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CHRISTIE'S ANNOUNCES TOUR DATES TO TAIPEI, TOKYO, HONG KONG, LONDON

THE COX COLLECTION: THE STORY OF IMPRESSIONISM

ONE OF THE MOST SIGNIFICANT COLLECTION OF ITS KIND
TO BE OFFERED IN A SINGLE OWNER SALE IN NOVEMBER

MASTERPIECES BY CAILLEBOTTE, CÉZANNE, VAN GOGH,
AS WELL AS WORKS BY MONET, SISLEY, REDON, VUILLARD



GUSTAVE CAILLEBOTTE (1848-1894) *Jeune homme à sa fenêtre*, oil on canvas 45% x 31% in. (116 x 81 cm.) Painted in 1876. Estimate on request (in excess of \$50 million)

New York— Christie's is honored to announce [The Cox Collection: The Story of Impressionism](#), one of the greatest American collections to ever appear on the market. Masterpiece works by Caillebotte, Cézanne and van Gogh will headline the 25 works offered in a single owner sale in early November. A dedicated sale of decorative arts and furniture will take place online in December. The collection was assembled half a century ago and is expected to realize in excess of \$200 million. A portion of the sale proceeds will benefit educational purposes. A global tour of highlights from the collection will include stops in Taipei (9-10 September), Tokyo (21-22 September), Hong Kong (7-12 October) and London (18-21 October), before the auction preview at Christie's Rockefeller Galleries in New York.

For more than half a century, the businessman, collector, and philanthropist Edwin Lochridge Cox stood at the forefront of civic life in Texas and the greater United States. A cherished figure in his home city of Dallas, Cox was celebrated as not only a true visionary in the field of American energy, but as an indispensable benefactor and patron of some of America's most important cultural institutions. He sat on the Trustees Council of the National Gallery of Art in Washington, D.C., the Library of Congress Trust Fund and the Board of Trustees of the Dallas Museum of Art. Throughout his 99 years, Edwin L. Cox cultivated a profound

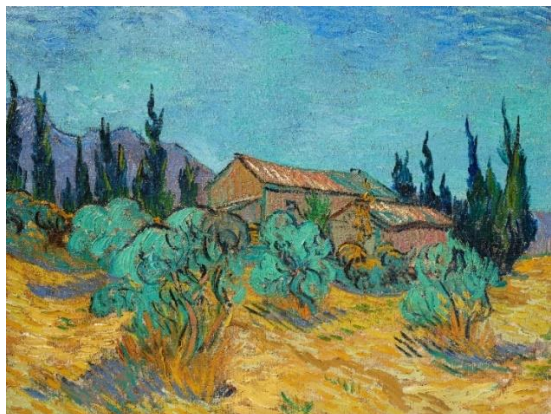
personal legacy centered on the core values that guided his extraordinary trajectory: entrepreneurship, scholarship, and the importance of helping others.

Adrien Meyer, Global Head-Private Sales & Co-Chairman-Impressionist & Modern Art, remarks, “*The Cox collection was a mythical and private collection built around the pillars of Impressionism worthy of the greatest art institutions. It has been decades since a collection of this magnitude has come to market. We are deeply honored to reveal it to the art community for the first time.*”

Vanessa Fusco, Senior Vice President, Head of Evening Sale and Head of Sales, comments: “*The Cox Collection tells the story of Impressionism and Post-Impressionism at the highest level and encapsulates many of the defining stylistic and thematic characteristics that constitute these seminal movements. Seen together, this collection illustrates how, in a short period of time, a generation of artists revolutionized painting and transformed the way we see the world, paving the way for the radical developments that took place at the start of the twentieth century.*”

Early Impressionist masterpieces, including Claude Monet’s *Le bassin d’Argenteuil* and Alfred Sisley’s *La Seine à Argenteuil*, show how these artists reconfigured the depiction of the landscape. Portraits by Pierre-Auguste Renoir, Berthe Morisot, and American Impressionist Childe Hassam likewise encapsulate the ways in which the traditions of this genre were overturned, allowing these artists to capture the presence, beauty and youthfulness of their sitters. Several years later, Vincent van Gogh took these developments a step further in his own distinctive form of portraiture, turning the human face into a luminous, vivid amalgamation of gesturally impastoed and vividly colored paint. This is the first time that many of these works have been seen publicly for decades.

