

CLAUDE MONET



CONTENTS

- **IMPORTANT** FACTS
- **DETAIL** IMAGES
- **MARKET** ANALYSIS
- **TOP** PAINTINGS SOLD AT AUCTION
- **COMPARABLE** WORKS SOLD AT AUCTION
- **MUSEUM** COLLECTIONS
- **HISTORY**



CLAUDE MONET (1840-1926)

Étretat, le Cap d'Antifer

c. 1885

Signed lower right, "Claude Monet"

pastel on paper mounted on board

10 ⁵/₈ x 13 ³/₄ in. (26.9 x 34.9 cm)



WATCH VIDEO

PROVENANCE

(possibly) Mme Materne (c. 1894);
I. Stchoukine, Paris;
their sale; Hôtel Drouot, Paris, 24 March 1900, lot 36;
Olivier Vainsère;
Galerie Lorenceau, Paris;
Wildenstein & Co., Paris;
Alice Tully (acquired from the above in 1973);
her sale; Christie's, New York, 10 November 1994, lot 138;
Neffe-Degandt Gallery, London;
acquired from the above in 2002, thence by descent.

EXHIBITION

East Hampton, New York, Guild Hall, *The Sea Around Us*, August - September 1953, no. 45;
Washington D.C, Adams Davidson Galleries, *The French Impressionists and their Followers*, December 1971 - January 1972;
London, Royal Academy of Arts; Williamstown, The Sterling and Francine Clark Art Institute, *The Unknown Monet: Pastels and Drawings*, March - September 2007, no. 139, pp. 158-159 and 302 (illustrated p. 158).

LITERATURE

D. Wildenstein, *Claude Monet, Catalogue raisonné, Supplément aux peintures, dessins, pastels*, Lausanne, 1991, vol. V, no. P 80, p. 171 (illustrated).
J. Ganz and R. Kendell, *The Unknown Monet: Pastels and Drawings*, Williamstown: MA, Clark Art Institute (2007), no. 139, pp. 158-159 and 302 (illustrated p. 158).

— IMPORTANT FACTS

- By the mid-1880s, when Monet was working on this drawing, he had largely abandoned the subject of urban life in favor of landscapes and seascapes like this one.
- Works created in this medium were initially not as well known as Monet's more public technique was painting en plein air; however, creating drawings or preparatory drawings in this medium allowed him to work quickly, experiment on the go, and explore the effect of light and color on the sky, sea, and land. Eight folios of 400+ of his drawings were found posthumously.

DETAIL IMAGES







MARKET ANALYSIS

Claude MONET

Statistical Analysis

Number of lots 1163

Change from
1/1976 - 6/2023 +8360.3%

Compound Annual
Growth Rate 9.7

Revaluation

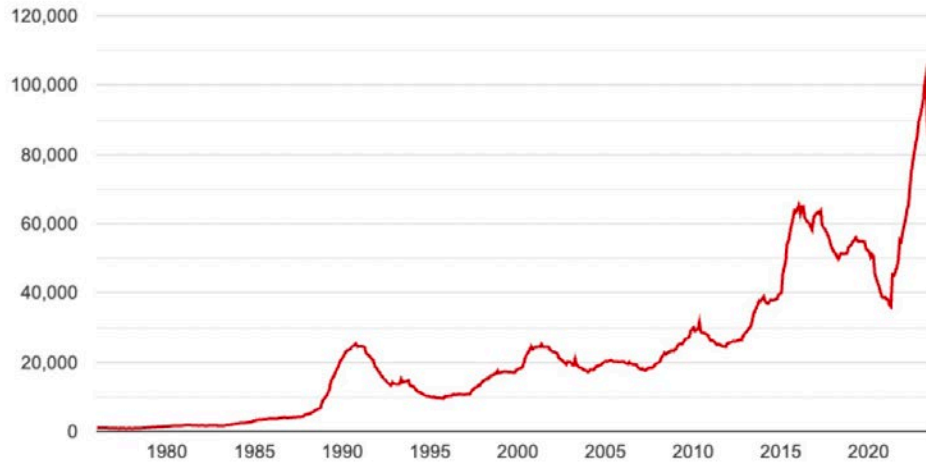
Input value 0 USD

Revalue date 01/1976

Revaluation 0 USD

Central 80%-USD (Nominal terms)

