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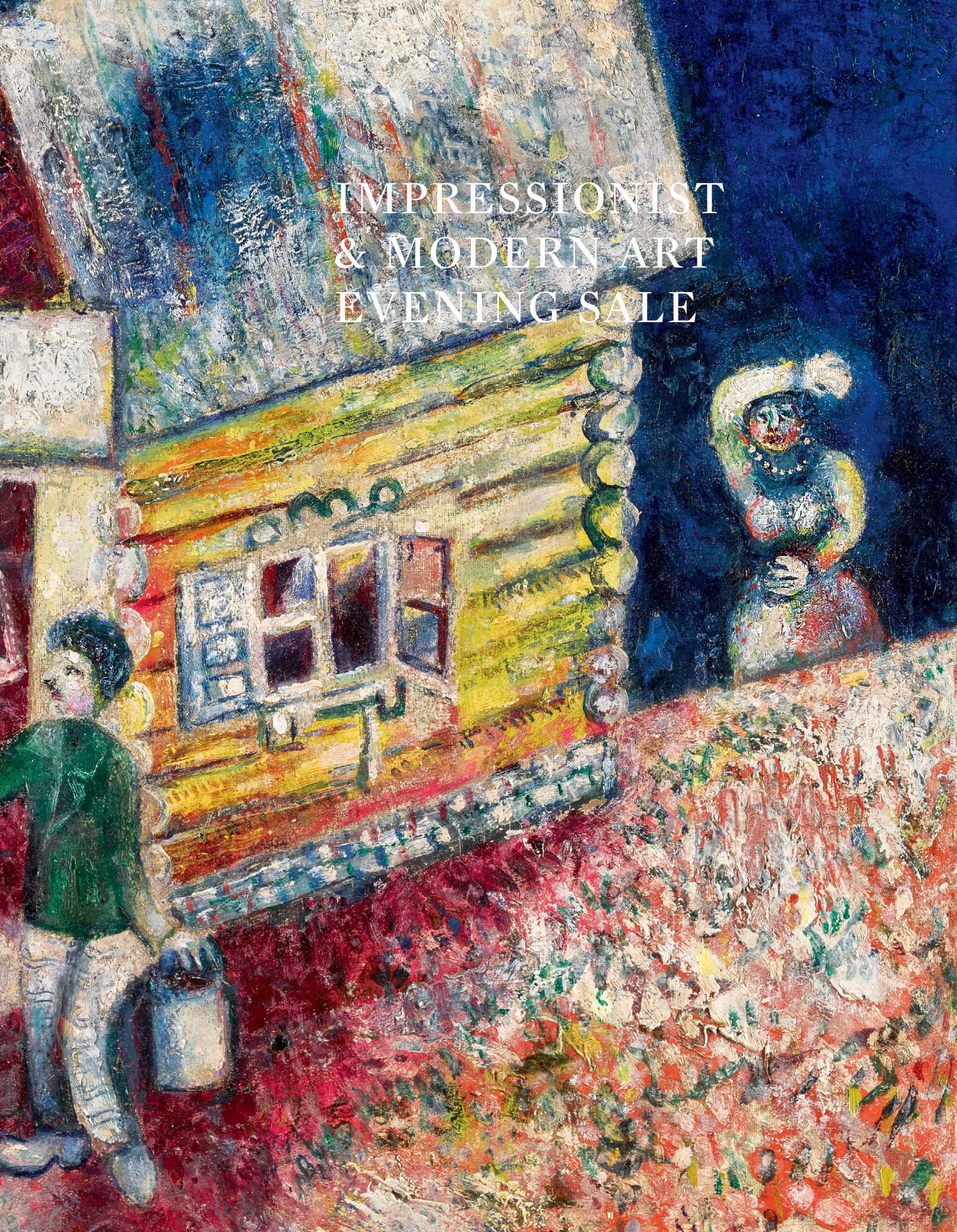
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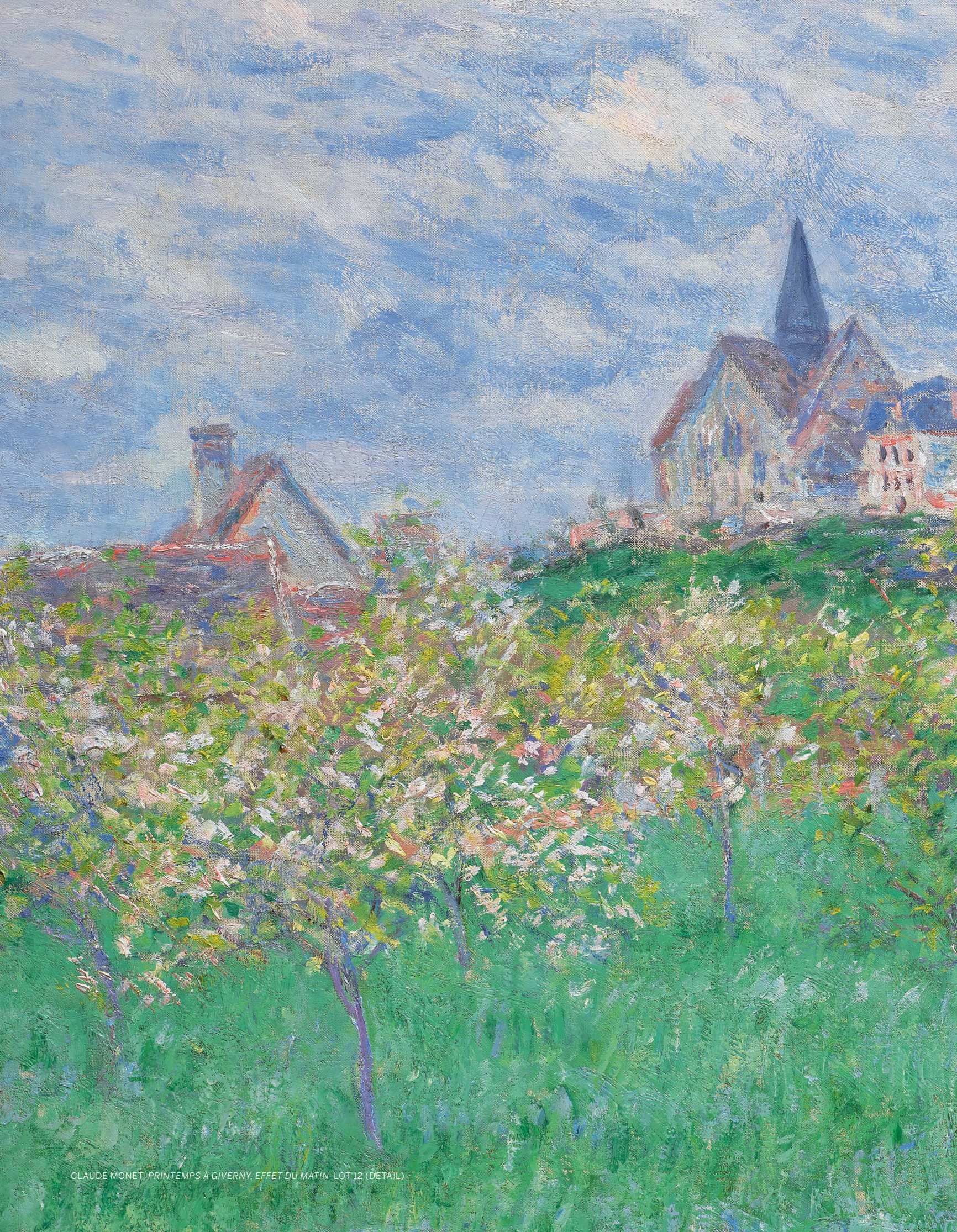
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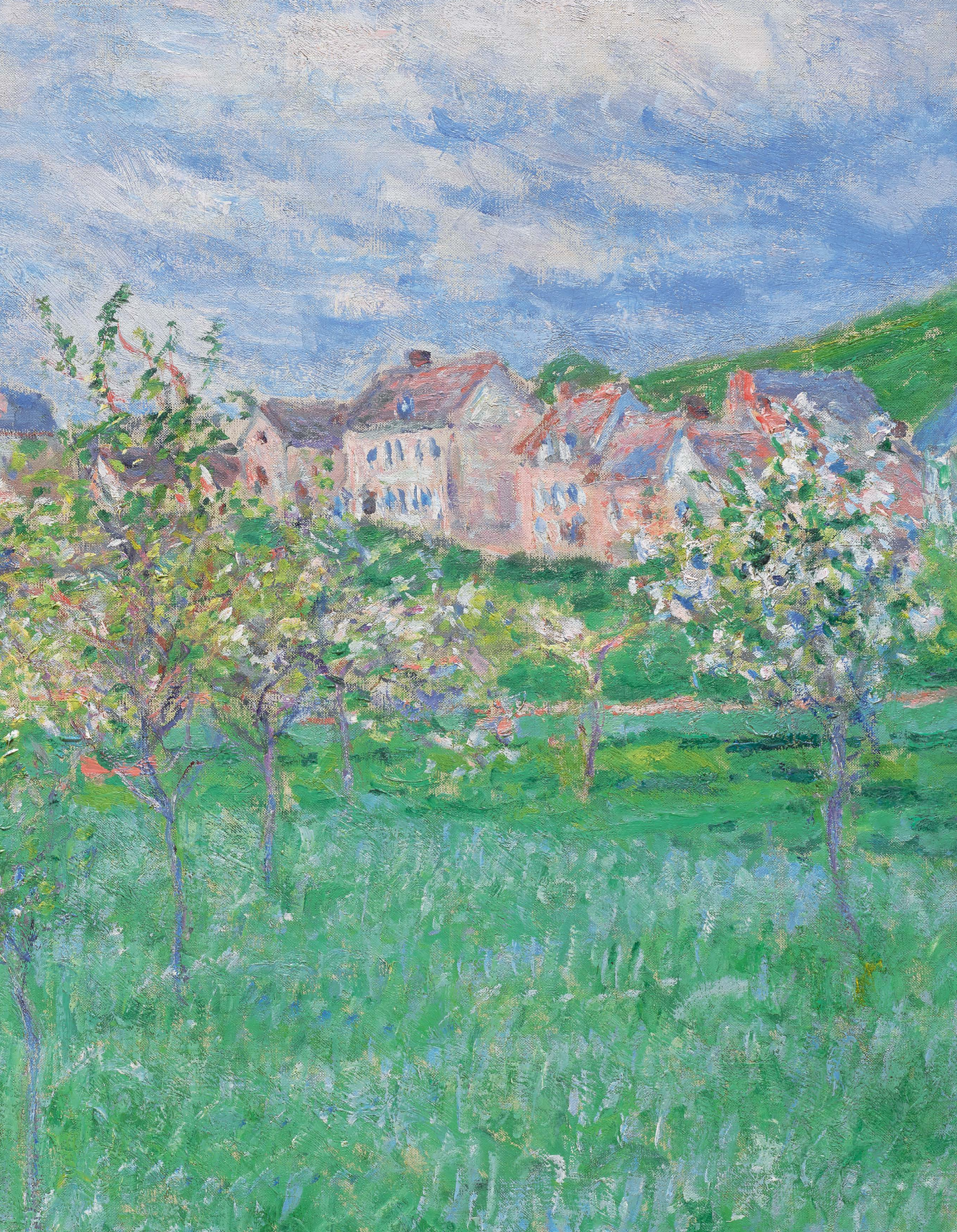
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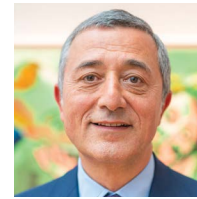
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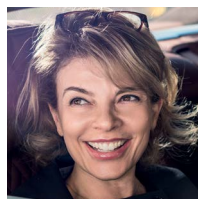
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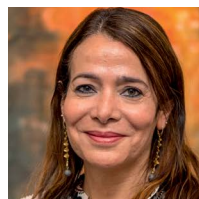
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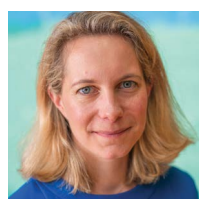
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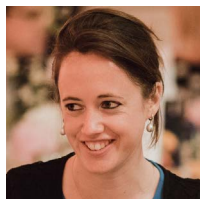


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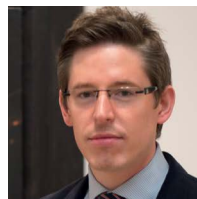
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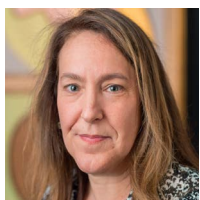
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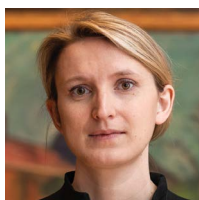
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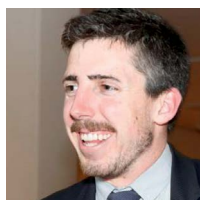
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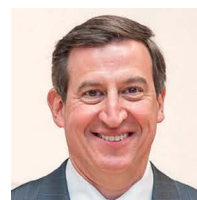
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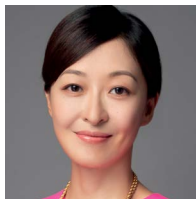
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# IMPRESSIONIST & MODERN ART EVENING SALE

LONDON 19 JUNE 2019, 7 PM  
LOTS 1-25

# 1 HENRI MATISSE

(1869 - 1954)

## Nu au bord de la mer

signed *Henri Matisse* (lower right)

oil and pencil on canvas

46 by 28.6cm.; 18<sup>1</sup>/<sub>8</sub> by 11<sup>1</sup>/<sub>4</sub>in.

Painted in Cavalière in the summer 1909.

⊕ £ 600,000-800,000

€ 685,000-915,000 US\$ 765,000-1,020,000

### PROVENANCE

Alvin Langdon Coburn, USA & UK (acquired directly from the artist in 1913)

Eardley Knollys, London

Acquired from the above by the late owner by 1956

### EXHIBITED

London, Grafton Galleries, *Second Post-Impressionist Exhibition*, 1912, no. 24

London, Grafton Galleries, *Second Post-Impressionist Exhibition (re-arrangement)*, 1913, no. 50

### LITERATURE

Alvin Langdon Coburn, *More Men of Mark*, New York, 1922, mentioned p. 92

Pierre Schneider, *Matisse*, London, 1984, illustrated in colour p. 101

Anna Gruetzner Robins, *Modern Art in Britain 1910-1914*, London, 1997, no. 24, listed p. 191

Pierre Schneider, *Matisse*, London, 2002, illustrated in colour p. 101

Walter Guadagnini, *Matisse*, Edison, 2004, illustrated in colour p. 113

‘The series of paintings Matisse executed from 1909 to 1913 constitute his most famous period, during which he brought to fruition the numerous influences of his apprenticeship years and forged an autonomous pictorial language, creating many masterpieces and addressing a number of fundamental artistic issues. [...] All the works Matisse executed in this period confirm the supremacy of colour.’

Walter Guadagnini, *Matisse*, Edison, 2004, pp. 110-111



# NU AU BORD DE LA MER

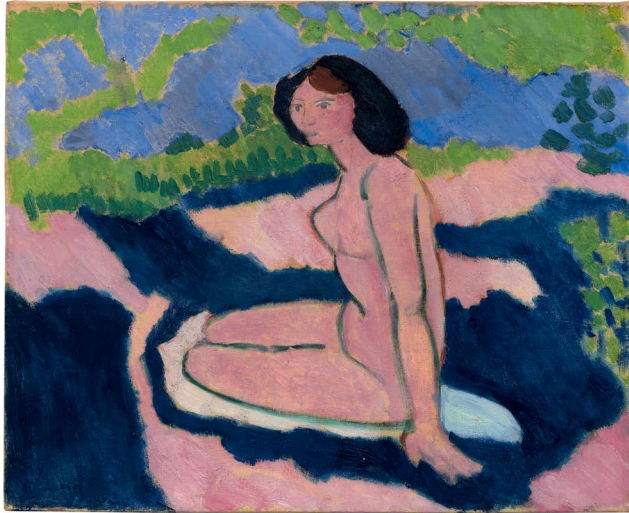


Fig. 1

'You see, I wasn't just trying to paint a woman. I wanted to paint my overall impression of the south.'

Henri Matisse, 1909

The year 1909, when Matisse painted *Nu au bord de la mer*, marked an important moment in the artist's career; he signed the first contract with the dealer Bernheim-Jeune and received a commission from the Russian industrialist and art collector Sergei Shchukin - who would become his major patron - to decorate his Moscow palace. Although during this period Matisse created a number of monumental masterpieces including *La danse* (1909; fig. 3), *La musique* (1910) and *L'atelier rouge* (1911), he also worked on smaller scale oils, such as the present work and *Nu rose* (fig. 1), both depicting the same model in a lush outdoor setting.

*Nu au bord de la mer* was painted at Cavalière on the Côte d'Azur, where Matisse and his family spent most of the summer of 1909. Writing about the summer events, Matisse's biographer Hilary Spurling recounts: 'By mid-June Matisse was back in the Midi, settling into the Villa Adam at Cavalière with his wife and their three children. This time he brought a real nymph with him. Her name was Loulou Brouty. She was a Parisian model with dark hair, neat catlike features, a compact dancer's body and skin so tanned and glowing that, after her summer at Cavalière, Matisse's pupils nicknamed her "the Italian sunset." [...] She posed for him standing, sitting or leaning on her hand under the pine trees on the foreshore. His brush swooped and darted round her body with

apparently effortless confidence, trapping sunshine and shadow on small luminous canvases organised in pools and patches of unlikely colour. Matisse liberated painting at Cavalière in precisely the way he had described, before he left Paris, to the journalist from *Les Nouvelles*. These nude studies were crucial to "the long process of reflection and amalgamation" he had set himself in the spring when he went into training for the final version of *Dance*' (H. Spurling, *Matisse the Master*, London, 2005, pp. 27 & 29).

While after 1906 many of the leading Fauve artists abandoned the 'wild' use of colour and embraced the influence of Cézanne, Matisse retained a bright palette as a cornerstone of his art and continued to paint figures in a landscape (fig. 2), thematically linked to his Fauve masterpieces *Luxe, calme et volupté* and *Le bonheur de vivre*. Walter Guadagnini wrote about the artist's works from this period: 'The series of paintings Matisse executed from 1909 to 1913 constitute his most famous period, during which he brought to fruition the numerous influences of his apprenticeship years and forged an autonomous pictorial language, creating many masterpieces and addressing a number of fundamental artistic issues. [...] All the works Matisse executed in this period confirm the supremacy of colour' (W. Guadagnini, *op. cit.*, pp. 110-111).

*Nu au bord de la mer* was lent by Matisse for the two versions of the *Second Post-Impressionist Exhibition* held at the Grafton Galleries in London, first between October and December 1912, and in a slightly expanded version in January 1913. In the exhibition catalogue this work was indicated as 'not for sale', as evidently the artist intended to keep it in his personal collection. Once the painting was back in Matisse's studio in 1913, it caught the eye of the American-born photographer Alvin Langdon Coburn (1882-1966), while he was on an assignment photographing Matisse and his wife at their home and studio at Issy-les-Moulineaux on the outskirts of Paris. *Nu au bord de la mer* was so admired by Coburn, that Matisse agreed to sell it to him.

In his book *More Men of Mark*, Coburn recounted: 'I first saw the work of Henri Matisse in the second Post-Impressionist exhibition organized by Roger Fry and Clive Bell in London in 1913. [...] In the Post-Impressionist exhibition was a small picture in primary colours by Matisse of a bather on the seashore with her straw hat hung on a tree, which particularly attracted me [...]. When I went to Matisse's Paris studio in May 1913, there was the little sketch which I had admired in the London show to greet me. I persuaded the artist to let me buy it, and for many years I rejoiced in its clear, bright, luminous colours' (A. L. Coburn, *op. cit.*, p. 92).

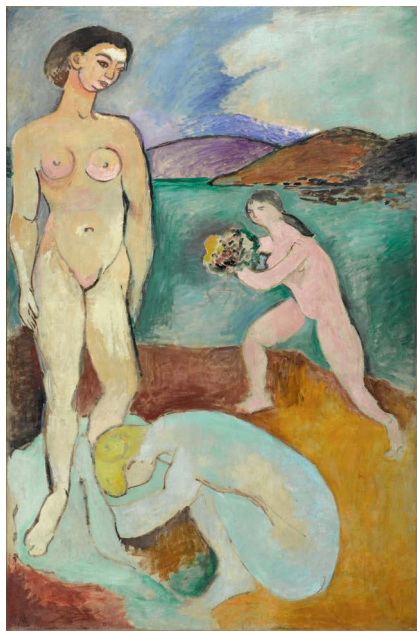


Fig. 2



Fig. 3

*Nu au bord de la mer* was subsequently owned by Eardley Knollys, a British art critic, collector and dealer. With several other prominent figures of the time, including Edward Sackville-West, he formed a literary salon, and counted among his friends many of the Bloomsbury Group artists as well as Picasso. In the late 1930s and early 1940s Knollys ran the fashionable Storrans Gallery in London, which exhibited works by British avant-garde artists as well as by Picasso and Modigliani. He also pursued a career as an artist later in life, and assembled a collection of Modern British and European art. After Knollys's death in 1991 his collection was transferred by his partner and picture framer Mattei Radev from Knollys's Hampshire residence to London, where it now forms part of the Radev Collection.

It was through Knollys that around 1956 the present work by Matisse entered the collection of Sir John and Lady Smith, where it remained until the death of Lady Smith in 2018. Avid art collectors, they filled their home with beautiful paintings and objects. Works by Matisse, Lowry, Christian Dior and jewellery are among many collecting categories that will feature in the sale of their estate, to be held at Sotheby's London on 9th July 2019.

Fig. 2, Henri Matisse, *Le Luxe I*, 1907, oil on canvas, Musée National d'Art Moderne, Paris

Fig. 3, Henri Matisse, *La Danse I*, 1909, oil on canvas, The Museum of Modern Art, New York

## 2 MARC CHAGALL

(1887 - 1985)

### La calèche volante

signed *Chagall* (lower left)

oil on canvas

57 by 61cm.; 22<sup>3</sup>/<sub>8</sub> by 24in.

Painted *circa* 1925.

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

± ⊕ £ 2,000,000-3,000,000

€ 2,290,000-3,430,000 US\$ 2,550,000-3,830,000

#### PROVENANCE

Galerie Philippe Reichenbach, Paris (sold: Sotheby's, London, 26th April 1967, lot 30)

Contemporary Art Foundation (purchased at the above sale)

Heinz Berggruen, Paris (acquired in 1967)

Galerie Benador, Geneva

Acquired by the present owner *circa* 1973

#### EXHIBITED

Zurich, Kunsthaus, *Chagall*, 1967, no. 51 (titled *Das brennende Haus* and as dating from 1914)

Geneva, Musée Rath & Cabinet des Estampes, *Art du 20e siècle - Collections genevoises*, 1973, no. 17, illustrated in the catalogue (titled *La maison brûle* and as dating from *circa* 1913)





## LA CALÈCHE VOLANTE



Fig. 1

*La calèche volante* is a stunning example of Chagall's unique way of blending the fantastical with the everyday. A smaller version of a 1913 oil of the same title now in the collection of The Solomon R. Guggenheim Museum in New York (fig. 1), it depicts a night-time scene centered around a wooden house characteristic of the artist's native Vitebsk. The landscape is suddenly flooded with bright light providing a backdrop against which a horse-drawn chariot pulls a man towards the sky. Another man, carrying a bucket in the foreground, stops in front of the shop to observe this scene, while a woman enveloped in a night sky on the right raises an arm as if to protect herself from the blinding light.

The image of a horse leaping into the unknown has been compared to that of a sun god rising in his chariot, a subject that 'was brought to the fore by the publication of a new Russian language journal in Paris in November 1913, named *Gelios*, the Russian orthography for 'Helios' (the Greek sun god). On the cover was a neo-primitive design by I. Lebedev, showing a charioteer with his steeds inside a flaming sun' (Susan Compton in *Chagall* (exhibition catalogue), Royal Academy of Arts, London, 1985, p. 181).

Fig. 1. Marc Chagall, *La calèche volante*, 1913, oil on canvas, The Solomon R. Guggenheim Museum, New York

Fig. 2. A Russian icon showing The Prophet Elijah and the Fiery Chariot, 1570s, Regional Art Museum, Solvychevodsk



Fig. 2

Another interpretation of the image points to 'a similarity between the motif of the flying carriage and Byzantine or medieval representations of Elijah's Ascension into Heaven. When Chagall was asked about this in 1974, he "responded positively". It may be added that the theme was a favourite among ikon painters' (*ibid.*, p. 181). Whatever source he may have used as a starting point when creating this image, Chagall gave it his unique and highly personal significance, effortlessly combining an everyday episode from life in rural Russia with elements of a phantasmagorical vision.

Both the present work and the version now in The Solomon R. Guggenheim Museum have been known and exhibited under alternative titles *La calèche volante* and *La maison brûle*. In his 1961 monograph on Chagall, his biographer Franz Meyer illustrated the Guggenheim painting with the latter title, describing 'the cool and flaming zones [as] emblems of night and day'. He wrote: 'The astral powers, sun and moon, appear in opposition, as in Romanesque representations of the Crucifixion. Between them stands the house of man, forever burning yet never consumed' (F. Meyer, *Marc Chagall, Life and Work*, New York, 1961, p. 204).

Fig. 3. Marc Chagall, *La pluie*, 1911, oil and charcoal on canvas, The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice

Writing about the Guggenheim version of this picture in 1985, however, Susan Compton observed: ‘Although this is the title by which the painting is now known, it was reproduced in *Sturm Bilderbücher* no. 1 as *Landschaft* (*Landscape*) and has subsequently been named *The Burning House*. When Angelica Rudenstine was preparing her exhaustive catalogue of oil paintings at the Guggenheim Museum, she invited her colleague Margit Rowell to visit Chagall to discuss his paintings. He “identified the scene as a peaceful one, in which the predominant emotion is ecstasy, not panic or fear: C’est calme, mon tableau, rien ne brûle” (S. Compton, *op. cit.*, p. 180).

