central to the Impressionists, they also continued to draw inspiration from the surrounding countryside. Painted exactly twenty years later, Sisley's *Les Lilas dans mon jardin* exemplifies Impressionism in full bloom. A depiction of the lilac trees in the artist's garden at Moret-sur-Loing, it is a striking example of the Sisley's mature style and illustrative of his continuing desire to capture in paint a fleeting impression of movement and light.

These three works were acquired by the renowned collector and art dealer Dr Fritz Nathan over fifty years ago and have remained in the same family collection ever since.

In the 1860s a small group of artists – including Monet, Renoir and Sisley – began to pioneer a new way of painting. They worked in the open air, directly in front of their subjects, with the aim of capturing the changing effects of light and colour. Developing a loose and vivid style, they used small brushstrokes to convey a sense of spontaneity and immediacy. At their first group exhibition in 1874 a critic coined the term 'Impressionists' and the movement was born. Art would never be the same.

The three works in this collection provide an insight into the development of the movement from its very beginnings through to its mature phase in the 1890s. Pierre-Auguste Renoir's *Après la tempête* is an early example of the artist's experiments with this new style. A *tour de force* of *en plein air* painting, it



Claude Monet

26

## CLAUDE MONET

(1840 - 1926)

## Vue d'Argenteuil

signed *Claude Monet* (lower right)  
oil on canvas  
42 by 83cm.; 16½ by 32⅝in.  
Painted in 1872.

‡ £ 1,300,000-1,800,000

€ 1,480,000-2,050,000 US\$ 1,770,000-2,440,000

## PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist by 1891)  
Durand-Ruel Family Collection (from 1928 until at least 1941)  
Sam Salz, New York  
Dr Fritz Nathan, Zurich (acquired by 1953)  
By descent from the above to the present owner

## EXHIBITED

Berlin, Paul Cassirer, *Ausstellung VIII. Jahrgang*, 1905, no. 16

## LITERATURE

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Paris & Lausanne, 1974, vol. I, no. 235, illustrated p. 215

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Paris & Lausanne, 1991, vol. V, no. 235, listed p. 27

Daniel Wildenstein, *Monet. Catalogue raisonné*, Cologne, 1996, vol. II, no. 235, illustrated p. 103

‘Monet’s initial perception of Argenteuil as an idyllic town was quite understandable, for its suburban offerings were indeed enticing. [...] Besides the surrounding fields that offered the visitor the highly desirable *air pur de la campagne* and the broad river basin that gave him the opportunity to engage in boating, Argenteuil also had many quaint winding streets that could lead the city dweller – accustomed to the broad open boulevards of modern Paris – from the present to the past.’

PAUL HAYES TUCKER

*Monet at Argenteuil*, New Haven & London, 1982, p. 24

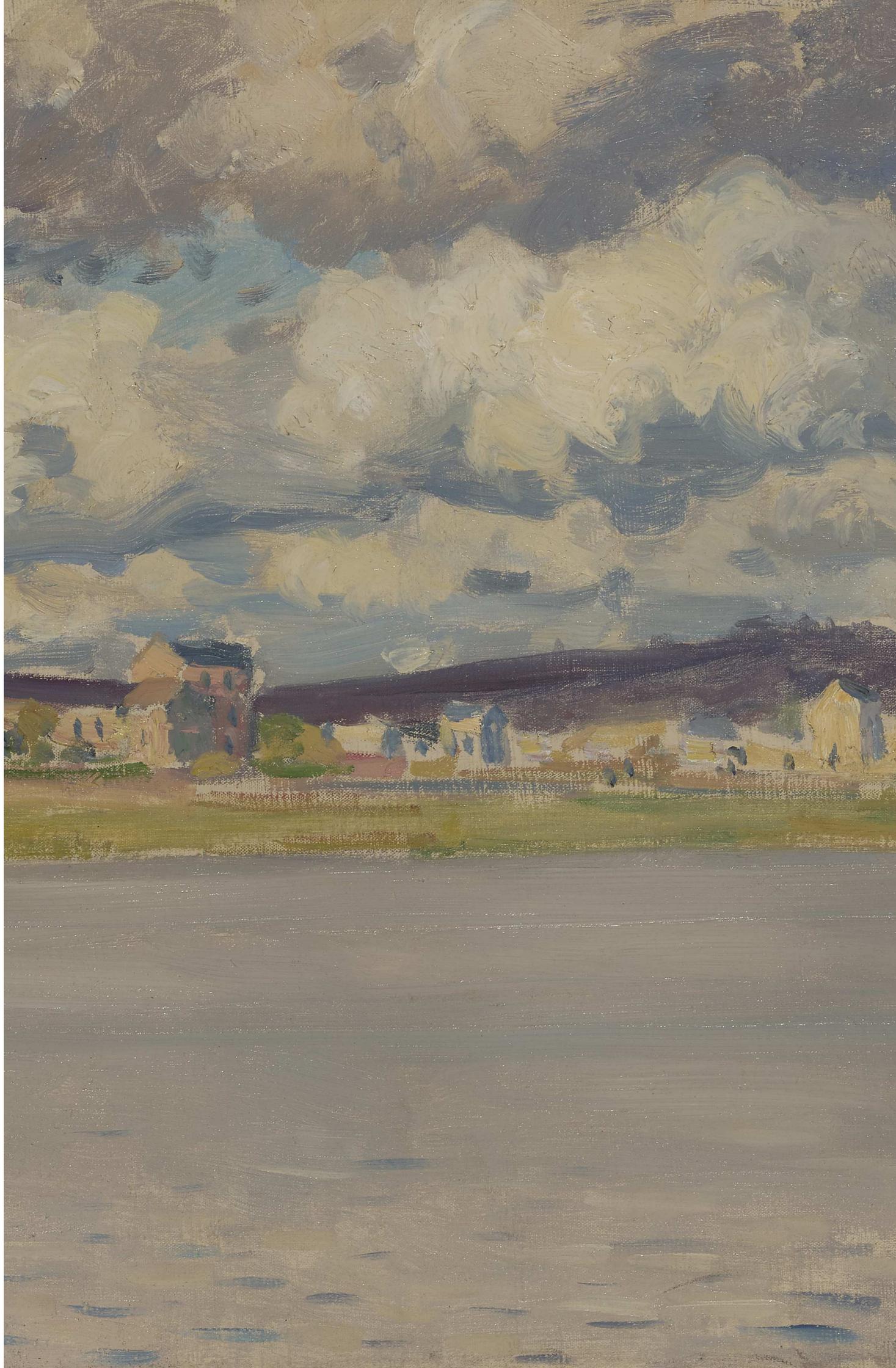








Fig. 1

Fig. 1  
 CLAUDE MONET  
*Carrières-Saint-Denis*, 1872,  
 oil on canvas,  
 Musée d'Orsay, Paris

Fig. 2 (opposite)  
 A view of Argenteuil, circa 1875

Painted in 1872, the present work depicts a view of Argenteuil across the river Seine, with the hills of Cormeilles and Sannois visible in the distance. Monet moved to Argenteuil, a suburb near Paris, in 1871, and lived there for the following six years. Inspired by the picturesque scenery of the Seine that coexisted harmoniously with such emblems of modern life as smokestacks, boaters and well-dressed strollers, he painted a number of views of the region. In the 1870s, Argenteuil was booming with signs of modernisation and industrialisation, and was one of the fastest growing regions in the vicinity of Paris. With the advance of the steamboat and railway, the Argenteuil path along the Seine became a popular promenade, rather than a commercial route it had been in the past. Normally the area depicted in this work would have been busy with the *bateaux lavoirs* and the promenade populated with people strolling along the river.

Argenteuil provided Monet with a wide range of views to paint, from its winding streets to a more sweeping view of the town across the river, as in the present composition. Sailing boats and the old bridge under restoration were also subjects of a number of oils, as were the surrounding villages, such as the nearby Carrières-Saint-Denis, a village now known as Carrières-sur-Seine (fig. 1). At the time Monet painted *Vue d'Argenteuil*, the area was populated by buildings reflecting

rapid industrialisation, including a saw mill, a tannery and an iron factory. Monet, however, turned his attention to the residential houses, carefully selecting his viewpoint in order to edit out the common commercial traffic on the Seine and the factories with their smokestacks. In doing so, Monet wished to capture the tranquil atmosphere that had characterised the area, glorifying its idyllic, unspoiled past rather than its bustling, modernised present.

The combination of the river Seine, the picturesque town and the hills behind it provided a perfect backdrop for Monet to explore and portray the interaction of light and water in various seasons and times of day. 'Monet's initial attraction to Argenteuil is evident not only in the number of paintings from the first year but also in the fact that he chose sites and subjects that he would never paint again. One of these was the hills of Sannois. Part of a range that began at Saint-Denis and continued north to Pontoise, the hills rose up behind the town, giving it a protective barrier and a picturesque backdrop. [...] As early as 1863 the *Journal d'Argenteuil* could declare, "The hills of Sannois, which were almost deserted a little while ago, are frequented today by a considerable number of people; it seems as if everyone meets there; one encounters promenaders, artists, travellers, and even tourists"' (Paul Hayes Tucker, *Monet at Argenteuil*, New Haven & London, 1982, pp. 21-22).





27

# PIERRE-AUGUSTE RENOIR

(1841 - 1919)

## Après la tempête (temps d'orage)

signed A. Renoir (lower right)  
oil on canvas  
46.8 by 56cm.; 18<sup>3</sup>/<sub>8</sub> by 22in.  
Painted circa 1872.

This work will be included in the forthcoming Renoir Digital Catalogue Raisonné being prepared by The Wildenstein Plattner Institute.

± £ 350,000-450,000

€ 399,000-515,000 US\$ 475,000-610,000

### PROVENANCE

The artist (sold: Hôtel Drouot, Paris, 24th March 1875, lot 34)

The artist (purchased at the above sale)

Galerie Durand-Ruel, Paris (acquired from the above circa 1875-77)

Confiscated from the above by the German government as enemy-alien property in August 1914 while on exhibition in Germany

Ida Bienert, Dresden (acquired by 1933)

Dr Fritz Nathan, Zurich

By descent from the above to the present owner

### EXHIBITED

Paris, Studios Nadar, 1875, no. 34

Bremen, Kunsthalle, *Internationale Ausstellung*, 1914, no. 287

Dresden, Galerie Arnold, *Ausstellung Französischer Malerei des XIX. Jahrhunderts*, 1914, no. 100

Tübingen, Kunsthalle, *Renoir*, 1996, no. 20, illustrated in colour in the catalogue

### LITERATURE

Will Grohmann, *Die Sammlung Ida Bienert, Dresden*, Potsdam, 1933, no. 3, illustrated p. 27

Michel Drucker, *Renoir*, Paris, 1955, illustrated in colour pl. 34

Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista 1869-1883*, Milan, 1972, no. 144, illustrated p. 95 (as dating from 1874 and with incorrect dimensions)

Elda Fezzi, *Tout l'œuvre peint de Renoir, période Impressionniste 1869-1883*, Paris, 1985, no. 139, illustrated p. 95 (with incorrect dimensions)

Guy-Patrice & Michel Dauberville, *Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2007, vol. I, no. 174, illustrated p. 227

*Renoir Landscapes 1865-1883* (exhibition catalogue), The National Gallery, London; The National Gallery of Canada, Ottawa & Philadelphia Museum of Art, Philadelphia, 2007-08, illustrated in colour p. 116

Painted around 1872, *Après la tempête (temps d'orage)* is a rare and particularly striking example of Renoir's early work. As with many of Renoir's landscapes from this period, he eschews the traditions of the genre – there are no figures or landmarks to anchor the composition, there is no historical or symbolic element, the precise location is unknown. Instead his focus is purely on capturing this moment – after the storm – and rendering the effects of weather, light and atmosphere on the landscape before him. The clouds are detailed in broad, emphatic brushstrokes with thickly impastoed whites and swathes of brightest blue indicating an invisible sun prevailing as the storm clears. In the foreground the trees and bushes are deftly evoked with daubs of dark green, and flowers with darts of red and pink. The vegetation is deliberately out of focus, with colours merging into one another; the wind runs through every brushstroke. It is a *tour de force* of painting *en plein air* and exemplifies the radical and innovative spirit that would drive Renoir – among others – to plan the First Impressionist Exhibition only a few years later.

