

China Guardian Launching the Inaugural ‘Impressionist and Modern Art Evening Sale’ in 2021 Autumn Auctions

China Guardian Auction is thrilled to launch the inaugural ‘Impressionist and Modern Art Evening Sale.’ Part of the 2021 Autumn Auctions in Beijing Guardian Art Center, this special evening auction includes highlights such as a rare and museum-quality ‘Water Lilies’ painting by Claude Monet, an early portrait by Paul Cézanne, an important landscape by Camille Pissarro, and a signature portrait by Pablo Picasso.

With tracked provenance and well-established exhibition and literature records, all five works represent the artists’ bold exploration and pioneering practice. They are evidence of groundbreaking innovations in art history, new perspectives to view the world and the artists’ inner selves in the light of modern technology, and representation of the continuous breakthroughs in pursuit of innovation in human civilization. Prior to the auction, the five works will tour to Shanghai and Guangzhou for preview in late October 2021 along with other important highlights, collectors and art lovers will be able to enjoy the feast of art in person.



CLAUDE MONET

Bassin aux nymphéas, les rosiers

1913

Oil on canvas

28 3/4 x 39 3/8 inches

Signed and dated *Claude Monet 1913* (lower left)

Estimate on Request

This item is held under the bonded status

LITERATURE:

- L. Venturi, *Les Archives de l'impressionnisme: Lettres de Renoir, Monet, Pissarro, Sisley et Autres; Mémoires de Paul Durand-Ruel, Documents*, vol. I, Paris and New York: Durand-Ruel, 1939, p. 389 (letter), p. 454.
- W. C. Seitz, *Claude Monet*, New York: Harry N. Abrams, 1960, no. 60, pp. 42–43 (illustrated; titled *The Flowering Arches*).
- D. Rouart, J.-D. Rey, and R. Maillard, *Monet, Nymph éas: ou les miroirs du temps*, Paris: F. Hazan, 1972, p. 166 (illustrated).
- D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné 1899–1926, Peintures*, vol. IV, Lausanne and Paris: La Bibliothèque des Arts, 1985, no. 1781, pp. 248–49 (illustrated), pp. 401–02 (letters, nos. 2297–98, 2303, 2305).
- D. Wildenstein, *Monet: Catalogue raisonné nos. 1596–1983 et les grandes décorations*, vol. IV, Cologne: Taschen, 1996, no. 1781, p. 837 (illustrated), p. 838.

EXHIBITED:

- Paris, Galerie Bernheim-Jeune, *Claude Monet et Rodin*, January 1919.
- New York, Durand-Ruel Galleries, *Recently Imported Works by Claude Monet*, May 1919, no. 13.
- New York, Durand-Ruel Galleries, *Water-Lilies by Claude Monet*, February 1924, no. 8.
- Montclair, New Jersey, Montclair Art Museum, *Garden Pictures*, March 1924.
- New York, Durand-Ruel Galleries, *Paintings by the Master Impressionists*, April 1929.
- New York, Durand-Ruel Galleries, *Claude Monet*, April 1931, no. 17.
- Chicago, Arts Club of Chicago, *Paintings by Claude Monet in Retrospect 1868–1913*, January 1933, no. 16.
- New York, Durand-Ruel Galleries, *Le Jardin de Claude Monet*, January 1941, no. 7.
- Paris, Galerie Durand-Ruel, *Claude Monet*, January–February 1970, no. 49 (illustrated).

PROVENANCE:

- Galerie Durand-Ruel, Paris (acquired directly from the artist on January 23, 1919)
- Durand-Ruel Galleries, New York (until at least 1949, acquired from the above in 1919)
- Private Collection, Switzerland (acquired c. 1970)
- Baron Chollet, Switzerland (acquired by descent)
- Thomas Gibson, London
- Private Collection, Europe (acquired from the above on March 12, 1991)
- Sotheby's New York, Impressionism and Modern Art Evening Sale (May 5, 2015, lot 47)
- Private Collection (acquired from the above sale)

Bassin aux nymph éas, les rosiers, created in 1913, is exemplary of **Claude Monet's** mature style. He depicted his gardens in Giverny—one of the artist's most personal and celebrated subjects—with unique brushstrokes and vibrant tones. It is one of three canvases Monet painted from this particular vantage point, which looks out onto an arched trellis covered in tumbling red and pink roses reflected in the water. Another work from this tripart series is in the permanent collection of the Phoenix Art Museum, Arizona. Through Monet's energetic yet intimate portrayal of flora, water, sky, and light, one is immersed in this landscape, imbued with the sense of a tranquil summer's day in northern France.



CLAUDE MONET

L'Escalier

1878

Oil on canvas

24 1/4 x 19 3/4 inches (61.4 x 50.2 cm)

Signed *Claude Monet* (lower left)

Estimate: RMB 25,000,000-35,000,000

USD 3,880,000-5,430,000

This item is held under the bonded status

LITERATURE:

D. Wildenstein, *Claude Monet: Biographie et catalogue raisonné 1840–1881, Peintures*, vol. I, Lausanne and Paris: La Bibliothèque des Arts, 1974, no. 493, pp. 94, 328–29 (illustrated).