The 1913 Guggenheim Museum version of *La calèche volante* belongs to a group of works Chagall painted between 1911 and 1914, which were included in his first one-man exhibition, organised by Herwarth Walden at his celebrated Berlin gallery Der Sturm. The exhibition, which played the most important role in establishing Chagall’s reputation in Europe, opened in June 1914, and two weeks later the artist left Berlin for Vitebsk. Although he planned to return to Paris after a short stay in Russia, the outbreak of the war prevented him from returning to France and Chagall stayed in Russia until 1922. That same year the

artist travelled to Berlin in order to look for the canvases he had left at Herwarth Walden’s gallery shortly before the outbreak of the war. While Walden had championed Chagall’s work in Germany, where he was arguably more famous than in France, the artist was shocked to find out that by 1922 Walden had sold all of his works, including *La calèche volante*.

Dismayed by this loss, over the next few years Chagall painted new versions of the paintings with Russian motifs that he had lost in Berlin, including the present work. Discussing this group of works, Jackie Wullschlager wrote: ‘It was as if he were reclaiming his property from Walden, as well as drawing up an inventory of what defined his artistic identity.’ Most of the compositions were recreated from memory and ‘they turned out more like variants: the compositional rhythm is freer and less intense, the form more open, the colour more nuanced and fluid. These reconstructions [...] became the typical Chagall transitional works, pointing the way to a new French style that now announced itself decisively in the paintings focusing on fresh motifs from 1924-25’ (J. Wullschlager, *Chagall: Love and Exile*, London, 2008, p. 313).



Fig. 3

3

# JULIO GONZÁLEZ

(1876 - 1942)

## Tête au miroir

inscribed *J. Gonzalez* ©, numbered *EA* and with the foundry mark *E. Godard Fondr*

bronze

height (not including base): 56.4cm.; 22 $\frac{1}{8}$ in.

Executed in forged bronze *circa* 1934 and cast in bronze at a later date in a numbered edition of 3 plus 4 casts marked O, OO, EA and HC. This example was cast in 1986.

± £ 800,000-1,200,000

€ 915,000-1,370,000 US\$ 1,020,000-1,530,000

### PROVENANCE

Estate of the artist

Galeria Theo, Madrid

Acquired from the above by the present owner in 1989

### LITERATURE

'J. Gonzalez', in *Cahiers d'Art*, Paris, 1935, another cast illustrated p. 33

Leon Degand, *González*, Cologne & Berlin, 1956, no. 17, another cast illustrated

Vicente Aguilera Cerni, *Julio Joan, Roberta González - Itinerario de una dinastia*, Barcelona, 1973, no. 222, another cast illustrated p. 267

Josephine Withers, *Julio González, Sculpture in Iron*, New York, 1978, no. 80, fig. 71, another cast illustrated p. 69

Bernd Growe, 'Eiserne Dithyramben', in *Weltkunst*, Munich, no. 15, 1st August 1983, another cast illustrated p. 2005

Jürgen Beckelmann, 'Spaniens Kraft und Trauer', in *Volksblatt*, Berlin, 4th September 1983, another cast illustrated

Jörn Merkert, *Julio González. Catalogue raisonné des sculptures*, Milan, 1987, no. 153, another example illustrated pp. 154-155; the present cast listed p. 154

*Julio González retrospective* (exhibition catalogue), Museu Nacional d'Art de Catalunya, Barcelona & Museo Nacional Centro de Arte Reina Sofía, Madrid, 2008-09, the original forged bronze illustrated a photograph of the Julio González exhibition at Galerie Cahiers d'Art, Paris in November 1934, p. 24



Fig. 1. A view of the González exhibition at Galerie Cahiers d'Art, Paris, 1934





# TÊTE AU MIROIR



Fig. 2

The late 1920s and early 1930s constitute the single most important period of González's career and the years in which he crystallised the unique sculptural language that he would describe as 'drawing in space'. Influenced by his close collaborations with Picasso and the Surrealist movement that was beginning to gain ground among the Parisian avant-garde, González pioneered a style of sculpture in which volume is suggested through openness and by the interplay between linear forms; the figures and the space they are set in become inseparable.

A playful blend of abstraction and figuration, *Tête au miroir* epitomises the artist's mature style and relates closely to other key works from the period including the celebrated *Femme au miroir* of 1937 and the series of works known as *Femme se coiffant*, particularly in the distinctive metal fronds that indicate hair and the delicate curve that delineates the face. The joy of the present work is in its remarkable simplicity; using only a few formal elements, González nonetheless succeeds in conjuring his subject – a full head of hair – in a work that exudes character and energy.

The original model of the present work (fig. 1) was acquired by Christian Zervos, who was one of the first supporters of the sculptor, regularly publishing his works in the *Cahiers d'Art*. Discussing this model in relation to other works of this period Brigitte Leal writes: 'the series of linear sculptures created between 1930 and 1935 show how the artist, thanks to his great skill as a metalworker, invented a mode of expression specific to metal, a writing in space [...] that produced hollowed-out forms, reduced to geometric and abstract outlines [...]. The cluster of thorny hooks at the top of a perfect circle formed by *La Chevelure* (conceived as a distillation of the famous *Tête miroir* belonging to Christian Zervos) are striking for their formal perfection which are in the same vein as Miró's ideograms whilst alluding to a world charged with a Picassian rapacity' (B. Leal, in *Julio González* (exhibition catalogue), Centre Pompidou, Paris, 2007, p. 128, translated from French).

Fig. 2. Pablo Picasso, *L'Atelier*, 1928-29, oil on canvas, Musée National d'Art Moderne, Paris

Opposite: the present work

Works By Alfred Kubin  
RESTITUTED TO THE HEIRS OF  
MAX AND HERTHA MORGENSTERN  
from the Lenbachhaus, Munich



Sotheby's is honoured to present for sale an exceptional group of 16 early works on paper by Alfred Kubin – including *Epidemie* (lot 4) – arguably the most significant collection of his works ever to come to auction. Executed in the early years of the 20th century, they belong to the artist's most iconic and creative period, during which he explored the subconscious and the surreal. Formerly in the collection of Max Morgenstern, Kubin's great patron and supporter, their illustrious provenance is further testament to their superb quality. The intensity of Kubin's imagery delves into a world of emotion, darkness and light expressed through visual metaphor and wit, which continues to challenge and move the viewer to this day.

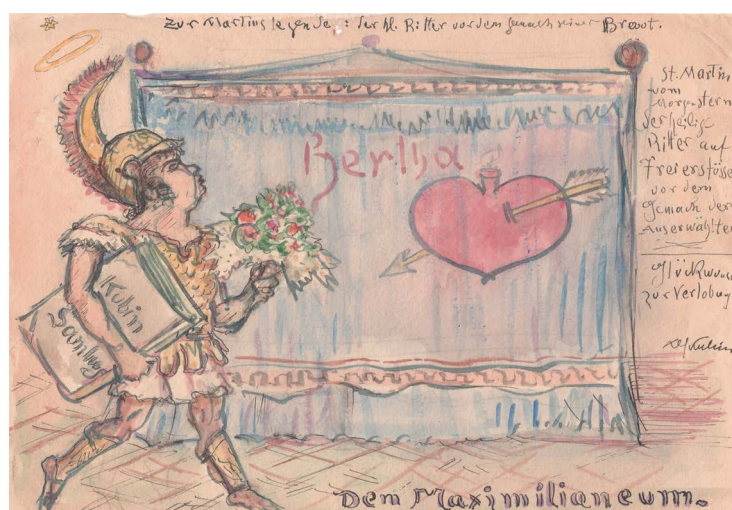
Max Morgenstern was a lifelong friend of Alfred Kubin and his first major patron. Kubin's first exhibition in 1937 of 300 works were shown at the Albertina in Vienna, which included 64 works from the collection of Max Morgenstern alone, among them 12 of these 16 works. Their relationship was one of mutual admiration and understanding and Max became one of Kubin's most important and influential mentors. Alluding to Morgenstern's patronage, Kubin would often depict him in the guise of St Martin, evoking the tale of the Roman soldier who shared his cloak with a beggar. Born in 1883 in Moravia, then part of the Austro-Hungarian Empire, Morgenstern made his fortune by building up his father's textile mill in Bielsko-Biala, Poland, to become an award-winning and world-renowned manufacturer of high-quality worsted cloth. In the early 1900s he began collecting works by Kubin, and compiling a magnificent library of over 1,500 rare books, many of which were bound by the famous Wiener Werkstätte. In 1922, he married Hertha Israel from Berlin and together they established their family home in Wattmannngasse in Vienna. On the occasion of their engagement Kubin sent a hand-drawn card, once again portraying Max Morgenstern as St. Martin, against the backdrop of Cupid's arrow piercing a red heart. Carrying a folder entitled *Kubin Sammlung* (*Kubin Collection*) and a bunch of flowers, he is depicted approaching the boudoir of his beloved Hertha.



Morgenstern's business continued to prosper in Bielsko and the family was able to afford a comfortable lifestyle: their two sons were sent to England for their education and at the house in Wattmangasse, the Morgensterns enjoyed entertaining members of the Viennese intelligentsia and artistic circles. Their art collection, which included works by Viennese Secession artists as well as beautiful Wiener Werkstätte furniture, would have served as an impressive backdrop. In 1938, with the *Anschluss*, their former life came to an abrupt end. With Max in Poland and the Nazi authorities pressing, Hertha was forced to sell at low value a group of 20 works on paper by Kubin to the German collector Kurt Otte. This was much lamented by Max Morgenstern who especially mourned the loss of their original drawings for the so-called *Weber Mappe* (including *Epidemie*). Shortly after, Hertha and Max separately escaped, first Hertha from Vienna and a month later Max from Poland. They managed to join their sons in England and eventually settled in Bradford, Yorkshire. While some of their possessions followed them to England, most were seized by the Nazis and they never saw their mill nor their apartments and many of the contents again.

Kurt Otte was an avid collector of Kubin's work. Over decades he meticulously collected not only every original work he could possibly lay his hands on but also newspaper articles and reproductions. Otte was in direct contact with Alfred Kubin and became a friend to the artist and his wife. As early as 1926, he referred to his collection as the *Kubin Archiv*. This was evidently encouraged by the artist himself, who designed the archive's *ex libris*. In 1971, the city of Munich acquired Otte's archive for the Lenbachhaus, thus combining its contents with the existing documents and original works from the estates of Gabriele Münter and Wassily Kandinsky.

In 2019 these sixteen works were restituted to the heirs of Max and Hertha Morgenstern, and now a new generation of collectors will have the opportunity to share the legacy of Max Morgenstern. Further works from this collection will be offered in the Impressionist & Modern Art Day sale, to be held in London on 20th June, lots 302–316.



# ALFRED KUBIN

(1877 - 1959)

## Epidemie (Epidemic)

signed *AKubin* (lower right) and titled (lower centre);  
with the *Max Morgenstern Collection Stamp* on the verso

pen and ink, wash and *Spritztechnik* on *Kataster* paper

image size: 26.4 by 25.8cm., 10<sup>3</sup>/<sub>8</sub> by 10<sup>1</sup>/<sub>8</sub>in.

sheet size: 30.3 by 30cm., 11<sup>7</sup>/<sub>8</sub> by 11<sup>3</sup>/<sub>4</sub>in.

Executed *circa* 1900-01.

This work is recorded in the Kubin Archiv at the Lenbachhaus,  
Munich under no. 189.

⊕ £ 150,000-200,000

€ 172,000-229,000 US\$ 192,000-255,000

### PROVENANCE

Maximilian (Max) & Hertha Morgenstern, Vienna (acquired from  
the artist)

Dr. Kurt Otte, Hamburg (acquired from the above in June 1938)

Städtische Galerie im Lenbachhaus, Munich (acquired from the  
above in 1971)

Restituted by the above to the heirs of Max & Hertha  
Morgenstern in 2019

### EXHIBITED

Vienna, Graphische Sammlung Albertina, *Alfred Kubin,  
Handzeichnungen, Aquarelle und druckgraphische Arbeiten*,  
1937, no. 11

Baden-Baden, Staatliche Kunsthalle; Munich, Bayerische  
Akademie der Schönen Künste & Vienna, Graphische  
Sammlung Albertina, *Alfred Kubin, Das zeichnerische Frühwerk  
bis 1904*, 1977, no. 61

Hamburg, Hamburger Kunsthalle, *Experiment Weltuntergang,  
Wien um 1900*, 1981, no. 252

Vienna, Österreichische Landesbank & Linz, Österreichisches  
Landesmuseum, *Alfred Kubin, Das Leben ein Abgrund*, 1985-86,  
no. 27

Passau, Festspiele Europäische Woche, *Kubin und die  
phantastische Kunst*, 1987, no. 2

Munich, Städtische Galerie im Lenbachhaus & Hamburg,  
Kunsthalle, *Alfred Kubin*, 1990-91, no. 56, illustrated in the catalogue

New York, Neue Galerie, *Alfred Kubin: 1897-1909*, 2008-09, no. 24,  
illustrated in colour in the catalogue

Munich, Lenbachhaus & Vienna, Albertina, *Der Blaue Reiter,  
Tanz der Farben. Aquarelle, Zeichnungen und Druckgraphik  
aus dem Lenbachhaus*, 2010-11, no. 133, illustrated in colour  
in the catalogue

Nottingham, Nottingham Contemporary, *Alfred Kubin. The  
Other Side*, 2012, no. 14, illustrated in colour in the catalogue

### LITERATURE

Hans von Weber (ed.), *Facsimiledrucke nach Kunstblättern von  
Alfred Kubin*, Munich, 1903, illustration of the portfolio version pl. 7

Richard Schaukal, 'Ein österreichischer Goya', in *Wiener  
Abendpost*, 3rd January 1903

Hermann Esswein, *Alfred Kubin, Der Künstler und sein Werk*,  
Munich, 1911, p. 28

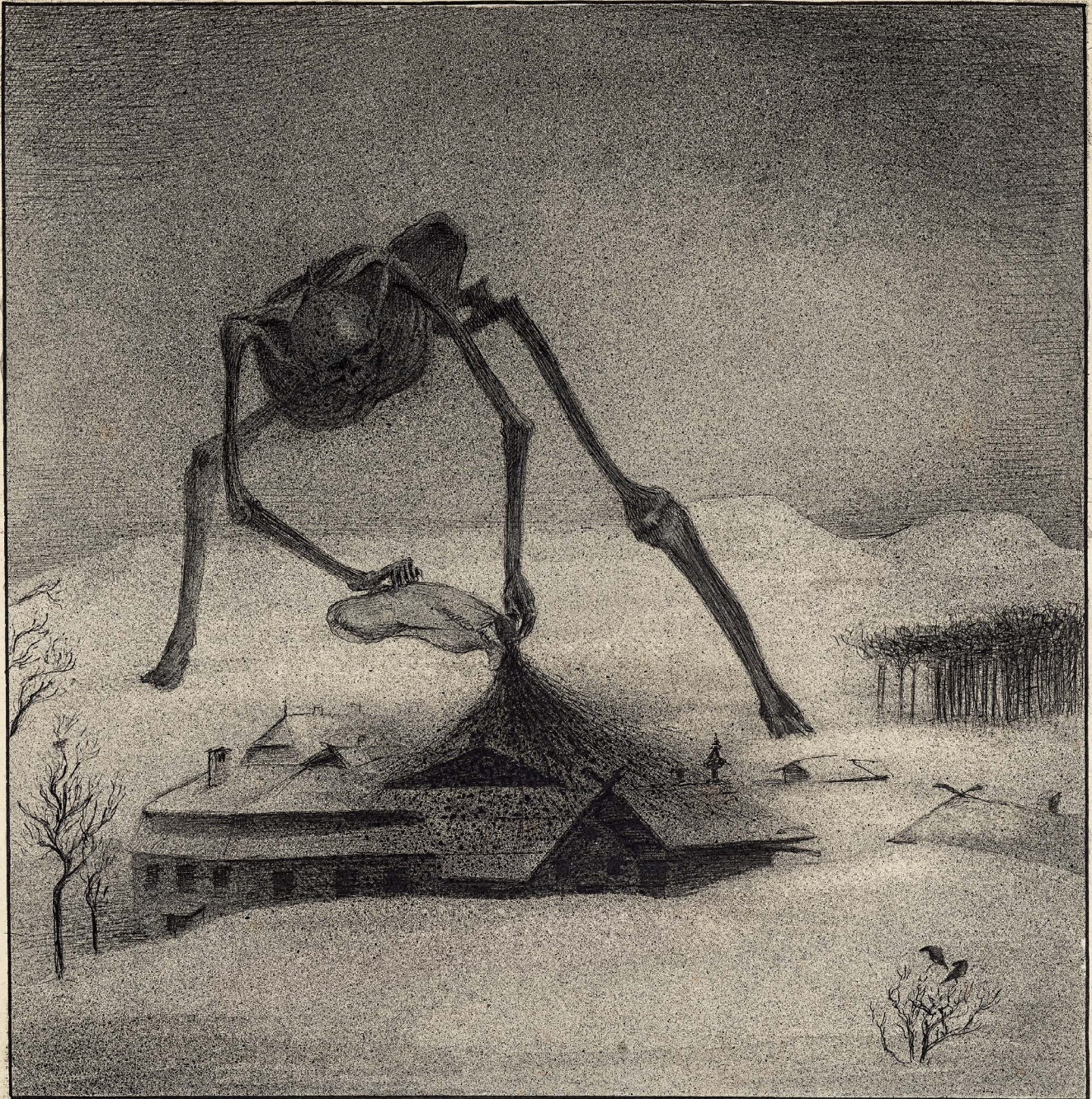
Wilhelm Fraenger, *Alfred Kubin*, Xenien 5, 1912, p. 706

Ernst Willy Bredt, *Alfred Kubin. Mit 63 Abbildungen*, Munich,  
1922, p. 46

Paul Raabe (ed.), *Alfred Kubin, Leben Werk Wirkung*, Hamburg,  
1957, illustrated n.p.

*Alfred Kubin zum 125. Geburtstag* (exhibition catalogue),  
Pinzgau, Badhaus zu Leogang, 2002, illustration of the  
portfolio version n.p.

*Phantastisch! Alfred Kubin und der Blaue Reiter* (exhibition  
catalogue), Lenbachhaus, Munich, 2018, illustration of the  
portfolio version p. 217



*Epidemie.*

ALBIN

# EPIDEMIE



Fig. 1

Alfred Kubin's *Epidemie*, executed at the turn of the twentieth century, depicts the figure of death in a spider-like form, plaguing a secluded house in the depth of winter and exuding an atmosphere of suppression and terror. Breath-taking in its detail, *Epidemie* demonstrates Kubin's mastery over the medium of ink, rendered almost as charcoal, powerfully rendering the dark realms of his subconscious and nightmarish visions of doom. The present work was amongst a selection of drawings chosen for the *Weber-Mappe* in 1903, a portfolio of fifteen reproductions published by Hans von Weber; these characteristic pen and ink drawings from 1898 to 1903 are the most esteemed of Kubin's entire oeuvre.

Kubin was a founding member of *Der Blaue Reiter*, sharing the group's endeavour to elevate art to a spiritual plane. He was close friends with Paul Klee and corresponded with artists and philosophers of his day, while always following his own artistic path.

'The depth to which a work penetrates human experience is surely the ultimate criterion of artistic excellence.'

Rudolf Arnheim, 'The Rationale of Deformation', in *Art Journal*, vol. 43, no. 4, winter 1983, p. 323

In his autobiography, writing about his engagement with Schopenhauer's philosophy, Kubin states: 'In my desperate mood I found his pessimistic *Weltanschauung* the only correct one, and I revelled in his ideas – with the consequence that my universal discontent only grew greater' (A. Kubin, *The Life and Art of Alfred Kubin*, 1917, p. 13).

Like the Symbolist artists Odilon Redon, Max Klinger and Félicien Rops, Kubin was inspired by the philosophy of Nietzsche and Schopenhauer and the literature of Dostoyevsky and Poe, which offered countless points of departure for artists who agonized over the human condition. The influence of Charles Baudelaire's *Correspondences* is particularly striking for such Symbolist artists and especially in relation to the physical and natural elements giving access to the spiritual realm. The present work is evocative of works by Redon, an artist much admired by Kubin and

Fig. 1. Odilon Redon, *L'Araignée*, 1902, charcoal and black chalk. Sold: Sotheby's, London, 14th November 2007

Fig. 2 (opposite), Louise Bourgeois, *Maman*, 1999, bronze, marble and stainless steel, Guggenheim Museum, Bilbao. Photograph by Carlo Maggio

a source of inspiration. Redon's *noirs*, and especially his nine lithographs *Les Origines* of 1883, recall ideas of the animal and the human, metamorphosis, life and death, black and white - themes and tropes predominantly employed by both artists. Kubin experiments with shadows and juxtaposed figures, playing with the surface of the sheet, shifting from a flat one-dimensional to a two-dimensional background, foreground and background. Ambiguities of space, perspective and light are implied, alongside the opposing qualities of health and sickness as well as life and death.

Two of Kubin's most frequent themes are death and the eternal wanderer. Paul Klee once remarked that Kubin interpreted the world as 'poison' (quoted in

James H. Mitchell, 'Alfred Kubin', in *Art Journal*, vol. 28, no. 4, summer, 1969, p. 399). Evidently for Kubin, only the most grotesque creatures could thrive on the bitter concoction called 'life'; gigantic insects, serpentine and spidery creatures comprise his fantastical imagery, all reflecting the frightful menagerie of a nightmare. Kubin never underestimated the value of dreams and he studied the literature on the subject, all the while employing his own subconscious to dictate his art. His style reflects a distorted world, unsure of its bearings and stupefied by reality. His lines are quick and seemingly frantic, signs of impending violence. Drawings like *Epidemie* burst on us like dreams and they seem to possess, as dreams do, the qualities of pace and irreversibility.



5

# RENÉ MAGRITTE

(1898 - 1967)

## Le grand matin

signed *Magritte* (upper right)

gouache on paper

57.4 by 39.7cm.; 22<sup>5</sup>/<sub>8</sub> by 15<sup>5</sup>/<sub>8</sub>in.

Executed in 1942.

± ⊕ £ 1,500,000-2,000,000

€ 1,720,000-2,290,000 US\$ 1,920,000-2,550,000

### PROVENANCE

Private Collection (acquired by 1998)

Roger Vanthournout, Belgium (acquired by 2006)

Gallery Sakai, Tokyo

Acquired from the above by the present owner *circa* 2007

### EXHIBITED

Brussels, Musées Royaux des Beaux-Arts de Belgique, *René Magritte*, 1998, no. 272, illustrated in colour in the catalogue

Paris, Musée Maillol - Fondation Dina Vierny, *Magritte tout en papier*, 2006, illustrated in colour in the catalogue

### LITERATURE

Marcel Mariën (ed.), *La terre n'est pas une vallée de larmes*, Brussels, 1945, illustrated between pp. 40 & 41

Emile Langui, 'Grandeur et misère der Belgische verzetskunst', in *Kroniek van kunst en kultuur*, Amsterdam, 1st November 1945, illustrated p. 42 (as dating from 1941)

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte, Catalogue raisonné*, London, 1994, vol. IV, no. 1168, illustrated p. 48

'His work shook off the hold of reality in favour of what Breton termed  
"a world ruled by love and the marvellous."'

Michel Draguet, *Magritte: His Work, His Museum*, Paris, 2009, p. 108



# LE GRAND MATIN

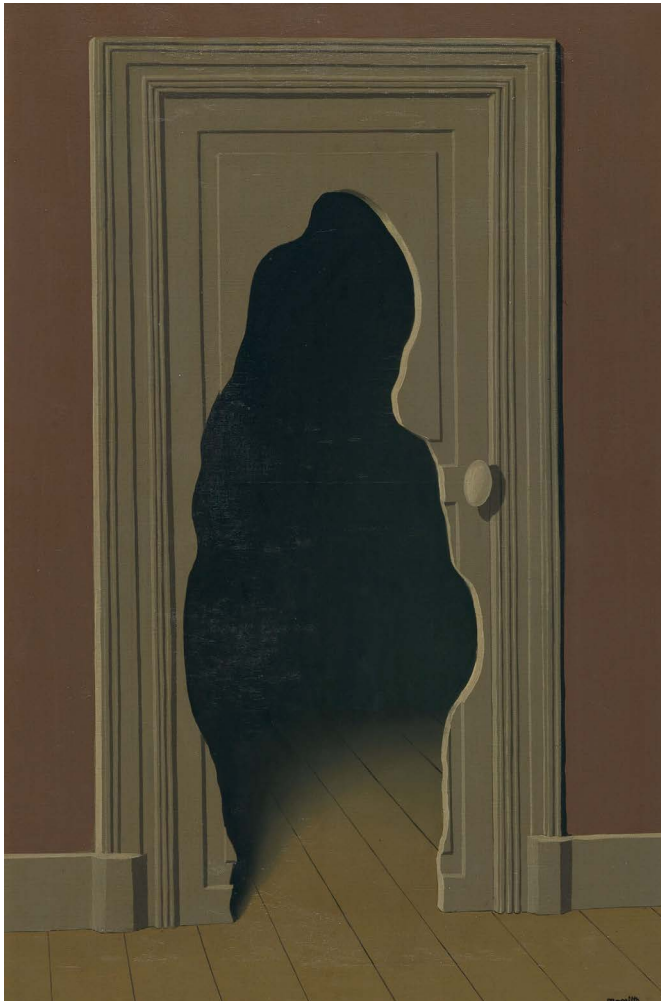


Fig. 1

Fig. 1, René Magritte, *La réponse imprévue*, 1933, oil on canvas, Musées Royaux des Beaux-Arts de Belgique, Brussels

Fig. 2, René Magritte, *L'île au trésor*, 1942, gouache on paper, Musées Royaux des Beaux-Arts de Belgique, Brussels

Dating from 1942, *Le grand matin* combines several signature themes of Magritte's œuvre. The paradoxical image of a door that is at once open and closed was first used in *La réponse imprévue* of 1933 (fig. 1), and originated in the artist's newly developed method: that of establishing a 'problem' and finding a 'solution' to it. 'The problem of the door called for an opening one could pass through. In *La réponse imprévue*, I showed a closed door in a room; in the door an irregular-shaped opening revealed the night' (R. Magritte, *La Ligne de Vie*, lecture of 20th November 1938). In the present work the door connects – or separates – interior and exterior settings and has a dual role of hiding and exposing what is behind it. By confronting these contrasted elements, Magritte evokes the essential surrealist paradigm of questioning

the significance and purpose we attribute to various objects, and creating new meanings by placing these objects in new and unexpected contexts.

