

CHRISTIE'S

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CHRISTIE'S *HIDDEN TREASURES: IMPRESSIONIST & MODERN MASTERPIECES FROM AN IMPORTANT PRIVATE COLLECTION*

DEDICATED SALE ON 27 FEBRUARY 2019

BONNARD, CÉZANNE, VAN GOGH,
MATISSE, MONET, RENOIR AND VLAMINCK TO BE UNVEILED IN HONG KONG

- A COLLECTION OF 25 WORKS BY THE MOST SOUGHT-AFTER IMPRESSIONIST & MODERN ARTISTS, EXPECTED TO ACHIEVE IN EXCESS OF \$100 MILLION
- THE MOST IMPORTANT SINGLE OWNER COLLECTION OF IMPRESSIONIST & MODERN ART OFFERED IN LONDON FOR A DECADE
- AN INTENSELY PRIVATE COLLECTION, MANY WORKS HAVE NOT BEEN SEEN IN PUBLIC FOR OVER 30 YEARS, AND FEW HAVE BEEN OFFERED AT AUCTION BEFORE



Paul Cézanne, *Nature morte de pêches et poires*
(1885-87)

London – Christie's will offer *Hidden Treasures: Impressionist and Modern Masterworks from an Important Private Collection*, a dedicated sale preceding the *Impressionist and Modern Art Evening Sale* on 27 February 2019. Claude Monet's impressively-scaled, exuberantly coloured *Saule pleureur et bassin de nymphéas* (1916-19) will lead the sale and is presented to auction for the first time. Further highlights include Paul Cézanne's *Nature morte de pêches et poires* (1885-87), borders on the abstract and was last seen at auction almost 40 years ago, and arguably the most significant still-life to come to market in 20 years. This will be offered alongside Vincent van Gogh's *Portrait de femme: buste, profil gauche* (1885), which was originally given as a

gift by Van Gogh to his close friend, Émile Bernard, whom he met in Paris in 1886. An incredibly rare work, it was created at a transitional moment in Antwerp when the artist was absorbing the work of Rubens whose influence can clearly be seen in the strong reds of the sitter's bow and in the pinks of the flesh tones. The portrait is an important precursor of the strong colours that would come to define the artist's subsequent Paris period.

Tracing the key artistic movements that defined the late 19th and 20th centuries, *Hidden Treasures* examines transformative moments within the artists' careers and is expected to realise over \$100 million. Unseen in public for 30 years, the collection presents 25 paintings by the most innovative artists in European modernism including: Pierre Bonnard, Paul Cézanne, Vincent van Gogh, Henri Matisse, Claude Monet, Auguste Renoir and Maurice de Vlaminck.

Eight major paintings from the collection will be on view in Hong Kong from 23 to 26 November 2018, with additional works being unveiled in Beijing from 8 to 9 December 2018, Shanghai from 12 to 13 December 2018, Taipei from 15 to 16 January 2019, and Los Angeles from 31 January to 6 February 2019. All the works from *Hidden Treasures: Impressionist and Modern Masterworks from an Important Private Collection* will be on view in London from 22 to 27 February 2019.



Claude Monet, *Saule pleureur et bassin de nymphéas*
(1916-19)

Cyanne Chutkow, Deputy Chairman, Impressionist & Modern Art, Christie's: "Christie's is honoured to unveil this magnificent collection which was assembled with a discerning eye for artists working at a transformative phase of their careers and many of them have not been seen in public since their acquisition in the 1980s and early 1990s. The works map the impact that each generation of artists had on the other, tracing the development from Impressionism to Post-Impressionism and Fauvism, through the late 19th and early 20th centuries. Renoir's exquisite reflection on nature preceded the force of emotion expressed by Van Gogh and both stand in contrast to the work of Bonnard, Matisse and Monet, who used their subject matter to convey their inner worlds, paving the way for 20th century artists to turn to pure expression. *Hidden Treasures*, in its depth and scope, is therefore one of the most important collections to come to the market in London for over ten years."

Once in the collection of the artist's son Michel, Claude Monet's monumental *Saule pleureur et bassin de nymphéas* (1916-19) is a daring work from the iconic series of large-scale water-lily paintings created in the final two decades of his life, and closely relates to the artist's *Grande Decoration* masterpiece *Les Nymphéas: Le Matin aux saules*, now in the collection of the Musée de l'Orangerie, Paris. Focusing on the interaction between the delicate water lilies as they drift atop the water and the dramatically cascading leaves of the weeping willow trees which lined the edge of the pond, *Saule pleureur et bassin de nymphéas* explores the fleeting effects of atmosphere and light on the shimmering surface of the water. *Saule pleureur et bassin de nymphéas* is offered for the first time at auction, unseen in public for over twenty years.

