

# ALFRED SISLEY





# CONTENTS

- **IMPORTANT** FACTS
- **DETAIL** IMAGES
- **PAINTINGS** SOLD AT AUCTION
- **MUSEUM** COLLECTIONS
- **HISTORY**





# ALFRED SISLEY (1839-1899)

*L'église de Moret, le Soir*

1894

Signed lower right, "Sisley 94"

oil on canvas

31 ¼ x 39 ½ in. (116.8 x 132 cm)

---

## PROVENANCE

Sisley Estate

Sale: Vente de l'Atelier Sisley, Galeries Georges Petit Paris, May 1, 1899, lot 13

George Viau, Paris

Sale: Hôtel Drouot Paris, February 20, 1908, lot 37

Pearson Collection, Paris (acquired at the above sale)

Sale: Vente Pearson, Galerie Paul Cassirer Berlin, October 18, 1927, lot 65

Private Collection

Sale: Hôtel Drouot, Paris, June 23, 1928, lot 98

Aubert Collection, Paris (purchased at the above sale; possibly Marcel Aubert)

Private Collection Edward Nahem Gallery

Steven Bedowitz, Boca Raton, Florida (acquired in 1989)

Private Collection, New York

Larry Lacerte, Dallas (acquired in 1991)

Private Collection (acquired 1996)

---

## EXHIBITION

Tokyo, Isetan Museum of Art; Kagawa, Takamatsu Municipal Museum of Art; Hiroshima, Museum of Art and Wakayama, Departmental Museum of Modern Art, *Exposition Alfred Sisley*, 2000, no. 53, illustrated in color pp. 138-139

---

## LITERATURE

O. Reuterswaerd, 'Sisley's Cathedrals, A Study of the Church at Moret' in *Gazette des Beaux Arts*, March 1952, fig. 1, illustrated p. 194

F. Daulte, *Alfred Sisley. Catalogue raisonné de l'œuvre peint*, Lausanne, 1959, no. 835, illustrated in black and white

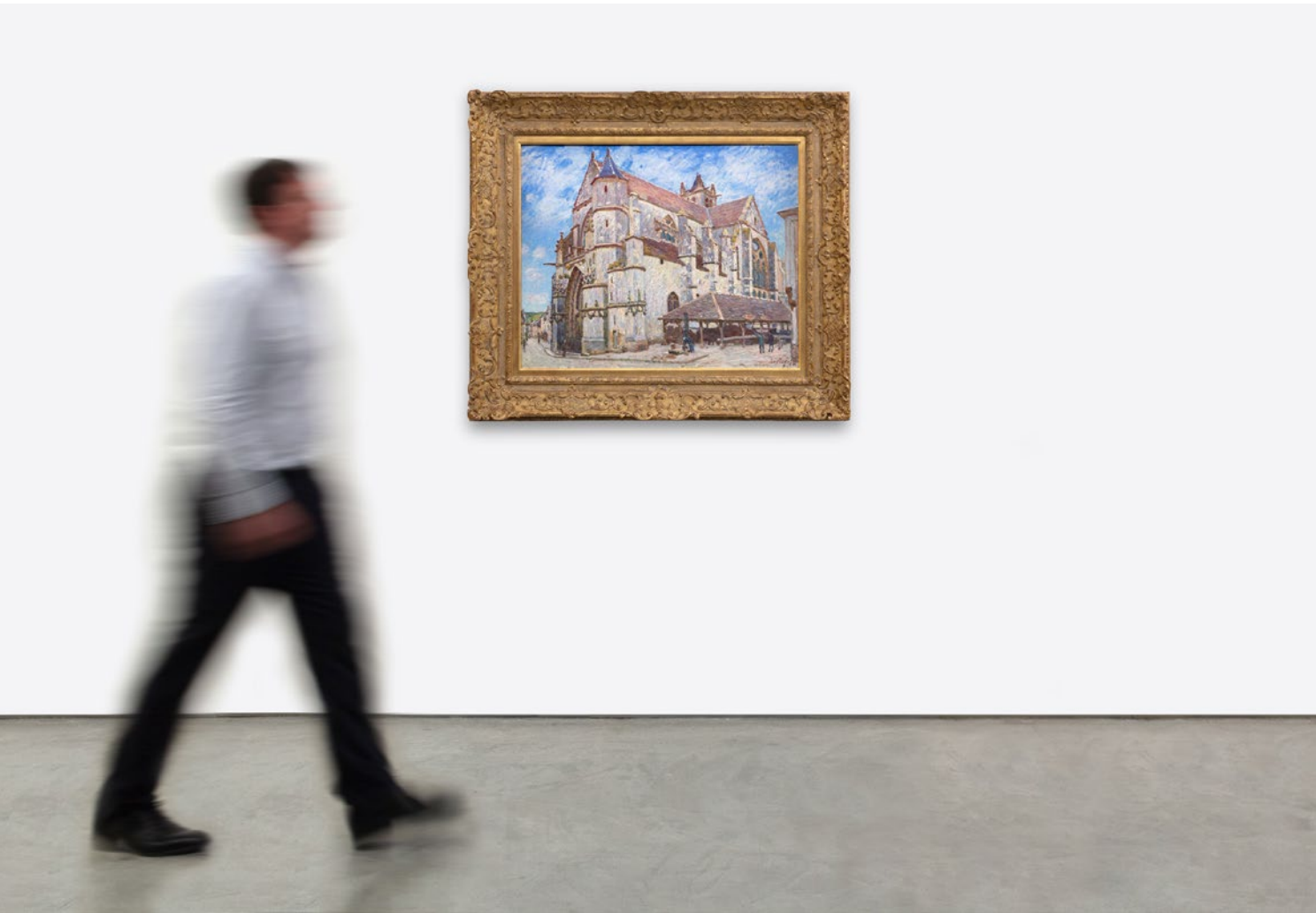
F. Daulte, *Sisley. Les Saisons*, Paris, 1992, no. 41, illustrated in color p. 73