D. Wildenstein, *Monet: Catalogue raisonné nos. 1–968*, vol. II, Cologne: Taschen, 1996, no. 493, p. 196 (illustrated).

M. Clarke and R. Thomson, *Monet: The Seine and The Sea, 1878–1883*, Edinburgh: National Galleries of Scotland, 2003, pp. 18, 174.

EXHIBITED:

New York, Durand-Ruel Galleries, *Exhibition of Paintings by Claude Monet*, April 1931, no. 4 (dated 1879).

Paris, Galerie Durand-Ruel, *Claude Monet*, May–September 1959, no. 24 (dated 1879).

London, National Gallery, *Monet & Architecture*, April–July 2018, no. 32(illustrated in color).

PROVENANCE:

Catholina Lambert, Paterson, New Jersey

Durand-Ruel Galleries, New York (until 1949, acquired from the above on May 16, 1895)

Private Collection, Switzerland (by 1959)

Christie's London (November 28, 1994, lot 8)

Edgar M. Bronfman, New York (acquired at the above sale)

Christie's New York, Impressionism and Modern Art Evening Sale (May 6, 2014, lot 19)

Private Collection (acquired from the above sale)

Another classic work by **Monet**, *L'Escalier* (1878), was created during a transitional period in the artist's life and oeuvre. When he moved to the suburbs north of Paris that summer, the subject of his paintings shifted from modern urban scenes to the countryside. To capture the color of the wilderness under the scorching sun, Monet adopted different techniques that prepared him for his success in later years. *L'Escalier* depicts a vine covered staircase in the afternoon light in the town of V étheuil. It is truly a rare work that showcases Monet's ingenuity from that period.



CAMILLE PISSARRO

Le Lavoir de Bazincourt

1884

Oil on canvas

25 11/16 x 21 3/8 inches (65.2 x 54.3 cm)

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

Estimate: RMB 18,000,000-28,000,000

USD 2,800,000-4,350,000

This item is held under the bonded status

LITERATURE:

L.-R. Pissarro and L. Venturi, *Camille Pissarro: Son art – Son oeuvre*, vol. I, Paris:Paul Rosenberg, 1939, no. 641, p. 172 (illustrated, vol. II, pl. 132).

L.-R. Pissarro and L. Venturi, *Camille Pissarro: Son art – Son oeuvre*, vol. II, Paris:Paul Rosenberg, 1939, no. 641, pl. 132 (illustrated).

L. Reidemeister, *Auf den Spuren der Maler der Ile de France: topographische Beiträge zur Geschichte der französischen Landschaftsmalerei von Corot bis zu den Fauves*, Berlin: Propyläen Verlag, 1963, p. 129 (illustrated).

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro: Catalogue critique des peintures*, vol. III, Paris: Wildenstein Institute; Milan: Skira Editore, 2005, no. 761, p. 505 (illustrated).

EXHIBITED:

Berlin, Galerie Paul Cassirer, February 1901.

Paris, Gazette des Beaux-Arts, *La peinture française du XIXe siècle en Suisse*, May–June 1938, no. 77, p.40

PROVENANCE:

Galerie Durand-Ruel et Cie., Paris (acquired from the artist on October 31, 1884)

Frédéric Mallet, Paris (acquired from the above on January 25, 1919)

Galerie Georges Petit Paris (May 20, 1920, lot 103)

Galerie Bernheim-Jeune et Cie., Paris (c. December 1927)

George Boner, Paris (c. 1938)

Yvonne Boveri-Boner, Switzerland (acquired by descent)

Private Collection, USA (acquired by descent)

Christie's New York, Impressionism and Modern Art Evening Sale (May 6, 2014, lot 54)

Private Collection (acquired from the above sale)

In 1884, **Camille Pissarro** moved north of Paris to Éragny, where he created a series of acclaimed landscape paintings. Different from the artist's earlier 'wash house' paintings based on cityscapes, *Le lavoir de Bazincourt* employs subtle brushstrokes and a masterful use of pointillism, presenting the idyllic rural view in early autumn.