*Après la tempête (temps d'orage)* closely relates to *Le coup de vent* now in the collection of the Fitzwilliam Museum in Cambridge (fig. 1). Both works were included in the group of ten paintings that Renoir offered for sale in an auction at the Hôtel Drouot in March 1875. As Colin B. Bailey notes when discussing the works: 'Renoir himself bought back *After the Storm*, a slightly smaller landscape of similar bravura, which he had put up for sale as '*Temps d'orage*'. These two works surely date from the same moment, and may even be of the same site' (C.B. Bailey in *Renoir Landscapes 1865-1883, op. cit.*, p. 116).



Fig. 1  
PIERRE-AUGUSTE RENOIR, *Le coup de vent*, circa 1872,  
oil on canvas, The Fitzwilliam Museum, Cambridge



28

## ALFRED SISLEY

(1839 - 1899)

## Les lilas dans mon jardin

signed *Sisley* (lower left)  
oil on canvas  
46 by 61.5cm.; 18<sup>1</sup>/<sub>8</sub> by 24<sup>1</sup>/<sub>4</sub>in.  
Painted in 1892.

This work will be included in the new edition of the *Catalogue Raisonné* of Alfred Sisley by François Daulte being prepared at the Galerie Brame & Lorenceau by the Comité Sisley.

‡ £ 500,000-700,000

€ 570,000-800,000 US\$ 680,000-950,000

## PROVENANCE

Jean-Baptiste Faure, Paris (acquired by 1897)

Galerie Bernheim-Jeune, Paris

Dr Fritz Nathan, Zurich (acquired by 1953)

By descent from the above to the present owner

## EXHIBITED

Paris, Galerie Georges Petit, *Alfred Sisley*, 1897, no. 73 (titled *Les lilas dans mon jardin, à Moret*)

Tübingen, Kunsthalle, *Die Kunst des Handelns. Meisterwerke des 14. bis 20. Jahrhunderts bei Fritz und Peter Nathan*, 2005-06, no. 149, illustrated in colour in the catalogue

## LITERATURE

*Notice sur la Collection J.-B. Faure*, Paris, 1902, no. 112, catalogued p. 55 (titled *Les lilas*)

René Huyghe, 'Histoire de l'art contemporain: La Peinture', in *L'amour de l'Art*, January 1933, fig. 3, illustrated p. 6 (titled *Les lilas dans mon jardin, à Moret*)

François Daulte, *Alfred Sisley. Catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 807, illustrated

Painted on a bright summer day, *Les lilas dans mon jardin* is a depiction of the lush lilac trees in Sisley's garden, beautifully rendered by the artist's staccato brushstrokes. Sisley first moved with his family to Veneux-Nadon near Moret-sur-Loing in 1880, and continued to live in that area for the rest of his life, moving several times between the two villages. The local scenery offered a constant source of inspiration to the artist, who tried to capture the changing effects of light on his surroundings. In the present work, Sisley clearly took joy in depicting the splendour of nature, using quick, lively brush-strokes for the rich vegetation and cool blue, mauve and white tones to render the facades in the blazing midday sun. Executed with such lightness that they appear to be moving in the slight breeze, the lilacs that dominate the composition give it a sense of frontality, contrasted against the dense buildings surrounding them.

Like Monet, Sisley continued to explore and develop the Impressionist style in the 1880s and 1890s and during this time his brushwork became more vigorous and the colouration more varied. In the 1880s, while his fellow Impressionists were already widening their subject matter and concentrating more on the human figure, Sisley continued to focus on the effects of light, seeking to capture the surroundings at different times of the day and during different seasons. At the same time influenced by the advancing Neo-Impressionist theories and technique, Sisley used quick brushstrokes and a vibrant palette to create strong, lively colour contrasts. Like many of his works, *Les lilas dans mon jardin* evokes an atmosphere of calm and serenity, and the only suggestion of human activity is provided by the small figure in the lower right corner, which further emphasises a sense of tranquillity and harmony of man and nature.



29

## PAUL GAUGUIN

(1848 - 1903)

## Fleurs dans un panier

signed *P. Gauguin* (lower left)

oil on canvas

45.3 by 53.5cm.; 17¾ by 21in.

Painted *circa* 1880-85.

This work will be included in the forthcoming Gauguin Digital Catalogue Raisonné being prepared by The Wildenstein Plattner Institute.

± £ 1,000,000-1,500,000

€ 1,140,000-1,710,000 US\$ 1,360,000-2,040,000

## PROVENANCE

Galerie Thannhauser, Munich (acquired *circa* 1918)

Kojiro Matsukata, Japan (acquired from the above in August 1921)

Kawasaki Dockyard, Co., Ltd., Kobe (transferred from the above in 1927)

The Jûgo Bank, Tokyo (seized from the above *circa* 1927-28. Sold: Bijutsukan, Tokyo, 5th Matsukata sale, 6th-20th February 1934, lot 25)

Sale: Asahikaikan, Osaka, 20th-24th February 1935, lot 61

Private Collection, Japan (purchased at the above sale)

Thence by descent to the present owners

## EXHIBITED

Osaka, Osaka Mainichi Shimbun Honsha, *Masterpieces of the Matsukata Collection*, 1922, no. 27, illustrated in the catalogue (titled *Still-life* and with incorrect measurements)

(possibly) Prague, Municipal House, *Exhibition of French Art XIX and XX Century. 66th Exhibition of the Artists Association Mânes*, 1923, no. 186 (titled *Fruits et fleurs* and with incorrect measurements)

Tokyo, Musée des Beaux-Arts, *Collection Matsukata*, 1934, no. 25, illustrated in the catalogue

## LITERATURE

*Moderne Galerie*, Heinrich Thannhauser, München. *Nachtragswerk III zur grossen Katalogausgabe 1916*, Munich, 1918, pl. 36, illustrated p. 118 (titled *Stilleben* and with incorrect measurements)

*The Old Matsukata Collection. Occidental Art*, Kobe, 1990, no. 696, illustrated p. 190 (with incorrect measurements)

Daniel Wildenstein, *Gauguin. Premier itinéraire d'un sauvage. Catalogue de l'œuvre peint (1873-1888)*, Paris, 2001, vol. I, no. 94, illustrated p. 105 (with incorrect measurements)



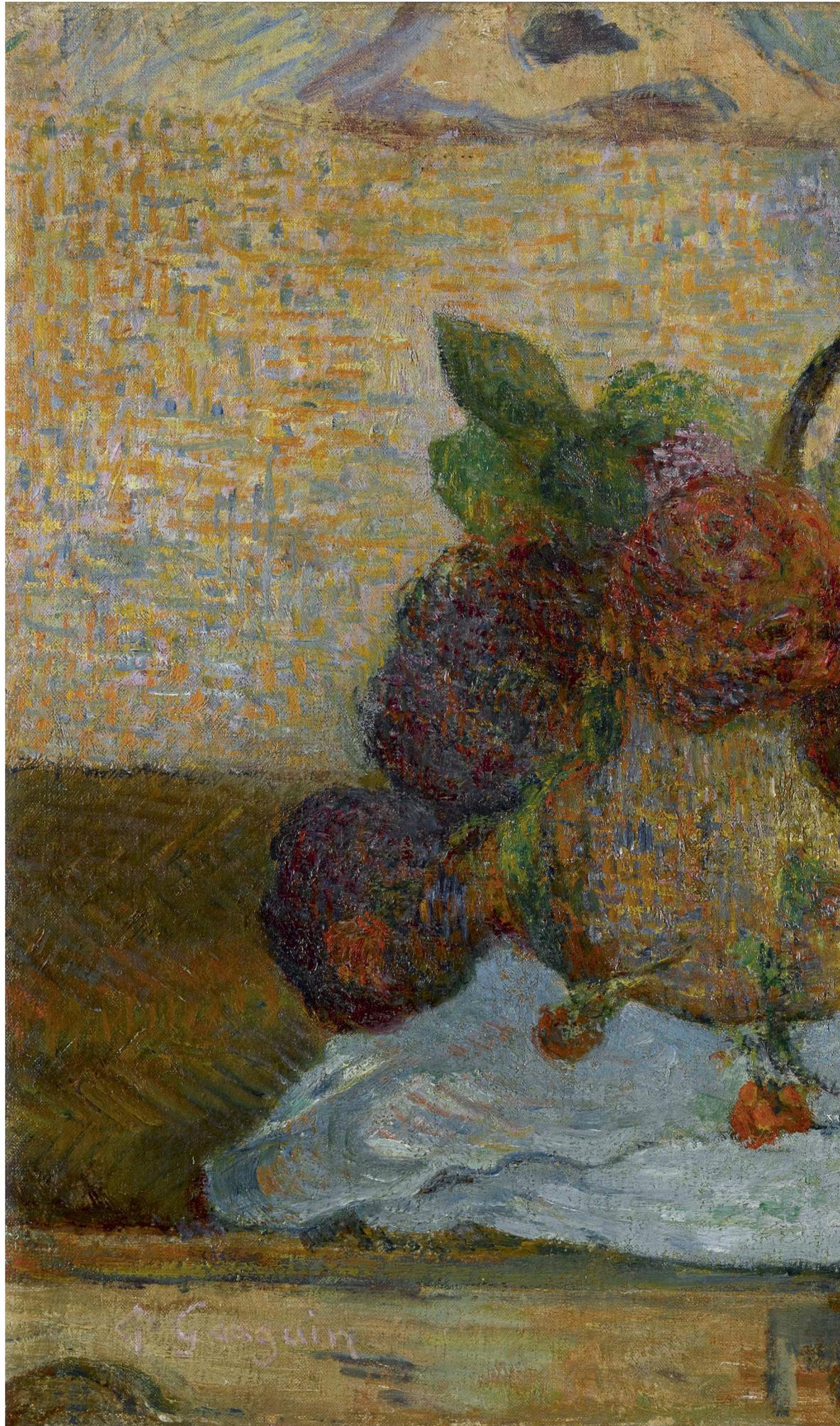








Fig. 1

Fig. 1  
 CLAUDE MONET  
*Bouquet de tournesols*, 1881,  
 oil on canvas, Metropolitan Museum  
 of Art, New York

Fig. 2  
 PAUL CÉZANNE  
*Nature morte au compotier*, 1879-80,  
 oil on canvas, The Museum of  
 Modern Art, New York

The years from 1880-85 were eventful ones for Gauguin and saw great change both in his domestic life and in the development of his artistic vision. It is the period when he was most closely linked with the Impressionists yet, as *Fleurs dans un panier* shows, he was already beginning to experiment more radically with form and perspective. He began the decade working in Paris and its environs, exhibiting in the three Impressionist exhibitions from 1880-83; by 1885 he had moved first to Rouen and then to Copenhagen and had begun to make the stylistic and philosophical changes that would ultimately lead him away from the Impressionists and towards forging his own Post-Impressionist style.

This important transition owed much to the significant influence of Cézanne, several of whose pictures Gauguin owned. In 1881 Gauguin joined Cézanne and Pissarro, painting *en plein air* in the area around Pontoise. In a letter to Pissarro written several years later, in July 1884, Gauguin described Cézanne's painting as 'marvels of an essentially pure art' (quoted in *The Lure of the Exotic. Gauguin in*

*New York Collections* (exhibition catalogue), The Metropolitan Museum of Art, New York, 2002, p. 183). Writing about the three artists' joint painting expeditions, Richard Shiff commented: 'Observing Cézanne's technique on those occasions changed the trajectory of Gauguin's aesthetic life. He resolved to achieve a comparable directness. By 1884, he was also among the most active of Cézanne's handful of collectors. His purchases included a still life that he would make famous by featuring it in impromptu demonstrations offered to fellow painters, explaining the naïve genius of Cézanne's accents of bold color, applied as discrete, parallel strokes of the brush [...]. In general, when Gauguin followed what he perceived as Cézanne's method – primarily the use of blunt strokes that remained visually distinct – he showed more respect for the inherent form of objects than his aesthetic model did' (R. Shiff in *The World is an Apple: The Still Lifes of Paul Cézanne* (exhibition catalogue), The Barnes Foundation, Philadelphia & The Art Gallery of Hamilton, Ontario, 2014-15, pp. 150 & 154).