R. Shone, *Sisley*, New York, 1992, pl. 134, illustrated in color p. 170 (mentioned pp. 164-165)

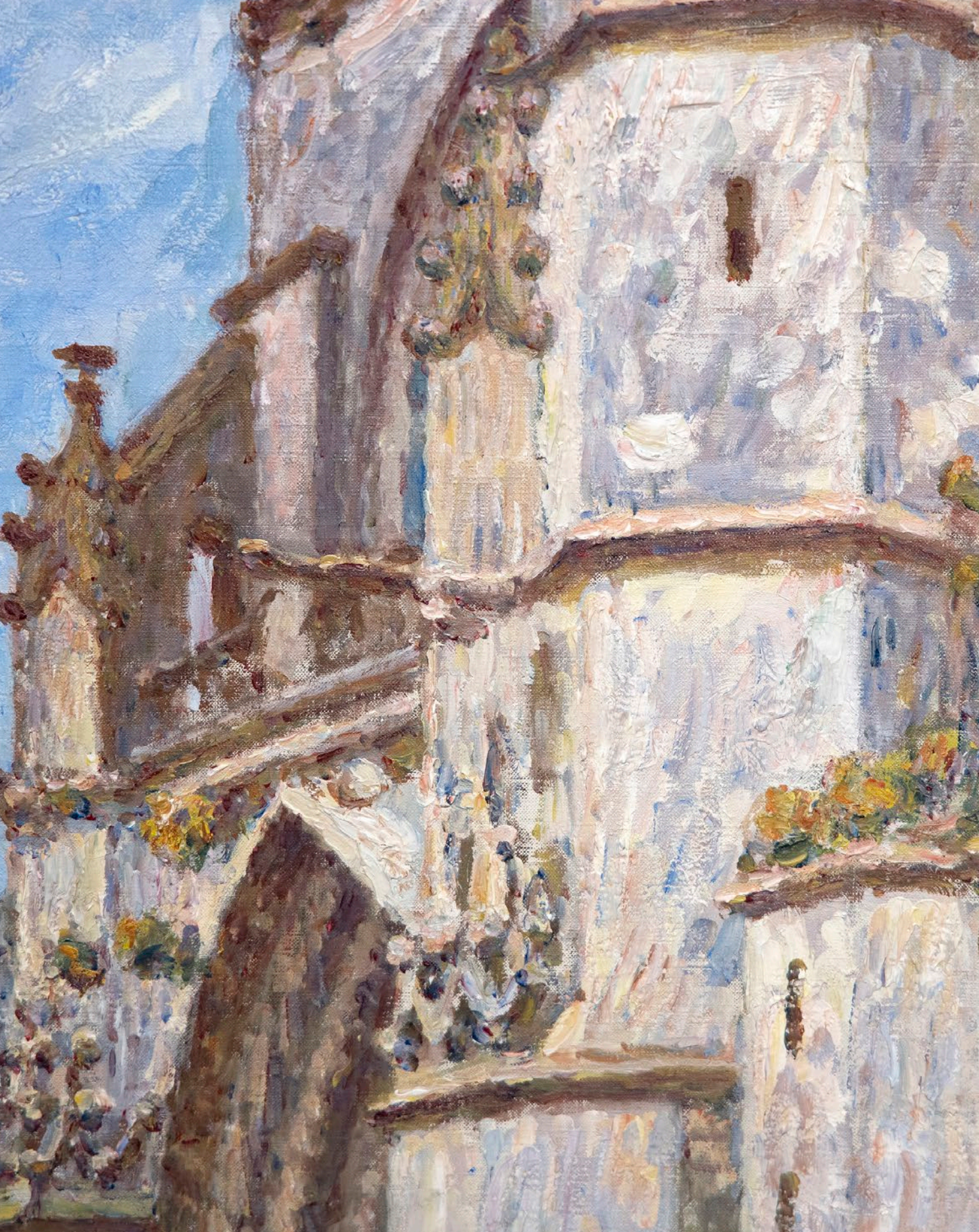
# — IMPORTANT FACTS

- *L'église de Moret, le Soir* depicts the Church of Notre Dame at Moret, an important subject that Sisley revisited nearly a dozen times since settling in Moret in 1889.
- When Alfred Sisley described its character to Monet in a letter dated 31 August 1881 as “a chocolate-box landscape...” he meant it as a memento of enticement; that its keep, the ramparts, the church, the fortified gates and the ornate facades nestled along the river were, for a painter, a setting of unmatched charm.
- The painting exudes respect for the original architects and builders of a structure so impregnable and resolute, it stood then as it did in those medieval times, and which for us, stands today, as it will, for time immemorial.