The enigmatic atmosphere of the present work is further emphasised by the notable absence of human beings. While the tight space of the interior contains no elements that would indicate man's presence, the shape of the hole in the door and Magritte's signature 'bilboquet' are reminiscent of a human form. Sharply delineated, both shapes can be traced back to the paper cut-outs that Magritte first developed in his early drawings and *papiers collés* of the 1920s. The hole opening onto an empty seascape and the pillar placed in front of it are subtly suggestive of a standing figure.

*Le grand matin* belongs to a series of compositions



in gouache and oil from 1942, in which Magritte first developed the bird-leaf motif. The setting of the present work, however, distinguishes it from the others, which usually feature the birds in an open landscape or seascape reminiscent of Robert Louis Stevenson's fabled *Treasure Island* – a title Magritte indeed adopted for several versions of this image (fig. 2). In the present gouache, the ambiguity of the birds is heightened by their placement in an indoor setting. According to the authors of the *Catalogue raisonné*, 'This appears to be the only realization of an image which combines the sawn-through door of *La réponse imprévue* [fig. 1], 1933, and the leaf-birds which are found in several works of 1942' (D. Sylvester (ed.) *et al.*, *op. cit.*, p. 48).

Magritte's art is renowned for its use of 'elective affinities', a term used by Goethe to describe the

idea of pairing two distinct elements. In the present composition, such a pairing exists between the birds and the leaves which stem from the same root and are inextricably connected. Discussing another 1942 gouache from this group, Jacques Meuris commented: 'That was where he had created the new figures that were to inhabit several subsequent works, the birds-become-plants belonging to both animal and vegetable kingdoms. These pigeons or doves in the form of spear-shaped leaves are shown in settings that are sometimes more than a little romantic [...] or more usually in close-up, like strange botanical illustrations. As Paul Colinet wrote, we are here at the very heart of Magritte's "enchanted world," a world disencumbered of the apparatus of shock or fear' (J. Meuris, *René Magritte*, London, 1988, p. 122).



Fig. 2

*Vase d'anémones*  
by Henri Matisse  
FROM THE COLLECTION  
OF ENRICO DONATI

A towering figure of the Surrealist movement in America, Enrico Donati's legacy as an artist and cultural leader has been enriched by his activities as a collector. In line with many of his Surrealist colleagues and friends, such as André Breton, Max Ernst and William N. Copley, Donati (1909-2008) built an exceptionally eclectic collection of art and artefacts from across the globe. In May 2010 Sotheby's had the privilege of offering for sale important American Indian, African, Oceanic and other works of art from the Studio of Enrico Donati. Of particular note was a cache of Hopi Kachina dolls that Donati collected over many years. Incredibly, some carvings were acquired as early as 1934, when the then-young artist travelled to the American Southwest and Pacific Northwest.

In 2006, I was invited to Mr Donati's studio after we had met at a lunch organised by a mutual friend and collector, John Todd Figi. I was fascinated by the colorful anecdotes told by Mr Donati regarding his friendship with Marcel Duchamp and other artists who were exiled in America between 1939 and 1945. After lunch, we ventured to Mr Donati's Fifth Avenue apartment and viewed his collection of African and Oceanic Art. The idea of living with African and Oceanic Art in conjunction with Modern Art was of great art historical importance, as well as of aesthetic appeal. Like Breton, who also collected Kachina dolls (it has been said that he even sold some Kachinas to Donati), many of the Surrealists were keen to collect this 'pure' form of expression as a means of inspiration for their own art.

Mr Donati's acquisition of so-called 'Primitive Art' was complemented by collecting the works of titans of European Modernism. Over the course of several decades, he amassed an enviable collection of masterworks by Picasso, Matisse, Kandinsky, Brauner, Sage and Gorky, among others. In several cases, lifelong friendships with fellow artists led to gifts with personal dedications.

A pioneer in many ways, in leaving his native Italy for the United States, Donati was one of the first to take a route followed by many of his contemporaries, including fellow Surrealists Marcel Duchamp, Max Ernst and Yves Tanguy. His radical approach to painting and his tireless promotion of Surrealism in America is part of an important chapter in the history of Modern Art that saw a particularly rich collaboration and exchange of ideas between Europe and the United States. The art that Donati collected is an important part of this story and illustrates the power of art to transcend cultural borders. As one of Matisse's finest late still-lives, *Vase d'anémones* is the perfect illustration of Mr Donati's sophisticated taste and celebrates one of the era's greatest masters.

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**August Uribe**

*Vice Chairman, Sotheby's, Americas*

*Head of Department, Impressionist & Modern Art, New York*



## 6 HENRI MATISSE

(1869 - 1954)

### Vase d'anémones

signed *Henri Matisse* and dated 46 (upper right)

oil and black crayon on canvas

60 by 73.4cm.; 23<sup>5</sup>/<sub>8</sub> by 28<sup>7</sup>/<sub>8</sub>in.

Painted in 1946.

± ⊕ £ 4,000,000-6,000,000

€ 4,570,000-6,850,000 US\$ 5,100,000-7,650,000

#### PROVENANCE

Albert Skira, Paris

Jacques Lindon, Inc., New York

Enrico Donati, New York (acquired from the above *circa* 1953)

#### EXHIBITED

Avignon, Palais des Papes, *Exposition de peintures et sculptures contemporaines*, 1947, no. 129

#### LITERATURE

*Matisse: 16 peintures, 1939-1946*, Paris, 1950, illustrated in colour on the cover

Louis Aragon, *Henri Matisse: a novel*, London, 1972, fig. 132, detail illustrated in a photograph of Matisse's studio

Marie-France Boyer & Hélène Adant, *Matisse at Villa Le Rêve, 1943-1948*, London, 2004, detail illustrated in a photograph of Matisse's studio, pp. 114-115

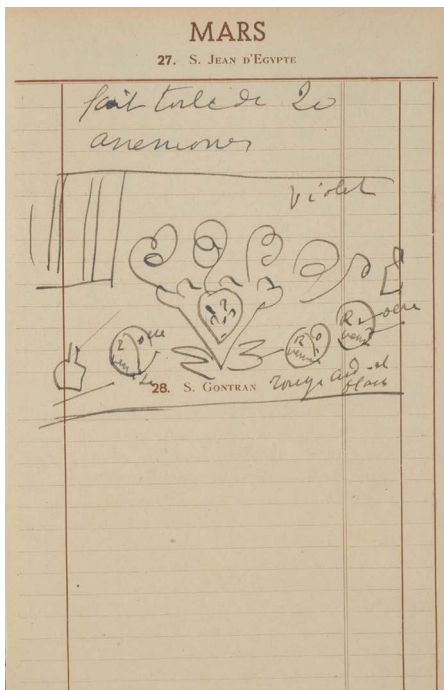


Fig. 1. A page from Matisse's agenda with a sketch for the present work. Archives Henri Matisse

'The Vence interiors of 1946-48 are so flooded with intense color that it seems at times to overflow the limits of the canvas.'

John Elderfield, *Henri Matisse, A Retrospective* (exhibition catalogue), The Museum of Modern Art, New York, 1992, p. 413





Henri Matisse 46



## VASE D'ANÉMONES



Fig. 2

*Vase d'anémones* of 1946 is a stunning and vibrant example of Matisse's last flourishing as a painter, before he eventually traded the brush and easel for a pair of scissors and spent the remainder of his life working primarily on paper cut-outs and decorative projects, most notably for the Rosary Chapel in Vence. As one of his final works on canvas, *Vase d'anémones* demonstrates Matisse's painterly technique at its full maturity and reflects the sheer joy with which he depicted his immediate environment – the interior of his studio and the lively flowers that were always present in abundance.

In 1943, while the war still raged, Nice came under threat of bombardment. Seeking refuge, in June that year Matisse moved to the splendid Villa Le Rêve on the outskirts of the Provençal town of Vence. While his wife and daughter stayed in Paris, Matisse lived and

worked in Vence until 1948, with his model and studio assistant Lydia Delectorskaya. Just as in the 1920s the artist transformed his Nice studio with colourful fabrics that adorned the walls, his studio in Vence was covered in vibrant art works – both paper cut-outs and canvases – as well as in plants and tapestries. The splendour of Matisse's Vence studio was documented by the photographer Hélène Adant, Lydia's cousin. Adant often visited Matisse and Lydia, and her photographs 'reveal to us a sense of intimacy, and the sensual, poetic atmosphere Matisse could weave around himself' (Marie-France Boyer, *Matisse at Villa Le Rêve, 1943-1948*, London, 2004, p. 12). In several photographs, she captured *Vase d'anémones* hanging on the wall (fig. 3), as well as its central motif – the colourful vase with a floral pattern – arranged on a small table with flowers and pieces of fruit (fig. 6).

Fig. 2, Henri Matisse, *Anémones et grenades*, 1946, oil on canvas. Sold: Sotheby's, New York, 5th May 2015

Fig. 3 (opposite), Matisse's studio at Villa Le Rêve, Vence, 1946, with the present work visible in the top right. Photograph by Hélène Adant







Fig. 4

Surrounded by an opulent garden dominated by large palm trees, Villa Le Rêve provided a marvellous setting for the artist. Once he moved into the villa, 'Matisse arranged for the array of objects that had followed him from studio to studio for more than forty years to be brought from Nice. These were simple, commonplace objects of no particular value, sometimes exotic artefacts he had brought back from his journeys to Morocco or Algeria, items one could see in any bourgeois household of the time: a water jug, a coffee pot, an Alsatian wine glass, brightly patterned fabrics, a wrought-iron pedestal table ashtrays, shells, Fez pottery, Chinese porcelain, English china' (*ibid.*, p. 9).

The present work features a still-life motif which pervaded many of the canvases from this time. The porcelain vase, one of many small objects Matisse had collected over time, is given monumental treatment in the present work as well as in a closely related painting from the same year, *Anémones et grenades* (fig. 2). Depicted against the background of the vibrantly contrasted purple and yellow tones – which seem to denote light and shade falling across the studio rather than different surfaces – the vase is accompanied by pieces of fruit and

an ink bottle. The top left corner, composed of vertical stripes of yellow and green, suggests a view through the window of the artist's studio, abstracted to fields of pure, unmodulated pigment. This arrangement, as well as the use of bright, contrasted colours, is strongly reminiscent of Matisse's early masterpiece *Harmonie en rouge* of 1908, now at the Hermitage Museum in St. Petersburg (fig. 4).

Juxtaposing contrasting forms and combining straight and curved lines throughout the canvas, in the present work Matisse underscores the unity of the composition, with all of the elements in the painting set on the continuous plane. This sensation is enhanced by the relatively uniform application of bold colours. As one of the last oil paintings Matisse executed prior to his final series of paper cut-outs, *Vase d'anémones* echoes the arrangements of collage elements that marked his late oeuvre. In contrast to the vase which is outlined in black contours, the artist has maintained a border of bare canvas around each of the other elements of the composition, so that the patches of pure pigment resemble pieces of paper pasted onto the canvas. This device has the effect of eliminating any suggestion of modeling, thus boldly reasserting the flatness of the picture surface.

Along with its technical mastery, *Vase d'anémones* reveals a certain vigour related to the artist's personal situation during this period of his life. Matisse's paintings of 1946, including the present work, take on a rejuvenated sense of artistic perseverance perhaps ignited by having been faced with his own mortality as a result of an operation in the earlier part of the decade. Working from his studio at Villa Le Rêve, Matisse painted with an intensity and passion which he had endeavoured all of his life. The vibrancy of these canvases provided inspiration for Picasso (fig. 5), who frequently visited Matisse's studio during this time. After his lengthy recuperation from a nearly fatal operation several years earlier, Matisse now embraced his new lease on life and enthusiastically wrote to his friend André Rouveyre in May 1947: 'I've got several works in progress. I'm full of curiosity, as when one visits a new country. For I've never before advanced this far in

the expression of colors' (quoted in Pierre Schneider, *Matisse*, New York, 1984, p. 650).

Writing about the vibrancy of Matisse's palette in his interiors executed around this time, John Elderfield commented: 'The Vence interiors of 1946-48 are so flooded with intense color that it seems at times to overflow the limits of the canvas. Matisse shows us at once a mysterious interior space of colors and patterns, within which the specific identities of things are nevertheless retained, and an elemental chromatic plane, real and substantial that radiate light into the space around it. His last style, like the last style of the other great artists, amounts to a coincidence of opposites. The calmness of the interior space and the energy that is released into our own space are inseparable and interfused' (J. Elderfield, *Henri Matisse, A Retrospective* (exhibition catalogue), The Museum of Modern Art, New York, 1992, p. 413).

'All his collections of chairs and tables were set out in an oriental half-light, all his familiar objects, vases brimming over with flowers gathered into delightfully untidy bunches.'

Marie-France Boyer, *Matisse at Villa Le Rêve, 1943-1948*, London, 2004, p. 18

Fig. 4, Henri Matisse, *Harmonie en rouge*, 1908, oil on canvas, The State Hermitage Museum, St. Petersburg

Fig. 5, Pablo Picasso, *Femme dans un fauteuil (Françoise Gilot)*, 1946, oil on canvas, Museo Picasso, Málaga

Fig. 6 (overleaf), Matisse's studio at Villa Le Rêve, Vence, 1946. Photograph by Hélène Adant



Fig. 5



Henri Matisse



7

## ALFRED SISLEY

(1839 - 1899)

### Les bords du Loing à Moret

signed *Sisley* and dated 86 (lower right)

oil on canvas

53 by 72.5cm.; 20<sup>7</sup>/<sub>8</sub> by 28<sup>1</sup>/<sub>2</sub>in.

Painted in 1886.

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.

£ 1,000,000-1,500,000

€ 1,150,000-1,720,000 US\$ 1,280,000-1,920,000

#### PROVENANCE

Desmond Fitzgerald, Brookline, Massachusetts (acquired by 1906. Sold by his estate: American Art Galleries, New York, *Important Paintings by the Impressionists: The Fitzgerald Collection*, 21st April 1927, lot 89)

Howard Young Galleries, New York

Martha A. Alford, Boston (acquired from the above. Sold by her estate: Parke-Bernet Galleries, Inc., New York, 21st March 1962, lot 68)

Carrie S. Beinecke, New York (sold by her estate: Christie's, New York, 18th October 1977, lot 21)

Geraldine Coles, USA (sold: Sotheby's, London, 5th December 1979, lot 14)

Galerie Daniel Malingue, Paris (purchased at the above sale)

Private Collection, Switzerland

The Lefevre Gallery (Alex Reid & Lefevre), London (acquired in 1984)

Jonathan Clark Ltd., London (acquired from the above in 1984)

Acquired from the above by the present owner *circa* 1988

#### EXHIBITED

Boston, Museum of Fine Arts (on loan 1906-1914)

Lot 8 No Lot









## LES BORDS DU LOING À MORET



Fig. 1

Fig. 1, The art gallery of Desmond Fitzgerald in Brookline, Massachusetts. The present work is visible to the left of the door on the far wall.

Opposite: detail of the present work

During the 1880s and 1890s Sisley painted a series of works from different vantage points along the banks of the Loing. '[Sisley] was indefatigable in his exploration of the Loing, wide and shallow as it passed under the old bridge at Moret, deepening and curving as, joined first by the canal du Loing and, almost immediately afterwards, by the energetic stream of the Orvanne, it flowed towards Saint-Mammès and out into the Seine. Each adjoining area satisfied the variety of needs within Sisley's visual temperament' (Richard Shone, *Sisley*, London, 1992, p. 144). Here, Sisley clearly took joy in depicting the splendour of nature, using quick, lively brush-strokes for the rich vegetation and light clouds, and their reflection on the water surface. Executed with a remarkable lightness of his brush, the trees and the water appear to be gently moving in the breeze of a summer day.

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 relationship between land, water and sky as well as the changing effects of light on his surroundings. In her discussion of Sisley's paintings executed in this

region, Vivienne Couldrey noted: 'It is an essentially Impressionist place with the gentle light of the Ile de France, the soft colours and the constantly changing skies of northern France. There are green woods and pastures, curving tree-lined banks of rivers, canals and narrow streams, wide stretches of the river where the Loing joins the Seine at Saint-Mammès, old stone houses, churches and bridges' (V. Couldrey, *Alfred Sisley, The English Impressionist*, Exeter, 1992, p. 68).

The first recorded owner of *Les bords du Loing à Moret* was the British-American collector Desmond Fitzgerald (1846-1926). A successful engineer, Fitzgerald helped build railroads in the West and later played key roles in the development of water works in major American cities. He was an early supporter of both French and American Impressionists and became a friend of Monet, whom he frequently visited at Giverny. Next to his home in Brookline, Massachusetts Fitzgerald built a gallery that housed his extensive art collection and was frequently open to the public (fig. 1). After his death in 1926, Fitzgerald's collection, including the present work as well as paintings by Monet, Renoir, Degas and Pissarro, was sold in a two-day auction in New York in April 1927, and his gallery was later converted into a church which operates to this day.



Turner. 86.

# *Le Boulevard Montmartre, fin de journée* by Camille Pissarro

## FROM THE COLLECTION OF ALFRED & GERTRUD SOMMERGUTH

Alfred Sommerguth, born in Magdeburg, Germany in 1859, built his fortune through his leadership of the tobacco conglomerate Loeser & Wolff. The business was founded in Berlin in 1865 and by the turn of the twentieth century it had become one of the largest tobacco brands in the world. It was a Berlin institution: 'Loeser & Wolff on the corner' became Berlin shorthand for any tobacconist. An engineer by training, Sommerguth became co-director of the business in 1901 on the death of Bernhard Loeser - his father-in-law and the company's founder. As the brand grew in international stature, Alfred became actively involved in its international operations and travelled to New York and the firm's plantations in Cuba.



Sommerguth began collecting in the early years of the 20th century. His younger sister Else married Isidor Cassirer – a member of the storied Berlin art dynasty – and his nephew Erich Cassirer was a successful art dealer in Berlin and London. The collection reflected Alfred's wide range of interests from old master paintings by Teniers, Breughel and Cranach to classic 19th century German art by Blechen, Thoma and Lenbach and modern works by Liebermann, Hodler and Pissarro. By 1939 the collection had grown to include over 150 artworks.

Alfred remained at Loeser & Wolff until 1922, the year of his second marriage to Gertrud Goerke. On leaving the tobacco industry he took over as Counsellor in charge of city planning for the City of Berlin. He moved to a comfortable mansion on Warmbrunnerstrasse in the Berlin suburb of Grunewald where he remained until 1941. Alfred and Gertrud were members of Berlin high society and were amongst the city's wealthiest families. Art collecting was their joint interest and Alfred gave his wife a significant artwork almost every year for her birthday or Christmas; Pissarro's *Le Boulevard Montmartre, fin de journée* was her Christmas present in 1928.



The persecution of Alfred and Gertrud Sommerguth began in the late 1930s. In 1939 Alfred was forced to register their assets, including the art collection, with the National Socialist authorities and when he did so he was obliged to divide their paintings into works by German artists, Foreign artists and Jewish artists; his works by Max Liebermann and the Pissarro fell into the last category. Even when his famous collection of paintings and drawings by Menzel was confiscated and sold in a forced auction at the Lange Auction house in Berlin February 1939, Alfred, then 79 years old, did not want to leave Germany. Alfred and Gertrud were however able to transport 22 of their best paintings - including the Pissarro - to Switzerland, where they were placed on loan with the Sturzenegggersche Gemäldesammlung in St. Gallen in 1940.

To escape deportation, in 1941 the couple fled via Madrid to Cuba which was familiar to Alfred from his time visiting tobacco plantations on the island, a connection that enabled him to get a visa. Alfred was by this time 82 years old and contracted typhoid from which he would never fully recover. After a year of recuperation, he finally received a US visa and the couple arrived in Key West, Florida in August 1943. They made their way to New York City and took a rented apartment in the Hotel Park Plaza on West 77th Street, where they lived out the rest of their days. Alfred died in 1950 and Gertrud in 1954 having become American citizens in 1948.

After the war Alfred and Gertrud recovered a few of the paintings they had sent for safe keeping in Switzerland but not those that meant the most to them, including the Pissarro. *Le Boulevard Montmartre, fin de journée* is being offered for sale pursuant to a settlement agreement between the Sommerguth heirs and the current owner.



BREITENBURGER

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LOESER & WOLFF



97. PARIS -- Le Boulevard Montmartre

Camille Pissarro  
*Le Boulevard Montmartre,  
fin de journée*



# 9 CAMILLE PISSARRO

(1830 - 1903)

## Le Boulevard Montmartre, fin de journée

signed *C. Pissarro* and dated 97 (lower left)

oil on canvas

54 by 65cm.; 21¼ by 25½in.

Painted in 1897.

± £ 3,500,000-5,000,000

€ 4,000,000-5,710,000 US\$ 4,470,000-6,380,000

### PROVENANCE

Galerie Durand-Ruel, Paris (acquired from the artist on 11th May 1897)

Julius Stern, Berlin (acquired from the above on 21st September 1897. Sold: Paul Cassirer und Hugo Helbing, Berlin, *Sammlung Julius Stern*, 22nd May 1916, lot 76)

Alfred Sommerguth, Berlin (purchased at the above sale)

Gertrud Sommerguth, Berlin (a gift from the above, Christmas 1928)

Galerie Nathan, Zurich (1941)

Private Collection, Europe

### EXHIBITED

Basel, Kunsthalle, *Impressionisten - Monet, Pissarro, Sisley*, 1949, possibly no. 166

Bern, Kunstmuseum, *Camille Pissarro*, 1957, no. 94 (titled *Boulevard Montmartre, soleil couchant*)

Lausanne, Palais de Beaulieu, *Chefs-d'œuvre des collections suisses: de Manet à Picasso*, 1964, no. 54

Paris, Musée de l'Orangerie, *Chefs-d'œuvre des collections suisses de Manet à Picasso*, 1967, no. 48

### LITERATURE

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro - son art, son œuvre*, Paris, 1939, vol. I, no. 989, catalogued p. 218; vol. II, no. 989, illustrated pl. 199 (titled *Boulevard Montmartre, soleil couchant*)

Kathleen Adler, 'Camille Pissarro: City and Country in the 1890s', in Christopher Lloyd (ed.), *Studies on Camille Pissarro*, London & New York, 1987, p. 113, note 1

Janine Bailly-Herzberg, *Correspondance de Camille Pissarro*, Paris, 1990, vol. IV, letter no. 1436, mentioned p. 375

*The Impressionist and the City: Pissarro's Series Paintings* (exhibition catalogue), Dallas Museum of Art, Dallas; Philadelphia Museum of Art, Philadelphia & Royal Academy of Arts, London, 1992-93, no. 49, illustrated in colour p. 68 (titled *Boulevard Montmartre, soleil couchant*)

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro. Catalogue critique des peintures*, Paris, 2005, vol. III, no. 1170, illustrated in colour p. 736

This lot is offered pursuant to a settlement agreement between the present owner and the heirs of Alfred and Gertrud Sommerguth.

'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









# LE BOULEVARD MONTMARTRE, FIN DE JOURNÉE



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, Gustave Caillebotte, *La Rue Halévy, vue du sixième étage*, 1878, oil on canvas. Sold: Sotheby's, New York, 14 May 2019

Depicting the busy Parisian street with its pavement, buildings and trees bathed in a warm glow of the setting sun, *Le Boulevard Montmartre, fin de journée* 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* is 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. However, 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

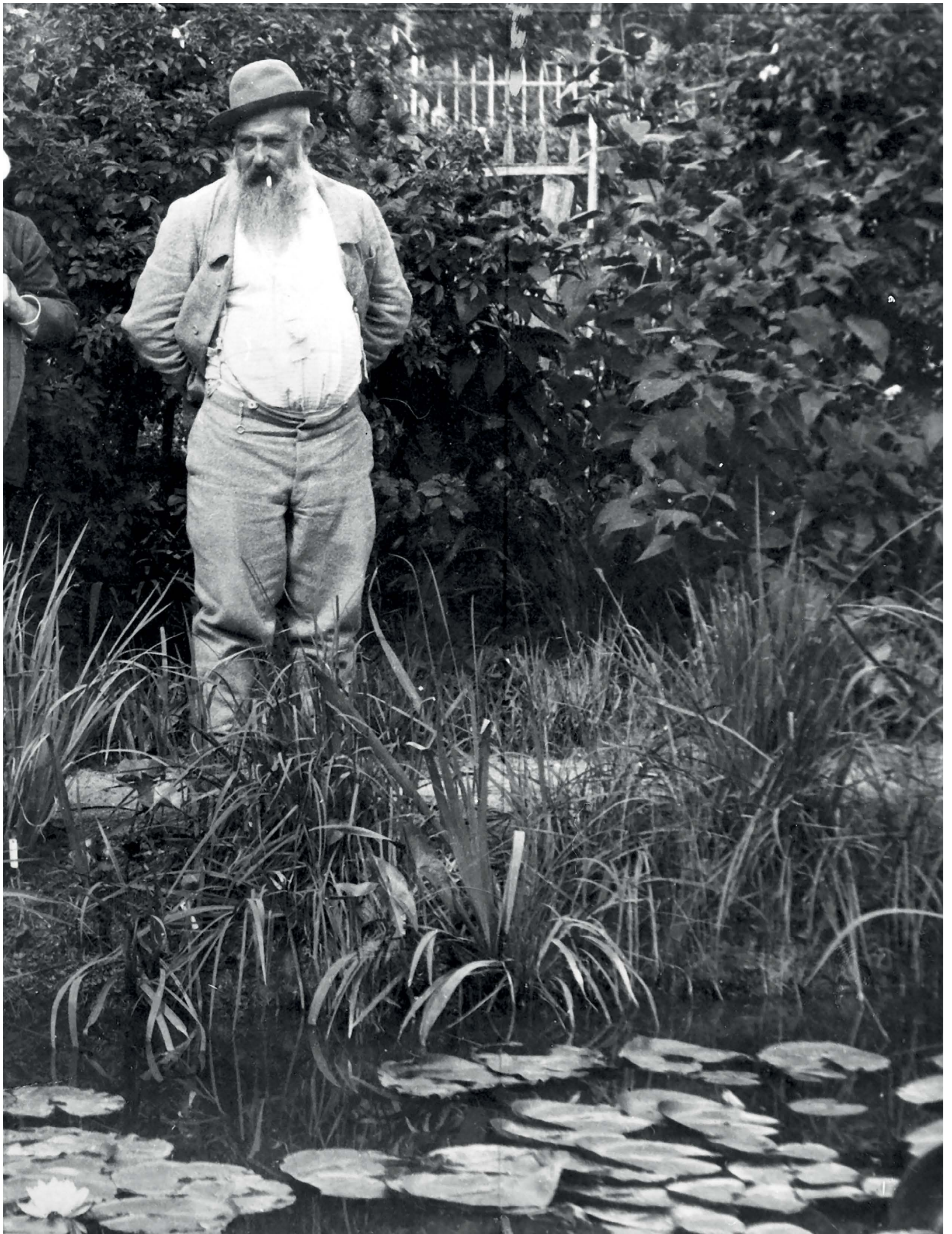
## Monet's Garden at Giverny

by Ann Dumas

In April 1883 Claude Monet rented Le Pressoir, a long pink house in the village of Giverny, surrounded by the rolling countryside of the Seine valley about 50 miles to the west of Paris. Over the next 40 years he created a private garden there, primarily to provide motifs for his paintings, in a unique symbiosis between an artist's cultivated natural environment and his art. Today, Giverny, the most celebrated 'artist's garden' of modern times, is visited by many hundreds of thousands of people a year. Monet himself guarded his privacy fiercely and discouraged casual visitors who prevented him from working, but he welcomed his friends, above all artists and writers and especially those who shared his passion for gardening. Together, these journalists, art critics, horticultural writers and photographers have left us with an abundant record of the garden as it was in Monet's lifetime, its evolution and planting, the way it was perceived in relation to Monet's art and the place it occupied in a larger cultural context.

