

CLAUDE MONET (1840-1926)

Pots de Tulipes

Signed lower right, "Claude Monet"

oil on canvas

20 x 15 in. (30 x 25 x 3 1/4 in.)

1885

9576.b

PROVENANCE:

Durand-Ruel, c. 1891 Chester Johnson Gallery, Chicago, 1933

Sale, New York, Park Bernet, 16 February 1950, no. 63

Sale, Paris, Galliera, 24 June 1963, no. 80

André Pacitti, Paris Durand-Ruel Sam Salz, New York

Mr. and Mrs. Nathan L. Halpern, United States, c. 1964

Private Collection, California

Private Collection, Colorado

EXHIBITION:

"Fleurs et natures mortes," Paris, Bernheim-Jeune 1907, no. 49 "Vie et lumière", Brussels, Musée Moderne, 1908, no. 135 "Art français du XIXe siècle", Frankfurt/M., Kunstverein, 1912 "Monet", New York, Durand-Ruel, 1915, no. 4 [Tableaux Durand-Ruel], Boston, Brooks Reed Gallery, March 1915 "Natures Mortes", New York, Durand-Ruel, 1923, no. 17 – 3, 4

LITERATURE:

Daniel Wildenstein, 1979, II, p. 150, illustrated p. 151

Daniel Wildenstein, Claude Monet, Catalogue raisonne, Cologne, 1996, vo. II, no. 958, illustrated p. 356

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.

This piece, entitled Pots de Tulipes, depicts pink, yellow, and red tulips in various stages of bloom. These flowers are further examples of the beloved landscape that surrounded his home in Giverny. The tulips would eventually be a part of his garden, but, impatient, Monet painted them while they were still in their pots. Quick brush strokes blur the lines of the subjects in Monet's classic style, while his use of color creates light and shadows that play across the leaves and petals. Since its creation in 1885, this work has been exhibited at the Musee Moderne in Brussels, and the Kunstverein in Frankfurt as well as gallery shows at Durand-Ruel as well as Bernheim Jeune.

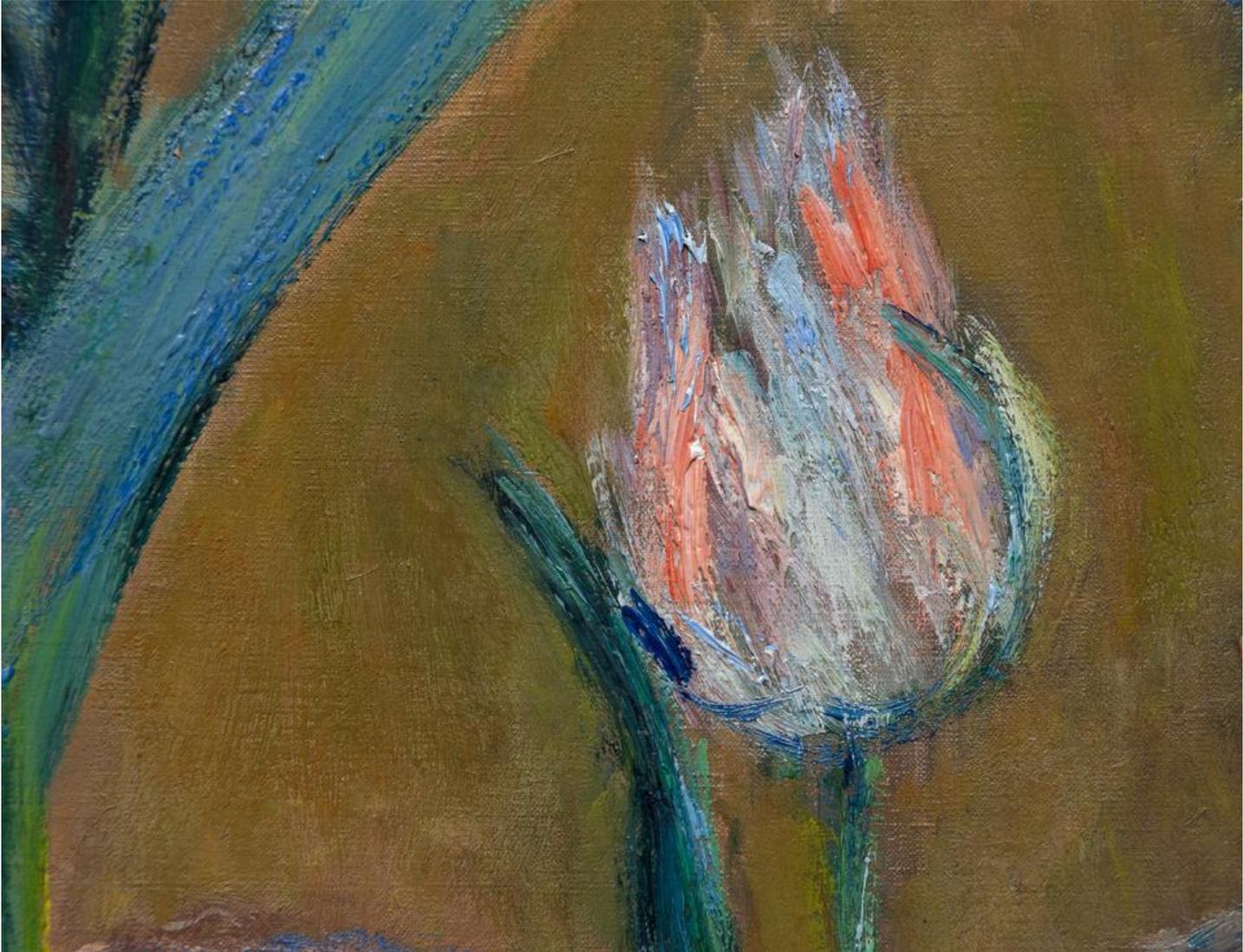
The painting is included in Wildenstein's definitive catalogue raisonne of Monet's work, on pages 150 and 151.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.