AMR Art
Market
Research

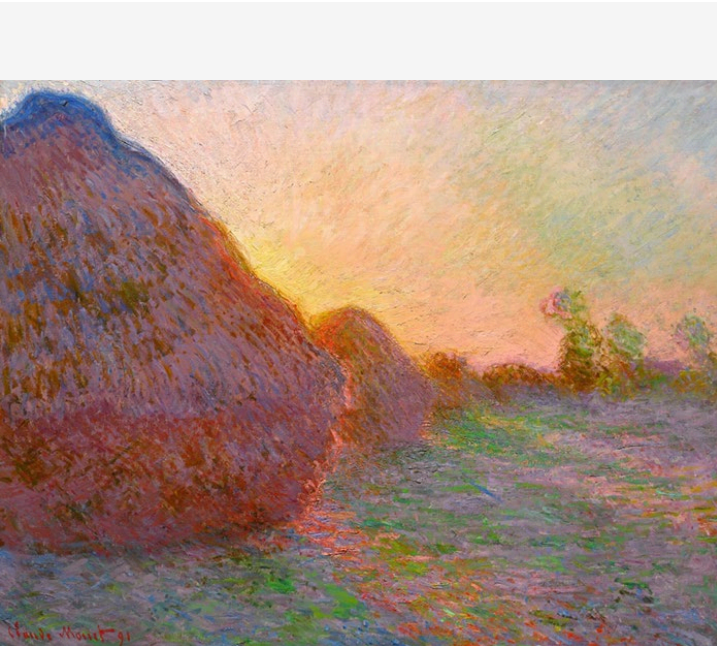


Works by Monet under \$5M stand to have highest and most rapid rate of return.

Monet's pastel market is strong with his top two highest sales occurring in the last eight months. These works sold above their high estimates for \$2.9 million and \$3.3 million USD.

Monet's market has experienced a 9.7% compound annual growth rate since 1976, a rate which has increased significantly in recent years. There has been a 10.1% compounded annual rate of return over just the past 5 years.

TOP PAINTINGS SOLD AT AUCTION

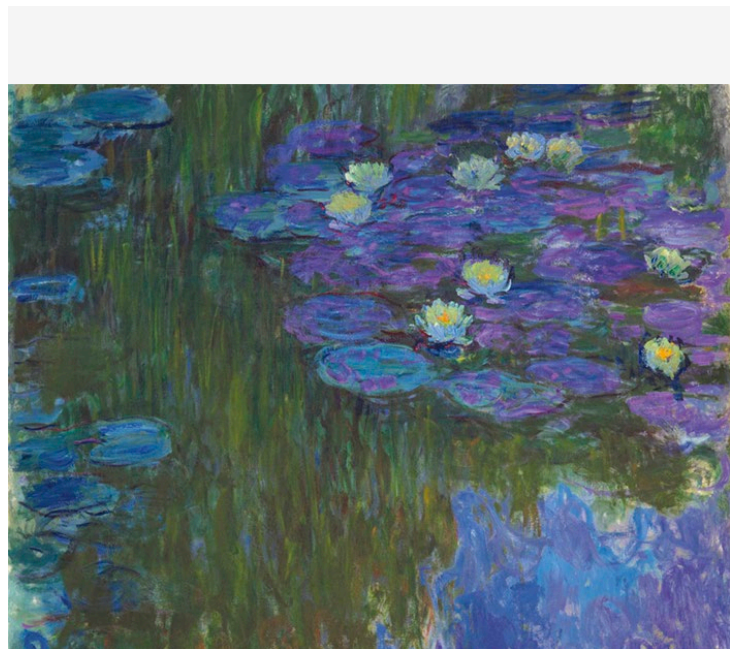


Meules
1890
oil on canvas
28 $\frac{5}{8}$ x 36 $\frac{3}{4}$ in. (72.3 x 93.3 cm)

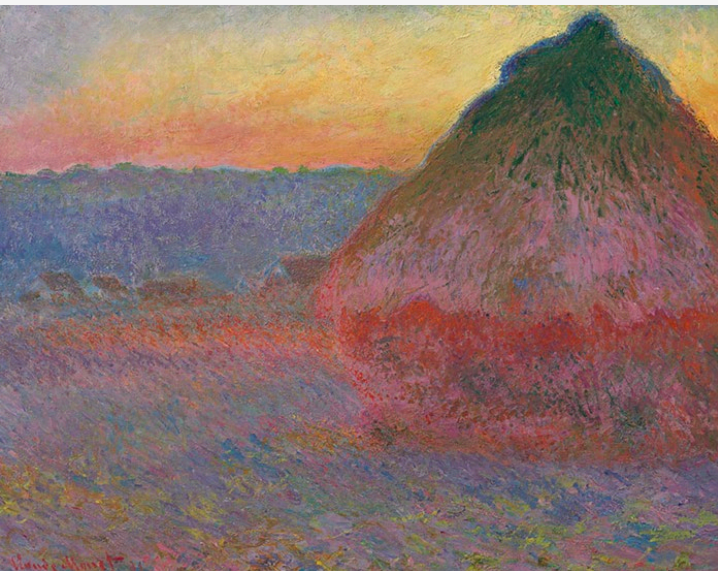
**Sold at Sotheby's New York:
May 2019 for \$110,747,000**