Highlighting the collection is one of the most iconic paintings in **Gustave Caillebotte’s** oeuvre, and cover of the catalogue raisonné, the imposing *Jeune homme à sa fenêtre* completed in 1876, estimate on request (in excess of \$50 million). The work depicts the artist’s middle brother René gazing out of the window of the family’s residence in Paris’s 8th arrondissement. Presenting a novel view of Parisian bourgeois life in which a young man is captured in a moment of contemplation as he watches the street from an elegant apartment, this work showcased the influence of Caillebotte’s academic training alongside his growing interest in realism. The painting, which would later be featured in the first exhibition of Impressionist works ever staged in America in 1886, earned the artist a reputation within the Parisian art scene as an insightful chronicler of contemporary life. *Jeune homme à sa fenêtre* quickly became known as one of his most emblematic works.



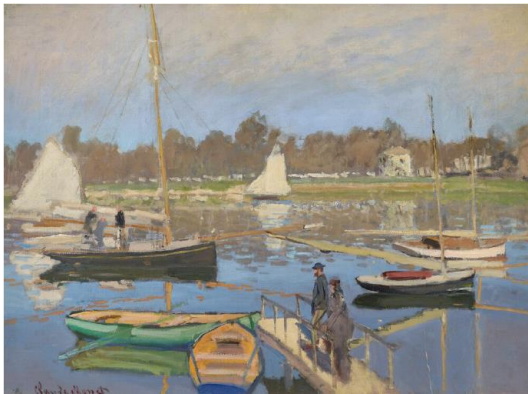
Vincent van Gogh’s *Cabanes de bois parmi les oliviers et cyprès* combines the artist’s favorite Provençal motifs and encapsulates the characteristics of the artist’s mature style that emerged at Saint-Rémy, where it was executed in October 1889, estimate on request (in the region of \$40 million). van Gogh’s yearlong stay in Saint-Rémy would see his work reach a climax of expression, as he depicted the world around him with an ever-greater intensity. Sheltered in the asylum, he encountered spells of mental illness interspersed with periods of prolific production. “I’m ploughing on like a man possessed,” van Gogh wrote to his brother Theo from Saint-Rémy in September 1889, “more than ever I have a pent up fury for work, and I think that this will contribute to curing me.” With the motif of the olive tree, van Gogh was able to explore his now famed expressionistic artistic language—as the present work masterfully shows. These circular strokes and snaking, impastoed lines came to dominate van Gogh’s work in Saint-Rémy.

VINCENT VAN GOGH (1853-1890)
Cabanes de bois parmi les oliviers et cyprès, oil on canvas 17 $\frac{7}{8}$ x 23 $\frac{3}{4}$ in.
(45.5 x 60.3 cm.) Painted in Saint-Rémy in October 1889.
Estimate on request (in the region of \$40 million)

Paul Cézanne's *L'Epoque aux toits rouges* painted circa 1883-1885 is one of the most innovative landscapes of its period (estimate \$35,000,000-55,000,000). Carefully cropped and vibrantly colored, the cubically constructed houses and plane of blue sea encapsulate the various aspects that Cézanne had been pursuing. It is one of the culminating works of the intense surge of creativity that L'Epoque had unleashed in the artist over a series of visits there in the late 1870s and early 1880s. Reducing the landscape to its elemental components Cézanne increasingly experimented with an abstract construction of the world around him, in which overlapping planes of color take the place of conventional modeling.



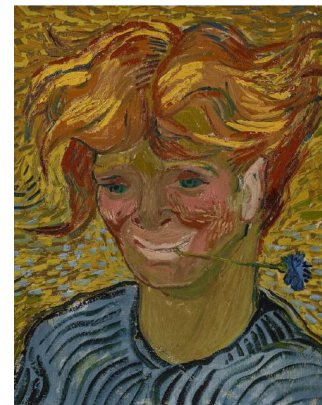
PAUL CÉZANNE (1839-1906)
L'Epoque aux toits rouges
 oil on canvas, 25.3/4 x 32 in. (65.5 x 81.4 cm.)
 Painted circa 1883-1885.
 \$35,000,000-55,000,000.



Painted in 1874, the year of the landmark First Impressionist Exhibition, **Claude Monet's** *Le bassin d'Argenteuil* is a quintessential landscape from this breakthrough moment (estimate: \$15,000,000-25,000,000). Frequently working alongside Manet and Renoir that summer, Monet encapsulates this spirit of shared creativity and *Le bassin d'Argenteuil* represents the united endeavor of Impressionism in these definitive years of the movement's development. The work is unequivocally modern in its theme of boating subjects representing the new pursuit of suburban leisure, as well as its innovative handling. In *Le bassin d'Argenteuil*, Monet applies a heightened palette of glowing colors and the paint is applied in daringly transparent brushstrokes, working *en plein air* to capture nature with an impressive spontaneity and directness.