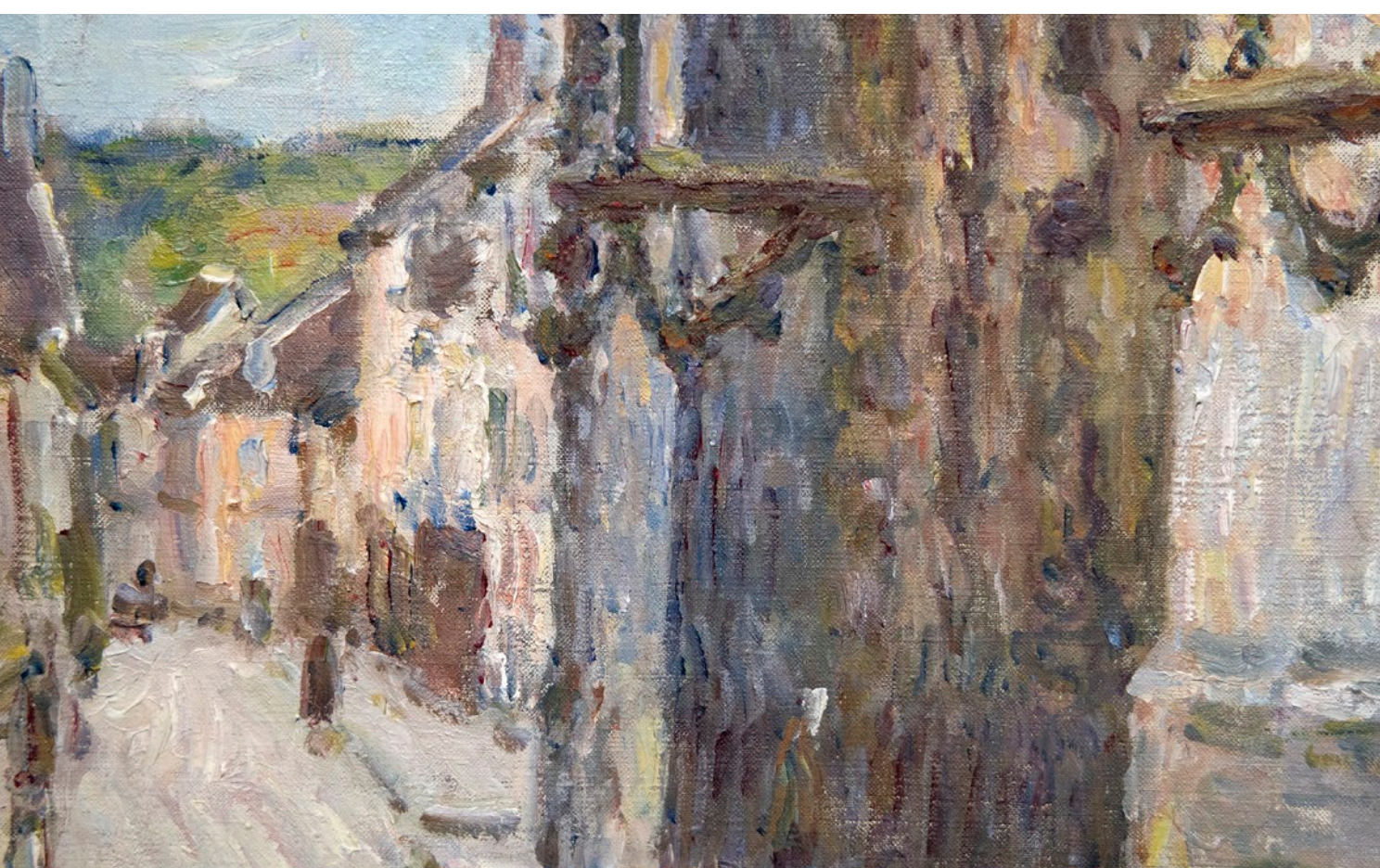
# DETAIL IMAGES

















# TOP PAINTINGS SOLD AT AUCTION



*Effet de Neige à Louveciennes*

1874

oil on canvas

21.3 x 25.6 in. (54.1 x 65 cm)

**Sold at Sotheby's London:  
March 2017 for \$9,064,733**

Smaller painting with a muted color palette, but beautiful shadows

Rare winter scene

Set the record price for Sisley at auction in 2017

*Le loing à Moret*

1883

oil on canvas

20.1 x 25.8 in. (51 x 65.5 cm)

**Sold at Sotheby's New York:  
November 2014 for \$4,869,000**

Significantly smaller

Less highly finished with no figures

Beautiful light and color palette



# TOP PAINTINGS SOLD AT AUCTION



*Moret-sur-Loing*  
1891  
oil on canvas  
25.6 x 36.2 in. (65 x 92 cm)

**Sold at Sotheby's London:  
February 2008 for \$4,685,031**

Large Sisley paintings like this one are rare and more valuable

Sold eight years ago for over \$4.6M, and the market has grown

*Le loing à Moret, en été*  
1891  
oil on canvas  
28.9 x 36.6 in. (73.4 x 93 cm)

**Sold at Sotheby's London:  
February 2007 for \$5,746,135**

Another large canvas from a few years earlier

Includes a figure, which increases the value





# SISLEY PAINTINGS IN MUSEUM COLLECTIONS



**Musée d'Orsay  
Paris**

*Lisière de Forêt au Printemps*  
1885  
oil on canvas  
28  $\frac{7}{8}$  x 29 in. (60.5 x 73.5 cm)

**Philadelphia Museum of Art**

*Banks of the Loing River*  
1885  
oil on canvas  
21  $\frac{11}{16}$  x 28  $\frac{7}{8}$  in. (55.1 x 73.3 cm)



"Every picture shows a spot with  
which the artist has fallen in love."