The important influence of Cézanne is visible in *Fleurs dans un panier* which shows a marked difference from the still-lives of contemporaries such as Monet and Renoir who were more closely associated with Impressionism (fig. 1). Conventional perspective is all but abandoned with the space between the table or sideboard and the wall behind indicated only by a change in colour and brushstroke. Instead depth is indicated by the cloth on which the basket of flowers sits and which extends forwards and almost out of the picture towards the viewer. The vibrancy of the flowers is indicated by smaller, more intense strokes of paint and a warmth of palette that in some respects seems to anticipate the richness of colour that would so entrance the artist on his first visit to Tahiti six years later. This is directly contrasted with the delicate and cool whites, blues and pinks that make up the cloth and are once again reminiscent of Cézanne.

However, whilst Gauguin might have looked to Cézanne for inspiration in terms of form and colour, he also sought an independent artistic voice. His technique

is markedly different, as Richard R. Brettell argues: ‘in the paintings they made in and around Pontoise in the early 1880s Gauguin and Cézanne struggled to create works with very different factures and chromatic structures. Rarely did Gauguin approach the “constructivist stroke” of Cézanne, preferring his “woven” facture’ (R. R. Brettell in *Gauguin and Impressionism* (exhibition catalogue), Kimbell Art Museum, Fort Worth, 2005-06, p. 171). These ‘woven’ brushstrokes are used to striking effect in the present work, particularly in the basket where they have the dual purpose of indicating both form and texture. More than these differences in technique though, *Fleurs dans un panier* exudes a vibrant, exotic quality that is entirely the artist’s own and which anticipates the dramatic change in the artist’s life and art that would follow with his departure to the South Seas in 1891.

This work has been requested for the exhibition of the Matsukata Collection, to be held at the The National Museum of Western Art, Tokyo from June to September 2019.



Fig. 2

30

## EMIL NOLDE

(1867 - 1956)

### Mohn (Poppies)

signed *E. Nolde* (lower right)  
oil on canvas  
69 by 88cm.; 27<sup>1</sup>/<sub>8</sub> by 34<sup>5</sup>/<sub>8</sub>in.  
Painted in 1950.

⊕ £ 1,000,000-1,500,000

€ 1,140,000-1,710,000 US\$ 1,360,000-2,040,000

#### PROVENANCE

Berthold von Bohlen & Halbach, Essen (acquired by 1956)

Private Collection, Germany (acquired in the mid-1990s. Sold: Christie's, London, 23rd June 2009, lot 12)

Purchased at the above sale by the present owner

#### EXHIBITED

Leverkusen, Städtisches Museum, *Kunstsammler an Rhein und Ruhr*, 1959, no. 8, illustrated in the catalogue

#### LITERATURE

The artist's handlist, 1930-1951 (listed as *1950 Mohn*)

Martin Urban, *Emil Nolde. Catalogue Raisonné of the Oil-Paintings*, London, 1990, vol. II, no. 1338, illustrated p. 593

‘Flowers symbolised for Nolde the eternally repeated cycle of birth, life and death.’

#### PETER VERGO

in *Emil Nolde* (exhibition catalogue), Whitechapel Art Gallery, London, 1996, p. 118









Fig. 1

Fig. 1  
EMIL NOLDE  
*Grosser Mohn (rot, rot, rot)*, 1942,  
oil on canvas, Nolde Stiftung, Seebüll

Opposite:  
Detail of the present work

Bathed in the orange glow of the setting sun, this depiction of a poppy field is a remarkable example of Nolde's flower paintings. An outburst of vivid colours, *Mohn* not only celebrates the richness of nature, it also demonstrates the artist's modernist approach to painting. Through his dynamic and spontaneous brushstrokes, Nolde created a surface texture that appears to suggest movement and air in the painting, and to recreate the lively, shimmering effect of flowers suffused in warm evening sunlight.

It was in his flower paintings, such as the present work, that Nolde sought to capture the drama of untamed nature, using a Fauve-like palette and applying paint to the entire surface in quick, expressive brushstrokes. In particular poppies, with their saturated red tonality, fascinated Nolde from the early days of his career. Preferring to paint close-ups of flowers, rather than wide panoramic views, in the present oil the artist focused on a bunch of poppies in full bloom, cropping out of his composition all the other wild flowers that grew in abundance around his house at Seebüll.

Both his intensive preoccupation with the subject of flowers and his emphasis on colour reflect Nolde's continuing interest in

the art of Van Gogh, which he encountered in exhibitions on the Dutch artist during the 1920s and early 1930s. The fervent dedication to expression and symbolic use of colour exhibited in Van Gogh's works matched Nolde's own. He wrote: 'I loved the music of colours... Yellow can depict happiness and also pain. Red can mean fire, blood or roses, blue can mean silver, the sky or a storm, each colour has a soul of its own' (quoted in Martin Urban, *Emil Nolde Landscapes*, New York, 1969, p. 16).

The bright colours, bold brushstrokes and magnificent texture of the present work undoubtedly demonstrate a reference to the Dutch post-Impressionist master, as well as evidencing Nolde's emotional admiration of the beauties of nature. As the artist himself expressed it: 'The blossoming colours of the flowers and the purity of those colours – I loved them. I loved the flowers and their fate: shooting up, blooming, radiating, glowing gladdening, bending, wilting, throwing away and dying' (Nolde, quoted in Peter Selz, *Emil Nolde* (exhibition catalogue), The Museum of Modern Art, New York, 1963, p. 49).





31

# MAX LIEBERMANN

(1847 - 1935)

## Die Birkenallee im Wannseegarten, Blick auf das Kohlfeld (An Avenue of Birch Trees in the Wannsee Garden, A View of a Cabbage Field)

signed *M. Liebermann* and dated 1919 (lower left)  
oil on canvas  
70 by 90cm.; 27½ by 35¾in.  
Painted in 1919.

£ 600,000-800,000

€ 685,000-915,000 US\$ 815,000-1,090,000

**PROVENANCE**

Kunsthau Böhler, Stuttgart

Gabriele Zimmermann (*née* Böhler), Stuttgart (by descent from the above in 1974)

Acquired from the above by the present owner in 1998

**EXHIBITED**

Hamburg, Kunsthalle & Berlin, Alte Nationalgalerie, *Im Garten von Max Liebermann*, 2004-05, no. 24, illustrated in colour in the catalogue

**LITERATURE**

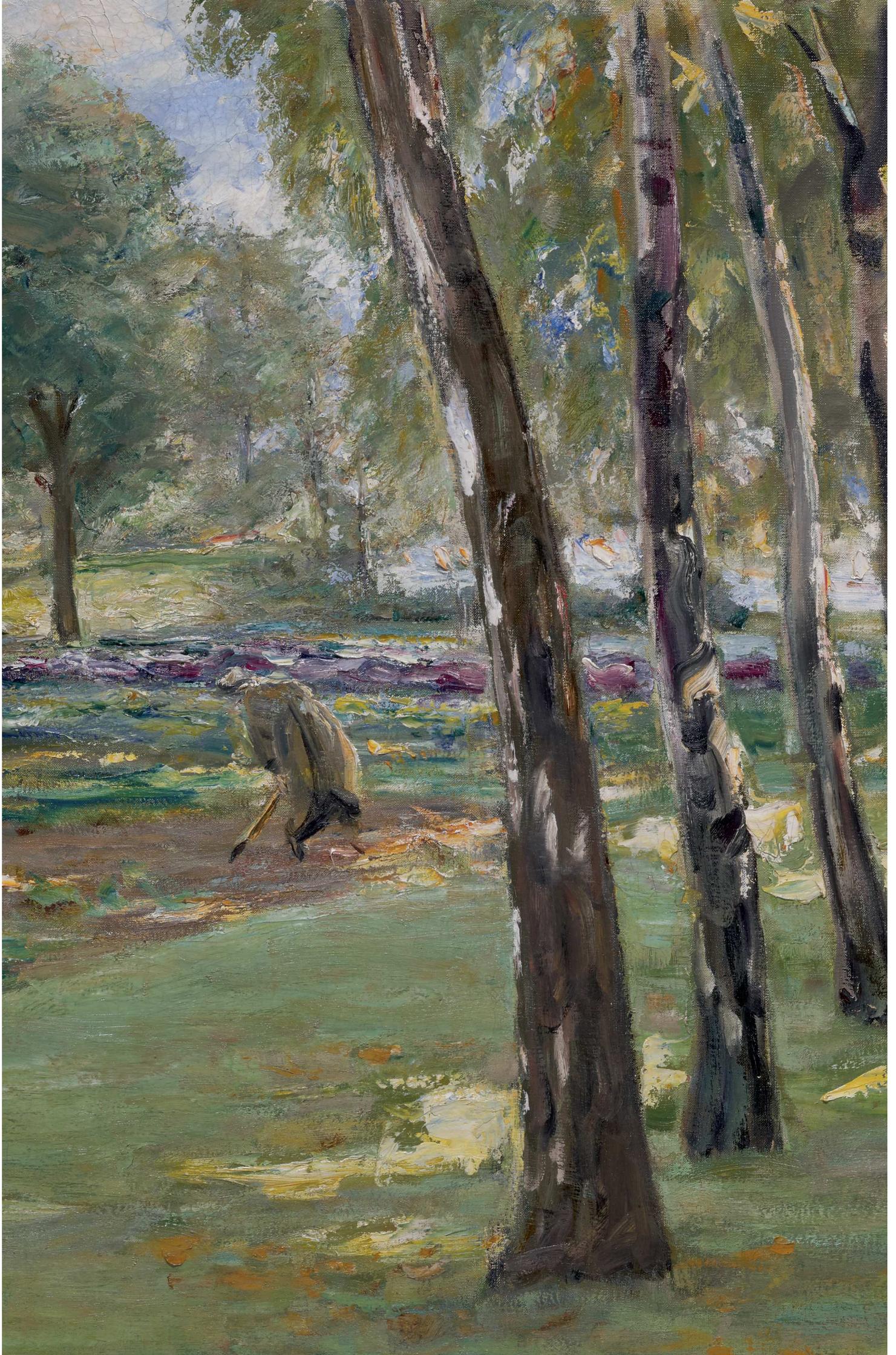
Matthias Eberle, *Max Liebermann. Werkverzeichnis der Gemälde und Ölstudien*, Munich, 1996, vol. II, no. 1919/23, illustrated in colour p. 991