CLAUDE MONET (1840-1926)
Le bassin d'Argenteuil
 signed 'Claude Monet' (lower left)
 oil on canvas 21 3/4 x 28 7/8 in. (54 x 73.2 cm.) Painted in 1874
 \$15,000,000-25,000,000

Vincent van Gogh painted *Jeune homme au bleuet*, a vibrant depiction of a young inhabitant of Auvers-sur-Oise, in June 1890, the penultimate month of his life (estimate: \$5,000,000-7,000,000). Clutching a cornflower between his lips, the protagonist appears against a golden background strewn with light blue and green strokes, it appears as if the child is standing amid a field of wheat or corn, ripened, like the child's hair, to gold by the summer sun. Background and subject merge, coalescing into a radical vision of light and radiant color. *Jeune homme au bleuet* has a particularly important early exhibition history; it was included in the landmark retrospective of the artist, held at the Stedelijk Museum, Amsterdam in 1905, and was subsequently included in the series of exhibitions organized by dealer, Paul Cassirer, across Germany in 1905.



VINCENT VAN GOGH (1853-1890)
Jeune homme au bleuet
 oil on canvas
 16 x 12 5/8 in. (40.5 x 32 cm.)
 Painted in Auvers-sur-Oise in June 1890
 \$5,000,000-7,000,000



ALFRED SISLEY (1839-1899)
La Seine à Argenteuil
 signed and dated 'Sisley 72.' (lower left)
 oil on canvas
 19½ x 28½ in. (49.5 x 72.3 cm.)
 Painted in 1872
 \$2,000,000-3,000,000

Alfred Sisley painted *La Seine à Argenteuil* in 1872, a decisive year during which Impressionist style fully emerged (estimate: 2,000,000-3,000,000). Filled with the quiet rural charm and delicacy that defines the artist's work from this pivotal moment, Sisley captured the shimmering reflections of the water with long, loose brushstrokes, mirroring the gentle light of the expansive sky above. So dedicated to capturing this ephemeral effect, the artist ensured his signature and date are also reflected in the water. Sisley's landscapes would become lessons in capturing nature itself, an artistic aim that would underpin the artist's work for the rest of his career.

ADDITIONAL HIGHLIGHTS



EDOUARD VUILLARD (1868-1940)
Jane Renouardt
 signed 'E Vuillard' (lower left)
 oil on canvas 51¼ x 38¾ in. (130.1 x 98.5 cm.)
 Painted in 1926-1927
 \$1,000,000-1,500,000



ODILON REDON (1840-1916)
Grand bouquet de fleurs des champs
 oil on board 26½ x 20½ in. (67.4 x 52.1 cm.)
 Painted circa 1900-1905
 \$1,200,000-1,800,000



CLAUDE MONET (1840-1926)
Nymphéas (fragment)
 stamped with signature 'Claude Monet' (Lugt 1819b; lower left)
 oil on canvas 24 x 10 in. (60.8 x 25.3 cm.)
 Painted circa 1912
 \$700,000-1,000,000



PIERRE-AUGUSTE RENOIR (1841-1919)
Madame Henriot
 signed 'Renoir' (lower right)
 oil on canvas 16 x 13 in. (41 x 33 cm.)
 Painted in 1874
 \$700,000-1,000,000



CHILDE HASSAM (1859-1935)
Geraniums
 signed 'Childe Hassam.' and with the artist's crescent device (lower left)
 oil on canvas 23¾ x 18 in. (60.3 x 45.7 cm.)
 Painted circa 1888-1889
 \$2,000,000-3,000,000



BERTHE MORISOT (1841-1895)
Fillette portant un panier
 signed 'Berthe Morisot' (lower left)
 oil on canvas
 27½ x 20¼ in. (69.9 x 51.2 cm.)
 Painted in 1888
 \$2,000,000-3,000,000

Notes to Editors:

- To register to receive more information about the sale, visit: www.christies.com/coxcollection

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About Christie's

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Recent innovations at Christie's include the groundbreaking sale of the first NFT for a digital work of art ever offered at a major auction house (Beeple's *Everydays*, March 2021), with the unprecedented acceptance of cryptocurrency as a means of payment. As an industry leader in digital innovation, Christie's also continues to pioneer new technologies that are redefining the business of art, including the creation of viewing and bidding experiences that integrate augmented reality, global livestreaming, buy-now channels, and hybrid sales formats.

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Images available on request

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