In the houses he had rented at Argenteuil and Vétheuil in the 1870s, Monet had lost no time in making colourful but relatively modest gardens. But now, the extensive south-facing grounds surrounding the house at Giverny at last gave him the scope to give full rein to his passion for gardening. At first he had meagre financial resources to support this new venture, but undeterred he immediately set to work on transforming the garden, initially with the help of the children. By 1885 he was able to write to his dealer Paul Durand-Ruel: 'So I decided to tend the garden and prepare some beautiful flower motifs for summer.' In 1890 he again wrote to Durand-Ruel, this time to ask him for financial assistance in the purchase of the house: 'I shall have no option but to ask you for quite a lot of money, being on the verge of purchasing the house I'm living in, or else leaving Giverny, which would greatly upset me because I'm sure I would never find anywhere similar in such a beautiful spot.'

For the first dozen or so years that Monet spent at Giverny he did not paint the garden, but devoted much energy to designing and planting it. Beginning with the garden at the front of the house, the so-called Clos Normand, he replaced the kitchen garden and orchard left by the previous occupant with densely planted beds that changed from season to season. The brilliant colours of this scheme reveal the influence of the Mediterranean gardens he has seen during his visit to Bordighera in Italy in 1884, while his drifts of carefully calculated colour harmonies show the eye of a painter and perhaps owe something to the new, informally planted English gardens then being designed by William Robinson and, in due course, Gertrude Jekyll.







## ‘Aside from painting and gardening, I’m good for nothing.’

Claude Monet, 1904

In February 1893 Monet embarked upon an ambitious scheme to create a water garden, for which he bought a plot of land next to the River Epte below his own property and beyond the railway line that was its boundary. The pond was spanned by an arched Japanese-style wooden bridge inspired by those in the *ukiyo-e* woodblock prints of Utagawa Hiroshige, examples of which Monet owned. In 1894 he ordered some of the celebrated new pink and red hybrid water lilies from the specialist Latour-Marliac nursery in the Lot. In 1901 he applied for a planning permission to divert the course of the arm of the Epte, which tripled the size of his pond, creating a small island in the middle linked to the banks by four small wooden bridges. The pond was modified yet again in 1901-02, prompting Monet to order more water lilies from Latour-Marliac.

Although, with a few exceptions, Monet did not start painting the garden until around 1895, he welcomed his artist-friends to see it in these formative years. Among them were Pierre-Auguste Renoir and Berthe Morisot in the summer of 1885, followed in 1887 by John Singer Sargent, Auguste Rodin and Theodore Robinson, and Paul Cézanne in 1894. Only a few representatives of the press were admitted to the garden, and generally these were Monet’s friends. The art critic Arsène Alexandre, who visited in 1901, was struck by the kaleidoscope of colour in the Clos Normand, in which he discerned the eye of the artist who, in his garden, created a ‘flower palette before him to look at all year round, always present, but always changing’. For Alexandre, Monet embodied the cult of the individual personality that recurs throughout the criticism of the period. ‘The garden is the man,’ he proclaimed, and ‘the materialised reflection of his tastes, his desires, his quirks and his culture... The same man we find to be somewhat laconic and cold in Paris... in his garden, among his flowers, he glows with benevolence.’

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**Ann Dumas**, Curator, Royal Academy of Arts, was co-curator of the successful exhibition *Painting the Modern Garden: Monet to Matisse*, held at the Royal Academy of Arts, London, and the Cleveland Museum of Art in 2015–16. This text is an extract from Ann Dumas’s ‘Monet’s Garden at Giverny’, an essay written for the exhibition catalogue, published by the Royal Academy of Arts, with which copyright rests.

° 10 **CLAUDE MONET**

(1840 - 1926)

**Nymphéas**

signed *Claude Monet* and dated 1908 (lower right)

oil on canvas

92 by 89cm.; 36¼ by 35in.

Painted in 1908.

‡ £ 25,000,000-35,000,000

€ 28,540,000-39,950,000 US\$ 31,880,000-44,630,000

**PROVENANCE**

Galería Müller, Buenos Aires

Private Collection (acquired from the above in 1932)

Thence by descent to the present owners

**EXHIBITED**

Buenos Aires, Museo Nacional de Bellas Artes, *El Impresionismo Francés en las Colecciones Argentinas*, 1962, illustrated in the catalogue

**LITERATURE**

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Paris, 1985, vol. IV, no. 1727, illustrated p. 229

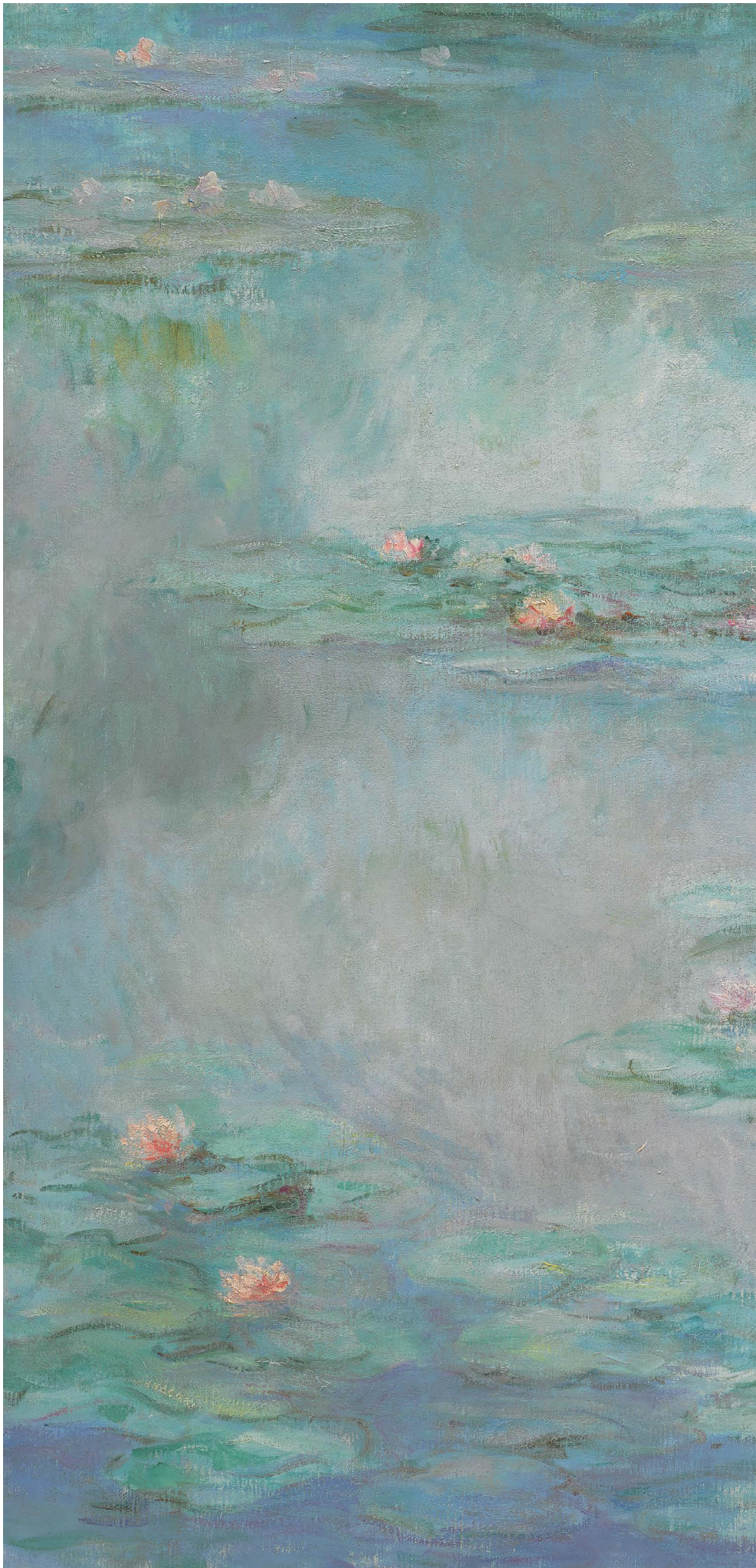
Daniel Wildenstein, *Monet catalogue raisonné*, Cologne, 1996, vol. IV, no. 1727, illustrated p. 799

Denis Rouart & Jean-Dominique Rey, *Monet Water Lilies - The Complete Series*, Paris, 2008, illustrated p. 131

‘It took me some time to understand my water lilies. I planted them purely for pleasure; I grew them with no thought of painting them. [...] And then, all at once I had the revelation – how wonderful my pond was – and reached for my palette. I’ve hardly had any other subject since that moment.’

Claude Monet







# NYMPHÉAS

‘Monet insisted on the surface of the water always being absolutely pure so as to be a better mirror for the sky, the clouds, shadows, and the reflections of their surroundings.’

Jean-Pierre Hoschedé

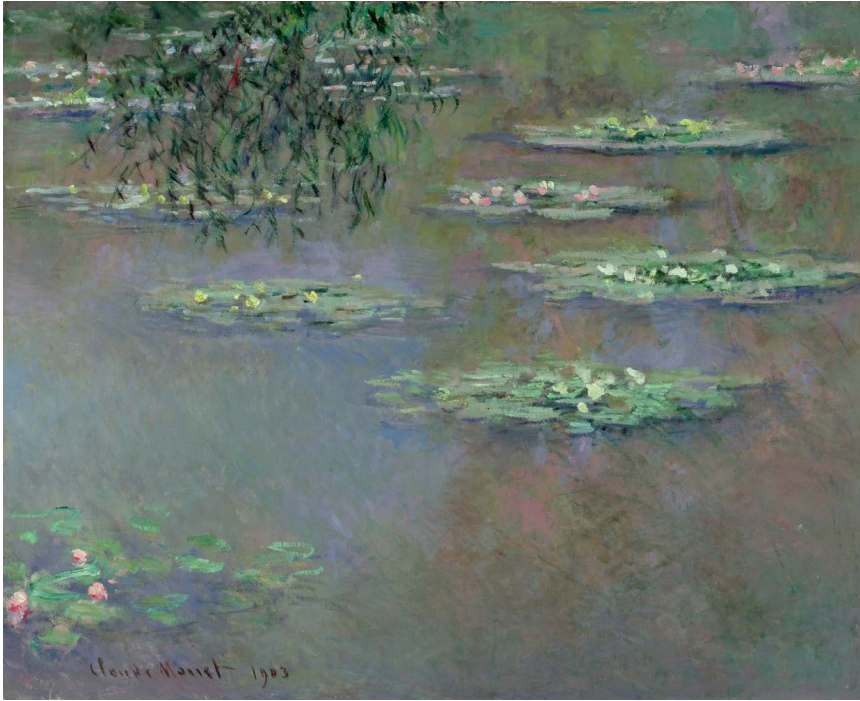


Fig. 1

Claude Monet's *Nymphéas* are among the most iconic and celebrated Impressionist paintings and their profound impact on the evolution of Modern Art marks them as Monet's greatest achievement. The artist's famous lily pond in his garden at Giverny provided the subject matter for most of his major later works, paintings whose significance in forging the path for subsequent artists is now fully recognised. The theme of waterlilies, that became Monet's most celebrated series of paintings, recorded the changes in his style and his constant pictorial innovations. The present painting, which dates from 1908, is a powerful testament to Monet's enduring vision and creativity in his mature years.

By 1890, Monet was able to buy the house and a large garden at Giverny, which he had rented since 1883. With enormous vigour and determination, he swiftly set about transforming the gardens and creating a large pond, in which waterlilies gradually matured. Towards the end of his life, Monet told a visitor to his studio: 'It took me some

time to understand my water lilies. I planted them purely for pleasure; I grew them with no thought of painting them. A landscape takes more than a day to get under your skin. And then, all at once I had the revelation – how wonderful my pond was – and reached for my palette. I've hardly had any other subject since that moment' (quoted in Stephan Koja, *Claude Monet* (exhibition catalogue), Österreichische Galerie Belvedere, Vienna, 1996, p. 146).

Once discovered, the subject of waterlilies offered a wealth of inspiration that Monet went on to explore for the rest of his life. His carefully designed garden presented the artist with a micro-cosmos in which he could observe and paint the changes in weather, season and time of day, as well as the ever-changing colours and patterns. John House wrote: 'The water garden in a sense bypassed Monet's long searches of earlier years for a suitable subject to paint. Designed and constantly supervised by the artist himself, and tended by several gardeners, it offered him a motif that was at

Fig. 1. Claude Monet, *Nymphéas*, 1903, oil on canvas, The Dayton Art Institute, Dayton

Fig. 2 (opposite). Monet in his garden at Giverny



80008



Fig. 3

the same time natural and at his own command - nature re-designed by a temperament. Once again Monet stressed that his real subject when he painted was the light and weather' (J. House, *Monet: Nature into Art*, Newhaven, 1986, p. 31).

Monet's attention to detail verged on obsessive and he fastidiously maintained the pond and its plants to near perfection. Elizabeth Murray writes: 'The water gardener would row out in the pond in a small green flat-bottomed boat to clean the entire surface. Any moss, algae, or water grasses which grew from the bottom had to be pulled out. Monet insisted on clarity. Next the gardener would inspect the water lilies themselves. Any yellow leaves or spent blossoms were removed. If the plants had become dusty from vehicles passing by on the Chemin du Roy, the dirt road nearby, the gardener would take a bucket of water and rinse off the leaves and flowers, ensuring that the true colors and beauty would shine forth' (E. Murray, 'Monet as a Garden

Artist,' *Monet, Late Paintings of Giverny from the Musée Marmottan*, New Orleans, 1995, p. 53).

The beauty and purity of the waterlilies are indeed abundantly evident in the present work, an extraordinary example of the artist's virtuosity as a colourist. The surface texture is rich with detail, particularly in the passages where the blossoms float atop the water. The distinction between reflection and surface, water and flora, and the general clarity of the scene are particularly striking in this composition. Here, Monet's primary interest is in depicting the effects of light on the surface of the pond and on the waterlilies themselves and the play of shadows and modulations of light that the weather creates. Writing about the group of canvases that includes the present work, Daniel Wildenstein observed: 'The *Nymphéas* dated 1908 are characterized by a stream of light which descends towards the right, curving round a large pad of waterlilies in the foreground' (D. Wildenstein, *op. cit.*, 1996,

Fig. 3, Claude Monet, *Nymphéas*, 1907, oil on canvas, Museum of Fine Arts, Boston

Opposite: detail of the present work





Claude Monet



Fig. 4

p. 793). While in some of the related compositions the light is intercepted by a lily pad in the foreground, in the present example it meanders all the way to the bottom of the canvas, describing an S-shape curve around the waterlily pads across the composition.

Moving towards an increasingly abstract treatment of space, here Monet focused entirely on the water surface, eliminating the horizon line and thus minimising the illusion of depth and perspective. The sky, placed outside the scope of the canvas, is present only through its reflection in the water. The surface of the canvas thus becomes a two-dimensional pattern, acquiring a spatial continuity in which all parts of the composition are treated with equal importance. The elimination of the horizon line led Monet towards a transition from the horizontal format (fig. 1) to the square canvases (fig. 3), that he started using in his waterlily compositions of 1904.

The French landscape architect Jean-Claude Nicolas Forestier visited Monet at Giverny in 1908 - the year he painted the present work - and gave a thoughtful description of Monet's working methods for the review *Fermes et Châteaux*: 'In this mass of intertwined verdure and foliage [...] the lilies spread their round leaves and dot the water with a thousand red, pink, yellow and white flowers [...]. The Master often comes here, where the bank of the pond is bordered with thick clumps of irises. His swift, short strokes place brushloads of luminous colour as he moves from one place to another, according to the hour [...]. The canvas he visited this morning at dawn is not the same as the canvas we find him working on in the afternoon. In the morning, he records the blossoming of the flowers, and then, once they begin to close, he returns to the charms of the water itself and its shifting reflections, the dark water that trembles beneath the somnolent leaves of the water-lilies' (quoted in Daniel Wildenstein, *Monet or*

Fig. 4, Monet's *Grandes décorations* in the artist's studio at Giverny, circa 1920

*The Triumph of Impressionism*, Cologne, 2003, p. 384). The unending variety of forms and tones that the ponds provided allowed Monet to work consistently on a number of canvases at the same time.

In 1914, Monet began to conceive of his *Grandes Décorations* (fig. 4), a sequence of monumental paintings of the gardens that would take his depictions of the waterlily pond in a dramatic new direction. The artist envisaged an environment in which the viewer would be completely surrounded by the paintings. He wrote: 'The temptation came to me to use this water-lily theme for the decoration of a drawing room: carried along the length of the walls, enveloping the entire interior with its unity, it would produce the illusion of an endless whole, of a watery surface with no horizon and no shore; nerves exhausted by work would relax there, following the restful example of those still waters, [...] a refuge of peaceful meditation in the middle of a flowering aquarium' (quoted in Claude Roger-Marx, 'Les Nymphéas de Monet', in *Le Cri de Paris*, Paris, 23<sup>rd</sup> May 1909). In the later part of his career, it was Monet's intention to depict atmosphere and colour rather than

to record a specific scene; working towards this goal, he reached a level of abstraction that was to play a profound role on the development of later twentieth century art.

The lasting legacy of Monet's late work is most evident in the art of the Abstract Expressionists such as Mark Rothko, Clyfford Still, Jackson Pollock and Joan Mitchell, as well as the abstractionist Gerhard Richter, whose layering of pure pigment is foreshadowed by Monet's depictions of water lilies (fig. 5). Jean-Dominique Rey discusses Monet's undisputable influence on future artists: 'Late Monet is a mirror in which the future can be read. The generation that, in about 1950, rediscovered it, also taught us how to see it for ourselves. And it was Monet who allowed us to recognize this generation. Osmosis occurred between them. The old man, mad about color, drunk with sensation, fighting with time so as to abolish it and place it in the space that sets it free, atomizing it into a sumptuous bouquet and creating a complete film of a "beyond painting", remains of consequential relevance today' (D. Rouart & J.-D. Rey, *Monet Water Lilies - The Complete Series*, Paris, 2008, p. 116).



Fig. 5

Fig. 5, Gerhard Richter, *Abstraktes Bild*, 1990, oil on canvas. Sold: Sotheby's, New York, 14th May 2008

Overleaf: The waterlily pond in Monet's garden at Giverny.  
Photograph by A. E. Henson









° 11 CAMILLE PISSARRO

(1830 - 1903)

Les meules et le clocher de l'église  
à Eragny

signed *C. Pissarro* and dated 1884 (lower left)

oil on canvas

54 by 65cm.; 21¼ by 25⅝in.

Painted in 1884.

‡ £ 1,200,000-1,800,000

€ 1,370,000-2,060,000 US\$ 1,530,000-2,300,000

**PROVENANCE**

Galerie Durand-Ruel, Paris (acquired from the artist in December 1884)

Galerie Marcel Bernheim, Paris (acquired from the above in December 1936)

Galería Müller, Buenos Aires

Private Collection (acquired from the above in 1936)

Thence by descent to the present owners

**EXHIBITED**

Paris, Galerie Durand-Ruel, *Tableaux par Camille Pissarro*, 1928, no. 44 (titled *Les meules, Eragny*)

Paris, *Les grands maîtres français*, 1936, no. 11

Buenos Aires, Museo Nacional de Bellas Artes, *El Impresionismo Francés en las Colecciones Argentinas*, 1962, illustrated in the catalogue

**LITERATURE**

Ludovic-Rodo Pissarro & Lionello Venturi, *Camille Pissarro, son art - son œuvre*, Paris, 1939, vol. I, no. 647, catalogued p. 172; vol. II, no. 647, illustrated pl. 133 (titled *Les meules à Eragny*)

Joachim Pissarro & Claire Durand-Ruel Snollaerts, *Pissarro. Catalogue critique des peintures*, Paris, 2005, vol. III, no. 778, illustrated in colour p. 515









# LES MEULES ET LE CLOCHER DE L'ÉGLISE À ÉRAGNY



Fig. 1

Fig. 1, Camille Pissarro, *Eglise et manoir d'Eragny, soleil couchant*, 1895, oil on canvas, Musée d'Orsay, Paris

Fig. 2, Claude Monet, *Meules*, 1890, oil on canvas. Sold: Sotheby's, New York, 14 May 2019

Painted in 1884, *Les meules et le clocher de l'église à Eragny* is a beautifully rich and textured depiction of the landscape surrounding Pissarro's home in a bucolic village on the banks of the river Epte. Pissarro moved to Eragny with his family in the spring of 1884 and was to remain there until his death in 1903. He delighted in the tranquility of the region and in 1892 he went on to purchase a house there with the financial aid of Claude Monet who lived in the neighboring village of Giverny. The house still exists to this day, on a street named after the artist. In a letter written to his son Lucien dated 1st March 1884 Pissarro expresses his love for the area: 'Yes, we've made up our minds on Éragny-sur-Epte. The house is wonderful and not too dear: a thousand francs with garden and fields. It is about two hours from Paris. I found the country much more beautiful than Compiègne, although that day it was still pouring torrents. But here comes the spring, the fields are green, outlines are delicate in the distance. Gisors is superb' (quoted in John Rewald, *Camille Pissarro, Letters to his Son Lucien*, New York, 1943, p. 58).

During the years spent in Eragny Pissarro was to capture and rework his vision of the surrounding countryside endlessly. Eragny was for the artist a pastoral idyll that provided copious painterly inspiration allowing Pissarro to eventually move away from his more Impressionist paintings and into the Neo-Impressionist works that dominated his art in the late 1880s and early 1890s. In Pissarro's opinion, Impressionism was already over in 1883, and it was at this time that he embraced the Neo-Impressionist technique, under the influence of Seurat, who proclaimed Pissarro to be the first of the Impressionist painters to convert to the Neo-Impressionist style. Pissarro and Seurat were developing the pointillist technique independently of each other, and when they finally met in 1885, they were keen to exchange ideas on colour theories and scientific research into the nature and effect of colour. The present work is a stunning example of Pissarro's own version of pointillism, using short, fragmented brushstrokes to capture the dazzling effect of a bright day and to create vivid colour contrasts between light and shadow.

Pissarro oscillated between depicting the urban and the rural during his years in Eragny, frequently travelling to the harbour cities of Rouen and Le Havre as well as making numerous trips to Paris, where he would reconvene with friends and art dealers, and London. Returning exhausted from these trips, Pissarro took solace in the repose of Eragny and worked assiduously to capture the soft changing of light and the colours woven into the fields surrounding him. In the present work Pissarro frames the spire of a church bell tower between the solid feathered bodies of two haystacks. The steep spire of the bell tower splits the view in two leading the eye upwards and acting as a compositional device, heralding the style of Cézanne who became a regular painting companion to Pissarro.

Haystacks form a recurring theme across Pissarro's oeuvre, appearing as a triangular golden monument as early as 1873 in his *La meule, Pontoise* and then reappearing in his Eragny paintings, settled between the trees and pathways near his home. Haystacks were a common sight in rural France as each village did not possess its own thresher and the wait for a machine could take months. As a result, these monolithic structures of hay piled across the fields, their structure dependent on the region in which they were gathered. In depicting them Pissarro continued the long tradition of

portraying the French countryside as it was seen by Jean-François Millet; a tradition also upheld by his fellow Impressionist Monet whose famed *Meules* series, began in 1890 and inspired by the haystacks in neighboring Giverny, were to form one of the most important series in the western art historical canon (fig. 2). The haystacks in the present work are painted in warm earthy tones and act as a gateway leading the viewer's eye towards a halcyon landscape just out of reach.

The calm of Eragny was in stark contrast to the artist's former residence in the more suburban town of Pontoise and this new landscape provided Pissarro with ample experimentation. Joachim Pissarro writes that 'In Eragny, no signs of industry could be observed for miles. [...] Varied expanses of pasture and cultivated land complete the visual field. However, Eragny's earthly space is not banal. For twenty years Pissarro concentrated on this very confined area, on the visual material offered by the stretch of meadows lying in front of him, informed by poplars, gates, the river, and produced over two hundred paintings of these motifs' (J. Pissarro, *op. cit.*, p. 225). Through his continuing fascination with the nuances of light Pissarro elevates the humble haystacks and the proud bell tower of the church in *Les meules et le clocher de l'église à Eragny*, transforming the scene into an Impressionist mastery of atmosphere.



Fig. 2

° 12 **CLAUDE MONET**

(1840 - 1926)

**Printemps à Giverny, effet du matin**

signed *Claude Monet* and dated 85 (lower right)

oil on canvas

60 by 81cm.; 23<sup>5</sup>/<sub>8</sub> by 31<sup>7</sup>/<sub>8</sub>in.

Painted in 1885.