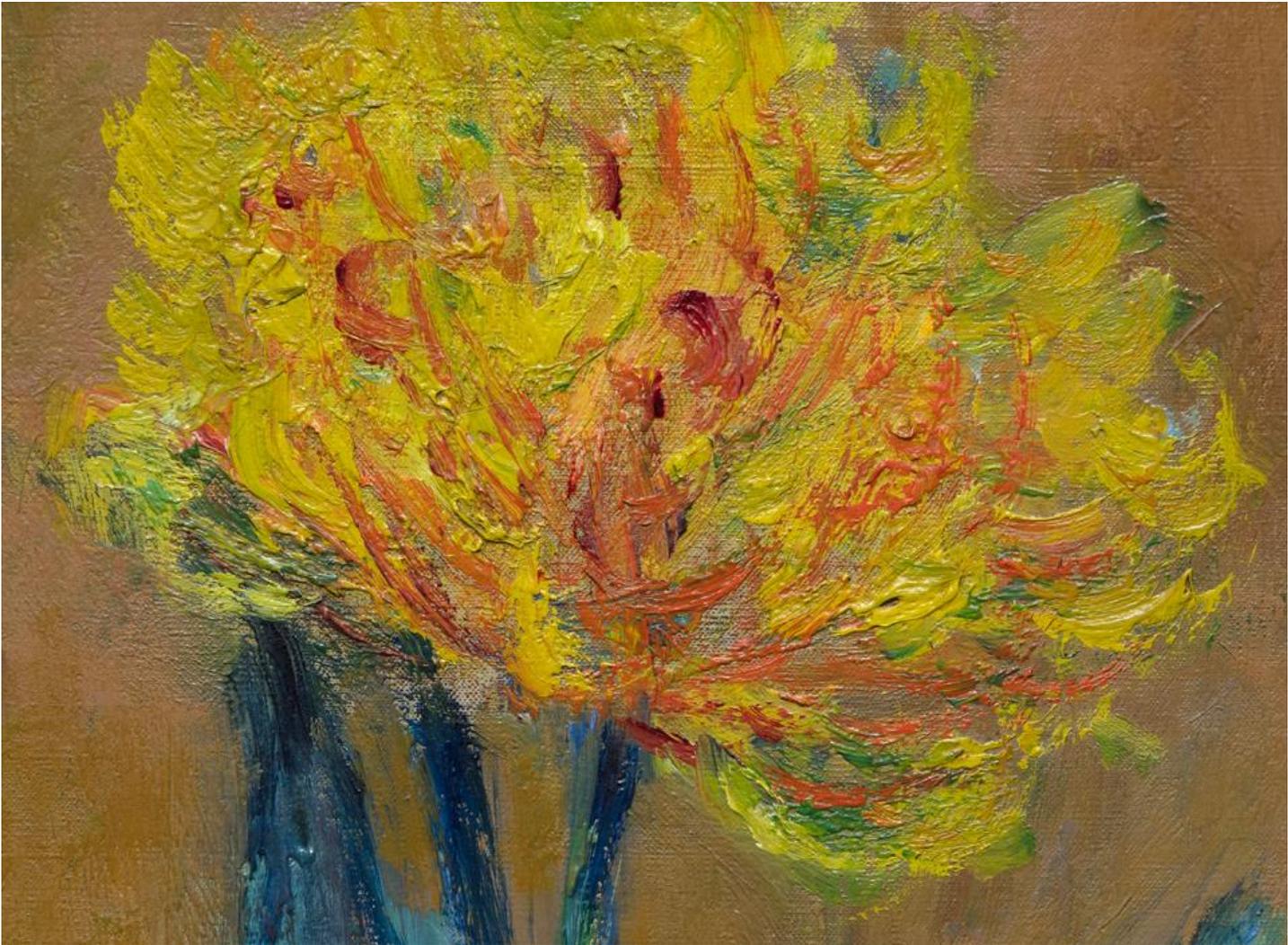












82 800 00
DATA 1995
LOT 8

58

CHRISTIE'S
Part 104 - II
PROVENANCE
1970

8

1970
1970

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82 800 00
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LOT 8

3221

HEATHER JAMES
ART
Claude Monet (1840-1926)
Peits de tulipes
Oil on Canvas, 20 1/2 x 33 in.
1905
20 1/2 x 33 in





958



959



960

957

Tulipes en pot
Tulips in a Pot
Tulpen in Blumentöpfen

52 x 38 cm

Signed lower right: *Claude Monet*

EX: *Natures mortes*, Paris, Durand-Ruel, 1908, n° 4-6.

BIBL: D. Wildenstein, 1979, II, p. 150, 151 (ill.).

PROVENANCE: *Durand-Ruel*, c. 1891 • Collection particulière, France.

Peint en 1885.

PROVENANCE: *Durand-Ruel*, c. 1891 • Private collection, France.

Painted in 1885.

PROVENIENZ: *Durand-Ruel*, um 1891 • Privatbesitz, Frankreich.

Gemalt 1885.

958

Pots de tulipes
Pots of Tulips
Blumentöpfe mit Tulpen

51 x 38 cm

Signed lower right: *Claude Monet*