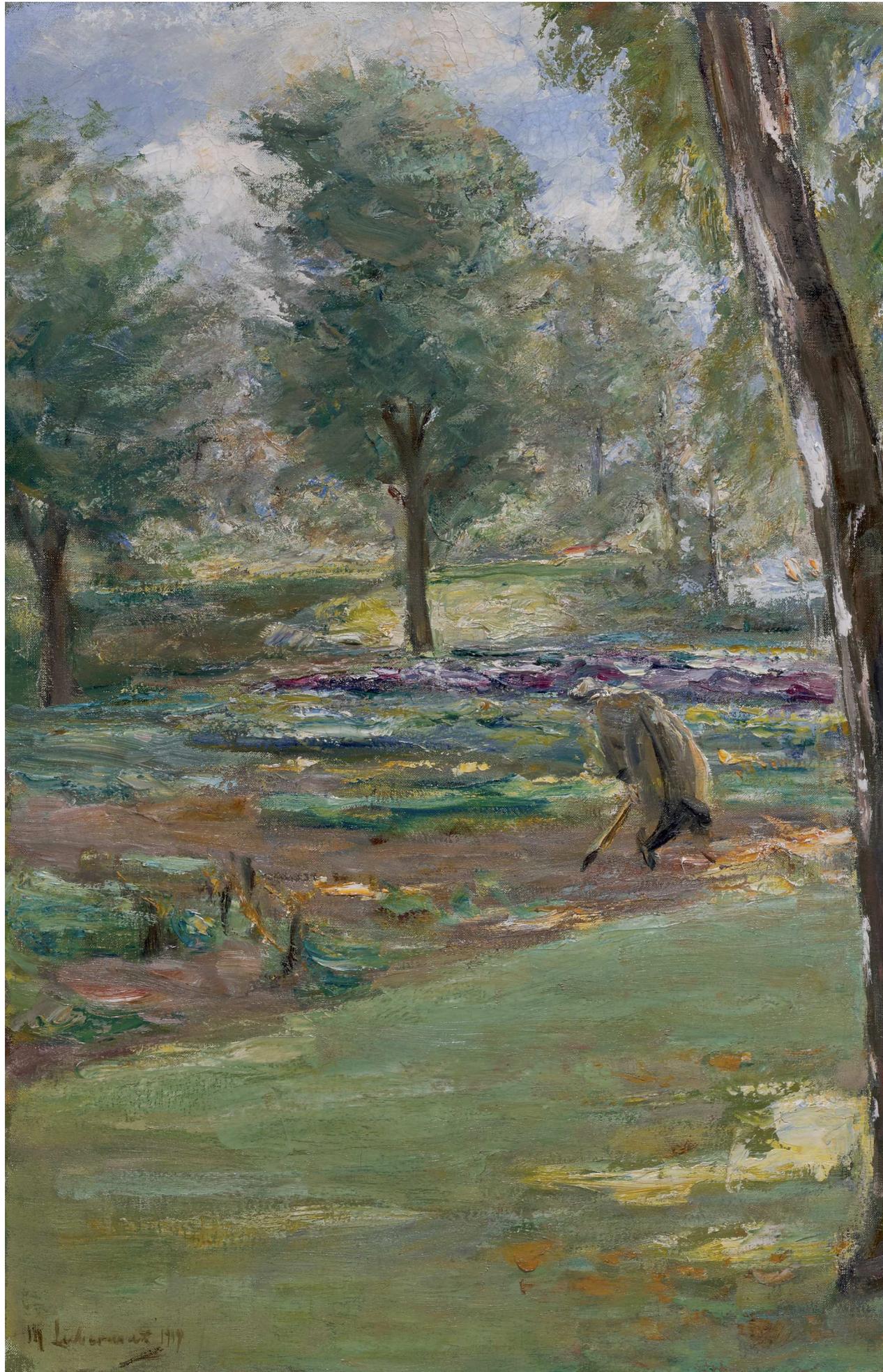
The present work depicts the surroundings of Max Liebermann's beloved garden at Wannsee in Berlin, a subject that provided him with an endless source of inspiration. Having attained considerable recognition as an artist, followed by financial success, Liebermann commissioned a villa in 1909, sparing no expense on its formal flower beds, exotic shrubs and thick hedges. The Wannsee villa became the painter's summer residence during the last decades of his life, and the paintings from this period largely focus on the garden and the view of the lake that it offered. Within this series, the artist rendered his subject from various angles, sometimes focusing on the cultivated, geometrical patches of flower beds while at other times representing the open expanses.

Liebermann's practice of painting *en plein air*, as well as his method of exploring the same subject from a variety of viewpoints, demonstrates Liebermann's status as the most important German post-Impressionist painter. Like Claude Monet, who never tired of painting his garden at Giverny, Liebermann painted the Wannsee garden from a variety of angles and at different times of day. In the present canvas, he depicted a path lined with birch trees that connected his villa with the lake, which can be glimpsed between the tree trunks. To the left of the alley, a woman can be seen working in the cabbage field. When Liebermann had his garden designed, he insisted on keeping the birch trees in their original place and thus created a wonderful picturesque path in his garden which became an inspiring source for many of his Wannsee paintings.



Fig. 1  
A view of Liebermann's estate on the Wannsee, 1932





1919 L. L. L. 1919



## 32 EDGAR DEGAS

(1834 - 1917)

Danseuse habillée au repos,  
les mains sur les reins, la  
jambe droite en avant

stamped *Degas*, numbered *51/O* and stamped with the foundry mark *A.A. Hébrard cire perdue* bronze

height: 43.2cm.; 17in.

Conceived in wax in 1895-1905 and cast in bronze from 1919. The present example was cast by 1926.

Ω £ 350,000-550,000

€ 399,000-630,000 US\$ 475,000-750,000

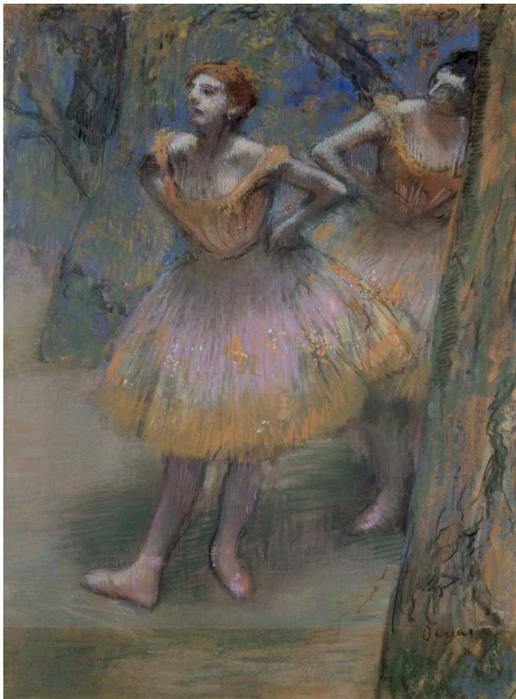


Fig. 1.  
EDGAR DEGAS, *Deux danseuses*, circa 1893-98,  
pastel and charcoal on paper, The Art Institute of Chicago

## PROVENANCE

Alfred Flechtheim, Berlin (acquired from the Hébrard Foundry on 28th September 1926)

Moritz Gutmann, Berlin & New York (founder of the French Art Galleries, New York; probably acquired from the above)

Georges Bigar, New York & Lausanne (acquired from the above by 1967)

Thence by descent to the present owner in 1986

## EXHIBITED

(possibly) Berlin, Galerie Flechtheim; Munich, Moderne Galerie Thannhauser & Dresden, Galerie Arnold, *Edgar Degas. Das plastische Werk*, 1926, no. 23

Paris, Musée de l'Orangerie des Tuileries, *Chefs-d'œuvre des collections suisses de Manet à Picasso*, 1967, no. 21, illustrated in the catalogue

Lausanne, Fondation de l'Hermitage, *L'Impressionnisme dans les collections romandes*, 1984, no. 34, illustrated in colour in the catalogue

## LITERATURE

John Rewald (ed.), *Degas, Works in Sculpture: A Complete Catalogue*, New York, 1944, no. LII, another cast illustrated p. 115

Pierre Borel, *Les Sculptures inédites de Degas*, Geneva, 1949, another cast illustrated

John Rewald, *L'Œuvre sculpté de Degas*, Zurich & Paris, 1957, no. LII, another cast illustrated pl. 52

Theodore Reff, *Degas: The Artist's Mind*, New York, 1976, no. 159, another cast illustrated p. 241

John Rewald, *Degas's Complete Sculpture: Catalogue Raisonné*, San Francisco, 1990, no. LII, wax model and another cast illustrated pp. 142 & 143

Anne Pingeot & Frank Horvat, *Degas Sculptures*, Paris, 1991, no. 23, wax model and another cast illustrated p. 163

Sara Campbell, 'Degas, The Sculptures: A Catalogue Raisonné', in *Apollo*, London, August 1995, no. 51, fig. 49, another cast illustrated p. 35; the present cast listed p. 36

Joseph S. Czestochowski & Anne Pingeot, *Degas Sculptures, Catalogue Raisonné of the Bronzes*, Memphis, 2002, no. 51, wax model and another cast illustrated pp. 220 & 221; the present cast listed p. 221

Sara Campbell, Richard Kendall, Daphne Barbour & Shelley Sturman, *Degas in the Norton Simon Museum*, London, 2009, vol. II, no. 78, wax model and another cast illustrated pp. 400-402

Suzanne Glover Lindsay, Daphne S. Barbour & Shelley G. Sturman, *Edgar Degas Sculpture*, Princeton, 2010, wax model illustrated p. 370

The present composition is one of four sculptures that Degas executed on the subject of *Dancer at Rest*, and the only one depicting the ballerina in a costume. With her right leg in front and arms resting on her waist, she is stretching either before or after a performance, her head lifting as her back arches gently. 'Cast from the wax original today in the Virginia Museum of Fine Arts, Richmond, *Dressed dancer at rest* depicts a pose that recurs in works in other media as well as in three dimensions. Hébrard assigned four sculptures the same name, although this is the only one of the group that is dressed. In fact, this work is the only sculpture in the entire corpus other than the *Little Dancer, Aged Fourteen* to have been modeled in a tutu. Unlike the cotton and silk tutu of the wax *Little Dancer*, however, the Richmond figure wears a tutu fashioned in wax, stuffed in part on the underside with newspaper. Perhaps by showing this dancer in a performance tutu, Degas inadvertently provided context, that of the stage or, rather, backstage. [...] Life backstage was not limited to the dancers; it was also an area where male visitors of privilege could mingle with the dancers and watch the performance' (Daphne Barbour in *Degas in the Norton Simon Museum*, London, 2009, vol. II, pp. 400 & 402).

A number of bronze casts of *Danseuse habillée au repos, les mains sur les reins, la jambe droite en avant* are now in international museums, including the Metropolitan Museum of Art in New York, Musée d'Orsay in Paris and Ny Carlsberg Glyptotek in Copenhagen.

*This lot is sold pursuant to a settlement agreement between the heirs of Alfred Flechtheim and the present owners.*



## AUGUST MACKE

(1887 - 1914)

## Begrüssung (Greeting)

watercolour on paper  
31.8 by 26.5cm.; 12½ by 10⅜in.  
Executed in 1913.

α £ 400,000-600,000

€ 456,000-685,000 US\$ 545,000-815,000

## PROVENANCE

Matthias Rech, Bonn (probably acquired from the estate of the artist in April 1936)

Marianne Storp, Bonn (acquired by 1957)

Sale: Galerie Kornfeld, Bern, 20th June 1997, lot 81

Private Collection, USA (purchased at the above sale)

Acquired from the above by the present owner

## EXHIBITED

Bielefeld, Städtisches Kunsthhaus, *Macke, Aquarell-Ausstellung*, 1957, no. 275,  
illustrated in the catalogue

## LITERATURE

Gustav Vriesen, *August Macke*, Stuttgart, 1957, no. 275, illustrated p. 287

Janice Mary McCullagh, *August Macke and the Vision of Paradise: An Iconographic  
Analysis*, PhD Dissertation, The University of Texas, Austin, 1980, mentioned p. 108

Ursula Heiderich, *August Macke, Aquarelle, Werkverzeichnis*, Ostfildern-Ruit,  
1997, no. 383, illustrated p. 311; illustrated in colour p. 112

*Begrüssung* belongs to a group of watercolours and oils Macke created in 1913, depicting figures standing or strolling in the park (fig. 1). In addition to the two central figures standing on a balcony, the present composition is enlivened by a gentleman in the lower left who is gesturing with his hat and walking stick, as well as by two figures riding past in a horse-drawn carriage. During 1913, Macke's painting gradually moved away from the nearly abstract, geometrically inspired compositions and adopted a new softness and a free-flowing style visible in *Begrüssung*. Colour became the single most important element of his art, and in the present work the soft brushstrokes of blue in the foreground and sky create a dynamic contrast with the denser colouration of the lush greens and pale red in the rest of the composition. In 1913 Macke wrote: 'The most important thing for me is the direct observation of nature in its light-filled existence [...]. What I most cherish is the observation of the movement of colours. Only in this have I found the laws of those simultaneous and complementary colour contrasts that nourish the actual rhythm of my vision. In this I find the actual essence, an essence which is not born out of an *a priori* system or theory' (quoted in G. Vriesen, *op. cit.*, p. 120, translated from German).

The present work also reflects a major theme in Macke's art – city-dwellers in green spaces that bring the natural world into an urban environment – and the balanced composition is typical of Macke's lyricism and the sense of harmony between man and nature that he evokes in his work. Barry Herbert comments: 'Macke's work was a constant reaffirmation of his unaffected delight in this earthly paradise of which he found himself to be a part, and in his paintings he recorded its small, apparently insignificant, moments of pleasure with a penetration and tender eye for the underlying currents of feeling that made them memorable [...]. In them it is as if all worldly cares have been temporarily laid aside, self-consciousness has been forgotten, and these men and women once again experience something like their former state of innocence' (B. Herbert, *German Expressionism. Die Brücke and Der Blaue Reiter*, London, 1983, pp. 148-149).