± £ 4,000,000-6,000,000

€ 4,570,000-6,850,000 US\$ 5,100,000-7,650,000

**PROVENANCE**

Mr Michaut, France

Galerie Durand-Ruel, Paris (acquired from the above in March 1888)

Potter & Bertha Palmer, Chicago (acquired from the above in April 1892)

Bendix Foundation (Vincent Bendix), Chicago (acquired in 1942.  
Sold: Parke-Bernet Galleries, New York, 29th May 1942, lot 9)

Major Edward J. Bowes, New York (sold: Kende Gallery, New York, 1st November 1946, lot 37)

Paula de Koenigsberg, New York (acquired by 1947)

Private Collection (acquired by 1962)

Thence by descent to the present owners

**EXHIBITED**

(possibly) New York, National Academy of Design, *Celebrated Paintings by Great French Masters*, 1887, no. 147 (titled *Spring at Giverny*)

(possibly) Boston, Chase's Gallery, *The Impressionists of Paris: Monet, Pissarro, Sisley*, 1891, no. 23

South Bend, Indianapolis, University of Notre Dame (on loan 1935-1942)

Buenos Aires, Museo Nacional de Bellas Artes, *El Impresionismo Francés en las Colecciones Argentinas*, 1962, illustrated in the catalogue

**LITERATURE**

Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Paris, 1979, vol. II, no. 986, illustrated p. 161

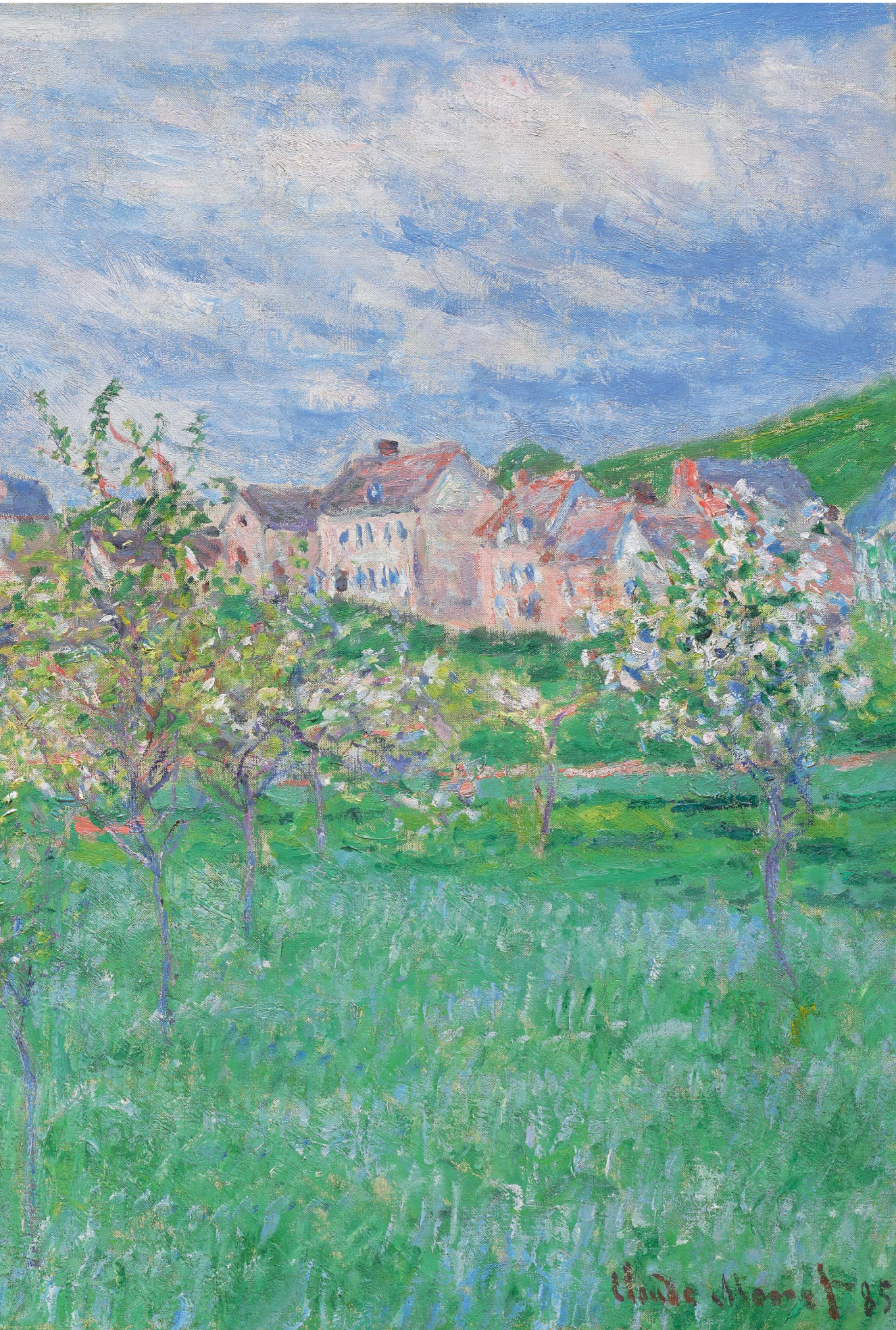
Daniel Wildenstein, *Claude Monet. Biographie et catalogue raisonné*, Paris, 1991, vol. V, mentioned p. 107

Daniel Wildenstein, *Monet catalogue raisonné*, Cologne, 1996, vol. III, no. 986, illustrated p. 370









CLAUDE MONET

# PRINTEMPS À GIVERNY, EFFET DU MATIN



Fig. 1

In the Spring of 1885 Monet painted two views of fields around Giverny, with trees in full blossom and the town's church and houses visible in the distance: the present work, and its sister-painting previously on extended loan at the Museum of Fine Arts in Saint Petersburg, Florida. *Printemps à Giverny, effet du matin* was executed during a period when the astoundingly rich and diverse landscape surrounding Monet's home became his primary motif. Having moved his large family to the rural hamlet of Giverny in the spring of 1883, the artist found here a retreat where he could dedicate himself to explorations of the natural world.

Instantly captivated by the landscape around Giverny, Monet wrote to his dealer Paul Durand-Ruel in Paris within days of his arrival: 'Once settled, I hope

to produce masterpieces because I like the countryside very much' (quoted in *Monet's Years at Giverny: Beyond Impressionism* (exhibition catalogue), The Metropolitan Museum of Art, New York, 1978, pp. 15-16). Located some forty miles from Paris, Giverny was virtually untouched by the modernisation that had radically altered many of the villages along the Seine. Monet found endless sources of inspiration in the hills overlooking Giverny's village, the roads and field near his home, along the banks of the Seine and ultimately amidst the vast landscaping project in his extensive flower gardens.

Many of Monet's paintings from this area focus exclusively on the lavish natural surroundings, such as his celebrated series of poppy fields. The artist's fascination with the splendour of the countryside is

Fig. 1, Claude Monet, *Printemps, Giverny*, 1890, oil on canvas, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

Fig. 2 (opposite), A view of Giverny



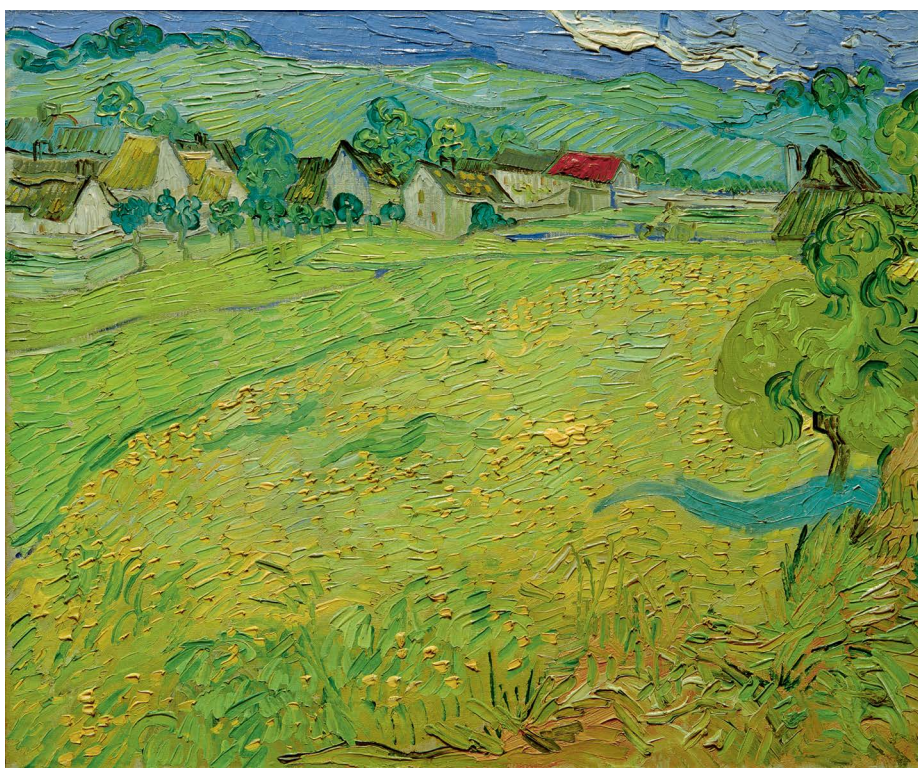


Fig. 3

particularly palpable in his spring-time canvases, such as the present work and *Printemps, Giverny* now in the Sterling and Francine Clark Art Institute (fig. 1), which present a rapturous celebration of the awakening of nature. For the present composition, Monet chose a spot that gave him a magnificent view over the field and trees with the town's church and rooftops in middle distance, a harmonious blending of natural and man-made reminiscent of Van Gogh's renderings of the countryside surrounding Auvers (fig. 3).

In 1892 *Printemps à Giverny, effet du matin* entered the celebrated collection of the wealthy Chicago-based businessman Potter Palmer and his wife Bertha, who bought it from Monet's dealer Paul Durand-Ruel. Richard Brettell writes that following a visit to an exhibition of Monet's works at Galerie Durand-Ruel in Paris in the previous year, 'Bertha Honoré Palmer [...] became the most important 19th-century collector of Impressionist landscape painting outside France, as well as the first collector to grasp the importance of Monet's series paintings' (R. R. Brettell, 'Monet's Haystacks Reconsidered', in *Art Institute of Chicago Museum Studies*, vol. II, no. 1, Chicago, Autumn 1984, p. 6). After her husband's death in 1902 Mrs Palmer

inherited his impressive art collection, and continued collecting voraciously, owning at one time as many as ninety works by Monet.

Whilst Potter Palmer's decision to leave his entire fortune to his wife was at the time met with some controversy, she became an excellent business woman, and by her death in 1918 she had more than doubled her husband's estate. Her vast art collection remained in the lavish neo-Gothic Palmer Mansion in Chicago, which was bequeathed to her two sons, who in 1928 sold the Mansion and many of the artworks it housed to the industrialist and inventor Vincent Hugo Bendix. A pioneering inventor in the automobile and aviation industry, Bendix added some of his own purchases to Bertha Palmer's collection, re-naming the mansion The Bendix Galleries. A large part of Bertha Palmer's art collection, including works by Monet, Degas and Renoir, was later donated to the Art Institute of Chicago. *Printemps à Giverny, effet du matin* and other works belonging to the Bendix Foundation were sold at auction in Parke-Bernet Galleries in New York in 1942. Two decades later it was acquired by its present owners, in whose family it has remained for over half a century.

Fig. 3, Vincent van Gogh, *Les Vessenots à Auvers*, 1890, oil on canvas, Museo Thyssen-Bornemisza, Madrid

Opposite: detail of the present work



Claude Monet 81



Pablo Picasso  
*Homme à la pipe*



Pablo Picasso in his studio in Notre-Dame-de-Vie, Mougins in 1967. Photograph by Kurt Wyss

° 13

## PABLO PICASSO

(1881 - 1973)

### Homme à la pipe

signed *Picasso* (upper right); dated 3.11.68. on the reverse

oil on canvas

146.4 by 89.5cm.; 57 $\frac{5}{8}$  by 35 $\frac{1}{4}$ in.

Painted on 3rd November 1968.

± ⊕ £ 5,500,000-7,500,000

€ 6,280,000-8,560,000 US\$ 7,020,000-9,570,000

#### PROVENANCE

Galerie Louise Leiris, Paris

Alexander Iolas, New York

Acquired from the above by the present owner in July 1984

#### LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1967 et 1968*, Paris, 1973, vol. 27, no. 362, illustrated pl. 143





# HOMME À LA PIPE



Fig. 1



Fig. 2

Conceived on a grand scale and painted with real energy and invention, *Homme à la pipe* is a striking example of the artist's mature work. Throughout his career Picasso referred to his painting acting as a diary of sorts and that is also very true of the art he made during the last years of his life. In 1961 he entered his eighth decade; as the acknowledged master of twentieth century art he had nothing to prove and yet, as he recalled, he was gripped by the feeling that he had, 'less and less time and I have more and more to say' (quoted in K. Gallwitz, *Picasso Laureatus*, Lausanne & Paris, 1971, p. 166). This feeling is the driving force behind the creativity and spontaneity of his mature work and his significant recourse to archetypal figures and symbols. The seemingly limitless energy that characterises so much of his work reaches its apotheosis in this final burst of creativity. Painted in the autumn of 1968, *Homme à la pipe* exemplifies this; the

Fig. 1, Frans Hals, *The Laughing Cavalier*, 1624, oil on canvas, The Wallace Collection, London

Fig. 2, Henri Matisse, *Le Mousquetaire*, 1903, oil on canvas, The Museum of Modern Art, New York

male figure, who is immediately recognisable as one of the musketeers that reappear throughout the paintings of this decade, is realised in quick, confident brushstrokes. The emphatic swirls of paint that fill the background contrast with the strong verticals of the pipe and chair, creating a powerful dynamic within the composition.

By 1968 Picasso had left the villa La Californie where he had lived in the 1950s and settled in a new home in Mougins. Simonetta Fraquelli discusses this change in scenery and its impact on Picasso's work: 'In a bid for more privacy, Picasso and Jacqueline moved to the hilltop villa 'Notre Dame de Vie' near Mougins in 1961. The artist became more reclusive and this is reflected in his paintings which are more strikingly intimate and self-reflective, often concerned with his own mortality. For him, passivity signified death and the energy of his last works, with their summary abbreviations and speed of



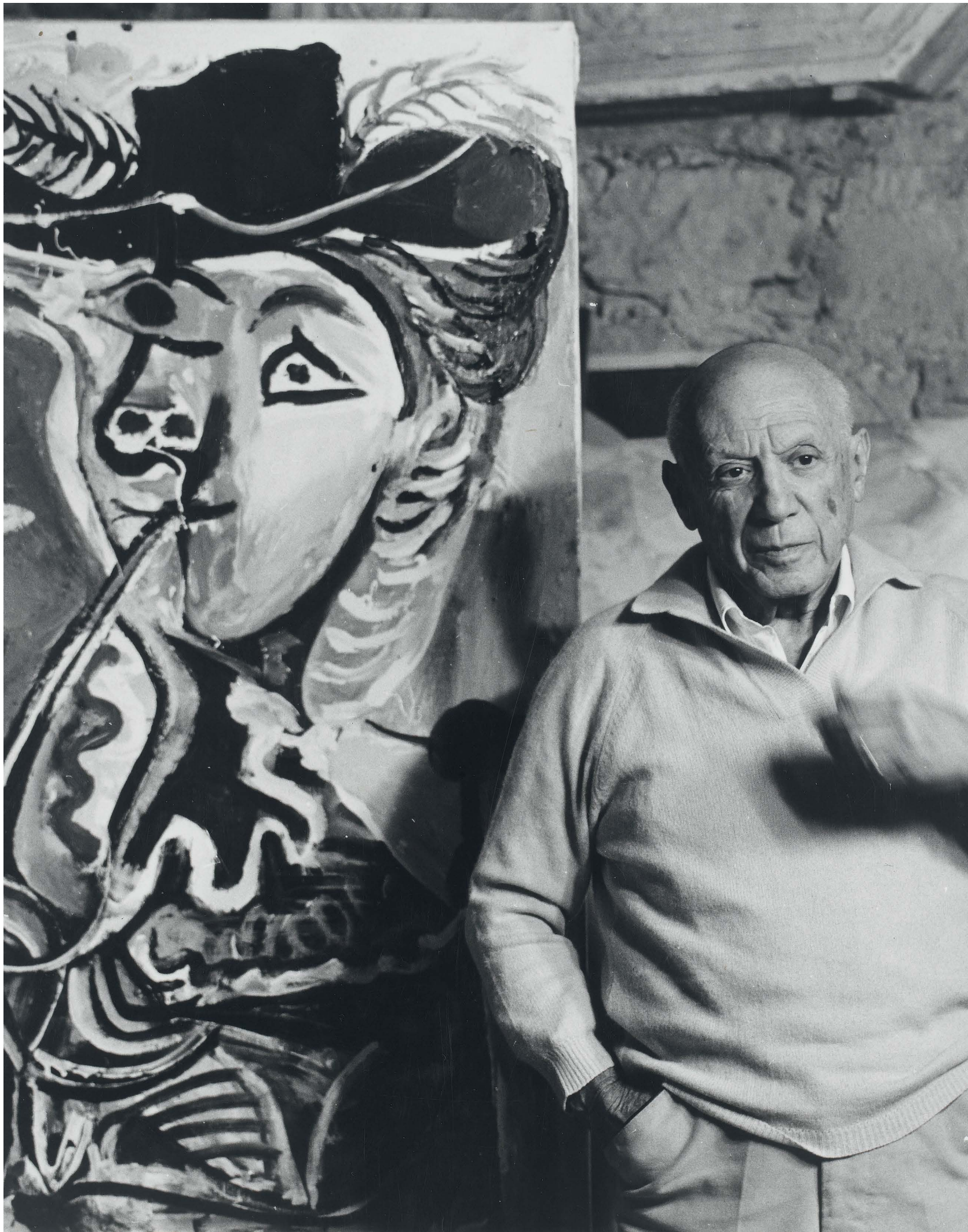




Fig. 4



Fig. 5

execution, demonstrate his desire to recapture a childlike form of expression. As the palette becomes looser and brightly coloured, the wilfully naïve style serves to emphasize their spirit of directness and intimacy' (S. Fraquelli in *Picasso. Challenging the Past* (exhibition catalogue), National Gallery, London, 2009, p. 145).

Whilst stylistically his paintings become more spontaneous and vivid during this period, Picasso's choice of subject is also indicative of his state of mind. It was in his hilltop home in Notre Dame de Vie that Picasso would further deepen his study of the old masters. According to Elizabeth Cowling, 'In old age, when he no longer went to Paris and left his country house outside Mougins with the greatest reluctance, Picasso immersed himself in masterpieces like Poussin's *Massacre of the Innocents* (1630-1), Rembrandt's *Night Watch* (1642) and a van Gogh *Self Portrait* (1889) by projecting slides blown up to a gigantic scale onto his studio wall' (E. Cowling in *ibid.*, pp. 12-13). Certain subjects and motifs appear and reappear in different guises in the paintings of the 1960s; the musketeer is a key figure, always signalling an allusion to the old

masters and through that, Picasso's desire to paint himself into the European artistic canon. When choosing a musketeer Picasso might also have had in mind the work of his old friend and rival, Matisse (fig. 2). When Matisse died in 1954, Picasso responded by beginning his celebrated *Femmes d'Alger* series, describing his work as a continuation of Matisse's paintings, and the memory of that other 'great' of twentieth century art stayed with Picasso throughout his final years.

The significance of Picasso's late paintings lies in the way that the artist incorporates the subjects and motifs of art historic tradition into works that are profoundly modern in their spirit and style. As Susan Galassi commented in 2009: 'With this last chapter he closes the circle of his art and at the same time opens the way for a younger generation of artists, those who followed the abstract expressionists and reacted against their dogmatic cult of originality. For the 1960s pop artists and the succeeding generations of post modernists Picasso's variations entered into the mainstream of iconic masterpieces and served themselves as source for re-creation' (S. Galassi in *ibid.*, p. 117).

Fig. 3 (opposite), Pablo Picasso in his studio in Notre-Dame-de-Vie, Mougins in 1967. Photograph by Kurt Wyss

Fig. 4, Pablo Picasso, *Nu debout et musquetaire assis*, 1968, oil on canvas, The Metropolitan Museum of Art, New York

Fig. 5, Jean-Michel Basquiat, *Untitled (One Eyed Man or Xerox Face)*, 1982, acrylic, spray paint, oilstick and Xerox collage on panel. Sold: Sotheby's, London, 8th March 2017

## 14 HENRY MOORE

(1898 - 1986)

### Pointed Torso

inscribed *Moore* and numbered 8/12 on the base

bronze

height (including base): 66cm.; 26in.

Executed in 1969 and cast in bronze by Noack, Berlin in an edition of 12 plus 1 artist's proof.

⊕ £ 600,000-800,000

€ 685,000-915,000 US\$ 765,000-1,020,000

### PROVENANCE

Private Collection, UK (acquired from the artist. Sold by the estate: Sotheby's, London, 9th February 2005, lot 482)

Purchased at the above sale by the present owner

### LITERATURE

Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 746, another cast illustrated p. 325

Giulio Carlo Argan, *Henry Moore*, New York, 1971, no. 216, another cast illustrated (titled *Torso*)

Alan Bowness (ed.), *Henry Moore: Sculpture and Drawings*, London, 1977, vol. IV, no. 601, another cast illustrated p. 56 and pls. 128 & 129

David Mitchinson (ed.), *Henry Moore: Sculpture with Comments by the Artist*, London, 1981, no. 450, another cast illustrated in colour p. 214







HENRY MOORE

# POINTED TORSO



Fig. 1



Fig. 2

*Pointed Torso* dates from the height of Moore's career, when he had mastered the most technically complex expressions of human form and started moving towards a more purist, stylised artistic idiom. Moore himself described the progression of his sculpture as 'becoming less representational, less outwardly a visual copy, and so what some people would call more abstract; but only because in this way I can present the human psychological context of my work with the greatest clearness and intensity' (quoted in F. S. Wight (ed.), *The Columbus Museum Exhibition Catalogue*, 1984, p. 131).

With its highly polished surface and a near-abstract manner, *Pointed Torso* brilliantly exemplifies this shift in the artist's development and reflects the influence of Brancusi on his work. Giulio Carlo Argan wrote: 'Brancusi considered form to be an object endowed with its own absolute spatiality, which resolves in itself the ambient space, crating the void. Moore's contact with

Brancusi was decisive. He credits Brancusi (and not the sculptors converted to Cubism) with eliminating the painterly or impressionistic modelling of the surface, the aura of sensitized and vibrant light and atmosphere forming the ambient space' (G. C. Argan, *op. cit.*, n.p.).

In the late 1960s Moore created several compositions, including *Pointed Torso*, using the pointed, almost piercing element that stands in sharp contrast to the soft curved forms that characterised most of his sculptural oeuvre. Of these compositions, *Pointed Torso* is one that most resembles a human figure, as suggested by the title. As Moore explained, 'the points are used to give action' (quoted in D. Mitchinson (ed.), *op. cit.*, p. 214). Whilst in some of the works these sharp forms define an inward action, as in *Oval with Points* (fig. 1) which has a Surrealist tone, in the present composition the points describe an action outwards, connecting the space of the figure with that of the spectator.

Fig. 1, Henry Moore, *Oval with Points*, 1968-70, bronze, The Henry Moore Foundation, Much Hadham, England

Fig. 2, Constantin Brancusi, *Bird in Space*, 1928, bronze, The Museum of Modern Art, New York

Opposite: the present work

15

# PABLO PICASSO

(1881 - 1973)

## Mousquetaire. Buste

dated 9.6.67. IV on the reverse

oil on canvas

73 by 60cm.; 28¾ by 23½in.

Painted on 9th June 1967.

± ⊕ £ 1,800,000-2,500,000

€ 2,060,000-2,860,000 US\$ 2,300,000-3,190,000

### PROVENANCE

Estate of the artist

Gagosian Gallery, New York

Acquired from the above by the present owner in 2011

### EXHIBITED

Salzburg, Galerie Thaddaeus Ropac, *Picasso: A Contemporary Dialogue*, 1996, no. 94, illustrated in colour in the catalogue (titled *Tête d'homme du XVIIe siècle*)

Münster, Graphikmuseum Pablo Picasso, *Pablo Picasso und Jacqueline: Vorletzte Gedanken*, 2005-06, illustrated in colour in the catalogue

New York, Gagosian Gallery, *Picasso Mosqueteros*, 2009, illustrated in colour in the catalogue (titled *Tête d'homme du XVIIe siècle*)

### LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1967 et 1968*, Paris, 1973, vol. XXVII, no. 21, illustrated pl. 6



## MOUSQUETAIRE. BUSTE



Fig. 1

The musketeer is one of the archetypal images of Picasso's late work. As a theme, it allowed Picasso to escape the limitations of contemporary subject matter and explore the spirit of a past age. These characters embodied the courtly mannerisms of the Renaissance gentleman and signified the golden age of painting, reflecting the influence of Velázquez, Rembrandt and Rubens on Picasso's art. Picasso had devoted a large portion of his time and passion throughout the 1960s to the reinterpretation and investigation of the Old Masters, an experience in which he reaffirmed his connection to some of the greatest painters in the history of art. The musketeer series was a continuation of this interest and began, according to his wife Jacqueline Roque, 'when Picasso started to study Rembrandt,' but his appreciation of other great figures of the Renaissance, including Shakespeare, also influenced the appearance of these characters.

The musketeers are understood to be disguised portraits of Picasso himself. As Marie-Laure Bernadac has observed: 'If woman was depicted in all her aspects in Picasso's art, man always appeared in disguise or in a specific role, the painter at work or the musketeer-matador holding the implements of his virility – the long pipe, the dagger, or the sword. In 1966, a new and final character emerged in Picasso's iconography and dominated his last period to the point of becoming its emblem. This was the Golden Age gentleman, a half-Spanish, half-Dutch musketeer dressed in richly adorned clothing. [...] all of these musketeers are men in disguise, romantic gentlemen, virile and arrogant soldiers, vainglorious and ridiculous despite their haughtiness' (Brigitte Léal, Christine Piot and Marie-Laure Bernadac, *The Ultimate Picasso*, New York, 2000, p. 455).