EX: *Fleurs et natures mortes*, Paris, Bernheim-Jeune, 1907, n° 49 • *Vie et lumière*, Bruxelles, Musée moderne, 1908, n° 135 • *Art français du XIX^e siècle*, Frankfurt/M., Kunstverein, 1912 • *Monet*, New York, Durand-Ruel, 1915, n° 4 • [*Tableaux Durand-Ruel*], Boston, Brooks Reed Gallery, mars 1915 • *Natures mortes*, New York, Durand-Ruel, 1923, n° 17-5, 4.

BIBL: D. W., 1979, II, p. 150, 151 (ill.).

PROVENANCE: *Durand-Ruel*, c. 1891 • *Chester Johnson Gallery*, Chicago, 1933 • Vente, New York, Parke Bernet, 16 février 1950, n° 63 • Vente, Paris, Galliera, 24 juin 1963, n° 80 • *André Pacitti*, Paris • *Durand-Ruel* • *Sam Salz*, New York • Mr and Mrs Nathan L. Halpern, États-Unis, c. 1964.

Peint en 1885.

PROVENANCE: *Durand-Ruel*, c. 1891 • *Chester Johnson Gallery*, Chicago, 1933 • Sale, New York, Parke Bernet, 16 February, 1950, no. 63 • Sale, Paris, Galliera, 24 June, 1963, no. 80 • *André Pacitti*, Paris • *Durand-Ruel* • *Sam Salz*, New York • Mr and Mrs Nathan L. Halpern, United States, c. 1964.

Painted in 1885.

