



**EDGAR DEGAS (1834-1917)****Femme Debout et vue de Face Agrafant son Corset**

Signed lower right, "Degas"

oil on canvas

35 1/8 x 21 3/4 in. (43 x 29 5/8 x 4 in.)

1883

37483

**PROVENANCE:**

Estate of the artist, sold: Galerie George Petit, Paris, Atelier Edgar Degas, deuxième vente, December 11-13, 1918, lot 22

Ambroise Vollard, Paris

Zoller, Warsaw

Paul Guillaume, Paris

Mrs. J Paul Guillaume, Paris, by descent from the above

Emile Roche, Paris, acquired from the above on June 11, 1937

Private Collection, by descent from the above

Christie's New York, Impressionist and Modern Art Evening Sale, November 6, 2007, lot 16

Private Collection

**EXHIBITION:**

Paris, Gazette des Beaux-Arts, Degas dans les collections Française, 1995, no. 134, illustrated in the catalogue

Paris, Galerie Schmit, Degas, 1975, no. 24

**LITERATURE:**

Paul-André Lemoisne, Degas et son oeuvre, vol. III, Paris, 1946, no. 741, illustrated p. 421

Franco Russoli and Fiorella Minervino, L'opera complete di Degas, Milan, 1970, no. 880, illustrated p. 126

"Femme debout et vue de face agrafant son corset" (1883) is an intimate scene of a dancer dressing that has remained in the same private collection for 13 years.

Here Degas experiments with Intimism, a cross current in 19th-century art where personal domestic scenes and interiors were depicted with intimate attention to the mood and feeling of the scene. The commanding, vertical composition accommodates a brilliant application of pigment on the right side of the canvas, where Degas experiments with atmospheric perspective. The gradations of color and light become as important as the figure for Degas -- perhaps he is paying homage to the "Nabis" circle, including Édouard Vuillard and Pierre Bonnard.

Comparable quality Degas works are rare in the marketplace. The majority of monumental canvases have been acquired by prominent institutions worldwide, including the National Gallery in London, the Metropolitan Museum of Art in New York, and Musée d'Orsay in Paris, among many others.

Edgar Degas, was a French artist famous for his work in painting, sculpture, printmaking and drawing. He is regarded as one of the founders of Impressionism

although he rejected the term, and preferred to be called a realist. A superb draughtsman, he is especially identified with the subject of the dance, and over half his works depict dancers. These display his mastery in the depiction of movement, as do his racecourse subjects and female nudes. His portraits are notable for their psychological complexity and depiction of human isolation. Degas is often identified as an Impressionist. Degas's style reflects his deep respect for the old masters and his great admiration for Jean Auguste Dominique Ingres and Eugène Delacroix. He was also a collector of Japanese prints, whose compositional principles influenced his work. Although famous for horses and dancers, Degas began with conventional historical paintings. During his early career, Degas also painted portraits of individuals and groups. The meticulous naturalism of his youth gave way to an increasing abstraction of form. For all the stylistic evolution, certain features of Degas's work remained the same throughout his life. He always painted indoors, preferring to work in his studio, either from memory or using models. The figure remained his primary subject; his few landscapes were produced from memory or imagination. It was not unusual for him to repeat a subject many times, varying the composition or treatment.

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