Fig. 1. Vincent van Gogh, *Autoportrait au chapeau de paille*, 1887, oil on canvas, The Metropolitan Museum of Art, New York

Fig. 2. Picasso at his villa Notre-Dame-de-Vie, Mougins in 1967. Photograph by Edward Quinn



Fig. 2

This was also the period in Picasso's career when he seems to have been thinking particularly of Van Gogh. Whilst the example of Renaissance painters provided subject matter, Picasso's interest in veiled self-portraits and the stylistic verve of his late works is clearly inspired by the Dutch artist. The richness and spontaneity of his brushwork – exemplified in the thick impasto and energetic working of *Mousquetaire. Buste* – are distinctly reminiscent of Van Gogh; it is as though in channelling the spirit of the young artist, Picasso was himself rejuvenated. John Richardson commented on this precise aspect of Picasso's work, recalling: 'Of all the artists with whom Picasso identified, van Gogh is the least often cited but probably the one that meant the most to him in later years. He talked of him as his patron saint, talked of him with intense admiration and

compassion, never with any of his habitual irony or mockery. Van Gogh, like Cézanne earlier in Picasso's life, was sacrosanct [...]. Why, one wonders, should a great artist want to paint self-portraits in the guise of another great artist? [...] The answer is surely that in losing your identity to someone else you gain a measure of control over them [...]. I suspect that Picasso also wanted to galvanize his paint surface [...] with some of the Dutchman's Dionysian fervor. The surface of the late paintings has a freedom, a plasticity, that was never there before; they are more spontaneous, more expressive and more instinctive than virtually all his previous work' (J. Richardson in *Late Picasso, Paintings, sculpture, drawings, prints 1953-1972* (exhibition catalogue), Tate Modern, London & Musée National d'Art Moderne, Paris, 1988, pp. 31-34).

16

# JOAN MIRÓ

(1893 - 1983)

## Peinture (L'Air)

signed *Miró* (lower left)

oil on canvas

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

Painted in 1938.

⊕ £ 10,000,000-15,000,000

€ 11,420,000-17,120,000 US\$ 12,750,000-19,130,000

### PROVENANCE

E. Tériade (Stratis Eleftheriades), Paris (acquired by 1961)

Galerie Berggruen, Paris

Acquavella Galleries, Inc., New York

Private Collection, USA (acquired from the above. Sold: Christie's, New York, 3rd November 2010, lot 25)

Purchased at the above sale by the present owner

### EXHIBITED

(possibly) Paris, Galerie Pierre, *Joan Miró*, 1939

Paris, Galeries Nationales du Grand Palais, *Joan Miró*, 1974, no. 56, illustrated in the catalogue

New York, The Museum of Modern Art, *Joan Miró*, 1993-94, no. 150, illustrated in colour in the catalogue

### LITERATURE

Jacques Dupin, *Joan Miró, Life and Work*, London, 1962, no. 510, illustrated p. 539

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró Catalogue Raisonné. Paintings*, 2000, vol. II, no. 604, illustrated in colour p. 213



## PEINTURE (L'AIR)



Fig. 1

In 1936 Miró was asked about Spain in an interview by Georges Duthuit and his response was unequivocal: 'I keep strictly to the terrain of painting' (G. Duthuit, 'Where are you going Miró?', in *Cahiers d'Art*, Paris, nos. 8-10, 1936). Yet this was misdirection on the part of the artist; Miró's paintings from the last years of the 1930s constitute a hugely important body of work both in terms of their engagement with the deteriorating political situation in his native country and in providing a key step in the clarification of his artistic vision.

Painted in 1938, *Peinture (L'Air)* is populated by playful creatures and animate shapes painted in bold primary tones and resonating with vibrant energy. Elements of the composition recall the small-scale works on copper and Masonite that Miró painted in 1935-36 (fig. 1). However, these desert-like or volcanic landscapes inhabited by curious, oneiric forms are chaotic and filled with an oppressive intensity that is very different from the atmosphere of the present work. In *Peinture (L'Air)*

the figures have been liberated from the oppressions of the terrestrial realm and given the freedom of the sky.

The composition perhaps offers insight into Miró's own state of mind. He was able to write in a letter to Pierre Matisse in 1938: 'The situation in Spain is very agonizing, but far from being desperate; we have the firm hope that some event will take place to tip the balance in our favour' (letter to Pierre Matisse, 7th April 1938, in Margit Rowell, *Joan Miró. Selected Writings and Interviews*, Boston, 1992, p. 159). It could also be seen as part of his own contribution – limited by his exile in France – to the Spanish struggles. The palette is restricted to the red, yellow and blue of the *Estelada* – the Catalan flag of independence. They are colours that appear repeatedly during this period, notably in the design he produced in 1937 for a stamp that is now known as *Aidez L'Espagne* as well as other major works from this time. The idea for *Peinture (L'Air)* originated in 1937 with a gouache titled *L'été*

Fig. 1. Joan Miró, *Personnages, montagnes, ciel, étoile et oiseau*, 1936, tempera on Masonite, The Baltimore Museum of Art, Baltimore

Fig. 2. Alexander Calder, *Little Spider*, circa 1940, painted sheet metal and wire, National Gallery of Art, Washington, D.C.

Fig. 3 (p. 108). Picasso's *Guernica* in the Spanish Pavilion at the World Fair, Paris, 1937

Fig. 4 (p. 109). Joan Miró working on *Le Faucheur (The Reaper)* in the Spanish Pavilion at the World Fair, Paris, 1937



that Miró intended as illustration for the magazine *Verve*, edited by E. Tériade. The resulting image culminated in 1938 with the present oil, one of the most striking paintings he created that year.

1938 was the year that saw the height of his engagement with political themes. He was commissioned to produce a large panel for the Spanish Pavilion at the 1937 World Fair and responded with the monumental *Le Faucheur (The Reaper)*, known also as *Catalan Peasant in Revolt* (fig. 4) which was shown alongside Picasso's *Guernica* (fig. 3) and constitutes Miró's own, distinctive plea on behalf of his people. Over the following year his work shifts between different moods – many of the works have an ominous, anxious atmosphere whilst others seem open to the optimism that pervades the present work. In 1939 Miró clarified the relationship between his art and life, writing that: 'The outer world, the world of contemporary events, always has an influence on the painter [...]. If the interplay of lines and colours does not expose the inner drama of the creator, then it is nothing more than bourgeois entertainment. The forms expressed by an individual who is part of society must reveal the

movement of a soul trying to escape the reality of the present, which is particularly ignoble today, in order to approach new realities, to offer other men the possibility of rising above the present' (J. Miró, 'Statement', in *Cahiers d'Art*, Paris, April-May 1939).

Yet the political context of works such as *Peinture (L'Air)* should not obscure their formal inventiveness. As Jacques Dupin observed: 'The paintings of 1938 will demand a rigorous control of form, economy of means, and research into colour intensities, all of which imply extreme spiritual concentration. [The work] is dominated and as though surmounted by a spirit of grandeur, by concern for plastic and colour values alike which is so successfully realised as to transcend the original affective content' (J. Dupin, *Joan Miró. Life and Work*, London, 1962, p. 300). The composition of *Peinture (L'Air)* is rigorously organised; the lower half of the painting is firmly grounded, framing the blue sky above, whilst the floating elements appear subject to a centrifugal force that provides much of the work's energy. Miró skilfully uses the distribution of colour across the canvas – and particularly the



Fig. 2



PABLO PICASSO

GUERNICA

D. KAMMEN



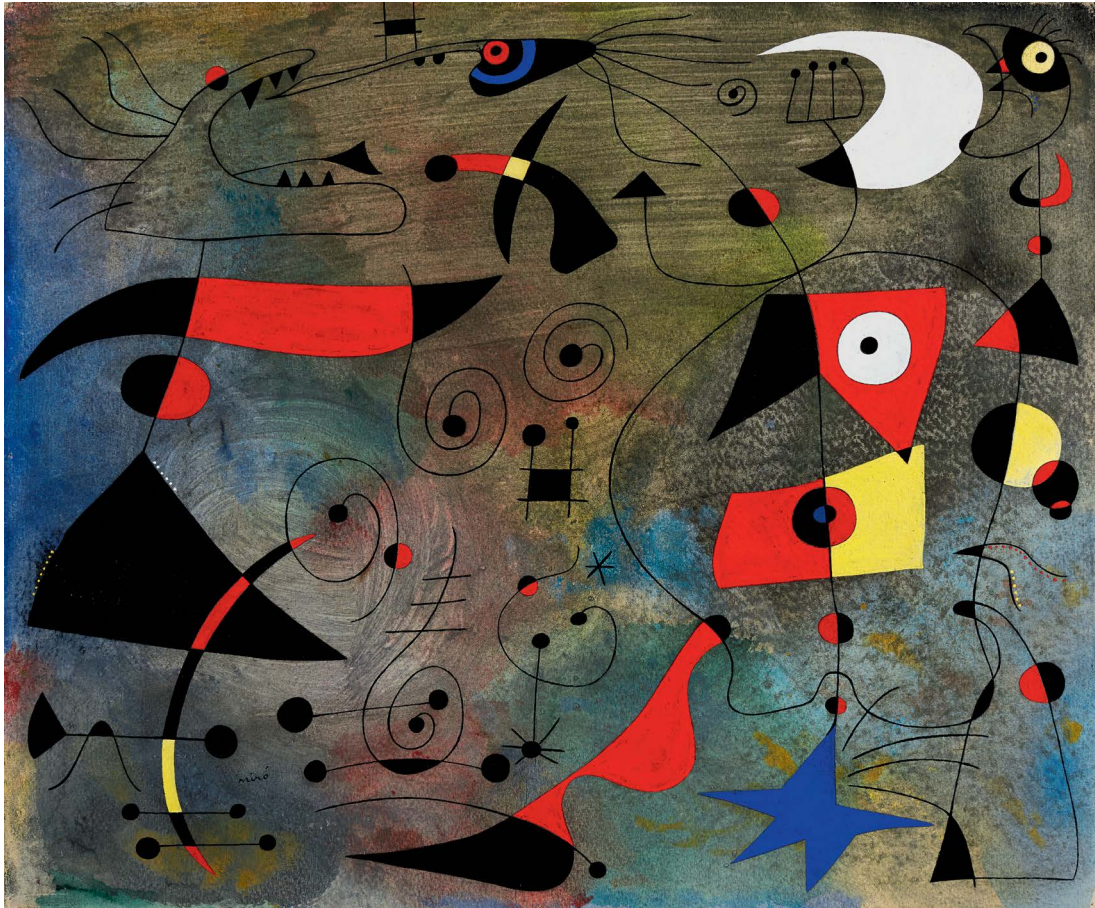


Fig. 5

red pigment – as a means of further harmonising the separate elements. It is worth noting that an ‘air’ is both an atmosphere or mood and a musical composition. As Dupin writes, works such as this offer, ‘a glimpse of what his mature style will be – a style based on a restricted number of pure colours applied in flat areas, whose richness and power spring only from vigorous contrasts, from the rightness of the layout, and from an extraordinary rhythmic disposition: a style based on the increasing simplification of flat forms in process of being transmuted into signs’ (*ibid.*, p. 310).

In this respect *Peinture (L’Air)* clearly shows Miró moving in the direction of his celebrated series of *Constellations* (fig. 5), begun two years later in 1940. Looking back on these works Miró described his mood in 1939: ‘a new stage in my work began which had its source in music and nature. It was about the time that

the war broke out. I felt a deep desire to escape. I closed myself within myself purposely. The night, music, and the stars began to play a major role in suggesting my paintings’ (quoted in James Johnson Sweeney, ‘Joan Miró: Comment and Interview’, in *Partisan Review*, no. 2, February 1948, p. 210). All of these elements can be found in *Peinture (L’Air)*, although unlike the *Constellations* it still belongs to a period of direct engagement with outside affairs.

Like so much of his other work, *Peinture (L’Air)* does not directly confront the politics of the day, instead it speaks to the artist’s own perception and emotion. In this case Miró harnesses the full powers of his distinctive artistic vision to create a work that wholly embodies what Dupin described as a ‘renunciation of despair’ (J. Dupin, *op. cit.*, London, 1962, p. 302) in a celebration of colour and form.

Fig. 5. Joan Miró, *Femme et oiseaux*, 1940, gouache and oil wash on paper. Sold: Sotheby’s, London, 21st June 2017

Opposite: detail of the present work



Miró

17

# RENÉ MAGRITTE

(1898 - 1967)

## La magie noire

signed *Magritte* (lower left); titled, dated 1946 and inscribed 25P on the reverse

oil on canvas

81 by 60cm.; 31 $\frac{7}{8}$  by 23 $\frac{5}{8}$ in.

Painted in 1946.

⊕ £ 2,500,000-3,500,000

€ 2,860,000-4,000,000 US\$ 3,190,000-4,470,000

### PROVENANCE

Raymond Magritte, Belgium (the artist's brother; acquired from the artist)

Arlette Magritte (daughter of the above, by descent. Sold: Sotheby's, New York, 3rd November 1993, lot 52)

Private Collection, Belgium (purchased at the above sale)

Private Collection (acquired in 2001. Sold: Sotheby's, New York, 3rd November 2008, lot 64)

Purchased at the above sale by the present owner

### EXHIBITED

Paris, Centre Wallonie-Bruxelles, *Hommage à Magritte*, 1984-85, no. 42 (with incorrect medium)

Tokyo, Mitsukoshi Museum of Art; Hyogo, Museum of Modern Art & Fukuoka, Art Museum, *Retrospective Magritte*, 1994-95, no. 33, illustrated in colour in the catalogue

### LITERATURE

David Sylvester (ed.) & Sarah Whitfield, *René Magritte, Catalogue raisonné*, London, 1993, vol. II, no. 602, illustrated p. 367

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte, Catalogue raisonné, Supplement*, London, 1997, vol. V, no. 602, illustrated p. 35

'One idea is that stone is associated with an "attachment" to the earth. It does not rise up of its own accord; you can rely on its remaining faithful to the earth's attraction. Woman, too, if you like. From another point of view the hard existence of stone [...] and the mental and physical system of a human being are not unconnected.'

René Magritte



## LA MAGIE NOIRE

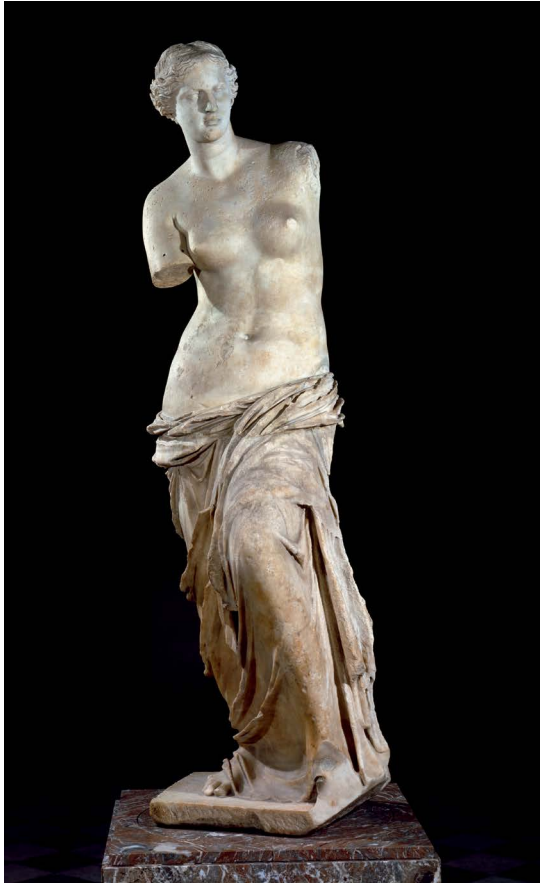


Fig. 1

*La magie noire* of 1946 is one of the purest and most elegant examples of the now-celebrated theme that preoccupied Magritte in the 1940s, that of a female nude in an unidentified landscape. The model for this series was the artist's wife Georgette Berger and her image is depicted in a classical manner, abiding by the laws of conventional beauty and proportion, resembling a marble sculpture or a mythical figure as much as a live model. This traditional representation, however, is juxtaposed with the unexpected colouration of the figure, whose upper body gradually acquires the tone of the sky behind her. In nearly all paintings from this group, the woman has one hand resting on a block of stone. As Magritte explained: 'One idea is that stone is associated with an "attachment" to the earth. It does not rise up of its own accord; you can rely on its remaining faithful to the earth's attraction. Woman, too, if you like. From another point of view the hard existence of stone [...] and the mental and physical system of a human being are not unconnected' (quoted in Jacques Meuris, *René Magritte*, London, 1988, p. 76).

Fig. 1, *Vénus de Milo*, circa 100 B.C., marble, Musée du Louvre, Paris

Fig. 2 (opposite), Magritte in front of another version of *La magie noire*, 1966

In depicting the nude according to the classical ideals of beauty, Magritte transforms Georgette's image into a modern-day Venus. Depicted either with her eyes closed, or with her head turned away from the viewer or, as in the present work, with blank eyes resembling those of a marble sculpture, the nude becomes the passive object of the spectator's gaze and erotic desire. 'Magritte said, in fact, that an undercurrent of eroticism was one of the reasons a painting might have for existing. It asserted itself most intensely and explicitly in these stately classical nudes with their cool coloring. For the very reason that it aims at maximum resemblance, their academicism is upset by the provocation of mystery emanating from that identification, once the painting and the arrangement of the painting interfere with its course. The prime example is *Black Magic*' (*ibid.*, p. 76).

The subject of this work became one of Magritte's favourite images in the 1940s, and he used it in several oils and works on paper. He varied the position of the nude, depicting her frontally or in profile, sometimes holding a rose, and other times, as in the present work, with a dove resting on her shoulder. While Magritte gave these pictures various titles, the one most often used is *La magie noire*, which was found, as was often the case, by Paul Nougé, a Belgian poet and friend of Magritte's. Writing about Magritte's first painting on the theme of *Black Magic*, executed in 1934 (D. Sylvester, *op. cit.*, vol. II, no. 355), David Sylvester and Sarah Whitfield wrote: 'Those pretty colours serve an image-making as well as a decorative purpose: the top half of the nude is painted a gradated blue, near enough that of the sky behind; from the waist down, the colour is a flesh tone. It is a process of metamorphosis. "*Black magic. It is an act of black magic to turn woman's flesh into sky*"' (*ibid.*, vol. II, p. 187).

According to the authors of the *Catalogue raisonné*, the present work was acquired by the artist's brother Raymond Magritte soon after its execution. Unlike his artistically minded siblings René and Paul, Raymond was a successful businessman, and often supported René by buying his pictures, particularly in the early stages of his career. After Raymond's death in 1970, *La magie noire* was inherited by his daughter Arlette, Magritte's niece, and stayed in her collection until 1993 when she sold it at auction at Sotheby's New York.





# JULIO GONZÁLEZ

(1876 - 1942)

## Femme dite 'Les trois plis'

inscribed *J. Gonzalez* © and numbered 2/2

bronze

height (not including base): 120cm.; 47¼in.

Executed in iron *circa* 1931-32 and cast in bronze at a later date in a numbered edition of 2 plus 4 casts marked 0, 00, EA and HC. This example was cast in 1984.

± £ 500,000-700,000

€ 575,000-800,000 US\$ 640,000-895,000

### PROVENANCE

Private Collection, Paris (acquired by 1987)

Galeria Theo, Madrid

Acquired from the above by the present owner in 1989

### LITERATURE

Hans Curjel, 'Julio González', in *Werk*, Winterthur, no. 3, March 1970, fig. 2, iron version illustrated p. 206 (as dating from *circa* 1931-34)

Vicente Aguilera Cerni, *Julio, Joan, Roberta González - Itinerario de una dinastia*, Barcelona, 1973, no. 438, iron version illustrated p. 337

Josephine Withers, *Julio González, Sculpture in Iron*, New York, 1978, no. 52, the iron version listed p. 161

Werner Schnell, 'Zeichen als bildhauerisches Prinzip. Julio González: Plastiken, Zeichnungen, Kunstgewerbe', in *Kunstforum International*, vol. 66, Cologne, October 1983, the iron version illustrated p. 152

*Selezione: sculture e disegni*, Lugano, 1984, no. 9, another cast illustrated

Jörn Merkert, *Julio González. Catalogue raisonné des sculptures*, Milan, 1987, no. 130, iron version illustrated and the present cast listed p. 121

Dating from the early 1930s, *Femme dite 'Les trois plis'* belongs to a key transitional period in González's career. He had begun working with Picasso in 1928 and although initially their relationship was one of artist and craftsman, with González providing the technical expertise Picasso needed to begin working in metal, their collaboration would prove transformative for González. It was his work with Picasso, and particularly in translating the younger artist's drawings into three-dimensional objects, that would lead González to his vision of sculpture as 'drawing in space' and to the creation of a remarkable body of work.

In *Femme dite 'Les trois plis'* it is possible to trace the influence of Picasso's metal sculptures, but it has a raw simplicity and a clever juxtaposition of planes that belong to González alone. The title seems to refer to its literal making; the three folds corresponding both to the welds where the metal of main body has been manipulated and the three vertical 'folds' of metal extending up from the base that might go as far as to suggest the material of a skirt. The human form – the central subject of the artist's oeuvre – is abstracted with only small elements such as the curled shape at the top offering an identifying mark. Margit Rowell writes that while Picasso's sculptures always clearly read as figures, 'González's sculpture always solicits us first as an abstract structure which only with time can be read as an anthropomorphic figure' (M. Rowell, 'Julio González: The birth of modern iron sculpture', in J. Merkert, *op. cit.*, p. 336).

The figure of *Femme dite 'Les trois plis'* seems to occupy a liminal place between the two-dimensionality of her flat planes and the implied spaces that give her structural depth. Penelope Curtis acknowledges the importance of the artist's early reliefs to his mature practice, noting that although: 'this work is generally free-standing and basically three-dimensional, the viewer often has difficulty in defining its limits optically. It slips and vacillates; how much depth it has, and whether it inclines towards or away from us, is ambiguous' (P. Curtis, 'Julio González: Fact and Fiction', in *Julio González. Sculptures & Drawings* (exhibition catalogue), The South Bank Centre, London, 1990, p. 13). In this respect works such as *Femme dite 'Les trois plis'* actually anticipate Picasso's folded metal works of the 1960s and indicate the immense variety and formal diversity of González's pioneering approach to sculpture.



## 19 RENÉ MAGRITTE

(1898 - 1967)

### Untitled (Two Girls Walking Along a Street)

signed *Magritte* and dated 1954 (lower right)

oil on canvas

46 by 38cm.; 18<sup>1</sup>/<sub>8</sub> by 15in.

Painted in 1954.

± ⊕ £ 700,000-900,000

€ 800,000-1,030,000 US\$ 895,000-1,150,000

#### PROVENANCE

Private Collection (a gift from the artist *circa* 1954)

Gallery Sakai, Tokyo

Acquired from the above by the present owner *circa* 2004

#### LITERATURE

Marcel Mariën (ed.), 'Trois lettres à Paul Eluard', in *La Moie*, Brussels, 1980, illustrated on the cover

David Sylvester (ed.), Sarah Whitfield & Michael Raeburn, *René Magritte, Catalogue raisonné*, London, 1993, vol. III, no. 808, illustrated p. 232

'...we went for a walk in the woods, Magritte, Denis and I. We trundled our substance as far as the orifice of the Boitsfort racecourse. There we saw a remarkable sight: a young woman was waiting for the tram in the company of her body.'

Marcel Mariën



# UNTITLED (TWO GIRLS WALKING ALONG A STREET)

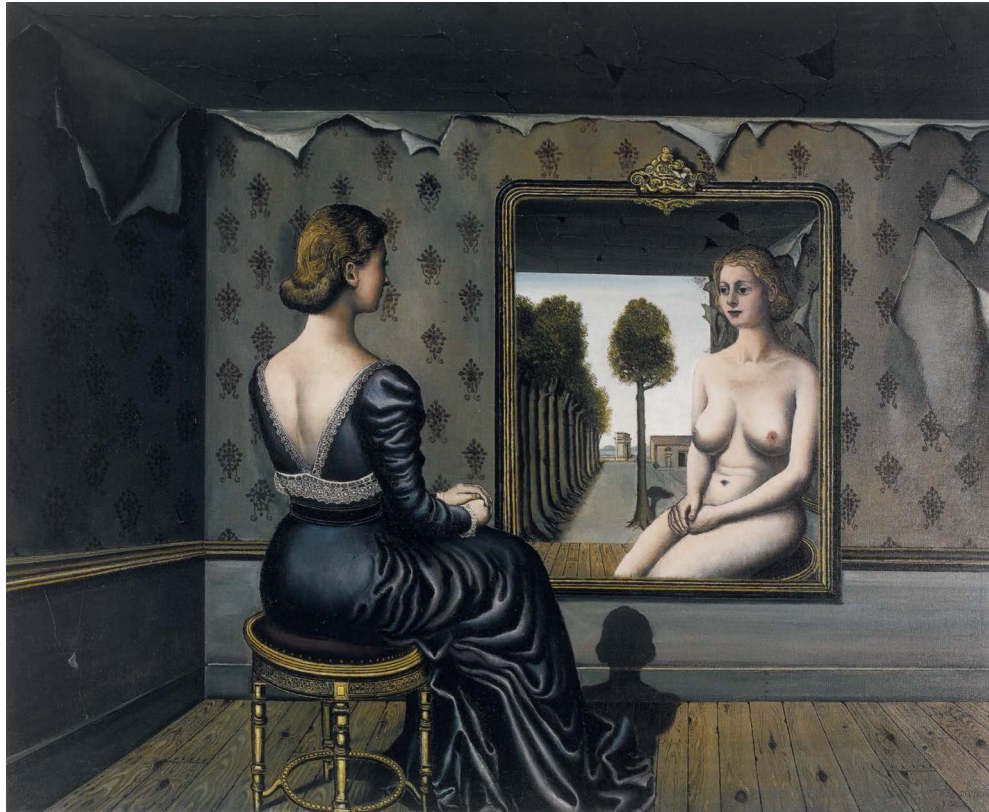


Fig. 1

The theme of the double – which was central to Freud’s notion of the uncanny – sits at the heart of Surrealist iconography and was a device used by many of Magritte’s contemporaries including his compatriot Paul Delvaux and Salvador Dalí (figs. 1 & 2) to evoke an ominous or perplexing atmosphere. However, it was Magritte who would exploit the full potential of the double as a means of disconcerting the viewer and exploring multiple questions concerning identity, originality and perception.

Painted in 1954, *Untitled (Two girls walking along a street)* is a beguiling variation on this important theme. Magritte conceives a deceptively simple scene composed in the brighter palette and softer brushwork that characterises his post-war painting. The tension comes from his juxtaposition of the extreme normality – the reality – of the suburban background with the ‘sur-reality’ of the two figures. This scene may have been inspired by an occasion recalled in a letter from Marcel Mariën to E.L.T. Mesens: ‘...we went for a walk in the woods, Magritte, Denis and I. We trundled our substance as far as the orifice of the Boitsfort racecourse. There we saw a remarkable sight: a young woman was waiting for the tram in the company of

her body’ (M. Mariën quoted in David Sylvester (ed.), *op. cit.*, p. 232). In *Untitled (Two girls walking along a street)* the young woman is literally accompanied by her body, realised in the naked figure beside her.