Paul Cézanne's *Nature morte de pêches et poires* (1885-87) depicts a dish of beautifully coloured fruits, set atop a bare wooden table in a shallow space – motifs so spare and pure they border on abstraction. This marks a turning point for Cézanne, who had moved away from the Impressionist goal of capturing the ephemeral appearance of a subject and sought instead to depict the natural world according to an ideal pictorial logic and this still life example is extremely rare during this period. The work was first owned by Ambroise Vollard, who acquired *Nature morte de pêches et poires* directly from the artist. Vollard was key to the popularity and sale of



Vincent van Gogh,
Portrait de femme: buste, profil gauche
(1885)

Impressionist masterpieces across Europe, and sold the work to the important early German collector of Impressionist art, Kurt von Mutzenbacher. The work then spent many years with another key German collector of Impressionism, Otto Henkell, before joining the renowned Impressionist & Modern collection of Col. Edgar William and Bernice Chrysler Garbisch in the 1960s. *Nature morte de pêches et poires* has not been seen in public for over 30 years.

The paintings that Vincent van Gogh created during his three-month trip to Antwerp during the winter of 1885-86 represent an important moment of transition in his career, bridging the scenes of peasant life which had dominated his art, and the thoroughly modern subjects he would go on to paint following his move to Paris. *Portrait de femme: buste, profil gauche* is the most often illustrated and representative of the seven oil paintings, most of which are held by the Van Gogh Museum, that are known to exist from the painter's three-month stay in Antwerp.

Van Gogh spent many hours visiting the city's museums, however, it was the people of Antwerp, as demonstrated in *Portrait de femme*, that proved most inspiring to him. This striking portrait is also one of only two Antwerp period oils discussed in letters between the artist and his brother Theo, describing meeting the model and painting this portrait with 'a touch of flame red in her jet black hair'. Originally given as a gift by the artist to his close friend, Émile Bernard, whom he met in Paris in 1886, *Portrait de femme* has not been offered at auction since 1945, and has remained unseen in public for over twenty years.

Renoir's *Sentier dans le bois*, painted in the forests surrounding Fontainebleau circa 1874-1877, is a quintessential Impressionist masterpiece by the artist. At this time, Monet and Renoir were working closely together to define the New Painting that would become known as Impressionism, following the First Impressionist Exhibition of 1874.

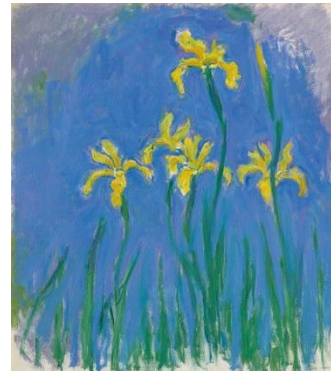
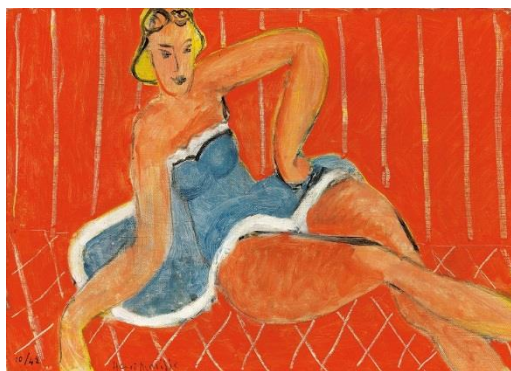
Renoir covered almost the entire canvas with greenery, the lively and sparkling surface encapsulating the freshness and specificity of each tree and shrub he witnessed. The tiny figure midway along the path, barely discernible amidst the vegetation, may be read as a proxy for the artist himself, beholding the majesties of nature. The painting describes an immersive, encompassing encounter with the physicality of nature – a theme that



Pierre-Auguste Renoir, *Sentier dans le bois*
(1874-77)

Monet would much later take up in his *Nymphéas* series – such as *Saule pleureur et bassin de nymphéas. Sentier dans le bois* has not been seen in public since it was acquired at auction in 1986.

Henri Matisse, *Danseuse allongée, fond rouge* (1942), Maurice de Vlaminck, *Le Pont de Bezons* (1905), Claude Monet, *Iris* (1918-25) and Pierre Bonnard, *Femme au tub* (1924)



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