**Alfred Sisley**



# HISTORY



*The Painter Alfred Sisley (detail) - Pierre-Auguste Renoir*

**Between** Île-de-France and Burgundy and on the edge of the Fontainebleau Forest lies the medieval village of Moret-sur-Loing, established in the 12th century. When Alfred Sisley described its character to Monet in a letter dated 31 August 1881 as “a chocolate-box landscape...” he meant it as a memento of enticement; that its keep, the ramparts, the church, the fortified gates and the ornate facades nestled along the river were, for a painter, a setting of unmatched charm. An ancient church, always the most striking townscape feature along the Seine Valley, would be a

presence in Sisley's townscape views as it was for Corot, and for Monet at Vétheuil. But unlike Monet whose thirty views of Rouen Cathedral were executed so he could trace the play of light and shadow across the cathedral façade and capture the ephemeral nature of moment-to-moment changes of light and atmosphere, Sisley set out to affirm the permanent nature of the church of Notre-Dame at Moret-sur-Loing. Monet's sole concern was air and light, and Sisley's appears to be an homage keepsake. The painting exudes respect for the original architects and builders of a structure so impregnable and resolute, it stood then as it did in those medieval times, and which for us, stands today, as it will, for time immemorial.

Nevertheless, Sisley strived to show the changing appearance of the motif through a series of atmospheric changes. He gave the works titles such as "In Sunshine", "Under Frost", and "In Rain" and exhibited them as a



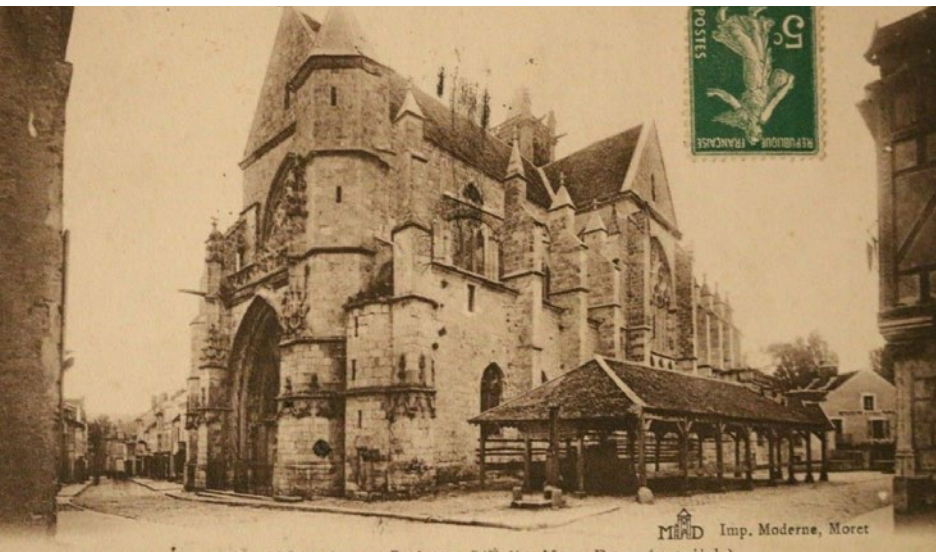
Claude Monet  
*Rouen Cathedral, West Façade*  
1894

Alfred Sisley (1839-1899)  
*The Church in the Evening Sun*  
1894





group at the Salon du Champ-de-Mars in 1894, factors that suggest he thought of them as serial interpretations. Nevertheless, unlike Monet's work, *L'église de Moret, le Soir* reveals that Sisley chose to display the motif within a spatial context that accentuates its compositional attributes – the plunging perspective of the narrow street at left, the strong diagonal recession of the building lines as counterbalance to the right, and the imposing weight of the stony building above the line of sight.



Moret sur Loing, l'église Norte-Dame

Moret sur Loing, La rue de l'Eglise







Alfred Sisley, circa 1882