In most instances of the double within Magritte’s work – from his 1927 *Portrait de Paul Nougé* where the figure of the poet is exactly duplicated, to works such as *La réproduction interdite* (fig. 3) which use the mirror to create a repeated image – the double involves a precise visual replication. Conversely, in the present composition we realise that the two women are not exactly identical, in fact they have different hair and notably different features. Their ‘doubleness’ lies in their similarly vacant, fixed gazes and the orientation of their bodies and more crucially in our preconceptions; as a viewer we expect to see a double in Magritte. He uses the work as a way of questioning the authority of optical vision and interrogating the very act of looking.

As elsewhere in Magritte’s oeuvre, the human form in this painting acts as a kind of sign. The artist himself observed: ‘A human being is a visible phenomenon like a cloud, like a tree, like a house, like all the things we

Fig. 1. Paul Delvaux, *Le miroir*, 1936, oil on canvas. Sold: Sotheby's, London, 3rd February 2016

Fig. 2. Salvador Dalí, *Portrait de Mrs Isabel Styler-Tas*, 1945, oil on canvas, Staatliche Museen zu Berlin, Nationalgalerie, Berlin

Fig. 3. René Magritte, *La réproduction interdite*, 1937, oil on canvas, Museum Boijmans Van Beuningen, Rotterdam



Fig. 2

see. I do not deny its importance, but even so I do not give it pride of place in the hierarchy of things that the world visibly offers us. In fact, if I portray a person, it is his existence which is in play and not any activity of his' (quoted in Christoph Grunenberg & Darren Pih (eds.), *Magritte A-Z*, London, 2011, p. 69). So in the present work Magritte causes us to question the existence of the women; if one is there, can the other possibly exist and if we perceive them as a double, or copy, which is the original? Rosalind Krauss considers this question in her famous essay on Surrealist photography, writing: 'For it is doubling that elicits the notion that to an original has been added its copy. The double is the simulacrum, the second, the representative of the original. It comes after the first, and in this following, it can only exist as figure, or image. But in being seen in conjunction with the original, the double destroys the pure singularity of the first' (R. Krauss, 'The Photographic Conditions of Surrealism', in *October*, vol. 19, Winter 1981, p. 25). This is one of the questions that Magritte asks in *Untitled (Two girls walking along a street)* and in leaving that question unanswered he creates a brilliantly enigmatic and powerful work.



Fig. 3

## 20 PABLO PICASSO

(1881 - 1973)

### Femme au tablier

dated 28.3.49. (upper left)

oil over lithograph on paper

65.5 by 50cm.; 25¾ by 19⅝in.

Executed in 1949.

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

£ 600,000-800,000

€ 685,000-915,000 US\$ 765,000-1,020,000

#### PROVENANCE

Estate of the artist

Thomas Gibson Fine Art, London (acquired from the above)

Acquired from the above by the present owner in 1983

#### EXHIBITED

Paris, Galerie Louise Leiris, *Picasso: Dessins et gouaches 1899-1972*, 1981





## FEMME AU TABLIER



Fig. 1

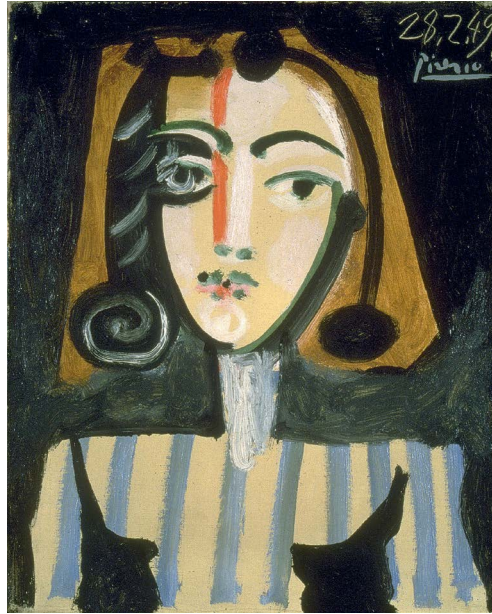


Fig. 2

Picasso met Françoise Gilot in May 1943 when she was twenty-one, and the couple embarked upon a powerfully creative relationship. Françoise had recently abandoned law school to pursue her career as an artist and throughout her relationship with Picasso she featured as the protagonist and muse for many of his paintings. The couple had two children, Claude and Paloma, and their relationship was one of emotional and artistic intensity.

*Femme au tablier* forms part of a series of portraits of Françoise Gilot that demonstrates Picasso's continuing artistic dialogue with his friend and creative rival, Henri Matisse. The composition is divided into clearly cut areas of bold colour and her figure is demarcated through a thick network of black lines. Aware of Gilot's great admiration for Matisse, Picasso arranged for the pair to meet in Matisse's studio in Vence in February 1946. This meeting proved pivotal in the development of Picasso's portrayal of his new muse.

When Matisse saw Gilot for the first time dressed in almond green trousers and a mauve top, in deference to Matisse's favorite colours, he stated that were he ever to paint her portrait he would paint her hair green. Gilot commented in an interview: 'He knew exactly what he wanted to do. He said: "I will do her hair in dark leaf green, and the body will be pale blue."' I found it amusing, as you could quickly sense the competitiveness between the two men. Picasso was incensed as we left.

He'd made only drawings of me and now announced he would paint me first, which became *Woman Flower* (1946) where, indeed, the hair is leaf green and the thin body is a vertical pale blue line' (Françoise Gilot, 'Picasso, Matisse and me', in *Henri Matisse: The Cut-Outs, Tate etc.*, issue 31, Summer 2014, p. 56).

The series of portraits that ensued, the present work included, was inspired by, and in homage to, Matisse's declaration. In the present work Gilot's hair is swept up into a hairnet whose hatched pattern complements her simplified, classicised features and alludes to the veins of the leaves in *La femme-fleur* (fig. 1). Picasso's portraits of Françoise Gilot reflect a departure from the more jagged, psychological depictions of his previous muse Dora Maar. His portrayals of Gilot are more fecund; their soft lines and fertile colours suggest an atmosphere of optimism. In the present work Picasso has painted in oil over the initial lithograph thus embellishing his original image and making *Femme au tablier* a strikingly unique portrait and a defining image from the series.

The present work is executed over a trial proof of the fifth state of a lithograph titled *Femme aux cheveux verts*. The lithograph would have been sent to Picasso by the printer Fernand Mourlot to show the progress of the subject and Picasso then reworked it in oil. *Femme aux cheveux verts* exists in nine states, plus the final editioned state.

Fig. 1, Pablo Picasso, *La femme-fleur*, 1946, oil on canvas, Private Collection

Fig. 2, Pablo Picasso, *Buste de femme (Françoise)*, 1949, oil on canvas, University of Michigan Museum of Art, Ann Arbor

Fig. 3 (opposite), Pablo Picasso and Françoise Gilot at Golfe-Juan, 1948. Photograph by Robert Capa



# JOAN MIRÓ

(1893 - 1983)

## Peinture

signed *Miró* (lower right)

oil on gouged cardboard

74.5 by 54.5cm.; 29<sup>3</sup>/<sub>8</sub> by 21<sup>1</sup>/<sub>2</sub>in.

Painted in 1953.

⊕ £ 2,500,000-3,500,000

€ 2,860,000-4,000,000 US\$ 3,190,000-4,470,000

### PROVENANCE

Galerie Maeght, Paris

Princess Sarabhai, Ahmedabad, India (acquired by 1956)

Galerie Lelong, Paris (acquired from the above in 2007)

Acquired by the present owner in 2014

### EXHIBITED

Krefeld, Kaiser Wilhelm Museum & Stuttgart,  
Württembergische Staatsgalerie, *Miró*, 1954, no. 17

Baden-Baden, Museum Frieder Burda, *Miró. Les couleurs de la  
poésie*, 2010, no. 44, illustrated in colour in the catalogue

Zurich, Kunsthhaus & Frankfurt, Schirn Kunsthalle, *Joan Miró:  
Wall, Frieze, Mural*, 2015-16, no. 47, illustrated in colour in the  
catalogue (titled *Sans titre* and with incorrect medium)

### LITERATURE

Jacques Prévert & Georges Ribemont-Dessaignes, *Joan Miró*,  
Paris, 1956, illustrated p. 181

Jacques Dupin, *Joan Miró, Life and Work*, London, 1962, no. 820,  
illustrated p. 562

Jacques Dupin & Ariane Lelong-Mainaud, *Joan Miró, Catalogue  
raisonné. Paintings*, Paris, 2001, vol. III, no. 955, illustrated in  
colour p. 223



## PEINTURE

‘Anti-painting was a revolt against a state of mind and traditional painting techniques that were later judged morally unjustifiable. It was also an attempt to express myself through new materials.’

Joan Miró

‘Insofar as possible I’d like to get beyond easel painting, which in my opinion pursues a petty aim’, Miró declared in 1938, a decade after he famously proclaimed that he wanted to ‘assassinate painting’. For the rest of his career he produced works that embody a paradox unique to his oeuvre: whilst creating art that went against traditional notions of painting, he never ceased to be a painter and to see himself primarily as a painter. Later in life Miró explained: ‘Anti-painting was a revolt against a state of mind and traditional painting techniques that were later judged morally unjustifiable. It was also an attempt to express myself through new materials’ (quoted in *Joan Miró: Painting and Anti-Painting, 1927-1937* (exhibition catalogue), The Museum of Modern Art, New York, 2008-09, p. 1).

The present composition belongs to a small group of works from 1953 in which Miró experimented with uncommon materials which he treated in an almost violent fashion, resulting in surfaces such as burned Masonite and, as in this work, gauged cardboard. Here, he starts from a thick, multi-layered cardboard which he gouges and scratches to create scuffs and indentations of various depths, whilst elsewhere building protruding masses of paint, which all combine to create a truly three-dimensional object. This attack – almost in a literal sense in the case of *Peinture* – on traditional painting has much in common with the practice of other avant-garde artists of the post-war era, such as the Abstract Expressionists’ gestural or action painting, as well as the Spatialism of Lucio Fontana. What Miró shared

with these artists is a desire to subvert the illusionistic character of two-dimensional painting and to replace it with objects that exist in real space.

Writing about this group of works that includes the present composition, Jacques Dupin commented: ‘The use of unorthodox formats and unusual materials [...] expresses resistance to conventional easel painting. In some works, the use of cardboard makes possible a fantastic tracery of scrawls and furrows amid vehement spots of color. Figuration is stimulated by the capriciousness of the material. Most often he applies casein as a thick mortar to break up the continuity of the surface’ (J. Dupin, *op. cit.*, 1962, p. 434).

The richness of surface texture and imagery in the present work reflects Miró’s experience with a number of different techniques: the larger patches of pure pigment recall his experimentations with sculpture and ceramic, while the small element at lower centre evokes the superbly delicate painterly style of the previous decade. Another source of influence was Miró’s work on murals, and it was in this context that the present work was included in the exhibition *Joan Miró: Wall, Frieze, Mural*, held in 2015-16 in Zurich and Frankfurt. Writing about this work in the exhibition catalogue, Simonetta Fraquelli observed that it ‘combines bold textures with a few drawn elements derived from the artist’s previous, more allusive style and also relies on the kind of aleatoric and “automatic” practices beloved of the Surrealists’ (S. Fraquelli in *Joan Miró: Wall, Frieze, Mural* (exhibition catalogue), *op. cit.*, p. 19).



22

## FRITZ GLARNER

(1899 - 1972)

### Relational Painting, No. 60

signed *F. Glarner* and dated 1952 (lower right); inscribed *Relational Painting, 60* and dated 1952 on the stretcher

oil on canvas on the artist's original support

canvas size: 142.2 by 101.6cm.; 56 by 40in.

overall size: 148.5 by 108cm.; 58½ by 42½in.

Painted in 1952.

± £ 450,000-650,000

€ 515,000-745,000 US\$ 575,000-830,000

#### PROVENANCE

Galerie Louis Carré, Paris (acquired by 1958)

Gimpel Fils Gallery, London (acquired by 1968)

Gimpel & Hanover Galerie, Zurich

The Riklis Collection of McCrory Corporation, New York (acquired from the above in 1972)

The Museum of Modern Art, New York (acquired from the above in 1983)

#### EXHIBITED

Tokyo, Metropolitan Art Gallery; Osaka, Sogo Gallery; Ube, Public Hall; Fukuoka, Iwataya Gallery; Saseho, Public Hall Gallery; Nagoya, Tsurumai Gallery; Takamatsu, Takamatsu Art Gallery & Honolulu, Honolulu Academy of Arts, *The Second International Art Exhibition*, 1953-54, illustrated in the catalogue

Charleroi, Palais des Expositions, *L'Art du XXIe siècle*, 1958, no. 245, illustrated in the catalogue

Paris, Galerie Louis Carré, *Fritz Glarner: Peintures 1949-1962*, 1966, no. 7

Venice, *XXXIV Esposizione Internazionale Biennale d'Arte. Swiss Pavilion*, 1968, no. 41, illustrated in the catalogue

Bern, Kunsthalle, *Fritz Glarner*, 1972, no. 21

Zurich, Kunsthhaus, *Aspekte Konstruktiver Kunst*, 1977, no. 181, illustrated in colour in the catalogue

Tel Aviv, The Tel Aviv Museum, *Constructivism in 20th Century Art*, 1978, no. 53

Tokyo, The National Museum of Modern Art & Hokkaido, Museum of Modern Art, *Constructivism and The Geometric Tradition: Selections from the McCrory Corporation Collection*, 1984, no. 113, illustrated in colour in the catalogue

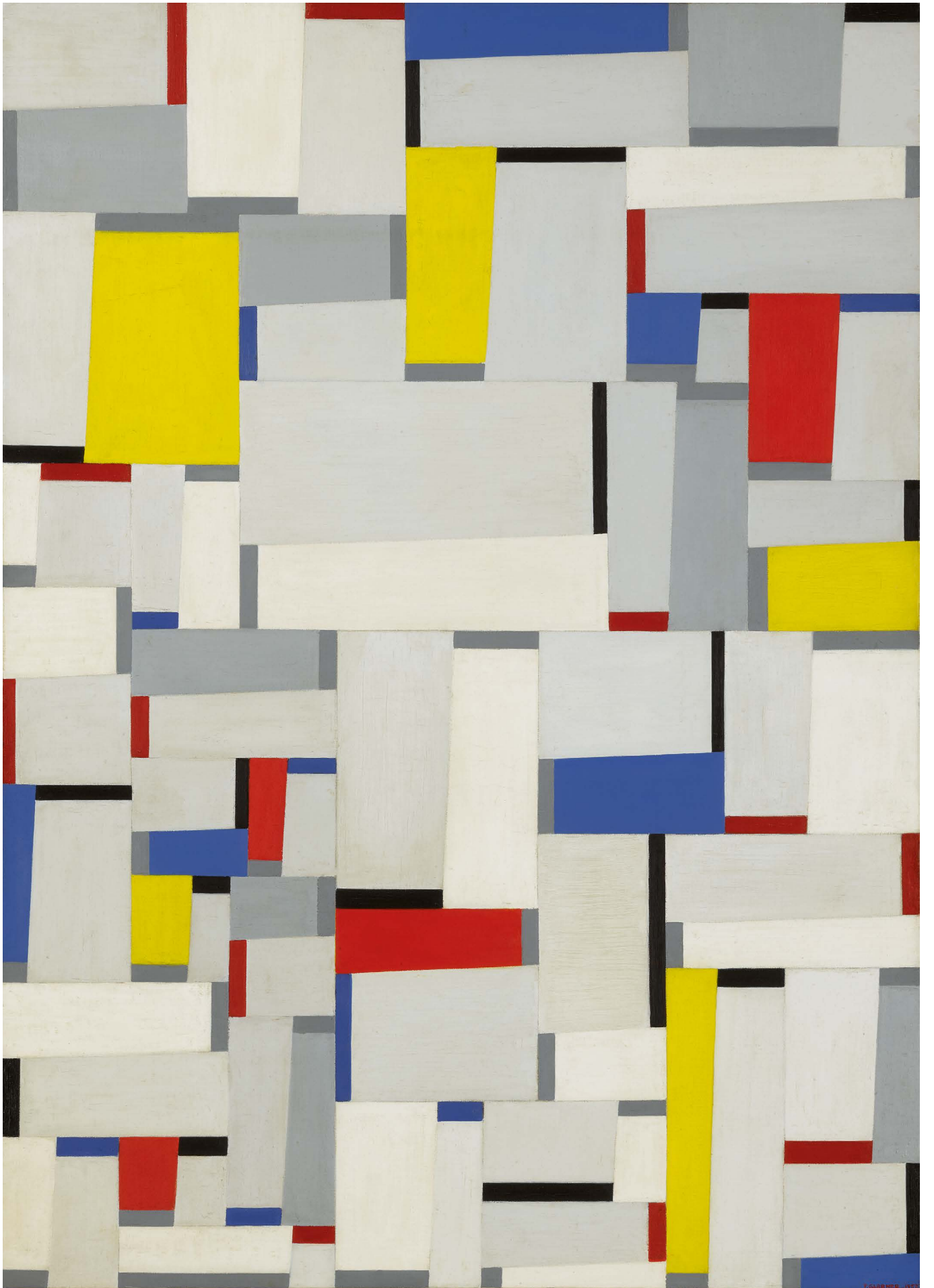
New York, The Museum of Modern Art, *Contrasts of Form: Geometric Abstract Art, 1910-1980*, 1985-86, illustrated in colour in the catalogue

Madrid, Biblioteca Nacional; Buenos Aires, Museo Nacional de Bellas Artes; São Paulo, Museu de Arte de São Paulo/Assis Chateaubriand & Caracas, Museo de Arte Contemporaneo, *Contrasts of Form: Geometric Abstract Art 1910-1980 from The Guggenheim Museum and MoMA, New York*, 1986-87, illustrated in colour in the catalogue

#### LITERATURE

Margit Staber, *Fritz Glarner*, Zurich, 1976, illustrated in colour p. 85 and illustrated p. 131





## RELATIONAL PAINTING, NO. 60

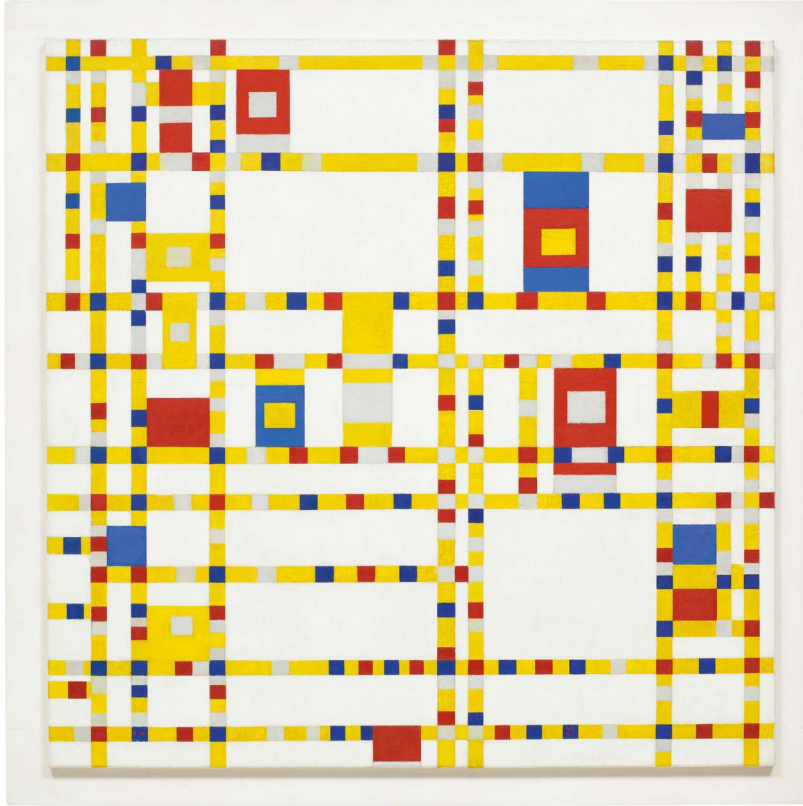


Fig. 1

Fig. 1. Piet Mondrian, *Broadway Boogie Woogie*, 1942-43, oil on canvas, The Museum of Modern Art, New York

Fig. 2 (opposite). The present work hanging in the exhibition *Contrasts of Form: Geometric Abstract Art, 1910-1980*, held at The Museum of Modern Art, New York in 1985-86

Born in Switzerland of an Italian mother and Swiss father, Fritz Glarner spent his youth in France and Italy. Having attended art school in Naples, in 1923, at the age of 24, he settled in Paris, where he was quickly accepted in the avant-garde intellectual circles. After the initial influence of the Impressionist and post-Impressionist painters, in the late 1920s and early 1930s Glarner gradually developed an abstract pictorial style, born to a large extent from his theoretical discussions with other artists including Robert and Sonia Delaunay, Theo van Doesburg, Georges Vantongerloo, Jean Arp and Alexander Calder amongst others. However, it would be his dialogue with Piet Mondrian in the following decade that would have the most profound influence on his oeuvre.

In the 1930s, as the threat of war loomed over Europe, Glarner and his wife emigrated to the United States. After initial struggles, when he had to earn additional income by working as a portrait photographer, between 1938 and 1944 Glarner's paintings - alongside those by Josef Albers and Moholy-Nagy - were included in annual group exhibitions of American Abstract Artists.

Following Mondrian's arrival in New York in October 1940, the two artists established regular contact. As Margit Staber recounts: 'In the three years and four months that Mondrian spent in New York until his death, he was a regular guest once a week at the Glarner's though the two painters generally met at Mondrian's apartment. [...] Fritz Glarner had already been living in New York for four years when Piet Mondrian moved there from London. This fact is important to understand the relationship between the two painters. In his loyal attitude, Glarner always referred to the Dutch master of Neo-Plasticism, who was 29 years his senior, as a friend and teacher who provided him with stimulation. It would seem, however, in Mondrian's last creative phase, which coincided with Glarner's first independent period, that they stimulated each other to the same degree' (M. Staber, *Fritz Glarner*, Zurich, 1976, p. 17). The excitement and vibrancy of the City are palpable in Mondrian's last compositions including his celebrated *Broadway Boogie Woogie* (fig. 1) as much as in Glarner's *Relational Painting, No. 60*.



Part of a series that dominated his mature work, the present oil perfectly illustrates the singular compositional principles of Glarner's painting. The horizontal-vertical grid and the use of strong primary colours combined with various shades of grey certainly reflect the influence of Mondrian. In contrast to the rigid dogma of Mondrian's abstraction, however, Glarner's *Relational Paintings* modulate the strict rectangles by introducing subtly sloping diagonal lines, achieving greater dynamism throughout the canvas and creating a sense of fluidity and movement. Dore Aston wrote about this series of works: 'Seeking an English equivalent for *peinture relative*, Glarner settled on the term "relational painting" towards the end of 1946, which he applied retrospectively to some of his earlier paintings and all his subsequent works. It was a term that suited the kind of abstract painting he pursued, focused on relating geometric shapes and ground through colour in ways which would make shape and ground alternate to produce what he called "pumping planes". While acknowledging the influence of Piet

Mondrian (1872-1944), with whom he was closely associated in New York, Glarner replaced the balancing of horizontality and verticality achieved in Mondrian's painting with interlocking rectangles and wedges that expand out towards the edges of the canvas' (D. Ashton, 'Fritz Glarner', in *Art International*, vol. 7, no. 1, January 1963, p. 51).

*Relational Painting, No. 60* belongs to an extraordinary group of abstract artworks that The Museum of Modern Art received in 1983 as a gift from the Riklis Collection of McCrory Corporation. Starting in the early 1970s, the New York based McCrory Corporation, with the support of Meshulam Riklis, assembled what was arguably one of the world's best collections of Constructivist art, with works ranging from Russian Constructivism, Cubism and Futurism to the Minimalist art of the 1960s. As part of this remarkable collection, the present oil by Fritz Glarner was included in exhibitions of Constructivist art in Europe, America and Asia. It has been in the collection of The Museum of Modern Art for thirty-six years.

## 23 PABLO PICASSO

(1881 - 1973)

### Buste d'homme

signed *Picasso* and dated 28.1.69. II (upper left)

oil on corrugated card laid down on panel

95 by 63.5cm.; 37 $\frac{3}{8}$  by 25in.

Painted on 28th January 1969.

⊕ £ 1,000,000-1,500,000

€ 1,150,000-1,720,000 US\$ 1,280,000-1,920,000

#### PROVENANCE

Galerie Louise Leiris, Paris

Private Collection, France

Galerie Beyeler, Basel (acquired from the above in May 1986)

Private Collection, Japan (acquired from the above in August 1986)

Sold: Christie's, London, 25th June 2003, lot 205

Purchased at the above sale by the present owner

#### EXHIBITED

Paris, Galerie Schmit, *Portraits français XIXe-XXe siècles*, 1974, no. 44, illustrated in colour in the catalogue (titled *Personnage espagnol*)

#### LITERATURE

Christian Zervos, *Pablo Picasso, œuvres de 1969*, Paris, 1976, vol. 31, no. 39, illustrated pl. 13



## BUSTE D'HOMME

'This was the Golden Age gentleman, a half-Spanish, half-Dutch musketeer dressed in richly adorned clothing. [...] all of these musketeers are men in disguise, romantic gentlemen, virile and arrogant soldiers, vainglorious and ridiculous despite their haughtiness.'