Nymphéas en fleur
c. 1914-1917
oil on canvas
63 x 70 $\frac{7}{8}$ in. (160 x 180.3 cm)

**Sold at Christie's New York:
May 2018 for \$84,687,500**

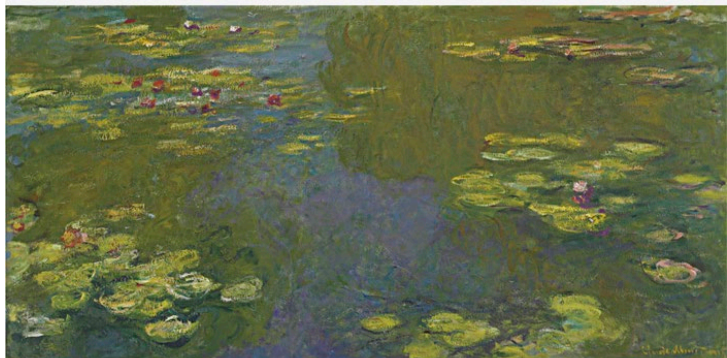


TOP PAINTINGS SOLD AT AUCTION



Meule
1891
oil on canvas
28 $\frac{5}{8}$ x 36 $\frac{1}{4}$ in. (72.3 x 93 cm)

**Sold at Christie's New York:
November 2016 for \$81,447,500**



Le bassin aux nymphéas
1919
oil on canvas
39 $\frac{1}{2}$ x 79 $\frac{1}{8}$ in. (100.3 x 200.9 cm)

**Sold at Christie's London:
May 2015 for \$80,379,592**

COMPARABLE WORKS SOLD AT AUCTION



Coucher de soleil

c. 1868

pastel on paper

8 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in. (21.8 x 35.8 cm)

**Sold at Christie's New York:
November 2022 for \$3,300,000**

La Tamise
1901
pastel on toned paper
12 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in. (31.5 x 47.6 cm.)

**Sold at Christie's New York:
May 2023 for \$2,954,000**



COMPARABLE WORKS SOLD AT AUCTION



Coucher de soleil sur la mer

c. 1860s

pastel on paper mounted on board
9 $\frac{3}{4}$ x 10 in. (24.8 x 25.2 cm)

**Sold at Sotheby's London:
June 2021 for \$1,654,091**

Waterloo Bridge
c. 1899
pastel on paper
12 x 18 $\frac{5}{8}$ in. (30.5 x 47.3 cm)

**Sold at Sotheby's London:
February 2020 for \$1,064,604**



— MONET PASTELS IN MUSEUM COLLECTIONS



**The Metropolitan Museum of Art
New York**

Landscape

1864-66

pastel

8 $\frac{5}{8}$ x 16 $\frac{3}{4}$ in. (21.9 x 42.5 cm)