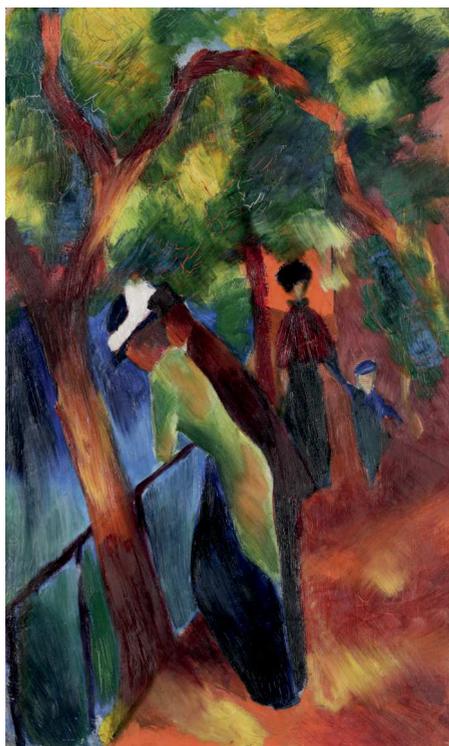


Fig. 1  
AUGUST MACKE, *Sonniger Weg*, 1913,  
oil on board, Westfälisches Landesmuseum für Kunst  
und Kulturgeschichte, Münster





34

## FRANZ MARC

(1880 - 1916)

Zwei stehende Mädchenakte  
mit grünem Stein (Two  
Standing Nudes with Green  
Rock) - *recto*  
Zwei Pferde (Two Horses) -  
*verso*

oil and tempera on paper (*recto*)  
charcoal and wash on paper (*verso*)  
63.5 by 48.5cm.; 25 by 19 1/2 in.  
Painted in 1910-11 (*recto*); executed in 1910  
(*verso*).

£ 500,000-700,000

€ 570,000-800,000 US\$ 680,000-950,000

## PROVENANCE

Alexe Altenkirch, Cologne (acquired by 1920)

Sale: Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 1st December 1955, lot 1633

Emil Georg Bührlé, Zurich (purchased at the above sale)

Galerie Peter Griebert, Munich (acquired by 1970)

Sale: Hauswedell &amp; Nolte, Hamburg, 6th June 1980, lot 834

Purchased at the above sale by the present owner

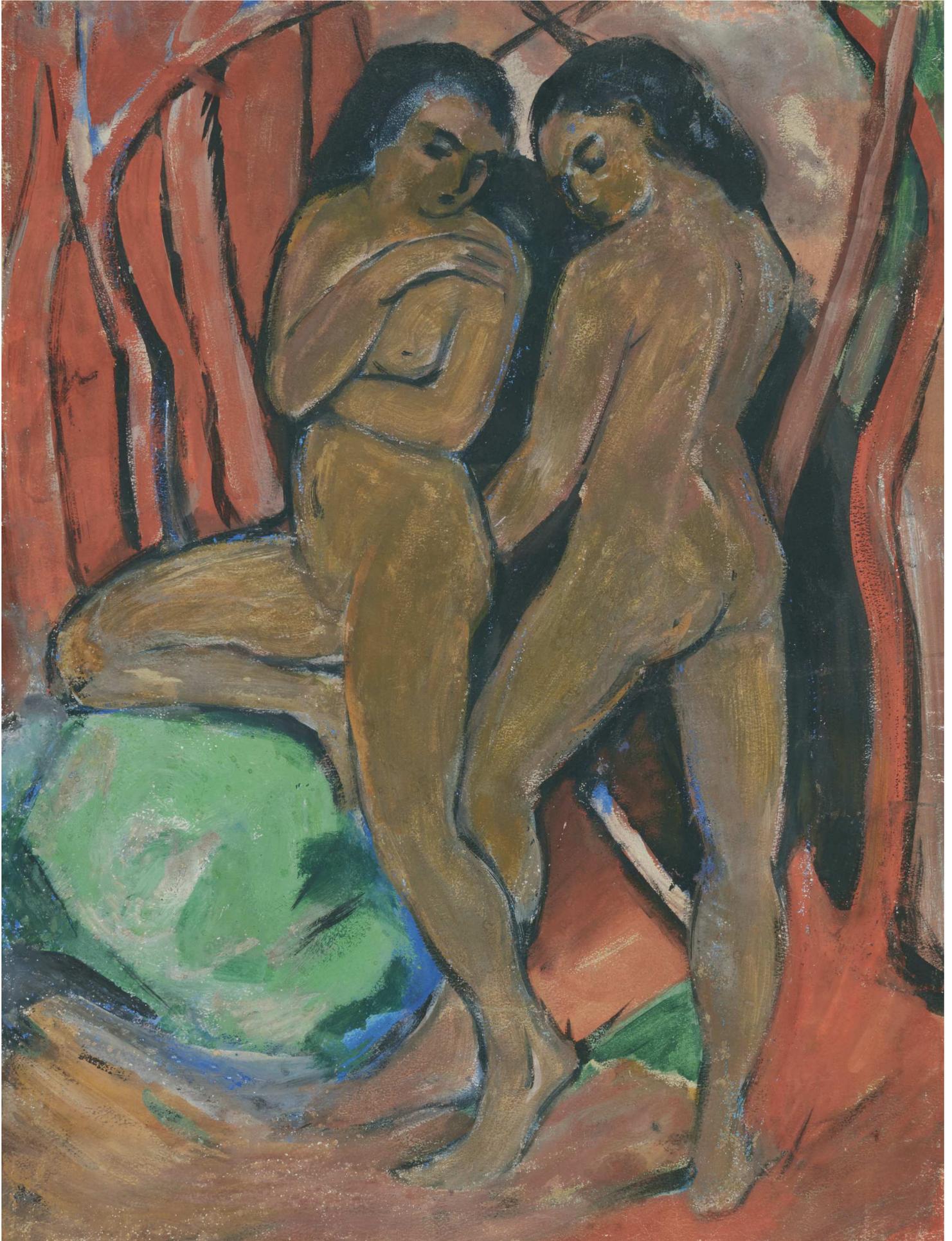
## EXHIBITED

Krefeld, Kaiser-Wilhelm-Museum, *Zeitgenössische Deutsche Kunst*, 1920, no. 25 (*recto* titled *Zwei Mädchen*)(possibly) Berlin, Nationalgalerie, *Gedächtnis-Ausstellung Franz Marc*, 1922Munich, Städtische Galerie im Lenbachhaus, *Franz Marc*, 1963, no. 105Hamburg, Kunstverein, *Franz Marc. Gemälde, Gouachen, Zeichnungen, Skulpturen*, 1963-64, no. 126

## LITERATURE

Alois J. Schardt, *Franz Marc*, Berlin, 1936, no. 15, *recto* listed p. 166Lothar-Günther Buchheim, *Der Blaue Reiter und die 'Neue Künstlervereinigung München'*, Feldafing, 1959, *recto* illustrated in colour p. 144Klaus Lankheit, *Franz Marc, Katalog der Werke*, Cologne, 1970, no. 122, *recto* illustrated p. 40; no. 411, *verso* illustrated p. 133*Franz Marc: Pferde / Franz Marc: Horses* (exhibition catalogue), Staatsgalerie, Stuttgart & Busch-Reisinger Museum, Cambridge, 2000-01, no. 36, fig. 64, *verso* illustrated p. 80 (titled *Zwei streitende Pferde / Two Horses Fighting*)Annegret Hoberg & Isabelle Jansen, *Franz Marc. The Complete Works*, London, 2004, vol. I, no. 126, *recto* illustrated in colour p. 137; vol. II, no. 182, *verso* illustrated p. 155*Franz Marc – The Retrospective* (exhibition catalogue), Städtische Galerie im Lenbachhaus, Munich, 2005-06, fig. 11, *recto* illustrated in colour p. 82

*verso*: *Zwei Pferde* (a study for the oil *Streitende Pferde*, 1910, now destroyed)



recto



Fig. 1

Fig. 1  
FRANZ MARC  
*Der Wasserfall (Frauen unter  
einem Wasserfall)*, 1912.  
oil on canvas. Sold: Sotheby's,  
New York, 7th November 2007

Created in 1910-11, this magnificent double-sided work treats two subjects central to Franz Marc's oeuvre and offers a valuable insight into his art at this crucial point in his career, shortly before the formation of *Der Blaue Reiter*, which he co-founded in 1911. The striking composition depicting two female nudes in a vividly coloured natural setting was probably painted near Sindelsdorf, a small town on the foothills of the Bavarian Alps. Like the Impressionists before them, Marc and his colleagues August Macke and Heinrich Campendonk wanted to escape the city and sought inspiration from the countryside. Marc moved to this area in 1910, attracted by its bucolic splendour and the abundance of farm life. The sense of freedom inspired him to explore the subject of unity between man and nature, culminating in masterpieces such as *Der Wasserfall* and *Rote Frau*, both painted in 1912 (figs. 1 & 2).

'I am trying to enhance my sensibility for the organic rhythm that I feel is in all things,' he wrote of his art in 1911. Not wanting to be misinterpreted as a mere follower of the Fauves, Marc was careful to clarify the aesthetic intentions and spiritual underpinnings of his own 'wild' stylisation. In *Der Blaue Reiter Almanach*, he wrote that his painting celebrated the divinity of nature and fiercely rejected the values of modernity and the material word. He explained that like the earlier Dresden-based group, *Die Brücke*, the artists associated with *Der Blaue Reiter* emphasised the distinctly German origins of their paintings: 'In this time of great struggle for a new art we fight like disorganized 'savages' against an old, established power. The battle seems to be unequal, but spiritual matters are never decided by numbers, only by the power of ideas' (quoted in Mark Rosenthal, *Franz Marc*, Munich, 1989, pp. 23-24).

*Zwei stehende Mädchenakte mit grünem Stein* points to a variety of sources that played a role in the development of Marc's painting. Isabelle Jansen wrote about the influence of Egyptian art visible in the present oil, and even more strongly in the related sketch: 'Marc makes use of the conventions of Egyptian art in showing several aspects of a body at once – the upper body of one of the women is frontal but her legs are in profile. The drawing is a preparatory sketch for the painting *Two Standing Nude Girls with Green Stone* [the present work], which Marc executed in 1910-11. The example reveals the extent to which Marc was influenced by Egyptian art – he adapted the design and adjusted it for his own requirements' (I. Jansen in *Franz Marc – The Retrospective* (exhibition catalogue), *op. cit.*, p. 81).

Marc found another important source of inspiration – both stylistically and in subject-matter – in the paintings by Paul Gauguin, whose sense of freedom and escape from the constraints of modern life in Europe paved the way for a number of avant-garde artists both in Germany and France. In their voluminous physique, their colouration and placement in nature, the two figures in the present composition are reminiscent of Gauguin's Tahitian women, and Marc's desire to show nature in its primitive and unfettered state is strongly present here. Dominated by brightly coloured trees and a large green rock, the

Fig. 2  
FRANZ MARC  
*Rote Frau (Mädchen mit  
schwarzem Haar)*, 1912,  
oil on canvas,  
New Walk Museum and Art  
Gallery, Leicester

Fig. 3  
PAUL GAUGUIN  
*Contes barbares*, 1902,  
oil on canvas,  
Museum Folkwang, Essen

landscape has a strong primal and mystical quality evocative of Gauguin's nudes painted in the lush surroundings of the South Seas. Marc would have almost certainly seen his *Contes barbares* (fig. 3), which was acquired by Museum Folkwang in Hagen shortly after Gauguin's death in 1903, and is now in Museum Folkwang in Essen.

The composition on the *verso* is a study for the painting *Streitende Pferde* of 1910, which was destroyed in the Second World War and is now known only from a black-and-white photograph. In the catalogue of the exhibition dedicated to Marc's depictions of horses, Christian von Holst writes about the composition on the *verso* of the present work: In *Two Horses Fighting* [...], a large, preparatory charcoal and wash drawing for a destroyed painting with three animals, Marc gave yet another proof of his gift for the precise observation of nature. The animal

evidently higher in rank is shown biting the other, whose body language clearly conveys discomfort' (C. von Holst in *Franz Marc: Horses* (exhibition catalogue), *op. cit.*, p. 80).