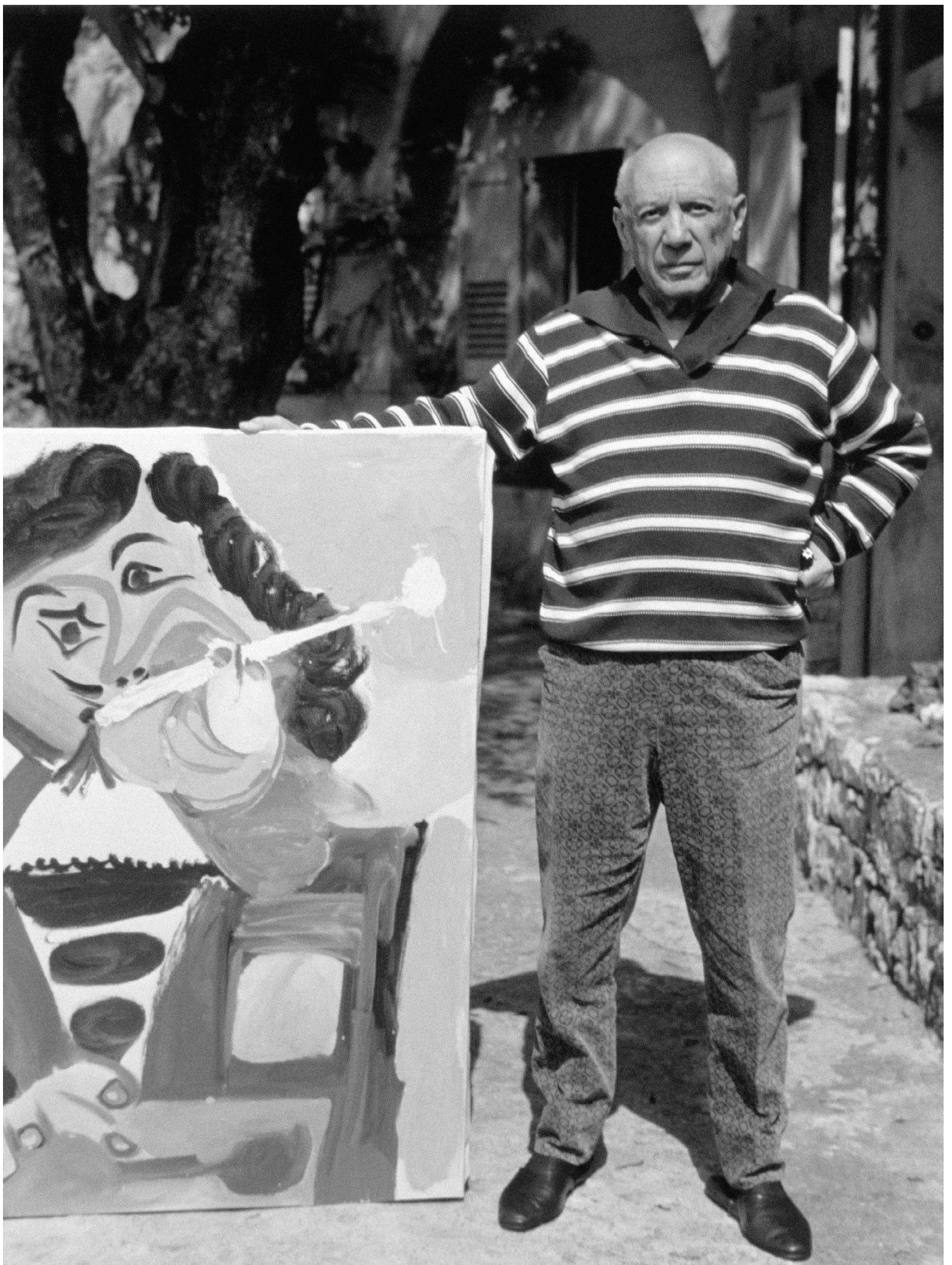
Brigitte Léal, Christine Piot and Marie-Laure Bernadac, *The Ultimate Picasso*, New York, 2000, p. 455

Between January and March 1969 Picasso painted a series of highly stylised oil portraits on corrugated cardboard, including the present *Buste d'homme*. The man depicted embodies two of the key themes of the artist's late work; the curling, black hair and jauntily angled hat are elements usually associated with the musketeer, while the vivid yellows and reds of his ornamented epaulettes are surely a reference to the figure of the matador. Towards the end of his life, the image of the musketeer evoked a certain nostalgia for the youthful vigour of his early years; the musketeers of Dumas' legend being renowned just as much for their good living and loving as for their swordsmanship. In the present work Picasso conflates that with another symbol of virility and strength.

The origins of the matador within his work go right back to his youth and the years he spent in Madrid at the turn of the century when he regularly visited the Prado and would have seen Goya's own bullfighting scenes. The matador and the *corrida* became emblematic of Picasso's Spanish identity, with the red and yellow colours of Spain often used to reinforce this connection. Examining the persistence of this theme across different periods of the artist's career, John Richardson spoke of 'periods of deep personal identification with both the bull-fighter and the bull, not to speak of that vulnerable monster, the minotaur', and went on to quote Hélène Parmelin: 'The

bulls are in his very soul' (J. Richardson, *A Life of Picasso*, New York, 1991, vol. I, p. 29). In the present work the duality of the figure only serves to reinforce the vital energy that runs through the works of this period.

Two exhibitions held in 2009 – *Picasso: Challenging the Past* at the National Gallery in London and *Picasso: Mosqueteros* at the Gagosian Gallery in New York – represented important steps in reassessing Picasso's late oeuvre. The works of the last twenty years of Picasso's life, including his images of musketeers and his variations on the theme of old master paintings, are increasingly seen as a fitting culmination to the career of the greatest artist of the twentieth century. His late heads and busts represent a psychological projection of a complex and multifaceted identity, an amalgamation of influences and personas that made up his iconography. As Simonetta Fraquelli wrote: 'the extensive re-evaluation of his late work since his death has highlighted its undiminished power and originality. His capacity for emotional depth and painterly freedom in his late painting, together with his wide ranging engagement with the imagery of the great paintings of the past, was to have a lasting influence on the development of neoexpressionist art from the early 1980s onwards' (S. Fraquelli, 'Looking at the Past to Defy the Present: Picasso's Painting 1946-1973' in *Picasso: Challenging the Past* (exhibition catalogue), National Gallery, London, 2009, p. 146).



## 24 PIERRE BONNARD

(1867 - 1947)

## Nu assis, jambe pliée

stamped *Bonnard* (upper left)

oil on canvas

122 by 66cm.: 48 by 26in.

Painted *circa* 1909.

‡ £ 800,000-1,200,000

€ 915,000-1,370,000 US\$ 1,020,000-1,530,000

## PROVENANCE

Estate of the artist

Galerie Wildenstein, Paris (acquired from the above *circa* 1947)

Private Collection, Germany

Private Collection (acquired by the 1970s)

Thence by descent to the present owner

## LITERATURE

Jean & Henry Dauberville, *Bonnard. Catalogue raisonné de l'œuvre peint*, Paris, 1974, vol. IV, no. 01964, illustrated p. 294

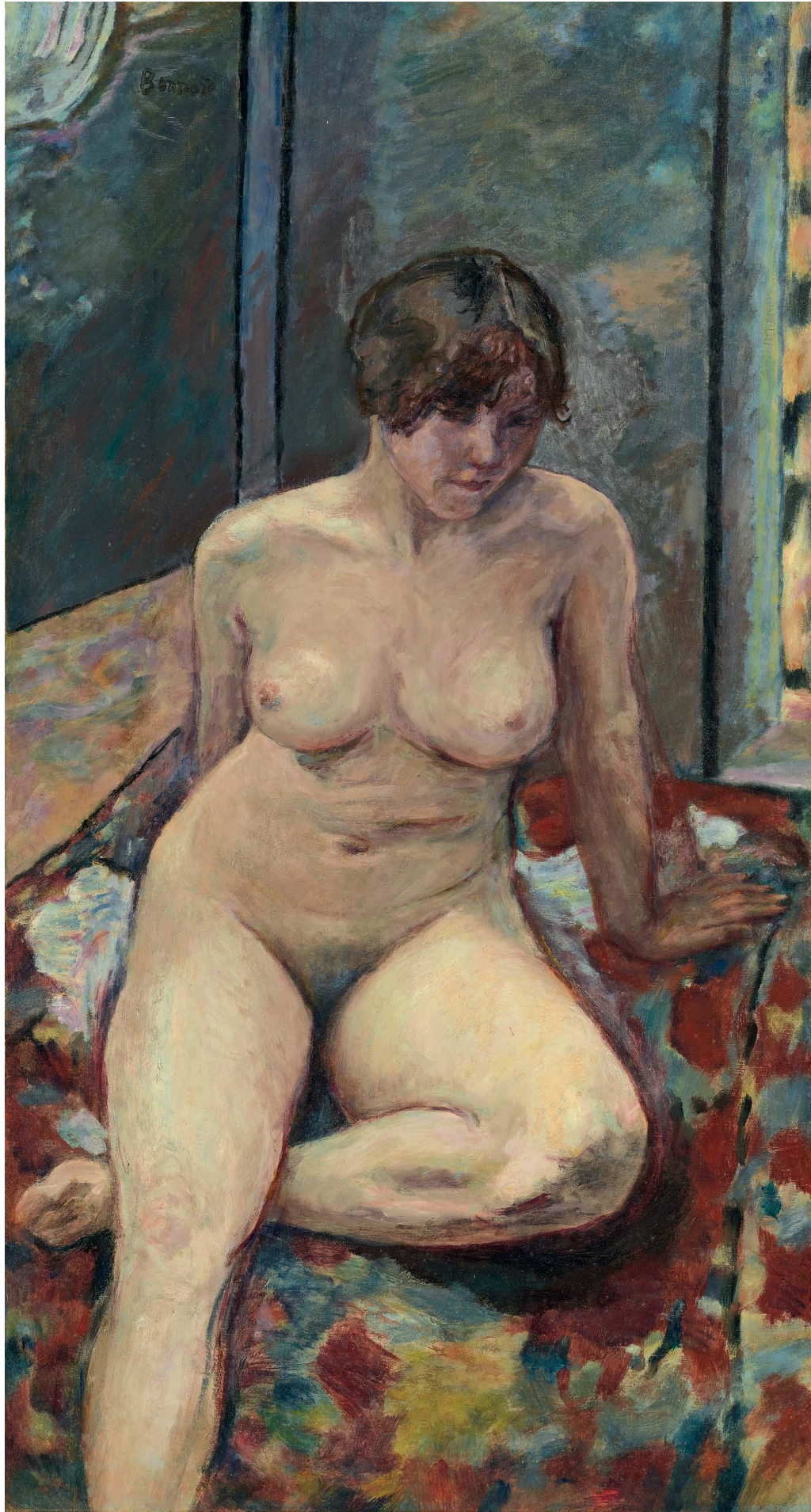
Fig. 1. Marthe in the artist's studio. Photograph by Pierre Bonnard

In *Nu assis, jambe pliée* Bonnard depicts Marthe, his longtime companion and muse who inspired a majority of his paintings of nudes in an interior setting. Here the model is presented in full view, with her leg extending beyond the picture plane. Like Degas, who radically cropped his images of bathers in a manner resembling Japanese prints, Bonnard employs a similar method of establishing the boundary between the viewer and the figure. With this pictorial device he encourages the observer to imagine the domestic space beyond the scope of the canvas. There was a fine line between openness and vulnerability that was inherent in these compositions of nudes, and here Bonnard's careful attention to the arrangement of space ensures the delicate balance of the two.

The model is captured here in a personal moment and appears to be deeply absorbed in her thoughts. Despite the impressive scale of this work, Bonnard retains the warm, personal atmosphere of his *intimiste* paintings, portraying his muse indulging in a private moment. At the same time, he takes pleasure in depicting her nude figure in its full glory, lit by the warm light coming from an invisible source. Bonnard treated her skin as if depicting a landscape, creating a dramatic contrast between those parts exposed to light, like her legs and shoulder, and the parts in the shadow, including her face.

Discussing Bonnard's portrayals of Marthe, Sarah Whitfield wrote: 'Marthe is almost always seen in her own domestic surroundings, and as an integral part of those surroundings. [...] In a sense many of these works are variations on the theme of the artist and his model as well as on the double portrait. This is the case even when Bonnard is not visible. [...] We are always made acutely aware that whatever the subject of the painting – a nude, a still life, a landscape – what we are being asked to witness (and to participate in) is the process of looking. But it is in the paintings of Marthe above all that we find Bonnard portraying himself as the ever-attentive, watchful presence' (S. Whitfield, 'Fragments of Identical World', in *Bonnard* (exhibition catalogue), Tate Gallery, London, 1998, p. 17).





25

## PIERRE-AUGUSTE RENOIR

(1841 - 1919)

### Bouquet de roses dans un vase vert

signed *Renoir* (lower left)

oil on canvas

40 by 46.4cm.; 15¾ by 18¼in.

Painted *circa* 1912.

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

This work will be included in the second supplement to the *Catalogue raisonné des tableaux, pastels, dessins et aquarelles de Pierre-Auguste Renoir* being prepared by Guy-Patrice Dauberville and Floriane Dauberville.

£ 800,000-1,200,000

€ 915,000-1,370,000 US\$ 1,020,000-1,530,000

#### PROVENANCE

Paul Cassirer, Berlin

Wildenstein & Co., Ltd., London (acquired from the above)

Lord Hanson, London (acquired from the above on 24th January 1955. Sold by his estate: Christie's, London, 21st June 2006, lot 207)

Richard Green Gallery, London

Acquired from the above by the present owner

#### EXHIBITED

London, Wildenstein & Co., Ltd., *The French Impressionists and some of their Contemporaries*, 1963, no. 58, illustrated in the catalogue (titled *Roses in a Blue Bowl*)

Renoir painted his first still-lives in the 1860s and they were a subject he returned to throughout his career. In part this was due to the financial security they provided – like Monet, he often turned to them in his early years as a means of supporting himself – but the subject also provided endless opportunity for technical experimentation. His still-lives show the same exuberant brushwork and intuitive understanding of colour that define his best portraits and landscapes. In *Bouquet de roses dans un vase vert* Renoir achieves a wonderful spontaneity through a combination of free, looser brushstrokes and the interplay of colour and light that fill the composition.

It is not surprising that the subject of a floral still-life appealed to Renoir. He had begun his career painting flowers on porcelain for the Sèvres workshop, and like

a number of his fellow Impressionists he had often turned to flower-filled gardens as an ideal subject for his experimentations with colour and light. As was noted at the time of a retrospective exhibition in 1988: 'For an artist enamoured with color, flowers provide a perfect subject – infinitely varied, malleable to any arrangement. Several of Renoir's most beautiful paintings [...] are flower pieces. Renoir painted many pictures of flowers in addition to the more numerous figures and landscapes. Flowers appear frequently in his paintings as hat decorations or as part of the landscape behind figures even when they are not the main motif. Renoir himself said that when painting flowers he was able to paint more freely and boldly, without the mental effort he made with a model before him' (*Renoir Retrospective* (exhibition catalogue), City Art Museum, Nagoya, 1988, p. 247).





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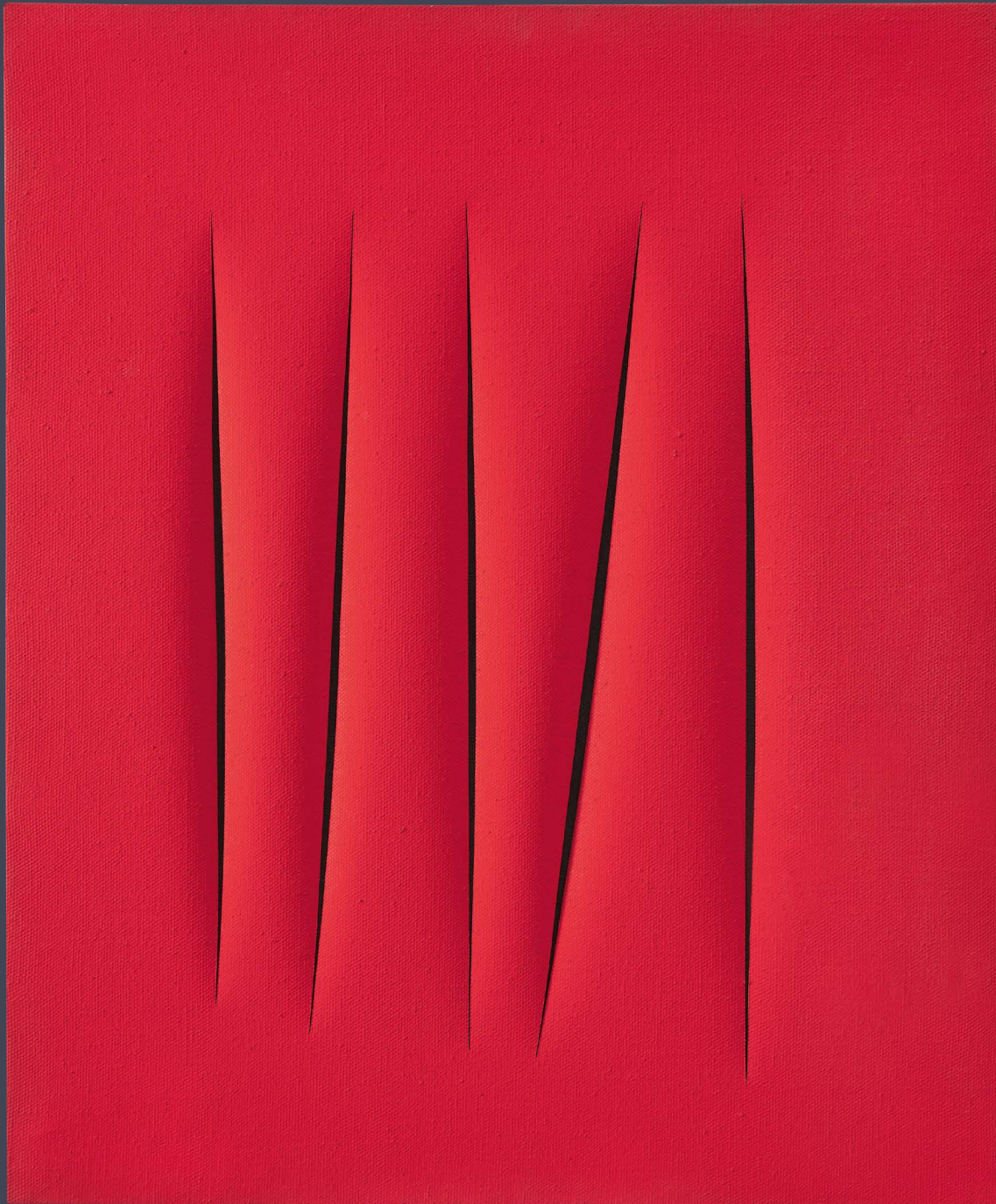
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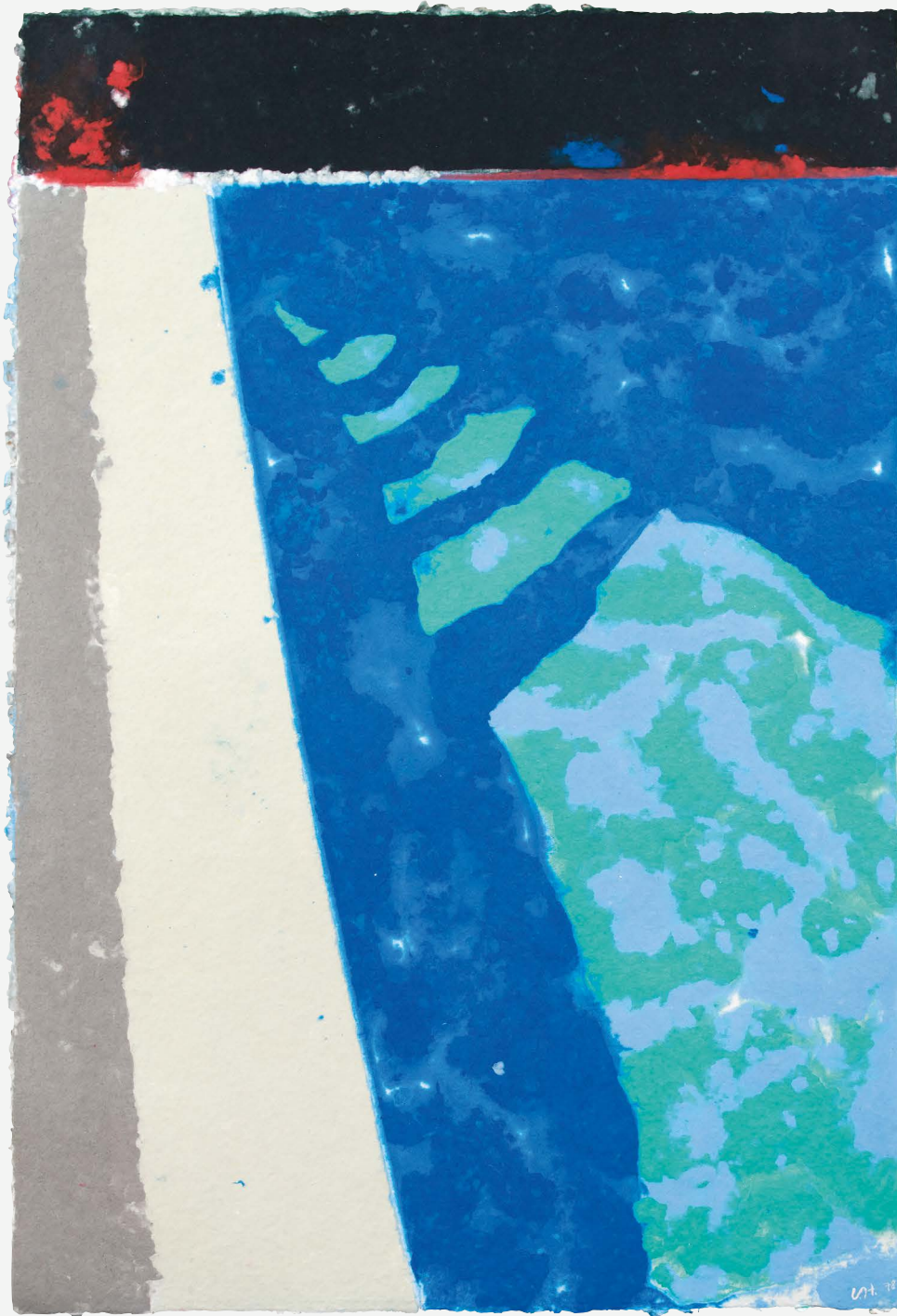
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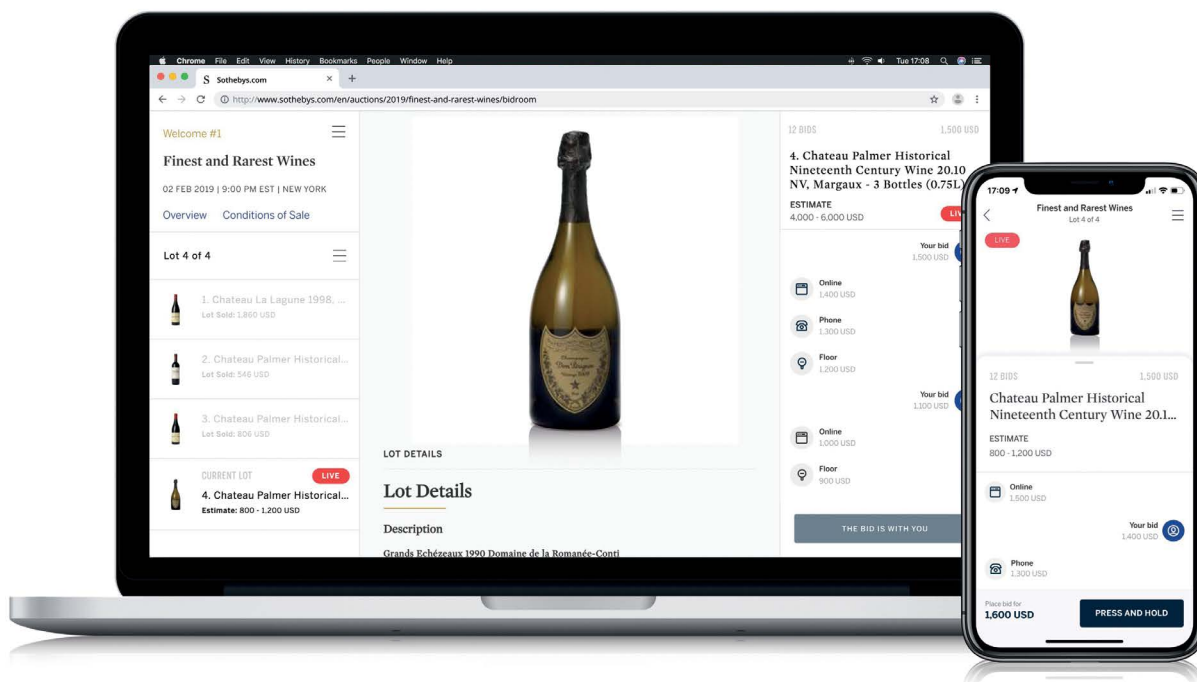
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### General

**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.

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 telephone bidding form.

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 driver's licence and confirm your permanent address.

### Conditions of 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, debit and credit cards (up to £30,000 per sale, online or using Sotheby's Mobile App), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

### Data Protection

Sotheby's will hold and process your personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).











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 obliged 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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law or regulation.

## 10. 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.

## 11. 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.

## 12. 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.

## 13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at [www.sothebys.com](http://www.sothebys.com) or available on request by email to [enquiries@sothebys.com](mailto:enquiries@sothebys.com).

## 14. 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.

## ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.
2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.
3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.
4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.
5. Online bidders are responsible for making themselves aware of all sale room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered

for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.
8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.
9. Live online bidding via all Online Platforms will be recorded.
10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.
11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

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## SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

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

## COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

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.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**

Opening hours:  
Monday to Friday 8.30am to 4.30pm  
Sotheby's Greenford Park,  
13 Ockham Drive, Greenford, Middlesex,  
UB6 0FD  
Tel: +44 (0)20 7293 5600  
Fax: +44 (0)20 7293 5625

## ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto

Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

## STORAGE CHARGES

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 following rates:

**Small items** (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

**Medium items** (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

**Large items** (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

**Oversized items** (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

## LIABILITY FOR LOSS OR DAMAGE

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

## SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

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## IMPORTANT NOTICES

### ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

**£1 = US\$1.275**

**£1 = €1.1413**

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

### LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

### AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

### VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

### VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the † or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Nisha Amin in the Impressionist and Modern Art department on 020 7293 6048. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

### IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

### SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's

staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

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## GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

### 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\_IMPACT CTP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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Brian Watt  
**Catalogue Designer**  
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**Colour Editor**  
Philip White  
**Production Controller**  
David Mountain

## Copyright & Acknowledgements

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