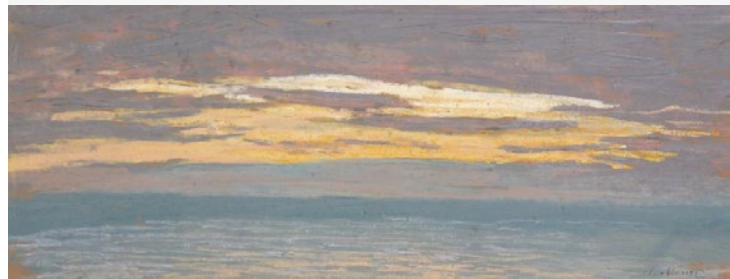
**Museum of Fine Arts
Boston**

View of the Sea at Sunset

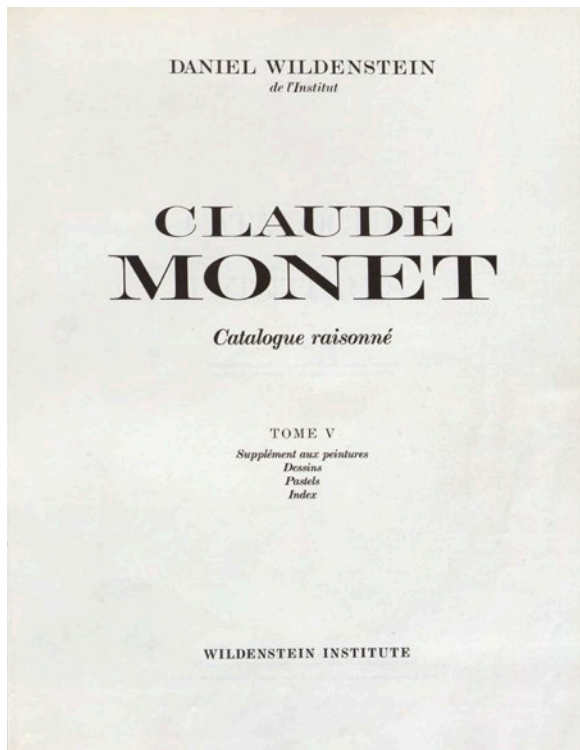
c. 1862

pastel on paper

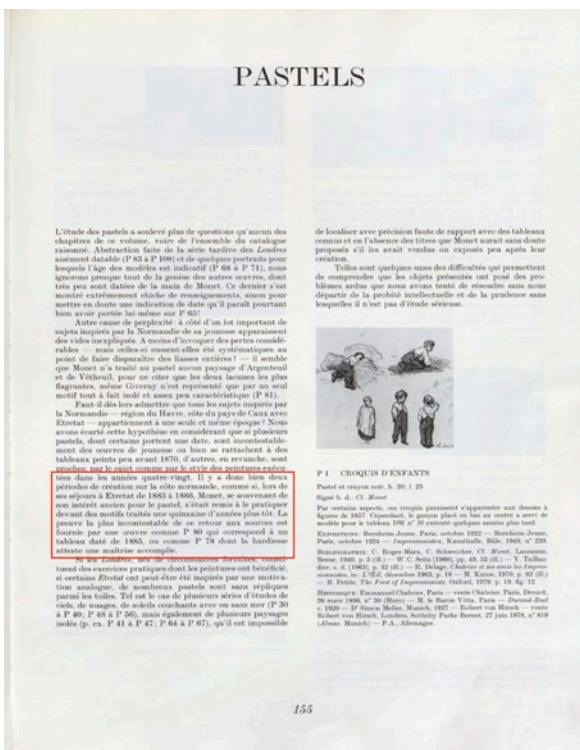
6 x 15 $\frac{3}{4}$ in. (15.3 x 40 cm)



AUTHENTICATION



D. Wildenstein, *Claude Monet, Catalogue raisonné, Supplément aux peintures, dessins, pastels, Lausanne, 1991, vol. V, no. P 80, p. 171.*



"Other painters paint a bridge, a house, a boat... I want to paint the air in which the bridge, the house and the boat are to be found – the beauty of the air around them, and that is nothing less than impossible."

Claude Monet

HISTORY



Claude Monet in his garden at Giverny

As the father of French Impressionism, Claude Monet spent his career studying the effect of shifting light on colors. Impressionism, which got its name from his early work entitled *Impression, Sunrise*, focused on en plein air painting and the expression of one's perception of nature.

Discouraged with the type of art taught in art classes at the time, Monet would instead look out a window and paint what he saw. He enjoyed painting the same scenes over and over again to capture the light at different times of day and during different seasons. The results of such studies include his well-known series featuring the water lilies on the pond at his property in Giverny, France.

By the mid-1880s, when Monet was working on this drawing, he had largely abandoned the subject of urban life in favor of landscapes and seascapes like this one.

According to the catalogue raisonne, to capture this view, "...Monet went beyond the Pointe de la Courtine, about two kilometers west of Etretat. He took up a position on the eastern flank of the Val d'Antifer, where he painted the opposite side with a customs officer's hut at the foot of the slope; the Cap d'Antifer is in the background to the right." (*Monet cat. Rais*, v. III, page 393, no. 1039).

Also from the catalogue raisonne (translated from french): "A careful examination reveals the differences that make this pastel, similar to DW n° 1039, neither a preparatory study nor a true copy, but an original work which allows us to appreciate the pleasure that Monet took in rendering the same motif in an ever-changing aspect." (*Monet cat. Rais*, v. V, page 171, no. 80).

Works created in this medium were initially not as well known as Monet's more public technique was painting en plein air; however, creating drawings or preparatory drawings in this medium allowed him to work quickly, experiment on the go, and explore the effect of light and color on the sky, sea, and land. Eight folios of 400+ of his drawings were found posthumously.



Claude Monet
Le Cap d' Antifer, 1885
oil on canvas