Both subjects represented in this work – figures in nature and horses – reflect Marc's interest in spirituality, a pivotal value of his art. As Mark Rosenthal wrote: 'The key to the Blue Rider was the belief in an approaching new epoch, one that was antimaterialist and spiritually inclined. Like the earlier German avant-garde known as *Die Brücke*, which had already announced a break with contemporary culture, the artists believed in a new world community and an altered definition of humanity. But Blue Rider thinking was in contrast transcendent. Especially pertinent was the desire, inherited from Romanticism, for unity with the universe and a cosmic system of reference points' (M. Rosenthal, *Franz Marc in America*, Berkeley, 1979, p. 23).

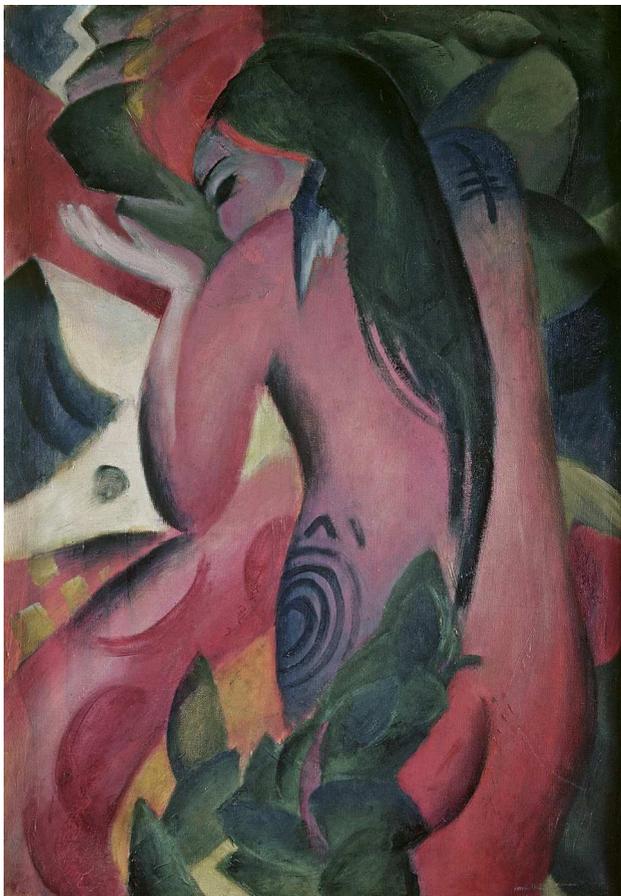


Fig. 2

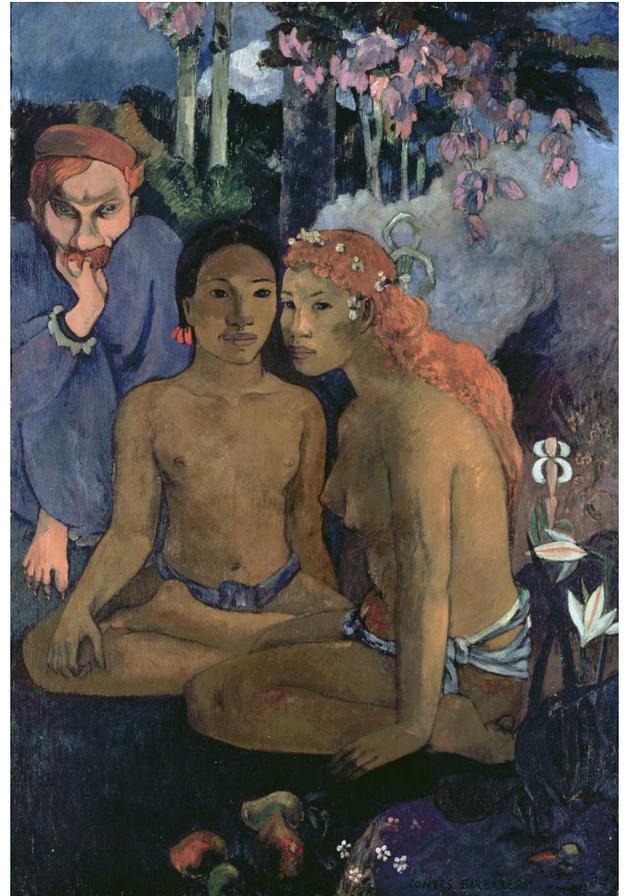


Fig. 3

35

## RENÉ MAGRITTE

(1898 - 1967)

## La belle captive

signed *Magritte* (lower left); signed *Magritte*,  
titled and dated 1946 on the reverse  
gouache on paper  
49.5 by 36cm.; 19½ by 14½in.  
Executed in 1946.

⊕ £ 700,000-1,000,000

€ 800,000-1,140,000 US\$ 950,000-1,360,000

## PROVENANCE

Alex Salkin, Brussels (acquired from the artist in 1946)

Galerie Agnès Lefort, Montreal

Private Collection (acquired from the above in November 1968. Sold: Christie's, New York, 5th May 2011, lot 187)

Purchased at the above sale by the present owner

## EXHIBITED

New York, Hugo Gallery, *René Magritte*, 1947, no. 25

## LITERATURE

Letter from Magritte to Pierre Andrieu, autumn 1946

Letter from Magritte to Alex Salkin, 2nd January 1947

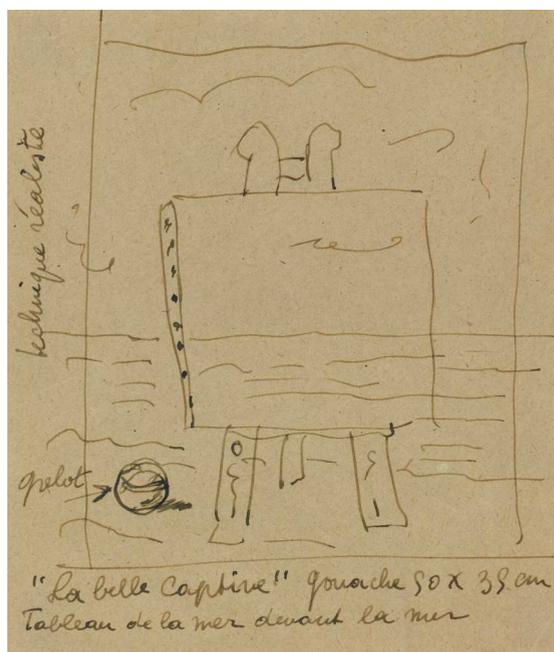
Edward Alden Jewell, 'Work by Mestrovic: Yugoslav's Sculpture at Metropolitan: Chagall, Magritte and Others', in *The New York Times*, 13th April 1947, p. 10David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte, Catalogue Raisonné*, Antwerp & London, 1994, vol. IV, app. 141, catalogued p. 326Sarah Whitfield (ed.), *René Magritte. Newly Discovered Works, Catalogue Raisonné*, Brussels, 2012, vol. VI, no. 15, illustrated in colour p. 31; detail illustrated in colour p. 6

Fig. 1.  
RENÉ MAGRITTE, sketch for *La belle captive*, 1946,  
pen and ink on paper, Musée National d'Art Moderne, Paris

*La belle captive* 'was included in the Hugo Gallery show, where it caught the attention of the reviewer for the *New York Times*, who described it as an outstanding work in which "a painting of the sea becomes one with the sea itself."'

SARAH WHITFIELD (ed.)

*René Magritte. Newly Discovered Works, Catalogue Raisonné*,  
Brussels, 2012, vol. VI, p. 326





Fig. 2

Fig. 2  
RENÉ MAGRITTE  
*La Condition humaine*, 1933,  
oil on canvas, National Gallery  
of Art, Washington, D.C.

Fig. 3 (opposite)  
RENÉ MAGRITTE  
*Dieu le huitième jour*, 1937,  
gelatin silver print,  
The Metropolitan Museum of  
Art, New York

Making use of one of Magritte's best-known painterly devices, *La belle captive* exemplifies the artist's enigmatic and compelling compositions. The title first appears in relation to an oil of 1931 which shows a landscape of a small hamlet on a country road with a painting in the foreground depicting this same scene. As David Sylvester's catalogue raisonné of the artist records: 'The image is a classic case of an operation which always obsessed Magritte – the concealment of one thing by another. Here this is given a twist by the fact that the agent of concealment is a canvas which reveals – or so we are led to suppose – that which it conceals' (D. Sylvester (ed.), *René Magritte, Catalogue Raisonné*, London, 1993, vol. II, p. 176). This arrangement may have been inspired by illustrations from Armand Cassagne's book on perspective that was used by teachers at the Académie in Brussels where Magritte studied and which indicate scale by depicting paintings in front of their subjects.

Magritte continued to develop this motif and the present work relates closely to a later oil version of the subject painted in 1948 (D. Sylvester, *op. cit.*, no. 641). In both works he changes the subject from a landscape to a seascape creating a considerably more complex interaction between the revealed and the concealed. Featureless seashores appear frequently in Magritte's work; devoid of all reference they allowed him to distance himself from one of the traditional tenets of landscape painting – namely a given time and place. In employing one in this context, Magritte emphasises the artificiality of the composition (and indeed of art itself), not least because we know that the sea is in constant motion and so what is shown in the painting *cannot* be the same as what it conceals.

This theme evidently intrigued Magritte as it appears again in the related series *La condition humaine* where an easel is placed front of a window looking out onto a landscape beyond. Discussing a painting from this series, Magritte explained how he saw the device as integral to an examination of human existence: 'the tree represented in the painting hid from view the real tree situated behind it, outside the room. It existed for the spectator, as it were, simultaneously in his mind, as both inside the room in the painting, and outside in the real landscape. Which is how we see the world: we see it as being outside ourselves even though it is only a mental representation of it that we experience inside ourselves. In the same way, we sometimes situate in the past a thing which is happening in the present. Time and space thus lose their crude meaning, which is the only one they have in everyday experience' (quoted in *Magritte* (exhibition catalogue), The Hayward Gallery, London, 1992, n.p.).





36

## EDGAR DEGAS

(1834 - 1917)

### Femme à sa toilette

stamped *Degas* (lower left); indistinctly stamped *Atelier Edgar Degas* on the reverse of the artist's board

pastel on joined sheets of paper laid down on the artist's board

41.3 by 32cm.; 16<sup>1</sup>/<sub>4</sub> by 12<sup>5</sup>/<sub>8</sub>in.

Executed *circa* 1897.

± £ 500,000-700,000

€ 570,000-800,000 US\$ 680,000-950,000

#### PROVENANCE

Estate of the artist (sold: Galerie Georges Petit, Paris, *2e Vente d'Atelier Edgar Degas*, 11th-13th December 1918, lot 79)

Nunès & Fiquet Collection, Paris

Sale: Sotheby's, London, 23rd June 1965, lot 142

Galerie Beyeler, Basel (purchased at the above sale)

Henry Schaefer, Zurich (acquired from the above in June 1966; until at least 1995)

Simon Dickinson Ltd., London

Private Collection, USA

Acquired from the above by the present owner in 2005

#### EXHIBITED

Basel, Galerie Beyeler, *Autour de l'Impressionnisme*, 1966, no. 9, illustrated in colour in the catalogue

London, Royal Academy of Arts; Tokyo, Sezon Museum of Art & Nagoya, Matsuzakaya Art Museum, *From Manet to Gauguin, Masterpieces from Swiss Private Collections*, 1995-96, no. 13, illustrated in colour in the catalogue (as dating from 1885-90)

#### LITERATURE

Paul-André Lemoisne, *Degas et son œuvre*, Paris, 1946, vol. III, no. 1286, illustrated p. 747





Fig. 1

Fig. 1  
EDGAR DEGAS  
*La sortie du bain*, circa 1895,  
pastel on paper,  
Musée du Louvre, Paris

Fig. 2  
EDGAR DEGAS  
*La toilette*, 1897,  
pastel on paper.  
Sold: Sotheby's, New York,  
5th November 2002

Few subjects in Degas's oeuvre are as visually enticing and seductive as his bathers. These voyeuristic scenes of nude women, pampering themselves at their toilettes, have earned their place among the most desirable images in the history of modern art. During the 1890s Degas's pastels became progressively bolder and more innovative. Compared to the works of the 1880s, they are characterised by greater technical creativity, increasing emphasis on textures and vibrant colours and a general softening of contours which sometimes verge on the abstract. Van Gogh and Gauguin were both great admirers of Degas's bathers, which in both composition and technique are precursors of twentieth century art.

