

CHRISTIE'S



BEGINNING OF THE MODERN WORLD ART IN THE 19TH CENTURY TRACES A WORLD UNDERGOING EXTRAORDINARY CHANGE. THIS WORLD WAS WITNESSING A FUNDAMENTAL SHIFT IN THE RELATIONSHIP BETWEEN THE ARTIST AND SOCIETY, WHICH ENABLED NEW VISUAL LANGUAGES TO BE EXPLORED AND NEW TASTES TO EMERGE. TRADITION AND HOMAGE TO THE PAST COEXISTED ALONGSIDE A SHIFTING, FORWARD-LOOKING SPIRIT OF EXPERIMENTATION IN THE ARTS. THE SUBLIME ROMANTICISM OF KRUSEMAN'S *WINTER LANDSCAPE*, THE CLASSICALLY INSPIRED TABLEAU OF FAURE'S *PANTHEON*, AND THE FREE HANDLING OF PAINT IN *LA BELLE ENDORMIE* BY RAFFAËLLI OFFER AN EXAMPLE OF THIS VISUAL RICHNESS. THE CHOICES AVAILABLE TO US TODAY ARE AN EXPRESSION OF THE INFINITE VARIETY AND DIVERSITY OF ART IN 19TH CENTURY EUROPE.

opposite clockwise from top left
JEAN VICTOR LOUIS FAURE (BERLIN 1786–1879 PARIS)
The Pantheon
48 x 57 in. (122 x 145 cm.)
£100,000 – 150,000

JEAN-FRANÇOIS RAFFAËLLI (PARIS 1850–1924)
La belle endormie
39 1/4 x 47 1/2 in. (101 x 121 cm.)
£70,000 – 100,000

FREDERIK MARINUS KRUSEMAN (HAARLEM 1816–1882 SINT-GILLIS)
Wood gatherers in a winter landscape, with a castle beyond
27 1/2 x 39 1/2 in. (70 x 100.5 cm.)
£80,000 – 120,000

FRANZ-XAVIER WINTERHALTER
(FRANKFURT AM MAIN, 1805–1873)
Portrait of a Lady
49 1/2 x 37 1/2 in. (126 x 96 cm.)
£100,000 – 150,000

“A PAINTING CREATED AT THE MOMENT WINTERHALTER'S FAME WAS SPREADING THROUGHOUT EUROPE”



Franz-Xavier Winterhalter was the Cecil Beaton of his day: an iconographer whose ability to flatter with a virtuoso mixture of Romance and elegance attracted the great and the good from around Europe. His images of Queen Victoria and Emperor Napoleon III still have a strong resonance today, and as recently as 2006 the museum of Baden-Württemberg paid a world record of over £1m at Christie's for a portrait of *Olga, Queen of Württemberg, Grand Duchess of Russia*.

After several years painting the English royal family, Winterhalter settled in Paris, a social hub for the European nobility, where he spent much of the 1840s and 1850s. With such established royal patronage, he had an easy passport to the courts and aristocracy of Europe. He was at his best as a painter of women – creating out of the frothy fashions of the times images of great elegance and sophistication. This is a painting created at the moment Winterhalter's fame was spreading throughout Europe, soon after he had re-established himself in Paris after the revolutionary upheavals of 1848. The identity of the sitter is unknown, although she is clearly a woman of stature. The commission was evidently private, exuding a sense of quiet and confident restraint; the overall style is more closely attuned to the symmetrical classicism of Ingres, than the swagger of Van Dyck. The sitter's sober but dignified expression and the plain, sketched background provide a perfect foil to highlight Winterhalter's virtuoso skills in rendering the texture of jewellery, or the pleats and sheen of the black fabric which sets off the wearer's fine complexion. Finally, the painting is brought vividly to life by the device of the colourful fan, which radiates like a spray of flowers against the black dress. Every aspect of the painting is carefully calculated, revealing Winterhalter not only as a portraitist, but as a painter of high fashion able to depict his sitters in the best possible light.

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