PAUL CÉZANNE

Portrait

1866–67

Oil on canvas

25 5/8 x 21 1/4 inches (65.1 x 54 cm)

Estimate: RMB 11,000,000-18,000,000

USD 1,700,000-2,800,000

This item is held under the bonded status

LITERATURE:

- R. Huyghe, *Cézanne*, Paris: Plon, Editions d'Histoire et d'Art, 1936, no. 8, p. 9(illustrated pl. 8; titled *Madame Cézanne jeune*; and dated c. 1868).
- L. Venturi, *Cezanne: Son art – son oeuvre*, vol. I, Paris: Paul Rosenberg Éditeur, 1936, no. 95, p. 87; vol. II, no. 95, pl. 24 (illustrated and dated 1863–64).
- C. F. Ramuz, *Cézanne: Formes*, Lausanne: International Art Book, 1968, pl. 3(illustrated; dated 1863–64; and titled *Portrait de la soeur de l'artiste*).
- A. Gatto and S. Orienti, *L'opera completa di Cézanne*, Milan: Rizzoli, 1970, no. 54, pp. 88–89 (illustrated; dated 1864; and titled *Busto di giovane*).
- S. Orienti, *The Complete Paintings of Cézanne*, London: Weidenfeld and Nicolson, 1972, no. 54, pp. 88–89 (illustrated; dated 1864; and titled *Bust of a Young Man*).
- M. Brion, *Paul Cézanne*, Garden City, New York: Doubleday, 1974, p. 74(illustrated; dated c. 1864; and titled *The Artist's Sister*).
- G. Picon and S. Orienti, *Tout l'oeuvre peint de Cézanne*, Paris: Flammarion, 1975, no. 54, pp. 88–89 (illustrated; dated 1864; and titled *Portrait*).
- J. Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné* vol. I, New York: Harry N. Abrams, 1996, no. 112, p. 104; vol. II, p. 38 (illustrated).
- W. Feilchenfeldt, J. Warman, and D. Nash, *The Paintings, Watercolors, and Drawings of Paul Cézanne: An Online*

Catalogue Raisonné no. 416 (accessed 2020).

EXHIBITED:

London, Wildenstein Galleries, *Homage to Paul Cézanne*, July 1939, no. 1 (dated c. 1863).

New York, Wildenstein Galleries, *A Loan Exhibition of Cézanne for the Benefit of the New York Infirmary*, March–April 1947, no. 1, p. 16 (illustrated), p. 37 (dated 1863–64).

New York, Wildenstein Galleries, *French and American Nineteenth Century Painting*, summer 1947, no. 2.

New York, Wildenstein Galleries, *French Portraits of the XIXth Century*, summer 1948, no. 2.

Providence, Rhode Island School of Design, Museum of Art, *Cézanne*, September–October 1954, no. 10.

Dallas, Museum for Contemporary Arts, *To Be Continued: An Exhibition of the Museum Collection, Now and in Prospect*, March–April 1960, no. 68 (illustrated; titled *Portrait of the Artist's Sister*; and dated 1863–64).

Tokyo, National Museum of Western Art, *Cézanne*, March–May 1974, no. 2; traveled to: Kyoto, Municipal Museum, June–July 1974; and Fukuoka, Cultural Centre, July–August 1974.

PROVENANCE:

Ambroise Vollard, Paris

Galerie Bernheim-Jeune, Paris

Auguste Pellerin, Paris (acquired from the above on December 6, 1910)

Jean-Victor Pellerin, Paris (acquired by descent)

Private Collection (acquired from the above)

Christie's London, Impressionism and Modern Art Evening Sale (February 2, 2016, lot 46)

Private Collection (acquired from the above sale)

Portrait, begun in 1866, marked the beginning of **Paul Cézanne's** extraordinary portraiture series. Challenging the more traditional art of his contemporaries with innovative techniques and radical style, *Portrait* is a further development from Manet's elegant yet bold color contrast, and Courbet's thick and powerful brushstrokes. In Cézanne's work, color is no longer a rigid tone or a soft gradient, but an active power and his expressive painting defined portraiture in the later 20th century.



PABLO PICASSO

Le Tete de femme au Chapeau

1965

Oil on canvas

24 x 19 1/2 inches (60 x 50 cm)

Signed Picasso (lower right) and dated 1965 (on the reverse)

Estimate: RMB 20,000,000-30,000,000

USD 3,100,000-4,650,000

This item is held under the bonded status

LITERATURE:

C. Zervos, *Pablo Picasso*, Paris, 1972, vol. 25, no. 148 (illustrated, pl. 83).

The Picasso Project, ed., *Picasso's Paintings, Watercolors, Drawings and Sculpture: The Sixties II, 1964-1967*, San Francisco, 2002, p. 209, no. 65-152 (illustrated).

PROVENANCE:

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.

Kootz Gallery, New York.

Spanierman Gallery, LLC, New York.

Acquired by the previous owner, 17 February 2004.

Christie's New York, Impressionism and Modern Art Evening Sale (November 5, 2013, lot 34)

Private Collection (acquired from the above sale)

Starting in 1964, **Pablo Picasso** created a number of works around the theme of artist and muse. The model in *Le Tete de femme au Chapeau* from 1965 is his final wife, Jacqueline Roque. Though Jacqueline never formally posed for Picasso, her likeness is depicted throughout his later works. Picasso's fascination with women's headwear can be traced back to the 1930s, when he took it as a representation of a woman's inner thoughts. In *Le Tete de femme au Chapeau*, the golden hat stands out against a vivid blue background, the wide soft brim blocking the summer heat and casting a shadow on Jacqueline's face, implying a relaxed and joyful moment in the south of France.