In his pastels of the 1890s, Degas's focus moved away from the linear towards a new interest in colour, and the present work is a magnificent example of his new found freedom of expression, allowing the artist to transform an everyday scene into vibrant compositions. This sense of spontaneity in execution is also reflected in his technique of adding strips of paper to the edges of the sheet. Degas often employed this

practice in his mature works, adapting the size and shape of his support in such a way as to suite the emerging composition. For all their daring modernity and an often shocking effect they had on their contemporary nineteenth-century audience, Degas' images of bathers were greatly admired at the time. The early critic Joris-Karl Huysmans discussed the series of bather pastels: 'What we may see in these works is the unforgettable veracity of these types, captured with a deep-seated and ample draughtsmanship, with a lucid and controlled passion, as though with a cold fever; what is to be seen is the ardent and subtle colouring, the mysterious and opulent tone of these scenes; the supreme beauty of this flesh tinted pink or blue by water, illuminated by windows hung with gauze in dim rooms' (quoted in Robert Gordon & Andrew Forge, *Degas*, London, 1988, p. 231).

Seen from the side, the woman's upper body is twisted towards the viewer, while her head is turned the other way, as if completely unaware of the spectator's gaze. She is captured leaning over a bowl of water in the routine, calm movement of washing herself. In painting his

nudes and semi-nudes, whom Degas studied so assiduously in the intimate confines of their boudoirs, the artist was interested in exploring the female body, rather than in representing his sitters as individuals. Degas rarely personified them, and concentrated instead on depicting the human form in a variety of rituals and movements. In his works on the subject of women at their toilette, the artist often depicted them in the process of washing, as in the present work, or drying various parts of their body, which allowed him to explore unusual contortions of the nude.

The present work is one of the more heavily-worked compositions from a group of at least eight pastels from the late 1890s, depicting the same subject (P.-A. Lemoisne, *op. cit.*, nos. 1285-1292). Richard Kendall wrote of this group: 'Varying only slightly in details of posture and setting [...] all these pictures centre on the action of a woman drying or sponging her breast. In each case the model's face is shadowed or inclined, her identity signaled neither by her surroundings nor the nature

of her banal ritual. She might be washing at daybreak or preparing for a lover, displaying her charms or toweling after a day's work; the point of Degas's composition, however, is that all these readings are made possible but none is insisted upon. The washbowl and jug are virtually classless, as are the other items appearing in variant renderings, and without a knowing glance or a symbolic accessory, a meaningful picture on the wall or a suggestive human presence, we are once again denied a narrative. Our attention is drawn to the woman herself. And specifically to her rhythmic movement and graphically realized musculature, expressing both the laboriousness and the practicality of her task. [...] It is only in the last decade of the century [...] that his priorities shifted unmistakably from the documentary to the expressive, embodying the textures of the woman's skin in his coloured chalks and her dignified mass in its tints and shadows' (R. Kendall, *Degas Beyond Impressionism* (exhibition catalogue), London, 1996, pp. 148-149).

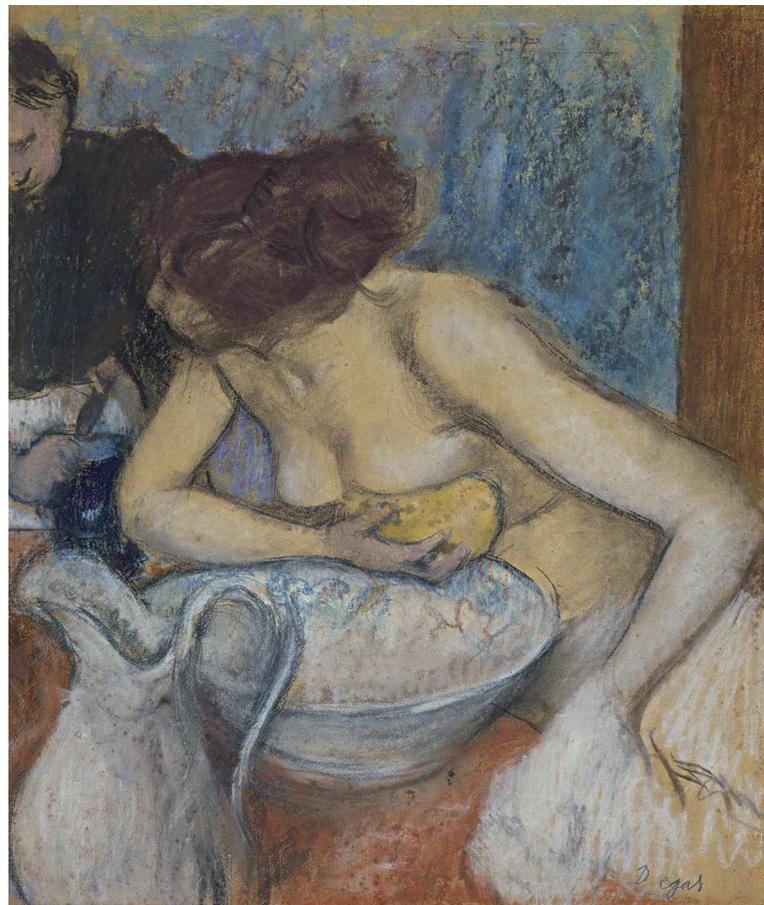
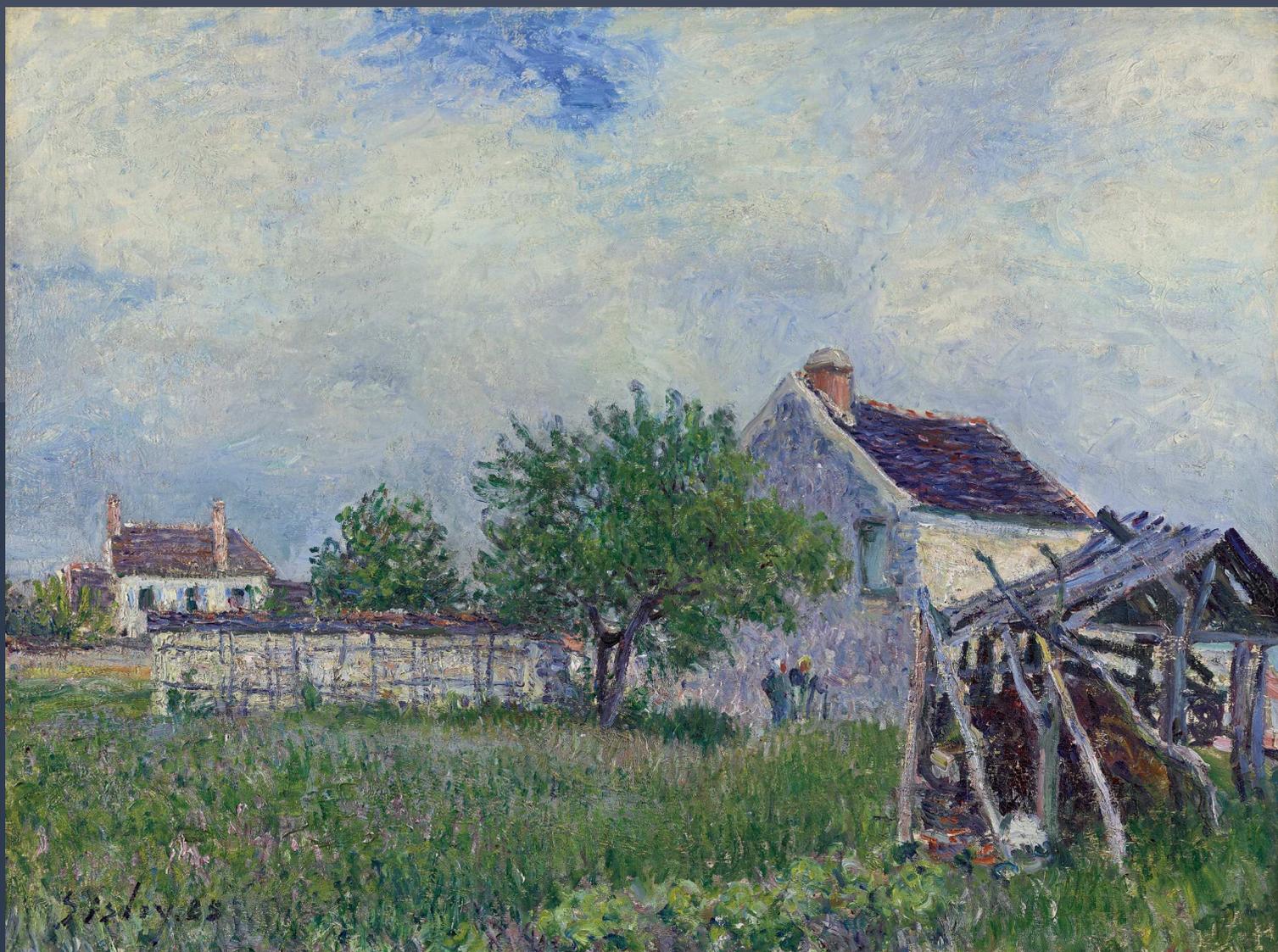


Fig. 2

Sotheby's EST.  
1744

Collectors gather here.

ALFRED SISLEY  
Vieille chaumière aux Sablons  
Estimate £400,000–600,00



Impressionist &  
Modern Art Day Sale  
London 20 June 2018

Viewing 14 – 19 June

34–35 NEW BOND STREET, LONDON W1A 2AA

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Sotheby's <sup>EST.  
1744</sup>

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JEAN METZINGER  
Violon et flute  
Estimate £300,000–400,000

**Impressionist &  
Modern Art Day Sale**  
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**Sotheby's** EST. 1744

Collectors gather here.



**Contemporary Art Evening Auction**  
London 26 June 2018

YVES KLEIN  
Untitled Anthropometry (ANT 5), 1962  
Estimate £5,500,000–7,500,000

Viewing 22 – 26 June

34–35 NEW BOND STREET, LONDON W1A 2AA

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**Sotheby's** EST. 1744  
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JAN BRUEGHEL THE ELDER  
A wide village street in summer  
with carts, villagers and gentlefolk  
Estimate £2,500,000–3,500,000