PROVENIENZ: *Durand-Ruel*, um 1891 • *Chester Johnson Gallery*, Chicago, 1933 • Versteigerung, New York, Parke Bernet, 16. Februar 1950, Nr. 63 • Versteigerung, Paris, Galliera, 24. Juni 1963, Nr. 80 • *André Pacitti*, Paris • *Durand-Ruel* • *Sam Salz*, New York • Mr. und Mrs. Nathan L. Halpern, USA, um 1964.

Gemalt 1885.

959

Anémones
Anemones
Anemonen

16,0 x 39,5 cm

EX: 48.

BIBL: D. Wildenstein, 1979, II, p. 150, 151 (ill.) et 1991, V, p. 42.

PROVENANCE: Germaine Hoschedé Salerou, Giverny • Vente, Paris, Drouot, 25 février 1955, n° 129^{bis} • *Knoedler*, New York • Vente Mrs Edward Hutton, Londres, Sotheby's, 1^{er} juillet 1964, n° 37 (A. Francis) • Fred de Andria • Vente, Londres, Sotheby Parke Bernet, 30 juin 1981, n° 2 • *Schmitz*, Paris • Vente, Paris, hôtel George V, 19 juin 1990, n° 5.

Ce panneau et le n° 960 n'ont pas fait partie de l'ensemble vendu à Durand-Ruel (deux autres, peints à Bordighera en 1884, figurent à la date de leur création, voir n° 887 et 888).

PROVENANCE: Germaine Hoschedé Salerou,

Giverny • Sale, Paris, Drouot, 25 February, 1955, no. 129bis • *Knoedler*, New York • Sale Mrs Edward Hutton, London, Sotheby's, 1 July, 1964, no. 37 (A. Francis) • Fred de Andria • Sale, London, Sotheby Parke Bernet, 30 June, 1981, no. 2 • *Schmitz*, Paris • Sale, Paris, Hôtel George V, 19 June, 1990, no. 5.

This panel and no. 960 were not part of the set sold to Durand-Ruel (two others, painted at Bordighera in 1884, are listed under the date at which they were produced, see nos. 887 and 888).

PROVENIENZ: Germaine Hoschedé Salerou, Giverny • Versteigerung, Paris, Drouot, 25. Februar 1955, Nr. 129a • *Knoedler*, New York • Versteigerung Mrs. Edward Hutton, London, Sotheby's, 1. Juli 1964, Nr. 37 (A. Francis) • Fred de Andria • Versteigerung, London, Sotheby Parke Bernet, 30. Juni 1981, Nr. 2 • *Schmitz*, Paris • Versteigerung, Paris, Hôtel George V, 19. Juni 1990, Nr. 5.

Dieses Paneel und Nr. 960 gehören nicht zu dem an Durand-Ruel verkauften Komplex (zwei weitere, 1884 in Bordighera gemalte Paneele wurden chronologisch eingeordnet, vgl. Nr. 887 und 888).

960

Fleurs
Flowers
Blumen

17,5 x 37,5 cm

BIBL: D. W., 1979, II, p. 150, 151 (ill.).

PROVENANCE: *Katia Granoff*, Paris • Vente, Londres, Christie's, 27 novembre 1964, n° 57 (*Krugier*).

Fragment de panneau décoratif. Voir n° 959.

PROVENANCE: *Katia Granoff*, Paris • Sale, London, Christie's, 27 November, 1964, no. 57 (*Krugier*).

Fragment of decorative panel. See no. 959.

PROVENIENZ: *Katia Granoff*, Paris • Versteigerung, London, Christie's, 27. November 1964, Nr. 57 (*Krugier*).

Fragment eines dekorativen Paneels. Vgl. Nr. 959.

961

L'Hiver à Giverny
Winter at Giverny
Winter in Giverny

65 x 81 cm

Signed and dated lower right: *Claude Monet 85*

EX: *Modern Paintings*, NY, American Art Galleries, 1886-1887, n° 67 • *Celebrated Paintings*, NY, National Academy of Design, 1887, n° 19 • *Monet*, NY, Durand-Ruel, 1895, n° 19 • *Monet*, Boston, Saint Botolph Club, 1895, n° 6 • *Monet-Rodin*, Boston, Copley Hall, 1905, n° 42 • *Monet*, Boston, Museum of Fine Arts, 1901,