**Old Masters Evening Sale**  
Auction London 4 July 2018

Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 6205 ANDREW.FLETCHER@SOTHEBYS.COM  
SOTHEBYS.COM/OLDMASTERSEVENING

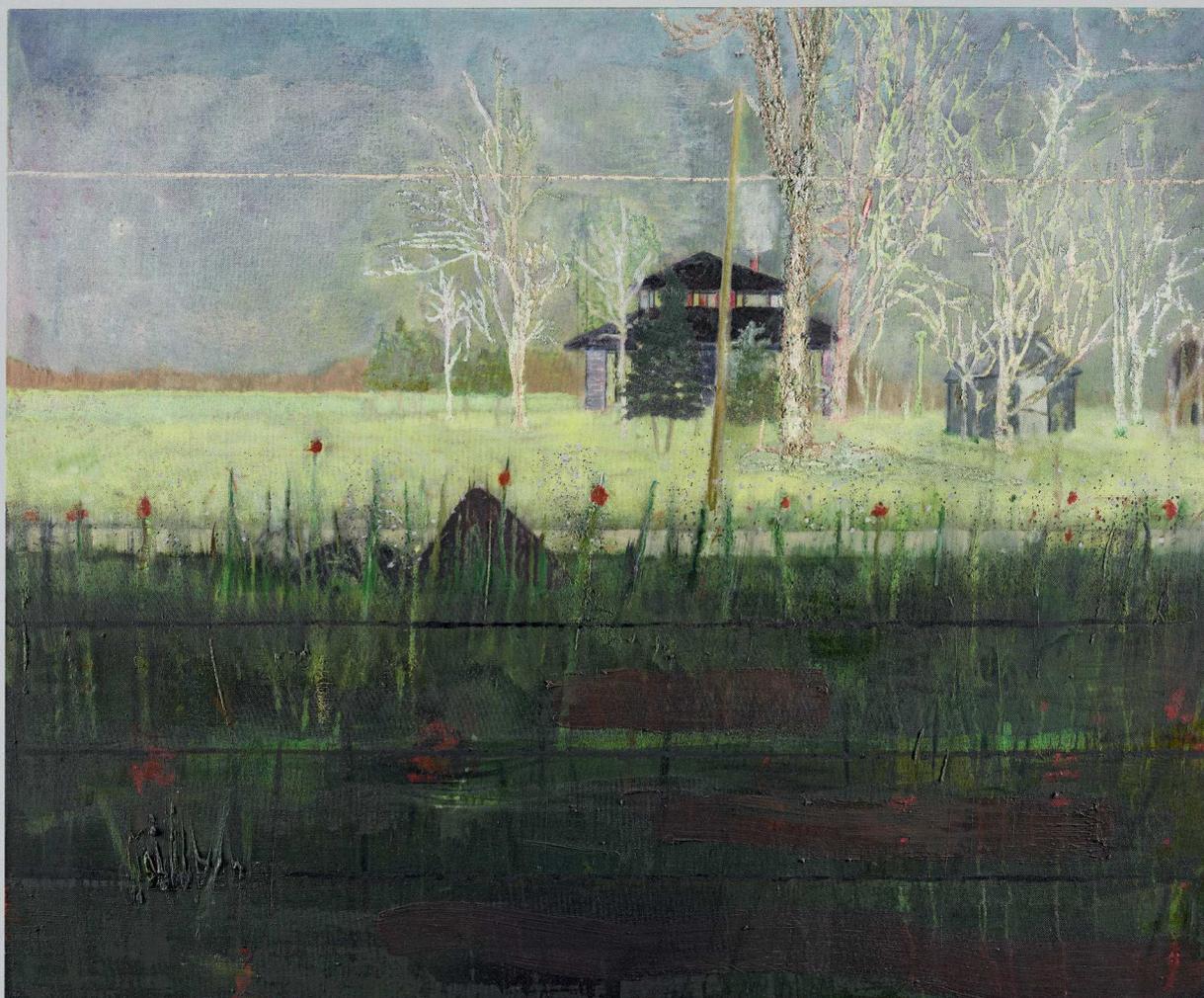
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#SOTHEBYSMASTERS



**Sotheby's** EST. 1744

Collectors gather here.

Property from a Private  
Distinguished Collection  
PETER DOIG  
Daytime Astronomy  
(Grasshopper), 1998-99  
Estimate £6,000,000-£8,000,000



**Contemporary Art Evening Auction**  
London 26 June 2018

Viewing 22 – 26 June

34–35 NEW BOND STREET, LONDON W1A 2AA

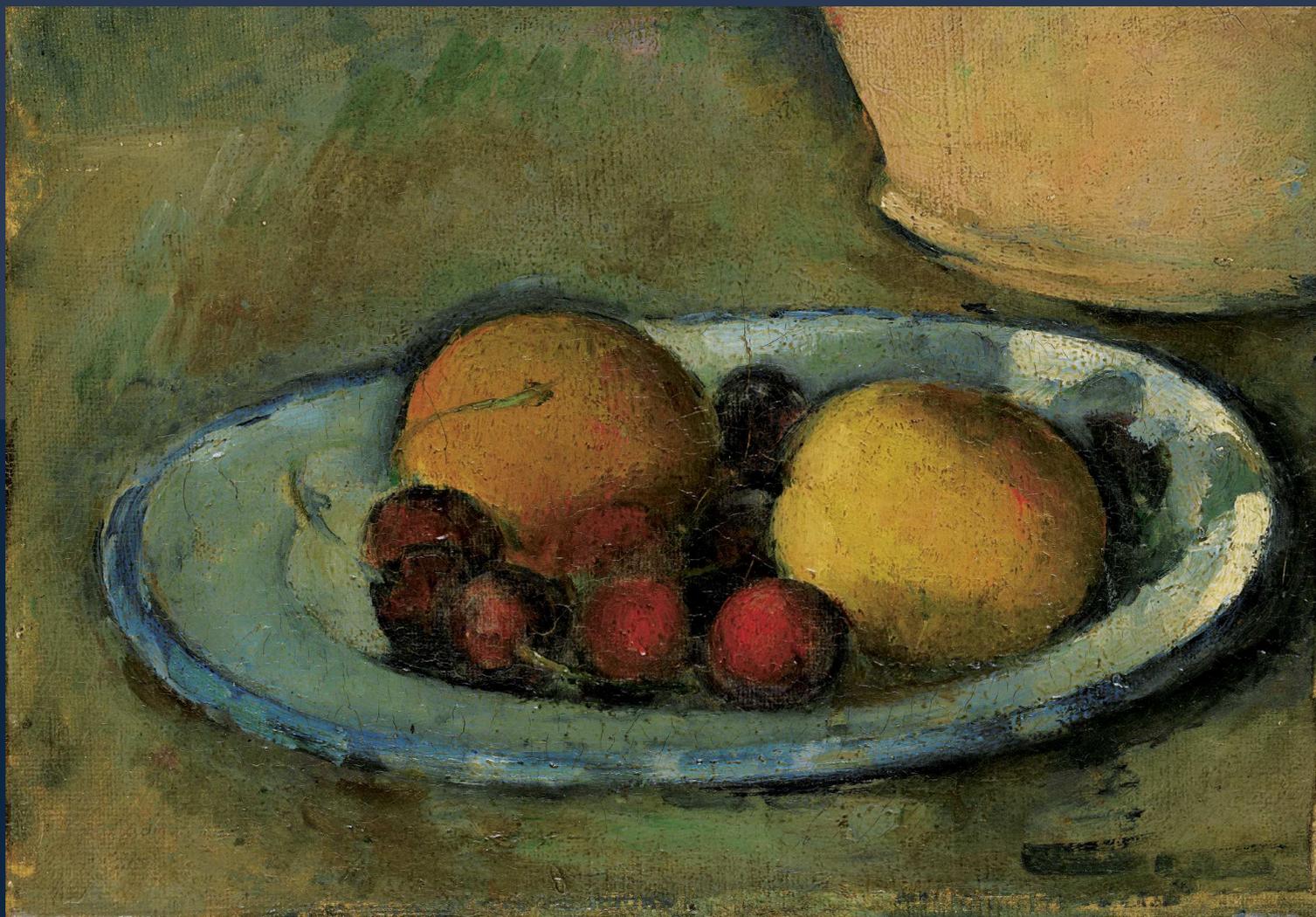
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**Sotheby's** EST. 1744  
Collectors gather here.

**PIERRE  
BERGÉ**  
& ASSOCIÉS



**La Collection Renand-Chapet**  
Auction Paris 18 October 2018

PAUL CÉZANNE  
Abricots et cerises sur  
une assiette, 1877-1879.  
Estimate €2,000,000-3,000,000

76, RUE DU FAUBOURG SAINT-HONORÉ, 75008 PARIS  
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# How to Bid



## 1. Browse

Find works you  
are interested in at  
[sothebys.com/auctions](https://www.sothebys.com/auctions)

## 2. Register

Sign up to bid in  
your desired sales

## 3. Bid

Choose your preferred  
bidding method

### General

**Before the Auction** We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

**After the Auction** Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

### Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

### New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

## BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult [www.sothebys.com](http://www.sothebys.com) for the most up to date cataloguing of the property in this catalogue.

**Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

### 1. BEFORE THE AUCTION

**Catalogue Subscriptions** If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

**Pre-sale Estimates** Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

**Pre-sale Estimates in US Dollars and Euros** Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

**Condition of Lots** Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

**Electrical and Mechanical Goods** All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

**Provenance** In certain circumstances, Sotheby's may print in the catalogue

the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

### 2. DURING THE AUCTION

**Conditions of Business** The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

**Bidding at Auction** Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

**Bidding in Person** To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

#### Absentee, Telephone and Internet

**Bids** If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

**Online Bidding via BIDnow** If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to [sothebys.com](http://sothebys.com). Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at [sothebys.com](http://sothebys.com), as well as the Conditions of Business applicable to the sale.

#### Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

**Interested Parties Announcement** In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

**Employee Bidding** Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

**US Economic Sanctions** The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

### 3. AFTER THE AUCTION

**Payment** Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

**Bank transfers** Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions

to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

**Card payment** Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

**We reserve the right to seek identification of the source of funds received.**

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

**Collection** It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Storage** Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

**Loss or Damage** Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

**Shipping** Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:  
Post Sale Services (Mon-Fri 9am to 5pm)  
Tel +44 (0)20 7293 5220  
Fax +44 (0)20 7293 5910

Email: [ukpostsaleservices@sothebys.com](mailto:ukpostsaleservices@sothebys.com)

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

**Export** The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

#### EU Licence Thresholds

Archaeological objects  
EU LICENCE THRESHOLD: ZERO  
Elements of artistic, historical or religious monuments  
EU LICENCE THRESHOLD: ZERO  
Manuscripts, documents and archives (excluding printed matter)  
EU LICENCE THRESHOLD: ZERO  
Architectural, scientific and engineering drawings produced by hand  
EU LICENCE THRESHOLD: £12,305  
Photographic positive or negative or any assemblage of such photographs  
EU LICENCE THRESHOLD: £12,305  
Textiles (excluding carpets and tapestries)  
EU LICENCE THRESHOLD: £41,018  
Paintings in oil or tempera  
EU LICENCE THRESHOLD: £123,055  
Watercolours, gouaches and pastels  
EU LICENCE THRESHOLD: £24,611  
Prints, Engravings, Drawings and Mosaics  
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a

value of over £65,000. Some exceptions are listed below:-

#### UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs  
UK LICENCE THRESHOLD: £10,000  
Textiles (excluding carpets and tapestries)  
UK LICENCE THRESHOLD: £12,000  
British Historical Portraits  
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

**Endangered Species** Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

#### EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

##### o Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

##### ▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

##### ➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable

bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

##### ∩ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

##### □ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

##### ⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the

Artist's Resale Right, at a percentage of the hammer price calculated as follows:

#### Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### ⊗ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

#### VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols



located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

### 1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

### 2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

### 3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above).

above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

### 4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

### 5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

**Property with no VAT symbol (see paragraph 1)**

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside

of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

#### Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

#### Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

• Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

• Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and

Sotheby's being unable to refund the VAT charged on deposit.

### 6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs  
VAT Overseas Repayments Unit  
PO Box 34, Foyle House  
Duncreggan Road, Londonderry  
Northern Ireland, BT48 7AE  
Tel: +44 (0)2871 305100  
Fax: +44 (0)2871 305101  
enq.oru.ni@hmrc.gsi.gov.uk

### 7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

### CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

#### 1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

## 2. COMMON TERMS

In these Conditions of Business:

**"Bidder"** is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

**"Buyer"** is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

**"Buyer's Expenses"** are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

**"Buyer's Premium"** is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

**"Counterfeit"** is as defined in Sotheby's Authenticity Guarantee;

**"Hammer Price"** is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

**"Purchase Price"** is the Hammer Price and applicable Buyer's Premium and VAT;

**"Reserve"** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

**"Seller"** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

**"Sotheby's"** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

**"Sotheby's Company"** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

**"VAT"** is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

## 3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

## 4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and

each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller in respect of acts or omissions made by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

## 5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

## 6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

## 7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obligated to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations.

whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

## 8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit;
- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

## 9. FAILURE TO COLLECT PURCHASES

- (a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having

given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

## 10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

## 11. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

## 12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may

also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance or emailing enquiries@sothebys.com.

## 13. LAW AND JURISDICTION

**Governing Law** These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

**Jurisdiction** For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

**Service of Process** All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

## COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:  
**Sotheby's Property Collection**  
Opening hours:  
Monday to Friday 9.00am to 5.00pm  
34-35 New Bond Street  
London, W1A 2AA  
Tel: +44 (0)20 7293 5358  
Fax: +44 (0)20 7293 5933

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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### 1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS\_GLOS\_IMPFS CTP



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